

OCTOBER 2024—ISSUE 270

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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# THE NEW YORK CITY JAZZ RECORD

**BILLY HARPER**  
*The Higher Power of Music*

**JACK  
WALRATH**

**THOMAS  
JOHANSSON**

**ELLEN  
CHRISTI**

**MAKANDA KEN  
MCINTYRE**

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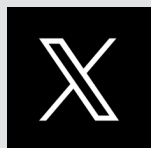
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OCTOBER 2024 - ISSUE 270

NEW YORK@NIGHT	4	
INTERVIEW: JACK WALRATH	6	BY DANIEL A. BROWN
ARTIST FEATURE: THOMAS JOHANSSON	7	BY BILL MEYER
ON THE COVER: BILLY HARPER	8	BY JIM MOTAVALLI
ENCORE: ELLEN CHRISTI	10	BY KURT GOTTSCHALK
LEST WE FORGET: MAKANDA KEN MCINTYRE	10	BY JEFF CEBULSKI
LABEL SPOTLIGHT: ZAREK	11	BY KEN WAXMAN
VOXNEWS	11	BY SUZANNE LORGE
FESTIVAL REPORT	12	
ALBUM REVIEWS	14	
EVENT CALENDAR	36	
CLUB DIRECTORY	42	
IN MEMORIAM	43	BY MARILYN LESTER

## Letter from the Editor

On the first day of autumn, Sunday, September 22, the revelry of a Saturday night for many in the jazz world turned to sadness with the news of NEA Jazz Master Benny Golson's passing at his Manhattan home at age 95. One of the last two surviving members of the famed 1958 "A Great Day in Harlem" photo (94-year-old Sonny Rollins remains the last one standing), Golson was a distinctive voice and lyrical stylist on tenor saxophone and as composer of numerous originals that have become jazz staples. Though "living legend" is a term thrown around more than it should, he was exactly that: a living link to a bygone golden era of the music.

The loss of Golson serves as a reminder that there is much to be grateful for in the here and now. It also reveals how close, personal and musical associations serve as building blocks for artistic individuality. As Golson's early development included Tadd Dameron, Dizzy Gillespie, John Coltrane and a thriving Philadelphia scene, octogenarian Billy Harper (Cover) similarly can count early tenures with Gil Evans, Max Roach and a 50-year friendship and music bond with Randy Weston as vital to his own development as a tenor saxophonist and original composer. This month he performs with his longstanding quintet at Minton's. Trumpeter Jack Walrath (Interview) was an integral member of Charles Mingus' mid '70s band, and lessons learned from that tenure helped the one-time disciple become a revered bandleader. His *Live At Smalls* album release concert will be at the very venue he recorded it at last year. Vocalist Ellen Christi (Encore) counts bassist-poet William Parker as one of her first downtown NYC connections during the '70s and the two continue their musical partnership with a stunning new album. Christi performs this month at Roulette. Makanda Ken McIntyre's (Lest We Forget) debut recording was with Eric Dolphy, and his concept immediately crystallized as a player of numerous reed instruments and as a composer. The Makanda Project fêtes his legacy and performs at One Saints' Church in Brooklyn. Norwegian trumpeter Thomas Johansson (Artist Feature) will be the first to admit he spends over 70% of his listening time soaking up American jazz, including the aforementioned. He plays NYC twice, this month with Scheen Jazzorkester, next month with Cortex, both at Nublu.

One thing all of this month's featured musicians have in common: like Golson, they are true to themselves and their art, offering us a window into their unique, personal, musical message.

*On The Cover: Billy Harper by Pin Lim*

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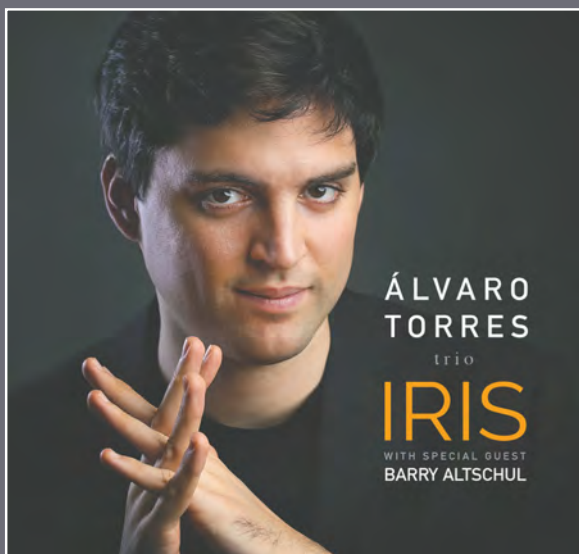
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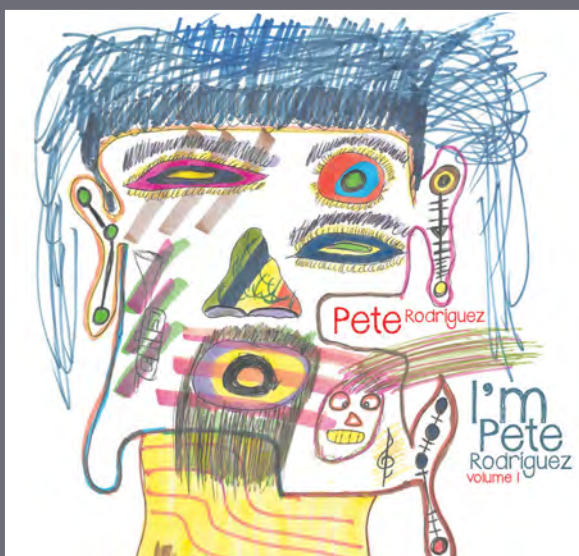
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Imagine the Fania All-Stars sitting in with Steve Coleman's M-BASE Collective and you'll get an idea of the exuberant salsa-funk *con sabor* pulsating through Nublu (Sep. 4) when Veracruzana vibraphonist **Patricia Brennan** debuted songs from her recently released *Breaking Stretch* (Pyroclastic). On hand was the studio band—Adam O'Farrill (trumpet), Jon Irabagon (alto, soprano), Mark Shim (tenor), Kim Cass (bass), Marcus Gilmore (drums) and Mauricio Herrera (percussion)—which meant that Brennan's complex polyrhythmic charts had been well rehearsed, ready to be rendered with relative ease. This uncanny combination of mind-boggling complexity and body-friendly beats resulted in ferocious, *muy caliente* grooves that transformed the gathered crowd into a sea of loose-legged bobblehead dolls. "Five Suns", a precipitously paced piece in 7/8 (with frequent micro-adjustments to retain the element of surprise) opened the (first) set, Herrera taking a masterful turn on congas, easily navigating the tricky rhythmic twists. "Breaking Stretch" featured both saxophonists and continual interplay between rhythm and horn sections, one phrasing in four, the other in three, then trading places. Brennan took a dazzling solo on "555" replete with bluesy figures and racing octave runs, her mallets moving faster than the eye could focus. Set-closer "Palo de Oros" saw O'Farrill skillfully soloing in a high, bright timbre, followed by another dazzler from Brennan, who crouched down towards her vibraphone like a wrestler going for a take-down.

— Tom Greenland



MAX BLEASE

Patricia Brennan @Nublu 151

Ever since Miles Davis summoned **Dave Holland** from London to replace the departing Ron Carter in 1968, the now 78-year-old has been an unassuming master whose joy on the bandstand shines brightly. For two sets of his New Quartet's opening night (Sep. 4), part of a five-day residency at Smoke, Holland spread that joy among his world-touring band out to the adoring audience who knew they were in the presence of rare genius. With Jaleel Shaw (alto), Kris Davis (piano, keyboard) and Nasheet Waits (drums), Holland surrounded himself with extraordinary musicians who were able (as Holland has for so long) to play both the simplest ballad with beauty and to explore the out-world of challenging dissonance and unique scales. On Shaw's "The Flip Side", Waits drove the band with his slashing, smoldering ferocity, yet he never overwhelmed the collective sound, as he and the bassist toggled the band between uptempo swing and half-time groove. On Holland's "Passing Time", his opening melodic, lyrical bass solo gave way to a singing funk line carried out by Davis' spare presence on Fender Rhodes along with Shaw's perfect intonation and soulful feel. Perhaps the night's greatest treat was Davis' "Little Footsteps" (featured on her new release, *Run the Gauntlet*). The pianist's jagged intro dissolved into a demented march, with Shaw using an odd and appealing technique sounding like a child's toy organ. Waits merely suggested the march beat, but never insisted. This special night exemplified what happens when great improvisers, thoroughly familiar with one another, push each other to the top of their collective game.

— Keith Hoffman



ANNA YATSEVICH

Dave Holland @Smoke

Brazilian trio **Azymuth**—Carioca studio musicians who forged an infectious jazz/funk/samba style in the early '70s—is still churning out the jams fifty years and thirty-plus albums later. Making a rare stateside appearance at Williamsburg's Brooklyn Bowl (Sep. 7), original bassist Alex Malheiros, keyboardist Kiko Continentinho (who replaced José Roberto Bertrami in 2015) and drummer Renato Calmon (who replaced Ivan "Mamão" Conti last year) didn't allow Conti's recent passing to douse their musical spirits, keeping the dancing-room-only crowd in frenetic motion throughout the hour-plus show. The career-spanning set list included "A Presa" and "Águia Não Come Mosca" (both from 1977), "Dear Limmertz" (1980) and two more recent songs, "Villa Mariana" and "Papa Samba" (both from 2016), bookended by two massive hits from 1982: "Club Morocco" and "Jazz Carnival", respectively. In an era of multi-track, technologically-enhanced dance records, how refreshing to hear three veterans punching out ferocious beats with their 'bare knuckles'—no studio trickery, just a few signal processors to color the tones. Malheiros slapped, popped and plucked his strings, always right on time with tasteful turns, executing melodies and solos like an electric guitarist. Calmon, on a standard kit, infused the heavy-hitting dance floor grooves with light, layered *brasileiro* polyrhythms. Continentinho toggled clavinet, organ and Fender Rhodes sounds, soloing with soul, craft and creativity, casting his hands skywards at the end of an exuberant phrase.

(TG)

Vocalist **Charenée Wade** is an O.G. throwback, a "showwoman." So when she honored the influences of her youth at Dizzy's Club (Sep. 9), she did it right and with a fine rhythm section led by Oscar Perez (piano), Jordyn Davis (bass) and Lucianna Padmore (drums), setting the stage with a gently funky rendition of "Speak Low". When Wade made her regal entrance, sequined and bangled, with a lovely matching head wrap, the power of her entrance and command of the audience were immediately matched by the power and command of her voice as she launched into "Suzanne", the Leonard Cohen tune that (led by Nina Simone's 1969 cover) has become a jazz vocal standard. As a special treat, she brought out Dominick Farinacci, the fine Cleveland-born trumpeter whom Wynton Marsalis stuffed in his car and brought back to NYC more than two decades ago. She also featured alto saxophonist Ebban Dorsey, a Peabody Conservatory student active both in Baltimore and NYC. A gifted arranger, Wade put her own stamp on Anita Baker's "Fairy Tales", getting the audience to vamp behind her. Perez turned in a rolling, rollicking, full and funky solo. And when the bandleader brought out fellow vocalist C. Anthony Bryant for Marvin Gaye's "If This World Were Mine", she took the Tammi Terrell part. The two clearly love singing together, as their duet was emotionally and musically stunning. For set closer "Killing Me Softly", Wade turned Roberta Flack's signature song into an audience sing-along, punctuated by a lovely, melodic and moving solo by Farinacci.

(KH)

The neo-bop pianist-vocalist, **Johnny O'Neal**, may be one of the few comprehensive *entertainers* left in jazz (think Louis Prima). At Harlem's Room 623 (Sep. 6), his varied package of cool and virtuosic playing was often delivered with vocals in sly-fox hipness—the music's focus on him as the members of his trio (Ben Wolstein-bass, Piero Alessi-drums) amiably resigned to their support roles. Clearly, O'Neal was having a good time and the feeling was infectious. Set opener, "Saving All My Love for You" (Masser) sans vocal, revealed a choreography of piano playing, fingers dancing over the keys. A bluesy and scat-tinged "I'm Just a Lucky So and So" (Ellington, David) was a wildly creative presentation as was another Ellington (with Don George) "I Ain't Got Nothin' but the Blues". A serious moment came with the spotlight solely on O'Neal with a tribute to guitarist Russell Malone, a frequent collaborator who'd very recently passed away unexpectedly: O'Neal executed Gordon Jenkins' "Goodbye" with intensity and amazing improvisational skill, harkening back to elements of stride and Art Tatum. The show also offered risqué jollity with an O'Neal original (co-authored with Ruben Fox), "I'm Your Mailman (Bye Bye Blackbird)", a double-entendre workout of the kind so much a foundation of early blues. Another tune full of dynamism and schtick was "I don't know where my girl is..." detailing the plight of finding her without a cell phone. The versatile O'Neal's repertoire is fulsome, and whether serious or light-hearted, above all reveals him a true showman. — **Marilyn Lester**

ADRIEN H. TILLMANN



Johnny O'Neal @Room 623

In **Jay Leonhart's** uber-successful, decades-long career, the bassist has worked with A-list performers too numerous to catalog. Yet, in contrast, it's his impressive and delightful talent as a singer and songwriter that isn't very often on view—and more's the pity for that. Happily, at Mezzrow (Sep. 4), with Tomoko Ohno (piano) and Vito Lesczak (drums), Leonhart was front and center, a paragon of cool, spinning out one intriguing tale after another about his life with the upright. He noted that this is the subject matter that resonates; trying to write love songs, he said, never did work out. No problem: how many tunes are about a redemptive interaction with Dizzy Gillespie? Or in "Me and Lenny", about the time Leonhart and Leonard Bernstein bonded during a long airplane flight. The common denominator in a Leonhart tune is wit, cleverness and an abundance of humor, mostly of the dry variety. More laugh-out-loud was "Bass Aboard a Plane", which went hand-in-hand with another gem: "Don't You Wish (you'd taken up the flute)?" Throughout these story songs, Leonhart remained basically melodic, with rhythm informed by the technique of bass playing, as was his phrasing via a smooth vocal tone, often inflected with scat. In the creative Ohno and the steady Lesczak, Leonhart had a marvelous synchronicity of support. Near the set's end, clarinetist Adrian Galante sat in for two tunes. There may be singing pianists galore in the music business, but a singing bassist—not so much. Thanks be to the gods of music there is Jay Leonhart. (ML)

ShapeShifter Lab originally launched in 2011 in Gowanus, Brooklyn before moving in 2022 to its Park Slope location. Its primary mission remains: to give artists a flexible platform to present their work. A free showcase concert (Sep. 5) featured the engaging sounds of the cooperative **WAW!** trio—a pairing of Jeff "Tain" Watts (drums) with two celebrated Danish players: Carl Winther (piano) and Richard Andersson (bass). The evening got off to an exciting start with a pair of the pianist's compositions from the group's 2024 eponymously titled debut album: the hard-hitting swinger "Manhattan" and classically tinged "Requiem For JW". The threesome charged straight ahead on the bassist's "Minor Steps", which featured rousing exchanges. Co-composed by nominal leader Andersson, the melancholic "Going into the Hudson" (inspired by pilot "Sully" Sullenberger's heroic 2009 landing of disabled US Airways Flight 1549 into the Hudson River) had the bassist soloing in a singing upper register. The energy level ramped up on Winther's "You Know" with Watts' powerful playing. The mood then mellowed again, as the trio delved into their rendition of "A Nightingale Sang in Berkeley Square". Both pianist and bassist played prettily, underpinned by the drummer's finessed, sweeping brushwork. Watts' potent rhythms boiled to the forefront on Winther's "Deconstructing Mr. X", while his distinctive vocalizing of the lyric to his lilting waltz "Sage" (inspired by the work of fellow Pittsburgh native, playwright August Wilson) beautifully closed out the concert. — **Russ Musto**

SCOTT FRIEDLANDER



Richard Andersson @Shapeshifter Lab

The **Joe Lovano/Dave Douglas Sound Prints** quintet faced another enthusiastic sold-out house at the last show of their weeklong engagement at the Village Vanguard (Sep. 1). Founded more than a decade ago as a Wayne Shorter tribute band performing the saxophonist's compositions, the group played a half dozen brand new songs of their own that reflected the influence of Shorter's urbane songbook within the context of their own distinctly original compositional voices. The fivesome—with original pianist Lawrence Fields (piano), plus Yasushi Nakamura (bass) and Rudy Royston (drums)—kicked off the set with the first of several Lovano originals. His "On the Rise" began with horns dissonantly playing an ominous melodic line in tandem before the trio joined in, backing pensive tenor saxophone and trumpet solos. Fields' solo segued the band into Douglas' "Liquid Weeks", a boppish excursion that referenced Dizzy Gillespie's "Salt Peanuts" and Thelonious Monk's "Evidence". "Impressionistic", a freewheeling outing penned by Lovano, featured fiery piano and drum solos and the saxophonist playing G Mezzo soprano, the rarely seen long horn that intriguingly stood before him throughout the night. The mood mellowed on "For Trish", a stirring ballad by Douglas that unabashedly recalled Ornette Coleman's "Lonely Woman". Following Douglas' announcement of the band's personnel to end the evening, the clamoring audience insisted on more tune. The group willingly obliged with its encore, a swinging straight ahead payout on Lovano's "Tonal Magic". (RM)

## WHAT'S NEWS

Two years ago, esteemed jazz critic and author **Willard Jenkins** (who is also the DC Jazz Festival Artistic Director, a radio host-broadcaster on WPFM and recipient of the 2024 A.B. Spellman NEA Jazz Master Fellowship for Jazz Advocacy award) created "Jazzology", the bi-monthly jazz-themed trivia game in which two guests compete head-to-head in testing their jazz knowledge. Guest contestants have included: pianist Ethan Iverson, jazz publicist Matt Merewitz (Fully Altered Media), Jazz Foundation of America Executive Director Joe Petrucelli, saxophonists Jason Marshall and Caleb Curtis, radio host Mark Ruffin, jazz writers Hank Shteamer and Howard Mandel plus many others. Live-streamed via StreamYard and available via YouTube, for more info, to view or register to compete, visit [savagecontent.com](http://savagecontent.com).

**A Wonderful World: The Louis Armstrong Musical**, featuring James Monroe Iglehart as Satchmo, opens this month on Oct. 16 at Studio 54. Iglehart is best known for his performance in *Aladdin* as Genie and was also in the Broadway cast of *Hamilton* in 2017, in which he played Marquis de Lafayette and Thomas Jefferson, earning a Tony Award for his performance in the latter. For more info visit [louisarmstrongmusical.com](http://louisarmstrongmusical.com).

Registration to next year's **APAP** (Association of Performing Arts Professionals) NYC Conference is now open. The annual conference's 2025 dates are: Jan. 10-14. APAP is the world's premier gathering of the performing arts presenting, booking and touring industry and includes showcases and performances. To register and for more info visit [apap365.org/conference](http://apap365.org/conference).

On the first of this month, the 2024 **MacArthur Fellows** will be announced. The annual Fellows Program—which comes with an \$800K no-strings-attached award paid out in quarterly installments over the course of five years—has three criteria in its investment in a person's originality, insight and potential: exceptional creativity, promise for important future advances based on a track record of significant accomplishments and potential for the Fellowship to facilitate subsequent creative work. Past jazz-related Fellowship recipients have included: George Russell ('89), Ran Blake and Max Roach ('98), Gunther Schuller and Cecil Taylor ('91), Steve Lacy ('92), Anthony Braxton and Ornette Coleman ('94), Ken Vandermark ('99), George Lewis (2002), Regina Carter and John Zorn (2006), Miguel Zenón (2008), Jason Moran (2010), Dafnis Prieto (2011), Vijay Iyer (2013), Tyshawn Sorey (2017), Mary Halvorson (2019), Cécile McLorin Salvant (2020), Tomeka Reid and Ikue Mori (2022). For more info visit [macfound.org](http://macfound.org).

New York Foundation for the Arts (NYFA) has announced that **The Queens Arts Fund** grant applications are now being accepted through Nov. 19. All Queens, NY-based artists, collectives and non-profit organizations are eligible and encouraged to apply for either "The Arts Access Grant" (\$1K - \$5K), which supports community-based organizations and collectives in efforts to produce community-based arts and cultural programs in all artistic disciplines; or "The New Work Grant" (\$3K), which supports emerging individual artists and/or collectives in their creation and debut of new work(s). For more info visit [nyfa.org/awards-grants](http://nyfa.org/awards-grants).

**The Juilliard School** recently received a gift of \$20 million from the Arnold Foundation for the school's Creative Enterprise as well as Juilliard Jazz departments, with the aim of uniting disciplines and supporting its jazz program. In celebration of the school's jazz program director, Wynton Marsalis, a \$5 million endowment gift was made available specifically to Juilliard Jazz, for scholarships and the jazz department's performance activities (including Juilliard's annual fall festival). Trumpeter and Juilliard alumnus Marsalis helped create the school's jazz program, dating back to before its inception over 22 years ago (he has been director of Juilliard Jazz for the last decade). Other Juilliard alumnae include Jon Batiste, Endea Owens, Samora Pinderhughes and Immanuel Wilkins. For more info visit [juilliard.edu](http://juilliard.edu).

**Issue Project Room's (IPR)** 2024 Gala takes place on Oct. 9, featuring performances by the Holobiont Ensemble with multi-instrumentalist Elliott Sharp and special guests, and honoring performance-visual artist Jo Andres. IPR's gala provides the opportunity to recognize important figures in the experimental arts community and serves as a fundraiser for its ongoing mission to foster commissions, international artist appearances, residencies and premieres, particularly of under-recognized and under-represented artists. The Gala is supported by actor Steve Buscemi & Jo Andres Charitable Fund. So far this year IPR has presented works by Zeena Parkins, Christian Wolff, Cecilia Lopez and Joan La Barbera. For more info visit [issueprojectroom.org](http://issueprojectroom.org).



# JACK WALRATH

## TAKES THE LEAD

BY DANIEL A. BROWN

*It would be hard to encapsulate the 50-year career of trumpeter-composer Jack Walrath, a player who seemingly refuses to be contained. From his earliest days in late '60s Southern California, his vital presence in the '70s bands of Charles Mingus and 30+ subsequent albums as leader, Walrath has sidestepped the fusion era as well as the parochialism of maintaining "the tradition." Live at Smalls (Cellar Music), his latest release, finds Walrath and his band—Abraham Burton (tenor), George Burton (piano), Boris Kozlov (bass) and Donald Edwards (drums)—barnstorming through the leader's original compositions with an impressive back-and-forth performance that blurs lines between the roles of soloist and accompanist. We spoke to the trumpeter from his longtime home of New York City, where he offered his views on his new album, playing with Mingus and a lifetime of taking creative chances.*

**The New York City Jazz Record:** Tell me about your latest album, *Live at Smalls*. Is that club one of your regular gigs?

**Jack Walrath:** Yeah, Smalls is one of the few real jazz clubs left in New York, you know?

**TNYCJR:** In the press release for the album, you explain that "the main concept behind this record is the instrumentation. Most of the major innovations in jazz music occurred with this kind of group format and size." Could you elaborate on that belief in the power of the quintet?

**Walrath:** Or a sextet. Basically, a couple of horns and a rhythm section. It's hard to keep a group together. For one thing, I think jazz musicians gave up a lot of their autonomy starting in the '70s, when people were giving them a lot of money for fusion and stuff like that, and they would break up groups. And the groups I've noticed as innovations, have come from Coltrane's quartet, Ornette Coleman, Max Roach, Art Blakey, Miles Davis, etc. They were *bands* and they also had arrangements. You listen to the *Coltrane* album (Impulse!, 1962) and they even had cues that they would use to get back into certain things. You know, people heard the record, and they thought "Oh, it's just all free." Miles kind of abandoned that when he had the group with Tony Williams, Wayne Shorter and Herbie Hancock. So now I at least try to have a background or intro. But it's hard to do that when the band can't play together all the time. Even though I've had the same guys since around 2010 or thereabouts, I still often have to call in substitutes.

**TNYCJR:** From the jump, it's pretty evident with the playing on *Live at Smalls* that you and the band move as one.

**Walrath:** The whole thing is empathy and being together. Even though there are long periods when we don't play, they know my music. And I can keep bringing different kinds of stuff in.

**TNYCJR:** Other than familiarity with the material and cues, what do you think are some of the qualities and elements that these specific four players have that help you catch lightning in a bottle?

**Walrath:** Honestly, I consider them among the greatest players of their generation. And one thing about playing in the Mingus Big Band, which I've been totally canceled from (laughs)—even though it wouldn't exist without me—was that you can see different players that come into town. I started out with pianist Orrin Evans and we did a couple of tours, and he couldn't make it so he recommended George Burton. And so I had to use Orrin again, when sometimes George couldn't make it. But I tried to get people that have some inkling of what my music is about and where I'm coming from.

**TNYCJR:** I don't know if it's a touchy subject, but you mentioned being canceled from the Mingus Big Band...

**Walrath:** I don't exist there. They did a Zoom-cast with a bunch of people about Mingus and Eric Mingus was pissed off because they didn't call me to do it. I finally found out about it and everybody had 10 minutes to talk, and they said, "Well, we will give you five." They gave 15 minutes to (alto saxophonist) Charles McPherson (and) so I went on there and the only people who really knew what we were talking about were Eric, myself and Charles McPherson. It was people talking about how they knew Mingus' girlfriends and stuff like this. (Laughs) You know what I mean? I guess I was canceled because I was blunt about what was happening with that band...I think there are some things people should aspire to. It's like you write a symphony, and then somebody else takes it and puts a disco beat behind it: "A Fifth of Beethoven." (Laughs) Remember that?

**TNYCJR:** I don't want to just linger on memory lane, but Mingus has this mythology where at times he's viewed as this capricious Greek god who was striking down musicians left and right. But I think he was one of the most complex artists of the last century. You spent a crucial part of your earlier years with him. How long were you in New York before you hooked up with Mingus?

**Walrath:** I guess about a year. I was playing with (saxophonist) Paul Jeffrey and his band and he recommended me. I sat in with Mingus who called me up a few days later. The ironic part is that Jeffrey then got me fired (laughs). Because Paul would help people and then when they started getting over again, he would try to take them down. But I wasn't the only one. Jazz is a funny thing.

**TNYCJR:** "Welcome to the New York jazz scene, Jack." (Laughs). How many years were you with Mingus?

**Walrath:** About four years. It was up and down. It seemed like Mingus had a different band every month. In fact, Dannie Richmond told me I played with Mingus longer than anybody except Dannie.

**TNYCJR:** From being one of Mingus' players, what did you learn before becoming a bandleader yourself?

**Walrath:** What I got was that as long as you're playing the parts right, it's okay to do what *you do*. Mingus could be very abusive and he could be very humble. Dannie said I was Mingus' worst whipping boy, but I

(CONTINUED ON PAGE 35)

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# THOMAS JOHANSSON

## COMING TO AMERICA

BY BILL MEYER

Norwegian trumpeter Thomas Johansson remembers experiencing a moment of panic the first time that he and his quartet Cortex came to play in New York. “We went down towards Newark Airport. And then (saxophonist) Kristoffer Alberts said to me, ‘Hey, man, you know, we’re just about to land in America to play jazz music for Americans?’ And I was like, ‘Oh, shit. Yeah, that’s crazy.’ Why? 70, 80% of the things I listen to come from America, and in some ways it was really intimidating.” Apprehension has since been replaced by enthusiasm. Johansson will come back to New York twice in a little over a month with two very different, but nonetheless linked ensembles: the Scheen Jazzorkester (SJO), a regional big band from his hometown of Skien (on its first tour outside of Norway) will play a program composed by saxophonist André Roligheten, Johansson’s bandmate in the quintet Friends & Neighbors; and Cortex, which will be augmented by Norwegian electric guitarist Hedvig Mollestad. SJO and Cortex actually recently combined forces on *Frameworks* (Clean Feed), the recently released album-length program of Johansson’s music (full disclosure: this writer wrote the liner notes).

The aforementioned two combos offer but a peek into the full measure of Johansson’s versatility. At home in Skien, a small city about 50 miles from Oslo, he plays gigs at churches and with local classical ensembles. Besides SJO (which has occasionally commissioned him to compose as well as play trumpet) and Cortex (the free jazz quartet he has led since 2007), there’s drummer Paal Nilssen-Love’s aptly named Large Unit, which can toggle between wooly blowouts and Ethiopian soul songs; Nilssen-Love’s sextet Circus, which applies game-like dynamics to a diverse book of songs; the Friends & Neighbors quintet, inspired by mid-twentieth-century fire music; and drummer Gard Nilssen’s uproarious, 17-piece Supersonic Orchestra. Nilssen and Johansson (both members of Cortex and friends since they were four years old) also have a soon to be released duo project.

Johansson joined the SJO in 2012, two years after it was founded, and four years prior to his own permanent return to Skien. The orchestra’s original impetus was to give local musicians, many of whom teach in Skien’s school, a chance to play and write for a big band. Some of them perform classical music as well, and some of the orchestra’s recordings have emphasized that influence. But they brought in Johansson, the hometown boy who had made good in the avant garde, in order to shake things up a bit. He has done this by composing material and bringing in guests that have pushed the music in a freer direction. But his most profoundly transformative influence upon the SJO may be his idea to bring a regional big band from Norway to the U.S. “That’s a bit of a crazy stunt,” he says. “I thought, if Paal (Nilssen-Love) did it with the Large Unit, then it’s doable. We are fewer people. I planted the idea a while ago, and we had several meetings with the board and the members, and everybody wanted to do this.” To this end, the SJO is fundraising, particularly applying for available grants.

This is a band that’s never been abroad. Johansson adds, “A tour like that, in the States, traveling far and traveling all together with cars for a bit over a week, it does something with the social interplay, as well as the musical interplay. This might just be the one and only time that this band can do this. But to share this kind of tour and this kind of experience, I think it’s going to bring the band closer together. It’s going to be an adventure.”

Johansson is an expressive and versatile trumpeter. He’s equally persuasive projecting bold melodies, suspending embellishments over an ensemble’s collective voice and nestling sound effects within the action. Johansson originally picked up the horn as an alternative to sports. “I started with football when I was a kid. At that time, I was really skinny and didn’t have control over my limbs. I said to my parents, ‘I don’t want to do this anymore.’ My mother had played cornet in the school band when she was young; I think actually she played up until I was born. She said, ‘Do you want to start trying to play the cornet in the school band?’”

Johansson was the beneficiary of a cultural milieu in which a strong music education was available at school and people playing music together was a viable social outlet. His and Gard Nilssen’s parents were in the same marching band, and musicians that Johansson studied under would later be SJO bandmates. The two became fast friends as well as frequent bandmates as their paths continually crisscrossed: at college in Alesund, Trondheim and Stavanger, and then in Oslo bands. Besides friendship, they share an appreciation for jazz with striking, memorable tunes and a sharp edge, such as Ornette Coleman, Albert Ayler, Zorn’s Masada Quartet, and the pan-Scandinavian quintet, Atomic. In 2007, Johansson and Nilssen joined forces with Alberts, a muscular presence on alto, tenor and baritone saxophones, and stalwart bassist Ola Høyer, to form Cortex. “It started out as my band, and in some ways it still is, since I do mostly all the composing. The past couple of years, the other guys have come with more tunes, which is really nice, because it takes a bit of a load off me. So, it’s more of a collective now.”

