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BY MARILYN LESTER

### Letter from the Editor

June unofficially marks the beginning of jazz festival season, with the exception of a few early birds that got a jumpstart (see Festival Report for two such instances). So, we at TNYCJR would like to point you in the direction of all of this issue's features, each of which are dedicated to a different festival in the city this month: vibraphonist/percussionist/keyboard player and "Father of Ethio-jazz" Mulatu Astatke (On The Cover) performs two nights at Sony Hall as part of the Blue Note Jazz Festival, while vocalist Leena Conquest (Interview) sings opening night of the weeklong Vision Festival at Roulette with William Parker (with whom she's been an intimate collaborator for 35 years.) Australian trumpeter/sound artist Peter Knight (Artist) presents two projects on separate occasions as part of Jazztopad Festival New York, and the late legendary alto/flute/bass clarinet playing dynamo, the never-to-be-forgotten Eric Dolphy (Lest We Forget) is fêted for the two-day "Eric Dolphy: Freedom of Sound" festival. And then there's trombonist and Roulette Intermedium co-founder Jim Staley (Encore) who officially steps down from his role as Artistic Director after presenting many a festival, as well as festival-like programming, at the venue for 45 years: the 45th Anniversary Gala this month (featuring Staley) promises to be a veritable festival in itself, given the confirmed participants and performers!

And if all this isn't enough to keep you busy this month, don't forget to check out the schedules of the many other festivals gracing NYC this month, including Summerstage, Peperoncino Festival, Bryant Park's Picnic concert series, Bronx River Sounds Performing Arts Festival, Lincoln Center's Summer for the City, River to River Festival, New York Guitar Festival, etc. It's of course always an embarrassment of riches for New Yorkers and visitors every month, just more so now with festivals to take into account. Fact of the matter is it's "festival-like" on any given day with the plethora of options consistently available for thirsty listeners (see Event Calendar section to get overwhelmed or at least to use as your daily guide to navigate your way from one show to the next).

Get out there, support the music and musicians and see you out at the shows... Onwards and outwards.

On The Cover: Mulatu Astatke (photo by Alexis Maryon)

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# JUL 17-27



Opening Night: **Kenny, Benny** & **Bop!** Kenny Barron | Benny Green | Helen Sung Joe Block | Aaron Diehl | Peter Washington

WED, JULY 17, 7:30 PM

Isaiah J. Thompson Quartet THU, JULY 18, 7:30 PM

Singers & the Song: Marilyn Maye, Catherine Russell and Ekep Nkwelle SAT, JULY 20, 7:30 PM

Etienne Charles & Creole Soul WED, JULY 24, 7:30 PM

# **Preludes:**

Adam Birnbaum, Jeb Patton & Aaron Diehl

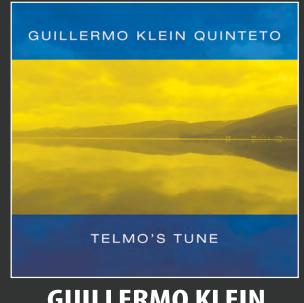
THU, JULY 25, 7:30 PM

Tyshawn Sorey Trio & Warren Wolf SAT, JULY 27, 7:30 PM



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### **GUILLERMO KLEIN QUINTETO TELMO'S TUNE**

On his latest recording, Telmo's Tune, Klein looks to recapture a feeling of spontaneity and community that he has missed. So rather than composing heavily conceptual pieces for his flagship Los Guachos ensemble, he chose to assemble a quintet (or, more appropriately, Quinteto) of New York based musicians to capture a more explorative band feeling.



# YVONNICK PRENÉ / GEOFFREY KEEZER

JOBIM'S WORLD SSC 1727 / AVAILABLE 6/7/24

hromatic harmonica specialist Yvonnick Prené looked to the Brazilian jazz school for inspiration for his new duo recording with piano virtuoso Geoff Keezer, entitled Jobim's World. On Jobim's World, Prené finds a tremendous foil and collaborator in pianist Geoff Keezer as they reimagine the musical world of Antônio Carlos Jobim.



www.sunnysiderecords.com

Two Steinway grands, tucked together like black and white areas of a yin and yang symbol, stood on the Dizzy's Club stage (May 1), with **Helen Sung** seated left and her special guest Geoffrey Keezer right, the two pianists p(l)aying tribute to Duke Ellington's wide-ranging works, plus those from a few other jazz giants. The piano placement suggested a metaphor for the artists' musical personalities: not opposites necessarily, but distinct individuals in fluid dialogue, finding their balance, divided yet unified. The second set commenced with "Angelica" (aka "Purple Gazelle"), "Fleurette Africaine", "Marrakesh Blues" (by Randy Weston) and "Cotton Tail". Sung, a warm, bright light, traversed the piano keys with telescopic runs, punchy blues lines and swinging locked-hand shout figures; Keezer, darker, more subdued, walked bass lines or chopped off soft rapid two-hand drum patterns, adding parts in empty spaces Sung left open, holding to the pulse as she playfully tugged against it. After he'd devised a magnificent coda to Chick Corea's "Armando's Rhumba", a number containing some of the duo's most intimate interplay, Sung set up the gorgeous "Single Petal of a Rose" (from The Queen's Suite) with swelling excitement, swapping romantic lyricism for ecstatic abandon. Keezer took over for a Sacred Concert feature, "T.G.T.T." (Too Good to Title)", brilliant yet contained, leaving the audience in a trance state. Two barnburners -Billy Strayhorn's "Tonk" and "C Jam Blues" - ended the set, both pianists steaming ahead at full throttle, laughing out loud at each other's audacity. – Tom Greenland



Geoff Keezer, Helen Sung @Dizzy's Club

m With the advent of its 29th "birthday", folks at Sistas' Place (May 11) were festive, especially since alto saxophonist Antonio Hart was in the house with Duane Eubanks (trumpet), Yu-Chen Tseng (piano), Alex Ayala (bass) and Vince Ector (drums). For the second set Hart and company kept energy percolating with two catchy hardbop medium swingers, Horace Silver's "Shoutin' Out" and Duke Pearson's "Is That So?". Both highlighted his logical yet lyrical style, comprised of cleverly transposed melodic shapes, call-and-response phrases and effortless doubletime passages. His first solo ended with a long, dramatic upward glissando, his second with slowly ascending skyscraper pitches, like a pole vaulter who keeps raising the bar, the crowd in thrall, hoping he'll make it. Two ballads followed, Rodgers & Hart's "Easy to Remember", a feature for Eubanks, and Fred Lacey's "Theme for Ernie", when Hart revealed his affinity for Johnny Hodges-esque tone sculpting: delicate scooping approaches, richly resonant target tones, tasty terminal vibratos - each note a story unto itself. Tseng, one of the saxophonist's students at Queens College, is one to watch, rivaling his mentor for logical/lyrical coherence delivered with relaxed finesse. Another Silver cover, "To Beat or Not to Beat", set toes tapping again before Hart's "91st Miracle" ended the set, the leader at his most energetic: circular breathing and alternately hunching forward or arching backwards like a man possessed, occasionally forced to pause from sheer overexcitement, panting for breath and wiping his brow when the solo was over.

One of the most important composers and musicians in the history of jazz is living legend  $\boldsymbol{Benny\ Golson}$  who got his due last month at Smoke, even though he wasn't in attendance for the weeklong tribute. The band consisted of five members of the New Jazztet - Eddie Henderson (trumpet), Steve Davis (trombone), Mike LeDonne (piano), Buster Williams (bass), Carl Allen (drums) and Billy Pierce (tenor), the latter whom Golson once threatened with grave bodily harm. Fittingly (May 9) the band opened with "Are You Real" from the Blakey book, a book that Golson had outsized influence on, despite his relatively short stint with The Jazz Messengers. Davis was outstanding with his consistently fluid, lovely, melodic sound. On the easy-swinging ballad "Little Karin", LeDonne's approach had the ageless 83-yearold Dr. Henderson swaying and smiling. Pierce and his big sound were featured on "My One and Only Love", a courageous choice for a tenor, given the Sonny Rollins and Coltrane/Hartman versions. After the tune, Pierce said he was playing with The Jazz Messengers at North Sea in the early '80s, when he was approached by Golson after the set. Golson said nothing, but handed him a folded piece of paper and walked away. The paper read, "I want to cut your fingers off." Apparently it was a good set for Pierce! The group closed with an extended version of "Uptown Afterburn", a later Golson composition and, unsurprisingly, a burner. Henderson was at his hard bopburn best, and Williams and Allen topped it with some great duo playing. - Keith Hoffman



Billy Pierce, Eddie Henderson, Steve Davis @Smoke

Conductor Eric Jacobsen and Béla Fleck were in a Brooklyn café. Seeing Fleck's banjo case, the barista asked, "Do you play banjo, like Béla Fleck?" Fleck instantly deadpanned, "No one plays banjo like Béla Fleck!" Perhaps apocryphal, the story is nonetheless true. Earl Scruggs rivaled Fleck in virtuosic technique, and J.D. Crowe moved the music along, but no one has broadened the footprint of the banjo quite like Fleck. That fact was on display at Carnegie Hall's Stern Auditorium (May 4), where Fleck honored the 100th anniversary of the New York premier of Gershwin's "Rhapsody in Blue" with his banjo-based arrangement, backed by Jacobsen's Aeolian Philharmonic. He later brought out the My Bluegrass Heart ensemble for his bluegrass arrangement of the work, "Rhapsody in Blue(grass)". As if this wasn't enough, the nearly threehour show also featured the banjoist in a trio setting with master clarinetist Anat Cohen and Zakir Hussain, widely regarded as the world's greatest tabla player. And if that wasn't enough, how about pianist Bruce Hornsby joining Fleck for "The Way It Is". The wildly appreciative, packed house gave no fewer than four standing ovations. The night's only disappointment: When Bruce Hornsby came out for the finale (surrounded by some of the finest bluegrass musicians on the planet, including Fleck), I expected to hear the bluegrass version of "The Valley Road," which Hornsby recorded to magnificent effect with the Nitty Gritty Dirt Band in 1989. Alas, they played another tune.

Ranking as an extremely unusual event, the Metropolitan Museum of Art hosted a Japanese in-gallery experience entitled "Anxiety and Hope in Japanese Art" (May 10). The focal point of the short evening (35 minutes) was Japanese jazz violinist Meg Okura. The Tokyo-born artist is also a composer and leader of the Pan Asian Chamber Jazz Ensemble and member of Pharaoh's Daughter, Emilio Solla y La Inestable de Brooklyn and New York Tango Quartet. She's worked with jazz greats such as Michael Brecker, Steve Swallow, Dianne Reeves and more. In short, her status in jazz is impeachable. Curiously, though, this program wasn't so much jazz-based (even with Brian Marsella accompanying on keyboard) as it was an extensive tutorial on the basics of Japanese music. Initially, the idea was to follow Okura around the gallery as she played at key works of art. Instead, Okura was positioned toward the front of the gallery, necessitating audience members to stand in front of her for the duration of the program. Her first selection, "Ome", the place name of her birth, was remarkable for the transformation of the violin into a quasi kokyū. There were five musical selections and before each one Okura spoke about the technical differences between Japanese music and Western music, as well as about the philosophy underpinning both approaches. Perhaps this was a consequence of the event being sponsored by the museum's education department. Finally, her "Anxiety and Hope" followed by "Improvisation on G-E-C-C#" infused some jazz into the program, but it was too little, – Marilyn Lester too late.

Fresh from a two and half week European tour, bassist Christian McBride returned to the Blue Note with the newest of his numerous bands. His Ursa Major group with Nicole Glover (tenor, soprano), Ely Perlman (guitar), Michael King (piano, keyboards) and Savannah Harris (drums) - opened its week-long residency May 7. The second set started with pianist Donald Brown's "Theme For Malcolm", a soulful Brazilian-tinged excursion that flowed on top of King's funky Fender Rhodes and piano, with both Perlman and Glover delivering authoritative solos over McBride and Harris' insistent groove. The leader's fast walking-bass introduced King's "Two Check", a rollicking straight-ahead escapade with the tenor saxophonist ramping up the energy, followed by Perlman, McBride, then the composer stretching out acoustically on piano, before Harris delivered a climactic drum solo. Professing to taking a page out of the Mingus tradition, the leader announced that the band was going to "workshop" some new material, starting with Glover's "Cherry Blossom", a beautiful Eastern-influenced melody that featured her on soprano. McBride's unaccompanied bass introduced a wildly exciting rendition of Chick Corea's "La Fiesta" that had Glover switching back to blowing explosive tenor before Harris delivered a hard hitting solo. McBride strapped on his bass guitar and reached back into his early songbook with "Black Moon" (an easy, grooving ballad from his Gettin' To It 1995 debut album) before ending the set deep in the funk with one of his newer songs, "Brouhaha". - Russ Musto



Meg Okura, Brian Marsella @Metropolitan Museum of Art

Celebrating the 125th birthday of Duke Ellington, granddaughter and Duke Ellington Center for the Arts Founder/Artistic Director, Mercedes Ellington presented a splendid extravaganza of Ellingtonia at Symphony Space (May 6), co-hosting "Duke Ellington Center Big Band Celebrating Duke's 125 Birthday" with colleague Tony Waag. For Mercedes Ellington, a dancer/choreographer, dance is essential to the Ellington experience. Salted throughout the program, terpsichorians tapped, kicked (in a chorus line), tangoed and otherwise demonstrated their chops. Thematically, the evening was built around a dramatic narrative (no credit given), The City of Jazz, read by cabaret stalwart, Sidney Myer. The show began with the cast entering from the rear of the auditorium as a Second Line (a device used to close the concert as well). Show highlights included Max Pollak's inventive body percussions and tapper AC Lincoln's artistry to "David Danced Before the Lord". Two very different versions of Juan Tizol's "Caravan" were presented, one dancecentric in a superb medley with "Scheherazade", the other a thrillingly inventive exposition with vocalist Antoinette Montague backed solely by the incredible artistry of drummer/percussionist Bobby Sanabria. Singer Nicolas King offered "Satin Doll" with tapper

Karen Callaway Williams, while Broadway's Ty

Stephens (Sophisticated Ladies) delivered an exquisite

"Sophisticated Lady". "Mood Indigo" was the backdrop

for a touching In Memoriam.



Nicole Glover, Christian McBride @Blue Note

Kicking off a month-long tour celebrating the release of his new album, Fearless Movement (Young), saxophonistkeyboardist Kamasi Washington brought a powerful ensemble to the Beacon Theatre for an exciting performance (May 7). The group, spread across the august auditorium bandstand, included the leader's father Rickey Washington (soprano, flute) and Ryan Porter (trombone) standing center stage. Flanking them, on staggered elevated risers on either side, were Patrice Quinn (vocals), Brandon Coleman (piano, keyboards, organ), Miles Mosley (bass), Tony Austin (drums) and DJ Battlecat (turntables, percussion). The grouping cast an arresting sight recalling the striking imagery of antecedent Afrofuturistic bands much like the showmanship of the Sun Ra Arkestra and the dynamic of the Art Ensemble of Chicago. Sonically, the music followed in the same "Great Black Music, Ancient to the Future" tradition of the latter group, while building upon the legacy of Washington's Los Angeles hometown predecessors from Horace Tapscott's Pan Afrikan Peoples Arkestra. Beginning with the astral soundscapes of "Lesanu", followed by the earthy vocalizing of Quinn on "Asha The First" and "Computer Love", the group ran down the entire album's playlist, traversing myriad emotions from melancholy to exultant. Washington exuded both proud confidence and exuberant joy as the crowd erupted in raucous applause after each solo and song, especially on the final pieces of the nearly two-hour performance, which ended with a rousing "Lines in The Sand". (RM)

# WHAT'S NEWS

Co-founded by Jen Shyu and Sara Serpa at the onset of the pandemic in March 2020, **Mutual Mentorship for Musicians** (M³) was conceived to empower and give increased visibility to women and non-binary musicians in jazz and creative music. M³ recently announced its 2024 Lifetime Achievement Award recipient: saxophonist-composer Erica Lindsay. On Jun. 4, Lindsay will be honored at the National Jazz Museum in Harlem, an event hosted by Cleo Reed and featuring a solo set by pianist Sumi Tonooka. For more info visit mutualmentorshipformusicians.org.

In conjunction with the Blue Note Jazz Festival (Jun. 1 – Jul. 7), Blue Note Jazz Club is collaborating with **Vilebrequin**, the swimwear specialist company founded in the early '70s. As of the first of this month, specialty items (including swim trunks, bucket hats, linen shirts, etc.) will be available online at vilebrequin.com and bluenotejazz.com as well as in Vilebrequin stores (including the store's locations on Madison Ave. and on W. 33rd St.).

The Jazz Journalists Association's annual JJA Awards winners have been announced. TNYCJR was honored to have been nominated for the 18th time as "Best Jazz Periodical/ Website of the Year". We tip our proverbial jazz cap to all our fellow nominees as well as the winners, including Blue Note Records ("Record Label of the Year"), Zev Feldman ("Record Producer of the Year"), Sun Ra Arkestra ("Large Ensemble of the Year"), Artemis ("Mid-sized Ensemble of the Year"), Ambrose Akinmusire ("Trumpeter of the Year"), Lakecia Benjamin ("Alto Saxophonist of the Year"), Nicole Mitchell ("Flutist of the Year"), Mary Halvorson ("Guitarist of the Year"), Linda May Han Oh ("Bassist of the Year"), Kahil El'Zabar ("Percussionist of the Year"), Joel Ross ("Mallet Instrumentalist of the Year"), Brian Blade ("Traps Drummer of the Year"), Béla Fleck ("Player of Instrument Rare in Jazz"), Will Friedwald ("Lifetime Achievement in Jazz Journalism"), Larry Blumenfeld "Robert Palmer-Helen Oakley Dance Award for Excellence in Writing"), Sid Gribetz ("Marian McPartland-Willis Connover Award for Career Excellence in Broadcasting"), Adriano Mateo ("Lona Foote-Bob Parent Award for Career Excellence in Photography") and Luciano Rossetti ("Photo of the Year"). For more info and to see the complete list, visit jjajazzawards.org.

Last month, Jazz at Lincoln Center announced the winners of the 29th annual **Essentially Ellington** High School Jazz Band Competition & Festival, this year in celebration of Ellington's 125th birthday. Of the three top-placing high school jazz bands in the nation, 1st Place went to Newark Academy (Livingston, NJ) with runner-up to Osceola County School for the Arts (Kissimmee, FL); 3rd Place was given to Agoura High School (Agoura Hills, CA). For more info visit jazz.org/education/school-programs/essentially-ellington.

Washington D.C.'s The Blues Alley Jazz Society announced the winners of its 7th annual Ella Fitzgerald Jazz Vocal Competition. 1st Place: Dani Assis (New Canaan, CT), 2nd Place: Aviana Gedler (West Des Moines, IA) and a three-way tie for 3rd Place: Angelina Kolobukhova (Minsk, Belarus), Arvin Ma (Shanghai, China) and Tina Hashemi (Charlottesville, VA). Judges included members of the New York Voices: Peter Eldridge, Lauren Kinhan, Darmon Meader and Kim Nazarian. Registration for the 2025 Ella Fitzgerald Competition begins on Nov. 1, 2024. For more info visit ellafitzgeraldcompetition.org.

As New York's only homegrown jazz gazette for 22+ years, *The New York City Jazz Record* is distributed throughout New York City at hundreds of locations—from jazz clubs and record stores to instrument stores, schools and universities. In the last few years, by kind invitation from Grand Central Business Improvement District (BID), 34th Street Partnership BID and Madison Avenue BID, copies of the monthly paper have become more readily accessible than ever before at dozens of allocated CityRax streetcorner boxes. *TNYCJR* is happy to announce that starting with the June issue, there will be even more vendor boxes through Midtown carrying the hardcopy. Be sure to grab a copy if you're walking through Midtown or along the Upper East Side (and definitely let us know if quantities need replenishing)—and tell a jazz-loving friend!



When bassist, composer and bandleader William Parker receives his Lifetime of Achievement recognition this month at this year's Vision Festival, one of the groups he'll present was responsible for a major shift in the current of his career. Twenty-two years ago, Raining on the Moon introduced Parker the songwriter, and Leena Conquest gave voice to those songs. She has also worked with Sunny Murray and Dave Burrell, but in recent years Conquest has been back home in Dallas, TX, caring for her mother and teaching youth the art of performance. She's coming back to New York, though, to sing about the watermelon tree again.

**The New York City Jazz Record:** Let me first ask you about your name. It is your professional name or your birth name?

**Leena Conquest:** Actually, Kathleen is my name I shortened to Leena. Conquest was a birth name, and I said, well, I'll use it.

TNYCJR: It's a great name.

Conquest: Why not? Right?

**TNYCJR:** I first heard you with William Parker's *Raining on the Moon.* What were you doing before then?

Conquest: I was pretty much connected and immersed in jazz singing and doing that New York circuit, just on the scene. Very, very early on, I worked with (trumpeter) Doc Cheatham. I look back on it now, these places like Sweet Basil's that are not there anymore, sitting in and listening and learning. And later on, I went to Europe and had some very enriching experiences. It's actually where I met (drummer) Sunny Murray with a group called The Reform Art Unit. That was much later in the '90s. But yeah – I guess you'd say preparation, learning to sing. Growing up, you have this education in school, choirs and churches and all of these things, these experiences, which as a child, I didn't realize it at the time, but I was learning about call-and-response, for example, in my aunt's Baptist Church, just basically being immersed in that as well, learning about harmony. I guess in the oral tradition, you could say. It was later when I got into the theory and the sight singing and all of this formalization of the pedagogy. Nobody said, OK, we're in the key of C, this is the pitch. It's just everybody's singing.

TNYCJR: How did you and William meet?

Conquest: I'm so glad you asked me that because we had several connectors. Do you know the sculptor Alain Kirili, who passed? I guess it's been three years now. He would have these gatherings at his loft on White Street. And I believe he would also work with musicians, including people like William and Cecil Taylor, early on before I was working with him. But we met because of Sunny and Alain. Sunny and I had done

# LEENA CONQUEST RAINING ACHIEVEMENT BY KURT GOTTSCHALK

a recording in Vienna with this group he was working with for many years. I met the Reform Art Unit later. William and I did a collaboration with Alain at a gallery, and then we also worked together at another performance.

That artistic scene really introduced me to the interdisciplinary nature of the music—this artist, this visual artist, this musician, working together. I also did some improvisation with dance as well, modern dance. Then, of course, Patricia Nicholson-Parker [founder of the Vision Festival] was such a catalyst, not past tense, IS such a catalyst, in terms of the linkage, because I remember her being there, and I remember us becoming involved with the Vision Festival.

TNYCJR: When *Raining on the Moon* (Thirsty Ear) came out in 2002, we were only beginning to hear from William Parker as a songwriter. He recorded *Song Cycle* (Boxholder) with Ellen Christi and Lisa Sokolov in 1993, but it wasn't released until 2000; and Aleta Hayes sang his "James Baldwin to the Rescue" on the 2002 William Parker & The Little Huey Creative Music Orchestra album *Mayor of Punkville* (AUM Fidelity). But *Raining on the Moon* really felt like a band with a singer. How did you two develop the songs?

Conquest: It was recorded at a studio in Brooklyn, and it was me, William, no piano. He can be out and free and improvised, but he can be very melodic. And there's so much to hold on to for a singer if you're listening, when you're looking for those moments of connection in terms of the improvisation. So basically, it's the words. He's a poet. I would say conceptually, that is his record. He had written poems, and he shared them with me. For example, "Raining on the Moon", I just started dealing with the rhythm because he plays that rhythm. It's right there. Rhythmically, he is so engaging, you want to connect with that. Basically, I just use the words, staying with the rhythm, and then finding the pathos in it to communicate that story.

**TNYCJR:** Did he also write melody lines for the voice, for the lyrics, or were you coming up with that?

Conquest: I think you could say it's a combination. I was coming up with some, and I was connecting with what he was playing, listening to what was being played. Because we had William on bass, Hamid [Drake] was on drums, and then (Louis) Flip Barnes on trumpet and Rob Brown on alto saxophone (and flute). So there was a lot to borrow from. I think it's this collective creation, in a sense. I was listening to the melodies and just finding ways to interact with it. So some of them were my creation, you could say, some of the lines.

I still remember when we went to a festival in Italy, it was probably early 2000s. The driver picks us up and we're all standing there and somebody comes up and they're humming "Raining on the Moon".

I'm thinking, wow, this is really profound. You hear people humming pop music or maybe "Take Five" or something like that. But they were humming, singing some of the words to "Raining on the Moon", which I was very much pleased by. I said, "Oh, wow, this resonates. The poetry of William resonates. Oh, absolutely."

**TNYCJR:** And the watermelon tree! It's so funny, but so relatable. It feels real. It feels like, "Oh, right. I'm not going to sit under the watermelon tree." It doesn't feel like a joke, which is interesting.

(CONTINUED ON PAGE 39)





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# PETER KNIGHT

# FINDING THE NEW IN THE ANCIENT BY JOHN SHAND

Aussie Peter Knight came to the trumpet early, playing with a municipal brass band at age nine, but came to jazz late. Then a decade into his playing jazz he began wondering if it was possible to put a home-grown Melbourne slant on it. The result was the creation of a now long-lived band called Way Out West. Lately, Knight has been stretching the potential for the music and the trumpet even further in the same spirit that he was drawn to the instrument way back when. "I liked the sound of it, but I also liked the mechanics of it," he recalls. "I was fascinated by the slides and valves and the way that it worked. But also I think that music has always been, and continues to be, a social activity. It's something you do with people."

Knight's high school years saw a gulf between the brass-band and orchestral music he played and the rock music he loved. "It wasn't until I left high school and somebody played me a Miles Davis record that I went, 'Oh my God, you can do that with the trumpet!' It was then I started to really think seriously about becoming a musician. Hearing Miles really unlocked it for me. Until I heard A Tribute to Jack Johnson, I never imagined that this was possible." So, at age 19, Knight became fixated on improvising and jazz, and about 30 when he began questioning how his obsession with artists from a different time and place related to his own identity. "I couldn't reconcile it... I started to think if I was going to keep going with music, I had to find a more personal mode of expression." The first breakthrough came when he met Dung Ngyen, who played traditional Vietnamese instruments and electric guitar. This collaboration (which continues 24 years later) led to the formation of Way Out West, a reference to Melbourne's western suburb of Footscray, with its heavy migrant population. "We were all local musicians," says Knight, "and we wanted to make something that somehow reflected the place that we live in." The cross-cultural possibilities successfully explored in this band whetted Knight's appetite, and, via several other breakthrough projects, in 2018 he formed Hand to Earth, a quintet in which his trumpet, electronics and percussion are joined by Aviva Endean (clarinet, electronics, harmonic flute), Korea-born Sunny Kim (voice, electronics, percussion), Daniel Wilfred (voice and bilma clapsticks) and brother David Wilfred (yidaki didgeridoo, voice). The brothers are First Nations' musicians from Ngukurr in remote Arnhem Land in the Northern Territory, and the project is an offshoot from Knight's time as artistic director of the Australian Art Orchestra (AAO), a band of fluctuating size, blessed with government funding to explore eclectic improvisational contexts.

Knight's predecessor, pianist/composer Paul Grabowsky, initiated several cross-cultural collaborations, including with the Wilfreds, resulting in two albums under the title *Crossing Roper Bar*. The trumpeter took over the AAO in 2013, pursuing Grabowsky's notion that one need not look far afield to find what Knight calls "abundant cultural riches

and musical inspirations", while using improvisation "to release us from cultural hegemony... to create possibilities for a new music that belongs to this place." His tenure saw AAO move further from idiomatic jazz, reflected in Hand to Earth. "There's more contemporary and electroacoustic influence," he suggests of this band that's founded upon mutual cultural respect, without the need to "tiptoe around one another." The Wilfred brothers' contribution has become more seamlessly interwoven into the whole, as shown on the band's second release, Mokuy. Some sung pieces are devised by Daniel; others come from traditional song cycles, including one about the dingo, Australia's wild dog. "At a certain point [in performance] Daniel moves out to the front of the stage," says Knight, "and does this visceral, slow dingo dance. It actually gives me goosebumps when I see him do it." The project is not one for virtuosic soloing, and Knight's trumpet is usually heavily processed or played without the mouthpiece, creating a flute-like sound. "It's not like any other band I've played in," he says, "because I wouldn't call what we do improvisation, but it'd be impossible to do it without improvisation. Daniel has found ways to improvise the context and the placement of the songs within what we do."

Knight's other current projects include a second solo album, the debut recording by a band called TLDR, a collaboration with an Indonesian duo, as well as scoring a feature film with Warren Ellis (of Dirty Three fame), an activity he hopes will become more regular. His multifarious international collaborations occur much less often in the States than he'd like, which he partly attributes to the visa difficulties for Australian players. "Practically, it's much easier to work with artists from Asia, Europe and the U.K. just because of the visa issues. Also, if we work with a European artist, often they can come to the table with some funding, and so it can be a reciprocal thing, but there just aren't those possibilities with U.S. musicians."

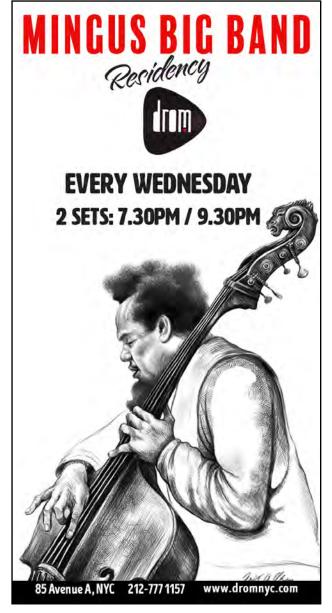
Knight collaborated with Anthony Braxton at the 2019 JazzFest Berlin, "an astonishing experience" that he wanted to follow up in Australia, but the pandemic ended that dream. On this forthcoming American visit, however, he's very much looking forward to collaborating with drummer Hamid Drake in Bungul and Polish violinist Amalia Umeda in Hand to Earth, a project that remains close to his heart. "I think there's a shared sense that as human beings we need to find new ways to communicate, and to create a more positive future," he says. "I don't want to be grandiose about it, but with Hand to Earth there is some little kernel of optimism around what might be possible."

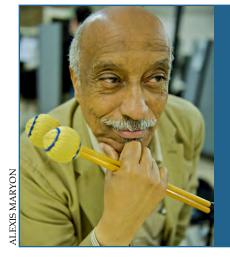
For more info visit peterknightmusic.com. Knight is at Lincoln Center's Hearst Plaza with Hand to Earth (featuring Amalia Umeda) Jun. 15 and Public Records with Bungul (featuring Hamid Drake) Jun. 16, both part of Jazztopad Festival New York. See Calendar.

#### **Recommended Listening:**

- 5+2 Brass Ensemble *Invisible Cities and Other Works* (Rufus, 2005)
- Peter Knight/Dung Nguyen—Residual (Parenthèses, 2008-9)
- Peter Knight Fish Boast of Fishing (Listen Hear Collective, 2010)
- Peter Knight *Allotrope* (Listen Hear Collective, 2011)
- Peter Knight Way Out West (Jazzhead, 2015)
- Australia Art Orchestra Hand to Earth (AAO, 2019/2021)







# MULATU ASTATKE

Ethlo-lazz Father

# BY SOPHIA VALERA HEINECKE

True innovation requires an expansive understanding of extant creativity beyond the desire to simply best one's peers. The 2024 Blue Note Jazz Festival, which set out to line up history-shaping innovators and worldwide icons, has delivered on this intention by giving Mulatu Astatke two nights headlining at Sony Hall this month. The storied life of the vibraphonist, percussionist, keyboard player, composer and acknowledged "father of Ethiojazz," is a constellation of achievements overlayed against his persistent desire to educate and raise awareness of Ethiopia's music and traditions. Maestro Astatke's organic desire to continuously teach and learn is distinct. It is first out of necessity but also grows from his abundant willingness to be exposed to the unknown.

On one of his early trips to New York for sessions of Mulatu of Ethiopia (1972), the manager of Worthy Records staffed the sessions with skilled musicians who had no concept of traditional Ethiopian music, which laid the foundation for Astatke's signature Ethio-jazz. This dynamic would continue throughout his career, with Astatke dropping newcomers into the framework, often in one single rehearsal, equally influencing their knowledge and his teaching aptitude. "Mulatu has changed a lot of lives. He is an unsung hero who grapples with the multiplicity of roles for music to play in culture on the continent of Africa," says saxophonist Godwin Louis. Louis now teaches at Berklee College of Music, where, in 1958, Mulatu was the first African student to attend, studying percussion and vibraphone. "Everything I learn musically or culturally," Louis continues, "is all connected. Analyzing and paying attention to what Mulatu does, it's learning music, history and civics. He shows what can be communicated if we all become historians.

Louis, like many of Mulatu's collaborators, has a unique relationship with him through his direct work recording on the double-album *Mulatu Steps Ahead* (Strut), as well as playing with him live, but also in the expansive nature of the African Diasporic understanding of Ethiopia as Africa's jewel, the place where modern humanity begins. "When Mulatu sat in with us," Louis says, "it was amazing. I wasn't aware of music with that [Ethiopian] kind of philosophy. Until then, I was under the imperial American guise of music: we study this improvised music using this set of guidelines to display our virtuosic abilities focused on 'I can play really fast'; you give me a melody I can build within that framework."

Before the continent was called Africa, during the same period that the Roman Empire rose and fell, there was the influential Kingdom of Aksum, where the borders of Eritrea and Ethiopia are now drawn. In the fourth century A.D., Aksum became one of the first empires to embrace Christianity, which generated the Ethiopian Orthodox Church, a central influence on the Ethiopian sounds rooted in chanting. "Linguists and theorists debate as to whether song is derived from speech or vice versa, but there is something pure in Mulatu's melodies that connects directly to the emotional core of what it is to be human," says Astatke's longtime collaborator and U.K. Music Director James Arben. Mulatu's first language, Amharic, thrives on the coexistence of many possible meanings for a word or phrase. Spoken by 32 million people in Ethiopia,

it is similar in specific ways to both Arabic and Hebrew as Ethio-jazz is similar to American jazz and Ethiopian traditional music. You must understand the building blocks of both languages to integrate them in a new context. This type of innovation comes from things being broken and recombined.

This understanding is what happened when after years of study in Wales, at Trinity College in London, at Berklee, and across the New York City scene in the '70s, Astatke absorbed the stylings of the Western form of jazz as well as developed a keen enthusiasm for Latin rhythms, particularly Cuban music. These notable and often improvised tactics coalesced with the sacred treasure of his heritage: the four Ethiopian modes known as the Kignit System. With five notes in each of the four modal sets constructed with Ethiopian instruments, these building blocks are used by sound practitioners to create tension and resolution and have been passed down through generations. Astatke's distinct Ethio-jazz compositions use the diminished 12-note scale overlayed on the chosen Ethiopian mode. The four most notable modes are: Tezeta, Bati, Ambassel and Anchi Hoye. After having the opportunity to play with Mulatu in 2004 in Ethiopia's capital of Addis Ababa, Russ Gershon, Ethio-music enthusiast and founder of Boston's Either/ Orchestra, shares his thoughts on Astatke's signature modal integration, "The Ethiopian modes you have to stay within. We come out of a chromatic 12-note jazz universe; our natural inclination is to harmonize. The potency of these Ethiopian modes is finding the balance of the contours and powers with chromaticism." To execute Ethio-jazz for Ethiopian audiences to enjoy these valuable modes, an instrumentalist must stay in that context and limit the superimposition of additional sounds that might make a track distinct in the Western jazz improv tradition: the modes themselves each evoke and contain their own history.

Anchi Hoye mode is rebellious and evokes the final word of a lover's quarrel. The Bati scale is a variation of the heptatonic Tezeta scale. It is often used in faster, more upbeat songs. Bati was originally just a place. The mode Ambassel is named after a mountain fortress in the Amhara region. The stunning Tezeta scale is noted for its emotional and connective power. "Many Tezeta tunes deal with homesickness that relates to the diaspora. It is the blues of Ethiopia," says Louis. Hundreds of Ethiopian traditional songs are called Tezeta, but Astatke's composition is iconic. It delivers so much soul, soul here meaning an energy that transcends time, feeling as if it will continue on forever while still holding a fondness for the different phases that have passed.

Ethiopian traditional music centers on vocals. It is an innovation in and of itself that Mulatu's arrangements are entirely instrumental interpretations that gained wild popularity. An iconic exception highlighting lyrics within the Astatke canon is "I Faram Gami I Faram", which was first offered on *Afro-Latin Soul* (1966), by his Ethiopian Quintet and heavily influenced by his Cuban collaborators. This adaptation of an ancient Ethiopian song about youthful warriors was translated into Spanish because he couldn't find Ethiopian vocalists in New York. "The youth isn't scared of anything," Astatke says. "They just move forward." In 2023, Jemberu Dembeke, an

Ethiopian rapper who "grows his sound between the old and the new," revised the song, adding new lyrics that amplify the warrior spirit required to be steadfast in the modern world.

Despite decades of European interference and abandonment, Ethiopia was never a colony. The culture remains intact, with young Ethiopians still in love with signature facets of expression, such as Eskista dancing. The track "Esketa Dance", on The Heliocentrics Inspiration Information 3 collaboration with Astatke, sets a hypnotic riff underneath keys and a chorus of horns evoking the shoulder-shaking style of the dance that has been bringing Ethiopian bodies into harmony for some three thousand years. Imperialism works to make us give up on culture, attempting erasures and fractures to control exports and stifle organizing against power structures. Of the way that each composition creates a tapestry of many global influences, Arben notes, "it is an antidote to a plastic throw-away society."

Arben also cites moments of surprise as a dominant factor in engaging audiences for over five decades. "On [his] 'Mulatu', he usually takes a big solo on the vibraphone, but (for) this one show it was broken. In the middle of the show, we have to explain this to him, so he walks back to the grand piano, the pianist steps aside, and Mulatu plays. The result was transcendent. I think he surprised us and himself." In the first recording of "Mulatu" (from Mulatu of Ethiopia), the vibes envelop you, their resonance rippling out around the other instruments, shimmering like water sharing omphalos with the saxophone. To effectively pay tribute to himself, Astatke seems compelled to make space for others. "He's a little bit like a Miles Davis or a John Zorn in his ability to empower other musicians and make things happen, giving his imprimatur to it. He provides a beautiful umbrella," Gershon noted.

Music is a science that can be measured in acoustics, physics and waveforms, and developed alongside a hypothesis. This we see honored in Astatke's institutional resume, having worked at MIT and Harvard; but what makes a global body of fans cry and shake is the experience of his music that invigorates the human spirit, the sacredness of it. Giving through the art of teaching in the way Astatke does ensures that the gifts of culture continue to expand while preserving acknowledgments of the past to invigorate both practice and performance.

For more info visit mulatuastatke.bandcamp.com. Astatke is at Sony Hall Jun. 19-20 (part of Blue Note Jazz Festival). See Calendar.

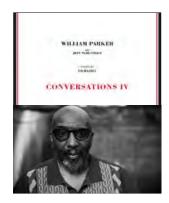
#### **Recommended Listening:**

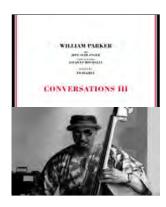
- Mulatu Astatke & His Ethiopian Quintet— Afro-Latin Soul, Vols. 1 & 2 (Worthy-Strut, 1966)
- Mulatu Astatke Mulatu of Ethiopia (Worthy-Strut, 1972)
- Mulatu Astatke Yekatit Ethio Jazz (Amha, 1974)
- Mulatu Astatke Mulatu Steps Ahead (Strut, 2007-9)
- Mulatu Astatke & The Heliocentrics Inspiration Information 3 (Strut, 2008)
- Mulatu Astatke + Black Jesus Experience To Know Without Knowing (BJX, 2020)

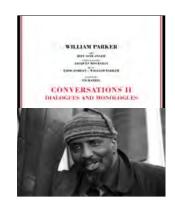
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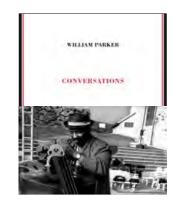
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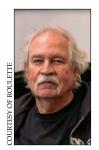
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JIM
STALEY
ROULETTE KING
BY JAMES ILGENERITZ

A major shift is taking place in New York's creative music scene: Jim Staley, now 73, is preparing to step down from his longtime role as the Artistic Director at Roulette Intermedium, making room for long standing Roulette associate Matt Mehlan to take the reins. No major changes will be taking place overnight, of course: the variables have been so exquisitely organized that the greatest effect may simply be the continued vibrance of the community.

Roulette was founded 45 years ago by Staley, David Weinstein, Laurie Szujewska and a few others who had migrated to New York from the Illinois college town of Champaign-Urbana. Staley had already developed his family home into Staley Manor, a "dumpy old three-story house with 12 people living in seven rooms." He had just returned to Illinois to complete his master's degree after playing in the U.S. Army band in Berlin for a couple of years, where he interacted with the city's jazz and improvised music scene, notably trombonists Slide Hampton and Paul Rutherford. "Paul Rutherford was influential, in a new way of approaching improvisation and the trombone,' he says, "I spent some time with him, seeing a number of performances, mostly with bassist Barry Guy, but also going to East Berlin at the time and meeting East German improvisers." During this time in Berlin, Staley also interacted quite a bit with trombonist and composer James Fulkerson: "He introduced me to the extended techniques world of the trombone and to minimalism. He was on a DAAD fellowship and introduced me to a number of composers and artists in the program at the time... His wife Mary Fulkerson, was a big influence on my interest in working with dance and supporting experimental choreographers."

One project from Staley's days in Illinois that has continued with some consistency over the years is the collaborative entity the Tone Road Ramblers. First appearing at Roulette in April 1981, the group's mission statement asserted: "Our musical materials are inclusive and diverse, from extended techniques,

the use of toys and unusual sound sources, to microtonality from diverse traditions." The group has met consistently since those early days for an annual two-week residency, initially at the Ragdale Foundation in Illinois. Along with Staley, other continuously appearing participants include trumpeter Ray Sasaki, trombonist Morgan Powell (who passed away last year) and flutist John Fonville.

While Tone Road Ramblers provides a connection to collaborations that predates Staley's migration to the East Coast, audiences in New York can probably expect a renewed engagement with his many longtime New York-based colleagues in his post-Roulette phase. Staley's own work has always emphasized the role of the improviser: "Creating music in real-time with the pressure of the audience," he says. Indeed, Staley has always maintained a passionate engagement with the language of free improvisation. Early colleagues who remain frequent partners in improvised music include Ikue Mori, Ned Rothenberg, William Parker, Zeena Parkins, Elliott Sharp and John Zorn. Of the latter, Staley remarks, "He had the most influence in my approach to improvisation... I have been improvising with John since 1981."

An early catalytic element came in the form of a donation from John Cage's Foundation for Contemporary Performance Arts (initially founded by Cage, Jasper Johns, Willem de Kooning and others and now known as Foundation for Contemporary Arts). This boon provided a meaningful start to Roulette's efforts. "We got a check in the mail one day, and later John Cage came in with his usual humorous approach, and asked 'were you surprised?'," Staley muses. Cage's support enabled Staley, Weinstein and the others to pursue their concept in earnest. A contemporary article in *The Village Voice* about the then-new West Broadway venue put Roulette at odds with an outmoded bohemian vibe that carried over from the previous generation, requiring a needed newness.

