

AUGUST 2024—ISSUE 268

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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THE NEW YORK CITY JAZZ RECORD



**STEVE
NELSON**

The Full On Nelson

JOEL
HARRISON

ERENA
TERAKUBO

GUILLERMO
GREGORIO

KENNY
DORHAM

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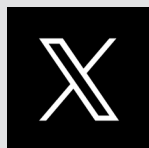
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IN CORRECTION (July 2024 issue)

The photo for the Dena DeRose Interview
(p. 6) was by Roberto Cifarelli. In the Boxed
Set review (p. 27), we incorrectly stated:
"the late Robert Crumb"; Crumb turns 81
this month. In the Album Reviews: in Two
Views of Steve Lacy's The Wire (p. 21),
Henry Kaiser was inadvertently credited as
playing guitar—he exclusively played
electric bass; in Duck Baker's Plays Monk
(p. 26), "Jackie-ing" was not named after
Jackie McLean, but rather for Monk's niece.

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AUGUST 2024 – ISSUE 268

NEW YORK@NIGHT

4

INTERVIEW: JOEL HARRISON

6

BY JEFF CEBULSKI

ARTIST FEATURE: ERENA TERAKUBO

7

BY SOPHIA VALERA HEINECKE

ON THE COVER: STEVE NELSON

8

BY RUSS MUSTO

ENCORE: GUILLERMO GREGORIO

10

BY ARIELLA STOK

LEST WE FORGET: KENNY DORHAM

10

BY KEN DRYDEN

LABEL SPOTLIGHT: WE JAZZ

11

BY KEN WAXMAN

VOXNEWS

11

BY SUZANNE LORGE

FESTIVAL REPORT

12

ALBUM REVIEWS

14

EVENT CALENDAR

28

CLUB DIRECTORY

34

IN MEMORIAM

35

BY MARILYN LESTER

Letter from the Editor

If the summer months thus far have shown what we can expect in the sweatiest month of the year, get ready for an uncomfortably hot, humid and sticky August! Our knee-jerk reaction is to suggest spending your time in a lot of indoor (read: A/C-equipped) venues via this month's features. You're welcome.

Veteran vibraphonist Steve Nelson (Cover) welcomes septuagenarian status this month with his annual birthday concert, which will be at Smalls. This issue marks the third time in the past year that a vibraphone player has graced our cover (Ethiopian legend Mulatu Astatke and nonagenarian Warren Smith being the others)—one sign that jazz is in the midst of a vibraphone renaissance, as these older masters have paved the way for a wealth of new, young, modern vibraphonists now on the scene, including Sasha Berliner, Patricia Brennan, Chien Chien Lu, Simon Moullier, Joel Ross and Yuhan Su.

August marks another significant birthday: the centennial of Kenny Dorham (Lest We Forget), one of the greatest undersung trumpeters in jazz history, who passed away in 1972 at age 48. In this issue, we look back at his astonishing and, fortunately, well-documented career as leader and sideman, in anticipation of the three-night all-star tribute to Dorham at Dizzy's Club centering on his Aug. 30 birthday. Conversely, Japan-born, NYC-resident alto saxophonist Erena Terakubo (Artist) has been in the habit of giving musicians their flowers ever since her auspicious 2010 debut album featuring Kenny Barron. She has since featured a long list of legendary figures on her six albums to date, including Ron Carter, Jimmy Cobb and Lenny White. Terakubo plays The Django this month.

And speaking of showing appreciation while they're here, we are fortunate that Argentine octogenarian clarinetist/alto saxophonist Guillermo Gregorio (Encore) has called NYC home for the last decade, after having lived in Buenos Aires, Vienna, L.A. and Chicago. Gregorio has two recent album releases and performs at Ibeam Brooklyn this month. And then there's guitarist and organizer Joel Harrison (Interview), who the guitar world cannot be thankful enough for. His Alternative Guitar Summit (AGS) has not only given a platform to guitarists spanning generations (from Pat Metheny to Nels Cline to Gilad Hekselman), but also gives close and upfront access for guitarists and guitar fans from around the world. Following AGS Summer Camp week in upstate N.Y., get ready for the annual AGS festival at Le Poisson Rouge.

So, get inside, enjoy the A/C, but don't forget that the outside offers an array of live (and for the most part free) show options, too, including at many of NYC's parks, from Jazzmobile Summerfest at Marcus Garvey Park and Grant's Tomb (Riverside Park), Charlie Parker Jazz Festival at Marcus Garvey and Tompkins Square Parks, Summerstage at Central Park, Piano in the Park series at Bryant Park and Jazz Foundation of America's sponsored events at various parks including Hudson River Park's Pier 84, as well as Columbus Park, Bushwick Inlet Park, etc. It'll be worth braving the elements; just remember to bring sunscreen, an umbrella and plenty of water! Keep hydrated, and see you out at the shows.

Onwards and outwards....

On The Cover: Steve Nelson (photo by Alan Nahigian)

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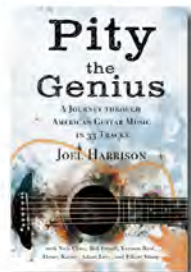


PRESENTS

ALT GUITAR SUMMIT

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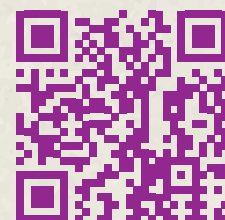
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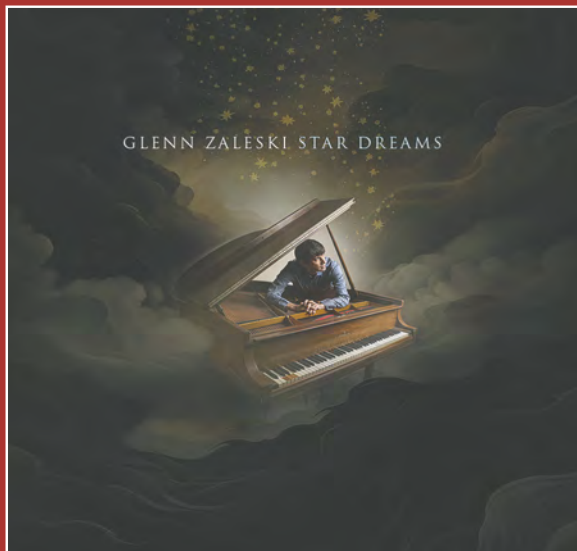
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Ekep Nkwelle



MICHAEL WOLFF MEMOIR

SSC 1726 / AVAILABLE 8/2/24

Memoir features Wolff in his trio with longtime collaborators bassist Ben Allison and drummer Allan Mednard, the 11-track collection is a deeply inspired compilation of new music and fresh interpretations of some of Wolff's favorite unreleased original compositions he decided to revisit.



GLENN ZALESKI STAR DREAMS

SSC 1744 / AVAILABLE 8/23/24

Presenting their third release on Sunnyside Records, *Star Dreams*, Zaleski, bassist Dezron Douglas, and drummer Willie Jones III present an ideal contemporary program that swings but also broadens the language and repertoire of the jazz piano trio.

Pianist Glenn Zaleski has quickly become one of the most important musicians of his generation and it's easy to see why.



Sunnyside

www.sunnysiderecords.com

What better way to celebrate the birthdays of our nation and jazz' founding father Louis Armstrong than a 4th of July concert in the backyard of his house (now the Louis Armstrong House Museum) in Corona, Queens? Keeping Pops' legacy live and well were trumpeter/vocalists **Bria Skonberg** and **Benny Benack III** backed by Alicyn Yaffee (guitar), Jon Thomas (piano), Mark Lewandowski (bass) and Darrian Douglas (drums). The sextet's hour and a half set included a baker's dozen of classic swingers. Both fine singers and instrumentalists with an affinity for early jazz styles, Skonberg and Benack formed a strong front line, topping each other with tasteful, well-executed solos, sometimes improvising at the same time in traditional overlapping New Orleans style; other times scatting or singing tricky vocalese, as they did on "In a Mellow Tone", or singing harmonized duets à la Armstrong and Ella Fitzgerald, as they did on "Cheek to Cheek". Skonberg proved herself a creditable disciple of Armstrong, both as singer and trumpeter, on "Do You Know What It Means to Miss New Orleans?". Benack was equally excellent on "I Can't Get Started", pausing when an explosion went off just after he'd sung the first two verses to remark "That's the first firework of the day, folks!" (it was about 2:30 p.m.), resuming by singing the first phrase of the song's bridge, never missing a beat. Two more disciples, Summer Camargo and Austin Ford, were (to their own surprise) called up on stage for the encore, a four-trumpet cutting contest that would've made Armstrong smile.

— Tom Greenland



Alicyn Yaffee, Bria Skonberg, Benny Benack III @LAHM

After appearing there many times as a sideman to top-shelf talent, pianist/composer **Kevin Hays** finally headlined six days at the place he calls "The Church" (aka the Village Vanguard). He opened the second night of the run (Jul. 3) alone at the piano, working at "All Things Are" (the title track from his 2021 album, an original based on the changes to Jerome Kern's "All the Things You Are"), his body barely moving, a slight grimace on his face, soon joined by Larry Grenadier (bass) and Billy Hart (drums). Another original, "Elegia", and Jule Styne's "Just in Time" also began as piano soliloquies, Hays remaining pensive and still. His static body language began to uncoil as the gig proceeded: neck swiveling, shoulders hunching and shimmying on "Song for Peace", then shrugging syncopations to "The Wait", heels pounding the pulse. His musical approach was largely abstract: through-composed yet teleological, rigorously coherent, devoid of licks or clichés—its artistic impact residing in intelligent design rather than theatrical delivery. Hart's highly intuitive, parsed-down accompaniment, on the other hand, was understated yet emphatic, on-point yet unpredictable, the perfect accomplice to Hays' myriad schemes. Grenadier, without fuss or fanfare, sinewed the musical muscles and bones. Three last numbers—Lennon & McCartney's "With a Little Help from My Friends", Hays' "Sweet Caroline" and "Unscrappulous" (based on Charlie Parker's "Scrapple from the Apple") moved the affective meter from abstract towards visceral, Hays' face now alit with a copious grin soon transferred to the audience.

(TG)

Multi-instrumentalist Kevin Murray curated a global reunion of path-finding improvisers at Brooklyn's The Record Shop (Jul. 8). **Aliya Ultan** (cello, violin) began with a solo set of three improvised compositions with a triumvirate of pedals, exploring the frontiers of spatial relationships for sound manipulation. She swayed the cello into and away from amp interference, implementing double bows to make something simultaneously visceral, orchestral, grunge and deeply emotional. The improvised centerpiece suite, by **Camila Nebbia** (tenor), Camilo Angeles (flute), Santiago Leibson (keyboard), Kenneth Jimenez (bass) and Murray (percussion), was a wash of telegram sounds, highlighted by Leibson's sparse phrases and sustained chords, a distant evocation of dial-up as if trying to find the best alignment to communicate with an audience stranded between dated and present technologies. Murray at times blasted on an odd assortment of metal in addition to a complete kit. His volume felt generative—like a high-rise imploding—the group's responses containing the orchestrated collapse. For the final set, **Balakrishnan Raghavan** (vocals) reclaimed the Carnatic tradition of Southern India, with Simone Baron (accordion) and Nebbia (tenor), delivering a poetic selection intermingled with versatile and expressive vocalizing. The text drew from Nina Simone's fervently anti-war *Emergency Ward!* (1972) and poetry by Refaat Alareer and Noor Hindi. Nebbia frequently utilized a saxophone muffler and employed pops and clicks that hit alongside the deep vibration of Raghavan's lowest octaves and Baron's pitchless fingering.

— Sophia Valera Heinecke



Camila Nebbia @The Record Shop

Dreamy yet corporeal, **Marianne Solivan** delivered an upbeat set on a Monday at Mezzrow (Jul. 7). "Tonight we are celebrating," she said with a smile, though what she didn't mention. The vocalist's set-opener was a swinging rendition of "Please Be Kind", with radiant accompaniment by pianist Brandon McCune. Noting her Puerto Rican heritage, she shared two ballads. "Palabras" (composed by Marta Valdes) silenced the room, as Solivan read the translations like poetry, the ensuing drama of the composition built up meticulously by McCune, Steve Wood (bass) and Jay Sawyer (drums). Following an exquisite rendition of "If You Could Love Me" (composed by pianist Norman Simmons, made famous by Carmen McRae) was "This Is New" (Ira Gershwin, Kurt Weill), featuring galloping chord progressions from McCune and the leader's velvety legato phrasing. Noticeably, this band liked a fade-out, with applause consistently flooding in before the last note fully resolved and dissipated into silence. Wood was afforded ample solo space in addition to several rich duets with the vocalist. A tinderbox of fraying percussion from the drummer built enough tension for Solivan to light up the space with "I Burn for You" (based on Mal Waldron's "Fire Waltz") that exposed her lyrical skill and upper register range, while lightly evoking Billie Holiday's nasal quality. There was an air of gratitude around the recent release of her fifth album, *Re-Entry* (Mighty Quinn)—turns out that's what we were celebrating. And the agency evoked in her well-rounded phrasing and set selection left the room feeling empowered for the week ahead.

(SVH)

Having released his first leader date in 1981, you might say that **Joe Fonda** has been at it for a very long time. And given that he's recorded and toured with some of the giants of the *avant garde*—Billy Bang, Wadada Leo Smith, Anthony Braxton—the young, hip crowd at Brooklyn's Bar Lunático presumably had no idea what to expect. When the band—Fonda (bass), Sam Bardfeld (violin), Kenny Wessel (guitar) and Rob Garcia (drums)—launched into some of the groovin'est otherworldly space funk you might ever hear, the audience noticeably received it just fine. "Hey man, I'm 69 years old. I grew up on Mahavishnu, funk, the Allman Brothers," the leader said, laughing. And, in fact, the set combined all those elements. His original "Brown Baggin' It" toggled dynamically between a free groove and heavy, fast swinging 12/8, with Bardfeld turning in an especially fiery solo. Fonda dedicated his beautiful ballad "Gone Too Soon" to former collaborator Thomas Chapin, the great alto saxophonist/flute player who helped build the downtown experimental scene before passing away at age 40 in 1998. Wessel's solo, with Bardfeld gently in the background, was simultaneously simple and dark, yet hopeful. On "Syndicate", the bassist set a jagged funk groove over backing guitar before the violinist's initial spiky lines morphed into long, melodic statements locked together with Wessel. It was a great night of music and the venue's proprietor, bassist Arthur Kell (also a former Chapin collaborator) made sure his patrons understood the respect these musicians have earned and continue to deserve.

— Keith Hoffman

Celebrating the release of his new recording, *Manifest Dream*, at the Blue Note (Jul. 8), trumpeter **Theo Croker** proved himself to be a genuine original—a revolutionary modernist master of hybridized jazz—before even touching his horn. Utilizing a "nothing fancy" analog electronics setup, he laid down a symphonic overture that expansively blended a vast array of samples of reverberating trumpet, Afro-Cuban percussion, vocal chants and the spoken words of Saul Williams, Malcolm X, Jill Scott and Bob Marley, underpinned by Miguel Russell's sprawling, hard-hitting drumming. The band—also with Idris Frederick (piano, keyboards) and Eric Wheeler (bass)—then launched into a medley of three of Croker's older songs, "4Knowledge", "To Be We" and "Hero Stomp". Speaking in his "NPR voice," he entertainingly introduced his colleague Kassa Overall's ballad "One Pillow", a soulful love song that he opened by reciting its lyric, before playing horn in narrative storytelling cadences, along with Frederick's beautiful romantic rhapsodic piano and Wheeler and Russell's slow easy grooves. The evening's special guest, Theophilus London, rapped potently on "Crystal Waterfalls", a funky Croker composition from the new album, and Sam Rivers' spiraling freebop composition "Cyclic Episode". The energized set concluded tranquilly, with Croker introducing the band to the wildly enthusiastic crowd over his "Amen Waters", then exiting the stage, leaving the band to finish.

— Russ Musto



Joe Fonda @Bar Lunático



Theo Croker @Blue Note

There's a new Harlem Renaissance afoot in small jazz eateries uptown. At Patrick's Place (on Frederick Douglass Blvd.), Patience Higgins, of St. Nick's Pub fame, holds court every Friday night. The Red Rooster (on Lenox Ave./ Malcolm X Blvd.) is swinging Sundays through Fridays. Minton's Playhouse (on 118th St.), where bebop was birthed, has returned. And a few steps on the other side of St. Nicholas Ave. is Room 623 (on 119th St.), managed and emceed by vocalist Marcus Goldhaber, which brings great music to those lucky enough to find the hidden speakeasy gem beneath the B2 Harlem Restaurant. Last month (Jul. 5) baritone saxophone master **Jason Marshall** brought his technical prowess and beautiful melody-based solo construction to the club, with Andrew Latona (guitar), Michael Topping (bass) and Eric Halvorson (drums). Marshall opened with his favorite tune, Paul Mitchell's "Hard Times", a big, soulful churchy romp played most famously by David "Fathead" Newman on his Ray Charles-produced album *Fathead*. Quincy Jones penned the blues-infused ballad "Fallen Feathers" after Charlie Parker's death; Marshall included it on his impressive *New Beginnings* (2022), and gave a particularly touching live performance, topped with a moving cadenza. The quartet cranked it up for a sizzling "I'll Remember April" (Johnston, Raye). Nothing sets a groove quite like a solo baritone intro (think of Mingus' "Moanin'", a piece Marshall routinely opens with for the Mingus Big Band): his earthy opening of Joe Henderson's clave stomp "Recorda Me" was particularly effective.

(KH)

A breezy night finish to a hot summer day (Jul. 10) brought a large crowd uptown to Grant's Tomb, the site of Jazzmobile's weekly Wednesday evening Summerfest shows, to hear **The Jimmy Heath Big Band with Antonio Hart**, filling the landmark's plaza. Speaking endearingly of his 30-year-long mentorship under the late NEA Jazz Master saxophonist, composer, arranger and educator, Hart said that although the man is sorely missed, his spirit lives on, not only in his own music, but also in that of his students, many of whom were in the band. Each member of the 16-man ensemble flawlessly played his part, giving Heath's urbane compositions and arrangements the rich orchestral sound for which they are known. With Hart directing the band and long-time Heath Brothers band member Jeb Patton (piano) out front in the rhythm section, driven by Mike Migliore (bass) and Jerome Jennings (drums), the horn players—Frank Greene, Freddie Hendrix, Scott Wendholt, Shawn Edmonds (trumpets); Mark Gross, Cleave Guyton, Jonathan Beshay, Sam Wilson, Frank Basile (saxes); and Jason Jackson, James Burton, Barry Cooper, Douglas Purviance (trombones)—always knew where they were and where they were headed. Highlights included Gross and Guyton's twin flutes on "Gemini", Hart's passionate alto on "Stars Fell on Alabama", and the horn sections' fiery round robin soloing on Heath original "Gingerbread Boy".

(RM)

WHAT'S NEWS

Music Masters Collective presents the **Alternative Guitar Summit Summer Camp** (co-produced by this month's Interview Feature, guitarist and AGS founder Joel Harrison) on Aug. 19-23 at Full Moon Resort on a 100-acre wilderness retreat in Big Indian, NY (120 miles northwest of NYC, just due west of Woodstock). Experience "the most unusual, forward-thinking, open-minded guitar camp on the planet" (as its website states) with master classes, workshops and jam sessions with the likes of Kurt Rosenwinkel, John Scofield, Nels Cline, Mike and Leni Stern, Wolfgang Muthspiel, Gilad Hekselman, Camila Meza, Rodney Jones and Harrison. To register and find out more info visit alternativeguitarsummitcamp.com.

The **Brooklyn Conservatory of Music (BKCM)** recently announced its 2024-25 Jazz Leaders Fellows, a program now in its fourth year and developed by the Jazz Leaders Fellowship Committee, which is led by vocalist Fay Victor (also a past Fellowship recipient). This year's two Fellows are each Brooklyn-born musicians: Haitian-American pianist, composer, vocalist, dancer, writer and arranger Goussy Célestin and guitarist, composer and producer Keyanna "Key" Hutchinson. The Fellowship program helps to provide resources to Black women and Black non-binary musicians to help further their craft and comes with an unrestricted \$12,500 award for their musical endeavors, in addition to free rehearsal space, performance and curatorial opportunities. Past Fellows include Melvis Santa, Charenée Wade, Lezlie Harrison, Marika Hughes, LaFrae Sci and Melanie Charles (curator of BKCM's Midsummer Nights Series). For more info visit bkcm.org/jlf.

The **Louis Armstrong House Museum (LAHM)** announced its 2024 Armstrong Now Artists-in-Residence: tap dancer-choreographer Lisa La Touche, saxophonists Immanuel Wilkins and Steven Salcedo, as well as the Soul Science Lab duo. Each will create a new work based on content drawn from the Armstrong Archives at the Museum, where they will also present a public performance at the end of their residency. (Past Artists-in-Residence include esperanza spalding and Amyra León.) Located in Corona, Queens, LAHM was home to Armstrong and his wife Lucille from the early '40s, when they first purchased the house, until his death in 1971. It is a cultural center of Kupferberg Center for the Arts at Queens College, CUNY and has become a National Historic Landmark and NYC landmark, housing the world's largest research archives for any jazz musician. For more info visit louisarmstronghouse.org.

A recent tribute portal has been set up in dedication to late soprano saxophone master **Steve Lacy**, who passed away 20 years ago, just shy of his 70th birthday. Mauro Stocco, a longtime Lacy fan who set up the non-profit website, says: "After having dedicated many years to collecting records, books and magazines about Steve, having met him several times and organized gigs for him in solo, trio, sextet and with Musica Elettronica Viva, I decided it was the time to create a simple, but heartfelt, tribute. Lacy was a genius of our time, a sort of Leonardo Da Vinci, capable of interacting with Dixieland, Monk, Ellington, free, Indian music, MEV, Giuseppe Chiari, dance, painting, sculpture, cinema, poetry, living theatre, philosophy, Tao, codifying the role of the modern soprano saxophone." Currently there are contributions and testimonials from many past collaborators, admirers and friends, including Alvin Curran, Gianni Mimmo, Zlatko Kaucić, Andrea Centazzo and others. To view testimonials, contribute memories and for more info visit stevelaymemorialscrapbook.org.

The long-running Canadian jazz, blues and gospel label **Justin Time Records**, which recently celebrated its 40th anniversary, has announced the departure of its founder Jim West. Its operations will reportedly be taken over by Netzwerk Music Group, which will help to continue the label's legacy. Justin Time's first two releases were the 1982 debut and 1983 sophomore follow-up by the now-legendary, soon-to-be nonagenarian Canadian pianist Oliver Jones; it has since put out many other albums by Jones as well by the country's two other most famed pianists, Oscar Peterson and Paul Bley. The label has also documented the likes of Ray Anderson, Billy Bang, Hamiet Bluiett, Dizzy Gillespie, Abdullah Ibrahim, Ingrid Jensen, Diana Krall, Raneé Lee, David Murray, Ed Thigpen, World Saxophone Quartet plus many others in its catalogue of nearly 500 titles. For more info visit justin-time.com.

Submit news to: ldgreene@nycjazzrecord.com



JOEL HARRISON

HERE'S THE ALTERNATIVE

BY JEFF CEBULSKI

Joel Harrison – guitarist, composer, writer, teacher, producer – is a very busy person. Founder of the Alternative Guitar Summit (AGS), Harrison gathers and organizes an array of guitarists in a one-of-a-kind summer camp, a guitar festival and interactive performances throughout the year. The 66-year-old performs, records, tours, writes books, creates podcasts and in general acts as a provocateur for all things guitar. A graduate of Bard College, he was appointed a Guggenheim Fellow in 2010 and proceeded to establish AGS, which is led by an advisory board that includes guitarists Pat Metheny and Nels Cline and features lesser-known musicians along with name artists such as Mike Stern, Bill Frisell, Kurt Rosenwinkel, Rodney Jones and Gilad Hekselman.

The New York City Jazz Record: What came first, the guitar camp or the summit?

Joel Harrison: The concert series started in 2011 at Cornelia Street Café (in Greenwich Village). One summer I was asked to program a festival there, and it was so enjoyable that I just couldn't stop. When the camp started, in 2016, I was producing from two to four concerts a year. We were occasionally doing workshops in the city, and I had always wanted to start a guitar camp. I just didn't know how to do it logistically. And then I met the person who runs the Music Masters Collective up in the Catskill region of New York State through a mutual friend. This facility was running music camps all summer. We got to talking and put it together. The first one had about 23 sign-ups. Intimate, pretty wonderful. But three or four years later, we had 115. It kept building, partly through the good sense of my business partner, Michael Densmore. The essential characteristic is to celebrate the great range of modern guitar music, free of genre and labels. It's all about this community of creative guitar players that I'm essentially throwing parties for.

TNYCJR: And you've had success getting significant guitar players to show up.

Harrison: It's been really exciting to be able to work with people who are heroes of mine – not just the well-known people but also some of the lesser-known people who are also phenomenal. Probably 70 or 80 guitarists have been involved since the beginning.

TNYCJR: Are there any in particular that have been regulars?

Harrison: Oh, yeah. In the beginning, for our concerts, we regularly had Ben Monder, Nels Cline, Steve Cardenas, Liberty Ellman, for instance. At the camp we started inviting Kurt Rosenwinkel four or five years ago. Gilad Hekselman has been a regular. And Bill Frisell a few times, Julian Lage a few times. Those are the better-known people. But I have to say that when I started this, it was a way to advocate for lesser-known players.

And a funny thing happened as I was going along, those lesser-known players got much better known. I'm not saying that their success had anything to do with me, but I was sort of celebrating these people a little before others were. I guess I need a new crop! It's been really interesting because you have first-time meetings between people who don't necessarily ever play together, don't even necessarily know each other, but create this in-the-moment dialog with the instrument. But commerce becomes part of this, whether I like it or not, trying to balance that as far as the camp goes and also the concert series. I can celebrate the little-known people all I want, but if I can't get people to come to the camp or to a concert, it's not going to work out.

TNYCJR: I suspect that part of the camp's appeal is that students see these established and upcoming guitarists operate and create together and form a community, right?

Harrison: That's exactly right. My business partner describes the experience of the camps as being allowed backstage, the curtains parted. You get to hang out with the creators, it's up close and personal. You're dining with these people, you're jamming with them at night. You're watching these amazing duets unfold between, let's say, Julian Lage and Marc Ribot or Steve Cardenas and Miles Okazaki. It's guitar paradise.

TNYCJR: The website mentions that people who don't play are still invited to show up.

Harrison: That doesn't happen very often, but there are guitar lovers who don't necessarily play or don't play much. And to me, this is the greatest guitar party in the world. Why not just come and see all the concerts and the jam sessions? I think it should be attractive to almost anybody who loves improvised guitar music. Or improvised music, period.

TNYCJR: And I would think that one of the appeals to the campers is human contact beyond what would normally be a rudimentary exercise of learning an instrument and then playing a tune. They get to understand that it's not just music on paper or not just playing notes, but it's an embodiment of sorts.

Harrison: I couldn't put it any better than you just did. Yes, that's the real message of the camp, not any technical exercise. It's about finding meaning, finding your own voice.

TNYCJR: When you think of some of the people that are appearing this year at camp and then at the summit, they obviously must enjoy it.

Harrison: Oh man, they all contribute so much, and they love doing it. You know, the camp goes by quite

quickly and people often come specifically because they have a passion for one particular artist.

Julian Lage is an extremely empathetic communicator. Camp enables people to come up to him during breaks or lunch or whatever and say, "Your music saved my life." Rodney Jones was sitting at the lunch table with one of our perennial campers, and they were talking about Kenny Burrell. The camper was saying how much he appreciated Burrell. Rodney said, "Want to talk to him?" So he called him up on the phone! I mean, that's pretty cool.

(CONTINUED ON PAGE 27)

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This project is supported in part by an award from the National Endowment for the Arts, the New York State Council on the Arts with the support of the Office of the Governor and the New York Legislature and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council and by the Howard Gilman Foundation.

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ERENA TERAKUBO

THE EXCHANGE BETWEEN NEW AND OLD

BY SOPHIA VALERA HEINECKE

Discovering our natural talents in a world with so much competing for our attention is difficult. Finding inspiration and accessing the tools to channel this talent is nothing short of a miracle. At best, this pursuit requires us to accept that we must remain students even when we become teachers. Although she discovered her abundant talent at only nine years old, this lesson has been behind the success of saxophonist Erena Terakubo (born in 1992 in Sapporo, Japan). Riding around in the back seat of her father's car as he played Miles Davis' *Kind of Blue* on repeat, she absorbed more than the album's revelatory solos (including Cannonball Adderley's), which she can still sing from memory. Quickly falling in love with the alto saxophone, she participated in jazz clinics with pianist Herbie Hancock and trumpeter Tiger Okoshi in Sapporo, and went on to receive a full scholarship to Boston's Berklee College of Music Summer Jazz Workshop. "I met the right people to guide my musical personality. The flow of collaboration is how I learn the most and the fastest," Terakubo notes.

After signing with the Japanese label King Records, she arrived in the recording studio fresh from high school. Her auspicious debut *North Bird* (2010)—with Kenny Barron (piano), Christian McBride (bass) and Lee Pearson (drums), plus guest Peter Bernstein (guitar)—reached #1 on the Japanese jazz charts and was awarded *Swing Journal's* Gold Disc Award. Almost 15 years later, bassist Ron Carter (who has played on two of Terakubo's six albums to date) recently recalled first meeting the young saxophonist, her thoughtful style and repertoire and spoke highly of "her respect for the history of music." Under an exclusive license from Four Quarters Entertainment, King presented her next album, *New York Attitude* (2011)—with Barron, Carter, Pearson and trumpeter Dominick Farinacci. It was the saxophonist's American debut album and in its wake she was chosen as one of just six Presidential Scholars from across the world to attend Berklee College of Music, which fortified her commitment to her craft. "I listened to Cannonball Adderley all the time, even when I was sleeping!"

Last month at The Django (where she regularly performs) in Lower Manhattan, worlds away from Sapporo and the prestigious campus of Berklee, Terakubo led a sextet. Their sound was big, yet nuanced, with a set that kicked off with mentor Vincent Herring's "Folklore", a tune she was first introduced to by the elder alto saxophonist. The specificities of the younger saxophonist's talent are easily identifiable to Herring: "The detail to which she absorbs, retains and manipulates information is exceptional. Studying and composing are deeply useful skills, but Erena has never neglected practice."

Her practice style is not one of ritual but immersion. "I practice so I can react quickly,"

Terakubo reveals. "It's about talking together like having a conversation, but if I don't practice, I can't deliver what I thought I would." Though she can play the flute and piano, Terakubo's magnetic pole is the alto saxophone. And in her hands, listeners are reminded that it is a hybrid invention, bringing a trumpet's impressive boom to a flute's emotional subtlety. Her bright, enunciated leading lines are commanding and conversational in performance. From her live set, her group played Jackie McLean's "Bird Lives", the opening track of her most recent album *Absolutely Live!* (her next album release is planned for 2025). She burned through a lengthy solo, versions of which have been transcribed by fans online. The album captures what she loves about New York: "The environment accepts our uniqueness. The exchange between new and old is very enlivening." Terakubo's prowess arrives in full force on another selection from the album, "Little Girl Power". "It's a little sarcastic," she says, "because I'm not trying to highlight identity. When I was writing that tune, someone jokingly suggested the title. It felt catchy." She adds that she wanted to write something with the energy of Eddie Harris' "Listen Here". It also suggests the playful flavor of Quincy Jones' "Soul Bossa Nova", and allows Terakubo to run headlong through her ideas with soaring fervor.

While her originals draw inspiration from the greats of Japan and New York, she feels they must reflect her personality and life experience too. Having guided her from the start of her journey, Herring (who Terakubo will join on his European tour this fall) is fond of what her process has produced to date. In 2015, he produced her *A Time for Love* (Cellar Live), which marked the end of her time at Berklee and subsequent move to NYC. The stand-out original "Golden Oolong Tea" has a layered complexity that Terakubo delivers with a light touch; the energy is unmatched, the notes moving like organza in a breeze.

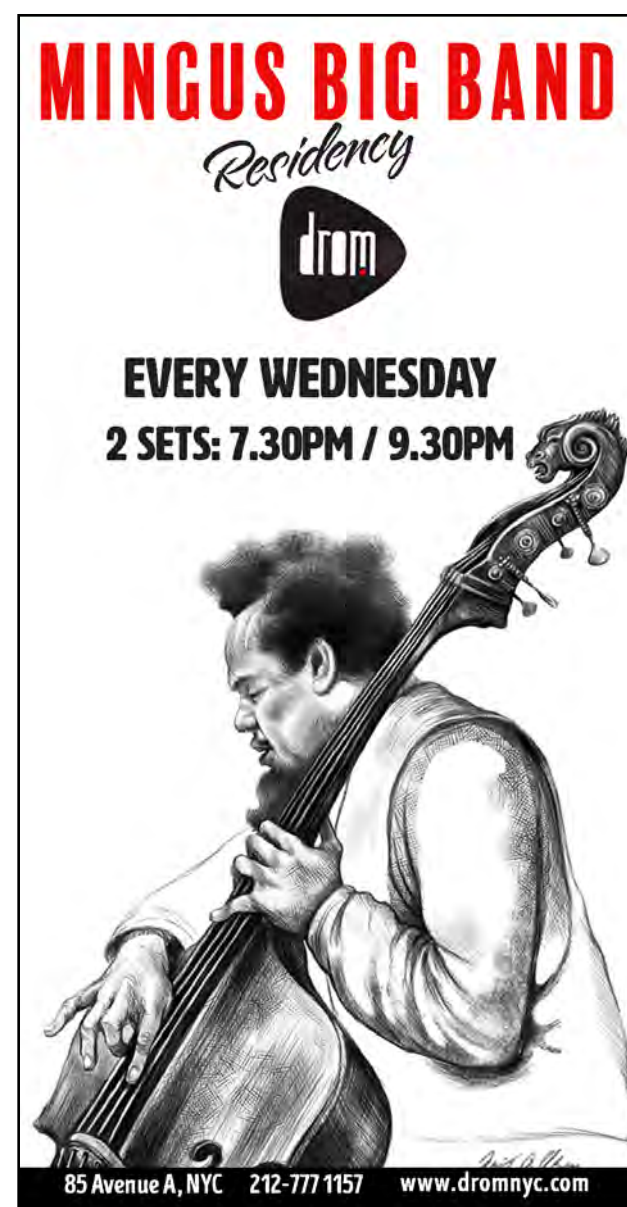
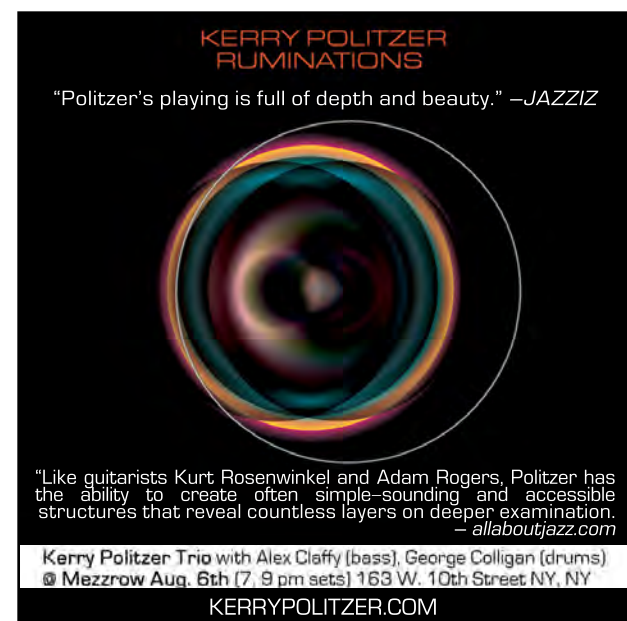
It was while she was earning her master's at the Manhattan School of Music when she began playing with trumpeter Jon Faddis' All-Star Big Band. "She hadn't had the experience of leading the section," Faddis recalls. "We did a lot of Count Basie, and I said you should listen to Marshall Royal, and she came back in a few days with the Marshall Royal style of lead playing ready to go." He asked her to play as part of an Ellington tribute, *Such Sweet Thunder*, at Columbia University's Miller Theatre in 2022, with a feature on the Ellington-Strayhorn composition "The Star-Crossed Lovers". "That ballad brought tears to my eyes. Her contribution was beautiful and very moving," he recalled. Faddis has since continued to have Terakubo regularly participate in his annual July birthday concerts at Dizzy's Club at Jazz at Lincoln Center and notes, "It's not just her ability to play the music of the

past; it's the ability she has to combine styles and add her own thing."