Nilssen’s steaming energy contributed enormously to the group’s vibrant sound. But since he stepped away to focus on leading his own bands in 2020, Cortex has adapted well to Dag Erik Knedal Andersen’s more circuitous style, which can be heard on the *Live At Le Périscope* (B Records, 2023). His won’t be the only new face when Cortex tours the U.S. next month: guitarist Hedvig Mollestad will be in the band. While it might seem strange to add a musician whose work blurs the lines between prog, metal and fusion to an acoustic free jazz quartet, they’ve been mutual supporters for years, Johansson explains. “We’ve been following each other since the beginning. She was at one of the first Cortex concerts and we’ve been kind of going on parallel paths, so in some ways, it felt like a natural meeting point. We did one concert at the Blowout Festival in 2022. It was so fun, everybody wanted to do it more.”

For more info visit [thomasjohansson.no](http://thomasjohansson.no). Johansson is at Nublu with Scheen Jazzorkester Oct. 3 (and with Cortex featuring Hedvig Mollestad Nov. 18). See Calendar.

### Recommended Listening:

- Friends & Neighbors — *No Beat Policy* (Øra Fonogram, 2011)
- Cortex — *Live!* (Clean Feed, 2013)
- Thomas Johansson, Øyvind Storesund, Paal Nilssen-Love — *Revolution Before Lunch* (Tammtz, 2015)
- Thomas Johansson — *Home Alone* (Tammtz, 2016)
- Friends & Neighbors — *What’s Next* (Clean Feed, 2018)
- Scheen Jazzorkester — *A We See It* (Clean Feed, 2019)

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# BILLY HARPER

## *The Higher Power of Music*

BY JIM MOTAVALLI



PIN LIM

Throughout human history there have always been creatives, often prodigies, who carry the torch forward in art and culture. Houston native Billy Harper—one of the most impassioned post-bop tenor saxophonists dating back to before his auspicious debut album as leader (*Capra Black*, 1973)—continues to build on a legacy that encompasses musical greatness and innovation in addition to education, social consciousness and spirituality. Evolving from roots planted in his early youth, Harper intuitively knew early on that music should have a purpose beyond the uplift of entertainment and, as his career took hold, that proposition took on clarity: he came to understand the higher power of music in its capacity to heal.

His story begins in Houston, where his grandparents were ministers. At age 5, he was already singing at sacred and secular functions. Around age 11 he noticed a tenor saxophone in a store window and decided he'd like one of those—as well as a horse. He never got the horse, but did get his tenor. “We were a musical family,” Harper says, “but it was mostly piano and singing. I played in the school marching band and learned the tunes we played there. And sometimes we had a little jazz group together. But it was a long time before I ever had lessons, which was in college. By the time I got there, I was completely into jazz.” While in high school, he'd already formed the first incarnation of the Billy Harper Quintet (BHQ). Graduating *cum laude*, he went on to study saxophone and music theory at North Texas State (now known as University of North Texas), where he received his Bachelor of Music degree. Continuing graduate studies there, in 1964, Harper became the first African-American to play in the school's professional-quality One O'Clock Lab Band.

Veteran drummer Michael Carvin, who first met Harper in the seventh grade when both were in the marching band, has been a lifelong friend. He cites the reality of Texas being a highly segregated state at the time: “We were in the first generation of African-Americans to finish high school and then go on to college. So there were a lot of eyes on us as a fulfillment of a dream. We just knew Billy would be the first African-American to make it to the top. To do it, he had to be able to sight read, and to excel in testing on the entrance exams. His knowledge got him there, and his talent kept him there.”

After graduating from North Texas State in 1965, Harper connected with local Texas giants, such as Corsicana-born David “Fathead” Newman (already a 10-year veteran of Ray Charles' band) and Dallas' James Clay (who worked with Fort Worth native Ornette Coleman early in his career). “Clay was my idol back then, you know, the really-into-jazz guy,” Harper says. “A big influence on me also was tenor player Don Wilkerson, known as The Twister.” The nickname implied the force of nature in Wilkerson's playing, like a tornado, and as Harper remembers “he played with that big, authentic Texas tenor sound.” A year later, Harper would move to NYC, where he initially found it hard to break into the scene: “In the beginning, I wasn't getting a chance to play with the big guys. I was going in, bothering them, trying to fit in, and it took a while

before they'd let me take out my horn. To them, I was a little country bumpkin from Texas!”

However, he would soon gain momentum from a fortuitous booking on the NBC-TV special, *The Big Apple*. The star-studded line-up for the one-time occasion (hand-picked by Harper) featured Freddie Hubbard (trumpet), McCoy Tyner (piano), Reggie Workman (bass) and Elvin Jones (drums). Shortly thereafter, the saxophonist's career gained traction as he began to attract the attention of many of the greats, working with the likes of the Thad Jones-Mel Lewis Jazz Orchestra, Art Blakey & The Jazz Messengers, Gil Evans (whose *Priestess* album was named after a Harper original), Lee Morgan (Harper's “Capra Black” made its debut on the trumpeter's final Blue Note session, recorded within six months of his tragic passing and two years prior to being the title track to Harper's leader debut), Max Roach (1971's *Lift Every Voice and Sing* was Harper's first album with the drummer preceding his later stint in Roach's groundbreaking mid '70s quartet) and Randy Weston. His association with Weston lasted from the early '70s, up until the pianist's passing in 2018, with a half dozen albums—from *Tanjah* (Polydor, 1973), Harper's first album with Weston, to *The Roots of the Blues* (Universal/EmArcy - Sunnyside), the piano-saxophone duo that was one of the pianist's final recordings.

In 1971, the saxophonist was in the right place at the right time when pianist Stanley Cowell and trumpeter Charles Tolliver launched their Strata-East Records. *Capra Black*, featuring an all-star group including trumpeter Jimmy Owens, trombonist Julian Priester, bassist Workman and drummers Elvin Jones, Billy Cobham and Warren Smith, among others, remains a landmark album in the artist's catalogue. Uniting Harper's enormous sound with impassioned post-Coltrane blowing, it's a stately, intense piece of writing. “I never thought of it as spiritual jazz,” Harper says. “Lots of people were playing like that before Pharoah Sanders came along. To me, it was a feeling from my connection to church, the spirit you felt there.”

The saxophonist considers one of the most valuable parts of his entire legacy to be the BHQ and the music created for it. The group has always focused on Harper originals, which have been compared to the writing of McCoy Tyner and Wayne Shorter in their ability to evoke musical landscapes that are both majestic and haunting. The thick Harper book of enduring originals includes BHQ staples that have become now-classics: from “Capra Black” and “Priestess”, to “Croquet Ballet”, “Call Of The Wild and Peaceful Heart”, “If One Could Only See”, “I Do Believe”, “The Awakening”, “Love On The Sudan”, “Insight”, “Quest”, “Illumination”, “Cry of Hunger”, “Soran Bushi B.H.”, plus many others. Additionally, the group's longevity and the consistency of its personnel are remarkable. *Destiny Is Yours* (SteepleChase, 1989) and the three-volume *Live on Tour in the Far East* (SteepleChase, 1991) all feature pianist Francesca Tanksley, who has been playing in the BHQ for more than 40 years, during which time she has become one of the most important people in the saxophonist's life. “I met Billy in 1983,” she remembers. “Drummer

Newman Taylor Baker and trumpeter Wallace Roney were both playing in the BHQ at that time and they told Billy about me. After he heard me, I was taken on for a New York gig and he's been hiring me ever since.” What makes the partnership endure? According to Tanksley, it's about a connection that seems almost mystical. “I'm inspired by his compositions, his improvisation, his sound, his phrases,” she adds. “And I'm told that he's inspired by my accompaniment when he improvises. He has an uncanny ability to draw out the best in his band members, a taskmaster in the best sense of the word. It's always new, and there's a deep camaraderie among us.”

Drummer Aaron Scott has been working with Harper for two decades, ever since the two met through pianist Tyner's big band in 2004. Scott recalls, “I was with McCoy 14 years, and Billy's music had that same honest quality, which requires you to be honest as well.” In return, Harper—himself an accomplished drummer who learned how to play drums in college and even subbed on one occasion for Roach—describes Scott as “a great, great drummer.” Bassist Clarence Seay played with Harper for 30 years, ending for health reasons around 2015 (replaced by Dezron Douglas, the newest member of the BHQ). He notes, “The band became a family in a sense. Billy's a good and honest person and a great bandleader.” The saxophonist's regular trumpeter Freddie Hendrix has only appeared on one BHQ album so far, but has been a member of the quintet for the last 20 years. He remembers his first gig with Harper at NYC's Sweet Rhythm as an almost an out-of-body experience. “I love playing with Billy and wouldn't trade it for anything in the world.”

Harper has taught at the high school level as well as at Livingston College, Rutgers University and, up until recently, 30 years at The New School for Jazz and Contemporary Music (now known as The New School's School of Jazz) alongside longtime colleagues Owens and Tolliver as well as the saxophonist's former Max Roach Quartet bandmates Workman and Cecil Bridgewater. A sample-size portion of his many protégés include pianist-keyboardist Robert Glasper, alto saxophonist Lakecia Benjamin, vocalist Jazzmeia Horn and many others.

The impressive legacy of the soon-to-be 82-year-old Billy Harper is one which continues to build on the vision and promise of that young child born and raised in Houston.

For more info visit [billyharpermusic.com](http://billyharpermusic.com). The Billy Harper Quintet is at Minton's Playhouse Oct. 18-19. See Calendar.

### Recommended Listening:

- Billy Harper — *Capra Black* (Strata-East, 1973)
- Billy Harper — *Black Saint* (Black Saint, 1975)
- Billy Harper — *The Believer* (Denon, 1980)
- Billy Harper — *Live on Tour in the Far East, Vol. 1-3* (SteepleChase, 1991)
- Billy Harper — *Blueprints of Jazz Vol. 2* (Talking House, 2006)
- Randy Weston/Billy Harper — *The Roots of the Blues* (Universal France/EmArcy - Sunnyside, 2013)

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ANNA YATSEVICH

# ELLEN CHRISTI

TO BE THE SINGER SHE WANTED TO BE

BY KURT GOTTSCHALK

Growing up in Chicago's North Shore suburbs, vocalist Ellen Christi had an early interest in singing and in expanding the role of the jazz singer. "I was never a lipstick gal," she explained during a chat near her Upper West Side apartment. But she didn't know how to get onto the road to discovery until her music teacher, the pianist Jack Hubble, played her a record by the innovative Chicago pianist Jodie Christian and set her on the course of the jazz life. "He must have sensed that maybe I was a little uneasy, like I couldn't get the material," she said. "When he put that record on, I was, 'Wow, I get it.' Jodie can play inside and outside at the same time." Before long, she had made it to New York City, still a teenager, but while building a career in the downtown jazz world, she was making more discoveries in Europe. Christi spent 15 years in Italy, working with the Ellen Christi/Fiorenzo Sordini Quintet (heard on the 1992 record *A Piece of the Rock*) while learning recording techniques. "In the studio, I produced dance music," she said. "I learned how to engineer. I learned how to create." Those two vocations came together on *Cereal Music*, an album of spoken word and constructed soundscapes released this year in June that Christi created with bassist William Parker. Christi's Italian studio education came after years of taking lessons, making connections and learning how to be the singer she wanted to be.

But, while still in Chicago, Christian introduced her to drummer Steve McCall, who was the one who encouraged her to move to New York (sometime around 1974... dates and years are hazy in our conversation) and gave her singer Jeanne Lee's phone number. Lee—

who had already worked with Ran Blake, Carla Bley, Anthony Braxton, Sunny Murray and Archie Shepp, among others—was carving the kind of space in jazz Christi wanted to occupy. In New York, Christi found an apartment in very dicey, very unsafe Alphabet City, which Lee promptly nixed, taking her instead to 501 Canal Street, a cooperative space founded by multi-instrumentalist Cooper-Moore. Parker and drummer Tom Bruno also lived in the shared space and Shepp, pianist Dave Burrell, trumpeter Roy Campbell, saxophonist Jemeel Moondoc and a steady rotation of others regularly came through to play. Bruno introduced her to Jaki Byard, with whom she furthered her studies in piano technique, composition and arranging. Christi also helped to run a concert series in the space, organized tours, co-founded the New York City Artists Collective Records label and, most importantly, made music. She stayed there for eight years before Italy called.

"I've really been blessed," she said, wistfully. "I arrived very young and Tom helped me evolve as a musician. I learned a lot from him; he was basically my husband. He taught me about singing ballads. I know there's this discourse about females being sidelined, Whites not playing with Blacks, but I never experienced that," she added. "My experience was, if you're good at what you do, people will play with you." Her years in the downtown jazz scene and in Italian studios come together on *Cereal Music*, an album that Christi (who is billed with sound design, production, vocals) spent two years constructing. What began by inviting Parker over to record a conversation changed course when he showed up with a stack of poems. She recorded him reading, then created musical settings, assembled from recordings of Parker playing bass, shakuhachi and other flutes, and her own voice, folding in recordings of the two of them made in previous years.

The final product, according to Parker, is largely Christi's work. "I have known Ellen since 1974," Parker said. "She sang at my wedding in 1975. Ellen was one singer who could improvise like a horn on a high level. She spent many years in Italy singing and studying engineering. But she has always been on the New York

scene, and we have done many projects together." Parker also explained that the concept of *Cereal Music* was her vision, to which he provided the idea to make sound collages out of existing tracks and thus create newly composed music. The title *Cereal Music* came from Parker as do all the words. "Everything else is under the creative palette of Ellen Christi," he added. "She had a vision she heard. I had just learned of what was happening after it came out. It was prophetic that things just fit in and took a life of their own. The main thing is the music is out, and Ellen gets her due."

*Cereal Music* is an album filled with sonic beds and textures and Christi's rich voice, but also with Parker's observational wisdom and wry wit. It is, at times, a very spiritual album as well. Christi's contributions on the tracks "Ode to Kidd Jordan" and the download-and-CD-only "Prayer" give a slow, gospel feel to Parker's verses. "Prayer", in particular, was a painstaking effort. It's the only pre-existing composition the pair took on for the project. Parker had previously recorded it with singer Leena Conquest on *Corn Meal Dance* (2007) and Christi specifically requested that they make their own version. She would record her vocal track about 75 times, before she got a take she was happy with. It was the last track she completed for the album. Says Christi, "William said, 'we're going to put this record under your name,' I said, 'no, we're not, it'll never sell.' I know what I did. I'm satisfied."

For more info visit [ellenchristi.com](http://ellenchristi.com). The Ellen Christi Ensemble is at Roulette Oct. 22. See Calendar.

#### Recommended Listening:

- Tom Bruno/Ellen Christi — *Tom & Ellen: The Sounds of Life* (N.Y.C.A.C., 1976)
- Jemeel Moondoc Sextet — *Konstanze's Delight* (Soul Note, 1981)
- Ellen Christi — *Star of Destiny* (N.Y.C.A.C., 1986)
- Ellen Christi, Carlo Actis Dato, Enrico Fazio, Fiorenzo Sordini — *Senza Parole* (Splasc(H), 1989)
- Ellen Christi — *Instant Reality* (Network, 1992)
- William Parker & Ellen Christi — *Cereal Music* (AUM Fidelity, 2022-24)

## LEST WE FORGET



COURTESY OF MCINTYRE FAMILY

# MAKANDA KEN MCINTYRE

MANY HEADS

BY JEFF CEBULSKI

"He was a brilliant guy," stated John Kordalewski, pianist, leader and arranger for The Makanda Project, the ensemble inspired by multi-instrumentalist Makanda Ken McIntyre, an unheralded modern jazz artist who passed away June 13, 2001. At his death he'd spent over 40 years as a teacher and post-bop visionary, proficient on alto saxophone, flutes, bass clarinet, oboe, bassoon, bass, drums, piano and various woodwind instruments. Until the early '90s McIntyre was "Ken," but a visit to Zimbabwe led to an encounter with an unidentified stranger who gave him a piece of paper with the word "Makanda" on it. The term means both "many skins" and "many heads." Given his multi-instrumental acuity, he then legally changed his name to "Makanda Ken McIntyre" and has since been faithfully referred to as such.

Kordalewski, along with McIntyre's widow Joy Rosenthal (who was originally one of his students), began The Makanda Project in 2005 and continues it

today as a way to extend his legacy. On why McIntyre did not receive the plaudits he justly deserved, Kordalewski said, "The fact that he made the choice to go into teaching had a role, and he was not a compromising personality...He said once the club owners didn't like him because he did not look like he needed anything." Rosenthal adds, "He got married, had kids, (and) so had to support them, and that took away his ability to go on tours. He was very outspoken and opinionated. And he was not into drugs."

Born in Boston in 1931, as a teen McIntyre discovered Charlie Parker and began playing the alto saxophone, eventually adding flute and clarinet to his arsenal. After a stint in the Army, he attended Boston Conservatory, where he earned a Master's degree (1958) and, later, a Doctorate from the University of Massachusetts (1975). In 1961, his recording career began with two significant album releases for Prestige-New Jazz: *Stone Blues* and *Looking Ahead*, the latter documenting a partnership session with the already heralded alto saxophonist, bass clarinetist, flute player Eric Dolphy. Both were influenced by Parker, but, to Kordalewski, the significance of that album lies in McIntyre's compositions, citing one example, "Geo's Tune", which represents McIntyre's gifted compositional characteristics. "He's got different rhythmic layers on the head...[Makanda] idolized Parker but there was an essence he took from him, not trying to sound like him."

Both Rosenthal and Kordalewski emphasize McIntyre's dedication to swing in an era when modality and "out" music began to flourish. As Rosenthal stated, "He got pigeonholed as being avant garde, but that's really a misrepresentation; his music is melodic, always swinging." Perhaps his critical association with the avant garde was cemented when he accompanied the iconoclastic pianist Cecil Taylor on *Unit Structures* (Blue Note, 1966). Rosenthal shared that Makanda told her, "I came to discover that 'avant garde' is a euphemism for 'no work!'"

Following his initial '60s sessions (which also included *Year of The Iron Sheep* and *Way, Way Out*, both on United Artists), McIntyre recorded eight more albums, including five as leader for the Danish label SteepleChase (with such sidemen as pianists Kenny Drew and Jaki Byard; bassists Bo Stief, Reggie Workman and Buster Williams; drummers Alex Riel and Beaver Harris) and in 2000, just before his passing, *A New Beginning* (Passin' Thru) with Joanne Brackeen (piano), Wilber Morris (bass) and Charli Persip (drums). He also brightened scintillating sessions led by drummer Beaver Harris, cornetist Nat Adderley and Charlie Haden's Liberation Music Orchestra. The posthumously released album, *In the Wind: The Woodwind Quartets* (Passin' Thru) features flute, saxophone and clarinet pieces in which McIntyre

(CONTINUED ON PAGE 35)

# ZAREK

## INDEPENDENCE FROM THE INDUSTRY

BY KEN WAXMAN

Issuing 25 sessions over a quarter century may not seem like many releases to some, but that pace more than satisfies Ignaz Schick, founder of Berlin-based record label Zarek. That's because the company showcases the sounds created by alto saxophonist-turntablist Schick, his groups and collaborations, participants in the city's Echtzeitmusik or real-time music scene and sympathetic players from elsewhere. "I founded Zarek because I had bad experiences with existing labels with whom I worked back in the day," recalls Schick. "Promotion and distribution was bad, communication terrible, or comments about my music quite horrific. So I decided to keep control over the entire process from recording to distribution." He had released other projects as Edition Zangi Music, "mostly Fluxus-type art editions, vinyl objects, cassettes, often unplayable records, like a completely scratched record called *Kratzen*. I knew from Edition Zangi that it wasn't difficult to put a release out. It's a lot of work, but at least I can decide on every aspect

together with the musicians involved."

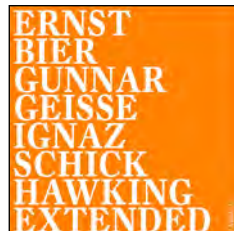
With a small inheritance, Schick released *Perlonex-Perlon* and *Tabit*, the label's first two albums, which were self-burned CD-Rs with photocopied stickers, covers designed by a friend and printed by Schick himself at a silk screen workshop. Recording and mixing was done at a special price by another associate. All subsequent releases have been CDs, the only exception being *ILOG 3*, a duo of Schick on turntables and local drummer Oliver Steidle (which is additionally available on LP with different music and running order). Zarek itself is an abbreviation that combines Zangi Music and Records with a "k" instead of a "c." Steidle and Schick first recorded their "noisy, harsh improvised music" for another label almost ten years ago. Disappointed with the response, the two have now released three Zarek albums. "We knew, if we stuck our heads and energy together, we could get what we wanted by ourselves," explains Steidle. "I had concerns in the first moment and it took me a while to realize how well-connected Ignaz is as a result of 25 years of constant, hard work," he adds. "It's definitely paying off. We got way more attention than if we would have done them elsewhere." The enthusiastic reviews and festival invitations that have resulted are the rewards of controlling everything, including the release schedule, cover art and promotion, he figures.

Although Schick has been featured on many of his label's releases, it's not entirely a vanity project. In the catalogue are sessions featuring Andrea Neumann, Andrea Ermke and the duo of Burkhard Beins and Keith Rowe, some in their recording debuts. A recent two-CD set features Schick and AACM multi-instrumentalist Douglas Ewart. Zarek usually produces about 500 copies for each release, but only when enough money has been made from sales. "It has become a perpetual mobile in a way; money comes in and I invest it in the next release," notes Schick. Depending on the situation he'll sometimes ask other players to contribute towards production costs. "For such involvement they receive a bigger batch of copies," he explains. "Generally I don't make myself dependent on financial factors or the market situation. I release when the album is ready. And only if I feel the music is good enough." Schick adds that releases are not per annum. Sometimes he produces packages of two or three CDs at once, and sometimes there are years in-between with no releases. It really depends on how active he is with finishing mixes, but also strongly depends on the sales and monetary situation. What about downloads and streaming? "I completely boycott streaming portals, Schick says.

(CONTINUED ON PAGE 34)



Now is Forever  
Douglas E. Ewart, Ignaz Schick



Hawking Extended  
Ernst Bier, Gunnar Geisse, Ignaz Schick



The Cliffhanger Session  
Ignaz Schick, Ingebrigt Håker Flaten, Oliver Steidle



Altered Alchemy  
Achim Kaufman/Ignaz Schick



Next to Nothing  
Chris Abrahams/Ignaz Schick

## VOXNEWS

# BRAZILIAN KISSES

BY SUZANNE LORGE

As temperatures drop here in NYC, they're rising in Rio. Coincidentally, this month a scad of new releases from here and abroad conjure all the excitement of Brazil's rich vocal jazz tradition.

Karrin Allyson has long been a fan of singer-composer Rosa Passos (and vice versa), so when Passos was passing through New York in March 2023, Allyson took the opportunity to record with the Bahian legend. The two tracks they laid down then became the launching pad for *A Kiss for Brazil* (Origin), an album that encapsulates Allyson's decades-long appreciation for Brazilian music.

Of the album's ten songs, Allyson and Passos sing in duet on two: a Brazilian standard and one original. On the former, Antônio Carlos Jobim's ballad "O Grande Amor", Passos, singing in Portuguese, establishes the tune's gentle mood, while Allyson, in English, delivers its rueful message. Of special note, however, is their co-written "Month of March in Salvador (Dunas)", a joy-filled bossa full of bright imagery across the two languages. Beyond this gem, Allyson pulls out Brazilian standards including Jobim's "Antigua" and Djavan Caetano Viana's "Flor de Lis", her textured voice and breezy scatting perfectly suited to this hopefully romantic material. Allyson celebrates the new album at Birdland (Oct. 29-Nov. 2).

Like Allyson, **esperanza spalding** has spent significant time immersed in the rich musical language

of Brazil and recently partnered with another of its superstars: singer-instrumentalist **Milton Nascimento**. On *Milton + esperanza* (Concord), spalding documents her creative relationship with the fabled songwriter, interspersing audio snippets of their conversations with duo and solo performances of Nascimento classics ("Outubro" and "Morro Velho"), spalding originals ("Wings for the Thought Bird" and "Get It By Now") and dramatic reimaginings (Lennon & McCartney's "A Day in the Life" and Michael Jackson's "Earth Song", the latter featuring **Dianne Reeves**). This album revisits their earlier meet-up on spalding's 2010 album, *Chamber Music Society* (Concord). As on "Apple Blossom", from that record, the two singers often sing in friendly unison, the differences in vocal timbre creating a soothing contrast in support of the ringing melodies. It's a historic union.

São Paulo native **Luciana Souza** recently unveiled her long-form composition, *Twenty-Four Short Musical Episodes* (Sunnyside), a cycle of discrete modern songs for voice, guitar and bass. Each episode draws its musical theme from the first line of an Emily Dickinson poem, expressed only through Souza's nimble vocalese; the singer is in rare form on this record, as she wrings pathos and exuberance out of each interlude. She joins Brazilian guitarist Chico Pinheiro (who plays on the album) at Miller Theater at Columbia University (Oct. 5).

Avant garde São Paulo-born tenor saxophonist Ivo Perelman has only ever collaborated with but a few singers, including Brazilian treasure Flora Purim and Czech singer-violinist Iva Bittová. He adds another name to that list with *Messa Di Voce* (Mahakala Music), his new recording with vocalist **Fay Victor**. Across the

album's nine improvisations, the two soloists explore a shared appreciation for wild experimentation. Perelman performs in NYC irregularly, but Victor appears at The Jazz Gallery with her Herbie Nichols SUNG project (Oct. 30).

More Brazilian warmth: First, Rio singer-songwriter **Delia Fischer**, freshly signed with the Origin label, releases her first English-language album, *Beyond Bossa*, this month, introducing a broader audience to the post-bossa fusion style called música popular brasileira, or MPB. (Notably, singer **Gretchen Parlato** guests.) Next, multi-award-winner **Eliane Elias** recorded *Time and Again* (Candid), her 32nd album, in her hometown of São Paulo and introduced it to NYC with a run at Birdland last month. The singer-pianist wrote each of the eight tunes, moving flawlessly in and out of an exhilarating romp of Latin feels. Then, percussionist-vocalist **Annette A. Aguilar** leads her Latin jazz-Brazilian jazz band Stringbeans, fronted by lead singer **Deborah Reso**, on *In the North (A Tribute to Northern Manhattan)* (AAABeans). And, lastly, the Paris Gadjó Club has dropped *Café du Brésil III* (Frémeaux & Associes), its third collection recreating Brazilian sambas and manouche jazz selections from across the 20th century (with singers **Hélène Argo**, **Christophe Davot** and **Jean-Yves Dubanton**).

Some October cool: **Meshell Ndegeocello** takes the stage at NJPAC (Oct. 6); jazz child nonagenarian **Sheila Jordan** sings at Dizzy's Club (Oct. 16) in the "Ertegun Jazz Hall of Fame: Celebrating Sheila Jordan" event plus will be at Smalls (Oct. 18); and the M<sup>3</sup> Festival, co-founded by fellow vocalists **Jen Shyu** and **Sara Serpa**, presents an impressive list of singers and instrumentalist allies at Roulette (Oct. 25-26).

# GARÂNA JAZZ FESTIVAL

BY THOMAS CONRAD

# LITCHFIELD JAZZ FESTIVAL

BY JIM MOTAVALLI

# JAZZ EM AGOSTO

BY DAVID CRISTOL



Magnus Öström @Garâna Jazz Festival



Nicole Zuraitis @Litchfield Jazz Festival



Mats Gustafsson @Jazz em Agosto

The Garâna Jazz Festival (Jul. 11-14) is unique unto itself. It is located in the tiny village of Garâna, in the Carpathian Mountains of southwestern Romania. In 1997 a few friends organized a jam session in the courtyard of the only restaurant in town. It went so well they did it again the following year. Before long the annual jam session had become an annual jazz festival and in 2003 the first prominent artist appeared: German bassist Eberhard Weber. In 2004 the now-growing festival moved to a meadow at the edge of the village named Poiana Lupului ("Wolf's Glade"), taking on a rustic air that continues with rows of rough logs for seating. When it rains the meadow becomes a muddy bog. But there is a big stage, a real sound system and video screens. Wolf's Glade is said to hold an audience of 2,000 and festival legend has it that in 2019, for Norwegian saxophonist Jan Garbarek, it held thousands more.

There are few places to stay in the area, so during the festival the roads to Wolf's Glade are lined with tents and small campers creating a scene that's intensely communal. Families come with their grandparents, kids, camping chairs, sleeping bags, coolers and dogs (the festival advertises itself as "pet friendly"). Food and *tuica* (Romanian "white lightning," made from plums) are freely shared. The party begins in the afternoon with the music starting around seven and going late.

The festival has been managed by Marius Giura and his family for 20 years, and during that time, as the event's scale and prestige have grown, more American musicians have been booked. This year the biggest name on the program was bassist **Christian McBride**, who appeared with the newest and youngest of his many bands, Ursa Major. On the first night they played high-level contemporary mainstream jazz. McBride's powerful and mighty playing is the propulsive heart of all his ensembles. In Ursa Major he has surrounded himself with exciting fresh talent. Drummer Savannah Harris, tenor saxophonist Nicole Glover and keyboardist Michael King demonstrated why there was a buzz on the street about each of them. The newest name in Ursa Major, guitarist Ely Perlman, was one of the primary takeaways from the festival. His solos kept arriving at striking original ideas. Watch for him. Another American who impressed was guitarist **Jonathan Kreisberg**. His quartet had two attitudes

(CONTINUED ON PAGE 34)

Connecticut's Litchfield Jazz Festival (Jul. 26-28) celebrated its 29th birthday this year, featuring three days of events, including an opening night concert with saxophonist **Alexa Tarantino**, a jazz brunch with vocalist **Nicole Zuraitis**, and a full-afternoon program held in the auditorium of the Frederick Gunn School. Many of the festival's performers are Connecticut natives, and their rise beyond the state's confines was in some cases nurtured by the festival and its related activities, such as the Litchfield Jazz Camp.

The summer jazz camp (which culminates in sync with the beginning of the festival), is also held at the Gunn School and is a nonprofit effort run by Litchfield Performing Arts with 300 residential and day students, a quarter of them on needs-based scholarships. The camp's music director is saxophonist Don Braden and among the working musicians on the teaching faculty are Paul Bollenback (guitar), Dave Ballou (trumpet), Ugonna Okegwo and Joris Teepe (basses), Matt Wilson (drums) and Zuraitis. The vocalist, who recently won the "Best Jazz Vocal Album" Grammy for her *How Love Begins* release, performed with fellow Jazz Camp veteran (and camp director of operations) Albert Rivera for the first time since that win and she thanked the festival for "raising a generation of successful jazz musicians."

Hartford native, bassist **Luques Curtis** is another fine example. He began at the camp as a young teenager and has since gone on to Berklee College of Music and subsequently has appeared on more than a hundred recordings. On the middle day of the festival, he performed in the opening group, Azerbaijan pianist **Amina Figarova's** stunning sextet, which also included Wayne Escoffery (tenor), Alex Pope Norris (trumpet), Bart Platteau (flute) and Rudy Royston (drums). Figarova has made 18 albums, many with themes; her questing international vision recalls that of Canadian saxophonist and bandleader Jane Bunnett. The current project included pieces from her recently released *Suite for Africa*, including 24 colorfully dressed young singers, members of the Matsiko World Orphan Choir from Liberia. The suite grew out of a visit she made to South Africa almost 25 years ago; it was performed at the Johannesburg Jazz Festival in 2018, but the genesis of the current

(CONTINUED ON PAGE 35)

The 40th edition of the Jazz em Agosto festival (Aug. 1-11), in Lisbon, Portugal, was presented in three venues, including the amphitheatre of the Calouste Gulbenkian Foundation's gardens, with a 17-concert program. The hand-in-hand values, reputation and lack of compromise that marks the festival led to the reward of mostly sold-out concerts.

