

SEPTEMBER 2024—ISSUE 269

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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THE NEW YORK CITY JAZZ RECORD

RAY
ANDERSON
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SPECIAL FEATURE:
IRÈNE
SCHWEIZER
IN MEMORIAM

AKIKO
TSURUGA

BRIAN
MARSELLA

MICHAEL
WOLFF

JULE
STYNE

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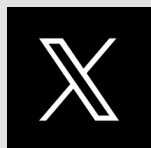
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IN CORRECTION (August 2024 issue)

Marianne Solivan's Jul. 7 Mezzrow set-opener was "I'm In Love" (not "Please Be Kind"). In the Album Reviews (p. 26): the Sestetto Internazionale Due Mutabili review neglected to mention soprano saxophonist, band co-founder and Amirani Records executive producer Gianni Mimmo. In the Label Feature (p. 11), all We Jazz contracts are for a single release (not, as incorrectly stated, that "there are no contracts"). We regret the errors.

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SEPTEMBER 2024 - ISSUE 269

NEW YORK@NIGHT	4	
INTERVIEW: AKIKO TSURUGA	6	BY BRIAN CHARETTE
ARTIST FEATURE: BRIAN MARSELLA	7	BY SOPHIA VALERA HEINECKE
ON THE COVER: RAY ANDERSON	8	BY JEFF CEBULSKI
ENCORE: MICHAEL WOLFF	10	BY KEN DRYDEN
LEST WE FORGET: JULE STYNE	10	BY JIM MOTAVALLI
LABEL SPOTLIGHT: ENDECTOMORPH MUSIC	11	BY MIKE SHANLEY
VOXNEWS	11	BY SUZANNE LORGE
FESTIVAL REPORT	12	
SPECIAL FEATURE: IRÈNE SCHWEIZER IN MEMORIAM	14	
ALBUM REVIEWS	16	
EVENT CALENDAR	36	
CLUB DIRECTORY	46	
IN MEMORIAM	47	BY MARILYN LESTER

Letter from the Editor

Life seldom seems to get any easier as time marches on, and jazz musicians' lives are no exception to the rule, given the trials and tribulations and the inherent sacrifices that come with a profession that inherently offers limited financial rewards. For musicians, and us as listeners, the benefits reaped from the risks makes for a less tangible but no less significant reward.

By chance, this month's features reveal additional health-related ordeals of three musicians, as if being a jazz musician isn't enough of a challenge and a reminder that every day is a precious one. You would be hard pressed to find a finer, more well-rounded trombonist than septuagenarian Ray Anderson (Cover Story). Anderson has endured several bouts of Bell's Palsy (a form of facial paralysis) plus laryngeal cancer. He has never sounded stronger, though: this month Anderson plays live on half a dozen separate occasions, including two solo concerts. The ever-busy keyboardist Brian Marsella (Artist Feature) developed aphasia (a language disorder that affects a person's communicative skills) after a fall he took as a toddler. But that has not slowed him down, particularly over the last two decades. He has become a frequent presence in John Zorn's orbit, including dozens of records on Tzadik, and has an album release concert this month at Roulette. Pianist Michael Wolff (Encore) wrote a book on his travails: *On That Note: A Memoir of Jazz, Tics, and Survival* covers his battles with undiagnosed Tourette's Syndrome and histiocytic sarcoma (a rare form of cancer). Defying all odds, he is as busy as ever now, playing in and leading/co-leading numerous trios, including two nights this month at Iridium. Strength through adversity has helped make each of these musicians' art that much more inspiring.

Equally inspirational is the life of the legendary Swiss pianist and activist Irène Schweizer, who left an astonishing legacy upon her passing in July. In anticipation of a memorial planned in Zürich (Nov. 4), 16 of her close colleagues (many of whom will be performing as part of that tribute) contributed to *TNYCJR's* two-page In Memoriam (Special Feature).

We at *TNYCJR* tip our hats to those who, like Schweizer and composer Jule Styne (Lest We Forget), have left an indelible mark for future generations to appreciate. Meanwhile, musicians like Anderson, Marsella, organist Akiko Tsuruga (Interview) and Wolff continue to add to this art form and keep us busy trying to keep up with all the amazing music they produce, day in and day out, in defiance of any obstacles life throws at them.

Onwards and outwards, and see you out at the shows....

On The Cover: Ray Anderson (photo by Rod Franklin); inside: Luciano Rossetti©PHOCUSAGENCY

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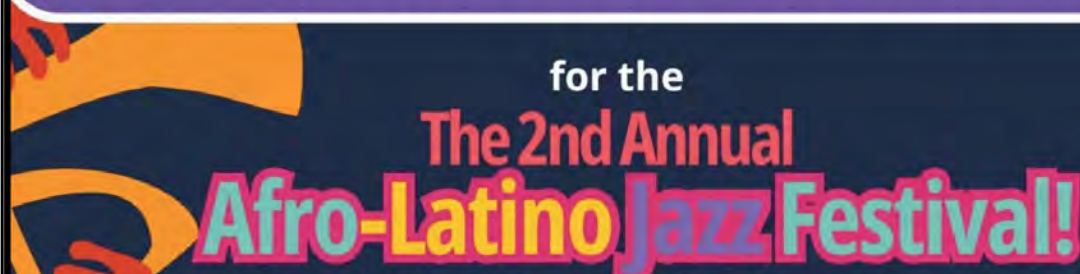
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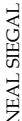
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(TG)

(KH)

The unique, free, open to all Sunday late afternoon jazz prayer service, Jazz Vespers (at which clapping is encouraged), has been ongoing at the “Jazz Church,” Saint Peter’s, since 1965. **Eric Person’s** organ trio (Aug. 11), positioned beneath the altar, underscored what many might contemplate: that jazz is its own religion. The trio—Person (alto, flute), Brian Charette (organ) and George Gray (drums)—certainly did deliver music worthy of being received by celestial ears, opening with Freddie Hubbard’s modal “Little Sunflower” (Person on flute). With four specifically-timed tunes interspersed throughout the hour-long vespers, the music selections were also carefully curated to align with the needs of the traditional service. Case in point, preceding the sermon with direction “to choose a spiritual in the style of your choosing,” a four-minute version of Ellington’s “In a Sentimental Mood” (closely tied to the now-legendary version by Duke Ellington with John Coltrane) hit the mark beautifully. What was demonstrated throughout was that the trio, even under performance time constraints and with little room for extended improvisations, miraculously were able to develop a remarkable, if not instantaneous, groove—a synergy that perhaps could be called “spiritual,” or at least empathic. Their laid back, intuitive and fluid approach was especially notable in Charlie Parker’s not-off played “Another Hair-Do”. With a dose of call-and-response, Person’s smooth style of playing, Charette’s lilting, lyrical attack and Gray’s sensitive rhythmic beats, the trio delivered musical food for the soul. — *Marilyn Lester*



Eric Person @Saint Peter's Church

Call it Third Stream or chamber jazz, but when **The Anderson Brothers** (twins Will and Peter) play classical music it’s transformed into their happy place of swing. In a program titled *The Anderson Brothers Swing the Classics* at Symphony Space’s Thalia Theater (Aug. 13), the American Songbook-leaning siblings first proved their pure jazz chops with C.P.E. Bach’s “Solfeggietto”. The well-curated repertoire mostly encompassed the familiar kind of classics that have been well-embedded in the popular consciousness, such as Rimsky-Korsakov’s “Flight of the Bumblebee”. In snippets of often humorous narrative, Will pointed out that classical music has long been embraced in jazz, especially by Thelonious Monk. Will plays alto and flute, Peter plays tenor and soprano, both play clarinet—and their interplay is pure genius. Solidly backing them were Bryan Reeder (piano), Neal Miner (bass) and Alex Raderman (drums), with Joe Boga (trumpet) joining for much of the set. A crowd-pleaser was a super-up tempo rendition of Chopin’s “Minute Waltz”, as well as the Ellington-Strayhorn version of Tchaikovsky’s “Dance of the Sugar-Plum Fairy”, whimsically renamed “Sugar Rum Cherry”. Modernists George Gershwin (“Prelude No. 2”) and Bix Beiderbecke (“In a Mist”) were included, ranking with the best of them. Most of the superb arrangements were by Peter, but several were from “chamber jazz” group, the John Kirby Sextet. “Avalon”, based on a Puccini aria (*Tosca*), closed out an evening of superb musicianship and foot-tapping good times. (ML)

It was a packed house for the opening night (Aug. 12) of a special three-night engagement at the Blue Note by **PLUMB**, the intrepid trio featuring co-leaders David Murray and Questlove (aka Ahmir Thompson) with Ray Angry, celebrated for their eponymous 2022 multidisc album release (J.M.I. Recordings). The evening’s second show began with Angry alone on stage, encircled by a battery of keyboards and electronic equipment (from a Hammond B3 organ with a Sequential Prophet-10 polysynth atop, located before him, to a Fender Rhodes electric piano with a Moog Subsequent 37 analog synthesizer on top, to his left, plus a stand crammed with even more plugged-in gadgetry, to his right), all of which he utilized to create an ambient extraterrestrial sonic atmosphere. The sound returned to earth with the entrance of Murray, who blew sonorous long tones on tenor, and finally Questlove playing echoing splashes with hard-tipped small ball mallets on an outsized crash cymbal, then laying down a funky back beat rhythm on a tambourine-topped sock cymbal. For nearly two hours the band freely improvised. Switching between tenor and bass clarinet, Murray supplied much of the set’s melodic content, which included a solo bass clarinet recital and readings of his compositions “Flowers for Albert” (the title track to his 1976 debut recording as leader on India Navigation) and “Evidence” (not to be confused with Thelonious Monk’s), the latter the set’s finale, which he prefaced with an authoritative recitation of the Amiri Baraka poem “Africa”. — *Russ Musto*



PLUMB @Blue Note

Stepping out from behind the drum kit, following the penultimate number of his last set on the final day of his week-long residency at Dizzy’s Club (Aug. 4), **Louis Hayes** (a veteran of bands ranging from Yusef Lateef, Cannonball Adderley and Horace Silver to his own dozen+ albums as bandleader) addressed the room. After introducing the members of his quintet: Abraham Burton (tenor), Steve Nelson (vibraphone), David Hazeltine (piano) and Santi Debriano (bass), the belatedly-minted 2023 NEA Jazz Master declared, “I have a special team this year...It’s wonderful to have a team and I’m just happy to be part of it.” Of course, the virtuoso drummer was much more than *part* of the team, he’s the steam in the engine that propels the band, as he demonstrated with an explosive solo on Cedar Walton’s “Bolivia”. The group eased into the set with the Duke Pearson classic “Is That So?” and then upped the energy level with an uptempo reading of Joe Farrell’s “Arab Arab” with Burton digging in tough on the rarely played piece, as well as on Hayes’ bluesy “Ruby”. The tenor saxophonist laid out on the Jimmy Van Heusen-Johnny Mercer evergreen “I Thought About You”, a beautiful ballad that opened with Nelson’s stirring solo intro and featured Debriano’s sonorous arco bass, which was underpinned by Hayes’ impeccable brush work. Burton was again featured on “Lou’s Idea”, which also served as a showcase for Hayes’ flawless, unmitigated drive and closed out the exciting set of the legendary drummer’s four-night run. (RM)

WHAT'S NEWS

For any jazzers still undecided about the upcoming U.S. presidential election, perhaps this news tidbit might tip the scale...Vice President **Kamala Harris**, on the first day of being selected by President Joe Biden as the presumptive Democrat nominee for President, was seen walking out of the HR (Home Rule) Record store in Washington, D.C. Her purchases: three jazzy items on vinyl, including Charles Mingus’ *Let My Children Hear Music*, Roy Ayers’ *Everybody Loves The Sunshine* and Ella Fitzgerald/Louis Armstrong’s *Porgy & Bess*. Sidenote: her stepkids are named “Cole” (after John Coltrane) and “Ella” (after the “First Lady of Song”). For more info visit kamalaharris.com.

Speaking of LPs, the new Crown Heights, Brooklyn jazz-vinyl cocktail lounge **Kissa Kissa** (667 Franklin Ave.), which opened earlier this year, has proven to be a unique spot for jazz listeners. Even though there are no live performances, in the tradition of the *jazu kissa*, the lounge does exclusively play jazz on vinyl from its collection of over 5,000 records. Kissa Kissa also sells records, specializing in Japanese pressings. Order and enjoy a drink, and soak in the sounds any jazz fan would prefer to hear as an alternative to more customary bar music. For more info visit kissakissa.us.

Classic jazz photos!... “Jazz Greats | Classic Photographs from the Bank of America Collection,” presenting historic snapshots of jazz legends during America’s golden age of jazz, will be on display at the **National Arts Club** (15 Gramercy Park South) from Sep. 5 – Nov. 27. Over 30 photographs by photographers William Gottlieb and Gordon Parks, among others, include shots of musicians such as Louis Armstrong and Billie Holiday. For more info visit nationalartsclub.org/exhibitions. The “**Les Paul Thru the Lens**” exhibit at Iridium (Oct. 7-Nov. 18) will include two dozen gallery-framed black and white photographs of the pioneering guitarist and inventor, including rare and behind-the-scenes images. The free exhibit’s opening day will include “An Evening About Les”, a Q&A with Chris Lentz and Michael Braunstein. Lentz was Paul’s longtime friend who chronicled the pioneering guitarist and inventor’s life and career through personal and intimate photographs; Braunstein, Paul’s former manager, is head of the Les Paul Foundation. After regularly performing at the since-defunct Fat Tuesdays in the ‘80s, Paul was a regular fixture at Iridium in the ‘90s, right up until 2009, the year of his passing. For more info visit theiridium.com/les-paul.

On the Upper East Side, Pierre Hotel’s evening jazz series at its **Two E Bar & Lounge** will be relaunched this month (starting on Sep. 6), featuring a rotating line-up that will start off with artists such as The Modern Martinis, pianist Matt Baker and vocalists Jenny Herbst, Jackie Ribas and others. For more info visit thepierreny.com/nyc-dining/two-e-bar-lounge.

The “Shades of Blue” garden party fundraiser, presented by **National Jazz Museum in Harlem**, at the Kensington Estate (Long Branch, NJ) on Sep. 21 (1-6 pm), will celebrate jazz in Harlem and the 65th anniversary of Miles Davis’ *Kind of Blue*. The event features the NJMH House Band led by musical director Tahira Clayton. For more info visit jmih.org.

A two-day “bamboo music workshop” will be led by Medeski Martin & Wood percussionist **Billy Martin** at Ibeam Brooklyn this month (Sep. 28-29, 1-5 pm). Participants will be provided with unique bamboo instruments, including flutes, uniquely designed and built by Martin. For more info email gabby.fluke-mogul@creativemusic.org (violinist/Creative Music Studio Program Manager) at: flukemogul@creativemusic.org.

Jazz thanks Foundations...The Joel Foundation (established by legendary pop rock singer-songwriter and pianist Billy Joel and his wife Alexis) has made a \$250K gift to the **Brooklyn Conservatory of Music**. In an announcement posted to Instagram, the couple’s Foundation stated: “Understanding the music is central to healing and learning, (this) transformational gift to BKCM for its Music Therapy Program enables a significant expansion of their important services citywide and helps catalyze a national model.” For more info visit bkcm.org. In Queens, the **Louis Armstrong House Museum** has been awarded a \$600K grant from the Andrew W. Mellon Foundation, a three-year grant which will serve instrumental in helping LAHM continue in its mission of preserving and promoting Louis Armstrong’s legacy. For more info visit louisarmstronghouse.org.

The dates for 2025’s **Jazz Congress** have been announced: Jan. 8-9. Held at Jazz at Lincoln Center’s Frederick P. Rose Hall, the highly-anticipated annual jazz conference will consist of numerous panels, sessions and workshops, bringing together members of the global jazz community to nurture the bond between artists, presenters, media professionals, educators and industry figures. For more info and to pre-register go to jazzcongress.org.



AKIKO TSURUGA

GETTING ORGANIZED

BY BRIAN CHARETTE

Akiko Tsuruga is no doubt one of the most important and ubiquitous Hammond organists of the early 21st century. Her impressive C.V. reads like a list of jazz royalty, from saxophonists Frank Wess, Houston Person and Lou Donaldson to drummers Bernard "Pretty" Purdie, Grady Tate, Jimmy Cobb and Jeff Hamilton. She's played many of the most important jazz festivals and venues in the world, has been a staple on the NYC jazz scene ever since her move here from her native Japan over 20 years ago and this year celebrates her tenth and most recent album release as leader, Beyond Nostalgia (SteepleChase). We caught up with the organist and reminisced over some of our shared personal experiences, including hanging out with and being influenced by Dr. Lonnie Smith, one of the greatest musicians to ever sit down at the organ.

The New York City Jazz Record: We've been friends for, I don't even know how many years, having first met in Harlem playing organ at the since defunct Showman's Jazz Club.

Akiko Tsuruga: Yes. I came to the U.S. and moved to New York in 2001 and that's the year we met.

TNYCJR: Your parents were supportive of your music at a very early age, as young as three, as I recall. Did you play Hammond first, or did you play a Yamaha Electone (the Japanese electric organ, first introduced in 1958, with many different sounds and beats and features of both the Hammond and theater organs)? And how did you come to organ specifically?

Tsuruga: Yes, I started on Electone. It was very common in Japan. There is a huge culture of Electone playing in Japan. You would always hear the sound in hotel lounges. There is a whole society around it. Many families had them in their homes. When legendary organist Jimmy Smith came to Japan he also played a Yamaha organ. He even played a Yamaha DX7 when they were first introduced. I started on Hammond when I was a young adult, around when I first met drummer Grady Tate, but I played the piano before that.

TNYCJR: You originally met Tate, Smith's drummer, at a club in Japan. Though I always assumed you met him in Harlem because I would always see you playing there with him. Can you tell us about meeting Grady for the first time?

Tsuruga: Grady was playing with Jimmy Smith at the Blue Note in Osaka, Japan. At that time, younger musicians would jam every night at a popular club across the street from the Blue Note called Don Shop. We went to see Grady at the Blue Note, then invited him to come to the jam afterwards. So, he came to hang out and play with us, and I got the chance to play with him on both piano AND organ. We became

friends right away and he said I should move to New York and by then a few of my girlfriends had already moved to New York.

TNYCJR: I've never heard you play the piano.

Tsuruga: That night I first played with Grady, so many people were there, and there were SO many other pianists. And I wanted to play, so I played Hammond organ, and the audience immediately paid more attention. And, you know, I didn't look at it totally differently than playing piano. That said, I think I sound much more natural playing organ than piano.

TNYCJR: So, then you came to New York and started playing with Grady at Showman's. Where else did you play when you first got here?

Tsuruga: I would play Jazzmobile concerts with Grady and Frank Wess. Grady was singing too.

TNYCJR: I remember; he was an amazing singer. Is this where your relationship with Jazzmobile started?

Tsuruga: The first time I played for Jazzmobile was on Roosevelt Island, which was actually my first official gig with alto saxophonist Lou Donaldson. It was Lou's first gig with Jazzmobile, too.

TNYCJR: Do you remember when we both were at the NAMM Show (National Association of Music Merchants) in Anaheim, CA, and we took organist Dr. Lonnie Smith to lunch? I was thinking about us all together, when we had to walk four halls over in the Anaheim Convention Center to where the cafeteria was. We were on either side of the Doc, like his organ security team, and we couldn't get three feet before someone stopped to talk to him.

Tsuruga: I remember. It took us forever to get to the place where we had lunch.

TNYCJR: And how did you first meet the Doc? Because we were both so lucky to have been friends with him. He was a wonderful man and an incredible artist.

Tsuruga: My first meeting with Dr. Lonnie was when I visited New York. I went to hear him play with the Lou Donaldson Quartet at the Village Vanguard. After the performance, drummer Fukushima Tainaka introduced me to Dr. Lonnie who asked me to play with him. I said, "yes!" Then he took me to the stage and we played the organ together. That was my first encounter with Lou and with Dr. Lonnie!

After I moved to New York, I made it a point to attend every performance of Dr. Lonnie's, always sitting right in the front. Eventually, when he was

in town, I had the opportunity to visit his place and play organ with him. I was amazed by the differences between his playing and mine, and I worked tirelessly to understand how to achieve his level of skill. I also learned by watching his playing from behind and learned how he used the drawbars and the expression pedal. What impressed me the most was the rhythm of the bass lines he played with his left hand. It was truly remarkable and gave me chills every time.

TNYCJR: You already knew Lou's drummer, Fukushima Tainaka, from Japan.

(CONTINUED ON PAGE 34)

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National Jazz Museum in Harlem
 58 West 129th Street, 2 PM
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9/12 - Jack Walrath and the Masters of Suspense
 9/19 - The Divine One: Celebrating Sarah Vaughan with Pucci Amanda Jhones, Nikita White and Grace Jones
 9/26 - Ray Anderson

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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 9/25 - Kim Clarke Trio

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9/20 - Ariadne Trujillo Quartet

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BRIAN MARSELLA

IMPROVISING IN THE EXPERIMENTAL ECOSYSTEM

BY SOPHIA VALERA HEINECKE

With a well-established career already in place, pianist, keyboardist, composer, bandleader, educator Brian Marsella can look back on two life-altering events that profoundly helped shape the direction of his calling (which now includes at least thirty album appearances as a sideman/collaborator and twelve as leader/co-leader). After his fall down the stairs at age two, Marsella experienced aphasia—a language disorder that affects a person’s ability to express and understand written and spoken language. That consequence shifted him into a hyper-focus on music before he was even five. “I remember how difficult it was for me to learn music, but it also felt like the only way to help everyone understand who I was,” he says. “It was just as difficult as learning anything else.” That difficulty eventually came to feel normal, and so he was largely unfazed by it no matter where or when it arrived. From that early age, leaning into challenge was his natural state.

The second life-changing event came many years later, in 2012, when the youthful pianist entered the studio during his first recording session for composer-conductor John Zorn’s *Mount Analogue* (Tzadik). Overwhelmed by the complexity of the score he was asked to sight read, he dropped to his knees in a corner of the studio to pray that he could deliver. When he took his place at the piano, he’d met the challenge and played with confidence. Filmmaker Dan Sharnoff, who’s known Marsella for several decades, still follows the way his career has been entangled with the experimental ecosystem stewarded by Zorn. “It seems like John Zorn comes to know an artist intimately and sets out to push each person just beyond their specific limit,” Sharnoff observes. “If you are in his circle he will continue to create work for you, which also pushes him as a composer.” And it so happens that Marsella has become a central figure in Zorn’s world as a musician in the Masada and Bagatelle projects, as well as a member of Cobra.

As for his own projects, Marsella has a fertile imagination, one that helps him to exist outside of category and to write new stories about how creativity can build community. He considers the *iMAGiNARiUM* series of albums (which began in 2009) the first project for which he was the central architect. “Being a leader is about being responsible to myself and the people going on this journey,” he says. “You want it to be as rewarding for them as possible. You must be organized so the people you need to be creative can be.” *iMAGiNARiUM* encompasses different universes that can differ on various kinds of days and in different ways, suggesting the persistence of human life will prevail. The sum of the tracks coalesces into a world-building endeavor. Some tracks disrupt the world in a relatable way, but still launch listeners into fantastical microcosms. The sonic textures and vignettes acknowledge that we are moving towards a global future by imaginatively including different instruments and sounds.

The first chapter of the four-part *iMAGiNARiUM*—*The Clocks Have Gone Mad*—for instance, draws the listener’s attention to time. “Secret Ways of the

Songbirds” induces a hyper-awareness of time. A tick-tock castanet sound disappears and reappears across a tapestry disrupted by a time warp disguised as a repeating vibraphone theme. Album closer “Psalm” (the only solo piano piece of the series thus far) exists in that space of seamless becoming. Dually blissful and uncertain, cycles of notes entice listeners into a moment to reflect on all we have heard, profoundly inducing reveries the way dreams can—impacting reality and shifting emotional states. Chapter two, *Better Watch What You Wish For (In These Historic Times)* and chapter three, *The Left Hand Is Controlled by the Right Hand*, are followed by *MEDIETAS*, an expansion of the inaugural chapter, scheduled for release this month.

iMAGiNARiUM is the product of a conglomerate of highly-skilled musicians, each with a unique perspective on the project, which Marsella charts on a map across the compositions. Collaboration is an important aspect of his work. “(He) sees the best in people,” says saxophonist Jon Irabagon, his frequent collaborator and co-leader on their recently released duo *Blue Hour* (Red Palace/Irrabagast). “He needs that chemistry and builds his music around that.” This ideology has also made his other projects, such as *Gatos Do Sul* (Tzadik), singular. Of it, Irabagon notes it “might be [to date] his most rigorous project.” Cyro Baptista, another mainstay collaborator ever since Marsella began playing and recording with the Brazilian percussionist’s *Banquet of Spirits* (Marsella’s debut studio recording was with this band in 2007), notes, “It’s funny how he connected Chopin with Brazilian music. Especially the Chôros (that) Villa-Lobos wrote. It’s such a big influence that I didn’t even see.” But there had to be a start, and for *iMAGiNARiUM*, it was when Marsella began to think about leading projects. Encouraged by his father, he booked a studio for a week 17 years ago. “I had each group in there for one or two days and recorded over 50 hours of music,” he says. “Everything sounded very compartmentalized, like a compilation album of different bands I was part of.” It took five years of sitting on the project to get some perspective. Marsella had always been confident he should look to different crafts and mediums to find the best ways to express his ideas, and so among other explorations, a youthful preoccupation with Walt Disney’s *Fantasia* kicked in, along with his ability to choose and trust the right people.

A recent project, *Archipelago X* (a COVID-19-era Zorn commission) began as a remote collaboration in lockdown with Ikue Mori (electronics) and Sae Hashimoto (vibraphone, percussion). “We had great fun recording with no limitation of time spent to create music,” Mori notes. While the process was remote, emotional involvement was the same, and Mori could see that Marsella was more tempered at home. “I was never a studio musician,” he says. “I love to improvise. I love the energy of human response. I realized I needed to compose around what was done live. All the people I meet in my life are sacred. We are all part of each other. We all need to find each other to become who we are.”

For more info visit brianmarsella.com. Marsella is at Mezzrow Sep. 19 and his *iMAGiNARiUM* album release concert is at Roulette Sep. 26. See Calendar.

Recommended Listening:


- Cyro Baptista—*Banquet of the Spirits* (Tzadik, 2007)
- Zion80—*Adramelech: Book of Angels, Vol. 22 (Zion80 Plays Masada Book Two)* (Tzadik, 2014)
- Brian Marsella Trio—*Outspoken: The Music of the Legendary Hasaan* (Tzadik, 2018)
- Nels Cline Singers—*Share the Wealth* (Blue Note, 2019)
- Brian Marsella/Jon Irabagon—*Blue Hour* (Red Palace/Irrabagast, 2019/2022)
- Brian Marsella *iMAGiNARiUM*—*MEDIETAS* (Tzadik, 2021)



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RAY ANDERSON

A Lifetime of Buzzing

BY JEFF CEBULSKI



If you think about “Jazz Musicians Who Embody an Instrument’s History,” one candidate who fits the category is the indefatigable trombonist Ray Anderson. Anderson, who grew up in the hot bed of Chicago jazz and was inspired by trad jazz, took up the trombone as a matter of intense personal expression. After learning his craft in elementary school alongside classmate and fellow trombonist George Lewis, he went on to develop a personal style reflecting practically all the roles and modes of trombone performance, from old-timey blues to backing the likes of experimental composer and saxophonist Anthony Braxton to everything in between.

Recently, his old classmate (and friend to this day) Lewis shared this anecdote about those early days and Anderson’s composition “Buzzing”: “At our very first trombone lesson, way back in 1960, Ray Anderson and I were inadvertently performing the ‘extended technique’ of blowing air through the instrument. Nothing was coming out—at least, nothing one would associate with the trombone’s stentorian character—*God’s Trombone*, according to 11th century saint and polymath, Hildegard von Bingen. Our teacher, Mr. Frank Tirro, watched us with no little amusement. Then he said, ‘To play the trombone you have to engage in buzzing.’ He demonstrated the technique, first with his lips, then with the lips on the mouthpiece attached to the trombone. The sound was nearly deafening. And we were off to a lifetime of buzzing!”

“Buzzing” is as useful a metaphor to describe a career that has attracted generations of musicians and fans for over a half-century. As a king bee of SUNY-Stony Brook’s jazz studies program in Long Island, Anderson (who is also the Vice President and co-founder of Stony Brook’s The Jazz Loft jazz museum and performance space) is ready to buzz around again, having retired from full-time teaching (he turns 72 next month). “I just love all those [Stony Brook] people, but I need to go back to being the performer that I was before 2003,” he says. The trombonist has released two albums as leader plus a handful as sideman in the last two years and is again playing live with some regularity in New York (including six concerts this month alone!), including one local date in anticipation of an upcoming European tour with his new trio, Treeomtree, about which he says, “So far, pretty much everything we’ve done has been entirely improvised... more groove-oriented, a lot funkier [but] not free jazz in that sense.”

Anderson is also finishing a new book (*Popcorn Moment. A Guide to Musical Improvisation*), which describes his methods for stimulating creativity and encouraging individuation, the process of developing one’s own unique voice. “It’s not a ‘how to play jazz’ book. It welcomes all genres of music and prioritizes none. It’s about the skillful use of sound to communicate with other musicians and the audience. For example, to start an improvisation class I created an exercise where three volunteers stand up and play ‘the worst music ever,’ because the first thing you must do, to become successful at improvising, is free yourself from the interior voice that wants you to do everything correctly.” The book also addresses the distinction between musical technique and music itself. Anderson explains: “We all work hard to develop technique, but a bigger vocabulary does not guarantee a better poem. I encourage everyone to make time to practice *music*, the direct expression of emotion,

in addition to the technical studies.” He adds, “It’s easy to teach technique because it proceeds in a linear fashion from simple to more complex exercises, but the book’s goal, developing expression, is not linear, it’s circular. The ideas in the ten chapters are all valid all the time: they are like the spokes of a wheel that all connect to the same hub.”

Courage and curiosity are two words that mark the trombonist’s personal history. He was fortunate enough to attend the University of Chicago’s private lab school, which gave him access to top music educators, but his first impressions were formed by listening to his father’s trad jazz records—“It sounded like fun.” Chicago also offered the opportunity to discover jazz from several angles. Anderson remembers, “Occasionally the father of the trumpet player in our little lab would take us down to the Plugged Nickel on a Sunday afternoon when it was legal to get kids in there, so I heard Miles Davis, Elvin Jones, Horace Silver. What an incredible education!”

Lewis, a longtime member of the Association for the Advancement of Creative Musicians (AACM) and author of its definitive history, *A Power Stronger Than Itself*, credits Anderson with introducing him to the AACM via visits to various musical happenings around town, especially on Chicago’s South Side, where people such as veteran Chicago tenor saxophonist Fred Anderson held sway. Certainly, the two trombonists formed a mutual admiration society. “I’m flattered to think I did George any good. He’s one of our leaders in every sense.” Of Anderson, Lewis says, “Ray is certainly one of the most amazing trombone players I will ever hear in my life. He is a real fighter with incredible tenacity and love of music; but the incredible ease that seems to flow out of him belies the intense amount of work and introspection that his music requires. When I hear him, all I can say is: ‘How does he do it?!’”

Eventually, Anderson moved to California where he continued his own studies. A move to NYC and freelancing came in 1972. He caught a break when Lewis offered him a chance to replace him in Braxton’s quartet. Along with becoming closely associated with drummer Barry Altschul’s various groups, Anderson quickly began to attract attention as a versatile and well-respected collaborator. Gary Valente, one of the four trombonists in the trombone-only ensemble Slideride, shared his time with Anderson: “That first lineup was Ray, Craig Harris, George Lewis and myself. What a great band. We made a beautiful record, *Slideride* (hat ART, 1994), toured and gigged through the ‘90s into 2000. Around that same time I also started playing with Ray in the George Gruntz Concert Jazz Band. He was featured in front of the band on vocals and trombone and killed it! We also did David Murray’s Big Band tribute to Duke Ellington’s 100th birthday. Slideride was the trombone section in that band and we had a ball.” Over the years Anderson has formed lasting relationships with other musicians as well, arguably none closer than two of his longest associations in bassist Mark Helias and drummer Gerry Hemingway. The two are the other members in the BassDrumBone trio, which is in the midst of its 47th year together and whose new album *Afternoon* (Auricle) was recently released.

Both Helias and Hemingway credit bassist Mark Dresser as a key person in connecting them to Anderson. As Helias recalls: “Dresser, who was living in New Haven at the

time, had invited Ray to come up to play—so the community of musicians there, particularly myself and Gerry, met Ray and got to play with him. We had an immediate connection that remains to this day. Ray exhibited an unfiltered energy and enthusiasm for making music that was infectious and bestowed permission on others to just go for it. (Once) we were doing a workshop/residency in Sweden. Ray took five or six high school kids, some of whom had played their instruments for only two years and didn’t know much about jazz or improvising, and within two hours had them playing a New Orleans-style blues in a convincing, energetic way (and) he did it with pure energy and enthusiasm.” Hemingway adds: “One spring morning in 1975 I stepped out into my rear yard and heard an amazing trumpeter, wailing so fast and furiously I was entranced with both the sound and the musical invention. I followed the sound and realized it was coming from Dresser’s house. I was met by Mark, who introduced me to his friend, Ray Anderson, who had indeed been playing, but I had mistaken the range of his playing to be from a trumpet!”

Anderson’s style, which he laughingly recalls being described as “raucous,” is clearly on display in his recent solo recording, *Marching On* (Doublemoon). While it’s easy to think that the soloist is winging it on stage, the trombonist says that’s not necessarily the case. “If you just have that one instrument and that one player, it can become pretty predictable. So I’m trying to make this both expressive of everything that I want to say and at the same time something that people can come and enjoy listening to—those are compositions to begin with. Every one of them is different because I have heard solo concerts where I feel like there’s not enough contrast in the music to actually keep me fascinated.”

The dichotomy of learning and creating continues to rule Ray Anderson’s world. “I’m basically self-taught. Forty years after I graduated high school, I got a B.A. degree through Empire State College, where you can get credit for your life experience.” He adds, “I love the many paradoxes contained in music. In order to please an audience, artists must first please themselves, but no artist is ever truly pleased. What we have instead is, as Martha Graham said in her letter to Agnes de Mille, “a queer, divine dissatisfaction, a blessed unrest that keeps us marching”... and buzzing.

For more info visit rayanderson.org. Anderson plays solo at Silvana Sep. 7 and National Jazz Museum in Harlem Sep. 26. He is also at Bar Bayeux Sep. 14, Soup and Sound Sep. 15, Harbor Jazz Festival Sep. 21 and Scholes Street Studio Sep. 29. See Calendar and 100 Miles Out.

Recommended Listening:

- Anthony Braxton—*Performance (Quartet)* 1979 (hatOLOGY, 1979)
- Ray Anderson—*Blues Bred In The Bone* (Enja, 1988)
- Ray Anderson Pocket Brass Band—*Where Home Is* (Enja, 1998)
- Ray Anderson/Bob Stewart—*Heavy Metal Duo (Work Songs & Other Spirituals)* (s/r, 2004)
- BassDrumBone—*Afternoon* (Auricle, 2023)
- Ray Anderson—*Marching On (Solo Trombone)* (Doublemoon, 2023)



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MICHAEL WOLFF

STORYTELLER IN MUSIC AND WORDS
BY KEN DRYDEN

Septuagenarian pianist Michael Wolff captivates his audience, not just with his music, but as an author and speaker. Early in his career, he was a sideman with Cal Tjader, Cannonball Adderley, Nancy Wilson (he was also her music director) and, a learning experience he will never forget, Sonny Rollins. Wolff got to know pianist Bill Evans when he performed at the San Francisco venue El Matador, where Wolff played in Tjader's band. As he recalls, "(Evans) was booked for two weeks and I'd go every night and every set. One night, Bill said, 'I'm going to go eat, do you want to hang out?' I asked him a million questions, 'How is it playing with Miles? What about this harmony? What do you do with this chord?' He was so sweet. One day after his last show, he said, 'I'm going to be working on some new stuff, if you want to stand behind me, you can watch me practice.'" Evans gave the young pianist a lot of encouragement and Wolff recently paid tribute to him with *A Letter to Bill Evans* (Jazz Avenue 1), one of several recently released Wolff albums.

An all too brief tenure with Adderley also paid huge dividends. "When I joined Cannonball, I had been in New York a couple of years. It was a shock coming from California. I asked about playing 'Giant Steps' or 'Moment's Notice' and Cannonball said, 'We don't play Coltrane's exercises in this band. Why don't you write me some music?' So that's what I did. We played a lot of my stuff. *Live In Montreal* (Dobre-Liberation Hall) [another 2024 album release featuring Wolff, a reissue from a 1975 concert] has one of my tunes. Pianists composed a lot of music for him. I wish he had lived, because the next album was going to be mostly my compositions." Wolff asked him about his talking between numbers: "Cannonball said you can take people further musically when you talk, so I

always talk. In the '80s, I did stand up (comedy) for five years!"

Wolff met his wife, actress and screenwriter Polly Draper, when she was a guest and he was music director for *The Arsenio Hall Show*. "We've worked on a lot of projects together, the first was *The Tic Code*, which I scored." Many other collaborations followed: the play *Getting Into Heaven*, the TV show *The Naked Brothers Band* and the movie *Stella's Last Weekend*. But a few years ago, the pianist was in a fight for his life due to repeated misdiagnosis of an illness that turned out to be a rare form of cancer. Draper was instrumental in his eventual recovery, as Wolff explained: "Polly got me to go to Sloan Kettering Cancer Center. There had been no treatment for my cancer; my doctor was trying something from a genome blood test result of the mutation of the DNA. Finally, he went into the lab with my biopsy and figured out a drug to try and it worked immediately. He cured me of this cancer and after two years on the drug, I asked, 'What's the research?' And he said, 'You're the research.' He wrote a paper for *The New England Journal of Medicine* and a drug company saw it and came up with the drug specifically for my cancer and now it's considered a curable disease."

Although Wolff was in great pain at times and was unsure if he would survive, his cancer fight spurred a burst of creativity as he recovered. The pianist had already begun work on his autobiography, *On That Note: A Memoir of Jazz, Tics, and Survival* (Redwood Publishing) well before his cancer diagnosis. He explained, "I always loved books. *Kitchen Confidential* by Anthony Bourdain is my favorite memoir. My father-in-law wrote a book about his life—he was one of the first venture capitalists in Silicon Valley." It was his father-in-law who encouraged Wolff to write a book, because of the way he told his stories. "I started writing a little bit every day, just thinking of something, like my relationship with Bill Evans, Cannonball and so on. I wanted it to sound more or less like I was speaking." Wolff sent excerpts to author friends and others, all of whom encouraged him. "I spent nine years on it; it was way harder than any music I ever did." Not only does he share his life history but also his long undiagnosed Tourette's Syndrome, a nervous system disorder manifesting in repetitive movements or unwanted

sounds, which left him feeling like an outcast in his youth (Wolff also recorded an audio version for Audible, which includes music he performed for that version).

Wolff's just-released *Memoir* (Sunnyside) features his originals plus one standard ("You've Changed"). Says Wolff, "Two songs on the album I wrote in the '70s. When I was sick and didn't know if I was going to live, I had this guy who was good at writing out music. I had music on various programs and some of it was written, so I asked him to organize all my compositions in one place so I could get to it for my legacy. I looked at them and thought two compositions would be great now. One was called 'On My Mind' (the other was 'No Lo Contendré', named for Spiro Agnew's plea to an income tax evasion charge in 1973)." Wolff wrote a significant amount during the pandemic, including a suite for jazz piano and string quartet. His regular trio features bassist Ben Allison and drummer Allan Mednard, both of whom appear on *Memoir*. "Ben has his own huge career and I love playing with him. We've been playing together for years and he came over when I was sick. I could barely get to the piano but we would play and compose together. Allan is an amazing young man in his 30s. I'll come up with the basic part of a song, I will suggest a bass line and ask Allan for a 'Mednard beat.' I encourage their input and creativity."