Staley recalls that Roulette's very first concert makes for an interesting story: "Violinist-composer Malcolm Goldstein was planning to do an improvised concert for Phill Niblock's series, but Phill was at that time being a bit more of a purist, and only was programming composed music. So, Malcolm's concert was the first concert, in October of 1980. To our surprise, Cage and dancer Merce Cunningham, and all these composers showed up—Philip Corner and others." From that first concert, Roulette received about 30 proposals from people wanting to play there.

So they decided to program all 30 concerts. From that time forward, many of the previously mentioned musicians in this article were regularly featured, as were Billy Bang, Andrew Cyrille, Jerome Cooper, Fred Ho and Jemeel Moondoc. Staley recalls that Chinese American baritone saxophonist Ho first approached him with a project featuring Amiri Baraka and Steve McCall. "You just open your doors, and there's no lack of accomplished people of all ages and stages in their work coming to you. The problem is not screwing up and sending someone away that you'll regret later," he says. Staley tries to keep a focus on the "raw creativity" that emerging artists present. "I'd always had a thing for the idea that 'if someone has a good idea, let's just make it happen.' Sometimes composers have great ideas but they can't get outside of their own way, to make it happen... so I'd say 'why don't you do your piece, we'll do ours.'" It helped that Weinstein had the publicity sensibility, and Szujewska had a strong sense of typography. Together they put together Roulette's distinctive posters (which now adorn the walls in the Brooklyn location on Atlantic Avenue). The venue's success was built on a collaborative dynamic that was already in place in Illinois: "When we all moved to New York, we all continued in that same work."

Staley invested so much energy and vision into Roulette's many decades of innovation and growth, it may be difficult to think of him without thinking of Roulette (and vice versa). But it is notable that Staley doesn't see himself as a "curator" per se and takes a decidedly improvisational approach to coordinating events at Roulette. "If I was a curator, the programming would be boring within three years. My approach is in taking what comes to me, because someone who's already got an idea is going to be more successful than someone I ask to do something." It was always important for Staley to maintain a balance in the programming. "When we started Roulette," he offers, "I incorporated the improvisers and the minimalism, and other scenes like electronics, or dance, because it just makes for a healthier scene. As long as it's original work and people are trying to push the language, that was the guiding direction in the early days for David and me."

Roulette Intermedium's conception has always driven innovation. Einstein Records began in the '90s, documenting not only Staley's own work but also work by others associated with the organization (Staley quickly noted a collaboration between vocalist

(CONTINUED ON PAGE 39)

### LEST WE FORGET



# **EKIC DOLPHY**ABSTRACT EXPRESSIONISM OF SOUND BY STUART BROOMER

The punning title of a 1989 recording neatly captures the prophetic brilliance of Eric Dolphy (1928-1964): *The Ericle of Dolphi* (Po Torch) conflates his name and the ancient Greek Oracle of Delphi, where three millennia ago the priestess Pythia divined the future. The double album, by an improvising quartet, featuring saxophonist Evan Parker and bassist Dave Holland, celebrates Dolphy's vision and his impact on succeeding musical generations. This month marks the 60th anniversary of his passing, less than two weeks after turning 36, in a Berlin hospital, shortly after he had decided to stay in Europe following a tour with Charles Mingus. Though some brilliant contemporaries passed away younger

(e.g. bassist Scott LaFaro; trumpeters Fats Navarro and Booker Little), Dolphy's music went through a long gestation period in Los Angeles and thus his public career was startlingly productive despite its brevity. His interests-comparable to John Coltrane's, Cecil Taylor's and Ornette Coleman's-went beyond jazz to contemporary composers such as Edgard Varèse as well as North Indian music, while he developed a personal voice that spread from alto saxophone to bass clarinet and flute (studying the latter with contemporary master Severino Gazzelloni). Dolphy's genuinely virtuosic multi-instrumentalism, unique at the time, became a model for younger reed players, such as Anthony Braxton and Roscoe Mitchell, who have carried it to contrabass depths and sopranino highs, while also continuing the Third Stream impulse.

Dolphy knew Mingus, Coltrane and Clifford Brown in the mid '50s, but only emerged nationally in 1958 with the Chico Hamilton Quintet, a group defined by West Coast cool. That relative inconspicuousness soon changed. Between 1960-64, Dolphy became a transformative figure, making major contributions to many of the period's greatest recordings. He gave

an intense, disquieting voice to Mingus' most radical statements in both the quartet of 1960 that produced Charles Mingus Presents Charles Mingus (Candid) and the sextet that toured Europe in 1964. On December 21, 1960, he played on Ornette's singularly radical Free Jazz, then drove to New Jersey to record his own Far Cry, including both band tributes to Charlie Parker and an unaccompanied version of the ballad "Tenderly", a lyrical masterpiece ranging from ethereal to impassioned. In 1961 he recorded on George Russell's Ezz-thetics (Riverside), Oliver Nelson's Blues and the Abstract Truth (Impulse!) and Booker Little's Out Front (Candid), arguably each leader's most enduring recording. The same might be said for a later sideman session, Andrew Hill's Point of Departure (Blue Note, 1964). Dolphy worked extensively with Coltrane, as coorchestrator on Africa/Brass and playing in the tenor/ soprano saxophonist's quintet with pianist McCoy Tyner, bassist Reggie Workman and drummer Elvin Jones. His prominence in that band is immediately apparent in the recently discovered recording, Evenings at the Village

(CONTINUED ON PAGE 39)

# AMP MUSIC & RECORDS

SOUND OF THE NORTH

BY FRANZ MATZNER

For those outside the sphere of jazz, Scandinavia might seem an unlikely region to be at the cutting edge of the genre, but indeed the countries of that northland have a big footprint in the world jazz scene. Among them, Norway since the '60s has been influential, with a keen expression of stylistic diversity and talented players attuned to experimentation. Amidst this cultural openness, the Norwegian scene is thriving. The Oslobased independent label AMP Music & Records boasts a robust catalog with a distinguished and crisp aura of consequence. Individual artists signed by the label are ones who represent a spectrum of styles and expressive avenues, carving out their own characters and courses.

Founded ten years ago by drummer and composer Anders Thorén, AMP is the combination of an acronym and an abbreviation. The acronym is for Ambitious Mindful Projects, and the abbreviation for AMPlify, which encapsulates the label's vision to bring ambition and mindfulness to its projects, amplifying every part of the process of music making. Thorén, who is a graduate of California's Los Angeles College of Music (LACM) is well-equipped to carry out the label's mission. He has studied with a cast of drumming greats such as Peter

Erskine, Marcus Gilmore and Ralph Humphrey, among others. His international credits are extensive, too, and he maintains active rolls in groups such as BRIDGES (with saxophonist Seamus Blake), THREE (with pianist Lars Jansson and bassist Jesper Bodilsen), Nordic Circles, Michael Bloch Trio and playing as a soughtafter sideman on various other projects. Heading the label, he focuses on, as he says, the "sound of the North." Thorén explains that, quite naturally, his aim in establishing AMP contained a vision "to highlight upcoming jazz talents from Scandinavia." He clarifies that the intent is not meant to be exclusionary based on geography or limited to a predetermined sonic quality, but in an Ellingtonian way he declares that great music is great music!" Reasonably, he defines the catalog as one that at its core, embodies that Nordic sound, which is largely the desire to explore jazz in a free form, creating soundscapes that are new and exciting, and often with Scandinavian folk elements that uniquely inform Nordic jazz.

Yet, consistent with Scandinavian culture, the catalog maintains an old-world, stoic quality blended with the precision and angularity of modernity. Throughout, echoes of vaulted ceilings, the clatter of cobblestones, and the unexpected twists of alleys meld with contemporary electricity and architectural finesse. Dancing Seedlings, for instance, by Danish guitarist Kristoffer Gori Verdoner's quartet illustrates this mix. Tunes such as "Oh Yeah" sway and jump sprightly, while others such as "Dreaming of Texas" amble with prolonged, bluesy adroitness. Similar releases including the sometimes florid, sometimes understated Get Your Goat by Oyvind Mathisen also

illustrate the duality of this dynamic. Contributing to such a diverse yet definable sound, AMP also explores less common instrumentation and stylistic choices. On Fornemmelsen Av Hjemland vocalist Gro-Marthe Dickson and D-Lovely reinterpret the melodies with re-written original lyrics to Cole Porter's music. Dickson's stretched, unconventional version of "scat" launches beyond the common jazz idiom into elongated vocalizations and improvisational departures, causing the tunes to burst unexpectedly, creating a novel experiment fusing old and new. Janne Saarinen's use of the oboe matched with Ilkka Uksila's vibraphone on the decorous Watercolors also demonstrates this duality. From the opener "Elysian Plain", the oboe's unmistakably supple and stately profile glistens. Paired with mellifluous vibraphone, the result is a moving, penetrating effect. On the mid tempo "Sad Eyes", Saarinen provides melancholy reflection, while Uksila issues a bed of resonance.

When asked about the definition of a "Northern sound", Saarinen responded emphatically that she believes there is definitely a stylistic dynamic. She describes it thusly: "It's [a] very open and more modal or plagal sound [that] avoids strong dominant sounds [or] cadences. And even at faster tempos chords usually change slowly." This phenomenon is identifiable on many albums released by AMP, including the Jacob Roved Quintet's *Dawn*. Overall offering a tonally warm embrace, the album unfolds with a lush palette and a generally downtempo suppleness, as Thomas Fryland and John Ruocco entwine their horn and reed

(CONTINUED ON PAGE 38)



Depth & Ease VoicEquilibrium



Radio Inderberg John Pål Inderberg Trio



BRIDGES with Seamus Blake



Ayumi Tanaka Trio



Sources of Inspiration Anders Thorén Quartet

### VOXNEWS

# DIALOGUES

BY SUZANNE LORGE

Brazilian vocalist Jamile Staevie Ayres gracefully shoulders the full weight of the sung poetry for composer/bandleader Mike Holober's *This Rock We're On: Imaginary Letters* (Palmetto). This elegant record—a suite of compositions honoring both the beauty and fragility of the natural world—moves between full-length instrumentals for big band and compact art songs in chamber settings. Ayres appears on the latter.

These seven vocal tracks (of 17 total) derive in spirit from Samuel Barber's mid-century *Hermit Songs* and Edward MacDowell's 19th century parlor songs, at once dense with meaning and tricky melodies. Note how the jagged, intervallic vocal line on "Three Words for Snow" and the glancing, harmonic friction between voice and piano on "Refuge" accentuate the songs' ponderous words. Or how Ayres' deft toggling between a rich throatiness and a lilting lyricism on "Another Summer" and "Another Summer Epilogue" suggest a cozy familiarity with the listener. It's on "To Virginia", though, that we hear her contemporary understanding of song, as she adorns the minimal vocal line with jazz colorations.

The tunes featuring the vocalist provide a compelling contrast with the Gotham Jazz Orchestra's instrumental

selections (the bulk of the two-disc recording)—against pieces such as "Domes", an exultant big band statement, and "Tower Pulse", a masterful work of sleek modernism. In this juxtaposition, Holober's talents as a composer for both a large ensemble and an intimate voice cannot be underestimated: these are magnificent expositions both musically and literarily.

Each set of Holober's lyrics—imagined dialogues between great environmental thought leaders on the state of our planet—are a gift to any singer, loaded as they are with feeling and intent. Ayres wisely resists any impulse toward brooding in their interpretation, however, instead issuing their message without any indulgence. Her delivery, clear-eyed as it is, thus stands as a challenge. Holober releases the album with a concert at City College of New York's Aaron Davis Hall (Jun. 14).

Singer/songwriter Allegra Levy, too, ponders weighty matters in her new release, *Out of the Question*, her fifth for SteepleChase. Each of the album's 13 titles ends in a question mark as Levy takes on themes such as existential angst ("What Is This Thing Called Love?"), the depth of commitment ("What Are You Doing The Rest of Your Life?") and the pain of unrequited love ("What'll I Do?"). Levy also contributed lyrics to two instrumentals — Benny Golson's "Are You Real?" as a swinging, scatting paean to new love, and Horace Silver's "Que Pasa?", an English/Spanish take on a bad romance, and one of the album's darker tunes. Levy officially releases the new record at Pangea (Jun. 18).

The 10 tracks of Good People, singer Tierney Sutton's

latest album with the large ensemble San Gabriel 7, also finds her writing lyrics—this time for the cause of social justice. The daughter of a civil rights lawyer and a member of the Bahá'í faith, Sutton shares her ever-deepening understanding of racial injustice on the title track, a pointed lesson in white America's blindness toward the issue. She expounds further on "The In Between", a soft Latin tune that urges us to question our beliefs so as to see social truths more clearly, and on "Ten", her mournful remembrance for 10 Iranian women executed for their religious beliefs. Not all of the record is so grim, though: Sutton closes with "Wait for Me", a gentle ballad that offers a utopian vision of a more harmonious future.

A quick shout-out: **Champian Fulton** spearheaded Jazz at The Ballroom's *Flying High*: *Big Band Canaries Who Soared*, a collection of 15 tunes popularized by jazz divas of yesteryear and performed by several of the best jazz vocalists today—besides Fulton, **Gretje Angel**, **Carmen Bradford**, **Olivia Chindamo**, **Jane Monheit** and **Vanessa Perea**. The album release shows are in California this month, but you can catch Fulton with her trio locally at the 11th Annual Jersey City Jazz Festival in Jersey City (Jun. 1) and The Django (Jun. 6).

In the rooms: **Michelle Lordi** will front her quartet at Mezzrow (Jun. 2), likely singing some of the fascinating tunes from her 2023 release, *New Moon* (Imani). And international headliner **Samara Joy** returns to her native NYC to play two consecutive nights at The Town Hall (Jun. 20-21) then the New Jersey Performing Arts Center (Jun. 23).



# HARLEM JAZZ CLUB REVIVAL

BY TOM GREENLAND



James Carter @Minton's

The newly inaugurated biennial Harlem Jazz Club Revival, under the directorship of Dakota Pippins (of Harlem Late Night Jazz), recently ran its second edition (Apr. 12-21), presenting ten days of events housed in sixteen venues. After taking the A Train north to 125th Street, your correspondent took a deep dive into Harlem's thriving local music scene.

Opening night at Red Rooster, a lively bar/restaurant just north of Lenox Ave. and 125th Street, saw guitarist John Smith's combo—Alva Nelson (keyboards) and Victor Wise (drums) with Stephanie Jeannot (vocals)—mixing jazz covers with R&B/soul standards. North from there, at Patrick's Place, Patience Higgins (tenor) faced a similarly boisterous crowd with his quartet—Dave Janeway (piano), Nathan Garrett (bass), Dave Meade (drums)—covering Cole Porter, Duke Ellington, Randy Weston and even Stevie Wonder's "Happy Birthday" for a guest. Due west at Hamilton's Bar & Kitchen, big-toned tenor saxophonist David Lee Jones' trio—Matthew Smythe (organ) and Gordon Lane (drums) with guests Lady Cantrese and C. Kelly Wright (vocals)—played hard-swinging, organ-charged blues.

Day 2 featured tenor saxophonist **Tommy Morimoto**'s quintet—Nate Lucas (organ), Santi Debriano (guitar), Abe Fogle (drums), Joaquín Pozo (conga) - at Dinosaur BBQ, the sprawling sports bar/ restaurant, where it delivered an attention-grabbing set that mixed jazz with War, Marvin Gaye, Stevie Wonder and Aretha Franklin (with guest vocalist C. Kelly Wright). At Room 623, a cozy basement venue evoking a 1920s speakeasy, vocalist **Noël Simoné** paid tribute to Lauryn Hill with her quartet—Ilya Lushtak (guitar), Eric Ballard Jr. (keyboards), Daniel Grey (drums) - conjuring up a church-like vibe fired by Grey's ecstatic beat-keeping. Minton's Playhouse, birthplace of bebop, was the site of several late-night (11 pm - 3 am) jam sessions, Saturday's hosted by alto saxophonist Kevin Oliver, Jr.'s quartet-Seth Finch (piano), Gervis Myles (bass), Gary Jones III (drums) performing the leader's originals before turning the mic over to guest instrumentalists and vocalists.

On Day 3, the **Soul Power Band**—C. Kelly Wright (vocals), Howie Robbins (keyboards), Lawrence Lane (guitar), Tony Stevenson (bass), A. J. Swindell (drums), Juaquín Pozo (congas)—could be heard halfway down the block from Harlem Shake, covering choice hits such as Redbone's "Come and Get Your Love", Bobby

# GOTHAM JAZZ FESTIVAL

BY JOHN PIFTARO



Hot Sardines' Elizabeth Bougerol @Downtown Association Club

Back in the day, New York City was a dazzling and vital developmental site of "hot" jazz, following its birth in New Orleans and journey up to points branching from the Misssissipi to Chicago and ultimately The Big Apple, where the breadth of the music and the size of the bands progressively grew. This in mind, it's only appropriate that the Gotham Jazz Festival and its umbrella organization Prohibition Productions, would be based here in NYC. Enthusiasts of the fervor and intensity of le jazz hot are increasingly aware of the  $network\ of\ 1920s\text{--}30s\ related\ events\ across\ the\ more\ than$ 250 annual presentations by Prohibition Productions. Founder Patrick Soluri's initial home-based salons in 2001 gave the drummer (and his magnificent Radio King kit) a leading place in this movement when he wasn't otherwise occupied by his primary work as a composer of opera, ballet, theater and film scores. By 2015, when his organization partnered with the NYC Hot Jazz Camp and Gotham Jazz Fest (both founded by the stirring trumpeter Bria Skonberg and vocalist Molly Ryan), the magic really happened.

The multiple stages of the 2024 Gotham Jazz Festival (Apr. 28) sported an array of hot and swing music plus dance within several rooms of the Downtown Association Club, a landmark building dating back to the mid-1800s. Many performers, as well as audience members, wore period dress (who knew that tassels could still be sexy?). But to be clear, this festival is far from a stodgy display of blind nostalgia: nary a straw hat nor sleeve-garter was in sight, nor could any of the music be called a cliched "Dixieland." One can imagine the organizers carefully crossing off all theme-park tropes in the quest to book the core of this historic music for moderns. And in the spirit of earlier jazz' magnitude, the featured music was befitting of Harlem, Greenwich Village and the midtown hotels and ballrooms of another age.

The day opened with solo pianist/vocalist **Quintin Harris**' atmospheric set in the first-floor main lounge. The classic American Songbook has rarely felt so authentic, paired as it was with the lounge's gorgeously dark paneled walls, fireplace, grand bar and 15-foot ceilings. The music seemed custom-made for the décor, rather noir and recalling the days of yore. Harris' vocals, reminiscent as much of Chet Baker as Michael Feinstein, warmly floated above the nest of leather couches. The efffect seemed bourgeois, making one wonder how many in attendance might have been

(CONTINUED ON PAGE 38)

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Jazz Orchestra

with Yamandu Costa

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MAFALDA MINNOZZI TRIO 22nd > feat. Paul RICCI & Mauro REFOSCO 23rd > feat. Dave SCHROEDER & Paul RICCI

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Jobim's World Yvonnick Prené/Geoff Keezer (Sunnyside) by Ken Dryden

A rising master of the chromatic harmonica, French native Yvonnick Prené is the modern successor to the late virtuoso Toots Thielemans. After recording several albums with small groups, Prené pursued this duo session with veteran pianist Geoff Keezer, an artist whose work he had long followed, although they had never before met. Prené's previous focus was on jazz classics, standards and his own compositions, but he felt that the music of Brazilian composer Antônio Carlos Jobim and some of his peers should be the centerpiece of this recording. The harmonica master worked together with bop pianist Laurent Courthaliac to arrange several songs to interpret this timeless Brazilian music in a fresh manner, mainly by employing advanced harmonies. Two months after they completed their work, the one-day record date with Keezer took place without a hitch.

The wistful introduction to Jobim's "Triste" quickly gives way to an upbeat, joyful exploration with dazzling improvisations by both men. The musicians stay true to Courthaliac's rhapsodic arrangement of Jobim's chart-topping "The Girl from Ipanema", which slows the tempo to allow its many facets to unfold. The novel setting of Jobim's "Desafinado" frees the players from the traditional bossa nova rhythm, with Keezer's dreamy piano slowly coming into focus as Prené enters and they explore its rich tapestry in mesmerizing fashion. The Brazilian great's "Double Rainbow" is recast with a nod to John Coltrane and McCoy Tyner, sounding as if a detour into the tenor saxophonist's famous modal arrangement of "My Favorite Things" might happen at any moment. It's hard to believe that Brazilian masters aren't actually playing the brisk romp through Pixinguinha and Benedito Lacerda's choro "Proezas De Solon". Prené original "Vagues à Lames" will immediately seem familiar, as it is based on the chord changes to "Wave", one of Jobim's most recorded and performed hits. The harmonica player's other composition, "Too Many Notes", may have been inspired by Jobim's "One Note Samba", but this darting, jagged melody enables the musicians to showcase their considerable chops with its many twists and turns.

For more info visit sunnysiderecords.com. The album release concert is at Zinc Bar Jun. 4. See Calendar.



Out of the Question Allegra Levy (SteepleChase) by Jim Motavalli

The honey-voiced Allegra Levy likes a good concept, as her previous albums attest. For this, her latest release, *Out of the Question*, she embraces a double

concept—an almost all-female band and a collection of songs from various disciplines that come in the form of a query. The band: Carmen Staaf (piano), Mimi Fox (bass) and Allison Miller (drums) with cameos from Roxy Coss (tenor, soprano), Aubrey Johnson (vocals) and Andrew Baird (guitar) is aces and above it all is Levy's darkly shaded vocals.

The Clash's punk tune, "Should I Stay or Should I Go?", gains a wistfulness that the British group's raw version never attained. Miller rolls in delightfully after a minute of upfront bass, before the tune starts swinging and changing tempo with abandon. Staaf solos boppishly, then the song becomes a heavy blues with a riffing Baird channeling blues icon Albert King. Levy wrote lyrics to Benny Golson's "Are You Real?" and Horace Silver's "Que Pasa?". On the former, Coss has a starring role on tenor, and she is assured in both solo and support. The latter has the requisite Latin flavor and features a neat repetitive figure from Staaf, a dash of scat from the leader and some smoldering saxophone playing from Coss, plus insanely inventive work from Miller, proving she should be on every New York musician's first-call list. Michel Legrand's sometimes schmaltzy "What Are You Doing the Rest of Your Life?" is delivered as a tender ballad, Levy wringing out every bit of longing. Matt Dennis' "Will You Still Be Mine?" (first recorded by Tommy Dorsey in 1941) swings mightily. The leader's "What's in a Name?", an autobiographical ode to her adopted home of New York, offers a memorable melody: "...where dreams like fish are waiting to be caught." The prolific Irving Berlin penned "How Deep Is the Ocean?" in 1932 (Sinatra didn't get to it until 1946) and Levy gives it a straightforward reading, though Staaf launches into an extended exploration that works itself into a mind meld with Miller. Berlin's "What'll I Do?" plays as a sad late-night take accompanied by Baird on ukelele. The Shirelles' soulful version of Carole King's "Will You Still Love Me Tomorrow?" hit the charts in 1960, followed by King's own version on Tapestry, which reclaimed it as a song of romantic pleading, here echoed by Levy-who reinforces that a question is actually being asked. Staaf is at her most delicate on this track. Levy's version of Frank Loesser's "What Are You Doing New Year's Eve?" is just as yearning, and one you'll want to listen to on repeat.

For more info visit steeplechase.dk. The album release concert is at Pangea Jun. 19. See Calendar.



Sonic Bouquet Jocelyn Gould (s/r) by Anna Steegmann

Jocelyn Gould, a virtuoso guitar player, talented arranger, Juno Award winner and head of the guitar department at Toronto's Humber College, has been rightfully called "a leader in the next generation of great mainstream jazz guitarists." For her third album, Sonic Bouquet, she has assembled a talented group of Canadian and American collaborators from multiple generations, including her former teacher, Randy Napoleon (guitar), Virginia McDonald (clarinet), Will Bonness (piano), Rodney Whitaker (bass) and Quincy Davis (drums).

The two guitarists contributed originals and arrangements, but the majority of the nine tracks (most

hovering around the six minute mark) are familiar standards that, for the most part, unfold at an easygoing pace. The album, recorded a day after the band returned from playing 33 stateside gigs, aimed to capture the atmosphere of a live performance while it was fresh in the group's musical DNA. Listeners will thus enjoy elements of swing, bebop, straight-ahead jazz and great band chemistry.

The leader's "Trail Blazer" brims with joyful swinging energy. Both guitarists alternate between taking the lead and supporting role. A beautiful piano section rises above the melody, as the piano trio takes center stage while the guitars fade, before everyone magnificently returns together to join in on the melody. Both guitars lead and improvise on the lyrical "My Foolish Heart" (Victor Young), achieving a gorgeous sound, while Davis' feathery drum touch contributes to a gentle, tender tone. Slow and dreamy "Jessica's Birthday" (Quincy Jones) picks up in pace and vigor, with McDonald's great straight-ahead clarinet playing showcased (she also adds energy and sparkle to Joe Henderson's "The Kicker"). "Is That So?", another original by the leader, features both guitarists demonstrating skillful, impressive interplay and a warm, combined timbre, while McDonald again supplies bouncy clarinet escapades. "Tender is the Night" (Sammy Fain) seduces with its romantic mood and is remarkable for the interaction between the bassist and drummer. The sensuous "Last of the Roundes" (Napoleon) will likely become an album and in-concert favorite, if it isn't already.

Gould's new album will enchant you: the more you listen to it, the more you want to play it.

For more info visit jocelyngould.com. Gould is at Birdland Theater Jun. 27. See Calendar.

• Atrás del Cosmos – *Cold Drinks, Hot Dreams* (Blank Forms Editions)

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• Roy Eldridge/Charlie Shavers — Swing Trumpets (Circle)

• The Forest—(D)ruminations (Different Track Recordings)

• Aaron Irwin Trio—(after) (Adhyâropa)

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• Dan Phillips—Points of Light in Duality (Lizard Breath)

 PNY Quintet (Steve Swell, Rob Brown, Michel Edelin, Peter Giron, John Betsch) – Over the Wall (Rogue Art)

Marta Sanchez — Perpetual Void (Intakt)

• Scheen Jazzorkester & Cortex—Frameworks (Music by Thomas Johansson) (Clean Feed)

• Matt Wilson—Good Trouble (Palmetto)

• Eri Yamamoto — Colors of the Night Trio (Mahakala Music)







Triptych Phase I/II/III
Stephane Wrembel/Jean-Michel Pilc (Water Is Life)

by Scott Yanow

Stephane Wrembel is a brilliant guitarist perhaps best known for his series of The Django Experiment recordings in which he stretches the legacy of Django Reinhardt's style and repertoire. Born in Paris, Wrembel was originally a classical pianist before switching to guitar when he was 16 to play rock. After discovering Reinhardt's music, he changed his musical direction and became a master of Gypsy jazz. Wrembel attended Boston's Berklee College of Music, graduating in 2002, the same year he made his recording debut. He gained attention for contributing some of the music to a few Woody Allen films (most notably Midnight in Paris), created the Django á Gogo Festival and Guitar Camp and, prior to Triptych Phase, has led at least 14 recordings, including six in The Django Experiment series. The three single albums of Triptych Phase (I-III) find Wrembel teaming up with the masterful pianist Jean-Michel Pilc in a group that also includes, on various tracks, Thor Jensen (guitar), Ari Folman-Cohen (bass), Nick Anderson (drums) and occasionally Nick Driscoll (saxophones, clarinet); two selections include Josh Kaye (guitar) and bassist Eduardo Belo (bass), subbing respectively for Jensen and Folman-Cohen.

Triptych Phase I starts with Wrembel looking towards modern jazz and fusion, as well as his roots in rock during the album's first two numbers. "Ecco Homo" has the guitarist leading his group through a passionate waltz with a catchy melody that, in its orchestral feel, is slightly reminiscent of the Return To Forever group and features a passionate Driscoll soprano solo. "Lascaux" is a jazz waltz that finds Pilc taking the music a bit outside. The pianist is next featured on the thoughtful and solo "Triptych Improvisation 1". The second half of the album finds the group exploring Reinhardt's music and style by performing the classic guitarist's heated "Pêche á la Mouche", as well as his warm ballad "Anouman", plus Wrembel's forceful swing piece "Le Mythe de Sisyphe". This first volume concludes with Pilc creating another quietly emotional solo piano piece in "Triptych Improvisation II".

Triptych Phase II continues in a similarly eclectic manner, consisting of three of the leader's originals, two Django numbers and "Triptych Improvisation III" (the latter which is the most intense of Pilc's three unaccompanied features). The three Wrembel pieces are extended performances, including "Jonathan Livingston Seagull", the expansive opener and an ensemble-oriented performance that is, like "Ecco Homo", orchestral with the individual solos being logical extensions of the powerful ensembles. Similar statements can be said of "Mystic Circles" and "Aléthela", the latter a waltz with a singable melody and a long statement of the theme. The group's treatment of the Django numbers really stretches the Gypsy jazz idiom. "Flèche d'Or" is an uptempo romp with wild piano and guitar solos; Pilc even tosses in a quote of the 1920s standard "I've Found a New Baby" during his dazzling improvisation. "Minor Swing" is also taken to some unexpected areas with a heated clarinet solo and Wrembel showing what Django might have sounded like if he had been 20 years younger and active in the '70s.

Triptych Phase III utilizes an exotic and haunting melody on the three-part "Life In Three Stages", which is placed at the beginning, middle and end of this volume. The first time around has flamenco-

type rhythms in the background, the second version is mostly a statement of the theme by Wrembel, and the third is a piano-guitar duo that sticks closely to the melody. Also included on this set are the guitarist's modern jazz piece "Orion", Pilc's romantic waltz "Your Lullaby", "Demain Sans Faute" and an adventurous exploration of Django's "Douce Ambiance". While *Triptych Phase I* may have a slight edge over the others, each volume contains plenty of rewarding music.

For more info visit stephanewrembel.bandcamp.com. Wrembel is at Barbes Jun. 2, 9 and 16. See Calendar.



Ere Guitar
Elliott Sharp, Sally Gates, Tashi Dorji (Intakt)
by Brad Cohan

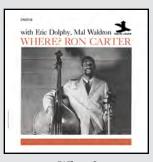
 ${
m To}$  many, the monumental (and still growing) canon of visionary polymath Elliott Sharp is the stuff of legend, and in this varied catalog is revealed his mastery in the art of collaboration. Sharp's many partners in experimental sound-making have included violist Joanna Mattrey, multi-instrumentalist Jim O'Rourke and visual artist/composer Christian Marclay, among others. A "sixth sense" informs his improvisational settings, the multi-instrumentalist's all-encompassing approach fostering a special kind of alchemy when he joins forces with like-minded explorers, as in 2017's Err Guitar, a fully-improvised set with guitarists Mary Halvorson and Marc Ribot. With no shared history to speak of, the trio achieved a synchrony to speak in a sonic language of tones, drones, textures and riffs that ascended to another level.

The subsequent Ere Guitar represents a continuing concept of Sharp's in which, according to the liner notes, he chooses musicians "whose focus is on spontaneous improvisation." The rapport he shares here with guitarists Sally Gates and Tashi Dorji clicks in mystical ways Err Guitar didn't. Ere Guitar has no prior experiences to draw from-a fresh start for a trio who've never played together. While it's easy to identify Halvorson and Ribot's guitar hallmarks that flare up on the first installment of this series, there's an unknown factor of who's playing what that sets this sequel apart. Gates is a rising star for her jazzmeets-metal shred in Titan to Tachyons and Dorji is a Bhutanese improviser whose style defies classification. Might it be Gates going roughshod and attacking and bending the strings with abandon? Is it Dorji building a wall of ecstatic sound? It's futile to decipher the maelstrom but this much is clear: the pair teaming with Sharp results in a troika toting the dissonant force of a guitar army.

That's not to say this ten-song set is one big noise-fest. Far from it. On "Drill Core", the trio survey dreamlike, ambient bliss that's akin to alien transmissions from the unknown. The trippy "Unfinished Conversation" sounds as if their intersecting and entrancing guitar tones are suspended in air and streaking across the sky. "Popular Science" is a mindaltering, skronk-laden drone. But in the end, Sharp's vision is clearly heroic guitar experimentation of the highest collaborative order.

For more info visit intaktrec.ch. Sharp is at Roulette Jun. 13. Gates is at Downtown Music Gallery Jun. 4. Dorji is at Roulette Jun. 28. See Calendar.

### DROP THE NEEDLE



Where?
Ron Carter (with Eric Dolphy, Mal Waldron)
(New Jazz-Craft Recordings)

by Fred Bouchard

 $\operatorname{\mathsf{A}}$ t the age of 87, bassist Ron Carter has amassed a huge discography of around 2,300 dates. But it was with a cello in August 1960 when he and bassist George Duvivier waxed Eric Dolphy's Out There! The two had met in 1959 aboard drummer Chico Hamilton's simmering chamber quintet, when Carter subbed for bassist Carson Smith (not cellist Fred Katz). Best known for inventive bass lines in Miles Davis' iconic second quartet (1963-68), Carter by this time returned to his childhood instrument (bass-tuned E-A-D-G.) Seven weeks after the August date, Dolphy returned the favor, appearing on Carter's nonrhetorically titled leader debut Where? Both dates manifest keen interest in subtly stretching boundaries and delving fresh, airy sonorities, as the label name implies. New Jazz (brain-child of Bob Weinstock's Prestige Records) corralled audacious talent in the '60s and Craft Recordings now dips into the vault to revive and remaster those gems on 180-gram vinyl.

The tidy set offers six six-minute tracks: two Carter originals and two standards (one blues each), plus the title track and "Saucer Eyes" by pianist/composer Randy Weston, with whom Carter freelanced early on in his career. On the peppy "Rally" (32 bars with a bridge), Dolphy builds jagged ziggurats for his adenoidal bass clarinet, looping his signature recursive patterns and a mock call-to-arms, with Mal Waldron's chattering comping. Carter's bowing is a work in progress: raspy, off-pitch against Duvivier's earthy bass - but game. "Bass Duet" finds the two either at odds or snug over Charli Persip's agile brushes; Waldron comps lightly, Duvivier quotes "Dinah" and it's all good fun. The Romberg classic "Softly, as in a Morning Sunrise" goes at a merry clip, Carter's raggedy cello slurring the in-and-out-choruses. Dolphy's alto crows clearly, as a rooster at dawn, over Persip's stutter-step traps. Somber drama pervades the deeply felt title tune, as Carter's tremolo arco and sostenuto on the bridge recall his classical training (at the Eastman and Manhattan Schools of Music), before his buzzy, bittersweet improvisation explores new directions. Sy Oliver's bouncy, bright-eyed Yes, Indeed!" has a playful cello-flute front line, with a flying-squirrel flute from Dolphy, a cool and easy Waldron, and Carter's finger-wagging preachy pizz, with an 'ah-men!' Weston's kiddie ditty "Saucer Eyes" brilliantly bookends the set: fleet flute, jabbing keys, brisk bass-brush duo, done in a blink. Sweet!

For more info visit craftrecordings.com. "Eric Dolphy: Freedom of Sound" festival is at New School's Tishman Auditorium Jun. 1-2. Carter is at Birdland with Emmet Cohen Trio Jun. 11-15. See Calendar.

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At the Blackhawk, Vol. 1
Shelly Manne & His Men
(Contemporary-Craft Recordings)
Jazz From The Pacific Northwest
Shelly Manne & His Men (Reel to Real)

by John Pietaro

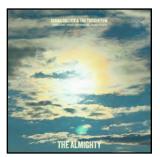
Shelly Manne (who was born 104 years ago this month) is rarely discussed among great jazz drummers, yet he is perhaps the single most diverse drummer of his generation. Through his father, a theatre musician, he became a student of Billy Gladstone, Radio City Music Hall's drummer through whom he developed the grand technical skills and sheer musicality associated with his mentor. Manne haunted 52nd Street nightly and worked with Woody Herman, Stan Kenton and others, before packing up his drums with wife Florence, heading west to L.A.'s studio scene where he played film scores as well as pop and jazz sessions. He was a reluctant leader of the "West Coast School" and in a spectacular career, collaborated with every giant of jazz. But he is best recalled for his ensemble, Shelly Manne & His Men.

The recently remastered At the Blackhawk, Vol. 1 is the first of four volumes from three nights recorded in 1959. The album saunters in with "Summertime", the muted trumpet of Joe Gordon capturing the essence of Miles Davis without flourish as Victor Feldman's piano drops chords about him, at once percussive and spiritual. Bassist Monty Budwig, another undersung hero, throbs rhythmically, enforcing the downbeat in the otherwise atmospheric take on the standard. But it's the leader who floats above, wire brushes singing like evening summer rain. Gordon's solo statement juxtaposes into that of tenor saxophonist Richie Kamuca, whose solo foretells this period of jazz in transition. Exhibited profoundly is Feldman's solo of modal improv beneath the bluest melodic forays. While the selections range from pure ballad to uptempo post-bop, the clean, vibrant L.A. sound is undeniable. "Poinciana" (Nat Simon/Buddy Bernier), at killer-diller tempo, is a highlight, as are both takes of "Blue Daniel" (Frank Rosolino); take two is the tighter, slightly faster version. The album closes with "A Gem from Tiffany" (Bill Holman), the perfect vehicle to leave us wanting more — such as Vol. 2, 3 and 4.

The drummer and his men ventured further for the captures found in the thoughtfully researched Jazz From The Pacific Northwest. This 2-CD or double-LP package carries the listener first to the 1958 Monterey Jazz Festival and then to a pair of 1966 Seattle dates. Budwig is retained throughout, the anchor on many levels. For the Monterey selections, the rhythm section included Russ Freeman (piano) with Herb Geller (alto) and Stu Williamson (trumpet); in total it's a highly different sound from the Blackhawk date – more hard bop at the core. Manne's drumming at points ("Stop, Look and Listen") borders excitedly on free jazz. As always, the leader sought to reach beyond, hence Holman's near 18-minute suite "Quartet", the set's heart. By the 1966 dates, the line-up now had Hampton Hawes (piano), with Frank Strozier (alto, flute) and Conte Candoli (trumpet) out front. Vocalist Ruth Price joins the lineup on "Dearly Beloved". For a set of standards, the musicians enjoyed a very expansive outlook, with the titles averaging about 10 minutes each. Romberg and Hammerstein's "Softly, as in a Morning Sunrise" opens the second disc with fervor, subtly uptempo and swinging. And "Summertime" is treated to an arrangement reminiscent of Chico Hamilton with Strozier's sinewy, artful flute bending and blurring

Gershwin's melody. The saxophonist/flute player's career, so plentiful (Miles Davis, Oliver Nelson, Chet Baker, Roy Haynes, Walter Perkins, Lee Morgan), was aborted far too early. And Condoli, most notable for his work with the *Tonight Show* band, counted most of the great big bands among his employers. One can detect that all five players were stretching out, Manne in particular, casting a rollicking atmosphere which stood far apart from the studio charts. These previously unreleased recordings, packed with historic photos and liner notes from drummers Peter Erskine and Joe LaBarbera, as well as L.A. session ace Jim Keltner, plus numerous others associated with the original recordings, amount to a treasure.

For more info visit craftrecordings.com and cellarlive.com



The Almighty
Isaiah Collier & The Chosen Few (Division 81)
by Jeff Cebulski

The path that Chicago saxophonist and multiinstrumentalist Isaiah Collier has taken is marked by its approximation to the spiritual jazz tradition of John and Alice Coltrane, Pharoah Sanders and others, but there's enough distinction between him and these founders to certify the young saxophonist as an extender of a beloved jazz motif in his own right.

On the new album *The Almighty*, such a distinction of Collier and his group is a Christian bent to the lyrics sung by Dee Alexander and Collier himself; in contrast, the Coltranes were expressing a more universal idea. Yet Collier doesn't marginalize his audience by way of evangelism; this release is a personal expression of holy desire and recognition of the Divine. The key to the album's power—outside the religious themes and a wall-of-sound dynamic—is the bond between the leader and his voluble drummer and frequent collaborator Michael Shekwoaga Ode. Those who relished the recording of Coltrane and Rashied Ali on *The Olatunji Concert* will be excited by what they hear on the "Plus" section of the "Duality Suite".

On album opener "LOVE", when Alexander sings "Lord help me with sharing my heart/with my brothers and my sisters/we all belong to this earth," humility reigns over proclamation, making The Almighty more of a worship suite than a creedal screed. The Easterntinged rhythm will be familiar to followers of the tradition established by Coltrane, Sanders, et al., with pianist Julian Davis Reid's McCoy Tyner-ish twohanded chords dutifully driving the music, Jeremiah Hunt's sturdy bass and Ode's pounding away on drums. Collier is quite able to sustain his solos with enough dissonance to signify a manifest pleading. On "Compassion", longtime Chicagoan saxophonist Ari Brown joins with exultant blowing. The nearly 20-minute title cut incorporates The Celestials, an 11-piece ensemble, in a dramatic composition that applies the sumptuous production style perpetrated by Kamasi Washington to a latterday Coltrane vibe.

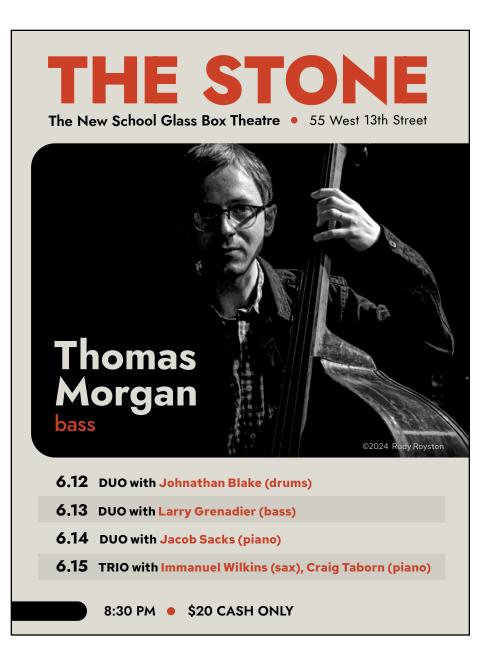
Even with its derivative touches, Collier's new album *The Almighty* builds mightily upon previous releases, representing growth that anticipates a distinctive present and future.

For more info visit division81records.bandcamp.com. Collier is at Roulette Jun. 18 and 23 (both as part of Vision Festival) and National Sawdust Jun. 19. See Calendar.











Live at Dizzy's Club: The Music of Elvin & McCoy Gerald Cannon (Woodneck) by Alex Henderson

Veteran acoustic bassist Gerald Cannon, now 66, has a strong connection to half of John Coltrane's trailblazing early '60s quartet: spending 14 years with pianist McCoy Tyner and nine years with drummer Elvin Jones. Tyner and Jones have since passed away, and Cannon pays tribute to both on the inspired *Live at Dizzy's Club: The Music of Elvin & McCoy* recorded in June 2022. The performances include five pieces by Tyner and two by Jones, plus Cannon's contemplative "Three Elders" (written in memory of pianist Larry Willis, another major talent the bassist played with). Coltrane is unquestionably the prominent influence, from Tyner's ballad "Search for Peace" to aggressive post-bop swingers such as Jones' "E.J.'s Blues", "3 Card

Molly" and Tyner's "Contemporary Focus".