For more info visit jamrice.co.jp/erena. *Terakubo* is at The Django Aug. 17. See Calendar.

Recommended Listening:

- Erena Terakubo — *North Bird* (King, 2010)
- Erena Terakubo — *New York Attitude* (King, 2011)
- Erena Terakubo with Legends — *Burkina* (Eighty-Eights, 2013)
- Erena Terakubo — *A Time For Love* (Cellar Live, 2015)
- Erena Terakubo — *Little Girl Power* (King, 2017)
- Erena Terakubo — *Absolutely Live!* (King, 2019)



STEVE NELSON

The Full On Nelson

BY RUSS MUSTO

ALAN NAUGHTAN



Veteran vibraphonist Steve Nelson, who celebrates his 70th birthday this month, got into music in a very fateful kind of way. One day he was with one of his buddies, hanging out in his friend's basement, and there was a vibraphone there. Nelson recalls, "His father played vibes and it just so happened that this one time when we were down there, his dad came down and was playing 'Days of Wine and Roses'. I knew from that moment on that was what I wanted to do."

Nelson's friend's father happened to be none other than the legendary Milt Jackson-influenced Pittsburgh vibraphonist George Monroe, who would soon thereafter teach the youngster how to play the vibes. Nelson had an old player piano in his house, and Monroe would come over and the two would go through changes on the piano. "It was a very different way of learning," Nelson admits. "He'd just say, 'Take this finger, put it here, put this finger there; now press, that's the chord. Now move this finger over and switch.' And so I would practice that all night long. I learned pretty fast because I really fell in love with it." Monroe would also take Nelson around to see and hear the many musicians within the rich jazz scene of Pittsburgh, many of whom worked in the steel mills: "He took me around to catch the bad cats in Pittsburgh who people never heard of, tremendous players, but just never came to New York." Nelson wound up playing with many of these musicians, including one who would become a frequent collaborator, Pittsburgh-born Jerry Byrd, the guitarist who played extensively with such organists as Gene Ludwig, Don Patterson, Jack McDuff and would become pianist/vocalist Freddy Cole's longtime bandmate. Byrd called to recommend Nelson to the great Grant Green after Green's vibraphonist at that time reportedly had broken his leg and so needed a quick vibraphonist replacement to go out on the road with him.

Soon after his experience with Green, the next big step in Nelson's career came with his decision to enter the jazz program at Rutgers University. He says, "I was trying to find what to do with myself. At that time my brother was in New Jersey going to Rutgers, and he told me that they were starting a jazz program there, so it seemed like a good thing for me to do." It was there that he met professors in alto saxophonist/flute player James Spaulding, guitarist Ted Dunbar and pianist Kenny Barron. All three would hire the young vibraphonist for their bands, leading to his first recording opportunities: Spaulding's *Plays The Legacy of Duke Ellington* (Storyville, 1976), Dunbar's *Secundum Artem* (Xanadu, 1980) and Barron's *Golden Lotus* (Muse, 1980). Barron, who Nelson recently reunited with on the pianist's newly released recording, *Beyond This Place* (Artwork/[PIAS]), says, "I have known Steve since 1973, when I started teaching at Rutgers University and he was a student there. In all these years he still blows me away. He's an amazing vibraphonist and improviser (and) I'm happy to be working with him again."

While at Rutgers, Nelson's closer proximity to the burgeoning New York jazz scene quickly led to increased recognition of his prodigious talent. He began collaborating with many of the young lions of his generation including pianists Donald Brown, Mulgrew Miller and James Williams, bassist Curtis Lundy and alto saxophonist Bobby Watson. Watson, who originally met Nelson through Lundy, gigged with the vibraphonist up and down the East Coast. He recalls Nelson as also being one of his original musical partners upon the altoist's arrival to New York: "I learned so much from him musically, about phrasing and how to build a solo. He's on my *Jewel* (Amigo-Evidence, 1983) album from back in those days with both Mulgrew and Curtis." The vibraphonist was also one of the first musicians Lundy met in New York and the bassist's debut album *Just Be Yourself* (New Note, 1987)—with Nelson, Watson, pianist Hank Jones, drummer Kenny Washington and the bassist's vocalist sister Carmen Lundy—is actually named after the vibraphonist's composition. As with Watson, the bassist is also very complimentary of friend and musical collaborator Nelson: "Steve is one of the most thoughtful and prolific musicians of our time. He's a consummate professional who is able to adapt to any musical situation."

Nelson was quite busy during the '80s, particularly his associations with saxophonist David "Fathead" Newman and pianist Mulgrew Miller. He fondly remarks, "I have to say I was pretty blessed. I was working quite a bit. I don't even remember how I got the gig with Fathead, but I did his record *Heads Up* (Atlantic, 1986) and toured all over with him." The band at that time included Kirk Lightsey (piano), David Williams (bass) and Eddie Gladden (drums), and following *Heads Up*, after frequently performing at the Village Vanguard, the group recorded *Fire! Live at the Village Vanguard* (Atlantic, 1988). Nelson would then join Dave Holland for an extended period of time, after he was recommended to the bassist by old friend and collaborator, drummer Tony Reedus. The vibraphonist played with Reedus in Miller's Wingspan group and, as Nelson remembers, "I recorded on Tony's *Incognito* (Enja 1989) album with Dave, Geoff Keezer and Gary Thomas and that's when I first met Dave."

Playing with Holland pointed Nelson, as well as Holland, in a completely new direction. Up to that point, the bassist's bands were working without a chordal instrument (with the exception of briefly utilizing guitarist Kevin Eubanks). Nelson says, "I think he was hearing another chordal instrument, but something different. So, we got to sit there and talk. That's one of the things that helped me being in that band, because you were actually expected to contribute something as a composer. I had already been writing a little bit, but I didn't really have much for that instrumentation, so I had to write some new stuff. It was an amazing experience; pretty much nonstop traveling."

When the Holland tour ended, Nelson was busy

as ever again back in the States, playing and recording regularly with his peers, as well as a new batch of emerging musicians. He additionally made guest appearances on albums by older masters such as Johnny Griffin (*The Cat*) and Jackie McLean (*Rhythm of the Earth*), continued his work with Holland over the course of nine stellar albums, and for the last 15 years has maintained a well-documented collaboration with Louis Hayes (having recorded a half dozen albums under the octogenarian drummer's leadership, including the newly released *Artform Revisited* on Savant).

Key among all of his many associations, however, was the one he developed with pianist, composer and educator Mulgrew Miller. Nelson notes, "He had such a big influence, not just on me, but on the whole scene. It was such a rich period then. The young guys just loved him, they used to flock around him. It was a great thing that he had a big, big influence on them. He had all that experience, going back to playing with the Ellington Orchestra when some of the original cats like Harry Carney were still in that band. That's special to get that kind of experience. And then all the other stuff with Betty (Carter), Art (Blakey) and Tony (Williams). The point I'm making is: you don't get that anymore because there are not bands like that today."

While such bands may not exist anymore, the lessons learned from the players who had tenures in them are still being passed down. Nelson for his part has tried to ensure that Miller's legacy continues. The close relationship between the pianist and vibraphonist was more than just musical; some might consider it astrologically fated, as intimated in the title of Nelson's recent album of Miller compositions, *Brothers Under the Sun* (HighNote), referencing their common Leo birth signs (Miller was born one year prior to Nelson). The vibraphonist notes, "We'd always play a double birthday engagement at Smoke, so when he passed I did several tributes to him there. I've been doing it ever since, often as a Wingspan reunion. This year we'll be at Smalls with my quartet."

For more info visit stevenelsonvibes.com. Nelson's 70th birthday concert is at Smalls Aug. 13. He is also at Dizzy's Club with Louis Hayes Aug. 1-4, The Jazz Gallery with Miki Yamanaka Aug. 16, and Tompkins Square Park with Louis Hayes Aug. 25 (part of Charlie Parker Jazz Festival). See Calendar.

Recommended Listening:

- Kenny Barron—*Golden Lotus* (Muse, 1980)
- Steve Nelson—*Communications* (Criss Cross, 1987/89)
- Steve Nelson—*Fuller Nelson: The Second Time Around* (Sunnyside, 1998)
- Dave Holland—*Extended Play (Live at Birdland)* (ECM, 2001)
- Steve Nelson—*Sound-Effect* (HighNote, 2007)
- Steve Nelson—*Brothers Under The Sun* (HighNote, 2016)

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GUILLERMO GREGORIO

NO NEED FOR LIMELIGHT

BY ARIELLA STOK

The great Argentine-American clarinetist (and alto saxophonist), composer, architect and graphic artist Guillermo Gregorio was born in Buenos Aires in 1941 and the influences that shaped him present a rejoinder to American and European-centric narratives of jazz. Gregorio started getting into music at age 14 with hot jazz from New Orleans and Chicago, naming the discovery of King Oliver's Creole Jazz Band as a particular inflection point. He later "jumped over" bebop and went straight to modern jazz via Lennie Tristano and, at the same time, was listening to 20th-century composers, such as Arnold Schoenberg. He would then become curious about a fusion of contemporary composition and modern jazz along with modern art-based ideas, inspired by practitioners such as Gunther Schuller. There is a temptation to label the resulting music "Third Stream," but as Gregorio points out, he was an outlier. "They call that Third Stream—jazz and classical, America and Europe. And I was neither in Europe nor North America. I was from South America. I realized there are many more possibilities, and that was what excited me."

Following a military coup and period of political unrest, Gregorio left Argentina in 1986 with his wife, Jorge Luis Borges scholar Sylvia Dapia. In Europe, he continued developing his musical ideas, beginning a fruitful partnership with Viennese trumpeter/flugelhornist Franz Koglmann; he then briefly moved to Los Angeles (where he studied with legendary Tristano-ite tenor saxophonist Warne Marsh) and, in 1991, to Chicago, where he stayed for 25 years, becoming ingrained in the city's creative music community. His recording career, which began in the late '80s (his debut as sideman was on four consecutive records with Koglmann), includes a series of crucial records as leader, starting with *Approximately* (hatOLOGY, 1995). An ensuing 15-year-long association with the hatART label family (Hat Hut, hatOLOGY, hat(new)ART) includes his examination of the graphic scores of Cornelius Cardew (*Treatise*, 1998) and Anthony Braxton (*Compositions No.*

10 & No. 16 (+101), 1997) plus a half dozen other "Hat" label-related albums as leader.

Gregorio has recorded for a variety of other labels such as Balance Point Acoustics, Driff, Fundacja Słuchaj, New World, Nuscope, Peira and Relative Pitch and continues apace with two releases on different labels from the end of last year. *Two Trios* (ESP-Disk') frames the current moment in his still-evolving career by featuring two live performances: one reunites him with Carrie Biolo (vibraphone) and Fred Lonberg-Holm (cello), partners from his time in Chicago before moving to New York City almost a decade ago; the second trio performance, featuring Iván Barenboim (contralto clarinet) and Nicholas Jozwiak (cello), was recorded at NYC's Downtown Music Gallery. The decision to release a live recording reflects one of Gregorio's guiding principles: "music as a sonic event that is produced in real space, in real time, and reflecting the physicality of sound." *The Cold Arrow* (Balance Point Acoustics), his other recent release, reprises his trio from *Room of the Present* (Fundacja Słuchaj, 2007-8) with percussionist Jerome Bryerton (the personnel notes specify "no drums are used") and bassist Damon Smith. While two of the album's tracks are listed as Gregorio compositions, the rest are free improvisations, his oeuvre largely resisting such categorization by giving primacy to the moment and act of creation.

The clarinetist's music practice is rigorously governed by a philosophical framework influenced by constructivism and music concrète via two key avant garde movements from his native Argentina (Movimiento Madí and Asociación Arte Concreto-Invencción) and by his visual art practice. He has made the convergence of sound and visual art and the establishment of a musical semiotics his main subjects and describes a key moment in the early '60s, when he began in earnest to incorporate ideas of modern art in his music practice: "At home, I started to play on, under, inside and around the piano, opening the window to allow in the noise from the street so the composition was made by the ambiance and the context. I learned to cut the tape, not only to make edits but to produce effects, cutting on the diagonal, touching the tape to add grease from my hand." The resulting music was documented in his *Otra Musica: Tape Music, Fluxus & Free Improvisation in Buenos Aires* (1963-70) (Atavistic), alongside recordings from the Fluxus-adjacent collective he cofounded in 1969, Movimiento Música Mas, which staged happening-based performances around Buenos Aires. "Concretion No 2", for instance, was a score that

entailed the construction of a table, to be performed live by skilled carpenters, where the sounds of the hammers and the voices of the workers became the piece, culminating in the completed table.

In addition to using conventional notation, Gregorio frequently employs graphic scores to explore silence, the spatial projection of tones and texture. While the music is left open, he rejects the idea that it is aleatoric or chance-based à la John Cage, and rather considers it a structure allowing for dynamic, focused interactions between the musicians. These methods have endeared him to his collaborators, who celebrate his compositional approach, which allows musicians to be themselves.

Bassist Brandon Lopez, who recorded in duo with Gregorio on *12 Episodes* (Relative Pitch, 2017) says, "He's able to develop the idea and architecture of material in real time. And he's a great listener. His music ties to twelve-tone music and what happens directly afterwards. That he's such a great improviser, coming from a city that's as far away as Buenos Aires, frames it in a completely different, extremely singular context." Bassist Damon Smith concurs that Gregorio offers a "different version of modernism that comes not from the places where you are usually getting them. That's one of the things that makes it so amazing to play with him is that you get this aspect that his music was formed differently than anything else. It's an experience you couldn't get elsewhere."

Now in his 80s and with New York City his home, Gregorio has once again interwoven his musical cosmopolitanism within the local landscape. He is playing at the peak of his powers and on any given night can be found collaborating with musicians generations younger who regard him with both deep admiration and camaraderie. On a mid-week night in June, at Ibeam Brooklyn, the intimate practice-cum-performance space in Gowanus, Brooklyn, his trio (with saxophonist Jeff Pearing and bassist Charley Sabbatino) played understated yet decisive chamber jazz, alternating between compositions by each of the three members plus collective improvisations. With the venue's air conditioning turned off, the pin-drop acoustics allowed for a full appreciation of Gregorio's clarion, clear and melodic clarinet tone, as he engaged in agile and communicative interplay. Wearing a white dress shirt and burnt sienna slacks that matched his acetate frames, he conveyed a sense of ease and elegance both in his bearing and playing. Between compositions, he would

(CONTINUED ON PAGE 27)

LEST WE FORGET



KENNY DORHAM

QUIET KENNY

BY KEN DRYDEN

Trumpeter McKinley "Kenny" Dorham never achieved the widespread acclaim that he merited during his lifetime, hampered somewhat by his reserved nature. Yet he has become recognized as a great by many jazz instrumentalists active today, and a number of his compositions (e.g. "Blue Bossa", "Una Mas", "Prince Albert", "Lotus Blossom") are still frequently performed.

The Texas native, born 100 years ago this month (b. August 30, 1924), started taking trumpet at age ten, played in his school's marching band and was already freelancing before graduation. Though a brief stint in college was interrupted by being drafted into military service, after his discharge, Dorham made his way to New

York City and played in the bands of Lionel Hampton, Mercer Ellington and his idol, Dizzy Gillespie. During 1946-47, he played occasional gigs with Bud Powell, Sonny Stitt and Art Blakey, while also using his G.I. Bill benefits to study composition at Gotham College.

His first big break, however, happened in 1948, when Miles Davis recommended him to take his place in Charlie Parker's quintet. Dorham excelled at the fast tempos that challenged Davis and continued to play gigs with Parker into 1950. His style then shifted, beginning with a tone that emphasized a greater warmth and lyricism. And his career soon took off with recordings under Max Roach, J. J. Johnson, Thelonious Monk, Sonny Rollins and the very first edition of the Jazz Messengers.

In 1953, he recorded his first album as a leader (*Kenny Dorham Quintet*, Debut), and it seemed like his star was on the rise when he was then signed to Blue Note after appearing on sessions for the label led by Lou Donaldson and Horace Silver. Dorham led a nonet on his *Afro-Cuban* (1955), which was the first of nine albums he recorded for Blue Note over the next decade. At Blue Note, he struck up an especially fruitful musical relationship with tenor saxophonist Joe Henderson,

particularly during the years 1963-64. During this time, the two collaborated on many now-classic albums under the trumpeter's name (*Una Mas* and *Trompeta Toccata*) and Henderson's (*Page One*, *Our Thing* and *In 'N Out*). The two would additionally appear on Andrew Hill's *Point of Departure* (1964), widely considered a high point of '60s free jazz and accentuating an adventurous element in Dorham's playing. He had evidently become more receptive to the advances in the music that became prevalent in the '60s, since the reportedly tense 1958 session with John Coltrane and Cecil Taylor (originally released as Taylor's *Hard Driving Jazz*, reissued as Coltrane's *Coltrane Time*), where the trumpeter was audibly uncomfortable and unhappy with the situation.

By the mid '60s, however, Dorham's recording opportunities had plummeted. Struggling with heroin usage, by 1970, he was also battling kidney disease. He was briefly a contributor to *DownBeat*, which published an excerpt from his never to be completed autobiography. Dorham, commonly recognized as one of jazz' great, yet unsung and underrated trumpeters, would eventually

(CONTINUED ON PAGE 27)

WE JAZZ

CREATING A SPACE

BY KEN WAXMAN

“I love music in all formats,” says Matti Nives, We Jazz Records founder and artistic director. That sentiment was what prompted him to found the label in 2016. Today, with nearly 200 titles in the catalogue and about 25 releases on average per year, the Helsinki-based label has become an outlet for Finnish musicians and international players. The label was an outgrowth of the We Jazz Festival, which began in 2013, and soon afterwards, he recalls, “the label seemed like a very interesting thing to do, and I had some experience in working with labels so I thought we could do it... There’s always room for more labels that have a passion and their own vision. It was about being passionate about finding new music and sharing it in a meaningful way—and it still is.”

Initially the plan was to only release vinyl and digital product. Buyers requested that CDs be added. And as graphic designer, Nives is also responsible for the look of the label’s releases and creates most of the designs himself. At first, the label was financed with contributions by Nives himself; today, it is, in essence, sales of existing releases that pay for new ones. “We were looking to make stuff that is well done enough to interest people that would buy records,” he notes. Nowadays if a project calls for out of country expenses,

some funding is available, but “it’s still very sales driven and at my own risk.” We Jazz’ first release was a self-titled album by the Bowman Trio, which with repressing sold 500 copies as an LP and CD. Depending on demand, other sessions have been repressed as well. “They all sell less than Taylor Swift does,” he says sarcastically. “But we try to match each pressing to the scope of the release.”

Swedish bassist Petter Eldh has been featured on a dozen of the label’s releases, including those with his Koma Saxo band. He says, “Matti has created a space for me and other musicians to take our music really seriously but at the same time not compromise the fun and playfulness that is the starting point of it all. We Jazz is the main home for my explorations as a producer and performer, and I love how Matti and I have built up a relationship where we trust each other and evolve together.” His fifth leadership date for the label, to be recorded in early fall, is a project that integrates vocalist Sofia Jernberg into Koma Saxo; the resulting ensemble, Post Koma, is a name “coined by Matti himself,” Eldh notes.

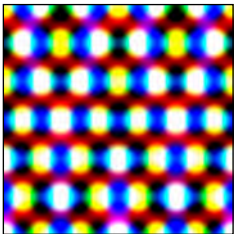
Besides CDs, vinyl and digital, other formats such as cassette tapes and 7-inch singles are also used. Why so? “It’s always a conversation with the artist, and they’re usually happy to hear my input,” answers Nives. “Often stuff is related to visual ideas such as vinyl color. The budgeting only comes after we have the impulse to do something and the vision of how to do it.”

Although there are no contracts for a single release, a number of artists have done multiple

sessions. “There’s no hard feelings if anybody wants to record for other labels, and many of them do,” says Nives. Increasingly, artists for the label are drawn from outside Nordic countries. “I want to release good music and that comes from all over the place,” Nives admits. “So instead of planning for international focus, it’s about not limiting our focus to local artists.” Given, there is unquestionably a rich pool of local talent from which We Jazz has already represented in their catalogue, including the groups Mopo (*Mopocalypse*) and Black Motor (*Branches*), as well as *Juniper*, the stunning debut album by Mopo’s baritone and alto saxophonist (sometimes vocalist) Linda Fredriksson.

Alto saxophonist Darius Jones, whose sextet released *fLuXkit Vancouver (it’s suite but sacred)* on We Jazz, and Brooklyn-based baritone saxophonist Jonah Parzen-Johnson are two of the non-Finns. Johnson has already released three discs for the label, and in November his fourth will feature a duo with Turkish drummer-sound designer Berke Can Özcan. “I was first approached by Matti when he invited me to play his festival in 2018 and I was so charmed that I asked about putting out an album,” he recalls. “I was looking for a relationship, not just a single release, but a place to build from and grow together.” For each of his albums, Nives and Johnson devote time to discuss music, the motivation behind the music and the saxophonist’s vision for how it should be shared.

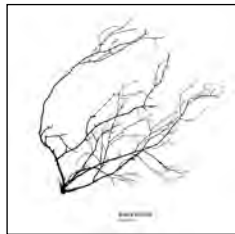
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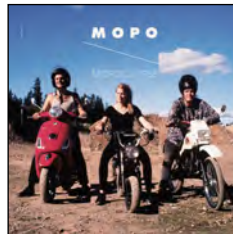
fLuXkit Vancouver (it's suite but sacred)
Darius Jones



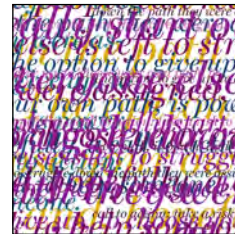
Trio
Timo Lassy



Branches
Black Motor



Mopocalypse
Mopo



Imagine Giving Up
Jonah Parzen-Johnson



Live
Koma Saxo

VOXNEWS

IN PAIRS

BY SUZANNE LORGE

Leader and singer Catherine Russell first worked with uber-talented pianist Sean Mason on her 2022 release *Send For Me* (Dot Time). A wonderful album, it was a big affair, with horns and reeds plus hand percussion complementing Russell’s superlative vocal performance. For her latest project with Mason, though, she’s opting for the most reduced of settings—just voice and piano. This new record, *My Ideal* (also on Dot Time), represents Russell’s first complete foray into voice-piano duets.

It’s a marvel to hear Russell’s impeccable phrasing so exposed on the album’s ten tunes, each one a stepping stone through jazz history—from her tongue-in-cheek take on “Porter’s Love Song”, through her restrained wail on Ray Charles’ “I Don’t Need No Doctor”, to her poised rendering of the Irving Berlin classic, “The Best Things Happen While You’re Dancing”. Mason matches Russell in versatility and imagination, especially with his subtle reharmonizations on the title track, deft soloing on the Louis Armstrong hit “You Can Depend on Me”, and captivating melodic exposition on “South to a Warmer Place”. Though *My Ideal* is available this month (Aug. 23), the closest stage to hear Russell live is at Otesaga Resort Hotel in Cooperstown, NY (Aug. 6). But check this space next month for info on her upcoming Birdland album release run (Sep. 3-7).

A one-time substitution on a London booking led to a new record for UK-based singer-lyricist **Norma Winstone**—her first release for ECM in six years. She and pianist Kit Downes first met when he covered a gig for her regular pianist; on the bandstand the two discovered a unique musical synergy. From that shared vision grew *Outpost of Dreams*, ten mostly new compositions that use music by Downes (and others) as the jumping-off point for Winstone’s impressionistic, poetic lyrics. It’s a superb listen. Serendipitously, it’s not the vocalist’s only ECM duo offering this year: the MBE recipient has already recorded her next album for the label, this time applying her wordcraft to compositions by bassist Steve Swallow.

Nothing conjures images of sultry summer nights more than vocals floating atop a thrumming guitar. Just released, *Pepito y Paco* (BMG/Paco de Lucía Foundation) resurrects the earliest recordings of the famed flamenco duo of singer **Pepe de Lucía** and guitarist **Paco de Lucía** (1947-2014), two brothers from the Algeciras region of Spain. The album’s 21 tracks, AI-restored and never heard before, not only recall the flamenco traditions of the mid-20th century but reveal how jazz and classical music influenced these historic musicians—and, in turn, the musicians they inspired.

More locally, singer-guitarist **Raul Midón** blends what he calls “smooth folk, alt-pop and jazz” on *Lost & Found* (Rekondite), which dropped last month. Midón is an engaging and engaged singer, able to conjure a spectrum of moods with his commanding voice—a skill that has led to a proliferation of collaborations (most

famously, a duet with Alex Cuba on the latter’s 2021 Grammy-winning album *Mendo* on Caracol). Midón will officially introduce *Lost & Found* at Joe’s Pub (Aug. 23).

Brazilian guitarist-singer **Sergio Pereira** brings selections from his new record *BOSSA+* (Tiger Turn) to Jazz Forum (Aug. 4) in Westchester. It promises to be “an immersive experience,” in the “fusion of bossa nova with other Brazilian rhythms, all while being infused with the improvisational spirit of jazz,” says his press release. His gently rhythmic vocals—with or without words—provide a soothing antidote to the midsummer swelter.

Breezy outdoor concerts: indie star vocalist **YEBBA** pairs up with Robert Glasper at Central Park Summerstage (Aug. 1), just before he leaves for the Newport Jazz Festival (Aug. 4). Traditional jazz meadowlark **Daryl Sherman** returns to Bryant Park this year for the Piano in the Park series (Aug. 5-9). Later, **Carmen Lundy** headlines the Charlie Parker Jazz Festival at Marcus Garvey Park (Aug. 24), followed by three dazzling singers at the festival’s next stage, in Tompkins Square Park (Aug. 25): **Kurt Elling** with Superblue duo-mate, guitarist Charlie Hunter; vocal virtuoso **Ekep Nkwelle**; and gospel master **Alexis Lombre**. Award-winning jazz journalist (and Glasper spouse) **Angélique Beener** hosts in both locations.

For those who prefer air-conditioned rooms: Singer **LaTanya Hall** plays The Django (Aug. 1) before hitting Dizzy’s Club as part of its Songbook Sundays, this time in a salute to Duke Ellington (Aug. 18). Rising newcomer **Anaïs Reno** will turn out a set that evening, too.

FESTIVAL REPORT

FREIHOFFER'S SARATOGA JAZZ FESTIVAL

BY TRISTAN GEARY



Yussef Dayes @SPAC

Drizzle turned to downpour on day one of the 47th annual Freihofers Saratoga Jazz Festival (Jun. 29-30) at Saratoga Performing Arts Center (SPAC), just minutes away from the charming college resort town of Saratoga Springs. Although torrential, the rain didn't dampen the spirits of festivalgoers, who hooded up and popped umbrellas, turning the grounds into a veritable obstacle course of dodging umbrella spokes. The opulent multi-tiered amphitheater and the smaller, rustic Charles R. Wood Discovery Stage, held headliners and lesser-known (but no less talented) acts, respectively: 22 acts in all appeared across the two stages. The festival calls itself a "jazz festival", and it is, for the most part. But the organizers readily admit that amongst the jazz offerings, the festival incorporates indie, pop and otherwise jazz-adjacent names. This other programming is not something that's veiled, or awkwardly maneuvered under the jazz umbrella: it's openly and unapologetically programmed.

Getting things underway was the downhome jazz flavor of **The New Orleans Groove Masters**, which were first on the docket at the Amphitheater. If you were still waking up, under-caffeinated, or mildly hungover, this group, featuring the three drummers (Shannon Powell, Jason Marsalis and Herlin Riley), injected the spirit, post hence. Percussion forward, call and response energy, and plenty of "big 4" fêted the festival's opening. Sloppy (the good kind) New Orleans piano from David Torkanowsky complemented the percussive avalanche from the drummer triumverate, plus ecstatic tambourine playing and joyous vocals added to a snowballing groove.

Jazz harmonica is not something even an enthusiast-level jazzhead hears every day, which is why Cuban pianist **Harold López-Nussa's** Timba a la Americana project was so ear-perking at the Discovery Stage. Grégoire Maret offered a non-stop torrent of angular bebop lines and intricate melodies on harmonica, soaring over Cuban-infused jazz rhythms and the deft interplay between the leader, Luques Curtis (bass) and the pianist's brother Ruy Adrián López-Nussa (drums).

The rain was unforgiving, but audiences soldiered on back to the Main Stage to hear 21-year-old Indonesian pianist **Joey Alexander**, who played intensely, bringing himself to his feet at the piano on many occasions. At times sweeping and Liszt-ian, other times frantic and torrential, he favored original compositions from his latest album *Continuance* (Mack Avenue) that drove forth, not with swing, but with

that now not-so-modern in-between thing. Trumpeter **Theo Croker** joined the trio as a special guest (looking like he just came from the set of a sci-fi movie, with a '90s-style shiny metallic jacket) and launched into "Blue", a moody, bassy number awash in blues licks and exciting outside departures.

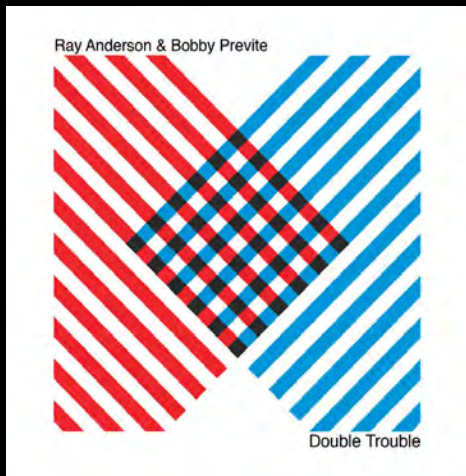
Ping-ponging back to the Discovery Stage, Steven Bernstein marionetted his **Millennial Territory Orchestra** with expressive conducting, whipping the swaggering horns and pendulous Basie-esque swing into motion. A fragmented "St. Louis Blues" introduced the set, the tune presented in medleyed snippets as if it were a half-remembered dream, scattered amongst aggressive tenor saxophone soloing from Scott Robinson, which was as torrential as the rain. Bernstein was MC, trumpeter, soprano trombonist (slide trumpet), puppeteer and head-bopping hype-man all rolled into one. The tightly wound horn section were so far in the pocket no rummaging could ever get them out. Their not-so-background lines could get abstract, even uncanny, before resolving to gritty blues harmony over which uproarious wailing could commence. The set was soaked in rip-roaring blues, injecting the festival with freewheeling pep.

Two standout festival sets appeared back-to-back at the Amphitheater. London-hailing drummer **Yussef Dayes** came out blazing, with fast rolling intricate grooves, dotted with blistering lines from a legion of keyboards played akimbo by Elijah Fox, often the star of the set, including a "Tenderly" interlude played in stride style. Intensely physical music, the pieces were full of ceaseless percussion and cinematic builds from the ensemble, even if they did risk becoming samey after a while. Then there was vocalist **Samara Joy**, who dipped low and a few high, commanding her entire baffling vocal range with masterful technique and intimate knowledge of songs such as Charles Mingus' "Reincarnation of a Lovebird" and the standard "You Stepped Out of Dream". Backed by a powerhouse seven-piece band that emitted the punch of a big band, Joy was equally an interwoven texture in the band as well as the standout high-flyer, with acapella sections to really demonstrate her ability, and tagged endings to save your soul.

Day two brought blue skies and sweltering sun, opening with trumpeter **Terence Blanchard** performing works from his album *Flow* (celebrating its 20th anniversary). His ensemble was joined by the Turtle Island String Quartet, which brought a focused intensity to the music. Sentimental, churning and forceful, but still somehow sweet, melodies from the leader ricocheted off Mark Whitfield, Jr.'s muscular drumming. Some compositions even verged into prog-rock territory, with many spindly guitar solos by Charles Altura plus rollercoaster violin playing from Gabe Terracciano. A highlight, however, was Blanchard's string quartet piece, "Turtle Trajectory".

On the Discovery Stage, the **Miguel Zenón Quartet** stood out. The alto saxophonist's compositions were notable for their buoyancy—longform, unfolding melodies with many narrative sections gave a storytelling quality to the music. Organist **Cory Henry** at the Amphitheater leaned into his showman side. He was no doubt blazing on the organ, but the spirit of the music often got him moving about the stage, singing and engaging the audience with call and response energy and joyous loopable funk jams of catchy hooks and endless soloing opportunities. Vocalist and multi-instrumentalist **Laufey** performed catchy originals and Disney-fied standards such as "I Wish You Love" to rapturous shrieks from the audience. Even if it's quite safe, risk-free music, Laufey's voice was endlessly disarming.