As he contemplates his future, Michael Wolff's already-established legacy is a foundation he can continue to build upon.

For more info visit michaelwolff.com. Wolff is at Iridium with Jeff Berlin and Dennis Chambers Sep. 20-21. See Calendar.

Recommended Listening:

- Cannonball Adderley Quintet—*Live In Montreal May 1975* (Dobre-Liberation Hall, 1975)
- Michael Wolff Trio—*Something Blue* (Jimco, 1995)
- Children On The Corner—*Rebirth* (Sonance, 2002)
- Michael Wolff—*Zenith* (Indianola Music Group, 2014)
- Wolff & Clark Expedition—2 (Random Act, 2015)
- Michael Wolff—*Memoir* (Sunnyside, 2023)

LEST WE FORGET



JULE STYNE

MELODICALLY SIMPLE, HARMONICALLY ATTRACTIVE
BY JIM MOTAVALLI

Composer Jule Styne, born New Year's Eve 1905 as Julius Kerwin Stein in London, England, emigrated to Chicago with his Ukrainian immigrant parents at age eight, having already demonstrated that he was a piano prodigy. Encouraged there by singer-comedian Harry Lauder to take up the piano seriously, by age ten Styne had performed with the Chicago, St. Louis and Detroit symphonies. At the Chicago Musical College he met Mike Todd, destined to become a major Hollywood film producer, who commissioned him to write a song for a musical he was creating. And so began the astounding career of a man that would go on to write 1,500 published songs mainly for stage and screen, beginning with his first "Sunday" (1926). Styne himself estimated that he'd written 2,000 songs total of which 200 were capital "B" big hits, many with Sammy Cahn, as well as other collaborators including

Leo Robin, Bob Hilliard, Bob Merrill, Stephen Sondheim, and Betty Comden and Adolph Green.

This month marks the 30-year deathaversary of Styne, who is probably best remembered for musicals that have become Broadway Golden Age classics, including *Bells Are Ringing*, *Gentlemen Prefer Blondes*, *Do Re Mi*, *Gypsy* and *Funny Girl*, many of which have produced what have since become Great American Songbook jazz standards. In the '80s, with no works on the boards (he was working on *One Night Stand*, a musical that never opened), the composer approached Broadway and cabaret star, Karen Mason—he'd heard her sing his "Time After Time" at a tribute show. "He was a funny little man," she remembers. "He said he wanted to talk to me about appearing in a revival of *Funny Girl*. My eyes got big; I thought this was finally my big chance. But then I found out that he offered this opportunity to every belter he met!" Mason, who'd met several Great American Songbook writers, including Styne's longtime partner, lyricist Sammy Cahn, adds, "They were all like that—always pitching, even when they were quite elderly." Over the decades many of Mason's cabaret shows featured the music of Styne (including an upcoming one-nighter this month at Birdland).

Styne developed his feel for popular music working with jazz bands in '20s Chicago. After high

school, he traveled with The Benson Orchestra of Chicago (led by Edgar Benson), then joined drummer Ben Pollack's band (which also employed clarinetist Benny Goodman and trombonist Jack Teagarden). He would form his own band and shortly thereafter made the move to New York on the threshold of the '30s. Styne became a vocal coach and conductor for Broadway entertainer Harry Richman, a job that led him to Hollywood in 1937 and a stint at 20th Century Fox, coaching stars such as Shirley Temple and Alice Faye, among others. He also started a band in California, which brought him notice. In 1940 Styne met Cahn and was championed by Frank Sinatra, which would lead to collaborations producing many of those aforementioned big-big hits. Hitting the jackpot came via the 1945 film musical *Anchors Aweigh* with Sinatra and Gene Kelly; one of its tunes, "I Fall in Love Too Easily", according to Cahn, "was written one night in Palm Springs. When I sang the last line, Jule Styne looked over at me and said, 'So. That's it.' I knew he felt we could have written on, but I felt I had said all there was to say." In the post-war years, tunes, such as "Give Me Five Minutes More", "The Things We Did Last Summer", "Saturday Night (Is the Loneliest Night of the Week)", "Let It Snow", "Time

(CONTINUED ON PAGE 34)

ENDECTOMORPH MUSIC

LET PEOPLE EXPERIENCE THE MUSIC

BY MIKE SHANLEY

Kevin Sun wasn't thinking too far into the future when he decided to release an album of his own music and another by some friends in 2015. Like many New York-based musicians in their early 20s, the saxophonist saw a greater advantage to self-releasing his work rather than trying to shop it around to labels. "You can market it however you want. Obviously, you don't have a budget. Your budget is your own," he says. "But it sounded like most labels weren't spending much anyway. At least the ones that aren't major labels. Another part of it is, I had a lot of friends who were also doing their first recordings and were in a similar situation. I figured if we're putting our music together, there's a strength-in-numbers aspect to it as well." His friend, Isaac Wilson (pianist in *Great On Paper*, the label's first release and eponymous debut by the group of the same name), once casually mashed the terms "endomorph" (a soft, round body build with a high proportion of fat tissue) and "ectomorph" (a lean body build) together. Without really seeing a deeper significance to the new word, Sun simply liked the sound and uniqueness of Endectomorph. "(And) it'll show up when people search for it," he thought strategically.

Nine years later, Sun, now 32, is continuing to

showcase a diverse group of creative young musicians. As of this month, six albums have been released this year alone, with three more slated to appear before the new year. This month's Endectomorph Music Festival (at The Jazz Gallery) spotlights six different acts from the label. With the addition of digital distribution help from the La Reserve imprint, Endectomorph Music is in the midst of a prolific run. Part of its strength lies in the fact that it doesn't adhere to a particular sound, even in a general sense. Sun's own *Fate of the Tenor*, which captures his trio in their regular residency at the Lowlands Bar in Gowanus, Brooklyn, feels accessible even as his tenor frequently pushes the extremes. Fellow saxophonist Jacob Shulman's double-disc release *High Firmament/Ferment Below* weaves together multiple takes of his original compositions, resulting in a somewhat dreamy ambience while the rhythm section straddles freedom beneath the flow. Guitarist Juanma Trujillo's *Howl* also projects feelings both intense and groovy, while the music on pianist Phillip Golub's *Abiding Memory* features tightly constructed arrangements for guitar, cello, bass and drums along with the leader's electric and acoustic keys.

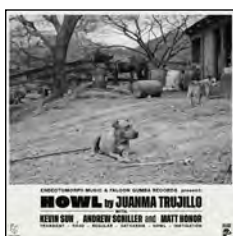
Golub, whose friendship with Sun dates back to their college days, first approached him about releasing an album by his group Tropos, which became *Shadow Music*, a set of extended free improvisations with piano, vocals and percussion, released last year. While discussing that recording and the state of things for struggling jazz musicians, Golub had an idea. "I proposed to him: 'You have all

this amazing music on this label but you're doing it yourself. What if I helped you and some of the other artists on this label helped you, and we took it up a notch and tried to make this more of a thing?'...Kevin and I began meeting every few weeks [and thinking], 'What do we want to do? What's our vision, what's our capacity, how do we want to define this thing?'"

Along with the pianist, guitarist Trujillo also came on board to help. Endectomorph continues to be Sun's vision and no one has proper job titles with the label, but each has taken on various responsibilities, such as getting materials from the artists or writing press releases.

Securing digital distribution through La Reserve was a significant step because the label shifted this year to download releases almost exclusively. (The two exceptions are Golub's *Abiding Memory*, which is being released on CD by the German Berthold label, and Sun's *State of the Tenor*, which has a limited vinyl release.) Within the U.S. at least, CD sales aren't sustainable, Sun says, but the La Reserve agreement helps the albums by getting the music on playlists and streaming services. It continues to work towards Sun's initial goal of helping new artists tap into a new audience. Golub agrees, adding, "One cool thing a label can still do today is provide a context and show a listener that there's a community here of artists that are part of a shared thing, who are dealing with similar topics and themes in their music, not that it's all going to sound the same. The releases help

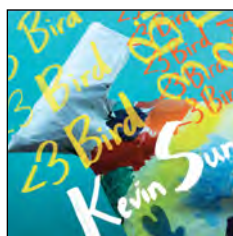
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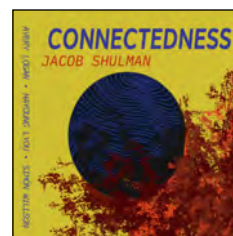
Howl
Juanma Trujillo



Abiding Memory
Phillip Golub



<3 Bird
Kevin Sun



Connectedness
Jacob Shulman



The Myth of Katabasis
Hayoung Lyou

VOXNEWS

DIPLOMACY

BY SUZANNE LORGE

It's hard to keep up with singer **Alexis Cole**. Based in New York, she is almost constantly on the road or in the air: her formidable career has found her studying voice in India, busking throughout Europe, teaching jazz in Ecuador, gigging solo in Japan and fronting West Point's touring big band, The Jazz Knights, for six years. Clichés about jazz ambassadorships aside, Cole's captivating musicality would go a long way to bridge international divides—she's a winning representative of our uniquely American art form.

In 2021 she released *Sky Blossom: Songs from My Tour of Duty* (ZOHO), a dozen classic tunes arranged for big band by Jazz Knights music director Scott Arcangel. On the record, Cole's vocals sail expertly over the large ensemble's sweeping sound—no easy undertaking. Even so, she repeats this stellar display—maybe even ratcheting it up a notch—on *Jazz Republic: Taiwan, The United States, and The Freedom Of Swing* (Tiger Turn), her new release featuring the Taipei Jazz Orchestra (with string arrangements by Arcangel and additional arrangements by big band leaders Rich DeRosa and Chris Walden).

These two albums make for happy companion pieces. Where the first benefits from the seamless execution of the familiar, the second bristles with

electricity from the new. To this end, the latter's opener, "Common Ground", establishes the beneficent theme of unity that threads throughout the remaining tracks—like a version of "Begin the Beguine" that focuses on a dancing partnership; a moderate-tempo "Moon River" that taps into the lyrics' implicit excitement; and an utterly charming "Beyond the Sea" that hints at cross-border collegiality. It's a refreshing listen.

In another pan-oceanic collaboration, the peripatetic Cole recently announced the digital re-release of her 2010 album, *Someday My Prince Will Come* (originally recorded for and released by Japan's Venus label). The album, boasting a spectacular lineup of players, deserves a revisit: Cole is at her interpretive best on some of Disney's most cherished love songs, such as "So This Is Love", "When You Wish Upon a Star" and the title track. She also finds surprising colors in some lesser-known tunes from this venerable archive, including "Let Me Be Good to You" and "For Now, For Always". Notably, each selection stands as a prime example of jazz vocalism, so rock-solid are the bones of the tunes and Cole's understanding of the emotional truths at their center. Not surprisingly, Cole names this the favorite of all her releases.

Cole came in a praiseworthy second at the very first Sarah Vaughan International Vocal Jazz Competition (2012). By then her career was already in full motion, with several albums and many accolades to her credit. Her indisputable talent no doubt set a high bar for the Sassys out of the gate, and in subsequent years the competition

has proved a launching pad for a number of bright careers. Another important annual award for vocalists is the International Ella Fitzgerald Jazz Vocal Competition and last year's winner, **April Varner**, just dropped a smashing debut. Simply titled *April by April Varner* (Cellar Music), it shows off the newcomer's relentless improvisational energy and compositional skill on a near-dozen tunes about the fourth month of the year (who knew there were so many?). From her opener, "April Blues" (a laid-back original highlighting the warmth of her instrument), to "Joy of April" (with its killer scatting), "April Come She Will" (a florid take on the Simon & Garfunkel hit) and "Sometimes It Snows in April" (a remake as melancholic as the Prince original), Varner demonstrates a readiness for bigger stages. At Winnie's Jazz Bar (Sep. 7), she's clearly one to watch.

And ones to catch: as promised last month, **Catherine Russell** brings her latest duo offering with pianist Sean Mason, *Send For Me* (Dot Time), to Birdland (Sep. 3-7). Singer **Magos Herrera** fronts a 10-piece band as part of Gaia Wilmer and Jaques Morelenbaum's *The Music of Caetano Veloso*, in homage to the iconic Brazilian singer-composer, at Dizzy's Club (Sep. 6-8). Grammy-winner **Jazzmeia Horn** releases her third album, *Messages*, via her own Empress Legacy at Smoke (Sep. 11-15). Juno-winner singer-trumpeter **Bria Skonberg** will celebrate the launch of *What It Means* (Cellar Music), also at Dizzy's Club (Sep. 20-22). And two days later, singer-journalist **Tessa Souter** unveils selections from her new recording venture, *The Erik Satie Project*, in the same space (Sep. 24).

MONTREAL JAZZ FESTIVAL

BY TOM GREENLAND

CARAMOOR JAZZ FESTIVAL

BY TRISTAN GEARY

MONHEIM TRIENNALE

BY KURT GOTTSCHALK



Marcus Miller @Montreal Jazz Festival



Rachel Therrien @Caramoor Jazz Festival



Brighde Chaimbeul @Monheim Triennale

Since 1980, Alain Simard's Festival International de Jazz de Montréal has attracted a mélange of local fans and tourists—jazz aficionados and dilettantes alike. Largest of its kind, touting a global, stylistically eclectic roster of name stars alongside lesser-known, home-grown acts, it nevertheless evokes small-town charm: families picnicking on grass swards, children wading in shallow pools, amateur pianists young and old taking turns at a grand piano set up in Rue Ste-Catherine, as promenading bands squeeze through the throng. This review covers three days (Jun. 29-Jul. 1) of the ten-day summer spectacular.

By the festival's third day (Sat., Jun. 29), the festival was in full swing across the three-square-block area comprising three large concert halls on the raised Place des Arts next to an outdoor staging area. Therein were oversize screens, speakers and lighting cranes dwarfed by chic high-rise architecture, plus numerous smaller stages and venues. Outdoor (and some indoor) concerts were free, music typically starting around noon, ending by or around midnight. Trad-jazzers Montréal Dixie and Swing Tonique and soulful vocalists Madison Ryann Ward and Dominique Fils-Aimé were four of many outdoor acts keeping pedestrians' spirits up in the drizzly weather. Indoors, Icelandic multi-instrumentalist **Laufey** impressed the capacity crowd at Maison Symphonique de Montréal with warm expressive singing, well-crafted confessional songwriting and versatile musicianship. At Gesù, a mid-size hall bordering the main area, **Django Festival Allstars**, impelled by guitarist Samson Schmitt and accordionist Ludovic Beier's fiery solos, kept the jazz *manouche* flame burning. Guitarist **Al Di Meola**, recently recovered from an onstage heart attack, was equally fiery at Théâtre Maisonneuve where, after local guitarist Frank O'Sullivan's slow-simmering quartet warmed the coals, he launched a fusillade of fretboard fireworks on tunes including Chick Corea's "Beyond the Seventh Galaxy", prodded by conguero Gumbi Ortiz. Later at Gesù, trumpeter **Keyon Harrold** played songs from his *Foreverland* album, yielding an organic fusion of hip-hop and jazz catalyzed by his antiphonal exchanges with agile vocalists Stout and Malaya over drummer Charles Haynes' drunk-funk.

By Sunday (Jun. 30) the rain was gone, but the heatwave was back. Early afternoon,

(CONTINUED ON PAGE 35)

The audience at Caramoor's grounds, in Katonah, NY, were relaxed, stretched out on the grass and letting the music of the day-long (Jul. 27) Caramoor Jazz Festival swirl around them. The concerts were spread across four stages: the Venetian Theater, replete with faux-columns looking like the set of a Shakespeare play; the Friends Field, a classic festival stage where audiences splay out in a maze of lawn chairs; the Spanish Courtyard, a more intimate closed-in space, reminiscent of a parlor music setting; and the picturesque Sunken Garden, canopied by bowing trees. You'd never guess you were a stone's throw from NYC (approximately an hour's drive or Metro-North train ride from Grand Central Station), except for the regular swell of planes coming in for landing at the city's airports and the closer Westchester County Airport.

Drummer **Willie Jones III**'s quartet inaugurated the offerings (in the Spanish Courtyard) with a maturity of dynamics, not afraid of either softness or silence; the group held the audience in their proverbial palm as they drifted through an achingly gentle version of "Embraceable You". Confessional solos from alto saxophonist Justin Robinson pulled sighs of approval, much of the audience audibly reacting with expressive reverence and emotion. Cameroonian-American singer **Ekep Nkwelle** (at the Friends Field) channeled the spirited energy of Betty Carter, but equally favored laid back grooves, as well. She dipped low into guttural phrases with deftness, before launching them back into the sky again. While she confidently hit the notes, somehow they didn't hit the *spot*, at times feeling strained. Trepidatious solos from pianist Sequoia Snyder added to the feeling of lackluster. Guitarist **Lolivone De La Rosa** was joined by saxophonist Ned Goold (at the Sunken Garden), a pleasantly unvarnished setup that allowed for up-close listening, with performers at eye level with the audience. The set, however, was a tad meandering, struggling to settle into any groove and creating a creeping notion of unsteadiness.

Harpist **Charles Overton**'s quartet (at the Spanish Courtyard) was a festival standout set. The group offered stunningly arranged standards, from "Nardis" (Miles Davis, or Bill Evans, depending on your source) and "Recordame" (Joe Henderson) to "How High the Moon" (Morgan Lewis, Nancy Hamilton), playing each of them as if they were

(CONTINUED ON PAGE 35)

The Prequel to the Monheim Triennale comes midway through its three-year cycle, only one of the ways in which the festival—in its second thousand-day run this summer—makes its own rules. The year before The Prequel comes a program of sound installations around the small but thriving city of Monheim am Rhein, Germany (15 miles south of Dusseldorf). With the third year of the cycle comes the festival proper with the artists at The Prequel returning to present final works—of a sort. It's all charmingly overcomplicated. As such, this year's weekend of encounters (Jul. 4-6) came with a built-in suggestion that everything was... becoming. The present was prologue. Performances by Ganavya Doraiswamy, Peter Evans, Heiner Goebbels, Darius Jones, yuniya edi kwon and others in various groupings were short, spirited and spontaneous. This dynamic, of course, is on-brand for improvised music, where codas are often new beginnings. But at Monheim it was *modus operandi*. It's an ambitious and truly international festival where the biggest thing was the boat upon which most of the concerts were held.

The Prequel 2024 presented 16 musicians who found ensembles on the fly, mostly from within their own ranks, but sometimes drawing on the town's talent. **Peter Evans**, in the opening set, went with the latter for his Workshop Ensemble. They played a perfect, uninterrupted 40 minutes without misstep. Their set was immediately followed by a sort of preamble to The Prequel, a mission statement put into practice in the form of a round-robin of the invited musicians in a constantly-shifting sequence of duos and trios, with Evans—a workhorse of the weekend—kicking it off. An odd consequence of the open schedule was that some artists ended up with far more stage time than others, Evans topping the list. Along with the various groupings he participated in, he gave a 35-minute solo performance in the Marienkapelle, a small stone chapel dating from 1514. He bounced loud, broken pocket-trumpet phrases around the packed room, soon quickening the pace to a gallop, slowing then with the full-bodied trumpet and something more heart than muscle, which developed into a jet stream of overtones. His pure instrumental technique and his structural sensibilities, when running in tandem, can be shockingly good.

Julia Ulehla also tapped local talent, enlisting a girls chorus accompanied by a small ensemble for a set

(CONTINUED ON PAGE 34)

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Tom Rainey: Drums



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Peter Evans: Trumpet, Piccolo trumpet
Elias Stemeseder: Piano, Lautenwerk, Comp.
Russell Hall: Double bass
Christian Lillinger: Drums, Comp.



Intakt CD 422

DAVID MURRAY QUARTET FRANCESCA

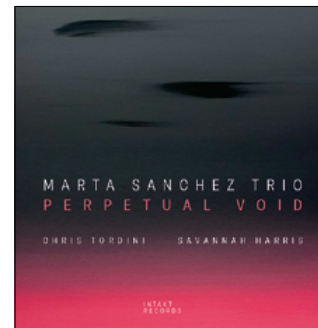
David Murray: Tenor Saxophone and Bass Clarinet
Marta Sanchez: Piano
Luke Stewart: Acoustic Bass
Russell Carter: Drums



Intakt CD 428

BUECHI – HELLMÜLLER – JERJEN + GUESTS PINK MOUNTAIN SAGAS

Sarah Buechi: Voice · Franz Hellmüller: Guitar
Rafael Jerjen: Bass · Kristina Brunner:
Schwyzerörgeli · Andreas Gabriel: Violine
Marianne Domide: Alphorn
Emmanuel Krucker: Hackbrett



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MARTA SANCHEZ TRIO PERPETUAL VOID

Marta Sanchez: Piano, composition
Chris Tordini: Acoustic bass
Savannah Harris: Drums

From the vast legacy of Irène Schweizer on Intakt Records:



Intakt CD 363

IRÈNE SCHWEIZER – HAMID DRAKE CELEBRATION

Irène Schweizer: Piano
Hamid Drake: Drums



Intakt CD 065

IRÈNE SCHWEIZER CHICAGO PIANO SOLO

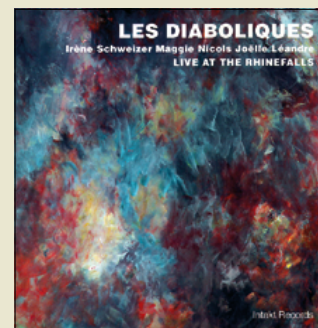
Irène Schweizer: Piano



Intakt CD 150

TRIO 3 + IRÈNE SCHWEIZER BERNE CONCERT

Irène Schweizer: Piano · Oliver Lake: Alto
Saxophone · Reggie Workman: Bass
Andrew Cyrille: Drums



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Irène Schweizer: Piano
Maggie Nicols: Voice
Joëlle Léandre: Bass



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IRÈNE SCHWEIZER – LOUIS MOHOLO

Irène Schweizer: Piano
Louis Moholo: Drums



Intakt CD 008

IRÈNE SCHWEIZER – ANDREW CYRILLE

Irène Schweizer: Piano
Andrew Cyrille: Drums



Intakt CD 254

IRÈNE SCHWEIZER – HAN BENNINK WELCOME BACK

Irène Schweizer: Piano
Han Bennink: Drums



Intakt CD 293

IRÈNE SCHWEIZER – JOEY BARON LIVE

Irène Schweizer: Piano
Joey Baron: Drums

"HA!" Irene had a way of laughing that was short and to the point, and always seemed to have an exclamation mark attached to it. It still resonates in my ears. It was one of her many trademarks—in addition to her utterly unmistakable piano playing. For me as a drummer, her series with the greatest drummers in improvised music (Pierre Favre, Han Bennink, "Baby" Sommer, Hamid Drake, Joey Baron, Andrew Cyrille, Louis Moholo) form a whole gallery of top sparring partners for the great "drummer" on the 88 keys that was Irène. As a supportive musician who upheld values and principles, she was also the "mother" for many of my generation, listening to us and playing with us. And there was nothing of the finger-wagging pedagogue about her; she simply exemplified improvisation with a prominent expression of attitude, courageous playing, staying power, wonderful momentum and swing. It was so encouraging for us to be able to gain a worldwide audience as musicians in a niche music genre with the benefit of hearing and absorbing her utterly individual voice. We learned through her voice to listen and play with risk...and sometimes laugh out loud: "HA!" Thank you, Irène!

— LUCAS NIGGLI
(drums, percussion)

Irène was so important to me as a role model, inspiration and mentor. I remember meeting her in NYC in the late '80s. We had a wonderful session together at Greenwich House Music School, and I know she was instrumental in having me invited to perform in Zürich with Marilyn Crispell for my first-ever gig in Europe. I got to hear her perform live several times over the years as well as on the many fantastic recordings she made. In every instance I was struck by her immense knowledge of many styles of jazz and improvisational music, which she synthesized in a singular and recognizable way. What touched me so much beyond this was the joy and passion, the sense of fun and humor, that came through her and the piano. A true pioneer, an amazing pianist and musician, her contributions to the music are immense. Irène lives on in the music she gave to all of us.

— MYRA MELFORD (piano)

Irène Schweizer is one of the pianists I most admire and respect next to Carla Bley. Her way of life and passion for music was amazing. I had the opportunity to play with her and Marilyn Crispell in a three-female pianist concert at the Total Music Meeting Festival in Berlin. Irène was one of those rare individuals who pursued the world she believed in, without being influenced by the times.

— AKI TAKASE (piano)

In my youth Irène Schweizer was my idol. Having grown up with classical music only, I perceived Irène's energetic and wild way of playing as profoundly liberating. The first time we met, at the occasion of an encounter between the WIM (Workshop for Improvised Music) Berne and the WIM Zürich, I saw another side of her: she arranged the chairs for the audience and sold the tickets. This famous musician did not think herself above offering simple services to young musicians. Years later, I had composed a piece for both of us. One scene was about a singing bird. After the rehearsal, we took a walk, when unexpectedly a black bird sang loudly in the trees nearby. We burst out in laughter. Dear Irène, I wish you birds singing in heaven. And a woodpecker picking on a paradise tree.

— KATHARINA WEBER (piano)

A few things immediately spring to mind when I think of Irène over the course of the last five decades: buying the Pierre Favre Quartett's Wergo LP (with Irène, Evan Parker and Peter Kowald) around 1970; sharing the bill with her at an FMP concert in Berlin in 1977 and our duet 15 years later in Antwerp; Canadian red wine and cigarillos at a Vancouver hotel lounge in the mid '90s; attending her intimate solo concert in Schaffhausen in 2018... Irène Schweizer, one of the main pianists on FMP, was the perfect example of what "free music" is about: drive, passion and invention.

— GEORG GRAEWE (piano)

IRÈNE SCHWEIZER
1941-2024

Irène Schweizer not only bears the name of her country of origin—Switzerland—but she embodies everything that the progressive forces of this small nation strive for: cosmopolitanism, emancipation, justice, openness, stubbornness and creativity. I worked with Irène as producer and festival organizer for nearly 50 years and have been continually surprised by her music. Thirty-nine album productions on Intakt Records document her musical genius, including *Many and One Direction*, the title of one of her solo albums, which reflects her striving for diversity. There are only a few European personalities who have immersed themselves so intensively in the jazz music of the U.S. and who have been appreciated by the greats of American jazz—Don Cherry, Andrew Cyrille, Oliver Lake, Reggie Workman, Cecil Taylor, George Lewis, Marilyn Crispell and Carla Bley. As a woman, she revolutionized jazz and rocked the jazz world in the '70s with her feminist improvising group Les Diaboliques, with Maggie Nicols and Joëlle Léandre, the most important free improvising women's trio to perform together over several decades. There's her "Free Mandela!" duo with South African drummer Louis Moholo, her recordings with Trio 3, the piano concerto *Theoria* with the London Jazz Composers Orchestra (written for her by bassist-composer Barry Guy) and her final release, *Celebration* (2019) with drummer Hamid Drake. With her death, the Intakt team has lost a close friend, a source of inspiration and a partner for lively debate. But her music remains. What a huge consolation!

—PATRIK LANDOLT (Intakt Records)

Such sad news. I knew that Irène was ill and went three times to Zürich to see her, my Sister. We met in 1979 and did so many gigs and recordings together over the last 40 years, playing in different bands, in duo, quintet and of course Les Diaboliques

with Maggie Nicols. It's a big loss. A unique musician, in 1960 she was the only woman on the road in Europe. And she played her own music, created and invented her own music... That's all! A very important musician, a political person and a pioneer, she was also a simple person, a good human being and a real deep and good friend. RIP dear Irène.

—JOËLLE LÉANDRE (bass)

How much I miss you! We first met in Lugano in 1964 when I played with Misha Mengelberg and others. You played with your own trio. Since 1966 we have been playing and recording together on and off. It was always a ball. You have been a great example for your country and the rest of the world. Thank you so much for your tribute to the improv scene. You will always be on my mind. Lots of love.

—HAN BENNINK (drums, percussion)

Performing with Irène Schweizer was a joy and a great privilege. Her exuberant and highly virtuosic music drew on deep wellsprings of culture and history, and together with amazing musicians such as Gunter "Baby" Sommer, Han Bennink, Joëlle Léandre and Dr. Maggie Nicols (University of Edinburgh, *honoris causa*, 2024), we managed to make some pretty good music together over the decades. This included our "Bett, Bahn, und Bühne" tour, a phrase I made up, that I felt accurately represented the demonic eternal recurrence of touring, including the lack of a fourth word, "Essen," which we didn't always have time for. Irène's work with Maggie and Joëlle as Les Diaboliques, and with Georgina Born, Sally Potter, Corinne Licensol, Lindsay Cooper, Annemarie Roelofs and others as the Feminist Improvising Group, highlighted her lifelong struggle for gender and racial equity. Irène Schweizer was one of the giants of improvised music in the 20th century.

—GEORGE LEWIS (trombone, electronics, composer)

My time playing with Irène in the Pierre Favre quartet in the early '70s (with bassist Peter Kowald, who had recommended me) was an important introduction for me to the broader European scene. We stayed in touch after that, especially through her seminal role in organizing the scene in Zürich with the events at the Rote Fabrik and the early days of Intakt Records. My most vivid memory is of a day off on the road in the evening, listening to records at her place. Her final selection was the Ellington trio version of "Summertime" from *Piano in the Foreground*, which has some surprises for those who think they know Ellington! She was a "free" player with deep roots and was a very strong individual who will be missed but not forgotten.

—EVAN PARKER (soprano, tenor)

If I had to describe Irène in short, I would choose the title of her first solo album recorded in 1976 in Berlin: *Wilde Señoritas*. She was truly a "wild señorita," courageous and fearless, independent in her creativity and totally centered in herself. She found her way to free jazz and free improvised music in a time and environment where this was not imaginable for a woman. But she had this strong urge and a huge love for this thriving music and she did not hesitate to go right into it. The first time I saw and heard Irène was when she played with the Feminist Improvising Group (FIG) in Zürich. For me as a young female musician, this evening was unique for the fearless and courageous performance of the five women on stage: Irène, Maggie Nicols, Lindsay Cooper, Sally Potter and Georgie Born. They improvised with the elements of music, dance, theater and spoken word, with a breathtaking openness all around the topic of womanhood, feminism and emancipation. Irène was in the middle like a rock in the surf, totally centered in herself, bundling up the energies and creating moments of highly precise musical action, with strong rhythm, uptempo structures and lyrical playfulness. Shortly after this she invited me to the Canaille Festival, a European all-female festival. From then we started playing together regularly as a duo, a collaboration that would last more than 20 years. Playing with her was a challenge and at the same time it felt totally safe; one was carried by her strong sense for form, her tremendous energy, her clear and shining chords and the rhythmical precision. She opened many doors for me, introducing me to the European free music scene. I will miss Irène as a straightforward, outspoken woman, critical in her political views, with no starry airs, but honest in her way of thinking and speaking and always helpful in bringing good ideas to realization. She was a dear friend and a great teacher in music to me.

—CO STREIFF (saxophones, flute)

Dear Irène: You have always been a huge inspiration to me—a musical giant and a cherished friend. I treasure the times we played and spent together. I will so very much miss seeing you in Europe. A great and sad loss for us all.

—MARILYN CRISPELL (piano)

Irène... What impresses me most is what a lovely human being she was. Courageous, respectful, extremely kind, generous and full of life. Imagine what the world could look like if we all tried a little harder to show these things, which she modeled so well.

—JOEY BARON (drums)

Feminist, pianist, percussionist Irène Schweizer was my dear friend, a role model and a key actor in the free jazz scene. I met her when I was 20, playing my first concert in Zürich at the WIM, a small but important center for creative music. I can picture the precise moment, when percussionist Lucas Niggli and I were playing duo, that Irène and Pierre Favre came in the room and, suddenly, Lucas and I froze. We were so impressed having our heroes stepping into the room to listen to us! I soon learned that she always came to listen and check out the young players. She was always curious to see who was new and out on the scene. Irène was the first person in Switzerland who had a real sense of community in her musical vision: she co-founded Intakt Records, helped organize the Taktlos and Unerhört festivals, and put the spotlight on deserving musicians and helped build a sense of excitement about Zürich's musical scene. At that time, in the '90s in Switzerland, that was *unerhört* ("unheard of")—not only was Irène unique in her playing, but also in her concept of life, of sharing, loving and exchanging creative ideas. We played three duo concerts, first in Köln (Cologne) 20 years ago, and the last one in 2019 just before she began to get sick. I remember these concerts very well; musically she pushed me to experiment to the extreme. Irène made me realize very young that musicians have to stick together, listen to each other and be part of a community. Partly that is why I moved to NYC, to feel and be part of a new and larger community. There are three women who are my musical role models creatively, and in the way they built their careers and place in the scene: Carla Bley, Geri Allen and my personal mentor Irène Schweizer. I miss them all deeply.

—SYLVIE COURVOISIER (piano)

There was nobody like Irène. Not only a virtuosic pianist but a musician of wit, warmth, imagination and originality. I never heard her play with less than a hundred percent commitment. It was a privilege to make music with her. She listened intently and both reflected what others played in her own unique way and kept us on our creative toes. You couldn't be anything but fully present in her presence. In our trio, Les Diaboliques with bassist Joëlle Léandre, we were three strong, unique, very different women who complemented each other and Irène was at the heart of everything we did. It was such a joy. Her warmth as a friend was second to none. She was so kind. We shared a profound love of jazz which created an extra bond as free improvising sisters. When Bill Evans died, we were both heartbroken and now many of us are heartbroken to lose Irène. An extract from a poem I wrote about her: Irène, mercurial miracle, liquid fire, earthed and inspired.

I will remember you always.

—MAGGIE NICOLS (vocals)

Regarding Irène, with love, I will always remember the many musical adventures, too many to list here, that we played together through the years!

—ANDREW CYRILLE (drums)





Re Up
Greg Skaff (Soulmation)
by Jeff Cebulski

Veteran NYC guitarist Greg Skaff's seventh album, *Re Up*, finds him moving from a fairly restrained approach, as shown on his previous trio album, *Polaris* (2021), to a reenergized state. That prior recording featured eminent bassist Ron Carter and the loquacious and recently deceased drummer Albert "Tootie" Heath in an initially restive performance, which then settled down considerably. According to the liner notes to this new album, the title refers to "an act or instance of replenishing."

Skaff's current working trio—the eloquent Ugona Okegwo (bass) and the horizontally colloquial Jonathan Barber (drums)—support the leader's newly energetic and lyrical compositions and interpretations, with the bassist's refined yet syncretized approach fitting the original arrangements like a glove, while the drummer traverses his kit without ever getting in the way.

The album begins with typical Skaff-ian energy: "Faith" aggressively moves forward, nicely paired with a strutting version of Monk's "Green Chimneys", followed by a Metheny-ish run up and down the fret board on "No Cover" and the funky swing of "Swerve". The pace begins to turn on "Peace Place", a waltzy, breezy affair that leads to "Reach Down Deep", a walking blues that the guitarist shines on. He sparkles on a solo rendition of Ellington's "Fleurette Africaine" (Skaff also played a group version on 2017's *Soulmation*) that could serve as a fine example of lyrical arrangement in self-accompaniment. Following this solo respite, the title cut replenishes the energy of the album as the trio engages in significant swing. "Southern Pacific" chugs along appropriately before the guitarist closes out the new album with another solo spotlight through a reprise of "Peace Place", not modifying the melody or rhythm significantly, but perhaps sending a message.

Greg Skaff isn't just a talented guitarist, he is a thoughtful, inventive artist that never proffers mere repetition. With his current trio on *Re Up*, the guitarist signifies a return to his "Peace Place" after all.

For more info visit gregskaff.com. The album release concert is at The Django Sep. 1. See Calendar.



April by April Varner
April Varner (Cellar Music)
by Anna Steegmann

April Varner, now 27, started taking piano lessons at six and classical voice lessons at eight in her hometown, Toledo, OH. She has performed regionally, nationally and internationally, making her Carnegie Hall debut at 16, and has been recognized for her achievements in numerous ways, including winning the International Ella Fitzgerald Jazz Vocal Competition (2023). *April*

by April Varner is her debut album of eleven songs, all with "April" in the title. Her talented collaborators are Caelan Cardello (piano, organ), Reuben Rogers (bass), Miguel Russell (drums), Benny Benack III (vocals, trumpet), Dayna Stephens (tenor) and the recently deceased Russell Malone (guitar), with guest Theo Bleckmann (vocals) who produced one track (Ulysses Owens, Jr. produced the majority of the album).

A deeply emotional and persuasive singer, Varner's voice is radiant, at times haunting, vulnerable yet always confident in its delivery, as well as masterful in improvisational scat and the art of vocalese. She makes every note count. Her singing comes to the fore throughout, especially the selections where just one instrumentalist accompanies her. For her composition "April Blues" (one of two originals), she is joined by Rogers, whose soulful playing complements her voice and accentuates her mature delivery and impeccable phrasing. Accompanied by Malone (in one of his final recordings), "April Come She Will" is a beautiful rendition of the Simon & Garfunkel song. The standard "April in Paris" (Vernon Duke, Yip Harburg), a swinging duo with Cardello, surprises with its fresh interpretation and the vocalist's inventive phrasing.

All her bandmates perform on "April Give Me One More Day" (Joe Shank, Paul James, Lou Singer). The track sounds vintage in the best way and contemporary at the same time. The liner notes praise Varner's phrasing, vowels and turns, akin to Anita O'Day's delivery of ballads. Stephens and Benack III contribute forcefully to this gorgeous track, making this song even more mesmerizing. Prince's "Sometimes It Snows in April" is outstanding and, at seven minutes, the longest track on the album. Its languid beginning and melancholy mood are enhanced by Russell's feathery drums, Cardello's heartfelt and tender piano, Rogers' expressive bass and the leader's sincere, luminous singing, all of which transform the composition into a dazzling jazz tune.

April Varner sounds like a seasoned pro, mature beyond her years, and unquestionably on the road to stardom.

For more info visit cellarlive.com. Varner is at Winnie's Jazz Bar Sep. 7. See Calendar.



Captured Alive
Toots Thielemans (Choice-Candid)
by Sophia Valera Heinecke

Before Toots Thielemans (1922-2016), the harmonica was largely far removed from the world of jazz, so much so that the Belgian Thielemans (whose eight-year death anniversary was last month) has been credited with legitimizing the instrument in the genre. This CD and LP reissue of *Captured Alive* (recorded in 1974, originally released by Choice) has been remastered and includes two additional bonus tracks.

Energizing at times and melancholy at others, the album showcases the abundant capabilities of the harmonica, even with its inherent limited pitch range (which Thielemans quickly makes it easy to forget on such tracks as "Airegin"). The staccato moments are followed by the harmonicist's aptitude for slides and spectrums. With his unique sound, Thielemans became a go-to for '60s film scores (*The Pawn Broker*, *Midnight Cowboy*), expertly escalating tensions and building suspense. The sweeping melancholy heard on "I Never Told You"

(from *That Cold Day in the Park*) is particularly cinematic and evokes a more traditional Americana aesthetic of harmonica playing that harkens to railroad travel and open fires. Along with Cecil McBee (bass) and Freddie Waits (drums), the young Joanne Brackeen (piano) adds a depth to the simplicity with low rhythmic moments and floating melodic lines. She is solid in creating the background on her original "Snooze" (the album closer), which is an uptempo piece with a hypnotic pianistic circular flow around the leader, who employs single sharp notes and chords that weave in and out.