Potent tenor saxophonist **James Brandon Lewis'** Red Lily Quintet took listeners to church by paying tribute to gospel singer Mahalia Jackson, playing music from last year's lauded *For Mahalia, With Love* (TAO Forms) release. Rejuvenated instrumental versions of her repertoire featured sprightly interpretations from cornetist Kirk Knuffke (including duets with the leader), Silvia Bolognesi (bass), Tomeka Reid (cello) and Chad Taylor (drums).

Lewis would also join guitarist **Ava Mendoza** in her co-led spiky funk-rock group Mendoza Hoff Revels, the first of her three festival appearances. With co-leader, bassist Dev Hoff, they played from their recent release, *Echolocation* (fittingly, bats are flying low over the stage), with drummer Ches Smith, showcasing fiery rhythms and concise melodic solos. Mendoza also played with the **Bill Orcutt Guitar Quartet** with Shane Parish and Wendy Eisenberg on four-stringed, specially-tuned guitars. The charted segments of the repertoire revealed obsessive riffs explored in duets, trios, quartet and solo configurations, as improvised material drew from the same palette. Mendoza's third appearance featured the guitarist paired with violinist **gabby fluke-mogul** for a startling free blues performance that included a reimagined version of "Sometimes I Feel Like a Motherless Child".

Four notable Portuguese acts were sprinkled into the festival's program. **Norberto Lobo** (board zither, guitar) with Helena Espvall (cello, guitar) and Maria da Rocha (violin) together relied heavily on effects obtained through pedals and other devices. At its best the trio bordered on dreamy psychedelia, yet it lacked a strong enough group concept to make a lasting impression. Power trio **MOVE** offered tense, gut-punching free jazz with short and focused material. Their punkish yet surgical approach was highlighted by sharp stabs from unorthodox bassist Felipe Zenicola, relentless yet subtle drumming by João Valinho and, on tenor and soprano, Yedo Gibson, who shrieked and contorted notes. The set's

(CONTINUED ON PAGE 34)

## Billy Harper

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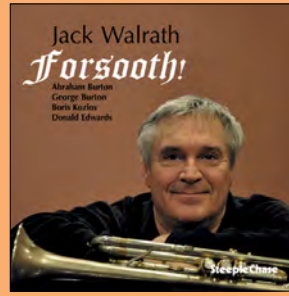
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## Jack Walrath

compact discs



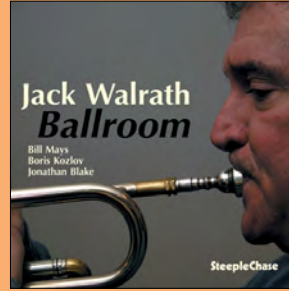
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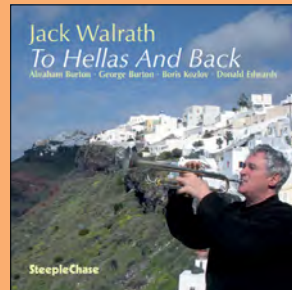
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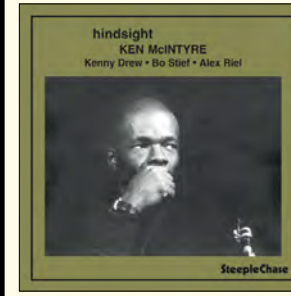
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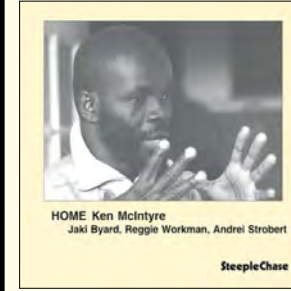
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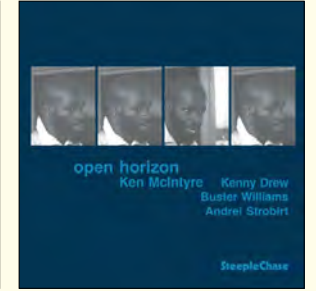


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# FROM THE EARTH

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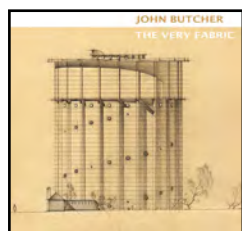


**Live in Oslo**  
**Trespass Trio (feat. Susana Santos Silva)**  
**(Clean Feed)**  
 by Ken Waxman

Expressive portamento extensions and rippling flutters from Portuguese trumpeter Susana Santos Silva do more than add Iberian heat to the Scandinavian cool of the Trespass Trio. Rather than suggesting a contemporary variant of Gerry Mulligan's pianoless quartet, her contributions on *Live in Oslo* expand the spatial parameters of sounds otherwise expressed by the deepened textures of Norwegian bassist Per Zanussi, and Swedish drummer Raymond Strid and alto-baritone saxophonist Martin Küchen. What her style of play means is that while Silva's half-valve squeaks and plunger groans can add to the gravitas expressed by these experienced improvisers (whose affiliations range from combos like Gush to the mammoth Fire! Orchestra), her perfectly rounded tones on the opening track, "A Desert on Fire, a Forest", for instance, bring needed lightness to an otherwise darkened exposition.

Elsewhere Silva's turn to high-pitched triplets and squeezed grace notes on "A Different Koko" gently mock the *sturm und drang* that is the saxophonist's stock in trade. Here and elsewhere his thickened baritone blasts with multiphonics and boar-like snarfls expose pitch variations that often need the brass-reed call-and-response to make full statements. Strid moderates the expositions with unforced rumbles and pops, while Zanussi frequently uses sul ponticello string swipes in sync with Küchen's honks and slurs so that the trumpeter's soaring ripples and positioned stutters can cunningly add extra sonic colors to the group's program. Recorded at the 2018 edition of Norway's Blow Out Festival, five tracks of Trespass Trio classics (averaging six minutes each) dovetail into one another to create full aural pictures throughout; thus the logic of Silva becoming the trio's newest guest also becomes as crystal clear as the tone she often projects.

For more info visit [cleanfeed-records.com](http://cleanfeed-records.com). Santos Silva is at Striped Light with Zeena Parkins Oct. 28. See Calendar.



**The Very Fabric**  
**John Butcher (Hitorri)**  
**The Art of Noticing**

John Butcher, Marjolaine Charbin, Ute Kanngiesser, Eddie Prévost, Jennifer Allum (Matchless)  
 by Jason Gross

British saxophonist John Butcher (who turns 70 this month) has been a mainstay on the UK free improv scene since the '80s, having put out dozens of albums on his own and collaborating with fellow countrymen such as Derek Bailey, Fred Frith, Steve Beresford, the Spontaneous Music Ensemble and AMM, among others. Two recent albums showcase the depth of his solo work and band work. Butcher happily adopts to unique locations, claiming "a hollowed-out mountain, an underground reservoir, a mausoleum" as performance

spaces. In June 2022, he entered a massive, century-old water-tower in Copenhagen's suburbs to record *The Very Fabric* alone. The deep, reverberating sound that the tower produces in response to his playing is stunning; more than a mere echo, it adds depth and color to the proceedings, which he wisely utilizes by spacing out notes so that the huge structure is able to resound dramatically, thus letting him seemingly play the tower itself as an extension of his saxophone. While initially spacing out notes to echo on the three-part opener, "Shimmers of Connect", he later layers streams of notes to pile up on each other as they reverberate. On "Sympathetic Summer", he plays a "feedback tenor," creating celestial sounds similar to singing bowls, along with spooky percussive sounds. From there, Butcher shows his versatility with a variety of styles including squealing, yelping soprano lines ("Elusive Sidestep"), doomy and ominous tones ("Signs and Symptoms"), tweeting bird to booming sounds ("Far Flung"), bursts of staccato notes ("Summer Incantation"), quiet murmurs ("Very Hush-Hush"), dazzling and joyous multi-scale exercises ("Laval") and bouncy, swinging honks ("On Springs").

A few weeks later, Butcher appeared at London avant venue Cafe OTO as part of an 80th birthday celebration for noted percussionist and AMM co-founder Eddie Prévost. Along with Prévost, Butcher performed with pianist Marjolaine Charbin and cellist Ute Kanngiesser (violinist Jennifer Allum was "supposed to perform but couldn't make it"). *The Art of Noticing's* "First Set" has an eerie, abstract quality with the four participants quietly performing, vaguely intersecting with each other and leaving bits of silence in the music, with Butcher in particular squealing over the top at times and Kanngiesser making dour sounds beneath and later sawing away madly until the ensemble later coalesces into a spooky, shuttering, slow-burning noise crescendo. "Second Set" begins with the cellist droning and soon evolves to drawn-out screeching from the ensemble with Butcher then breaking through with some blaring horn lines on top and then another ghostly shrieking wall of noise with the pianist's fluttering of keys heard underneath. Later, as Kanngiesser plays furiously, Butcher applies high-pitched tweeting tones above as the ensemble enters a calmer, reflective space of stretched-out tones, alternating with climaxed frenzies and extended drones.

From these two releases, Butcher proves he still plays as impressively alone as with collaborators.

For more info visit [and.hitorri.bandcamp.com](http://and.hitorri.bandcamp.com) and [matchlessrecordings.com](http://matchlessrecordings.com)



**Miniature America**  
**Miles Okazaki (Cygnus)**  
 by Kurt Gottschalk

Dramatic changes are sometimes referred to as "180-degree turns," but most things people do are essentially linear, not circular, and a 180-degree turn means an about face, returning on one's path, perhaps repeating oneself or reliving past glories. A bigger problem arises when an artist takes a turn like guitarist Miles Okazaki has on *Miniature America*. Circles and turns are flat, existing in two-dimensional space. We need a sphere, a globe of hue, saturation and value, to chart a surprise like Okazaki's *Miniature America*, and

his shift—at least for the moment—from exceptional and versatile instrumentalist to imaginative, surprising composer of music both fresh and approachable.

Okazaki has more than proven his dexterity with such artists as Steve Coleman, Amir ElSaffar, Mary Halvorson and Ohad Talmor, not to mention his own transcriptions of the complete works of Thelonious Monk for solo guitar (which he'll again be tackling during two marathon evenings at The Jazz Gallery this month). His own records have established his instrumental prowess and interest in songwriting and building structures. But nothing has quite hinted at the multidimensional abstractions of the 22 short tracks (only three surpass three minutes) on the new album. The songs are built from improvisations around instructions with a remarkable assemblage of musicians: Caroline Davis, Jon Irabagon and Anna Webber (saxophones); Jacob Garchik (trombone); Matt Mitchell (piano); Patricia Brennan (vibraphone); and Ganavya, Jen Shyu and Fay Victor (vocals). And without a drummer, the edited and assembled takes come off as gently chaotic chamber pieces or art songs from some unpostulated parlor. That parlor comes to life on the opening "The Cocktail Party", with overlapping conversations lifted from Enlightenment thinker Immanuel Kant. The rules the leader lays out for his ensemble are variegated and open-ended.

But Okazaki is still a guitarist, and *Miniature America* is a guitarist's album. He plays electric, acoustic quarter-tone and fretless, and there's plenty of ethereal ambience and brisk flatpicking in the mix. The album ramps up with the invigorating three-and-a-half minutes of "Pulsation Station", his winding solo against alternating, accelerating counts from two subgroupings and Shyu's syllabic vocals. That's followed by "In the Fullness of Time", a meditation built on Ganavya's

## RECOMMENDED NEW RELEASES

- Charlie Apicella & Iron City Meet The Griots *Speak – Call to Action/Call to Prayer* (OA2)
- Tim Berne/Michael Formanek – *Parlor Games* (Relative Pitch)
- Karen Borca – *Good News Blues* (NoBusiness)
- Patricia Brennan Septet – *Breaking Stretch* (Pyroclastic)
- Matt Choboter – *Unburying, From Liminals, Emerging* (ILK Music)
- Alexis Cole and The Taipei Jazz Orchestra – *Jazz Republic* (Tiger Turn)
- Danish Radio Big Band – *XL-LX* (Storyville)
- Peter Evans – *Extra* (We Jazz)
- Flat Earth Society – *The One* (Zonk)
- Jazz at Lincoln Center Orchestra with Wynton Marsalis – *The Music of Max Roach* (Blue Engine)
- Samantha Kochis – *to the eyes that remain soft* (s/r)
- Gašper Livk – *System Coda* (Clean Feed)
- Jordina Millà & Barry Guy – *Live in Munich, Part I-VI* (ECM)
- Youn Sun Nah (with Jon Cowherd) – *Elles* (Warner Brothers Music)
- Joëlle Léandre, Elisabeth Harnik, Zlatko Kaučič – *Live in St. Johann* (Fundacija Sluchaj)
- Dave Rempis, Jason Adasiewicz, Joshua Abrams, Tyler Damon – *Propulsion* (Aerophonic)
- Catherine Russell/Sean Mason – *My Ideal* (Dot Time)
- Bria Skonberg – *What It Means* (Cellar Music)
- Ignaz Shick, Ingebrigt Håker Flaten, Oliver Steidle – *The Cliffhanger Session* (Zarek)
- Peggy Lee, Julien Wilson, Theo Carbo, Dylan van der Schyff – *Open Thread* (Earshift Music)

wordless chant before the final “A Clean Slate” and the repetition of “but the show was over”, over guitar arpeggios. After 50 minutes, it is, quite mysteriously, as if the album never happened.

For more info visit [cygnusrecordings.bandcamp.com](http://cygnusrecordings.bandcamp.com). Okazaki is at The Stone at New School with Matt Mitchell Oct. 5, and plays solo at The Jazz Gallery Oct. 16 and 18 (performing his Monk tribute Work project). See Calendar.



**unheard bird**  
**Ken Peplowski (Arbors)**  
by Marilyn Lester

Over the last couple of years, timed to be presented during the week of Charlie Parker’s August 29 birthday, reed-meister Ken Peplowski (clarinet, tenor) has presented *Bird with Strings* at Birdland, this year with a core group of musicians: Glenn Zaleski (piano), Peter Washington (bass) and Willie Jones III (drums); plus West Coast guest Eric Marienthal (alto) and the Birdland Orchestra conducted by Steven Feifke. The inspiration for Peplowski’s outings, which now includes the recently released *unheard bird*, is Parker’s 1950 *Charlie Parker with Strings* album. Why unheard? Because in preparing for the live concerts, Peplowski became aware of unheard arrangements commissioned by Parker but ultimately never recorded.

The personnel on *unheard bird* essentially went from last year’s Birdland concert to the recording studio: Terell Stafford (trumpet), plus the aforementioned rhythm section and a seven-piece orchestra (conducted by Loren Schoenberg) can be heard on this 14-track release. This year’s concert shared only some of its content with the album, both of which include tunes not recorded by Parker, who stuck to songbook standards, obviously music that was available up until 1950. Common to both the recording and 2024 concert were the never-recorded Earl Hines gem “When I Dream of You” and a lightly swinging “Gone with the Wind”, which opened the set, establishing artistic excellence. What became clear is that the alto and tenor or clarinet combination on the majority of tunes was exceedingly pleasing to the ear. Last year’s combination of trumpet with tenor or clarinet follows a tried-and-true instrumental pairing but seems less effective in an orchestral setting than it is as a jazz trope. Peplowski has been repeatedly acknowledged as one of the world’s greatest clarinetists; he can claim the crown especially with his soulfully pure and smooth-as-glass solo rendition of “Summertime”.

Heard at Birdland, but not on the album release, were several choice tunes including lush versions of “Deep in a Dream” and “East of the Sun (and West of the Moon)”. The ironically mournful “Everything Happens to Me” featured Marienthal in the spotlight. He’s technically excellent, but chiefly a studio musician, probably the root of a certain lack of soulfulness in his playing, a quality that Peplowski has overflowing in spades. Adding “A Night in Tunisia” to the mix had the entire orchestra madly playing with joyful abandon. Turning to tunes exclusively on the album, the majority of tracks form a very orchestrally-rich production, as opposed to the jazz-oriented live presentations at Birdland. Those arrangements were closer to the jazz Parker overlaid on *Charlie Parker with Strings*. Excellent examples of the Third Stream approach on the album are in the early (1914), intensely lush, string-propelled and clarinet-driven ballad “They Didn’t Believe Me” and an

equally lush “Moon Mist”, both fronted by the clarion trumpet of Stafford, who also drives “Stardust”. This classic tune finally allowed the sensitive harp playing of Elizabeth Steiner to shine. Juice is added to a Latinized “Repetition”, and to the jazziest cover on the release, an energetic, dynamic “Ezz-Thetic”, both featuring Stafford.

All in all, *unheard bird* may appeal best to lovers of the 1950s orchestral esthetic, but its musicianship is still beyond exemplary.

For more info visit [arborsrecords.com](http://arborsrecords.com)



**Human Activity: Dream of the Possible**  
**Brad Shepik (Shifting Paradigm)**  
by Brad Cohan

With New York abounding with visionary guitar players, it’s easy for some to become overshadowed. Guitarist and composer Brad Shepik seems to fall under the radar, a guitarist whose fluid technique and indelible malleability has helped shape the downtown scene over the last several decades. His credits as bandleader, collaborator and sideman are prolific: from his Organ Trio and Quartet, to logging time in the bands Pachora and Matt Darriau’s Paradox Trio, to sideman work in the esteemed ensembles of Paul Motian, Carla Bley and Charlie Haden. Soul-searching examinations, thoughtful lyricism and strikingly rich vistas are some key components of his talents. Shepik is especially concerned with the climate challenges the world faces, and he seeks to inspire action for a sustainable future. His environmental concerns were first voiced 15 years ago with the *Human Activity Suite* (Songlines, 2008) now continued in *Human Activity: Dream of the Possible*. Despite the worsening global crises witnessed on the 24/7 news cycle, Shepik’s remarkable compositions reflect a beacon of hope for the future.

Thus a decidedly different musical sensibility is conveyed on his new album versus its predecessor, which had a more free-form quality. Shepik (guitar, Bulgarian tambura, saz, banjo) is joined by Layale Chaker (violin), Amino Belyamani (piano), Sam Minaie (bass) and John Hadfield (drums, percussion), playing on sublimely crafted and sprawling pieces in which the chemistry shared is palpable and the musicianship tremendous. It’s near-impossible not to be moved by the deeply expressive and emotionally charged compositions. The atmospheric and airy feel gives ECM-like vibes, making for an even more gripping listening experience.

Each explorative movement serves as a commentary on facets of the climate crisis. Album opener “Code Red” is just as the title suggests: Shepik pulling the alarm on climate change, not with fire-breathing urgency, but with a melancholy that translates as a sort of a cry for the earth, driven by liquid guitar lines and Chaker’s poignant violin. From there, the limber group run an introspective and rhythmically upbeat gamut as in the melodious “Dream of the Possible”, “Future Generations” (a wistful meditation on the plight of children) and “All Hands”, a call to action intensified by Shepik’s flurry of otherworldly riffs.

The truly stunning *Human Activity: Dream of the Possible* is further and definitive proof of Brad Shepik’s rightful place alongside the guitar elite, and a concerned citizen of the world to boot.

For more info visit [shiftingparadigmrecords.com](http://shiftingparadigmrecords.com). The album release concert is at Shapeshifter Lab Oct. 23. See Calendar.

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For more info visit [roguart.com](http://roguart.com) and [billcasale.hearnow.com](http://billcasale.hearnow.com). Brown is at First Street Green Cultural Park Oct. 12 (part of Arts for Art's InGarden Festival). See Calendar.



Live in Paris  
Art Blakey & The Jazz Messengers  
(Fremaux & Associates)  
by Duck Baker

These recordings by Art Blakey (whose birthday and deathaversary month fall on October) come from the period of classic dates such as *A Night in Tunisia* and *Meet You at the Jazz Corner of the World*, when the Jazz Messengers lineup featured Lee Morgan (trumpet) and Wayne Shorter (tenor) on the front line, with Bobby Timmons (piano) and Jymie Merritt (bass) joining Blakey (drums) in the rhythm section. Unlike the other Godfather of hard bop, Horace Silver, Blakey's Jazz Messengers had a pretty constant turnover of great sidemen, and this particular unit was together for about 16 months. It was a busy time, with the drummer and all his sidemen (save Merritt) leading multiple recording dates in addition to the 15 or so Jazz Messengers records that are mostly live. The music on this 3-CD set was originally released in the '90s on Trema, but has apparently not been reissued since.

By now, even casual jazz fans may be aware that Morgan and Shorter are both considered bright stars in the jazz firmament, as with Blakey, but the reputation of Timmons needs burnishing. He was a brilliant and soulful soloist and an outstanding composer, and his approach to comping behind the horns bears close listening: the way he and Blakey interact with each other, while also reacting to the soloists, is special. His best-known tunes, such as "Moanin'" and "This Here", were standards of the hard bop/soul jazz repertory, perfect gems whose simplicity and directness appealed to a wide audience—and such pieces are not easy to write.

The band was in electric form at L'Olympia on May 13, 1961, with both horn players going for broke on every track and the pianist contributing fireworks of his own, with Blakey and Merritt driving the rhythm along relentlessly. Shorter was still working his way through the influence of John Coltrane, an almost unavoidable rite of passage for his generation of tenor players, and one which very few navigated as successfully as he. Not everything he was trying worked out, but most of it did, and it's a gas to hear him reaching for the stars. As for the "veteran" Morgan, he seems to have figured out his own way of building on Clifford Brown's legacy before he even needed to shave; he was just 22 years old on this date, having led his first recording session over 5 years earlier. Morgan is typically brilliant here, and the excitement he and Shorter build is tremendous.

The Jazz Messengers' extensive output places this release into the specialist category, but for Blakey, Morgan and Shorter collectors, it's a must. Recording quality is imperfect but acceptable, and that caveat is more than balanced by Fremaux's high production standards and reasonable pricing.

For more info visit [fremaux.com](http://fremaux.com)

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## DROP THE NEEDLE



*Inta Somethin'*  
Kenny Dorham & Jackie McLean  
(Pacific Jazz-Blue Note)  
by Bill Meyer

The LP records of Blue Note's Tone Poet Series travel an all-analog path from the original tapes to 180g pressings, enclosed in jackets unmarred by fuzzy, low-resolution scanning. They're intended to be the acme of jazz reissues. Accordingly, the series includes some indisputable classics: Bobby Hutcherson's *Dialogue*, Tony Williams' *Life Time* and Jackie McLean's *Let Freedom Ring* have all gotten the Tone Poet treatment. But the rationale behind other selections is less clear, and so it is with *Inta Somethin'*. Originally, in the CD age, the album was essentially treated as bonus tracks for *Matador*. While the opportunity to hear the Fairfield, TX-born trumpeter Kenny Dorham (whose centennial was Aug. 30), together with alto saxophonist and fellow former Charlie Parker associate Jackie McLean, cannot be dismissed, this isn't the record that comes

to mind when someone calls for classic Kenny. Rather, this reissue presents a chance to hear something that maybe you haven't heard before.

*Inta Somethin'* was performed in November 1961 at the Jazz Workshop in San Francisco. The predominantly East Coast crew didn't exactly take the West Coast by storm; the liner notes report just one other engagement in California a few weeks hence, and the applause at the end of each track suggests that there was room left in the club. While McLean pushes the aesthetic envelope with some seriously bent pitches on the trumpeter's "San Francisco Beat", he and Dorham mostly stick to bop fundamentals. Walter Bishop Jr. (piano), Leroy Vinnegar (bass and the sole California resident of the group) and Art Taylor (drums) provide sturdy, unfettered accompaniment, but their moments in the spotlight are brief asides from the main task of framing the two-horn frontline. It's an undeniable pleasure to hear Dorham strike a precise balance between wistfulness and muscle on "It Could Happen to You" (Burke, Van Heusen) and McLean wax icy-hot at length on "No Two People" (Frank Loesser). Interestingly, both horn players sit out on some tracks; rather than co-leading, they seem to be passing the baton back and forth. This is a record of musicians simply doing the work at a high level, not the idealized portrait that a studio recording can yield. In other words, it's real.

For more info visit [bluenote.com](http://bluenote.com). Ertegun Jazz Hall of Fame's "Tribute to Kenny Dorham" (featuring Terrell Stafford) is at Dizzy's Club Oct. 16. See Calendar.



*Memoir*  
Michael Wolff (Sunnyside)  
*A Letter to Bill Evans*  
Michael Wolff, Mike Clark, Leon Lee Dorsey  
(JazzAvenue 1)  
by George Kanzler

*Memoir* and *A Letter to Bill Evans* feature two trios sharing one pianist, Michael Wolff. But the two offer very different sounds. On the former, Wolff is very personal, autobiographical even, as he showcases new and older, unrecorded originals and one standard. While on the other album, *A Letter to Bill Evans* pays tribute to the justly famous trio music of the late pianist.

On *Memoir*, Wolff is joined by his regular trio mates, Ben Allison (bass) and Allan Mednard (drums). Allison brings his molasses rich, deep bellows and sustained tones to the proceedings, while Mednard uses his kit and hand percussion to add rhythmic color and spice. The pianist melds with the two, creating moods that suggest peaceful momentum, as on the opener, "Left Out", with its long, sonorous left-hand chords joining a trio backbeat base for patient, silky right-hand lines. It's the first of six slow, often moody ballads (out of 11 tracks) wherein Wolff brings richness to the concept of legato. Bridging the gap between these ballads and brightly bouncing rhythmic tunes is the one standard, "You've Changed", in which the trio brings a peppy energy. Close to heartbeat tempo, Wolff's playing range encompasses



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descending, chromatic chords and runs. The pianist also adds an electric keyboard to three selections, including the rollicking “Jamaican Turnaround”, sparked by hand percussion as acoustic and electric pianos romp and weave before he solos on the former. The other Afro-Latin track, “No Lo Contendré”, features Wolff pounding out two-handed chords and clusters on piano as if inspired by McCoy Tyner.

Bassist Leon Lee Dorsey and drummer Mike Clark have made a series of trio albums with different pianists (Wolff also appeared with them on The Beatles tribute *Play Sgt. Pepper* music). *A Letter to Bill Evans* is exceptional. The three delve into the essence of Evans’ trio sound, eschewing the hazy clichéd versions of Evans as a hopeless romantic, a glorified cocktail pianist, which he definitely was not. Wolff, who knew and was mentored by Evans, understands the rigor in the late pianist’s approach and style, and Dorsey and Clark subscribe to that rigor as Evans’ best trio mates did. This is far from a collection of ballads, with faster tempos trumping the slow in number. The tragically short-lived, convention-breaking bassist Scott LaFaro’s “Gloria’s Steps”, the opener, is wrapped in a bossa rhythmic cloak, an inspired idea that puts ears on the entire trio. Two standards Evans favored, “My Romance” and “You and the Night and the Music”, are uptempo romps, the latter boasting Wolff’s prowess at trading melodies across hands and double octaves. Wolff’s appreciation of Evans’ deft touch and staccato lines is reflected in his superb rendering of the late pianist’s “Interplay”, a highlight of this indelible album.

For more info visit [sunnysiderecords.com](http://sunnysiderecords.com) and [leonleedorsey.com](http://leonleedorsey.com). Wolff’s *Memoir* album release concert is at Mezzrow Oct. 25-26. See Calendar.



**The Understated**  
**Ben Wolfe (Resident Arts)**  
by Pierre Giroux

Bassist Ben Wolfe’s latest release, *The Understated*, presents a refined and intimate exploration of the jazz idiom. Drawing deeply from the well of jazz tradition, he forges new paths through original compositions and interpretations.

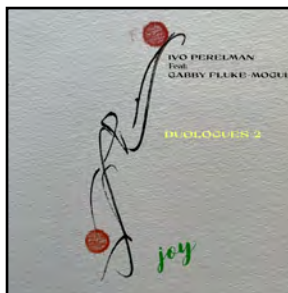
Wolfe brought in old friends Nicole Glover (tenor), Orrin Evans (piano) and Aaron Kimmel (drums) to support him on this project. Two special guests were also included: Sullivan Fortner (piano) and Russell Malone (the guitarist who died unexpectedly in August while on tour with Ron Carter in Japan). All compositions on this release are by the bandleader, and they are either new works or fresh takes on earlier compositions, such as the opening track, “The Poet Speaks”. It is clear that the approach is a study in restraint and understatement, where every note and every silence is given weight and consideration. Wolfe’s bass lines are rich and resonant, providing the foundation upon which the ensemble builds its perspective on the composition. “Occam’s Razor” and “Beautiful You” are the two numbers that benefit from Malone’s work, as he clearly understood the importance of space in the interpretation of any composition. The two numbers are opposite in both tempo and architecture. The former, an up-tempo jaunt with Malone’s guitar integrated into the ensemble, complements Wolfe’s compositional style. The latter, a ballad with Malone taking the lead, delivers clean and articulate lines while adding depth and subtle shades of

color to the music.

Fortner brings his unique touch to the ballad “So Indeed”. The pianist’s delicate feel provides a level of introspection and contemplation to the composition in this piano trio offering. Fortner and Wolfe are listening to each other’s every move. “Waltz” is, as titled, a lovely number that starts in 3/4 time with Kimmel’s tasteful and restrained brushwork. Midway through, there is an interesting change of pace to a mid-tempo swinger. Glover’s tenor is warm and expressive, weaving in and out of steady bass lines from the leader. The album closes with “Barely Spoken”, again featuring Fortner, this time in a solo piano recital. His nuanced playing provides the song with a cohesive narrative that is both lush and spare.

Overall, Ben Wolfe has delivered a remarkable achievement, creating music grounded in tradition yet forward-looking. Each number has a cohesive narrative, like stories being told.

For more info visit [benwolfe.com](http://benwolfe.com). Wolfe is at The Django Oct. 9. See Calendar.



**Duologues 2: Joy**  
**Ivo Perelman/gabby fluke-mogul (Ibeji)**  
by Matty Bannond

In his recent *Duologues 1: Turning Point* album, Brazilian saxophonist Ivo Perelman explored the cut and thrust of instrumental conversation with drummer Tom Rainey. For *Duologues 2: Joy*, his horn talks to gabby fluke-mogul’s violin in the second installment of this series. Both players have put plenty of two-person improvisations onto tape before in an exercise that typically demands full focus from the listener as ideas are exchanged and change the subject.

In *Joy*, fluke-mogul has plenty to say and draws on impulses from across genres to drive the back-and-forth onward. Classical harmonies, bluegrass patterns and noise-adjacent techniques are all in the mix. The most joyful passages are on “One”, with its nervously playful atmosphere. Both contributors favor the higher register for the majority of this track, giving it a histrionic and giddy feeling. By contrast, “Three” opens with low-note chords on violin and deeper, hymnal saxophone singing. fluke-mogul’s range is in full relief, switching from orchestral bowing to farmyard fiddling.

“Six” explores the roughest textures. Strings get scraped and knocked about, while the saxophonist squeaks and shrieks. For much of this record, both instruments enunciate vocal-sounding syllables—but this piece feels like a blend of body language and Braille. The two interlocutors transition from small talk to heavier topics as the album develops. By the time they reach “Eight”, the two are sharing deeper insights and emotions closer to the surface. It’s a darker track that admits pain and emits sadness, with Perelman giving his horn a weepy quality.