Stanley Clarke played with his ensemble 4EVER, offering a masterclass in groove development. Highly syncopated and bunched tightly together, the music still had a looseness that allowed for collective soloing and interplay. Starting on electric bass, he switched to



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The Jazz Loft, August 9

Bar Bayeux, September 14

Harbor Jazz Festival, September 21

National Jazz Museum, Harlem,

September 26

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upright a few tunes in, and without sacrificing any of the speed and punchiness of his bass lines. Melodies played collectively by Evan Garr (violin), Emilio Modeste (tenor, soprano), Colin Cook (guitar) and Beka Gochiashvili (piano, keyboards), mirrored by the bassist/leader and Jeremiah Collier (drums), proved a fortress of rhythm, with each bandmember contributing inquisitive solos, Garr's being particularly electric.

Other appearances at the Amphitheater included CimaFunk, Lake Street Dive and Norah Jones. Rounding out the Discovery Stage line-up: Sara Caswell, Tia Fuller, Theo Croker, Coco Montoya, Helen Sung, Pedrito Martinez, Olatuja (with Alicia and Michael Olatuja) and the Skidmore Jazz Institute Faculty All-Stars celebrating the centennials of Max Roach, Bud Powell and J.J. Johnson with Clay Jenkins (trumpet), Steve Wilson (alto, soprano), Steve Davis (trombone), Dave Stryker (guitar), Bill Cunliffe (piano), Todd Coolman (bass) and Dennis Mackrel (drums).

"I know the rain is coming down, but that's a vibe too," said drummer Dayes, greeting the audience during his set. Through the torrential but sweepingly atmospheric precipitation, and the subsequent glorious break-through of sunlight, the festival was endowed with cinematics. It was a cocooned, immersive and huddled experience, as if the music itself were battling against the elements.

For more info visit spac.org

VISION FESTIVAL BY JOHN SHARPE



William Parker @Roulette

Now in its 27th iteration, New York City's annual Vision Festival took place over six nights (Jun. 18-23) at Roulette in Brooklyn, with a total of 29 sets, presenting the customary blend of avant jazz, dance and poetry for which it is famed. A balance of old and new, composed and improvised, accessible and challenging, resulted in an event rooted in the cultural values and radical aesthetics of the '60s and '70s Black American avant garde that, thanks in no small part to festivals and outlets like Vision and its presenting organization Arts for Art, is still thriving. It rightly continues to attract listeners not only from across the nation, but from across the globe. Each year Vision honors one of its own with a Lifetime Achievement Award. Arguably long overdue, there are few more deserving honorees than this year's recipient, bassist **William Parker** who on opening night received the honor with its slight title variation of "LifeTime of Achievement".

Parker has been at the epicenter of the Vision community from the beginning. He's explored multiple avenues of expression since then, and many of them were represented in the six sets. Among the highlights were an excerpt from his opera *Trail of Tears*, which confounded genre, blending classical, R&B, gospel and jazz to tell unpalatable truths with the composer largely sitting listening, occasionally conducting. He aired his free jazz chops in **The Ancients**, with saxophonist Isaiah Collier flame-throwing atop a tumult conjured by pianist Dave Burrell and drummer William Hooker with guest dancer Miriam Parker who quickly proved to be as much an ensemble member, reacting to the music as the musicians, conversely, interacted with her every movement. The indefatigable bounce of **Raining on the Moon** proved another flashpoint, alto saxophonist Rob Brown and trombonist Steve Swell forging a swaggering chemistry, Eri Yamamoto washing everything blue and singer Leena Conquest relaying Parker's lyrics with style and soul. They finished with a rousing "James Baldwin to the Rescue", presaging a remark later in the week from poet Fred Moten who hailed Parker and Baldwin as "two of the greatest talents to emerge from NYC."

Also noteworthy, on the next night and amid way too much good stuff to mention, was the incendiary pairing of tenor saxophonist **James Brandon Lewis** and drummer **Chad Taylor**. With his huge sound, motif-driven lines and vocalized edge, the descriptor that springs to mind for Lewis is impassioned, a sentiment affirmed when he embellished with guttural honks and keening overblowing. Taylor's tonal organization recalled Ed Blackwell in its musicality and came parceled with inventive grooves, meshing with the saxophonist's heavy incantations. They maintained energy and focus, even when blowing wilder, varying the constant multidimensional barrage without ever losing control, to achieve a potent emotional directness that garnered a standing ovation. Similarly heartfelt, alto saxophonist **Darius Jones** on the third night led an accomplished quintet through a series of inventive charts spanning sunny to rootsy to desolate, which married inventive arrangements with feisty individual forays. Jones retained his signature drenched-in-feeling clout, Christopher Hoffman's cello winningly emulated the leader's expressive inflections, while Jason Nazary's jittery drums aerated the whole high-wire act.

Earlier that same evening, saxophonist **Ingrid Laubrock** helmed Lilith, a terrific cutting-edge sextet drawn from a younger generation. In an unbroken piece which willfully mixed ice and fire, the group fearlessly followed her into the cracks between jazz, improv and new music. Adam Matlock's accordion played the wildcard. Trumpeter David Adewumi harked back to the tradition and intertwined with the principal's provocative tenor, while Yvonne Rogers' piano playing clanked, glissed and chimed, outstandingly in one mercurial duet with Laubrock's bleating soprano. Together they knitted the diverse materials into a cohesive and enthralling fabric. Reedman **Isaiah Collier** confirmed his rise. On closing night and with a pared-back edition of his band The Chosen Few with Nat Reeves (bass) and Warren Trae Crudup III (drums), he blazed deep into Coltrane's bag and emerged 100% Collier. Their pleasure in the untethered explorations and satisfying transitions from ferocious ruckus to earthy pulse was palpable.

Elsewhere during the festival, Vision stalwarts Brown and Swell joined with another regular, drummer Whit Dickey, and pianist Alexis Marcelo to embark on a collective journey in **Watershed Continuum**. Years of experience ensured that whenever the opportunity arose the two horn players probed, called, responded, flexed and caressed, part of a ceaseless interchange, buoyed by Dickey's polyrhythmic wisdom and Marcelo's percussive underpinning. Another mainstay, pianist **Matthew Shipp**, reprised the repertoire from his latest album, *New Concepts in*

Piano Trio Jazz (ESP-Disk'), abetted by a crew which displayed a near telepathic simpatico. Newman Taylor Baker (drums) stripped back to the essentials, while Michael Bisio (bass) and Shipp indulged in the sparkling and unpredictable interplay which elevated the entire performance.

Trio Plex offered a chance to hear sometimes under the radar pianist/multi-instrumentalist **Cooper-Moore** at his thunderous best. The intense dialogue with Michael TA Thompson (drums) meant that Ken Filiano (bass) often resorted to the bow to cut through, though the tender lulls between storms allowed fuller appreciation. Cooper-Moore forsook the keys for homemade percussion in another striking outing, this time with violinist Jason Kao Hwang, as the pair soared, swooped and skittered off the map in glorious tandem. Notable was the degree of integration between dance, video, poetry and music. "What Are You Doing?" by Davalois Fearon Dance demonstrated a disarming synergy between musicians and movement. Accompanied by bassist Parker, **Oliver Lake** exclaimed sardonic free verse meditations, touching in words on past collaborators such as Hamiet Bluiett and Amiri Baraka, while the relentlessly morphing video for reedman Isaiah Barr's Red Zone was as hectic as the music was mesmeric.

The Sun Ra Arkestra closed the festival, with a celebration of bandleader and saxophonist **Marshall Allen's** 100th birthday, which was almost exactly one month prior. It was an exuberant mélange of driving big band, squealing cameos and space chants and made a suitably uplifting end to an uplifting event, which did Director, Founder, participating spoken word artist and dancer Patricia Nicholson proud.

For more info visit artsforart.org

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A Window Within
Olivia Foschi (s/r)
by Alex Henderson

Born in San Francisco, raised in Northern Italy and based in New York City (since 2010), post-bop vocalist Olivia Foschi brings an intriguing range of influences to her newly released *A Window Within*. The highly-expressive, bilingual singer occasionally performs in Italian, though most of her original lyrics are in English, as she blends post-bop with everything from Italian folk to Indian classical music to Brazilian bossa nova and samba. Foschi incorporates Indian-influenced scat singing on “John John Joel and Joan” and “Caught Me by Surprise”, and a strong Brazilian flavor asserts itself on the gentle, caressing “Pieces of Central Park”, the bossa nova-flavored “Savoring the Rain” and “Live with It”, the latter an exercise in Brazilian-style scat singing that recalls Flora Purim and Tania Maria.

The vocalist wrote the gentle English-language ballad “Nona” for her grandmother, and detours into an Italian dialect on “Cun la Prema Stela” (a traditional song that goes back to the ’20s). Foschi’s interpretation, however, is decidedly non-traditional, and she successfully makes it a vehicle for post-bop improvisation. “Cun la Prema Stela” is the only non-original piece on the album. She otherwise uses her own lyrics and melodies to subtly express herself and her material is definitely on the ethereal side, which works well with her light, airy, unassuming vocal style. Thankfully, Foschi has intuitive accompaniment in Matt King (piano, electric keyboards, melodica), Vinicius Gomes (guitar), Marco Panascia (bass) and Mauricio Zottarelli (drums, percussion). King’s and Gomes’ solos are consistently lyrical and fit right in with the vocalist’s understated performances.

For more info visit oliviafoschi.com. The album release concert is at The Cutting Room Aug. 16. See Calendar.



Infinite Connections
Jihye Lee Orchestra (Motéma Music)
by George Kanzler

Composer-bandleader Jihye Lee expands the parameters of big band music, foregoing many of the tropes of the genre—none more so than riffs and swing. There is little of either in her angular, pulsing, multi-strain music. If improvised solos were excised, it would be hard to even classify it as jazz. But it does contain jazz solos, and her arrangements support and showcase them. Her music is unpredictable, engrossing and frequently exciting.

Lee’s descriptions of the nine compositions on *Infinite Connections* are almost completely devoid of references to music. She associates each with something philosophical or mystical, often related to her Korean grandmother and mother, and referencing traditional

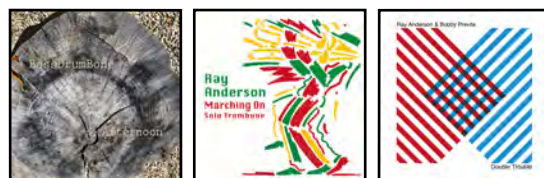
Korean beliefs in astrology, reincarnation and karma. The music itself is propelled by Korean folk rhythms, led by percussionist Keita Ogawa (of Snarky Puppy) and drummer Jared Schonig. Often those rhythms are developed and amplified by the brass or reed sections, their massed chords echoing the vaguely martial, pulsing beats.

The album kicks off brilliantly with “Surrender”, the band’s sections jabbing and darting over a persistent, crisp Korean folk rhythm. Weaving it all together is the fluid, floating, swerving trumpet of guest soloist Ambrose Akinmusire, whose approach ranges from incisive to rubato. He also guests on “You Are My Universe”, described by Lee as representing “a baby in a mother’s womb.” Akinmusire is more muffled and breathy in his solo here, and the orchestra spins eerie wind sounds reminiscent of the Gil Evans Orchestra’s 1960 rendering of Kurt Weill’s “Bilbao Song”.

The bandleader is constantly innovative in her use of unusual orchestral tones and timbres (another link to Evans), with some tracks resembling modern atonal music and others doubling down on the brass and reed sections’ elaboration of basic Korean folk rhythms. Pulsing triplets that begin in the rhythm section are amplified by jabbing trumpets and rocking trombones on “We Are All From the Same Stream”; trombonist Alan Ferber and tenor saxophonist Jason Rigby step off from the triplets in their solos. Lee explores unique sonorities on “Nowhere Home”, from pianist Adam Birnbaum, who joins the pulsing rhythms under high brass and woodwinds, to Carl Maraghi’s bass clarinet solo, which is engulfed in a swirl of flutes.

Each track here displays a unique sonic palette, enticing us to venture beyond swing.

For more info visit motema.com. The album release concert is at Sheen Center Aug. 23. See Calendar.



Afternoon
BassDrumBone (Auricle)
Marching On (Solo Trombone)
Ray Anderson (Doublemoon-Challenge)
Double Trouble
Ray Anderson & Bobby Previte
(Doublemoon-Challenge)
by Jeff Cebulski

The music of Chicago native trombonist Ray Anderson, featured on three recent albums that testify to his versatility, dexterity, energy and inner drive, has appealed to generations of jazz aficionados.

The trio BassDrumBone, now in its 47th year, celebrated its longevity in 2023 with a not-so-rehearsed concert at NYC’s Zürcher Gallery. Thrilled with the response, the trio went into Samurai Hotel and recorded *Afternoon* (released on drummer Gerry Hemingway’s, as-old-as BassDrumBone, Auricle imprint), a satisfying triple-decker jazz sandwich that layers improvisations with compositions by Anderson, Mark Helias (bass) and Hemingway (drums). The “Afternoon” segments provide the improv. “Afternoon Begins” starts in a beatnik vibe, with the trombonist in abbreviated honking mode over the drummer’s bongos. The bassist joins with a Latin-tinged statement that turns into a swinging jaunt, leading his bandmates onward like a piper. Hemingway’s funky “Ain’t Nuttin Butta” follows, before Helias’ lazy-paced “Shone Eyes” mellows the mood. On “Afternoon Continues”, the bassist brandishes his bow while Anderson’s muted whining is intertwined. Helias then takes over with pronounced aggression, his friends adding occasional punctuations. The trombonist’s tribute to his hometown, “Bright Wabash”, is typically elliptical; he heightens

the drama but lightens the spirit as Helias’ bass figures dance around. The closing “Afternoon Ends”, a tone poem that evolves into a song, begins with a portentous bass line, atop which Anderson flits like a mosquito (maybe it’s near dusk), while the two others add colors from the free jazz palette. Eventually, the trombonist shifts into a melodic interlude that suggests the passing of dark skies to a glorious dusk, as the trio glides into a smoother, hipper groove. This adventurous recording simply exudes collective confidence.

Meanwhile, two austere but invigorating albums highlight Anderson’s rhythmic intuition and constant musing. His solo excursion, *Marching On* (recorded in 2019) features songs which may sound entirely improvised due to the artist’s often-truncated delivery. But Anderson always has his audience in mind and takes a composerly approach. Notable among the original selections is the title cut, a tribute to the politician John Lewis, on which one can feel a funereal street march in the trombonist’s delivery. His interpretation of standards always entertains; the intro to “Just Squeeze Me” climbs between the high and low ranges of the instrument before yielding to a jaunty, swinging rendition, while “Equinox” is built on a guttural pronouncement that serves as the comping to the higher-pitched blues melody. Throughout, Anderson gives the impression he is striving to reach the essence of his material.

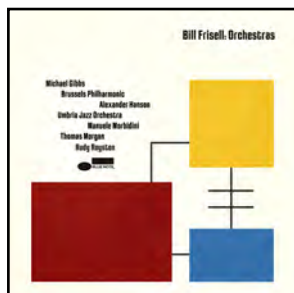
Anderson recently joined forces with longtime accomplice, drummer Bobby Previte, to record *Double Trouble*. Its seven pieces rarely lack pace, the two musicians weaving call-and-responses in different beats. On “Homage for Charles Moffett”, after a flourish of cymbals, the trombonist buzzes his way through a dirge before funky drums emerge behind a melody akin to “When the Saints Go Marching In”. The funk continues on “Austerity” and Previte’s James Brown-ish

RECOMMENDED NEW RELEASES

- Annette A Aguilar & Stringbeans—*In The North (A Tribute to Northern Manhattan)* (Eagle Seeks Salmon)
- Tim Armacost Chordless Quintet—*Something About Believing* (TMA)
- aRT (Pheeroan akLaff, Scott Robinson, Julian Thayer)—*aRT* (ScienSonic Laboratories)
- Jake Baldwin, Zacc Harris, Pete Hennig—*Boundaries* (Shifting Paradigm)
- Nathan Blehar/André Matos—*New Moon* (Robalo Music)
- Nicole Connelly, Zachary Swanson, Kate Gentile—*Stamp in Time* (s/r)
- Espial (Josephine Davies, David Beebee, Martin Pyne)—*The Act of Noticing* (Discus Music)
- Gilbert Holmstrom—*Peak* (Moserobie)
- Ian Hutchison—*Bop for Dancing* (s/r)
- Louis Jordan—*World Broadcast Recordings 1944/45* (Circle)
- Brian Landrus—*Plays Ellington & Strayhorn* (Palmetto)
- Allegra Levy—*Out of the Question* (SteepleChase)
- Rob Mazurek—*Milan* (Clean Feed)
- Parlor Greens—*In Green/We Dream* (Colemine)
- Lisa Rich—*Long As You’re Living* (Tritone)
- Harry Skoler—*Red Brick Hill* (Sunnyside)
- Matthew Shipp—*The Data* (Rogue Art)
- Tomasz Stanko—*September Night* (ECM)
- Kiki Valera—*Vacilón Santiaguero* (Circle 9 Music)
- April Varner—*April by April Varner* (Cellar Music)

rhythm machine on “Ecaroo”, which features a notable abstract trombone interlude. The drummer continues the pounding and thrashing on “Rollover”, sounding like Led Zeppelin’s John Bonham playing jazz (not too far-fetched, given Bonham’s admitted appreciation and influence of Brubeck drummer Joe Morello). After Anderson’s musing on “Downgrading”, the duo arrives at something like swing on “Mumblypeg”. The closer, “Not Since”, is relatively quiet, offering an extended solo moment for the trombonist, as well as another opportunity for listeners to further appreciate Anderson’s greatness.

For more info visit auriclerecords.bandcamp.com and challengerecords.com. Anderson plays solo at The Jazz Loft Aug. 9. See 100 Miles Out.



Orchestras
Bill Frisell (Blue Note)
by Stuart Broomer

Bill Frisell has had a long relationship with Michael Gibbs, the English composer-orchestrator responsible for the settings in which the guitarist’s trio appears on the newly released *Orchestras*. Frisell first fell under Gibbs’ influence when he heard the Gary Burton Quartet with guitarist Larry Coryell in 1966, unaware that half the compositions were Gibbs’. Enrolling at Berklee College, Frisell found Gibbs was his composition instructor. In 2013 Gibbs would orchestrate *Play a Bill Frisell Set List*, adding the NDR Big Band to Frisell’s trio. This double album set (available in CD or LP form, as well as digital download) continues the collaboration, Gibbs setting Frisell’s trio and repertoire amidst two orchestras: the 60-member Brussels Philharmonic and the big-band winds and a cello from the Umbria Jazz Orchestra. (There is also a limited and exclusive 3-LP vinyl version, which adds additional material with the Brussels Philharmonic.)

Frisell, Thomas Morgan (bass) and Rudy Royston (drums) retain the guitarist’s own orchestral sense, while Gibbs’ scores for the Brussels orchestra (conducted by Alexander Hanson) feed the music’s development. Gibbs’ work complements Frisell’s substantial and sustained sound, both compact and resonant. There are moments when pizzicato strings seem to dance with guitar lines, while Frisell’s chordal expositions can sound like another section of the orchestra. Gibbs can expand the subtle, compound moods of the guitarist’s repertoire, highlighting the dark undertones that subtly impinge on calm surfaces. A certain darkness in Stephen Foster’s “Beautiful Dreamer”, the hint of a dead subject, is fully realized in the play of dissonance between the protagonist and the orchestra.

Gibbs’ orchestrations often emphasize contrasting elements. Frisell’s hard-edged “Rag”, its fractured traditional materials split almost evenly between the trio’s opening exposition, features hints of banjo and sitar within the orchestra’s accelerated fiesta. The initially somber setting of “Richter 858, Number 7” is illuminated by the brightness of guitar, until the orchestration takes over, assuming a driving melodic focus.

On the second disc, the Umbria Jazz Orchestra adds four reeds, six brass and a cello to Frisell’s trio. The format gives a looser feel to the music, the core trio taking on a traditional role as rhythm section, with musical director Manuele Morbidini playing reeds as well as conducting.

That traditional jazz palette gives Frisell and Gibbs more room for the trio’s deep grooves to develop, notably on the guitarist’s “Monica Jane”, Ron Carter’s “Doom” and the traditional “We Shall Overcome”.

For more info visit bluenote.com. Frisell is at Village Vanguard with Andrew Cyrille Aug. 6-11, and as leader Aug. 13-18 and 20-25. See Calendar.



aRT
aRT (Pheeroan akLaff, Scott Robinson, Julian Thayer) (ScienSonic Laboratories)
by Bill Meyer

There’s been a lot of noise during the summer of 2024 about the simultaneous emergence of double broods of cicadas. But if seventeen years underground sounds impressive to you, consider the trio aRT. Drummer Pheeroan akLaff, multi-instrumentalist Scott Robinson and bassist Julian Thayer have been making music together since 1988, and have only just now gotten around to making their first album. Take that, you hasty bugs.

A number of factors have dictated aRT’s tortoise-paced progress. For a start, everyone’s been busy doing other things. Aside from compiling a collection of instruments so big he needs a garage to hold the playable ones and a basement for the spares and busted ones, Robinson has played with Paquito D’Rivera, the Mingus Big Band, Tony Coe, Marshall Allen, Roscoe Mitchell, Milford Graves and led his own various projects and runs his own record label; akLaff has likewise drummed for Oliver Lake, Henry Threadgill, Anthony Davis and Wadada Leo Smith in between bouts of self-employment. Meanwhile, Thayer is a psychologist who has pursued a career as a clinician and researcher, most recently at University of California, Irvine. When the trio has convened, it has been to perform, sometimes in concert, but quite often in multidisciplinary settings involving dance, video, sculpture and painting. The enticing images adorning the sleeve (as with most to all album artwork of Robinson’s ScienSonic Laboratories imprint) was made by American science fiction and fantasy fiction illustrator as well as surrealist painter, the late Richard M. “Gorman” Powers.

aRT’s debut is not the sound of performers defining their sound, but that of a collective well acquainted with its own potential. The most obvious variable is Robinson’s instrumentation; he plays fifteen across the album’s twenty tracks, including the well known (tenor, bells, gongs), exceedingly rare (electric contrabass saxophone) and nearly forgotten (tremoloa, which combines a zither with a monochord damped like a Hawaiian steel guitar). But more remarkable than their number and novelty is how rarely their unusual sonorities are the point. Rather, one can savor how his contrabass sarrusophone figures dance atop a bowed bass drone, the eerie beauty that his dizi (a Chinese transverse flute) evokes as it navigates spare rhythmic terrain, or the pointed, Albert Ayler-esque (*Spiritual Unity*-era) attack he musters when he hoists his tenor. The tracks are short, but each makes an impression before yielding to a new possibility. One hopes that the trio does not wait a full cicada’s lifespan before expanding upon the promise of aRT.

For more info visit sciensonic.net. Scott Robinson is at Ear Inn Aug. 11 and Smalls Aug. 18. See Calendar.

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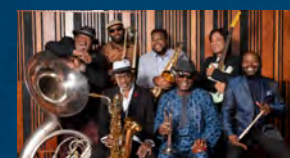
AUG 5-7
GHOST-NOTE



AUG 8-11
GARY BARTZ



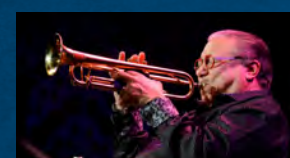
AUG 12-14
PLUMB
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& RAY ANGRY



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DIRTY DOZEN
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AUG 19-20
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10TH ANNIVERSARY OF THE WATERS



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UNEARTHED GEM



Louis the First
Louis Stewart Trio (Livia-Hawk)
by Duck Baker

Given what a strong musical culture the Irish have, it's surprising that there are so few jazz musicians with any name recognition from Ireland. The exception is bassist Rick Laird (John McLaughlin Mahavishnu Orchestra), though many who know his music are probably unaware of his nationality. The only other Irishman to achieve much international renown was the great guitarist Louis Stewart (1944-2016), who died eight years ago this month and remains mostly unknown on this side of the Atlantic. Stewart was an astonishing virtuoso in the mainstream modern tradition, initially influenced in various ways by Barney Kessel, Tal Farlow and Wes Montgomery, among others. But he was very much his own man, especially in terms of his phrasing, which was often punctuated with cryptic, jagged passages that contrast with the even, cascading flow of most of

his lines. He also stands out for being a remarkably precise player, even at breakneck tempos, and for his crisp attack.

Stewart was based mostly in Dublin, except during 1968-72 when he lived in London. He did make a strong impression while in England and in Europe during this period, and listeners who enjoy ridiculous high-octane blowing should track down Tubby Hayes' quartet date featuring Stewart (*The Syndicate: Live at the Hopbine, 1968, Gearbox*) to hear why. As the title indicates, *Louis the First* was the guitarist's debut as leader, and it made quite a splash when it was first released in 1976. Reissued here for the very first time, it kicks off with a blazing version of "All the Things You Are" on which his overdubbed backing guitar joins John Wadham (bass) and Martin Walshe (drums). This formula is used on two other tracks and there are also two straight trio numbers, three solo performances (one of which has overdubbed guitar backing) and a lovely guitar-bass duo version of "Body and Soul". Stewart's solo playing is often praised, with good reason. One hears the influence of Joe Pass and perhaps George Van Eps, but again, the style is completely original. The way Stewart integrates chord melody over almost independent bass lines is remarkable, and he mixes in stunning single-note passages seamlessly.

For jazz guitar devotees, *Louis the First* is highly recommended.

For more info visit liviajazzrecords.bandcamp.com



Beyond Nostalgia
Akiko Tsuruga (SteepleChase)
by Ken Dryden

Over the past twenty years, organist Akiko Tsuruga has been building a career that has placed her in the top echelon of jazz organists active today. Playing the organ from an early age in her native Japan, she was influenced by the records of the legendary Jimmy Smith and had opportunities to play with visiting Americans. Once Tsuruga moved to the U.S., she would study with Dr. Lonnie Smith and began to work as both a sideman (e.g. Lou Donaldson) and leader. Although on several occasions she has previously appeared in a supporting role for SteepleChase (e.g. trumpeter-husband Joe Magnarelli's *New York Osaka Junction* and Ralph Lalama's *Staycation*), this is her first as a leader for the Danish label. Her quintet is a potent force—with Magnarelli, Jerry Weldon (tenor), Ed Cherry (guitar) and Byron Landham (drums)—and the set is full of delightful originals, as well as works by earlier organists plus one standard.

One can hear the influence of various predecessors in Tsuruga's approach on the Hammond B3, but it is subtle as she draws snippets from many sources to create her own distinctive and personal sound. Her

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Photo by Omar Cruz

peppy “Happy Blues” is a great vehicle to showcase the full band, the baton quickly passed around as the groove grows more infectious with each chorus. The organist’s breezy modal “Middle of Somewhere” has a Miles Davis/John Coltrane vibe to it, with Weldon’s searing tenor and a nimble organ solo building the tension to a feverish pitch. Tsuruga’s extended exploration of Dr. Lonnie Smith’s “Back Track” is remarkable for its delicate treatment, giving the music room to breathe as the quintet explores every nook and cranny. Magnarelli’s warm flugelhorn is prominently featured in a laid-back setting of Billy Reid’s “I’ll Close My Eyes”, then Weldon’s effusive tenor saxophone playing heats things up to set up a soulful, playful feature for the leader. Tsuruga’s meditative title track has a haunting air that conveys both a sense of loss and remembrance. Kurt Weill’s “Mack the Knife” has been recorded so often that it is hard to find new paths within it, but Tsuruga manages to do so with a solid, swinging groove as the horns lay out.

For more info visit steeplechase.dk. Tsuruga is at Cellar Dog Aug. 13, Jazz In Times Square Aug. 15 (presented by Jazz at Lincoln Center) and The Django Aug. 31. See Calendar.



In the North
Annette A Aguilar & StringBeans
(Eagle Seeks Salmon)
by Anna Steegmann

Multi-percussionist Annette Aguilar has thrived in the male-dominated world of Latin drummers. Having performed with Tito Puente, Stevie Wonder and the Grateful Dead, to name a few, she started her Latin-Brazilian jazz ensemble StringBeans (named for the string instruments involved) in 1992. A performer, bandleader and educator, Aguilar has been the Latin Jazz Ambassador for the U.S. State Department and, ten years ago, created NYC’s now-annual Women in Latin Jazz Festival.

In the North, her tribute to Northern Manhattan, features fifteen instrumentalists playing congas, drums, bata, bongo, coro, violin, cello, trombone, saxophones, flute, piano and bass, plus one lead vocalist. Listeners will find rich textures and harmonies in an alluring mix of styles. The various percussion instruments lay the foundation for vocals and non-rhythm instruments to explore melodies; at times, wordless vocals are used as melodic percussion. Paul Moura’s “Tarde de Chuva” opens energetically with percussion before the other instruments join, complementing the tune’s haunting melody and creating a hypnotic atmosphere (the track also includes excellent piano and violin segments as well as an impressive percussive vocal chorus at the end). “Adoracion” (Eddie Palmieri, Ismael Quintana) opens with gorgeous piano by Steve Sandberg before vocalist Debora Resto establishes a romantic mood, soaring above the instruments before being joined by a chorus of voices. “Keeper of the Flame” (Mark Levine) offers a novel, innovative arrangement. Guest artists include Randy Brecker (trumpet) and Ada Rovatti (tenor, soprano), both enriching “Vendo Verdade” (Laura Dreyer), which ends in a rousing crescendo. Album closer “Lianto” (Nicole Denner) offers contrast to much of the album. Here percussion instruments remain in the background, joined by the

leader playing light, feathery drums, which allows for the lovely melody to rise as violin and piano take the lead.

Aguilar released her last album 14 years ago. *In the North*, her fourth with StringBeans, proves definitely to have been worth the wait.

For more info visit instagram.com/aaabeans. Aguilar is at *Il Sole* Aug. 1, and *Jazz In Times Square* Aug. 8 (presented by Jazz at Lincoln Center). See Calendar.



Tomorrow's Another Day
Jeremy Pelt (HighNote)
by Jim Motavalli

The prolific trumpeter Jeremy Pelt has just released his 24th album, *Tomorrow's Another Day*, and it’s a coolly funky exercise with a decided backbeat from either drummer Allan Mednard or Deantoni Parks. It often invites comparison to very late-period Miles Davis albums such as *Tutu* (on which bassist Marcus Miller was composer-arranger.)

The bulk of this recording comes from the leader’s pen, though the hard-working Parks (André 3000, Mars Volta, Meshell Ndegeocello) is writer and producer (and drummer) on three of the album’s seven selections. The first track is the drummer’s “Ante Meridiem” with its dolorous chiming, before Pelt then beautifully emerges in ballad mode (his horn subtly doubled). Soon the beat gets more insistent and the sound a little splice-y. The piece then goes through several dramatic changes and some interesting dynamic turns, with occasional up-front contributions from the leader, but it’s ultimately Parks’ vision.

“No A.I.”, with echoey trumpet taking the lead, restores the jazz without losing the funk. Vibraphonist Jalen Baker is heard to good advantage, as is Frank LoCrao on Fender Rhodes, while Alex Wintz’ guitar takes the track into rock territory. Miles-adjacent? You betcha. “Earl J.” is the progressive swinger, with bassist Leighton McKinley Harrell on acoustic and Wintz, in a lengthy solo, forgetting he’s ever heard ex-Miles guitarist Mike Stern. Baker, in percussive Bobby Hutcherson mode, is again featured on this one and Pelt plays the full range of his horn in an audibly exciting display. Mednard, certainly jazzier than Parks, still brings the funk to the party.

“Amma Is Here”, a gentle mid-tempo groove, goes down easily. Not “smooth,” per se, but smooth fans will like it. The brief, limpid reading of the standard “People” (Bob Merrill, Jule Styne) is all Pelt. Parks’ “Milocraft (It’s a Cartoon World)” is, frankly, a lot like his own “Ante Meridiem”, but not as choppy and shapeshifting. It features an interesting middle passage where the trumpeter’s horn interacts with some studio trickery and big drums from Parks. The penultimate “Basquiat” (Parks) is, like the painter, kind of splattery, and juiced with more knob twirling, while the closing, guitar-dominated title track features the album’s most memorable, hypnotic melody.

If you want simple straight-ahead playing, there’s plenty elsewhere in Pelt’s catalog. On *Tomorrow’s Day*, he brings something else to the table.

For more info visit jazzdepot.com. Pelt is at Marcus Garvey Park Aug. 22 (part of Jazzmobile Summerfest), Mezzrow Aug. 23-24, and Dizzy’s Club Aug. 30-Sep. 1 (part of “Kenny Dorham Centennial”). See Calendar.

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Celebration, Volume 1
Wayne Shorter (Blue Note)
by Alex Henderson

When Wayne Shorter passed away last year at age 89 (he would have turned 91 this month), the distinctive tenor and soprano saxophonist left behind a rich and eclectic catalog ranging from modal post-bop to electric fusion, Brazilian jazz and jazz-funk. That catalog fortunately continues to grow thanks to posthumous releases drawn from previously unreleased recordings.

One such release is *Celebration, Volume 1*, recorded live at the 2014 Stockholm Jazz Festival in Sweden. Shorter leads his cohesive and lauded acoustic quartet of Danilo Perez (piano), John Patitucci (bass) and Brian Blade (drums), and their focus is on probing, contemplative post-bop. The performances often recall acoustic '60s-era Blue Note Shorter, minus the hooks and melodic immediacy. The leader displays his more cerebral and angular side on "Smilin' Through" and several pieces employing the "Zero Gravity/Dimension" theme. "Zero Gravity: Unbound", the eerie "Orbits" and the 20-minute "She Moves Through the Fair" even take the quartet into the realm of abstract outside playing. While these performances don't go for complete atonality, they do offer an appealing blend of the inside and the outside and, as always, it's good to hear Shorter in exploration mode. In contrast, the ballad "Edge of the World (End Title)" is the album's most ethereal and accessible performance.

During his years with pianist-keyboardist Chick Corea's Elektric Band, Patitucci established himself as a major electric bassist. He is of course equally skillful on the upright bass, which audibly serves him well on this engaging document of the Shorter quartet's Stockholm Jazz Festival appearance a decade ago.

The fact that this release is *Volume 1* presumably indicates that we can look forward to another *Celebration* in the future.