The leader is joined by an all-star lineup that includes Eddie Henderson (trumpet), Steve Turre (trombone), Joe Lovano (tenor), Sherman Irby (alto), Dave Kikoski (piano) and Lenny White (drums). The album also has another major audible influence: the '60s Blue Note sound. The horn arrangements on "Blues in the Minor" and "Home" (both by Tyner) sound crisp

and focused in a way that recalls the classic recordings of drummer Art Blakey's Jazz Messengers and pianist Horace Silver's groups. Cannon, however, downsizes and forms a piano trio with Kikoski and White on the title track of Tyner's 1962 *Inception* (the pianist's first recording as leader, which came at a time when he was playing alongside Jones and bassist Jimmy Garrison in Coltrane's quartet). Tyner, who was only 23 at the time, led a trio that featured bassist Art Davis and Jones. Here Cannon, Kikoski and White pay homage to that trio, but with inspired improvisations of their own.

Although Coltrane died in 1967, he remained a

Although Coltrane died in 1967, he remained a powerful inspiration to Tyner and Jones long after his passing. And the innovative saxophonist is indeed still very much an influence, as heard on *Live at Dizzy's Club: The Music of Elvin & McCoy*.

For more info visit cannonmusicnart.com. Cannon is at Town Hall Jun. 19 (part of Peperoncino Festival's "All Star Tribute to Michael Brecker") and Center for Italian Modern Art Jun. 15 (part of Peperoncino Festival). See Calendar.







Space Cube Jazz

Matthew Shipp/Steve Swell (Rogue Art)
The Quiet Shout (Live at Pardon To Tu)
Inner Ear (Kilogram)
Over The Wall
PNY Quintet (Rogue Art)
by John Sharpe

It's hard to think of a more complete contemporary trombonist than Steve Swell. His unpredictable trajectory and tonal freedom, often enhanced by adroit plunger technique, means that he continually wrongfoots the listener—not least when he draws on a fragile delicacy that belies his instrument's timbral heft. Here he brings his long experience of collective situations to bear in three diverse settings, showing himself as a master of inspired and responsive discourse.

In spite of moving in the same Lower Manhattan orbits, Space Cube Jazz represents the first joint duo venture by Swell and pianist Matthew Shipp. The collaboration proves well worth the wait and the 2021 studio date offers a dozen succinct reasons why. As Shipp notes in the liners, the format pushes players into places outside of their norms. For his part, the trombonist also recognizes that working in duet with a harmonic instrument requires a different approach, but nonetheless wants to avoid getting drawn into the pianist's customary way of working. No surprise then that the near constant dialogue (apart from one solo cut each), comprises oblique interaction. Neither seems more than momentarily inclined to melody, unison or steady pulse. Instead, they focus on setting out ideas, which when taken together surpass the constituent parts. By the end it feels as if both have carved out an engaging and rewarding space away from home turf.

The trombonist first united with Polish reedman Mikołaj Trzaska, Swedish tubaist Per-Åke Holmlander and Chicago drummer Tim Daisy during their tenure in reedman Ken Vandermark's Resonance Ensemble in 2008. So fertile were their encounters that the foursome has taken on a life of its own under the banner Inner Ear, with The Quiet Shout its third album. The October 2023 live recording presents five group concoctions which showcase the outfit's strong suit of extemporized give and take as they touch on a range of styles from New Orleans polyphony to timbrally adventurous improv. Holmlander gives the band its distinctive identity through the flexible underpinning of his nimble blown bass, his willingness to hold down an impromptu riff and ability to step into the front line in a brass wind chamber ensemble. Daisy proves similarly

adept at moving between pulse and clatter, while the exceptionally fluent Trzaska provides an exciting and impassioned foil for Swell on both alto and bass clarinet.

Swell is also part of a fortuitous coming together on Over The Wall by the PNY Quintet, where he renews an old alliance with French flutist Michel Edelin in Paris at the same time he affirms his longstanding partnership with alto saxophonist Rob Brown. Completing the line-up are the expat pairing of bassist Peter Giron and drummer John Betsch. Limited studio time necessitated charts that could be absorbed quickly while still providing sufficient hooks to promote productive exploration, with three each from Swell and Edelin, two from Brown and four improvs. With a dozen tracks in 47-minutes playing time, solos are pithy, while varied arrangements keep the music fresh. Years shared onstage ensure that when the opportunity arises Brown and Swell intertwine in a ceaseless flux, also heard to good effect on "Nexus". Edelin enjoys a potent flute/drum duo on his own "New Orleans", while Swell's "For Frank Lowe" is another standout.

For more info visit kilogramrecords.com and roguart.com. Swell is at Roulette Jun. 18 and 23 (both part of Vision Festival) and Loft 393 with Composers Concordance Jun. 20.



Among Giants
Sarah Hanahan (Blue Engine)
by Matty Bannond

Have you ever met your heroes? That may be an abstract question for some, but alto saxophonist Sarah Hanahan didn't just meet them—she gathered her mentors into a studio and steered them through an homage to jazz greats. The result is *Among Giants*, an eight-track debut that reaches for the stars of bebop. It may not be a Bird but it sure can fly. Hanahan's profile is rising rapidly and deserving of more recognition. Marc Cary, her Juilliard professor, joins on piano; Nat Reeves, who mentored Hanahan for many years, adds his bass; and drummer Jeff "Tain" Watts additionally agreed to help launch the career of one of his biggest fans.

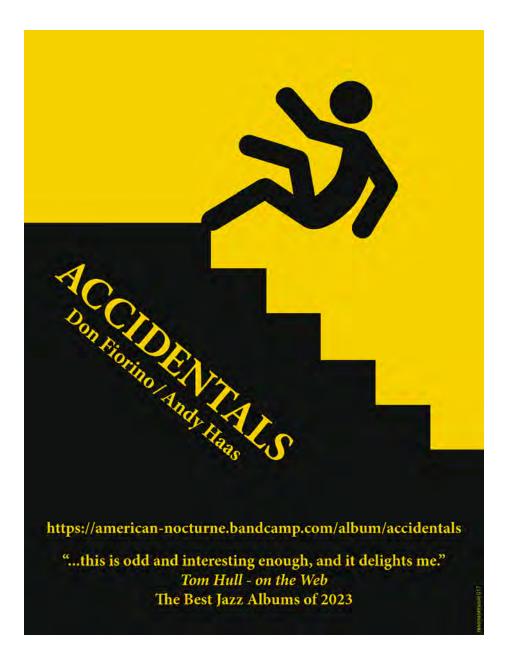
John Coltrane's "Welcome" propels the album into a blistering start, gathering momentum before bursting through the clouds and into the heavens. The altoist cracks and howls as the cabin pressure increases, but the machine zips along in one piece thanks to its powerful engine and experienced crew. Other tunes encounter less turbulence. The calypso "Honey" (one of four tracks that brings Robert Allende on board for extra percussion) provides a smooth trip, while dramatic scenery drifts past the windows on Hoagy Carmichael's "Stardust". The skies are darker on the latter, as Hanahan's phrasing permits the ballad to unfurl by adding many shades of the blues.

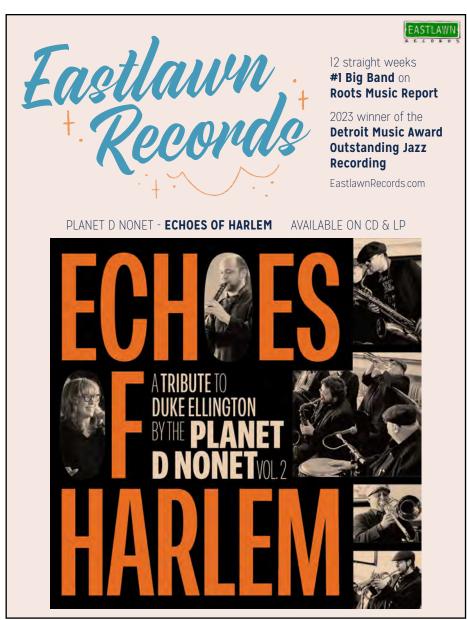
Among Giants showcases a new talent with dazzling aptitude and bold attitude—and it soars to dizzying altitudes often. Hanahan is a powerful player who transports her listeners far up into exquisite cloud kingdoms. Together with her heroes, she proves she too can soar.

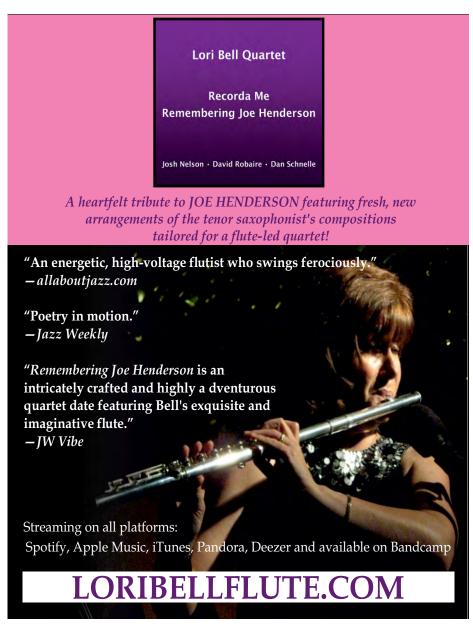
For more info visit:

jazz.org/watch-listen-discover/blue-engine-records. The album release concert is at Dizzy's Club Jun. 6. Hanahan is also at Dizzy's Club with Quincy Davis Jun. 11. See Calendar.















New Concepts in Piano Trio Jazz (ESP-Disk') Circular Temple (Quinton-ESP-Disk') Matthew Shipp

by John Sharpe

A glance at pianist Matthew Shipp's discography reveals that one of the prime outlets for his artistry is his classic piano trio, which ranks among the pre-eminent units in modern jazz. That's down to the principal and his choice of simpatico partners. Shipp in full flow is unmistakable-a unique stylist who propounds a memorable mix of infectious motifs, glittering runs and stomping bass register. The two releases here offer the chance to compare and contrast different eras in his

Shipp has a history of attention-grabbing titles (remember Greatest Hits?). While the grandiose New Concepts in Piano Trio Jazz promises more than anyone can perhaps deliver at this juncture, the latest offering from Shipp's outfit with Michael Bisio (bass) and Newman Taylor Baker (drums) certainly stands as a superior outing. Having been in existence as a unit for almost a decade, they have developed such a cohesive and near telepathic identity that it would be easy to believe that many of the eight improvised cuts were the result of preconceived gambits. In particular, the way in which Baker pares back his contribution to the essentials ensures an open and spacious canvas on which Shipp and Bisio thrive. A case in point is "The Function". Bisio etches a continuous line that teeters between walking and a riff, against which Shipp pitches swinging figures, gaunt snags and rippling romanticism. But Baker's part is perhaps the most remarkable as he interpolates a discontinuous series of rhythmic cells and comments that skew the piece into novel territory. Also notable is the gorgeous aching melody of the opening "Primal Poem", the tumble of concise gestures of "Tone IQ" and the expansive "Coherent System", distinguished by sparkling and unpredictable interplay, which elevates the entire date: it's a further refinement of an already ultra-refined

Shipp's was already a distinctive voice when, in 1990, he recorded his third album as leader/co-leader, Circular Temple, which has now been reissued. Joining the pianist are William Parker (bass) and Whit Dickey (drums) in a trio that would go on to fuel some of saxophonist David S. Ware's fieriest sessions. Some of those same dense voicings appear on the four cuts here, underpinned by a turbulent energy always ready to erupt onto the surface. Skeletal thematic material frames freewheeling interaction between the threesome, notably the boppish vamp with which Shipp introduces "Circular Temple #2 (Monk's Nightmare)", or the insistent phrases that pepper the other pieces. Dickey lays down multidirectional polyrhythms that chatter but don't corral, allowing his trio partners to wander where they wish. The bassist especially, with bow in hand, slurs and groans expressively across the fingerboard. He and Dickey partake in a duet of darting flurries on "#3", an approach that carries over into Shipp's edgy unaccompanied intro to the lengthy "#4". The piece continues in a restless stream of exchanges, intermittently swinging, stuttering and convulsive, before a swirling cadenza with sustain pedal to the floor. With the release of Circular Temple over three decades ago, Shipp was already a master.

For more info visit espdisk.com. Shipp is at New School's Tishman Auditorium Jun. 1 (part of "Eric Dolphy: Freedom of Sound" festival) and his trio is at Roulette Jun. 19 (part of Vision Festival). See Calendar.



Plays Nicole Glover (Savant) by Matty Bannond

Part of the Artemis sextet (nominally led by pianist Renee Rosnes) and a frequent performer with the Jazz at Lincoln Center Orchestra, tenor saxophonist Nicole Glover has heretofore been most well-known as a side player. That said, *Plays* is her third and latest album as leader and features a barebones trio format with the leader standing in the foreground against the sparse backdrop of bass (Tyrone Allen) and drums (Kayvon Gordon).

Exploring the high-risk instrumentation with low-risk arrangements, Glover's heavy preference for swinging bop is exposed in sharp focus. In this collection of solid tunes and consistent work, she contributes one original alongside tunes by Ornette Coleman, McCoy



Tyner and others. The rhythmic backdrop behind Glover, the album's central character, together offers a constant, supportive presence, while Steve Nelson (vibes) joins as a special guest on half of the record's eight tracks. The album's first two numbers, "Open or Close" and "The Fox", each open with looping motifs from Glover, in addition to walking bass and cymbal-driven swing. The tenor saxophonist steadily raises the energy level in her squirmy solos, employing extended techniques, including altissimo screaming. The nervous quality of tentative footsteps on Allen's "The A-Side" centrally positions the bassist's viscous voice and shows a different side to Glover. The leader's sound is lighter here, while Gordon's accompanying brushwork subtly but audibly makes the kit shiver. Listeners must wait until the album closer to check out a snapshot of the bandleader's strong writing: "Blues for Mel" is a traditional twelve-bar piece constructed around a spiraling structure that serves as a solid vehicle for Glover's deeply communicative style and knockout sound.

For more info visit jazzdepot.com. Glover is at Appel Room with Artemis thru Jun. 1. See Calendar.



Sweet World Kenny Warren (Out Of Your Head) by Brad Cohan

From the moment the opening salvo "Earf" inaugurates the suitably named *Sweet World*, the debut from trumpeter and composer Kenny Warren's trio with Christopher Hoffman (cello) and Nathan Ellman-Bell (drums), you're in for a wildly unpredictable journey. The beauty of this synthesizer-splashed kaleidoscopic nugget is it sounds nothing like the other seventeen musical vignettes on the adventurous album. But that dynamic has been par for the course for Warren; his expansive oeuvre reaches all ends of the spectrum and everything in between. He's a longtime member of brass/jazz fusion dance collective Slavic Soul Party!, slips into singer guise in Laila and Smitty, is no stranger to the avant jazz scene as a member of the Angelica Sanchez Nonet and leads his own myriad projects.

Sweet World, with its unconventional lineup offers many stylistic possibilities. It could be labeled folk and country-centric, modern acoustic jazz, world music or classical contemporary. The commonality is in non-stop eccentricity and rhythmically complex music, all while achieving a fleet-footed and airy spirit. What's striking about the set's fluid 18-song span is the intuitive sensibility Warren, Hoffman and Ellman-Bell share, even as they bring their own distinct voices to the table. The dynamic range of each player is worlds apart but on these songs the elements converge in a way that's simultaneously free-flowing and absolutely thrilling.

Warren is the proverbial star of the show, but this album is a purely collaborative undertaking, even though the leader is credited with all but three of the compositions. The way in which he and Hoffman ricochet harmonious spurts, phrases and tangents off each other and in unison is hair-raising, guided by Ellman-Bell's shapeshifting beats and cymbal crashes. The trumpeter's melodic lines are akin to a gushing hydrant; he consistently peppers each tune with slews of expressionistic shapes and form. Hoffman, meanwhile, plays cello like a guitar, plucking, strumming and bowing with rhythmic and occasionally discordant

fervor. It's difficult to choose a favorite, but rising to the top are the steamrolling rollick of "Full of Briars", the carnival-esque energy of "Respectfullee", the propulsive post-bop stylings of "Angels Migration", the chamber-jazz feel of "Heart Eats Mind" and the dance of "Doin' the Danube".

There's no shortage of bouncy, infectious melody on the busy, and yes, sweet *Sweet World* even as the trio zigzags its way with dizzying and quirky aplomb.

For more info visit outofyourheadrecords.com. The album release concert is at Threes Brewing Jun. 6. Warren is also at Barbes Jun. 30. See Calendar.



Spirit
Oliver Lake, Mathias Landæus, Kresten Osgood (Sfär)
by Jason Gross

It shouldn't be surprising if Oliver Lake's name is familiar—he's a multi-decade spanning, award-winning saxophonist and painter, with dozens of his own releases. He's also co-founder of the World Saxophone Quartet and has worked with the likes of Anthony Braxton, Abbey Lincoln, Andrew Cyrille, James Blood Ulmer, Lou Reed, Björk and Meshell Ndegeocello, among others. On *Spirit*, his collaborators are Danish drummer/multi-instrumentalist/composer Kresten Osgood (a gadfly whose resume also includes TV, radio appearances, rapping and chronicling jazz history) and Swedish pianist Mathias Landæus (who has built up the jazz scene in his country, including curated shows at the Underground club where this album, which he also produced, was recorded in October 2017)

Spirit features four Lake compositions, along with one of his paintings as the original album cover art. The epic 18-minute title track begins with his chanting evocation before moving to a three-way freestyle romp, which then breaks down into a moody, hyperactive duet between Landæus and Osgood. Soon, Lake returns to honk and blare, quietly backed by the drummer/ percussionist's kalimba, Landæus re-entering with quizzical shadings. Osgood's drum roll solos yield to a turn on the recorder with Irish jigs before returning to thunderous drumming, which segues into the next piece, "Is It Alright". This second of four tracks has Lake entering majestically over Osgood's wild thumps, before evolving into another three-way freefor-all, with occasionally bluesy wailing from the alto saxophonist over jumping piano chords and drum crescendos. The piece ends with a dramatic climax of cymbal crashes and Lake bleating. "Aztec" starts out with Lake's solo, alternately sad/yearning and joyous/ playful. A lovely ballad emerges as Osgood enters and Landæus stretches out an R&B-like groove before Lake gently dominates again in long, stretched-out tones. The final track, "Bonu", begins similarly, with a mournful-sounding Lake on a haunting, slow-burn of a piece and the two others adding sympathetic, often dynamic shading around him. Lake later explodes into squeals as the band picks up the pace behind him, rumbling madly before settling back down into a calm,

In all, *Spirit* is quite a stunning display of collaborative international musicality.

For more info visit landaeus.com. Lake is at Roulette Jun. 22 (part of Vision Festival). See Calendar.







**WEBO** Charles Gayle, Milford Graves, William Parker (Black Editions) Worlds in a Life, One Thollem (ESP-Disk') by George Grella

Known as the "Mayor of the East Village," bassist William Parker is more akin to the foundation on which the free jazz scene has rested for around a half century. As a leader or collaborator, he is seemingly everywhere (live and on record) and will be celebrated with a Lifetime of Achievement award at this month's Vision Festival. Parker is such an enduring, stalwart presence at the Vision that even in prior years it often seems like a showcase of his greatness, vitality and range.

That range connects these two albums, WEBO and Worlds in a Life, One, which are both free improvisation and show two far-distant points in the galaxies of the music. The archival trio album release, WEBO, with Charles Gayle (tenor), Parker (bass) and Milford Graves (drums), is somewhat an ideal example of free playing in the extended jazz tradition, while the album from keyboardist Thollem (McDonas) is experimental, even within this already exploratory field. The former is inthe-moment expression, while the latter is more process music. Thollem improvises with samples of musicians he has already improvised with on his trio albums with Nels Cline, including Parker, Terry Riley and Pauline Oliveros. What is intriguing on paper is mind-blowing to hear on this digital download-only release. Thollem seems to play at the stabbing awkwardness of much nonjazz improvisation before exploding it into completely unexpected dimensions. There's an uncanny but strong flavor of Weimar-era Kurt Weill that comes through, but via Parker it's a sound within.

WEBO is a significant find from Graves' tape archives since it's the first recording of Parker with Gayle and Graves. The trio subsequently played together seven times over a near 30-year span, and this exquisite audiophile-quality 3-LP release captures two nights (over the course of 11 tracks) in June 1991 at the short-lived WEBO space on Manhattan's Lower East Side. One word to describe these previously unreleased recordings is: intense. The long first track erupts into unflagging force—and it's thrilling. There is a palpable feeling of a vibrant feedback loop of expression and reaction between musicians and audience. The dramatic tension of Parker's rapid bowing and Graves' cymbals and gongs serve as a prelude for the saxophonist's throaty, howling tenor approach. Gayle was still a new presence on the scene and his style is profound as he moves from near-violence to sweet tenderness.

It is fascinating to hear the younger Parker in this context. His contemporary playing has a strong unhurried feeling, even at fast tempos. In moments, he and Graves work on top of the beat, while on other occasions the bassist plays such phenomenally fast pizzicato and arco passages, he uses notes to mesh together a sound with an impact like that from Graves' drums and Gayle's fiery torrents. WEBO unquestionably represents both an important and often extraordinary document.

For more info visit blackeditionsgroup.com and espdisk.com. Parker presents five ensembles at Roulette for "Celebration of William Parker and his Lifetime of Achievement" Jun. 18 of Vision Festival. See Calendar.



Let Yourself Go (Celebrating Fred Astaire) Stacey Kent (Candid) by Scott Yanow

Stacey Kent always exudes class in her singing. A masterful interpreter of pieces from the Great American Songbook, she uplifts each classic tune with her attractive voice, solid sense of swing and subtle but personal phrasing. The vocalist made her first recordings for the Candid label, issuing six albums during 1996-2003. The recently reissued Let Yourself Go (Celebrating Fred Astaire) was her third. For this 1998 project, a tribute to one of her heroes, Kent is supported by Jim Tomlinson (tenor), Colin Oxley (guitar), David Newton (piano), Simon Thorpe (bass) and Steve Brown (drums).

Astaire, along with Bing Crosby, introduced quite a few standards in the '30s. Songwriters loved him because he stuck to the melody, lightly swung each tune in a charming fashion, and perfectly articulated lyrics while sounding like the common (if hip) man. Kent's tribute features a dozen songs written by Hollywood heavyweights George and Ira Gershwin, Irving Berlin, Jerome Kern, Harold Arlen and Howard Dietz, which



# **Jason Robinson Ancestral Numbers I**

Jason Robinson tenor & soprano saxophones, alto flute

Michael Dessen trombone

Joshua White piano

**Drew Gress** bass

**Ches Smith** drums, glockenspiel

"It's so rare nowadays that you hear truly original music that makes sense even when it flaunts the rules."

-LYNN RENÉ BAYLEY, THE ART MUSIC LOUNGE

Upcoming: Ancestral Numbers II, Release date October 8, 2024

the singing dancer helped to popularize. Since these were all hits performed by Astaire in his films, none are obscure, but Kent makes them sound fresh and joyful. "Shall We Dance" and "A Fine Romance" are taken at a faster pace than usual. Adding variety to the program, "I Guess I'll Have to Change My Plan" has the singer just joined by Oxley while "By Myself" is a vocalpiano duet. Sprinkled throughout the set are solos by Tomlinson (whose cool-toned tenor recalls Zoot Sims at times), Newton and Oxley. Among the other highlights are hearing the little-known verses of "They Can't Take That Away From Me", the touching "He Loves and She Loves", and being reminded that Astaire (not Frank Sinatra) introduced "One For My Baby (And One More for the Road)".

All of Stacey Kent's recordings can easily be enjoyed by those who love first-class swing singing. *Let Yourself Go* is no exception.

For more info visit candidrecords.com. Kent is at Birdland Jun. 18-22. See Calendar.



Accidentals
Don Fiorino/Andy Haas (Resonant Music)
by Matty Bannond

Have you ever stepped into a crowded room where you are the only stranger? Perhaps you felt something hot or sharp in the sides of your neck, or over your shoulder tops. You hear the music of *Accidentals* playing. You may notice the people inside that room are welcoming. Then, as the room expands with each forward step you notice portraits of smiling people on the walls, the eyes on the portraits following you as you make your way, perhaps across thick, staticky carpet. That is just the feeling that *Accidentals* produces.

Don Fiorino and Andy Haas, both musicians part of the New York's experimental scene, have improvised together for almost two decades, without ever discussing what they're planning to play. Accidentals is their third album as a duo since 2005, alongside four larger constellations. Fiorino plays electric guitar and fretless bass; Haas adds saxophone. The depth and breadth of the recording is exemplified on "Curled Time". Haas opens with squeaking altissimo and heavy use of galactic gadgets. Fiorino's bass strings speak with a flush, viscous voice. Haas' syllables are chatty, while the bass lingers on phrases: both musicians move around the ideas together as if trapped in each other's orbit. Overall, listeners get a mixture of heavy "stuff" as well as steadier improvisations. "Noise Ordnance" features more extended techniques from guitar, until the instruments become difficult to separate. There's a solid structure on "Elegy 4 Dee", by contrast, with a folky guitar pattern cantering at a steady four-four tempo. Haas' playing hangs in the middle register, breathy and somber.

Accidentals blends strangeness and familiarity. Each track from these two closely-connected musicians feels like a hidden room or a secret passageway. Listeners must weigh each forward step and overcome those hot-sharp sensations. The people inside are indeed welcoming and the images are alive. But take note, the walls will keep moving until you hear the door softly clicking shut behind you.

For more info visit american-nocturne.bandcamp.com. Haas is at Downtown Music Gallery Jun. 11. See Calendar.





Boptics Chris Byars (SteepleChase) by Ken Dryden

Over his series of recordings for the SteepleChase label, saxophonist Chris Byars has proven himself to be a master as a composer and arranger for his distinctive sextet, which includes three different reeds: Byars (tenor), Zaid Nasser (alto) and Stefano Doglioni (bass clarinet), plus John Mosca (trombone), Ari Roland (bass) and Keith Balla (drums). All but the drummer have played with the leader for a number of years. The lack of piano is never an issue, as a chordal instrument simply isn't needed with the depth of Byars' writing and the skills of the musicians he surrounds himself with. While Byars has a deep appreciation of standard bop repertoire, his primary focus is on his originals, which hint at the influence of some of the greats who preceded him, while at the same time breaking fresh ground with his unique voicings, lively charts and rich arrangements, which alternate between featuring soloists backed by horns and/or the rhythm section.

The infectious opener is the intricate, Tadd Dameron-ish "Bopthamology", which keeps the musicians on their toes. "Melatonin'" is a foot-tapping



swinger that blends elements of bop and cool jazz, highlighted by Doglioni's playful vocal-like bass clarinet and Nasser's spirited alto playing (Mosca and Byars shine as well). The snappy "Ekat" finds both Nasser and Doglioni channeling Eric Dolphy on their respective instruments and a hip bowed bass solo by Roland. The theme to the leader's bittersweet "Endure and Remain", a Billy Strayhorn-like ballad, features Byars' robust tenor as the only soloist, with colorful background harmony provided by the other horns. The sole non-original is pianist Freddie Redd's infrequently heard "Emily Reno", a joyful chart that reminds jazz fans of the undiscovered gems of the past that merit exploration, long a skill and mission that Byars has exhibited. Throughout the date Roland and Balla provide a strong foundation that fuels the front line, with Roland's arco bass solos adding spice to the already cooking charts.

As is evidenced on *Boptics*, Chris Byars is a master at writing new bop repertoire with a fresh perspective.

For more info visit steeplechase.dk. The album release concert is at Ornithology Jun. 13. See Calendar.



Orange Fish Tears
Baikida E.J. Carroll (Palm-Souffle Continu)
by Duck Baker

As one of the most significant improvising trumpet voices of the past 50 years, it's shocking to realize that Baikida Carroll has only averaged barely one record per decade as a leader. Yet, he has participated in noteworthy collective efforts and has a long list of sideman credits, including many with saxophonist/flutist Oliver Lake, who, like Carroll was a member of the St. Louis-based Black Artists Group (BAG). In 1972 Carroll went to Paris with BAG luminaries Lake, trumpeter Floyd LeFlore, trombonist Joseph Bowie and drummer Charles Bobo Shaw, recording *In Paris, Aries* 1973, which led to Carroll being invited to lead his own date, *Orange Fish Tears*, recorded exactly 50 years ago this month and reissued for the very first time.

As support for this debut, Carroll invited Lake along with Chilean pianist Manuel Villarroel and the great Brazilian percussionist Naná Vasconcelos. The presence of these Latin players confirms that it wasn't just American musicians who found the Paris scene stimulating at this time; Vasconcelos was there from 1970-75, and Villaroell, who established residence in 1971, is still living there (his may be the least familiar name for most, but his early work was very interesting: *Terremoto* by his group Septet Matchi-Oul, is well worth checking out).

Orange Fish Tears has been seen as an example of the then-emerging world-music style, though we don't usually associate fire-breathing free jazz soloists such as Carroll and Lake with this genre. Certainly "Forest Scorpion" shows how well these soloists can fit with a strong rhythmic backing that has nothing to do with jazz, but Vasconcelos is just as valuable on the title track and "Porte D' Orleans", where time-keeping is abandoned for free-floating abstract impressionism. On these tracks he plays an assortment of percussion instruments: bells, whistles, bird calls and other noisemakers, with Carroll and Lake often joining in on small instruments, especially on the quieter title track. Villarroel finds all kinds of ways to fit his keyboards in effectively on these very impressive pieces. Lake's

"Rue Roger" (the only one of the four selections not composed by and credited to the leader) is a duo for trumpet and soprano that starts with a repeated fournote figure before developing in various ways. The use of space is particularly impressive here, though the same can be said for the entire program.

This was a most impressive debut, and it stands the test of time extremely well as a unique gem that amply rewards repeated listening.

For more info visit soufflecontinurecords.com



(D)ruminations
The Forest (Different Track)
by Marc Medwin

(D) ruminations is the debut recording by The Forest, a percussion ensemble comprising Gustavo Aguilar, Leah Bowden, Andrew Drury, Lesley Mok and Michael Wimberly. The fact that their guests include Warren Smith (who also has a composing credit here) and J.D. Parran says nothing of the group's sonic appearance, an extraordinary manifestation of size in flux and diversity matched only by the breathtakingly vivid recording.

The lion's share of the album is given over to the titular composition, a 44-minute opus in four parts, composer Drury's homage to his mentor Ed Blackwell. The piece is based on what would be simplistic to call themes taken from Don Cherry and Blackwell's superb Mu (BYG, 1969). Yes, those germinating motives, implied harmonic structures and attendant rhythms can be gleaned in this work, as with the "Son of the East" material forming integral components of (D)rumination's first part, but appreciation of this monumental composition is certainly not dependent on familiarity with its inspirational source. Drury's suite evolves as a tapestry of myriad and cinematicinfluenced juxtapositions. One of the most beautiful elements is the vibraphone, marimba and piano dialogue glacially emerging from 2:27 into the fourth movement, following on the heels of a roiling and whooping exchange, caught in a sonically different environment, absorbing on its own terms, which renders that change of timbre even more poignant. Similarly majestic is the multi-colored timpani and gong interplay, presumably from Warren Smith, bringing the third movement toward a regal conclusion. It's all open space and shade after the variously swinging and dancing combo workouts anticipating that meditative moment. All is conflated in the final movement, where the aforementioned dialogue is only the first gesture toward mountains of ensemble playing that dissolve into variously hewed drum and percussion solos as the movement crests and crashes.

Through it all, Parran's diverse and remarkably human clarinet and saxophone solos are supported by the wonderful ensemble work that makes Smith's "Elements of a Storm" the success it is. Completely evocative as its title suggests, the windy, rainy and thunderous miniature is both immediately recognizable and mysterious, rounding out the astonishing debut from an ensemble to match.

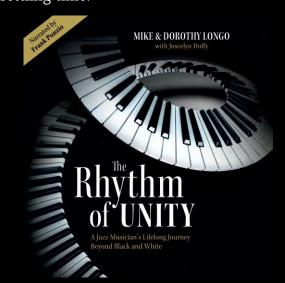
For more info visit differenttrackrecordings.bandcamp.com. The album release concert is at Andrew Freedman Home Jun. 16. See Calendar.

# THE RHYTHM OF UNITY: A JAZZ MUSICIAN'S LIFELONG JOURNEY BEYOND BLACK & WHITE NOW AVAILABLE IN AUDIOBOOK FORMAT!

In March 2020, the jazz world lost a treasured pianist, composer and educator in MIKE LONGO. Today, we gain the stories he left behind—painting a picture of a lifetime of musical endeavors and one powerful message for humanity, including his close professional and personal relationships with Dizzy Gillespie and James Moody. Mike believed that regardless of race, sex, ethnicity, color, religion or philosophical beliefs, music is a universal tie that binds us as human beings.

The Rhythm of Unity is the story of a man who fought all odds for music to be an uncompromised vehicle to counter cultural division and promote the reality that there is only one race: the human race. You will be amazed and riveted as you visit (or re-visit) the excitement and historical drama of the Civil Rights era through the very personal perspectives of Mike, Dizzy, Moody, Paul West and others who toured the world, including the Deep South, as one of the few interracial bands during that unsettling time.

The book explores the plights and points of inspiration that lead to Mike's 20 solo albums, The Rhythmic Nature of Jazz 4-DVD series, and 10 educational books; as well as his founding the Consolidated Artists Productions label, his 17-piece big band the New York State of the Art Jazz Ensemble, and his 16-year weekly live series Jazz Tuesdays at the John Birks Gillespie Auditorium. The printed versions, as well as the newly released audiobook of The Rhythm of Unity (which includes excerpts from some of Mike's compositions), are available at mikelongojazz.com which will take you to the correct pages on Amazon, Barnes & Noble, Audible. The audio version is also available on Apple Books.



### **MIKELONGOJAZZ.COM**



# ON SCREEN



The Sun Rises in The East: The Birth, Rise & Legacy of Brooklyn's Black Nation Tayo Giwa and Cynthia Gordy Giwa (Black Owned Brooklyn)

by Paul Gaita

 ${
m As}$  a historical document of a remarkable cultural experiment, Tayo Giwa and Cynthia Gordy Giwa's documentary, The Sun Rises in The East: The Birth, Rise & Legacy of Brooklyn's Black Nation, condenses the impact of The East, the Bedford-Stuyvesant, Brooklyn-based organization that provided Black residents with Pan-African-centered cultural and educational resources from the late '60s through the mid '80s. Participants in The East project included Black educators, community leaders and artists. The film includes an impressive array of current interviews as well as archival footage. Documented are members and graduates of The East and its associated school, Uhura Sasa Shule and other archival visual material. The Giwas, who oversee the Black cultural website Black Owned Brooklyn. paint an exceptional story of ambition made whole and vibrant for a community underserved by its city and specifically, its educational gatekeepers.

Borne out of a crisis—the 1968 NYC teachers' strike abetted by a lack of substantive educational opportunities for Brooklyn's Black children in the wake of desegregation—The East, under the direction of a committee overseen by teacher turned activist Jitu Weusi (who died in 2013) eventually blossomed into a vibrant hub fueled by the engines of self-determination and self-empowerment. In addition to the school, The East eventually encompassed a Black nationalist newspaper (*Black News*), a food cooperative, bookstore, and a performance space that featured some of the most important jazz artists of the period.

In addition to Pharoah Sanders, who recorded his Live at The East (Impulse!, 1971) there, The East's performance space hosted the Sun Ra Arkestra, Max Roach, Gary Bartz, Gil Scott-Heron, The Last Poets and many others. Viewers hoping to glimpse some of these performers in action may be somewhat disappointed by the film's yield, which comprises a handful of photos and some vibrant fliers. However, The Sun Rises in The East does provide one tantalizing nugget of information: many performers favored the space because the audience took an active part in their gigs by bringing and playing percussion instruments during their sets. Not every aspect of The East's utopian vision was a success; experiments with polygamy, outdated gender expectations and a combination of leadership change and pressure from outside governmental forces eventually led to its downfall. But at the height of its powers, The East experiment was not only visionary but also set the template for a half-century of Black-centric, community-based education and organizations, a fact borne out in moving images and words by this concise and illuminating documentary.

 $For \ more \ info \ visit \ sunrises in the east. com$ 



Recorda Me - Remembering Joe Henderson Lori Bell Quartet (s/r)

by Alex Henderson

azz lost a stellar tenor saxophonist and original composer when Joe Henderson, a heavy smoker who suffered from emphysema, died at age 64 from heart failure 23 years ago this month. Thankfully, he left behind a large and rich catalog, as he was a prolific composer who wrote his share of post-bop standards - some of which San Diego-based flutist Lori Bell interprets on her Recorda Me - Remembering Joe Henderson. Most of the originals on this tribute album have been recorded often, from "Isotope" and the Indian-influenced "Punjab" to the Brazilian-flavored title track. But putting her melodic, lyrical flute up front inevitably sets Bell's interpretations apart from other versions of these standards. In her liner notes, she points out that the flute is "an unusual instrument to represent Joe Henderson" because he "rarely played it in public (and) was not known as a doubler."

Indeed, albums where Henderson played anything other than the tenor were the exception rather than the rule. Bell, who is joined by Josh Nelson (piano), David Robaire (bass) and Dan Schnelle (drums), doesn't include any saxophone at all on this album, creating an intriguing and unorthodox way to honor his legacy. But when Bell puts her flute-based spin on Henderson favorites such as "Inner Urge" or "A Shade of Jade", it works exceedingly well. Her main instrument on this release is the C flute, but she switches to alto flute on "Black Narcissus" - a haunting modal gem that Henderson unveiled on his Power to the People (Milestone, 1969). Over the years, it has been recorded by a wide range of players and vocalists from Brazilian singer Flora Purim to alto saxophonist Frank Morgan (whose 1988 recording actually featured Henderson) to the Los Angeles-based group Ambiance, the jazz collective headed by Nigeria-born, multiinstrumentalist, arranger, producer and photographer Daoud Abubakar Balewa – and Bell demonstrates that it's still a fine vehicle for modal improvisation. The only original by the flutist on the album is "Outer Urge", which fits right in to the whole and is not unlike a composition that Henderson would have written.

In Portuguese, "Recorda Me" means "Remember Me", and Bell remembers Henderson with fine results on this engaging tribute.

For more info visit loribellflute.com



The Great Mirage
Joel Harrison and Anthony Pirog (AGS Recordings)
by Elliott Simon

The Alt Guitar Summit, led by musical alchemist Joel Harrison, takes place each August roughly 130 miles northwest of Manhattan in the Adirondack wilderness.

This gathering brings together notable alternative guitarists such as Bill Frisell, Marc Ribot and Wayne Krantz, to collaborate with students in an open setting, fostering the creation of new music. Under their label, AGS Recordings, the musicians explore their genrespawning approach, as seen in Harrison's collaboration here with guitarist Anthony Pirog on The Great Mirage. This session is somewhat of a father-son meeting; both musicians hail from the DC area and their previous release, as The Spellcasters (Music from the Anacostia Delta, Cuneiform, 2019), is a part of local lore that traces its inspiration to DC guitar legend Danny Gatton. Pirog has played with fellow guitarist Henry Kaiser (Five Time Surprise, Cuneiform, 2019), alt-funk-punk-rock powerhouse The Messthetics, and is half of the cello/ guitar duo, Janel & Anthony.

Harrison's offerings include the opening title, "There's Never Enough Time", which floats along like an ambient wave, a mournful ode to getting older that ends on a positive note, as well as the closer "Buffalo Heart" with its dueling blues/rock guitars. Pirog weighs in with a gorgeous power-metal ballad, "It Slipped Through My Fingers", and his very intense reworking of Keith Jarrett's "Mortgage on My Soul". All of these cuts could well be considered a study in the dynamics of the instrument highlighting its range, intensity and infinite harmonic possibilities. Although the guitars take center stage in this session, what truly enhances its memorability as a work of art are the incredible contributions of Stephan Crump (bass) and Allison Miller (drums). The structural integrity of bluesy soundtrack "East Hurley" calls out for a return to a funky dance atmosphere before transitioning to a psych fade out. Similarly, the hypnotic rhythm of "Critical Conversation" captivates with its ambient, mind-blowing essence. Their structure, no matter where the guitars go, is brilliantly held together. The musicians employ lots of influences, as is to be expected, and the amazing expressive capabilities of both guitars are well showcased whether it is jazz subgenres, blues, jazz, rock or country and beyond.

For more info visit agsrecordings.bandcamp.com. Harrison is at Bar Bayeux Jun. 29. See Calendar.





Colors of the Night
Eri Yamamoto (Mahakala Music)
Live at the Vision Festival XXVI
Sparks Quartet (Mahakala Music)

by John Sharpe

Although NYC-based Japanese pianist Eri Yamamoto often presents an elegant and soulful take on tradition via the medium of her songs, she is equally at home in the company of adventurers such as reedman/trumpeter Daniel Carter and bassist William Parker. Indeed, she can claim tenure in the latter's Raining on the Moon ensemble ever since her appearance on 2008's Corn Meal Dance (AUM Fidelity). She skillfully combines these two approaches of tradition and exploration on the pair of releases at hand, improvising freely without ever becoming unmoored for long from either melody or rhythm.

The pianist showcases a special band on the 2022 live recording, *Colors of the Night*. Alongside drummer Ikuo Takeuchi, ever-present in her regular trio since its debut in 2001, she enlists Parker's rock-solid yet wonderfully supple bass playing. On four freewheeling numbers, the pianist's talent for crafting bittersweet tunes is well in evidence, most notably on the opening title track. She begins each cut with a similarly well-

turned kernel before the three embark on a stream of engaging variations marked by their group-orientated focus and seamless dynamic shifts. Parker endlessly cycles through angular shapes, always seeming on the verge of pivoting into a deep groove, but never quite yielding to the temptation, while Takeuchi offers a pulsating but understated metric carpet that comments as much as it colors. Yamamoto's alluring blues-infused figures periodically surface to ground the interplay throughout. On "Passion", Parker's muscular pizzicato motifs sculpt a superstructure around which the pianist places her forceful chording to dramatic effect, while the concluding "El Sol", a bright yet wistful caper that first featured on her solo Yellow Flower (Blau), builds to a rhapsodic climax, one in no way diminished when the bassist unholsters his bow for some moaning lines that underscore the ambivalent feel.

Yamamoto also comprises one quarter of the cooperative Sparks Quartet, which is captured in full flow on Live at the Vision Festival XXVI. The outfit's performance at the 2022 edition followed its debut (recorded the previous year) with an unchanged line up completed by Parker, Chad Fowler (reedman and Mahakala label boss) and Steve Hirsh (drums). On two cuts the foursome trades in an especially harmonious form of spontaneous interaction, Yamamoto noticeably enjoying a particular connection with both Parker and Fowler. Her naturally rhythmic style meshes well with the bassist's effortlessly propulsive patterns, while Fowler often picks up and elaborates from the pianist's phrases, whether in an enveloping vibrato or an emotion-laden wail. Meanwhile, Hirsh avoids closing down any option with a multifaceted rattle, which is potent but never overbearing. As adept at offthe-cuff melody as the pianist, Fowler lends a balladlike quality to the beginning of "Part One", while on flute his atmospheric invocation opens "Part Two" into another spellbinding journey. Later in the same piece you can almost hear the real time negotiation, whether to prolong Yamamoto's earthy lope or transition to something more fragmented and restless. The tension as the quartet moves back and forward between these two modes lays the process of creation bare.