Perelman and fluke-mogul construct a handful of solid motifs together on *Joy*, but mostly their language is jagged and fitful. Each utterance nudges the dialog to a new place, with new arguments and counterarguments. Close listening is compulsory—and rewarding too.

For more info visit [ivoperelman.bandcamp.com](http://ivoperelman.bandcamp.com). fluke-mogul is at First Street Green Cultural Park with Charles Burnham Oct. 5 (part of Arts for Art’s InGardens Festival). See Calendar.

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**Oklahoma**  
Audrey Silver (Messy House)  
by Scott Yanow

The score of *Oklahoma!*, written for the influential 1943 Broadway musical and a popular movie in 1955, was composed by Richard Rodgers and Oscar Hammerstein II. While several of its songs became standards (“Oh, What a Beautiful Mornin’”, “People Will Say We’re in Love” and “The Surrey with the Fringe on Top”), the score also included a variety of other top-notch numbers. Audrey Silver, a fine jazz singer with an inviting voice, recorded nine numbers from the production for her new *Oklahoma* release with the title cut being performed in two different versions. She is joined throughout by pianist-arranger Bruce Barth and guitarist Peter Bernstein. While five of the songs are performed by the intimate voice-piano-guitar trio, two add the percussion of Kahlil Kwame Bell, and three include a string quartet. Additionally, Adam Kolker plays alto flute or bass clarinet on three numbers, two of which also feature strings.

These renditions, modernized without losing the melody or the essence of the compositions, cover a variety of moods. In the first of the two versions of “Oklahoma”, one can feel the desolation of the windy landscape. In addition to her singing, Silver plays a Native American flute on this performance, adding to the opener’s haunting, mystical feel. “Many a New Day” is happier and a bit whimsical; “Oh, What A Beautiful Mornin’” is optimistic, while “I Cain’t Say No” offers a humorous piece about a free-spirited female with little self-control, the latter which includes Kolker (bass clarinet) and Bernstein trading off as if the woman is having a tug of war with herself. While playing “The Surrey with the Fringe on Top” in 5/4 time is a bit jarring, the revivals of the obscure “Out of My Dreams” (taken as a waltz with strings), an upbeat “Kansas City” and “Boys and Girls Like You and Me” are welcome renditions.

Audrey Silver’s versatile singing, the variety of moods explored and the fine playing of Barth and Bernstein, in particular, make the singer’s *Oklahoma* a keeper.

For more info visit [audreysilver.com](http://audreysilver.com). Silver is at Silvana Oct. 1. See Calendar.



**From the Earth (A Jazz Suite)**  
Andromeda Turre (Starbilt)  
by Jim Motavalli

Vocalist Andromeda Turre is also composer, arranger and artistic director of the ambitious *From the Earth (A Jazz Suite)*, a trip through the spheres with planetary and galactic reach. The album is introduced by “Ingression Interlude”, an atmospheric poetry reading by Betty Neals backed by didgeridoo and

the leader’s crystal singing bowl. The vocalist has a truly wonderful, big-hearted voice. “Geosphere” is effective spiritual jazz featuring the marimba of Chien Chien Lu with a thumb piano vibe from pianist ELEW (Eric Lewis). “Grandmother’s Permission” features herbalist Dr. Jifunza Wright-Carter being interviewed (over the leader’s wordless vocal) over Richie Goods’ appropriate arco bass contributions. “Earth Waltz” has an insistent beat, an urgent, building ELEW piano solo and virtuoso vocalizing, which comes together as a tune in its worldiness. The heavenly ballad “Atmosphere” features Riza Printup’s astral plane harp, at times recalling Alice Coltrane.

“Finger on the Trigger” brings both a tougher sound, with an interesting *West Side Story* “Jet Song” echo. “Hydrosphere” adds dad Steve Turre to the mix for an extended, almost ghostly foray on trombone, as daughter Turre sings about starting a new day. “Sin Aqua No Hay Vida (without water there is no life)” is a nicely done Latin workout arranged by patriarch Turre, a number that frames a somewhat overly long interview by Dr. Gladys M. Canals in Spanish. For Latin-tinged music without the interviewee, there’s the catchy “Contigo”, with another fine Steve Turre trombone solo. “Oracle Interlude” is a climate warning from Rhonda Hiscock, backed by the leader’s glistening piano. “Amulena” benefits from the leader’s creative use of wordless vocalizing, but it’s also a heartfelt tune with her father on conch shells. “Critical Mass” has an almost classical piano intro from ELEW and includes the artist’s mother, cellist Akua Dixon, in the massed choir. For an accounting of the threat to human health from port truck traffic there’s “Ms. Margaret’s Lament”, which gives a forum for Margaret Gordon of the West Oakland Environmental Indicators Project.

Andromeda Turre could have turned in a safe album of standards that everyone would have loved. Instead, she had other things on her mind and chose the hard graft of this very personal suite, with voices from sages added in. Some parts of it overreach, but on the whole it’s effective and moving. The standards can wait.

For more info visit [andromedaturre.com](http://andromedaturre.com). The album release concert is at Iridium Oct. 8. See Calendar.



**Re-Entry**  
Marianne Solivan (Mighty Quinn)  
by Marilyn Lester

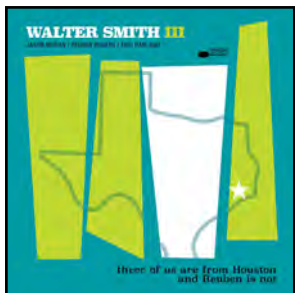
On *Re-Entry*, Marianne Solivan’s fifth album as a leader, nine tunes showcase her powerful, warm and silky voice—versatile and adept over ballads, jazz, funk, Latin and more. She connects with her Puerto Rican roots in “Tal Vez (Perhaps)” sung in Spanish, her interpretation of love’s anguish deeply authentic. In fact, *Re-entry* presents explorations of those many genres and in all of them the connecting thread is the singer’s command of storytelling. Impeccable phrasing is heard on Bill Evans’ “Time Remembered” featuring a haunting vocalese delivered like it was recorded in 45 rpm but heard at 33 rpm speed; the effect is stunning.

*Re-Entry* takes its title from the fact that the album grew out of the COVID-19 lockdown; inspired ideas were worked on and burnished as the world began a slow return to a new normal. Produced by Solivan, by the time the album was ready to be recorded, a first-call list of musicians was on hand to create magic: Leandro

Pellegrino (guitar), Steve Wood (bass), Jay Sawyer (drums) and Alex Terrier (alto). Pianoless, the terrific arrangements may make listeners forget no keys were involved. The band is consistently tight and focused. An intense drum opening to “Wheelers and Dealers”, yielding to Sawyer’s driving back-beat, with Terrier matching his intensity, gives Solivan a platform to deliver a pounding commentary on the socio-political state of things (proving little has changed since Dave Frishberg wrote the song in 1975). The tune is also a showcase for her vocal flexibility and nimbleness. A fantastic bass intro to “I Burn for You” is another driving piece of intensity with Solivan’s original lyrics to the music of Mal Waldron’s “Fire Waltz”. It’s a barn-burner that makes it clear the singer’s jazz chops are deeply rooted.

*Re-Entry* is a carefully curated release; its off-the-beaten path music perfectly suits Solivan and stands as a must-have for fans as well as potential fans looking to embrace a fantastic jazz vocalist with a kick-ass band.

For more info visit [mightyquinnrecordsmusic.com](http://mightyquinnrecordsmusic.com). Solivan is at *Smalls* Oct. 19. See Calendar.



*three of us are from Houston and Reuben is not*  
Walter Smith III (Blue Note)  
by Jeff Cebulski

Kinder High School in Houston, TX, must be an enlightening place—three of jazz’ foremost artists graduated from it and have performed and recorded together with frequency. Tenor saxophonist Walter Smith III’s new album, *three of us are from Houston and Reuben is not*, is an homage to his hometown as well as a regathering of friends—including Jason Moran (piano), Eric Harland (drums) and, originally from the Virgin Islands, the ‘outsider’ of the group, Reuben Rogers (bass). The leader’s material possesses affective touches that inform his elastic modal compositions and give his bandmates keen direction and a wide corridor in which to improvise. The music glides, a result of Harland’s garrulous sticks and Moran’s delving in comping call-and-responses and animated key work. Rogers, as usual, provides a swinging foundation throughout the album.

The opener, “Seesaw” (alluding to Moran and Harland’s influence on the young Smith) begins with Smith’s insistent, repetitive phrase as Harland taps his approval while the restive waltz develops. “Gangsterism on Moraniish” is a return to an earlier Smith recording (on *III*, Criss Cross, 2010) that incorporates a bit of the pianist’s own Blue Note album tropes. Another repeat, Sam Rivers’ “Point of Many Returns”, finds the group in a comfortable, aggressive swing mode. Several pieces reveal the saxophonist’s bop moods. “24”, Smith’s pager code number in school, begins with the band in fluid motion, including some of his more frantic playing. “610 Loop” refers to the interstate that surrounds Houston. Moran’s chords push the idea of movement as Smith drives forward. “A Brief Madness” finds the saxophonist, again in a hectic speed drill, with Rogers moving in impressive tandem. The band’s synchronicity clicks on “Cézanne”, a tribute to a Houston jazz club, as the leader progresses from an asymmetrical statement to a swinging moment as his mates fulfill the rhythmic cycle. A whimsical “Lone Star” closes the album, with Moran joining Smith in a cowboy-ish paeon to their home state.

*three of us are from Houston and Reuben is not* finds Walter Smith III at the top of his game with his fellow musicians audibly familiar with one another. The ensemble joyfully collaborates as they flow through changes and add deft counterpoint throughout what is an enjoyable release.

For more info visit [bluenote.com](http://bluenote.com). The album release concert is at *Village Vanguard* Oct. 1-6. See Calendar.



*Sunset Park*  
Tobias Meinhart (Sonic River)  
by Tom Greenland

Bavarian tenor saxophonist Tobias Meinhart has worked in New York City since 2010, compiling a catalog of eight albums that showcase his progressive mainstream style. *Sunset Park*, his latest and very first trio effort, picks up the gauntlet thrown down by Sonny Rollins in 1957 with his release *Way Out West*. The challenge, in this context, is to use melodic architecture to spell out (or at least imply) one note at a time, the missing chords a multi-note instrument (e.g. piano, guitar, vibes) would typically provide—no easy task.

To sustain interest throughout this 6-track EP, Meinhart meets this challenge in various ways. In bassist Rick Rosato and drummer Jesse Simpson he has a sturdy yet limber rhythm team: Rosato is a skilled soloist who often implies harmony through note choices, while Simpson is a lithe accompanist capable of terse, well-crafted solo statements, as heard to fine effect during traded 12-bar choruses over the second half of the Kenny Burrell/John Coltrane tune “Freight Trane”. Eschewing the disciplined motivic development favored by Rollins, Meinhart instead favors a more through-composed approach, drawing on his fluent command of the post-bop idiom to chain-link ideas, following each new whim with smooth but incessant forward momentum. His tenor tone—light, clear, full-bodied—lingers on the fine edge of composure and control, like a clean-toned electric guitar, volume on 9, at the brink of distortion. A second cover, Cole Porter’s “You’d Be So Nice to Come Home To”, features the saxophonist’s lowest, warmest timbres, which later soar to soft, slightly hoarse falsetto cries as he builds his solo.

Meinhart’s own compositions seem to favor a semi-modal approach, lingering at certain key centers, moving to alternate areas to produce tension and contrast. On the easy-going “Be Free” he spells out the tune’s harmonies with melodic arpeggios, occasionally implying chromatic “side-streets” through his improvised lines. The title track, equally relaxed, toggles between two key areas and rhythmic feels, first loping along, later more emphatic. “White Bear”, performed in a swift, agitated 9-beat meter, sounds like a speeding car with a flat spot on one rim. “Dark Horse” uses a melodic riff over a 3+2 Haitian clave figure, pausing mid-track for a breath, until Simpson’s layered syncopations build the energy back up to drive and support the bandleader’s sinuously intelligent solo (one of his best on the album) and pithy coda.

Having successfully crossed the chord-free high-wire without a safety net, Meinhart seems poised for a longer walk—perhaps a full-length album next time?

For more info visit [tobiasmeinhart.com](http://tobiasmeinhart.com). Meinhart is at *Bar Bayeux* Oct. 2. See Calendar.

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**T.K. Blue *Planet Blue* (JAJA)  
album release concert!**

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**presented by Harlem Jazz Boxx  
featuring**

**Wallace Roney, Jr. (trumpet)  
Orion Turre (drums)  
Dishan Harper (bass)  
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### Other concerts:

**Oct 4th 7 pm**

**Brothers Smokehouse, Ramsey, NJ**

**Oct. 27th 3 pm**

**CeC Beautiful University, Philadelphia, PA**

**Oct. 31st 10:30 pm**

**The Django, NYC**

**Nov. 1st 7 pm**

**Brothers Smokehouse, Ramsey, NJ**

**Nov. 2nd 8 pm**

**Sistas Place, Brooklyn**

**Nov. 8th 7:30 pm**

**Clement's Place Rutgers University, Newark, NJ**

**Nov 21st 10:30 pm**

**The Django, NYC**

**Nov. 30th 7 pm**

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# JAZZ AT LINCOLN CENTER



OCT 18-19 THE APPEL ROOM

## BRYAN CARTER: CELEBRATING BAYARD RUSTIN

Join 2024 Grammy and Tony Award winner **Bryan Carter** as he honors Bayard Rustin in an unforgettable performance with the **Jazz at Pride Orchestra**. Featuring powerhouse vocalists **Vuyo Sotashe, J. Hoard, Shenel Johns, and Georgia Heers**, this concert seamlessly blends the timeless sophistication of Billy Strayhorn with the vibrant energy of Shania Twain, spanning eras and genres. The evening culminates in the world premiere of Carter's celebratory new jazz oratorio, *Rustin in Renaissance*, offering a powerful tribute to Rustin's lasting legacy.

*This program is supported in part by the National Endowment for the Arts.*

OCT 18-19 ROSE THEATER

## RUBÉN BLADES WITH BOCA LIVRE & EDITUS ENSEMBLE

Panamanian legend **Rubén Blades** returns to Rose Theater, revealing dimensions of his music he hasn't shared in 20 years. Integrating Brazilian harmony alongside **Boca Livre** and a classical approach to salsa alongside Costa Rica's **Editus Ensemble**, the Grammy Award-winning singer and composer proffers a fresh take on his signature Afro-Cuban sound.

*This show is co-presented by Jazz at Lincoln Center and Lincoln Center for the Performing Arts with generous support from COPA Airlines.*

OCT 25-26 THE APPEL ROOM

## "JUMP IN THE LINE" CELEBRATING HARRY BELAFONTE WITH RENÉ MARIE

Jazz at Lincoln Center presents a calypso-inspired evening honoring legendary artist and activist, the late Harry Belafonte. Grammy-nominated vocalist and songwriter **René Marie** brings her artful storytelling to the Appel Room, leading an award-winning ensemble that features trumpeter **Etienne Charles**.

NOV 8-9 ROSE THEATER

## BEBOP REVOLUTION: THE JLCO WITH WYNTON MARSALIS

*Bebop Revolution*, led by trombonist and composer **Vincent Gardner** with members of the **JLCO**, pays tribute to the innovative and hard-swinging origins of bebop. Featuring dynamic big band arrangements and celebrating legends like Dizzy Gillespie, Tadd Dameron, and Charlie Parker, the event will also highlight the exceptional vocal talent of **Ashley Pezzotti**. As one of today's standout scat singers with a deep love and understanding of bebop, Pezzotti will blend her distinctive voice seamlessly with the ensemble's vibrant performance.

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Photo courtesy of Jazz at Lincoln Center



*Back to the Land*  
**Ohad Talmor (Intakt)**  
by Phil Freeman

Saxophonist Ohad Talmor has assembled a pool of collaborators, rather than a conventional ensemble, for this unique and fascinating record. The players include: Talmor (tenor, Prophet 10 and MiniMoog synthesizers); Shane Endsley, Russ Johnson and Adam O'Farrill (trumpets); Denis Lee (bass clarinet); Leo Genovese and David Virelles (piano and/or synthesizers); Joel Ross (vibraphone); Chris Tordini (bass); Eric McPherson (drums); plus Grégoire Maret (harmonica). There is no track that features every player, and Lee and Maret only appear once each. Fourteen of the 24 tracks spread across this 81-minute double-album are by Ornette Coleman. Some are well-known ("Kathlyn Grey", "Peace Warriors", "New York"), while others are pulled from an unreleased and therefore unofficial 1998 rehearsal tape that somehow fell into Talmor's hands. (It's safe to assume that copyright issues surrounding that material were what kept this album from being released last year, as originally planned.) Two other numbers, "Dewey's Tune" and "Mushi Mushi", are by former Ornette bandmate, Dewey Redman, and the remainder, which includes pieces dedicated to drummers McPherson and Gerald Cleaver, are Talmor originals.

Ornette Coleman had one of the most recognizable compositional voices in the history of music — not just jazz, not just Western music, but music, period. He invented a language, spoke it fluently and taught it to others until the end of his life. A few past projects, including John Zorn's Spy vs. Spy and Masada Quartet, Old and New Dreams (the all-star crew of former Ornette bandmates) and Broken Shadows (the quartet of Tim Berne, Chris Speed, Reid Anderson and Dave King), have either interpreted Coleman's material or adapted his language to their own purposes. *Back to the Land* falls somewhere in between; the melodies are obviously Ornette-ish, but the execution, especially on the chordal instruments Coleman often avoided, is up to the players, and they often take the music to unexpected places. The music on this album is so unified, in fact, despite the changes in personnel from track to track, one could suggest uncharitably that the Talmor originals feel out of place, like interludes breaking up an otherwise conceptually unified release.

*For more info visit [intaktrec.ch](http://intaktrec.ch). Talmor is at SEEDS Brooklyn with Adam Nussbaum's Lead Belly Project Sep. 30 - Oct. 1. See Calendar.*



*Vibe Provider*  
**Emmet Cohen (Mack Avenue)**  
by Scott Yanow

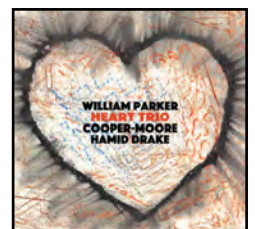
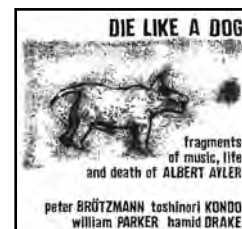
Emmet Cohen had a strong reputation in the jazz world as a versatile and consistently inventive pianist even in the years before the pandemic. However, he

did himself and starving jazz viewers a major service during the COVID-19 lockdown and its aftermath by performing each week with his trio plus guests on his online show, *Live From Emmet's Place*. It was arguably the most successful of all internet jazz programs and still continues today. Michael Funmi Ononaiye, who passed away in 2023 when he was in his mid-50s, is cited by Cohen as a major force in the creation of *Emmet's Place* and the pianist dedicates *Vibe Provider* to his fallen friend.

For this set, Cohen is joined by Philip Norris (bass) and either Kyle Poole or Joe Farnsworth (drums). On three of the nine numbers, there are two to three horn players, including Bruce Harris (trumpet), Frank Lacy (trombone) and Tivon Pennicott (tenor). The album begins with "Lion Song", a light piece with a beautiful theme. The trio swings hard on "Surrey with the Fringe on Top" with Cohen hinting a little at Ahmad Jamal. The title track goes through brief mood and tempo changes before really cooking with blazing solos from Pennicott and the pianist. The tenor saxophonist also has a strong spot on "Unblock the Love". The traditional Jewish song "Hinei Ma Tov" is given a modal trio treatment worthy of McCoy Tyner. And taken at such a rapid speed, one can only imagine how fast bassist Norris must be playing on "If This Isn't Love". The album concludes with "Everlasting" (an attractive piece that has the best chance of Cohen's five originals catching on), a medium-tempo "Time On My Hands" and then a brief but action-packed "Emmet's Blues".

Emmet Cohen has yet to record an unworthy album and his latest entry, *Vibe Provider*, has enough subtle surprises, variety and strong playing to hold one's interest on every selection.

*For more info visit [mackavenue.com](http://mackavenue.com). Cohen is at Smoke Oct. 3-6. See Calendar.*



*Fragments of music, life and death of ALBERT AYLER*  
**Die Like a Dog (FMP-Cien Fuegos)**  
*Heart Trio*  
**William Parker, Cooper-Moore, Hamid Drake**  
**(AUM Fidelity)**  
by Bill Meyer

Bassist William Parker and drummer Hamid Drake may be one of the great rhythm sections of contemporary free-leaning jazz, but that statement fails to give the full measure of their partnership. Whether they're playing as a duo in each other's combos, or backing artists like Fred Anderson or Frode Gjerstad, they're more than a rhythm section. They're able enablers and occasionally benevolent hijackers who steer the music wherever their spiritually conjoined hearts will it. The breadth of the sonic resources that Drake can find in a frame drum, drum kit, or anything else he smacks or rubs is more than merely rhythmic. And while Parker is a great bassist, he capably plays various ethnic reeds and flutes, plus other string and percussion instruments.

These two recordings afford a chance to hear how the Drake-Parker partnership has evolved. *Die Like a Dog* is where it began. In 1993, German reeds player Peter Brötzmann convened them in Berlin with electronic trumpeter Toshinori Kondo to realize a project that pondered the life, death and music of Albert Ayler. Brötzmann recognized in Ayler a fellow traveler, a full-steam-ahead saxophonist with a sound too big to be denied and a profound awareness that the world needed fixing. But when Brötzmann recorded *Die Like a Dog's fragments of music, life and death of ALBERT AYLER*, he was thinking both of the

tragedy of a comrade lost too soon, as well as the travails of his own life. Snatches of Ayler tunes and “Saint James Infirmary” provide platforms for lengthy, anguished reveries and breakneck blowouts that enabled Brötzmann, distortedly mirrored by Kondo’s otherworldly tone, to vent and mourn. When the music lifts away from dire blues, it is gliding on the rhythm section’s updrafts. Even at this early date, the musical empathy that Parker and Drake share was quite evident; whether they’re laying down rough carpets of texture, sustaining a full-gallop charge, or bringing the maelstrom to a boil, they drive, swing and shade as one. Though this album is a product of the CD age, Trost’s Cien Fuegos imprint has just reissued it as a marvelous limited edition double-LP.

Twenty-eight years later, multi-instrumentalist Cooper-Moore joined Parker and Drake to record *Heart Trio*. Like *Die Like a Dog*, this music is very intentional, even when it’s totally improvised. While Drake stuck to frame drum and drum kit, Parker instead chose to play doson ngoni (Malian handheld harp) and some flutes. Instead of keyboards, Cooper-More brought his homemade ashimba (11-tone xylophone) and hoe-handle harp. Tools shape sounds, and with these, the trio zeros in on a sort of imaginary world music that is as quietly joyous as *Die Like a Dog* is loud and anguished. Woodwinds and chanting voices weave through intricate matrices of plucked strings; restless even in beatitude, Drake supplies groove after groove, cutting from one to the next. Meditative and uplifting, this trio earns its name.

For more info visit [trost.at](http://trost.at) and [aumfidelity.com](http://aumfidelity.com). William Parker and Hamid Drake are at First Street Green Cultural Park Oct. 14 (part of Arts for Art’s InGardens Festival). See Calendar.

## IN PRINT



***Jelly Roll Blues: Censored Songs & Hidden Histories***  
**Elijah Wald (Hachette Books)**  
by Elijah Shiffer

The recordings that Ferdinand “Jelly Roll” Morton (born this month in the year 1890) made for ethnomusicologist Alan Lomax at the Library of Congress in 1938 are a unique account of New Orleans in the early 20th century—a time and place often mentioned reverently as the environment that created jazz and blues, but rarely documented firsthand with Morton’s level of detail. Elijah Wald’s new book *Jelly Roll Blues* is an ambitious and intricate work. Wald focuses on those songs from Morton’s recordings with obscene lyrics (some of which remained unissued until the ‘90s), shining a bright light on the shadowy realm of lyrics historically considered too filthy for commercial recordings. The author traces these songs’ themes and tropes as far as possible in both directions: back to cloudy origins across the South along tantalizing threads from Lomax’s and other

folklorists’ research, and forward to the mainstream acceptance of such explicit content in hip-hop and rap.

Wald emphasizes the many filters of censorship that blues songs had to go through to get published or recorded. He notes the direct and unflinching depictions of sexuality and sex work in the Black community in Morton’s lyrics, contrasting those lyrics with their coy and euphemistic “cleaned-up” commercial versions intended to elicit titters and the occasional snort from a wider, often white audience. The countless connections Wald makes between seemingly disparate musical traditions are a particularly fascinating element of *Jelly Roll Blues*. From Morton, paths lead to far-flung places ranging from the many meanings of the Mardi Gras refrain “jock-a-mo-feena-hey” to some Ozark square-dance calls every bit as explicit as any gross-out meme on the Internet. Speaking of memes, there is the expected discussion of Lucille Bogan, whose uproariously crude blues recordings from 1933 seem to be making the rounds on social media these days. Throughout the book, the author stresses the fluidity of the sung and the spoken word in Black culture and the lack of true boundaries between them.

Wald places Morton’s blues as one knot in an unbroken string of lyric and verse, from field hollers to rap and beyond.

For more info visit [hachettebookgroup.com](http://hachettebookgroup.com)



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## GLOBE UNITY



### Marbles

André Roligheten (s/r)

Soturnudi

Guttorm Guttormsen Kvartett

(Plateselskapet Mai-Norske Albumklassikere)

Nonett

Øyvindland Med Eirik Hegdal & Erik Johannessen  
(Øra Fonogram)

by Daniel A. Brown

The Northern European countries of Denmark, Norway and Sweden answered the clarion call of jazz from the music's earliest days, boasting quick-study Scandinavian players, open-minded audiences of the music and a community that offered early, longtime sanctuaries for expat American players. Rising to prominence in the '50s, Scandinavian musicians planted their feet firmly in the '60s free jazz/improv scene and were crucial to the '70s roster of ECM Records. And the region continues to provide the world with adept, innovative jazz music. Three recent releases, including a long out-of-print reissue, highlight the ongoing arc of the varied sounds and sensibilities of Scandinavian jazz.

Tenor saxophonist-composer André Roligheten acknowledges his goal of where his personal tunes "are

perceived as a form of traditional music." With his latest release, *Marbles*, there's a potency and excitement in the collective playing and it's evident that Roligheten and his band—Johan Lindström (pedal steel guitar), Mattias Ståhl (vibraphone), Jon Rune Strøm (bass), Gard Nilssen (drums)—are playing with skin in the game, having songs that feature familiar constructs with singular results. "Sonny River" and "Ariel's Song" are indicative of the album's varied tone: the former opens with a simple motif from Roligheten that turns darker with the arrival of the band, while the latter is a study in bluesy abstraction. The penultimate track "Twin Bliss" unabashedly veers into rock-ish territory: Roligheten growls out controlled overtone grit through his horn and Lindström dips in and out with volatile pedal steel licks, as the rhythm section cooks and boils a relentless groove. For those listeners willing to play along, *Marbles* is an eclectic listen.

Originally released in 1975, *Soturnudi* is a deep-cut release from the Guttorm Guttormsen Kvartett that surely benefits from the contemporary revivalist-archivist sensibility that permeates our present-day music market. This strong session features Guttormsen (flute, clarinet, soprano), Brynjulf Blix (piano), Carl Morten Iversen (bass) and Espen Rud (drums). The album doesn't reinvent the jazz wheel, but does have enough savviness and eager performances to keep it in motion. Peppered with the modal flavors of mid-to-late '60s Blue Note explorations, the title track is a 13-minute journey, anchored by Iversen's ostinato bass line and Blix's piano flurries, Guttormsen delivering gentle commentaries on both flute and soprano. Thematic ideas

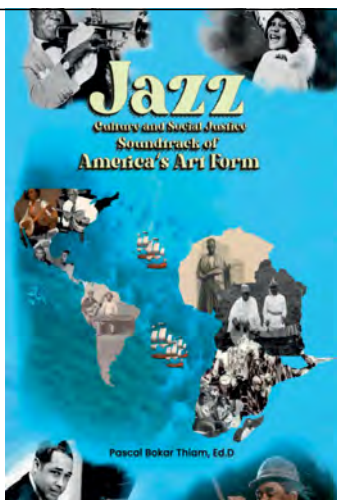
and languid performances are well-represented: the unhurried groove of "Daimi" is followed by the urgent flow of "Sol Fa", kicked along by Rud's notable rhythmic propulsion. At 17 minutes, album capper "Poset" is a *de facto* showcase for the leader's flute improvisations, and a reminder that free jazz players don't own the proprietary rights on long-form jams.

While still only in his twenties, on *Nonett*, trumpeter-composer Øyvind Mathisen reveals that, along with writing complex, engaging tunes, he is a big-hearted bandleader. The group interplay contained in the ensemble of Mathisen—Eirik Hegdal (C melody saxophone, bass clarinet), Erik Johannessen (trombone), Karl Hjalmar (clarinet, tenor), Iver Cardas (guitar), Erlend Vangen Kongtrop (tenor, alto), Joakin Rainer Petersen (piano), Alexander Riris (bass) and Martin Heggli Mellem (drums)—results in an ego-free, seven-song collection of forward-looking jazz. The band passes the baton back and forth between soloist and accompanist, fitting the variables together like a puzzle, revealing high-octane music. "Rituale" is an unpredictable excursion that swings and sways. "Mingus" tips a (pork pie) hat to the storied elder, evoking the titular icon's more-subdued swing. "Fat Monkey" toggles harmonic dissonance with unexpected resolve, while album closer "Ingen Vinger" is a blue-light ballad, an ideal track for when lights are low.

For more info visit [andreroligheten.bandcamp.com](http://andreroligheten.bandcamp.com), [norskealbumklassikere.no/en](http://norskealbumklassikere.no/en) and [orafonogram.no](http://orafonogram.no). André Roligheten, Guttorm Guttormsen and Erik Johannessen are at Nublu with Scheen Jazzorkester Oct. 3. See Calendar.



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



"The book focuses on the mysteries of Jazz by creating a human and cultural map...the conclusion is striking."  
— Sophia Valera Heineke, *The New York City Jazz Record*



Available on Amazon in all formats

Dr. Pascal Bokar AfroBlueGrazz Band is available for lectures, concerts and special events

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**Auteur**  
**David Weiss Sextet (Origin)**  
by Phil Freeman

Trumpeter David Weiss usually builds a band to accomplish a particular musical task. Point Of Departure, a brilliant early-2000s quintet interpreted the music of Andrew Hill, late '60s mostly pre-electric Miles Davis, and underappreciated Detroit keyboardist Kenny Cox. His long-running all-star septet, The Cookers, featuring titans such as Eddie Henderson, Billy Harper (more recently Craig Handy and Azar Lawrence), George Cables, Cecil McBee and Billy Hart, has helped keep the flag of acoustic jazz flying, with intricate, thrilling post-hard bop that'll make any listener's heart jump and head spin. When Weiss simply releases an album under his own name, the mission can be harder to discern, unless you accept the idea that *just* making an album of brilliant, classicist modern jazz is worthwhile in and of itself—which it absolutely is.