It's been said that Thielemans was well-liked for his modesty and kind demeanor, yet he is self-described as a Brussels "ket" ("street kid" in slang). Perhaps this self-concept informed how he could see the unique fit in composing jazz for harmonica and bringing it to sophisticated compositions such as Coltrane's "Giant Steps". In the album's rendition, the leader opens, his solo fading into an inviting moment of silence before Brackeen steps in and the two subsequently offer moments of breathy tenderness that bring forth striking intimacy. Here and elsewhere, *Captured Alive* showcases superb harmonica/piano pairings, especially where one partner settles while the other is unsettling or when the collaboration adds a flavor of mystery, as in one of the bonus tracks, "Stella by Starlight". Here the leader starts by bringing mystery in atonal harmonica riffs while Brackeen's piano lines float, melodic and graceful. Towards the end, Thielemans holds bright, sustained notes to accompany light arpeggios, until the track fades out.

Captured Alive is a multidimensional offering sure to engage those both familiar or new to the harmonica as part of the ethos of jazz and blues.

For more info visit candidrecords.com

RECOMMENDED NEW RELEASES

- Sophie Agnel, John Edwards, Steve Noble—*Three On A Match* (Otoroku)
- Lakecia Benjamin—*Phoenix Reimagined (Live)* (Ropeadope)
- Raymond Burke—*The Southland Recordings (1958-1960)* (GHB)
- Matt Choboter—*Unburying, From Liminals, Emerging* (ILK Music)
- Emil de Waal—*Fire Øjne* (April)
- Sandy Evans—*The Running Tide* (s/r)
- Ingebrigt Håker Flaten's (Exit) Knarr—*Breezy* (Sonic Transmissions)
- Jason Kao Hwang—*Soliloquies* (True Sound)
- Tobias Klein, Frank Rosaly, Marta Warelis—*tendresse* (Relative Pitch)
- Joëlle Léandre—*Lifetime Rebel* (RogueArt)
- Lux Quartet (Myra Melford, Allison Miller, Dayna Stephens, Scott Colley)—*Tomorrowland* (Enja)
- William Parker, Cooper-Moore, Hamid Drake—*Heart Trio* (AUM Fidelity)
- Ken Peplowski—*Live at Mezzrow* (Cellar Music)
- Jerome Sabbagh—*Heart* (Analog Tone Factory)
- Angelica Sanchez, Barry Guy, Ramon López—*Live JAZZDOR* (Maya)
- Jason Stein—*Anchors* (TAO Forms)
- Colin Stetson—*The love it took to leave you* (Envision)
- Luke Stewart Silt Trio—*Unknown Rivers* (Pi Recordings)
- Natsuki Tamura/Satoko Fujii—*Aloft* (Libra)
- Papo Vazquez Mighty Pirates Troubadours—*Songs del Yucayeke* (Picaro)



**A Night at the Village Vanguard:
The Complete Masters (Blue Note)
Freedom Weaver:**

**The 1959 European Tour Recordings (Resonance)
Sonny Rollins**
by Tom Greenland

Turning 94 this month (Sep. 7), tenor saxophonist and living legend Sonny Rollins looms ever large in the jazz universe, despite ten years of retirement, and especially with the release of two live recordings documenting a particularly creative phase of his career in the late '50s.

First is Blue Note's *A Night at the Village Vanguard: The Complete Masters*, a remastering with new packaging of Rollins' historic live date on November 3, 1957 at the venerable venue (a first for him and one of the first live recordings for the venue after it changed its booking policy to focus on jazz), a three-set (one matinee, two evening) gig with two different, superb rhythm sections. All this material, much touted and analyzed, has been available, but sourced from engineer Rudy Van Gelder's dub of his original tape recording. Recovery of this analog master enabled a new transfer and mix, with patently improved fidelity: drummer Elvin Jones' expressive grumbles and groans are more audible than ever before, Rollins' saxophone deeper and cleaner, Wilbur Ware's bass more imminent and resonant. Rollins' remarks to the audience and asides to bandmates aren't cropped, providing useful context. Interestingly, the two evening sets were extremely impromptu: Ware and Jones, invited to sit in (on borrowed instruments) after the music had already begun, remained onstage the rest of the night. Rollins called standards he figured they'd know, telling Ware, "Oh, you can hear it," when the bassist explained that he didn't know "Old Devil Moon", later scatting a rhythmic pattern he wanted Jones to play just seconds before he counted off the tune. Van Gelder's recording now reveals all these details for posterity. Track order isn't chronological (only two, "I've Got You Under My Skin" and "Old Devil Moon", come from the afternoon set with bassist Donald Bailey and drummer Pete La Roca), so listeners won't experience the progression of each set, but the incredible music, bursting with both rigor and spontaneity, still "speaks" for itself over 60 years later.

A second document keeping Rollins' legacy looming and luminescent is Resonance's *Freedom Weaver: The 1959 European Tour Recordings*, which culls concerts and radio and TV sessions in Stockholm (Sweden), Zürich (Switzerland), Laren (Holland), Frankfurt (Germany) and Aix-en-Provence (France) over a ten-day period in early March. Like the Vanguard sessions, Rollins was working in his preferred trio format, enjoying the *terra firma* support of bassist Henry Grimes throughout, with La Roca on most cuts except for three with drummer Joe Harris from a Stockholm broadcast studio and three with Kenny Clarke from Aix-en-Provence. This material has been available on bootlegs and YouTube posts, but here it appears in highest fidelity, in chronological order, with Rollins' imprimatur. Eschewing the safety-net of a chording piano pulls the tenor saxophonist's art and craft into sharp focus: his burly yet nuanced sound; prolific development of short motifs (sometimes several simultaneously) into epic narratives; canny deployment of rhythmic phrases; integration of Coleman Hawkins, Charlie Parker and others' ideas into an organic synthesis; and, above all, a restless quest to give his very best. Grimes is a big part of this endeavor, both for the bedrock he provides and his ability to shift with the various "quakes" fomented by Rollins, but the drummers are equally

crucial, especially since most tracks contain lengthy "traded 4's" (alternating 4-bar solos) sections between saxophone and drums. La Roca, who was experiencing personal and professional difficulties with Rollins and didn't finish the tour, channels this energy into crackling, highly-charged interactions, but it is Clarke's drumming, described by Rollins as "a magic carpet" to play over, that invokes the saxophonist's most creative conjurations during their three extended exchanges that end the compilation.

For more info visit bluenote.com and resonancerecords.org



**Bright Moments
Ryan Keberle (Posi-Tone)**
by Dan Bilawsky

Leave it to Ryan Keberle to create something remarkably fresh through the art of retrospective. The noted trombonist celebrates the silver jubilee of his arrival to New York by looking through his back catalog, cherry-picking some favorite pieces and recasting them for a mighty octet on his new album, *Bright Moments*. Moreover, he enlists contemporary Michael Dease (best known for his work on trombone) to exclusively play baritone saxophone on this record. With solid material, ace orchestrations, a horn section additionally featuring woodwind doublers Patrick Cornelius (alto, soprano, bass clarinet, flute) and Diego Rivera (tenor, flute), plus Alex Norris (trumpet) and the label's favored rhythm section in Art Hirahara (piano), Boris Kozlov (bass) and Rudy Royston (drums), the results are every bit as strong as one might expect.

Having released 16 albums with several different ensembles, there was no shortage of tunes to choose from, and Keberle capitalizes on his deep discography. He kicks things off with "Quintessence"—a tribute to Ivan Lins and a callback to indie combo Catharsis' *Azul Infinito*. Both straightforward and sophisticated, the tune serves as a perfect(ly) upbeat introduction. Following is a triptych drawn from chamber trio Reverso's folio: the contemplative and kaleidoscopic "Stillness Within", inspired by Gabriel Fauré's *Requiem* and benefitting from Hirahara's talents; "All Ears", which owes a debt to Ravel's "Le Tombeau de Couperin" and broadens its original scope with some help from Cornelius and Rivera's multi-instrumental skills; and "Sisters of Mine", a tender composition saluting the leader's younger sisters. Through those initial offerings, Keberle shows keen insights, and with what follows he continues to impress. "To Be and Not to Do", originally commissioned for Belgian trombone troupe Crossbones, utilizes bounding strength. "Edu"—an energized nod to Edu Lobo sourced from Collectiv do Brasil's *Considerando*—features fluid and fierce trumpeting from Norris. A trio of moving works from Catharsis' *The Hope I Hold* reimagines the original four-voice synthesizer lines through this band's five brilliant horns. And "When I'm Away", looking back to Keberle's Double Quartet debut, blends longing and exhilaration to tell the tale of the traveling artist.

Though it's a cliché to note that an artist has one foot in the past, the other in the present and their eyes on the future, it doesn't make it any less true here. Keberle lives up to that ideal on *Bright Moments*.

For more info visit posi-tone.com. Keberle is at Smalls Sep. 12. See Calendar.

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Live at Scholes Street Studio
Stephen Gauci, Santiago Leibson, Adam Lane,
Colin Hinton (Gaucimusic)
 by John Sharpe

In another communiqué from the coalface, tenor saxophonist Stephen Gauci further documents his fertile associations in Brooklyn. *Live at Scholes Street Studio* features his regular bandmates Adam Lane (bass) and Colin Hinton (drums), with the addition of Argentinean Santiago Leibson (piano). This set is as free as it comes, but still recognizably derived from the jazz vernacular. Gauci honed his chops in hardbop jam sessions in Orange, NJ, and those roots occasionally surface amid a language built from some of the more extreme pitches that can be extracted from a saxophone. This facility makes for a bracingly original conception, which swerves from ripe falsetto to muscular bottom end.

Although Leibson has frequently partnered with Gauci, this time out he supplements his customary percussive pianistics with a synthesizer situated atop his keyboard. His restless approach meshes well with the saxophonist who rarely settles on a melodic or metrical idea for long. On synth, Leibson inclines to drones that likewise don't constrain the reedman's

choices, as demonstrated on “#1”, in which oscillating electronics fuse appealingly with Gauci's squealing altissimo blare and Lane's creaking arco. Not enough is heard from the bassist away from Gauci's outfits, so it is good to catch his sinewy lines and hefty bow-work in fruitful exchange here. Meanwhile, Hinton's amalgam of precise gestures and rhythmic fragments impart a flexible forward motion to the three untitled long-form improvs. Among many captivating episodes is the atmospheric passage midway through “#2”, where Lane's halting figures and pizzicato strum butt up against the accordion-like tone of Leibson's waxing and waning circuitry, followed by Gauci's distant echoes of Coltrane as the cut progresses. Then there is the finely poised section in the sober balladic “#3”. Rasping bass, rippling piano, clattering brushes and the saxophonist's gently astringent tenor all seem to pull in different directions before they commit to a four-way sprint for the finish tape to cap another sterling outing.

For more info visit gaucimusic.com. Stephen Gauci is at *Ibeam Brooklyn* with Ken Kobayashi Sep. 20. Santiago Leibson is at *Nublu* with Matt Pavolka Sep. 9, *Mezzrow* with Allan Mednard Sep. 12, and *Bar Bayeux* with Adam Kolker Sep. 19. See Calendar.



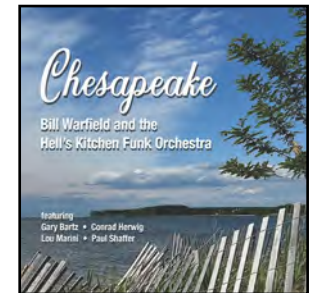
What is What
Jack Wright (Relative Pitch)
 by Brad Cohan

Saxophonist Jack Wright has long been in the vanguard of the free-improvisational landscape, known for his extended techniques—tongue clicks, over-blowing, multiphonics and microtones. An iconoclast, the Philadelphia-based musician, now in his early 80s (and still touring) has gone against the grain since the late '70s when music became his full-time gig. Described as “an undergrounder by design,” he's an incredibly prolific one at that, having racked up dozens of recordings on primarily DIY labels (including his own Spring Garden Music imprint). He's also partnered with fellow outliers such as Ron Stabinsky, Evan Lipson, Damon Smith and Bhob Rainey, to name a few. Yet Wright lives on an island unto himself. *What is What* manifests that mindset: it's a bare-bones solo release, accompanied with nothing but his saxophone stash. What unfolds is a transcendent, in-the-raw performance that showcases the all-improvised prowess that's made him a cult hero in his genre.

The four lengthy pieces that comprise the program—recorded on the spot and off the cuff—highlight the saxophonist's versatile skill sets. And *What is What* leaves no stone unturned. Wright provides a master class on the horns as he moves from soprano, alto and tenor and back to soprano again, with doses of hair-raising urgency and emotional range that both thrills and confounds. Each improvisation is an exercise in mind-bending gymnastics, but one in which he hones in on an intimacy that sounds as if he's playing the gig in your living room. Subtlety is a key component to this album, even when Wright lets loose with occasional squawks and squeals, as he does on “What is Tenor”, but it's his singular, ever-shape-shifting language that stands on its own. “What is Soprano” and “What is Alto” are perpetually mutating sound-worlds with long, lyrical passages, expressionistic tones, textures and abstract measures that up the intoxicating ante.

Jack Wright's *What is What* is a sublime document of the saxophonist's non-conformist ethos in which he occupies his very own realm removed from any scene. Just as he likes it.

For more info visit relativepitchrecords.com. Wright is at *The Record Shop* Sep. 3. See Calendar.



Chesapeake
Bill Warfield and the Hell's Kitchen Funk Orchestra
(Planet Arts)
 by John Pietaro

The Hell's Kitchen Funk Orchestra, founded and led by trumpeter Bill Warfield, continues on its trajectory as not simply an ensemble, but as a moveable feast. The band, comprised of NYC studio, jazz and Broadway mainstays, lives its designation well and enjoys each moment together, like commercial big band musicians of the '30s working only for the after-hours gigs to come. And in that vein, Warfield attracts guests that continue to catapult the band further, such as the leader's fellow Baltimore native, alto saxophonist Gary Bartz (who appears on half of the dozen tracks), and New York instrumentalists in saxophonist Blue Lou Marini (absolutely aerial on “Wilpan's Walk”) and trombonist Conrad Herwig (on five selections).

On *Chesapeake*, Eugene Albusesco's solo piano album opener “Beneath the Stacks” is pensive and dreamy: it's Chopin as much as it is Bill Evans, Ellington and the Chesapeake Bay, to which this new release pays homage. But pulse was never far behind. The recording builds to a hip samba/mambo, “Terrestris” (Tom Harrell), its sinewy melodic lines a canvas for throbbing improvisations. And Warfield's arrangement of The Meters' “Cissy Strut” encompasses the funk on every level, not the least of which comes through Paul Shaffer's R&B-loaded Hammond organ. This number explodes into Kurt Bacher's baritone saxophone solo and Scott Neumann's artfully fractured, utterly liberated drum breaks.

Herwig comes alive in Mingus-bred fashion (he is after all a Mingus Big Band alumnus) on “Nusia's Poem”, his understated but thoroughly thriving trombone shining in a solo-statement just prior to composer Bartz' singing alto improv. The reed-heavy ensemble, arranged by Warfield, captures some of Gil Evans' later sounds, particularly as the soloists improvise and fill over the through-composed sections. Hoagy Carmichael's well-known “Baltimore Oriole”, an album highlight, breathes new life through guest vocalist Jasia Ries, reminding this writer of a young Cassandra Wilson's foray with the group New Air, but containing a darker, smokier sound. Another highlight is Warfield's solo flight on “Wilpan's Walk” (Cecil McBee), yet another pretty damned-perfect orchestration by the leader. And listen for woefully under-recognized Bruce Arnold's shredding guitar on “Light”, mobilizing every voice about it.

This band boasts so much of Warfield's time with the Mel Lewis Jazz Orchestra—its innate swing over every groove, every tempo, and its resounding atmospheric tapestry with corners affixed from each participating musician's moment on any bandstand, studio or pit.

For more info visit planetarts.org. Warfield is at *Silvana* Sep. 28. See Calendar.

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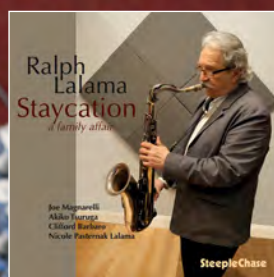
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The Bach Project

Michelle Nicolle (Earshift Music)

Mompou Revisited: Intimate Impressions

Lluís Capdevila (s/r)

Exoplanet: Plays the Music of Christian Korthals

The Composers' Orchestra Berlin/Hazel Leach

(JazzHaus Musik)

by Daniel A. Brown

In the realm of contemporary music, the ongoing relationship and information exchange between jazz artists and the compositions of both past and present composers exists in an increasingly liminal space. Through harmonic kinship and advanced ideas, notable jazz elders including Duke Ellington, Charles Mingus and Cecil Taylor, pushed the threshold and blurred lines between the staid concert hall and the late-night bandstand. Three recent recordings highlight current jazz musicians honoring and interpreting three centuries of composers: Johann Sebastian Bach (18th c.), Frederic Mompou (20th c.) and Christian Korthals (present day).

Considered sacrosanct by many, Bach remains the gold standard for classical music audiences. Thankfully, on *The Bach Project*, Australian vocalist

Michelle Nicolle isn't hindered by Bach's looming shadow. The album's eight tracks are confident chamber jazz, featuring Nicolle with Geoff Hughes (guitar), Tom Lee (bass) and Ronny Ferella (drums). Opener "March in D'Ornette" is a mashup that fuses Bach's piano-keyboard masterwork with the early style of Ornette Coleman. "Little Fugue in Gm with 'Round Midnight'" is Baroque meeting the blues. On the sacred aria "Kommt, ihr angefochtenen Sünder" the vocalist mixes scat-style inflections with the composition's original German, the band spiraling out a winning blend of cantata and jazz. Nicolle and her band pull a laudable hat-trick with *The Bach Project*: through inspiration, reverence and execution, the quartet avoids what could have been a gimmick and instead forges new ground in interpreting the music of Bach, and just as crucially, the bona fide master-composers of modern jazz music.

Spanish composer Frederic Mompou (1893-1987) explored the mesmerizing styles of his predecessors — Fauré, Ravel and Satie — through a compositional approach Mompou called "primitivism." Without forgoing the earthy mysticism inhabiting much of the composer's work, with *Mompou Revisited: Intimate Impressions*, Catalan-born Lluís Capdevila (piano), Petros Klampanis (bass) and Luca Santaniello (drums) frame the deceptively simple pieces with a buoyant sophistication. Klampanis lays down an ostinato underpinning for "The Boat", pushed by a funky groove by Santaniello, as Capdevila injects filigrees of arpeggios and intervals; "Secret" evokes the ninth-

chord ballad vibe of early '60s Atlantic Records-era John Coltrane, while "IV" is straight-up, cooking piano trio swing.

Founded in 2010 by composer-conductor Hazel Leach, the Composers' Orchestra Berlin (C.O.B.) is a large-scale ensemble that boasts a formidable roster of musicians, as versant in innovative contemporary classical as they are with free jazz. On *Exoplanet*, the orchestra orbits around works by Gen X saxophonist-composer Christian Korthals. As a ten-year veteran of C.O.B., Korthals is the ideal roadmap for the ensemble and this recent recording finds his fiery romanticism intact and on full display. "Schöpfung" is an unpredictable mix of droning strings, spoken word, propulsive bass and attacking and decaying brass lines. The titular composition begins with a herald-like motif, inexplicably shifting to a passage from the string section that is a blur of pizzicato jabs and rollicking arco licks that sound like Aaron Copland navigating a bluegrass hoedown. The listener is further disarmed by conceptions of classical-jazz by "Wild und Weit", a piece arriving with a complex, syncopated piano-bass-percussion that seems to dare the string section to arrive. The talents and generous, collaborative vibe of C.O.B. are a refreshing example of applied diplomacy and truly move as one. And the music of Korthals serves an accurate compass point to guide them into interesting stratospheres.

For more info visit earshift.com, lluiscapdevila.com and jazzhausmusik.de

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The Brubeck Octet Project
Jon De Lucia (Musæum Clausum)
by Elijah Shiffer

With a career as long and illustrious as Dave Brubeck's, it's no surprise that there are hidden gems in his discography that may be too often overlooked. With this new release, *The Brubeck Octet Project*, alto saxophonist Jon De Lucia revisits the earliest of Brubeck: a vibrant collection of octet arrangements first recorded in 1946 and 1950. De Lucia is no stranger to such a tribute; his 2018 album *Live at the Drawing Room* draws mostly from the catalog of saxophonist/clarinetist Jimmy Giuffre, again with an octet (and featuring tenor legend Ted Brown). For *The Brubeck Octet Project*, he is joined by Brandon Lee (trumpet), Becca Patterson (trombone), Scott Robinson (tenor), Jay Rattman (baritone, clarinet), Glenn Zaleski (piano), Daniel Duke (bass) and Keith Balla (drums). These players admirably give this music all the warmth and excitement necessary to keep it alive without ever sounding like a copy of the original recordings.

The arrangements—some by Brubeck, others from tenor saxophonist Dave Van Kriedt and baritone saxophonist-clarinetist Bill Smith—have a chamber jazz vibe recalling Miles Davis' *Birth of the Cool* sessions, but with a character all their own. Many of the tracks are standards, or at least based on standard changes; however, even the most familiar melodies are inventively transformed throughout. Counterpoint often runs rampant, reaching a gloriously Baroque level in Brubeck's take of Jerome Kern's "The Way You Look Tonight" and in Van Kriedt's "Fugue On Bop Themes". Smith's use of mixed and layered meters, especially in his striking reimagining of Cole Porter's "What Is This Thing Called Love", is a clear precursor of Brubeck's later rhythmic explorations with his iconic quartet. One of today's foremost proponents of the "cool school" sound on alto, De Lucia finds a worthy foil in Robinson, particularly in the unaccompanied saxophone duo improvisation that opens Harold Arlen's "Let's Fall In Love". This album is a rare opportunity to hear Robinson, whose name has long been synonymous with the word "multi-instrumentalist," here focusing on a single instrument. His airy, light-colored tone and often startling facility in the altissimo register define his sound as a unique voice on tenor.

For more info visit jondelucia.com. De Lucia is at Ornithology Jazz Club Sep. 13. See Calendar.



And Then Again
Bill Charlap Trio (Blue Note)
by Fred Bouchard

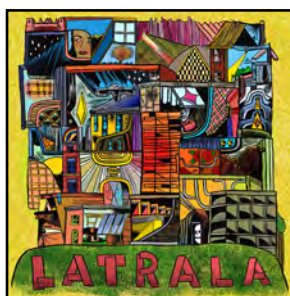
Imagine: three gentlemen friends gather for a musical evening, as they've done for nearly 28 years; the friends are pianist Bill Charlap (son of American Broadway composer Moose Charlap and jazz/cabaret

singer Sandy Stewart) and the Washingtons, drummer Kenny and bassist Peter, unrelated by blood but joined in unity of purpose. The musical evening is at the venerable venue, the Village Vanguard. The trio first recorded there over 20 years ago, an outing that was also released on Blue Note (*Live at the Village Vanguard*), a date featuring mostly Tin Pan Alley ballads and snappy boppers. Fast forward two decades to the present and the trio has once again returned to the familiar venue to record their newest release, *And Then Again*. Its eight tracks feature familiar themes of mutual and long-standing interest.

True to their long history as a trio, vintage melodies are burnished with respect and embellished with grace, as each partner pitches in at will with relevant comments, gestures and inspired asides. The three acknowledge five Tin Pan Alley maestro collaborations interpreted through the lens of their own well-honed style. The classics are duly saluted, discussed, parsed, then respectfully dismissed. Kern and Hammerstein's "All the Things You Are" (1939) gets a Latin jolt. Van Heusen and DeLange's "Darn That Dream" (1939) wanders on a wisp of cloud. Youmans and Caesar's "Sometimes I'm Happy" (1927) creeps in like the Pink Panther. Hoary composition dates notwithstanding, and even if the three sound a tad less nimble and scrappy here, they've lost nary a tick in terms of wisdom, pliability and aesthetic. A sigh (bass glissando), interjection (*sforzando*), *bon mot* (felicitous turnaround) or exclamation ("klook-mop") may drop here and there, as the discussion ranges. From the well-worn to the not-so-pat, all tunes are stated with exquisite precision and harmoniousness. The tones sought and timbres achieved are of concord, not complacency. Revered keyboard giants garner devoted, distinctive homages, from Kenny Barron, who wrote the title track in 1991, to Thelonious Monk's "'Round Midnight" (1944) and Dave Brubeck's "In Your Own Sweet Way" (1955). *En garde* for that last one: pianissimo cymbal chorus, rafts of modulations, verse-as-coda.

Established fans of this trio as well as belated listeners can extend cordial appreciation of *And Then Again*: all's right with our world.

For more info visit bluenoterecords.com. The album release concert is at Village Vanguard Sep. 3-8 and Sep. 10-15. See Calendar.



Latala
Latala (Otherly Love)
by Brad Cohan

If you've been on hand to witness the freewheeling drumming wizardry of Kenny Wollesen live in concert or have heard recordings culled from his mountain-high discography as leader, collaborator or sideman, you're in-the-know of the joy, exuberance and smarts he brings to the table. Wollesen's energy is positively infectious. Whether he's swaying and writhing behind the kit for John Zorn, John Lurie or Sex Mob, the high-energy toms and snare thwacks, rattling cymbal crashes, percussive flourishes and sensitive touches, his rhythmic action is something to behold. And as it turns out, his talents extend far beyond the drum set.

The self-titled debut of Latala—his all-star group of Tony Scherr (guitar), Christopher Thomas (bass), Michael Coleman (keyboards) and drummer Nasheet Waits (drums)—illuminates his multi-instrumental

and bandleader chops. Wollesen hands off the drum duties to Waits and tackles and shines on an array of instruments including electric vibraphone, marimba, bells, glass marimba, congas, tenor, organ, steel pan and what he calls "Wollesenics," his homemade collection of percussion items.

What crystallizes over the album's nine body-moving, melodic tracks is sonic euphoria: the music is vibrant, melodic and danceable. The blissed-out fusion that comes to light on the group's eponymous debut isn't a surprise, as it features Wollesen's indelible hallmarks. Curiously, this isn't a very downtown NYC-sounding record, something you might otherwise expect. Instead, it's music you might hear coming from Chicago's post-jazz and rock scene or Los Angeles' avant garde underground (the Otherly Love label is L.A.-based). Vibraphone and marimba-splashed compositions as in album opener "Agora" invoke the worldly sounds of Tortoise crossed with the mind-altering psychedelia of *Bitches Brew*. It's a thrillingly bright combination that will surely get people on their feet. Electronics also are at the foundation of the album's disparate mix of sounds. Coleman's synthesizer and electric piano-driven swooshes and swirls on "Sam" lend hallucinatory feels. Scherr aces it on the jam-sounding "Fifty Five", adding face-melting doses of bluesy and funky shredding as the leader drapes the tune with vibraphone goodness.

A trippy and fantastic debut, Wollesen's *Latala* should appeal to those clamoring for the jam-band sounds of Medeski Martin & Wood and the strange and beautiful music of The Lounge Lizards.

For more info visit otherlyloverecords.bandcamp.com. Kenny Wollesen is at Bar Lunático with Eivind Opsoik Overseas Sep. 22 and Bar Bayeux with Sasha Dobson Sep. 26. See Calendar.



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UNEARTHED GEM



Ain't No Sunshine (Live in Seattle)
Brother Jack McDuff (Reel to Real)
 by Ken Waxman

Representative of a certain time and place, this live two-CD (also available as a limited edition two-LP) set by the late Brother Jack McDuff (whose centennial celebration is two years from this month) captures a period in 1972 when the '60s soul-jazz boom had faded and the organist was meeting changing times by playing pop tunes, as evidenced in the Bill Withers-penned title track. Though the combo was expanded with a horn section and guitarist Vinnie Corrao was encouraged to emphasize the wah-wah pedal, the ten tunes avoid simplistic formulas that would culminate in disco and smooth jazz within a few years. Yet McDuff, who may have kept arrangements tight and measured, didn't neglect the loose swing that characterized his music since he began recording as a leader in 1960. Ballads, blues, pop or jazz tunes all move with a foot tapping pulse, mostly attributable to the organist's concentrated bass line. Originally a bassist,

his work here is complemented by emotional resonance from his instrument's top keys and intensified by brief but solid soloing from Corrao, Leo Johnson (tenor, flute, clarinet), Dave Young (tenor, soprano), Ron Davis (drums) and an unidentified trumpeter.

McDuff was also wedded to jazz tradition, from the band's variations on "Three Blind Mice" (a take off from the Jazz Messengers' version) to the coda add-on of "April in Paris" to "Blues 1 and 8", emphasizing the blues feeling that often arose from the spaces between the notes. Featuring McDuff originals, the group sounds more confident on the second half, working up a head of steam on the first ("Unknown" titled) track and going on from there. There are stand-out passages on many tunes. Johnson's light flute peeps may be prominent on the title cut and "6:30 In The Morning", but by pairing them with the horns' jackknife riffs on the first tune and sluicing, upward organ extensions on the second, needless prettiness is avoided. McDuff's vision is original enough to match Johnson's woody clarinet with comprehensive organ juddering on "Middle Class Folk Song". Plus, whether the track has a late-night club feel or near-danceable beats, each player gets several breaks, ranging from Davis' solid expression on Latin percussion, to hard bop-like horns snarling to an interlude on "I'm Getting Sentimental Over You", where saxophone slurs are honied, furry and defiantly pre-modern.

Made up of previously unissued tapes, this set is a valuable addition to the McDuff catalog.

For more info visit cellarlive.com



Live In Montreal May 1975
Cannonball Adderley Quintet
 (Dobre-Liberation Hall)
 by Jason Gross

By the time Cannonball Adderley arrived in Canada in the mid '70s, he had already made a name for himself not only in Miles Davis' sextet but also with his own 1967 crossover hit "Mercy, Mercy, Mercy" (written by his pianist-keyboardist Joe Zawinul), as well as in TV and film appearances (e.g. Clint Eastwood's 1971 movie *Play Misty for Me* included live footage of Adderley playing the 1970 Monterey Jazz Festival). And though Miles and his other sidemen subsequently dug deep into fusion, Adderley (whose 96th birthday would be this month) stuck by hard bop, for the most part, right up to the end. In *Live In Montreal May 1975*, alongside his longtime companion, brother Nat Adderley (cornet), his quintet included a young Michael Wolff (piano) who just joined the band (replacing Hal Galper), Walter Booker (bass) and Roy McCurdy (drums); the booklet from the packaging (available in both CD and LP formats) shows the full band elegantly decked out in their dashikis.

A six-song set begins with Nat's fast-paced "Five of a Kind" with a nimble Fender Rhodes solo from

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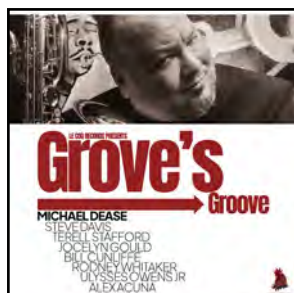


Friday, Sept. 13
 Nicole Zuraitis

Wolff, and McCurdy unleashing an explosive solo. Ron Carter's "First Trip" appropriately features fellow bassist Booker, but also the lithe skills of Wolff, with some wonderful rumbling by McCurdy at the end. The crowd pleaser, "Mercy, Mercy, Mercy", sounds more laid back than the single and has Cannonball's soprano solo buried in the mix, while Booker's bass is more emphasized. The song's lovely soulful nature still shines through to its dramatic, extended ending. Following is a brief, swinging take on Zawinul's "The Scene". After an extended spoken introduction from the leader, including a humorous history lesson about imperialism (later in the set he preaches somewhat tongue-in-check about sin, repentance and heaven), Wolff's "Waban" starts with a somber segment by Booker (on cello) and subtle shadings from the composer who then dominates with some elaborate, elegant playing. Wolff and Booker then enjoy a nice extended duet towards the end. The final piece, Zawinul's "Country Preacher" is dedicated to Reverend Jesse Jackson (then a community activist), heard as an easy-going soul groove with a blaring horn chorus and an extended honking solo from the leader.

Sadly, the pseudo-preaching proved to be prescient as Cannonball died only a few months after this concert at 46 years old. Appropriately, Jackson led the funeral service.

For more info visit liberationhall.com



Grove's Groove
Michael Dease (Le Coq)
by Ken Dryden

When Michael Dease first came to New York, he quickly established himself as one of the outstanding trombonists of his generation. He actually started on tenor saxophone, before being offered the baritone chair as a high school freshman. But by his senior year he switched to trombone and made All State on that instrument (following three years as an All State tenor saxophonist). Dease's albums have only recently showcased his considerable chops on baritone, in addition to trombone. While veterans discouraged him early on from doubling on two vastly different instruments, he has forged distinctive sounds on both. This is his second full album playing baritone exclusively and he sounds like he has been playing the big horn for his entire career, with a gritty tone and nimble playing.

For *Grove's Groove*, he recruits a sterling cast, including seasoned players such as Steve Davis (trombone), Bill Cunliffe (piano), Rodney Whitaker (bass), Ulysses Owens, Jr. (drums), and rising star in former Dease student Jocelyn Gould (guitar, vocals), plus several special guests. Although a prolific composer and arranger, the leader encouraged his players to contribute charts as well, keeping the solos short, so to feature everyone. The title track (by Davis) is a tribute to the late Roy Hargrove, who encouraged Dease to double on baritone and trombone. The 1924 Youmans-Caesar tune, "Tea for Two" is the definition of an old warhorse with a rather dated lyric (it was actually a placer lyric not intended to be permanent), but Gould's refreshing arrangement, clear vocals and swinging guitar bring new life to it, with Dease's playful side on display, along with Davis' hip muted trombone. The baritone player's "Seiko Time" is an

infectious Latin-flavored theme, adding percussionist Alex Acuña, that is simmered to perfection. Charles McPherson's greasy blues "The Viper" adds trumpeter Terrell Stafford and organist Jim Alfredson, a soulful workout of McPherson's arrangement excellently played. Dease's "Father Figure" is a joyful celebration of fatherhood, prominently showcasing himself and Davis, as well as Whitaker's agile playing. The bassist also provides an updated, potent, swinging arrangement of the decades-old standard "Broadway" (1940).

The band's musical chemistry and total focus on each chart is readily apparent on each and every selection, adding another important chapter to the discography of the multi-talented Michael Dease.

For more info visit lecoqrecords.com. Dease is at Smalls with Ryan Keberle Sep. 12. See Calendar.



To The Surface
Lawrence Fields (Rhythm 'N' Flow)
by Jeff Cebulski

Rising pianist Lawrence Fields has brightened the music of several ensembles, most notably over the course of the past decade with Dave Douglas and Joe Lovano's Sound Prints and Chief Xian aTunde Adjuah (formerly Christian Scott). Lovano says Fields "plays with a beautiful sound and feeling and can swing!" *To The Surface*, the pianist's debut album as leader, is a trio that ably demonstrates that Lovano claim.

The energetic and melodic Yasushi Nakamura (bass) and the versatile, invigorating Corey Fonville (drums) spiritedly complement Fields' mellifluous style, which might resemble artists such as McCoy Tyner, Keith Jarrett and Danilo Pérez without being dryly neotraditionalist or imitative. The bassist, especially, melds the pianist and drummer with his uncanny rhythmic sense and note intuition. Most of all, Fields swings.

"Moving On" and "Vision" each begin with a spritely refrain held up by Nakamura's deep, textured plucking and then almost effortlessly build momentum from waltz to blues, pushed by Fonville's garrulous stick work. That sturdy, supportive duo serves Fields well on the title track as well, with the pianist freely navigating the keys as he pleases. Album opener "Parachute" is a display of pianistic dexterity and dazzling tone. "New Season Blues" sounds derivative, though quickly ventures into more inventive territory. The sole cover is "I Fall in Love Too Easily", which moves from a quiet solo piano opening to a lovely interpretation featuring a solo by Nakamura. The head-nodding but fragmented "Sketches" emerges with a hip-hop beat that supports Fonville well, leading into "The Lookout", a straight-ahead vehicle with an improvised, neo-chamber interlude that ultimately turns back into swing (as if these guys can't help themselves!). And perhaps that proclivity is the essence of Lawrence Fields, the pianist.

To The Surface is testimony to the pianist's inner swing and sparkling tone, making this debut certainly one to pay attention to.

For more info visit rhythmnflowrecords.com. Fields is at Village Vanguard with Joe Lovano/Dave Douglas' Soundprints through Sep. 1 and at The Django with Jerome Sabbagh Sep. 13. See Calendar.

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UNEARTHED GEM



Louis in London
Louis Armstrong (Verve)
 by Marilyn Lester

On July 2, 1968, Louis Armstrong, riding high with his release of “What a Wonderful World”, was recorded live at the BBC in London, with his band The All-Stars: Tyree Glenn (trombone), Joe Muranyi (clarinet), Marty Napoleon (piano) and Buddy Catlett (bass). The session was broadcast just over two months later as BBC TV’s *Show Of The Week-Louis Armstrong*. Nearly half the material on the newly released *Louis in London* was previously unreleased and the 13-track collection from that event has now been issued as a double-LP and CD release. The music captures Armstrong at a peak of popularity and before chronic health issues worsened (he died in 1971). Ever the showman, Armstrong was, per usual, full of joy onstage, once more luring the audience into the palm of his hand.

The opener is a fulsome reading of his longtime theme song, “When It’s Sleepy Time Down South”. Armstrong’s bright, consummate trumpet playing sets the tone before his vocal reveals the musicality—phrasing, dynamics and organic scat—that helped make him a star. This one tune is all one needs to know about Louis Armstrong. It’s a microcosm of the whole. The big hits are here, of course: “Hello, Dolly!”, “Mame” and “Mack the Knife”, plus a cache of treats, including the first composition he’s known to have played in public—W.C. Handy’s “Ole Miss”, here delivered as a raggy New Orleans blues accelerated to an uptempo number flirting at the edges of swing; each All-Star has a superb spotlight moment. Another old standard, “(Back Home Again In) Indiana” (1917), features a deft piano intro leading to an ensemble rendition in a modernized arrangement. True to older arrangements of considered tempo, “A Kiss to Build a Dream On”, finds Armstrong’s vocals delivering the lyric with pathos and feeling. Comedy appears in a vocal duet with Glenn in “Rockin’ Chair”—good hammy entertainment. The anticipated event was, of course, the penultimate, “What a Wonderful World”, with Armstrong sans trumpet, his vocal backed by Glenn and Muranyi. By the closer, “When the Saints Go Marching In” (joined by Jill Brown), an already stoked audience clapped their way through and delivered rousing applause at the finale.

There’s little doubt that Louis Armstrong was one of the most popular and influential musicians and entertainers of the 20th century. *Louis in London* is not only a superb testament to his legacy in an introductory Cliff Notes kind of way, but stands on its own as a vital part of the extraordinary whole.

For more info visit ververecords.com. David Ostwald’s *Louis Armstrong Eternity Band* is at Birdland Theater Wednesdays and *Louis Armstrong Monthly Jazz Jam* is at Flushing Town Hall Sep. 11. See Calendar.



What It Means
Bria Skonberg (Cellar Music)
 by Jim Motavalli

It’s safe to say that trumpeter-vocalist Bria Skonberg is heavily invested in swing music, but she’s no purist, as shown on this, her seventh studio album, *What It Means*.