For more info visit mahakalamusic.com. Yamamoto is at Arthur's Tavern with her trio Jun. 6, and at Roulette with William Parker's Raining on the Moon Jun. 18 (part of Vision Festival). See Calendar.



My Multiverse Pearring Sound (s/r) by Elijah Shiffer

My Multiverse is a bold title, but this album certainly delivers on its promise to assert itself. In his first solo release, alto saxophonist Jeff Pearring (who uses the label Pearring Sound for his various projects) covers a vast amount of ground in nine freely-improvised tracks. Though there are plenty of common threads, each offers a unique story that shows a different facet of Pearring's language on his instrument. And in this exposed solo setting, the many shifts of perspective sustain listener interest throughout.

Pearring takes a well-rounded approach in his improvising, essaying many topics within the jazz tradition, but also using a repertoire of original ideas all his own. He gives refreshing proof that free improv doesn't need to be esoteric and abstruse; especially in the first three tracks, the focus is on pure and simple melody. Noisy extended techniques do pop up, but mostly as a punctuation rather than the main content, draped over the music like approaching and receding storms.

Several tracks are dedications. As if to prove that this music is not purely born of the avant garde, two of these are tributes to Louis Armstrong. Particularly in "Papa Louis", Pearring takes subtle elements from Armstrong's style of melodic embellishment, expanding and fracturing them into playful threads of abstraction. "Ooh Ra Ra" is named for Sun Ra; here the saxophonist paints in broad strokes of flurries and tremolos. Ornette Coleman is not specifically honored, but his influence is felt throughout, especially on the opening "Chiquitita De Latón" ("Tiny Brass Girl") in which Pearring develops a few licks from Coleman's "Una Muy Bonita".

Two tracks contrast with the others by incorporating electronics, solidifying the album's status as a multiverse. "Rising" features several overdubbed altos over an immersive sampled soundscape that does just what the title implies. On "Monolith" the alto is nearly imperceptible within a wall of futuristic effects. These pieces are just as powerful as the acoustic tracks. Far from being out of place, they simply show another side of Pearring's grand, eclectic vision.

For more info visit pearringsound.com. Pearring is at Ibeam Brooklyn Jun. 12 and 22. See Calendar.



### **GLOBE UNITY**







Remedy II
Thomas Heberer, Joe Fonda, Joe Hertenstein
(Fundacja Słuchaj)
The Absence of Zero
Andrea Massaria, Meinrad Kneer,
Joe Hertenstein (Setola di Maiale)
Unzeit Quartett
Matthias Bauer, Joe Hertenstein, Frank Paul
Schubert, Céline Voccia (Trouble in the East)
by Daniel A. Brown

In some regards, Joe Hertenstein is emblematic of the most positive attributes of his generation of players. Born in 1977 and the son of a Black Forest lumberjack, the German-born drummer spent his childhood playing on drumsticks he carved from wood and horns. After pursuing doom and hardcore music, while in his late teens he first heard the music of Charlie Parker (fittingly, on a bootleg cassette) and answered the clarion call of jazz—albeit as a jazz musician equally versant in the music of SUNN O))) as he is Sunny Murray. Currently splitting his time between NYC and Germany, a series of international releases (on labels from Poland, Italy and Germany) featuring Hertenstein, offer both the fan and uninitiated listener his certain ability to elevate jazz music in a captivating manner.

Remedy II, Hertenstein's second outing with Thomas Heberer (trumpet) and Joe Fonda (bass), is an eightsong set of sturdy trio explorations composed by each participant. And the three players are not afraid to dig deep. Opening salvo "One For Mark" features Heberer emitting a sanctified Ayler-like motif, a two-note interval of tonic and fifth, as Hertenstein and Fonda goad the trumpeter to disregard and return to the source melody through a series of impressive horn lines. Like Ed Blackwell before him, Hertenstein explores a drum-timbre-asmelodic device, in particular on the rolling "The Variant", a showcase for the drummer and the masterful Fonda. The 10-minute "I've Been Singing" is an unhurried swing, with the bassist's muted throb as a centerpoint until he morphs into a walking line; Heberer and Hertenstein seem bracing to detonate the song into an explosion that never occurs, only adding to its tension.

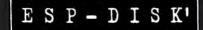
The five-part *The Absence of Zero* is so abstract it makes *Remedy II* sound downright conventional. An improv throwdown between Hertenstein, Andrea Massaria (guitar) and Meinrad Kneer (bass), the pieces sound best when heard as a continuous experience. The seething hum of "Zero Three", cultivated through a series of bowed and scraped bass harmonics, cymbal washes and eerie, decaying guitar tones, evokes an alien void. Conversely, the remainder of the album—particularly "Zero One" and "Zero Four"—deliver riveting, electroacoustic guitar chirps, upper-register pizzicato bass runs and Hertenstein's relentless percussion. Whether through default or design, *The Absence of Zero* could give trad-jazz purists an allergic response, which is not

necessarily a bad thing.

The most-recent of the three albums, *Unzeit Quartett*, features Frank Paul Schubert (alto, soprano), Céline Voccia (piano), Matthew Bauer (bass) and Hertenstein. An informal 2021 session initiated by Voccia, it's is a document of a loose and lively gathering of worthy European improvisers. "Frezeit" is a microdose of the past 60 years of improvised music; yet the band doesn't sound burdened by free jazz signifiers or predictable in making appealing spontaneous music. "Mahlzeit" features Schubert issuing bird-like coos and trills from his soprano, and Voccia cascading dissonant intervals over the edgy pulse laid out by the bassist and drummer. The penultimate track, "Eiszeit", benefits from the ensemble's familiarity with one another; sketches of ideas and themes are erased as quickly as introduced.

Hardly for the fainthearted, Hertenstein aligns himself with dynamic music and players that push contemporary jazz. These three albums are vigorous listening experiences. Those willing to engage fully with the drummer and his allies' willingness to swim against the undertow of even "familiar" improvised music will surely be carried along to surprising and rewarding places.

For more info visit sluchaj.bandcamp.com, setoladimaiale.net and troubleintheeastrecords.bandcamp.com. Hertenstein is at The Keep with Welf Dorr Jun. 2, El Barrio's Artspace with Ray Anderson Jun. 3, Ibeam Brooklyn with Remedy Jun. 5, Jazzhabitat and Nublu with Spacepilot Jun. 18, and Ornithology with Lamy Istrefi Jun. 19. See Calendar.





# Matthew Shipp, Michael Bisio, and Newman Taylor Baker

invite you to celebrate their Matthew Shipp Trio ESP-Disk' CD New Concepts in Piano Trio Jazz with a performance at the 2024 Vision Festival on June 19 at Roulette.









"Shipp's is now unquestionably the most important piano trio of its time, not so much extending the literature as starting a whole new volume. It really is that good."—The Wire

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"In the accompanying notes to the CD, Matthew Shipp makes the claim that this album is 'one of the greatest trio albums.'

Is he justified? I think he is—stands comparison with the best—
I don't think it is an exaggeration to say that this is an album of great beauty that is state of the art."—London Jazz News

"It's a bold and emotionally riveting piano trio album, surely one of the finest you will hear all year."—freejazzblog.org

matthewshipp.bandcamp.com



Measured Response Josh Lawrence (Posi-Tone) by Phil Freeman

Measured Response is trumpeter Josh Lawrence's sixth album as leader for the Posi-Tone label. Having also appeared on saxophonist Tom Tallitsch's Wheelhouse (2018), Lawrence was additionally a member of the first lineup of New Faces, a group Posi-Tone producer Marc Free puts together from time to time showcasing promising new talent. Originally from Philadelphia, Lawrence has also had strong ties to Philly pianist Orrin Evans, as a member of Evans' Captain Black Big Band for several years in addition to guesting with the Evans collective trio Tarbaby.

On his new album, Lawrence is joined by past collaborators: Art Hirahara (piano) and Rudy Royston (drums) were on his prior album And That Too (Hirahara also appeared on Lawrence's 2022 release Call Time), and Luques Curtis (bass) was on the trumpeter's 2018 and 2019 albums Contrast and Triptych. Diego Rivera (tenor) is a first-time front-line partner, but the pianist and drummer were on the saxophonist's last two albums (and Curtis was on his most recent release), all also on Posi-Tone. What do these cross connections mean? The answer: these players all know each other's playing intimately, creating a groove where they're able to click together easily. There's audibly no hesitancy about the tunes or the performances.

The music of *Measured Response* takes a variety of forms, some more obvious and explicit than others: "A Tragic Tango Comedy" is indeed a jazz tango, simmering with passion, while "Texas Tenor" is a Wynton Marsalis-esque blues, more Crescent City than Lone Star State. The rubato mood piece "Song for the Whales" has the autumnal, introspective feel of Miles Davis' *Nefertiti*. And then there's the stunningly beautiful version of John Coltrane's "Wise One", on which Royston's drumming is explosive and Lawrence's horn gleams like the sun.

Measured Response is modern jazz at its timeless best.

For more info visit posi-tone.com. Lawrence is at Smalls Jun. 2. See Calendar.



Creole Orchestra (feat. René Marie) Étienne Charles (Culture Shock Music) by Fred Bouchard

New Orleans-born Creole jazz spans French, Spanish, Haitian Creole and Bajan cultures; its melodies and rhythms range wider yet. Trinidadian by birth, trumpeter Étienne Charles' Creole Orchestra experiments successfully in this new release with cross-pollinating these traditions, the leader influenced by a variety of American musical sources and work with the Count Basie Orchestra, Maria

Schneider Orchestra and Wynton Marsalis' Jazz at Lincoln Center Orchestra.

Charles' 22-man band stars hip sons of the Caribbean, including Bahamian trumpeter Giveton Gelin, and Port-au-Prince-raised, Berklee-alum reedwhiz Godwin Louis. The Haitian-American rhythm team boasts sensationally chameleonic NOLA pianist Sullivan Fortner, bassist Jonathan Michel, drummer Obed Calvaire and Venezuelan cuatro maestro Jorge Glem. Charles has a blithe, affable manner with a lighthearted, agile tunefulness. As a composer he's adventuresome: border-hopping devilment possesses him, and pieces burst open in piñatas of kaleidoscopic creolizations. Charles rustles up a spicy jambalaya of dancing rhythms and tasty tunes, simmered with hot solos and served up with eye-watering riffs. The loaded album melds two diverse sets. The band's initial dance-grooves cruise polyglot styles (Soca, Ska, Hip-Hop, Reggae). In "Old School", sly Mighty Sparrow calypso meets Thad Jones/Mel Lewis savvy swing with sax swells and brass shakes. "Poison" layers chiming section chords with eclectric piano and guitar fills and flip-hop lyrics. "Douens" alternates smooth piano octaves with pretty Wynton-ish trumpet arabesques over a calypso island beat. "Think Twice" shifts gears and sections between reggae and swing with ensemble dynamism recalling Brazilian composer Moacir Santos, with turns for lead trumpeter Jumaane Smith and trombonist Michael Dease.

The later set, hewing to Count Basie's deep swing, features dazzling vocalist René Marie who conjures Eartha Kitt to "purr-fection" with sly innocence to feline clawing. She rides slow and easy atop band clamor on Harry "Sweets" Edison/Jon Hendricks' "Centerpiece", while her nonchalant canoodling down the "Colorado River" evokes Sassy's elegant poise. The band tosses a playful game of catch to open "Stompin' At The Savoy" and kicks goals on Joe Henderson's "A Shade of Jade". Louis invests his solos with Cannonball authority and aplomb throughout, a first-magnitude star in Charles' giddy galaxy.

Pardonnez-moi if I gush. This marvelous band cracks open a joyful treasure trove of exciting achievement, and gives an arms-wide embrace to "norteamericano" jazz and all its citizens.

For more info visit etiennecharles.com. The album release concerts are at Dizzy's Club Jun. 14-16. See Calendar.



Play
Paul Giallorenzo Trio (Delmark)
by Jeff Cebulski

It's been around a half-dozen years since the Paul Giallorenzo Trio's first Delmark album *Flow*, where a sturdy, inventive bassist, Joshua Abrams, bolstered the leader's peripatetic piano playing and Mikel Patrick Avery's restless percussion. On the trio's latest album *Play*, nothing has changed; the Thelonious Monk/Herbie Nichols influence (with touches of Andrew Hill and Sun Ra) that characterizes Giallorenzo's compositional approach continues, generally avoiding needless repetition and plain derivation. Abrams shines as usual, a foil to the pianist's constant musing, while Avery demonstrates appropriate restraint and punctuations throughout.

Initially the trio finds a groove and experiments with it, searching for an idea, as in the openers "Vamps

and Feels" and "Synchronie". Though the results might feel experimental, when the loping melody of "Saturday the 14th" emerges, one gets the feeling these guys are locked in. The theme on "Smooth Sails" might sound like a mere Monk reconstruction, and its followup, "Where Does Time Go?", does imply "Pannonica" in its languid pace and melodic musing. However, in both cases Giallorenzo uses the connection as the muse to his own pianistic hikes, a thinking-aloud approach that the bassist and drummer adjust to as smoothly as whiskey reacts to a splash. On "Bindara Bùndara", the opening bars set a Copland-esque scenesuggesting the hectic, ever-moving city-before the trio establishes a neat pocket of chamber music, as the pianist's plodding comp bolsters an Abrams solo that progressively swings. An equally impressive piano/ bass counterpoint occurs in the abstract excursions 'Meditation" and "Decomposition" where Abrams hearkens memories of Charlie Haden's duets with Keith Iarrett. In between, the trio is Monk-ish once again (given with a touch of New Orleans) in "Bouncing with Berman". Later, the spectre of Nichols returns on "Combustion", but with Giallorenzo mixing some blues within the tossed rhythmic salad.

In the liner notes, the leader states that he tries "to keep the music rooted in a rhythmic swing context... And then we can put our personal touch on top of it." This stylistic choice makes the music on *Play* accessible to listeners while keeping things fresh and intriguing in live performance. Given the pedigree of its members and the inventiveness of their approach, the Paul Giallorenzo Trio is definitely an ensemble to keep an eye on.

For more info visit delmark.com. The album release concert is at Ibeam Brooklyn Jun. 12. See Calendar.



### BOXED SET



10 Comp (Lorraine) 2022 Anthony Braxton (Tri-Centric Foundation)

by Stuart Broomer

The work of alto saxophonist/multi-instrumentalist Anthony Braxton (who turns 79 this month) has developed increasingly expansive contours since his great quartet of the '80s and '90s with Marilyn Crispell, Mark Dresser and Gerry Hemingway, wherein the group created expansive pieces in which segments of other compositions would be interspersed within a single overarching structure. The Ghost Trance series expanded through long lines of rhythmically uniform eighth notes, while the Diamond Curtain Wall Music included interactive electronic elements triggered unpredictably by certain sonic events coming from live musicians. In each of these developments, various material from Braxton's other compositions would appear within new works, effectively constructing a musical collage. The most extended and inclusive of these compositions came with the Echo Echo Mirror House Music in which live musicians employed mp3 players to access the vast trove of Braxton's recordings and construct a vast complex of simultaneously "live" and "memorex" elements, reaching its greatest incarnation at JazzFest Berlin 2019 with 61 musicians performing his Sonic Genome through the expanses of the Gropius Bau exhibition space for six hours.

The most recent development in his music, the Lorraine series, also incorporates electronic elements, including Diamond Curtain Wall material, played by Braxton in addition to his usual complement of reeds. However, some of its initial manifestations emphasize small groups and a concentrated lyricism. The scores have multiple layers of focus, combining color coding, symbols and choices. Recordings of Lorraine's first stages have begun to appear in the past year. The first was a duo recording of "Composition No. 429" with fellow saxophonist James Fei: Duet (Other Minds) 2021 (Soundohm). There's also the 4-CD set, Sax QT (Lorraine) 2022 (I dischi di angelica), containing "Composition 436" to "439", for a saxophone quartet with Braxton and Fei joined by Chris Jonas and André Vida or Ingrid Laubrock.

10 Comp (Lorraine) 2022, a 10-CD set that lasts almost nine hours, fills in the compositional sequence with two contrasting ensembles. Braxton pays effusive tribute to his collaborators, several distinguished by their relative youth, most new to his music, and all significant contributors to the realized music: "The best is yet to come. I would like to thank the musicians on this project for their creativity and dedication. There is a new generation of creative artists who are already advancing fresh areas of imagination, technology and surprises. I have been lucky to meet some of these people and I look forward to learning more about the unfolding world of new horizons and the hope of cosmic radiance. Life is great!"

The first six CDs are from a European tour in October and November 2021, each CD a concert, with two brilliant young musicians: Portuguese trumpeter

Susana Santos Silva and American accordionist and singer Adam Matlock. While Braxton and Santos Silva's mercurial lines chatter back and forth, Matlock's accordion lines burst around them. His vocal performance can suggest the variety and theatricality of veteran improviser Phil Minton, whether it's rapid-fire, inarticulate near-speech, or heart-rending growls suggesting The Island of Doctor Moreau. The group is emphatically lyrical, with Braxton focusing on his upper register saxophones: alto, soprano and sopranino. Santos Silva extends her own expressive range by doubling on flugelhorn. She and Braxton control timbre to such a degree that at times her trumpet will lose any trace of brassy attack, while Braxton's alto might suggest an overblown trumpet. "Composition 426", from a Lisbon concert, begins with the shimmering, icy glitter of electronics, a frequent backdrop. Santos Silva enters with a long tone, shifting to a brief melody, before Braxton enters with a sustained tone, building a chord. Then there's a flourish of accordion; a pattern of exchange follows, each pursuing a slightly different path, the electronic backdrop falling away, only to appear again slightly changed. The underlying pulse doesn't shift, while an overarching field of sustained electronics and occasional accordion chords reinforce it.

Each member of the trio plays individually distinct, rapid, arching runs, until there is a sense of orchestral complexity, each part a prominent individual feature. Clearly composed events occur, whether unison blasts from trumpet and saxophone or related trilling figures that conjoin saxophone and accordion. There's a complex unfolding, a kind of dreamscape. At one point a duet emerges, begun on alto, reinforced by trumpet and ultimately supported by accordion, but that duet is one of duck calls and squawks, much of it likely created by the mouthpieces of virtuosi alone. Such miracles, many housed in, and complementing, a resonant chamber of electronic whispers, continue unabated in a process that sounds neither improvised nor composed, but dictated by trance or ordained by chance.

The final four pieces, Nos. 432 to 435, were recorded in a studio in New Haven, CT, over two days in May 2022. It's an American quartet playing related material, but with a different sound. Braxton and Fei bring a range of saxophones to the event, from sopranino to contrabass, and they're joined by two bassists, Zach Rowden and Carl Testa, together creating thick textures in which slow moving, nearsubterranean forces are matched by dense and rapid surface movement, a frequent knitwork of high frequency electronics, bowed string harmonics and guttural reeds that suggest static. If Braxton and Santos Silva match one another's lyricism on the European tracks, here identities are fused in like instruments, breeding solidarity rather than competition, with personalities most defined when alto saxophones are in use. Fei, the harsher of the two, plays abrasive lines littered with creative honks and burrs, while Braxton more often elects for highspeed legato lines. The contrabass saxophones sound like earth-moving equipment, whether prehistoric reptiles of the imagination or contemporary excavating machines, crushing, grinding, roaring. The bowed-string basses often occupy the same territory. It's a dark, brooding complement to the relatively light and open character of the European recordings. In tribute to the composer, it's likely created with very similar scores and an openness to radically varied instruments and interpretations.

For more info visit tricentricfoundation.org

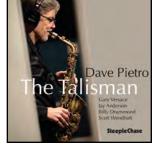


Ars Memoria
Peter Evans Being & Becoming (More Is More)
by John Sharpe

Ars Memoria, like its predecessor, the eponymous debut by trumpeter Peter Evans' Being & Becoming, sports a cover painting by Russian artist Wassily Kandinsky created 100 years ago, yet still flagging something about the contents: abstract, sleekly designed and glinting with the promise of an unknowable future. In this release, Evans retains the services of acclaimed vibraphonist Joel Ross and upcoming bassist Nick Jozwiak, and introduces Michael Shekwoaga Ode (known for his collaboration with reedman Isaiah Collier) to replace Savannah Harris behind the trap set. Having workshopped and road tested the charts, the band approaches each number in the studio as they might do in a live setting, running pieces together to achieve a continual flow.

Although comprising a squadron of accomplished instrumentalists, Evans' conception is primarily ensemble-orientated: this isn't the place to come to be wowed by feats of stunning virtuosity. Yet, virtuosity happens nonetheless, almost as a matter of course, even as the players bend to the needs of the music. While Evans' extended roller coaster invention stands upfront on the opening "Cell", he's buttressed by the constant activity of the rest of the group: Jozwiak's throb, Ode's widescreen multi-faceted rhythms and Ross' splashy commentary. Thereafter, the delivery takes on almost orchestral dimensions. "Nowhere" taps into the trumpeter and vibraphonist's shared predilection for the potency of repetition, as phrases pass in a mesmeric welter of overlapping, almost minimalist reiterations, which gradually mutate, but never develop. On "Salah", long tones reverberate with a doom-like menace, while "Opus 5" offers a somber annunciatory theme unfurling atop splintered percussive chatter. Showing the attention to detail in the production, the track fades on an explosion of drums and vibes, which forms the perfect segue to the fade-in of the tumultuous start of the final title cut (recorded live at The Jazz Gallery). It's here in this track, that amid the angular unisons and dashing excursions, the band get to exercise their chops – Evans in particular airs his astonishing powers of execution at pace.

For more info visit peterevanstrumpet.com/music. Evans is at Scholes Street Studio with Joakim Rainer Trio, and at Bar Bayeux, both Jun. 14, and Sisters Jun. 18. See Calendar.



The Talisman

Dave Pietro (SteepleChase)

by Ken Dryden

During Dave Pietro's long career, the alto saxophonist has established his reputation as an innovative composer, arranger and bandleader. In spite of three

decades on the jazz scene as a veteran of large ensembles including the Toshiko Akiyoshi-Lew Tabackin Jazz Orchestra, the Maria Schneider Orchestra and the Gil Evans Project, he is still deserving of wider attention. Most of his albums as leader have been for European labels, which rarely get much coverage stateside. *The Talisman*, his first recording for the widely distributed (by Stateside) Danish label SteepleChase should catch the attention of those who have overlooked him.

The album features a mix of old friends such as Scott Wendholt (trumpet) and Gary Versace (piano), along with two of the most in-demand artists for record dates and frequent SteepleChase participants: Jay Anderson (bass) and Billy Drummond (drums). The saxophonist's compositions make up the core of this release, beginning with the brisk, bop-infused "Essence", a work that would have been very much at home in the '60s, yet sounds as fresh today. Wendholt's fluid trumpet is the perfect foil for the leader's bright alto playing. "Auriga" (an extended work for Pietro's fiery alto, Versace's introspective piano and the rhythm section) has a constantly evolving pace that changes directions and tempo as the band explores the composition's possibilities. The exotic air of the album is not only fueled by its lush harmony, but its infectious rhythmic undercurrent.

The tender ballad "Alexandra" is a heartfelt statement, celebrating the birth of the leader's niece. Pietro's choice of songs by other composers is wideranging: his quartet setting of Michel Legrand's "The Windmills of Your Mind" is a striking, fresh arrangement (taken at a faster tempo than usual), making use of the full range of his instrument; Joe Zawinul's not widely-known ballad "Yvette" is given a rhapsodic quintet treatment; and "Adagietto" (from Gustav Mahler's "Symphony No. 5") retains the essence of its ballad-like nature while giving it a personal touch to conclude this masterful session.

For more info visit steeplechase.dk. Pietro is at Birdland Theater Jun. 6. See Calendar.



Central Park's Mosaics of Reservoir, Lake, Paths and Gardens Wadada Leo Smith/Amina Claudine Myers (Red Hook)

by Kurt Gottschalk

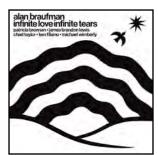
Our guided tour of Central Park, led by pianist Amina Claudine Myers and trumpeter Wadada Leo Smith, begins near the northeast corner of this vast city greenland, with "Conservatory Gardens". Named not for a musical conservatory but for a greenhouse that once stood there, the piece begins with a slowly unfolding piano figure, not so unlike a flower bud opening before being hit by a bright ray from Smith's golden trumpet. That description might tread a bit trite, but it's a track, and an album, that invites speculation and contemplation.

Central Park's Mosaics of Reservoir, Lake, Paths and Gardens follows Smith's fascination over the last decade with natural formations—coral reefs, the national parks, the Great Lakes—with a partner that seems a true spiritual sibling. Myers switches to the Hammond B3 for "Jacqueline Kennedy Onassis Reservoir", providing rich orchestration for his unrushed, exploratory soloing. "Central Park at Sunset" gives us the color field, yellows and oranges dancing between

the shadows and "The Harlem Meer" brings us to the park's northernmost lake. "When Was" is Myers' sole composer credit on the set, a lovely, three-minute piano solo that teeters on the verge of gospel.

Myers and Smith offer dedications to two fallen musicians in "Albert Ayler, A Meditation in Light" and "Imagine, a Mosaic for John Lennon". Ayler lived in Harlem, north of Central Park, and I want to believe that he's pictured playing somewhere near the Meer on the cover of The Hilversum Session. That's what I see when Smith flirts with the opening notes of "Nature Boy"; this seems a lost opportunity, like so many that came with Ayler's death at age 34. Lennon famously lived and was killed at the Dakota, an apartment house directly across from the western edge of the park at 72nd Street; the mosaic in his memory lies near, just within the park's boundaries. His dedication closes the album in an elegiac deconstruction, too slow to even call a ballad. It's a wonder that this is the first duo album by Myers and Smith, long acquainted as members of Chicago's Association for the Advancement of Creative Musicians (AACM). Its 37 minutes pass by with promise for more. Both players are soulful singers, but no voice is heard on the album, and I suspect few would object to more of Myers' organ. The duo also doesn't make it south of 72nd Street, leaving at least a third of the park untouched. There's so much more ground to explore.

For more info visit redhookrecords.com. Myers is at Roulette Jun. 22 (part of Vision Festival). See Calendar.



Infinite Love Infinite Tears
Alan Braufman (Valley of Search)
by Ken Waxman

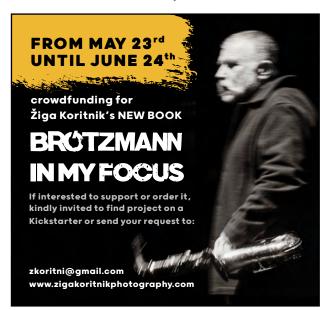
One of the most heartening tales of resumed creative music careers is that of Alan Braufman. A mid '70s Loft Jazz era associate of Cooper-Moore and others, the alto saxophonist/flutist left New York and those sounds for decades, only to reappear with new music about a decade ago. Despite his pedigree, he's no nostalgia act, investing his recent compositions with new textures and new players. Returning from earlier albums are Ken Filiano (bass) and James Brandon Lewis (tenor), while first time associates include Patricia Brennan (vibes), Chad Taylor (drums) and Michael Wimberly (percussion). Contributions from the vibraphonist and percussionist are particularly crucial to the architecture of Infinite Love Infinite Tears. Wimberly's continuous pulse and idiophone effervescence situates tunes such as "Edge of Time" into the rarely explored groove where percussive Latin accents play off free jazz cries from the two saxophonists. Brennan's multi-mallet patterning is even more key to the expositions. Alternating between the punching and the pleasing, she gives additional oomph to the drummers' raps with echoing resonations and adds a light dusting of motor-driven reverb on top of the overblowing and multiphonics propelled by the saxophonists. Lewis splatters a collection of intense honks and smears into his solos, while Braufman responds or leads improvisations in kind with angular

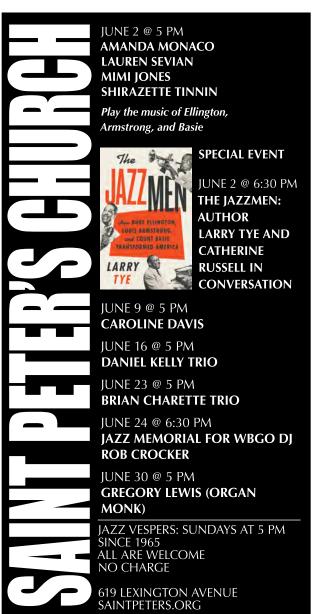
Each musician plays with complete control. Beside cunning use of extended techniques, Braufman and Lewis also propel in tandem bouncy, cheerful motifs that join with Brennan's mallet pops to lighten tracks including "Spirits", soothing stentorian reed

overload. Unlike his saxophone lines, the leader's flute forays are light and trilling. Yet in a reversal, ringing sustain from the vibes prevent those transverse expositions from becoming too flighty. Throughout, Braufman melds the lightness of some themes, as in the concluding "Liberation", with arco bass string buzzing and clenched saxophone slurs, slides and split tones, creating a sound that resembles John Coltrane's intense late period.

By staking out this musical path for himself, Braufman signals his ongoing originality and adaptability.

For more info visit valleyofsearch.com. The album release concert is at National Sawdust Jun. 7. See Calendar.





### UNEARTHED GEM



The Mighty Warriors: Live in Antwerp
Mal Waldron/Steve Lacy (Elemental Music)

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m T}$ his live 1995 recital from Antwerp, Belgium provides alternate glimpses of four masterful improvisers at the top of their form. Co-led by pianist Mal Waldron (1925-2002) and soprano saxophonist Steve Lacy (who died at 69, twenty years ago this month), the so-called "backing" players were bassist Reggie Workman and drummer Andrew Cyrille, both still very much active mid-octogenarians. Free jazz players, before the term was in common usage, Lacy and Waldron first recorded together in 1958, and by the '70s (when both had expatriated to Europe) were frequent collaborators. Their initial connection was the music of Thelonious Monk. Lacy, who briefly was part of Monk's group, consistently played Monk's music throughout his career. Waldron, who worked with A-listers from Charles Mingus to Billie Holiday, would also become one of the first pianists to be influenced by Monk. Cyrille, the long-time Cecil Taylor associate, and Workman, a member of John Coltrane's quartet, prove to be a natural fit with this duo.

The double album features a musical duality. Disc one has the quartet interpreting two Monk compositions, plus one each by the co-leaders; while the second disc is made up of two pieces that clock in on either side of 25 minutes: a medley of Waldron's compositions, "Snake Out/ Variations On A Theme By Cecil Taylor" and Workman's "Variation of III". The latter proves to be the concert's most challenging performance: contrasting the bassist's stirring introduction, which feints and flutters from wide arco sways to a walking bass line, the pianist, in counterpoint, slows down the tempo to a Monk-ish hunt-andpeck. Suddenly, Waldron augments the theme into a near piano-concerto awash with honky-tonk blues and jagged swing references as an instance of the tail wagging the dog. When Lacy finally joins in, the saxophonist's frequent key and pitch changes rejuvenate the initial exposition. Shifting among even, expressive and energetic motifs, the Waldron medley suggests the support and emphasis Cyrille's drum kit and cymbal beats would have provided to Taylor, as Lacy expresses surprising neo-bop melodiousness, until in unison, the pianist's and saxophonist's affiliations build up to a distinctive narrative.

The sophistication of multiple variations is put to its best use on the first disc. Lacy's pointillist bites and Waldron's piledriver chording and askew variations animate "Epistrophy" and "Monk's Dream" so that with firm rhythm section backing the four create performances that are simultaneously idiosyncratic and familiar. Although not a working group, this set shows how mighty musical warriors can immediately meld to create decidedly profound sounds.

 $For \ more \ info \ visit \ elemental-music.com$ 



The Complete Maiden Voyage Recordings
Art Pepper (Omnivore)
by Mike Shanley

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m To}$  put it mildly, Art Pepper lived a rough life, much of it self-inflicted. The alto saxophonist (who died 42 years ago this month at age 56) battled a heroin addiction that landed him in jail several times, including two trips to San Quentin. Anyone who thought the title of his vivid memoir, Straight Life, implied that it would end with a redemptive story of clean living was probably shocked by the conclusion, which doesn't wrap things up so much as it simply stops (his widow Laurie Pepper's 2014 book, ART: Why I Stuck With a Junkie Jazz Man, is a more empathetic follow-up to Pepper's story). Never completely kicking substance problems, at one point Pepper wore a harness so hernia issues wouldn't conflict with his performances. Despite all his issues, though, it appears that Pepper, even at his lowest, never had a bad gig, at least when the tapes were rolling. His mind was always sharp, able to dig into a deep well of melodic ideas that dispelled the idea that West Coast jazz musicians weren't in the same league as their East Coast brethren. Not only was Pepper a gifted improviser, he was also an astute composer. The song (from which the book got its title) alone stands as a solid addition to the bebop canon.

In August 1981, ten months before he died of a stroke, Pepper's quartet (with pianist George Cables, bassist David Williams and drummer Carl Burnett) played three nights at Maiden Voyage in Los Angeles. Nearly half of the 42 performances have been released on various collections but The Complete Maiden Voyage Recordings compiles all seven sets that were recorded that week, along with the saxophonist's endearing, occasionally nervous between-song introductions. In her liner notes, Laurie Pepper calls the music "a documentary voyage into the heart and mind of the artist at the end of his life." But the fire in her husband's playing bears no indication that an end might be around the corner. Pepper plays throughout these dates with a restless quality akin to a musician still early on in his journey, mining classics including "Everything Happens to Me", "But Beautiful" (a duet with Cables that inspires the leader to call the pianist "Mr. Beautiful" during introductions) and "Begin the Beguine" (on B-flat clarinet), looking for new avenues to keep them vital. His speed and clarity on Charlie Parker's demanding "Donna Lee" is astounding, especially on the Thursday night set. To raise the bar, Pepper's arrangement includes trick endings, in which the quartet jumps back into the bridge and rips through the theme several more times.

He had spent the first half of the '60s out of commission, but Pepper kept up with the innovations of John Coltrane and other players. Many of his solos near the end of a tune have a restless, double-time quality that reaches for free playing. The original "Landscape" starts with a revamped take on the blues structure and, on Friday night especially, the quartet cuts loose during the coda in the spirit of the Coltrane quartet—all this even after Cables inserts a sly quote of Duke Ellington's "It Don't Mean a Thing". "Road Waltz" begins like a cousin of Miles Davis' "All Blues" before it too heads into a completely different melodic structure.

The quartet had some tours under their collective belt by that summer, so they're familiar with Pepper's charts and interact as a unit. Cables' heavy chords in "Without A Song" nod to McCoy Tyner, which brings the old chestnut into the modern era. And when the group kicks into a Pepper original titled alternately "Arthur's Blues" and "Thank You Blues", the mood gets low and slow. Williams plays a spare but heavy walking-bass line and Burnett shows tasteful discipline, opting for a steady backbeat that only varies in dynamics. In the latter version, Cables' comping takes things to church; both versions catch Pepper getting deeply emotional.

The Maiden Voyage box includes extras such as reproductions of the leader's handwritten notes rating the tracks ("I could do better"; "Laurie - This is in OR ELSE!"). But some details play up the "warts and all" quotient that Laurie alludes to in the notes. She retells a story from Straight Life about drummer Lawrence Marable making fun of the saxophonist during a set and telling him, "None of you white punks can play." (She omits his name, but it's in the book.) The incident hurt Pepper deeply and played on his insecurities throughout his life. But she goes on to add anecdotes about a Pepper tour with other African American musicians who she says also looked down on Art. Another awkward incident involves Pepper confronting a French woman selling photos of jazz musicians, asking her why none of the artists are white. Granted, Laurie also mentions a time that Freddie Hubbard called Pepper "the greatest saxophonist in the world." Yet while Pepper's insecurities were legitimate, he never had the experience *a la* Miles Davis of being clubbed by a policeman in front of the venue where has playing. And for all we know, Marable might have been as mercurial as a ranting Buddy Rich, but the point is, in a post-George Floyd world, telling tales about a victimized white musician comes across as inappropriate. Yet, Art Pepper fans know his story has uncomfortable moments and, ultimately, one of his handwritten comments about a solo actually speaks volumes: "My whole life went into this." It's true, and it can be felt in each set.

For more info visit omnivorerecordings.com



Beautiful Moons Ago Gabrielle Stravelli (Big Modern Music) by Marilyn Lester

In the Big Band era, singer Gabrielle Stravelli would surely have fronted for the likes of the Dorseys, Artie Shaw or Harry James. In this modern era, she walks in the footsteps of vocalists such as Carols Sloane and Fredette, Mary Stallings and Laurel Massé, among others. Greatness in this arena is generally the result of an innate sense of swing and intuitive phrasing. Stravelli possesses these qualities in spades. In her fifth release, *Beautiful Moons Ago*, with her long-standing trio of Michael Kanan (piano) and Pat O'Leary (bass), the vocalist brings her modern sensibility to twelve songbook standards.

The title song, by Oscar Moore and Nat King Cole, reveals Stravelli at her ballad best. She has a generally light, slightly Streisand-esque nasal vocal tone, but knows how to add range and depth in her phrasing and interpretations. Though delivered fairly straight, Stravelli adds jazz underpinnings in her subtle approach to lyric interpretation, gently stressing notes and syllables to tell the story. O'Leary inserts a melodic bass interlude for support. On the opposite side of the

coin is the swinger, and probably best-known tune of the set, the Gershwins' "They All Laughed". She has a ball with this one, adding great dollops of humor in her sly interpretation. The fun and creativity are mirrored in Kanan's zippy, playful pianism. For a solid template of what makes a great jazz singer, there's the opener, "Did I Remember" (Walter Donaldson, Harold Adamson). With mid-tempo swing, Stravelli digs deep into the lyric, pulling out a superb interpretation with impeccable phrasing, and spicy support from Kanan and O'Leary. There's a clever medley in the combination of "Day Dream", a product of Ellington and Strayhorn and John Latouche from Broadway's Beggar's Holiday and "You Stepped Out of a Dream" (Gus Kahn, Nacio Herb Brown). The first is delivered with a smartly arranged air of the wistful and haunting in slow tempo. Sung through, the tune immediately yields to the second number, which carries a tempo and mood shift to a logical expectation and hope of the dream coming true. A similarly witty combination is presented in "Let's Begin" (Jerome Kern, Otto Harbach) with "I'm Beginning to See the Light", attributed to Ellington, Johnny Hodges, Harry James and Don George.

*Beautiful Moons Ago* is an album that can be endlessly appreciated, especially as a window into a potential jazz legend in the making.

For more info visit gabriellestravelli.com. Stravelli is at Birdland Jun. 1, 3, 22 and 29. See Calendar.



Heritage/Evolution, Volume 3
PRISM Quartet (XAS)
by Marc Medwin

Nearly a decade after the series began, the PRISM Quartet releases the third volume of the aptly titled Heritage/Evolution series. We hear guest contributions from alto saxophonist Miguel Zenón, trumpeter Terell Stafford and Chilean tenor saxophonist/composer Melissa Aldana and, again, the past is evoked on multiple historical and sonic levels while affording upand-coming voices a well-deserved outlet. The group's now-expected forays into the conjoining worlds of "jazz" and "classical" inform each moment, but Matthew Levy's exquisitely ruminative arrangement of Steven Sondheim's "Send In The Clowns" opens a third space. As annotator (and longtime WNYC radio host) John Schaefer observes, dissonance proves integral to the neo-Stravinskian half-resolutions immediately preceding the sustained chord at 3:17, from which Zenón proffers a cadenza taking off from that sonority, a model of rhythmic proportion and winning restraint. Levy's "Found" pits introspective episodes against invitations to the dance, including infectious interplay involving Tim Ries' fantastic flute work. The delicately shaded tracery of "Found" is decidedly swept aside by Stafford's "Favor", an homage to Lee Morgan soaked in deep blues topped with an Ellingtonian melody of sinews, curves and unexpected syncopations. Aldana spends much of her tenor solo exploring higher registers, a dare-devil leap at 4:16 setting the tone. Her cultural past, viewed through the kaleidoscopic lens of Latin-American poetry, comprises Reflections, a suite of five miniatures, and more exquisite statements would be difficult to imagine. The first two are crafted in a thorough-going chromaticism whose closest ancestor might be Carla Bley's Escalator Over the Hill. The second movement, "El Atardecer by Pablo Neruda" employs

a similar harmonic motion, exploring chromatic areas but with a wonderfully syncopated underpinning over which Aldana eventually solos with that glidingly emotive way one note transitions to the next.

Through it all shines the prismatic ensemble playing. The fact that each member is a more than capable soloist never negates the sophisticated and subtle approach to voicing, timing and dynamics that defines PRISM's sound. Each moment is as fraught with intent and allusion as is every offering on what might be the best of the series to date, an homage to past glory and future intention.

For more info visit prismquartet.com. The album release concert is at Roulette Jun. 9. See Calendar.





Remembrance
Chick Corea/Béla Fleck (s/r)
Chick Corea's "Three Quartets" Revisited
Dal Sasso Big Band (jazz&people)
by Scott Yanow

The combination of Chick Corea with banjo virtuoso Béla Fleck as a duo may not have been inevitable, but it worked quite well. Corea was one of Fleck's heroes and their occasional collaborations, which included the earlier albums The Enchantment and Two, along with a few tours, rank with some of the high points of Fleck's musical life. The pianist clearly enjoyed the fresh setting and the chance to interact with an artist from a different field. In 2019, the two went on tour and half of the resulting double-LP Remembrance is drawn from those concerts; with the onset of the pandemic they recorded the rest of the material remotely. Four brief (around two minutes apiece) "Impromptus" had the keyboardist improvising and then Fleck later adding to the music. Corea's "Enut Nital" (read it backwards) probably could not have been as successful if recorded live, for it features its composer playing a line and then Fleck immediately echoing him while the pianist creates another idea, creating an instant arrangement. Among the other more memorable selections are the banjoist's playful if complex "The Otter Creek Incident" and his eccentric "Small Potatoes", Thelonious Monk's "Bemsha Swing", "Scarlatti Sonatas" (some charming classical themes adapted for this unique duo) and Corea's title track, which is a minor-toned piece with a bossa-nova feel (and which other musicians should look into exploring).