For more info visit bluenote.com



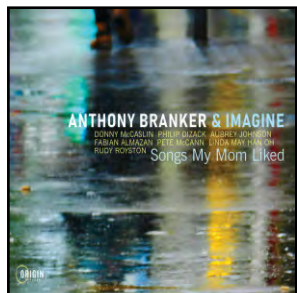
Mythos
Altus (Biophilia)
by Mike Shanley

From the opening passage of "Embrace", it's clear that the members of Altus have worked to create a distinct band sound. Despite being a quintet of two saxophones, trumpet, bass and drums, the New York group produces a complex polyphony that sounds as rich as a choral group twice their size. This feeling runs through all nine tracks on *Mythos*, their full-length debut. While Dave Adewumi (trumpet) and Isaac Levien (bass) each contribute compositions to the album, the arrangements turn each piece into group efforts where everyone has a distinct role. Nathan Reising (alto) and Neta Raanan (tenor, soprano) joust

with each other in “Fire Drill”, while melodies in “The Last Gift” and “Mountain March” feature all three horns playing phrases that overlap to create a larger theme.

The less obvious thread that runs through the album relates to the source material that inspired it. Adewumi and Levien see both the Greek myth of Prometheus and the Yoruba myth of Olodumare as parallels to the history of jazz, drawing on themes of creation, power, struggle and love. While the concept might be hard to adapt musically, the album doesn’t exactly follow a linear story line and the subject matter is not a fundamental aspect of the listening experience. It might add another layer to the sound, but on first blush, it’s drummer Ryan Sands’ groove on “Origin”, bolstered by the band’s syncopated handclaps, that attracts more attention. Sands adds funk to the rugged terrain of Raanan’s tenor statement in “Kill the Masters” and nearly blows the lid off of Reising’s solo in “The Last Gift”. The climax of the latter also plays up the group mentality at the heart of Altus, ending with everyone humming the bass line as the track fades. “Revolt” brings the recording full circle, creating a peaceful resolution that recalls the mood of the opening “Embrace”. As Sands builds from a press roll, the horns work with Levien’s descending bass line, adding color but never making the sound too crowded in the process. This kind of group synergy, where no one comes across as a leader or driver, doesn’t happen too often. Hopefully there’s more to come.

For more info visit biophiliarecords.com. The album release concert is at Umbra Café Aug. 29. See Calendar.



Songs My Mom Liked
Anthony Branker & Imagine (Origin)
by Anna Steegmann

Dr. Anthony Branker (who turns 66 this month) is a man of many talents. He started as a trumpeter with the Spirit of Life Ensemble and took new musical paths after brain surgery for arteriovenous malformation. In the jazz world, he is highly regarded as a composer and arranger, a leader of three jazz ensembles, and an educator who has taught jazz studies at Princeton University for 27 years.

Songs My Mom Liked, his tenth album with Origin and his third with Imagine, is a profound, soulful, and deeply spiritual album rooted in jazz traditions. Branker brings new life to songs from his repertoire, explores new paths and challenges the limitations of the genre. The album honors the resilience and strong spirit of his 88-year-old mother, who suffers from dementia. Branker noticed that his earlier music animated and uplifted her. So, for this project, he assembled brilliant collaborators: Donny McCaslin (tenor, soprano), Philip Dizack (trumpet), Fabian Almazan (piano), Linda May Han Oh (bass), Rudy Royston (drums), Pete McCann (guitar) and guest Aubrey Johnson (vocals). The album delivers a generous amount of music in a dozen lengthy tracks. All songs were composed by the leader except “If...”, based on a melody written by his 11-year-old daughter.

The album is full of gems. The lively “The House of the Brotherhood of the Black Heads” is remarkable for its impressionistic quality and imaginative rhythmic interplay between McCaslin and Dizack. The gorgeous, lyrical “Land of Milk & Honey” features exceptional

solos by Almazan and the trumpeter. For “Imani (Faith)”, Oh and Royston provide a mesmerizing rhythmic base for the freewheeling, improvisational sections. “Three Gifts (From a Nigerian Mother to God)” opens with Johnson’s unaccompanied, wordless vocals, which make this unhurried, melancholy tune truly hypnotic. The swinging “When We Said Goodbye” is a nice feature for McCann. The most captivating and heartfelt track is “The Holy Innocent (for KB and the Children of Gaza)”. Originally written for Branker’s stillborn daughter, this richly textured song and its recurring melodic theme express a sorrow beyond words.

Songs My Mom Liked is a moving tribute to Branker’s mother. Sad, bittersweet, and hopeful all at once, it never fails to captivate.

For more info visit originarts.com



Ruminations
Kerry Politzer (PJCE)
by Dan Bilawsky

Kerry Politzer has plenty to think on, given the wealth of musical and life experiences leading up to her eighth leader date. The Portland-based pianist’s gift for living and creating in the present moment enriches each structure with a welcome sense of spontaneity.

Leading a quartet with Tim Willcox (saxophones), Garrett Baxter (bass), and man-of-many-talents George Colligan (drums, though more commonly known for his piano work), Politzer is on her A-game from the start. The lively opener “Hay Ride”—a beautifully bumpy, Arcadian swing excursion—recalls childhood summers spent in Maryland. The first of the album’s ten originals, it’s a nostalgic offering that sets the mood without ever settling. Dialing it down a bit, the group moves away from attachment while working through the concept of acceptance in “Letting Go”. Willcox’s soprano winds its way through lands of fantasy before the leader lights up the mind’s distant skies on “Faraway Dreams”. Baxter works his magic by traveling pensive pathways on the bossa-esque “Saída”. Collective cogitation serves the cycling title track well, gifting room and appreciation for existential thought within its relatively vibrant frame.

As the focus turns to the value of mentorship, Politzer and her bandmates continue to engage in soul-searching. “Cudgel”—written for legendary jazz rebel Jimmy Giuffre (who served as Politzer’s guide into the wide world of composition)—captures the honoree’s pioneering spirit while highlighting the pianist’s wondrous reach into uncharted territories. “Lazy” delivers a catchy, charming melody over unhurried, unworried swing. “Persistent Memory” provides real connection in contemplation without the sedative of a slow tempo. Spirits run high on the effervescent “A Breeze Comes”, which gives Colligan plenty of room for a buoyant solo; he alternately goes and graces on drums elsewhere on the recording.

Politzer’s new album reaches its conclusion by swinging on the beat of an inevitable truth in the closing with “Things Change or Stay the Same”. Both a meaningful personal endeavor and profound statement on life, *Ruminations* proves to have real power and reach.

For more info visit pjce.org. The album release concert is at Mezzrow Aug. 6. See Calendar.



dizzy's club

AUG 1-4
LOUIS HAYES QUINTET

AUG 5
TED NASH BIG BAND:
JAZZ MEETS POP

AUG 6
JOHN LUMPKIN BAND

AUG 7-10
BEN WOLFE QUARTET

AUG 11
CHUCK ISRAEL'S 88TH BIRTHDAY CELEBRATION

AUG 12
JAZZ HOUSE KIDS
HOSTED BY CHRISTIAN MCBRIDE

AUG 13
JAMES AUSTIN, JR. & LUMINESCENCE:
A TRIBUTE TO BARRY HARRIS

AUG 14
THE LOST MELODY PLAYS THE BILL EVANS SONGBOOK

AUG 15-17
AKIRA TANA'S OSAKA QUARTET WITH ATSUKO HASHIMOTO

AUG 18
SONGBOOK SUNDAYS: DUKE ELLINGTON

AUG 19
JARED SCHONIG BIG BAND

AUG 20
ROXANA AMED QUINTET

AUG 21
JOE BLOCK QUINTET

AUG 22
GEORGE COLEMAN QUARTET

AUG 23-25
BRUCE HARRIS SEXTET: BYRD IN FLIGHT

AUG 26
ALEX "APOLO" AYALA & THE AFRO PUERTO RICAN
JAZZ BIG BAND

AUG 27-28
MATTHEW WHITAKER

AUG 29
LUTHER ALLISON: I OWE IT ALL TO YOU

AUG 30-SEP 1
KENNY DORHAM
CENTENNIAL CELEBRATION

JAZZ.ORG/DIZZYS
7PM & 9PM

SUNDAYS 5PM & 7:30PM

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DROP THE NEEDLE



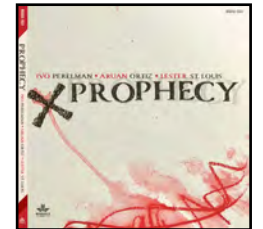
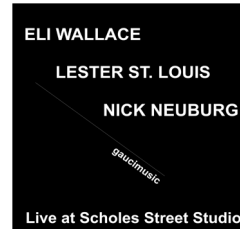
Byrd's Eye View
Donald Byrd (Transition-Blue Note)
by Ken Dryden

Trumpeter Donald Byrd was at the beginning of his long career at the time *Byrd's Eye View* was recorded in 1955 for the short-lived Transition label, having replaced Kenny Dorham in the Jazz Messengers only a few days prior to this recording session. Since the band was probably in Boston for a club date, they found time to record. It isn't Byrd's first under his own name, as he had made an earlier album recorded a few months prior (*Byrd's Word*, Savoy), but this album is far more the impressive date and helped launch his career. The band includes fellow Jazz Messengers: Horace Silver (piano), Hank Mobley (tenor), Doug Watkins (bass) and Art Blakey (drums), along with local trumpeter Joe Gordon who, like Watkins, died far too young in the early '60s. The quintet plus their guest are in fine form, as if the music had been road tested.

While Byrd would later become known as a talented composer, none of his originals were played on this occasion. The improvised "Doug's Blues", an extended bop theme introduced by the bassist, has Byrd playing relatively laid back (in comparison to the eager Gordon in their exchanges). Silver had not yet developed his trademark hard bop touch, but he provides a spark within the rhythm section. "El Sino" is a bit of a surprise, written by Hernifan Majeed, a trombonist better known under his birth name, Charles Greenlee. It is a blowing vehicle for the two trumpeters, with Mobley sitting out. Byrd is the sole trumpeter on the standard "Everything Happens to Me", a relaxed lyrical interpretation with just the rhythm section, until Mobley enters for a half-chorus solo before turning it back over to the leader. The tenor saxophonist contributed the final two numbers: he gets the lion's share of the solo spotlight, playing equally energetic and uncluttered on the fiery bop vehicle "Hank's Tune" (followed by Silver then Gordon's solo); the album closer is the easygoing mid-tempo "Hank's Other Tune" (sans Gordon).

The first-rate remastering of this Blue Note (Tone Poet Vinyl Series) 180g LP reissue brings out the music in the best light, without surface noise and giving the listener the feeling of being present in the studio when it was recorded.

For more info visit bluenote.com. Bruce Harris Sextet's "Byrd in Flight" Donald Byrd tribute is at Dizzy's Club Aug. 23. See Calendar.



Live at Scholes Street Studio
Eli Wallace, Lester St. Louis, Nick Neuburg
(Gaucimusic)
Prophecy
Ivo Perelman, Aruán Ortiz, Lester St. Louis
(Mahakala Music)
by Ken Waxman

Lester St. Louis has crossed many boundaries as a cellist, bassist, sound designer and composer. But he's most frequently found as an improviser in bands like these two on review here. *Live at Scholes Street Studio* features him in a specially organized trio with Eli Wallace (piano) and Nick Neuburg (drums), while *Prophecy* is his first recording with tenor saxophonist Ivo Perelman (who has had more partners than TV's *The Bachelor*) in a trio completed by Cuban pianist Aruán Ortiz, with whom St. Louis has previously recorded.

Cecil Taylor's pianism has been described as playing 88 tuned drums, and the single improvisation on *Live at Scholes Street Studio* extends the simile in triplicate. Neuburg wallops all parts of his kit and sandpapers rasps from wooden boxes placed atop his snare. Already a percussive player, Wallace elicits rumbles and stops from the keyboard, which echo alongside inner piano string shakes, hand slaps and pings from a metal bowl collection. Meanwhile, St. Louis uses his bow to generate lacerating sounds below the bridge or col legno smacks and maneuvers the cello's spike to scour the ground.

"Diego Figueiredo is one of the greatest guitarists I've seen in my whole life. The world needs to listen to his music."

GEORGE BENSON



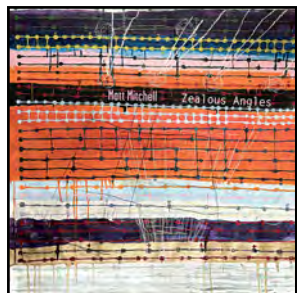
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Despite the number of items being banged, rasped and stroked, this isn't a noise band, but rather one which uses skill and taste to broaden timbres. With cello often outputting a bass-like pulse, the pianist comping and the drummer occasionally adding march-time inflections, the performance follows a logical and linear evolution. This remains true even during the last few minutes as the trio members substantiate the album's exploratory status by exploring multiple dissonant tones.

Dissonance is the basis for the other trio's two extended improvisations on *Prophecy*, but rhythmic solidity and melodic hints add variety to the program. Perelman's moaning, altissimo and speaking-in-tongues melisma lacerate every exposition during speedy or languid tempos. Yet buried among these abrasive excesses are instances where he turns to lyricism, projecting a simple lullaby or engaging in moderate horizontal development. A more flexible stylist than Wallace, Ortiz sometimes accelerates tempos or thickens the pace in response to the tenor saxophonist's note-bending multiphonics or bagpipe-chanter-like tone-spattering. His moderated comping and pinpointed clinks become linear cadences that, especially on the lengthier "One", relate to unhyphenated modern jazz. St. Louis' cello thumps also sometimes take on the connective role of a bass in similar circumstances. String shrills and woody slaps are also heard, but to a lesser extent than the prior set. During the album's penultimate minutes, reed stutters, low-pitched string reverberations and piledriver piano chording refer back to the improvisation's beginning. Pedal-point piano accents and soundboard shakes, cello string stretches and out-of-nowhere bell-ringing surround reedy split tones that become thinner as they descend to dyspeptic stings in the coda.

For more info visit gaucimusic.com and mahakalamusic.com. Lester St. Louis is at The Stone at The New School with Immanuel Wilkins Aug. 21. See Calendar.



Zealous Angles
Matt Mitchell Trio (Pi Recordings)
by Stuart Broomer

What musical methodology might best capture the complexities and contradictions of contemporary urban life? On *Zealous Angles* Matt Mitchell takes one of the emblematic ensembles of jazz, the traditional piano trio with bass and drums, reimagining and adapting its structural emphases to create a densely involving music that can sometimes float transcendently through its own problematics of form. This is the first release of a longstanding group with Chris Tordini (bass) and Dan Weiss (drums), and it achieves a particular kind of turbulent momentum through Mitchell's compositional method. It's a combination of polymetrics and polyrhythms, the trio members overlaying parts of different lengths with different rhythmic patterns and tempos, the interactive complexity extending through the improvised elaborations.

There are 17 tracks here, 14 of them running between 2:50 and 4:30, but the techniques employed suggest a complex suite with interactive parts, the character of one piece seemingly reconfigured in another. There's a kind of willed and structuring incongruity here that will suspend a listener between anxiety and liberation. The sense of the collision is already evident in Mitchell's titling, whether it's naming street types or mysterious compound moods to create a special poetics of city streets

that's at once detached, gritty and bemused. "sponger", "lunger", "rejoisted" and the verbal wonder of "apical gropes" and "optical gripes" will readily suggest unwanted street confrontations, but there's also a certain neutrality in their musical development that follows the consistent use of lower-case titles, "lunger" having the quality of a mathematical problem. Meanwhile, "angular languor" and "radial mazing" seem to announce compound freedoms.

Mitchell, Tordini and Weiss' collective skill in capturing the city's psychic abrasions and delights dovetails with an essential and enduring quality that first made modern jazz "modern," from Charlie Parker's extended "Street Beat" to Thelonious Monk's "Brilliant Corners" to Charles Mingus' score for John Cassavetes' *Shadows*, a certain edgy awareness that is its own reward.

Zealous Angles is both alert and speculative, and the music it may most strongly suggest, whether it's "rapacious" or "optical gripes", is Andrew Hill's mid '60s run of Blue Note albums. The few longer tracks take on a floating quality, with repeating figures drifting across barely articulated pulses, including the ethereal reveries of "gauzy" and "zeal", the latter stretching to over ten minutes.

For more info visit pirecordings.com. The album release concert is at The Jazz Gallery Aug. 12. See Calendar.



Soul & Salvation
Dizzy Gillespie (Tribute-Liberation Hall)
by Marilyn Lester

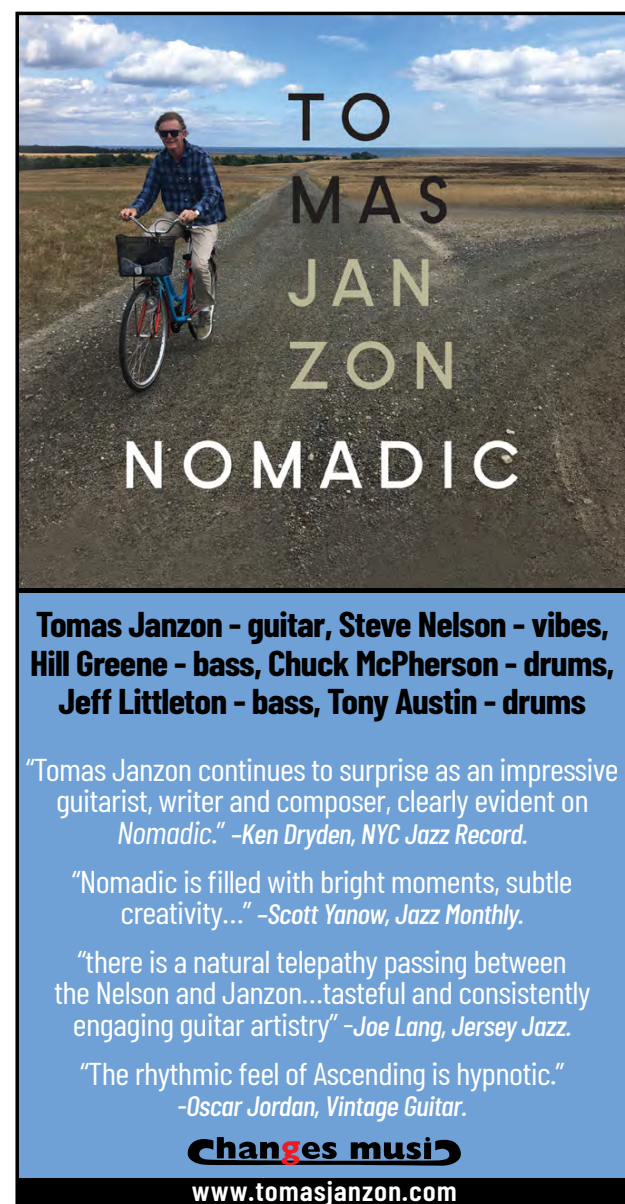
There's probably a reason Dizzy Gillespie never mentioned his 1969 release *Soul & Salvation* in his memoir, nor anywhere else for that matter, and why many Gillespie fans have probably never heard of it. The album was reissued in 1970 as *Souled Out*, but it has been entirely out of print for 15 years. This ten-track release amounts to a lightweight novelty item. The musicianship is excellent, but innovation or serious exploration of new forms is lacking. All of the compositions are by Ed Bland who also arranged and conducted. Percussive, rhythm-heavy and probably highly charted, all that Dizzy had to do was step in and blow, free to do his thing.

Several of the tunes add a fierce uncredited female vocal group. On "Pot Licka", they add a strong, all-out gospel groove, raising the stakes for Gillespie's wailing solo. But on "Turnip Tops" they can add no more than repetitive choruses of "yeah, yeah, yeah" throughout. Repetition is a byword for *Soul & Salvation*, established at the outset in opener, "Stomped and Wasted" with its heavy bass beat (Jimmy Tyrell). When Gillespie enters he blows a wailing explosion of short phrases, creating a mood evocative of someone who indeed has been stomped and wasted. Bland does have a strong suit in composing-arranging. Careful listening in his stew of rhythmic, polyphonic elements reveals some fun surprises. "Chicken Giblets" subtly creates the cacophony of a hen house. Gillespie, with another trumpet voice in Count Basie veteran Joe Newman, trade licks that emulate a pair of roosters among the chickens. The most sophisticated piece on the album is no doubt "The Fly Fox". It is melodic and thematic but has a coolness to it, particularly when the leader plays a muted trumpet in duet with vibes. Cornell Dupree adds to the piece with top-notch rhythm guitar and, toward the end, a now-inspired Gillespie kicks into the rhythmically creative mode that defined his greatness, shifting between

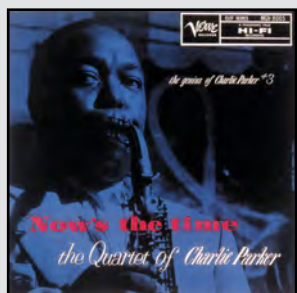
scales and chord changes that will have keen listeners sitting up to take notice. This bright spot is a contrast with the master's output on the rest of the album—fairly straightforward and rote, even if it is the genius Dizzy.

Soul & Salvation may be a faint blip in the Gillespie universe, but it is worth a listen for the fun of it. Even an uninspired Gillespie is still awesome. The album is available on CD, download and vinyl (the physical formats feature charts by Bland).

For more info visit liberationhall.com. Gillespie tributes include Michael Howell Quartet "Plays Dizzy Gillespie" at Saint Peter's Church Aug. 14 and Dizzy Gillespie All-Stars Big Band at Blue Note Aug. 27 - Sep. 1. See Calendar.



DROP THE NEEDLE



Now's the Time: The Genius of Charlie Parker #3 Charlie Parker (Verve) by Tom Greenland

Although “Bird Lives” graffiti no longer adorns New York’s subway walls, the alto saxophonist referred to (aka Charlie Parker) is ever extant in the ears of jazz people, as evidenced by his upcoming birthday fête (Aug. 29) and an unremittent flood of reissued recordings and tribute concerts. For audio mavens, the “Verve By Request” series’ vinyl-only re-release of *Now's the Time* is a welcome addition for its excellent performances and sound quality, available on 180g black vinyl (or limited edition yellow vinyl!).

Much of the critical ink spilled over this recording has long since dried, but its many merits bear repeating. First, the fidelity is superior to most of Parker’s studio work on Savoy and Dial, not to mention the uneven audio of his live recordings. The cleaned-up sound makes it easier to discern individual bass tones, drum touches and other formerly hard-to-hear subtleties. Second, the two featured quartets—one with Hank Jones (piano) and Teddy Kotick (bass), one with Al Haig (piano) and Percy Heath (bass); both with Max Roach (drums)—are each in fine form, with Parker’s alto firmly in the forefront, no other horns to compete or distract. Parker himself is in excellent form, healthy, energetic, horn free from squeaks, imagination at full throttle.

The paradigm for each track rarely varies: after a brief piano intro, the altoist plays the theme followed by one or two solo choruses over a standard, or four or more over a blues, followed by a short piano solo and even shorter bass and drum solos, Parker returning for a final statement of the theme. Within this format, however, lies the evanescent genius of Parker’s playing, an amalgam of recurrent signature ideas that, somehow, get a fresh treatment each time he revisits them. That stuttering blues lick, those curlicue ornaments, double-time runs and side-slipping arpeggios, all reappear in slightly different guises. You can hear these creative machinations on eight different versions of 12-bar blues: the title track, “Laird Baird”, two takes of “Cosmic Rays” and four of “Chi-Chi”. On “Cosmic Rays” the theme itself is improvised, though you wouldn’t know that if you hadn’t two versions to compare. Most astonishing is Parker’s ability to construct intricate yet elegantly cohesive melodic ‘stories,’ each episode a chorus in length, seamlessly segueing to the next, as complex as Beethoven, as basic as blues. It’s something that can’t be taught in a conservatory, a key reason why new generations will continue to return to Parker for instruction and inspiration.

For more info visit ververecords.com. City Parks Foundation’s Charlie Parker Jazz Festival is at Jackie Robinson Park Aug. 22, Harlem Rose Garden Aug. 23, Marcus Garvey Park Aug. 23 (co-presented by Jazzmobile Summerfest) and Aug. 24 and Tompkins Square Park Aug. 25. “A Tribute to Charlie Parker” (presented by Jazzmobile) is at Marcus Garvey Park Aug. 22. “Charlie Parker Birthday Celebration” with David DeJesus is at Birdland Theater Aug. 29-31. See Calendar.



So Far So Good Welf Dorr (s/r) by Elijah Shiffer

Being a successful musician in New York necessitates a heavy dose of stylistic flexibility, including a knack for lending authenticity to any genre and a readiness to pivot between genres at any time. The players on *So Far So Good*—Welf Dorr (alto), Elias Meister (guitar), Dmitry Ishenko (acoustic and electric bass) and Kenny Wollesen (drums)—all have this flexibility, each with his vast range of styles. Together, their versatility is on display in the way they combine disparate musical influences to create a unique ensemble sound that defies easy categorization.

The nine tracks are all Dorr originals; many have funky, danceable grooves from Ishenko and Wollesen, but with more than a little avant garde edginess. The saxophonist is certainly versed in the language of Ornette Coleman (the lamenting melody of the opening title track brings to mind Coleman’s “Lonely Woman”) and Eric Dolphy (notably in the off-kilter rhythms of “Keep On Keeping On” and “Impatience”), but has a melodic vocabulary all his own. Meister plays tight melody unisons with the leader, but both in solos and comping he lashes out in unhinged distortion, even on the ballad “Eternity”. Dorr matches the guitarist’s intensity with his own effects, using both delay and harmonizer on “Keep On Keeping On”. All these elements come together in a particularly effective way on “Bushwick 16”, over a seedy shuffle beat straight out of the No Wave (that late ’70s fusion of punk, funk and free jazz from such bands as late saxophonist James Chance’s Contortions). Another album highlight is the well-named “Crazy S”, a multi-tempo barrage of jumpy wide-interval themes less than two minutes in length. The closing “Sweet Dissonance”, also aptly titled, is a skronky, multiphonic-packed jam in which everyone cuts loose.

The overall mix on *So Far So Good* is very satisfying, especially for such a noisy album. Every idea is heard clearly, and no one gets in each other’s way even when Meister is at his wildest. It’s easy to imagine that the entire process behind this album was as fun as the music is to listen to.

For more info visit welfdorr.com. Dorr is at The Keep Aug. 25. See Calendar.



Rhythm Edge Eric Person (Distinction) by Monique Ngozi Nri

Saxophonist-flute player Eric Person is an expert musician, composer, bandleader, educator and strategic thinker known for his adventurous musical spirit. Originally from St. Louis, he first decided that he wanted to be a saxophone player by the age of seven,

following in the footsteps of his musician father who took him to see many great local musicians and out-of-towners like Count Basie. Coming to New York in the early ’80s, Person would work with John Hicks, Ronald Shannon Jackson, Chico Hamilton, Dave Holland and the World Saxophone Quartet before branching out as a bandleader with his Meta-Four and Metamorphosis, and most recently, collaborating with Houston Person in their Person2Person project.

In a recent interview for Samo Solomon’s excellent Dr. Jazz Talks series, Person explained that, in devotion to his art and career, he intends to rerelease a number of albums on his own label, Distinction Records. This has led him to remaster and reissue his eighth album as leader, *Rhythm Edge* (2007), a personal favorite of his and one which he openly admits and feels is one of his best. The musical tour de force includes fourteen originals (partially resequenced and strangely with one less track than the original) and amply demonstrates his compositional variety and flexibility.

The reissue’s album opener (which was originally the album closer on the 2007 release) is “Tyner Town”, a tribute to the pianist McCoy Tyner. It’s a fast-paced composition featuring horns in harmony, with guest trumpeter Ingrid Jensen. Virtuoso pianist Jarod Kashkin stretches out in a dazzling solo, followed by Jensen’s soaring solo. Elsewhere Person pays tribute to his fellow Taureans in the bluesy ballad “Taurean Majesty”, featuring an excellent solo by bassist Andy Armstrong. “I’ll Be Just Fine” showcases a fine musical texture of Person complemented by Kashkin (electric piano) and another album guest in Robin Eubanks (trombone). Person’s soprano saxophone mastery is on display in “Beauty”, where his playing is both lyrical and yearning. In contrast, the fast and furious environs of “Supersonic” highlight lightning-fast exchanges between the leader (on alto) and Kashkin (electric piano) as well as Cary Denigris (guitar). The latter has been a frequent collaborator of Person’s in the bands of Ronald Shannon Jackson and Hamilton; Denigris also appeared on Person’s leader debut *Arrival* (1992).

Kudos to Person for revisiting this excellent example of his earlier work, which will surely guide him in his future musical adventures.

For more info visit ericperson.com. Person is at The Django Aug. 3, Umbra Café Aug. 10 and Saint Peter’s Church Aug. 11. See Calendar.



I Owe It All To You Luther Allison (Posi-Tone) by George Kanzler

Luther Allison, one of the stellar crop of today’s twenty-something jazz pianists, here belatedly debuts (at 28) as a leader, a trio date with Boris Kozlov (bass) and Zach Adleman (drums). But it is far from his first recording, as he has been the pianist (or drummer) on several sessions by fellow Posi-Tone artists, as well as playing piano on Samara Joy’s Grammy-winning 2023 single “Tight”.

The album title is a dual dedication, according to Allison: it pays homage to “the lineage of pianists that resonate with me most, affectionately referred to as the ‘Memphis Mafia’” and affirms his commitment to his Christian faith. The title track album opener is redolent of gospel music, from the organ-like rubato opening and closing to the soulful, rollicking mid-

section, where the pianist's muscular left-hand chords underpin a skein of pellucid, quicksilver, single-note lines. Those shimmering right-hand lines also show up on his tribute to the one non-'Memphis Mafia' figure he honors here, Stevie Wonder ("Knocks Me Off My Feet").

The leader's originals range from a ballad dedicated to his fiancé, "Until I See You Again", to a pair of blues that incorporate advanced harmonies, reflecting his debt to the 'Memphis Mafia'. Four members of that group are honored in renditions of their tunes: Allison captures the funky dribble-bounce of James Williams' "Say Dr. J"; the soulfulness of Harold Mabern's "There But For the Grace Of..."; he casts Mulgrew Miller's waltz "From Day to Day" in alternating rhythms and time signatures; and there are two tracks dedicated to Allison's one-time teacher, Donald Brown. Brown's distinctive "New York" features shifting tempos, while the trio expansion of Brown's solo arrangement to the Broadway ballad "I Didn't Know What Time It Was" (Richard Rodgers) becomes a funky soul-jazz anthem full of buoyant, down-home swing.

On this debut album, Luther Allison not only pays affectionate tribute to his forebears, but makes his mark as a soulful pianist in his own right.

For more info visit posi-tone.com. The album release concert is at Dizzy's Club Aug. 29. See Calendar.



**Fly or Die Fly or Die Fly or Die (world war)
Fly or Die (International Anthem)**
by John Pietaro

The ironic prescience in trumpeter (sometimes vocalist) jaimie branch so naming this ensemble continues to grow her legend, two years to this month from her premature passing at the age of 39. Fly or Die captured the late trumpeter's urgency, her visceral burning. This 2022 recording, in both reach and persistence, seems to have anticipated the nation's current divisiveness, speaking back to right-wing Newspeak and the realities enflaming American politics, as well as the people's need for a bold new sound.

Album opener "Aurora Rising", a brief organ statement careening with drummer Chad Taylor's and guest percussionist Daniel Villarreal's throbbing tom-tom and timpani rolls, leads into the Afro-Cuban strains of "Borealis Dancing". Keyboards fill the soundspace like a darkened chapel, with branch's mournful trumpet and Lester St. Louis' always on-the-money cello out front. The programming is less about separate selections than about the larger whole, as best explained in the liner notes: "jaimie wanted to play with longer forms, more modulations, more noise, more singing, and as always, grooves and melodies." This concept continues into "Burning Grey", branch conjuring Miles against tireless rhythm by Taylor and hypnotic bass from Jason Ajemian. Her lead vocal, entering at various points, counters the free sections of utter release.

One highlight is "Baba Louie", propelled by a New Orleans second line over a samba. Guest musicians include Nick Broste (trombone), Rob Frye (flute, bass clarinet), Villarreal (percussion), and Akenya Seymour and Kuma Dog (vocals). The piece is joyful, with bits of Ornette Coleman, Albert Ayler, Charles Ives, even

Aaron Copland. Throughout, however, the ensemble not only excels in artistry, but crafts this new vision of American music, calling on the legacy of far and recent past. "Take Over the World" revels in primal rhythm as branch's hip-hop-inflected vocal is paired with instrumental commentary, but it's "World War ((Reprise))", the closer, that sobs loudest for both nation and leader. Her trumpet, backed by groaning cello and keyboard, emotes over harmonies that hauntingly recall the 1930 German ballad "Falling in Love Again" (Friedrich Hollaender), carrying the album—her last as a leader—to a quite perfect close. Such aural mastery, however, leads one to imagine the grand branch catalog that might have been.

For more info visit intlanthem.com



Songs of Ascent: Book 2 - Steps
Dave Douglas Quintet (Greenleaf Music)
by Jason Gross

After decades of being a major fixture in the NYC scene, restlessly forming all kinds of bands and doing extra-curricular work as a sideman, Dave Douglas circles back to one of his classic groups from roughly a decade ago. This quintet is arguably one of the best groups the trumpeter ever assembled, and all of its members—Jon Irabagon (reeds), Matt Mitchell (piano), Linda May Han Oh (bass) and Rudy Royston (drums)—have made names for themselves by now. Reconvening at the start of the COVID-19 era in May 2020, they recorded over the course of the following year, each in their own homes, playing a series of Douglas' compositions taking inspiration from biblical psalms. The end result was two albums first released in 2022 as part of the trumpeter's Greenleaf Music imprint subscriber series—*Songs of Ascent: Book 1 - Degrees* and this one. He now offers the albums for everyone else to hear.