Fronting a band with contributions from ten musicians, album opener “Comes Love” (Sam Stept, Lew Brown and Charles Tobias), kicks things off in spirited fashion, starting in loping swing time with the leader’s swaggering trumpet and Aurora Nealand (soprano) to the fore. Halfway in, the tune goes Latin with Herlin Riley (drums) serving up a danceable beat. “Sweet Pea” (Tommy Roe’s 1966 tune) features a retro Skonberg scat-friendly vocal. Her trumpet solo in Armstrong territory has Chris Pattishall (piano) listening closely, while Don Vappie (guitar) gets in some good licks. “Do You Know What It Means to Miss New Orleans?” (Eddie DeLange, Louis Alter) answers its own question and this interpretation of the oft-covered tune is both poignant and dreamy. Sonny & Cher’s 1967 hit, “The Beat Goes On”, enters uncharted territory with the leader’s upbeat vocal sung as a rock-jazz hybrid. Up-front are Grayson Brockamp (bass) with strong moments from Ethan Santos (trombone), Rex Gregory (tenor) and Skonberg, whose high notes cap the effective arrangement. She sings John Lennon’s “Beautiful Boy” (a song for John and Yoko Ono’s son, Sean), and reveals it be one of Lennon’s loveliest compositions. Also from the rock world is Van Morrison’s “Days Like This”, featuring riffing horns plus a guest vocal from Gabrielle Cavassa. “In the House”, akin to the rousing New Orleans second line of “Elbow Bump”, is a Skonberg original and has a lovely melody articulated on trumpet, while Pattishall stretches out with great support from Brockamp and Riley. Louis Armstrong’s “Cornet Chop Suey” (done with his Hot Five in 1926) sounds utterly authentic to its origins. The album closes with a beguiling (given a bit sappy) mashup of Billy Joel’s “Lullabye (Goodnight, My Angel)” and Thad Jones’ “A Child is Born”... *What It Means*: a varied program in a cohesive listen.

For more info visit cellarlive.com. The album release concert is at Dizzy’s Club Sep. 20-22. See Calendar.



Disciplinary Architecture
Matt Pavolka (Sunnyside)
 by Scott Yanow

The musicians in Matt Pavolka’s quartet—Ben Monder (guitar), Santiago Leibson (keyboards) and Allan Mednard (drums)—clearly enjoy playing the bandleader’s originals on *Disciplinary Architecture*, the bassist’s first album since his leader debut (*The Horns Band*) ten years ago. The musicianship is top-notch, as they interact closely with each other over a variety of complex

grooves and rhythm patterns, and their enthusiasm is audibly obvious. The music is ensemble-oriented, often dense. While Monder and Leibson sometimes take the lead, the contributions of each musician are important to the group’s forward momentum and overall sound, even when some of the parts come across as repetitious. For listeners, this set might generate a variety of opinions. The performances generally have no obvious beginning or end and could be twice as long, or even briefer, without the results changing much.

The unusual song titles are obscure references, many taken from novels. Most intriguing is album opener “An Aged Flamingo In A Dried-Up Pool”. The quartet creates some strange sounds that suit the piece’s unique title before the music becomes a wandering slow strut. More conventional, although not predictable, is the medium-tempo blues “And Then We Towed New Zealand Out To Sea”, which has some excellent electric piano playing from Leibson along with Mednard, whose drumming is prominent in the mix. In contrast, “Lighter-Complexioned Invaders from The North”, groove music that largely stays in one place even as some rhythmic patterns come and go, has its moments despite also being at times tedious. Monder’s rockfish guitar highlights “Ricin Beans” and a repetitive bass pattern powers “Nuts And Bulbs”. The guitarist and keyboardist stretch out a bit on the 7/4 “Defeating The Porpoise”, while the ballad “The Word For Moonlight Is Moonlight” has thoughtful and inventive solos from Monder, Leibson and the leader. The complex time signatures and rhythms of the title track also offer particularly inspirational solos from the guitarist and keyboardist, leading to “Vile, In The Sunshine Crawling”, the album closer, which is intensely both passionate and abrasive.

Suffice it to say, *Disciplinary Architecture* is far from background music.

For more info visit sunnysiderecords.com. The album release concert is at Nublu Sep. 9. See Calendar.



Burning Up
Chloë Sobek/Tim Berne (Relative Pitch)
 by John Sharpe

While the circumstances around how young Australian bass violone-ist (a six-string precursor of the double bass) Chloë Sobek and Brooklyn stalwart alto saxophonist Tim Berne came to record at his home on June 17, 2023 appear to be unknown, the outcome reveals that it was a splendid encounter. A palpable sense of exploration pervades the five jointly improvised tracks. Taking stock after an introductory stream of rattles, scrapes and stray bass resonances on the opening “Scorpius”, Berne replies with a series of pithy squeaky exclamations. As Sobek takes up her bow, the saxophonist’s phrases lengthen and veer across the stave. Thus begins a captivating duet in which the pair navigate flights of inspiration, moments of fleeting consonance, responsive recalibrations, judicious use of silence and adroit contrasts. Illustrative of this last is the delicious juxtaposition at the start of “Signe”, where Sobek greets Berne’s perky pure-toned fanfares with muffled taps and knocks, as if someone is inching up darkened stairs with an unwieldy suitcase in tow.

In her stifled growls, scuffed plucks and creaking groans, Sobek often seems as if she is physically wrestling sound from a recalcitrant instrument. The finely detailed

recording also presents a great opportunity to hear Berne operating more at the extremes, away from the structured outlets as in his *Snakeoil* (ECM, 2011), which he more often frequents. Berne's repeated motif in "Disquiet Souls" takes wing when Sobek turns from texture to a tolling note, thereafter alternating with passages where high-whistling multiphonics braid with splintering arco. At times his querulous figures conjure an almost diaphanous fragility. Although the saxophonist's tart lyricism peers through from early on, it is particularly noticeable as the session progresses; Berne repurposes fragments of his regular vocabulary to notable effect, using them to create a storytelling arc, with wind ups of tension, digressions and sort-of-resolutions that elevate this above-the-boilerplate improv date.

This set could stand as Exhibit A for the premise that first time meetings can sometimes produce outstanding results.

For more info visit relativepitchrecords.com. Berne is at Lowlands Sep. 3. See Calendar.



Perceive its Beauty, Acknowledge its Grace
Shabaka (Impulse!)
by Matty Bannond

If there are musicians who lean forward, stretching out to touch the future in their musical journeys, there are still others who drill down in a quest for some mythic point of origin. Shabaka, composer and player of wind instruments, does both—and plenty more, and his *Perceive its Beauty, Acknowledge its Grace* is an eclectic and emotionally electric experience that rejects and reflects categorizations. It's a visionary record of mostly originals, with almost two dozen artists helping the British-born, Barbados-raised musician bring his vision to life. Shabaka plays clarinet, flute, svirel and shakuhachi, adding a passage of tenor saxophone (after taking a break from the instrument for a year). Guests include esperanza spalding, Jason Moran, Floating Points, Brandee Younger and Shabaka's father (who recites a poem).

Nine players take the field for "I'll Do Whatever You Want", synthesizer and shakuhachi shaping the early exchanges. The musicians sweep across peaks and dips together, covering ground without troubling the gas pedal until Laraaji's sinister vocal arrives late, shifting the mood. Strings are a frequent feature throughout the album, as heard on "Living", in which two harps join a string trio of violin, viola and cello. For this track Shabaka selects the svirel (an end-blown flute from Russia), sticking to a circular pattern while vocals from Eska swirl around like helixing streams of smoke. The bandleader also echoes fragments of that pattern on "Breathing", the following track. And this is where he additionally reconnects with his saxophone, on top of contributions via clarinet and flute. Rajna Swaminathan pushes the piece forward on mrudangam (a double-sided drum from India), creating truly uplifting and joyous music.

Perceive its Beauty, Acknowledge its Grace explores fresh impulses and uncommon instrumentations but always feels more like a homecoming than an experiment. Shabaka is leaning forward, drilling down and shooting out in infinite directions, inviting us to join as listeners in his journey.

For more info visit impulserrecords.com. The album release concert is at Blue Note Sep. 3-8. See Calendar.

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Chris Norton

Fri - 9/6

N'Kenge

Wed - 9/11

Jeff Kazee Trio

Thu - 9/12

Sonny Step Quartet

Sat - 9/14

Lucy Wijnands Quartet

Wed - 9/18

Neal Caine Trio

Fri - 9/20

Simona Daniele Quartet

Sat - 9/21

Alma Micic Quartet

Thu - 9/26

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FRI 9/6	Eric Person Quartet Joe Strasser Quartet	7:30PM 10:30PM
SAT 9/7	Erena Terakubo Sextet Nick Hempton Band	7:30PM 10:30PM
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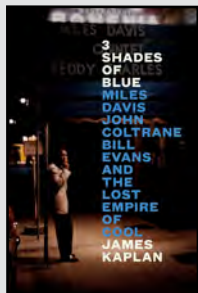
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3 Shades of Blue: Miles Davis, John Coltrane, Bill Evans and the Lost Empire of Cool
James Kaplan (Penguin Random House)
Living Space: John Coltrane, Miles Davis, and Free Jazz, from Analog to Digital
Michael E. Veal (Wesleyan University Press)
by Terrell K. Holmes

In the jazz realm, 1959 was defined by the release of several landmark albums. Most prominent among them, of course, was Miles Davis' *Kind of Blue*, a masterpiece that listeners are still praising — and discovering. In *3 Shades of Blue: Miles Davis, John Coltrane, Bill Evans, and the Lost Empire of Cool*, author James Kaplan provides a fascinating snapshot of the years before and after the release of that iconic album, providing fascinating insights into the lives of the titular giants. Miles Dewey Davis III (whose 33-year deathaversary is this month), son of a dentist and violinist/music teacher mother, was raised in upper-class comfort,

with private music lessons and horseback riding, among other privileges. John William Coltrane (whose centennial will be marked two years from this month) was a late bloomer who played clarinet and then alto in high school, though it wasn't until his discharge from the Navy in 1946 that his career truly began, including an obsession with the tenor. The bookish William John (Bill) Evans (whose 44-year deathaversary is this month) was a prodigy who was already a multi-instrumentalist at age seven. Their paths to fame would feature similar triumphs and pitfalls, each affected by Charlie Parker. Jazz transformed in the wake of Parker's death, and that's where Davis, Coltrane and Evans came in, moving inevitably toward their rendezvous in *Kind of Blue*. Kaplan's intelligent, enthusiastic style of writing taps many sources of information, including his interviews with Davis, to construct an engrossing narrative. *3 Shades of Blue* will compel its readers to learn more about the people, places, incidents and recordings with which Kaplan has enriched this splendid book.

Living Space (by Michael E. Veal) takes what might be described as an interdisciplinary approach to the later music of Coltrane and Miles, by examining how certain extra-musical concepts can be applied to musical structure and illuminate what the author believes is an unjust dismissal of what these men were working toward. One of several compelling arguments made is that one reason that Coltrane's later music is so disparaged

is that it didn't have the proper context. Much of the music he recorded wasn't released until after his death and, it should be noted, not in chronological sequence. Veal argues that Coltrane was following a harmonic and rhythmic structure, which would have clarified his trajectory, and he also examines the impact of what the author terms Miles Davis' "lost" quintet: with Davis, Wayne Shorter (tenor, soprano), Chick Corea (electric piano), Dave Holland (acoustic, electric bass) and Jack DeJohnette (drums). Veal suggests that the reason why this band has gone relatively unnoticed is because they made no records: existing recordings are bootlegs. The author does believe there is a positive aspect to the bootlegs; his reasoning is that these recordings of concerts are more authentic in capturing the spontaneity of live improvisation without overdubs, filtering, splicing or any other studio enhancements. *Living Space* is a highly technical, intelligently written and passionate book whose style and structure is nearly metafictional. He inserts excerpts and quotations from poetry, science fiction, visual art, photographs and pictures of structures to support his themes and points. Veal's perspectives as a musician and teacher gives this book an enviable depth, and he convincingly makes his case throughout.

For more info visit penguinrandomhouse.com and weslpress.org. Coltrane b-day tributes are at Marcus Garvey Park Sep. 20 and Birdland Sep. 24-28. See Calendar.



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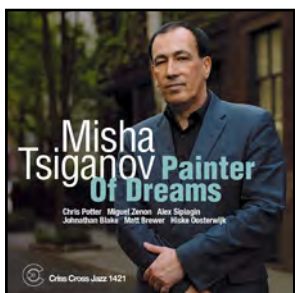
Bite of the Street
Mac Gollehon & The Hispanic Mechanics
(Nefarious Industries)
 by John Pietaro

Mac Gollehon may be the best-kept secret over four decades of top recording artists and producers. The prodigious trumpeter, who doubles on most every brass and woodwind, plus keyboards, percussion and guitars, can boast studio and stage hours with the likes of David Bowie, Mick Jagger, Brian Eno, Bruce Springsteen, Blondie and Latin superstars Hector Lavoe and Frankie Ruiz, plus legions more. Upon his New York arrival in 1979, time spent with the Fania label saw Gollehon become first call for salsa dates, leading to a core career as an instrumentalist and arranger in the wider Latin field. Beyond 200 Gold records, he has crafted a discography as leader, split between solo albums and those with his wily-entitled Hispanic Mechanics.

With the band's latest, *Bite of the Street*, the leader's immersion in dark NYC streets remains, but here, the grit is realized widely, with album opener "Souled Out", conjuring an expressionist Brazil '66: blaring trumpet out front, backed by group vocalizations and the throbbing bass line of Eric Klaastad with synth shading by the leader. The double-time groove of Ismael Sanchez' hand drumming falls into dubious battle with Gollehon's horn towards a climactic close, at once glorious and perfectly ominous. Danger is amplified in the electronics of "Maczone": think '70s Miles against hyperactive dark-night disco. Cuts like this led Gollehon to be credited as the pioneer of Latin electronic dance music. And the urgency is stripped bare with the title cut's brass onslaught, distorted keyboards and the flagrant assault of drummer Jeanne Carno and percussionist Sanchez. But the hard swing of "Coming at You", where the rhythm section is so entrenched in groove and the surrounding improv, is incendiary and marks, potentially, a whole other genre. Keyboardist Adam Perez' trading fours with Gollehon—already on overdrive—turns jazz-fusion on its head. Later, "High Drama" flays genre to the bone, with a perpetual motion bass line and thicket of rhythm, which howls of Weather Report. Album closer "Sleepwalker" unites '60s rock with, yep, all of the above.

So much of what's captured on this album might be that *next thing* critics have long searched for.

For more info visit NefariousIndustries.com. Gollehon is at Minton's Sep. 7, Parkside Lounge Sep. 26 and Hawkins Park City Island's Music in the Park Sep. 29. See Calendar.



Painter Of Dreams
Misha Tsiganov (Criss Cross Jazz)
 by Ken Dryden

Misha Tsiganov has changed his focus for this, his fifth album for Criss Cross Jazz, featuring mostly

originals and an expanded group—including Miguel Zenón (alto), Alex Sipiagin (trumpet), Matt Brewer (bass) and Johnathan Blake (drums), with the leader primarily playing Fender Rhodes and Minimoog, in addition to piano.

The expansive album opener "Elusive Dots" is a whirlwind of ideas energized by the addition of Chris Potter, who guests on the album's first three tracks (playing tenor here), as well as an engaging solo by Zenón and the leader, who briefly switches to Minimoog. Tsiganov's upbeat "April" is the first of three songs adding vocalist Hiske Oosterwijk. This cheerful number is filled with potent solos all around, supported by Brewer's intricate bass line and Blake's forceful drumming. The wordless vocals blend perfectly with the band and exchanges between Potter (again on tenor) and Zenón as the piece builds to its furious climax. Potter makes his final appearance on the session (switching to soprano) for "Up Journey", a tension-filled, twisting vehicle that defies the listener to anticipate each sudden change of direction. One might guess that the straight horn is Potter's primary instrument from his wild flight. The leader plays grand piano for his solo spotlight, while Sipiagin and Zenón also shine in their features. Oosterwijk returns for "Painter Of Dreams" (with Tsiganov remaining on piano); its intricate unison line between the trumpeter and singer proves magical, while the band devours the demands of this intriguing composition. "Long Ago and Far Away" (Jerome Kern, Ira Gershwin) is the first of the album's two standards; Tsiganov's unusual rhythms and stunning finale keeps this oldie fresh. His fleet-fingered solo on the Rhodes is fueled by his interplay with the phenomenal Blake. The leader again returns to piano for "Seeley Street Song" (the final selection featuring Oosterwijk), a happy, waltzing ballad that reveals the vocalist's terrific upper range. Zenón nearly steals the show with his fiery feature, though Sipiagin's lyricism is also notable. The leader's best electric piano playing can be found in his infectious "Chain Of Events", with its funky air, the leader adding a bit of Minimoog to boot. The alto saxophonist's gritty playing contrasts with his more expected approach, as Blake's drum breaks provide some extra punch and encouragement. Tsiganov's novel setting of "I Loves You Porgy" (George Gershwin) is a perfect final chapter of a very enjoyable session.

For more info visit crisscrossjazz.com. Tsiganov is at Russian Vodka Room Mondays. See Calendar.



Who Are You? (The Music of Kenny Wheeler)
Duncan Hopkins (Three Pines)
 by Scott Yanow

Kenny Wheeler (1930-2014), who passed away ten years ago this month, was one of the great trumpeters (and flugelhorn players) of this last half-century. He was also a talented composer who wrote many pieces, many of which he recorded for ECM. Duncan Hopkins, a major bassist based in Canada, has recorded six previous albums as a leader, including one on which he utilized Wheeler as a sideman (*Le Rouge*, 1993). Always impressed by Wheeler's writing, on this, the bassist's latest album *Who Are You? (The Music of Kenny Wheeler)*, he performs seven of the trumpeter's compositions, plus his own "Montebello". For this unique trumpet-less

Wheeler tribute project, Hopkins' quartet includes Reg Schwager and Ted Quinlan (guitars) and Michel Lambert (drums), all of whom have a prior connection with the tributee: both Schwager and Lambert recorded with Wheeler (*Trio Improvisations*, 2001), and while Quinlan does not seem to have made any records with the trumpeter, he did work with him.

The set begins with the title track, which is a gentle jazz waltz. As with the rest of the album, the interplay between the two guitarists (who often accompany each other's solos) is the centerpiece of the music. Unfortunately, though, there are no liner notes, so one would have to guess which guitarist solos when. Suffice it to say, Schwager and Quinlan have complementary styles and blend together very well. Some heat is generated on "Foxy Trot", which has the leader playing a rhythmic bass line that drives the group. "We Salute the Night" begins as a warm ballad before transforming into a swinging selection. "Nicolette", a modern straight-ahead post-bop jazz waltz, is a particularly rewarding number for the guitarists. "Mark Time", which begins with a drum solo, has one of Wheeler's better-known melodies and finds the guitarists echoing each other's ideas. The final three selections are grouped together as "The St. Catharines Suite", consisting of the bassist's likable "Montebello", Wheeler's laidback and quietly explorative "Kitts", and "Salina St.", a piece with a groove that the trumpeter had composed for a group with six guitarists.

Who Are You? (The Music of Kenny Wheeler), an album with some melodic solos by the leader though primarily a showcase for the two guitarists, succeeds at putting the focus on some of Wheeler's originals, all of which are proven here to be worthy of further exploration.

For more info visit tprrecords.ca

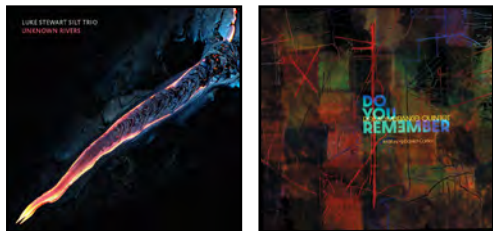
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Unknown Rivers
Luke Stewart Silt Trio (Pi Recordings)
Do You Remember
Remembrance Quintet (Sonboy)
 by Kurt Gottschalk

Bassist, composer, writer, activist and producer, DJ Luke Stewart, is an intuitive polymath. A foundational member of more than a dozen groups, Stewart seems always at ease when he's at work. It's less remarkable how much he does than how at home he seems to be with whatever he takes on. His terrestrial, musical homes are NYC and DC, but his home of origin is Mississippi, and his strongest working bands seem to reference the mighty river delta of his home state right out of the gate. The fantastic first album by his Silt Trio (the silt of the riverbank?), *The Bottom* (Cuneiform, 2021), conjured up thoughts of a river bottom and was one of the heaviest releases of 2022. With Stewart, Brian Settles (tenor) and Chad Taylor (drums, percussion) all contributing compositions, the release was a solid group effort mining deep grooves. The trio has followed that up with the new *Unknown Rivers*: seven tracks credited to Stewart, and with Trae Crudup (drums on the first four tracks) and Taylor (drums on the last three tracks).

The selections with Crudup (Stewart's partner in the duo Blacks' Myths) are from a studio session. He's a busy drummer and it's a looser set compared

to Taylor's style, with more air in the tunes and more room to move. It's a different vibe, but not a lesser one. Hearing players the caliber of Stewart stretch out is hardly something to complain about. The remaining tracks with Taylor were recorded live at Detroit's Trinosophes, where spirits already run high. After the drummer's two-minute solo intro, the rush of how the trio is capable of being better than quite good floods back. Silt itself is fertile but it isn't stable; it's often hard for things to take root. Taylor knows the terrain, and while the Crudup tracks are quite good, the remainder brings back what makes Silt Trio rise above the current.

The Remembrance Quintet comes with less pre-composition but more concept. Their *Do You Remember* is a 45-minute suite in eight parts, the bassist with Daniel Carter and Jamal Moore (reeds), the latter doubling on percussion, Chris Williams (trumpet) and Tcheser Holmes (drums) overdubbing ruminations on the process of, and the importance of, memory. It's a collective affair but it's right in elder Carter's wheelhouse: long-form, open-ended free improvisation. The quintet isn't turning over new stones, but that assertion sharpens a point: sometimes it seems that Stewart's projects are a throwback to earlier days of fiery jazz, but that's not really the case. Stewart (as well as his associates) might make one think of great musicians past or present who play with a deep commitment to their craft. If that sometimes elicits a bit of remembrance, so be it.

For more info visit PiRecordings.com and lukestewart.bandcamp.com/album/do-you-remember-2. Stewart's Silt Trio album release concert is at Roulette Sep. 12. See Calendar.



Good Trouble
Matt Wilson (Palmetto)
 by Ken Waxman

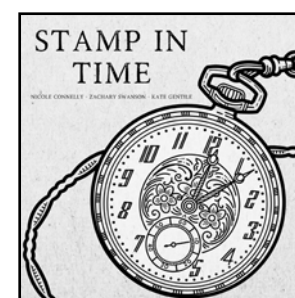
Didactic without being dull, the good troubles New York drummer Matt Wilson refers to are those championed by the likes of Congressman John Lewis and Justice Ruth Bader Ginsburg to bring about progressive social change. They are honored on the album's three-part title suite, although throughout, the drummer, who turns 60 later this month—and who, in addition to being a leader of multiple bands, has worked with conceptualizers as dissimilar as Myra Melford and Dena DeRose—also values swing over sloganeering.

Wilson's skillful percussion drives a mixture of hard and free bop tracks on *Good Trouble*, with help from Tia Fuller (alto), Jeff Lederer (tenor, clarinet), Dawn Clement (piano) and Ben Allison (bass), committed improvisers all. With waggish humor the band ends "RSG", the boppish swinger honoring Ginsburg, chanting "honor her/serve the community." Surging saxophone harmonies and a faultless drum backbeat remain in the subsequent "Walk With The Wind" and the title track, both honoring Lewis' civil rights work in the '60s up until his passing in 2020. Purely instrumental defiant points are made through Lederer's snarling roadhouse-style honks, Fuller's churchy harmonies and Clement's gospel-style chording. Elsewhere, the quintet turns Ornette Coleman's "Feet Music" into a stop-time rouser with saxophone call and response surging up and down over the drummer's deft paradiddles.

Besides the fighters for political freedom, the album

is additionally dedicated to deceased improvisers who epitomized musical freedom. The band makes the drummer's own "Albert's Alley" balance on Allison's speedy bass pulse as Lederer's biting multiphonics evoke Albert Ayler. Crucially, the concluding "CommUnity Spirit" epitomizes *Good Trouble's* message of universal cooperation through measured rhythms. It does this by wrapping the message in a mixture of New Orleans and reggae beats propelled by clarinet tongue slides and cowbell and claves shakes. If there is a downside, it's the inclusion of two syrupy ballads sung with lyrical sincerity by Clement. On their own they're inoffensive enough, but ultimately they detract and distract from the high quality of and message from the rest of the session. By skipping over these songs though, a fine instance of committed, swinging, modern, no-borders jazz can be heard.

For more info visit palmetto-records.com. The album release concert is at Dizzy's Club Sep. 13-14. Wilson's Honey & Salt is at Dizzy's Club Sep. 15. See Calendar.



Stamp in Time
Nicole Connelly (s/r)
 by Matty Bannond

Life is a patchwork project, some might say: each stitch in the tapestry contributing to a scene that adds up to tell the story. *Stamp in Time*, the debut release from trombonist Nicole Connelly is much like this philosophy, tacking tracks together, each depicting one formative incident from her life, much of it in her home base of Brooklyn. It's a twelve-act tableau of fear, fun and freedom. Joined by Zachary Swanson (bass) and Kate Gentile (percussion) with guests Andrew Hadro (baritone on one track) and Connelly's twin sister Erin Connelly (trumpet on half the album), the group generates a vivid sound, even without a traditional harmony instrument.

A handful of moments are characterized by an ominous atmosphere. The multiphonic cries from Connelly's trombone heard on "Lullaby of the Doomed" produce a downright spooky feeling, as Swanson and Gentile drop funereal footsteps. It's a mournful and worried composition. By contrast, party lights pierce the gloom elsewhere, as on "Bamako", with its Afrobeat inflections and slippery bass line. Brighter colors and bouncier figures shape the story here, with a fun-time solo from the leader and luminous drumming throughout. There are also fully-improvised sections, such as the two-minute meditation "Shadow Self". The Connelly twins paint a picture of sibling dissonance marked by squeaky, squiggly lines. Swanson is busier here, but his bass is smudged lower into the mix. It's a showcase for extended techniques, with an audible sadness in its final frames.

Stamp in Time shines a spotlight on the biggest episodes in this young artist's life. The music, perhaps shaped by exultant yet scary and spontaneous happenings, results in an album of bold fragments, sewn tightly together to create an enthralling narrative. Connelly's versatile playing, immersive compositions and empathetic collaborators, make this ambitious storytelling project a musical success.

For more info visit nicoleconnellymusic.com. Connelly is at Public Records Sep. 15 (part of Festival of New Trumpet Music). See Calendar.

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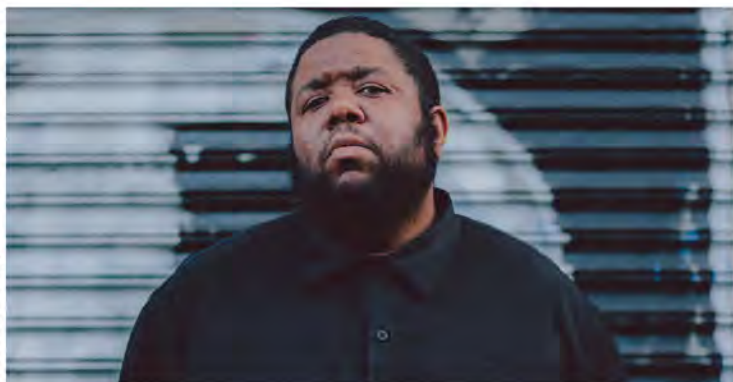
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After You've Gone
Mute (Endectomorph Music)
by Mike Shanley

The conception of "Origin Story", the seventh of nine tracks from the new album *After You've Gone* by the quartet Mute, reads like a jazz conservatory project. To pay tribute to Lester Young, saxophonist Kevin Sun took his subject's first-ever recorded solo, from a 1936 version of Sammy Cahn and Saul Chaplin's "Shoe Shine Boy", and played it in reverse, symbolically taking the listener back to Pres' "point of origin" in recorded history. This high-minded effort seems like something that would look good on paper but nowhere else. But Sun, on B-flat clarinet, unleashes a melody that is both convoluted and captivating, with drummer Dayeon Seok making sure that it swings hard, even as the downbeat's location is thrown into question.

This group of Asian-American musicians features a number of concepts that show their deep knowledge of musical history and the ability to give it a modern, often sly, twist. The title track, the Turner Layton-Henry Creamer chestnut, begins with pianist Christian Li playing a slow vamp that clashes with Sun's sweet C-melody saxophone. It then breaks free, with Li and bassist Jeong Lim Yang creating a sweet, spare duet.

A reprise, which actually lasts longer than the opener, closes the album in similar irreverent manner, with an out chorus that concludes with a more traditional feeling. Mute's interpretation of Phil Boutelje and Dick Winfree's "China Boy" could be seen as a push back against old Western stereotypes, considering the band's origins. Regardless, they divide it into two tracks, one faithful to the theme, the other stretching it out with free drumming and some of the most inventive lines that have probably come from the, given not oft heard or played, C-melody horn. Two songs containing the word "blues" don't exactly adhere to that structure. "Taepyeongoso Blues" features Sun wailing on the double-reed suona before the group plays a brief free improvisation. Yang's "Not My Blues" begins with a bass solo in which she exerts her authority, leading to a loose structure that takes harmonic liberties over 12-bar patterns.

All four members of Mute have strong careers of their own, yet *After You've Gone* (the group's debut follow-up) captures them in a setting where everyone plays an equal part in the cohesive sound.

For more info visit endectomorph.com. The album release concert is at The Jazz Gallery Sep. 7 (part of Endectomorph Music Festival). See Calendar.



Time and Again
Eliane Elias (Candid)
by Marilyn Lester

Multi-Grammy winner, Brazilian-born pianist, composer and vocalist Eliane Elias may be one of the most underappreciated jazz artists today, despite a decades-long career of garnering rave reviews and acclaim. Brazilians seem to have a gene for happiness, reflected in samba and bossa nova genres, which informs her work as a performer and composer. Her latest release *Time and Again* offers eight original tracks of samba tunes with a modern twist, delivered in both English and Portuguese. With a warm, smokey vocal tone, Elias continues a tradition of great Brazilian vocalists born of the bossa nova movement: Gal Costa, Astrud Gilberto, Elis Regina, and more recently, Marisa Monte and Bebel Gilberto. Elias' articulation and phrasing are always impeccable and no less so in this release. Supporting her are Marc Johnson (bass) and Peter Erskine (drums). A wealth of guests are present too, including Mark Kibble (vocals on six of the eight tracks), Mike Mainieri (vibes), Bill Frisell, Conrado Goys, Marcus Teixeira and Daniel Santiago (guitar), Marivaldo dos Santos and Davi Vieira (percussion), Marcelo Mariano (electric bass), and Edu Ribeiro and Cuca Teixeira (drums).

Although Elias' lyrics are meaningful, addressing aspects of love, the instrumental wizardry from the mix-and-match ensemble sometimes distracts from them. "Falo do Amor (I Talk About Love)", dedicated to her granddaughter Lucy, has plenty of musical bells and whistles, demanding a percussive vocal delivery from the singer. The other tune in Portuguese, "A Volta (The Return)", has a contemporary groove in time, the lyric describing feelings of anticipation while waiting for someone to return. "Sempre (Always)" features vocals by Brazilian pop star, singer-songwriter and guitarist Djavan, for whom Elias wrote the tune. "It's Time" has an R&B groove, while two lovely soft ballads are pleasant respites from the energized tracks on the

release: "How Many Times", without vocal support and backed by Mainieri and Frisell, has a dreamy feel, while closer "Too Late" (also with Frisell) heightens the tune's wistfulness as the lyric speaks of regret at the end of a relationship. This number in its relative simplicity is a true showcase of Elias' artistry and why those unfamiliar with her work would benefit from listening to this versatile artist and her remarkable *Time and Again*.

For more info visit candidrecords.com. Elias is at Birdland Sep. 10-14. See Calendar.



My Ideal
Catherine Russell/Sean Mason (Dot Time)
by Sophia Valera Heinecke

The well-known and oft-celebrated vocal presence of Catherine Russell, with the dynamic fingers of Sean Mason, create a charming and skillful offering in the tradition of voice and piano duets. *My Ideal* expertly intermingles works from popular music, Tin Pan Alley, the Great American Songbook and other genres, creating a unique and intriguing blend of tunes. Both Mason and Russell, never ostentatious, powerfully showcase emotion through piano and vocal dynamics with fluidity and dexterity.

Across the eleven-song set, each track growing more alive with every listen, you can hear hints in both the selections and their delivery that dreaming and living for love is what gets us through the work of daily living. Album opener, "A Porter's Love Song (To A Chambermaid)" is the most direct example of this theme, originally composed for the 1930 musical by James P. Johnson and Andy Razaf: *The Kitchen Mechanics Revue*—a plotless but pointed political critique celebrating Harlem's service workers as a fountain of wealth, sanity and creativity, playing to the idea that our lives are full of toil. Yet the music is jaunty and Russell's delivery is effortless; even when the volume escalates, the legato articulation floats. This dynamic is true throughout the album, notably "On the Sentimental Side", where Mason seems very at home offering gliding, stride-style piano, a technique applied to other tracks, but which is particularly stunning here. Like Russell's vocal, the piano feels richer in melancholy than the word "sentimental" evokes. On "Ain't That Love", there is a spiritual lilt in her voice, a galvanizing reverence riding above the rhythm, which remains crisp. Underlying harmonies of the piece also evoke the gospel tradition and remind us that work can be worship if done out of deep love. The focus of "South To A Warmer Place", rather than work, gives insight into the difficulty and emotional fallout of a relationship when building together is no longer possible.

The album closer is "Waiting For The Train To Come In", a nod to the work of patience and waiting. Its laid-back feel isn't only about where the note is placed but how the note is placed in contrast with the piano: Russell's embellishments feel like the whistling one might do to pass the time in an era absent of doom scrolling. Playful, easy and touching, *My Ideal* feels ideal as an album that's both tender yet strong, new but familiar.

For more info visit dottimerecords.com. The album release concert is at Birdland Sep. 3-7. See Calendar.





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Closing Time
Live Edge Trio with Steve Nelson (OA2)
by Scott Yanow

The Live Edge Trio consists of Ben Markley (piano), Seth Lewis (bass) and Andy Wheelock (drums). All three musicians are on the faculty at the University of Wyoming, play regularly in Denver and made their recording debut as the Live Edge Trio on last year's *Look for the Silver Lining*. Markley has led several albums of his own, including two at the head of his big band, plus combo dates with such guests as trumpeter Greg Gisbert and saxophonists Greg Osby and Joel Frahm. Lewis, who toured with the Glenn Miller Orchestra a decade ago, has appeared on dozens of recordings, including with trumpeter Brad Goode. Wheelock has also performed with a notable group of musicians including saxophonist Ernie Watts and trumpeters Terell Stafford and Bobby Shew. Each of these players have, thus, proven themselves to be top-notch musicians based in forward-looking hard bop.

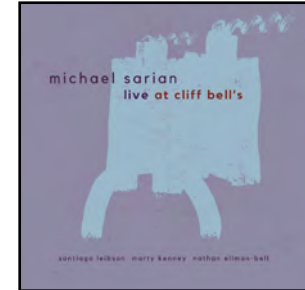
Add to this mix septuagenarian Steve Nelson, who

fits into the generation of vibraphone players who came of age when Bobby Hutcherson and Gary Burton (and elders Milt Jackson, Terry Gibbs and Lionel Hampton) were the leaders on their instruments, even though he may be a bit overshadowed by the generations that followed him (e.g. Stefon Harris, Warren Wolf and Joel Ross, among others). The Live Edge Trio not only welcomes Nelson as their guest here, but utilizes him to state all of the melodies and function as the group's dominant soloist.

As a quartet, they perform three harmonically complex but swinging originals by Markley plus one each by Lewis and Wheelock, along with two standards. The bassist's "Don't Stress" has a particularly catchy melody, while the pianist's "Closing Time" also reveals itself to be an attractive composition while his other original "Fantasy For Cede" inspires his most inventive solo on the album. "Cape Verdean Blues" (Horace Silver) inspires the most passionate improvisations by the band, but the album's unquestionable high point is Nelson's exquisite playing on the ballad "Old Folks" (Willard Robinson). A slight observation and reservation is that each of the performances utilize a similar framework: Nelson usually solos first, Markley follows, there is a brief Lewis bass solo, then Nelson takes the theme out. There are a few spots for drummer Wheelock (including a tradeoff on album opener "Ben's Tune") and occasionally Markley solos first, but the group could have put more planning into having more variety in their framework, as well as perhaps including one number by just the trio.

Overall, though, *Closing Time* has some excellent playing by musicians who undoubtedly add a lot of quality to the Denver and Wyoming jazz scenes, not to mention Nelson who continues to be the consistently inventive contributor he has for decades, whether as collaborator or leader.

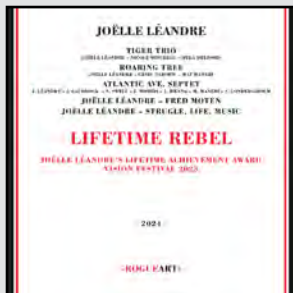
For more info visit originarts.com. Nelson is at Dizzy's Club with Kevin Hays Sep. 11-12. See Calendar.



Live At Cliff Bell's
Michael Sarian (Shifting Paradigm)
by Phil Freeman

Canadian trumpeter Michael Sarian grew up in Argentina before finding his way to Brooklyn, where he's spent most of the last decade. In 2020 he formed a quartet, with Santiago Leibson (piano), Marty Kenney or Matt Pavolka (bass) and Dayeon Seok (drums), which recorded the trumpeter's debut album *New Aurora* (ears&eyes). Two years later the group followed that up with *Living At The End Of The World*

BOXED SET



Lifetime Rebel
Joëlle Léandre (RogueArt)
by Kurt Gottschalk

"You have, not a style even, just you have, you say, hey, this is Miles, this sound, this is Evan Parker, this is Vivaldi," Joëlle Léandre (who turns 73 this month) says in a video interview included in the *Lifetime Rebel* boxed set, collecting live recordings with various ensembles from 2023 and 2024. "Do you think we can recognize Joëlle Léandre?" replies her interviewer, Michel Dorbon, founder of the label behind the set, the Paris-based RogueArt. "Well, I cannot, maybe, but I cannot answer that," she responds. "I hope." The 45-minute DVD serves as kind of a coda for the set. The collection isn't a lifetime retrospective, it's two moments in time captured and preserved: three sets from New York City's Vision Festival in 2023 and a set recorded six months later at the Sons d'hiver festival in the Paris suburbs. The interview covers Léandre's thoughts about music—she describes her work as a mix of "classical, contemporary (my century) and free jazz"—about the musicians who inspired her and about the French musician's instrument, the bass viol. She is as intense and passionate a spokeswoman for the music as she is a player of it. The conversation (conducted in English) is interspersed with four exclusive and exquisite performances, the only solos included in the collection.

Even if she doesn't directly answer Dorbon's

question, the audio selections included in *Lifetime Rebel* leave little room for doubt about the uniqueness of her playing. Léandre's strong arco, her deep sense for harmony, the rich resonances she coaxes from the contrabass and, in no small part, her wordless vocal self-accompaniment make her one of the most recognizable players in contemporary free improvisation. Three of the four CDs in this set were culled from her Lifetime Achievement recognition at last year's Vision Festival, an honor bestowed by the peers she so admires. It's a measure of Léandre's endless search for new encounters and challenges that Tiger Trio is one of her longer standing groups. (It may also be a statement of some preferred dynamic that the Tiger Trio and an earlier key group—Les Diaboliques, with vocalist Maggie Nicols and pianist Irène Schweizer—are both trios of women.) Tiger Trio, with pianist Myra Melford and flautist Nicole Mitchell, is an egalitarian assemblage of exemplary soloists working in tandem. They manage the uncommon feat of maintaining individual focal points without forcing one another out of focus. The half dozen tracks presented here include some solo and duo passages and are, beginning to end, succinct and joyful. There's a lightness to their intensity, one deserving to be heard more widely and more often. This addition to their scant discography (individual releases on RogueArt in 2016 and 2019) alone makes the new set a worthy investment.