On *Auteur*, the leader is joined by Myron Walden and Nicole Glover (saxophones), David Bryant (piano), Eric Wheeler (bass) and E.J. Strickland (drums). Tracks bare dedications to Cables, Wayne Shorter and Buhaina Art Blakey (e.g. the closing "One for Bu"). The way the saxophones shadow his fleet, melodic trumpet on the long, swirling melodies, before giving way to thunderous drumming and heavy piano and bass, brings to mind classic acoustic swing of the late '70s and early '80s, similar to what you might hear on Woody Shaw or Freddie Hubbard albums from that era ("Rebop" is a Hubbard composition the legendary trumpeter never recorded.) Weiss steps back to give Walden and Glover plenty of time in the spotlight; if they occasionally go farther out in their improvisations, which rise to squalling crescendos, the trumpeter keeps his own counsel, letting the rhythm section draw them back down to earth. Strickland in particular proves to be an MVP here, swinging hard without ever taking things over the top into the thunderous, even rock-influenced territory à la Jeff "Tain" Watts or late-period Tony Williams, while Bryant and Wheeler keep the chords light enough that everyone can dance, rather than feel shackled in place.

For more info visit [originarts.com](http://originarts.com). The album release concert is at Smoke Oct. 2. See Calendar.



**Conference of the Invisible Vol. 1**  
**Daniele Germani, Elias Meister, Billy Mintz (Lyonhill)**  
by Matty Bannond

*Conference of the Invisible Vol. 1* is not an album to guzzle or devour lest too much gets lost in the listening. Instead, listeners should take a patient approach to this generous serving of music from this international, NYC-based small group of Italian Daniele Germani (alto), German Elias Meister (guitar) and American Billy Mintz (drums). Their reward? A rainbow of flavors that unfolds and

unfurls to flood the sensory system. This trio of versatile voices brings together players who work across styles and idioms, resulting in a diversity of modes, moods and messages which together create a key factor in the album's striking depth.

The album opener is one of several highpoints. "Forest Song", in its stripped-back setting, offers endless space for subtones, undertones, overtones and half-hidden hues. Meister's psychedelic guitar playing hums like the rim of a crystal glass as Germani's saxophone whispers the melody. There's a folk-music feel to the way all three instruments coalesce around the tune. Things stay folky but also get funky on "Zucker", a strutting, neck-bobbing piece with a bluesy streak and a hint of country about it too. Improvised passages overlap and elements of the written material rise, recede and return. One wish? More Mintz! The drummer sits low in the mix and seems content to cajole his pals from the sonic shadows. "Love Story Told" is a four-minute track with lots of free exchanges. Meister and Germani can't resist the noodle-a-thon musical atmosphere, but listeners should take a close look at the prominent drummer-percussionist's personality, which shines on this selection.

This wide-ranging release emanates a warm light onto its multitalented, multifaceted protagonists. Germani and Meister have created compositions that radiate enchanting sounds and lush textures that appeal to eclectic tastes. *Conference of the Invisible Vol. 1* might be a slow-burning album at times, but it's a generous, rich and resonating record too.

For more info visit [lyonhillrecords.com](http://lyonhillrecords.com). Billy Mintz is at Bar LunÀtico with Leo Genovese Oct. 24. See Calendar.



**Bianca Reimagined: Music for Paws and Persistence**  
**Dan Pugach Big Band (s/r)**  
by George Kanzler

Drummer Dan Pugach's "Bianca" was a recent winner of the BMI Charlie Parker Composition Prize/Manny Albam Commission. It was written as part of the BMI Composers Workshop, a fertile spawning ground for aspiring jazz composer-arrangers for four decades. Two quick horn riffs herald a lyrical alto sax theme cast over fast, probing brass figures, which then drop out for a tenor solo over spare accompaniment that builds as saxophone gives way to a trumpet solo over increasingly clamorous brass and reed background figures and shout chorus before the ensemble returns with a more rhythmic, riffy reprise of the theme. Two takes appear on *Bianca Reimagined: Music for Paws and Persistence*, with the second, slightly longer alternate take more memorable. Pugach arranged all the tracks and composed most of them, alone or in collaboration with his vocalist wife, Nicole Zuraitis, who sings on the album. His arrangements are complex assemblages of diverse harmonic, dynamic and tonal-timbral elements, often in odd-meters and/or with shifting tempi.

The opener, "Masa", the Hebrew word for journey, commemorates Pugach's own from Israel to the U.S., where he is now a citizen. The resonant ensemble theme includes wordless vocals from Zuraitis that blend with the horns in a manner akin to the way Chuck Mangione used Esther Satterfield's voice. It features trumpet, tenor and drum solos and is largely in 7/4. Other tracks also employ odd meters: "Tolerance" mixes 11/8 and 5/4 behind trumpet and alto solos, and more vocals, mostly with lyrics. Two tracks that depart from Pugach's dominant mode demonstrate his open-minded

versatility. "Schleppin'" is a trumpet-led catchy melody inspired by Joe Henderson, sections picking up the theme in 4/4 swing. It includes an Ellington-worthy sax soli from soprano, alto, tenor, baritone and bass saxes. Van Halen's "Dreams" is creative jazz-rock, Zuraitis belting out the lyrics and Pete McCann shredding a rocking electric guitar solo.

*Bianca Reimagined* is an adventurous, sometimes dense album of arresting compositions and arrangements that constantly shift and change, offering listeners daunting challenges. But repeated listenings offer rich rewards.

For more info visit [danpugach.com](http://danpugach.com). The album release concert is at Drom Oct. 1. See Calendar.

**National Jazz Museum in Harlem**  
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10/4 - Chembo Corniel Quintet

**Brooklyn Museum**  
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**JHM 314**

**Jonas Stuppin & Stefan Berger**  
Aurora Borealis  
Jonas Stuppin - guitar, loops,  
composition  
Stefan Berger - bass

Jonas Stuppin's music is influenced  
by Nordic sound ideals and, above  
all, by content and effect of rests  
as musical experience space:  
composed music paired with tiny,  
freely improvised miniatures.



**JHM 315**

**Wege ins Innen  
Ein Hörspiel**  
Daniel Weber - drums,  
percussion, voice  
Ingo Fromm - voice  
Manuel Krass - voice, piano

A radio play between dramatic  
acting interaction and freely  
improvised percussion structures  
illustrating Weber's self-guided  
journey into the landscapes of  
as well his own as the collective  
subconscious.



**JHM 316**

**Dark Days & White Nights**  
Julia Kriegsmann  
saxophone  
Michael Knippschild  
vibraphone  
Conrad Noll - bass  
Jeroen Truyen - drums  
Sara Decker - voice

Kriegsmann's music is full of  
unusual timbre and thrives on  
contrasts: delicate lines  
versus energetic high  
performance, contemporary  
improvisation versus  
traditional jazz.



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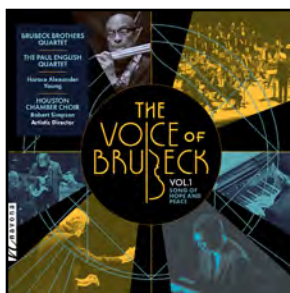
**Better Angels**  
**Peter Bernstein (Smoke Sessions)**  
by Thomas Conrad

Peter Bernstein is an A-list guitarist whose long list of associations includes many major jazz figures, including Sonny Rollins and what was the tenor saxophonist's best late band. The guitarist's discography as a leader is large and strong, though he might be more famous if he were flashy. Bernstein may lack the instantly identifiable idiosyncrasies of, say, a Bill Frisell. But he is firmly centered in the modern jazz mainstream. His deep chops serve the music, not himself; all Bernstein offers is unfailing taste and rock-solid musicianship.

If the characterizations above suggest a certain musical humility, there is nothing modest about his latest project. The quartet on *Better Angels*, here in its first recording together, is a genuine all-star band: Brad Mehldau (piano), Vicente Archer (bass) and Al Foster (drums). Adding Mehldau to any ensemble is an instant upgrade. When Bernstein opens "You Go to My Head" (taken at a faster tempo than is usually heard), he elaborates it sensitively and imaginatively, deriving new variations from J. Fred Coots' haunting melody. Then the pianist takes up the ideas where Bernstein leaves off, expanding the collaborative interpretation. When the guitarist returns for a second pass, he finds that Mehldau has set him free to dream within the song. On the leader's originals, such as "Perpetual Pendulum" and on jazz repertoire such as Duke Jordan's "No Problem", the quartet sounds natural and relaxed and committed. Archer and Foster give Bernstein's music an irresistible life-pulse. Mehldau's comping is provocative and his solos are stunning.

Given the quality of the quartet, it's surprising that two of the most memorable moments are solo guitar pieces. Accompanied only by his own chords and counterlines, Bernstein conducts a comprehensive investigation into the emotional ramifications of "Born to Be Blue", while J. J. Johnson's "Lament" is also quietly extraordinary. Even in an album that mostly swings hard, Bernstein reveals that his true gift is ballads. Only an artist with a very sure touch on ballads could make "Lament" sound so sincerely heartfelt yet so elegant.

For more info visit [smokesessionsrecords.com](http://smokesessionsrecords.com). The album release concert is at Smoke Oct. 9-13. Bernstein is also at Bar LunÀtico Oct. 21 and Dizzy's Club Oct. 30. See Calendar.



**The Voice of Brubeck, Vol. 1: Song of Hope and Peace**  
**Brubeck Brothers Quartet, et al. (Navona)**  
by Marilyn Lester

Perhaps one of the most recognizable jazz standards of all time is pianist-composer Dave Brubeck's "Take Five" (composed by Paul Desmond). But in addition to his notable recordings as the leader of the long-standing Dave Brubeck Quartet, the master also made

contributions to symphonic, chamber, and sacred vocal music. Since Brubeck's 2012 death, his sons Chris (bass, trombone) and Dan (drums) have been keeping the legacy of their father alive.

In *The Voice of Brubeck, Vol. 1: Song of Hope and Peace*, they've enlisted Chuck Lamb (piano) and Mike DeMicco (guitar) from their quartet, plus pianist Paul English's Quartet: David Caceres (saxophones), Rankin Peters (bass), Tim Solook (drums) as well as saxophonist Horace Alexander Young and the Houston Chamber Choir. Along with various instrumentalists, the assembled present over a dozen exciting tracks, familiar and previously unrecorded choral and orchestral works that Brubeck regarded as some of his finest.

An eight-minute version of "Take Five" begins with a familiar few bars (the execution is based on the original arrangement) and then surprises with the unified choral voices yielding to breakouts of scat and vocalese to Iola Brubeck's lyrics. A driving piano interlude calls up the author, along with other soloists, before the choir returns for the big finish. "Are You Now or Have You Ever Been a Democrat or a Republican?", again with Iola Brubeck lyrics, is arranged as a medieval-like chant; the feeling conjures robed religious figures processing down a cathedral nave. Considering the scary political genesis of the piece (with great relevance now), the approach is eerily thought-provoking. A piano introduction to the choir's hip groove to "Boogie 1 A.M." (arranged by Young) features the words of poet Langston Hughes; it's a genre number The Andrews Sisters would have been at home handling. The final track, "Weep No More", is a complete Brubeck affair: written by Dave and arranged by Chris, whose fine trombone leads the Brubeck Brothers Quartet. The rendition is bluesy and thoughtful, a calming grace that puts a button on an amazing and energetic album.

The dynamism, creativity and genius of this release does the legacy of Brubeck senior proud.

For more info visit [navonarecords.com](http://navonarecords.com). A Brubeck tribute with Juilliard's Brubeck Ensemble is at Dizzy's Club Oct. 14. Ertegun Jazz Hall of Fame's "Celebrating Dave Brubeck" is at Dizzy's Club Oct. 15. See Calendar.



**No Borders**  
**Tony Hymas/Catherine Delaunay (Nato)**  
by Tom Greenland

English pianist Tony Hymas (who turns 81 this month) and French clarinetist Catherine Delaunay's impressive musical versatility is amply exploited on their intimate duet recording *No Borders*, a project designed, as its title suggests, to roam without limits across and beyond the frontiers of imagination. The eleven-track album is well-paced and organically developed, a satisfying mix of textures and treatments. Except for a cover of Gala's Eurodance hit "Freed from Desire" (on which Hymas' pile-driving acoustic piano arpeggios match the frenzy of the original electronic disco version), the pianist's compositions alternate with Delaunay's, hers comprising a seven-part suite, each part prefaced by "Jusqu'au dernier souffle" (Jds), followed by a programmatic title. The album opener, Hymas' "French Streets in April 2023", recalls Philip Glass' work, here hyped up, Delaunay's klezmer-esque clarinet melding quiet control and ecstatic abandon. Similar qualities appear on his "Fight the Might" and "The Kraken Wakes" (both suggestive of theme songs for a news broadcast)

while, in contrast, “Notes jurassiennes” swings with a funky backbeat over chromatic chord shifts, his left hand striding, Delaunay uttering growls *à la* trombonist “Tricky” Sam Nanton on her alto-range basset horn.

Although Delaunay demonstrates masterful soprano clarinet tonal control on tracks including “Jds (quand la terre se soulève)” and especially “Jds (I Can’t Breathe)”, where even the highest flights never pinch or squeak, some of her most beautiful sounds emerge on “Kraken”, “Jds (par un beau jour de pluie)” and Hymas’ “Notes jurassiennes”, all played on basset horn, where her lower range comes into its full glory. Album pacing eases for two ballads: “Jds (lacrymocratie)”, at the end of which piano and clarinet timbres melt into one, and “Jds (quand la terre se soulève)”, a stop-and-start waltz that sounds like the love theme of a steampunk movie. Although Hymas typically fashions dense 10-finger “orchestra” parts to pad and prod Delaunay’s horn lines, he reveals a more ecstatic side on his “Fight the Might” and “Just Lost Touch with You”, both also showcasing the duo’s terrific interactivity. A final highlight is “A Severe Case of Angularity”, played fast in unified harmony, low clustered chords jabbing at high, flitting phrases like a predatory barracuda scattering a terrified school of fish.

For more info visit [natomusic.fr](http://natomusic.fr)



**Together**  
Eric Alexander/Mike LeDonne (Cellar Music)  
by Scott Yanow

Eric Alexander and Mike LeDonne first met in 1992. Since then, they have played together countless times, with Alexander usually on tenor, LeDonne splitting his time between piano and organ. They have collaborated on at least 25 recordings with LeDonne leading a dozen (nine of which were quartet albums on which he played organ), Alexander heading five, and the pair being part of sets led by others including Jim Rotondi and Cory Weeds, plus groups such as the Anniversary Quartet, the New York All Stars and the Heavy Hitters. But with all of that activity, they had never recorded a duo album before, until now.

*Together* could have been called *Together and Apart* since it just has five duets with LeDonne (heard exclusively on piano) and Alexander being showcased on two solo numbers apiece. While one may imagine that tenor-piano duets might be mostly ballads, the opening “For Mables” (dedicated to the late pianist Harold Mabern) is quite the opposite. LeDonne’s playing is as thunderous and high-powered as McCoy Tyner at his most ferocious and Alexander joins in with the same intensity. “Autumn In New York”, which features the saxophonist playing solo soprano, is a bit abstract at first, but soon mostly caresses the melody while stretching it a bit during a concise and thoughtful performance. LeDonne has the first three minutes of “Round Midnight” to himself, playing melodically but with a lot of decoration. Alexander enters with the verse as the ballad then becomes medium-tempo. The most charming of the duets is “I’m in the Mood for Love” (with Alexander on alto), which is relatively light-hearted despite LeDonne’s passionate playing.

The pianist takes his “Lost But Not Forgotten” solo, creating a ballad performance both adventurous and picturesque. Alexander’s up-tempo “Mutation” generates plenty of heat and excitement by the duo, while

LeDonne’s “Mary” is a laidback solo exploration. The most conventional performance is the straightforward duet on “The Nearness of You”. Alexander wraps up the project with “Two In One”, a blues that includes quotes from “Parker’s Mood” and is filled with other bluesy ideas and suggestions.

Mike LeDonne (who turns 68 this month) is consistently inspired throughout *Together* and emerges as the album’s star, though Eric Alexander certainly excels in his spots. Hopefully another duet album is in the offing.

For more info visit [cellarlive.com](http://cellarlive.com). Alexander is at The Django Oct. 12. LeDonne is at The Django Oct. 10 and Smalls Oct. 27. See Calendar.



**Phoenix Reimagined (Live)**  
Lakecia Benjamin (Ropeadope)  
by Jim Motavalli

Alto saxophonist Lakecia Benjamin’s new album, *Phoenix Reimagined (Live)*, shares some tracks with its 2023 predecessor, *Phoenix*. It also further establishes her compositional intensity and passion, as well as political anger about racial justice.

All tracks include Zaccai Curtis (piano), Elias Bailey (bass) and E.J. Strickland (drums), with the exception of the title track, which features John Scofield (guitar), Randy Brecker (trumpet) and Jeff “Tain” Watts (drums). Benjamin, decidedly up front, blows up swirls of emotional alto saxophonics. “Amerikkan Skin” begins with a short and seething vocal intro calling for peace and justice, and continues with Curtis comping over the leader’s long solo that forms the bulk of the piece (source material is possibly the film *American Skin* and/or Bruce Springsteen’s “American Skin (41 Shots)”). “Trane” (also on *Phoenix*) is high drama, slamming into the spirit of John Coltrane seeking the mountain top in sheets of sound, which are tangible here. Curtis’ solo is right out of McCoy Tyner, and the way the leader’s alto re-enters after is appropriately (given the title) purely Coltrane-inspired too. “Let Go”, with its shimmering piano figures is calming after the storm of “Trane”. Benjamin’s narration, joined by vocalist Melodie Ray, is an engaging song/rap combination, and is optimistic in its making of a future “shining bright.” “Mercy” is similarly mellow, another attractive song featuring the talented Ray, as well as the leader’s dancing horn performance. “Peace Is Possible” presents another rap about wearing “Amerikkan Skin”. Benjamin’s take on the album’s only non-original, “My Favorite Things” (Rodgers and Hammerstein), is based on Coltrane’s version, but she spices her own stew and reaches her own fever pitches. Curtis turns down the boil, as did McCoy Tyner on the Coltrane rendition, and although the pianist seemingly sets Benjamin up for another burning re-entry, she never returns. The title track also comes in hot, with the saxophonist setting the tone for back-to-back solos from guests Scofield and Brecker, who is in particularly fine form.

This phoenix could have been reimagined without the extra help, as Benjamin and her able band would and could have carried it off without guests. A few of the tracks have a similar feel, but overall the leader keeps her latest album varied enough to sustain interest for listeners at home and certainly for the live in-studio audience.

For more info visit [ropeadope.com](http://ropeadope.com). Benjamin is at BRIC JazzFest Oct. 19. See Calendar.

## BOXED SET



**Jewels in the Treasure Box: The 1953 Chicago Blue Note Jazz Club Recordings**  
Art Tatum (Resonance)  
by Ken Dryden

Born 115 years ago this month, Art Tatum, renowned as one of jazz’ greatest pianists, was recorded sporadically during his career. Since his 1956 death, a few unreleased live recordings have emerged, but nothing like this collection of private tapings documented by Frank Holzfeind, the owner of the Chicago Blue Note, via a single microphone and an unmonitored reel-to-reel recorder in his club office. Despite the nonprofessional setup, the results are stunning, with audience reactions and the pianist’s often amusing remarks between numbers included. Joined by Slam Stewart (bass) and Everett Barksdale (guitar), the virtuoso pianist explores many of his favorite standards and jazz works, introducing each song with a solo introduction filled with adventurous runs. These are followed by a chorus or two by Barksdale, then spotlighting Stewart’s trademark humming or singing an octave above his bass.

The music consists of songs that Tatum frequently explored, from “Night and Day” and “Tea for Two” as well as popular jazz works. There are hidden gems too, such as the trio’s romp through Jimmy Van Heusen’s lesser-known “What Does It Take”. Tatum wasn’t known for holding back when others were soloing and so one hears the trio stretch out much longer than the limitations of studio recordings. The pianist also plays some of his favorite solo interpretations, including a whimsical take of “Humoresque” and the breathtaking “Begin the Beguine”, while he warns the audience to be quiet before launching into a rhapsodic interpretation of “Someone to Watch Over Me”, followed by his show-stopping setting of Jules Massenot’s “Elegy”, played at his usual lightning-fast tempo. The final set includes another solo masterpiece, “Tabu”, which demonstrates Tatum’s agility and harmonic inventiveness. Perhaps the most fun on the album is the finale, a brief trio rendition of “The Kerry Dance”, which the pianist frequently used to signal to an audience that he was through for the night.

One of the greatest accomplishments of this release is that it retains Tatum’s flavor by keeping the music in the order it was performed as much as possible; the pianist knew how to pace a set, even as he seemed to be conjuring songs on the spot from his vast repertoire. As with previous historic releases by Resonance, this 3-CD digipak (also available as a limited edition 3-LP set) is jammed with detailed liner notes, including remarks by musicians awed by Tatum (including Monty Alexander, Johnny O’Neal and the late Ahmad Jamal), as well as numerous vintage photos.

For more info visit [resonancerecords.org](http://resonancerecords.org)

## ON SCREEN



**Medeski Martin & Wood: Not Not Jazz**  
Jason Miller (Oscilloscope Laboratories)  
by Paul Gaita

As both a retrospective on Medeski Martin & Wood's (MMW) quarter-century of recording and performing music, and a snapshot of the band recording its first studio album in more than a decade, Jason Miller's documentary *Not Not Jazz* is tastefully executed and provides a solid if occasionally brief retrospective of the trio's history and sound. Where it really succeeds is as an extended and often lyrical meditation on both the seemingly limitless talents of its members—John Medeski (keyboards), Billy Martin (drums, percussion) and Chris Wood (bass)—and the creative impulses that fuel their efforts. The album aspect of the film is encapsulated in its first third, and connects 1996's *Shack-man*, which was recorded in an isolated house in Hawaii, with this current effort's location, the remote Allaire Studios in New York's Hudson Valley. Once the logistics of the operation are addressed, Miller gets down to filming the band in rehearsal, which is a remarkable opportunity to observe their process and the complexity of their compositions. Gear-minded viewers may also appreciate hearing about Wood's century-old stand-up bass or seeing how Medeski manipulates his Hammond organ to produce unique sounds, but the performance scenes—photographed in deft, fluid takes by camera operator Htat Htat—are the moments that transcend the “jazz documentary” label and become exceptional and even beautiful exercises in sound and vision.

The retrospective element incorporates vintage footage from MMW's early days at downtown New York's CBGB, among other live performances, with the trio's own recollections to provide the primary bullet points of their career arc. Most music docs save this section for the raw meat of the bio, but here interpersonal conflicts are largely addressed and dropped; more time is devoted to how the band sanded down its rougher edges (with the help of a therapist) for the sake of their creative pursuits. It's a commendable choice to favor creativity over gossip, and what results is striking footage of the trio addressing the whole of their process in measured but in-depth terms, which often play under lengthy solo performances by each member on the quiet, melancholic grounds of the studio. These prove the most valuable both to the MMW fan and the casual viewer, as they answer key questions: How do you remain in love with music? From where do you draw inspiration when doubt creeps in? What has changed in you and what remains the same? These are philosophical questions for any pursuit in life (music or otherwise) and it's rare that a documentary, especially one as brief (71 minutes) as *Not Not Jazz*, addresses them at length. These quiet but fulfilling inquiries are what sets this apart from the sprawling field of music documentaries.

For more info visit [oscilloscope.net](http://oscilloscope.net)



**The Flavors of Thelonious Monk Reloaded**  
Jamaaladeen Tacuma (Extraplatte)  
**Ugly Beauty: The Monk Session**  
Rubicon Trio (AMP Music)  
by John Pietaro

In the evolution of jazz, especially with the dawn of bebop, it is only with Thelonious Monk's music that we find conceptual reconstructions a matter of course. Monk was the *avant* among jazz futurists, leading toward the next avant garde. And within a wealth of spectacular Monk reimaginings, Muhal Richard Abrams to Andy Summers, Steve Lacy to the Kronos Quartet, the concepts, happily, rage on.

Jamaaladeen Tacuma, today's primary connection to Ornette Coleman's Harmolodics, cast his vision in a German release from 2007, now made available on these shores. *The Flavors of Thelonious Monk Reloaded* features the leader's masterful improvisations on his signature Steinberger bass, cutting through this live set of tightly rhythmic bebop interpretations of Monk. What may be confusing to some is that Tacuma recorded a different *Flavors of Thelonious Monk* (1994) in tandem with Austrian saxophonist Wolfgang Puschnig, covering some of the same material, albeit in a very different manner. Opening with a Tacuma narration dripping with synthesizers from which “Well, You Needn't” grows as a darkly funky version of the classic bop standard, the album's throbbing intensity remains relentless. The electric bassist's solo on “We See” is utterly shredding, covering the harmonic spectrum with shades of “sheets of sound.” The effect is dizzying. But revel too for the tireless work of percussionist Napoleon Black's conjuring of Elvin Jones as much as Chano Pozo. And locked into the jazz-fusion, which overlays this 14+ minute statement, Black and drummer Tim Hutson heartily propel as aerial keyboardist Orrin Evans maintains the original's stinging crushes and minor seconds. Tacuma's inclusion of his own narration (particularly on “Blue Monk”), as well as moodily recorded statements by others, adds a documentary quality to the tribute. One hears this clearly in the singular “Bemsha Swing”, with Evans' Moog amblings over the rhythm section's pocket groove conjuring mid-period Weather Report.

A whole other Monk vision is heard within the Swedish ensemble, the Rubicon Trio's *Ugly Beauty: The Monk Session*. While the band's guitar-bass-drums line-up is fairly standard in jazz quarters, the distinctly European approach stands far apart from the jam sessions at Minton's, which found Monk in the company of guitarist Charlie Christian. Opening with the relatively rare “Skippy”, the band truly comes into its own brandishing the several brief movements comprising “Brilliant Corners”. This piece, among the composer's most memorable, is heard in all its sinister glory, particularly as Jon Kvarnas' half-time bowed bass guides the ear to Eric Leis' up-tempo electric guitar melody, tossing bits of “spy guitar” into the post-modern gumbo. The title cut, a term with which underdeveloped listeners have used to describe the entire Monk catalog, sits as the trio's perfect atmospheric ballad. Even as Leis glides singingly through the piece, carrying memories of Joe Pass and Emily Remler, the guitarist's forays into chromatic lines remain at the heart of Monk's own. Ditto for “Evidence”, but then Rubicon's take on “Bye-Ya” focuses on the composition's Brazilian core, liltingly. And look out for the swinging *outré* of “Four in One”, a recording that could have been

a lost take on Hal Willner's profound *That's the Way That I Feel Now* '80s Monk tribute.

For more info visit [preiserrecords.at](http://preiserrecords.at) and [ampmusicrecords.com](http://ampmusicrecords.com). Monk birthday tributes are at Birdland Theater Oct. 10-13 (featuring Jon Irabagon, Greg Osby and Uri Caine), The Jazz Gallery Oct. 16 and 18 (featuring Miles Okazaki) and Smoke Oct. 23-27 (featuring Joe Lovano, Kevin Hays and Al Foster). See Calendar.



**uNomkhubulwane**  
Nduduzo Makhathini (Blue Note)  
by Tom Greenland

The inspiration for *uNomkhubulwane*, South African pianist Nduduzo Makhathini's eleventh studio album (his third on Blue Note), came as a gift from Zulu goddess uNomkhubulwane while Makhathini was submerged underwater as part of his initiation ritual to become a *sangoma*, or healer. As such, the album is unified not only by a musical theme, but by three meta-musical themes inscribed by the goddess' powers: political resistance to grief and oppression; cleansing and restoration of vital energy; achievement of freedom, grace and abundance through rebirth—each represented by a musical movement. Thus, though the music is calm, placid and meditative on the surface, one senses a deep sense of purpose in its undercurrents.

In contrast to his larger projects, this trio date with bassist Zwelakhe-Duma Bell le Pere and drummer Francisco Mela brings Makhathini's intimate yet forceful piano and vocalizations fully to the fore. The latter range from spoken voice-overs and soft, sung melodies, to hummed falsettos and percussive “click” consonants, adding a fourth layer to the three instruments. The opening movement, “Libations”, includes “Omnyama”, “Uxolo” and “KwaKhangalamankengana”. The album opener shuffles along in 6/8, Makhathini deepening his voice like a preacher as inspiration calls, Mela rolling accents like a flamenco guitarist. “Uxolo”, with its catchy theme and bossa beat, could be a songbook standard. The third track is more disjointed, Mela pulling at the pulse to create a lopsided, hypnotic effect. The second movement, “Water Spirits”, opens with “Izinkonjana” in a relaxed Cape Town gospel groove à la countryman Abdullah Ibrahim, followed by “Amanxusa Asemkhathini”, whose first phrase suggests Ornette Coleman's “Lonely Woman”, though Makhathini's plummeting modal chord shapes and plashing pentatonic sequences suggest McCoy Tyner. “Nyoni Le?” and “Iyana”, both touting the trio's close cohesion, finish the movement. The third and final movement, “Attainment”, includes the ethereal waltz “Izibingelelo” and “Umlayez'oPhuthumayo”, the latter again suggesting Coleman and Tyner's influence, both tracks moving from edgy to smooth, like a turbulent plane flight coming to a soft landing. “Amanzi Ngobhoko” features Mela's adroit and empathetic accompaniment, his rolling tom-toms sounding almost like hand drums, his cross-sticking accents closely synced with Makhathini's vocal clicks. The final cut, the solo piano ballad “Ithemba”, is gracefully peppered with chromatic enhancements.

Though Makhathini's music is guided by rhythms, melodies and harmonies, its ultimate goal

(as he states in the liner notes) is “elsewhere,” a metaphysical dimension accessible through *ukuzwa*, the Zulu concept of listening/hearing/sensing.

For more info visit [bluenote.com](http://bluenote.com). The album release concert is at Zankel Hall Oct. 25. See Calendar.



**Collab**  
Hamilton de Holanda/Gonzalo Rubalcaba  
(Sony Music Brasil)  
by Pierre Giroux

The renowned pianist Gonzalo Rubalcaba and the virtuosic mandolinist Hamilton de Holanda are outstanding Afro-Cuban and Brazilian jazz exponents. These giants have been brought together in a seamless convergence of two musical traditions in *Collab*. In this eleven-track outing, a musical journey is crafted that is deeply rooted in tradition and is also refreshingly innovative. Also participating in this excursion are star Brazilian composer and singer João Bosco and harmonica player Gabriel Grossi, whose unique contributions add layers of depth and meaning to the tracks.

The album opener is “Incompatibilidade e Gênios”, with an introduction that immediately features de Holanda’s intricate mandolin lines. Rubalcaba joins in, fingers dancing over the keyboard. Their instruments weave in and out of the song, speaking to their shared understanding of the music. “Blues Lundvall” refers to the late Bruce Lundvall, the highly esteemed label exec who headed the Blue Note Record label for over a quarter of a century and organized the Havana Jam Festival in 1979. Startling and declarative, the pianist’s percussive technique is on full display within the number’s architecture, full of driving rhythm and harmonic complexity.