"Quiver" has a moody, mournful vibe: Irabagon and Douglas sound like they're trying to comfort each other, aided by Royston's lovely percussion shadings. "Olive Shoots" is a swinging, start/stop affair of trailing horn lines; eventually, they fly off on their own in a casual, lighthearted way, then run around each other. "Grass on the Roof" is a cool bop ballad reminiscent of '50s Miles Davis, featuring an elegant Mitchell solo. "Let Your Ears Be Attentive" starts with punchy, staccato horns before turning into a more abstract, boisterous groove as the horns swerve around the rhythm section. "A Weaned Child" is a sweet, lyrical ballad, giving bassist Oh space to solo languidly in the middle before Mitchell sounds off, managing to be subtle and dynamic at the same time. "Make a Horn Grow" is a fast-paced, bouncy horn jaunt atop a lively rhythm section, giving way to breezy solos by Douglas and Irabagon. "Dwelling of Brothers" is another slow brooder, led by Oh throughout; the horns crawl into view before the trumpeter declaims in the upper registers. "Lift Your Hands Up" starts like a NOLA funeral march before Irabagon breaks out into a lyrical solo, followed by a sad interlude from Douglas.

Here's hoping that the bandleader doesn't wait another decade to reconvene this impressive group.

For more info visit greenleafmusic.com. Douglas is at Village Vanguard with Joe Lovano/Dave Douglas' Sound Prints Aug. 27-Sep.1. See Calendar.

UNEARTHED GEM



The Carnegie Hall Concert
Alice Coltrane (Impulse!)
by Kurt Gottschalk

The cusp of 1971-72 was a time of transition for Alice Coltrane (who would have turned 87 this month). Her husband had died four years earlier and, while she remained committed to keeping the John Coltrane spirit alive, she was also gaining recognition for her own musical vision. *Ptah, the El Daoud* (1970) and *Journey in Satchidananda* (1971)—both released by Impulse!, the label for which she had recorded with her husband's band—remain two of her most acclaimed albums. Her spiritual connections were deepening, which was increasingly evident in the music.

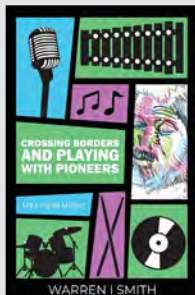
On the heels of *Journey in Satchidananda's* release, Alice Coltrane appeared on an odd bill at Carnegie Hall with folk singer Laura Nyro and pop band The Rascals' Felix Cavaliere. All were followers of guru Satchidananda Saraswati and had traveled together to Ceylon (now Sri Lanka). The concert was actually a benefit for the Integral Yoga Institute, which Satchidananda had founded in an Upper West Side apartment in 1966. By 1972, there was a permanent space in Greenwich Village and two dozen more centers in North America and Europe. In other words, there was something in the air. Thankfully, Impulse! seized the moment and recorded the February 21 concert and, at last, it's ours to imbibe and indulge in: two of her own compositions ("Shiva-Loka" and the title track from *Journey in Satchidananda*) and two of her husband's, "Africa" and "Leo".

The set keeps saxophonist Pharoah Sanders and bassist Cecil McBee from the *Satchidananda* band, but expands from the quintet and sextet of the album to a nonet of mostly doubled instruments. Archie Shepp joins Sanders on reeds and percussion, McBee and Jimmy Garrison make up a bass section, Ed Blackwell and Clifford Jarvis fill the drums and the leader plays piano, harp and percussion. Kumar Kramer is heard on harmonium and Tulsi on tamboura. What's a pleasant surprise on this happily unexpected album is its relative calm, especially on the Alice Coltrane originals. For a large group of mostly fiery players, there's a respectful restraint. "Africa" and "Leo" occupy about 50 minutes and, with room for expansiveness and the spirit of the originals, get a bit more fast and loose.

The fidelity and separation are quite good for a tape left on the shelves so long, although not quite perfect. It's a bit flat, and "Shiva-Loka" suffers from some volume drops. On the other hand, and in keeping with family tradition, there's an extended, unaccompanied Garrison solo which alone would be cause for celebration. But the celebration really belongs to Ms. Coltrane. In what the family has declared to be the "Year of Alice," her profile continues to grow, and most assuredly, deservedly so.

For more info visit impulserecords.com

IN PRINT



**Crossing Borders and Playing with Pioneers:
My Life in Music
Warren Smith (Wispercussion Theatre)
by Anders Griffen**

This memoir is the latest achievement in the storied career of multi-percussionist Warren Smith—a rare artist who, having mastered a battery of instruments, seemingly has touched every genre of music. Smith possesses a number of nuanced ways to convey not only information deriving from his artistry but also feelings that extend from his music and from his storytelling. Those who know him will recognize his voice on every page of this, his first-ever autobiography. His chronology brings the reader from Chicago to New York and from Europe to Africa while meeting and working with a veritable who's who of musical pioneers: John Cage, Nina Simone, Harry Belafonte, Barbra Streisand, Nat King Cole, Van Morrison, Aretha Franklin, Duke Ellington, Charles Mingus, Janis Joplin, Lena Horne and Quincy Jones, among many others.

From the very beginning, the music and the love and kindness of his family are revealed as an ongoing inspiration to Smith—and the reader. Themes reflected in the title of the book surface throughout. “Little did I realize it then,” Smith writes, “but these experiences of crossing cultural and social borders in my formative years were building my confidence, stimulating my curiosity and opening me up as a human being.” His personal history includes performing state-of-the-art music in college with a controversial percussion ensemble, taking on *West Side Story*, adapting to conditions in the studio and on Broadway, performing and recording with an incredible diversity of artists, and forging his own creative path. Not only does Smith play with pioneers, but he emerges as a pioneer throughout his own journey. Owing to his success, he has “had the opportunity to be in the right place at the right time with the right skills.”

His is an incredible story, told concisely in its 235 pages, a fitting record for such an accomplished individual. Additionally, over the course of his career, Smith kept an archive, which is now being processed at the Archives of African American Music and Culture at Indiana University, where it will become available to researchers. But right now, *Crossing Borders and Playing with Pioneers: My Life in Music* is more than a lucid, erudite and soulful volume that is a window into Smith's life: this memoir stands as a significant document in the history of American music. Plus, it's a lot of fun.

For more info visit <https://a.co/d/gJFXRV3>. Smith is at Marcus Garvey Park in “The Centennial Tribute to Max Roach: M’Boom with Horns” Aug. 16 (presented by Jazzmobile and Summerstage). See Calendar.



**Becoming Human
Roxana Amed (Sony Music Latin)
by Alex Henderson**

Great post-bop explorers such as saxophonists John Coltrane and Yusef Lateef and pianist McCoy Tyner not only affected fellow instrumentalists, but they were an inspiration to vocalists as well. Post-bop's spirituality influenced Abbey Lincoln and many other singers, and Roxana Amed's *Becoming Human* is very much in that vein. Amed, however, approaches spiritual post-bop from a Latin perspective on contemplative originals such as “Those Horses Running in the Mist”, “Our Days of Summer”, “Climbing Up My Spine” and “In This Lonely Room”. At times, her attractive phrasing brings to mind Brazilian singer Flora Purim. But Amed is from Argentina, and her lyrics on several tracks are in her native language, Spanish. Some of the selections, including “Epílogo” and “A Prayer”, employ both English and Spanish lyrics and Amed is equally expressive in both languages.

The band on *Becoming Human* includes Mark Small (tenor, clarinet, bass clarinet), Martin Bejerano (piano), Edward Pérez (bass) and Ludwig Afonso (drums), plus Kendall Moore (trombone) is featured on three of the eleven tracks. Small is an especially valuable collaborator and Amed wisely utilizes him extensively. He not only contributes as writer or arranger on several selections, but moves effortlessly between three different wind instruments.

Unlike most of the material, “Un Destello” and the energetic “Wild” have no lyrics and find Amed sticking to wordless scat singing. She really stretches out on the latter, which is easily the most aggressive track on an album that usually favors pensive introspection over hard swinging.

Latin jazz has come in many forms over the years, ranging from trumpeter Dizzy Gillespie's innovative collaborations with Cuban percussionist Chano Pozo during the '40s to the funky, R&B-drenched grooves of Pucho & His Latin Soul Brothers during the '60s and '70s. Amed, however, looks for the parallels between Latin music and post-bop spirituality—a direction that works consistently well for her on *Becoming Human*.

For more info visit sonymusiclatin.com. The album release concert is at Dizzy's Club Aug. 20. See Calendar.



**My World
Diego Figueiredo (Arbors)
by Ken Dryden**

Diego Figueiredo is first and foremost a master of Brazilian acoustic guitar, although he has explored many standards and jazz classics on earlier recordings. His latest, *My World*, is a collection of his

Brazilian-flavored originals that reveal Figueiredo's inventiveness as a composer and show off his considerable chops on his instrument. The rhythm section will be familiar to fans of Brazilian music, consisting of Helio Alves (piano), Nilson Matta (bass) and Duduka Da Fonseca (drums), all of whom have been playing in the U.S. for decades, plus appearances by Ken Peplowski (clarinet, tenor) and Nicholas Payton (trumpet).

“Malandrinho” is a brief but breezy bossa nova with just bass and drums accompaniment; it gives way to the lyrical “Regards From Bahia”, which adds Peplowski's clarinet and Alves. Peplowski has played many gigs with Figueiredo over the years and sings his praises; and the chemistry between the two veterans is readily apparent from the start. The guitarist's duo piece “My Friend Ken” (the album's penultimate track) is a poignant ballad dedicated to Peplowski, written when the clarinetist-saxophonist was battling cancer. Together they capture the magic that they have so often shared on stage together.

Figueiredo's opening vamp to “Mar Alberto” hints at a modal setting similar to John Coltrane's arrangement of “My Favorite Things”. Alves shines here, and the guitarist's breathtaking improvisation proves to be an album highlight. The delicate “Infancia” (“Childhood”) provides a bit of nostalgia, inspired by the leader's memories of his father playing guitar for him when he was a young boy. Yet this composition is by no means simplistic: it is filled with intricate interplay between the guitarist and his rhythm section.

Payton joins on the engaging bossa nova “Caixote”, a trio rounded out by Da Fonseca's nimble, sensitive percussion. The guitarist then pairs with Matta for a second improvised piece, the mysterious, somewhat tense “Brain Storm”, which is full of twists and turns. It's surprising to learn that Figueiredo's solo performance of “Tiramissu” (his favorite dessert) was improvised in the studio. It sounds through-composed: the sign of a true master of his instrument.

For more info visit arborsrecords.com. Figueiredo is at Mezzrow Aug. 26. See Calendar.



**Power Vibe
Steph Richards (Northern Spy)
by Mike Shanley**

Steph Richards' staggering technique on trumpet has landed her gigs with luminaries such as Anthony Braxton, Henry Threadgill and Ravi Coltrane. On her own, she has also become a notable leader and composer, utilizing space and sound to bold ends. Her newest release continues down a signature path, combining familiar elements with unsettling sonics. This happens immediately in “Prey”, where Richards plays a semi-sweet melody with a precise attack that recalls Wadada Leo Smith. A disturbing sound surfaces behind the quartet, with Joshua White (piano), Stomu Takeishi (electric bass) and Gerald Cleaver (drums); on vinyl, it might sound like a dirty stylus is to blame, but the culprit, so to speak, turns out to be Max Jaffe, whose “sensory electronics” factor into five of *Power Vibe's* six tracks. Initially a bit obtrusive, his sonic tricks ultimately add an edgy quality to the sound.

The album's title comes in part from a series of musical cues that any member of the group can use to reshape the improvisation at any given time. On the title track, after Richards' melody calls things to order, everyone plays with reference to the structure yet seem to gently pull away from it. After the trumpeter blows low overtones to launch "October for July", she fashions a tone poem in which she doesn't exactly get loud but evokes a dynamic feeling nonetheless. This dynamism blooms even further when White joins for some quick lines, and Takeishi subsequently becomes the tune's anchor.

The group's skill at shifting gears while maintaining a free flow reaches an apex during "Supersense", a 12-minute live performance where Jaffe takes Cleaver's spot behind the kit. After a loose opening, the quartet rises and falls together, even creating a dynamic drop that suggests the music is heading towards a natural fade—until White unleashes some explosive attacks.

Power Vibe comes a few years after Richards began suffering from muscular collapse and potential focal dystonia, a neurological condition which causes muscular freezing and made it hard for her to play her instrument. Despite this harrowing experience, the jagged theme and gravelly tone on "Reculez" demonstrate that she has lost none of her prowess.

For more info visit northernspyrecs.com. Richards is at *The Stone at The New School* with Brandon Ross Aug. 8. See Calendar.



Words Unspoken
John Surman (ECM)
by Daniel A. Brown

This month, legendary British saxophonist John Surman turns 80 years old. His contribution to the overall jazz idiom of a personal modal-folk vocabulary continues to expand, as can be heard on his latest release, *Words Unspoken*. The hour-long collection finds Surman (soprano, baritone, bass clarinet) and his band—Rob Luft (guitar), Rob Waring (vibraphone) and Thomas Strønen (drums, percussion)—approaching a set of understated compositions with a gentle grace.

Opener "Pebble Dance" kicks off with a syncopated riff from Waring dissolving into Luft's reverb-drenched guitar swells; they create a chiming underpinning for Surman's plaintive balladry, which then morphs into Middle Eastern-tinged lines that explode into the aggressive saxophone shards that fueled his early career. On the title track, the group cultivates, then discards, a general theme as the leader digs deep into his baritone's gravelly low register. The tender canon-like rounds of vibraphone and guitar on "Graviola" are a force to be reckoned with, as Surman ascends and descends a staircase of timbral shifts and thematic ideas.

"Onich Ceilidh", the most carefree track, is a buoyant waltz showcasing Waring and Luft, the pair weaving around Surman and Strønen. Album closer "Hawksmoor" plays like a field report of the preceding music: Strønen's brushwork goads Surman into adding fragmented ideas into the pot; with the arrival of Waring, the band invokes late-period Steve Lacy with a slow-staggering groove, as Luft throws in a flurry of tasty arpeggios.

Considering the compositional and dynamic variety of the album, Surman shows savviness in aligning himself with ideal collaborators and the ever-versatile Strønen is a crucial presence. Some fifty years ago, Surman was a firebrand of the global free-music community, a collective that arguably strongarmed the jazz tradition aside (at least temporarily) for the sake of unbridled spontaneity. With *Words Unspoken*, he displays the same forward-thinking radiance, albeit through a more subtle luminosity.

For more info visit ecmrecords.com



On Their Shoulders: An Organ Tribute
Matthew Whitaker (MOCAT)
by Pierre Giroux

Matthew Whitaker's new album is a thoughtful shout-out to the pioneers of the Hammond B3 organ. At just 23 years of age, Whitaker's command and prowess over the instrument are quite extraordinary, earning him a well-deserved place among the greats he honors in this seven-track outing. The release also underscores his technical proficiency, understanding and appreciation of the soulful, groovy essence that defines the Hammond B3 legacy.

"The Organ Grinder's Swing", a number closely associated with pioneering jazz organist Jimmy Smith, opens the session. Whitaker's fingers fly across the keys with infectious energy from the opening notes. Drummer Johnny Steele's intricate rhythms complement the leader's virtuosity. "Happy Cause I'm Goin' Home", a tribute to another organ great in Charles Earland, showcases Whitaker's ability to channel Earland's funky soul-jazz grooves. It receives punchy support from the tight ensemble, over a solid, pulsating foundation laid down by percussionist Ivan Llanes Montejó. The chart also features the bright sound of flute player Antonia Styczen.

A cover of the inimitable Dr. Lonnie Smith's "Pilgrimage" opens with guitarist Marcos Robinson stating the gospel-flavored theme. Whitaker takes over, and his solo testifies to Smith's impact on his musical journey. Joey DeFrancesco died suddenly of a heart attack two years ago this month, at the age of 51. In the early '90s, he was credited with bringing the sound of the Hammond B3 back into the jazz mainstream. Whitaker performs DeFrancesco's "In the Key of the Universe", backed by an expanded brass ensemble; he explores it in exuberant style, delivering the intricate passages with technical ability and deep musicality. It is a fitting tip of the cap to the spirit and energy that DeFrancesco brought to the Hammond B3.

Gospel organist Elbernita "Twinkie" Clark (of The Clark Sisters) wrote "Expect Your Miracles", on which Whitaker plays double duty on organ and piano. With his thoughtful reimagining, Whitaker breathes new life into this classic genre. Two original compositions, "Yessaah" and "Don't Count Me Out", complete the album, rounding out its tribute to the giants of the past with a peek into the future of jazz organ.

For more info visit matthewwhitaker.net. The album release concert is at Dizzy's Club Aug. 27-28. Whitaker also plays at Central Park Great Hill Aug. 10 (part of Jazzmobile's Summerfest). See Calendar.

ON SCREEN



Max Roach: The Drum Also Waltzes
Sam Pollard/Ben Shapiro (Max Roach Film LLC)
by Paul Gaita

The documentary *Max Roach: The Drum Also Waltzes* is actually two films in one: co-directors Sam Pollard—an Oscar nominee as co-producer/editor of Spike Lee's *4 Little Girls*—and Emmy/Peabody Award winner Ben Shapiro worked separately on documentary features about the legendary musician and activist for three decades before pooling their resources for this project. The end result is not only a cohesive portrait of Roach, his art, and his contributions to jazz music and Black (and American) culture as a whole, but also a film which details a sprawling emotional and historical story with remarkable conciseness and sensitivity.

The Drum Also Waltzes—which aired in 2023 as part of PBS' "American Masters" series before playing the film festival circuit—breaks Roach's life down into segments; this traditional documentary approach works well to encapsulate all that Roach attempted and achieved during his long life (1924-2007). Those familiar with the legendary drummer will undoubtedly know the breakdown: his tenure with the bebop movement alongside Charlie Parker, Miles Davis and others; his rise to stardom with trumpeter Clifford Brown, which was cut short by the car accident that claimed Brown and pianist Richie Powell in 1956; his return to the spotlight as a bandleader and in collaboration with vocalist Abbey Lincoln, resulting in the groundbreaking 1960 album *We Insist! Max Roach's Freedom Now Suite*; and his final decades as an educator at the University of Massachusetts Amherst and as a restless experimenter whose many projects included the percussion orchestra M'Boom, featuring surviving members Joe Chambers and Warren Smith.

The list of interviewees assembled by Pollard and Shapiro underscores the old adage about the company you keep: comments by such titans of music and activism as Sonny Rollins, Harry Belafonte and Quincy Jones add mythic context to his biography, while then-new and archival interviews with Lincoln, Randy Weston, Abdullah Ibrahim, Dee Dee Bridgewater and others drive home his importance as a player and influence on others. More personal comments by Roach's children, as well as godson and hip-hop pioneer Fab 5 Freddy, plus Roots drummer Ahmir "Questlove" Thompson speak to the toll taken by Brown's loss, as well as Roach's drive for social justice and his enduring legacy, as does extraordinary performance footage, including Roach and Lincoln performing at the Shiraz Arts Festival in Iran in 1969.

Roach's life, art and influence remain a shining example of the nexus of music, social consciousness and humanism, and cannot be easily distilled into a single work. However, *The Drum Also Waltzes* accomplishes that goal by giving a rich, in-depth picture of its subject's ceaseless passion.

For more info visit maxroachfilm.com. The film screening is at Jackie Robinson Park Aug. 22 (part of Charlie Parker Jazz Festival). "The Centennial Tribute to Max Roach" is at Marcus Garvey Park Aug. 16 (presented by Jazzmobile and Summerstage). See Calendar.



Artform Revisited
Louis Hayes (Savant)
by Scott Yanow

Listening to Louis Hayes drive his quintet on his latest album, *Artform Revisited*, it is difficult to believe that the drummer recently turned 87. Hayes moved to New York in 1956 to join the Horace Silver Quintet, had notable associations with Cannonball Adderley and Oscar Peterson, and has played with an endless list of the who's who of jazz during the past 65 years including tenor saxophone royalty in Dexter Gordon, Sonny Rollins and John Coltrane. And while he is best known for his work as a sideman with nearly everyone, *Artform Revisited* represents his 26th album as a leader (counting a few co-led with the likes of Junior Cook or Woody Shaw).

For this new project, Hayes uses the same musicians as he had on his two previous albums for Savant (*Crisis* and *Exactly Right*): Abraham Burton (tenor), Steve Nelson (vibraphone), David Hazeltine (piano) and Dezron Douglas (bass). The drummer's goal was to revisit music that had influenced and inspired him through the years while remembering some of the musicians who were very important in his life.

The result is a high-quality set of straight-ahead jazz, with repertoire that includes swinging versions of Dizzy Gillespie's "Tour De Force", John Lewis' "Milestones", Charlie Parker's "My Little Suede Shoes", "Cheryl" and "Dewey Square", and Ray Brown's "Ray's Idea". Nelson has a ballad feature on Billy Strayhorn's "A Flower Is a Lovesome Thing", and Bobby Troup's "You're Looking at Me" (which recalls

Nat King Cole's version) showcases Burton in exquisite form. Hayes' composition "Ruby" is dedicated to his mother; he also contributes the lowdown blues "G" (co-written with Douglas), which was inspired by hearing Red Garland on the radio.

Suffice it to say, a joyful spirit can be felt throughout the set. Each musician plays at a high level and no solo overstays its welcome. As for the ageless leader, whether soloing on "My Little Suede Shoes" (which is taken quite uptempo), or swinging the band—he could pass for a drummer one-third his age!

For more info visit jazzdepot.com. The album release concerts are at Dizzy's Club Aug. 1-4, and Tompkins Square Park Aug. 25 (part of Charlie Parker Jazz Festival). See Calendar.



3+3
Tomeka Reid Quartet (Cuneiform)
by Marc Medwin

There are albums that provide a point of definition. 3+3 is a significant breakthrough for cellist and composer Tomeka Reid's quartet featuring Mary Halvorson (guitar), Jason Roebke (bass) and Tomas Fujiwara (drums). On this, the group's third album (its second for Cuneiform), its past accomplishments are synthesized and expanded, creating a whole that defies easy summation.

Three lengthy compositions tell the story. Each is sectional, a series of vignettes in unified juxtaposition; piece titles are also thematically conjoined. The opening Gargantuan salvo "Turning Inward—Sometimes You Just Have to Run With It" balances "Exploring Outward—Funambulist Fever". To suggest

that the first and third pieces begin in ametric territory but transition through ballad and modal vamp toward dynamic diversity and power is true but not the whole truth. In "Turning Inward", it is stunning to hear the dyads popping out with pointillistic fervor beginning at 0:46, while still woven into its harmonic fabric; they first follow the dramatic pause at 2:08, and at 5:08 others set the swung section ablaze with their open implications. These relationships occur throughout the disc, but it's the slow build and burn housing them that propels the music to its heights and depths of discovery. Dig the multi-hued peaks that are scaled, as grooving melody gives way to psychedelically effected modal stretching toward that piece's conclusion. During "Sauntering with Mr. Brown's" explosive second half, a magic carpet of strings steeped in reverberant delay is rolled out, as Fujiwara and Roebke keep a pump-and-piston groove alive.

Solos and ensemble playing merge and diverge as naturally as breathing. Reid's solo at almost seven minutes into "Turning Inward" grows right out of the melody just as Halvorson and Reid's dialogic improvisations frame and recontextualize their outward explorations amidst fierce swing and jaggedly Monk-ish composed interludes. Roebke's pizzicato solo is a marvel of phrasing and invention. It leads brilliantly into Fujiwara's rolled and syncopated interjections as those dyads return. He's given a more substantial chance to tear loose on "Exploring Outward", but just as powerful are his malleted toms and gorgeously transparent cymbal work, which underpin that composition's balladry. Halvorson's exquisite harmonies contrast her blistering solos and orchestral accompaniment; they are sometimes adorned with electronics and the warping effect that is one of her trademarks, offering support while pushing sonic aggregates outward, especially in the music's freer sections. While the quartet can still groove hard, form and structure are now symbiotically complete.

For more info visit cuneiformrecords.com. Reid is at The Stone at The New School with Brandon Ross Aug. 8. See Calendar.

GLOBE UNITY



Especially For You
Harri Sjöström/Erhard Hirt/Philipp Wachsmann/
Paul Lytton (Bead)
Due Mutabili (Live at MUG 2022)
Sestetto Internazionale (Amirani)
Two
Philipp Wachsmann/Trevor Taylor (FMR)
by Daniel A. Brown

This month, Kampala, Uganda-born, London-based violinist Philipp Wachsmann turns 80 years old, a personal milestone that also marks more than a half-century of fearless musical explorations. As an improviser equally comfortable in acoustic and electronics-imbued settings, Wachsmann has appeared on more than 100 releases, collaborating with kindred experimental stalwarts including Roscoe Mitchell, Tony Oxley, Barry Guy and Evan Parker, while also signposting subsequent, younger players into the most expansive realms of spontaneous composition. We explore three recent releases that find the violinist fully engaged in the truly global avant-jazz community.

Recorded at the tenth anniversary celebrations of Einstein Kultur, a cultural center in Munich, *Especially For You* contains four pieces and features Wachsmann in full flight with worthy allies Harri Sjöström (soprano, sopranino), Erhard Hirt (guitar, computer treatments) and Paul Lytton (drums, cymbals, percussion). The half-hour "For You Part One" leads off with a salvo of collective sound, the ensemble blasting forward as Hirt's guttural electronics dive through Lytton's frantic scattershot beats; the group dissolves into pools of sound at midpoint, Wachsmann and Sjöström offering up a kind of alien dialogue. "For You Part Two" continues the pummeling from the players and features an extended albeit minimal solo by Wachsmann. "For You Encore" is a wind-down of the previous onslaught, while "For You Lullaby" is the sole piece that hints at discernible themes, held down by the saxophonist's pensive explorations.

An ensemble dedicated solely to collective improvisation, the sextet Sestetto Internazionale welcomes Wachsmann into the fold for the blunt and unrelenting *Due Mutabili*, recorded in Munich in 2022. The Finnish-German band—Sjöström (soprano, sopranino), Veli Kujala (quarter-tone accordion), Achim Kaufmann (piano, prepared piano) and Ignaz Schick (turntables, sampler)—deals in vast soundscapes. "Mutabile I" clocks in at nearly 40 minutes and is both a demanding listen and object

lesson in truly selfless playing; the variation of timbral shifts and dynamics seem to engulf the violinist and company as they sacrifice identity for the sake of monolithic tonal density. Underpinned by Kaufmann's rumbling keyboards, "Mutabile II" sounds almost placid compared to the preceding track, until the closing crescendo, when the band is rightfully met with loud applause.

Two is a duo between Wachsmann and Trevor Taylor (percussion), where both players also process their instruments electronically in real time. These eight pieces were recorded in London in 2022, and their minimalism is a welcome counterpoint to the large-scale intensity of the other two albums. Album opener "First Landscape" is an exercise in shifting perceptions created through the use of musical tension and release; it's a slow-building dialogue between Wachsmann's long, weeping bowed lines and Taylor's scattershot vibraphone. "Butterfly" is a careening performance where the two add tasteful echo and delay to a volley of bowed strings, cymbal hits and percussive rolls; "Origami" is an inversion of this approach, as the pair create shifting, high-frequency drones that are eventually carried away by Taylor's dulcet marimba melodies.

For more info visit beadrecords.com, amiranirecords.com and fmr-records.com

(INTERVIEW CONTINUED FROM PAGE 6)

TNYCJR: You have a record coming up soon, I understand, a gathering of guitar players.

Harrison: Yeah. This is the first collective enterprise, if you will, of the Summit, where I asked members of our community to do solo pieces. This was something that took place originally during the pandemic. We did a virtual concert series of solo performances, and it was wonderful to see what people were coming up with. I decided to collect some of these and add a few others. It is called *The Middle of Everywhere*. We've got Fareed Haque, the legendary guitarist from Chicago. Nguyễn Lê, one of my favorite guitarists of all time. Nels Cline, Liberty Ellman, Anupam Shobhakar, who plays electric fretless guitar and is a classical Indian musician and a metal player, Camila Meza, Kurt Rosenwinkel, Anthony Pirog, Cecil Alexander, Miles Okazaki and Henry Kaiser. You've got to have pretty eclectic tastes to truly appreciate the record. We celebrate the release this month at Le Poisson Rouge.

TNYCJR: I also understand that you have a new book.

Harrison: I did a guitar book a couple of years ago, interviews with 27 visionary guitarists, and I wanted to follow up with something different. The new book is called *Pity the Genius: A Journey through American Guitar Music in 33 Tracks* (Cymbal Press)—it's short essays on guitarists from 100 years ago to the present, some that would not be very well known but are incredible, again celebrating the singular position of the guitar in American music and history. It's about this remarkable landscape of unique players, all of whom have played a part in making our music the beacon that it is around the world. I try to make it personal. There's people I studied with who I think were incredibly influential, like Mick Goodrick, who's probably the most impactful and influential jazz guitar teacher of our lifetimes. There's Danny Gatton, who has, to me, truly earned the title of the world's best unknown guitarist, although people referred to Roy Buchanan that way, too. I wrote about them both, and they're both from my hometown, so it was close to my heart.

You find these pockets of influence that people are in danger of forgetting. Sister Rosetta Tharpe: a phenomenal person, not just a player, so ahead of her time. John Abercrombie: I mean, we should really continue talking about him into the future. A young man named Arthur Rhames, who grew up in Brooklyn and died at a very early age, but was a huge influence on a portion of the Brooklyn community. He left us so soon that his full impact was not able to be borne out. I talk to people who knew these individuals: Vernon Reid about Rhames; Gil Goldstein about playing with Pat Martino; John Previti, Gatton's bass player of 20 years. I try to get to the heart of these people.

TNYCJR: So, for you, their music is not just a product of technique. There's a lot of people who play guitar, but not a lot of people who play guitar in a way that goes beyond just hitting notes.

Harrison: It's so true. This book is more about the *inside* of people rather than anything academic. Here's an example. Allan Holdsworth is especially known for his technical bravura. But when I took a closer look and talked to people who knew him, I saw the profundity of his contribution to the guitar world in a new way. Some of Allan's pieces are heartbreakingly beautiful. The man did *not* have an easy life. There's a ton of feeling in a lot of his work, something bittersweet. When you look deeper you begin to see the soul illuminated behind the notes, and that is, to me, everything. Why are we here? Why do we make music? What do these artists, who properly could be called shamans, reveal to us about the truth of life?

TNYCJR: What motivates you to get so involved with the guitar world?

Harrison: It's a means of discovery and enlightenment for me. I've learned an unbelievable amount. It's a way of hanging out with my friends and heroes. The world *needs* outlets for creative music. We all do our part. It's also just a lot of fun. I guess you have to wonder why I would volunteer, essentially raise my hand and go, "Oh, I'm going to do all this stuff." I think it's because I truly believe in the idea of community being a restorative function in the world we live in. People wonder about the name "alternative." What does it mean? It's purposefully vague. It's in opposition to the status quo. What I can say is this: 15 years ago I saw that few festivals invited me to participate. Almost none espoused the virtues I hold dear. Most are timid, predictable, just fucking boring. So I started my own!

For more info visit alternativeguitarsummit.com. The Alternative Guitar Summit featuring Harrison with Kurt Rosenwinkel, Mike Stern, Nels Cline, Wolfgang Muthspiel, et al. is at Le Poisson Rouge Aug. 24. See Calendar.

Recommended Listening:

- Joel Harrison—3 + 3 = 7 (Nine Winds, 1995/96)
- Joel Harrison—*Harrison on Harrison* (Jazz Explorations of George Harrison) (HighNote, 2005)
- Joel Harrison—*The Wheel* (Intuition/Innova, 2008)
- Joel Harrison String Choir—*The Music of Paul Motian* (Sunnyside, 2010)
- Joel Harrison 5—*Spirit House* (Whirlwind, 2013)
- Joel Harrison, Anthony Pirog, Stephan Crump, Allison Miller—*The Great Mirage* (AGS Recordings, 2023)

(LEST WE FORGET CONTINUED FROM PAGE 10)

quit dialysis, dying a short time thereafter on December 5, 1972.

Alto saxophonist Charles McPherson, an admirer of the trumpeter long before they played together on what was one of Dorham's final studio recordings, pianist Barry Harris Sextet's *Bull's Eye!* (Prestige, 1968), explained "Kenny's melodic, linear line in his playing is just beautiful. His improvisations are great for their harmonic accuracy and logical, seamless connections to each song. He is one of the greatest." And important to McPherson was Dorham's contribution to bop: "I like all of his records with Bird... They were as great as the ones Bird did with Miles. To me, he is the most Charlie Parker-playing trumpet player: he understood the language of Parker better than anyone and was not a copycat."

French horn player and multi-instrumentalist David Amram had a long friendship and working relationship with Dorham. The two met in 1952 when he was introduced to Charlie Parker after a concert. "When Charlie learned I was a classical composer, he suggested I talk to Kenny, since he was a hell of a writer. Kenny took me downstairs and showed me stuff on trumpet and voicings on the piano. He was a natural mentor and remained that way even when he worked in a music store before he passed away. When we finally got to play together on a record, *Blue Spring* (Riverside, 1959), Philly Joe Jones didn't show up for one date and instead of getting upset, he sat down and wrote two more arrangements. Watching him play piano, his harmonic knowledge was staggering, and I appreciated over the years how that enabled him to play all those gorgeous notes and amazing phrases on trumpet. He was an improviser in the highest sense of the word."

Many of today's trumpeters who weren't yet even born by the time of Dorham's death, also have great appreciation for this overlooked master's contributions. Says Jeremy Pelt: "Dorham is as essential to the development of the language as any more often

celebrated trumpeter. His level of invention and harmonic acuity is something we should all aspire to achieve." And Mike Rodriguez reaffirms: "His deep melodic, incredible sense of harmony and soulfulness continue to influence my playing and I feel he should be remembered as one of the masters of modern improvisation."

"Kenny Dorham Centennial Celebration" (featuring Jeremy Pelt, Mike Rodriguez, Tim Hagans, Josh Evans, Jimmy Owens, Brandon Lee and Joe Magnarelli) is at Dizzy's Club Aug. 30-Sep. 1. See Calendar.

Recommended Listening:

- The Jazz Messengers—*At The Café Bohemia, Volume 1-2* (Blue Note, 1955)
- Kenny Dorham—*Afro-Cuban* (Blue Note, 1955)
- Max Roach 4—*Plays Charlie Parker* (Mercury, 1957-58)
- Kenny Dorham—*Quiet Kenny* (Prestige New Jazz, 1959)
- Kenny Dorham—*Matador* (United Artists Jazz, 1961-62)
- Kenny Dorham—*Una Mas* (Blue Note, 1963)

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

We Jazz' worldwide distribution is handled by !K7 (except in Nordic countries where We Jazz does it) and direct-to-customer sales are through the label's bandcamp page. Another outlet is the label's online record store, digelius.com. The name is from the now defunct Helsinki record outlet. "I love record stores," says Nives. "We already ran a small record shop out of our office and Digelius was about to close so we just connected the dots. For now we're doing online sales and event pop-ups. My goal is to one day re-open the Digelius physical store in a meaningful way."