In 1981, Corea put together an all-star quartet with Michael Brecker (tenor), Eddie Gomez (bass) and Steve Gadd (drums) to record his "Quartet No. 1", "Quartet No. 2" (its two parts were dedicated to Duke Ellington and John Coltrane), and "Quartet No. 3", along with some other pieces including "Slippery When Wet". Those originals have rarely been performed since. Christophe Dal Sasso is the longtime leader and arranger for the Dal Sasso Big Band, a 12-piece unit from France consisting of his flute, three tenor saxophonists (including American Rick Margitza), clarinet/bass clarinet, two trumpets, two trombones plus rhythm section. Among their past recordings are big band adaptations of Coltrane's A Love Supreme and Africa/Brass, along with sets of original music. On Chick Corea's "Three Quartets" Revisited, the group tackles the complex quartet pieces (which Dal Sasso adapts well to a small big band setting) along with "Folk Song", "Tones For Joan's Bones" (the title track to Corea's 1966 Vortex album and which does not appear on his Three Quartets) and the colorfully arranged "Slippery When Wet". The musicianship is top-notch,

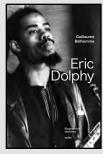
with the key soloists being the three tenors (David El-Malek, Stephane Guillaume and Margitza), Pierre de Bethmann (piano), Nicolas Folmer (trumpet) and Denis Leloup (trombone). "Quartet No. 3" really cooks in spots. Dal Sasso has a fine feature on the Ellingtoninspired ballad "Quartet No. 2, Part 1", while Margitza pays homage to Coltrane during the uptempo "Quartet No. 2, Part 2". Other than "Tones For Joan's Bones", these pieces are not particularly well known, but they serve as a reminder about the vast musical legacy that Corea has left behind for future generations.

For more info visit belafleck.com and jazzandpeople.com. A Chick Corea tribute featuring Taylor Eigsti is at Dizzy's Club Jun. 12. See Calendar.





### IN PRINT



Eric Dolphy: Biographical Sketches
Guillaume Belhomme (Wolke Verlag GMBH)
by Ken Waxman

Dedicated and detailed, yet in some ways also disappointing, French critic Guillaume Belhomme's slim volume aims to bring up to date all the available data on the brilliant but foreshortened musical career of American multi-instrumentalist Eric Dolphy (born this month in 1928, passing away at age 36 sixty years ago). Translated from French by Pierre Crépon, and subtitled *Biographical Sketches*, Belhomme comprehensively traces the musical and contemporary circumstances involved in nearly all of Dolphy's most celebrated albums. These include not only those under his leadership, but also as part of ensembles led by John Coltrane, Ornette Coleman and Charles Mingus, as well as, among others, Chico Hamilton and even John Lewis' Third Stream experiments.

The book is particularly valuable when Belhomme deals with previously unreleased, obscure or unknown recordings, such as a 1954 house concert that has the Los Angeles-born Dolphy playing bebop alongside trumpeter Clifford Brown; or a series of radio checks (perhaps bootleg sessions) with European players in 1964 during Dolphy's final weeks in Europe before his death in Berlin (from diabetes-related causes). By that time even though the multi-reeds player was considered a committed member of the avant garde, due to his work on seminal albums such as Ornette's Free Jazz, Coltrane's Olé and Charles Mingus Presents Charles Mingus, he still retained his mainstream connections with live setlists including originals plus jazz and songbook standards.

Detailed and chronological reports on recording sessions and live dates balance the author's interpretations of the music with that of Dolphy's contemporaneous reviewers. Many of these critics were less than complimentary, with some calling Dolphy's (and Coltrane's) creations, "anti-jazz." The most disappointing part of the volume, though, is the failure to portray Dolphy as a fully-formed human, beyond simply a musician. Only in the final chapter does Belhomme begin to transcend these limitations, by amplifying his compendium of secondary sources with personal interviews and original reviews. Particulars about Dolphy's impending marriage to dancer Joyce Mordecai, reminiscences by European musicians in German vibraphonist/bass clarinetist Gunter Hampel and Dutch drummer Han Bennink and details about his death and transportation of his body to the U.S. for burial offer glimpses of a man who was consumed by music but still had other interests.

Hopefully, and before too long, an author who's up to the monumental task will chronicle Dolphy's life and music with the same care and detail given to books on Sun Ra, Coltrane and others. Until then, this volume remains a valuable gateway for those who want to know more about Dolphy's music and varied, though cut short, recording career.

For more info visit wolke-verlag.de. The "Eric Dolphy: Freedom of Sound" festival is at New School's Tishman Auditorium Jun. 1-2. See Calendar.



Candid
Sunny Five (Intakt)
by Phil Freeman

Sunny Five is a new Tim Berne band that's essentially an expansion of his trio Sun of Goldfinger, which made its recorded debut with a self-titled 2019 ECM album. Berne (alto), David Torn (guitar) and Ches Smith (drums) are joined on *Candid* by longtime Berne collaborator, Marc Ducret (guitar), and a new addition to the saxophonist's company of players, Devin Hoff (bass), who was most recently heard with Smith, guitarist Ava Mendoza and saxophonist James Brandon Lewis in the scorching *Mendoza Hoff Revels*. The Sunny Five lineup represents a group of friends dedicated to pursuing a far-reaching common vision that juxtaposes and integrates acoustic elements with a heavy dose of electric/electronic sound generation.

In the personnel and instrumentation – saxophone, two electric guitars, electric bass and drums-any listener who comes to this album expecting pure longform skronk in the vein of previous Berne bands (e.g. Science Friction, Big Satan, Hard Cell, the Torn-led Prezens), will be in for a surprise. That said, the music rises to some extraordinary peaks, particularly on the 19-minute "Scratch" and the 35-minute "Floored". Hoff drops bass bombs that reach almost Laswell-ian depths as Berne screams through his saxophone and the guitars grind and growl; there are also long passages of minimal, atmospheric exploration in which crackles and drones are heard over (or underneath) gently plucked, almost acoustic-sounding guitar melodies and soft rustles of cymbals, as Berne emits long tones so delicate they could almost be distant feedback. The album's four tracks, which function as a suite, add up to nearly 72 minutes of music: the finale, "Floored", takes up the album's entire second half, traveling through zones of raw dub-jazz as heavy as John Zorn ever cooked up with Painkiller. Long passages of drifting post-punk horror atmosphere are created, Smith's electronic percussion sounding like something from a Godflesh album as Hoff's bass strings seem on the brink of coming unwound.

Far from sunny, *Candid* is in many ways one of Tim Berne's starkest, darkest albums.

For more info visit intaktrec.ch. Tim Berne is at Lowlands Jun. 6 and 24. David Torn is at Nublu Jun. 29. See Calendar.



Bernstein in Vienna
Peter Erskine and the Jam Music Lab All-Stars
(Origin)

by Pierre Giroux

Composer-conductor Leonard Bernstein was a musical chameleon who effortlessly traversed musical styles and genres on which he built an unparalleled legacy. Drummer Peter Erskine (who celebrates his 70th birthday this month), along with the musicians that make up Vienna's Jam Music Lab All-Stars: Robert Unterköfler (tenor), Bertl Mayer (harmonica), Cozy Friedel (violin), Andreas Varady (guitar), Danny Grissett (piano) and Danny Ziemann (bass), embark on a captivating journey through the composer's timeless melodies in this live recording at the Funkhaus in Vienna, Austria.

Bernstein in Vienna's eight tracks are carefully chosen from Broadway musicals and offer a testament to the timelessness of Bernstein's music. The iconic West Side Story (1957), the charming Wonderful Town (1953) and the timeless On The Town (1944) are all represented. From the start, Erskine and the Jam Music Lab All-Stars demonstrate virtuosity, versatility and a keen attention to detail in this diverse selection of Bernstein repertoire. Their understanding of the maestro's work is evident in their interpretations, starting with the opening track, "Somewhere" (arranged by Alan Pasqua), which sets the tone for the session. Taken by the trio of Erskine, Grissett and bassist Ziemann as a ballad, they find layers of nuance with a warm, soft glow, breathing new life into this piece's familiar melody. Erskine's precise drumming and Grissett's sophisticated piano playing add depth to the chart. "I Feel Pretty" skips along brightly, beginning with Mayer stating the theme, then segues into a solo by the harmonica player, showcasing his unique flair while Varady, Unterköfler and Grissett, against the swirling rhythmic undercurrents, provide color and texture to the number. Continuing in an uptempo fashion, "It's Love" is buoyed by the leader's expressive rhythmic performance, setting the table for solos by Grissett, Unterköfler, Mayer, Friedel and Varady, all who are effortlessly charismatic. The closer is "Cool" (from West Side Story) in an arrangement that engages each member of the band, developing a sense of collaboration and camaraderie as their passion shines through each and every note.

In celebrating Bernstein's legacy, Peter Erskine and the Jam Music Lab All-Stars have created a fitting tribute to one of the most influential figures in 20th-century music.

For more info visit originarts.com



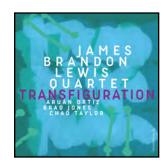
Last Chance to Crelve Will Bollinger (s/r) by Sophia Valera Heinecke

If the banjo, the iconic instrument of the American South was in love with a Game Boy and addicted to Led Zeppelin, it would follow and be easy to understand how one-man band Will Bollinger developed these influences into his unforgettable and abundantly creative solo debut, Last Chance to Crelve. Growing up in central Virginia, the archive of Bollinger's listening life appears here, but never quite obvious, yet calling in undertones of jazz, new wave, rock and folk. This work is a trip, a black hole of loops and riffs set with collapsing star energy that you can lose yourself in. Almost choir-like, all the instruments played by Bollinger are voices in unison most of the time. The banjo is expertly utilized both rhythmically and harmonically, and played at lightning speed, erasing from memory the relaxed flow of banjo picking and the rolling signature common to American folk music. The album is ultimately a frenetic pas de deux between the

banjo and various electronics, peppered with tritones that are villainous but relatable.

Frenetic yet calculated, rapid-fire but never chaotic, Bollinger describes his process with a humility and clarity that explains his unique sound and centers on his love for the banjo. "For this project, I started writing on banjo and had a complete part written before opening up to electronics. I enter the notes to make the MIDI instruments play the same notes as the banjo part. After that, I develop the drums, bass and synth parts." Written over three months and completed in under a year, the compositions form a mysterious work that can summon strength in listeners to listen to its 18 tracks in one sitting. Certain tracks, such as "Classical Squid Mask" have an '80s arcade novelty about them that is simultaneously nostalgic and cutting edge, while other tracks are an epic journey, notably "Refurbished Spatula". The most surprising composition, "Diagonal Lightbulb Belt", is akin to the use of the harpsichord in Bach's time as a solo melody instrument as well as an accompaniment to other instruments playing the central melodic line. Even if it's not for you, Bollinger's idiosyncratic brilliance and undeniable talent on banjo make Last Chance to Crelve worth a listen.

For more info visit willbollinger.bandcamp.com. Bollinger is at Record Shop Jun. 2. See Calendar.



Transfiguration
James Brandon Lewis Quartet (Intakt)
by Tom Greenland

At 40 years of age, tenor saxophonist James Brandon Lewis, a jazz conservatory alumnus who garnered considerable acclaim for The Jesup Wagon (2021), has begun to question his own "trained intuition," hoping to move beyond skill, habit and gratuitous complexity to explore deeper meanings of music-making. Transfiguration, his fourth quartet album for Intakt, with Aruán Ortiz (piano), Brad Jones (bass) and Chad Taylor (drums), is a promising step in this direction. The first thing to hit you is Lewis' stentorian sound, an echo of tenor titans Sonny Rollins, John Coltrane or Albert Ayler, who could command attention with a single, richly reverberant note. Emotional gravitas from Lewis' gospel background is here too, an ability to generate skin-prickling electricity. His tunes are hummable, harmony serving melody, not the other way 'round. But the quality most responsible for taking this music "deeper" is cohesion, the kind of empathy and trust that allows the quartet to change its collective mindset at will or whim, to launch off on any promising new detours, following in each other's footsteps even as they lead the way.

While many tracks adhere to the customary sequencing of solos, "Trinity of the Creative Self", "Swerve" (based on a Muddy Waters-type blues drone), "Black Apollo" and "Triptych", show a less ordered division of labor, where soloist, timekeeper and accompaniment roles overlap and blur. Another esthetic trope, heard on "Swerve", "Per 6", "Black Apollo" and throughout both in solos and accompaniment, is the use of repeated riffs to deepen and intensify the groove with each iteration, each added layer, creating "nagging incantation[s] freighted with emotional heft." (as John Sharpe writes in the liner notes). Muddy Waters and then some.

Not to suggest the music is repetitious or reductive—rhythms are arranged in 5's, 6's, 7's and 9's, or 4's superimposed over 3's, while a melody might contain all 12 chromatic pitches—only that craft is secondary to discovery, a mere vessel towards those transcendental moments (or 'trance-figurations," if you will) that occur, for example, in the middle of "Black Apollo" or "Triptych", when it feels like just about anything is about to happen. The final track, "Élan Vital", ending with a slow churchy backbeat, serves to ground the sublime adventurers back on terra firma.

For more info visit intaktrec.ch. Lewis is at New School's Tishman Auditorium Jun. 2 (part of "Eric Dolphy: Freedom of Sound" festival), National Sawdust with Alan Braufman Jun. 7 and Roulette Jun. 19 and 21 (both part of Vision Festival). See Calendar.



Sanyas Steve Turre (Smoke Sessions) by Alex Henderson

Over decades, Steve Turre has appeared on many live recordings as a sideman. But Sanyas, recorded at Smoke on Manhattan's Upper West Side (a venue with which he has had a long association), marks the first time the trombonist, now 75, has so recorded as a leader. This recording for the club's inhouse label finds him fronting a cohesive acoustic hard bop/ post-bop quintet that includes Nicholas Payton (trumpet), Ron Blake (tenor), Isaiah J. Thompson (piano), Buster Williams (bass) and the eclectic Lenny White (drums). Only a year younger than bandleader Turre, and having worked with the likes of Chick Corea's fusion powerhouse Return to Forever (as well as his years leading the Queens-based funk/soul band Twennynine), this live album reveals that the drummer has never lost his touch with straight-ahead acoustic jazz. Here White noticeably thrives as a bop/

Latin music has long been a major inspiration for Turre, and with White and company the trombonist brings a strong Afro-Cuban influence and inspired performances to trumpeter Lee Morgan's "Mr. Kenyatta" and the Jerome Kernstandard "All the Things You Are", while the interpretation of "These Foolish Things" (Jack Strachey) draws on both Brazilian music and funk. The latter has been recorded countless times since it was written in 1935, but usually as a straight ballad. Here Turre gives the standard a mid-tempo makeover with a modern light funkiness. The album's sole full-fledged ballad treatment comes on "Wishful Thinking", a dreamy original by the bandleader that bears a slight resemblance to John Coltrane's "Naima". Coltrane is additionally an influence on the Indianflavored title track, a Turre original that predates the trombonist's recording career as a leader (Viewpoint, 1987). He wrote "Sanyas" five decades ago for Woody Shaw's The Moontrane (Muse, 1974), Turre's first of many albums with the trumpeter, who he was closely affiliated with for a dozen years.

On *Sanyas*, these rewarding performances make one wish that Steve Turre had recorded his own live album a long time ago.

For more info visit smokesessionsrecords.com. The album release concerts are at Smoke Jun. 27-30. See Calendar.



#### (HARLEM CLUB CONTINUED FROM PAGE 12)

Caldwell's "What You Won't Do for Love" and Ini Kamoze's "Here Comes the Hotstepper". Eight blocks north from there, at American Legion Post #398, Greg "Organ Monk" Lewis tickled and teased the in-house Hammond B3, backed by David Lee Jones (alto) and Russell Carter (drums). With the closing of The Baby Grand, La Famile, Lickety Split and, most recently, Showman's Jazz Club, ALP #398 is one of the only places (if not the only place) left in Harlem to experience the authentic B3 sound.

On Day 4, Silvana's downstairs space held its weekly downhome blues session featuring former Bobby 'Blue" Bland drummer, **Phil Young**'s House of Blues – Morimoto (tenor), Mark Bowers (guitar), Pat Marafiote (keyboards), Lee Marvin (bass), Beverly Crosby (vocals) - laying down traditional repertoire driven by the leader's late-dropping backbeat shuffles, Bowers' scalding solos and Crosby's soulful interpretations. The New Amsterdam Musical Association (NAMA) hosted pianist Yovanne Pierre's Les Artistes trio-Robbie Roberts (bass), Fred Wells (drums) - on a set of fired-up Latin jazz descarga. Slightly north, at Harlem Nights (known for raucous open-mic comedy), the Child Support Band - Mike Parker (keyboards), Levon Fulmore (bass), Greg Norwood (drums) – flaunted jazz chops on Jaco Pastorius' "The Chicken" before jamming on neo-soul numbers.

For Day 6, after a night off, your correspondent visited The Shrine, a venue notable for hundreds of LP record covers almost completely enveloping the walls and ceiling (everything from Aztec Two-Step's Second Step to Jackie Mittoo's Macka Fat), along with African statuary and drums and the obligatory silver ball. The New Vigilantes and Black Rose Burning performed two very different sets: retro-rock and post-punk, respectively.

Up at Lucille's bar/restaurant on Day 7 was the ubiquitous saxophonist Kevin Oliver Jr.'s trio—Mwanzi Harriott (guitar), Devon Gates (bass, vocals)—playing a subdued set of standards at a relaxed pace, slipping in a free improv based on a four-note motive and lulling the diners.

The festival's swingingest set occurred on Day 9, at the National Jazz Museum in Harlem, where bassist Ari Roland's Now's the Time for Jazz Diplomacy octet-Zaid Nasser (alto), Chris Byars (tenor), John Mosca (trombone), Stefano Doglioni (bass clarinet), Pasquale Grasso (guitar), Keith Balla (drums), Yaala Ballin (vocals) with guests Eli Yamin (piano), Reggie Parker (dance) and Claudio Cruz (tenor)-hustled through a set of up-tempo swing/bebop standards as well as Middle Eastern, Mongolian and Roma tunes, each and every musician demonstrating sterling solo chops, inspiring each other to ever higher improvisational heights. At Minton's, up-and-coming vocalist Alexandria DeWalt's quartet-Tim Watson (guitar), Dan Finn (bass), Christian McGhee (drums) – explored songs including the leader's extended scats heard in "I'm Through With Love", a tune sung by Marilyn Monroe. At Cotton Club, the house band-Ray Blue (tenor), Ron Granger (piano), Michael Brown (guitar), Stan Thompson (bass), Calvin Portia (drums) - warmed the crowd up with Benny Golson's "Killer Joe" and Ellington's "In a Sentimental Mood". Back at Minton's, Oliver Jr.'s quartet once again hosted the late-night session, a saxophone summit featuring Oliver and James Carter (tenor), invigorated by an ongoing influx of talented guests, including Morimoto (tenor), Jason Marshall (baritone), and Morgan Faw (alto). Oliver's cool restraint proved an apropos foil for Carter's flamboyant exuberance.

The final day began with a gospel brunch at Ginny's Supper Club (Red Rooster's cellar venue), where Sing Harlem, a seven-voice choir led by **Ahmaya Knoelle Higginson**, lifted spirits with heartfelt and skillfully melismatic singing, covering old and new gospel

standards, adeptly accompanied by Darrell Nickens (keyboards) and Tyler Newson (drums). Upstairs, organist Nate Lucas' All Stars-Matt Chertkoff (guitar), Victor Wise (drums), Letrice Arlene (vocals) held court from a corner of the crowded room, coaxing patrons' attention just as John Smith's combo had done the previous week, Arlene rocking Jerome Kern and Dorothy Fields' "The Way You Look Tonight" plus George and Ira Gershwin's "Love Is Here to Stay" in a resonant alto, changing up the mood with bossa, reggae and slow funk. Your correspondent's final set of the festival was James Carter's very first gig as a headliner at Minton's (an item on his bucket list since childhood). Backed by Sharp Radway (piano), Hilliard Greene (bass) and Kahlil Kwame Bell (drums), he nimbly switched between soprano, tenor and baritone saxophones, wowing the audience with his prodigious facility and control, abrupt dynamic changes and a fearsome locomotive tone. Set highlights included a short reading of "In a Sentimental Mood" and a free interpretation of David Murray's "Ming" (dedicated to the late baritone saxophonist and World Saxophone bandmate and founder Hamiet Bluiett).

Resurfacing after an eight-day deep dive into Harlem jazz, your correspondent took the A Train home to Brooklyn, ears abuzz.

For more info visit harlemlatenightjazz.org/jazz-club-revival

#### (GOTHAM FESTIVAL CONTINUED FROM PAGE 12)

welcomed as a club member in the music's heyday—yet the old New York imagery flourished. The atmosphere, the scene, was maintained throughout much of the day, and this particular area served as an oasis from the hustle and swing of the other rooms. Another pianist featured here was **Ramona Baker**, whose ragtime and stride at points recalled a still earlier phase of jazz' development.

The Club's Ballroom, up the grand mahogany staircase to the third floor, was another site of ongoing music. Rotating ensembles of the New York Hot Jazz Camp (an adult music camp as the copy reads, but with many youthful musicians in tow) heated up the space as it rolled out the bands: featured were The Barrow Street Basement Jazz Band, BnB on Barrow, Tal & the Talents, the 7th Avenue Seven, Jazz Cappuccino a la Crème, and the very hiply-named Jazznauseum. Later, the location hosted the NYHJC Faculty band, boasting an incendiary lineup of Catherine Russell, Mike Davis, Dan Levinson, Ron Wilkins, Cynthia Sayer, Rossano Sportiello, Tal Ronen and Kevin Dorn. Special kudos go to banjo maestra Sayer, who not only has been specializing in this music for many years, but also has been playing with a plethora of ensembles of importance. The Big Apple Dance Workshop held two sessions led by Adrienne Weidert and Gaby Cook. Their teachings must have stuck, for highlyspirited dancing followed many of the ensembles - the Charleston and Black Bottom being just part of the dance proceedings. Jon-Erik Kellso, a proponent of all things Bix, is known for his capture of Beiderbecke's tone and feel, as well as that of founding father Louis Armstrong. His EarRegulars (a Sundays constant at the Ear Inn) traveled just a bit southwest to conquer the DTA Ballroom as few could. From start to tailgate, the set was on fire, even with a uniquely small lineup including Matt Munisteri (guitar), John Allred (trombone) and Neal Miner (bass).

In the whirlwind of a music festival such as this, a one-day, 12-hour veritable cornucopia of sound with concurrent sets, it's impossible to see every act. But one gift of the day, **Andy Schumm and his Gang**, held this writer's attention. This ensemble traveled in from Chicago, carrying the gorgeously erratic energy of that pioneering crop of Chicagoans in 1927-28. The leader's cornet sang out in the best Austin High School

Gang tradition, with vital aspects of Beiderbecke overwhelmingly alive in his horn. Josh Holcomb (trombone) wrapped his lines warmly around those of Jay Rattman (bass saxophone), casting a rhythmic tapestry with Dalton Ridenhour (piano) and Josh Dunn (banjo). Surely, ghosts of the California Ramblers haunted this set: Rattman's sinewy, almost percussive bass lines couldn't help but recall the brilliance of Adrian Rollini (who went on to play in multiple Beiderbecke ensembles). Rattman's solo statements on "Cheating on Him", among other titles, were gripping in a manner singular to the bass sax. But for the size of the ax, one imagines that this instrument would be a common sight. The line-up at points could also speak to that of Armstrong's Hot Five where Lil Hardin's piano and Johnny St. Cyr's banjo were the entire rhythm section.

Ray Noble's "Love Is the Sweetest Thing" offered ample room for Holcomb to transport the crowded room and "(Back Home Again In) Indiana", written earlier (1917) but claimed as an anthem of sorts by the Chicago school, roared joyfully. And when Schumm traded his cornet for a clarinet, ignoring the entirely different embouchure that prevents most from attempting this feat, he wailed like Sidney Bechet. His varying leads and solos on the instrument also bore the influences of Frank Teschemacher and Pee Wee Russell. And yet, back on cornet, he seemed to conjure Armstrong's lead trumpet with Fletcher Henderson on the latter's recording of "I'll See You in My Dreams". If not for the absence of white noise hiss, one might have mistaken this performance for a series of cleverlyconcealed, very cool 78 RPMs that just about every collector is killing to own.

For more info visit gothamjazzfestnyc.com

#### $(LABEL\ SPOTLIGHT\ CONTINUED\ FROM\ PAGE\ 11)$

lines. Solos evolve rather than roar, illustrated by Roved's svelte inventiveness on "Last Exit to Dawn". Addressing what he considers and distinguishes AMP and Thorén's approach to producing music, Roved explains that "AMP works with serious artists who have a story to tell with their music.... there [also is an] integration of a visual identity, a dedication to cover artworks." This continuity of visual appeal is another aspect of AMP's attention to detail.

On the production end, Thorén's vision includes building strong relationships with a chosen cadre of the best studios in Europe. AMP works closely, for example with Oslo's Rainbow Studio, a full-service recording, mixing and mastering facility established by sound engineer Jan Erik Kongshaug. Thorén is an advocate of teamwork, committed to providing a keen guiding hand in everything the label chooses to produce. At the same time, he acknowledges that artists have a focused understanding of their own musical personas, which the label encourages. AMP also provides full international distribution of physical releases through Musikkoperatørene (with the exception of Japan, which is distributed by Inpartmaint), and offers full digital distribution through Believe Music. Thorén keeps a close eye on the music business, continuously working on expanding the distribution network to maximize the exposure of his artists and their releases.

With a decade of success to its credit, AMP Music & Records has continued to grow carefully and with purpose. It's a hub for talented artists and "the music of the North," which otherwise might be overlooked. Moving from strength to strength, that segment of people in the jazz sphere who may shake their heads quizzically at the notion of Scandinavian jazz (and its excellence) will significantly diminish as time moves on.

For more info visit ampmusicrecords.com

#### (INTERVIEW CONTINUED FROM PAGE 6)

**Conquest:** Oh, yeah. Especially if anybody's looking for a watermelon tree, right?

**TNYCJR:** You were involved in another remarkable project with William, *I Plan To Stay A Believer: The Inside Songs of Curtis Mayfield* (AUM Fidelity) with poet Amiri Baraka. That's powerful stuff to have put on the table.

Conquest: I was so aware of Curtis Mayfield, that was part of my youthful soundtrack, hearing that on the radio here in Dallas. He was such a tremendous songwriter. But this whole thing of "inside songs," that was challenging to find. William has this connection to the tone world, I always say. He talks about that. And so I tried to utilize some of the melodies that he would compose within that Curtis Mayfield realm. Of course, Amiri Baraka is one of a kind in terms of the storytelling and just the historical scope of his writing, from plays to short stories. This poetry he was doing was a commentary on social events of sorts. Not to just put it all into that, but I'm summarizing. It kept evolving. We were working with a choir, so we had voices and collective improvisation from the group.

**TNYCJR:** Standing there next to Baraka, you said a little about his reputation—but for yourself, what was that like being the voice next to him?

Conquest: I must say that I'm thinking of the words "enthralled" and "engaged" and "inspired" and also trying to stay out of the way sometimes, because I am a lover of poetry, and I think that's why William and I have connected so well on a lot of these compositions, because I appreciate the mystery and the complexity and the challenge of poetry, and of course, there's symbolism, metaphor, all these kinds of things, that ongoing discovery that you get when you engage with a poem. You might read it the next day and say, oh, didn't think about that. I think that's the way it was with Amiri Baraka. And just his stamina, I thought to myself, "How do you keep doing this? How do you keep speaking up and just carrying on like this in such a manner?"

**TNYCJR:** Who were vocal influences for you? Who were you listening to as you were deciding, "Jazz is something I want to do"?

Conquest: I listened. I am a listener. That's one thing I know about myself. And of course, that also evolved. You might hear the singers your parents are listening to or the singers on the radio. There was always Ella and Billie Holiday and Sarah Vaughan. Later, Abbey Lincoln, of course, Betty Carter, because of her sense of time and space, just the way she could extend the lyrics. Oh, gosh. I think Johnny Hartman, with Duke Ellington, who also worked with Coltrane. Of course, Louis Armstrong. I was so drawn to him as a child, even. I think a lot of children may be [drawn to Armstrong], but I know I was. I was just captivated by Louis Armstrong. I like the diction of people like Barbra Streisand. I listen to her. My mother played a lot of her songs. Nina Simone, of course. I like the sound of voices. Alberta Hunter. I know that she's a singer that's a little different, but just her ability to tell a story.

**TNYCJR:** What's coming up for you? We're excited to see you back in New York for William's Lifetime of Achievement concert as the opening night of this year's Vision Festival – what do you want people to know?

**Conquest:** Thank you for that. I'm actually working on a record called *The Poetry Sessions*, where I've scored some of my poems and then poets that I really admire, in addition to some material that I just like. So, I'm hopeful that I'll be able to put that out in the Fall.

It's so interesting, when I discovered that William was being honored, it was almost like, hasn't William been honored already? I kept thinking, no, he hasn't, really, officially, because he's such a presence. And like I said, Patricia Nicholson-Parker has been just, I keep going back to that word, a "catalyst," well, artist in her own right, just driving it forward. So I'm really glad to know about it and be part of it because he has such a way of making music philosophy. He melds the two in such an accessible way. And it's a marvelous expression.

For more info visit facebook.com/leena.conquest. Conquest is at Roulette with William Parker's Raining on the Moon Jun. 18 (part of Vision Festival). See Calendar.

#### Recommended Listening:

- William Parker Quartet (feat. Leena Conquest) Raining on the Moon (Thirsty Ear, 2001)
- William Parker Raining on the Moon Corn Meal Dance (AUM Fidelity, 2007)
- William Parker Raining on the Moon— Great Spirit (AUM Fidelity, 2007)
- Dave Burrell Plays His Songs (featuring Leena Conquest) (Rai Trade, 2008)
- William Parker Flower in a Stained Glass Window & The Blinking Of The Ear (Centering, 2018)
- William Parker Universal Tonality (Centering, 2022)

#### (LEST WE FORGET CONTINUED FROM PAGE 10)

Gate (Impulse!), as is his radical freedom, though there's also evidence on *Live at the Village Vanguard* (Impulse!) from November 1961. Dolphy's sustained pitch-bending cries and rapid, register-leaping lines were creating an abstract expressionism of sound.

Turning to Dolphy's work as a leader, there are brilliant moments throughout The Complete Prestige Recordings, documenting 13 sessions of him as both leader and sideman from April 1960 to September 1961. However, his most creative work under his own name appeared later. On the Resonance release Musical Prophet: The Expanded 1963 Studio Sessions (the original Douglas recordings from two days in July 1963), he recorded in formats from solo ("Love Me") to duets with bassist Richard Davis (a sustained abstraction on "Alone Together" and a sublime recording of Duke Ellington's "Come Sunday") to a quintet recording of Fats Waller's "Jitterbug Waltz" to visionary nonet and tentet recordings of his own "Iron Man" and "Burning Spear" compositions. The large ensembles range through generations as well as repertoire, stretching from bassoonist Garvin Bushell (who recorded with Jelly Roll Morton in 1928) to then 18-year-old trumpeter Woody Shaw. In February 1964, Dolphy recorded his most widely recognized masterpiece, Out to Lunch (Blue Note), a program made up entirely of his own compositions with Bobby Hutcherson (vibes), Freddie Hubbard (trumpet), Davis (bass) and Tony Williams (drums).

Not soon to be forgotten, Dolphy's vision still lives in the wealth of recordings he made, as well as the upcoming, highly anticipated two-day "Eric Dolphy: Freedom of Sound" festival in NYC this month. As the festival's (and SEED Artists) Creative Director Chris Napierala remarks, "Dolphy's sound is still fresh and startling and compelling, perhaps because it is both otherworldly and so deeply and nakedly human. The signature intervallic leaps, the evocations of human speech and birdsong, the Gaudi-like architecture of his later compositions—for me, this is Dolphy relentlessly pressing forward and challenging himself and us." Freedom of Sound" is set to explore many of the dimensions of Dolphy's music. Among the participants: Don Byron, James Newton, James Brandon Lewis, Pheeroan akLaff and Angelica Sanchez are all key figures who also appeared a decade ago at the festival's inaugural concerts (in Montclair, NJ), which celebrated

the 50th anniversary of Dolphy's passing. While his significant collaborations are largely documented, one that's missing is with Cecil Taylor, two remarkably similar musicians who reportedly jammed together. A couple of "Freedom of Sound" duos are set to draw inspiration from that very pairing: Nicole Mitchell (flute) with Craig Taborn (piano), and Rob Brown (alto) with Matthew Shipp (piano). Shipp remarks that "the connection to Dolphy is inspirational."

Other festival program highlights: the Dolphy Trio, devoted to his timbral palette and composed of his primary instruments with Mitchell (flute), Darius Jones (alto) and JD Parran (bass clarinet); Byron's quartet of bass clarinetists; and the late Geri Allen's *Celebration Suite for Eric Dolphy* (led by Sanchez), which has only been performed once before (35 years ago), with akLaff reprising his original role; while Newton, a leading authority on Dolphy's music, will lead a listening session and symposium with Workman and Mitchell.

For more info visit seedartists.org. The "Eric Dolphy: Freedom of Sound" festival is at New School's Tishman Auditorium Jun. 1-2. See Calendar.

#### **Recommended Listening:**

- John Coltrane *The Complete 1961 Village Vanguard Recordings* (Impulse!, 1961)
- Oliver Nelson *Blues and the Abstract Truth* (Impulse!, 1961)
- Eric Dolphy Musical Prophet (The Expanded 1963 New York Studio Sessions) (Resonance, 1963)
- Eric Dolphy Out to Lunch (Blue Note, 1964)
- Andrew Hill Point of Departure (Blue Note, 1964)
- Charles Mingus The Great Concert of Charles Mingus (America-Verve, 1964)

#### (ENCORE CONTINUED FROM PAGE 10)

Jeanne Lee and trumpeter Wadada Leo Smith on an early Einstein release). Likewise, RouletteTV enabled Roulette to document work in increasingly meaningful ways. Roulette started posting videos and other recordings on its website from the early days of the internet. "We had a robotic camera system with a director calling up the shots in real-time, and we would do some work in post to edit it down to a TV show," he reports. "Livestream was too intermittent then, but the work was posted after the fact. Now, the work can be done in real-time; it can be both more cost-effective and more interesting."

The same vision of inter-penetrating artistic disciplines that drove Roulette's founders has also been the compass for its evolution post-COVID and will continue in the next phases. "We're so limited with the physical space, that if you can take it out, and have a quality that gives you an aesthetic experience, it becomes something more." The same will certainly be true for Staley's commitment to furthering his own output as a creative musician in his next phase. Ikue Mori's words summarize things well: "He is a great trombone player and improvisor whom I respect—and I always have great fun playing with him. (I) hope he can play more after (he) retires from the 'administrate' work."

For more info visit roulette.org. Staley is at Roulette Jun. 11 (part of Roulette's 45th Anniversary Gala). See Calendar.

#### **Recommended Listening:**

- Jim Staley (with John Zorn) *OTB* (Lumina, 1984)
- John Zorn Cobra (hatART, 1985-6)
- Jim Staley Mumbo Jumbo (Rift, 1986)
- John Zorn *Spillane* (Nonesuch, 1986-7)
- Jim Staley, Borah Bergman, Phoebe Legere Blind Pursuits (Einstein, 1995/1996)
- Jim Staley, Joey Baron, William Parker *Scattered Thoughts* (Einstein, 2008-9)

#### Saturday, June 1

★Artemis with Renee Rosnes, Nicole Glover, Alexa Tarantino, Ingrid Jensen, Noriko Ueda, Allison Miller

The Appel Room 7, 9:30 pm \$80-100 • Seydurah & Her Avecmoi Band of Blues; Mireya Ramos

- Arthur's Tayern 7, 10 pm • Kaisa Mäensivu, Max Light, Eden Ladin, Joe Peri
- Bar Bayeux 8, 9:30 pm
- Reginald Chapman's Chaphouse

Bar LunÀtico 9, 10:30 pm \$10 • Pakula Surprise with Eric Pakula, Blake Lindberg, Nick Cudahy; Michael Buscemi; Joy Askew with Tony Mason, Andy Hess,

Luca Benedetti; Banda de Los Muertos with Oscar Noriega, Jacob Garchik, Chris Speed, Ben Holmes, Justin Mullens, Curtis Hasselbring, Brian Drye, Rachel Drehmann, Jim Black, Mireya I. Ramos Barbès 3, 6, 8, 10 pm \$20

 Bill Saxton Harlem All-Stars Bill's Place 7,9 pm \$30

**★**Gabrielle Stravelli Trio; Monty Alexander 80th Birthday Celebration Birdland 5:30, 8:30, 10:30 pm \$20-45

**★Scott Robinson Quartet with Helen Sung, Martin Wind,** Johnathan Blake Birdland Theater 7, 9:30 pm \$20-30 Soulive Blue Note 8, 10:30 pm \$55-75

• Philip Harper Quintet; Avi Rothbard Trio

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

• Blue Note Jazz Festival: Andra Day; Alex Vaughn; Ebony Riley; DJ Lady D Wells Central Park Summerstage, Rumsey Playfield 7 pm

 Dion Parson and 21st Century Band with Melvin Jones, Ron Blake, Carlton Holmes, Reuben Rogers, Victor Provost, Alioune Faye Dizzy's Club 7, 9pm \$25-65

• Joe Strasser Quartet; Matt Chertkoff Quartet with Houston Person The Django 7, 8:30 pm \$5

**★Potions Trio with Yoon Sun Choi, Jeong Lim Yang, Andre Matos** Ibeam Brooklyn 8 pm \$20

\*Harish Raghavan Quintet with Walter Smith III, Lage Lund, Taylor The Jazz Gallery 7:30, 9:30 pm \$35-45 Eigsti, Kendrick Scott Jane Penny; Tatiana Eva-Marie & The Avalon Jazz Band Djangology

Joe's Pub 7, 9:30 pm \$20-25 **★**Pete Malinverni, Ben Allison, Aaron Seeber; Steve Ash, Neal Miner, Aaron Seeber Mezzrow 7:30, 9, 10:30 pm, 12 am \$40

 Victor Solano Minton's 7, 9 pm \$25

#### **FREE CONCERTS** 111 www.jazzfoundation.org **Hudson River Park** National Jazz Museum in Harlem Blues by the Boardwalk - Pier 97 Hudson River Greenway & 57th St - 6:30 PM Robert Kimbrough, Sr. 5/20 - Michael Marcus Trio Blues Connection 6/13 - Jonathan Kalb 6/20 -Jimmy Hill and nway & 130th St, 7PM 5/14 - JFA All-Stars 6/27 - Seydurah Avecmoi 6/22 - Lady Cantrese Jazz at Pier 84 -Hudson River Greenway & 44th St - 7PM ct is supported in part by an award. Vational Endowment for the Arts, th 6/12- Antoine Roney 6/26 - George Braith Monday Night Jam 6/24 - Monday Night Jam NATIONAL ARTS ARTS Council on the Arts 7pm, Local 802 AFM 322 West 48th Street NYC Cultural GILMAN FOUNDATION



#### ★ Eric Dolphy: Freedom of Sound with Pheeroan akLaff New School Dolphy Ensemble; Matthew Shipp/Rob Brown; Patricia Brennan; Don Byron Dolphy Bass Clarinet Quartet with JD Parran, Bob Debelis, Todd Marcus; Reggie Workman with Jen Shyu, Jason Hwang, Ayana Workman; Dolphy Trio with Nicole Mitchell, Darius New School Tishman Auditorium 6 pm Jones, JD Parran

• Rico Jones Quartet with Max Light, Joe Martin, Nasheet Waits Ornithology Jazz Club 1 pm

Shrine 7 pm Robert Castelli Group

**★TC III Quartet** Sistas' Place 8, 9:30 pm \$30

 Rick Germanson Sextet with Josh Evans, Steve Davis, John Barnett, Paul Gill, Chris Beck; Lew Tabackin Trio with Boris Kozlov, Tony Jefferson; Round About Midnight Jam with Gregg Glassman / Smalls 6, 7:30, 9, 10:30 pm, 12 am \$40

**★Nicholas Payton Trio with Peter Washington, Kenny Washington** Smoke 7, 9, 10:30 pm \$25-55

 Dave Meder Quartet Soapbox Gallery 8 pm \$25

★Trickster with Miles Okazaki, Matt Mitchell, Anthony Tidd, The Stone at The New School 8:30 pm \$20 Sean Rickman

**David Amram** Symphony Space Leonard Nimoy Thalia 8 pm \$25-50 \*Brad Mehldau Trio with Felix Moseholm, Joe Farnsworth

Village Vanguard 8, 10 pm \$40

#### Sunday, June 2

• Dariada David Jazz Brunch; Jazz Jam 449 La Scat in Harlem 1, 4 pm

• Creole Cookin' Jazz Band; Alyson Murray Arthur's Tavern 7, 10 pm

Bar LunAtico 9, 10:30 pm \$10 Mireya Ramos \*Ben Sidran with Leo Sidran, Alexis Cuadrado, John Ellis;

Stéphane Wrembel Barbès 6, 8 pm \$20 · Sam Dillon Quartet; Afro Latin Jazz Orchestra

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

**★**Scott Robinson Quartet with Helen Sung, Martin Wind, Johnathan Blake Birdland Theater 7, 9:30 pm \$20-30

World Famous Harlem Gospel Choir; Soulive

Blue Note 1:30, 8, 10:30 pm \$30-75 Ehud Asherie Trio Cellar Dog 7, 8:30 pm \$5

 Dion Parson and 21st Century Band with Melvin Jones, Ron Blake, Carlton Holmes, Reuben Rogers, Victor Provost, Alioune Faye Dizzy's Club 5, 7:30 pm \$25-65

Alma Micic Quartet: Michael Weiss Trio The Diango 7, 8:30 pm \$5

**★**Welf Dorr, Elias Meister, Dmitry Ishenko, Joe Hertenstein The Keep 9 pm

 Michelle Lordi Quartet with Ian Macaulay, Matthew Parrish, Wayne Smith Jr; Richard Cortez Polite Jam with Dylan Shamat, Addison Frei Mezzrow 7:30, 9, 10:30 pm, 12 am \$40

 Kirk Bailey Minton's 7, 9 pm \$25

Oran Etkin Timbalooloo Jazz For Kids National Sawdust 11 am \$20

★ Eric Dolphy: Freedom of Sound with James Newton, Peter Bodge, Reggie Workman, Nicole Mitchell; Tom Chiu String Quartet; Eugene Chadbourne; James Brandon Lewis with Kirk Knuffke, Chris Lightcap, Chad Taylor; Nicole Mitchell/Craig Taborn; Geri Allen's Celebration Suite for Eric Dolphy with Angelica Sanchez, James Brandon Lewis, Jaleel Shaw, T.K. Blue, Jay Rodriguez, Amir El-Saffar, Patricia Brennan, Kalia Vandever, Pheeroan akLaff, Chad Taylor, Devon Gates New School Tishman Auditorium 3 pm

★Marion Cowings with Emi Tadada, Saul Rubin, Melissa Slouch North Square Lounge 12:30, 2 pm

 Sound Liberation Di. J. Quartet, Franz Hackl's IDO, Dan Cooper Quartet Nublu 151 7 pm \$22.66

 Rico Jones Quartet with Max Light, Joe Martin, Nasheet Waits Ornithology Jazz Club 1 pm

• Andy Clausen; Wish with Alena Spanger, Ray Larsen The Owl Music Parlor7:30 pm \$12