While most of the album’s compositions originated from one of the four participants, a couple of tunes have other parentage. The first is “Silence” by the formidable jazz bassist Charlie Haden, the other is “Don’t You Worry ‘Bout a Thing” by pop icon Stevie Wonder. The former is a reflective number with melancholic undertones and soulful intensity. Rubalcaba and de Holanda seamlessly integrate their Afro-Cuban and Brazilian styles to create a poignant yet uplifting soundscape, making listeners feel the harmonious blend of different musical traditions. The latter piece adds harmonica virtuoso Grossi to the mix with enriched results. His playing slips in seamlessly with mandolin and piano, creating a luminous effect that belies the number’s popular antecedents. The opening track is reprised with the addition of its composer, singer Bosco. His voice resonates with a soulful intensity that complements the intricate instrumental arrangements of the co-leaders, adding an emotional element. The album closer is “Saudade, Saudade” by Maro and John Blanda. Throughout the composition, Rubalcaba continues to demonstrate his robust, vigorous style, with de Holanda delivering unparalleled skill and creativity.

The duo’s chemistry is palpable, creating a dynamic listening environment that speaks to their shared understanding of Afro-Cuban and Brazilian music.

For more info visit [sonymusic.com.br](http://sonymusic.com.br). de Holanda is at Dizzy’s Club Oct. 22. See Calendar.



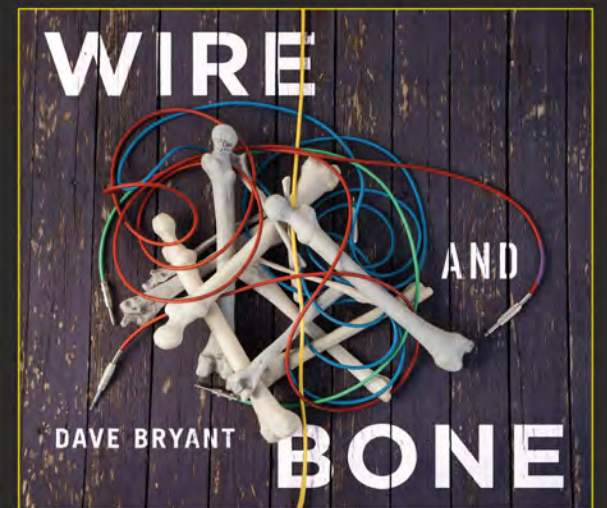
**Blue Hour**  
Brian Marsella/Jon Irabagon  
(Red Palace/Irabbagast)  
by Brad Cohan

As vital anchors of the New York City jazz avant garde, saxophonist Jon Irabagon and pianist, keyboardist Brian Marsella have served as ringleaders, co-led or been part of a staggering volume of recordings that have galvanized the jazz landscape. Very recently, Irabagon released (via his own Irabagast label) a pair of terrific albums that showcased his wide-ranging palette: *Dinner & Dancing*, which features his long-running trio of bassist Mark Helias and drummer Barry Altschul with special guest pianist Uri Caine; and *Exuberant Scars* by I Don’t Hear Nothin’ But The Blues, the noise-metal-jazz quartet where he’s joined by drummer, percussionist Mike Pride and guitarists Mick Barr and Ava Mendoza. Marsella, on the other hand, can be found banging out his piano wizardry on stacks of albums for John Zorn and Zorn’s Tzadik imprint, among his own efforts and collaborations.

Irabagon and Marsella’s paths have crossed before in various settings, but *Blue Hour* represents the duo’s full-length debut as collaborators. The five wild marathon-length improvisations burst at the seams with unpredictable passages, neck-snapping fits and spurts and slapstick-style moments. It’s crystal-clear these two are kindred spirits, as evidenced by the organic confluence of Irabagon’s mezzo soprano, tenor and soprano saxophones and Marsella’s piano, Yamaha CS-60 synthesizer, Korg BX-3 organ and Ritm-2 electronic synthesizer. Although there’s a copious amount of wails, screeches and stabs coming from the saxophones, piano and keyboards, the underpinnings of the improvisations found on *Blue Hour* are eccentric and playful. It certainly sounds as if the pair of musicians are having a blast on these heady explorations, two of which were recorded live at The Stone at The New School in 2019. Even the titles of the pieces, such as the hilariously named “The Inner Turmoil of the Young Pageant Contestant Who Insisted Skittles are the Pathway to the Eradication of Tyranny”, reflect the set’s exuberant vibe. That aforementioned track is eleven minutes of, at first, rapid-fire Cecil Taylor-esque odysseys meets gale-force-saxophone blows before switching gears and settling into a slow-burning meditation bathed in synthesizer whooshes that sound as if they descended from the galaxy of Sun Ra. “Centrifuge Machine Goes to the Scrapyard” follows a similar sonic template, with Marsella’s cosmic keyboards converging with Irabagon’s caterwaul.

As you would expect from these two top-flight improvisers, this meeting of intrepid musical minds is a glorious trip into the unknown. The listener simply can’t anticipate what awaits them around the pike with the array of instruments Marsella and Irabagon have at their disposal.

For more info visit [jonirabagon.bandcamp.com](http://jonirabagon.bandcamp.com). Marsella is at Roulette with John Zorn’s *Cobra* Oct. 11 and *The Stone at The New School* with Cyro Baptista Oct. 30. Irabagon is at Birdland Theater for “Monk Birthday Celebration” Oct. 10-13. See Calendar.



**Dave Bryant** convenes  
Harmolodic colleagues  
for new **Wire and Bone**  
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Tacuma**



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**ShapeShifter Lab**  
837 Union Street  
Brooklyn, NY  
**November 8**  
**9 pm**





*to the eyes that remain soft*  
Samantha Kochis (s/r)  
by Sophia Valera Heinecke

Emerging from a transformative period at the Victor Wooten Center for Music and Nature,



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live & livestreamed



flutist Samantha Kochis' *to the eyes that remain soft* is a testament to her unique musical journey. The positive solitude experienced during this residency followed a more difficult period at the start of 2023, which she terms as "that monastery time." The solitude that birthed the music began with a single dream that inspired a writing session that generated the recording (and also the musicians who ended up recording on it). It presents a reflection on resilience and creativity in Kochis' development, showcasing her talents on flute and piccolo as well as her ability to attract musical cohorts, which she does regularly in her co-founding and co-curating of the Phonotonic concert series (which spotlights female, nonbinary and trans musicians who specialize in experimental and improvised music). This journey also included explorations on the mountain dulcimer, the only instrument Kochis could play for months when she was suddenly stricken with shortness of breath and inflammation that made talking, chewing and breathing difficult.

The album opens with "every breath is a sweet reminder of my existence". The flute slides in tenderly, holding a pensive and steadily flourishing space. The vibraphone, played by Selendis Sebastian Alexander Johnson, is a musical partner throughout, creating distance and deepening of Kochis' soaring flute lines. Anchored by bassist Anna Abondolo, the feel is organic. The distinct sound of the final movement is created by every ensemble member applying a bow to their instruments—from cymbals, vibraphone and cello to mountain dulcimer. The bassist bows from the bottom to the top of her upright, slowly and in one direction. Her timing is euphoric. The continuous duality of tones evokes the ancient, like throat singing or birds able to sing two tones simultaneously. Drummer Josh Mathews ends the track with elegant percussion on a jazzy note. On "first unnoticed, once observed, now beautiful", metallic revolutions on the cymbals sound both distant and close, making time feel tangibly natural, like the sun rising; across the album there is a feeling of nature being emulated. The lead-out, "we can have better dreams", is another stunning group piece, prismatic in its invitation to analyze, separate and reflect on the music that preceded it.

Patternless but soothing, tender and inviting, *to the eyes that remain soft* highlights the act of creation as a strategy to move beyond physical suffering.

For more info visit [samanthakochis.com](http://samanthakochis.com). Kochis is at The Record Shop Oct. 25. See Calendar.



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*Dreaming*  
Marc Copland (innerVoice Jazz)  
by Ken Dryden

Originally an alto saxophonist, Marc Copland found his calling as a pianist and bandleader and, after recording for several different labels, he founded innerVoice Jazz a few years ago. He features the same quartet on his new album *Dreaming* as on the prior release *Someday* (2022), with Robin Verheyen (soprano, tenor), long-time collaborator Drew Gress (bass) and Mark Ferber (drums). The session has the feeling that the quartet road-tested these songs for audiences: everything seems to fall into place in

these challenging originals, along with the leader's arrangements of two decades-old selections.

The album opener is an infrequently performed Thelonious Monk composition, "Eronel", a piece deserving of wider appreciation. The quartet digs into the work and captures its upbeat, quirky air, as the leader's constantly shifting piano and Verheyen's playful soprano are full of humor. There is also a bonus alternate take, available exclusively by download with the purchase of the CD (it was likely a close call to choose between them for the master take). Copland's "LST" isn't named for the WWII vessel, it's an acronym for "Little Swing Tune". The brisk piece builds from a simple riff and develops into a solid bop vehicle with a potent rhythmic drive behind the saxophonist's bristling tenor and the leader's richly textured piano.

Copland not only features his musicians extensively but also encourages them to contribute original compositions. Gress penned the mysterious, tense ballad "Dreaming", which borders on conveying the air of a nightmare at times. The pianist's rich harmonics and unison lines with Verheyen's tenor lead into the composer's creative solo. The bassist's "Figment" has a similar flavor, though it is more dramatic and strident, as the intensity builds upon its wistful theme. The saxophonist contributed the infectious post-bop anthem "Destination Unknown", as well as the haunting "Passing Through". To close the album, Copland takes a fresh approach to the oft-recorded standard "Yesterdays", setting the mood for an inventive interpretation with a dissonant introduction and adventurous solo, while Verheyen's tenor playing also avoids predictable paths. The superb rhythm section work of Gress and Ferber keep the piece on edge as well. The only disappointment is the fade out of this track, though Copland presumably wanted listeners to imagine their own ending.

For more info visit [innervoicejazz.com](http://innervoicejazz.com). Copland is at Mezzrow Oct. 4-5. See Calendar.



*A Kiss for Brazil*  
Karrin Allyson (Origin)  
by Fred Bouchard

There's a catchy earworm refrain for "Wave", a consequence of Antonio Carlos Jobim writing the English version of "Vou Te Contar". The music and lyric of "The fundamental loneliness goes when two can dream a dream together" helped nudge a sly, sibilant tsunami throughout global music in the '60s via the new form of bossa nova. In *A Kiss for Brazil*, five-time Grammy nominee Karrin Allyson catches this wave with the grace and gusto of a Rio surfer, her third album dedicated to Brazil's musical glory, with her widely-spaced prior albums being *From Paris to Rio* (1999) and *Imagina* (2008).

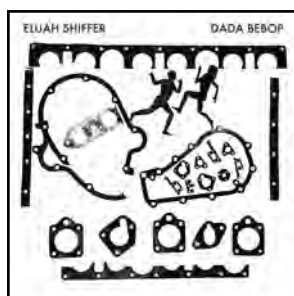
The genesis of *A Kiss for Brazil* began when Allyson learned that Rosa Passos was passing through New York, and so invited the veteran Brazilian singer-guitarist-composer to cut a few tracks. The result was Passos contributing to two of the album's ten tracks. "Month of March in Salvador (Dunas)" is a relaxed, breathless bouncer, with Passos wistful yet piquant and both amiably weaving scat on the fade. Passos sings Jobim's "O Grande Amor", fragile and resilient

as an orchid, while Allyson translates on the second chorus as Passos floats a wispy vocal filigree, leading to a graceful sharing of the final chorus. The opener, Djavan's "Flor de Lis", unveils Allyson's meticulous command of the Brazilian ethos, a tender-tough vibe with impassioned scatting. Other hits emerge as the band cozies up: a smoldering "The Island", a lilting "So Many Stars" by the Bergmans and late Sérgio Mendes (sweet accordion!), and Allyson running kittenish to joyous shout on Luiz Bonfá's mega-hit "Manha de Carnaval".

Your reviewer first encountered the redoubtable, exuberant bassist Harvie S in 1975, deeply engaged in another power duo—with vocalist Sheila Jordan. Then as now, S responds all-in with empathy and passion, and solos on "The Gift" and the warm coda, a duo (Allyson on piano) of Benny Carter's "Only Trust Your Heart". (The bassist also recommended the studio and even pitched in with the mixing.) Graciously complementary bandmates are Vitor Gonçalves (keyboards, accordion), Yotam Silberstein (guitar) and Rafael Barata (drums). "Antigua", a particularly juicy exercise in Jobim's lyric-free pixellic acrobatics, elicits the band's best: Barata's cymbal wash, Gonçalves' delicate piano, Silberstein's gently bluesy guitar.

Each track brings smiles to the ear and celebrates Brazil's musical buoyancy, catching Jobim's wave and dreaming their dreams together.

For more info visit [originarts.com](http://originarts.com). The album release concert is at Birdland Oct. 29-Nov. 2. See Calendar.



**Dada Bebop**  
Elijah Shiffer (Star Jelly)  
by Terrell K. Holmes

In 1916, two years into the devastation of World War I, a gathering of primarily visual artists at a Zürich café gave rise to the Dada movement, created in protest of the so-called "war to end all wars." Its aim was to create new artistic traditions through the commentary of satire and absurdity. Saxophonist Elijah Shiffer brings the tradition into the 21st century with *Dada Bebop*, an album that honors jazz by turning it sideways and shifting its angles in ways that are vivid, sometimes riotous and always entertaining.

Throughout, Shiffer (alto), Christian Cail (guitar) and Dmitry Ishenko (bass), bob and weave at familiar melodies, embroider them deftly, manipulate tempos, and incorporate these elements brilliantly into their exuberant idiom. They also convey an indomitable sense of individuality, such as on "Blue Blonk", a tune based on the changes of "I Saw A Wobbzag" by the Dada-influenced Dutch vocalist Jaap Blonk. The interpretation honors the blues, soulfully and humorously. The intriguing "Macaronic" blends iconoclasm with standards. While the tune has bloodlines from the standards "All the Things You Are" and "I'll Remember April", the bass line is derived from the vocal poem "Ursonate" by Kurt Schwitters, a defining work in the Dadaist canon (and one that also influenced Blonk). The fine addition of Kevin Sun (tenor) enhances the song's polyglot theme. The delightfully funky "Pom Pom" shouts out to "Mop Mop", a tune recorded by Louis Armstrong. A series of crisp solos by Shiffer,

Hayoung Lyou (piano), Darren Johnston (trumpet) and James Paul Nadien (drums) make for a dynamite take on the late pianist Elmo Hope's "One for Joe". Another straight-ahead gem, "Late-Lee", has a nice call and response between Shiffer and Johnston. "You Stepped On My Dream", with its wry smile of a title, is a lovely blues.

The influence of Charlie Parker reveals itself throughout the album, specifically on two songs: "Birdlesque" is a light-footed take on "Koko", transforming that landmark recording and remaining every bit as energetic and inventive, while the title and head of "Scramble from the Ramble" references Parker's "Scrapple from the Apple" but is based on the structure of Charles Mingus' "Parkeriana". Shiffer also includes alto renderings of numerous bird calls in the latter tune.

Ultimately, whether it's through Dada or bebop or ornithology, musicianship has to be the payoff, and *Dada Bebop* is an excellent blend of style and substance.

For more info visit [elijahshiffer.com](http://elijahshiffer.com). Shiffer's *Dada Bebop Quartet* is at Ibeam Brooklyn Oct. 20. See Calendar.



**Alone**  
Wayne Escoffery (Smoke Sessions)  
by Jeff Cebulski

Tenor saxophonist Wayne Escoffery's new Smoke Sessions album *Alone* emanates from an introspective period last year when the artist had to cope with loss—of a relationship, of friends, of even the ability to play due to an injured finger. To deal with such setbacks, he took a sabbatical and conceptualized a collection of originals and other songs that allowed him to use his instrument as an emotive and perhaps self-therapeutic device to draw him out of his funk. While it's safe to say that Escoffery's deep tone and exacting performance style remain, *Alone* is not necessarily striking or particularly energetic *per se*. Yet the lack of verve doesn't diminish the quality.

Escoffery's lyrical bent, excellent ensemble and pristine production lifts what could be a burdensome event into something that draws in the empathetic listener. To support his thematic collection, he gathered a formidable cadre of veterans: Gerald Clayton (piano), Ron Carter (bass) and Carl Allen (drums). All play with a profound sensitivity to the saxophonist's aims, never pushing the beat beyond the saxophonist's established pace that places his rich tenor in the middle of all expression.

The opener, "Moments with You", sets the tone: a slow and luxurious ballad that on another album might signify a romantic theme. But then the title track, a gently loping muse on solitude is presented, and competing feelings begin. Harold Land's "Rapture", a brighter recollection, suggests the lingering memory of erotic love. Another opposite idea occurs as the modal "The Ice Queen" (not necessarily based on the artist's former flame) is juxtaposed. The emotive back-and-forth continues with the classic "The Shadow of Your Smile", opened by Clayton's quietly ominous passage that is responded to by some of Escoffery's more rugged blowing, followed by Carter's "Blues for D.P.", which brightens the mood a bit with a soft swing bolstered by the esteemed bassist. The saxophonist

delivers his solo as if he were proclaiming a release from emotional jail. The two standards "Stella by Starlight" and "Since I Fell for You" give the album a dignified, positive closing, the latter song enhanced by the leader's wry improvisation, suggesting his perspective is placed on solid ground.

The overall result is a combination of narrative and sincere emotion, with Escoffery's evident disappointment melded to the joy of memory and the hope of music's ability to help the artist rise above the depths and appreciate the experience of love.

For more info visit [smokesessionsrecords.com](http://smokesessionsrecords.com). Escoffery is at Dizzy's Club with Amina Figarova Oct. 4-6. See Calendar.

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For further info visit [davidjaneway.com](http://davidjaneway.com)

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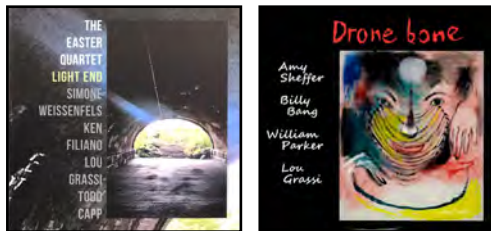
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**Light End**  
**The Easter Quartet (Not Two)**  
**Drone bone**

Amy Sheffer, Billy Bang, William Parker,  
 Lou Grassi (I Am Shee)  
 by Robert Iannapallo

It might be surprising to some that drummer Lou Grassi has been playing in avant garde circles for over 50 years. His first recording was from 1973, as one of two drummers (the other was Grassi's friend and mentor, Beaver Harris, who got him the gig) on *Numatik Swing Band* by trombonist Roswell Rudd and the Jazz Composer's Orchestra. But after that auspicious debut Grassi found it hard to find work in the genre. Over 20 years later he issued his *PoGressions* (Cadence Jazz), playing the music he was hearing with an allstar free jazz sextet. It was well-received and, from that point on, there was no looking back as he has led or co-led sessions with a number of stellar players (e.g. Marshall Allen, Perry Robinson, John Tchicai, Joseph Jarman). Currently he's co-leader of Nu Band (11 releases), as well as a piano trio with Marilyn Lerner and Ken Filiano (3 releases) and member of the two-drummer The Easter Quartet.

The Easter Quartet's *Light End* is nominally led by German pianist Simone Weissenfels, who though not well-known in the U.S., has been recording since the '90s and has been coming to New York semi-

regularly for the past two decades. Possessing a rich tonal palette, her confident touch is always mindful of her collaborators. Bassist Ken Filiano and Grassi are well-known to listeners of free improv groups and second drummer Todd Capp has been appearing on recordings of improvised music since the late '90s (though Capp's *Volume 1: Quintessence* documents his Improvising Orchestra from 1978, with bassist William Parker, trombonist Ray Anderson, et al.). Since both drummers are well-seasoned, they know how to play together without getting in each other's way. And each has his own responsive technique to the other two. Weissenfels delivers strong, powerful lines and phrases underlined by rich chords and contrapuntal lines. And Filiano follows the momentum of her improvisations and is particularly effective when playing arco. Much of the music charges ahead, roaring much of the time, but the quiet interludes prove to be especially effective. "Tight Cluster" spends the bulk of its 17+ minutes playing time at a whisper as the listener can hear the intense focus of the musicians during the process.

*Drone bone*, featuring Grassi again, is an archival recording from his past history, stemming from the early '80s when he was still having a hard time getting gigs playing the music he wanted to play. Through his work with vocalist Sheila Jordan, he met up with Amy Sheffer, an "experimental" singer with a unique vocal style. Sheffer matched Grassi with Billy Bang (violin) and William Parker (bass) for her album *We'um* (recorded in 1981, but not released until 1987) as well as here on the recently issued *Drone bone* (recorded in 2001). Bang, at a peak during this period, is audibly charged with the energy for which he was known. He brings his combination of hard charging improvisation with unexpected melodies, echoing the vocalist's lines

and sounding as if he really enjoyed playing with her. Parker's rich exploratory bass anchors the other three, while Grassi's strong musical bond with Sheffer is evident throughout (especially on the three duet selections). This assemblage of players almost sounds as if it was a regular working group: the music stands out as unique and clearly within everyone's purview.

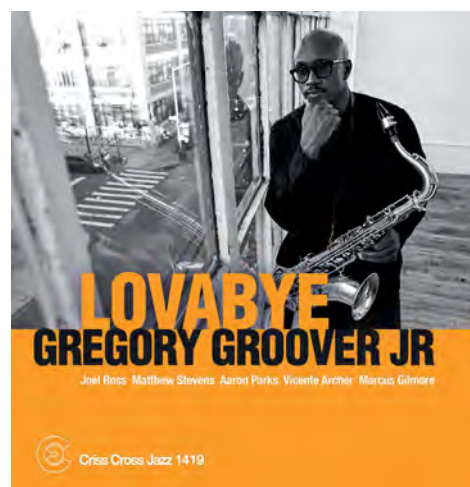
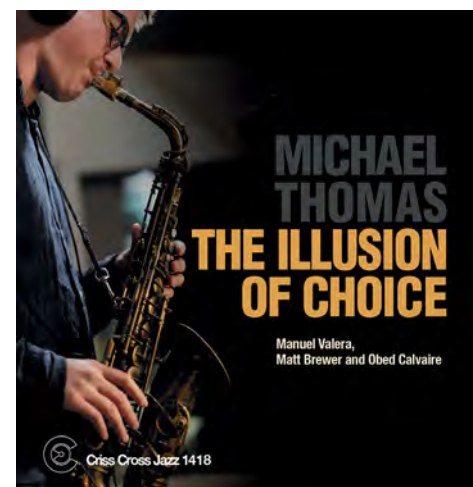
For more info visit [nottwo.com](http://nottwo.com) and [downtownmusicgallery.com](http://downtownmusicgallery.com). The Lou Grassi Trio is at Saint Peter's Church Oct. 3. See Calendar.



**Ancestral Numbers II**  
**Jason Robinson (Playscape)**  
 by Ken Waxman

The second installment of Massachusetts saxophonist Jason Robinson's musical meditation on his family history is from the same session as *Ancestral Numbers I*. It has the same high-caliber associates but unfortunately features an almost identical album cover. Yet, the near-replication also means there is a through-line; Robinson has created another eight tunes that confirm his compositional smarts, shown to their best advantage by this group of experienced improvisers: Michael Dessen (trombone), Joshua

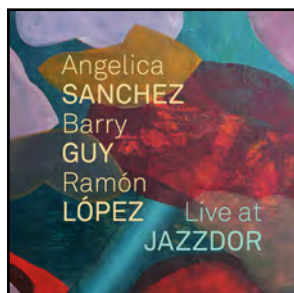
## Criss Cross Jazz latest releases



White (piano), Drew Gress (bass) and Ches Smith (drums, glockenspiel) plus the leader (tenor, soprano, alto flute). A pocket edition of his New York-based Janus Ensemble, this mixture of West Coast (Dessen, White) and East Coast (Gress, Smith) players offers sympathetic interpretation of the mostly freebop material, reflecting the bittersweet feeling of these compositions, written after the recent death of Robinson's maternal grandmother.

This isn't program music, however. It makes its own case instrumentally without fastening on specific people and incidents in the extended Robinson family history as in the characteristics of "Roots and Routes" and "Malachi". The first has a bright stop-time introduction propelled by a unison horn work pulse that later bisects the narrative. Powerhouse drumming maintains horizontal swing; altissimo tenor saxophone multiphonics break out from unison horn vamps to mate with dynamic piano patterning and key plops. Unsurprisingly highlighting hearty double-bass pulses, "Malachi" shows off Smith's restrained drumming and bright glockenspiel coloring at the same time as Robinson's split-tone variations intertwine with Dessen's gutbucket swoops and emphasized plunger echoes, which slowly collapse until a group expression spontaneously and promptly cuts off development. Some tunes are mellow and balladic; still others fluid and bouncy, "Wattensaw" is the freest, layering glockenspiel clanks, squeezed trombone triplets, savvy keyboard fingering and flute flutters into a pyramid of sound, also managing to allay the solos with an emphasized groove. A tougher, livelier and solo-rich alternate version of the title tune (also on *Ancestral Numbers I*) connects the two albums and leaves hope that another meditation on the Robinson family history may be in the offing.

For more info visit [playscape-recordings.com](http://playscape-recordings.com). Robinson is at Ibeam Brooklyn Oct. 16. See Calendar.



*Live At Jazzdor*  
Angelica Sanchez, Barry Guy, Ramon Lopez (Maya)  
by John Sharpe

A perennial trope of the festival circuit is plotting first-time encounters of likely sympathetic participants in the hope that sparks might fly. With Barry Guy's history in the piano trio format, which takes in ground-breaking associations with Howard Riley, Marilyn Crispell and Agustí Fernandez (as well as many shorter-lived hook-ups), the British bassist is well up for the game.

Not all is unfamiliar in *Live At Jazzdor* as he's joined by long-time colleague, Spanish drummer Ramon Lopez. Perhaps more unexpected is that NYC stalwart Angelica Sanchez occupies the piano bench, though likewise she is no stranger to the trio format. Regardless of the assorted origins of these musicians, their 50-minute set last year at Jazzdor in the French city of Strasbourg demonstrates an affinity marked by spirited interplay, thorny percussive thickets and satisfying on-the-fly lyricism. They combine on two group improvisations as well as originals from Sanchez and Guy, although in both cases the tunes reveal themselves only after circuitous approaches, as if needing to be stalked. As a result, the predominant feel of this album is one of unbridled exploration. And all three possess two key attributes for this

successful accomplishment: open ears and lightning-fast responses.

Lopez tempers sensitive support with exuberant outbursts, which spice the adventure, not least when he integrates the striking tonality of his tablas. While alongside his all-action frenzy, Guy also brings a Scott LaFaro-like acuity for melody and counterpoint that meshes well with Sanchez, who is always ready to cross to the sunny side of the street—now dazzling, now pensive, when she is not displaying a muscular post-Cecil Taylor angularity. That dynamic is especially true on the bassist's tender and luxuriant "Blue Horizon (For M.H.)", where it seems as if they are vying to see who can fashion the most exquisite lines. It is often also Sanchez who employs insistent patterns as unifying devices to anchor the freewheeling communion, particularly notable in the stormy reaches of "Jazzdor II". Such recurrent phrases also feature strongly in her set-closing "Calices of Held", which hurtles towards a repeated unison, only to end on a dime.

As Guy puts it in the liners, "we must play again!"

For more info visit [mayarecordings.com](http://mayarecordings.com). Sanchez is at The Jazz Gallery Oct. 11-12. See Calendar.



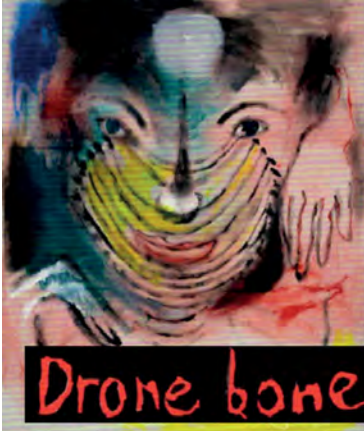
*The Possibility of a New Work for Electric Guitar*  
Christian Wolff/Wendy Eisenberg (Other Minds)  
by Kurt Gottschalk

The Queens-born composer Morton Feldman (1926-1987) is largely remembered as a writer of durational and repetitive music. Feldman is responsible, after all, for a string quartet that takes six painstaking hours to perform, although his music isn't perfectly repetitive. The intricately-structured works often employ shifting time signatures at what seem like tectonic proportions. Likewise, his compositions aren't always especially long. The two movements of "Two Pieces" (1948) for cello and piano clock in at under two minutes combined, about the length of his "Piece for Violin and Piano" (1950). That same year, Feldman composed "Two Intermissions" for piano, each lasting about 90 seconds. This quick bit of background is offered, perhaps to justify the fleeting length of Wendy Eisenberg's *The Possibility of a New Work for Electric Guitar*, featuring a Feldman piece from 1966, which, on this recording, lasts just under five minutes—and what an absolute luxury item Other Minds has made of it. The 2022 recording is committed to a 12" 45 rpm record and fixed alongside two tracks of historical relevance. (The 17-minute set is also available as a download.) Eisenberg's reading of the piece is lovely, in no small part because of how alive, how electric it sounds. Past recordings have seemed to shy away from the possibilities of the electric guitar, going for a subdued sound. Eisenberg's take was recorded and engineered by Andrew Weathers—a guitarist and performer of durational music himself—at his Texas studio and sounds positively plugged in. The care Eisenberg takes in the glissandi, the surprising grace notes and most importantly the open spaces, is meticulous, as it should be.

Feldman wrote the piece to be performed by composer (and novice guitarist) Christian Wolff but after a few performances, Wolff's guitar was stolen, along with the only copy of the score. A scrap of guitar music found among Feldman's papers after his death

became the jumping off point for Wolff's *Another Possibility* (2004), Eisenberg's performance of which is on the flip side. The third track is a 1966 recording of Wolff playing the piece that was discovered in 2002, making a transcription of it possible. Also included are Wolff's written notes as well as a fairly hilarious transcribed conversation between Feldman and John Cage about this electric guitar issue. Taken together, the release is a wonderful presentation of Feldman's only composition for electric guitar.

For more info visit [otherminds.org](http://otherminds.org). Eisenberg is at Owl Music Parlor Oct. 3, and at Roulette with John Zorn's Cobra Oct. 11. See Calendar.



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(EM AGOSTO CONTINUED FROM PAGE 12)

duration seemed too long, though; their maximalist strategy, once established, could only be taken so far. From their album, *Camarão-Girafa*, **The Selva** fusion trio featured drummer Nuno Morão, the unflinching amplified double bass playing of Gonçalo Almeida and cellist Ricardo Jacinto, who throughout the set launched into a series of melismatic flights akin to trance-inducing Indian music. The bassist and drummer provided an unflinching rhythm section reminiscent of the Krautrock band Can. Conversely, the **Made of Bones** quartet delivered their set with a more restrained, rather somber prog-jazz, which did excel in the foggy zones.