With all of We Jazz' projects, does Nives sometimes feel overwhelmed? No, he says: "I suppose it's about the drive and how to manage it. I have the same hours in my day as everyone. I'm just trying to do interesting stuff that feels right and learn more each day."

For more info visit wejazzrecords.bandcamp.com. We Jazz artists performing this month include Jonah Parzen-Johnson at Nublu 151 Aug. 29. See Calendar.

(ENCORE CONTINUED FROM PAGE 10)

break from his focused concentration to glance up at the applauding audience and issue a shrug—a gesture of humility. Given his significant achievements, perhaps it's humility why he is not more widely known.

Despite the esoteric concepts that drive his music, Gregorio underscores everything he does with a deep sense of melody and beauty. As Lopez explains, "He doesn't seem to give a shit about being in the limelight. He's just interested in making music, and that's really admirable."

For more info visit guillermogregorio.bandcamp.com. Gregorio is at Ibeam Brooklyn Aug. 22. See Calendar.

Recommended Listening:

- Guillermo Gregorio—*Otra Musica: Tape Music, Fluxus & Free Improvisation in Buenos Aires* (Atavistic, 1963-70)
- Guillermo Gregorio—*Ellipsis* (hatOLOGY, 1997)
- Guillermo Gregorio, Pandelis Karayorgis, Nate McBride—*Chicago Approach* (Nuscope, 2005)
- Guillermo Gregorio/Paul Giallorenzo—*Multiverse* (Peira, 2012)
- Guillermo Gregorio/Brandon Lopez—*12 Episodes* (Relative Pitch, 2017)
- Guillermo Gregorio—*Two Trios* (ESP-Disk', 2018/2020)

Thursday, August 1

- Russ Lossing/Satoshi Takeishi with Adam Kolker, Jeremy Stratton Bar Bayeux 8, 9:30 pm
- Green Mambo with Stefan Zeniuk Barbès 10 pm 20
- John Pizzarelli Birdland 7, 9:30 pm \$40-50
- High Society New Orleans Jazz Band; Hayley Sales Birdland Theater 5:30, 8:30 pm \$20-40
- Dumpstaphunk Blue Note 8, 10:30 pm \$30-45
- Dan Manjovi Bryant Park 12:30 pm
- Frank Basile Quartet; Mariel Bildsten Quartet Cellar Dog 7, 8:30, 11 pm \$5
- Robert Glasper/Yebba Central Park Summerstage, Rumsey Playfield 6 pm \$80-193
- ★Louis Hayes Quintet with Abraham Burton, Steve Nelson, David Hazeltine, Santi Debriano Dizzy's Club 7, 9 pm \$25-55
- La Tanya Hall; Joe Magnarelli Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Brandee Younger with Makaya McCraven, Rashaan Carter, DJ Spinna Industry City 6 pm
- Annette A Aguilar & String Beans Quintet II Sole 5:15 pm
- Roy Hargrove Big Band The Jazz Gallery 7:30, 9:30 pm \$40-50
- Alex Wintz, Matt Penman, Jimmy Macbride; Theo Hill Trio Mezzrow 6, 7:30, 9, 10:30 pm, 12 am \$35
- Keith “The Captain” Gamble Minton's 7, 9 pm \$25
- Will Graefe; Martin Nevin Trio with Craig Weinrib, Sam Harris The Owl Music Parlor 8 pm \$12
- Karen Maynard Quintet Patrick's Place 7 pm
- ★Bill Ware with Rez Abbasi, Jay Anderson, Matt King, Taru Alexander Shapeshifter Lab 7 pm
- Curtis Nowosad Quintet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Eddie Henderson Quintet with Vincent Herring, Peter Zak, Nat Reeves, Mike Clark Smoke 7, 9 pm \$25-55
- ★Matana Roberts, Fay Victor, Rebekah Heller The Stone at The New School 8:30 pm \$20
- ★Dayna Stephens with Emmanuel Michael, Gerald Clayton, Rick Rosato, Kendrick Scott Village Vanguard 8, 10 pm \$40
- Misha Piatigorsky Zinc Bar 7, 8:30 pm \$35

Friday, August 2

- 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
- Caleb Wheeler Curtis Bar Bayeux 8, 9:30 pm
- Gregory “Organ Monk” Lewis Trio Bar Lunático 9, 10:30 pm \$10
- Pierre de Gaillande; Big Lazy with Stephen Ulrich, Andrew Hall, Yuval Lion Barbès 8, 10 pm \$20
- Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm
- Birdland Big Band; John Pizzarelli Birdland 5:30, 8:30 10:30 pm \$25-50
- ★Tia Fuller Quartet with Shamie Fuller-Royston, Eric Wheeler, Koleby Royston Birdland Theater 7, 9:30 pm \$25-35
- Dumpstaphunk Blue Note 8, 10:30 pm \$30-45
- Dan Manjovi Bryant Park 12:30 pm
- Michael Olatuja & Lagos Pepper Soup Bryant Park 7 pm
- James Austin Quartet; Matt Martinez Quartet Cellar Dog 7, 8:30, 11 pm \$10
- ★Louis Hayes Quintet with Abraham Burton, Steve Nelson, David Hazeltine, Santi Debriano Dizzy's Club 7, 9pm \$25-55
- Jeffery Miller Quartet; Mariel Bildsten Septet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Jazzmobile Summerfest: Amina Figarova Sextet and Liberian Children's Choir Marcus Garvey Park 7 pm
- Bill Goodwin Trio; Charlie Sigler Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Ephemera with Olin Clark, Nathan Riesing, Dan Montgomery, Evan Hyde Nublu 151 7 pm \$20
- Jazz Jam with Patience Higgins Patrick's Place 8 pm
- Meshell Ndegeocello Prospect Park Bandshell 7 pm
- Ray Blue Room 623 at B2 Harlem 8, 10 pm \$20
- Marius Van Den Brink Quintet with Greg Glassman, Stacy Dillard, Matt Penman, Ari Hoenig; Randy Johnston Quartet with Benny Hill, Elias Bailey, Pete Siers; Round About Midnight Jam with Eric Wyatt Smalls 6, 7:30, 9, 10:30 pm, 12 am \$40
- ★Eddie Henderson Quintet with Vincent Herring, Peter Zak, Nat Reeves, Mike Clark Smoke 7, 9, 10:30 pm \$35
- ★Matana Roberts, Pauline Roberts, Brandon Lopez The Stone at The New School 8:30 pm \$20
- Jill McCarron Quartet; Carmen Romano & The Nick Palumbo Stompers Swing 46 5:30, 9 pm
- ★Dayna Stephens with Emmanuel Michael, Gerald Clayton, Rick Rosato, Kendrick Scott Village Vanguard 8, 10 pm \$40

Saturday, August 3

- Denton Darien 449 La Scat in Harlem 8 pm
- Seydurah & Her Avecmoi Band of Blues; Strange Majik Arthur's Tavern 7, 10 pm
- ★Ingrid Laubrock/Andy MilneBar Bayeux 8, 9:30 pm
- Alvaro Benavides Group Bar Lunático 9, 10:30 pm \$10
- Pakula Surprise with Eric Pakula, Blake Lindberg, Nick Cudahy; Shoko Nagai's TOKALA with Satoshi Takeishi, Frank London; Tipa Tipo with Adele Fournet, Felipe Wurst, Jordan Auber Barbès 3, 8, 10 pm \$20

- Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm
- John Pizzarelli Birdland 8:30, 10:30 pm \$40-50
- ★Tia Fuller Quartet with Shamie Fuller-Royston, Eric Wheeler, Koleby Royston Birdland Theater 7, 9:30 pm \$25-35
- Karl Denson's Tiny Universe with Weedie Braimah Blue Note 8, 10:30 pm \$30-45
- Chris Beck Quartet; Ai Murakami Quartet Cellar Dog 7, 8:30, 11 pm \$10
- ★Louis Hayes Quintet with Abraham Burton, Steve Nelson, David Hazeltine, Santi Debriano Dizzy's Club 7, 9 pm \$25-55
- ★Tommy Campbell Trio; Eric Person Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Ginetta's Vendetta Faber Park 2 pm
- ★Stan Michels Memorial Jazz Festival: Marjorie Eliot, Rudel Drears, Joseph Miller Trio Fort Tryon Park 1 pm
- Bill Goodwin Trio; Johnny O'Neal Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★ELEW with Eric Lewis Minton's 7, 9 pm \$25
- Marcelo Cardoza with Letrice Arlene Patrick's Place 7 pm
- Andrew Danforth Band Shrine 10 pm
- Eden Bareket Quartet with Julian Shore, Tamir Shmerling, Jay Sawyer; Randy Johnston Quartet with Benny Hill, Elias Bailey, Pete Siers; Round About Midnight Jam with Stacy Dillard Smalls 6, 7:30, 9, 10:30 pm, 12 am \$40
- ★Eddie Henderson Quintet with Vincent Herring, Peter Zak, Nat Reeves, Mike Clark Smoke 7, 9, 10:30 pm \$35
- Jazzmobile Summerfest: Bobby Sanabria Nonet Snug Harbor Cultural Center 3 pm
- Russell Fisher Soapbox Gallery 8 pm \$25
- ★Matana Roberts, Tomas Fujiwara The Stone at The New School 8:30 pm \$20
- Michelle Collier Swingtet; Bill Malchow Swing 46 5:30, 9 pm
- ★Dayna Stephens with Emmanuel Michael, Rick Rosato, Kendrick Scott Village Vanguard 8, 10 pm \$40

Sunday, August 4

- Dariada David Jazz Brunch; Jazz Jam 449 La Scat in Harlem 1, 4 pm
- Creole Cookin' Jazz Band Arthur's Tavern 7 pm
- Miles Tucker & Many Blessings Bar Lunático 9, 10:30 pm \$10
- Leni Stern Barbès 7 pm \$20
- Rich Townsend & The Magnificent NighTrain; Afro Latin Jazz Orchestra Birdland 5:30, 8:30 10:30 pm \$20-40
- ★Tia Fuller Quartet with Shamie Fuller-Royston, Eric Wheeler, Koleby Royston Birdland Theater 7, 9:30 pm \$25-35
- World Famous Harlem Gospel Choir; Karl Denson's Tiny Universe with Weedie Braimah Blue Note 1:30, 8, 10:30 pm \$30-45
- Saul Rubin Trio Cellar Dog 7, 8:30 pm \$5
- ★Louis Hayes Quintet with Abraham Burton, Steve Nelson, David Hazeltine, Santi Debriano Dizzy's Club 5, 7:30 pm \$25-55
- Evan Sherman Quartet; Neal Miner Trio with Chris Byars, Jason Tiemann The Django 6:30, 8, 9:30, 11 pm \$25
- ★EarRegulars with Jon-Erik Kello, Matt Munisteri The Ear Inn 8 pm
- Elias Meister, Dmitry Ishenko, Rob Mitzner The Keep 9 pm
- ★Caroline Davis' Aula with Val Jeanty, Qasim Naqvi, Chris Tordini, Timothy Angulo Lincoln Center: Underground at Jaffe Drive 6 pm
- Anna Kolchina Trio with JinJoo Yoo, Paul Gill; Richard Cortez Polite Jam Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Kirk Bailey's Next Level Band Minton's 7, 9 pm \$25
- Val Hawk Louis Armstrong Birthday Tribute with Steve Berger, Ralph Hamperian North Square Lounge 12:30, 2 pm
- Jazz Brunch with Boncellia Lewis Patrick's Place 12 pm
- Mimi Jones and Jam Room 623 at B2 Harlem 8, 10 pm \$20
- Mark Wade Trio Saint Peter's Church 5 pm
- Shrine Big Band Shrine 8 pm
- MTF Unlimited; Antoine Dowdell Group Silvana 8, 10 pm
- Johnny O'Neal Trio; Duane Eubanks Quintet; Round About Midnight Jam with Aaron Johnson Smalls 6, 7:30, 9, 10:30 pm, 12am \$35-40
- ★Eddie Henderson Quintet with Vincent Herring, Peter Zak, Nat Reeves, Mike Clark Smoke 7, 9 pm \$35
- Mina Cho's Grace Beat Quartet with Insoo Kim, Yeonglin Kim, Max Ridley St. Paul's Chapel 2 pm
- George Gee Swing Orchestra Swing 46 9 pm
- ★Dayna Stephens with Emmanuel Michael, Gerald Clayton, Rick Rosato, Kendrick Scott Village Vanguard 8, 10 pm \$40

Monday, August 5

- Grove Street Stompers Arthur's Tavern 7 pm
- Brian Drye Trio with Matt Pavolka, Jeff Davis Bar Lunático 9, 10:30 pm \$10
- Los Gaiteros De San Jacinto Barbès 9 pm \$20
- Scott Alan Birdland 8:30, 10:30 pm \$35-45
- Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Ghost Note Blue Note 8, 10:30 pm \$25-35
- ★Daryl Sherman Bryant Park 12:30 pm
- Brandi Disterheft Trio Cellar Dog 7, 8:30 pm \$5
- ★Ted Nash Big Band with Steve Kenyon, Veronica Leahy, Chris Lewis, Daniel Cohen, Paul Nedzela, Tatum Greenblatt, Kellin Hanas, Anthony Hervey, James Zollar, Jacob Melsha, Jen Krupa, Gina Benalcázar López, Adam Birnbaum, Luques Curtis, Domo Branch, Kristen Lee Sergeant Dizzy's Club 7, 9pm \$25-55

- Christopher Bittner Quartet; Marty Scott Quintet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Spike Wilner Trio; Chris Flory Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Charlie Ballantine Quartet Silvana 10 pm
- Jonathan Barber Quintet; Mike Boone Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Douglas Purviance, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$40

Tuesday, August 6

- New Moon Acoustic Blues Arthur's Tavern 7 pm
- Jam with Adam Birnbaum, Matt Penman, Diego Voglino Bar Bayeux 8, 9:30 pm
- Eden Bareket's ZAMAN Bar Lunático 9, 10:30 pm \$10
- Tamar Korn; Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist Barbès 7, 9 pm \$20
- ★Delfeayo Marsalis & The Uptown Jazz Orchestra Birdland 7:30, 9:30 pm \$35-45
- Bryan Eng Birdland Theater 5:30 pm \$30
- Ghost Note Blue Note 8, 10:30 pm \$25-35
- ★Daryl Sherman Bryant Park 12:30 pm
- Nick Hempton Trio Cellar Dog 7, 8:30 pm \$5
- Jazzmobile Summerfest: Jaambo with Baba Don Eaton Dizzy Gillespie Mural 7 pm
- John Lumpkin Band with Wayne Tucker, Caleb Curtis, Chris Pattishall, Barry Stephenson Dizzy's Club 7, 9pm \$20-45
- ★Musique Libre Femmes with Cheryl Pyle, Ayumi Ishito, Yuko Togami; Ben Goldberg, John Hebert, Hamir Atwal; Aaron Quinn, Diego Hede, Deric Dickens Downtown Music Gallery 6:30 pm
- Sunny Jain's Wild Wild EastGantry Plaza State Park 7 pm
- César Orozco with Samuel Torres Klavierhaus 7, 8:30 pm \$15-25
- Kerry Politzer, Alexander Claffy, George Colligan; John Merrill Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Gil Schwartz; Lindsey Holloway Silvana 7, 8 pm
- ★Ralph Alessi Quartet; Benny Benack Quintet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Rob Edwards Big Band Swing 46 9 pm
- ★Andrew Cyrille Quartet with Bill Frisell, David Virelles, Ben Street Village Vanguard 8, 10 pm \$40

Wednesday, August 7

- ★Ugonna Okegwo Quartet with Rich Perry, Isaac Wilson, Anthony Pinciotti Bar Bayeux 8, 9:30 pm
- Franklin Rankin Bar Lunático 9, 10:30 pm \$10
- Andy Statman Trio with Larry Eagle, Jim Whitney; Mamady Kouyate and his Mandingo Ambassadors Barbès 8, 10 pm \$20
- ★Delfeayo Marsalis & The Uptown Jazz Orchestra Birdland 7:30, 9:30 pm \$35-45
- ★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Jimmy Bruno, Pasquale Grasso Birdland Theater 5:30, 8:30 pm \$25-35
- Ghost Note Blue Note 8, 10:30 pm \$25-35
- ★Daryl Sherman Bryant Park 12:30 pm
- Wednesday Night Jazz Café Erzulie 7 pm
- Vanderlei Pereira Trio Cellar Dog 7, 8:30 pm \$5
- ★Ben Wolfe Quartet with Nicole Glover, Orrin Evans, Aaron Kimmel Dizzy's Club 7, 9pm \$25-45
- ★Dan Aran Band; James Carney Quartet with Ralph Alessi, John Hébert, Kate Gentile The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Mingus Big Band Drom 7:30, 9:30 pm \$30
- ★Jazzmobile Summerfest: Brianna Thomas Grant's Tomb 7 pm
- Alden Hellmuth's Tether with Yvonne Rogers, Tyrone Allen, Timothy Angulo The Jazz Gallery 7:30, 9:30 pm \$25-35
- Ben Rosenblum Quartet with Laura Anglade, Marty Jaffe, Ben Zweig; Wilfie Williams, Jerome Gillespie, Nikos Chatzitsakos Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Deanna Kirk Duo Pangea 7 pm \$25
- Whitney Marchelle Pier 84 7 pm
- Harlem Jazz Session with Peter Brainin Room 623 at B2 Harlem 8, 10 pm \$20
- Paul Jost Quintet Saint Peter's Church 12:30 pm
- Moon Ray Quartet Shrine 8 pm
- Peter Brendler/Jon Irabagon Quartet with Luis Perdomo, Dan Weiss; David Sneider Quintet with Kendric McCallister, James Austin, Ilya Osachuk, Aleksi Heinola Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Johnathan Blake Quintet with Steve Wilson, Chris Potter, Sullivan Fortner, Dezron Douglas Smoke 7, 9 pm \$15-45
- ★Brandon Ross, Stomu Takeishi, Craig Weinrib The Stone at The New School 8:30 pm \$20
- Kevin Blancq Big Band; Swingadelic Big Band Swing 46 5:30, 9 pm
- ★Andrew Cyrille Quartet with Bill Frisell, David Virelles, Ben Street Village Vanguard 8, 10 pm \$40

Thursday, August 8

- Secret Drive; Terry Waldo's Gotham City Band Arthur's Tavern 7, 10 pm

- ★Camila Meza Trio Bar LunAtico 9, 10:30 pm \$10
- ★Delfeayo Marsalis & The Uptown Jazz Orchestra Birdland 7:30, 9:30 pm \$35-45
- High Society New Orleans Jazz Band; Tyreek McDole Quintet Birdland Theater 5:30, 8:30 pm \$25-40
- Blue Note 8, 10:30 pm \$30-45
- ★Gary Bartz Bryant Park 12:30 pm
- ★Daryl Sherman
- Cellar Dog All Stars; Chris Flory Quartet Cellar Dog 7, 8:30, 11 pm \$5
- ★Ben Wolfe Quartet with Nicole Glover, Orrin Evans, Aaron Kimmel Dizzy's Club 7, 9pm \$25-45
- Loston Harris Trio; Benny Benack III Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Kris Davis/Ingrid Laubrock The Jazz Gallery7:30, 9:30 pm \$35-45
- Annette A Aguilar & String Beans with Ariacne Trujillo Durand, Nicki Denner, Eddie Venegas, Karen Joseph, Renato Thoms, Benny Koonyevsky, Ruben Rodriguez Jazz In Times Square 5 pm
- David Cook Trio; Jesse Green, Gene Perla, Willie Bowman Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Marius Van Den Brink Minton's 7, 9 pm \$25
- Towner Galaher Organ Trio with Seydurah Avecomoi Patrick's Place 7 pm
- Bill Warfield and The Hell's Kitchen Funk Orchestra Shrine 8 pm
- Audrey Silver; Manny's Boogaloo Crew Silvana 7, 9 pm
- Willy Rodriguez Quintet with Jason Palmer, Hery Paz, John Hebert, Jonathan Elbaz; Jovan Alexandre Trio Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Johnathan Blake Quintet with Steve Wilson, Chris Potter, Sullivan Fortner, Dezron Douglas Smoke 7, 9 pm \$25-55
- Michelle Willis Sony Hall 7 pm \$65
- ★Brandon Ross, Tomeka Reid, Steph Richards, Hardedge The Stone at The New School 8:30 pm \$20
- Alfredo Delafe Swing 46 7 pm
- ★Andrew Cyrille Quartet with Bill Frisell, David Virelles, Ben Street Village Vanguard 8, 10 pm \$40

Friday, August 9

- 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
- Jonathan Scales Bar LunAtico 9, 10:30 pm \$10
- Eszter Balint with David Nagler, Marlon Cherry Barbès 8 pm \$20
- Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm
- ★Birdland Big Band; Delfeayo Marsalis & The Uptown Jazz Orchestra Birdland 5:30, 8:30 10:30 pm \$25-45
- String Queens Birdland Theater 7, 9:30 pm \$25-35
- ★Gary Bartz Blue Note 8, 10:30 pm \$30-45
- ★Daryl Sherman Bryant Park 12:30 pm
- Will Terrill Quartet; Avi Rothbard Trio Cellar Dog 7, 8:30, 11 pm \$10
- Ben Wolfe Quartet with Chris Lewis, Orrin Evans, Aaron Kimmel Dizzy's Club 7, 9pm \$25-45
- ★Ed Cherry Quartet; Jason Marshall Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Jazzmobile Summerfest 2nd Annual Afro-Latino Jazz Festival Marcus Garvey Park 3 pm
- ★Uri Caine, Mark Helias, Ben Perowsky; Matthew Fries Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Harmony Bartz Minton's 7, 9 pm \$25
- Jazz Jam with Patience Higgins Patrick's Place 8 pm
- David Gibson Room 623 at B2 Harlem 8, 10 pm \$20
- Cold Fujon; Ithaki; OJ Mountain Silvana 8, 9, 10 pm
- ★Billy Mintz Quintet with Adam Kolker, Noah Bless, Roberta Piket, Don Falzone; Peter Slavov Quartet; Round About Midnight Jam with Eric Wyatt Smalls 6, 7:30, 9, 10:30 pm, 12am \$40
- ★Johnathan Blake Quintet with Steve Wilson, Chris Potter, Sullivan Fortner, Dezron Douglas Smoke 7, 9, 10:30 pm \$25-55
- Brandon Ross, Mauro Refosco, Hardedge, Charlie Burnham, Kevin Ross The Stone at The New School 8:30 pm \$20
- Janice Friedman; Swingadelic Swing 46 5:30, 9 pm
- ★Andrew Cyrille Quartet with Bill Frisell, David Virelles, Ben Street Village Vanguard 8, 10 pm \$40

Saturday, August 10

- Denton Darien 449 La Scat in Harlem 8 pm
- Alex Hamburger Bar Bayeux 8, 9:30 pm
- Judith Berkson Barbès 8 pm
- Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm
- ★Bruce Harris; Delfeayo Marsalis & The Uptown Jazz Orchestra Birdland 5:30, 8:30 10:30 pm \$20-45
- String Queens Birdland Theater 7, 9:30 pm \$25-35
- ★Gary Bartz Blue Note 8, 10:30 pm \$30-45
- Philip Harper Quintet; Rafi D'Lugoff Quartet Cellar Dog 7, 8:30, 11 pm \$10
- ★Jazzmobile Summerfest: Lezlie Harrison, Matthew Whitaker, Christian Sands, Orrin Evans and Captain Black Big Band Central Park Great Hill 3:30 pm
- ★Ben Wolfe Quartet with Chris Lewis, Orrin Evans, Aaron Kimmel Dizzy's Club 7, 9pm \$25-45
- Jason Tiemann Quartet; Freddy Deboe Band The Django 7:30, 9, 10:30 pm, 12 am \$25

- BBQ Blues Fest Phil Young Blues Experience; Tina Fabrique; Charlie Burnham; Beareather Reddy; Gordon Lockwood Hudson River Park 1 pm
- ★Uri Caine, Mark Helias, Ben Perowsky; Dave Kikoski Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Counterbalance; Ken Kobayashi Project; Koleurzz Band Shrine 7, 8, 10 pm
- Tom Blatt Project; Charley Gordon Sextet with Ted Kooshian, Paul Livant, Chip Jackson, Scott Neumann, Peter Brainin Silvana 7, 8 pm
- ★Billy Mintz Quintet with Adam Kolker, Noah Bless, Roberta Piket, Don Falzone; Matt Pavolka Septet with Charlotte Greve, Adam Kolker, Curtis Hasselbring, Olli Hirvonen, Santiago Leibson, Steven Crammer; Round About Midnight Jam Smalls 6, 7:30, 9, 10:30 pm, 12am \$40
- ★Johnathan Blake Quintet with Steve Wilson, Marquis Hill, Sullivan Fortner, Dezron Douglas Smoke 7, 9, 10:30 pm \$25-55
- ★Brandon Ross, Charlie Burnham, Warren Benbow The Stone at The New School 8:30 pm \$20
- Michelle Collier Swingtet; Carmen Romano & The Joe Rizzolo Group Swing 46 5:30, 9 pm
- ★Eric Person Quartet Umbra Café 7 pm
- ★Andrew Cyrille Quartet with Bill Frisell, David Virelles, Ben Street Village Vanguard 8, 10 pm \$40

Sunday, August 11

- Dariada David Jazz Brunch; Jazz Jam 449 La Scat in Harlem 1, 4 pm
- Creole Cookin' Jazz Band; Charlie and the Tropicales Arthur's Tavern 7, 10 pm
- Reginald Chapman's Chaphouse with Maxx Spinelli, Ben Allen, Ryan Easter, CJ McPhatter Barbès 10 pm \$20
- Wayne Tucker Sextet; Afro Latin Jazz Orchestra Birdland 5:30, 8:30 10:30 pm \$25-40
- String Queens Birdland Theater 7, 9:30 pm \$25-35
- ★Gary Bartz Blue Note 8, 10:30 pm \$30-45
- Tony Davis Trio Cellar Dog 7, 8:30 pm \$5
- ★Ning Yu, Cory Smythe, Levy Lorenzo DiMenna Center 7:30 pm
- ★Chuck Israels 88th Birthday Celebration Dizzy's Club 5, 7:30 pm \$20-50
- Jed Levy Quartet with Luis Perdomo, Peter Slavov, Alvester Garnett; Dave Stryker Trio The Django7:30, 9, 10:30 pm, 12 am \$25
- ★EarRegulars with Jon-Erik Kellso, Matt Munisteri, Scott Robinson The Ear Inn 8 pm
- Anna-Lisa Kirby, Jeb Patton, Obasi Akoto; Vanisha Gould Polite Jam Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Elizabeth Lohninger with Walter Fishbacker, Cliff Schmitt North Square Lounge 12:30, 2 pm
- Jazz Brunch with Boncellia Lewis Patrick's Place 12 pm
- Mimi Jones and Jam Room 623 at B2 Harlem 8, 10 pm \$20
- ★Eric Person Organ Trio Saint Peter's Church 5 pm
- Joshua Davis, Ivanna Cuesta, Gilad Hekselman ShapeShifter Lab 7 pm
- Aiden Woods Silvana 7 pm
- ★Sally Gates, Zoh Amba, Brian Chase; Human Rites Trio Sisters 8:30 pm
- Philip Harper Quintet; Hayes Greenfield Quartet with Jim Ridl, Dean Johnson, Tim Horner; Round About Midnight Jam with Aaron Johnson Smalls 6, 7:30, 9, 10:30 pm, 12am \$35
- ★Johnathan Blake Quintet with Steve Wilson, Marquis Hill, Sullivan Fortner, Dezron Douglas Smoke 7, 9 pm \$25-55
- George Gee Swing Orchestra Swing 46 9 pm
- ★Andrew Cyrille Quartet with Bill Frisell, David Virelles, Ben Street Village Vanguard 8, 10 pm \$40

Monday, August 12

- Grove Street Stompers Arthur's Tavern 7 pm
- Alfredo Colon Quartet with Jonathan Paik, Steve Williams, Connor Parks Bar LunAtico 9, 10:30 pm \$10
- Anthony Coleman plays Ellington; La Mecanica Popular Barbès 8, 9 pm \$20
- Julie Benko Birdland 7 pm \$40
- Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- ★PLUMB with David Murray, Questlove, Ray Angry Blue Note 8, 10:30 pm \$30-45
- Joel Forrester Bryant Park 12:30 pm
- Ehud Asherie Trio Cellar Dog 7, 8:30 pm \$5
- Jazz House Kids with Christian McBride Dizzy's Club 7, 9pm \$25-45
- Akili Bradley Quartet; Sophia Kickhofel Quartet The Django 6:30, 8, 9:30, 11 pm \$25
- Killick Hinds/HR; Eyal Maoz; Sally Gates/Simon Hanes Downtown Music Gallery 6:30 pm
- ★Matt Mitchell Trio with Chris Tordini, Dan Weiss The Jazz Gallery 7:30, 9:30 pm \$25-35
- ★Tim Berne with John Hebert, Gregg Belisle-Chi, Tim Angulo Lowlands 7 pm \$10
- Chris Pattishall Trio; Ed Cherry Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Mark Sherman Quartet; Obasi Akoto Trio with Steve Wilson, E.J. Strickland Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Douglas Purviance, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$40

Tuesday, August 13

- Jam with Adam Birnbaum, Matt Penman, Diego Voglino Bar Bayeux 8, 9:30 pm
- Joel Forrester; 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
- ★James Carter Lookin' at Lock with Satish Robertson, Gerard Gibbs, Hilliard Greene, Kahil Kwame Bell Birdland 7:30, 9:30 pm \$30-40
- Lucy Wijnands Trio; Lew Tabackin Birdland Theater 5:30, 8:30 pm \$20-30
- ★PLUMB with David Murray, Questlove, Ray Angry Blue Note 8, 10:30 pm \$30-45
- Joel Forrester Bryant Park 12:30 pm
- ★Akiko Tsuruga Trio Cellar Dog 7, 8:30 pm \$5
- James Austin Jr. Tribute to Barry Harris with Mason James, Matt Martinez, Daniel Cohen, Josh Lee, Adam Gay, Lewis Nash Dizzy's Club 7, 9pm \$25-50
- Benito Gonzalez Trio with Michael Ode, Jeremiah Edwards; People Of Earth The Django 7:30, 9, 10:30 pm, 12 am \$25
- Takuma Kanaiwa, Daniel Carter, Ayumi Ishito, Jonathan Wilson; Max Arsava/James Paul Nadien; Nick Fraser Downtown Music Gallery 6:30 pm
- Lulada Club Gantry Plaza State Park 7 pm
- Bonerama Iridium 8:30 pm \$35-40
- Neal Kirkwood Trio; Neal Miner, Chris Byars, Jason Tiemann Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Steve Nelson Quartet with Rick Germanson, Kiyoshi Kitagawa, Charles Goold; Nick Masters Quartet with Oscar Williams II, Marvin “Bugalu” Smith, Ben Frank Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Rob Edwards Big Band Swing 46 9 pm
- ★Bill Frisell Four with Greg Tardy, Gerald Clayton, Johnathan Blake Village Vanguard 8, 10 pm \$40

Wednesday, August 14

- ★Eri Yamamoto Trio Arthur's Tavern 7 pm
- ★Elevation with Lucian Ban, Abraham Burton, John Hebert, Eric McPherson Bar Bayeux 8, 9:30 pm
- Wild Midwest with Michael Thurber, Jon Lampley, Joe Saylor Bar LunAtico 9, 10:30 pm \$10
- Mamady Kouyate and his Mandingo Ambassadors Barbès 10 pm \$20

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- ★James Carter Lookin’ at Lock with Satish Robertson, Gerard Gibbs, Hilliard Greene, Kahil Kwame Bell Birdland 7:30, 9:30 pm \$30-40
- ★David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola’s Guitar Night with Vinny Raniolo Birdland Theater 5:30, 8:30 pm \$25-35
- ★PLUMB with David Murray, Questlove, Ray Angry
 - Blue Note 8, 10:30 pm \$30-45
- Joel Forrester Bryant Park 12:30 pm
- Trio Arrebol Bryant Park 3:30 pm
- Wednesday Night Jazz Café Erzulie 7 pm
- Bebop Collective Cellar Dog 7, 8:30 pm \$5
- The Lost Melody Plays Bill Evans Songbook with Joe Davidian, Jamie Ousley, Austin McMahon Dizzy’s Club 7, 9pm \$25-65
- ★Jonny King Trio with Dezron Douglas, Allan Mednard; Michael Rabinowitz Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Mingus Big Band Drom 7:30, 9:30 pm \$30
- Louis Armstrong Legacy Jazz Jam Flushing Town Hall 7 pm
- ★Jazzmobile Summerfest: Willie Villegas & The Joe Cuba Sextet Grant’s Tomb 7 pm
- Angela and Anna Webber/Morris Big Band with Jay Rattman, Charlotte Greve, Adam Schneit, Lisa Parrott, Tim Vaughn, Zekkereya El-magharbel, Jen Baker, Reginald Chapman, Nolan Tsang, Ryan Easter, Jake Henry, Kenny Warren, Marta Sanchez, Yuhan Su, Dustin Carlson, Adam Hopkins, Jeff Davis The Jazz Gallery 7:30, 9:30 pm \$25-35

- Bennett Paster, Gary Wang, Tony Mason; Angela Roberts Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Jazz House Ladies with Patricia Walton, Zakiyyah, Kim Lehmann Pangea 7 pm \$25
- Debbie Knapper and the Knappertime Band Pier 84 7 pm
- Harlem Jazz Session with Peter Brainin Room 623 at B2 Harlem 8, 10 pm \$20

- Michael Howell Quartet Plays Dizzy Gillespie Saint Peter’s Church 12:30 pm
- Peter Knoll Silvana 9 pm
- Tim Collins Quartet with Dan Kaufman, Matt Clohesy, Jochen Rueckert; Jon Beshay Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Laurin Talese with John Ellis, Mike King, Jonathan Munir-Cotton, Anwar Marshall Smoke 7, 9 pm \$25-45
- ★Kevin Hays/Ben Wendel The Stone at The New School 8:30 pm \$20
- Kevin Blancq Big Band; Swingadelic Big Band Swing 46 5:30, 9 pm
- ★Bill Frisell Four with Greg Tardy, Gerald Clayton, Johnathan Blake Village Vanguard 8, 10 pm \$40