The second standout in this little Léandre treasure box is an ensemble with Ingrid Laubrock (tenor, soprano), Steve Swell (trombone), Joe Morris (guitar), Fred Lonberg-Holm (cello), Jason Hwang (violin) and Mat Maneri (viola). That group appeared at the Vision Festival as the Joëlle Léandre Septet but at Sons d'hiver were billed as the "Atlantic Ave. Septet" (taking their name from the Brooklyn locale where Vision venue Roulette is housed). That is, apparently, also the name of Léandre's open-form composition, just shy of 45 minutes in length, which was played in their second

appearance. It's a wonderful encounter, full of unison dynamics, extemporaneous extrapolations and group chattering, showing hints of the contemporary and free aspects of her triply split personality; Luciano Berio and Lawrence D. "Butch" Morris come to mind.

Roaring Tree, a trio with Maneri and pianist Craig Taborn, had only convened once before Vision Festival, although their sublime interplay wouldn't suggest as much; Léandre and Maneri played together (with drummer Gerald Cleaver) in another Vision-birthed group, Judson Trio. She and Taborn have a long association marked by rare opportunities to play together. Their set is gorgeously delicate, full of gentle, shape-shifting abstractions. The final entry in the box is a fantastically intuitive encounter with poet Fred Moten. The 21-minute excerpt is from their first meeting (at Vision). The bassist here shows drama and taste in matching and supporting the spoken word. The abbreviated piece with Moten is given its own CD (the whole collection is also available as a download) and overall, the sets on *Lifetime Rebel* are short. The entirety of the audio would easily have fit on two discs, rather than the four it's given, without splitting any of the sets—a less elegant but also less resource-intensive design. That may be a small complaint but, given the price point, a relevant one in an otherwise fine celebration.

"Joëlle is possessed with gesture, breath and movement that pulses from her heart," fellow bassist and 2024 Vision Lifetime of Achievement recipient William Parker writes in the enclosed booklet, which includes photos, quotes from other fellow players and, quite appreciably, more of Moten's poetry. "Behind her being is deep love for the beautiful and poetic in life." Beauty and poetry have comprised a quest of more than 50 years for Léandre. She finds them with remarkable regularity, and still keeps looking for more.

For more info visit rogueart.com

(ears&eyes), which featured new drummer Nathan Ellman-Bell. *Live At Cliff Bell's*, the trumpeter's latest album release, was recorded at the legendary Detroit venue in March of last year and features a selection of both old and new music: "Yis Ku Ghimetn Chim Gidi", "The Pilgrim" and "Living at the End of the World" come from *Living At The End Of The World*; "Primo" and "Aurora" are from *New Aurora*; and "Glass Mountains" and "Portraits of Haile" are new compositions.

The performance heard here was recorded at the end of a tour through New England, Canada and the Midwest, and it absolutely sounds like the work of a band that's developed the kind of telepathy only the road can build. The presence of an enthusiastic, whooping crowd serves to inspire the players to greater heights. There's a late '70s-early '80s feel to the music throughout, more akin to the "stadium jazz" of V.S.O.P. or Milestone-era McCoy Tyner than anything from the Young Lions era or afterward. "Yis Ku Ghimetn Chim Gidi" is by 18th century Armenian poet Sayat Nova; some of Sarian's compositions have a similar keening feel, while others are more conventional hard bop, or have indie rock-like melodies that recall the work of peers such as pianist Aaron Parks and fellow trumpeter and flugelhornist John Raymond. Sarian shifts seamlessly from trumpet to flugelhorn, demonstrating a strong melodic sense at all times. Indeed, his solos frequently seem like mere flourishes, with the song always centered. Leibson's piano playing is likewise fleet but never showy and Kenney's bass, showcased as the set enters its final third, has an almost retro rubber-band sound. Ellman-Bell is a precise, if sometimes unsubtle, drummer who cracks the whip on uptempo numbers and herds his bandmates like a patient but watchful sheepdog on ballads.

For more info visit shiftingparadigmrecords.com. Sarian is at Open Source Gallery Sep. 4 (part of Open Sound Festival). See Calendar.



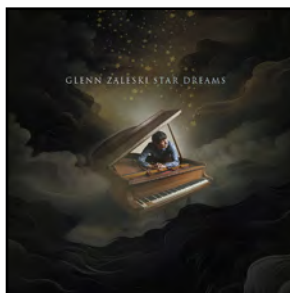
Embracing Dawn
Christian Sands (Mack Avenue)
by Pierre Giroux

Pianist Christian Sands' *Embracing Dawn* is a tasteful exploration of the human experience, seamlessly blending technical prowess with deep emotional resonance. Joined by the rhythmic duo of Yasushi Nakamura (bass) and Christian's younger brother Ryan Sands (drums), the trio is augmented by the talents of Marvin Sewell (guitar), Warren Wolf (vibes), Grégoire Maret (harmonica), Andrew Joslyn (violin), Eli Weinberger (cello) and Ross Gilliland (bass). This full complement creates a rich tapestry of sound that reflects the complex journey of grief and of healing. Eight of the nine tracks in this thoughtfully curated song cycle were written by the leader, except the opening track, "Good Morning Heartache" (Irene Higginbotham, Ervin Drake and Dan Fisher), made famous by Billie Holiday (1946). This carefully chosen tune has a backstory authentic to the album's theme; it's based on co-songwriter Drake's very painful breakup from the then love of his life. Sands' oblique approach is unpredictable, and surprises are layered with nuances derived from unrequited intimacy. "Divergent Journeys" has a mid-tempo swing, and Sands knows how to connect with the rhythm section through the

anxiety-laden melody. Shimmering vibraphone from Warren Wolf is featured prominently, demonstrating his boundless imagination on the instrument.

Looking to add some levity to the therapy session, "Ain't That the Same" has a funky groove that Sands uses to scamper over the keys with Sewell in fluid command of his guitar strings. The track embodies the concept of dancing with the shadows rather than being consumed by them. Moving the process along "Thought Bubbles I (Can We Talk?)" keeps Sands' imagination percolating as he generates interesting music in an inventive way, segueing to "Serenade of an Angel", an attractively arranged ballad in a slightly swinging mode. With Wolf's meditative vibraphone playing and Sands' piano weaving, the melody evokes a tentative beginning of a new day. From "Thought Bubbles II (Do Not Disturb)" to "Braises de Requiem I (The Embers Requiem, Mov. I)", on which both Nakamura and Ryan Sands drop out, the leader continues his musical exploration of the human experience in all its fragility and uncertainty. The album culminates with the title track, Sands at his most expressive, flowing with a sense of release and acceptance. In his only appearance, Maret's harmonica performance sings with measured optimism, and the ensemble comes together in a celebration of maturity to move on from any prior felt trauma.

For more info visit mackavenue.com. The album release concert is at Smoke Sep. 26-29. See Calendar.



Star Dreams
Glenn Zaleski (Sunnyside)
by Terrell K. Holmes


Pianist Glenn Zaleski has assembled a stellar trio for his album *Star Dreams*, an eclectic blend of originals and standards. The band, with Dezron Douglas (bass) and drummer Willie Jones III (drums), makes excellent playing sound absolutely effortless, and this album should place them in the top tier of rhythm sections.

Zaleski plays with a warm lyricism on the standard "I Wish I Knew", displaying a nimble left hand, alternating swift arpeggios with strong single notes. Douglas moves from straight comping to a deft countermelody while Jones' smooth cymbal touches and soft rim shots give the song a perfect balance. A measured three-note figure begins the light swinging "Two Days", Zaleski's first composition, written as a teenager. His playing is spare and articulate, with sophisticated, elegant harmonies. Even when Douglas straight-up comps he makes the tempo flexible, which facilitates a smooth transition for him into another standout solo.



The pianist has played with Cécile McLorin Salvant, so his fine version of her "Monday" is no surprise. This waltz, with the pedigree of an outré show tune, is the kind of number that Salvant thrives on. Zaleski navigates the song's challenging chord structure skillfully, and his voicing cleverly recalls the vocalist's. Jones' eyebrow-batting brushes, and Douglas' crisp bass lines round out this splendid standard-in-waiting. The leader explores slightly off-center chords and arpeggios on Horace Silver's vivacious "Opus de Funk", on which the trio struts wickedly, closing with a Jelly Roll Morton-like stop-time passage. The band is wonderful on the heartfelt "Wayne" (a tribute to Wayne Shorter) and the tender interior dialogue

sounds like a couple of old friends reminiscing about their recently departed friend. The title track, written by Zaleski after a bedtime conversation with his son, is a smiling bossa nova with whispers of the structures of "Con Alma" around its edges. The trio handles Charlie Parker's "Passport" adroitly, with the pianist setting the pace in a dynamic opening, which snarls playfully as it sprints. A touching rendition of "I'm In The Mood for Love" closes this thoroughly enjoyable and engaging album, which moves Zaleski and his trio to first-call status, if they're not there already.

For more info visit sunnysiderecords.com. The album release concert is at Mezzrow Sep. 13-14. See Calendar.



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(LEST WE FORGET CONTINUED FROM PAGE 10)

After Time” and “It’s Magic” put the duo on the map. “Time After Time” was originally written for Sinatra, but Sarah Vaughan made its first recording (1946) and the tune would become a huge favorite of jazz and popular singers as well as instrumentalists: Sinatra recorded it again, and it was also taken up by Chet Baker, Anita O’Day, Stan Getz, John Coltrane, Paul Desmond, Dinah Washington and many others. The Styne-Cahn pair also wrote their first Broadway stage musical *High Button Shoes* (1947).

The songwriter’s career went into high gear as the ’50s dawned. His personal life was colorful. With a fondness for gambling (according to Mason), he had a standing poker game with fellow songwriters Fred Ebb, Hal Hackady and Carolyn Leigh (he set music to her last song, “Killing Time”). For Broadway, Styne with Comden and Green wrote additional music for 1954’s *Peter Pan* (starring Mary Martin), complementing songs written by Moose Charlap and Leigh. “The composers were the draw back then,” says Moose’s son, pianist Bill Charlap. “The producers got scared and figured they needed a known writing team, so they brought in the others. Jule was pyrotechnically qualified to do absolutely anything. He was prolific and versatile, a great man of the theater, and he wrote transcendent songs.” At age 10 or 11, Charlap remembers he approached Styne at the Friars Club and asked him, “What is the secret of writing a great popular song?” Styne took the question seriously, and replied, “It should be melodically simple and harmonically attractive.”

Among Styne’s other triumphs were collaborations with Comden and Green on *Bells Are Ringing* (1956) for Judy Holliday, yielding “Just in Time” and “The Party’s Over”; and with a young Sondheim on *Gypsy* (1959), yielding “Everything’s Coming up Roses”. But his most successful musical was unquestionably *Funny Girl* (1964) with Bob Merrill. Styne often tailored his music to the stars who would be singing the tunes. In November 1962, at age 20, the emerging Barbra Streisand appeared at the now defunct Bon Soir nightclub and caused a huge sensation. When she was cast as Fanny Brice, Styne wrote some of his most complex music, including “Don’t Rain on My Parade” for her. The result was a phenomenal all-around success but hobbled the possibility of revivals—witness the troubles around the 2022 production, with scathing notices until Julie Benko was discovered and was catapulted into stardom.

Styne, whose archive is at the University of Texas, will live forever; his much-covered tunes have been consistently recorded, of more recent vintage by Jeremy Pelt, Jack DeJohnette, Ralph Towner, Alan Broadbent and vocalist-pianist Diana Krall, among many, many others.

For more info visit julestyne.com. A Jule Styne tribute “Just in Styne: Karen Sings Jule” (featuring Karen Mason) is at Birdland Sep. 16. See Calendar.

Recommended Listening:

- Various—*The Songs of Jule Styne: There Goes That Song Again (His 27 Finest)* (Nimbus/Retrospective, 1926-1956)
- Frank Sinatra—*Sings The Songs of Sammy Cahn and Jule Styne* (Vintage Jazz Classics, 1944-50)
- Shelly Manne & His Friends—*Bells Are Ringing* (Contemporary, 1958)
- June Christy/Bob Cooper—*Do-Re-Mi (A Modern Interpretation of the Hit Broadway Musical)* (Capitol, 1961)
- Maxine Sullivan—*Together: Maxine Sullivan Sings the Music of Jule Styne (with Keith Ingham Sextet)* (Atlantic, 1986)
- Scott Hamilton—*Plays Jule Styne* (Blue Duchess, 2015)

(INTERVIEW CONTINUED FROM PAGE 6)

Tsuruga: Yes. He was playing in Japan and gave a clinic in Osaka, which I attended.

TNYCJR: So, you were getting musically successful in Japan before you came to the U.S.? Were you already playing a lot of gigs and doing recordings?

Tsuruga: Osaka at that time was doing very well. The economy was so good. There was a lot of work, so I was playing every night.

TNYCJR: You recently played the Syracuse Jazz Festival with your husband, trumpeter Joe Magnarelli. I’m so glad I got to hear you; we never get to hear each other anymore and hang out, so that was very nice. Joe is an amazing trumpeter and such a nice man. I’ve gotten the opportunity to record and play with him for almost 30 years, but you are so lucky to get this opportunity all the time! Tell us about Joe and how being around him has influenced your music.

Tsuruga: We met in New York and were friends first. We really got along well so started dating and now we are happily married and often play together.

TNYCJR: And you have a new album, *Beyond Nostalgia* (SteepleChase), with Joe, Jerry Weldon (tenor), Ed Cherry (guitar) and Byron Landham (drums). Can you tell us a little bit about this recent release? I understand that Reiki healing influences the music.

Tsuruga: I took Reiki classes in NYC around 2010. I began working on the new music during the pandemic, when you know, we couldn’t be close to other people and we couldn’t play music together. I was in New York and couldn’t go home to Japan to see family and friends. It was during this time I was dreaming up the music for the album. I could still play at home and our neighbors were so supportive, but I wanted to play a live gig again. I was thinking, “One day I will get on any gig, anywhere I want to play.” I wanted to play happy music, and so I made the decision that I was going to be happy. Sadly, though, around this time, my cat Tiger passed away, as did Dr. Lonnie, so losing them also influenced the music on the album. Finally, after three years, I had the chance to go back to Japan to see my parents and sister and went to a temple in Kyoto. It felt like we reached our home base. I was born into this and it felt so comfortable and healing. Some inspiration came to me, and I wrote “Beyond Nostalgia”, which became the title of the new album.

TNYCJR: It’s a beautiful album. I like the organ in that studio a lot. I’ve also made many albums at Trading 8’s studio with Chris Sulit who is such a brilliant engineer.

Tsuruga: Yes. He did a great job on the mix. I love it!

For more info visit akikojazz.com. *Tsuruga* is at Interchurch Center Sep. 11 (part of Jazzmobile Summerfest), Central Jersey Jazz Festival Sep. 14, Harbor Jazz Festival Sep. 21, Middlesex County Jazz Festival Sep. 25 and The Roxy Bar Sep. 28. See Calendar and 100 Miles Out.

Recommended Listening:

- Akiko Tsuruga—*Harlem Dreams* (M&I Jazz, 2003)
- Akiko Tsuruga—*NYC Serenade (with Jimmy Cobb)* (Mojo, 2008)
- Akiko Tsuruga—*Sakura* (American Showplace Music, 2011)
- Akiko Tsuruga—*So Cute, So Bad* (Somethin’ Cool, 2017)
- Akiko Tsuruga, Jeff Hamilton, Graham Dechter—*Equal Time* (Capri, 2019)
- Akiko Tsuruga—*Beyond Nostalgia* (SteepleChase, 2024)

(MONHEIM TRIENNALE CONTINUED FROM PAGE 12)

culled from her grandfather’s collection of Czech folk songs. Fairly standard arrangements of recognizable forms were offset by ornamentations in Úlehla’s vocal variations and in tasteful, buried leads from Shahzad Ismaily’s acoustic guitar and Jones’ saxophone. One of the more satisfying meetings of disparate voices was a grouping of Úlehla (voice, electronics) with Ludwig Wandinger’s light drumming, Oren Ambarchi’s jittering guitar tension and Selendis S.A. Johnson starting on trombone, but soon switching to vibes where her voice is more compelling. Another highlight was a horn trio of Evans, Jones and trombonist Shannon Barnett, beginning with an uncommon but perfectly lovely take on Jimmy Dorsey’s “I’m Glad There Is You”, before moving into their own, more exploratory compositions. While Evans was the weekend’s number one soloist, **Shahzad Ismaily** was the MVP, adding to sets sometimes seemingly at the last minute. Over the course of the weekend, he was heard on piano, keyboard, acoustic and electric guitars, electric bass, drum and electronics, as well as (in an endearing duet with Doraiswamy) live commentary to a projected soccer match.

But **Brighde Chaimbeul** was the revelation for this cultural tourist. Playing in the small church, she combined traditional Scottish songs with fairly extended drones, not something entirely unusual for the form but rather so for a solo instrument, Scottish smallpipes, within whose reedy voice lay vibrations and overtones. Chaimbeul froze time in dirges and laments in endless exhalation, for what in reality might have been less than a minute, before progressing and freezing again. Eventually the slowly shifting drones overtook the wordless songs. It was a perfectly fitting surprise, then, when she played an arrangement of Philip Glass’ “Two Pages” (1968). Perambulating repetitions over a tonal ground felt ancient in the 500-year-old church. She also played a memorable duet with pianist-composer **Heiner Goebbels**, who fashioned an interesting mix of sounds from inside the piano and lyrical keyboarding with, it seemed, a debt to Chopin. Goebbels also played a duet with the Palestinian electronic artist Muqata’a, a sort of concerto for piano and sampler, as Muqata’a laid down a thick wash of rolling white noise that could have been an orchestra. Goebbels’ classicisms came through again, even if he often interrupted himself with plucking and preparations. As they submerged deeper, everything became plasticine: field recordings, grinding reverberations and test tones.

The second day brought a succession of 20-minute or so small group performances. Where the first day’s round-robin limited development, here there was more room for discovery. Chaimbeul, Doraiswamy, Ismaily and kwon worked around the devotional song, which is Doraiswamy’s forte, Ismaily playing a single floor tom with open hands, adding a sense of mystery. They weren’t faithful to any specific religion but devoted to a transcendent stillness that almost all cultures—at least sometimes—pursue. What was billed as a “Grand Finale” turned out to be Barnett, Ismaily, Johnson, kwon and Wandinger with subtext. Electrical problems onboard the boat forced them to play acoustically, which served as a nice reminder that not everything has to be amplified. The setup also demonstrated that not everyone present needs to be involved in the finale. And it gave an incidental, added value to the big, new concert hall being built for next year’s edition. Forced to keep their levels even, the ad hoc quintet played soft and slow, creating a wonderfully counter-intuitive ending of a festival that sets its own rules. The unplugged big ending would make a fine Monheim tradition.

For more info visit monheim-triennale.de/en

(MONTREAL FESTIVAL CONTINUED FROM PAGE 12)

Lucky Chemistry, an ambulant sextet tailed by a pushcart carrying four stacked amps to boost their instruments, wended their way through the crowds along Rue Ste-Catherine, creating a peculiar juxtaposition of distance/proximity: even from a vantage point several stories up, half a block away (your correspondent tried it), you could still hear and see each touch of the musicians' fingers. Other outdoor bands included locals such as trumpeter **Lex French's** post-bop quartet on the big stage at one end of the quad and, at the other, Dusty Brass Band at Le Cabaret, a gazebo. Following French was U.S. rapper Freddie Gibbs, his image blown up on megascreeens so festivalgoers located anywhere in the vast sea of spectators could track his actions. **André 3000** appeared at Salle Wilfrid-Pelletier, playing music from his 2023 solo debut *New Blue Sun*, eschewing the surrealistic rap he's known for to explore equally surrealistic soundscapes, his ethereal flute wading through electronic washes, stage lights faded so low performers appeared as dim shadows occasionally dappled by pinpoint lights of laser-light. At Molson's outdoor biergarten, tenor saxophonist **Melissa Aldana** played songs from her latest album, *Echoes of the Inner Prophet*, weaving long, tangled, delicately-shaded narratives punctuated with pregnant pauses. Drummer Kush Abadey added apt but unexpected commentary, and pianist Glenn Zaleski, a delicate but decisive player, proved a perfect foil for the leader's storylines. The final set, at Gesù, by Dutch composer **Joep Beving**, was a welcome aperitif after a day-long, full-course meal of energetic music. Sitting alone before an open-top upright piano, he asked for (and received) silence throughout his set, then commenced a series of meditative tonal compositions reminiscent of George Winston, Keith Jarrett and Erik Satie, leaving listeners fully sated, ready for a deep night's sleep.

Monday (Jul. 1), still hot, was Canada Day, meaning crowds were even bigger and livelier. Outside, Dusty Brass Band was back on their beat at the gazebo, even as Streetnix, a trad jazz band covering songs such as Ary Barroso's "Brazil", worked the other end of the quad—the two simultaneous performances created an overlapping effect something akin to Charles Ives' "Three Places in New England". Close by on a grassy knoll, the **Early Jazz Band** revisited New Orleans repertoire (plus a John Zorn cover), clarinetist Jean-Sébastien Leblanc and banjoist Dominic Desjardins captivating the small standing crowd encircling them with superb craft and showmanship. Inside, at Gesù, pianist **Jason Moran** delivered a masterful solo set of Duke Ellington's music. Although he confessed that "to confront Ellington is to confront a mountain," he nonetheless did a commendable job channeling the maestro's artistic ethos on lush ballads "Melancholia", "The Single Petal of a Rose" and Billy Strayhorn's "Lotus Blossom", and adding electronic loops to "Black and Tan Fantasy", bebopping over "Wig Wise" and even attempting James P. Johnson's notoriously tricky "Carolina Shout" (which Ellington memorized from watching a player piano roll) for the encore. On the quad mainstage, **Chief Xian aTunde Adjuah** (formerly Christian Scott) began his set on an electronic kora-like instrument, singing over a shuffling 6/8 groove. At Théâtre Maisonneuve, just after receiving the festival's prestigious Miles Davis Award, ex-Miles electric bassist **Marcus Miller** immediately changed his program to include three tunes associated with Davis: "Tutu" (Miller's slap/pop bass sounding like a conga), Charlie Parker's "Au Privave" and "So What", over which trumpeter Russell Gunn quoted Davis' original recorded solo at length. The band paid tribute to David Sanborn on the late saxophonist's "Maputo", refocusing on Davis with Miller's "Mr. Pastorius" and the encore,

an up-dated, up-tempo "Tutu 2.0". Last set of the night was alto saxophonist **Lakecia Benjamin** at the biergarten. Decked out in a gold lamé wing-shouldered bodysuit recalling David Bowie's Ziggy Stardust, the acknowledged fashionista stalked the stage with barely containable energy, even breaking her eyeglasses in her enthusiasm, none of which distracted from her canny, emotive improvisations on Patrice Rushen's "Jubilation" and a hyped-up cover of "My Favorite Things".

Not surprisingly, Montréal seems to be a favorite for both audiences and artists, since the performers get as much from fans as fans do from them.

For more info visit montrealjazzfest.com/en

(CARAMOOR FESTIVAL CONTINUED FROM PAGE 12)

specifically written for harp. Overton plucked the instrument with vigor, but pulled back at other times, emitting lush pads and deft chordal maneuvering. Each tune had delicious reharmonizations, with "How High The Moon" taking on a vampish character, reminiscent of Radiohead's "Everything in Its Right Place". Happening simultaneously was a set led by drummer **Herlin Riley**, who brought his familiar joyous spirit and unyielding intensity. He was, as he always seems to be, having a whale of a time on stage, at times letting drum sticks fly across the stage and pulling another seemingly out of thin air. Inner-mounting vamps broke into ferocious swing. A rendition of "You Don't Know What Love Is" featured a hefty backbeat, brooding and bluesy, while retaining the yearning identity of the composition. The group went over their allotted time, but a loving audience demanded even more, leading to an encore that took listeners on a quick trip to New Orleans, injecting the spirit of Mardi Gras into the festival, with everyone up on their feet.

Accordionist **Vitor Gonçalves'** duo with drummer Rogerio Boccato was up next (at the Sunken Garden). Even in this pared-down format, the accordion's capacity for dexterous bass lines, intricate melodies and bellowing midrange harmonies gave the music the fullness of an ensemble. Highly syncopated, the twosome skewered satisfying Latin rhythms with a delicate buoyancy. Canadian trumpeter **Rachel Therrien's** Latin Jazz Project (at the Friends Field) was the last performance before the evening headliner, and she offered fierce playing and relentless Afro-Cuban beats, building up the layers of rhythm and harmony with transparency and allowing a window into the music's construction.

Festival headliner **Matthew Whitaker's** concert (at the Venetian Theater) was a sold-out affair. A pass-the-mic series of spoken introductions were made, featuring members of Jazz at Lincoln Center, who helped curate the day's lineup. Then Whitaker's band emerged: guitar, bass, drums, congas and Whitaker center stage with piano and organ at his fingertips. What followed, though, was a Sisyphean struggle for the bandleader. The first red flag came when the drummer enclosed himself inside a plastic booth and donned headphones. Overall the mix was egregiously off. The leader's piano and organ often could not be heard through the set's first three songs; noticeably he repeatedly pled with the engineers to give him more sound, which he did so less and less politely as he, the band and audience members' patience grew thin. On top of this problem, the bass was feeding back, unadjusted for almost the entire set, getting in the way of Liany Mateo's tasteful upright playing. Eventually sound problems were largely adjusted and, in an arrangement of "Blue Rondo à la Turk", the audience finally got to hear what they had paid for and came to hear. Still, there

was a mismatch between Whitaker's jazz fluidity and drummer Johnny Steele's wooden playing, bereft of any subtlety or lightness of touch. The builds felt jerky and the endings sometimes petered out. The set continued with various instrumental configurations, from an organ trio with guitar and drums, to piano trio with bass and drums, but most notable was Whitaker's solo piano, during which listeners could comfortably get inside his musical mind. The pianist played a moving version of "What a Wonderful World" where his youthful pianistic ideas were unencumbered, even though the music felt stunted by an effort to make it (even) more commercial. It was on his powerful tune, "Stop Fighting", that Whitaker produced moments of magic, allowing himself to stretch out. And attendees got a good dose of the young player's voice and stage personality, which was, as expected and as usual, vivacious and playful.

For festival goers who attended the whole sun-soaked day, any eyebrow-raising about the headline performance was most probably overshadowed by the day's overall talent and music accompanying midsummer relaxation.

For more info visit caramoor.org

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

each other and, over time, are showing this is some of the cutting-edge music that's happening today in Brooklyn by people who were born in the '90s. That gives every release a bit of a head start."

For the upcoming two-night Endectomorph Music Festival (Sep. 6-7), the first night presents the groups of three pianists: Golub, Steve Long and Hyoung Lyou (the latter two release albums in November). The second night features drummer Jake Richter and saxophonist Shulman along with Mute, a cooperative group of Asian-American jazz musicians that includes Sun on C-melody saxophone and clarinet. The label showcase will provide another forum that doesn't come easily to up-and-coming players: the chance to play at an established space like The Jazz Gallery. Sun, who will be returning from a trip to Spain just hours before Mute's set, says the festival is something he's wanted to do for a couple years. "Obviously, recording is great. Being able to document your art—it's a luxury. It's a privilege," he says. "But at the end of the day, we want to play for people, and let people experience the music."

For more info visit endectomorph.com. Endectomorph Music Festival is at The Jazz Gallery Sep. 6-7. Kevin Sun is also at Lowlands Sep. 17. See Calendar.

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Sunday, September 1

- Creole Cookin’ Jazz Band; New York Gremmies with Noé Socha
Arthur’s Tavern 7, 10 pm
- Marc Ribot Quartet with Mary Halvorson, Hilliard Greene, Chad Taylor
Bar Lunático 9, 10:30 pm \$10
- Yardbird Big Band with David DeJesus; Afro Latin Jazz Orchestra
Birdland 5:30, 8:30, 10:30 pm \$30-40
- David DeJesus Boptet’s Charlie Parker Birthday Celebration with
Brandon Lee, Donald Vega, Ricky Rodriguez, Chris Smith
Birdland Theater 9:30 pm \$25-35
- ★Dizzy Gillespie All-Star Big Band with John Lee, Roberta Gambarini,
Cyrus Chestnut, Vince Ector, Mark Gross, Steve Wilson, Don Braden,
Tim Ries, Gary Smulyan, Frank Greene, Greg Gisbert, Freddie Hendrix,
Diego Urcola, Jason Jackson, Steve Davis, Ron Wilkins, Jeff Nelson
Blue Note 8, 10:30 pm \$30-45
- Tamuz Nissim
Bronx Burger House 6 pm
- Saul Rubin Trio
Cellar Dog 7, 8:30 pm \$5
- ★“Kenny Dorham Centennial Celebration” with Bruce Harris,
Joe Magnarelli, Tim Hagans, Brandon Lee, Jeb Patton, David Wong,
Joe Farnsworth
Dizzy’s Club 5, 7:30 pm \$25-40
- ★The EarRegulars with Jon-Erik Kellso, Matt Munisteri, et al.
The Ear Inn 8 pm
- Welf Dorr, Taulant Mehmeti, Dmitry Ishenko, Dave Miller
The Keep 9 pm
- ★Marianne Solivan Quartet with Brandon McCune, Pablo Menares, Jay
Sawyer; Jamile Polite Jam Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Kirk Bailey’s Next Level Band Minton’s 7, 9 pm \$25
- Elaine Amherd Trio
North Square Lounge 12:30, 2 pm
- Jazz Brunch with Boncellia Lewis Patrick’s Place 12 pm
- Richard Cortez
Rebar Chelsea 5 pm
- Mimi Jones and Jam
Room 623 at B2 Harlem 8, 10 pm \$20
- Chris van Voorst van Beest Saint Peter’s Church 5 pm
- Shrine Big Band
Shrine 8 pm
- Philip Harper Quintet; Giuseppe Cucchiara Quartet with Ben Solomon,
Chris McCarthy, Adam Arruda Smalls 6, 7:30, 9, 10:30 pm \$35
- ★Brad Mehldau/Felix Moselholm Smoke 7, 9 pm \$40-65
- George Gee Swing Orchestra Swing 46 9 pm \$20
- ★Joe Lovano/Dave Douglas Soundprints with Lawrence Fields, Yasushi
Nakamura, Rudy Royston Village Vanguard 8, 10 pm \$40

Monday, September 2

- Grove Street Stompers
Arthur’s Tavern 7 pm
- Musics with Ilusha Tsinadze, Gocha Tsinadze, Chris Tordini,
Jason Nazary Barbès 7 pm \$20
- Nicole Zuraitis
Birdland 7 pm \$30-40
- Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm \$20-40
- Pedrito Martinez
Blue Note 8, 10:30 pm \$25-35
- Armen Donelian
Bryant Park 12:30 pm
- Brandi Disterheft Trio
Cellar Dog 7, 8:30 pm \$5
- “Salsa Meets Jazz”: Carlos Henriquez and Bobby Allende with Michael
Rodriguez, Nathaniel Williford, Anthony Hervey, Nate Jones,
Adan Perez, Marcos Lopez, Facundo Colman, Jeremy Bosch,
Joseph Gonzalez Dizzy’s Club 7, 9pm \$20-55
- Ricardo Grilli Quartet; Sean Hong Wei Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Spike Wilner Trio; Pasquale Grasso Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Misha Tsiganov
Russian Vodka Room 7 pm



- ELEW Trio with Bar Filipowicz, David Hawkins; Mike Boone Quartet
with Lars Haake, Kevin Clark, Rob Henderson
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, September 3

- ★Bruce Barth, Ugonna Okegwo, Diego Voglino and Jam
Bar Bayeux 8, 9:30 pm
- Lau Noah
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
- ★Catherine Russell with Matt Munisteri, Tal Ronen, Ben Paterson,
Mark McLean Birdland 7, 9:30 pm \$40-50
- ★Champion Fulton/Jeremy Pelt Birdland Theater 5:30 \$25-35
- ★Shabaka with Charles Overton, Austin Williamson, Kalia Vendever
Blue Note 8, 10:30 pm \$30-45
- Armen Donelian
Bryant Park 12:30 pm
- Brazilian Grooves
Cellar Dog 7, 8:30 pm \$5
- Benny Benack III with Jabu Graybeal, Jarien Jamanila, Miki Yamanaka,
Russell Hall, Joe Peri Dizzy’s Club 7, 9pm \$20-50
- Carlos Abadie Latin Quartet; Edsel Gomez Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Tim Berne with Greg Belisle-Chi, Tom Rainey
Lowlands 8, 9:30 pm \$10
- Zach Brock Quartet with David Kikoski, Pablo Menares, Mark Whitfield
Jr; Ian Macdonald Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Jack Wright with Zach Darrup, Evan Lipson, Ben Bennett
The Record Shop 7:30 pm
- Brian Kastan
Silvana 7 pm
- Sam Weinberg Trio with Laura Cocks, Parker Menzimer
Sisters 8 pm
- ★Steve Nelson Quartet with Kiyoshi Kitagawa, Rick Germanson, Charles
Goold; Jason Clotter Quintet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Bill Charlap Trio with Peter Washington, Kenny Washington
Village Vanguard 8, 10 pm \$40

Wednesday, September 4

- ★Yuichi Hirakawa Jazz Group; Michael Shekwoaga Ode Quartet
Arthur’s Tavern 3, 10 pm
- ★John Hebert Quartet with Chris Potter Bar Bayeux 8, 9:30 pm
- Andy Statman Trio with Larry Eagle, Jim Whitney; Mamady Kouyate
and his Mandingo Ambassadors Barbès 8, 10 pm \$20
- ★Catherine Russell with Matt Munisteri, Tal Ronen, Ben Paterson,
Mark McLean Birdland 7, 9:30 pm \$40-50
- ★David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola’s
Guitar Night with Olli Soikkeli Birdland Theater 5:30, 8:30 pm \$25-35
- ★Shabaka with Charles Overton, Austin Williamson, Kalia Vendever
Blue Note 8, 10:30 pm \$30-45
- Armen Donelian
Bryant Park 12:30 pm
- “Wednesday Night Jazz”
Café Erzulie 7 pm
- Vanderlei Pereira Trio
Cellar Dog 7, 8:30 pm \$5
- Benny Benack III with Jabu Graybeal, Jarien Jamanila, Miki Yamanaka,
Russell Hall, Joe Peri Dizzy’s Club 7, 9pm \$20-50
- ★Champion Fulton Trio; Wilfie Williams Trio
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Mingus Big Band
Drom 7:30, 9:30 pm \$35
- Verena McBee Trio with Mark Capon, Connor Sondergeld Flute 7 pm
- Jay Leonhart Trio; Raphael D’Lugoff Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Striver’s Row All-Stars
Minton’s 8 pm \$25
- ★Patricia Brennan Septet with Jon Irabagon, Mark Shim, Adam O’Farrill,
Marcus Gilmore, Mauricio Herrera, Kim Cass
Nublu 151 7 pm \$22.66
- ★Michael Sarian Quartet
Open Source Gallery 7 pm
- Jim Campilongo 4Tet with Luca Benedetti, Dan Rieser, Andy Hess
Rockwood Music Hall 8 pm
- Harlem Jazz Session with Peter Brainin
Room 623 at B2 Harlem 8, 10 pm \$20
- Nashaz with Brian Prunka, Kenny Warren, Matt Darriau, John Murchison,
Chris Stromquist, Alber Baseel ShapeShifter Lab 7 pm \$25
- Ariana Sowa
Shrine 8 pm
- Dan Wilkins Quartet with Jon Ballantyne, Adrian Moring, Bill Goodwin;
Aaron Seeber Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Dave Holland New Quartet with Jaleel Shaw, Kris Davis, Nasheet Waits
Smoke 7, 9 pm \$25-55
- Trey Spruance
The Stone at The New School 8:30 pm \$20
- Kevin Blancq Big Band
Swing 46 5:30 pm \$15
- ★Bill Charlap Trio with Peter Washington, Kenny Washington
Village Vanguard 8, 10 pm \$40
- Terry Waldo’s Gotham City Ragtime Band Zinc Bar 7, 8:30 pm \$35

Thursday, September 5

- ★Jr. Mack/Noé Socha; Terry Waldo’s Gotham City Band
Arthur’s Tavern 7, 10 pm
- George Gee Swing Orchestra Astoria Park 6 pm
- Isaac Wilson/Owen Howard with Adam Kolker, Jeremy Stratton
Bar Bayeux 8, 9:30 pm
- KOLUMBO
Bar Lunático 9, 10:30 pm \$10
- Eszter Balint with David Nagler, Marlon Cherry Barbès 8 pm \$20
- ★Catherine Russell with Matt Munisteri, Tal Ronen, Ben Paterson,
Mark McLean Birdland 7, 9:30 pm \$40-50
- ★High Society New Orleans Jazz Band; Composers Concordance
Presents Gene Pritsker’s Sound Liberation with Lara St. John, Machiko
Ozawa, David Banks, Franz Hackl, Todd Rewoldt, Amanda Ruzza,
David Cossin, Lesi Mei, Imelda O’Reilly, Erik T. Johnson, Robert C.
Ford, John Pietaro Birdland Theater 5:30, 8:30 pm \$20-40
- ★Shabaka with Brandee Younger, Austin Williamson, Kalia Vendever
Blue Note 8, 10:30 pm \$30-45
- ★Daryl Sherman
Bryant Park 12:30 pm
- James Austin Quartet; Steve Ash Quartet Cellar Dog 7, 8:30, 11 pm \$5
- Gaia Wilmer & Jaques Morelenbaum “The Music of Caetano Veloso”
with Maiara Moraes, Yulia Musayelyan, Oran Etkin, Josué dos Santos,
Vinicius Gomes, Vitor Gonçalves, Eduardo Belo, Eduardo Ribeiro,
Jaques Morelenbaum, Magos Herrera Dizzy’s Club 7, 9pm \$20-50
- ★Joe Farnsworth Quartet; Rick Germanson Trio
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★George Gee Swing Orchestra Flushing Town Hall 6 pm
- Stan Zenkov with Ayumi Ishito, Evan Crane, Michael Gilbert,
Dan Kurfirst Grimm Ales 8 pm
- C. Anthony Bryant & THEY Jazz In Times Square 5 pm
- Jonathan Thomas, Liany Mateo, TJ Reddick; Stefan Vasnier Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Tomohiro Mori Quartet
Minton’s 7, 9 pm \$25
- Juanga Lakunza
Room 623 at B2 Harlem 8, 10 pm \$20
- ★Jeff “Tain” Watts Trio with Rikart Andersen, Karlo Vinter
ShapeShifter Lab 7 pm \$25
- Lucy Woodward
Sheen Center 7 pm \$44-64
- Cheryl; Nate Hook
Silvana 8, 10 pm
- Sam Dillon Quartet with David Hazeltine, Alexander Claffy, Adam Arruda;
Julieta Eugenio Trio Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Dave Holland New Quartet with Jaleel Shaw, Kris Davis, Nasheet Waits
Smoke 7, 9 pm \$25-55
- Ches Smith/Trey Spruance The Stone at The New School 8:30 pm \$20
- Stan Rubin with Joe Politi Swing 46 9 pm \$20
- ★Bill Charlap Trio with Peter Washington, Kenny Washington
Village Vanguard 8, 10 pm \$40