Igor Stravinsky's influential 1913 ballet and concert work, *The Rite of Spring* was adapted for two pianos: the initial theme was enunciated by **Sylvie Courvoisier**, while **Cory Smythe** added ornamentation in the medium and bass registers. Courvoisier hammered chords on the piano's extremes, while her partner's fingerwork was entirely glorious. Their roles became difficult to decipher as the four-handed playing switched from thunder to scintillating impressionism, ragtime quotes, prepared piano excursions and perilous unisons, executed without the slightest misstep. The **Lucas Niggli** Tentet's mischievous drummer-leader told the audience to "Have fun!". And his *Sound of Serendipity* (Intakt, 2023) program suggested a playful game of cards, in which rules are explained just before the artists and audience jump into the unknown. Though end-results varied, the risk-taking was valued. A segment, led by vocalist Joana Maria Aderi, came across as the most graceful and inspired of the ensemble's program. The **Brandon Seabrook** trio normally features Cooper-Moore on his self-built diddley-bow. "Replaced" by bassist Pascal Niggenkemper, with drummer Gerald Cleaver, the duo delightfully played with pulses and grooves, while Seabrook was loose and fancy-free with lightning-fast disjointed runs on guitar and banjo through the fully improvised set.

Cleaver also performed in alto saxophonist-composer **Darius Jones'** fLuXkit Vancouver, which included bassist James Meger plus a string trio. Jones played sparingly but with a lot of soul, wandering about the large stage, while the assertive string section unleashed cavalcades in a perfect performance of a major work. **Dieb13's** *Beatnik Manifesto* featured Phil Minton at his most flexible, vocalizing, narrating, panting and playing the nose flute. With Hans Koch (bass clarinet), Camille Emaile (drums) and Sandy Ewen (guitar), the lines between vocal, instrumental and electronic sources were successfully blurred. UK pianist **Pat Thomas**, who enjoys paying homage to the likes of Monk, Ellington and Ahmed Abdul-Malik, appeared with The Locals and turned his attention to the music of Anthony Braxton. Rhythm reigned supreme, leaving it to clarinetist Alex Ward to carry out the thematic material as monster bass (Dominic Lash) and drums (Darren Hasson-Davis) in tandem maintained an impeccably in-the-pocket groove throughout.

Virtuoso trumpeter **Peter Evans** arguably came as close as he ever has to playing straight-ahead modern jazz. With the Being & Becoming quartet: Joel Ross (vibraphone), Nick Jozwiak (bass) and Michael Shekwoaga Ode (drums), the four fired on all cylinders. A busy backdrop was provided for the leader, but such serenading soon gave way to wilder utterances, often paired with Ross in jaw-dropping unisons and jousts. A spectacular circular breath solo from Evans, including long tones and flutters, was followed by a grandiose finale, leaving many listeners shocked and stunned. Hailing from Chicago, The **Black Duck** trio (Douglas McCombs-guitar, bass; Bill MacKay-guitar; Charles Rumbach-

drums) brought a richly-layered, burning abstract post-rock vibe with subdued jazz drumming. Their wordless storytelling also brought to mind nocturnal noir scenes (e.g. a doo-wop-tinged ballad would not be out of place in a David Lynch film—lush and nostalgic yet menacing!)

The final night of the festival belonged to Swedish saxophonist Mats Gustafsson's **Fire! Orchestra**. Phat mid-tempi grooves and slow jams served as launchpads for sculpting the 15-strong band. Portuguese trumpeter Susana Santos Silva delighted with her extended techniques, while French musicians Delphine Joussein (flute) and Julien Desprez (guitar) shone both as ensemble players and soloists. Of note was the only trombone presence of the festival, Mats Åleklint. Gustafsson's urgent squalls were few and far between, with the leader instead choosing to signal the orchestra into a rollercoaster of crescendos, diminuendos, subgroups and jolts.

Faithful to its *modus operandi*, the festival's production team remained closely focused on providing a peerless listening experience of difficult music for a receptive audience. In a nutshell, this is the mission statement of Jazz em Agosto as one of Europe's best festivals of improvised music: to make the music shine for an audience of open-minded—and open-eared—listeners.

For more info visit [gulbenkian.pt/jazzemagosto/en](http://gulbenkian.pt/jazzemagosto/en)

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

toward standard ballads. They took them dead-slow and rapt ("I Fall in Love Too Easily"), or they burned them to the ground ("Moonlight in Vermont").

But the festival's emphasis has always been on European artists, with a definite tilt toward the Nordic. (Giura has said that Nordic jazz is "best suited to the surroundings of Garâna.") **Amiira** (reed player Klaus Gesing; bass guitarist Björn Meyer; drummer Samuel Rohrer) played the first set on opening night and set the tone for the entire festival. Their slowly building music was inner-directed, mysteriously lyrical and quietly encompassing. Another accomplished Nordic band, bassist **Mats Eilertsen's** trio with drummer Thomas Strønen, would have been more effective if pianist Harmen Fraanje had been able to limit his indulgences in bombast and melodrama.

There were three crowning moments in four days, and they all came from Nordic ensembles. Pianist **Tord Gustavsen** was his mesmerizing self, even without his bass player (Steinar Raknes' flight was cancelled), but he still had his sensitive drummer of many years, Jarle Vespestad, and he still revealed a gift for haunting melodic grace and the ability to envelop the listener in that certain hush he owns. The pianist's music is now more explicitly spiritual than ever and when he played Norwegian folk hymns ("Be Strong My Soul", "I Know a Castle in Heaven"), he cast a spell. Gustavsen's set was so good on the first night it was doubtful that anyone could match it, but on the second night, the **Helge Lien** Trio with tenor saxophonist Tore Brunborg came close. Lien does not possess the star quality of Gustavsen as a pianist, but as a bandleader he becomes the defining voice in a vivid ensemble identity. When he marked out pristine lyric figures surrounded by silence, an atmosphere of deep contemplation descended. The outbreaks of emotion within that atmosphere were provided by Brunborg, one of the great underrated tenor saxophonists in jazz. The pure, clarion sound of his long calls rang out across Wolf's Glade. The most memorable piece was "Funeral Dance", a eulogy for one of Lien's teachers. It was emotionally complex, beginning in solemn mourning with its

journey ending in acceptance.

Late on the third night, 30 Years of E.S.T. played a brilliant set that got the loudest ovations of the festival. The original bassist and drummer for the band, Dan Bergland and Magnus Öström, formed a sextet last year to play the trio music of the late pianist Esbjörn Svensson. The rest of the band includes saxophonist Marius Neset, trumpeter Verner Pohjola, guitarist Ulf Wakenius and pianist Joel Lyssarides. The sextet versions of beloved songs such as "Waltz for the Lonely Ones" and "From Gagarin's Point of View" were revelations. Svensson's famous melodies inspired passionate solo outpourings by Neset (a virtuoso) and Pohjola (who had the unenviable task of following Neset, and who not only survived, but lit Wolf's Glade on fire).

One last thing about Wolf's Glade: it's a steep hillside, with old tombstones scattered all across it, rising up on one side of the meadow. Somehow those residents of the cemetery were part of the hang, the *ambiance*. You felt their presence. You imagined that, with their permanent free passes to the festival, they were tuned in to the scene.

For more info visit [garana-jazz.ro](http://garana-jazz.ro)

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

"In my experience and perception they rip off artists, but Bandcamp works great for us." The downside is that instead of shipping discs to distributors that merchandize the product he must pack and internationally ship single CDs. "That can be draining, especially when I am touring or traveling. But what can we do? It's the new times."

Besides its existing catalogue, there's also the ongoing ZORA (or Zarek Online Release Archiv) series, which via Bandcamp makes available archival material and overlooked sessions. Initially created during the pandemic, and with different covers and numbers, it now exists in tandem with Zarek downloads. "We still have some great unreleased Perlonex material ready to go," affirms Berlin-based percussionist Burkhard Beins, who with Schick was part of the Perlonex band that made Zarek's inaugural release and has since been featured on six other sessions. Remembering the label's beginnings, he notes that "there weren't too many other options for us to release our music. So Ignaz's initiative played an important role for the recognition of our small group of conspirators." Although other labels are now part of the scene, "Zarek remains important, as the most continuous one until now," he notes. Although there are no plans for Beins to release new material for the label, he's glad that the ZORA archival series makes those early Perlonex sessions available. "Zarek is deeply rooted in collective efforts and initiatives. I like working with labels like Zarek, directly coming out of the music scene itself," he explains.

No one records exclusively for Zarek, and Schick himself has been featured on other imprints. "It's good to come out on other labels that have a different perception or customer circle. The music will be distributed into channels I don't have. But I have to admit that I am very often disappointed by how things are done and so return doing more Zarek releases." What's planned for the future though, are two Zarek boxed sets: one documenting eleven years of Circuit Training, Schick's large workshop ensemble and the other Kolkata City Sound, his session with seven East Indian musicians co-produced with the local Goethe-Institut. Insisting on independence from the music industry and complete artistic freedom, Schick's and the label's policy follows a simple credo: "We still live in a partly free world and I do what I need and want to do."

For more info visit [zarekberlin.bandcamp.com](http://zarekberlin.bandcamp.com)

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(INTERVIEW CONTINUED FROM PAGE 6)

don't know where I would be without Mingus. And if he said something wrong, he always apologized. One time he told me, "I don't hate you, Jack. I only hate myself." That's pretty revealing, you know? So, at heart he was a really good person. But also what I learned was not so much just playing with him, because what we were doing was pretty static. He had a tight band with (reeds player) George Adams and myself. But Mingus taught me the concept that things change on the bandstand and you improvise and don't play it the same way every time. And the things he did earlier with the very first Jazz Workshop and Eric Dolphy and Ted Curson were already a huge influence on me. We had sheet music on the bandstand but we were still free to play. One time we were in South America, and after the gig he said, "Boy, you really played some stuff today." And I thought, "Wow, I finally got him." And then the next night after we played, he pulled me aside and said, "Why did you play the same stuff again?" (Laughs) Now *that* is an influence. When I used to go see Miles Davis and the biggies it was different *every* night. Miles could be one of the greatest musical experiences that you could ever imagine, and he could be one of the worst. Because they were trying things on the bandstand. Now you hear a guy and five years later he sounds the same.

**TNYCJR:** On that topic of taking risks on stage, you previously had explained some elements you look for in soloing, and how with Thelonious Monk, both Sonny Rollins and Charlie Rouse "used the tune and the melody for the basis of their solos and didn't just run scales or patterns." Do you think that some jazz musicians have kind of lost the plot or disregard the actual composition for the sake of improvisational navel-gazing?

**Walrath:** For the first nine years I played the instrument like I was in New Orleans jazz. The very first jazz musician I'd ever met and the very first live concert I ever saw was when I was 10 years old and lived in Montana, and it was Louis Armstrong. I got to meet him backstage and show him my mouthpiece and everything. I had been playing for a year. And that was it: they did variations of the melody in their solos. Then the beboppers came along and it was running changes but Charlie Parker could get away with it. And the reason I mentioned Rollins and Rouse is because Monk didn't like people just running bebop changes. He liked players to use the melody, and those guys played unique melodic variations. And people didn't recognize that about Ornette Coleman. He started playing changes like everyone else and then he just threw the changes out. He would solo and still allude to the tune.

**TNYCJR:** Do you think that some soloists get caught up in exploring, and forget that a solo contains a beginning, middle and end?

**Walrath:** Absolutely. With George Adams, he and I would do this with Mingus tunes. Like we were playing with the big band and we were playing "Sue's Changes" and this saxophonist soloed for a bit and the solo had nothing to do with the tune. He was just playing chromaticism. You always have great choices within the chord. If you just play the scale, you'll hit the changes (laughs). I've been trying to do that even more recently, to use different things from the tune, motivic development like Sonny Rollins.

**TNYCJR:** On this topic of soloing, in the moment improvisation, are you aware of a change in your consciousness or mindset when you drop into your solo?

**Walrath:** Well, it's really hard and what I think you have to do is destroy the ego. I was kind of backed up on being fresh and I read Krishnamurti. He described how artists in creation were closer to *true* Creation than priests and religious people. Because it's really hard. Mingus always said, "Don't think about what you're going to play before you solo." So, you don't think about if it will be hard, or "Will this sound cool?" The ego gets in the way. I took the best way to treat the audience is to not think about the audience.

*For more info visit [jackwalrath.net](http://jackwalrath.net). Walrath is at Smalls Oct. 25-26. See Calendar.*

**Recommended Listening:**

- Charles Mingus—*Changes Two* (Atlantic, 1974)
- Jack Walrath—*Demons in Pursuit* (Gatemouth, 1979)
- Jack Walrath—*Wholly Trinity* (Muse, 1986)
- Jack Walrath & Larry Willis—*Portraits in Ivory and Brass* (Mapleshade, 1992)
- Jack Walrath—*Heavy Mirth* (SteepleChase, 2008)
- Jack Walrath—*Live at Smalls* (Cellar Live, 2023)

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(LITCHFIELD FESTIVAL CONTINUED FROM PAGE 12)

recording occurred more recently in 2022, when the pianist met the Matsiko Choir on a plane from Europe to the U.S. Everything fell into place when the choir director wrote lyrics for the children to sing. The performance was in part an educational fundraiser (crafts were sold at intermission). The singers may have been from Liberia, but the music had deep South African echoes—the infectious township sound should be familiar to those who know Abdullah Ibrahim's work or, for that matter, Ladysmith Black Mambazo (in or outside of Paul Simon's *Graceland*). These were big, exuberant numbers with the beaming choir on full song and soloists stepping forward for brief turns. The vocalists were well-integrated into the ensemble's sound, and Platteau, Norris and Escoffery soloed effectively within the African rhythms. Figarova is a more lyrical, less percussive player than Ibrahim, but she elevated the music that, in the end, earned a standing ovation.

The set by bassist **Ben Allison** with Ted Nash (saxophones) and Steve Cardenas (guitar) was a highlight and reflected their 25 years of playing together. The group takes its inspiration from the drum-free trios led by reedman Jimmy Giuffre. That lineup, Allison said, leads to "very intimate conversations" among the musicians, and indeed the show was a master class in such sensitive interactions. The material was taken from their four albums together, including tributes to Jim Hall and Giuffre, Carla Bley, Herbie Nichols and the Leonard Bernstein music of *West Side Story*. It was of a piece, delicate but with a very tough spine. A highlight was their take on Bley's classic "Ida Lupino", but "The Jet Song" and Hall's "Bimini" were pretty darned good too. In this context, without a drummer, Allison had more work to do and his virtuosity was clearly on display. All three musicians proved as adept at supporting the others as they did in their own solos. Cardenas is a less-is-more guitarist who honed his restrained craft while playing with Paul Motian, Charlie Haden's Liberation Music Orchestra and Steve Swallow (who gave Connecticut native Allison an early bass lesson). He was most effective doubling themes with Nash, then making cool, dry solo statements of his own. Nash, a longtime member of the Jazz at Lincoln Center Orchestra, is a highly versatile player (as well as composer-arranger) who refuses to be slotted into a single musical time period. His playing can be restrained, but at Litchfield it occasionally got decidedly hot and impassioned.

And then there was the **Bill Charlap** Trio, with David Wong (bass) and the pianist's longtime partner Kenny Washington (drums), which played a set that consisted of a mostly all-standards program (e.g. Harold Arlen, Cole Porter, Vernon Duke). Charlap was in an inventive mood. Only "I'll Remember April" (Gene de Paul, Don Raye) was taken totally straight, with a lovely articulation of the melody. By contrast, an ultra-slow "It's Only a Paper Moon" was twisted inside out. The pianist was there to play, and exhibited mad invention throughout the show, playing at breakneck speeds and changing direction so fast it left skid marks. Wong took several short solos, while Washington, just one, though it was a doozy. Charlap is a musical historian, explaining not only the songs' authors but their context. "Godchild", he informed the audience, was written by jazz pianist George Wallington and arranged by Gerry Mulligan for Miles Davis' *Birth of the Cool* sessions. On another occasion he mentioned how jazz has launched many great singers, but that the bedrock is Billie Holiday and Louis Armstrong. That tidbit gave him the opportunity to launch into the 1948 song "Detour Ahead" (Lou Carter, Johnny Frigo, Herb Ellis), recorded by Holiday with the Tiny Grimes Sextet in 1951. As Charlap said, "Billie is forever."

*For more info visit [litchfieldjazzfest.com](http://litchfieldjazzfest.com)*

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(LEST WE FORGET CONTINUED FROM PAGE 10)

overdubbed himself playing and improvising on all the instruments.

Kordalewski was given lead sheets and other compositional notes and recordings by Rosenthal, who, following Makanda's death, discovered a motherlode left behind. She remembered, "There was [sheet] music all over the apartment...in the kitchen cabinets, in his studio...about 350 pieces of music. About 75 of those had been recorded, so John took the music that had not been recorded and started to write arrangements for the big band, which he started in Boston." The arranger paired up with the Project's lead altoist Kurtis Rivers and began to practice using the material left behind. "One-by-one we started finding people who recognized the value of it. We did a concert—half of the current band was there the first year. Right now we have 13 [mostly Boston-based] musicians with occasional guests...it's a big band but not exactly, with a smaller brass section, and the energy of a small group."

As Kordalewski observed about Makanda's music being both lyrical and rhythmic, "All 'tunes' have a structure, a melody, chord changes...It will proceed sort of like a standard might...but then it will go somewhere else, do something that you don't expect it to do. There are pieces we have been playing for over 10 years and we feel like we're still trying to get a grip on it!"

Makanda Ken McIntyre may have not received the recognition his talent deserved during his lifetime, but his legacy endures via The Makanda Project, and a deep dive into his recordings should convince even just the curious listener of his brilliance.

*For more info visit [makandaproject.com](http://makandaproject.com). The Makanda Project is at All Saints' Church Oct. 6 (presented by One Breath Rising). See Calendar.*

**Recommended Listening:**

- Ken McIntyre—*Stone Blues* (Prestige New Jazz, 1960)
- Ken McIntyre—*Year of The Iron Sheep* (United Artists, 1962)
- Cecil Taylor—*Unit Structures* (Blue Note, 1966)
- Ken McIntyre—*Home* (SteepleChase, 1975)
- Beaver Harris 360 Degrees Experience—*Live at Nylon* (Cadence Jazz, 1979)
- Makanda Ken McIntyre—*A New Beginning* (Passin' Thru-African American Music Organization, 2000)

Tuesday, October 1

- ★Ron Carter's New Jazz Trio with Donald Harrison Birdland 7, 9:30 pm \$40-50
- Anderson Brothers "Play Henry Mancini" Birdland Theater 5:30 pm \$20-30
- The Philharmonik Blue Note 8, 10:30 pm \$25
- Vanderlei Pereira Trio Cellar Dog 7, 8:30 pm \$5
- Oscar Peñas Quartet with Uri Caine, Corentin LeHir, Mark Ferber Dizzy's Club 7, 9 pm \$20-45

- Manuel Valera Trio: People of Earth The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Lo Glow Redux with Paul Austerlitz, Ivan Barenboim, Patrick Brennan, Claire De Brunner, Nick Gianni, Mike Noordzy; Jeff Pearing, Ken Filiano, Michael TA Thompson; Devin Gray Trio Downtown Music Gallery 6:30 pm
- Dan Pugach Big Band with Nicole Zuraitis Drom 7:30 pm \$29.36
- ★Michael Wolff Klavierhaus 7, 8:30 pm \$35
- Marilyn Kleinberg Quartet with John DiMartino, Noriko Ueda, Victor Lewis; Carol Morgan, Steve Nelson, Peter Washington Mezzrow 7:30, 9, 10:30 pm, 12 am \$35

- Adam Nussbaum Lead Belly SEEDS Brooklyn 8 pm
- Gil Schwartz; Private Label Trio Shrine 7, 9 pm
- Kyra Cioffi; Audrey Silver Silvana 7, 8 pm
- Alan Licht; Sam Weinberg/Thomas Buckner Sisters 8:30 pm
- Tim Hegarty Quartet with Winard Harper, Charlie Sigler, Anthony Perez; Mike Troy Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Walter Smith III with Jason Moran, Reuben Rogers, Eric Harland Village Vanguard 8, 10 pm \$40

- Melvis Santa Zinc Bar 7, 9 pm \$35

Wednesday, October 2

- Yuichi Hirakawa Jazz Group; Michael Shekwoaga Ode Quartet Arthur's Tavern 7 pm
- ★Tobias Meinhart Quartet with Julian Shore, Matt Penman, Mark Whitfield Jr. Bar Bayeux 8, 9:30 pm
- Elé Howell Trio with Paul "PapaBear" Johnson, Franklin Rankin Bar Lunático 9, 10:30 pm \$10
- ★Ron Carter's New Jazz Trio with Donald Harrison Birdland 7, 9:30 pm \$40-50
- ★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Mike Stern Birdland Theater 5:30, 8:30 pm \$25-35
- ★Robert Glasper Blue Note 8, 10:30 pm \$55-75
- "Wednesday Night Jazz" Café Erzulie 7 pm
- ★Chris Beck Trio Cellar Dog 7, 8:30 pm \$5
- Jeff Kazee; Neal Caine Trio The Club Room 6:30, 8 pm
- Mitch Marcus Quartet Dada Bar 9 pm
- Josanne Francis Septet with Elijah Jamal Balbed, Ellington Carthan, Roshni Samlal, Modupe Onilu, Eliot Seppa, Daron Roberts Dizzy's Club 7, 9pm \$20-45
- Richie Vitale Quintet; Julieta Eugenio Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25

SAINT PETER'S CHURCH

OCT 6 | 5:00 PM  
YANIV TAUBENHOUSE TRIO

OCT 13 | 5:00 PM  
LOU GRASSI TRIO

OCT 20 | 5:00 PM  
DAVE SEWELSON TRIO

OCT 27 | 5:00 PM  
MEGUMI YONEZAWA JOHN HÉBERT

JAZZ VESPERS: SUNDAYS AT 5:00 P.M. SINCE 1965  
ALL ARE WELCOME  
NO CHARGE

619 LEXINGTON AVENUE  
SAINTPETERS.ORG

- ★Mingus Big Band Drom 7:30, 9:30 pm \$35
- Ty Stephens Quartet Grant's Tomb 6 pm
- ★Ed Laub, Roni Ben-Hur, Harvie S; Joseph Ranieri Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Alex Petruullo Pangea 7 pm \$25
- "Harlem Jazz Session" with Peter Brainin Room 623 at B2 Harlem 8, 10 pm \$20
- Maxwell Bailey Silvana 8 pm
- Noah Halpern Quartet with Eden Ladin, Felix Moseholm, Eliza Salem; David Gibson Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★David Weiss Sextet with Myron Walden, Ron Blake, Victor Gould, Eric Wheeler, E.J. Strickland Smoke 7, 9 pm \$25-45
- "Tribute to Frank Sinatra" Sony Hall 7 pm \$32-72
- ★Matt Mitchell with Tim Berne, Kate Gentile The Stone at the New School 8:30 pm \$20
- ★Walter Smith III with Jason Moran, Reuben Rogers, Eric Harland Village Vanguard 8, 10 pm \$40
- Terry Waldo's Gotham City Ragtime Band Zinc Bar 7:30, 9:30 pm \$35

Thursday, October 3

- ★Terry Waldo's Gotham City Band Arthur's Tavern 10 pm
- ★Gary Versace, Anthony Pinciotti with Adam Kolker, Jeremy Stratton Bar Bayeux 8, 9:30 pm
- Eszter Balint with David Nagler, Marlon Cherry Barbès 8 pm \$20
- ★Ron Carter's New Jazz Trio with Donald Harrison Birdland 8:30, 10:30 pm \$40-50
- High Society New Orleans Jazz Band; Duduka Da Fonseca Quartet Birdland Theater 5:30, 8:30 pm \$30-35
- Robert Glasper with Raye Blue Note 8, 10:30 pm \$75-95
- "Jazz Night" Café Erzulie 7 pm
- James Austin Quartet; Clovis Nicolas Quartet Cellar Dog 7, 8:30, 11 pm \$5
- Darnell White; Liya Grigoryan Trio The Club Room 6:30, 8 pm
- Jimmy Bosch's Salsa Latin Jazz Experiment Dizzy's Club 7, 9pm \$25-50
- Yvonnick Prené Quartet; Dave Schumacher Quintet with Jerry Weldon The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Brian Charette with Shawn Pelton, Jimmy Vivino Iridium 8:30 pm \$30-40
- ★Roy Hargrove Big Band The Jazz Gallery 7:30, 9:30 pm \$40-50
- John Benítez Quintet Jazz Museum in Harlem 2 pm
- ★Stephane Wrembel's "Django New Orleans" Le Poisson Rouge 8 pm \$25-35
- Tony Davis, Simón Willson, Eric McPherson; Raphael Silverman Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Brandon Rose & Soul Therapy Minton's 8, 9:30 pm \$25
- ★Scheen Jazzorkester Nublu 151 10 pm \$22.66
- ★Wendy Eisenberg The Owl Music Parlor 8 pm \$12
- Travis Laplante Quintet with Erika Dohi, Charles Overton, Lizzie Burns, Eduardo Leandro; JACK Quartet with Christopher Otto, Austin Wulliman, John Pickford Richards, Jay Campbell, Eric Cha-Beach, Josh Quillen, Adam Sliwinski, Jason Treuting; Travis Laplante/Erika Dohi Roulette 8 pm \$25
- John Colonna Quartet Shrine 8 pm
- Adam Larson Quartet with Glenn Zaleski, Matt Clohesy, Ari Hoenig; Craig Brann Quartet with Greg Tardy, Nick Morrison, Rudy Royston Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Emmet Cohen Trio with Buster Williams, Joe Farnsworth Smoke 7, 9 pm \$35-55
- Kyra Sims/Henki Skidu Soapbox Gallery 8 pm \$25
- ★Matt Mitchell with Kim Cass, Ches Smith The Stone at the New School 8:30 pm \$20
- Eddie Flamingo Umbra Café 7 pm
- ★Walter Smith III with Jason Moran, Reuben Rogers, Eric Harland Village Vanguard 8, 10 pm \$40

Friday, October 4

- Denton Darien 449 La Scat in Harlem 8 pm
- "Flying South" with Samuel Torres, Bergamot Quartet, Maria Raquel, Mauro Torres Aaron Davis Hall 7 pm
- ★Eric Person Organ Trio Albert's Bar 3 pm
- Bobby Harden with Off Da Hook Arthur's Tavern 10 pm
- Julian Shore with Martin Nevin and Allan Mednard Bar Bayeux 8, 9:30 pm
- Binky Griptite Orchestra Bar Lunático 9, 10:30 pm \$10
- Allyssa Lamb, Taylor Bergren-Chrisman, Konrad Meissner: "Barbès Sings Nilsson" Barbès 8 pm \$20
- Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm \$30
- Birdland Big Band; Ron Carter's New Jazz Trio with Donald Harrison Birdland 5:30, 8:30, 10:30 pm \$30-50
- ★"Wayne's World: The Music of Wayne Shorter" with Jimmy Greene, Aaron Goldberg, Lonnie Plaxico, Steve Smith Birdland Theater 7:30, 9:30 pm \$25-35
- Robert Glasper with Raye Blue Note 8, 10:30 pm \$75-95
- Dave Gibson Quartet; Matt Martinez Quartet Cellar Dog 7, 8:30, 11 pm \$10
- Jeff Kazee; Naama Gheber Quartet The Club Room 6:30, 8 pm
- Amina Figarova Sextet with Alex Sipiagin, Bart Platteau, Wayne Escoffery, Luques Curtis, Rudy Royston, and Matisko World Orphan Choir Dizzy's Club 7, 9pm \$25-60
- Nicki Richards and The John Snelder Quartet; Neal Caine Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Charlie Apicella & Iron City Il Porto 7 pm
- Chembo Corniel Quintet J. Hood Wright Park 6 pm
- ★Ron Blake Quartet with Alex Wintz, Kenny Davis, Donald Edwards The Jazz Gallery 7:30, 9:30 pm \$35-45
- Arnie Sainz/Jared Beckstead Knickerbocker Bar & Grill 9 pm
- ★Marc Copland, John Hebert, Anthony Pinciotti; Tyler Henderson Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Michael Cruse Quartet Minton's 8, 9:30 pm \$25
- Troy Roberts NU-JIVE with Tim Jago, Silvano Monasterios, Ricky Rodriguez, Jimmy Macbride Nublu 151 7 pm \$22.66
- Zosha Warpeha; Christopher Icasiano/Andy Clausen The Owl Music Parlor 8 pm \$12
- "Jazz Jam" with Patience Higgins Patrick's Place 8 pm
- Dave Rud Quartet Room 623 at B2 Harlem 8, 10 pm \$20
- Sophia Kickhofel Quintet Silvana 8 pm

- David Janeway Quintet with Freddie Hendrix, Craig Handy, Don Falzone, Tim Horner; Ben Solomon Quintet with Wallace Roney Jr., David Kikoski, Pablo Menares, Adriel Vincent-Brown; Round About Midnight Jam with Eric Wyatt Smalls 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★Emmet Cohen Trio with Buster Williams, Joe Farnsworth Smoke 7, 9, 10:30 pm \$35-55
- ★Matt Mitchell with Brandon Seabrook, Kim Cass, Kate Gentile The Stone at the New School 8:30 pm \$20
- ★Adegoke Steve Colson/Luke Stewart; Biotonic with Peyton Pleninger, Will McEvoy, Bram Kincheloe Symphony Space Leonard Nimoy Thalia 7:30 pm \$35
- Jackie Ribas Trio Two E Lounge 8 pm
- Tired Horses Umbra Café 7 pm
- ★Walter Smith III with Jason Moran, Reuben Rogers, Eric Harland Village Vanguard 8, 10 pm \$40
- Arcoiris Sandoval Sonic Asylum Trio Zinc Bar 7, 8:30 pm \$35

Saturday, October 5

- Denton Darien 449 La Scat in Harlem 8 pm
- Seydurah & Her Avecmoi Band of Blues; Emilie Surtees Experience Arthur's Tavern 7, 10 pm
- ★Caleb Wheeler Curtis with Neta Raanan, Mark Whitfield Jr. Bar Bayeux 8, 9:30 pm
- Rob Duguay's Outernet Bar Lunático 9, 10:30 pm \$10
- Bill Saxton Harlem All-Stars Bill's Place 7, 9 pm \$30
- Ashley Pezzotti; Ron Carter's New Jazz Trio with Donald Harrison Birdland 5:30, 8:30, 10:30 pm \$20-50
- ★"Wayne's World: The Music of Wayne Shorter" with Jimmy Greene, Aaron Goldberg, Lonnie Plaxico, Steve Smith Birdland Theater 7:30, 9:30 pm \$25-35
- ★Robert Glasper Blue Note 8, 10:30 pm \$55-75
- ★Ahmed Abdullah's Diaspora Brooklyn Museum of Art 2 pm
- Cellar Dog All Stars; Ai Murakami Quartet Cellar Dog 7, 8:30, 11 pm \$10
- Jeff Kazee; Anna Siciliano Quartet The Club Room 6:30, 8 pm
- Amina Figarova Sextet with Alex Sipiagin, Bart Platteau, Wayne Escoffery, Luques Curtis, Rudy Royston, and Matisko World Orphan Choir Dizzy's Club 7, 9pm \$25-60
- Jason Tiemann Quartet; Craig Handy and 2nd Line Smith The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Ras Moshe Burnett Trio with Georgia Wartel Collins, Andrew Drury; DoYeon Kim Trio with Mat Maneri, Steven Long; gabby fluke-mogul/Charles Burnham; LaFrae Sci First Street Green 1:30 pm
- ★Michel Gentile Quartet with Gary Versace, Jerome Harris, Billy Mintz lbeam Brooklyn 8 pm \$20
- Charlie Apicella & Iron City Il Porto 7 pm
- ★Alex LoRe with Johnathan Blake, Ben Street, Andrew Cyrille The Jazz Gallery 7:30, 9:30 pm \$35-45
- Alexander Leonard/Jay Leonhart Knickerbocker Bar & Grill 9 pm
- Tarek Yamani & Yacine Boulares Quartet LeFrak Concert Hall 8 pm \$25
- ★Marc Copland, John Hebert, Anthony Pinciotti; Johnny O'Neal Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★Luciana Souza/Chico Pinheiro Miller Theatre 7:30 pm \$25
- Axel Tosca Trio with Xiomara Laugart Minton's 8, 9:30 pm \$25
- Dorian Wylde Quintet Shrine 7 pm
- Peter Louis Octet Silvana 8 pm
- Julius Tolentino Quartet; Ben Solomon Quintet with Wallace Roney Jr, David Kikoski, Pablo Menares, Adriel Vincent-Brown; Round About Midnight Jam with Stacy Dillard Smalls 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★Emmet Cohen Trio with Buster Williams, Joe Farnsworth Smoke 7, 9, 10:30 pm \$35-55
- ★Matt Mitchell with Miles Okazaki, Chris Tordini, Dan Weiss The Stone at the New School 8:30 pm \$20
- Nina Alves Quartet Two E Lounge 9 pm
- ★Walter Smith III with Jason Moran, Reuben Rogers, Eric Harland Village Vanguard 8, 10 pm \$40