Thursday, August 15

- ★Terry Waldo’s Gotham City Band Arthur’s Tavern 10 pm
- Pre-War Ponies with Daria Grace, J. Walter Hawkes, Jim Whitney, Willie Martinez Barbès 8 pm \$20
- ★James Carter Lookin’ at Lock with Satish Robertson, Gerard Gibbs, Hilliard Greene, Kahil Kwame Bell Birdland 7:30, 9:30 pm \$30-40
- High Society New Orleans Jazz Band; Donald Vega Quartet with Carlos Carly Maldonado, Luques Curtis, Jerome Jennings Birdland Theater 5:30, 8:30 pm \$20-40
- ★Dirty Dozen Brass Band Blue Note 8, 10:30 pm \$30-45
- Joel Forrester Bryant Park 12:30 pm
- Jazz Night Café Erzulie 7 pm
- ★Frank Lacy Quartet; Clovis Nicolas Quartet Cellar Dog 7, 8:30, 11 pm \$5
- ★Akira Tana’s Osaka Quartet with Atsuko Hashimoto, Hideki Kawamura, Yutaka Hashimoto Dizzy’s Club 7, 9pm \$25-50
- Luke Carlos O’Reilly Quartet; Mark Whitfield The Django 7:30, 9, 10:30 pm, 12 am \$25
- Sam Martinelli & The Brazilian Jazz Collective Flushing Town Hall 7 pm
- Emmanuel Michael The Jazz Gallery7:30, 9:30 pm \$25-35
- ★Akiko Tsuruga Organ Quartet with Joe Magnarelli, Myron Walden, Byron Landham Jazz In Times Square 5 pm
- Art Hirahara Trio; Ray Gallon Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Karen Maynard Quintet Patrick’s Place 7 pm
- Sam Martinelli & The Brazilian Jazz Collective Rockaway Beach 7 pm
- Mike Handelman Deconstruction; Paul Austerlitz Band Shrine 9, 10 pm
- ★Adam Kolker Quartet with Marc Copland, John Hebert, Billy Hart; Jason Brown Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Joe Farnsworth Quintet with Nicholas Payton, Sarah Hanahan, Luther Allison, Peter Washington Smoke 7, 9 pm \$25-55
- ★Kevin Hays/Kenny Wollesen The Stone at The New School 8:30 pm \$20
- Stan Rubin with Joe Politi Swing 46 9 pm
- ★Bill Frisell Four with Greg Tardy, Gerald Clayton, Johnathan Blake Village Vanguard 8, 10 pm \$40

Friday, August 16

- 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
- Mathias Jensen Bar Bayeux 8, 9:30 pm
- Tropicales Bar Lunático 9, 10:30 pm \$10
- ★Lucian Ban/Mat Maneri Barbès 8 pm
- Bill Saxton Harlem All-Stars Bill’s Place 7, 9 pm
- Birdland Big Band; James Carter Lookin’ at Lock with Satish Robertson, Gerard Gibbs, Hilliard Greene, Kahil Kwame Bell Birdland 5:30, 8:30 10:30 pm \$25-40

- ★Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street Birdland Theater 7, 9:30 pm \$30-40
- ★Dirty Dozen Brass Band Blue Note 8, 10:30 pm \$30-45
- Joel Forrester Bryant Park 12:30 pm
- La Excelencia Bryant Park 7 pm
- Jade Synstelién Quartet; Carol Morgan Quartet Cellar Dog 7, 8:30, 11 pm \$10
- Olivia Foschi with Matt King, Guilherme Monteiro, Marco Panascia, Fernando Saci, Mauricio Zottarelli The Cutting Room 7 pm \$20
- ★Akira Tana’s Osaka Quartet with Atsuko Hashimoto, Hideki Kawamura, Yutaka Hashimoto Dizzy’s Club 7, 9pm \$25-50
- Oz Noy Trio; Ben Stivers Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25

- ★Miki Yamanaka Quartet and Steve Nelson with Anthony Orji, Kiyoshi Kitagawa, Jimmy Macbride The Jazz Gallery7:30, 9:30 pm \$25-35
- ★Jazzmobile Summerfest’s Centennial Tribute to Max Roach: M’Boom with Horns featuring Warren Smith, Bobby Sanabria, Jay Hoggard, Bryan Carrott, Reggie Nicholson, Lyndon Achee, Jimmy Owens, Patience Higgins, Camille Thurman, Craig Harris, Donald Nicks; Kojo Melché Roney Marcus Garvey Park 7 pm
- Ehud Asherie, Dezron Douglas, Jason Brown; Jon Davis Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40

- Tony Glausi Quartet Minton’s 7, 9 pm \$25
- Jazz Jam with Patience Higgins Patrick’s Place 8 pm
- Nick Biello Room 623 at B2 Harlem 8, 10 pm \$20
- Nice Brass; Steven Blane Trio; Bill Warfield and The Hell’s Kitchen Funk Orchestra Shrine 7, 9, 10 pm
- ★Dave Scott Quintet with Rich Perry, Gary Versace, John Hebert, Jeff Williams; Donald Edwards Quintet; Round About Midnight Jam Smalls 6, 7:30, 9, 10:30 pm, 12am \$40

- ★Joe Farnsworth Quintet with Nicholas Payton, Sarah Hanahan, Sullivan Fortner, Peter Washington Smoke 7, 9, 10:30 pm \$25-55
- ★Kevin Hays/Craig Taborn The Stone at The New School 8:30 pm \$20
- Janice Friedman; Bill Malchow Swing 46 5:30, 9 pm
- ★Bill Frisell Four with Greg Tardy, Gerald Clayton, Johnathan Blake Village Vanguard 8, 10 pm \$40

Saturday, August 17

- Denton Darien 449 La Scat in Harlem 8 pm
- JT Bowen & The Mighty Kings of Soul Arthur’s Tavern 10 pm
- Modupe Onilu Bar Lunático 9, 10:30 pm \$10
- Blue Dahlia Barbès 8 pm \$20
- Bill Saxton Harlem All-Stars Bill’s Place 7, 9 pm
- James Carter Lookin’ at Lock with Satish Robertson, Gerard Gibbs, Hilliard Greene, Kahil Kwame Bell Birdland 8:30, 10:30 pm \$30-40
- ★Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street Birdland Theater 7, 9:30 pm \$30-40
- ★Michael Dutra Strictly Sinatra; Dirty Dozen Brass Band Blue Note 1:30, 8, 10:30 pm \$30-45
- Cristina Vane; Slavic Soul Party; Guachinangos Bryant Park 7 pm
- Richard Clements Quintet; Simona Premazzi Quartet Cellar Dog 7, 8:30, 11 pm \$10

- ★Akira Tana’s Osaka Quartet with Atsuko Hashimoto, Hideki Kawamura, Yutaka Hashimoto Dizzy’s Club 7, 9pm \$25-50
- Erena Terakubo Sextet; Craig Handy and 2nd Line Smith The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Jazzmobile Summerfest: Tribute To Louis Armstrong with Anthony Hervey Quartet Louis Armstrong House Museum 2 pm
- Ehud Asherie, Dezron Douglas, Jason Brown; Steve Ash Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40

- Shanelle Jenkins and The Youngbloods Patrick’s Place 7 pm
- Connor Sobieri Group; Mojo & The Mayhem; Danaya Band Shrine 7, 8, 10 pm
- Michael Morgan Silvana 7 pm
- Peter Bernstein Quartet; Donald Edwards Quintet; Round About Midnight Jam Smalls 6, 7:30, 9, 10:30 pm, 12am \$40
- ★Joe Farnsworth Quintet with Nicholas Payton, Sarah Hanahan, Sullivan Fortner, Peter Washington Smoke 7, 9, 10:30 pm \$25-55
- ★Kevin Hays/Gilad Hekselman The Stone at The New School 8:30 pm \$20
- Michelle Collier Swingtet; Ron Sunshine Swing Orchestra Swing 46 5:30, 9 pm
- ★Bill Frisell Four with Greg Tardy, Gerald Clayton, Johnathan Blake Village Vanguard 8, 10 pm \$40

Sunday, August 18

- Dariada David Jazz Brunch; Jazz Jam 449 La Scat in Harlem 1, 4 pm
- Creole Cookin’ Jazz Band Arthur’s Tavern 7 pm
- Max Light Quartet with Julian Shore, Walter Stinson, Steven Crammer Bar Lunático 9, 10:30 pm \$10
- Juancho Herrera/Franco Pinna; Stephane San Juan with Eduardo Belo, Jake Owen Barbès 6, 8 pm \$20
- Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30-40
- ★Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street Birdland Theater 7, 9:30 pm \$30-40
- ★World Famous Harlem Gospel Choir; Dirty Dozen Brass Band Blue Note 1:30, 8, 10:30 pm \$30-45
- Ray Gallon Trio Cellar Dog 7, 8:30 pm \$5
- Songbook Sunday - Ellington with Richard Cummings, LaTanya Hall, Darius De Haas, Anais Reno Dizzy’s Club 5, 7:30 pm \$25-50

- Pete Malinverni Quartet; Cameron Campbell Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Inwood Jazz Festival: Kevin Nathaniel Hylton & Spirit Ensemble; Alfredo Colon Quartet; Imani Winds; Steve Turre Sextet; Elio Villafranca’s Jass Syncopators with Brianna Thomas; African Rhythms Alumni Sextet; Melvin “Tiger” Vines Quintet and Jam Inwood Hill Park 12:30 pm
- Nick Lyons, Adam Lane, Billy Mintz The Keep 9 pm
- Deanna Kirk/John DiMartino; Jamile Polite Jam Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Lew Tabackin Trio with Jason Tiemann, Yasushi Nakamura Michiko Studios 7, 8:30 pm \$20
- Kate Baker Trio with Jim Ridl, Dean Johnson North Square Lounge 12:30, 2 pm

- Jazz Brunch with Boncellia Lewis Patrick’s Place 12 pm
- Mimi Jones and Jam Room 623 at B2 Harlem 8, 10 pm \$20
- Ron Ben-Hur Trio Saint Peter’s Church 5 pm
- Dan Willis Silvana 8 pm
- Juntas Chicas Sisters 7:30 pm
- ★Scott Robinson Quartet; Sasha Dobson Quartet; Round About Midnight Jam Smalls 6, 7:30, 9, 10:30 pm, 12am \$35
- ★Joe Farnsworth Quintet with Nicholas Payton, Sarah Hanahan, Sullivan Fortner, Peter Washington Smoke 7, 9 pm \$25-55
- George Gee Swing Orchestra Swing 46 9 pm
- ★Bill Frisell Four with Greg Tardy, Gerald Clayton, Johnathan Blake Village Vanguard 8, 10 pm \$40

Monday, August 19

- Grove Street Stompers Arthur’s Tavern 7 pm
- Jochen Rueckert Quartet with John Ellis, Mike Moreno, Matt Penman Bar Lunático 9, 10:30 pm \$10
- Steve Ross: The Songs of Alan Jay Lerner Birdland 7 pm \$40
- Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Mick Jenkins Blue Note 8, 10:30 pm \$30-45
- Larry Ham Bryant Park 12:30 pm
- Organ Grooves Cellar Dog 7, 8:30 pm \$5
- Jared Schonig Big Band Dizzy’s Club 7, 9pm \$25-50
- Simon Mogul Quartet; Jihee Heo Trio The Django 6:30, 8, 9:30, 11 pm \$25

- ★Noa Fort, Kenny Warren, Santiago Leibson; Patrick Golden Downtown Music Gallery 6:30 pm
- Spike Wilner, Paul Gill, Anthony Pinciotti; Pasquale Grasso Trio with Ari Roland Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Ari Hoenig Trio; ELEW Trio with Eric Lewis, Leighton Harrell, David Hawkins Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Douglas Purviance, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$40

Tuesday, August 20

- 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 Big Band Birdland 7:30, 9:30 pm \$30-40
- Lucy Wijnands Trio Birdland Theater 5:30 pm \$20-30
- Mick Jenkins Blue Note 8, 10:30 pm \$30-45
- Larry Ham Bryant Park 12:30 pm
- Greg Glassman Trio Cellar Dog 7, 8:30 pm \$5
- ★Roxana Amed Quartet with Mark Small, Martin Bejerano, Edward Perez Dizzy’s Club 7, 9pm \$25-50
- Tim Ries Latin Quartet; Manuel Valera Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25

- ★Ben Stapp, Josh Roseman, Earl McIntyre, Matt Crane; Daniel Galow, Tyler Neidermayer, James Jones; Sandy Ewen Downtown Music Gallery 6:30 pm

- Yulia Musayelyan Joe’s Pub 9:30 pm \$40
- Larry Ham, Lee Hudson, Tom Melito; Michael Kanan Trio with Neal Miner, Billy Mintz Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Ben Meigners/Hillai Govreen Quintet with Steve Cardenas, Noah Stoneman, Willie Bowman; Jason Clotter Quintet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Rob Edwards Big Band Swing 46 9 pm
- ★Bill Frisell Five with Tony Scherr, Thomas Morgan, Rudy Royston, Kenny Wollesen Village Vanguard 8, 10 pm \$40

Wednesday, August 21

- Giuseppe Cucchiara Quintet with Ben Solomon, Chris McCarthy, Simon Moullier, Adam Arruda Bar Bayeux 8, 9:30 pm
- Firas Zreik Quartet with Ramiro Marziani, Bashar Farran, Alber Baseel Bar Lunático 9, 10:30 pm \$10
- Buck And A Quarter Quartet with John “Sir Scratchy” Landry, Chris Bannon, Angus Loten, Ben Mealer; Smaddy Kouyate and his Mandingo Ambassadors Barbès 8, 10 pm \$20
- Birdland Big Band Birdland 7:30, 9:30 pm \$30-40
- ★David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola’s Guitar Night with Sheryl Bailey Birdland Theater 5:30, 8:30 pm \$25-35

- ★Arturo Sandoval Blue Note 8, 10:30 pm \$45-65
- Larry Ham Bryant Park 12:30 pm
- ★Terry Waldo's Gotham City Band Bryant Park 3:30 pm
- Wednesday Night Jazz Café Erzulie 7 pm
- ★Victor Gould Trio Cellar Dog 7, 8:30 pm \$5
- Ron Jackson Trio with Ashley Pizzotti Dante Park 12 pm
- Joe Block Quintet with Noah Halpern, Chris Lewis, Christian X.M. McGhee Dizzy's Club 7, 9pm \$25-45
- Hendrik Meurkens Quartet with Spike Wilner, Chris Berger, Steve Johns; T.K. Blue Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Charlie Parker Jazz Festival: Cucho Martinez & Friends El Sol Brillante Community Garden 6:30 pm
- Danny Tobias Trio; Nadav Nazarathy Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Val Hawk with Nicki Adams, Yoshi Waki Pangea 7 pm \$25
- Harlem Jazz Session with Peter Brainin Room 623 at B2 Harlem 8, 10 pm \$20
- Miki Yamanaka Quartet Saint Peter's Church 12:30 pm
- ★Dan Blake Quartet; Sarah Hanahan Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Fred Hersch Trio with Alex Claffy, Jochen Rueckert Smoke 7, 9 pm \$15-45
- ★Immanuel Wilkins, Lauren Cauley, gabby fluke-mogul, Jessica Pavone, Lester St Louis The Stone at The New School 8:30 pm \$20
- Kevin Blancq Big Band; Swingadelic Big Band Swing 46 5:30, 9 pm
- ★Bill Frisell Five with Tony Scherr, Thomas Morgan, Rudy Royston, Kenny Wollesen Village Vanguard 8, 10 pm \$40

Thursday, August 22

- ★Terry Waldo's Gotham City Band Arthur's Tavern 10 pm
- ★Jacob Sacks/Jeff Williams with Adam Kolker and Jeremy Stratton Bar Bayeux 8, 9:30 pm
- Jessica Fichot Quartet with Chloe Feoranzo, Tom Moose, Alexis Soto Jr; Brain Cloud with Dennis Lichtman, Tamar Korn, Raphael McGregor, Skip Krevens, Kevin Dorn, Andrew Hall Barbès 8, 10 pm \$20
- Birdland Big Band Birdland 7:30, 9:30 pm \$30-40
- High Society New Orleans Jazz Band; Ada Pasternak Birdland Theater 5:30, 8:30 pm \$25-40
- ★Arturo Sandoval Blue Note 8, 10:30 pm \$45-65
- Larry Ham Bryant Park 12:30 pm
- Jazz Night Café Erzulie 7 pm
- Samba de Gringo; Miki Yamanaka Quartet Cellar Dog 7, 8:30, 11 pm \$5
- ★George Coleman Quartet Dizzy's Club 7, 9pm \$25-50
- Richard Baratta Quintet; Lee Taylor The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Guillermo Gregorio Ensemble with Sarah Bernstein, Iván Barenboim, Ken Filiano, James Paul Nadien Ibeam Brooklyn 7:30 pm \$20
- ★Charlie Parker Jazz Festival: Calvin Hill Quartet Jackie Robinson Park 10 am
- ★Roxy Coss with Caili O'Doherty, Russell Hall, Bryan Carter Jazz In Times Square 5 pm
- ★Jazzmobile Summerfest Tribute to Charlie Parker: Jeremy Pelt Marcus Garvey Park 7 pm
- Julian Shore Trio; Thomas Linger Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Towner Galaher Organ Trio with Seydurah Avecomoi Patrick's Place 7 pm
- Mary Ann McSweeney Quartet; David Gibson Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Fred Hersch Trio with Alex Claffy, Jochen Rueckert Smoke 7, 9 pm \$25-55
- ★Immanuel Wilkins, Nia Drummond, Cooper-Moore, Eric McPherson The Stone at The New School 8:30 pm \$20
- Stan Rubin with Joe Politi Swing 46 9 pm
- ★Bill Frisell Five with Tony Scherr, Thomas Morgan, Rudy Royston, Kenny Wollesen Village Vanguard 8, 10 pm \$40

Friday, August 23

- 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
- Gil Defay Bar Bayeux 8, 9:30 pm
- Urban Achievers Bar Lunático 9, 10:30 pm \$10
- Mamie Minch Barbès 8 pm \$20
- Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm
- Birdland Big Band Birdland 8:30, 10:30 pm \$30-40
- ★Charles Mingus Orchestra Birdland Theater 7, 9:30 pm \$25-35
- ★Arturo Sandoval Blue Note 8, 10:30 pm \$45-65
- Larry Ham Bryant Park 12:30 pm
- Wayne Tucker Quintet; Jamale Davis Quartet Cellar Dog 7, 8:30, 11 pm \$10
- ★Bruce Harris Sextet's Byrd in Flight with Chris Lewis, Jason Marshall, Tyler Bullock, Jayla Chee, Chris Beck Dizzy's Club 7, 9pm \$25-55

- Ron Jackson Trio; Bruce Williams Quintet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Charlie Parker Jazz Festival: Bertha Hope Quintet Elmo Hope at 100 Harlem Rose Garden 5:30 pm
- Tom Guarna Iridium 8:30 pm \$35
- ★Raul Midón Joe's Pub 7 pm \$35
- ★Jazzmobile Summerfest Charlie Parker Jazz Festival: Christian McBride Big Band; Wallace Roney Jr Marcus Garvey Park 7 pm
- ★Jeremy Pelt Quartet; Jeremy Manasia Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Jazz Jam with Patience Higgins Patrick's Place 8 pm
- Camila Cortina Bello Room 623 at B2 Harlem 8, 10 pm \$20
- ★Jihye Lee Orchestra Sheen Center 8 pm
- Corey Wallace Dubtet; Fabio Morgera Octet with Jason Jackson, Bruce Williams, JD Allen, Frank Basile, Brandon McCune, Gregg August, Jared Spears; Round About Midnight Jam Smalls 6, 7:30, 9, 10:30 pm, 12am \$40
- ★Fred Hersch Trio with Alex Claffy, Jochen Rueckert Smoke 7, 9, 10:30 pm \$25-55
- ★Immanuel Wilkins, Keyanna Hutchinson, Jeff Tain Watts The Stone at The New School 8:30 pm \$20
- Janice Friedman; Swingadelic Swing 46 5:30, 9 pm
- ★Bill Frisell Five with Tony Scherr, Thomas Morgan, Rudy Royston, Kenny Wollesen Village Vanguard 8, 10 pm \$40

Saturday, August 24

- Denton Darien 449 La Scat in Harlem 8 pm
- David Gibson Bar Bayeux 8, 9:30 pm
- Super Yamba Band Bar Lunático 9, 10:30 pm \$10
- ★Marco Cappelli Barbès 8 pm
- Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm
- Birdland Big Band Birdland 8:30, 10:30 pm \$30-40
- ★Charles Mingus Orchestra Birdland Theater 7, 9:30 pm \$25-35
- ★Milo Z; Arturo Sandoval Blue Note 1, 8, 10:30 pm \$25-65
- James Burton Quintet; Jinjoo Yoo Quartet Cellar Dog 7, 8:30, 11 pm \$10
- ★Bruce Harris Sextet's Byrd in Flight with Chris Lewis, Jason Marshall, Tyler Bullock, Jayla Chee, Chris Beck Dizzy's Club 7, 9pm \$25-55
- AC Lincoln Quintet; Richard Cortez Band The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Alternative Guitar Summit 2024: Joel Harrison, Kurt Rosenwinkel, Mike Stern, Nels Cline, Wolfgang Muthspiel, Camila Meza, Anupam Shobhakar, Rodney Jones, Gilad Hekselman Le Poisson Rouge 6 pm \$45
- ★Jazzmobile Summerfest Charlie Parker Jazz Festival: Carmen Lundy; Helen Sung; Isaiah Collier & The Chosen Few; Tyreek Mcdole; DJ Kulturedchild aka Angelika Beener Marcus Garvey Park 3 pm
- ★Jeremy Pelt Quartet; Anthony Wonsey Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Yael Acher KAT Modiano with D Wash Nublu 151 7 pm \$20
- Robb Roberts Jazz Connection Patrick's Place 7 pm
- Satyrdagg Shrine 7 pm
- Ryan Huston Quartet Silvana 8 pm
- Ron McClure Quartet; Fabio Morgera Octet with Jason Jackson, Bruce Williams, JD Allen, Frank Basile, Brandon McCune, Gregg August, Jared Spears; Round About Midnight Jam Smalls 6, 7:30, 9, 10:30 pm, 12am \$40
- ★Fred Hersch Trio with Alex Claffy, Jochen Rueckert Smoke 7, 9, 10:30 pm \$25-55
- Immanuel Wilkins, Laraaji, Burniss Earl Travis The Stone at The New School 8:30 pm \$20
- Michelle Collier Swingtet; Bill Malchow Swing 46 5:30, 9 pm
- ★Bill Frisell Five with Tony Scherr, Thomas Morgan, Rudy Royston, Kenny Wollesen Village Vanguard 8, 10 pm \$40

Sunday, August 25

- Dariada David Jazz Brunch; Jazz Jam 449 La Scat in Harlem 1, 4 pm
- Creole Cookin' Jazz Band Arthur's Tavern 7 pm
- Jihee Heo Quartet; Afro Latin Jazz Orchestra Birdland 5:30, 8:30 10:30 pm \$20-40
- ★Charles Mingus Orchestra Birdland Theater 7, 9:30 pm \$25-35
- ★World Famous Harlem Gospel Choir; Arturo Sandoval Blue Note 1:30, 8, 10:30 pm \$45-65
- ★Rachiim Ausar-Sahu and Jazz/Espiritu with Will Calhoun, Neil Clarke, Brandon McCune, Irwin Hall, Bryan Carrott Brooklyn Museum 2 pm
- ★Ned Goold Trio Cellar Dog 7, 8:30 pm \$5
- ★Bruce Harris Sextet's Byrd in Flight with Chris Lewis, Jason Marshall, Tyler Bullock, Jayla Chee, Chris Beck Dizzy's Club 5, 7:30 pm \$25-55
- Welf Dorr, Nitzan Gavrieli, Dmitry Ishenko, Dave Miller The Keep 9 pm
- Charlie Parker Jazz Festival: Louis Hayes with Steve Nelson, Abraham Burton, David Hazeltine, Dezron Douglas; Kurt Elling with Charlie Hunter; Ekep Nkwelle; Alexis Lombre; DJ Kulturedchild aka Angelika Beener Tompkins Square Park 3 pm

- Ben Waltzer Quartet; Naama Polite Jam Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Ben Cassara Trio with Nicki Adams, Dean Johnson North Square Lounge 12:30, 2 pm
- Jazz Brunch with Boncellia Lewis Patrick's Place 12 pm
- Mimi Jones and Jam Room 623 at B2 Harlem 8, 10 pm \$20
- Ronen Itzik Saint Peter's Church 5 pm
- Peter Louis Octet Shrine 8 pm
- Hendrik Meurkens Quintet with Nick Hempton, Misha Tsiganov, Eduardo Belo, Portinho; John Sneider Quintet; Round About Midnight Jam Smalls 6, 7:30, 9, 10:30 pm, 12am \$35
- ★Fred Hersch Trio with Alex Claffy, Jochen Rueckert Smoke 7, 9 pm \$25-55
- George Gee Swing Orchestra Swing 46 9 pm
- ★Michael Sarian Threes Brewing 6 pm
- ★Bill Frisell Five with Tony Scherr, Thomas Morgan, Rudy Royston, Kenny Wollesen Village Vanguard 8, 10 pm \$40

Monday, August 26

- Grove Street Stompers Arthur's Tavern 7 pm
- Karen Mack Birdland 7 pm \$20-30
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Ali Sethi Blue Note 8, 10:30 pm \$30-45
- ★Danny Mixon Bryant Park 12:30 pm
- Ehud Asherie Trio Cellar Dog 7, 8:30 pm \$5
- Alex "Apolo" Ayala and the Afro Puerto Rican Jazz Big Band Dizzy's Club 7, 9pm \$25-50
- ★Diego Figueiredo; Pasquale Grasso Trio with Ari Roland Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Tony Moreno Trio; Tyler Mitchell 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, John Riley Village Vanguard 8, 10 pm \$40
- Andy Bianco with Wayne Escoffery, Brad Whiteley, Allan Mednard Zinc Bar 7, 8:30 pm \$35



MOMPOU REVISITED: Intimate Impressions
Lluís Capdevila

Lluís Capdevila
Mompou Revisited:
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Tuesday, August 27

- ★Brian Marsella's Gatos with Itai Kriss, Jason Fraticelli, Tim Keiper Bar Lunático 9, 10:30 pm \$10
- ★Renku: Michaël Attias, John Hébert, Satoshi Takeishi; 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
- ★Ken Peplowski's Bird With Strings Birdland 7:30, 9:30 pm \$35-45
- ★Troy Roberts Quartet with Paul Bollenback, Massimo Biolcati, Jimmy Macbride Birdland Theater 5:30, 8:30 pm \$20-30
- ★Dizzy Gillespie All-Star Big Band Blue Note 8, 10:30 pm \$30-45
- ★Danny Mixon Bryant Park 12:30 pm
- Ed Cherry Trio Cellar Dog 7, 8:30 pm \$5
- ★Matthew Whitaker Dizzy's Club 7, 9 pm \$25-45
- Ana Gamboa; Aaron Pond; John Hagen/Todd Capp Downtown Music Gallery 6:30 pm
- Silvano Monasterios Trio; Benny Benack Quintet Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Tim Ferguson Quartet; Mike Bond Quintet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Rob Edwards Big Band Swing 46 9 pm
- ★Joe Lovano/Dave Douglas Sound Prints with Lawrence Fields, Yasushi Nakamura, Rudy Royston Village Vanguard 8, 10 pm \$40

Wednesday, August 28

- Tim Norton Group with Bill McHenry Bar Bayeux 8, 9:30 pm
- Luca Benedetti Trio Bar Lunático 9, 10:30 pm \$10
- Damian Quiñones; Mamady Kouyate and his Mandingo Ambassadors Barbès 8, 10 pm \$20
- ★Ken Peplowski's Bird With Strings Birdland 7:30, 9:30 pm \$35-45
- ★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Janus Siegel Birdland Theater 5:30, 8:30 pm \$25-35
- ★Dizzy Gillespie All-Star Big Band Blue Note 8, 10:30 pm \$30-45
- ★Danny Mixon Bryant Park 12:30 pm
- East Village All Stars Bryant Park 3:30 pm
- Wednesday Night Jazz Café Erzulie 7 pm
- Our Delight Cellar Dog 7, 8:30 pm \$5
- ★Matthew Whitaker Dizzy's Club 7, 9pm \$25-45
- Mingus Big Band Drom 7:30, 9:30 pm \$30
- ★Jazzmobile Summerfest: Donald Harrison Grant's Tomb 7 pm
- Nate Radley Trio; Dabin Ryu Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Roseanna Vitro Trio Pangea 7 pm \$25
- Harlem Jazz Session with Peter Brainin Room 623 at B2 Harlem 8, 10 pm \$20
- ★Billy Harper Quintet Saint Peter's Church 12:30 pm
- BenHitsDrums; Beserat Tafesse Silvana 8, 9 pm
- ★Gilad Hekselman Quartet; Asaf Yuria Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Brandon Goldberg Trio with Dezron Douglas, Aaron Kimmel Smoke 7, 9 pm \$25-45
- Jennifer Choi The Stone at The New School 8:30 pm \$20
- Kevin Blancq Big Band; Swingadelic Big Band Swing 46 5:30, 9 pm
- ★Joe Lovano/Dave Douglas Sound Prints with Lawrence Fields, Yasushi Nakamura, Rudy Royston Village Vanguard 8, 10 pm \$40

Thursday, August 29

- ★Terry Waldo's Gotham City Band Arthur's Tavern 10 pm
- Steve Cardenas/Billy Mintz with Adam Kolker and Jeremy Stratton Bar Bayeux 8, 9:30 pm
- ★Sofia Rei/Jorge Roeder Bar Lunático 9, 10:30 pm \$10
- Akiko Pavolka with Olli Hirvonen, Matt Pavolka, Bill Campbell Barbès 8 pm \$20
- ★Ken Peplowski's Bird With Strings Birdland 7:30, 9:30 pm \$35-45
- ★High Society New Orleans Jazz Band; Charlie Parker Birthday Celebration with David DeJesus, Brandon Lee, Donald Vega, Ricky Rodriguez, Chris Smith Birdland Theater 5:30, 8:30 pm \$25-40
- ★Dizzy Gillespie All-Star Big Band Blue Note 8, 10:30 pm \$30-45
- ★Danny Mixon Bryant Park 12:30 pm
- Jazz Night Café Erzulie 7 pm
- Darrell Green Quartet; Jon Davis Trio Cellar Dog 7, 8:30, 11 pm \$5
- ★Stephanie Nakasian Chelsea Table + Stage 7 pm \$25
- ★Luther Allison Dizzy's Club 7, 9pm \$25-50
- Marius Van Den Brink Quartet; Nick Di Maria Quintet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Jesús Ricardo Quintet with Manuel Valera, Raul Reyes, Julian Miltenberguer, Mara Navas Jazz In Times Square 5 pm
- Greg Ruggiero Trio; Tardo Hammer, Lee Hudson, Steve Williams Mezzrow 7:30, 9, 10:30 pm, 12 am \$35

- ★Jonah Parzen-Johnson Nublu 151 7 pm
- Karen Maynard Quintet Patrick's Place 7 pm
- ★Gilad Hekselman Quartet; David Gibson Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Either/Or with Jennifer Choi, Richard Carrick, John Popham, Bahar Badieitabar, Rafael Herida The Stone at The New School 8:30 pm \$20
- Stan Rubin with Joe Politi Swing 46 9 pm
- Altus Umbra Café 7 pm
- ★Joe Lovano/Dave Douglas Sound Prints with Lawrence Fields, Yasushi Nakamura, Rudy Royston Village Vanguard 8, 10 pm \$40

Friday, August 30

- Denton Darien 449 La Scat in Harlem 8 pm
- Johnny O'Neal Trio; Bobby Harden with Off Da Hook Arthur's Tavern 7, 10
- Tyler Blanton Bar Bayeux 8, 9:30 pm
- Mandingo Ambassadors Bar Lunático 9, 10:30 pm \$10
- Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm
- Birdland Big Band; Ken Peplowski's Bird With Strings Birdland 5:30, 8:30 10:30 pm \$30-45
- ★Charlie Parker Birthday Celebration with David DeJesus, Brandon Lee, Donald Vega, Ricky Rodriguez, Chris Smith Birdland Theater 7, 9:30 pm \$25-35
- ★Dizzy Gillespie All-Star Big Band Blue Note 8, 10:30 pm \$30-45
- ★Danny Mixon Bryant Park 12:30 pm
- Gyedu-Blay Ambolley Bryant Park 7 pm
- ★Vijay Iyer Trio with Devon Gates, Jeremy Dutton Bryant Park 7 pm
- ★Abraham Burton Quartet; Jihee Heo Quartet Cellar Dog 7, 8:30, 11 pm \$10
- ★Kenny Dorham Centennial with Bruce Harris, Joe Magnarelli, Jeremy Pelt, Josh Evans, Jimmy Owens, Mike Rodriguez, Tim Hagans, Brandon Lee, Jeb Patton, David Wong, Jayla Chee, Kenny Washington, Billy Hart, Joe Farnsworth Dizzy's Club 7, 9pm \$25-50
- Judith Owen; Dwayne "Cook" Broadnax Quartet The Django 6:30, 8, 9:30, 11 pm \$25
- Gabriel Guerrero & Quantum El Barrio Artspace 8 pm
- Jazzmobile Summerfest: Bobby Sanabria Band Marcus Garvey Park 6:30 pm
- ★Michael Wolff Trio; Jon Davis Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Jazz Jam with Patience Higgins Patrick's Place 8 pm
- ★Jerome Sabbagh Quartet with Joe Martin, Kayvon Gordon; Alex Sipiagin Quartet; Round About Midnight Jam Smalls 6, 7:30, 9, 10:30 pm, 12am \$40
- Jennifer Choi, James Moore, Kathleen Supove The Stone at The New School 8:30 pm \$20
- George Gee Swing Orchestra Swing 46 9 pm
- ★Joe Lovano/Dave Douglas Sound Prints with Lawrence Fields, Yasushi Nakamura, Rudy Royston Village Vanguard 8, 10 pm \$40

Saturday, August 31

- Denton Darien 449 La Scat in Harlem 8 pm
- Belo & The Beasts Bar Lunático 9, 10:30 pm \$10
- Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm
- ★Ken Peplowski's Bird With Strings Birdland 8:30, 10:30 pm \$35-45
- ★Charlie Parker Birthday Celebration with David DeJesus, Brandon Lee, Donald Vega, Ricky Rodriguez, Chris Smith Birdland Theater 7, 9:30 pm \$25-35
- ★Paul West and Bethune Big Band; Dizzy Gillespie All-Star Big Band Blue Note 8, 10:30 pm \$25-45
- Swing Collective; Kyoko Oyobe Quartet Cellar Dog 7, 8:30, 11 pm \$10
- ★Kenny Dorham Centennial with Bruce Harris, Joe Magnarelli, Jeremy Pelt, Josh Evans, Jimmy Owens, Mike Rodriguez, Tim Hagans, Brandon Lee, Jeb Patton, David Wong, Jayla Chee, Kenny Washington, Billy Hart, Joe Farnsworth Dizzy's Club 7, 9pm
- David Gibson Quartet; JC Hopkins Biggish Band The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Michael Wolff Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Derrick Barnett and Jamaican Jazzmatazz Patrick's Place 7 pm
- Alex Sipiagin Quartet; Round About Midnight Jam Smalls 6, 7:30, 9, 10:30 pm, 12am \$40
- Jennifer Choi, Michael Nicolas, Kyle Armbrust, Stephen Gosling The Stone at The New School 8:30 pm \$20
- Michelle Collier Swingtet; TKO Swingin' Dance Party Swing 46 5:30, 9 pm
- ★Joe Lovano/Dave Douglas Sound Prints with Lawrence Fields, Yasushi Nakamura, Rudy Royston Village Vanguard 8, 10 pm \$40

100 MILES OUT

CONNECTICUT

Back Country Jazz @ A Great Lawn (Greenwich, CT)

[classy.org/event/greenwich-jazz-festival-2024-july-14/e599083](https://www.classy.org/event/greenwich-jazz-festival-2024-july-14/e599083)

8/4 (6 pm) Greenwich Jazz Festival with Bennie Wallace, Joe Magnarelli, Akiko Tsuruga, Ed Cherry, Carmen Intorre, Jr.