Friday, September 6

- Denton Darien
449 La Scat in Harlem 8 pm
- ★Eric Person Organ Trio
Albert’s Bar 3 pm
- Svetlana & The New York Collective; Bobby Harden with Off Da Hook
Arthur’s Tavern 7, 10 pm
- ★Peter Watrous; Marc Copland Trio with Sean Conly, Colin Stranahan
Bar Bayeux 5, 8, 9:30 pm
- Big Lazy with Stephen Ulrich, Andrew Hall, Yuval Lion
Barbès 10 pm \$20
- Bill Saxton Harlem All-Stars Bill’s Place 7, 9 pm \$30
- ★Birdland Big Band; Catherine Russell with Matt Munisteri, Tal Ronen,
Ben Paterson, Mark McLean Birdland 5:30, 8:30, 10:30 pm \$40-50
- ★Geoffrey Keezer Trio with John Patitucci, Clarence Penn
Birdland Theater 7, 9:30 pm \$25-35
- ★Shabaka with Brandee Younger, Austin Williamson, Kalia Vendever
Blue Note 8, 10:30 pm \$30-45
- Armen Donelian
Bryant Park 12:30 pm
- Cellar Dog All Stars; Ai Murakami Quartet Cellar Dog 7, 8:30, 11 pm \$10
- Gaia Wilmer & Jaques Morelenbaum “The Music of Caetano Veloso”
with Maiara Moraes, Yulia Musayelyan, Oran Etkin, Josué dos Santos,
Vinicius Gomes, Vitor Gonçalves, Eduardo Belo, Eduardo Ribeiro,
Jaques Morelenbaum, Magos Herrera Dizzy’s Club 7, 9pm \$20-50
- ★Eric Person Quartet; Joe Strasser Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Charlie Apicella & Iron City Il Porto 7 pm
- ★Endectomorph Music Festival: Kevin Sun, Dana Saul, Walter Stinson,
Matt Honor; Hayoung Lyou, Thomas Morgan, Steven Crammer;
Phillip Golub, Alec Goldfarb, Daniel Hass, Sam Minaie,
Adriano Vincentino The Jazz Gallery 7:30 pm \$25-35
- Eden Ladin, Massimo Biolcati, Kush Abadey; Jordan Williams Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Ku d’état with Kakuyon Shakur, Zacchae’us Paul, Gary Jones III,
Nolan Nwachukwu Minton’s 7, 9 pm \$25
- ★Craig Harris Mount Morris Ascension Presbyterian Church 7 pm \$25
- Pat Bartley JR with Nir Felder, Brad Miller Nublu 151 10 pm \$22.66
- Gregg Belisle-Chi; Katy Pinke The Owl Music Parlor 8 pm \$15
- Patience Higgins Jazz Jam Patrick’s Place 8 pm

- Shayna Dulberger/Lucia Stavros, Ana González/Isabel Crespo Pardo, Eli Wallace/Joe Moffett/Michael Foster Prospect Series 8 pm
- Johnny O'Neal Room 623 at B2 Harlem 8, 10 pm \$20
- ★ Aaron Irwin Silvana 7 pm
- ★ David Kikoski Quartet with Randy Brecker, Billy Hart, Joe Martin; Emilio Solla y La Inestable de Brooklyn with Alejandro Aviles, Tim Armacost, John Bailey, Mike Fahie, Sara Caswell, Rodolfo Zanetti, Edward Perez, Rogerio Boccato; "Round About Midnight Jam" with Eric Wyatt Smalls 6, 7:30, 9, 10:30 pm \$40
- ★ Dave Holland New Quartet with Jaleel Shaw, Kris Davis, Nasheet Waits Smoke 7, 9, 10:30 pm \$25-55
- Ches Smith, Matt Hollenberg, Shahzad Ismaily, Trey Spruance The Stone at The New School 8:30 pm \$20
- ★ Bill Charlap Trio with Peter Washington, Kenny Washington Village Vanguard 8, 10 pm \$40

Saturday, September 7

- Denton Darien 449 La Scat in Harlem 8 pm
- Seydurah & Her Avecmoi Band of Blues; Strange Majik Arthur's Tavern 7, 10 pm
- ★ Adam Kolker; Marc Copland Trio with Sean Conly, Colin Stranahan Bar Bayeux 6, 8, 9:30 pm
- Jim Campilongo 4Tet Bar Lunático 9, 10:30 pm \$10
- FALSA with Umer Piracha, Roshni Samlal, Siddharth Ashokkumar, Tom Deis, Paul Arendt Barbès 8 pm \$20
- Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm \$30
- ★ Pasquale Grasso Trio; Catherine Russell with Matt Munisteri, Tal Ronen, Ben Paterson, Mark McLean Birdland 5:30, 8:30, 10:30 pm \$20-50
- ★ Geoffrey Keezer Trio with John Patitucci, Clarence Penn Birdland Theater 7, 9:30 pm \$25-35
- ★ Shabaka with George Burton, Austin Williamson, Kalia Vendever Blue Note 8, 10:30 pm \$25-45
- ★ Daryl Sherman Bryant Park 12:30 pm
- Brandon Lee Quintet; Matt Martinez Quartet Cellar Dog 7, 8:30, 11 pm \$10
- ★ Arts For Art InGardens presents: Dick Griffin 4tet; Tchaser Holmes, gabby fluke-mogul, Mara Rosenbloom; Alfredo Colon Quartet with Ryan Easter, Rafael Encisco, Connor Parkes Children's Magical Garden de Carmen Rubio 1:30 pm
- Gaia Wilmer & Jaques Morelenbaum "The Music of Caetano Veloso" with Maiara Moraes, Yulia Musayelyan, Oran Etkin, Josué dos Santos, Vinicius Gomes, Vitor Gonçalves, Eduardo Belo, Eduardo Ribeiro, Jaques Morelenbaum, Magos Herrera Dizzy's Club 7, 9pm \$20-50
- ★ Erena Terakubo Sextet; Nick Hempton Band The Django 7:30, 9, 10:30 pm, 12 am \$25
- Charlie Apicella & Iron City Il Porto 7 pm
- ★ Endectomorph Music Festival: Jake Richter, Neta Raanan, Brandon Choi, Dabin Ryu, Walter Stinson; Kevin Sun, Christian Li, Jeonglim Yang, Steven Crammer; Jacob Shulman, Jasper Dutz, Ben Rosenblum, Phillip Golub, Adam Olszewski, Eliza Salem The Jazz Gallery 7:30 pm \$25-35
- Eden Ladin, Massimo Biolcati, Kush Abadey; Jesse Green, Gene Perla, Willie Bowman Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★ Mac Gollehon & the Hispanic Mechanics Minton's 7, 9 pm \$25
- Wajdi Cherif Queens Museum of Art 3 pm
- ★ Ray Anderson solo; Joseph Foglia; Confluencia Cuarteto Silvana 7, 8, 10 pm
- ★ David Kikoski Quartet with Randy Brecker, Billy Hart, Joe Martin; Wayne Tucker Sextet with Miles Tucker, David Linard, Addison Frei, Tamir Shmerling, Cory Cox; "Round About Midnight Jam" with Greg Glassman Smalls 6, 7:30, 9, 10:30 pm \$40
- ★ Dave Holland New Quartet with Jaleel Shaw, Kris Davis, Nasheet Waits Smoke 7, 9, 10:30 pm \$25-55
- Kodak Quartet with Edgar Donati, Martin Noh, Daniel Spink, Blake Kitayama The Stone at The New School 8:30 pm \$20
- ★ Sugar Hill Music Festival: Allan Harris, et al. Sugar Hill Luminaries Lawn 4 pm
- ★ Bill Charlap Trio with Peter Washington, Kenny Washington Village Vanguard 8, 10 pm \$40
- ★ April Varner Winnie's 7:30 pm

Sunday, September 8

- Dariada David Jazz Brunch; "Jazz Jam" 449 La Scat in Harlem 1, 4 pm
- Creole Cookin' Jazz Band Arthur's Tavern 7 pm
- Wayne Tucker & The Bad Mothers Bar Lunático 9, 10:30 pm \$10
- Akiko Pavolka Band with Olli Hirvonen, Matt Pavolka, Bill Campbell Barbès 6 pm \$20
- Quintin Harris Quintet; Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$25-40
- ★ Geoffrey Keezer Trio with John Patitucci, Clarence Penn Birdland Theater 7, 9:30 pm \$25-35
- ★ Shabaka with George Burton, Austin Williamson, Kalia Vendever Blue Note 8, 10:30 pm \$30-45
- Tamuz Nissim Bronx Burger House 6 pm
- ★ Daryl Sherman Bryant Park 12:30 pm

- ★ Jeb Patton Trio Cellar Dog 7, 8:30 pm \$5
- ★ Arts For Art InGardens presents: Sam Newsome Trio with Brandon Lopez, Nick Neuburg; Ahmed Abdullah/Monique Ngozi Nri; Knife & Rose with Patricia Nicholson, Ellen Christi, TA Thompson Children's Magical Garden de Carmen Rubio 2:30 pm
- Gaia Wilmer & Jaques Morelenbaum "The Music of Caetano Veloso" with Maiara Moraes, Yulia Musayelyan, Oran Etkin, Josué dos Santos, Vinicius Gomes, Vitor Gonçalves, Eduardo Belo, Eduardo Ribeiro, Jaques Morelenbaum, Magos Herrera Dizzy's Club 5, 7:30 pm \$20-50
- Jed Levy Quartet; Michael Kanan Trio The Django 6:30, 8, 9:30, 11 pm \$25
- Eric Vloeimans, Will Holshouser, Kinan Azmeh Drom 7 pm \$20
- ★ Stanley Jordan Iridium 8:30 pm \$45-55
- ★ Donny McCaslin; As For the Future Joe's Pub 6, 8:30 pm \$35
- Welf Dorr, Bobby Spellman, Dmitry Ishenko, Dalius Naujo The Keep 9 pm
- Shabnam Abedi/Joe Block; Naama Polite Jam Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Benny Benack III Quartet Minton's 7, 9 pm \$25
- ★ Roz Corral Tribute with Roni Ben-Hur, Sheila Jordan, Melissa Stylianou, Beat Kaestli, Kate Baker, Erli Perez, Ben Cassara, Marianne Solivan North Square Lounge 12:30, 2 pm
- Kenny Warren, Carlo Costa The Owl Music Parlor 8 pm \$15
- Boncellia Lewis Jazz Brunch Patrick's Place 12 pm
- Lou Grassi, Kenny Wessel, Ken Filiano Pisticci 6 pm
- Richard Cortez Rebar Chelsea 5 pm
- KBD; Tom Hamilton; Lyle Rivera/Dennis Sullivan; Ingrid Jacobsen The Record Shop 7:30 pm
- Mimi Jones and Jam Room 623 at B2 Harlem 8, 10 pm \$20
- Sabeth Pérez Trio Saint Peter's Church 5 pm
- U.S. Army Jazz Ambassadors Plus with Dayna Stephens, Jonathan Epley, Todd Harrison, Joshua Davis ShapeShifter Lab 7 pm \$25
- Gigi-Jolie Shrine 9 pm
- John Colonna Silvana 10 pm
- Grant Stewart Quartet with Tardo Hammer, Paul Sikivie, Phil Stewart; Jerry Weldon Quartet; "Round About Midnight Jam" with Aaron Johnson Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ Dave Holland New Quartet with Jaleel Shaw, Kris Davis, Nasheet Waits Smoke 7, 9 pm \$25-55
- George Gee Swing Orchestra Swing 46 9 pm \$20
- ★ Bill Charlap Trio with Peter Washington, Kenny Washington Village Vanguard 8, 10 pm \$40

Monday, September 9

- Grove Street Stompers Arthur's Tavern 7 pm
- Bob Lanzetti Bar Lunático 9, 10:30 pm \$10
- Bryce Edwards Birdland 7 pm \$30
- Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Luiz Simas Bryant Park 12:30 pm
- Will Terrill Trio Cellar Dog 7, 8:30 pm \$5
- ★ Charenée Wade Dizzy's Club 7, 9pm \$20-50
- Benny Benack III Quartet The Django 10:30 pm, 12 am \$25
- ★ Stanley Jordan Iridium 8:30 pm \$45-55
- ★ Alan Broadbent/Harvie S; Ed Cherry Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★ Matt Pavolka Band with Ben Monder, Santiago Leibson, Allan Mednard Nublu 151 7 pm \$22.66
- ★ Misha Tsiganov Russian Vodka Room 7 pm
- Villagers Brass Band Shrine 10 pm
- ★ Joe Farnsworth Quintet with Georgia Heers, Sarah Hanahan, Luques Curtis; Miki Yamanaka Trio Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Douglas Purviance, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$40

Tuesday, September 10

- Ambler with Brad Shepik, Bob Lanzetti, Ben Monder, Diego Voglino and Jam Bar Bayeux 8, 9:30 pm
- Edu Ribeiro Trio with Seamus Blake Bar Lunático 9, 10:30 pm \$10
- Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist Barbès 9 pm \$20
- ★ Eliane Elias Birdland 7, 9:30 pm \$35-45
- Eric Comstock/Barbara Fasano; Bill Mays Trio with Dean Johnson, Ron Vincent Birdland Theater 5:30, 8:30 pm \$20-35
- ★ Béla Fleck, Edmar Castañeda, Antonio Sanchez Trio Blue Note 8, 10:30 pm \$50-65
- ★ Luiz Simas Bryant Park 12:30 pm
- Noriko Ueda Trio Cellar Dog 7, 8:30 pm \$5
- Tobias Meinhart Group with Ingrid Jensen, Charles Altura, Eden Ladin, Matt Penman, Obed Calvaire Dizzy's Club 7, 9pm \$20-50

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OCTOBER 3

THE NEW YORK CITY JAZZ RECORD | SEPTEMBER 2024 37

- Hector Martignon's Foreign Affair; Jamille
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Adam O'Farrill ELEPHANT with Yvonne Rogers, Walter Stinson, Russell Holzman
The Jazz Gallery 7:30, 9:30 pm \$25-35
- Jim Ridl
Klavierhaus 7, 8:30 pm \$30
- Veronica Swift
Le Poisson Rouge 7:30 pm \$25-30
- Henry Hey, Hamish Smith, Jochen Rueckert; Michael Kanan, Greg Ruggiero, Neal Miner
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Oli Show
The Record Shop 7:30 pm
- Klazz-Ma-Tazz with Ben Sutin, Elijah Shiffer, Sam Harmet, Ben Rosenblum, Ben Rolston, Ben Zweig; Robber Crabs
ShapeShifter Lab 7 pm \$25
- Jon Menges Quartet
Shrine 8 pm
- The Jazz Duo; Elle Gonzales Silvana 7, 8 pm
- Robert Edwards Quintet; Benny Benack Quintet
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Bill Charlap Trio with Peter Washington, Kenny Washington
Village Vanguard 8, 10 pm \$40

Wednesday, September 11

- Tomohiro Mori; Moses Patrou Arthur's Tavern 7, 10 pm
- ★Ingrid Laubrock's Grammy Season with Brandon Seabrook, Shawn Lovato, Tom Rainey Bar Bayeux 8, 9:30 pm
- Erik Deutsch Band
Bar Lunático 9, 10:30 pm \$10
- Mamady Kouyate and his Mandingo Ambassadors Barbès 10 pm \$20
- ★Eliane Elias
Birdland 7, 9:30 pm \$35-45
- ★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Vinny Raniolo, Olli Soikkeli
Birdland Theater 5:30, 8:30 pm \$25-35
- ★Béla Fleck, Edmar Castañeda, Antonio Sanchez Trio
Blue Note 8, 10:30 pm \$50-65
- ★Luiz Simas
Bryant Park 12:30 pm
- "Wednesday Night Jazz"
Café Erzulie 7 pm
- Jon De Lucia Trio with Michael Kanan Café Ornithology 7 pm
- Ehud Asherie Quartet
Cellar Dog 7, 8:30 pm \$5
- Kevin Hays' 7th Sense Band with Brian Blade, Seamus Blake, Steve Nelson, Doug Weiss
Dizzy's Club 7, 9pm \$20-50
- Boyce Griffith Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Mingus Big Band
Drom 7:30, 9:30 pm \$35



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- "Louis Armstrong Legacy Monthly Jazz Jam" Flushing Town Hall 7 pm
- Festival of New Trumpet Music: Armo plus Julie Acosta, Grace Fox, Jordan McLean, Lessie Vonner Fotografiska 7 pm \$40
- Jazz Foundation All-Stars
Hudson River Park 12 pm
- ★Jazzmobile presents: Akiko Tsuruga Quartet with Joe Magnarelli, Myron Walden, Byron Landham Interchurch Center 7 pm
- Nitzan Gavrieli, Edward Perez, Eviatar Slivnik; Ray Gallon Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Striver's Row All-Stars
Minton's 8 pm \$25
- Peter Brainin Harlem Jazz Session Room 623 at B2 Harlem 8, 10 pm \$20
- Gil Schwartz
Shrine 7 pm
- Audrey Silver
Silvana 7 pm
- ★Allen Lowe and the Constant Sorrow Orchestra with Aaron Johnson, Ray Suhy, Lewis Porter, Will Goble, Ethan Kogan; Saul Rubin Quartet
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Jazzmeia Horn
Smoke 7, 9 pm \$25-55
- ★Craig Taborn
The Stone at The New School 8:30 pm \$20
- ★Bill Charlap Trio with Peter Washington, Kenny Washington
Village Vanguard 8, 10 pm \$40

Thursday, September 12

- ★Danny Lipsitz & His Brass Tacks; Terry Waldo's Gotham City Band
Arthur's Tavern 7, 10 pm
- ★Scott Wendholt/Adam Cruz with Adam Kolker and Jeremy Stratton
Bar Bayeux 8, 9:30 pm
- Yacouba Sissoko & SIYA
Bar Lunático 9, 10:30 pm \$10
- Solange Prat & Tipa Tipo
Barbès 10 pm \$20
- ★Eliane Elias
Birdland 7, 9:30 pm \$35-45
- Cyrille Aimée/Mathis Picard
Birdland Theater 5:30, 8:30 pm \$30-40
- ★Béla Fleck, Edmar Castañeda, Antonio Sanchez Trio
Blue Note 8, 10:30 pm \$50-65
- ★Luiz Simas
Bryant Park 12:30 pm
- ★Eddie Palmieri
Bryant Park 7 pm
- "Jazz Night"
Café Erzulie 7 pm
- ★Greg Glassman Quartet; Miki Yamanaka Quartet
Cellar Dog 7, 8:30, 11 pm \$5
- Julian Smith, Hamir Atwal, Mitch Marcus Dada Bar 8 pm
- Kevin Hays' 7th Sense Band with Brian Blade, Seamus Blake, Steve Nelson, Doug Weiss
Dizzy's Club 7, 9pm \$20-50
- Marcin Wasilewski Trio with Sławomir Kurkiewicz, Michał Miskiewicz
Drom 7 pm \$30
- Lao Tizer Band
Iridium 8:30 pm \$35-45
- Roy Hargrove Big Band
The Jazz Gallery 7:30, 9:30 pm \$40-50
- ★The Headhunters with Donald Harrison, Kyle Roussel, Chris Severin, Bill Summers, Mike Clark
Jazz In Times Square 5 pm
- ★Jack Walrath
Jazz Museum in Harlem 2 pm
- Michael Mayo
Joe's Pub 9:30 pm \$25
- ★Festival of New Trumpet Music: Bruce Harris "Celebrates Jon Faddis"
Louis Armstrong House Museum 6 pm \$25
- Allan Mednard, Carmen Quill, Santiago Leibson; Hank Allen-Barfield Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Charles Gould Quartet
Minton's 7, 9 pm \$25
- Sophie Dunér & Steve Beck "Tierkreis by Karlheinz Stockhausen"
Nublu 151 7:30, 9 pm \$22.66
- Jonathan Michel
Room 623 at B2 Harlem 8, 10 pm \$20
- ★Luke Stewart's Silt Trio with Brian Settles, Trae Crudup, Tomas Fujiwara, Jonathan Finlayson; No Land+Daniel Carter Roulette 8 pm \$25
- Lindsey Holloway
Silvana 7 pm
- ★Ryan Keberle Octet with Alex Norris, Patrick Cornelius, Diego Rivera, Michael Dease, Art Hirahara, Boris Kozlov, Rudy Royston; David Gibson Quartet with Cameron Campbell, Joseph Lepore, Jay Sawyer
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Jazzmeia Horn
Smoke 7, 9 pm \$25-55
- ★Matt Mitchell, Craig Taborn, Dan Weiss, Tim Angulo
The Stone at The New School 8:30 pm \$20
- ★Bill Charlap Trio with Peter Washington, Kenny Washington
Village Vanguard 8, 10 pm \$40

Friday, September 13

- Denton Darien
449 La Scat in Harlem 8 pm
- ★Eric Person Organ Trio
Albert's Bar 3 pm
- ★Gregory "Organ Monk" Lewis Trio; Bobby Harden with Off Da Hook
Arthur's Tavern 7, 10 pm
- Peter Watrous; Jonathan Michel Bar Bayeux 5, 8, 9:30 pm
- Cosmo with Jesse Harris, Kenny Wollesen, Jeremy Gustin, Will Graefe, James Buckley
Bar Lunático 9, 10:30 pm \$10
- HABBINA HABBINA with Amit Peled, Ran Livneh, Dani Danor
Barbès 8 pm \$20
- Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm \$30
- ★Birdland Big Band; Eliane Elias Birdland 5:30, 8:30, 10:30 pm \$30-45
- Cyrille Aimée/Mathis Picard Birdland Theater 7, 9:30 pm \$30-40
- ★Béla Fleck, Edmar Castañeda, Antonio Sanchez Trio
Blue Note 8, 10:30 pm \$50-65
- ★Luiz Simas
Bryant Park 12:30 pm
- ★Arturo O'Farrill and the Afro Latin Jazz Orchestra with Steven Bernstein
Bryant Park 7 pm

- Samba de Gringo; John Merrill Quartet Cellar Dog 7, 8:30, 11 pm \$10
- Monika Ryan
The Cutting Room 7:30 pm \$30
- ★Matt Wilson's Good Trouble with Tia Fuller, Dawn Clement, Jeff Lederer, Ben Allison
Dizzy's Club 7, 9pm \$25-50
- ★Tommy Campbell Trio; Jerome Sabbagh Quartet with Lawrence Fields, Joe Martin, Otis Brown III
The Django 7:30, 9, 10:30 pm, 12 am \$25
- David Haney's New York Jazz Stories with Joe Lovano, Judi Silvano
Drom 7 pm \$30
- Ben Kono Group
Greenwich House Music School 7 pm \$20
- Charlie Apicella & Iron City
Il Porto 7 pm
- ★Festival of New Trumpet Music: Dave Douglas Alloy with Alexandra Ridout, David Adewumi, Patricia Brennan, Kate Pass, Rudy Royston
The Jazz Gallery 7:30, 9:30 pm \$35-45
- Glenn Zaleski, Dezron Douglas, Adam Arruda; Caelan Cardello Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Brandon x Ku Soul Sessions Minton's 7, 9 pm \$25
- ★Marty Ehrlich
Mount Morris Ascension Presbyterian Church 7 pm \$25
- Tangie Mitchell, Chase Elodia, Kayla Williams
The Owl Music Parlor 8 pm \$15

- Patience Higgins Jazz Jam
Patrick's Place 8 pm
- ★Kaisa Maensivu
Room 623 at B2 Harlem 8, 10 pm \$20
- Steven Blane Trio
Shrine 8 pm
- Algonzo
Silvana 9 pm
- ★Winard Harper Quartet; Santi Debriano's Arkestra Bembe; "Round About Midnight Jam" with Eric Wyatt
Smalls 6, 7:30, 9, 10:30 pm \$40
- ★Jazzmeia Horn
Smoke 7, 9, 10:30 pm \$25-55
- Hikarin Yukarin
Soapbox Gallery 8 pm \$25
- ★Craig Taborn, Tomeka Reid, Ches Smith
The Stone at The New School 8:30 pm \$20
- ★"The Man with the Golden Horn": Arturo O'Farrill Afro Latin Jazz Orchestra with Steven Bernstein Town Hall 7 pm
- ★Bill Charlap Trio with Peter Washington, Kenny Washington
Village Vanguard 8, 10 pm \$40

Saturday, September 14

- Denton Darien
449 La Scat in Harlem 8 pm
- Axel Tosca; Mireya Ramos
Arthur's Tavern 7, 10 pm
- ★Adam Kolker; Ray Anderson with Mark Helias, Tommy Campbell
Bar Bayeux 6, 8, 9:30 pm
Bar Lunático 9, 10:30 pm \$10
- Armo
- Toomai String Quintet with Alex Fortes, Emilie-Anne Gendron, George Meyer, Hamilton Berry, Andrew Roitstein Barbès 8 pm \$20
- Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm \$30
- ★Pasquale Grasso Trio; Eliane Elias Birdland 5:30, 8:30, 10:30 pm \$20-45
- Cyrille Aimée/Mathis Picard Birdland Theater 7, 9:30 pm \$30-40
- ★Béla Fleck, Edmar Castañeda, Antonio Sanchez Trio
Blue Note 8, 10:30 pm \$50-65
- Chris Beck Quartet; Simona Premazzi Quartet
Cellar Dog 7, 8:30, 11 pm \$10
- Arts For Art InGardens presents: Critical Response with Jason Kao Hwang, TA Thompson, Anders Nillson; Yuko Otomo/ Nebula
Children's Magical Garden de Carmen Rubio 2:30 pm
- ★Greg "Organ Monk" Lewis
Dada Bar 8 pm
- ★Matt Wilson's Good Trouble with Tia Fuller, Dawn Clement, Jeff Lederer, Ben Allison
Dizzy's Club 7, 9pm \$25-50
- ★Eric Alexander Quartet; AC Lincoln Quintet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Charlie Apicella & Iron City
Il Porto 7 pm
- Joni Project
Iridium 8:30 pm \$35-45
- ★Yuhan Su with Alex LoRe, Anna Webber, Matt Mitchell, YingDa Chen, Marty Kenney, James Paul Nadien, Shinya Lin
The Jazz Gallery 7:30, 9:30 pm \$25-35
- Glenn Zaleski, Dave Baron, Adam Arruda; Cameron Campbell Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★"For the Love of Nina" with Leopoldo F. Fleming, Sista Zock
Minton's 7, 9 pm \$25
- Joaquin Valdebenito
Silvana 8 pm
- ★Festival of New Trumpet Music: Sharif Kales, Nabaté Isles, James Zollar, Satish Robertson, Luis Perdomo, Mimi Jones, Will Terrill
Sistas' Place 8 pm \$35
- ★Winard Harper Quartet; Santi Debriano's Arkestra Bembe; "Round About Midnight Jam" with Ken Fowser
Smalls 6, 7:30, 9, 10:30 pm \$40
- ★Jazzmeia Horn
Smoke 7, 9, 10:30 pm \$25-55
- ★Craig Taborn, Ches Smith
The Stone at The New School 8:30 pm \$20
- ★Bill Charlap Trio with Peter Washington, Kenny Washington
Village Vanguard 8, 10 pm \$40

Sunday, September 15

- ★Jason Kao Hwang solo
440Gallery 4:40 pm \$10
- Dariada David Jazz Brunch; "Jazz Jam"
449 La Scat in Harlem 1, 4 pm
- Creole Cookin' Jazz Band; Erli Perez and New York Voices
Arthur's Tavern 7, 10 pm

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Lakecia Benjamin
Ensemble

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- Uptown Jazz Tentet; Afro Latin Jazz Orchestra
Birdland 5:30, 8:30, 10:30 pm \$20-40
- Cyrille Aimée/Mathis Picard Birdland Theater 7, 9:30 pm \$30-40
- ★ "The Colors of My Life: A Cy Coleman Songbook" with Janis Siegel, Yaron Gershovsky; Béla Fleck, Edmar Castañeda, Antonio Sanchez Trio
Blue Note 12:30, 2:30, 8, 10:30 pm \$30-65
- Tamuz Nissim
Bronx Burger House 6 pm
- Grant Stewart Trio
Cellar Dog 7, 8:30 pm \$5
- ★ Arts For Art InGardens presents: Andrew Lamb 4Tet with Hilliard Greene, Luther Gray, Jose Luis Abreu; Chris Williams; Sarah Sandaval/ Patrick Holmes; William Parker's PocketWatch with Rob Brown, Aakash Mittal, Alfredo Colon, Devin Brahja Waldman, Hans Young Binter, Colin Babcock, Masahiko Kono, Diego Hede, Colson Jimenez, Ellen Christi, Kyoko Kitamura, Patricia Nicholson, Juan Pablo Carletti
Children's Magical Garden de Carmen Rubio 1:30 pm
- ★ Matt Wilson's Honey and Salt with Dawn Clement, Kirk Knuffke, Jeff Lederer, Martin Wind
Dizzy's Club 5, 7:30 pm \$25-50
- William Hill Trio
The Django 9:30, 11 pm \$25
- Sean Satin Memorial with Jessica Bowers, Charles Coleman, Gene Pritsker, Greg Baker, Patrick Grant, Oren Fader, William Anderson, Luis Andrei Cobo, Franz Hackl, Lynn Bechtold, Petro Krysa, Michiyo Suzuki, Robert C. Ford, Erik T. Johnson, Imelda O'Reilly, Roger Hitts
Greenwich House Music School 5 pm
- ★ Welf Dorr, Shoko Nagai, Dmitry Ishenko, Kevin Shea The Keep 9 pm
- Yaala Ballin Trio; Alyson Murray Polite Jam
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Kirk Bailey's Next Level Band Minton's 7, 9 pm \$25
- Kate Baker Trio
North Square Lounge 12:30, 2 pm
- Aries Son; Russell Kranes Band; Julieta Eugenio Duo; Momentum
Nublu 151 7 pm \$22.66
- Boncellia Lewis Jazz Brunch Patrick's Place 12 pm
- Festival of New Trumpet Music: Ben Neill; Erin Connelly with Joe Fiedler, Zachary Swanson
Public Records 8 pm \$20
- Richard Cortez
Rebar Chelsea 5 pm
- Mimi Jones and Jam
Room 623 at B2 Harlem 8, 10 pm \$20
- ★ Adam Rudolph Sunrise Quartet with Kaoru Watanabe, Alexis Marcelo, Stephen Haynes
Roulette 8 pm \$25
- ★ Scatter the Atoms That Remain with Franklin Kiermyer, Davis Whitfield, Emilio Modeste, Otto Gardner
Saint Peter's Church 5 pm

- SPRY with Eleanor Elektra, Max Ridley, Jacob Hiser, Zosha Warpeha, Tim Wolf; Scree with Ryan El-Solh, Carmen Quill, Jason Burger
Sisters 8:30 pm
- Johnny O'Neal Quartet; Joe Strasser Quartet; "Round About Midnight Jam" with Panas Athanatos Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ Jazzmeia Horn
Smoke 7, 9, 10:30 pm \$25-55
- Mala Waldron & Soulful Sound Soapbox Gallery 4:40 pm \$25
- ★ Ray Anderson, Satoshi Takeishi, Ricardo Gallo Soup & Sound 7 pm \$20
- George Gee Swing Orchestra Swing 46 9 pm \$20
- ★ Bill Charlap Trio with Peter Washington, Kenny Washington
Village Vanguard 8, 10 pm \$40

Monday, September 16

- Grove Street Stompers
Arthur's Tavern 7 pm
- Malaya Sol & The Soleros
Bar Lunático 9, 10:30 pm \$10
- ★ Karen Mason "Sings Jule Styne"
Birdland 7 pm \$30-40
- ★ Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm \$20-40
- BADBADNOTGOOD
Blue Note 8, 10:30 pm \$50-65
- Marc Devine
Bryant Park 12:30 pm
- Willerm Delisfort Trio
Cellar Dog 7, 8:30 pm \$5
- ★ Soft Machine with John Etheridge Travis, Fred Baker, Asaf Sirkis
City Winery 7:30 pm \$25-35
- Javier Nero Jazz Orchestra
Dizzy's Club 7, 9pm \$20-50
- Rico Jones Quartet; Raphael Silverman Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- J. Hoard
Joe's Pub 9:30 pm \$25
- Gaby Moreno with Lau Noah Le Poisson Rouge 7:30 pm \$25-30
- Peni Candra Rini with Shahzad Ismaili, Andy McGraw, Curt Snyder
Roulette 8 pm \$25
- ★ Misha Tsiganov
Russian Vodka Room 7 pm
- ★ Mike LeDonne Quartet with Eric Alexander, Alexander Claffy, Aaron Seiber; Obasi Akoto
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Dion Kerr with Tim Watson, Emmanuel Micheal, Miguel Russell
Soapbox Gallery 8 pm \$25
- ★ Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terrell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Douglas Purviance, Adam Birnbaum, David Wong, John Riley
Village Vanguard 8, 10 pm \$40

- ★ Matana Roberts solo
Zürcher Gallery 8 pm \$20

Tuesday, September 17

- Slice with Tom Beckham, Brad Shepik, Gary Wang, Diego Voglino and Jam
Bar Bayeux 8, 9:30 pm
- Rogério Boccato, Vinicius Gomes, Eneias Xavier
Bar Lunático 9, 10:30 pm \$10
- ★ Slavic Soul Party with John Carlson, Kenny Warren, Peter Hess, Peter Stan, Tim Vaughn, Adam Dotson, Ken Bentley, Matt Moran, Chris Stromquist
Barbès 10 pm \$20
- ★ Artemis with Renee Rosnes, Ingrid Jensen, Nicole Glover, Noriko Ueda, Allison Miller
Birdland 7, 9:30 pm \$35-45
- Eric Comstock/Barbara Fasano Birdland Theater 5:30, 8:30 pm \$25-35
- BADBADNOTGOOD
Blue Note 8, 10:30 pm \$50-65
- Marc Devine
Bryant Park 12:30 pm
- Our Delight
Cellar Dog 7, 8:30 pm \$5
- Funmi Ononaiye Annual Birthday Celebration
Dizzy's Club 7, 9pm \$20-45
- Helio Alves Quintet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Stan Zenkov with Nicole Connelly, Zach Swanson, Evan Crane, Yuko Togami
Downtown Music Gallery 6:30 pm
- ★ Leslie Pintchik Trio with Scott Hardy, Michael Sarin
Klavierhaus 7, 8:30 pm \$25
- Kevin Sun Trio with Walter Stinson, Kayvon Gordon
Lowlands 8, 9:30 pm \$10
- Janice Friedman, David Kingsnorth, Mike Camenni; Tardo Hammer Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Elias Meister, Justin Purtill, D Treut Nublu 151 10 pm \$22.66
- ★ Lee Schwei, Sabrina Salamone, Kenneth Jimenez; Joe Moffett, Zosha Warpeha, Drew Wesely, Carlo Costa; Brandon Lopez
The Record Shop 7:30 pm
- Laura Ortman/Ryan Sawyer Roulette 8 pm \$25
- Charley Gordon Sextet
Silvana 8 pm
- ★ Seamus Blake Quartet; Diallo House Septet
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Branford Marsalis Quartet with Joey Calderazzo, Eric Revis, Justin Faulkner
Smoke 7, 9 pm \$50-125
- Miguel Zenon Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole
Village Vanguard 8, 10 pm \$40

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Sept 25 | 5:45 – 8:30pm | EDISON *Papaianni Park*

Akiko Tsuruga Quartet • The Carrie Jackson Quartet • Off the Hook • JP Stevens HS Dance Troupe

Sept 26 | 6:30 – 9pm | CARTERET *Performing Arts Center*

Nat Adderley, Jr. • Carteret High School Jazz Band

Sept 28 | 1 – 5:30pm | NEW BRUNSWICK *In Front of Arts Center (NBPAC)*

Buster Williams Quartet • Winard Harper & Jeli Posse • New Brunswick Jazz Project Brass

Sept 28 | 6 – 9:30pm | METUCHEN *Town Plaza at New and Pearl Streets*

Russell Malone Quartet • Mariel Bildsten Septet • Metuchen HS Jazz Ensemble + Metuchen HS Chamber Orchestra • Prāna Arts

Sept 29 | 3 – 6:30pm | WOODBRIDGE *Parker Press Park*

Stephane Wrembel's Django New Orleans • Brandon Woody's Upendo • Woodbridge HS Jazz Choir



Grant funding has been provided by the Middlesex County Board of County Commissioners through a grant award from the Middlesex County Cultural and Arts Trust Fund.