Jazz Brunch with Boncellia Lewis Patrick's Place 12 pm

 Aliya Ultan, Taiga Ultan, Ross Lewicki, Will Bollinger Record Shop 7:30 pm

 Nate Lucas All-Stars; Sing Harlem Gospel Brunch Red Rooster Harlem 10 am

 Kari van der Kloot with Elsa Nilsson, Jamie Reynolds, Gary Wang, Nathan Filman-Bell Rockwood Music Hall Stage 1 8 pm

• ISO at Third Street Spring Concert Rose Theater 3 pm \$40

★Amanda Monaco, Lauren Sevian, Mimi Jones, Shirazette Tinnin Saint Peter's Church 5 pm

 Jake Hart, John Hart, Bill Moring, Tim Horner ShapeShifter Lab 8 pm \$20

• Shrine Big Band; Robert Castelli Group Shrine 8, 10 pm

· Aiden Woods; Robert Castelli Group Silvana 7, 8 pm

 Javier Robiou Trio Sisters 7 pm

 Philip Harper Quintet with Bernell Jones II, Jordan Williams, Jason Maximo Clotter, David Hawkins; Josh Lawrence Quintet with Willie Morris III, Luke Carlos O'Reilly, Noah Garabedian, Sarah Gooch; Round About Midnight Jam with Aaron Johnson Smalls 6, 7:30, 9, 10:30 pm, 12 am \$35

**★Nicholas Payton Trio with Peter Washington, Kenny Washington** Smoke 7, 9 pm \$25-55

• Blue Note Jazz Festival: Paula Cole Sony Hall 8 pm \$35-65

\*Brad Mehldau Trio with Felix Moseholm, Joe Farnsworth Village Vanguard 8, 10 pm \$40

#### Monday, June 3

 Grove Street Stompers Arthur's Tavern 7 pm

• Vinícius Gomes/Salamão Soares Bar LunÀtico 9, 10:30 pm \$10

• Musics with Ilusha Tsinadze, Gocha Tsinadze, Chris Tordini, Jason Nazary Barbès 7 pm \$20

• Gabrielle Stravelli & Billy Stritch Birdland 7 pm \$30

**★Vince Giordano and the Nighthawks** 

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

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

Bryant Park 2 pm **★Pete Malinverni ★Ed Cherry Trio** Cellar Dog 7, 8:30 pm \$5

★Harlem Stage 40th Anniversary Gala City Winery 6 pm Dizzy's Club 7, 9pm \$20-50 **★**Ted Nash Big Band

• Max Bessesen Quartet; Ricardo Grilli Quartet The Django7, 8:30 pm \$5

**★**Joe Hertenstein Quartet El Barrio Artspace 7 pm \$30

Spike Wilner Trio; Ed Cherry Trio

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

 Ahmaya Knoelle Red Rooster Harlem 6:30 pm

★Spirit Stronger Than Blood: A Fare-Well Celebration of the Music of Frank London with Aaron Alexander, Shai Bachar, Newman Taylor Baker, Richie Barshay, Ron Caswell, Rob Curto, Matt Darriau, Javier Diaz, Brian Drye, Hilliard Greene, Marilyn Lerner, Yuval Lion, Marcus Rojas, Josh Roseman, Brandon Seabrook, Ilya Shneyveys, Lorin Sklamberg, Greg Wall, Michael Winograd, Kenny Wollsen,

Rob Schwimmer, et al. Roulette 8 pm \$25 Charlie Judkins Scarlet Lounge 6, 8 pm **★**Michael Sarian Ouartet Shapeshifter Lab 9 pm

**★Rodney Green Trio**; Mike Boone Quartet

John Riley

Smalls 7:30, 9, 10:30 pm, 12 am \$35 ★Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Douglas Purviance, Adam Birnbaum, David Wong,

#### Tuesday, June 4

Village Vanguard 8, 10 pm \$40

**★**Rich Perry, Ugonna Okegwo, Diego Voglino and Jam Bar Bayeux 8, 9:30 pm

• Star Rover with Jeremy Gustin, Will Graefe, Kenny Wollesen Bar LunÀtico 9, 10:30 pm \$10

• Tamar Korn; Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist Barbès 7, 9 pm \$20

Birdland 7, 9:30 pm \$40-50 Joao Bosco

• Eric Comstock & Barbara Fasano

Birdland Theater 5:30, 8:30 pm \$20-30 • Derrick Hodge Blue Note 8, 10:30 pm \$25-35

**★Pete Malinverni** Bryant Park 2 pm • Dan Aran Trio Cellar Dog 7, 8:30 pm \$5

• Harper Collective with Terence Harper, Frank Houston, Kenny Banks, Jr., Dishan Harper, Terreon Gully, Danny Harper, Winard Harper, Terry Harper Dizzy's Club 7, 9pm \$20-40

· Hendrik Meurkens Quartet; Sam Dillon Quartet

The Django 7, 8:30, 11 pm \$5 · Sally Gates, Lesley Mok; Kyle Motl, Rocio Diaz De Cossio, Fernando Solares; Eric Duane Plaks' Coltrane Meditations Project; Invisible Guy with Ben Goldberg, Michael Coleman, Hamir Atwal

Downtown Music Gallery 6:30 pm Green-Wood Cemetery 6:30, 8:30 pm \$40 Odeya Nini

★Anthony Wonsey Trio; John Merrill Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35 • Layale Chaker & Sarafand with Jake Charkey, Phillip Golub, Sam

Minaie, John Hadfield Nublu 151 7 pm \$22.66 • Deborah Newallo Experience Red Rooster Harlem 6:30 pm

• Adnata Ensemble; Brandon Seabrook Trio Sisters 8 pm

• Elijah Jamal Balbed Quartet with Alex Brown, Marcos Varela, Kush Abadey; Tyler Mitchell Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35

• Blue Note Jazz Festival: Rita Moreno Sony Hall 8 pm \$65-175

• Jed Distler; Zach Brock/Steven Sandberg; Eric Clark Symphony Space Leonard Nimoy Thalia 7 pm \$25-50

★Renee Rosnes Quartet with Chris Potter, Peter Washington, Carl Allen Village Vanguard 8, 10 pm \$40 ★Yvonnick Prené/Geoffrey Keezer Zinc Bar 7, 8:30 pm \$35-45

#### Wednesday, June 5

★Eri Yamamoto Trio; Anwar Marshall Trio Arthur's Tavern 7, 10 pm • Adi Meyerson Quartet with Jaleel Shaw, Brandon Woody, JK Kim

Bar Bayeux 8, 9:30 pm

• Luisito Quintero & 3rd Element Bar LunAtico 9, 10:30 pm \$10

• Andy Statman Trio with Larry Eagle, Jim Whitney; Mamady Kouyate and his Mandingo Ambassadors Barbès 8, 10 pm \$20

 Joao Bosco Birdland 7, 9:30 pm \$40-50

\*David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Mike Stern Birdland Theater 5:30, 8:30 pm \$25-35

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

⋆Pete Malinverni Bryant Park 2 pm Omer Leshem Café Erzulie 7 pm Cellar Dog 7, 8:30 pm \$5 Brandi Disterheft Trio

 Harper Collective with Terence Harper, Frank Houston, Kenny Banks, Jr., Dishan Harper, Terreon Gully, Danny Harper, Winard Harper, Terry Harper Dizzy's Club 7, 10 pm \$20-40

• Jo Harrop; April Varner Quartet The Django 7, 8:30, 11 pm \$10 Drom 7:30, 9:30 pm \$30 **★Mingus Big Band** 

 Verena McBee Trio Flute 7 pm

★Eva Novoa; Remedy with Thomas Heberer, Joe Fonda, Ibeam Brooklyn 7:30 pm \$20 Joe Hertenstein

 Altus with Dave Adewumi, Isaac Levien, Neta Raanan, Nathan Reising, Ryan Sands The Jazz Gallery 7:30, 9:30 pm \$25-35

• BMI/New York Jazz Orchestra Marjorie S. Deane Little Theatre 7:30 pm

• Dave Lalama, Tony DePaolis, Evan Hyde; Ben Rice Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35

National Sawdust 7:30 pm \$20 • Arun Ramamurthy Trio

• Yago Vazquez, Pablo Menares, Rodrigo Recabarren

Ornithology Jazz Club 7:30 pm

• Thaisa Olivia Quartet Pangea 7 pm \$25

Red Rooster Harlem 6:30 pm • Rodrigo Bonelli Trio

 Sujae Jung, Steve Cardenas, Wolf Robert Stratmann, Marko Djordjevic; Anthony Muthurajah, Rez Abbasi, Tony F ShapeShifter Lab 7, 9 pm \$20

• Spaghetti Eastern Shrine 10 pm • Amirtha Kidambi's Elder Ones Sisters 7 pm

 Nabaté Isles Sextet with Vincent Chandler, Matthias Loescher, Michael King, Eric Wheeler, Gene Lake; Alex Tremblay Sextet

Smalls 7:30, 9, 10:30 pm, 12 am \$35 **★Vijay Iyer Trio with Harish Raghavan, Jeremy Dutton** Smoke 7, 9 pm \$25-55

• Blue Note Jazz Festival: Lisa Fischer Sony Hall 8 pm \$50-85

★Nels Cline, Trevor Dunn, Tom Rainey, Ben Goldberg

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

★Renee Rosnes Quartet with Chris Potter, Peter Washington, Carl Allen Village Vanguard 8, 10 pm \$40

#### Thursday, June 6

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

★Santiago Leibson with Jeremy Stratton Bar Bayeux 8, 9:30 pm

• Dolunay with Jenny Luna, Adam Good Barbès 8 pm \$20

• Joao Bosco Birdland 7, 9:30 pm \$40-50 ★High Society New Orleans Jazz Band; Dave Pietro Quintet

Birdland Theater 5:30, 8:30 pm \$25-40 Blue Note 8, 10:30 pm \$50-65

 Soulive **★**Pete Malinverni Bryant Park 2 pm Keenvn Omari Café Erzulie 7 pm · Cellar Dog All Stars; Akiko Tsuruga Quartet

Cellar Dog 7, 8:30, 11 pm \$5

★Sarah Hanahan with Marc Cary, Nat Reeves, Jeff "Tain" Watts Dizzy's Club 7, 9pm \$20-55

Champian Fulton Trio; Kieran Brown Quartet

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

· Robert Kimbrough, Sr. Hudson River Park 6:30 pm

· Roy Hargrove Big Band Mahogany Suite

The Jazz Gallery 7:30, 9:30 pm \$40-50 ⋆Tim Berne with Scott Colley, Tim Angulo, Oscar Noriega,

Gregg Belisle-Chi Lowlands 8 pm \$10

★3D Jazz Trio with Sherrie Maricle, Jackie Warren, Amy Shook; Mezzrow 7:30, 9, 10:30 pm, 12 am \$35 Dabin Rvu Trio

• Manny and the Boogaloo Crew Minton's 7, 9 pm \$25

· Bobby Harden & The Soulful Saints; Hironobu Saito, Davis Whitfield, Barry Stephenson, Mark Whitfield Jr. Nublu 151 7, 10 pm \$22.66

Sabeth Perez; Nicola Caminiti The Owl Music Parlor 8 pm \$12

Red Rooster Harlem 6:30 pm Lynette Washington

★Roulette's 45th Anniversary Gala with Henry Threadgill; Yuka Honda and Nels Cline; Immanuel Wilkins and Joel Ross; Zeena Parkins and Ikue Mori; Holland Andrews and yuniya edi kwon; John Zorn and Jim Staley Roulette 7:30 pm \$125

 John Colonna Silvana 9 pm

· Owen Howard Drum Lore and More with Chet Doxas, Adam Kolker, David Cook, Joe Martin; Jon Beshay Quartet

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

**★**Vijay Iyer Trio with Harish Raghavan, Jeremy Dutton Smoke 7, 9 pm \$25-55

**★John Ellis, Steve Cardenas, Will Bernard, Ben Allison, Allan Mednard,** Ben Goldberg The Stone at The New School 8:30 pm \$20

\*Kenny Warren's Sweet World with Nathan Ellman-Bell, Christopher Hoffman Threes Brewing 8 pm

★Renee Rosnes Quartet with Chris Potter, Peter Washington, Carl Allen Village Vanguard 8, 10 pm \$40

#### Friday, June 7

 Denton Darien 449 La Scat in Harlem 8 pm

**★** Duke Ellington: In a Symphonic Mood with Damien Sneed, Terrance McKnight, Brandie Sutton, David Berry, Wycliffe Gordon Quintet, Harlem Chamber Players Aaron Davis Hall 7 pm \$15-150

• Johnny O'Neal Trio; Bobby Harden with Off Da Hook

Arthur's Tayern 7, 10 pm

Bar Bayeux 8, 9:30 pm Jerome Sabbagh

• Ajoyo with Yacine Boulares Bar LunAtico 9, 10:30 pm \$10 **★**Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary; Jack Grace Band; Big Lazy with Stephen Ulrich, Andrew Hall, Yuval Lion Barbès 5:30, 8, 10 pm \$20

• Bill Saxton Harlem All-Stars Bill's Place 7,9 pm \$30

· Birdland Big Band; Joao Bosco

Birdland 5:30, 8:30, 10:30 pm \$25-50 Jumaane Smith Quintet Birdland Theater 7, 9:30 pm \$20-30 Soulive Blue Note 8, 10:30 pm \$50-65 **★**Yasser Tejeda Bronx River Art Center 7:30 pm

⋆Pete Malinverni Bryant Park 2 pm Darrell Green Quartet; Ai Murakami Quartet

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

 Medieval Radiance and Incarnate Jazz present Hidden Dimensions with Sarah Pillow, John Mark Rozendal, Christopher P. Thompson, Marc Wagnon, Dave Kikoski, Hamish Smith, Alexandra Ridout, Mike Clark Church of the Incarnation 6 pm

• Rajna Swaminathan with Charles Overton, Matt Brewer, Ganavya

Doraiswamy, Kalia Vandever Dizzy's Club 7, 9pm \$20-45

Oz Noy Quartet; Dwayne "Cook" Broadnax Quartet

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

 Alone Not Lonely with Yoon Sun Choi, Allison Philips, Eugenia Choe, Charlotte Jacobs Ibeam Brooklyn 7:30 pm \$20 ⋆ Inel Ross

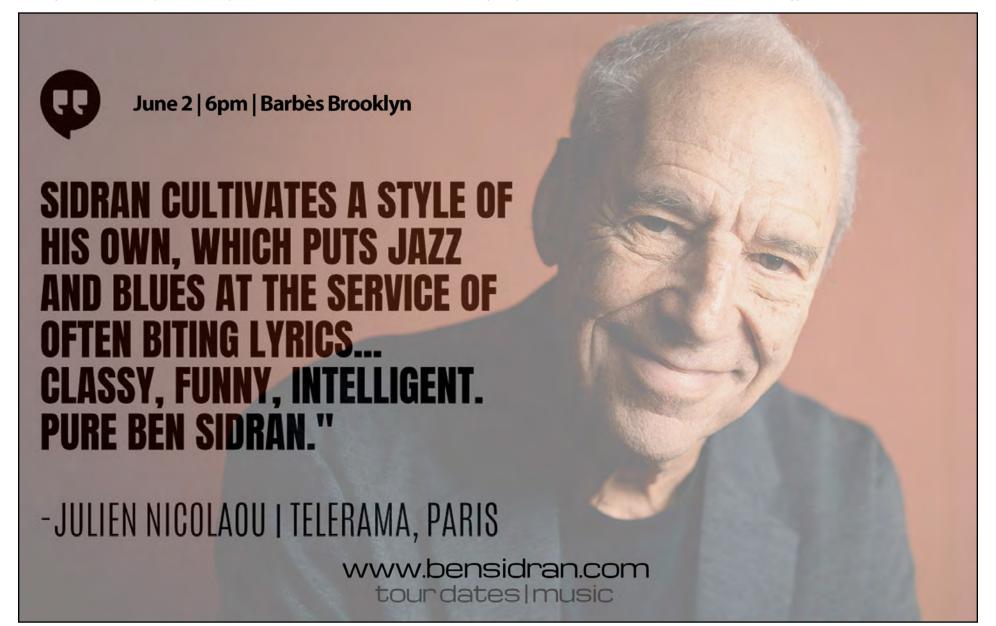
The Jazz Gallery 7:30, 9:30 pm \$35-45 • Eric Harland Trio with Kevin Hays, Alexander Claffy; Jon Davis Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40

 Lady Cantrese Minton's 7, 9 pm \$25

★Alan Braufman with Patricia Brennan, Ken Filiano, Brandon Woody, Newman Taylor Baker, Cooper-Moore National Sawdust 7:30 pm \$20

**★Simon Moullier Quartet**; Nicole Glover Trio; Karriem Riggins Nublu 151 7, 10 pm \$22.66

• Jazz Jam with Patience Higgins Patrick's Place 8 pm





\*Rhythms of India: Jazz at Lincoln Center Orchestra with **Wynton Marsalis** Rose Theater 8 pm \$55-175 **★Joakim Rainer Trio with Peter Evans** Scholes Street Studio 7 pm Silvana 8 pm · Ralph Lalama Trio with Akiko Tsuruga, Clifford Barbaro; Duduka da Fonseca Quartet with Vinicius Gomes, Vitor Goncalves, Gili Lopes; Round About Midnight Jam with Eric Wyatt Smalls 6, 7:30, 9, 10:30 pm, 12 am \$40 ★Vijay Iyer Trio with Harish Raghavan, Jeremy Dutton Smoke 7, 9, 10:30 pm \$25-55 **★Blue Note Jazz Festival: Michel Camilo** Sony Hall 7 pm \$45-85 ★Kenny Wollesen, Michael Coleman, Hamir Atwal, Ben Goldberg The Stone at The New School 8:30 pm \$20 ★Blue Note Jazz Festival: Arturo O'Farrill with Yamandu Costa, Hamilton De Holanda The Town Hall 8 pm \$60-85

★Renee Rosnes Quartet with Chris Potter, Peter Washington,

Record Shop 7:30 pm

Cameron Campbell

Village Vanguard 8, 10 pm \$40 **★Troy Roberts Quartet** Zinc Bar 7, 8:30 pm \$35-45 Saturday, June 8 Denton Darien 449 La Scat in Harlem 8 pm Arthur's Tavern 7 pm Xiomara Laugart \*Troy Roberts, Tim Jago, Massimo Biolcati, JK Kim Bar Bayeux 8, 9:30 pm Bar LunAtico 9, 10:30 pm \$10 Tubby ★Erica Mancini; Shoko Nagai's Tokala with Sita Chay, Satoshi Takeishi Barbès 6, 8 pm \$20 • Bill Saxton Harlem All-Stars Bill's Place 7,9 pm \$30 **★**Gabrielle Stravelli Trio; Joao Bosco Birdland 5:30, 8:30, 10:30 pm \$40-50 Jumaane Smith Quintet Birdland Theater 7, 9:30 pm \$20-30 · Music of the Buena Vista Social Club; Soulive Blue Note 1, 8, 10:30 pm \$25-65 **★**Mimi Jones Bronx River Art Center 7:30 pm · Abraham Burton Quartet; Gabriele Donati Quartet Cellar Dog 7, 8:30, 11 pm \$10 · Rez Abbasi/Josh Feinberg & Naya Baaz with Pete Swanson, Roberto Giaquinto Dizzy's Club 7, 9pm \$25-60 Ron Jackson Trio; Craig Handy and 2nd Line Smith The Django 7:30, 9, 10:30 pm, 12 am \$25 Roseline Layo First Corinthian Baptist Church 8 pm Galaxy Trio with James Keepnews, Dave Miller, Ras Moshe; III Logic Flextet with Daniel Carter, Ayumi Ishito, James Keepnews, Zach Swanson, Michael Wimberly, Alexis Marcelo Ibeam Brooklyn 8 pm \$20 The Jazz Gallery 7:30, 9:30 pm \$35-45 **★Joel Ross ★Nduduzo** Makhathini Le Poisson Rouge 8:30 pm \$25-50 ★Eric Harland Trio with Kevin Hays, Alexander Claffy; Johnny O'Neal Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40 ★Ray Blue Minton's 7, 9 pm \$25 Arushi Jain National Sawdust 8 pm \$20 **★Kahil EL'Zabar/David Murray** Nublu 151 7 pm \$22.66

 Rhythms of India: Jazz at Lincoln Center Orchestra with Wynton Marsalis Rose Theater 1, 8 pm \$55-175 Ken Kobayashi Shrine 9 pm ★Person 2 Person Quintet with Eric Person + Houston Person

Sistas' Place 8, 9:30 pm \$30 • Lucy Yeghiazaryan Quartet with Rossano Sportiello, Neal Miner,

Aaron Kimmel; Duduka da Fonseca Quartet with Vinicius Gomes, Vitor Goncalves, Gili Lopes; Round About Midnight Jam with Gregg Glassman / Stacy Dillard Smalls 6, 7:30, 9, 10:30 pm, 12 am \$40

**⋆Vijay Iyer Trio with Harish Raghavan, Jeremy Dutton** Smoke 7, 9, 10:30 pm \$25-55

 Centuries Trio with Gene Pritsker, Arthur Dibble, Jai Jeffryes and Sishel Claverie, Jay Elfenbein, Sophie Dunér, Max Pollak

St. John's in the Village 8 pm \$20 ★Angelica Sanchez, Carmen Quill, Ches Smith, Ben Goldberg The Stone at The New School 8:30 pm \$20

★Renee Rosnes Quartet with Chris Potter, Peter Washington, Village Vanguard 8, 10 pm \$40

#### Sunday, June 9

• Dariada David Jazz Brunch: Jazz Jam

449 La Scat in Harlem 1, 4 pm

• Creole Cookin' Jazz Band; Stew Cutler Arthur's Tavern 7, 10 pm

• Marcio Philomena with Kiko Freitas, Gili Lopes

Bar LunAtico 9, 10:30 pm \$10

**★Stéphane Wrembel** Barbès 8 pm \$20

• Susan Wagner High School Jazz Band; Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$20-40

 Jumaane Smith Quintet Birdland Theater 7, 9:30 pm \$20-30

• World Famous Harlem Gospel Choir; Soulive

Blue Note 1:30, 8, 10:30 pm \$30-65

Cellar Dog 7, 8:30 pm \$5 Organ Grooves

Songbook Sundays: Johnny Mercer with Deborah Grace Winer, Billy Stritch, Klea Blackhurst, Kenita Miller

Dizzy's Club 5, 7:30 pm \$20-45

**★Pete Malinverni Quartet**; Matt Chertkoff Trio

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

**★**Welf Dorr, Shoko Nagai, Francesco Marcocci, Kevin Shea The Keep 9 pm

· Marty Elkins Quartet with Janice Friedman, Yoshi Waki, Vito Lesczak; Naama Polite Jam Session Mezzrow 7:30, 9, 10:30 pm, 12 am \$35

· Kirk Bailey Minton's 7, 9 pm \$25

• Kate Baker Trio North Square Lounge 12:30, 2 pm

• Jazz Brunch with Boncellia Lewis

Patrick's Place 12 pm

 Nate Lucas All-Stars; Sing Harlem Gospel Brunch Red Rooster Harlem 10 am **★PRISM Quartet featuring David Gilmore, David Krakauer,** 

Diane Monroe, Reuben Rogers, Ursula Rucker, Tyshawn Sorey, Roulette 8 pm \$25 Susan Watts

★Caroline Davis Saint Peter's Church 5 pm Shrine 8 pm Matthew Alec

• Lexi Weege/JJ Slater • Johnny O'Neal Trio; Mike Jackson Quartet with Rave Tesar, Earl Sauls, Jeff Siegel; Round About Midnight Jam with Aaron Johnson Smalls 6, 7:30, 9, 10:30 pm, 12 am \$35

Silvana 7 pm

**★Vijay Iyer Trio with Harish Raghavan, Jeremy Dutton** Smoke 7, 9 pm \$25-55

**★Bertha Hope's Elmo Hope Centennial Tribute** Soapbox Gallery 7 pm \$25

• Blue Note Jazz Festival: Jazz Is Dead with Alphonso Johnson, Steve Kimock, Pete Lavezzoli, Bobby Lee Rodgers Sony Hall 8 pm \$50-75

★Renee Rosnes Quartet with Chris Potter, Peter Washington, Carl Allen Village Vanguard 8, 10 pm \$40

#### Monday, June 10

• Grove Street Stompers Arthur's Tavern 7 pm • Stéphane San Juan Acoustic Trio with Kely Pinheiro, Bar LunÀtico 9, 10:30 pm \$10 Guilherme Monteiro

 Susan Mack Birdland 7 pm \$30

**★Vince Giordano and the Nighthawks** 

Birdland Theater 5:30, 8:30 pm \$30-40 **★Brandee Younger** Blue Note 8, 10:30 pm \$25-35 Saul Rubin Trio Cellar Dog 7, 8:30 pm \$5 JALC Youth Orchestra Dizzy's Club 7, 9pm \$20-45

• James Haddad Quartet; Aaron Seeber Quartet

The Django 7:30, 9, 10:30 pm, 12 am \$25 • J. Hoard; Esther Fallick Joe's Pub 7, 9:30 pm \$25

★Alan Broadbent, Harvie S, Billy Mintz; Pasquale Grasso Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35 Ahmaya Knoelle Red Rooster Harlem 6:30 pm

• Nava Dunkelman with ÉMU, Shayna Dunkelman, Amma Ateria Roulette 8 pm \$25

Scarlet Lounge 6, 8 pm

 Charlie Judkins **★**Oz Noy Quartet with Jeff "Tain" Watts, James Genus, David Kikoski ShapeShifter Lab 9 pm \$20

• Jose Gobbo Trio; Villagers Brass Brand

Shrine 7, 10 pm

· Ari Hoenig Quartet with Tivon Pennicott, Gilad Hekselman, Ben Tiberio; Obasi Akoto anf Sparx with Anna-Lisa Kirby, Nii Akwei Adoteye, Zach Brock, Aaron Goldberg, E.J. Strickland

Smalls 7:30, 9, 10:30 pm, 12 am \$35 ★Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Douglas Purviance, Adam Birnbaum, David Wong, Village Vanguard 8, 10 pm \$40 John Riley

• Steve Cardenas/Ricardo Silveira

Zinc Bar 7, 8:30 pm \$35-45

#### Tuesday, June 11

• Wayne Tucker and The Bad Mothas

Arthur's Tavern 7 pm

• Slice with Tom Beckham, Brad Shepik, Gary Wang, Diego Voglino and Jam Bar Bayeux 8, 9:30 pm

• Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Barbès 9 pm \$20 Chris Stromauist

★Emmet Cohen Trio with Ron Carter

Birdland 7, 9:30 pm \$40-50

• Eric Comstock/Barbara Fasano; Janis Siegel/Yaron Gershovsky Birdland Theater 5:30, 8:30 pm \$20-35

**★Jazz at Lincoln Center Orchestra with Wynton Marsalis** 

Blue Note 8, 10:30 pm \$85-155

 Vanderlei Pereira Trio Cellar Dog 7, 8:30 pm \$5  Quincy Davis' Empathy Suite with Christie Dashiell, Marcus Printup, Jon Gordon, John Ellis, Chloe Kiffer, Meg Okura, Chala Yancy, Samuel Quiggins, Riza Printup, Helen Sung, Spencer Paulsen Dizzy's Club 7, 9pm \$20-45

Joe Alterman Trio; Jason Marshall Quartet

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

\*Andy Haas with David Grollman, James Paul Nadien; Richard Rosenthal; Eden Quartet with Dan Kurfirst, Eric Plaks, Evan Crane, Nick Lyons Downtown Music Gallery 6:30 pm

Kyshona; Lulu and the Broadsides with Dayna Kurtz
 Joe's Pub 7, 9:30 pm \$25

 Sarah Jane Cion, Alec Safy, Michael Camacho; Michael Kanan Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35

• Deborah Newallo Experience Red Rooster Harlem 6:30 pm

Isabel Crespo PardoJose Gobbo TrioRoulette 8 pm \$25Silvana 7 pm

\*Assembly No. 18 with Lester St. Louis, Luke Stewart

Sisters 7 pm

Bruce Williams Quartet; Mike Troy Quartet
 Smalls 7:30, 9, 10:30 pm, 12 am \$35

★Fred Hersch, Drew Gress, Marcus Gilmore

• Sacha Boutros Village Vanguard 8, 10 pm \$40 • Inc Bar 7, 8:30 pm \$35-45

#### Wednesday, June 12

 Sabeth Perez Quintet with Charles Altura, Miki Yamanaka, Yasushi Nakamura, Jimmy Macbride

Bar Bayeux 8, 9:30 pm

• BIGYUKI X Jharis Yoakley Bar LunÀtico 9, 10:30 pm \$10

Mamady Kouyate and his Mandingo Ambassadors

Barbès 10 pm \$20 ★Emmet Cohen Trio with Ron Carter

Birdland 7, 9:30 pm \$40-50

⋆David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Mike Stern

Birdland Theater 5:30, 8:30 pm \$25-35

\*Jazz at Lincoln Center Orchestra with Wynton Marsalis

Blue Note 8, 10:30 pm \$85-155 Café Erzulie 7 pm

Craig Hill
 Ehud Asherie Quartet
 Café Erzulie 7 pm
 Cellar Dog 7, 8:30 pm \$5

• Christian Tamburr/Taylor Eigsti Celebrating Chick Corea and Gary Burton Dizzy's Club 7, 9pm \$20-45

★Conrad Herwig's The Latin Side of McCoy Tyner; Neal Caine Trio The Django 7:30, 9, 10:30 pm, 12 am \$25

**★Mingus Big Band ★Antoine Roney**Drom 7:30, 9:30 pm \$30

Hudson River Park 7 pm

\*Jeff Pearing, Guillermo Gregorio, Charley Sabbatino; Paul Giallorenzo Trio with Ingebrigt Haker Flaten, Mikel Patrick Avery | Ibeam Brooklyn 7:30 pm \$20

Esteban Castro
 The Jazz Gallery 7:30, 9:30 pm \$25-35

 Joe Alterman, Nathaniel Schroeder, Marlon Patton; Marty Jaffe, Jason Ennis, Miro Sprague Mezzrow 7:30, 9, 10:30 pm, 12 am \$35

• John Zweig Quartet Pangea 7 pm \$25

• Rodrigo Bonelli Trio Red Rooster Harlem 6:30 pm

 Impuls Respons with Laura Cocks, Zach Layton, Brian Chase, Samantha Sea Sea, MV Carbon

Roulette 8 pm \$25

Jack Beal/Adrienne Schoenfeld

ShapeShifter Lab 7 pm \$20

Drew Hayes Shrine 10 pmGoon Dads Silvana 9 pm

• Eyal Vilner Big Band with Imani Rousselle, John Lake, Brandon Lee, Ron Wilkins, Julieta Eugenio, Joshua Lee, Jonathan Thomas, Ian Hutchison, Eran Fink; Mikey Migliore Trio with Joe Block, Hank Allen-Barfield Smalls 7:30, 9, 10:30 pm, 12 am \$35

★Eric Reed Quartet with Giveton Gellin, John Beshay, Nick Jozwiak,

Ethan Kogan Smoke 7, 9 pm \$25-55

Blue Note Jazz Festival: Yemi Alade

Sony Hall 9 pm \$40-80

**★**Thomas Morgan/Johnathan Blake

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

**★**Fred Hersch, Drew Gress, Marcus Gilmore

Village Vanguard 8, 10 pm \$40

#### Thursday, June 13

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

★Steve Cardenas with Adam Kolker, Jeremy Stratton, Anthony Pinciotti Bar Bayeux 8, 9:30 pm

 Sunny Jain's Wild, Wild East with Ben Parag, Alison Shearer, Shubh Saran, Almog Sharvit; Zach Brock, Bob Lanzetti, Keita Ogawa

Barbès 7, 8:30, 10 pm \$20

★Emmet Cohen Trio with Ron Carter

Birdland 7, 9:30 pm \$40-50

• High Society New Orleans Jazz Band; Richard Cortez/Esteban Castro Birdland Theater 5:30, 8:30 pm \$25-40

★Jazz at Lincoln Center Orchestra with Wynton Marsalis
Blue Note 8, 10:30 pm \$85-155

Jose Benjamin Escobar Café Erzulie 7 pm
 James Burton Quintet; Simona Premazzi Quartet
 Cellar Dog 7, 8:30, 11 pm \$5

**★**Kim Gordon; Sun Ra Arkestra; Slauson Malone

Central Park Summerstage, Rumsey Playfield 6 pm ★Jazztopad Festival New York: Kris Davis & Lutoslawski Quartet

Dizzy's Club 7, 9pm \$20-40

**★**Joe Farnsworth Trio; Mariel Bildsten Septet

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

• Jonathan Kalb Hudson River Park 6:30 pm

Gregoire Maret The Jazz Gallery7:30, 9:30 pm \$35-45
 Ben Perowsky, Gary Versace, Ugonna Okegwo; Ray Gallon, David

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

★Chris Byars with John Mosca, Zaid Nasser, Stefano Doglioni,
Ari Roland, Keith Balla Ornithology Jazz Club 7:30 pm

⋆Michael Bates' Northern Spy with Michael Blake, Josh Deutsch, Santiago Leibson, Michael Sarin

The Owl Music Parlor8 pm \$12
• Lynette Washington Red Rooster Harlem 6:30 pm

⋆Elliott Sharp: Die Grösste Fuge

Roulette 8 pm \$25

• Joe Wittman Trio; Private Label Trio

Shrine 8, 9 pm

Leo Kim Trio; Part-Time Samurai

Silvana 8, 9 pm

• Joe Abba Quintet with Paul Tynan, Mitch Marcus, Art Hirahara,

Julian Smith; Curtis Nowosad Quartet

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

★Eric Reed Quartet with Giveton Gellin, John Beshay, Nick Jozwiak, Ethan Kogan Smoke 7, 9 pm \$25-55

**★Thomas Morgan/Larry Grenadier** 

The Stone at The New School8:30 pm \$20

★Fred Hersch, Drew Gress, Marcus Gilmore

Village Vanguard 8, 10 pm \$40







#### Friday, June 14

 Denton Darien 449 La Scat in Harlem 8 pm

★Mike Holober and the Gotham Jazz Orchestra

Aaron Davis Hall 7 pm Johnny O'Neal Trio; Bobby Harden with Off Da Hook Arthur's Tayern 7, 10 pm

★Peter Evans, Mark Shim, Esteban Castro, Gervis Myles, Adriel Bar Bayeux 8, 9:30 pm Vincent-Brown

 Super Yamba Bar LunAtico 9, 10:30 pm \$10

**★Oscar Noriega's Crooked Quartet with Marta Sanchez**, Christopher Tordini, Jason Nazary; Jazztopad Festival New York: Marta Sanchez, Amalia Umeda, Michael Bates, Lesley Mok

Barbès 5:30, 8 pm \$20

• Bill Saxton Harlem All-Stars Bill's Place 7,9 pm \$30

★Birdland Big Band; Emmet Cohen Trio with Ron Carter Birdland 5:30, 8:30, 10:30 pm \$25-50

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

**★Jazz at Lincoln Center Orchestra with Wynton Marsalis** Blue Note 8, 10:30 pm \$85-155

Bronx River Art Center 7:30 pm Caracas Trio

Samba de Gringo; Tad Shull Quartet

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

★Etienne Charles' Creole Orchestra with Nathaniel Williford, Austin Muthyala, Anthony Hervey, Summer Camargo, Dion Tucker, Sam Keedy, Rashaan Salaam, Gina Benalcazar-Lopez, Godwin Louis, Jordan Pettay, John Ellis, Paul Nedzela, Alex Wintz, Andre White, Axel Tosca, Brandon Rose, Harvel Nakundi, Dizzv's Club 7, 9pm \$20-50 Joseph Herbst

**★**David Hazeltine Quartet; Nick Hempton Band

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

★Peperoncino Festival: John Patitucci

Istuto Italiano di Cultura 6 pm

· Alfredo Colón's Blood Burden with Lex Korten, Steve Williams, **Connor Parks** The Jazz Gallery 7:30, 9:30 pm \$25-35

★New York Guitar Festival 25th Anniversary: Marc Ribot & Leyla McCalla; Yasmin Williams; Neel Murgai/Kunal Prakash Merkin Concert Hall 8 pm \$45-65

• Spike Wilner, Paul Gill, Anthony Pinciotti; Caelan Cardello Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40

 Soul Power Minton's 7, 9 pm \$25

Jazz Jam with Patience Higgins

Patrick's Place 8 pm Jazz Foundation of America All-Stars Riverside Park 7 pm

• The Outside In Shrine 10 pm • Eric Nakanishi Silvana 9 pm

 Corey Wallace Dubtet; George Coleman Jr. Quartet; Round About Midnight Jam with Eric Wyatt Smalls 6, 7:30, 9, 10:30 pm, 12 am \$40

★Eric Reed Quartet with Giveton Gellin, John Beshay, Nick Jozwiak, Ethan Kogan Smoke 7, 9, 10:30 pm \$25-55

• Blue Note Jazz Festival: Eliane Elias Sony Hall 8 pm \$45-85

**★Thomas Morgan/Jacob Sacks** 

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

★Fred Hersch, Drew Gress, Marcus Gilmore

Village Vanguard 8, 10 pm \$40 Ioe Alterman Trio Zinc Bar 7, 8:30 pm \$35-45

#### Saturday, June 15

 Denton Darien 449 La Scat in Harlem 8 pm

Alexa Tarantino and Second Ending Ensemble

The Appel Room 8 pm \$95-125

• Premazzi/Nasser Quartet with Kyle Nasser, Simona Premazzi, Noah

Garabedian, Jay Sawyer Bar Bayeux 8, 9:30 pm ★Pakula Surprise with Eric Pakula, Blake Lindberg, Nick Cudahy; Erica Mancini; Jazztopad Festival New York: Michael Bates' Acrobat with Lutosławski Quartet; Super Yamba

Barbès 3, 6, 8, 10 pm \$20

• Bill Saxton Harlem All-Stars Bill's Place 7,9 pm \$30

\*Gabrielle Stravelli Trio; Emmet Cohen Trio with Ron Carter Birdland 5:30, 8:30, 10:30 pm \$40-50

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

· Jazz at Lincoln Center Youth Orchestra; Jazz at Lincoln Center Orchestra with Wynton Marsalis Blue Note 1:30, 8, 10:30 pm \$25-155

⋆Edmar Castañeda Bronx River Art Center 7:30 pm

James Austin Quartet; Kyoko Oyobe Quartet

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

⋆Peperoncino Festival: Gerald Cannon featuring Jerry Weldon, Elio Coppola Center for Italian Modern Art 6 pm Elio Coppola \*Etienne Charles' Creole Orchestra with Nathaniel Williford,

Austin Muthyala, Anthony Hervey, Summer Camargo, Dion Tucker, Sam Keedy, Rashaan Salaam, Gina Benalcazar-Lopez, Godwin Louis, Jordan Pettay, John Ellis, Paul Nedzela, Alex Wintz, Andre White, Axel Tosca, Brandon Rose, Harvel Nakundi, Joseph Herbst Dizzy's Club 7, 9pm \$20-50

Jason Tiemann Quartet; Hector Martignon's Foreign Affair
 The Django 7:30, 9, 10:30 pm, 12 am \$25
 ★Jazztopad Festival New York: Peter Knight's Hand to Earth with

Amalia Umed Lincoln Center Hearst Plaza 4:30 pm ⋆Tony Malaby's Firebath with Dave Ballou, Ben Monder, Angelica Sanchez, Mark Helias, Allan Mednard

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

• New York Guitar Festival 25th Anniversary: Medicine Singers with Lee Ranaldo, Yonatan Gat; Maalem Hassan; BenJafaar/Yonatan Gat; Laraaji/Mamady Kouyate Merkin Concert Hall 9 pm \$45-65

• Spike Wilner, Paul Gill, Anthony Pinciotti; Tyler Bullock Trio

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

 Those Guys Minton's 7, 9 pm \$25 Patrick's Place 7 pm Youngbloods

**★Joe Magnarelli Quartet with Victor Gould, Clovis Nicolas,** Rodney Green; George Coleman Jr. Quartet; Round About Midnight Jam with Gregg Glassman / Stacy Dillard

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

★Eric Reed Quartet with Giveton Gelin, John Beshay, Nick Jozwiak, Ethan Kogan Smoke 7, 9, 10:30 pm \$25-55

★Blue Note Jazz Festival: Sun Ra Arkestra, Yo La Tengo Celebrating Marshall Allen's 100th Birthday Sony Hall 8 pm \$50-85

**★**Thomas Morgan, Craig Taborn, Immanuel Wilkins The Stone at The New School 8:30 pm \$20

★Fred Hersch, Drew Gress, Marcus Gilmore

Village Vanguard 8, 10 pm \$40

#### Sunday, June 16

• Dariada David Jazz Brunch; Jazz Jam

449 La Scat in Harlem 1, 4 pm

**★**The Forest's (D)ruminations with Andrew Drury, JD Parran, Warren Smith Andrew Freedman Home 3 pm

• Creole Cookin' Jazz Band Arthur's Tavern 7 pm

· Wayne Tucker & The Bad Mothas

Bar LunÀtico 9, 10:30 pm \$10

**★Juancho Herrera/ Franco Pinna; Stéphane Wrembel** Barbès 6, 8 pm \$20

• Svetlana's Big Band; Afro Latin Jazz Orchestra

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

Birdland Theater 7, 9:30 pm \$25-35 • Emilie Claire Barlow

• Jazz at Lincoln Center Youth Orchestra; Jazz at Lincoln Center Orchestra with Wynton Marsalis

Blue Note 1:30, 8, 10:30 pm \$25-155

Cellar Dog 7, 8:30 pm \$5 Jon Davis Trio

• Blue Note Jazz Festival: Corinne Bailey Rae, Dixson, DJ RellyRell, DJ OOOChild Central Park Summerstage, Rumsey Playfield 7 pm

★Etienne Charles' Creole Orchestra with Nathaniel Williford, Austin Muthyala, Anthony Hervey, Summer Camargo, Dion Tucker, Sam Keedy, Rashaan Salaam, Gina Benalcazar-Lopez, Godwin Louis, Jordan Pettay, John Ellis, Paul Nedzela, Alex Wintz, Andre White, Axel Tosca, Brandon Rose, Harvel Nakundi,

Joseph Herbst Dizzy's Club 5, 7:30 pm \$20-50

• Carolyn Leonhart Quintet; Neal Miner Trio

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

★Peperoncino Festival: Elio Coppola New York Trio with Joey Ranieri,

Frederick Loewe Theater 7:30 pm **Emmet Cohen** 

• Akiko Yano Trio with Will Lee, Chris Parker

Joe's Pub 6, 8:30 pm \$25

**★**Welf Dorr, Elias Meister, Dmitry Ishenko, Kenny Wollesen The Keep 9 pm

**★Judi Silvano Quartet with Jacob Sacks**, Dave Ambrosio,

Vinnie Sperrazza + Joe Lovano; Lucy Wijnands Polite Jam Session Mezzrow 7:30, 9, 10:30 pm, 12 am \$35

Minton's 7, 9 pm \$25

 Kirk Bailey Aubrey Johnson Trio

North Square Lounge 12:30, 2 pm \*Jazztopad Festival New York: Peter Knight's Bungul with Hamid

Drake, David Wilfred, Daniel Wilfred, Sunny Kim, Aviva Endean, Public Records 8 pm Amalia Umeda