Bill's Seafood (Westbrook, CT) [billsseafood.com](https://www.billsseafood.com)

8/2, 8/9, 8/16, 8/23, 8/30 (7 pm) Bill's All-Star Jazz Band

Branford Jazz (Branford, CT) [branfordjazz.com](https://www.branfordjazz.com)

8/1 (6:30 pm) Willie Bradley

8/3 (6:30 pm) Sherry Winston Band

8/8 (6:30 pm) David Davis

8/15 (6:30 pm) Jeff Kashiwa

8/22 (6:30 pm) Blake Aaron

8/29 (6:30 pm) Lao Tizer

Butler-McCook House (Hartford, CT)

ctlandmarks.org/properties/butler-mccook-house-garden

8/8 (6 pm) Will Goble Quintet with Dave Adewumi, Nathan Edwards, Ryan Sands, Willerm Delisfort

Owl Shop (New Haven, CT) [owlshopcigars.com](https://www.owlshopcigars.com)

8/7, 8/14, 8/21, 8/28 (9 pm) Kevin Saint James Band

Parkville Sounds (Hartford, CT) [parkvillesounds.com](https://www.parkvillesounds.com)

8/31 (7 pm) Doobie Powell

Side Door (Old Lyme, CT) [thesidedoorjazz.com](https://www.thesidedoorjazz.com)

8/2, 8/3 (8:30 pm) Christian Sands Trio

8/9 (8:30 pm) Steve Davis with Abena Koomson-Davis, Tony Davis, Rick Germanson, Nat Reeves, Neal Smith

8/10 (8:30 pm) Matthew Fries with Andrew Rathburn, Carlo De Rosa, Keith Hall

8/16, 8/17 (8:30 pm) Aaron Goldberg Trio with Kendrick Scott

8/23 (8:30 pm) Pat Bianchi Organ Trio

8/24 (8:30 pm) David Kikoski, Joe Martin, Billy Hart

8/30, 8/31 (8:30 pm) Sarah Hanahan Quartet

NEW JERSEY

Brothers Smokehouse (Ramsey, NJ) [brotherssmokehousenj.com](https://www.brotherssmokehousenj.com)

8/2 (7 pm) Kahlil Kwame Bell

8/9 (7 pm) Calvin Hill

8/16 (7 pm) TK Blue

8/23 (7 pm) James Stewart

8/30 (7 pm) George Gray

Candlelight Lounge (Trenton, NJ) [candlelighteventsjazz.com](https://www.candlelighteventsjazz.com)

8/1, 8/8 (3:30 pm) Jazz Jam

8/3 (3:30 pm) Jerry Weldon

8/10 (3:30 pm) Josh Lee

Englewood Public Library (Englewood, NJ) [englewoodlibrary.org](https://www.englewoodlibrary.org)

8/1 (7:30 pm) Richard Baratt and the Gotham City Latin Jazz Sextet

8/8 (7:30 pm) Darryl Yokley Tribute to Wayne Shorter

8/15 (7:30 pm) TK Blue

8/22 (7:30 pm) Vince Ector

8/29 (7:30 pm) Sharp Radway Group

Montclair State University - Kasser Theater (Montclair, NJ)

[jazzhousekids.org](https://www.jazzhousekids.org)

8/17 (12 pm/6 pm) Jazz House Kids Student Workshop Bands / Julian Lee Quartet; Christian McBride

Morris Museum (Morristown, NJ)

[morrimuseum.org/outdoor-concerts-on-the-back-deck](https://www.morrimuseum.org/outdoor-concerts-on-the-back-deck)

8/10 (7:30 pm) Laura Anglade with Ben Rosenblum, Marty Jaffe, Ben Zweig

8/17 (7:30 pm) Fumos with Jack Walsh, George Wurzbach, Tony Orbach, Paul Vercesi, Kevin Bachelor, Charlie Sands, Gary Cuzio

8/24 (7:30 pm) Vanisha Gould

New Brunswick Performing Arts Center (New Brunswick, NJ) [nbpac.org](https://www.nbpac.org)

8/10 (7 pm) Jerry Weldon Quartet with Joy Brown

Newark Museum of Art's Alice Ransom Dreyfuss Memorial Garden (Newark, NJ)

[jazzhousekids.org](https://www.jazzhousekids.org)

8/2 (6:30 pm) Mecadon McCune New Age Quintet; Galo Inga Quintet

Shanghai Jazz (Madison, NJ) [shanghaijazz.com](https://www.shanghaijazz.com)

8/2 (7 pm) Axel Tosca & Friends

8/6, 8/27 (5:30 pm) Rich Court

8/6 (6:30 pm) John Bianculli with Hal Slapin, John Vourtsis

8/27 (6:30 pm) Bob Himmelberger with Hal Slapin, John Vourtsis

Tavern on George (New Brunswick, NJ) [tavernongeorge.com](https://www.tavernongeorge.com)

8/1 (7/8:45 pm) Ark Ovrutski Brazilian Quartet

8/6 (7/8:30 pm) Kristen Field Quartet and Jam

8/8 (7/8:45 pm) Mark Gross Quartet

8/13 (7/8:30 pm) Charlie Barber Quartet and Jam

8/15 (7/8:45 pm) Keith Franklin Quintet

8/20 (7/8:30 pm) Sam Wilson Quartet and Jam

8/22 (7/8:45 pm) Joe Magnarelli Quartet

8/27 (7/8:30 pm) Tristan Voitcu Quartet

8/29 (7/8:45 pm) Dave Schumacher & Cubeye

Triumph Brewing (Red Bank, NJ) [triumphbrewing.com/red-bank](https://www.triumphbrewing.com/red-bank)

8/1 (7:30 pm) Andy Rothstein Trio

8/2 (8 pm) Andy Bianco Trio

8/4 (1 pm) Abe Ovadia Trio

8/8 (7:30 pm) Gabe Plotkin Trio

8/9 (8:30 pm) DLG 3

8/15 (7:30 pm) Keith Chasin Trio

8/17 (8:30 pm) Brian Richburg Trio

8/29 (7:30 pm) Jim Josselyn Quartet

8/30 (8:30 pm) Cody McCorry Quintet

8/31 (8:30 pm) Craig Dreyer & Friends

Wellmont Arts Plaza (Montclair, NJ) [jazzhousekids.org](https://www.jazzhousekids.org)

8/22 (6 pm) Vanessa Perea & Robert Edward Big Band

NEW YORK

Alvin & Friends (New Rochelle, NY) [alvinandfriendsrestaurant.com](https://www.alvinandfriendsrestaurant.com)

8/10 (7:30 pm) Leslie Pintchik Trio with Scott Hardy, Michael Sarin

8/24 (7:30 pm) Leslie Pintchik Trio with Scott Hardy, Alvester Garnett

8/16, 8/23 (6:30 pm) Dinah Vero

The Falcon (Marlboro, NY) [liveatthefalcon.com](https://www.liveatthefalcon.com)

8/1 (7:30 pm) FORQ with Henry Hey, Michael League, Chris McQueen, Jordan Peters, Jason "JT" Thomas, Kevin Scott

8/2 (7:30 pm) Los Gaiteros De San Jacinto

8/8 (7:30 pm) Chris O'Leary Band

8/9 (7:30 pm) Daniella Cotton

8/11 (7:30 pm) David Torn; Blade Of with Jeremy Carlstedt, Tim Motzer, David Torn

8/15 (7:30 pm) Glen David Andrews

8/17 (7:30 pm) Joe Louis Walker

8/18 (7:30 pm) Scary Burton with Dave Dreiwitz, Jonathan Goldberger, Kevin Kendrick, Jeff Davis

8/24 (7:30 pm) Ed Palermo Big Band

Front Street Tavern (Kingston, NY) [frontstreetkingston.com](https://www.frontstreetkingston.com)

8/21 (6 pm) Teri Roiger Trio with Pete Smith, John Menegon

Green Growler (Croton-on-Hudson, NY) [thegreengrowler.com](https://www.thegreengrowler.com)

8/6, 8/13, 8/20, 8/27 (6:30 pm) Tuesday Night Jazz Sessions

Hudson River Museum (Yonkers, NY) [hrm.org](https://www.hrm.org)

8/4 (2 pm) Afro-Polka Ensemble with Maciek Schejbal, Kaïssa Doumbè, Jason Marshall, Anders Nilsson, Jerome Harris

Jazz at The Lodge (Ossining, NY) [jazzatthelodge.com](https://www.jazzatthelodge.com)

8/8, 8/22 (7/8:30 pm) Thursday Organ Groove featuring Chris Morrison with Paul Connors, Jon Doty

8/15 (7/8:30 pm) Steps Behind with Sarah Cion, Mike Rubino, Dan Asher, Bill Reeve

8/29 (7/8:30 pm) Jesse Lewis Organ Trio with Alex Smith, John Wikan

Jazz Forum (Tarrytown, NY) [jazzforumarts.org](https://www.jazzforumarts.org)

8/2, 8/3 (7/9:30 pm) Ted Nash Quartet with Adam Birnbaum, Martin Jaffe, Domo Branch

8/4 (4/6/8 pm) Sergio Pereira with Matt King, Oriente López, Gili Lopes, Maurício Zottarelli; David Janeway Trio and Jam

8/9, 8/10 (7/9:30 pm) Dave Douglas Quartet "Plays Strayhorn" with Geoffrey Keezer, Yasushi Nakamura, Rudy Royston

8/11 (4/6 pm) Emilie-Claire Barlow

8/16, 8/17 (7/9:30 pm) Bob Baldwin Quartet

8/18 (4/6 pm) Akira Tana Organ Quartet

8/23, 8/24 (7/9:30 pm) Ingrid Jensen Quintet

8/25 (4/6 pm) Nanny Assis Birthday Bash

8/30, 8/31 (7/9:30 pm) Dave Stryker Group

Jazz Forum Arts presents Dobbs Ferry Summer Music Series (Dobbs Ferry, NY)

[jazzforumarts.org/summer-concerts/dobbs-ferry](https://www.jazzforumarts.org/summer-concerts/dobbs-ferry)

8/7 (6:30 pm) Barbara Martinez Group

8/14 (6:30 pm) Patience Higgins Quartet

8/21 (6:30 pm) Houston Person Quartet

8/28 (6:30 pm) Sangha Tierra

Jazz Forum Arts presents Jazz at Henry Gourdine Park (Ossining, NY)

[jazzforumarts.org/summer-concerts/gourdine-park](https://www.jazzforumarts.org/summer-concerts/gourdine-park)

8/12 (6:30 pm) Cameron Brown & Dannie's Calypso

8/26 (6:30 pm) Eric Person Quintet with Ingrid Jensen

Jazz Forum Arts presents Jazz at Horan's Landing (Sleepy Hollow, NY)

[jazzforumarts.org/summer-concerts/horans-landing](https://www.jazzforumarts.org/summer-concerts/horans-landing)

8/6, 8/13, 8/20, 8/27 (6:30 pm) Mark Morganelli & The Jazz Forum All-Stars with Eddie Monteiro, Roni Ben-Hur, Nanny Assis

Jazz Forum Arts presents Jazz at Pierson Park (Tarrytown, NY)

[jazzforumarts.org/summer-concerts/pierson-park](https://www.jazzforumarts.org/summer-concerts/pierson-park)

8/2 (6:30 pm) Mel Nusbaum's Jazz Zone

8/9 (6:30 pm) Ginetta's Vendetta

8/16 (6:30 pm) Dominique Bianco Quartet

8/23 (6:30 pm) Tony Jefferson Quintet

8/30 (6:30 pm) Amina Figarova Sextet & Matsiko World Orphan Choir

Jazz Forum Arts presents Sunset Jazz at Lyndhurst (Tarrytown, NY)

[jazzforumarts.org/summer-concerts/lyndhurst](https://www.jazzforumarts.org/summer-concerts/lyndhurst)

8/1 (6:30 pm) Naama Quartet

8/8 (6:30 pm) Obasi Akoto & SPARX!

8/15 (6:30 pm) Sam Dillon Quartet

8/22 (6:30 pm) Nancy Kelly Quartet

8/29 (6:30 pm) Bruce Williams Quintet

The Jazz Loft (Stony Brook, NY) [thejazzloft.org](https://www.thejazzloft.org)

8/2 (11 am) Kristin Benson

8/2 (5/7 pm) Art of the Guitar Festival with Laurence Juber; Antony Wilson Organ Trio with Gary Versace, Kenny Wollensen

8/3 (5/7 pm) Art of the Guitar Festival with Frank Vignola/Pasquale Grasso;

Martin Taylor/Allison Burns

8/7 (1/7 pm) Tom Manuel & the Young at Heart Trio with Tom Manuel, Steve Salerno, Keenan Zach; Jam Session

8/9 (7 pm) Ray Anderson solo

8/10 (7 pm) Nick Natalie Quartet with Maxwell Howard, David Uhl, Ronald Stockwell

8/14, 8/21, 1/8 (7 pm) Jam with Jazz Loft Trio with Keenan Zach

8/15 (7 pm) Bad Little Big Band

8/22 (6/7 pm) Jazz 101: NOLA with Dr. Darrell Smith; Jazz Loft Big Band

8/23, 8/24 (7 pm) Nicole Zuraitis "Sings the Ella Fitzgerald - Keely Smith Songbook

8/29 (7 pm) Interplay Jazz Orchestra

Jazz on Main (Mt. Kisco, NY) [jazzonmain.com](https://www.jazzonmain.com)

8/2 (7 pm) Joyce Dicamillo Trio

8/4 (12 pm) Ron Drotos

8/8 (7 pm) Peyton Griffin Trio

8/9 (7:30 pm) Suzanne Pittson

8/10 (7 pm) Laura Meade Trio

8/16 (7 pm) Alicyn Yaffee Duo

8/17 (7 pm) Andrea Wolper Trio

8/18 (12 pm) Jaana Narsipur

8/22 (7 pm) Ilhan Saferali Quartet

8/23 (7 pm) Natalie Hamilton

8/24 (7 pm) Stephanie Nakasian

8/29 (8 pm) Killdeer Trio

8/31 (7 pm) Anderson Brothers Trio

The Lace Mill (Kingston, NY) [facebook.com/TheLaceMill](https://www.facebook.com/TheLaceMill)

8/25 (4 pm) Kirk Knuffke Trio with Tani Tabbal, Michael Bisio

Lydia's Café (Stone Ridge, NY) [lydias-cafe.com](https://www.lydias-cafe.com)

8/3 (7 pm) The Trio with Bob Meyer, Steve Frieder, Bryan Copeland

8/10 (7 pm) Jimmy Madison with Tim Regusis, Tarik Shah, Awan Rashad

8/17 (7 pm) Mark Usvolk Sextet with Ron Horton, Tim Armacost, Mark Dzubia, Peter Tomlinson, Peter O'Brien

8/24 (7 pm) David Gilmore Quartet

Otto's Full Service (Piermont, NY) [ottosfullservice.com](https://www.ottosfullservice.com)

8/6 (6 pm) Kevin Lovejoy, Antoine Drye

8/13 (6 pm) Kevin Lovejoy, Cameron Brown

8/20 (6 pm) Kevin Lovejoy, Scott Robinson

8/27 (6 pm) Kevin Lovejoy, Cameron Brown, Tony Jefferson

Peekskill Riverfront Park (Peekskill, NY)

[cityofpeekskill.com/239/Parks-Recreation](https://www.cityofpeekskill.com/239/Parks-Recreation)

8/11 (1 pm) Jazz in the Park with Clifton Anderson; Kristina Koller Band;

Ray Blue Quintet; Carl Allen Band

Stanley Demming Park (Warwick, NY) [hudsonvalleyjazzfest.org](https://www.hudsonvalleyjazzfest.org)

8/9 (7 pm) Hudson Valley Jazz Ensemble with Rave Tesar, Jeff Ciampa, Steve Rubin, J. Brunka, Rick Savage, Jerry Vivino

Uncle Cheef (Brewster, NY) [unclechief.com](https://www.unclechief.com)

8/1 (7:30 pm) Rae Simone with Chogyi

8/2 (7:30 pm) High and Mighty Brass Band

8/3 (7:30 pm) Steve Einerson

8/4 (12 pm) Jamile

8/9 (7:30 pm) Alison Shearer

8/11 (12 pm) Matt King

8/15 (7:30 pm) Floodgates

8/16 (7:30 pm) Eric Binder

8/17 (7:30 pm) Steve Shapiro

8/18 (12 pm) Eduardo Mercuri

8/22 (7:30 pm) Dawn Dero

8/24 (7:30 pm) Pat Bianchi

8/25 (12 pm) Leandro Pellegrino

8/29 (7:30 pm) Tyler Blanton

8/31 (7:30 pm) Junco Partners

Waryas Park (Poughkeepsie, NY) [jazzinthevalley.org](https://www.jazzinthevalley.org)

8/18 (12 pm) Brandee Younger, Charles McPherson, Mitch Frohman & The Bronx Horns, Javon Jackson with Nikki Giovanni, Nnenna Freelon

Westchester Collaborative Theater (Ossining, NY)

[wctheater.org/music-in-the-box](https://www.wctheater.org/music-in-the-box)

8/3 (7:30 pm) Music of Gigi Gryce with Alexis Cole, Haneef Nelson, John DiMartino

PENNSYLVANIA

Chris' Jazz Café (Philadelphia, PA) [chrisjazzcafe.com](https://www.chrisjazzcafe.com)

8/1 (7:30/9 pm) Ben Singer Band

8/2 (7:30/9:30 pm) Lafayette Gilchrist Sextet

8/3 (7:30/9:30 pm) Katie Oberholtzer with Matthew Rotker-Lynn

8/6 (7:30/9 pm) Matthew Fries Trio with Carlo De Rosa, Steven Tyler Perry

8/7, 8/14, 8/21, 8/28 (7:30/9 pm) Philadelphia Jazz Orchestra Led with Joe Bongiovi

8/8 (7:30/9:30 pm) Warren Wolf Quartet

8/9 (7:30/9:30 pm) Sasha Berliner & Her All-Star Quintet with Jaleel Shaw, Joe Block, Ben Williams, Justin Faulkner

8/10 (7:30/9:30 pm) All Star Vibraphone Jam Session with Sasha Berliner, Chien Chien Lu, Christos Rafalides, Behn Gillece, Morgan Walbridge, Tony Miceli, Lee Smith, Byron Landham, Tom Lawton

CLUB DIRECTORY

- **449 La Scat in Harlem** 449 Lenox Ave.
Subway: 2, 3 to 135th Str.
- **Arthur's Tavern** 57 Grove Str.
(212-675-6879) Subway: 1 to Christopher Str.
arthurstavernnyc.com
- **Bar Bayeux** 1066 Nostrand Ave.
(347-533-7845) Subway: 2, 5 to Sterling Str.
barbayeux.com
- **Bar Lunático** 486 Halsey Str.
(917-495-9473) Subway: C to Kingston-Throop Ave.
barlunatico.com
- **Barbès** 376 9th Str. at 6th Ave., Brooklyn
(718-965-9177) Subway: F to 7th Ave.
barbesbrooklyn.com
- **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
- **Bryant Park** 5th and 6th Ave. btwn. 40th and 42nd Str.
(212-768-4242) Subway: 4, 5, 6 to 42nd Str.
bryantpark.org
- **Café Erzulie** 894 Broadway, Brooklyn
Subway: J, M, Z to Myrtle Ave.
cafeerzulie.com
- **Cellar Dog** 75 Christopher Str. at 7th Ave.
(212-675-6056) Subway: 1 to Christopher Str. /Sheridan Sq.
cellardog.net
- **Central Park Great Hill** 105th St.
Subway: B, C to 103rd St.
jazzmobile.org
- **Central Park Summerstage, Rumsey Playfield** 72nd Str. and Fifth Ave.
(212-360-2777) Subway: B, D to 72nd Str.
summerstage.org
- **Chelsea Table + Stage** Hilton Fashion District Hotel, 152 W 26th St.
(212-434-0499) Subway: C, E to 23rd St.; R, W to 28th St.
chelseatableandstage.com
- **The Cutting Room** 44 E. 32nd St.
(212-691-1900) Subway: 6 to 33rd St.
thecuttingroomnyc.com
- **Dada Bar** 60-47 Myrtle Ave., Queens
Subway: M to Forest Ave.; M to Fresh Pond Rd.
dadabar.nyc
- **Dante Park** Columbus Ave. and West 63rd St.
Subway: 1, 2 to Lincoln Ctr.; A, B, C, D to Columbus Circle
nycgovparks.org/parks/dante-park
- **Dizzy Gillespie Mural** 229 W. 135th St.
Subway: 2, 3, A, B, C to 135th St.
- **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
- **The Ear Inn** 326 Spring St. at Greenwich St.
(212-246-5074) Subway: C, E to Spring St.
earinn.com
- **El Barrio Artspace** 215 E. 99th St.
Subway: 6 to 96th St.
artspaceps109.org
- **El Sol Brillante Community Garden** 522 E. 12th St.
Subway: L to First Ave.
elsolbrillante.org
- **Faber Park** Richmond Terrace, Staten Island
(212-639-9675) Subway: SIMC3C Bus to Faber Park
nycgovparks.org/parks/faber-pool-and-park
- **Flushing Town Hall** 137-35 Northern Blvd., Flushing
(718-463-7700) Subway: 7 to Main Str.
flushingtownhall.org
- **Gantry Plaza State Park** 49th Ave. and Center Blvd.
Subway: 7 to Vernon-Jackson Boulevard
liveatthegantries.com
- **Grant's Tomb** 122nd St. and Riverside Drive
Subway: 1 to 125th St.
jazzmobile.org
- **Harlem Rose Garden** 6 E. 129th St.
Subway: 2, 3 to 125th St.
- **Hudson River Park** 555 12th Ave. at 44th St.
(212-627-2020) Subway: A, C, E, F, V to 42nd St. -Port Authority
hudsonriverpark.org
- **Ibeam Brooklyn** 168 7th Str. btwn. Second and Third Ave.
Subway: F to 4th Ave.
ibeambrooklyn.com
- **Il Sole** 233 Dyckman St.
Subway: A to Dyckman St.
ilsolenyc.com
- **Iridium** 1650 Broadway at 51st Str.
(212-582-2121) Subway: 1,2 to 50th Str.
theiridium.com
- **Jackie Robinson Park** Bradhurst & Edgecombe Ave., W. 145th to W. 155th St.
Subway: D to 145th St.
- **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 In Times Square** 46th St. and Broadway
Subway: A, C, E to 42nd St.; 7 to Times Square; S to Times Square; N, Q, R, W to Times Square
jazz.org/swinginthestreets
- **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
- **Klavierhaus** 549 W. 52nd Str., 7th Floor
(212-245-4535) Subway: C, E to 50th Str.
klavierhaus.com
- **Knickerbocker Bar & Grill** 33 University Pl. at 9th Str.
(212-228-8490) Subway: N, R to 8th Str. -NYU
knickerbockerbarandgrill.com
- **Le Poisson Rouge** 158 Bleecker Str.
(212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Str.
lepoissonrouge.com
- **Lincoln Center: Underground at Jaffe Drive** Jaffe Dr.
Subway: 1, 2 to 66th Str.
lincolncenter.org
- **Louis Armstrong House Museum** 34-56 107th St., Queens
(718-478-8274) Subway: 7 to 11th St.
louisarmstronghouse.org
- **Lowlands** 543 Third Ave., Brooklyn
(347-463-9458) Subway: R to Prospect Ave.
lowlandsbar.com
- **Marcus Garvey Park** 120th St. bt. Mt. Morris Park and Madison Ave.
(212-201-PARK) Subway: 2, 3, 4, 5, 6 to 125th St.
jazzmobile.org
- **Mezzrow** 163 W. 10th Str.
(646-476-4346) Subway: 1 to Christopher Str.
smallslive.com
- **Michiko Studios** 15 W. 39th St. Floor 7
(212-302-4011) Subway: N, Q, R, W to Times Square
michikostudios.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
- **North Square Lounge** 103 Waverly Pl. at McDougal Str.
(212-254-1200) Subway: A, B, C, E, F, V to West 4th Str.
northsquareny.com/about-jazz.php
- **Nublu** 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 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.
patrickspplaceharlem.com
- **Pier 84** W. 44th Str. and Hudson River
Subway: A, C, E, F, V to 42nd Str. -Port Authority
jazzfoundation.org
- **Prospect Park Bandshell**
Subway: F to Prospect Park
- **The Record Shop** 360 Van Brunt Str.
(347-668-8285) Subway: Bus: B61to Van Brunt Str./King Str.
360recordsshop.com
- **Red Rooster Harlem** 310 Malcolm X Blvd.
(212-792-9001) Subway: 2, 3 to 125th Str.
redroosterharlem.com
- **Rockaway Beach** 97th St.
Subway: A, S to Beach 98th St.
- **Room 623 at B2 Harlem** 271 W. 119th Str.
(212-280-2248) Subway: B, C to 116th Str.
b2harlem.com
- **Saint Peter's Church** 619 Lexington Ave. at 54th Str.
(212-935-2200) Subway: 6 to 51st Str.
saintpeters.org
- **ShapeShifter Lab** 837 Union Str., Brooklyn
(646-820-9452) Subway: D, N, R, W to Union Str.; B, Q to 7th Ave.;
shapeshifterplus.org
- **Sheen Center** 18 Bleecker St.
(212-219-3132) Subway: Subway: 6 to Bleecker St.
sheencenter.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
- **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
- **Snug Harbor Cultural Center** 1000 Richmond Terrace, Staten Island
(718-448-2500) Subway:
jazzmobile.org
- **Soapbox Gallery** 636 Dean Str.
Subway: 2, 3 to Bergen Str.
soapboxgallery.org
- **Sony Hall** 235 W. 46th Str.
(212-997-5123) Subway: N, R, W to 49th Str.
sonyhall.com
- **St. Paul's Chapel** 209 Broadway
(212-233-4164) Subway: 4, 5, A, C to Fulton St.
trinitywallstreet.org
- **The Stone at The New School** 55 West 13th Str.
(212-229-5600) Subway: F, V to 14th Str.
thestonenyc.com
- **Swing 46** 349 W. 46th St.
(646-322-4051) Subway: A, C, E to 42nd St.
swing46.com
- **Threes Brewing** 333 Douglass St.
(718-522-2110) Subway: R to Union St.
threesbrewing.com
- **Umbra Café** 785 Hart St., Brooklyn
Subway: M to Central Ave., Knickerbocker Ave.; L to DeKalb Ave.
umbrabrooklyn.com
- **Village Vanguard** 178 Seventh Ave. South at 11th Str.
(212-255-4037) Subway: 1, 2, 3 to 14th Str.
villagevanguard.com
- **Zinc Bar** 82 W. 3rd Str.
(212-477-8337) Subway: A, C, E, F, V, Grand Str. Shuttle to W. 4th Str.
zincbar.com

CHARLES "LOLO" BELLONZI (Jan. 14, 1941 - Jul. 11, 2024) The Nice, France-born drummer died at age 83. Bellonzi began on accordion, and took up drums at age 14, playing both instruments in the Nice brass band, La Renaissance, with his uncle, a helicon player. He discovered jazz at age 17, soon moving to Paris where he began playing with the likes of Art Simons and Raymond Fol. In 1960 he recorded with the Golden Gate Quartet and a year later was hired by George Arvani as part of a quintet in residence at Club Saint-Germain. Bellonzi played on the Ellington-Strayhorn film soundtrack *Paris Blues* and later was affiliated with pianist Martial Solal's trio. He had leader dates beginning in the late '60s, the last being *Abracadadrums* (2006). Bellonzi worked with Stéphane Grappelli, Guy Lafitte, René Thomas, Lou Bennett, Paris Jazz All Stars, Buck Clayton, Bill Coleman, Sonny Grey, Jack Diéval, Richard Galliano, Steve Grossman and others.

THOMAS WILLIAM FOWLER (Jun. 10, 1951 - Jul. 2, 2024) Born in Salt Lake City, UT, the bass guitarist died at age 73. Part of a musical family, he had four brothers, including trombonist Bruce and trumpeter Walt Fowler. He's best known for his association with Frank Zappa, after which he had a stint with Zappa's Mothers of Invention's violinist Jean-Luc Ponty, then Steve Hackett, The Fowler Brothers, Ray Charles and others. He co-led Air Pocket and had credits with keyboardists George Duke (another Zappa alum) and Thom Teresi.

RICHARD RASHEED HOWARD (1954 - Jul. 7, 2024) The NYC-based trumpeter and composer died at age 67. He performed in various NYC venues as well as being a presence in Washington Square Park where he delighted listeners playing two horns simultaneously.

MILTON LEE JOHNSON (May 25, 1948 - Jul. 2, 2024) The trumpeter/flugelhornist died at age 76 in Hopewell, VA. Johnson toured with the Million Dollar Movement and with Harold Melvin & the Blue Notes. In later years he served in music ministry and was principal trumpeter of the Petersburg Symphony Orchestra.

LARRY MONROE (1939 - Jul. 1, 2024) The alto saxophonist, who was closely associated with Berklee College of Music in Boston, died at age 84. He worked with Buddy Rich, Dizzy Gillespie, Gary Burton and led an octet. His 42 years at Berklee encompassed teaching classes in arranging, ear training and ensemble, to later being named head of the Performance and Ear Training departments and producing concerts and helping to develop the Berklee on the Road international clinic series and Berklee International Network of contemporary music schools. His sole leader date was the co-led *At Long Last: Plays the Music of Cole Porter* (Sterling, 1993) with trombonist Tony Lada.

JIM ROTONDI (Aug. 28, 1962 - Jul. 7, 2024) Born in Butte, MT, the trumpeter, composer, arranger, conductor and educator died at age 61 in Le Crest, France. He began on piano at age 8 and switched to trumpet at 12, inspired by hearing a Clifford Brown recording. He won first place in the International Trumpet Guild's Jazz Trumpet Competition (1984) and soon moved to New York City, touring and recording with Ray Charles, Lionel Hampton, Toshiko Akiyoshi, Bob Mintzer, Charles Earland, Lou Donaldson, Curtis Fuller and Joe Chambers. At his death he had been a longtime Professor of Jazz Trumpet at the University of Music and Dramatic Arts, Graz, Austria and led two groups, the electric outfit Full House, featuring pianist David Hazeltine, and a quintet with vibraphonist

Joe Locke. A founding member of the sextet One For All (with Eric Alexander, Steve Davis, Hazeltine, Joe Farnsworth and rotating bassists Peter Washington, Ray Drummond and John Webber), Rotondi had numerous releases on Criss Cross, Sharp Nine, Venus, Posi-Tone, smallsLIVE, Smoke Sessions and Cellar Music. His many other credits include Bill Mobley, Giacomo Gates, Paul Bollenback, Dena DeRose, Cecil Payne, Mike DiRubbo, Mike LeDonne and Alexis Cole.

IRÈNE SCHWEIZER (Jun. 2, 1941 - Jul. 16, 2024) Co-founder of Intakt Records and the Taktlos Festival, Schweizer died at age 83 in Zurich, Switzerland after a long illness. A proverbial force of nature, the jazz pianist helped shape the international jazz scene and Swiss music landscape with over 75 albums since some of her first mid-to-late '60s recordings, including Pierre Favre's *Santana* (Pip, 1968) and Manfred Schoof's *European Echoes* (FMP, 1969). She was an activist, fighting for artistic autonomy and stood up to apartheid and for women's rights, including lesbian issues and gender fluidity. Performing internationally, she led the female trio Les Diaboliques (with Joëlle Léandre and Maggie Nicols) and collaborated with a number of fellow jazz greats: from Don Cherry and George Lewis, to saxophonists John Tchicai and Fred Anderson, and a series of piano/drum duos with Joey Baron, Han Bennink, Andrew Cyrille, Hamid Drake, Louis Moholo-Moholo and Gunter "Baby" Sommer. She established the first women's jazz festival in Switzerland and in 2018 was awarded the Swiss Grand Prix Music. In 2021, after her 80th birthday, Schweizer retired from concert life for health reasons and self-published her biography *This Uncontainable Feeling of Freedom: Irène Schweizer-European Jazz and the Politics of Improvisation* (by Berlin journalist Christian Broecking).

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

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Grants Tomb



WILLIE VILLEGAS & JOE CUBA SEXTET
AUG 14 | 7-8:30PM
Grants Tomb

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AUG 23 7-9:00PM
MARCUS GARVEY PARK
CityPark's SUMMERSTAGE



DONALD HARRISON
AUG 28 7-8:30PM
GRANT'S TOMB



BOBBY SANABRIA
MULTI-VERSE BIG BAND
AUG 30 7-8:30PM
MARCUS GARVEY PARK

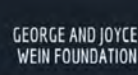
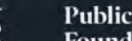
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