Wednesday, September 18

- Eri Yamamoto Trio Arthur's Tavern 7 pm
- ★Jerome Sabbagh Trio with Joe Martin, Al Foster Bar Bayeux 8, 9:30 pm
- Big Lazy Bar Lunático 9, 10:30 pm \$10
- ★Artemis with Renee Rosnes, Ingrid Jensen, Nicole Glover, Noriko Ueda, Allison Miller Birdland 7, 9:30 pm \$35-45
- ★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Jonathan Stout Birdland Theater 5:30, 8:30 pm \$25-35
- BADBADNOTGOOD Blue Note 8, 10:30 pm \$50-65
- Marc Devine Bryant Park 12:30 pm
- ★Junior Mance Tribute Bryant Park 7 pm
- "Wednesday Night Jazz" Café Erzulie 7 pm
- ★Champion Fulton Trio Cellar Dog 7, 8:30 pm \$5
- Bobby Spellman's Voodoo Club with Jeff Miles, Julian Smith, Peter Manheim Dada Bar 8 pm
- Ron Jackson Dante Park 12 pm
- ★Anderson Brothers Play Benny Goodman with Peter Anderson, Will Anderson, Molly Ryan, Neal Miner, Rossano Sportiello, Paul Wells Dizzy's Club 7, 9pm \$20-45
- Tyler Blanton Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Mingus Big Band Drom 7:30, 9:30 pm \$30
- Stephen Blum Molecular Jazz Trio Hudson River Park 12 pm
- ★Micah Thomas with Adam O'Farrill, Caleb Smith, Immanuel Wilkins, Maria Grand, Kanoa Mendenhall, Kweku Sumbry The Jazz Gallery 7:30, 9:30 pm \$25-35

- Álvaro Torres Trio; Andrea Domenici Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Striver's Row All-Stars Minton's 8 pm \$25
- Billy Newman Open Source Gallery 7 pm
- Lauren Kinhan Trio Pangea 7 pm \$25
- Peter Brainin Harlem Jazz Session Room 623 at B2 Harlem 8, 10 pm \$20
- ★Seamus Blake Quartet; Jon Beshay Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Branford Marsalis Quartet with Joey Calderazzo, Eric Revis, Justin Faulkner Smoke 7, 9 pm \$50-125
- Sara Serpa/Matt Mitchell The Stone at The New School 8:30 pm \$20
- ★Miguel Zenon Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole Village Vanguard 8, 10 pm \$40

Thursday, September 19

- ★Richard Cortez; Terry Waldo's Gotham City Band Arthur's Tavern 7, 10 pm
- ★Santiago Leibson/Jay Sawyer with Adam Kolker, Jeremy Stratton Bar Bayeux 8, 9:30 pm
- Dabin Ryu Bar Lunático 9, 10:30 pm \$10
- ★Artemis with Renee Rosnes, Ingrid Jensen, Nicole Glover, Noriko Ueda, Allison Miller Birdland 7, 9:30 pm \$35-45
- ★High Society New Orleans Jazz Band; Shelly Berg/Tierney Sutton Birdland Theater 5:30, 8:30 pm \$30-40
- BADBADNOTGOOD Blue Note 8, 10:30 pm \$50-65
- Etran De L'Air Brooklyn Bowl 9:15 pm \$25
- Marc Devine Bryant Park 12:30 pm
- "Jazz Night" Café Erzulie 7 pm
- Wayne Tucker Quintet; Carol Morgan Quartet Cellar Dog 7, 8:30, 11 pm \$5
- Dan Loomis Trio Dada Bar 8 pm
- Tatum Greenblatt Quintet with John Ellis, Misha Piatigorsky, Russell Hall, Rudy Royston Dizzy's Club 7, 9pm \$20-50
- Luke Carlos O'Reilly Quartet; Mark Whitfield The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Lucian Ban/Mat Maneri Transylvanian Dance Fotografiska 7 pm \$40
- ★Kim Cass with Matt Mitchell, Tyshawn Sorey The Jazz Gallery 7:30, 9:30 pm \$25-35
- ★Josh Evans Big Band with Max Seigel, Andy Gravish, James Sarno, Kali Rodriguez-Pena, David Gibson, Andrew Danforth, Nate Jones, Bruce Williams, Todd Bashore, Mike Lee, Ian Munoz, Carl Maraghi, Mingus Murray, William Dellisfort, Alex Claffy, Anwar Marshall, Dylan Blanchard, Melvis Santa Jazz In Times Square 5 pm
- "The Divine One: Celebrating Sarah Vaughan" with Pucci Amanda Jhones, Nikita White and Grace Jones Jazz Museum in Harlem 2 pm
- ★Brian Marsella Trio; Greg Murphy Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Kassandra Charalampi Minton's 7, 9 pm \$25
- Robby Ameen with Bob Franceschini, Conrad Herwig, Troy Roberts, Edsel Gomez, Yuniior Terry Nublu 151 7 pm \$22.66
- Contrapunctus with Carmen Staaf The Owl Music Parlor 8 pm \$15
- ★Damon Smith, Guillermo Gregorio, Sandy Ewen, James Paul Nadien The Record Shop 7:30 pm
- Berta Moreno Room 623 at B2 Harlem 8, 10 pm \$20
- ★Hot Jazz & Swing: Jazz at Lincoln Center Orchestra with Wynton Marsalis Rose Theater 7:30 pm \$45-175

- David Bixler Auction Project with Arturo O'Farrill, Heather Martin Bixler, Raul Reyes, Vince Cherico ShapeShifter Lab 7 pm \$20
- Paul Austerlitz Band Shrine 8 pm
- Dan Aran Quartet with Itai Kriss, Gary Versace, Jennifer Vincent; Sarah Hanahan Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Branford Marsalis Quartet with Joey Calderazzo, Eric Revis, Justin Faulkner Smoke 7, 9 pm \$50-125
- Sara Serpa, Marta Sanchez, Qasim Naqvi The Stone at The New School 8:30 pm \$20
- ★Miguel Zenon Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole Village Vanguard 8, 10 pm \$40

Friday, September 20

- Denton Darien 449 La Scat in Harlem 8 pm
- ★Eric Person Organ Trio Albert's Bar 3 pm
- Bobby Harden with Off Da Hook Arthur's Tavern 10 pm
- Grant Richards Bar Bayeux 8, 9:30 pm
- Brooklyn Boogaloo Blowout Bar Lunático 9, 10:30 pm \$10
- Yotoco with Sebastian Lopez, Natalia Perez, Gabo Tomassini, Rubén Coca, Geovani Caldero Barbès 10 pm \$20
- Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm \$30
- ★Birdland Big Band; Artemis with Renee Rosnes, Ingrid Jensen, Nicole Glover, Noriko Ueda, Allison Miller Birdland 5:30, 8:30, 10:30 pm \$30-45
- Birdland Theater 7, 9:30 pm \$30-40
- Senri Oe Trio Blue Note 8, 10:30 pm \$30-45
- Sid Sriram Bryant Park 12:30 pm
- Marc Devine Bryant Park 12:30 pm
- Bebop Collective Quartet; Jinjoo Yoo Quartet Cellar Dog 7, 8:30, 11 pm \$10
- Morgan Price Trio with Nick Jozwiack, Ethan Kogan Dada Bar 8 pm
- ★Bria Skonberg Quintet with Herlin Riley Dizzy's Club 7, 9pm \$20-55
- Jonny King Trio; Mariel Bildsten Septet The Django 7:30, 9, 10:30 pm, 12 am \$25

- Joyce Moreno with Tutty Moreno, Rodolfo Stroeter, Helio Alves Drom 7 pm \$30
- Ariacne Trujillo Trio Highbridge Park 6 pm
- Ken Kobayashi with Shinya Lin, Michael Gilbert, Stephen Gauci lbeam Brooklyn 9 pm \$20

- Charlie Apicella & Iron City Il Porto 7 pm
- Gabriel Chakarji with Godwin Louis, John Benitez, Ofri Nehemya The Jazz Gallery 7:30, 9:30 pm \$25-35
- ★Shunzo Ohno Joe's Pub 7 pm
- ★John Coltrane Festival Marcus Garvey Park 7 pm
- Yotam Silberstein, Geoffrey Keezer, Peter Washington; Jon Davis Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★J.C. Hopkins Biggish Band Minton's 7, 9 pm \$25
- Kevin Blancq Mount Morris Ascension Presbyterian Church 7 pm \$25
- Patience Higgins Jazz Jam Patrick's Place 8 pm
- Private Label Trio Room 623 at B2 Harlem 8, 10 pm \$20
- Hot Jazz & Swing: Jazz at Lincoln Center Jazz Orchestra with Wynton Marsalis Rose Theater 7:30 pm \$45-176
- Maria Guida Silvana 7 pm
- Mark Sherman Quartet with Jon Davis, Alexander Claffy, Anthony Pinciotti; Greg Abate Quartet with Bill O'Connell, Harvie S, Jason Tiemann; "Round About Midnight Jam" with Eric Wyatt Smalls 6, 7:30, 9, 10:30 pm \$40
- ★Branford Marsalis Quartet with Joey Calderazzo, Eric Revis, Justin Faulkner Smoke 7, 9 pm \$50-125
- Sara Serpa Quintet The Stone at The New School 8:30 pm \$20
- ★Miguel Zenon Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole Village Vanguard 8, 10 pm \$40

Saturday, September 21

- Denton Darien 449 La Scat in Harlem 8 pm
- ★Adam Kolker; Tony Malaby Bar Bayeux 8, 9:30 pm
- Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm \$30
- ★Pasquale Grasso Trio; Artemis with Renee Rosnes, Ingrid Jensen, Nicole Glover, Noriko Ueda, Allison Miller Birdland 5:30, 8:30, 10:30 pm \$20-45
- Birdland Theater 7, 9:30 pm \$30-40
- Senri Oe Trio Blue Note 8, 10:30 pm \$30-45
- Sid Sriram Blue Note 8, 10:30 pm \$30-45
- Richard Clements Quintet; Kyoko Oyobe Quartet Cellar Dog 7, 8:30, 11 pm \$10
- ★Arts For Art InGardens presents: Alexis Marcelo's Sonic Cosmosis with Jacqui Leveine, Dave Ross; No Land with Oliver Ray, Shahzad Ismaily; Ryan Easter with Mwanzi Harriott, Dom Gervais Children's Magical Garden de Carmen Rubio 2:30 pm
- ★Bria Skonberg Quintet with Herlin Riley Dizzy's Club 7, 9pm \$20-55
- Ron Jackson Trio; Craig Handy and 2nd Line Smith The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Yoon Sun Choi with Kyoko Kitamura, Clara Kennedy, Samantha Kochis lbeam Brooklyn 7:30 pm \$20
- Charlie Apicella & Iron City Il Porto 7 pm
- ★Jeff Berlin, Dennis Chambers, Michael Wolff Iridium 8:30 pm \$60-70

- Yotam Silberstein, Geoffrey Keezer, Peter Washington; Johnny O'Neal Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- N'Kenge & Her All Star Quartet Minton's 7, 9 pm \$25
- ★Hot Jazz & Swing: Jazz at Lincoln Center Orchestra with Wynton Marsalis Rose Theater 7:30 pm \$45-177
- Christian Vega; Steven Blane; Nick Mikhail Silvana 7, 8, 9 pm
- Ashley Pezzotti Quartet; Greg Abate Quartet with Bill O'Connell, Harvie S, Jason Tiemann; "Round About Midnight Jam" with Greg Glassman, Stacy Dillard Smalls 6, 7:30, 9, 10:30 pm \$40
- ★Branford Marsalis Quartet with Joey Calderazzo, Eric Revis, Justin Faulkner Smoke 7, 9 pm \$50-125
- Sara Serpa/André Matos The Stone at The New School 8:30 pm \$20
- ★Miguel Zenon Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole Village Vanguard 8, 10 pm \$40

Sunday, September 22

- Dariada David Jazz Brunch; "Jazz Jam" 449 La Scat in Harlem 1, 4 pm
- Creole Cookin' Jazz Band Arthur's Tavern 7 pm
- ★Eivind Opsvik Overseas with Tony Malaby, Brandon Seabrook, Jacob Sacks, Kenny Wollesen Bar Lunático 9, 10:30 pm \$10
- Sonelius Smith/Adam Kahan Barbès 7 pm
- ★Jihye Lee Orchestra; Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$25-40
- Miss Maybell & The Jazz Age Artistes Birdland Theater 7, 9:30 pm \$25-35
- "A Celebration of Duke and Strayhorn"; Sid Sriram Blue Note 12:30, 2:30, 8, 10:30 pm \$30-45
- Tamuz Nissim Bronx Burger House 6 pm
- ★Sheryl Bailey Trio Cellar Dog 7, 8:30 pm \$5
- ★Arts For Art InGardens presents: Aakash Mittal Awaz Trio; Ingrid Laubrock/Tom Rainey; L.I.P. with KJ Holmes, Jeremy Carlstedt; Amirtha Kidambi with David Leon, Henry Fraser, Lesley Mok Children's Magical Garden de Carmen Rubio 1:30 pm
- ★Bria Skonberg Quintet with Herlin Riley Dizzy's Club 5, 7:30 pm \$20-55
- Sam Dillon Quartet; Neal Miner Trio The Django 6:30, 8, 9:30, 11 pm \$25
- Fabio Rojas Quintet with Greg Osby, Gustavo D'amico, Kevin Harris, Dan Loomis Drom 7:15 pm \$15
- ★Ronnie Burrage & Holographic Principle with Patience Higgins, Antoine Roney, Kim Clarke, Jordan Williams Emmanuel Baptist Church 3 pm \$20

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JLCO WITH WYNTON MARSALIS
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• Mark Guiliana with Jason Rigby, Jason Lindner, Chris Morrissey
Village Vanguard 8, 10 pm \$40

Friday, September 27

- Denton Darien 449 La Scat in Harlem 8 pm
- ★Eric Person Organ Trio Albert's Bar 3 pm
- Mimi & The Podd Brothers; Bobby Harden with Off Da Hook
Arthur's Tavern 7, 10 pm
- Peter Watrous Bar Bayeux 5 pm
- Cali Mambo Bar Lunático 9, 10:30 pm \$10
- Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm \$30
- ★Birdland Big Band; "Coltrane Revisted" with Jimmy Greene, Greg Osby, Helen Sung, Lonnie Plaxico, Billy Kilson
Birdland 5:30, 8:30, 10:30 pm \$30-45
- ★"Bud Powell Centennial Celebration" with Manuel Valera, Ben Allison, Steve Smith
Birdland Theater 7, 9:30 pm \$25-35
- Marc Rebillet Blue Note 8, 10:30 pm \$50-65
- ★Bertha Hope Bryant Park 12:30 pm
- Jade Synstelién Quartet; Jamale Davis Quartet
Cellar Dog 7, 8:30, 11 pm \$10
- ★Savion Glover and ELEW Celebrate Bud Powell
Dizzy's Club 7, 9pm \$25-55
- Dwayne "Cook" Broadnax Quartet; Richard Cortez Band
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Charlie Apicella & Iron City II Porto 7 pm
- ★Spanish Harlem Orchestra Iridium 8:30 pm \$30-40
- Dafnis Prieto with Peter Apfelbaum, Martin Bejerano, Boris Kozlov
The Jazz Gallery 7:30, 9:30 pm \$35-45
- Michael Weiss, Joseph Ranieri, Pete Van Nostrand; Anthony Wonsey Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★J.C. Hopkins Biggish BandMinton's 7, 9 pm \$25
- ★Michael Wimberly with Alexis Marcelo, Shayna Dulberger, Jay Rodriguez
Mount Morris Ascension Presbyterian Church 7 pm \$25
- Philip Weberndoerfer Nublu 151 7 pm \$22.66
- Patience Higgins Jazz Jam Patrick's Place 8 pm
- Kevin Oliver Jr. Room 623 at B2 Harlem 8, 10 pm \$20
- Lucy Wijnands Quartet with Emmet Cohen, Russell Hall, Jochen Rueckert; Steve Davis Quartet; "Round About Midnight Jam" with Eric Wyatt
Smalls 6, 7:30, 9, 10:30 pm \$40
- ★Christian Sands Quartet with Marvin Sewell, Eric Wheeler, Ryan Sands
Smoke 7, 9, 10:30 pm \$25-55
- Adam Smale's Tyramid with Michael O'Brien, Evan Hyde
Soapbox Gallery 8 pm \$25
- ★Peter Evans/Cyro Baptista The Stone at The New School 8:30 pm \$20
- Mark Guiliana with Jason Rigby, Jason Lindner, Chris Morrissey
Village Vanguard 8, 10 pm \$40
- ★Todd Capp, Shoko Nagai, Melanie Dyer Zürcher Gallery 8 pm \$20

Saturday, September 28

- Denton Darien 449 La Scat in Harlem 8 pm
- Axel Tosca; KJ Denhert & The NY Unit Arthur's Tavern 7, 10 pm
- Adam Kolker; Peter Watrous Bar Bayeux 8, 9:30 pm
- Telavana Bar Lunático 9, 10:30 pm \$10
- Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm \$30
- ★Pasquale Grasso Trio; "Coltrane Revisted" with Jimmy Greene, Greg Osby, Helen Sung, Lonnie Plaxico, Billy Kilson
Birdland 5:30, 8:30, 10:30 pm \$20-45
- ★"Bud Powell Centennial Celebration" with Manuel Valera, Ben Allison, Steve Smith
Birdland Theater 7, 9:30 pm \$25-35
- Marc Rebillet Blue Note 8, 10:30 pm \$50-65
- Darrell Green Quartet; Miss Maybell Quartet
Cellar Dog 7, 8:30, 11 pm \$10
- Emilio Teubal Trio Dada Bar 8 pm
- ★Savion Glover and ELEW Celebrate Bud Powell
Dizzy's Club 7, 9pm \$25-55
- David Gibson Quartet; JC Hopkins Biggish Band
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Arts For Art InGardens presents: Devin Brahja Waldman Trio with Georgia Wartel Collins, Malik Washington; Siren Xypher with Melanie Dyer, Kyoko Kitamura, Mara Rosenbloom; Michael Wimberly Trio with Jay Rodrigues, Ken Filiano, John King First Street Green 1:30 pm
- Charlie Apicella & Iron City II Porto 7 pm
- Oz Noy, Jimmy Haslip, Anton Fig Iridium 8:30 pm \$40-45
- Omer Leshem with Nadav Remez, Moshe Elmakias, Elam Friedlander, Ben Silashi
Jaffa Cocktail Bar 8 pm
- ★Carlos Henriquez Louis Armstrong House Museum 3 pm \$25
- Michael Weiss, Joseph Ranieri, Pete Van Nostrand; John Chin Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Belongó: Worldwinds with Arturo O'Farrill Afro Latin Jazz Ensemble
Roulette 8 pm \$25
- ★Akiko Tsuruga Quartet Roxy Bar at Roxy Hotel 8 pm
- ★Eddie Allen Quintet with Mark Gross, Oscar Perez, Kenny Davis, E.J. Strickland; Steve Davis Quartet; "Round About Midnight Jam" with Greg Glassman, Stacy Dillard Smalls 6, 7:30, 9, 10:30 pm \$40

- ★Christian Sands Quartet with Marvin Sewell, Eric Wheeler, Ryan Sands
Smoke 7, 9, 10:30 pm \$25-55
- Mark Guiliana with Jason Rigby, Jason Lindner, Chris Morrissey
Village Vanguard 8, 10 pm \$40"

Sunday, September 29

- Dariada David Jazz Brunch 449 La Scat in Harlem 1,4 pm
 - Creole Cookin' Jazz Band; Stew Cutler Arthur's Tavern 7, 10 pm
 - Ari Hoenig Trio Bar Lunático 9, 10:30 pm \$10
 - Akiko Pavolka Band with Olli Hirvonen, Matt Pavolka, Bill Campbell; Max Johnson Quartet
Barbes 8 pm \$20
 - Adi Yeshaya Jazz Orchestra with Jennifer Grimm; Afro Latin Jazz Orchestra
Birdland 5:30, 8:30, 10:30 pm \$20-40
 - ★"Bud Powell Centennial Celebration" with Manuel Valera, Ben Allison, Steve Smith
Birdland Theater 7, 9:30 pm \$25-35
 - Marc Rebillet Blue Note 8, 10:30 pm \$50-65
 - Tamuz Nissim Bronx Burger House 6 pm
 - Siren Xypher with Melanie Dyer, Mara Rosenbloom, Kyoko Kitamura
Brooklyn Museum of Art 2 pm
 - Yael Acher "KAT" Modiano, Carlos del Pino
Cabriní Shrine 5:30 pm \$20
 - Ehud Asherie Trio Cellar Dog 7, 8:30 pm \$5
 - Carlos Henriquez Septet & Highbridge Voices of the South Bronx with Bruce Harris, Dion Tucker, Sherman Irby, Abdias Armenteros, Dan Nimmer, Charles Goold Dizzy's Club 5, 7:30 pm \$20-45
 - Jeb Patton Quartet; Matt Chertkoff Trio
The Django 6:30, 8, 9:30, 11 pm \$25
 - Arts For Art InGardens presents: The Daves with Dave Sewelson, Dave Hofstra, Dave Hernandez; Lesley Mok Band with Selendis Sebastian Alexander Johnson, Nathan Nakadegawa-Lee; Warrior of Light with Djassi Dacosta Johnson, Shayna Dulberger; Ayumi Ishito, Rema Hasumi, Yuko Togami First Street Green 1:30 pm
 - ★Mac Gollehon & The Hispanic Mechanics with Anthony Carrillo Haitian Ironman, Bob Ramos Hawkins Park 3, 5 pm
 - ★Oded Tzur Joe's Pub 6 pm
 - ★Welf Dorr, Dmitry Ishenko, Yuko Togami The Keep 9 pm
 - Emily Braden Trio; Vanisha Gould Polite Jam
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
 - Marcelino Feliciano Trio North Square Lounge 12:30, 2 pm
 - Omer Leshem with Nadav Remez, Moshe Elmakias, Elam Friedlander, Ben Silashi
Ornithology Jazz Club 6:30 pm \$10
 - Boncellia Lewis Jazz Brunch Patrick's Place 12 pm
 - Richard Cortez Rebar Chelsea 5 pm
 - Mimi Jones and Jam Room 623 at B2 Harlem 8, 10 pm \$20
 - Rico Jones Quartet Saint Peter's Church 5 pm
 - ★Ray Anderson Treeomitree with Hill Greene, Jeremy Carlstedt
Scholes Street Studio 8 pm
 - Peter Louis Octet; John Colonna Quartet Shrine 8, 10 pm
 - Andy Farber Quintet with David Sneider, Jonathan Thomas, Neal Caine, Alvester Garnett; Nick Hempton Quartet with Charlie Sigler, Kyle Koehler, Fukushi Tainaka; "Round About Midnight Jam" with Aaron Johnson
Smalls 6, 7:30, 9, 10:30 pm \$35
 - ★Christian Sands Quartet with Marvin Sewell, Eric Wheeler, Ryan Sands
Smoke 7, 9 pm \$25-55
 - George Gee Swing Orchestra Swing 46 9 pm \$20
 - Mark Guiliana with Jason Rigby, Jason Lindner, Chris Morrissey
Village Vanguard 8, 10 pm \$40
- Monday, September 30
- Grove Street Stompers Arthur's Tavern 7 pm
 - Bill Russell with Lillias White, Alice Ripley, Erin Davie, Charity Angé Dawson
Birdland 7 pm \$35
 - ★Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm \$20-40
 - Ruthie Foster Blue Note 8, 10:30 pm \$25-35
 - Brennen Ernst Bryant Park 12:30 pm
 - ★Ned Goold Trio Cellar Dog 7, 8:30 pm \$5
 - Obed Calvaire with Godwin Louis, Emmanuel Michael, Harold St. Louis, Willerm Delisfort, Addi Lafosse Dizzy's Club 7, 9pm \$20-50
 - Jacob Chung Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
 - Ed Palermo Big Band Iridium 8:30 pm \$30
 - Jeremy Manasia Trio; Pasquale Grasso Trio
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
 - ★Misha Tsiganov Russian Vodka Room 7 pm
 - Ari Hoenig Trio with Gadi Lehavi, Ben Tiberio; Benito Gonzalez Trio
Smalls 7:30, 9, 10:30 pm, 12 am \$35
 - Ian Douglas-Moore/Chris Libutti Striped Light 8 pm \$15
 - ★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



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CONNECTICUT

BackCountry Jazz Greenwich Jazz Festival (Greenwich, CT) classy.org/event/greenwich-jazz-festival-2024-september-16/e613215
9/8 (4 pm) Tyreek McDole
9/16 (5:30 pm) Bennie Wallace, Anthony Wilson, Peter Washington, Herlin Riley
Bill's Seafood (Westbrook, CT) billsseafood.com
9/6, 9/13, 9/20, 9/27 (7 pm) Bill's All Star Jazz Band
Black-Eyed Sally's Southern Kitchen & Bar (Hartford, CT) blackeyedsallys.com
9/4, 9/11, 9/18, 9/25 (7 pm) Black Eyed Sally's Jazz Jam
Buttonwood Tree Performing Arts Center (Middletown, CT) buttonwood.org
9/20 (8 pm) Waberi Jordan & Friends
9/27 (8 pm) TJ Thompson & Friends
Byram Shubert Library (Greenwich, CT) greenwichlibrary.org/byram-shubert
9/19 (7 pm) Peter Hand Quintet with Eddie Allen, Ray Blue, Harvie S, Steve Johns
Café Nine (New Haven, CT) cafenine.com
9/3, 9/10, 9/17, 9/24 (4 pm) Saturday Jazz Jam with Mike Chervansky, Tappan & Ice
Elicit Brewery (Manchester, CT) elicitbrewing.com
9/9, 9/16, 9/23, 9/30 (7:30 pm) Hartford Jazz Orchestra
Fairfield Museum and History Center (Fairfield, CT) fairfieldhistory.org
9/1 (6:30 pm) Jazz Rabbi Greg Wall with David Morgan, Rich Zurkowski, Steve Johns
Firehouse 12 (New Haven, CT) firehouse12.com
9/20 (8:30 pm) Ches Smith/Craig Taborn
9/27 (8:30 pm) Alexander Hawkins/Taylor Ho Bynum
The Hungry Tiger (Manchester, CT) thehungrytiger.com
9/3, 9/17, 9/24 (8 pm) Michael Palin's Other Orchestra
The Kate (Katherine Hepburn Cultural Arts Center) (Old Saybrook, CT) katharinehepburntheater.org
9/12 (7:30 pm) Stephane Wrembel with Jean-Michel Pilc, Josh Kaye, Ari Folman-Cohen, Nick Anderson, Nick Driscoll
Kinsmen Brewing Company (Middale, CT) kinsmenbrewing.com/shop
9/11, 9/18, 9/25 (7:30 pm) Stanley Street Big Band
La Zingara (Bethel, CT) lazingara.com
9/11 (7 pm) Steps Behind with Sarah Cion, Bill Reeve, Mike Rubino, Dan Asher
9/18 (7 pm) Berkshire Jazz Orchestra
9/25 (7 pm) Hendrik Meurkens Harmonica Vibes Quartet with Joe Carter
Lighthouse Inn (New London, CT) lighthouseinn.us
9/28 (6 pm) Bob Ahern Quartet
Music Mountain's Gordon Hall (Falls Village, CT) musicmountain.org
9/14 (7 pm) Bobby Sanabria & Quarteto Aché
Owl Shop (New Haven, CT) owlshopcigars.com
9/4, 9/11, 9/18, 9/25 (9 pm) Saint James Jazz Band
Palace Theater Poli Club (Waterbury, CT) palacetheaterct.org/shows/jazz
9/13 (7 pm) Yoko Miwa Trio
9/22 (11 am) Eddie Allen Quintet with Oscar Perez, Elias Bailey, E.J. Strickland
9/27 (7 pm) Jim Royle's Caribbean Jazz Connection
The Port of Call (Mystic, CT) theportofcallct.com
9/3, 9/10, 9/17, 9/24 (7 pm) Adam Anderson Quartet
Quatro's Italian Restaurant & Wine Bar (Guilford, CT) quattrositalian.com
9/1, 9/8, 9/15, 9/22, 9/29 (12 pm) Dr. G's Jazz Brunch with Gary Grippo
Russell Library (Middletown, CT) russelllibrary.org
9/14 (3 pm) Noah Baerman with Henry Lugo
Side Door (Old Lyme, CT) thesidedoorjazz.com
9/6, 9/7 (8:30 pm) Mike LeDonne Grover Quartet with Peter Bernstein
9/20, 9/21 (8:30 pm) Harold López-Nussa Timba a la Americana with Grégoire Maret, Luques Curtis, Ruy Adrián López-Nussa
St. John's Episcopal Church (West Hartford, CT) reddoormusic.org
9/27 (7:30 pm) Nat Reeves with Benito Gonzalez, Jeff "Tain" Watts
Yale University (New Haven, CT) music.yale.edu/events
9/14 (4 pm) Allen Lowe
9/20 (8 pm) Amina Figarova Sextet & World Orphan Choir with Wayne Escoffery

NEW JERSEY

The Brightside Tavern (Jersey City, NJ) brightsidetavernmenu.com
9/2, 9/9, 9/16, 9/23, 9/30 (7 pm) Noel Sagerman
Brothers Smokehouse (Ramsey, NJ) brotherssmokehousenj.com
9/6 (7 pm) Napoleon Revels-Bey
9/13 (7 pm) Pucci Amanda Jhones
9/20 (7 pm) T.K.Blue Organ Eyes
9/27 (7 pm) Alvester Garnett
Central Jersey Jazz Festival @Division Street Stage (Somerville, NJ) centraljerseyjazzfestival.com
9/13 (6 pm) James Popik and Supernova
9/14 (6:30 pm) Maucha Adnet: Akiko Tsuruga
Central Jersey Jazz Festival @Somerset County Courthouse (Somerville, NJ) centraljerseyjazzfestival.com
9/15 (1 pm) Joe Locke Trio; Cynthia Scott: Alvester Garnett's ArtWorks Ensemble
Count Basie Center's The Vogel (Red Bank, NJ) thebasie.org
9/13 (7:30 pm) Veronica Swift
9/29 (7 pm) Marc Ribot solo guitar: Charlie Chaplin's "The Kid"
Englewood Public Library (Englewood, NJ) englewoodlibrary.org
9/5 (7:30 pm) Darryl Yokley "Tribute to Wayne Shorter"
9/15 (7 pm) Viva Vallenato Cumbia Band
Fort Lee Public Library (Fort Lee, NJ) fortleelibrary.org
9/29 (12 pm) Lenore Raphael Trio with Ron Jackson, Belden Bullock
Greate Bay Country Club (Somers Point, NJ) greatebay.com
9/25 (6 pm) South Jersey Jazz Society presents Andy Lalasis
Gregory's Restaurant & Bar (Somers Point, NJ) gregorysrestaurantandbar.letseat.at
9/16 (7 pm) Tom Angello's All-Star Jazz Series with Paula Johns, Dean Schneider, Andy Lalasis
Jersey City Latin Jazz Festival @Exchange Place (Jersey City, NJ) riverviewjazz.org
9/14 (1 pm) UCMP Latin Jazz Ensemble; Chino Pons and Grupo Irek; Doug Beavers, Robby Ameen, Gabriel Chakarji, Alex Apolo Ayala; Jimmy Bosch Salsa Masters
Middlesex County Jazz Festival @Papaanni Park (Edison, NJ) middlesexcountyjazzfestival.org
9/25 (5:45 pm) Off the Hook Quartet; Carrie Jackson Quartet; Akiko Tsuruga Quartet
Middlesex County Jazz Festival @Carteret Performing Arts and Events Center (Carteret, NJ) middlesexcountyjazzfestival.org
9/26 (6:30 pm) Carteret High School Jazz Band; Nat Adderley Jr.

Middlesex County Jazz Festival @Metuchen Plaza (Metuchen, NJ) middlesexcountyjazzfestival.org
9/28 (6 pm) Metuchen High School Jazz Ensemble; Mariel Bildsten Septet
Middlesex County Jazz Festival @New Brunswick Performing Arts Center (New Brunswick, NJ) middlesexcountyjazzfestival.org
9/28 (1 pm) New Brunswick Jazz Project Brassl; Winard Harper & Jeli Posse; Buster Williams Quartet
Middlesex County Jazz Festival @Parker Press Park (Woodbridge, NJ) middlesexcountyjazzfestival.org
9/29 (3 pm) Woodbridge HS Jazz Choir; Brandon Woody's Upendo; Stephane Wrembel's Django New Orleans
Millburn Public Library (Millburn, NJ) millburnlibrary.org
9/22 (3 pm) Lenore Raphael Trio with Chris Berger, Dwayne "Cook" Broadnax + Wayne Wilkinson
Montclair Jazz Festival (Montclair, NJ) montclairjazzfestival.org
9/14 (12 pm) Lisa Fischer and Grand Baton; Christian McBride and Inside Straight; Jerome Jennings & ill Philosophy; Edmar Castañeda Quartet; Steve Turre Sextet; Brianna Thomas; Montclair State University Jazz Ensemble; "Celebrating Sarah Vaughan" with Melissa Walker; Jazz House Legacy Band
Morris Museum Bickford Theatre (Morristown, NJ) morrismuseum.org/outdoor-concerts-on-the-back-deck
9/14 (7:30 pm) Mike Davis and the New Wonders
New Jersey Performing Arts Center @Prudential Hall (Newark, NJ) njpac.org
9/29 (7 pm) Herbie Hancock with Terence Blanchard, James Genus, Lionel Loueke, Jaylen Petinaud
Shanghai Jazz (Madison, NJ) shanghaijazz.com
9/10 (5:30/6:30/8 pm) Rich Court: Bob Himmelberger with Hal Slapin, John Vourtsis
9/12 (7/8:30 pm) Laurie Vega with Amani
9/17 (5:30/6:30/8 pm) Rich Court: John Korba with Hal Slapin, John Vourtsis
9/18 (7/8:30 pm) Ed Laub Quartet with Jerry Vezza, Hal Slapin, John Vourtsis
9/24 (5:30/6:30/8 pm) Rich Court: George Naha with Hal Slapin, John Vourtsis
Tavern on George (New Brunswick, NJ) tavernongorge.com
9/3 (7/8:30 pm) Ariana Sowa Quartet and Jam
9/5 (7/8:45 pm) Peter Lin Quartet
9/10 (7/8:30 pm) Jeremy Leon Quartet and Jam
9/12 (7/8:45 pm) Gabrielle Stravelli Quartet
9/17 (7/8:30 pm) Zach Dessel Quartet and Jam
9/19 (7/8:45 pm) Ted Chubb Quartet
9/24 (7/8:30 pm) Jacob Hurlock Quartet and Jam
9/26 (7/8:45 pm) Richard Cortez Trio

NEW YORK

Alvin & Friends (New Rochelle, NY) alvinandfriendsrestaurant.com
9/14, 9/28 (7:30 pm) Leslie Pintchik Trio with Scott Hardy, Michael Sarin
Bean Runner Café (Peekskill, NY) beanrunnercafe.com
9/6 (7 pm) Carlos Jimenez Mambo Quintet
9/7 (6 pm) Conigliaro Consort
9/14 (6 pm) Alex Smith Quartet with Ingrid Jensen, Nate Radley, Jon Wikan
9/20 (7 pm) Un Cuarteto Bacano
9/21 (6 pm) MG Organ Quartet with Miles Griffith
9/27 (7 pm) Anthem Band
9/28 (6 pm) Chip Shelton
9/29 (3 pm) Lisa Gutkin
Blue Door Art Center (Yonkers, NY) bluedoorartcenter.org
9/22 (2 pm) Po'Jazz with Golda Solomon, Christopher Dean Sullivan, JD Parran, Ayana Lowe, David Lowe
Quantum Leap Jazz Festival @Borghese Vinyard (Chutogue, NY) castellodiborghese.com
9/13 (4 pm) Cyril Neville & Headhunters with Bill Summers, Chris Severin, Donald Harrison Jr.; Icons with Choppa, Bqam!lD, Tonya Boyd-Cannon, Donald Harrison Jr.; Nouveau Swing Trio
9/14 (4 pm) Donald Harrison Omniverse with Fred Wesley; Preservation Hall Legacy Band with Wendall Bruinus; Joe Dyson Trio; Kyle Roussell
9/15 (4 pm) C.J. Chenier & the Red Hot Louisiana Band; Sonny Landreth; Michael Doucet dit BeauSoleil Trio; Davell Crawford Trio
Elk's Lodge (Ossining, NY) jazzatthelodge.com
9/5, 9/19 (7/8:30 pm) Thursday Organ Groove with Chris Vitarello, Paul Connors, Jon Doty
9/7 (7/8:45 pm) Steve Frieder Quartet with Tim Regusis, Christopher James Talio, Jeff Siegel
9/12 (7/8:30 pm) Wonder Trio "The Music of Stevie Wonder" with Al Orlo, Ed Alstrom, Bobby Deitch
9/26 (7/8:30 pm) Jon Doty/Tom Kohle Quartet with Mike Dopazo, Bob Gingery
Elysium Furnace Works @VBI Theatre (Beacon, NY) cunneen-hackett.org
9/21 (8 pm) Peter Evans
The Falcon (Marlboro, NY) liveatthefalcon.com
9/1 (7:30 pm) Jerry Vivino Jazz All-Stars with Frank Elmo, Rave Tesar, Steven Bernstein, Mike Merritt, James Wormworth
9/5 (7:30 pm) Jim Campilongo 4-Tet with Luca Benedetti, Dan Rieser, Andy Hess
9/6 (7:30 pm) Jeremy Baum's Dirty Funk Contingency with Jay Collins, Chris Vitarello, Carlos Valdez, Lee Falco
9/8 (7:30 pm) Bobby Sanabria's Latin Jazz Express with Larry Moses, Peter Brainen, Harvey Tibbs, David Janeway, Lew Scott, Pito Castillo
9/12 (7:30 pm) Juma Sultan's Aboriginal Music Society
9/15 (7:30 pm) Michael Mayo with Andrew Freedman, Kyle Miles, Robin Baytas
9/29 (7:30 pm) Neil Alexander 50th Anniversary Show feat. Peter Furlan, Bob Meyer, Jonyoung Lee, Nadav Snir-Zelniker, Brian Mooney, Peter Brendler, Gregg Bendian, Fung Chern Hwei, Brad Hubbard
Farm to Table Bistro (Fishkill, NY) ftbistro.com
9/13 (7 pm) Richard Baratta Quartet
First Presbyterian Church Parish Hall (Mt. Vernon, NY) pjsjazz.org
9/5 (6 pm) PJS Jazz Society presents Houston Person
Hamptons Jazz Fest @Parish Art Museum (Water Mill, NY) hamptonsjazzfest.org
9/6 (6 pm) Sarah Hanahan Quartet
Hamptons Jazz Fest @Southampton Arts Center (Southampton, NY) hamptonsjazzfest.org
9/7 (7 pm) Santi Debriano Arkestre Bembe
Hamptons Jazz Fest @Guild Hall (East Hampton, NY) hamptonsjazzfest.org
9/14 (7 pm) Arturo O'Farrill Latin Jazz Ensemble
Hudson Hall (Hudson, NY) hudsonhall.org
9/28 (2 pm) Melanie Charles, Yunie Mojica, Zacchaeus Paul, Jerome Jennings, Malik Kiyoshi McLaurine, DJ OOOChild