**⋆**Tony Malaby, Kaelen Ghandhi, James Paul Nadien Record Shop 7:30 pm

• Nate Lucas All-Stars; Sing Harlem Gospel Brunch Red Rooster Harlem 10 am \*Jazztopad Festival New York: Stephan Crump/Amalia Umeda

Rizzoli Bookstore 5 pm

Saint Peter's Church 5 pm • Daniel Kelly Trio

 Peter Louis Octet Shrine 8 pm Justin Rothberg Silvana 8 pm

• Chuck Redd Quartet; Leo Genovese Quartet; Round About Midnight Jam with Aaron Johnson Smalls 6, 7:30, 9, 10:30 pm, 12 am \$35

★Eric Reed Quartet with Giveton Gelin, John Beshay, Nick Jozwiak, Ethan Kogan Smoke 7, 9 pm \$25-55

• Blue Note Jazz Festival: Victor Wooten & The Wooten Brothers Sony Hall 7:30, 10 pm \$50-70

★Fred Hersch, Drew Gress, Marcus Gilmore Village Vanguard 8, 10 pm \$40

#### Monday, June 17

 Grove Street Stompers Arthur's Tayern 7 pm

**★Leo Genovese Quartet with Tim Hagans** 

Bar LunAtico 9, 10:30 pm \$10

 Reginald Chapman's Chaphouse with Maxx Spinelli, Julia Chen. Ryan Easter, Mark McIntyre, Eli Rojas; Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist

Barbès 7, 9 pm \$20

• Natalie Douglas Juneteenth Jubilee - The Women Birdland 7 pm \$35

**★Vince Giordano and the Nighthawks** 

Birdland Theater 5:30, 8:30 pm \$30-40 Blue Note 8, 10:30 pm \$25-35 Julius Rodriguez **★Zaid Nasser Trio** Cellar Dog 7, 8:30 pm \$5 Dizzy's Club 7, 9pm \$20-45 **★Charles Turner** 

• Evan Sherman Quintet; Marcello Cardillo Quartet

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

**★**Joe Farnsworth Trio; Stefano Doglioni Trio

Mezzrow 7:30, 9, 10:30 pm, 12 am \$35 · Ahmaya Knoelle Red Rooster Harlem 6:30 pm

 Charlie Judkins Scarlet Lounge 6, 8 pm

**★**Oz Noy Quartet with Colin Stranahan, James Genus, David Kikoski

ShapeShifter Lab 9 pm \$20

· Muffin Man Orchestra Shrine 10 pm

\*Laura Cocks/Frederico Isasti; DoYeon Kim/Henry Fraser Sisters 8 pm

**★**Larry Goldings/John Sneider Quartet; ELEW Trio

Smalls 7:30, 9, 10:30 pm, 12 am \$35 • Blue Note Jazz Festival: Haley Reinhart

Sonv Hall 8 pm \$35-70

\*Peperoncino Festival: Benny Benack III Quartet with Leo Larratt, Joseph Lepore, Elio Coppola Spring Place Tribeca 7 pm

★Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Douglas Purviance, Adam Birnbaum, David Wong, John Rilev Village Vanguard 8, 10 pm \$40

 Nate Radley with Gary Versace, Jay Anderson, Adam Nussbaum Zinc Bar 7, 8:30 pm \$35

#### Tuesday, June 18

• Ben Monder, Joe Martin, Diego Voglino and Jam Bar Bayeux 8, 9:30 pm **★Chet Doxas Trio with Thomas Morgan, Jacob Sacks** 

Bar LunAtico 9, 10:30 pm \$10

• Tamar Korn Barbès 7 pm \$20 **★Stacey Kent** Birdland 7, 9:30 pm \$40-50

Eric Comstock/Barbara Fasano

Birdland Theater 5:30, 8:30 pm \$20-30 Blue Note 8, 10:30 pm \$25-35 Julius Rodriguez

 Our Delight Cellar Dog 7, 8:30 pm \$5

★Michael Dease with Steve Davis, Jocelyn Gould, Geoffrey Keezer, Rodney Whitaker, Matt Wilson Dizzy's Club 7, 9pm \$20-45

Misha Piatigorsky Quartet; Eric Alexander Quartet

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

★SPACEPILOT with Elias Meister, Leo Genovese, Joe Hertenstein El Barrio Artspace 7 pm \$30

 Danny Mixon Trio with Bryce Sebastion, Chuck Ferruggia and Professor Hank Williams. Local 802 6:30 pm

**★**Daryl Sherman, Will Anderson, Peter Anderson; Tardo Hammer Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35

**★SPACEPILOT** with Elias Meister, Leo Genovese, Joe Hertenstein; Dafna Naphtali Nublu 151 10 pm \$22.66

• Deborah Newallo Experience Red Rooster Harlem 6:30 pm

★Vision Festival 2024: "Celebrating William Parker Lifetime of Achievement" with Lisa Sokolov; Roots & Rituals with William Parker, Joe Morris, Joshua Abrams, Mixashawn Rozie, Jackson Krall, Juma Sultan, Michael Wimberly, Hamid Drake, Isaiah Parker; Trails of Tears with Andrea Wolper, Raina Sokolov-Gonzalez, AnneMarie Sandy, Mara Rosenbloom, James Brandon Lewis, Mixashawn Rozi, Isaiah Parker, Hamid Drake; Raining on the Moon with William Parker, Rob Brown, Steve Swell, Eri Yamamoto, Hamid Drake, Leena Conquest: The Ancients with William Parker, Isaiah Collier, William Hooker, Dave Burrell; William Parker's Huey's Pocket Watch with Rob Brown, Aakash Mittal, Isaiah Barr, Alfredo Colon, Steve Swell, Colin Babcock, Taylor Ho Bynum, Diego Hernandez, Colson Jimenez, Hans Young Binter, Juan Pablo Carletti, Ellen Christi, Kyoko Kitamura, Patricia Nicholson-Parker

Roulette 6 pm \$25

· Afro Latin Jazz Orchestra & Wagner Highschool Jazz Band ShapeShifter Lab 7 pm \$20 Collaborative Concert

Seth Trachy

**★Sam Ospovat Headvoice with Peter Evans, Brandon Seabrook**, John Hébert; Tilt Brass; Sam Weinberg

Sisters 7 pm

Silvana 8 pm

**★Steve Nelson Quartet**; Benny Benack Quintet

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

⋆Peperoncino Festival: Nicole Zuraitis/C.L.C. Trio with Alex Claffy, Leo Larratt, Elio Coppola Spring Place Tribeca 7 pm

★Immanuel Wilkins Quartet with Micah Thomas, Rick Rosato, Kweku Sumbry Village Vanguard 8, 10 pm \$40

#### Wednesday, June 19

• Mimi & The Podd Brothers; FMS feat Day Kornegay

Arthur's Tavern 7, 10 pm

**★Steve Slagle** Bar Bayeux 8, 9:30 pm

· Jonathan Scales Fourchestra

Bar LunÀtico 9, 10:30 pm \$10

• Buck And A Quarter Quartet; Mamady Kouyate and his Mandingo Ambassadors Barbès 8, 10 pm \$20

**★**Stacey Kent Birdland 7, 9:30 pm \$40-50

**★David Ostwald's Louis Armstrong Eternity Band**; Frank Vignola's Guitar Night with Mike Stern

Birdland Theater 5:30, 8:30 pm \$25-35

• Julius Rodriguez Blue Note 8, 10:30 pm \$25-35 • Chris Beck Trio Cellar Dog 7, 8:30 pm \$5

• C. Anthony Bryant Juneteenth Jubilee with Mika Nishimura-Abustan,

Zwelakhe-Duma Bell le Pere, Ahmad T. Johnson Dizzy's Club 7, 9pm \$20-50

**★Jonny King Trio**; Jason Marshall Juneteenth Celebration

The Django 7:30, 9, 10:30 pm, 12 am \$25 ★Mingus Big Band Drom 7:30, 9:30 pm \$30

**★Darcy James Argue's Secret Society** 

The Jazz Gallery 7:30, 9:30 pm \$40-50

\*Marta Sanchez Trio with Chris Tordini, Savannah Harris; Mezzrow 7:30, 9, 10:30 pm, 12 am \$35 Alberto Pibiri Trio

**★Black Science Fiction; Brother Moves On; Isaiah Collier Duo** National Sawdust 7:30 pm \$20

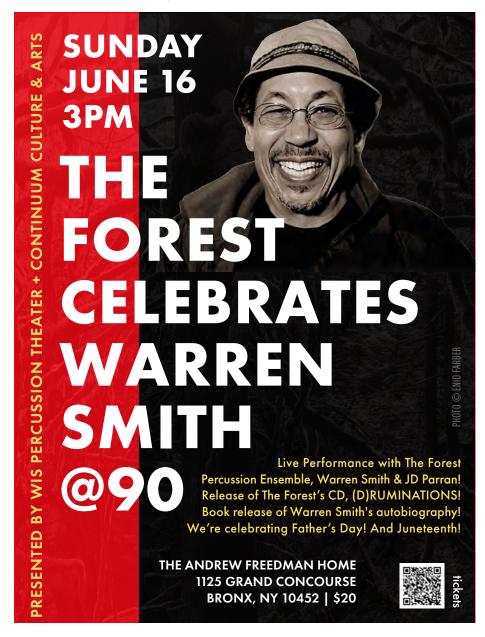
**★Loren Stillman Quartet**; Vinnie Sperazza Apocryphal Nublu 151 7 pm \$22.66

**★Lamy Istrefi, Jon Elbaz, Joe Hertenstein** 

Ornithology Jazz Club 10 pm \$10

**★**Allegra Levy with Carmen Staff, Mimi Jones and Matt Wilson

Pangea 7 pm \$25 • Rodrigo Bonelli Trio Red Rooster Harlem 6:30 pm





★Vision Festival 2024: Davalois Fearon with Mike McGinnis, Adriel Vincent-Brown, Gino Sitson, Lonnie Plaxico; James Brandon Lewis/ Chad Taylor; Matthew Shipp Trio with Michael Bisio, Newman Taylor Baker; Nasheet Waits Tarbaby with Orrin Evans, Eric Revis

Roulette 7 pm \$25

· Leo Genovese Chupacabra with Daniele Germani, Hery Paz, Max Seigel, Juan Chiavassa SEEDS 8 pm

Jim Beard Memorial Celebration

ShapeShifter Lab 6 pm

· Caleb Curtis Trio with Sean Conly, Michael Sarin; Kyle Nasser Smalls 7:30, 9, 10:30 pm, 12 am \$35

⋆Louis Hayes Cannonball Legacy Band with Jeremy Pelt, Vincent Herring, Rick Germanson, Dezron Douglas Smoke 7, 9 pm \$25-55

**★Blue Note Jazz Festival: Mulatu Astatke** 

Sony Hall 8 pm \$50-80

The Town Hall 8 pm \$68-100

★Steve Coleman, Jonathan Finlayson, Anthony Tidd, Sean Rickman The Stone at The New School 8:30 pm \$20

⋆Peperoncino Festival: Allstar Tribute to Michael Brecker with Branford Marsalis, Joe Lovano, George Garzone, Jerry Bergonzi, Steve Wilson, Marcus Printup, Mike Mainieri, Joey Calderazzo, John Patitucci, Gerald Cannon, Bill Stewart

• Immanuel Wilkins Quartet with Micah Thomas, Rick Rosato, Kweku Sumbry Village Vanguard 8, 10 pm \$57

#### Thursday, June 20

★Richard Cortez; Terry Waldo's Gotham City Band Arthur's Tavern 7, 10 pm

• David Cook/Allan Mednard with Adam Kolker, Jeremy Stratton Bar Bayeux 8, 9:30 pm

• Momentum with Joy Hansen Bar LunAtico 9, 10:30 pm \$10

· Pre-War Ponies with Daria Grace, J. Walter Hawkes, Jim Whitney, Willie Martinez; Brain Cloud with Dennis Lichtman, Tamar Korn, Raphael McGregor, Skip Krevens, Kevin Dorn, Andrew Hall

Barbès 8, 10 pm \$20 **★Stacey Kent** Birdland 7, 9:30 pm \$40-50

 High Society New Orleans Jazz Band; Woongsan Quartet with **Greg Osby** Birdland Theater 5:30, 8:30 pm \$30-50

Julius Rodriguez

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



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Café Frzulie 7 pm Francesco Amenta Will Terrill Quartet; Carol Morgan Quartet

Cellar Dog 7, 8:30, 11 pm \$5 **★**Colette Michaan Clemente Soto Velez 7:30 pm

**★Joe Farnsworth with Emmet Cohen, Sean Jones, Sarah Hanahan,** Yashushi Nakamura Dizzy's Club 7, 9pm \$20-45

• Tyler Blanton Quartet; Lee Taylor

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

• Jimmy Hill and the Allstarz Hudson River Park 6:30 pm

★Peperoncino Festival: George Garzone's Italian Quartet with Daniele Germani, Stefano Battaglia, Adam Arruda InterContinental New York Barclay's Club 6:30 pm \$55

**★**Darcy James Argue's Secret Society

The Jazz Gallery 7:30, 9:30 pm \$40-50

**★**Michael Marcus Trio Jazz Museum in Harlem 2 pm

• Composers Concordance: My Guitar Wants To Kill Your Mama with Jane Getter, Gene Pritsker; Miolina with Mioi Takeda, Lynn Bechtold, John S. Hall, Lila Meretzky, Shu-Wei Tseng

Jim Kempner Fine Art Gallery 8 pm \$20-30

• Franck Amsallem, Peter Bernstein, David Wong; Marc Devine Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35

Minton's 7, 9 pm \$25

Harmony Bartz

**★**Welf Dorr, Elias Meister, Dmitry Ishenko, Kenny Wollesen Nublu 151 10 pm \$22.66

**★Caroline Davis/Wendy Eisenberg** The Owl Music Parlor 8 pm \$12

Toadal Package; Samantha Kochis/Kevin Murray

Record Shop 7:30 pm

 Lynette Washington Red Rooster Harlem 6:30 pm ★Vision Festival 2024: Jen Shyu Fertile Land Fertile Body with Layale Chaker, Martha Redbone, Maeve Gilchrist, Devon Gates; Ingrid Laubrock Lilith with David Adewumi, Yvonne Rogers, Adam Matlock, Eva Lawitts, Henry Mermer; Darius Jones Quintet with Christopher Hoffman, Liani Matteo, Nick Saia, Jason Nazary, Laura Sofia Perez;

James Blood Ulmer Black Rock Trio with Mark Peterson, G. Calvin Weston Roulette 7 pm \$25 Anthony Stanco Silvana 8 pm

 Bernd Reiter Quintet with Joe Magnarelli, Gary Smulyan, Jeb Patton, Mark Lewandowski; David Gibson Quartet

Smalls 7:30, 9, 10:30 pm, 12 am \$35 ⋆Louis Hayes Cannonball Legacy Band with Jeremy Pelt, Vincent Herring, Rick Germanson, Dezron Douglas Smoke 7, 9 pm \$25-55

**★Blue Note Jazz Festival: Mulatu Astatke** 

Sony Hall 8 pm \$50-80

★Steve Coleman, Jonathan Finlayson, Anthony Tidd, Sean Rickman The Stone at The New School 8:30 pm \$20

★Samara Joy with Paul Sikivie, Connor Rohner, Evan Sherman, David Mason, Kendric McCallister, Donavan Austin, Jason Charos The Town Hall 8 pm \$60-100

★Immanuel Wilkins Quartet with Micah Thomas, Rick Rosato, Village Vanguard 8, 10 pm \$40 Kweku Sumbry

#### Friday, June 21

 Denton Darien 449 La Scat in Harlem 8 pm

 Johnny O'Neal Trio; Bobby Harden with Off Da Hook Arthur's Tavern 7, 10 pm

**★**Matt Lavelle and the 12 Houses Philharmonic

Astoria Park 12 pm Tiga Jean Baptiste

Bar LunÀtico 9, 10:30 pm \$10 ⋆Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary; Miss Maybell & The Jazz Age

Barbès 5:30, 8 pm \$20 Artistes \*Peperoncino Festival: John Patitucci Brazilian Trio with

Yotam Silberstein, Rogerio Boccato

Baretto at Fasano Restaurant 9, 10:30 pm

• Bill Saxton Harlem All-Stars Bill's Place 7,9 pm \$30

★Birdland Big Band; Stacey Kent Birdland 5:30, 8:30, 10:30 pm \$25-50

• Evan Palazzo Birdland Theater 7, 9:30 pm \$20-30

Soul Rebels with Ghostface Killah

Blue Note 8, 10:30 pm \$50-65 **★Julieta Rada** Bronx River Art Center 7:30 pm **★Sarah Vaughan Centennial featuring Charenée Wade Septet** Bryant Park 7 pm

Jade Synstelien Quartet; Jamale Davis Quartet

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

\*Joe Farnsworth with Emmet Cohen, Sean Jones, Sarah Hanahan, Peter Washington Dizzy's Club 7, 9pm \$20-45

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

 Iseul Kim's Culture Night Ibeam Brooklyn 8 pm \$15

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

• Billy Drummond Trio; Jon Davis Trio

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

 Rome Neal Minton's 7, 9 pm \$25

• Diego Ramirez and Wayne Tucker & The Bad Mothas Nublu 151 7 pm \$22.66

Jazz Jam with Patience Higgins

Patrick's Place 8 pm

 Vision Festival 2024: Isaiah Barr Duo with David Frazier. Jr.: Miriam Parker Core-Edge Quartet with Lester St. Louis. Raina Sokolov-Gonzalez, No Land; Fred Moten; Trio Plex with Cooper-Moore, Michael TA Thompson, Ken Filiano; Mendoza Hoff Revels with Ava Mendoza, Devin Hoff, James Brandon Lewis,

Ches Smith Roulette 6:30 pm \$25 ⋆Phillip Golub Shapeshifter Lab 9 pm • Spiral; Strawberry Sun; Danaya Band Shrine 7, 8, 10 pm

• Metropolitan Horn Authority; John Skweird Silvana 9, 10 pm

★Mike Fahn Quartet; Rachel Z Quintet; Round About Midnight Jam with Eric Wyatt Smalls 6, 7:30, 9, 10:30 pm, 12 am \$40 ⋆Louis Hayes Cannonball Legacy Band with Jeremy Pelt,

Vincent Herring, Rick Germanson, Dezron Douglas Smoke 7, 9, 10:30 pm \$25-55

 Jun lida Soapbox Gallery 8 pm \$25 ★Blue Note Jazz Festival: Fred Wesley & The New JBs; Brecker

Sony Hall 8 pm \$70-100 Brothers Band Reunion

★Steve Coleman, Jonathan Finlayson, Anthony Tidd, Sean Rickman The Stone at The New School 8:30 pm \$20

★Samara Joy with Paul Sikivie, Connor Rohner, Evan Sherman, David Mason, Kendric McCallister, Donavan Austin, Jason Charos Town Hall 9 pm \$60-100

\*Immanuel Wilkins Quartet with Micah Thomas, Rick Rosato, Village Vanguard 8, 10 pm \$40 Kweku Sumbry

#### Saturday, June 22

 Denton Darien 449 La Scat in Harlem 8 pm

• Axel Tosca; JT Bowen & The Mighty Kings of Soul Arthur's Tavern 7, 10 pm

★Santiago Leibson with Matt Pavolka, Satoshi Takeishi Bar Bayeux 8, 9:30 pm

 Erica Mancini; Zemog with Abraham Gomez-Delgado; La Banda Chuska with Felipe Wurst, Sam Day Harmet, Adele Fournet, Erica Mancini, Abe Pollack, Joel Mateo Barbès 6, 8, 10 pm \$20

★Peperoncino Festival: Paul Wertico Italian Trio with Fabrizio Mocata, Baretto at Fasano Restaurant 9, 10:30 pm Gianmarco Scaglia

• Bill Saxton Harlem All-Stars Bill's Place 7.9 pm \$30

\*Gabrielle Stravelli Trio: Stacev Kent

Birdland 5:30, 8:30, 10:30 pm \$40-50

• Evan Palazzo Birdland Theater 7, 9:30 pm \$20-30

• Soul Rebels with Ghostface Killah

Blue Note 8, 10:30 pm \$50-65 Bronx River Art Center 7:30 pm

**★Zacchae'us Paul** • Bebop Collective; Miki Yamanaka Quartet

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

 Blue Note Jazz Festival: Yussef Dayes Experience; Aneesa Strings; Dana and Alden Central Park Summerstage, Rumsey Playfield 6 pm

**★Joe Farnsworth with Emmet Cohen, Sean Jones, Sarah Hanahan,** Yashushi Nakamura Dizzy's Club 7, 9pm \$20-45

**★**Tommy Campbell Trio; Bruce Williams Quintet

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

**★Jeff Pearring Horntet with Diego Hedez, Ayumi Ishito, Stan Zenkov,** Guillermo Gregorio, Daniel Carter

Ibeam Brooklyn 7:30 pm \$20 The Jazz Gallery 7:30, 9:30 pm \$35-45 Yosvany Terry

\*Billy Drummond Trio; Jeremy Manasia Trio

Mezzrow 7:30, 9, 10:30 pm, 12 am \$40 John Smith Minton's 7, 9 pm \$25

⋆Peperoncino Festival: Mafalda Minnozzi Trio with Paul Ricci,

Maruo Refosco Obicà Flatiron 12, 2 pm

 Verena McBee Trio Pangea 7 pm \$25 • Marcelo Cardozo Trio with Letrice Arlene Patrick's Place 7 pm Lady Cantrese Riverside Park 7 pm

with Carla Cook, Kyoko Kitamura, Jason Walker, JD Parran, Shanyse Strickland, Charlie Burnham, Gwen Laster, Alex Waterman, Ken Filiano, Alexis Marcelo, Malik Washington; Amina Claudine Myers; Jason Kao Hwang/Cooper-Moore;

★Vision Festival 2024: Melanie Dyer's Incalcuable Likelihood

Oliver Lake/William Parker; Holding Bridges Falling Down with Patricia Nicholson-Parker, DJ Marcellus, Ellen Christi, Devin Brahja Waldman, Michael TA Thompson, Jason Jordan Roulette 6:30 pm \$25

★Ras Moshe Burnett/Sam Newsome Ensemble; Matt Lavelle and The 12 Houses Orchestra Scholes Street Studio 7, 9 pm

★Richie Vitale Quintet; Rachel Z Quintet; Round About Midnight Jam with Gregg Glassman / Stacy Dillard

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

\*Louis Hayes Cannonball Legacy Band with Jeremy Pelt, Vincent Herring, Rick Germanson, Dezron Douglas

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

• Blue Note Jazz Festival: Antibalas; Hailu Mergia Sony Hall 8 pm \$50-75

★Steve Coleman, Jonathan Finlayson, Anthony Tidd, Sean Rickman The Stone at The New School 8:30 pm \$20

**★Immanuel Wilkins Quartet with Micah Thomas, Rick Rosato,** Kweku Sumbry Village Vanguard 8, 10 pm \$40

#### Sunday, June 23

• Dariada David Jazz Brunch; Jazz Jam

• Evan Palazzo

449 La Scat in Harlem 1, 4 pm

• Creole Cookin' Jazz Band; Charlie Apicella & Iron City Arthur's Tavern 7, 10 pm

• Miki Yamanaka Trio Bar LunÀtico 9, 10:30 pm \$10

• Luca Benedetti with Tony Scherr, Tony Mason Barbès 8 pm \$20

• Eyal Vilner Big Band; Afro Latin Jazz Orchestra

Birdland 5:30, 8:30, 10:30 pm \$20-40 Birdland Theater 7, 9:30 pm \$20-30

• World Famous Harlem Gospel Choir; Soul Rebels with Ghostface Killah Blue Note 1:30, 8, 10:30 pm \$30-65

★Sheryl Bailey Trio Cellar Dog 7, 8:30 pm \$5

★Joe Farnsworth with Emmet Cohen, Sean Jones, Sarah Hanahan,

Yashushi Nakamura Dizzy's Club 5, 7:30 pm \$20-45 Jed Levy Quartet; Bennett Paster's Understated Trio

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

**★**Welf Dorr, Taulant Mehmeti, Dmitry Ishenko, Dave Miller The Keep 9 pm

**★**Tessa Souter, Luis Perdomo, Mark Lewandowski; Vanisha Gould Mezzrow 7:30, 9, 10:30 pm, 12 am \$35 Polite Jam Session

Minton's 7, 9 pm \$25 Kirk Bailev

• Ben Cassara with Justin Wert, Dean Johnson

North Square Lounge 12:30, 2 pm

• Alicia Svigals with Aaron Alexander, Ilya Shneyveys, Jim Guttman, Jordan Hirsch, Curtis Hasselbeing Nublu 151 7 pm \$22.66

\*Peperoncino Festival: Mafalda Minnozzi Trio with Paul Ricci, Dave Schroeder Obicà Flatiron 12, 2 pm

Jazz Brunch with Boncellia Lewis Patrick's Place 12 pm

• Nate Lucas All-Stars; Sing Harlem Gospel Brunch Red Rooster Harlem 10 am

**★Vision Festival 2024: Matana Roberts COIN COIN with Matt Lavelle,** Ryan Sawyer, Cory Smythe, Mike Pride, Darius Jones, Stuart Bogie; Thollem McDonas/AC Villa; Isaiah Collier & The Chosen Few with Nat Reeves, Michael Ode; Watershed Continuum with Rob Brown, Steve Swell, Alexis Marcelo, Whit Dickey; Marshall Allen's 100th birthday & The Arkestra Roulette 5 pm \$25

**★Brian Charette Trio** Saint Peter's Church 5 pm

 Antoine Dowdell Group Shrine 8 pm

 Andrew Luhn Silvana 8 pm · Rufus Cappadocia/Sheila Anozier; Trina Basu/Arun Ramamurthy Sisters 7 pm

 Alex Norris Quintet with Ari Ambrose, Jeremy Manasia, Paul Gill, Brian Floody; Frank Basile/Gary Smulyan Quintet with Steve Ash, Mike Karn, Aaron Seeber; Round About Midnight Jam with Aaron Johnson Smalls 6, 7:30, 9, 10:30 pm, 12 am \$35 \*Louis Hayes Cannonball Legacy Band with Jeremy Pelt,

Vincent Herring, Rick Germanson, Dezron Douglas Smoke 7, 9 pm \$25-55

★Immanuel Wilkins Quartet with Micah Thomas, Rick Rosato, Kweku Sumbry Village Vanguard 8, 10 pm \$40

#### Monday, June 24

 Grove Street Stompers Arthur's Tavern 7 pm

• Michael Daves/Jacob Jolliff Bar LunAtico 9, 10:30 pm \$10

 Clint Holmes Birdland 7 pm \$40

**★Vince Giordano and the Nighthawks** Birdland Theater 5:30, 8:30 pm \$30-40

Blue Note 8, 10:30 pm \$30-45 Ozomatli • Willerm Delisfort Trio Cellar Dog 7, 8:30 pm \$5 Dizzy's Club 7, 9pm \$20-45 Steven Feifke Big Band

· Liam Sutcliffe Quintet; Marcos Varela Quartet

The Django 7:30, 9, 10:30 pm, 12 am \$25 **★**Tim Berne, Gregg Belisle-Chi, Tom Rainey, Aurora Nealand

Lowlands 8 pm Spike Wilner Trio; Pasquale Grasso Trio

Mezzrow 7:30, 9, 10:30 pm, 12 am \$35· Obed Calvaire with Godwin Louis, Harold St. Louis, Addi Lafosse,

Sullivan Fortner Nublu 151 8 pm \$22.66 Ahmaya Knoelle Red Rooster Harlem 6:30 pm

★Bill Frisell/Bill Morrison Roulette 8 pm \$50

 Rob Crocker Memorial Saint Peter's Church 6:30 pm

 Charlie Judkins Scarlet Lounge 6, 8 pm

 Jon Menges Quartet Silvana 10 pm

★Carol Morgan Quartet with Steve Nelson, Daniel LaCour Duke, Andy

Watson; Miki Yamanaka Trio Smalls 7:30, 9, 10:30 pm, 12 am \$35 ★Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Douglas Purviance, Adam Birnbaum, David Wong, Village Vanguard 8, 10 pm \$40 John Riley

#### Tuesday, June 25

• Wayne Tucker and The Bad Mothas

Arthur's Tavern 7 pm

• Miki Yamanaka, Joe Martin, Diego Voglino and Jam Bar Bayeux 8, 9:30 pm

• Tobias Meinhart Quartet with Eden Ladin, Matt Penman, JK Kim Bar LunÀtico 9, 10:30 pm \$10

• Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist Barbès 9 pm \$20

★Ravi Coltrane Quartet Birdland 7, 9:30 pm \$30-40

• Eric Comstock/Barbara Fasano

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

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

**★**Deanna Witkowski Bryant Park 2 pm

Cellar Dog 7, 8:30 pm \$5 • Ehud Asherie Trio • Armstrong Signature: A Life in Jazz with Luther Allison, Brandon

Woody, Joe Giordano, Markus Howell, Jonathon Müir-Cotton, Dizzy's Club 7, 9pm \$20-45 Michael Reed

• Manuel Valera Quintet; Benito Gonzalez Trio

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

• Henry Hey Trio; Shai Jaschek Trio

Mezzrow 7:30, 9, 10:30 pm, 12 am \$35 • Deborah Newallo Experience Red Rooster Harlem 6:30 pm

• The Jazz Duo Silvana 7 pm

• Alex Ayala Quartet; Jason Clotter Sextet

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

★Blue Note Jazz Festival: Stanley Clarke N 4Ever

Sony Hall 8 pm \$65-95

\*Terell Stafford Quintet with Tim Warfield, Bruce Barth, David Wong, Johnathan Blake Village Vanguard 8, 10 pm \$40

★Harold Danko with Kirk Knuffke, Jay Anderson

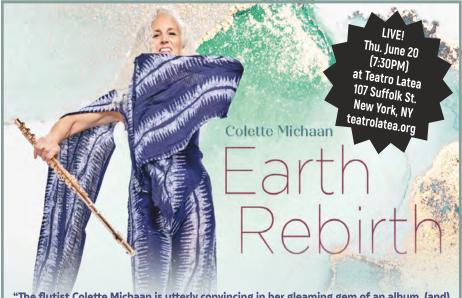
Zinc Bar 7, 8:30 pm \$35

#### Wednesday, June 26

 Sol Liebskind Arthur's Tavern 7 pm

**★**Marc Copland Quartet with Robin Verheyen, Drew Gress,

Mark Ferber Bar Bayeux 8, 9:30 pm • Big Lazy Bar LunAtico 9, 10:30 pm \$10



"The flutist Colette Michaan is utterly convincing in her gleaming gem of an album, (and) uncommonly high standard of musicianship." —Raul Da Gama/Latin Jazz Net

"You'll become a believer in Colette's exquisite talent as you listen to the exhilarating celebratory sonic journeys she and her players create... If you're looking for music that will hold you spellbound as it gives hope for the future, you'll definitely want to [listen]. I give this a MOST HIGHLY RECOMMENDED rating."—Dick Metcalf/Contemporary Fusion Reviews

"The title tune opens this production with Colette's flute, flying like a wild bird above the powerful rhythm section, leading the way. On the wings of this music, I am transported to a place of wild open spaces and indigenous people. Michaan's flute inspires your senses to come alive." – Dee Dee McNeil//MusicalMemoirs

"Michaan's work is, as she says, 'always inspired by something traditional, something original and something new.' Earth Rebirth, her excellent new album, is proof of it." -Anna Steegman/The New York City Jazz Record

"Colette Michaan's latest musical offering Earth Rebirth is an enchanting Latin Jazz album featuring superb flute work". -Illana Cabrera/World Music Central

"Colette's recordings showcase her singular style and mastery of her instrument." –Tomas Peña/JazzDeLaPena

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 Roman Angelos with Rich Bennett, Brittany Anjou, Matt Filler, Pam Fleming, Rose Rutledge, Duncan Malashock, Spencer Cohen; Mamady Kouyate and his Mandingo Ambassadors

Barbès 7, 10 pm \$20 Birdland 7, 9:30 pm \$30-40 **★**Ravi Coltrane Quartet **★**David Ostwald's Louis Armstrong Eternity Band;

Frank Vignola's Guitar Night with Mike Stern

Birdland Theater 5:30, 8:30 pm \$25-35 Ozomatli Blue Note 8, 10:30 pm \$30-45 **★**Deanna Witkowski Bryant Park 2 pm

 Ben Freidkin Café Erzulie 7 pm • Greg Glassman Trio Cellar Dog 7, 8:30 pm \$5 ★Tyshawn Sorey's Tribute to Max Roach with Adam O' Farrill, Mark Shim, Lex Korten Dizzy's Club 7, 9pm \$20-40

Emily Braden; Asen Doykin Trio

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

Drom 7:30, 9:30 pm \$30 **★**Mingus Big Band **★**George Braith Hudson River Park 7 pm

· Sirintip with Andrew Gutauskas, Danny Jonokuchi, Ben Wendel, Zach Brock, Kalia Vandever, Kengchakaj, Kaisa Mäensivu, Nolan Byrd, Nitcha Tothong, Marie Lloyd

The Jazz Gallery 7:30, 9:30 pm \$25-35

• Tal Cohen Trio; Andrea Domenici Trio

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

• Livio Almeida 4tet with Helio Alves, Peter Slavov, Rogério Boccato Nublu 151 7 pm \$22.66

• Rodrigo Bonelli Trio Red Rooster Harlem 6:30 pm

 AishaF Shrine 9 pm

 Joris Teepe Quartet with Adam Kolker, Jon Davis, Matt Wilson; Nick Hempton Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35

★Blue Note Jazz Festival: Stanley Clarke N 4Ever Sony Hall 8 pm \$65-95

• Eliza Bagg/Catherine Brookman

The Stone at The New School 8:30 pm \$20 ★Terell Stafford Quintet with Tim Warfield, Bruce Barth, David Wong, Johnathan Blake Village Vanguard 8, 10 pm \$40

★Mari Okubo, Kenny Wessel, Alexi Marcelo, Al McDowell Zürcher Gallery 8 pm \$20

#### Thursday, June 27

**★**Terry Waldo's Gotham City Band

Arthur's Tavern 7 pm



thirty-eighth album You'll Hear It, Colligan showcases his seemingly boundless songwriting and creativity. The pianist assembles a band from all the hubs of his musical life: his current home in Portland, his old home in New York, and his first home in Baltimore/DC.

lareserverecords.com

 Glenn Zaleski with Adam Kolker, Jeremy Stratton and Anthony Pinciotti Bar Bayeux 8, 9:30 pm Bar LunAtico 9, 10:30 pm \$10 Secret Trio • Eszter Balint with David Nagler, Marlon Cherry

Barbès 8 pm \$20 **★Ravi Coltrane Quartet** Birdland 7, 9:30 pm \$30-40

★High Society New Orleans Jazz Band; Jocelyn Gould Quartet Birdland Theater 5:30, 8:30 pm \$20-40

· Chief Adjuah Christian Scott

Blue Note 8, 10:30 pm \$30-45 **★**Deanna Witkowski Bryant Park 2 pm

 Aaron Bazzell Café Erzulie 7 pm Richard Clements Quintet; Mariel Bildsten Quartet Cellar Dog 7, 8:30, 11 pm \$5

· Charlie Sepulveda and The Turnaround with Natalia Mercado, Emmanuel Rodolfo Rivera-Gambaro, Gabriel Rodriguez Hernandez, Francisco Estebal Alcala Loaiza, Gadwin Vargas, Jean-Lou Treboux Dizzy's Club 7, 9pm \$20-45

**★Dave Stryker Quartet; Mark Whitfield** 

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

Hudson River Park 6:30 pm Seydurah Avecmoi The Jazz Gallery7:30, 9:30 pm \$25-35 Sasha Berliner • Greg Skaff, Ugonna Okegwo, Jonathan Barber; Or Bareket Trio

Mezzrow 7:30, 9, 10:30 pm, 12 am \$35 Lynette Washington Red Rooster Harlem 6:30 pm

 Scott Wollschleger Roulette 8 pm \$25 · Michael Veal's Armillary Sphere; Gil Schwartz

Shrine 8, 10 pm \*Marc Copland Quartet with Robin Verheyen, John Hebert, Anthony Pinciotti; Greg Murphy Trio with Joris Teepe, Steve Johns Smalls 7:30, 9, 10:30 pm, 12 am \$35

★Steve Turre Sextet with Nicholas Payton, Ron Blake, Christian Sands, Buster Williams, Lenny White Smoke 7, 9 pm \$25-55

• Blue Note Jazz Festival: Gino Vannelli

Sony Hall 8 pm \$65-85

• Eliza Bagg/Booker Stardrum The Stone at The New School 8:30 pm \$20 ★Terell Stafford Quintet with Tim Warfield, Bruce Barth, David Wong, Johnathan Blake Village Vanguard 8, 10 pm \$40

• Keiko Toda Judy - Piece of the Rainbow with Kiyoko Ogino, Fumika Imai, Yoko Suzuki Weill Recital Hall at Carnegie Hall 8 pm \$80-90

#### Friday, June 28

 Denton Darien 449 La Scat in Harlem 8 pm

• Johnny O'Neal Trio; Bobby Harden with Off Da Hook

Arthur's Tavern 7, 10 pm Bar Bayeux 8, 9:30 pm

Anwar Marshall Group with Khemist

Robin Verheyen

Bar LunÀtico 9, 10:30 pm \$10

 Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary; Mamie Minch; Living Language with Nikhil P. Barbès 5:30, 8, 10 pm \$20 Yerawadekar

• Bill Saxton Harlem All-Stars Bill's Place 7,9 pm \$30

**★Birdland Big Band; Ravi Coltrane Quartet** 

Birdland 5:30, 8:30, 10:30 pm \$25-40

Birdland Theater 7, 9:30 pm \$25-35 Carole Bufford • Chief Adjuah Christian Scott Blue Note 8, 10:30 pm \$30-45

**★Godwin Louis** Bronx River Art Center 7:30 pm • Blue Note Jazz Festival: Os Mutantes Brooklyn Bowl 8 pm \$30-40

· Wayne Tucker Quintet; John Lang Quartet

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

· Charlie Sepulveda and The Turnaround with Natalia Mercado, Emmanuel Rodolfo Rivera-Gambaro, Gabriel Rodriguez Hernandez, Francisco Estebal Alcala Loaiza, Gadwin Vargas, Jean-Lou Treboux Dizzy's Club 7, 9pm \$20-45

★Rick Germanson Trio; JC Hopkins Biggish Band
The Django 7:30, 9, 10:30 pm, 12 am \$25

**★**Concert for Albert "Tootie" Heath with Antonio Hart & The Queens Flushing Town Hall 7 pm \$48 Jazz Orchestra ★Nasheet Waits The Jazz Gallery 7:30, 9:30 pm \$35-45

· Bill Mays Trio; Jesse Green Trio

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

 Art Baden Minton's 7, 9 pm \$25 · Jazz Jam with Patience Higgins Patrick's Place 8 pm

 Leo Chang with Alex Zhang Hungtai, Che Chen, Tashi Dorji Roulette 8 pm \$25

**★**Joe Block Quartet with Harish Raghavan, Michael Ode; John Fedchock Quartet Celebrates J.J. Johnson with Allen Farnham, Ugonna Okegwo, Tim Horner; Round About Midnight Jam with Smalls 6, 7:30, 9, 10:30 pm, 12 am \$40

★Steve Turre Sextet with Nicholas Payton, Ron Blake, Christian Sands, Buster Williams, Lenny White Smoke 7, 9, 10:30 pm \$25-55

• Blue Note Jazz Festival: Bombino with Etran De L'Aïr Sony Hall 7 pm \$30-55

• Eliza Bagg/Chris Pattishall The Stone at The New School 8:30 pm \$20

★Terell Stafford Quintet with Tim Warfield, Bruce Barth, David Wong, Johnathan Blake Village Vanguard 8, 10 pm \$40

#### Saturday, June 29

 Denton Darien 449 La Scat in Harlem 8 pm

• KJ Denhert & The NY Unit Arthur's Tavern 10 pm

• Joel Harrison with Jonathan Goldberger, Stephan Crump, Mike Kuhl Bar Bayeux 8, 9:30 pm

• Álvaro Benavides Group Bar LunÀtico 9, 10:30 pm \$10

• Pangari and the Socialites with Alec Spiegelman, Kyle Nasser, Maria Eisien, Jackie Coleman, Adam Dotson, Dany Fox, Rob Ritchie, Adam Minkoff, Ari Folman-Cohen, Nick Anderson

• Bill Saxton Harlem All-Stars

Bill's Place 7,9 pm \$30

Barbès 10 pm \$20

**★**Gabrielle Stravelli Trio; Ravi Coltrane Quartet

Birdland 5:30, 8:30, 10:30 pm \$30-40 Birdland Theater 7, 9:30 pm \$25-35

 Carole Bufford • Brass Queens; Chief Adjuah Christian Scott

Blue Note 1:30, 8, 10:30 pm \$25-45

**★Jon Thomas and Firm Roots** Bronx River Art Center 7:30 pm

• Meg Okura Cabrini Shrine 6:30 pm • Dave Gibson Quartet; Jinjoo Yoo Quartet

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

· Charlie Sepulveda and The Turnaround with Natalia Mercado, Emmanuel Rodolfo Rivera-Gambaro, Gabriel Rodriguez Hernandez, Francisco Estebal Alcala Loaiza, Gadwin Vargas, Jean-Lou Treboux

Dizzy's Club 7, 9pm \$20-45

• Rale Micic Quartet; Richard Cortez Band

The Django 7:30, 9, 10:30 pm, 12 am \$25 **★Nasheet Waits** The Jazz Gallery 7:30, 9:30 pm \$35-45

Bill Mays Trio; Willerm Delisfort Trio

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

\*David Torn/Scott Amendola; Gregg Belisle-Chi Nublu 151 7 pm \$22.66

• Steven Blane Silvana 8 pm

★Akiko Tsuruga Quartet with Myron Walden, Charlie Sigler, Byron Landham; John Fedchock Quartet Celebrates J.J. Johnson with Allen Farnham, Ugonna Okegwo, Tim Horner; Round About Midnight Jam with Gregg Glassman / Stacy Dillard Smalls 6, 7:30, 9, 10:30 pm, 12 am \$40

★Steve Turre Sextet with Nicholas Payton, Ron Blake,

Christian Sands, Buster Williams, Lenny White Smoke 7, 9, 10:30 pm \$25-55

• Eliza Bagg/Rohan Chander aka Bakudi Scream

The Stone at The New School 8:30 pm \$20 ⋆Terell Stafford Quintet with Tim Warfield, Bruce Barth, David Wong, Johnathan Blake Village Vanguard 8, 10 pm \$40

★Andrew Drury Tentet with Jason Kao Hwang, Stephanie Griffin, Thomas Heberer, JD Parran, Briggan Krauss, Frank Lacy, Alexis Marcelo, Christopher Hoffman, Ken Filiano; Terry Jenoure with Joe Fonda, Reggie Nicholson Zürcher Gallery 8 pm \$20

#### Sunday, June 30

• Dariada David Jazz Brunch; Jazz Jam

450 La Scat in Harlem 1, 4 pm

• Harish Raghavan Quartet Bar LunAtico 9, 10:30 pm \$10

• Kenny Warren's Sweet World with Nathan Ellman-Bell, Christopher Hoffman Barbès 8 pm \$20

• Junko Yagami Duo; Yardbird Big Band with David DeJesus Birdland 5:30, 8:30, 10:30 pm \$30-40

 Carole Bufford Birdland Theater 7, 9:30 pm \$25-35 • World Famous Harlem Gospel Choir; Chief Adjuah Christian Scott Blue Note 1:30, 8, 10:30 pm \$30-45

★Ned Goold Trio Cellar Dog 7, 8:30 pm \$5

**★**David Chamberlain's Band of Bones

Christ and St. Stephen's Church 3 pm \$25 **★**Rodney Whitaker

Dizzy's Club 5, 7:30 pm \$20-40

• T.K. Blue Quartet; Michael Kanan Trio

The Django 7:30, 9, 10:30 pm, 12 am \$25 **★**Welf Dorr, Robert Boston, Dmitry Ishenko, Yuko Togami

The Keep 9 pm

· Susan Tobocman Quartet with Tyler Henderson, Caleb Tobocman, Phil Stewart; Jamile Polite Jam Session

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

 Kirk Bailey Minton's 7, 9 pm \$25 • Nate Lucas All-Stars; Sing Harlem Gospel Brunch

Red Rooster Harlem 10 am

**★Gregory "Organ Monk" Lewis** Saint Peter's Church 5 pm • Duane Eubanks Quintet; Charles Owens Quartet with John D'Earth, Peter Sparr, Karl Tietze; Round About Midnight Jam with Aaron Johnson Smalls 6, 7:30, 9, 10:30 pm, 12 am \$35

★Steve Turre Sextet with Nicholas Payton, Ron Blake, Christian Sands, Buster Williams, Lenny White

Smoke 7, 9 pm \$25-55

**★Doyeon Kim, Sarah Bernstein, Gwen Laster, Melanie Dyer,** Tessa Brinckman, Sarah Hughes, Mara Rosenbloom, Andrew Drury + Tricycle Soup & Sound 7 pm ★Terell Stafford Quintet with Tim Warfield, Bruce Barth, David Wong,

Johnathan Blake Village Vanguard 8, 10 pm \$40

### 100 MILES OUT

#### **CONNECTICUT**

Butler-McCook House (Hartford, CT)

ctlandmarks.org/properties/butler-mccook-house-garden 6/13 (6 pm) Jen Allen Quintet with Jonathan Barber, Leala Cyr, Matt Dwonszyk, Dan Liparini

6/21 (7 pm) Ed Fast and Conga Bop with Sammy Figueroa, Steve Davis, Jorge Fuentes Viera, Pedro Gonzalez, Joshua Bruneau, Nathan Edwards, Matt Dwonszyk, Gianni Gardner, Dina De Marco

Firehouse 12 (New Haven, CT) firehouse 12.com 6/7 (8:30/10 pm) Will Bernard's Pond Life with Chris Lightcap, Ches Smith

Owl Shop (New Haven, CT) owlshopcigars.com 6/5, 6/12, 6/19, 6/26 (9 pm) Kevin Saint James Band

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

6/7 (7/9 pm) Matt Wilson & Permission Slip 6/16 (11 am) Don Braden Quartet

6/28 (7/9 pm) Warren Chiasson Quartet with Gerry Beaudoin

Ridgefield Playhouse (Ridgefield, CT) ridgefieldplayhouse.org

6/1 (8 pm) esperanza spalding 6/13 (8 pm) Chris Botti

6/30 (7 pm) Brubeck Brothers Quartet

Round Hill Community House (Greenwich, CT) backcountryjazz.org 6/6 (6:30 pm) Bennie Wallace; Godwin Louis; Simon Moullier; Donald Vega, Yasushi Nakamura, Herlin Riley; Ekep Nkwelle

Side Door (Old Lyme, CT) thesidedoorjazz.com

6/1 (8:30 pm) Sheryl Bailey Trio 6/7, 6/8 (8:30 pm) Peter Bernstein Quartet 6/14 (8:30 pm) Matt Dwonszyk Quintet

6/15 (8:30 pm) Greg Skaff Trio

6/21 (8:30 pm) Benito Gonzalez Trio with Buster Williams, Lenny White 6/22 (8:30 pm) Jerry Bergonzi Quintet

#### **NEW JERSEY**

Bethany Baptist Church (Newark, NJ) njpac.org

6/1 (6 pm) Matthew Whitake

Brothers Smokehouse (Ramsey, NJ) brotherssmokehousenj.com

6/7 (7:30/9:15 pm) T.K.Blue

6/14 (7:30/9:15 pm) James Austin Trio 6/21 (7:30/9:15 pm) Greg Murphy Trio

6/28 (7:30/9:15 pm) Bryan Beninghove Band

Clement's Place (Newark, NJ) njpac.org

6/20 (7:30 pm) Jazz Jam with James Austin, Jr

6/24 (6 pm) John Lee with Tommy Campbell, Alex Collins, Freddie Hendrix

6/25 (6 pm) MPACK Music with Clarence Conover, Patricia Walton, Glenn Merrit, John Dubois, Kim Smith

6/26 (6 pm) Blues People with Clarence Conover, Patricia Walton, Glenn Merrit, John Dubois, Kim Smith

6/28 (6 pm) Lynette Sheard Experience 6/30 (6 pm) Lance Bryant and Shout!