Isaan Thai Star Restaurant (Hudson, NY) isaanthaistar.com
9/1, 9/8, 9/15, 9/22, 9/29 (6 pm) Armen Donelian
9/14 (6 pm) Armen Donelian/Chris Washburne
JazzFest White Plains @Arts Westchester (White Plains, NY) artswestchester.org
9/11 (8 pm) Jazz & Poetry Collective with EJ Antonio, Jason Kao Hwang, Warren Smith, Golda Solomon, Christopher Dean Sullivan, Michael TA Thompson, Phylisha Villanueva, Andrea Wolper
JazzFest White Plains @Chazz Palminteri (White Plains, NY) artswestchester.org
9/11 (6:15 pm) Aaron Seeber Trio
JazzFest White Plains @Colombian House (White Plains, NY) artswestchester.org
9/11 (7:30 pm) Chembo Corniel Trio
JazzFest White Plains @Downtown Music at Grace (White Plains, NY) artswestchester.org
9/11 (12 pm) John Patitucci/Adam Rogers Duo; Jazmyn
JazzFest White Plains @Shiraz Kitchen (White Plains, NY) artswestchester.org
9/11 (5 pm) Kristina Koller
JazzFest White Plains @White Plains Plaza (White Plains, NY) artswestchester.org
9/12 (6:30 pm) Selwyn Birchwood
JazzFest White Plains @White Plains Public Library Plaza (White Plains, NY) artswestchester.org
9/13 (12, 7, 9pm) Vanessa Racci; Nicole Zuraitis Quartet
JazzFest White Plains @Music Conservatory of Westchester (White Plains, NY) artswestchester.org
9/14 (2 pm) MCW Jazz Faculty Ensemble; Jazz Jam with MCW Faculty
JazzFest White Plains @Arts Westchester (White Plains, NY) artswestchester.org
9/14 (7/9 pm) Vijay Iyer Trio with Tyshawn Sorey, Linda May Han Oh
JazzFest White Plains @Mamaroneck Avenue (White Plains, NY) artswestchester.org
9/15 (12:30 pm) Westchester Center for Jazz & Contemporary Music: Anais Reno Quartet; Brandon Sanders Quintet; Julius Rodriguez; Ekep Nkwelle
Jazz Forum Arts (Tarrytown, NY) jazzforumarts.org
9/1 (4/6/8 pm) Abellita Mateus Trio; David Janeway Trio Jam
9/6, 9/7 (7/9:30 pm) Monty Alexander Trio with Luke Sellick, Jason Brown
9/8 (4/6 pm) Gili Lopes Samba Jazz Quartet
9/13, 9/14 (7/9:30 pm) George Cables Trio with Essiet Essiet, Jerome Jennings
9/15 (4/6 pm) Billy Newman Quartet with Livio Almeida, Keita Ogawa, Pete Swanson
9/20, 9/21 (7/9:30 pm) Steve Turre Quintet
9/22 (4/6 pm) Ehud Asherie Trio
9/27, 9/28 (7/9:30 pm) Spike Wilner Contrafactus Trio + George Garzone
9/29 (4/6 pm) Freddie Bryant Brazilian Quartet
The Jazz Loft (Stony Brook, NY) thejazzloft.org
9/5 (7 pm) Jazz Loft Big Band
9/6 (7 pm) David Berkman Quartet
9/7 (7 pm) Larry Fuller Trio
9/12 (7 pm) Russell Hall Quintet
9/19 (7 pm) Harbor Jazz Festival: Bad Little Big Band
9/20 (7 pm) Harbor Jazz Festival: "The Sinatra Project!"
9/21 (12 pm) Harbor Jazz Festival: Equity Brass Band; Ray Anderson Group; Bill Crow Trio; Akiko Tsuruga Organ Quartet; Mala Waldron Quartet; Carlos Jimenez Mambo Dulcet
9/26 (7 pm) Interplay Jazz Orchestra
Jazz on Main (Mt. Kisco, NY) jazzonmain.com
9/5 (7:30 pm) Confluencia Cuarteto
9/6 (7 pm) Hiroshi Yamazaki Trio
9/7 (7/9 pm) Juliet Ewing & Ron Drotos Trio
9/8 (12 pm) Jon Cobert Jazz Brunch
9/12 (7 pm) Jordan McAllister Quartet
9/13 (7/9 pm) Kristen Mather De Andrade Quartet
9/14 (7/9 pm) Misha Piatigorsky Trio
9/15 (12 pm) Ron Drotos Jazz Brunch
9/20 (7 pm) Mike Fahie's Counterfactual Quartet
9/21 (7/9 pm) Kylah Aleda Quartet
9/22 (12 pm) Suzahn Fiering & Friends
9/28 (7 pm) Aïméé Allen Quartet
The Lace Mill (Kingston, NY) facebook.com/TheLaceMill
9/15 (4 pm) Ingrid Sertso 4let
Lake George "Jazz at The Lake" (Lake George, NY) lakegeorgearts.org
9/12 (6 pm) Lake George Jazz Festival: Carlos Jimenez Jazz Quartet
9/13 (6 pm) Lake George Jazz Festival: Jahari Stampley Family Trio; Jazz Around Town
9/14 (10 am/1 pm) Lake George Jazz Festival: Michael Mayo; Ben Wendel; Ulysses Owens Jr & Generation Y; Nicole Zuraitis
9/15 (10 am/1 pm) Lake George Jazz Festival: Jazz Cruise with James Rissacher; Daniel Kelly Group; Linda May Han Oh; Danilo Pérez/John Patitucci/Adam Cruz Trio
Lydia's Café (Stone Ridge, NY) lydias-cafe.com
9/7 (7 pm) Pete Levin Trio with Mike DeMicco, Peter O'Brien
9/14 (7 pm) Joel Harrison/Mark Dziuba with Rich Syracuse, Jeff Siegel
9/21 (7 pm) Chris Pasin, Jeff Ciampa, Clayton Thompson, Bob Meyer, Todd Anderson
9/28 (7 pm) Harvey Wainapel Quartet with Larry Ham, Rich Syracuse, Jeff Siegel
Maureen's Jazz Cellar (Nyack, NY) maureensjazzcellar.com
9/13 (8 pm) Souren Baronian's Taksim
9/14 (8 pm) Gunhild Carling All Star Band with Idun Carlin, David Budway, Neal Caine, Daniel Glass
9/15 (1-6 pm) Nyack Jazz Festival: Gunhild Carling with Idun Carling, David Budway, Daniel Glass, Neal Caine; Ravi Coltrane with Jeff "Tain" Watts, David Budway, Neal Caine; Josh Kaye & Baklava Express
9/20 (7/9 pm) Steve Slagle Quartet with Lawrence Fields, Ugonna Okegwo, Brian Landham
9/21 (7/9 pm) Joe Lovano Quartet with Lawrence Fields, Peter Slavov, Lamy Istrefi
The Maverick (Woodstock, NY) maverickconcerts.org
9/2 (4:30-10 pm) Unexpected Music Festival: Laraaji, Sarah Hennies, Evan Shornstein/Will Epstein, Ben Vida/Tyondai Braxton/Jefre Cantu-Ledesma
9/7 (8 pm) Miguel Zenón Quartet
Otto's Full Service (Piermont, NY) ottosfullservice.com
9/5, 9/19 (6 pm) Kevin Lovejoy with Cameron Brown, Tony Jefferson
9/12 (6 pm) Kevin Lovejoy/Antoine Drye
9/19 (6 pm) Kevin Lovejoy with Cameron Brown, Tony Jefferson
Tubby's (Kingston, NY) tubbyskingston.com
9/29 (8 pm) Chris Bowman's Manik: Joe Fiedler Trio with Pete McCann, Michael Sarin
Turning Point Café (Piermont, NY) piermont.club
9/9 (8 pm) John Raymond with Dan Petrow, Bill Moring, Ron Vincent
9/16 (8 pm) Duane Eubanks with John Richmond, Allen Farnham, Bill Moring, Nadav Snir Zelniker
9/19 (8 pm) Scott Reeves Jazz Orchestra
9/24 (8 pm) Soft Machine
9/30 (8 pm) John Richmond with Roberta Piket, Earl Sauls, Andy Watson

Uncle Cheef (Brewster, NY) unclechief.com
9/12 (7:30 pm) Doug Deming & The Jewelltones
9/14 (7:30 pm) Pete Malinverni
9/15, 9/22 (12 pm) Jazz Brunch with Alex Kautz
9/19 (7:30 pm) Joshua 2
9/20 (7:30 pm) Champian Fulton
9/21 (7:30 pm) Ian Hendrickson-Smith
9/25 (7:30 pm) Jumaane Dizzys
9/26 (7:30 pm) HIT Alex Cano Trio
9/27, 9/28 (7:30 pm) Jumaane Smith
Warner Library (Tarrytown, NJ) warnerlibrary.org
9/7 (2:30 pm) Kristen Mather de Andrade with Vitor Gonçalves, Eduardo Belo
Westchester Collaborative Theater (Ossining, NY) wctheater.org/music-in-the-box
9/14 (7:30 pm) Willie Martinez Latin Jazz Quartet
9/28 (7:30 pm) Mala Waldron Quartet
Woodstock Playhouse (Woodstock, NY) woodstockplayhouse.org
9/28 (7:30 pm) Bardavon presents Jack DeJohnette (solo piano)

P E N N S Y L V A N I A

2223 Fish (Philadelphia, PA) firemuseumpresents.com
9/19 (8 pm) Tatsuya Nakatani & Totally Automatic with Anne Ishii, Eugene Lew, Matthew Smith Lee
Community Arts Center (Wallingford, PA) tristatejazz.org
9/15 (2 pm) Ben Mauger's Hot 6
Chris' Jazz Café (Philadelphia, PA) chrisjazzcafe.com
9/4 (7:30/9 pm) Luminous Unity Sextet with Silas Stewart, Eliot Bild, Josh Walker, Ben Karp, Doug Drewes, Steve Perry
9/5 (7:30/9 pm) Salsa Nova with Kyle Courter, Christos Kokolis, Jacob Hurlock, Kai Gibson, Matthew Nelson, Donald Solomon
9/6, 9/7 (7:30/9:30 pm) Benny Benack III/Kate Kortum with Tim Brey, Joe McDonough, Dave Brodie, Wayne Smith Jr.
9/6, 9/20 (11 pm) Oliver Mayman Jam Session
9/7, 9/14, 9/21, 9/28 (11 pm) James Santangelo Late Night Jam
9/10 (7:30/9 pm) Inside Job with Sean McCusker, Jasyn Brazoban, Bill Saurman, Sam Gellerstein, Matt Kahn, Max Fabiszewski, Dan Monaghan
9/11 (7:30/9 pm) Gabriel Meyer & His Band with John Swana, Jake Miller, Josh Klamka, Eli Pace, Greg Masters
9/12 (7:30/9 pm) Mike Raymond Octet with Nick Dugo, Christian Ertl, Alex Podagrosi, Tim Zettlemoyer, Peter Rushing, Damani Okuri, Tate Berkey
9/13 (7:30/9:30 pm) Kevin Hays' 7th Sense with Seamus Blake, Steve Nelson, Doug Weiss, Bill Stewart
9/13, 9/27 (11 pm) Featherbird
9/14 (7:30/9:30/11 pm) Jonathan Michel & His All Star Quartet with Orrin Evans, Mekhi Boone, Sarah Hanahan; James Santangelo Jam
9/17 (7:30/9:30 pm) Nate Hook 4tet Plays Music of Larry Young's Unity feat. Eliot Bild, Lucas Brown, Paolo Cantarella
9/18 (7:30/9:30 pm) Peter Frank Orchestra with Lucas Beltran
9/19 (7:30/9:30 pm) Mervin Toussaint Band
9/20, 9/21 (7:30/9:30 pm) Joe Block tribute to Kind of Blue with Noah Halpern, Jarlen Jamanilla, Dylan Band, Mikey Migliore, Anwar Marshal
9/24 (7:30/9 pm) Keith Chasin Quartet
9/25 (7:30/9 pm) Kate Bresnahan Band
9/26 (7:30/9 pm) Kiera Sankey Band
9/27, 9/28 (7:30/9:30 pm) Anais Reno All Star Quintet with Dylan Band, Adam Birnbaum, David Wong, Matt Wilson

Deer Head Inn (Delaware Water Gap, PA) deerheadinn.com
9/5, 9/12, 9/19, 9/26 (7 pm) Bill Washer & Friends
9/6 (7 pm) Pam Purvis Quartet with Brandon McCune, Paul Rostock, Bill Goodwin
9/7 (12:30 pm) COTA Jazz Festival: Bill Warfield Quartet; Bill Goodwin Trio with Dave Pietro; Andy Bianco Organ Quartet; Water Gap Jazz Orchestra; Ballantyne, Froman, Marino Trio; Dan Pugach Nonet with Nicole Zuraitis; Davey Lantz with Jonathan Ragonese; Jon-Erik Kellso Quartet; Gabrielle Stravelli Trio
9/8 (12:30 pm) COTA Jazz Festival: Dan Wilkins Quartet; Marianne Solivan & Re-Entry; Cota Cats; Brock, Lanzetti, Ogawa; Clarence Spady Band; Esteban Castro Trio; Tessa Souter Quartet; Nancy Reed/Spencer Reed with Bill Goodwin
9/13 (7 pm) Dan Wilkins Quartet with Jim Ridl, Mike Boone, Byron Landham
9/14 (7 pm) Gene Perla
9/15 (5 pm) GT3-Jazz All-Stars with Joanie Samra, Marti Lantz, Sara Ferguson, Tahliah Fuller, Vonya, Jesse Green, David Lantz III, George Torrella
9/20 (7 pm) Bill Warfield's Hell's Kitchen Funk Orchestra
9/21 (7 pm) Jerry Vivino
9/22 (5 pm) Shepard & Main with Jeff Plotnick, David Leonhardt, Marty Wilson, Julian Rogal, Ian Froman, Stan Slotter
9/27 (7 pm) Davey Lantz Quartet with Chase Baird, Gene Perla, Adam Nussbaum
9/28 (7 pm) Roseanna Vitro Quartet with Jim Ridl, Dean Johnson, Tim Horner
9/30 (7:30 pm) Water Gap Jazz Orchestra
Evangelical Lutheran Church of the Atonement (Philadelphia, PA) firemuseumpresents.com
9/7 (8 pm) Susan Alcorn/Simone Baron
La Rose Jazz Club (Philadelphia, PA) jazzclublarose.com
9/2, 9/9, 9/16, 9/23, 9/30 (5:30-9:30 pm) Tony Williams Jazz Quartet
The Perch (Philadelphia, PA) firemuseumpresents.com
9/20 (8 pm) Lucian Ban & Mat Maneri; Jair-Rohm Parker Wells
The Rotunda (Philadelphia, PA) firemuseumpresents.com
9/24 (8 pm) Skye Consort/Emma Björling; Shaina Kapeluck
9/25 (8 pm) Rancho Aparte
Settlement School Germantown Branch (Philadelphia, PA) jazzbridge.org/calendar
9/17 (6 pm) Kimpedro Rodriguez
Solar Myth (Philadelphia, PA) solarmythbar.com
9/10 (8 pm) Maria Chávez
9/11 (8 pm) Ches Smith, Shahzad Ismaili, Matt Hollenberg, Adam Minkoff, Trey Spruance
9/14 (8 pm) Tashi Wada with Julia Holter, Devra Hoff, Corey Fogel, Holland Andrews
9/19, 9/20 (8 pm) Holland Andrews
9/21 (8 pm) Anna Webber's Shimmer Wince with Adam O'Farrill, Mariel Roberts, Elias Stemeseder, Lesley Mok
9/22 (8 pm) Sarah Davachi
South Jazz Club (Philadelphia, PA) southjazzkitchen.com
9/1 (6 pm/8:30 pm) Donald Robinson
9/5 (7/9 pm) Kim Scott
9/6, 9/7 (7/9:30 pm) Terrell Stafford Quintet
9/12, 9/13 (7/9:30 pm) Jeff Kashiwa
World Café (Philadelphia, PA) worldcafelive.com
9/11 (7 pm) Orrin Evans & The Captain Black Big Band

JAZZ

AT THE LAKE • SHEPARD PARK, LAKE GEORGE, NY

40 YEAR



ANNIVERSARY • SEPTEMBER 13 THRU 15 FALL 2024

A FREE EVENT

Lake George Arts Project
www.lakegeorgeartsproject.org

Friday, September 13

6pm: Jahari Stampley Family Trio
7:30pm: Jazz Around Town

09/13 - 09/15
2024

Saturday, September 14

10am: Coffee and Jazz
1pm: Michael Mayo
3pm: Ben Wendel Group
5pm: Ulysses Owens Jr & Generation Y
8pm: Nicole Zuraitis

Jazz at the Lake
40 Year Anniversary

Sunday, September 15

10am: Jazz Cruise
1pm: Daniel Kelly Group Celebrating Paul Pines
3pm: Linda May Han Oh
5pm: Danilo Pérez, John Patitucci & Adam Cruz Trio

CLUB DIRECTORY

- **440Gallery** 440 Sixth Ave., Brooklyn (718-499-3844) Subway: F, G to Seventh Ave. [440gallery.com](#)
- **449 La Scat in Harlem** 449 Lenox Ave. Subway: 2, 3 to 135th Str.
- **Albert's Bar** 140 East 41st St. Subway: 4, 5, 6 to Grand Central [albertsbar.com](#)
- **Arthur's Tavern** 57 Grove Str. (212-675-6879) Subway: 1 to Christopher Str. [arthurstavernnyc.com](#)
- **Astoria Park** 19th St. And Ditmars Blvd., Queens Subway: N, W to Astoria Blvd. [nycgovparks.org/parks/astoria-park](#)
- **Bar Bayeux** 1066 Nostrand Ave. (347-533-7845) Subway: 2, 5 to Sterling Str. [barbayeux.com](#)
- **Bar 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](#)
- **Bronx Burger House** 5816 Moshulu Ave., Bronx Subway: 1 to Van Cortlandt Park
- **Brooklyn Bowl** 61 Wythe Ave., Brooklyn (718-963-3369) Subway: L to Bedford Ave. [brooklynbowl.com](#)
- **Brooklyn Museum of Art** 200 Eastern Parkway, Brooklyn (718-638-5000) Subway: 2, 3 to Eastern Parkway [brooklynmuseum.org](#)
- **Bryant Park** 5th and 6th Ave. btwn. 40th and 42nd Str. (212-768-4242) Subway: 4, 5, 6 to 42nd Str. [bryantpark.org](#)
- **Cabrini Shrine** 701 Fort Washington Ave. Subway: A to 190th St. [jazzwahi.com](#)
- **Café Erzulie** 894 Broadway, Brooklyn Subway: J, M, Z to Myrtle Ave. [cafeerzulie.com](#)
- **Café Ornithology** 1037 Broadway, Brooklyn Subway: J to Kosciuszko St.; M to Central Ave. [ornithologyjazzclub.com](#)
- **Cellar Dog** 75 Christopher Str. at 7th Ave. (212-675-6056) Subway: 1 to Christopher Str. / Sheridan Sq. [cellardog.net](#)
- **Chelsea Table + Stage** Hilton Fashion District Hotel, 152 W 26th St. (212-434-0499) Subway: C, E to 23rd St.; R, W to 28th St. [chelseatableandstage.com](#)
- **Children's Magical Garden de Carmen Rubio** 129 Stanton St. Subway: F to Second Ave. [www.artsforart.org](#)
- **City Winery** 25 11th Ave. (at 15th St.) (646-751-6033) Subway: A, C, E, L to 14th St. [citywinery.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'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](#)
- **Emmanuel Baptist Church** 279 Lafayette Ave. (718-622-1107) Subway: G to Classon Ave. [ebconnects.com](#)
- **First Street Green** 33 E. First St. near Second Ave. Subway: F, V to Second Ave.
- **Flushing Town Hall** 137-35 Northern Blvd., Flushing (718-463-7700) Subway: 7 to Main Str. [flushingtownhall.org](#)
- **Flute** 205 W.54th St.bt. 7th and Broadway (212-265-5169) Subway: B, D, E to 7th Ave.
- **Fotografiska** 281 Park Ave. South (212-433-3686) Subway: 6 to 23rd St. [fotografiska.com/nyc](#)
- **Greenwich House Music School** 46 Barrow St. (212-242-4770) Subway: 1 to Christopher St. [greenwichhouse.org](#)
- **Grimm Ales** 990 Metropolitan Ave., Brooklyn (718-564-9767) Subway: L to Graham Ave. [grimmales.com](#)
- **Hawkins Park** City Island Avenue, The Bronx Subway:
- **Highbridge Park** Edgecombe Ave. and 155th St. (212-972-2012) Subway: A, C to 115th St. [nycgovparks.org](#)
- **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 Porto** 37 Washington Ave, Brooklyn Subway: G to Flushing Ave. [ilportobrooklyn.com](#)
- **Il Sole** 233 Dyckman St. Subway: A to Dyckman St. [ilsolenyc.com](#)
- **Interchurch Center** 475 Riverside Drive at 120th St. Subway: 1 to 116th St.
- **Iridium** 1650 Broadway at 51st Str. (212-582-2121) Subway: 1,2 to 50th Str. [theiridium.com](#)
- **Jaffa Cocktail Bar** 97 Wythe Ave., Brooklyn Subway: L to Bedford Ave. [jaffabrooklyn.com](#)
- **The Jazz Gallery** 1158 Broadway, 5th fl (212-242-1063) Subway: N, Q, R, W to 28th Str.; F, M to 23rd Str. [jazzgallery.org](#)
- **Jazz 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](#)
- **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](#)
- **Mezzrow** 163 W. 10th Str. (646-476-4346) Subway: 1 to Christopher Str. [smallslive.com](#)
- **Minton's** 206 W. 118th Str. btwn. Str. Nicholas Ave. and Adam Clayton Powell Jr. Blvd (212-243-2222) Subway: B, C to 116th Str. [mintonsnyc.com](#)
- **Mount Morris Ascension Presbyterian Church** 15 Mount Morris Park West (212-831-6800) Subway: 2, 3 to 125 St.
- **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](#)
- **Open Source Gallery** 306 17th St., Brooklyn (646-279-3969) Subway: F, G to 15th St. - Prospect Park [open-source-gallery.org](#)
- **Ornithology Jazz Club** 6 Suydam Str., Brooklyn (917-231-4766) Subway: J, M, Z to Myrtle Ave. [ornithologyjazzclub.com](#)
- **The Owl Music Parlor** 497 Rogers Ave. (718-774-0042) Subway: Subway: 2 to to Sterling Str. [theowl.nyc](#)
- **Pangea** 178 Second Ave. (212-995-0900) Subway: L to First Ave. [pangeanyc.com](#)
- **Parkside Lounge** 317 Houston St. bt. Ave. B and C (212-673-6270) Subway: F, V to Second Ave.
- **Patrick's Place** 2835 Frederick Boulevard (212-491-7800) Subway: B, D to 155th Str. [patrickspplaceharlem.com](#)
- **Pisticci** 125 La Salle St. (212-932-3500) Subway: 1 to 125th St. [pisticciny.com](#)
- **Prospect Series** 1923 8th Ave., Brooklyn Subway: D, N, R, W to Prospect Ave. [instagram.com/prospectseriesbrooklyn](#)
- **Public Records** 233 Butler St. (347-529-4869) Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Ave. [publicrecords.nyc](#)
- **Queens Museum of Art** Flushing Meadows Park (718-592-9700) Subway: 7 to Willets Point/Shea Stadium [queensmuseum.org](#)
- **Rebar Chelsea** 225 West 19th St. Subway: 1, 2 to 18th St.
- **The Record Shop** 360 Van Brunt Str. (347-668-8285) Subway: Bus: B61to Van Brunt Str./ King Str. [360recordshop.com](#)
- **Red Rooster Harlem** 310 Malcolm X Blvd. (212-792-9001) Subway: 2, 3 to 125th Str. [redroosterharlem.com](#)
- **Rockwood Music Hall Stage 1** 196 Allen St. (212-477-4155) Subway: F, V to Second Ave. [rockwoodmusichall.com](#)
- **Room 623 at B2 Harlem** 271 W. 119th Str. (212-280-2248) Subway: B, C to 116th Str. [b2harlem.com](#)
- **Rose Theater** Broadway at 60th St., 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [jazz.org](#)
- **Roulette** 509 Atlantic Ave., Brooklyn (917-267-0363) Subway: 2, 3, 4, 5 to Atlantic Ave. [roulette.org](#)
- **Roxy Lounge at Roxy Hotel, The 2** Sixth Ave. (212-519-6600) Subway: A, C, E to Canal St.; 1 to Franklin St. [roxyhotelnyc.commorgan@njfpr.com](#)
- **Russian Vodka Room** 265 W. 52nd St. (212-307-5835) Subway: C, E to 50th St. [russianvodkaroom.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](#)
- **Sistas' Place** 456 Nostrand Ave. at Jefferson Ave., Brooklyn (718-398-1766) Subway: A to Nostrand Ave. [sistasplace.org](#)
- **Sisters** 900 Fulton Str. (347-763-2537) Subway: C to Clinton-Washington Ave.s [sistersbklyn.com](#)
- **Smalls** 183 W 10th Str. at Seventh Ave. (212-252-5091) Subway: 1 to Christopher Str. [smallslive.com](#)
- **Smoke** 2751 Broadway btwn. 105th and 106th Str. (212-864-6662) Subway: 1 to 103rd Str. [smokejazz.com](#)
- **Soapbox Gallery** 636 Dean Str. Subway: 2, 3 to Bergen Str. [soapboxgallery.org](#)
- **Sony Hall** 235 W. 46th Str. (212-997-5123) Subway: N, R, W to 49th Str. [sonyhall.com](#)
- **The Stone at The New School** 55 West 13th Str. (212-229-5600) Subway: F, V to 14th Str. [thestonenyc.com](#)
- **Sugar Hill Luminaries Lawn** W. 155th St. bt. St. Nicholas Ave. and St. Nicholas Place Subway: C to 155th St.
- **Swing 46** 349 W. 46th Str. (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](#)
- **Town Hall** 123 W. 43rd St. (212-997-1003) Subway: 7, B, D, F, M to 42nd St. -Bryant Park [thetownhall.org](#)
- **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](#)
- **Winnie's** 63 West 38th St. (646-846-9063) Subway: B, D, F, M to 42nd St. NQRW to Times Square; BDFM to 34th St. [winniesnyc.com](#)
- **Zinc Bar** 82 W. 3rd Str. (212-477-8337) Subway: A, C, E, F, V, Grand Str. Shuttle to W. 4th Str. [zincbar.com](#)
- **Zürcher Gallery** 33 Bleecker St. (212-777-0790) Subway: 6 to Bleeker St. ; B, D, F to Broadway-Lafayette [galeriezurcher.com](#)

TONINHO BARBOSA (unknown – Aug. 2, 2024) Born in Teresina, State of Piauí, in Northeast Brazil, the sound engineer – commonly referred to as “the Brazilian Rudy Van Gelder” – died in Rio de Janeiro. Barbosa moved to Rio in the mid ’60s, where he quickly became in-demand in the busy ’70s and ’80s Brazilian music scene. From Sonoviso studios, where he recorded albums by acts including Azymuth, Danilo Caymmi, Francisco Mário and Yana Purim, he opened his own TBS Studios in the early 2000s. Barbosa’s many other credits include albums by Ivan Lins, Baden Powell, João Donato, Elis Regina, Antonio Adolfo, Boca Livre, Dom Um Romão and Carlos Lyra.

DAVE BINDER (Feb. 5, 1956 – Aug. 10, 2024) Known professionally as John Kelman, the well-known writer died of a heart attack after having faced significant health challenges in recent years. For two decades he wrote about 2,700 articles for allaboutjazz.com, with daily reviews, revealing his encyclopedic knowledge, depth and passion for the music. As a senior editor he additionally mentored many of the site’s contributors. He also wrote liner notes for releases on Criss Cross, Cuneiform, ECM, hatOLOGY, HighNote, Moonjune, Rune Grammofon, Whaling City and other labels.

DOLPH CASTELLANO (Jul. 7, 1935 – Aug. 3, 2024) The twin brother of fellow pianist Tony Castellano (d. 1999), the Brooklyn-born pianist died in South Florida at age 89. Dolph began his career in mid ’50s New York, recording with Vinnie Riccitelli & The Westchester Workshop. He played with and wrote for multi-instrumentalist Ira Sullivan (Dolph’s “Portrait of Sal La Rosa” appears on Sullivan’s eponymously titled A&M album, recorded in 1975-76, which features Jaco Pastorius, Joe Diorio, Don Alias and Steve Bagby, as well as Dolph’s brother Tony elsewhere on the album), in addition to Chubby Jackson, Turk Mauro and his brother Ronnie Turso, and others. His credits are many, including Dizzy Gillespie for the trumpeter’s 60th birthday, Woody Herman, Sam Donahue, Jimmy Dorsey, Art Mooney, Charlie Spivak, Lou Donaldson, Donald Byrd and Si Zentner. In 2012, he was inducted into the South Florida Jazz Hall of Fame.

TOUMANI DIABATÉ (Aug. 10, 1965 – Jul. 19, 2024) The Malian master of the kora (21-stringed harp) died at age 58 after a short illness (he had also contracted polio as a child). Internationally known, he came from a caste of traditional musicians and historians. His kora playing mixed bass lines with improvisation and he crossed into various genres of music, including jazz. Collaborations included Taj Mahal, Roswell Rudd, Béla Fleck, Dee Dee Bridgewater and Herbie Hancock.

TOM EVERED (1955 – Aug. 3, 2024) The highly respected jazz industry professional died at age 69, at his home in Nashville, TN. From 2002-2010 Evered was general manager and senior vice president of marketing at EMI Records (for jazz and classical music the first four years; classical the latter four). However, he will be best remembered for his earlier position with Blue Note Records, where he was general manager/senior vice president, working with new artists, reissuing albums and writing liner notes, during what many consider one of the label’s most successful post-’60s periods. He worked side by side with legendary label executive Bruce Lundvall and reissue kingpin (and Mosaic Records founder) Michael Cuscuna, during which time Evered signed artists ranging from Bob Dorough, Dianne Reeves, Joe Lovano, Cassandra Wilson, US3 and Jason Moran to Norah Jones, who quickly became the label’s blockbuster artist. Since 2010, he was a music marketing consultant, worked at Naxos, and continued to work occasionally with Cuscuna, co-curating “Search for a New Sound: The Blue Note Photographs of Francis Wolff”, an exhibit showcased at the German Historical Institute-Goethe Institut.

LAURA LITTARDI (Jan. 2, 1960 – Aug. 12, 2024) The Italian-born singer, composer, lyricist, arranger, vocal coach and educator died at age 64 in France, where she settled in 1987. Her collaborations included Giovanni Mirabassi, Olivier Ker-Ourio, Joe Fonda, Louis Moutin, Sylvain Beuf and Dedé Ceccarelli, among others.

SHAUN MARTIN (Aug. 23, 1978 – Aug. 3, 2024) The keyboardist died at age 45 from consequences suffered from a massive stroke last year. Martin played piano, organ, clarinet, mellotron, minimoog and a variety of other synthesizers and electronic keyboards, as well as vocoder and talk box. The multiple Grammy winner is best-known for his associations with the jazz fusion group Snarky Puppy (which he joined in 2010) and as a member of Chaka Khan’s backing band. His solo debut album *Seven Summers* (2015) was followed by *Focus* (2018) and *Three-O* (2020), all on Ropeadope. Throughout Martin’s various projects and collaborations, his gospel roots, jazz, funk, R&B and rock chops informed his work, including with Spike Lee, Ledisi, Guru, Mark Lettieri and others.

LLEWELYN (LLEW) MATTHEWS (1946 – Aug. 4, 2024) The pianist and arranger died in Twin Falls, ID, at age 78. Matthews was born in Harlem and attended the High School of Music and Art, where his classmates included bassist Eddie Gomez and drummer Billy Cobham. After study at the New York College of Music he joined the NYC jazz scene where his first major late ’60s gigs included alto saxophone great Jackie McLean, trumpeter Woody Shaw and drummer Roy Haynes. He would later become music director for Nancy Wilson for two decades, winning two Grammy awards as arranger and musician for “Best Jazz Vocal Album”. Health issues ended his career, before he moved to Michigan then back to Idaho. Matthews rarely recorded under his own name, an exception being *A Certain Smile* (M&I, 1999), which featured his trio with flautist Hubert Laws. His work with a roster of singers and instrumentalists ranged from Barbara Paris and Barbara Reed to Carl Burnett, Kenny Burrell, Buddy Collette, Ramsey Lewis, Rickey Woodard and the Count Basie Orchestra.

EUGENE T. (JACK) MOUSE (May 29, 1946 – Aug. 8, 2024) The drummer died in the Kansas University Medical Center in Kansas City, KS, at age 78. The Emporia native graduated in 1964 from Emporia High School, KS, then attended Berklee College of Music in Boston and graduated from the College of Emporia, which began a career as a drummer, leader, sideman, composer, percussion instrument designer and educator. As a student he’d composed a series of multiple percussion solos (published by Studio PR Publications), which became standard repertoire for elementary and high-school students. As a composer he recorded two albums of originals: *Range of Motion* (2012) and *Intimate Adversary* (2019). As an educator, he was on the faculty at North Central College in Naperville, IL (he served for 24 years as Assistant Professor of Music and Coordinator of Jazz Studies); American Conservatory of Music in Chicago, IL; Benedictine University in Lisle, IL; and Saskatchewan School of the Arts in Regina, Saskatchewan, Canada. For 26 years he led the rhythm section at singer and wife Janice Borla’s vocal jazz camp. The drummer additionally co-founded Flashpoint Creative Arts with Borla (in 2017). Earlier this year he released a drum method book and online instructional video, *Rhythmic Counterpoint: Complex Independence for the Contemporary Drummer*. Collaborations over his career include Randy Brecker, Herb Ellis, Bunky Green, Dan Haerle, Stan Kenton, John LaPorta, James Moody, Scott Robinson, Clark Terry and Joe Williams.

RICHARD OKON (Jun. 26, 1945 – Jun. 19, 2024) A prominent fixture and well-liked presence on the NYC jazz landscape, whether behind the scenes or at the front door of a number of jazz rooms in the city greeting listeners, the respected jazz manager and jazz club maître d’ passed away at age 79 after suffering a stroke on a jazz

cruise. Rich (or “Richie” as he was affectionately known) Okon was a former drummer who in the ’60s attended The Stan Kenton Clinics where he met and played with Randy Brecker, Don Grolnick and David Sanborn. As a non-musician, he worked at such venues as Seventh Ave. South, Sweet Basil (and its later incarnation Sweet Rhythm) and Iridium and was floor manager at the Blue Note. He also managed Japanese pianist Yosuke Yamashita and guitarist Larry Coryell.

BRUCE TALBOT (Jul. 25, 1939 – May 4, 2024) The highly-regarded record producer died at age 84 in Reston, VA, as the result of a fall. Born in Wellington, New Zealand, he took up tenor saxophone at age 13 and led a band that played at the Studio Jazz Club seven nights a week. In 1955, he joined the New Zealand Broadcasting Company, where he became a producer, going on to the marketing department of RCA Records, New Zealand. Talbot emigrated to England in 1963 and found work with the BBC as a music librarian. In the ’70s, he played with the London Vintage Jazz Orchestra and in 1981 became a producer at BBC Records, where his prolific output of hundreds of albums helped build BBC Records into a major record company, transcending its reputation as a label that released such esoteric material as bird sounds. Talbot also became a studio producer of live music, supervising the recording of big bands (including the 80-piece BBC Concert Orchestra), solo performers and groups. In the early ’90s, he was appointed Executive Producer and Director of the Smithsonian Collection of Recordings, which yielded productions including 12 boxed sets and 17 individual albums in the “American Songbook Series” on songwriters such as Hoagy Carmichael, Duke Ellington, Johnny Mercer, Jule Styne, Jimmy Van Heusen, Kurt Weill and Alec Wilder, as well as anthologies including the Grammy-winning *Portrait of the Artist as a Young Man: Louis Armstrong, 1923-34*; *Big Band Renaissance: The Evolution of the Jazz Orchestra*; *The Jazz Singers, 1919-1994*; and *The Smithsonian Collection of Classic Blues*. Talbot was also the biographer of composer, arranger and bandleader Tom Talbert (*Tom Talbert: His Life and Time*, Scarecrow Press).

PATTY WATERS (Mar. 11, 1946 – Jun. 29, 2024) The Iowa-born avant garde jazz vocalist died at age 78. Waters was already singing semi-professionally in high school for the Jerry Gray Hotel Jazz Band. After a family move to Denver, friends encouraged her to move to New York. Influenced from her early days by Billie Holiday’s life and vocal style, Waters found work in NYC as a nightclub singer. She was heard by saxophonist Albert Ayler who introduced her to Bernard Stollman (owner of the nascent experimental label ESP-Disk). She would release a number of free jazz records in the ’60s for the label, including *Sings* (1965), with a piano trio of Burton Greene, Steve Tintweiss and Tom Price, containing a nearly fourteen-minute wailing version of the traditional “Black Is the Color (Of My True Love’s Hair)”. The label also released *College Tour* in 1966 (which included pianist Dave Burrell and, on one track, Greene). Waters also spent time in Europe in the ’60s, before leaving the music business for California (then Hawaii) to raise her son, who was born in 1969. She returned to performing and recording nearly three decades later, releasing the album *Love Songs* (Jazz Focus, 1996), and soon reunited with Greene in 2003 at two music festivals: NYC’s Vision Festival and U.K.’s Le Weekend in Stirling. *You Thrill Me: A Musical Odyssey* (1960-1979), a collection of rare and unissued recordings, was released in 2004 (Water Music), followed in 2006 by an ESP-Disk’ reissue of her first two albums (*The Complete ESP-Disk Recordings*). Thirteen years later, a live recording from an appearance at the First Unitarian Congregational Church in Brooklyn was released in 2019 as *Live* (Blank Forms), followed in 2020 by another live recording entitled *An Evening In Houston* (Clean Feed). Just over four years ago, Waters released an unissued 1970 session titled *Plays* on her own label, Waters Sings.

THE JAZZ LOFT
PRESENTS

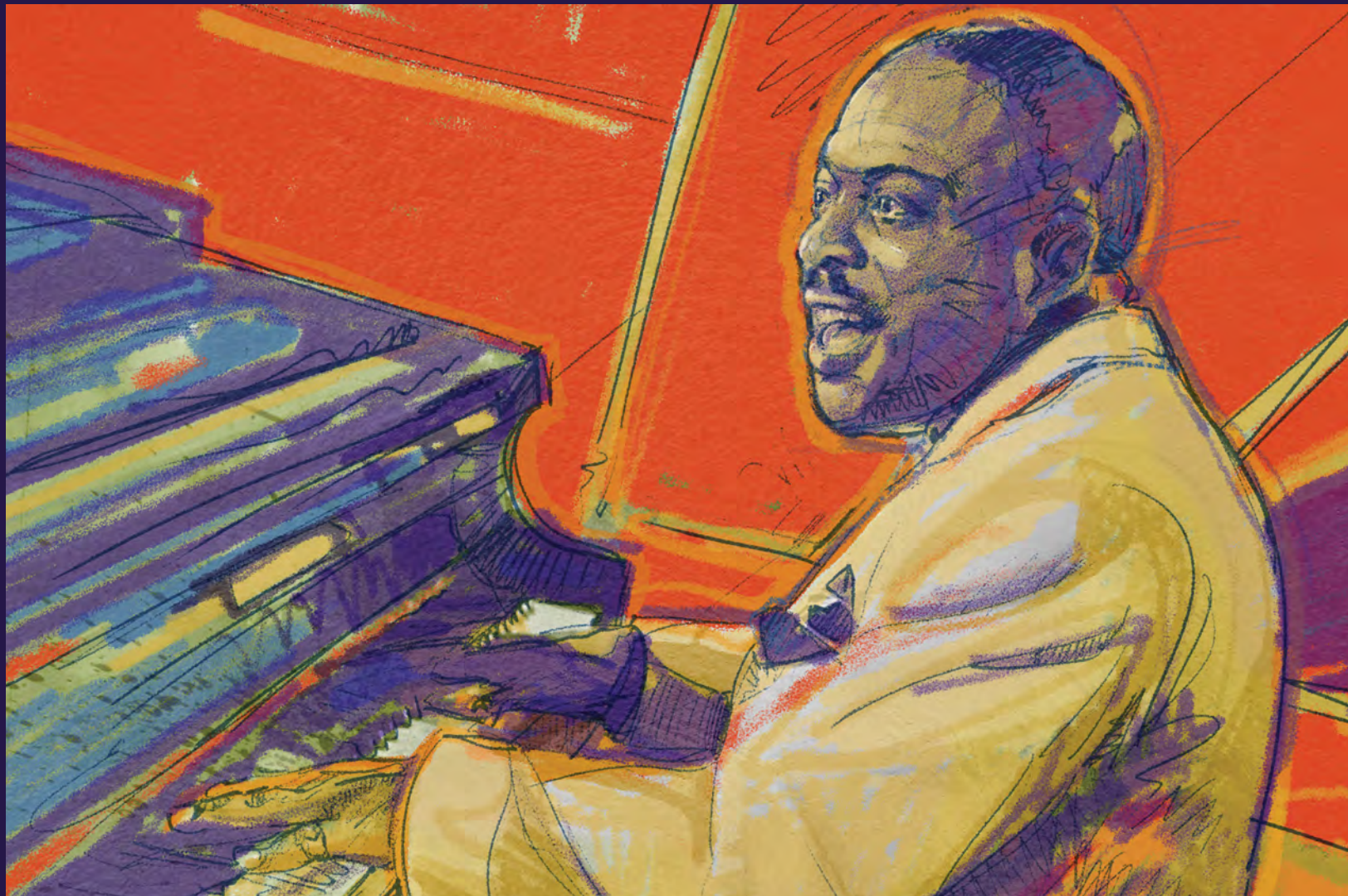


PRESERVATION
EDUCATION
PERFORMANCE

9TH ANNUAL

HARBOR JAZZ FESTIVAL

SEPTEMBER 18-21, 2024



9/18 JAM SESSION with the KEENAN ZACH ORGAN TRIO

9/19 RICH IACONA & THE BAD LITTLE BIG BAND

featuring JOE MAGNARELLI, trumpet and MADELINE KOLE, vocal

9/20 THE SINATRA PROJECT: PETE CALDERA, TOM MANUEL & SEXTET

9/21 VILLAGE GREEN STAGE NOON: TRAD JAZZ PARADE with EQUITY BRASS BAND,
1PM: RAY ANDERSON GROUP, 4PM: AKIKO TSURUGA ORGAN QUARTET,
7PM: CARLOS JIMENEZ MAMBO DULCET

JAZZ LOFT LAWN STAGE 3PM: BILL CROW TRIO, 6PM: MALA WALDRON QUARTET

SPONSORSHIP OPPORTUNITIES AVAILABLE

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