Elmwood United Church (East Orange, NJ) atthewood.org 6/22 (3 pm) Leonieke Scheuble Generations of Jazz with Bill Crow, Nick Scheuble

Exchange Place (Jersey City, NJ) riverviewjazz.org 6/1 Jersey City Jazz Festival: (12 pm) Riverview Jazz All-Stars with Lezlie Harrison; (2 pm) Lance Bryant & Shout!; (4 pm) Paris Monster; (6 pm) Nation Beat; (8 pm) Mambo Legends Orchestra

6/2 Jersey City Jazz Festival: (12 pm) Yvonnick Prené Quintet; (2 pm) Honk Family Band; (4 pm) Cyro Baptista's Chama; (6 pm) LA EXCELENCIA

Ford's Gin Row Stage (Jersey City, NJ) riverviewjazz.org

6/1 Jersey City Jazz Festival: (1 pm) Champian Fulton Trio; (3 pm) Orrin Evans Trio; (5 pm) Trio HGH with John Hébert, George Garzone, Billy Hart; (7 pm) David Kikoski Trio with Billy Hart, Joe Martin

6/2 Jersey City Jazz Festival: (1 pm) Curtis Brothers with Craig Handy; (3 pm) George Coleman Organ Quartet with George Coleman Jr., Brian Charette, Peter Bernstein; (5 pm) Brianna Thomas Band

Hyatt House (Jersey City, NJ) riverviewjazz.org 6/2 Jersey City Jazz Festival: (11 am) Kate Curran/Ron Affif

Hyatt House Rooftop (Jersey City, NJ) riverviewjazz.org 6/1 Jersey City Jazz Festival: (10 pm) Moses Patrou Organ Trio

Hyatt House Terrace Level (Jersey City, NJ) riverviewjazz.org 6/1 Jersey City Jazz Festival: (9 pm) Tyreek McDole Jam Session

Jersey City Pier Stage (Jersey City, NJ) *riverviewjazz.org* 6/1 Jersey City Jazz Festival: (1:30 pm) United Children's Music Project; (3 pm) Rachel Therrien Latin Jazz Project; (5:30 pm) Winard Harper & Jeli Posse

6/2 Jersey City Jazz Festival: (12:30 pm) NJCU Jazz Combo; (1:30 pm) Alon Nechushtan Quartet; (4:30 pm) Juanga Lakunza Quintet with Kazemde George, Oscar Pérez, John Benitez, EJ Strickland

Metuchen Public Library (Metuchen, NJ) tavernongeorge.com 6/9 (2 pm) Larry Fuller, Lorin Cohen, Carmen Intorre J

Moore's Lounge (Jersey City, NJ) *riverviewjazz.org* 6/2 Jersey City Jazz Festival: (9 pm) After Party with Winard Harper

Mt. Zion AME Church (Millburn, NJ)

african-methodist-churches.cmac.ws/mt-zion-a-m-e-church/1594 6/23 (11:30 am) John Lee, Alan Collins, Karl Latham, Lynete Sheard

New Jersey Performing Arts Center @Prudential Hall (Newark, NJ) njpac.org

6/23 (7 pm) Samara Joy

Rutherfurd Hall (Allamuchy, NJ) rutherfurdhall.org

6/2 (2 pm) Bill Mays Trio

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

6/2 (1 pm) Phensic

6/7 (6:30 pm) Rafiki Jazz with Joy Topping Mann, Norman Mann, Gene Ghee

6/9 (1 pm) Lynette Sheard Experience 6/14 (6:30 pm) Dave Stryker/Jared Gold

6/16 (1 pm) Kahlil Kwame Bell

6/23 (1 pm) Ty Stephens and SoulJaazz

6/30 (1 pm) Dre Barnes Quartet

Tavern on George (New Brunswick, NJ) tavernongeorge.com 6/4 (7/8:30 pm) Sid Suppiah Quartet

6/6 (7/8:45 pm) Pat Bianchi Trio

6/11 (7/8:30 pm) Peter Rushing Quartet

6/13 (7/8:45 pm) Gabriel Bar-Cohen Quartet

6/18 (7/8:30 pm) Donald Solomon Quartet

6/20 (7/8:45 pm) Bryan Beninghove Quartet 6/25 (7/8:30 pm) Frankie Midnight Quartet

6/27 (7/8:45 pm) Skyler Nolan Veracity Quartet William Morrow Beach (Somers Point, NJ) southjerseyjazz.org

6/7 (7 pm) Andrew Neu Big Band

#### **NEW YORK**

Beanrunner Café (Peekskill, NY) beanrunnercafe.com

6/1 (6 pm) Eric Person Quartet

6/8 (6 pm) The Dulcetones

6/15 (6 pm) Triloka

6/22 (6 pm) Gerry Malkin Sextet

6/28 (7 pm) Jeremy Baum HB3 Organ Trio

6/29 (6 pm) John Basile Trio

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

6/22 (8 pm) Jamaaladeen Tacuma/James Brandon Lewis

The Falcon (Marlboro, NY) liveatthefalcon.com

6/1 (7:30 pm) Jesse Harris

6/2 (7:30 pm) Kristina Koller

6/7 (7:30 pm) Chrissi Poland with Stu Mindeman, James Genus, Josh Dion

6/9 (7:30 pm) Kevin Hays, Alexander Claffy, Eric Harland

6/16 (7:30 pm) Ricky Ford Quartet 6/20 (7:30 pm) Jonathan Scales Fourchestra

6/22 (2/7:30 pm) Ed Palermo Big Band

6/28 (7:30 pm) Chris Bergson Band with Alexis P. Suter, Dave Keyes

6/29 (7:30 pm) Paa Kow

6/30 (7:30 pm) Analog Jazz Orchestra with Joe Lovano

Isaan Thai Star Restaurant (Hudson, NY) isaanthaistar.com 6/2, 6/9, 6/16, 6/23, 6/30 (6 pm) Armen Donelian

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

6/6 (7/8:30 pm) Jon Doty/Tom Kohl Quartet with Matt Garrison, Bob Gingery 6/13, 6/20, 6/27 (7/8:30 pm) Organ Groove with Dave Kain, Paul Connors, Jon Doty

6/15 (7/8:45 pm) Bianca Mancinelli with Clifford Carter, Jeff Barrone, Chris Conte, Sammy Wags

Jazz Forum Arts (Tarrytown, NY) jazzforumarts.org

6/1 (7/9:30 pm) Paquito D'Rivera Quintet

6/2 (4/6/8 pm) Guilherme Monteiro Quartet; Jam with David Janeway Trio 6/7, 6/8 (7/9:30 pm) Joey Alexander Trio

6/9 (4/6 pm) Melissa Stylianou With Vitor Goncalves, Tal Yahalom 6/14, 6/15 (7/9:30 pm) Bill Charlap Trio with Peter Washington, Kenny Washington

6/16 (4/6 pm) Diego Figueiredo

6/21, 6/22 (7/9:30 pm) Houston Person Quartet

6/23 (4/6 pm) Eddie Monteiro Quartet

6/28, 6/29 (7/9:30 pm) John Pizzarelli Trio

6/30 (4/6 pm) Gabriel Espinosa Quintet

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

6/1 (7 pm) Harry Allen Quartet

6/4, 6/18 (6 pm) Summer SWAP Outdoor Concert 6/5 (1 pm) Young At Heart with Tom Manuel, Steve Salerno, Keenan Zach

6/6 (7 pm) Jazz Loft Big Band 6/12, 6/19, 6/26 (7 pm) Jam at The Loft with Keenan Zach

6/13, 6/14, 6/15 (7 pm) Viva Havana! Jazz Loft Big Band

6/19 (6 pm) Steve Salerno

6/20 (7 pm) Bad Little Big Band

6/27 (7 pm) Interplay Jazz Orchestra

6/28 (7 pm) Dave Brubeck Octet with Jon De Lucia, Jay Rattman, Becca Patterson, Andrew Hadro, Glenn Zaleski, Daniel Duke, Keith Balla, Brandon Lee

6/29 (7 pm) Havana Night with Tom Manuel's Latin Band

Karpeles Manuscript Museum (Gloversville, NY) karpeles.com

6/8 (7 pm) Adam Siegel, Michael Bisio

Lace Mill, The (Kingston, NY) facebook.com/TheLaceMill 6/30 (4 pm) Allen Shawn/Michael Bisio

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

6/22 (7/8:30 pm) John Menegon's SOUND EMBRACE with Jeff Lederer, Dave Lopato, Harvey Sorgen

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

6/1 (7 pm) Alan Broadbent Trio

6/7 (8 pm) Judi Marie Canterino Quartet with Conal Fowkes

6/8 (8 pm) Bill Mays Trio

6/9 (1 pm) David Budway with Ron Affif, Ben Perowsky, Cameron Brown 6/14 (7 pm) Secret Trio with Ara Dinkjian, Ismail Lumanovski, Tamer Pınarbaşı 6/15 (7 pm) Valery Ponomarev Quartet with Victor Jones, Todd Bashore,

Dmitri Kolesnik

6/21 (8 pm) Bobby Belfry/Lauren Mufson with David Budway, Jim Donica, Tony Jefferson

6/22 (8 pm) Tony Jefferson Quartet with Hiroshi Yamazaki, Nathan Peck, . Jeff Barone 6/28, 6/29 (7/9 pm) Hubert Laws Quartet with David Budway, Jeff Grubbs,

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

6/26 (7 pm) Ayodele Casel

Purpl (Hastings-on-Hudson, NY) purpl.org

James Johnson II

6/1 (4 pm) David Janeway with Eliot Zigmund, Earl Sauls

Seligmann Art Center (Chester, NY) kurtseligmanncenter.org 6/1 (3 pm) Hilary Brown-Istrefi, Teri Roiger, John Menegon, Lamy Istrefi

Shirt Factory (Kingston, NY) aplaceforjazz.org/venue/the-shirt-factory 6/23 (4 pm) CMS Improvisers Orchestra with Peter Apfelbaum, Ingrid Sertso, Joe Hertenstein

Uncle Cheef (Brewster, NY) unclecheef.com

6/1 (7:30 pm) Henry Hey

6/2 (12 pm) Tyler Blanton

6/6 (7:30 pm) GREASE PATROL

6/7 (7:30 pm) Moses Patrou 6/8 (7:30 pm) Jeremy Pelt

6/9 (12 pm) Chiara Izzi 6/13 (7:30 pm) Drew Angus

6/14 (7:30 pm) Ian Hendrickson-Smith

6/15 (7:30 pm) Wayne Henderson 6/20 (7:30 pm) Adam Falcon

6/22 (7:30 pm) Alex Claffy

6/28, 6/29 (7:30 pm) Jumaane Smith 6/30 (12 pm) Helio Alves

Westchester Collaborative Theater (Ossining, NY)

wctheater.org/music-in-the-box 6/8 (7:30 pm) Conigliaro Consort with Hiroshi Yamazaki 6/14 (7:30 pm) Sara Carbone with Frank Pisani, Jimmy Lento, Anne Carpenter, Tiffany Hébert

6/27 (7:30 pm) Low Lily with Flynn Cohen, Liz Simmons

6/29 (7:30 pm) Oren Neiman Quartet

Deer Head Inn (Delaware Water Gap, PA) deerheadinn.com 6/1 (7/8:30 pm) Zach Brock Quartet with Jim Ridl, Dean Johnson, Alon Benjamini

6/2 (5 pm) Bill Charlap

6/6, 6/13, 6/20, 6/27 (7 pm) Jazz Jam with Bill Washer 6/7 (7/8:30 pm) Melissa Stylianou Quartet with Gary Versace, Gary Wang,

Mark McLean 6/8 (7/8:30 pm) 3D Jazz Trio with Sherrie Maricle, Jackie Warren, Amy Shook 6/9 (5 pm) Jon Ballantyne/Bill Washer

6/14 (7/8:30 pm) Eric Mintel, Nelson Hill, Dave Antonow, Dave Mohn 6/15 (7/8:30 pm) Jon Gordon Quartet with Bill Mays, Marcos Varela, John Reilly 6/16 (5 pm) Bill Mays Trio with Dean Johnson, Ron Vincent 6/21 (7/8:30 pm) Co-Op Bop with Alan Gaumer, Nelson Hill, Tom Hamilton,

Craig Kastelnik, Tom Kozic, Tyler Dempsey 6/22 (7/8:30 pm) Paul Jost

6/30 (5 pm) Carolyn Leonhart

6/23 (5 pm) Nancy Reed, Skip Wilkins, Dan Wilkins

6/24 (7:30 pm) Water Gap Jazz Orchestra 6/28 (7/8:30 pm) Spencer Reed Band with Tony Marino, Tyler Dempsey 6/29 (7/8:30 pm) Giacomo Gates Trio with Ron Drotos, Evan Gregor

Evangelical Lutheran Church of the Atonement (Philadelphia, PA) firemuseumpresents.com

6/7 (8 pm) Catherine Sikora/David Menestres; Dan DeChellis/Toshi Makihara Maas Building (Philadelphia, PA) firemuseumpresents.com 6/30 (8 pm) Sam Newsome/Max Johnson: Kyle Press: Glazier/Ranaglia

The Perch (Philadelphia, PA) firemuseumpresents.com 6/13 (7:30 pm) Dave Burrell; Paul Giallorenzo Trio; Silvervest

The Rotunda (Philadelphia, PA) firemuseumpresents.com 6/16 (8 pm) Matchess with Haley Fohr, Lula Asplund; Manna Pourrezaei

Soloveev (Philadelphia, PA) firemuseumpresents.com

6/15 (8 pm) Thollem, ACVilla; Pureply

Studio 34 (Philadelphia, PA) firemuseumpresents.com

6/22 (8 pm) DeForrest Brown, Jr; HxH (Lester St. Louis/Chris Williams); Glitch Proverb

## CLUB DIRECTORY

- 449 La Scat in Harlem 449 Lenox Ave. Subway: 2, 3 to 135th Str.
- Aaron Davis Hall 133rd Str. and Convent Ave. (212-650-7100) Subway: 1 to 137th Str. /City College ccny.cuny.edu/theatre/aarondavis
- Andrew Freedman Home 1125 Grand Concourse (718-410-6735) Subway: 4, D to 167th Str. andrewfreedmanhome.org
- The Appel Room Broadway at 60th Str., 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle jazz.org
- Aron's Place 1372 Greene Ave. Subway: M to Knickerbocker Ave.
- Arthur's Tavern 57 Grove Str. (212-675-6879) Subway: 1 to Christopher Str. arthurstavernnyc.com
- Astoria Park 19th Str. And Ditmars Blvd., Queens Subway: N, W to Astoria Blvd. nycgovparks.org/parks/astoria-park
- Bar Bayeux 1066 Nostrand Ave. (347-533-7845) Subway: 2, 5 to Sterling Str. barbayeux.com
- Bar LunÀtico 486 Halsey Str. (917-495-9473) Subway: C to Kingston-Throop Ave. barlunatico.com
- Barbès 376 9th Str. at 6th Ave., Brooklyn (718-965-9177) Subway: F to 7th Ave. barbesbrooklyn.com
- Bill's Place 148 W. 133rd Str. btwn. Lenox and 7th Ave. (212-281-0777) Subway: 2, 3 to 125th Str. billsplaceharlem.com
- Birdland / Birdland Theater 315 W. 44th Str. btwn. 8th and 9th Ave. (212-581-3080) Subway: 7, A, C, E, F, N, Q, R, to 42nd Str. birdlandjazz.com
- Blue Note 131 W. 3rd Str. at 6th Ave. (212-475-8592) Subway: A, C, E, F, V Grand Str. Shuttle to W. 4th Str. bluenotejazz.com
- Brooklyn Bowl 61 Wythe Ave., Brooklyn (718-963-3369) Subway: L to Bedford Ave. brooklynbowl.com
- Bryant Park 5th and 6th Ave. btwn. 40th and 42nd Str. (212-768-4242) Subway: 4, 5, 6 to 42nd Str. bryantpark.org
- Cabrini Shrine 701 Fort Washington Ave. Subway: A to 190th Str. jazzwahi.com
- Café Erzulie 894 Broadway, Brooklyn Subway: J, M, Z to Myrtle Ave. cafeerzulie.com
- Cellar Dog 75 Christopher Str. at 7th Ave. (212-675-6056) Subway: 1 to Christopher Str. /Sheridan Sq. cellardog.net
- Central Park Summerstage, Rumsey Playfield 72nd Str. and Fifth Ave. (212-360-2777) Subway: B, D to 72nd Str. summerstage.org
- Christ and St. Stephen's Church 120 W. 69th Str. Subway: 1, 2, 3 to 72nd Str.
- Church of the Incarnation 209 Madison Ave. (212-689-6350) Subway: 4, 6 to 33rd Street churchoftheincarnation.org
- City Winery 25 11th Ave. (at 15th Str.) (646-751-6033) Subway: A, C, E, L to 14th Str. citywinery.com
- Dizzy's Club 33 W. 60th Str., 11th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle jazz.org
- The Django 2 Sixth Ave.
   (212-519-6600) Subway: A, C, E to Canal Str.; 1 to Franklin Str. thedjangonyc.com
- Downtown Music Gallery 13 Monroe Str. (212-473-0043) Subway: F to East Broadway downtownmusicgallery.com
- Drom 85 Ave. A (212-777-1157) Subway: F to Second Ave. dromnyc.com
- El Barrio Artspace 215 E. 99th Str. Subway: 6 to 96th Str. artspaceps109.org
- First Corinthian Baptist Church 1912 Adam Clayton Powell, Jr Blvd. (212-864-5976) Subway: 2, 3 to 115th Str. fcbcnyc.org
- Flushing Town Hall 137-35 Northern Blvd., Flushing (718-463-7700) Subway: 7 to Main Str. flushingtownhall.org

- Flute 205 W.54th Str.btwn. 7th and Broadway (212-265-5169) Subway: B, D, E to 7th Ave.
- Green-Wood Cemetery 500 25th Str., Brooklyn (718-768-7300) Subway: D, N, R, W to Prospect Ave. green-wood.com
- Hearst Plaza at Lincoln Center 66th Str. and Broadway (212-875-5108) Subway: 1 to 66th Str. lincolncenter.org
- Hudson River Park 555 12th Ave. at 44th Str. (212-627-2020) Subway: A, C, E, F, V to 42nd Str. -Port Authority hudsonriverpark.org
- Ibeam Brooklyn 168 7th Str. btwn. Second and Third Ave. Subway: F to 4th Ave. ibeambrooklyn.com
- InterContinental New York Barclay's Club 111 E. 48th Str. (212-755-5900) Subway: 6 to 51st Str. intercontinentalnybarclay.com/
- The Jazz Gallery 1158 Broadway, 5th fl (212-242-1063) Subway: N, Q, R, W to 28th Str.; F, M to 23rd Str. jazzgallery.org
- Jazz Museum in Harlem 58 W. 129th Str. btwn. Madison and Lenox Ave. (212-348-8300) Subway: 6 to 125th Str. jazzmuseuminharlem.org
- Jim Kempner Fine Art Gallery 501 W. 23rd Str. Subway: C, E to 23rd Str. jimkempnerfineart.com
- Joe's Pub 425 Lafayette Str. (212-539-8770) Subway: N, R to 8th Str. -NYU; 6 to Astor Pl. joespub.com
- The Keep 205 Cypress Ave., Queens (718-381-0400) Subway: L to Jefferson Str. thekeepny.com
- Local 802 322 W. 48th Str. btwn. Eighth and Ninth Ave. (212-245-4802) Subway: C to 50th Str. jazzfoundation.org
- Lowlands 543 Third Ave., Brooklyn (347-463-9458) Subway: R to Prospect Ave. *lowlandsbar.com*
- Marjorie S. Deane Little Theatre 10 W. 64th Str. (212-630-9600) Subway: 1 to 66th Str. ymcanyc.org
- Merkin Concert Hall 129 W. 67th Str. btwn. Broadway and Amsterdam (212-501-3330) Subway: 1 to 66th Str. -Lincoln Center kaufmanmusiccenter.org
- Mezzrow 163 W. 10th Str. (646-476-4346) Subway: 1 to Christopher Str. smallslive.com
- Minton's 206 W. 118th Str. btwn. Str. Nicholas Ave. and Adam Clayton Powell Jr. Blvd (212-243-2222) Subway: B, C to 116th Str. mintonsnyc.com
- mintonsnyc.com
   National Sawdust 80 N. 6th Str.
  (646-779-8455) Subway: L to Bedford Ave.
- nationalsawdust.org

  New School 66 W. 12th Str.
  (212-229-5600) Subway: F, V to 14th Str.
- Nublu 151 151 Ave C Subway: L to 1st Ave.

nublu.net

- Ornithology Jazz Club 6 Suydam Str., Brooklyn (917-231-4766) Subway: J, M, Z to Myrtle Ave. ornithologyjazzclub.com
- The Owl Music Parlor 497 Rogers Ave. (718-774-0042) Subway: Subway: 2 to to Sterling Str. theowl.nyc
- Pangea 178 Second Ave. (212-995-0900) Subway: L to First Ave. pangeanyc.com
- Patrick's Place 2835 Frederick Boulevard (212-491-7800) Subway: B, D to 155th Str. patricksplaceharlem.com
- Public Records 233 Butler Str.
   (347-529-4869) Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Ave.
   publicrecords.nyc
- The Record Shop 360 Van Brunt Str. (347-668-8285) Subway: Bus: B61to Van Brunt Str./King Str. 360recordshop.com
- Red Rooster Harlem 310 Malcolm X Blvd. (212-792-9001) Subway: 2, 3 to 125th Str. redroosterharlem.com
- Riverside Park 97th Str. Subway: A, C, B, D to 96th Str. riversideparkfund.org

- Rizzoli Bookstore 1133 Broadway (212-759-2424) Subway: R, W to 28th Str. rizzolibookstore.com
- Rockwood Music Hall Stage 1 196 Allen Str. (212-477-4155) Subway: F, V to Second Ave. rockwoodmusichall.com
- Rose Theater Broadway at 60th Str., 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle jazz.org
- Roulette 509 Atlantic Ave., Brooklyn (917-267-0363) Subway: 2, 3, 4, 5 to Atlantic Ave. roulette.org
- Saint Peter's Church 619 Lexington Ave. at 54th Str. (212-935-2200) Subway: 6 to 51st Str. saintpeters.org
- Scarlet Lounge 468 Amsterdam Ave. Subway: 1, 2 to 79th Str.; 1,2 to 86th Str. scarletloungenyc.com
- Scholes Street Studio 375 Lorimer Str. (718-964-8763) Subway: L to Lorimer Str.; G to Broadway scholesstreetstudio.com
- SEEDS 617 Vanderbilt Ave. Subway: 2, 3, 4 to Grand Army Plaza seedsbrooklyn.org
- ShapeShifter Lab 837 Union Str., Brooklyn (646-820-9452) Subway: D, N, R, W to Union Str.; B, Q to 7th Ave.; shapeshifterlabplus.org
- Shrine 2271 Adam Clayton Powell Blvd. btwn. 133rd & 134th Str. (212-690-7807) Subway: B, 2, 3 to 135th Str. shrinenyc.com
- Silvana 300 W. 116th Str. (646-692-4935) Subway: B, C, to 116th Str. silvana-nyc.com
- Sistas' Place 456 Nostrand Ave. at Jefferson Ave., Brooklyn (718-398-1766) Subway: A to Nostrand Ave. sistasplace.org
- Sisters 900 Fulton Str. (347-763-2537) Subway: C to Clinton-Washington Ave.s sistersbklyn.com
- Smalls 183 W 10th Str. at Seventh Ave. (212-252-5091) Subway: 1 to Christopher Str. smallslive.com
- Smoke 2751 Broadway btwn. 105th and 106th Str. (212-864-6662) Subway: 1 to 103rd Str. smokejazz.com
- Soapbox Gallery 636 Dean Str. Subway: 2, 3 to Bergen Str. soapboxgallery.org
   Sony Hall 235 W. 46th Str.
- Sony Hail 235 W. 46th Str. (212-997-5123) Subway: N, R, W to 49th Str. sonyhall.com
- Soup & Sound 292 Lefferts Ave. btwn. Nostrand and Rogers Ave. (917-828-4951) Subway: 2 to Sterling Str. soupandsound.org
- St. John's in the Village 218 W. 11th Str. (212-243-6192) Subway: 1 to Christopher Str. stjvny.org
- The Stone at The New School 55 West 13th Str. (212-229-5600) Subway: F, V to 14th Str. thestonenyc.com
- Symphony Space Leonard Nimoy Thalia 2537 Broadway at 95th Str. (212-864-5400) Subway: 1, 2, 3 to 96th Str. symphonyspace.org
- Threes Brewing 333 Douglass Str. (718-522-2110) Subway: R to Union Str. threesbrewing.com
- Town Hall 123 W. 43rd Str. (212-997-1003) Subway: 7, B, D, F, M to 42nd Str. -Bryant Park thetownhall.org
- Village Vanguard 178 Seventh Ave. South at 11th Str. (212-255-4037) Subway: 1, 2, 3 to 14th Str. villagevanguard.com
- Weill Recital Hall at Carnegie Hall 154 W. 57th Str. at Seventh Ave. (212-247-7800) Subway: N, R to 57th Str. carnegiehall.org
- Zinc Bar 82 W. 3rd Str. (212-477-8337) Subway: A, C, E, F, V, Grand Str. Shuttle to W. 4th Str. zincbar.com
- Zürcher Gallery 33 Bleecker Str. (212-777-0790) Subway: 6 to Bleeker Str.; B, D, F to Broadway-Lafayette galeriezurcher.com

JEAN-PHILIPPE ALLARD (Apr. 8, 1957 - May 18, 2024) The French record producer, born in Saint-Mandé, died at age 67. Allard began with Polygram in 1987 and was appointed to Polydor in 1998. In 2007, he headed to Universal Music Publishing France and in 2014 he restarted the Impulse! label. During his career he produced albums for a long list of major artists including Charlie Haden, Randy Weston, Abbey Lincoln, John McLaughlin, Hank Jones, Helen Merrill, Kenny Barron, Shirley Horn, Johnny Griffin, Aldo Romano, Ran Blake, Jacky Terrasson, Lee Konitz, Steve Lacy and Roswell Rudd, plus many others.

NÉSTOR ASTARITA (Sep. 21, 1938 - May 14, 2024) The Argentine drummer, who as a child drummed with his mother's knitting needles, died in Buenos Aires at age 85. In the late '50s he worked with the Georgians Jazz Band, later founded the free jazz group Cuarte Buenos Aires and worked with the Alfredo Remus Trio. Astarita jammed with the likes of Lionel Hampton, Dizzy Gillespie, Duke Ellington and Stan Getz. Other collaborators included Oscar Alemán, Enrico Rava, Massimo Urbani, Dino Saluzzi and Gato Barbieri

KEN BRADER (Jan. 21, 1954 - May 4, 2024) The trumpeter, who started playing at age four, died from cardiac arrest at age 70. Initial jobs were with the Tommy Dorsey and Glenn Miller Orchestras. He would become the principal trumpet player for the Philly Pops Orchestra for 20 years and worked with Derek Smith and His Smithsonians, as well as the Phil Woods Big Band for 30 years. He played with the bands of the *Tonight Show* and *The Mike Douglas Show* and led his Holiday Brass Big Band for four decades. As an educator he taught at Marywood University and Lafayette College.

MICHAEL CUSCUNA (Sep. 20, 1948 - Apr. 20, 2024) Born in Stamford, CT, the writer and record producer died at home in Stamford after a battle with cancer at age 75. He started collecting records at age 7, and by college knew that he wanted to produce records. He produced via radio and also wrote for Rolling Stone and DownBeat early in his career. Working for Arista-Freedom, Muse, Elektra and Novus, he then took charge of Blue Note Records' dormant back catalog and, in 1983, became co-founder of Mosaic Records. Cuscuna was instrumental in releasing unissued jazz treasures and out of print albums from a long list of jazz greats. The exhaustive and "Complete" limited edition Mosaic boxed sets he was responsible for included releases under such legendary jazz names as: Chu Berry, Tina Brooks, Don Byas, Sonny Clark, Chico Hamilton, Andrew Hill, Hank Mobley, Lennie Tristano and many others. He won Grammy Awards for producing sets of Nat King Cole and Billie Holiday, as well as for the liner notes to Miles Davis Quintet 1965-'68 (The Complete Columbia Studio Recordings).

CHRISTIAN ESCOUDÉ (Sep. 23, 1947 - May 13, 2024) The French Gypsy jazz guitarist of Romani descent, who played with a bebop influence and was active in keeping the music of Django Reinhardt alive, died at age 76. He was active since the late '60s, played in a trio with drummer Aldo Romano in the '70s and with pianist John Lewis' quartet in the '80s. Mid-career, the guitarist signed with Verve, in addition to his albums recorded for Musica, Red, Gitanes Jazz Productions, Frémeaux & Associés and Universal Music France. His high-profile credits include work with Steve Potts, Bill Evans, Charlie Haden, Mike Zwerin, Michel Portal, René Urtreger, Teddy Edwards and many others.

**JEAN-FRANÇOIS GEORGES** (1941 - May 11, 2024) The French saxophonist, who died at age 83, was also an aeronautical engineer and pilot. With a particular passion for Billie Holiday and Duke Ellington, he founded the Le Swing Limited Corporation big band in 1964 and also recorded with French organist Eddy Louiss.

**BILL HOLMAN** (May 21, 1927 - May 6, 2024) The NEA Jazz Master and West Coast jazz legend, who was a saxophonist, composer, arranger and clinician, died at 96. In an important

international career that spanned seven decades, Holman formed his first band in high school and headed various ensembles through the years. It was in big bands that Holman excelled, exhibiting a talent for innovative and often whimsical writing and arranging. He and/or his band were nominated for a Grammy Award seventeen times, winning three. He was consistently voted Best Arranger in Readers' and Critics' Polls, and in 2000, the Bill Holman Collection of scores and memorabilia was established at the Smithsonian Institution; another collection of scores is housed at the Los Angeles Jazz Institute. In addition to his eponymously titled 1954 leader debut for Capitol, Holman recorded for various labels through his career including HiFi, Coral, JVC, Koch, Hänssler Classic and Jazzed Media. And he was associated with a long list of major artists including Stan Kenton (many of Holman's first recording credits were with Kenton starting in the early '50s), Charlie Barnet, Shorty Rogers, Shelly Manne, Red Norvo, Maynard Ferguson, Ray Brown, Chet Baker, Bud Shank, Mel Lewis, Johnny Mandel, Ella Fitzgerald, Mark Murphy and Art Pepper. Composing/ arranging credits are a who's who of jazz; scratching the surface are luminaries such as European Jazz Ensemble, BBC Big Band, NDR Big Band, Cleveland Jazz Orchestra, Vanguard Jazz Orchestra, SWR Big Band, Empire Jazz Orchestra and Swiss Jazz Orchestra, as well as numerous high school and college jazz ensembles.

DESMOND "DESI" JONES (Feb. 21, 1959 - May 11, 2024) The Jamaican drummer died suddenly in Kingston at age 65 after being rushed to the hospital by a family member. He had been gigging the night before at the F&B Downtown club. A member of the Skool Band and a drummer for Chalice, Jones played with Sonny Bradshaw, Myrna Hague, Marcia Griffiths, Gem Myers and Mutabaruka, among others. Among his jazz/reggae credits, he appeared on several of pianist Monty Alexander's albums since the mid '90s.

PALLE DANIELSSON (Oct. 15, 1946 - May 18, 2024) The Stockholm, Sweden-born bassist, who was a revered giant of European jazz and beyond since the mid '60s, died at age 77. His interest in music began with his sister, who studied at the first music school in Stockholm. Danielsson applied for admission and began studies on the violin, later switching to double bass. He continued his studies at the Royal College of Music in Stockholm in 1962. In the '60s he toured Europe with trombonist Eje Thelin, drummer Billy Brooks and saxophonist Barney Wilen, an experience that defined for him a particular perspective on Sweden and informed his position as a jazz musician there. By the early '70s, he had already established himself professionally as a first-call player. Danielsson preferred working as a sideman than as a leader, working with everyone from veteran alto player Lee Konitz and tenor saxophonist Charles Lloyd, to the German free jazz trombonist Albert Mangelsdorff and world-musician Collin Walcott. He had a long association with vocalist Rita Marcotulli (from the mid '90s until 2015), as well as with pianist Bobo Stenson and saxophonist Joakim Milder. One of his most recent collaborations was with saxophonist Fredrik Nordström on Svensk Standard (2019). Danielsson, a stalwart ECM artist, was a member of Rena Rama, Oriental Wind and Reflexionen. He had decades worth of prime collaborations with the likes of Bengt Nordström, Bill Evans, Georg Riedel, Karin Krog, Steve Kuhn, Svend Asmussen, Jan Johansson, Baden-Baden Free Jazz Orchestra, Slide Hampton, Keith Jarrett, Rolf Kühn, Edward Vesala, Michel Petrucciani, Archie Shepp, Peter Erskine, Dino Saluzzi, John Taylor and Marilyn Crispell as well as many, many others.

JOHN PERETT (1944 - May 7, 2024) Born in Cambridge, MA, and raised in Southern California, Perett, who died at age 80, was a drummer, instructor and author of instructional material for drummers. He toured with Ray Charles and Donna Summer and had credits with Tony Rizzi, Ron Escheté, Mike Warren, Don Rader, Ray Anthony, Bill Holman, et al. He was also a member of Roger Neumann's Rather Large Band, Survival Kit and Tony Rizzi and His Five Guitars Plus Four.

JOHN PISANO (Feb. 6, 1931 - May 2, 2024) The guitarist, known for solid rhythm and melodic solo lines, died at 93 at home in Studio City, CA. Staten Island-born, his career, spanning seven decades, included a longtime friendship with fellow guitarist, Joe Pass. In 1952, Pisano auditioned for and got the gig with the Air Force Band. He would study music at Los Angeles City College, before, in 1958, recording two albums of guitar duets with Billy Bean: Makin' It and Take Your Pick. Pisano also had several co-led dates for Decca in the '50s and one in 1970 with Willie Ruff for A&M, until more in the mid '90s for Pablo, String Jazz, Mel Bay, Flamingo Jazz and other labels. His many credits include Chico Hamilton, Paul Horn, Tony Bennett, Peggy Lee, Herb Alpert, Howard Roberts, Lalo Schifrin, Bud Shank, Sergio Mendes, Pete Jolly, Walter Wanderley, Jimmy Scott, The Manhattan Transfer, Diane Schuur, Dianne Reeves, Michel Legrand, Frank Capp, Gato Barbieri and Diana Krall, among others.

**DAVID SANBORN** (Jul. 30, 1945 - May 12, 2024) The sixtime Grammy-winning saxophonist died in Tarrytown, NY, at age 78 from complications of prostate cancer. He grew up in Kirkwood, MI. A bout with polio at age 3 led to the saxophone as a therapeutic treatment. His childhood hero, Ray Charles' music director Hank Crawford, quickly became his primary influence. He performed at Woodstock with the Paul Butterfield Blues Band (four of his first five recordings were with Butterfield Blues Band) and would later garner a string of crossover hits in the '70s and '80s, setting the tone for "smooth jazz." His Straight to the Heart and Double Vision (with pianist Bob James) likewise set the tone for "contemporary jazz." He first became involved in jazz in the early '70s with Gil Evans and continued in the genre with the likes of The Manhattan Transfer, Ron Carter, Joe Beck, Mark Murphy, Brecker Brothers, George Benson, Mose Allison, Jaco Pastorius, Miles Davis, John Scofield, Earl Klugh, Dave Grusin, Tim Berne, Branford Marsalis, and others, to go along with his own or collaborative albums since the '70s on Warner Bros., Reprise, Elektra, Verve, Decca and Okeh. In the early '80s he was briefly a member of the Saturday Night Live band, and frequently guested with Paul Shaffer's band on Late Night with David Letterman. Sanborn co-hosted the syndicated, musical cross-genre TV show Night Music from 1988-90, on which he invited, interviewed and frequently played with guests from disparate backgrounds and generations, including his idol Crawford, as well as Kronos Quartet, Miles Davis, Willie Dixon, Youssou N'Dour, Curtis Mayfield, the Red Hot Chili Peppers, et al. As a cross-over artist himself, Sanborn had credits with everyone from Stevie Wonder to Todd Rundgren and many of his most iconic solos are outside of the jazz realm (e.g. David Bowie's 'Young Americans").

VINZ VONLANTHEN (Feb. 7, 1959 - May 15, 2024) The percussive, rock- and fusion-influenced Swiss guitarist died in Geneva at age 65. He spent time in Brazil, then a year in Ghana, studying African percussion. Spending time in Central Europe, he would play with Bänz Oester and Gilbert Paeffgen in the Free Funk Trio Aventure Dupont. In Paris he sessioned with Steve Grossman, Oliver Johnson, Bobby Rangell and Étienne M'Bappé. He was also a member of Yves Massy's trio and the Box Room Orchestra and accompanied singer Jean Bart. In addition to his band Urban Safari, he played with Le Grand Frisson and Insub Meta Orchestra. In 2005 he released an album for solo guitar with [Oeil].

JAN PTASZYN WRÓBLEWSKI (Mar. 27, 1936 - May 7, 2024) The Polish saxophonist, bandleader and broadcaster, who was sometimes dubbed "Poland's Bird," died in Warsaw at age 88. He debuted in 1956 on baritone saxophone in pianist Krzysztof Komeda's band. He was a Polish representative at the Newport Jazz Festival in 1958 as a member of the International Youth Band. Wróblewski led many bands over the years and had albums since the early '60s on Polskie Nagrania Muza, Poljazz, GOWI, Jazz Forum and For Tune, and led the Studio Jazzowe Polskiego Radia and Grand Standard Orchestra. His many collaborations include Milan Svoboda, Piotr Wojtasik, Jarosław Śmietana, Adam Czerwiński and EABS.



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