Sunday, October 6

- Dariada David "Jazz Brunch"; "Jazz Jam" 449 La Scat in Harlem 1, 4 pm
- ★The Makanda Project with Kurtis Rivers, Seth Meicht, Charlie Kohlhase, James Zollar, Alfred Patterson, Richard Harper, John Kordalewski, Avery Sharpe, Yoron Israel, et al. All Saints Episcopal Church 4:40 pm
- Creole Cookin' Jazz Band Arthur's Tavern 7 pm
- ★CHOGAN with Mehrnam Rastegari, Brad Shepik, Sam Minaie, Dani Danor Bar Lunático 9, 10:30 pm \$10
- Giancarlo Vulcano Barbès 6 pm \$20
- David DeJesus Boptet with Brandon Lee, Ricky Rodriguez, Evan Hyde; Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$25-40
- ★"Wayne's World: The Music of Wayne Shorter" with Jimmy Greene, Aaron Goldberg, Lonnie Plaxico, Steve Smith Birdland Theater 7:30, 9:30 pm \$25-35
- ★Robert Glasper Blue Note 8, 10:30 pm \$55-75
- Jon Davis Quartet Cellar Dog 7, 8:30 pm \$5
- ETHEL Church Street School for Music and Art 5 pm
- Amina Figarova Sextet with Alex Sipiagin, Bart Platteau, Wayne Escoffery, Luques Curtis, Rudy Royston, and Matisko World Orphan Choir Dizzy's Club 5, 7:30 pm \$25-60
- Jim Ridl Quartet; Peter Zak Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- Faltriqueira with Ariel Ninas Drom 7 pm \$20-30
- ★The Earregulars with Jon-Erik Kelloso, Matt Munisteri The Ear Inn 8 pm
- ★Lee Odom, Max Johnson, Andrew Drury; Whit Dickey/Rob Brown; Miriam Parker/Luke Stewart; Joe McPhee First Street Green 1:30 pm
- Welf Dorr with Robert Boston, Dmitry Ischenko, Yuko Togami The Keep 9 pm
- Gillian Margot, Addison Frei, Gerald Cannon; Jamile Polite Jam Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Nicolaus Gelin Quartet Minton's 8, 9:30 pm \$25
- Mafaldo Minnozzi Trio with Paul Ricci, Harvey S North Square Lounge 12:30, 2 pm
- "Jazz Brunch" with Boncellia Lewis Patrick's Place 12 pm
- Mimi Jones and Jam Room 623 at B2 Harlem 8, 10 pm \$20
- Bryan Reeder Scarlet Lounge 7, 9 pm
- Shrine Big Band Shrine 8 pm
- Aidan Carberry Trio Silvana 10 pm
- ★Chris Byars Sextet with Zaid Nasser, John Mosca, Stefano Doglioni, Ari Roland, Keith Balla; Tyler Blanton Quartet with Gary Versace, Joe Martin, Rudy Royston; Round About Midnight Jam with Tim McCall Quartet with Pasquale Grasso, Ari Roland, Keith Balla Smalls 6, 7:30, 9, 10:30, 11:55 pm \$35

- ★Emmet Cohen Trio with Buster Williams, Joe Farnsworth  
Smoke 7, 9 pm \$35-55
- ★Jane Ira Bloom Trio with Mark Helias, Dominic Fallacaro  
Soapbox Gallery 4 pm \$25
- Mungo's List  
Umbr a Café 7 pm
- ★Walter Smith III with Jason Moran, Reuben Rogers, Eric Harland  
Village Vanguard 8, 10 pm \$40

Monday, October 7

- Grove Street Stompers  
Arthur's Tavern 7 pm
- Dan Weiss Trio  
Bar LunAtico 9, 10:30 pm \$10
- Jeff Harnar: "Sammy Cahn The Second Time Around"  
Birdland 5:30 pm \$30-50
- ★Vince Giordano and the Nighthawks  
Birdland Theater 5:30, 8:30 pm \$20-40
- Samora Pinderhughes  
Blue Note 8, 10:30 pm \$25-35
- Will Terrill Trio  
Cellar Dog 7, 8:30 pm \$5
- ★Ted Nash Big Band with Brad Mason, Chris Rogers, Nabaté Isles, James Zollar, Jen Krupa, Matt McDonald, Gina Benalcazar Lopes, Bruce Williams, Veronica Leahy, Dan Block, Langston Hughes, Carl Maraghi, Helen Sung, Luques Curtis, Jared Schonig Dizzy's Club 7, 9pm \$20-65
- David Zheng Quintet; James Sarno Quartet  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Sachiko Kanenobu; Mind Maintenance + Lاراaji  
Le Poisson Rouge 7 pm \$30-45
- ★Alan Broadbent, Harvie S, Billy Mintz  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Ned Rothenberg's Bucket Brigade with Craig Taborn, David Tronzo, Stomu Takeishi, Marcus Rojas, Billy Martin Roulette 8 pm \$25
- Marie-Claire Giraud/Jon Davis Scarlet Lounge 7, 9 pm
- Matthew Pearl  
Silvana 11 pm
- ★George Coleman Quartet with Spike Wilner, John Webber, Joe Farnsworth; Mike Boone Quartet  
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Douglas Purviance, Adam Birnbaum, David Wong, John Riley  
Village Vanguard 8, 10 pm \$40
- Michael Kanan Trio  
Zinc Bar 7, 9 pm \$35

Tuesday, October 8

- ★Eri Yamamoto Quadraphonic with Chad Fowler, Kevin Thomas, Ikuo Takeuchi  
Bar LunAtico 9, 10:30 pm \$10
- ★Ron Carter's Foursight Quartet with Renee Rosnes, Jimmy Greene, Payton Crossley  
Birdland 7, 9:30 pm \$40-50
- Anderson Brothers "Play Henry Mancini"; Kelly Green Quartet  
Birdland Theater 5:30, 8:30 pm \$20-35
- Samora Pinderhughes  
Blue Note 8, 10:30 pm \$25-35
- Brandi Disterheft Trio  
Cellar Dog 7, 8:30 pm \$5
- ★Odean Pope with Lee Smith, Craig McGiver, Tom Lawton  
Dizzy's Club 7, 9pm \$20-50
- Pedro Giraudo Tango Quartet; Itai Kriss  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Waterghost and Webb Crawford; Dot Iso with Vivek Menon, Dylan Deljudice, Orchid Mcrae; Marc Edwards and Slipstream Time Travel  
Downtown Music Gallery 6:30 pm
- ★Andromeda Turre with Steve Turre, Chelsea Baratz, ELEW, Chien Chien Lu, Richie Goods, Jerome Jennings Iridium 8:30 pm \$40-50
- James Austin Jr.  
Klavierhaus 7, 8:30 pm \$35
- Andy Brown, Neal Miner, Ben Cliness; Michael Kanan Trio with Greg Ruggiero, Pat O'Leary  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Adnata Ensemble with Berke Can Ozcan, Jonah Parzen-Johnson, Jason Nazary  
Nublu 151 7 pm
- ★George Coleman Quartet with Spike Wilner, John Webber, Joe Farnsworth; Jason Clotter Quintet  
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Julian Lage Trio with Jorge Roeder, Dave King Village Vanguard 8, 10 pm \$40
- Johnny O'Neal  
Zinc Bar 7, 9 pm \$35

Wednesday, October 9

- ★Eri Yamamoto Trio  
Arthur's Tavern 7 pm
- Aaron Burnett  
Bar Bayeux 8, 9:30 pm
- Duduka Da Fonseca Quarteto Universal Bar LunAtico 9, 10:30 pm \$10
- Brooklyn Klezmer Trio with Ilya Shneyveys, Sarah Myerson, Jake Shulman-Ment  
Barbès 10 pm \$20
- ★Ron Carter's Foursight Quartet with Renee Rosnes, Jimmy Greene, Payton Crossley  
Birdland 7, 9:30 pm \$40-50
- ★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with James Chirillo  
Birdland Theater 5:30, 8:30 pm \$25-35
- ★Robert Gasper with Questlove, Common  
Blue Note 8, 10:30 pm \$100-125
- "Wednesday Night Jazz"  
Café Erzulie 7 pm
- Ehud Asherie Trio  
Cellar Dog 7, 8:30 pm \$5
- Ben Stivers; Darnell White Trio The Club Room 6:30, 8 pm
- Franceschini/Chiavassa/Tanzer Trio Dada Bar 9 pm
- "Bobby Short Centennial Celebration": Loston Harris Trio with James Cammack, Jr., Carmen Intorre, Jr.; Charles Turner III with Addison Frei, Brandi Disterheft, Kevin Congleton Dizzy's Club 7, 9pm \$20-55
- ★Rale Micic Quartet; Ben Wolfe Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Mingus Big Band  
Drom 7:30, 9:30 pm \$35
- Nick Lyons/Vijay Anderson; Psycho Baths with Sam Ospovat, Mat Maneri, Tim Dahl  
Ibeam Brooklyn 7:30 pm \$20
- ★Thumbscrew with Tomas Fujiwara, Michael Formanek, Mary Halvorson  
The Jazz Gallery 7:30, 9:30 pm \$35-45
- Steve Sandberg, Gianluca Renzi, Jay Sawyer; Charlie Ballantine Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Royal Bopsters  
Pangea 7 pm \$25
- "Harlem Jazz Session" with Peter Brainin  
Room 623 at B2 Harlem 8, 10 pm \$20
- Press Play  
Shrine 7 pm
- Soojin Dai  
Silvana 9 pm
- Alicyn Yaffee Quartet with Ugonna Okegw o, Christopher Latona, Miki Hayama; Dylan Bannd Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35

- ★Peter Bernstein Quartet with Al Foster, Aaron Goldberg, Vicente Archer  
Smoke 7, 9 pm \$35-55
- Quadro Nuevo-Mare  
Soapbox Gallery 8 pm \$25
- Yura Lee  
The Stone at the New School 8:30 pm \$20
- ★Julian Lage Trio with Jorge Roeder, Dave King Village Vanguard 8, 10 pm \$40
- Chris Beck  
Zinc Bar 7:30, 9:30 pm \$35

Thursday, October 10

- ★Richard Cortez; Terry Waldo's Gotham City Band Arthur's Tavern 7, 10 pm
- Dave Pietro, Kayvon Gordon with Adam Kolker, Jeremy Stratton  
Bar Bayeux 8, 9:30 pm
- Joy Askew with Luca Benedetti, Andy Hess, Tony Mason  
Bar LunAtico 9, 10:30 pm \$10
- ★Ron Carter's Foursight Quartet with Renee Rosnes, Jimmy Greene, Payton Crossley  
Birdland 7, 9:30 pm \$40-50
- High Society New Orleans Jazz Band; Caili O'Doherty Quartet  
Birdland Theater 5:30, 8:30 pm \$25-35
- ★Robert Gasper with Questlove, Common  
Blue Note 8, 10:30 pm \$100-125
- "Jazz Night"  
Café Erzulie 7 pm
- Wayne Tucker Quintet; Jade Synstelien Quartet  
Cellar Dog 7, 8:30, 11 pm \$5
- Jeff Kazee; Bill Dobrow Trio  
The Club Room 6:30, 8 pm
- ★Amina Claudine Myers Trio  
David Rubenstein Atrium 7:30 pm
- "Bobby Short Centennial Celebration": Loston Harris Trio with James Cammack, Jr., Carmen Intorre, Jr.; Charles Turner III with Addison Frei, Brandi Disterheft, Kevin Congleton Dizzy's Club 7, 9pm \$20-55
- Evan Sherman Quintet; Jeffery Miller Quartet  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Blaque Dynamite  
Drom 10:30 pm \$22-37
- Eduardo Belo Trio InterContinental New York Barclay's Club 7 pm \$55
- Craig Weinrib with Martin Nevin, Sam Harris  
The Jazz Gallery 7:30, 9:30 pm \$25-35
- Muneer Nasser Quartet  
Jazz Museum in Harlem 2 pm
- Sofia Rei: "Folk & Futurism" with Gaby Moreno, Xenia Rubinos, Daymé Arocena, Mireya Ramos, Charo Bogarin, Juana Luna  
Le Poisson Rouge 8 pm \$25-35
- Michael Eckroth, Raul Reyes, Kush Abadey; Ray Gallon Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Brian Resnick Quintet  
Minton's 8, 9:30 pm \$25
- Djangoland; Franglais; 144  
Silvana 7, 8, 9 pm
- ★Spin Cycle with Tom Christensen, Scott Neumann, Pete McCann, Phil Palombi; Johnny O'Neal Trio  
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Peter Bernstein Quartet with Al Foster, Aaron Goldberg, Vicente Archer  
Smoke 7, 9 pm \$35-55
- Yura Lee  
The Stone at the New School 8:30 pm \$20
- Tony Ann  
Town Hall 8:30 pm \$35-55
- ★Julian Lage Trio with Jorge Roeder, Dave King Village Vanguard 8, 10 pm \$40

Friday, October 11

- 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
- Sebastien Ammann with Ralph Alessi, Pablo Menares, Vinnie Sperazza  
Bar Bayeux 8, 9:30 pm
- Bill Saxton Harlem All-Stars  
Bill's Place 7, 9 pm \$30
- ★Birdland Big Band; Ron Carter's Foursight Quartet with Renee Rosnes, Jimmy Greene, Payton Crossley Birdland 5:30, 8:30, 10:30 pm \$30-50
- ★Thelonious Monk Birthday Celebration with Jon Irabagon, Greg Osby, Uri Caine, Ben Allison, Steve Smith Birdland Theater 7, 9:30 pm \$25-35
- ★Robert Gasper with Questlove Blue Note 8, 10:30 pm \$65-95
- Hendrik Meurkens Quartet; Simona Premazzi Quartet  
Cellar Dog 7, 8:30, 11 pm \$10
- Ty Stephens  
Chelsea Table + Stage 9:30 pm \$20-40
- Jeff Kazee; Anita Donndorff Quartet The Club Room 6:30, 8 pm
- ★Roy Hargrove Big Band with Freddie Hendrix, Wayne Tucker, Camerahn Alforque, Duane Eubanks, Nathan Eklund, Jason Jackson, Gina Benalcazar-Lopez, James Burton, Nate Jones, Max Seigel, Bruce Williams, Mark Gross, Mike Lee, Keith Loftis, Jason Marshall, Tom Guarna, Tyler Bullock, Ameen Saleem, Quincy Phillips  
Dizzy's Club 7, 9pm \$25-60
- Ron Jackson Trio; Ben Stivers Organ Trio  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Instrumental Underground with Anthony Coleman, Jeff Miles, Michael Gilbert, Ken Kobayashi; Hornet with Guillermo Gregorio, Daniel Carter, Jeff Pearring, Ayumi Ishito, Stan Zenkov Ibeam Brooklyn 8 pm \$20
- Charlie Apicella & Iron City  
Il Porto 7 pm
- Sondre Lerche  
Le Poisson Rouge 8:30 pm \$30-40
- ★Bill Charlap/Noriko Ueda; Jon Davis Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- David Hawkins Quintet  
Minton's 8, 9:30 pm \$25
- Amaro Freitas  
National Sawdust 7:30 pm \$30
- Gregg Belisle-Chi's HUM; James Carney Quartet  
The Owl Music Parlor 8 pm \$12
- "Jazz Jam" with Patience Higgins  
Patrick's Place 8 pm
- Rams Montero  
The Record Shop 7:30 pm
- Faith Quashie  
Room 623 at B2 Harlem 8, 10 pm \$20
- ★John Zorn's Cobra with Brian Marsella, Sylvie Courvoisier, Ikue Mori, Wendy Eisenberg, Mary Halvorson, Taylor Levine, Simon Hanes, Jay Campbell, Henry Fraser, William Winant, Kenny Wollesen, Ches SmithRoulette 8 pm \$25
- Jaylin Sky; A.F. Mejia  
Silvana 8, 10 pm
- ★Jonny King Quartet with Steve Wilson, Dezron Douglas, Allan Mednard; Danton Boller Quartet; Round About Midnight Jam with Eric Wyatt  
Smalls 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★Peter Bernstein Quartet with Al Foster, Aaron Goldberg, Vicente Arche  
r  
Smoke 7, 9, 10:30 pm \$35-55
- Yura Lee  
The Stone at the New School 8:30 pm \$20
- Jackie Ribas Trio  
Two E Lounge 8 pm
- Ricardo Grilli  
Umbr a Café 7 pm
- ★Julian Lage Trio with Jorge Roeder, Dave King Village Vanguard 8, 10 pm \$40
- Willerm Delisfort Trio  
Zinc Bar 7, 8:30 pm \$35

Saturday, October 12

- Denton Darien  
449 La Scat in Harlem 8 pm
- Axel Tosca; Strange Majik  
Arthur's Tavern 7, 10 pm
- Yvonne Rogers with Kanoa Mendenhall, Jonas Esser, and Milena Casado  
Bar Bayeux 8, 9:30 pm
- Saha Gnawa with Maalem Hassan BenJaafar, Daniel Freedman, Jason Lindner, Guilherme Monteiro, David Lizmi Bar LunAtico 9, 10:30 pm \$10
- MJ12 with Percy Jones  
Barbès 8 pm \$20
- Bill Saxton Harlem All-Stars  
Bill's Place 7, 9 pm \$30
- ★Ashley Pezzotti; Ron Carter's Foursight Quartet with Renee Rosnes, Jimmy Greene, Payton Crossley Birdland 5:30, 8:30, 10:30 pm \$20-50
- ★Thelonious Monk Birthday Celebration with Jon Irabagon, Greg Osby, Uri Caine, Ben Allison, Steve Smith Birdland Theater 7, 9:30 pm \$25-35
- Robert Gasper with Andra Day Blue Note 8, 10:30 pm \$65-85
- Bebop Collective; Stefano Doglioni Quartet Cellar Dog 7, 8:30, 11 pm \$10
- Jeff Kazee; Jamile  
The Club Room 6:30, 8 pm
- ★Roy Hargrove Big Band with Freddie Hendrix, Wayne Tucker, Camerahn Alforque, Duane Eubanks, Nathan Eklund, Jason Jackson, Gina Benalcazar-Lopez, James Burton, Nate Jones, Max Seigel, Bruce Williams, Mark Gross, Mike Lee, Keith Loftis, Jason Marshall, Tom Guarna, Tyler Bullock, Ameen Saleem, Quincy Phillips  
Dizzy's Club 7, 9pm \$25-60
- ★Eric Alexander Quartet; Freddy DeBoe Band  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Hans Young Binter, Elijah J Thomas, Joshua Mathews; Rob Brown Trio with Brandon Lopez, Juan Pablo Carletti; Trae Cruddup, Craig Taborn, Miriam Parker; Warren Smith, Rod Williams, Ratzo Harris  
First Street Green 1:30 pm
- Charlie Apicella & Iron City  
Il Porto 7 pm
- Sondre Lerche  
Le Poisson Rouge 8:30 pm \$30-40
- ★Bill Charlap/Noriko Ueda; Charles Ruggiero Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Silk Feather Sun; Ken Kobayashi Project Shrine 7, 8 pm
- ★Jonny King Quartet with Steve Wilson, Dezron Douglas, Allan Mednard; Danton Boller Quartet; Round About Midnight Jam with Stacy Dillard  
Smalls 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★Peter Bernstein Quartet with Al Foster, Aaron Goldberg, Vicente Archer  
Smoke 7, 9, 10:30 pm \$35-55
- Warren Nicholson/Snježana Pavičević St. John's in the Village 7:30 pm
- Yura Lee  
The Stone at the New School 8:30 pm \$20
- Jonny Herbst Quartet  
Two E Lounge 9 pm
- Amick Ambach  
Umbr a Café 7 pm
- ★Julian Lage Trio with Jorge Roeder, Dave King Village Vanguard 8, 10 pm \$40

Sunday, October 13

- Dariada David "Jazz Brunch"; "Jazz Jam"  
449 La Scat in Harlem 1, 4 pm
- Creole Cookin' Jazz Band; Noé Socha  
Arthur's Tavern 7, 10 pm

# JASON ROBINSON

## TWO NEW ALBUMS

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### WED OCT 16

### 8PM

[www.playscape-recordings.com](http://www.playscape-recordings.com)  
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- Alberto Continento Quartet Bar Lunático 9, 10:30 pm \$10
- ★Michael Bates Acrobat with Marty Ehrlich, Chern Hwei Fung, Sara Schoenbeck, Michael Sarin Barbes 6 pm \$20
- HyeSeon Hong Big Band; Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$25-40
- ★Thelonious Monk Birthday Celebration with Jon Irabagon, Greg Osby, Uri Caine, Ben Allison, Steve Smith Birdland Theater 7, 9:30 pm \$25-35
- Robert Glasper with Andra Day Blue Note 8, 10:30 pm \$65-85
- Peter Zak Trio Cellar Dog 7, 8:30 pm \$5
- “Songbook Sundays: Hoagy Carmichael” with Christine Andreas, Deborah Grace Winer, Ted Rosenthal, Kenita Miller, Christian Wiggs, Sarah Hanahan, Jayla Chee, Christian X.M. McGhee Dizzy’s Club 5, 7:30 pm \$25-45
- Alex Minasian Quartet; Michael Weiss Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★The Earregulars with Jon-Erik Kellso, Matt Munisteri The Ear Inn 8 pm
- ★James Brandon Lewis, Kirk Knuffke, Lesley Mok; Steve Swell Trio with Dave Sewelson, Tchaser Holmes; Yoshiko Chuma; Shinya Lin, Leo Chang, Evan Palmer First Street Green 1:30 pm
- ★Welf Dorr with Shoko Nagai, Carlo De Biaggio, Kevin Shea The Keep 9 pm
- Barbara Rosene, Jon Davis, Boots Maleson; Naama Polite Jam Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Morgan Faw Quintet Minton’s 8, 9:30 pm \$25
- Kate Baker Trio North Square Lounge 12:30, 2 pm
- “Jazz Brunch” with Boncellia Lewis Patrick’s Place 12 pm
- Tony Malaby, Ana Fortuna, Charlie Lincoln, Ilya Blazh; Kaelen Ghandhi, Evan Palmer, Michael Larocca; Rob Magill The Record Shop 7:30 pm
- Mimi Jones and Jam Room 623 at B2 Harlem 8, 10 pm \$20
- ★Lou Grassi with Rosie Hertlein, Ken Fillano Saint Peter’s Church 5 pm
- Max Levinson Scarlet Lounge 7, 9 pm
- Vardan Ovsepian with Roni Eytan, Joshua Davis, Jay Sawyer ShapeShifter Lab 8 pm
- Jazztronauts Shrine 10 pm
- Gil Schwartz; Flip Cit; Zoe VanderGast; Gilad Bloom Band Silvana 7, 8, 9, 10 pm
- Richie Vitale Quintet with Frank Basile; Tad Shull Quartet with Rob Schneiderman, Paul Gill, Jason Tiemann; Round About Midnight Jam with Aaron Johnson Smalls 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★Peter Bernstein Quartet with Al Foster, Aaron Goldberg, Vicente Archer Smoke 7, 9 pm \$35-55
- ★Julian Lage Trio with Jorge Roeder, Dave King Village Vanguard 8, 10 pm \$40

Monday, October 14

- Grove Street Stompers Arthur’s Tavern 7 pm
- ★Simon Moullier Quartet with Lex Korten, Harish Raghavan, Jongkuk Kim Bar Lunático 9, 10:30 pm \$10

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**October 17** (8 pm): TIM ARMACOST  
with Michael Camacho, Raul Reyes, Alan Bartus  
@Ornithology Jazz Club (6 Suydam St., Brooklyn)

**Oct. 25-26** (7/9 pm) TIM ARMACOST QUINTET  
Album Release Concert  
@Jazz Forum Club (Tarrytown, NY)  
with Gary Smulyan, Yutaka Shiina,  
Dezron Douglas, Billy Drummond

- Sanctuary with Jason Yeager, Jason Anick, Julie Benko, Billy Buss, Greg Loughman, Mike Connors Birdland 7 pm \$30
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Organ Grooves Cellar Dog 7, 8:30 pm \$5
- Spanish Harlem Orchestra with Oscar Hernandez, Jeremy Bosch, Marco Bermudez, Carlos Cascante, Alex Norris, Manuel Ruiz, Mitch Frohman, Juanga Lakunza, Doug Beavers, Jerry Madera, George Delgado, Oreste Abrantes, Luisito Quintero Dizzy’s Club 7, 9pm \$20-50
- Lucy Wijnands Quartet; Joey Ranieri Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- Nathan Chamberlain, Daniel Carter, Melissa Almaguer; Raymond Nat Turner; Mixashawn Rozie, Joe Morris, Michael Larocca; Drum & Dance Circle with Hamid Drake, William Parker, Patricia Nicholson, Davalois Fearon First Street Green 1:30 pm
- Paul Kelly with Dan Kelly Le Poisson Rouge 8:30 pm \$25-45
- Spike Wilner Trio; Pasquale Grasso Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★The Westerlies with Riley Mulherkar, Chloe Rowlands, Andy Clausen, Addison Maye-Saxon New School Stiefel Hall 7:30 pm
- Charlie Roman/Bryan Reeder Scarlet Lounge 7, 9 pm
- Villagers Brass Band Shrine 10 pm
- Felix Ambach Band Silvana 10 pm
- Philip Harper Quintet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terrell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Douglas Purviance, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$40
- Sarah Hanahan Quartet Zinc Bar 7, 9 pm \$35

Tuesday, October 15

- Secret Trio Bar Lunático 9, 10:30 pm \$10
- ★Ron Carter’s Great Big Band Birdland 7, 9:30 pm \$40-50
- Andersons “Play Henry Mancini” Birdland Theater 5:30 pm \$20-30
- Ned Gould Trio Cellar Dog 7, 8:30 pm \$5
- ★“Ertegun Jazz Hall of Fame: Celebrating Roy Haynes” with Jaleel Shaw, Dave Kikoski, John Patitucci, Marcus Gilmore; “Celebrating Dave Brubeck” with Jon De Lucia’s Brubeck Octet Project with Jason Prover, Scott Robinson, Becca Patterson, Danny Fox, Andrew Hadro, Daniel Duke, Keith Balla Dizzy’s Club 7, 9:30 pm \$25-50
- Sonido Costeño; Tim Ries Latin Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Kenny Warren, Raffi Garabedian, Hanir Atwal; Dave Grollman; John Hagen Downtown Music Gallery 6:30 pm
- David Janeway Klavierhaus 7, 8:30 pm \$35
- Jim Whitney Trio; Tardo Hammer Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Muse On It; Orichalcum; Wind Band / Songs for the Summer Nublu 151 7 pm
- ★Steve Nelson Quartet with Rick Germanson, Mark Lewandowski, Charles Gould; Pete Zimmer Quintet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Fred Hersch with Thomas Morgan, Joe Dyson Village Vanguard 8, 10 pm \$40

Wednesday, October 16

- Tomohiro Mori Arthur’s Tavern 7 pm
- ★Michael Bates Bar Bayeux 8, 9:30 pm
- Ric Robertson with Alex Hargreaves, Josh Hari Bar Lunático 9, 10:30 pm \$10
- ★Ron Carter’s Great Big Band Birdland 7, 9:30 pm \$40-50
- ★David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola’s Guitar Night with Al Gafa Birdland Theater 5:30, 8:30 pm \$25-35
- ★Robert Glasper Blue Note 8, 10:30 pm \$65-85
- ★“Gala Honoring Gail Nathan” with Papo Vázquez and his Mighty Pirates Troubadours Bronx River Art Center 7 pm \$90-500
- “Wednesday Night Jazz” Café Erzulie 7 pm
- Greg Glassman Trio Cellar Dog 7, 8:30 pm \$5
- ★“Ertegun Jazz Hall of Fame: Celebrating Sheila Jordan” with Sheila Jordan, Roni Ben Hur, Harvie S; “Tribute to Kenny Dorham” with Terrell Stafford Dizzy’s Club 7, 9:30 pm \$25-55
- ★Jonny King Trio; Fima Ephron Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Mingus Big Band Drom 7:30, 9:30 pm \$35
- ★Jason Robinson’s Janus Ensemble with Michael Dessen, Joshua White, Drew Gress, Ches Smith lbeam Brooklyn 8 pm \$20
- ★Miles Okazaki “Plays Monk” The Jazz Gallery 7:30, 9:30 pm \$35-45
- Will Bernard Quartet; Ben Rice Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Daryl Sherman/Houston Person Pangea 7 pm \$25
- “Harlem Jazz Session” with Peter Brainin Room 623 at B2 Harlem 8, 10 pm \$20
- Holland Andrews Roulette 8 pm \$25
- Ollice Spaulding Shrine 7 pm
- Press Play; Brendan Mark & Matthew Levine Two Tenor Quintet Silvana 7, 9 pm
- Rachel Therrien Quintet; David Gibson Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Cyrus Chestnut Quartet with Stacy Dillard, Gerald Cannon, Chris Beck Smoke 7, 9 pm \$35-55
- Jennifer Kreisberg, Laura Ortman, Susan Alcorn The Stone at the New School 8:30 pm \$20
- ★Fred Hersch with Thomas Morgan, Joe Dyson Village Vanguard 8, 10 pm \$40

Thursday, October 17

- ★Terry Waldo’s Gotham City Band Arthur’s Tavern 10 pm
- ★Harvey Diamond, Anthony Pinciotti with Adam Kolker/Jeremy Stratton Bar Bayeux 8, 9:30 pm
- Igor Lumpert Innertextures with Jeff Miles, Kenny Grohowski Bar Lunático 9, 10:30 pm \$10
- ★Ron Carter’s Great Big Band Birdland 7, 9:30 pm \$40-50
- High Society New Orleans Jazz Band Birdland Theater 5:30 pm \$30-40
- ★Robert Glasper Blue Note 8, 10:30 pm \$65-85
- ★BRIC JazzFest 2024: Brandee Younger; Mali Obomsawin; Gary Bartz; Kassa Overall; Josh Johnson; Milena Casado BRIC House Artist Studio 6:30 pm \$45
- “Jazz Night” Café Erzulie 7 pm

- Richard Clements Quintet; Mariel Bildsten Quartet Cellar Dog 7, 8:30, 11 pm \$5
- ★Frank Catalano Quartet Chelsea Table + Stage 7 pm \$20-40
- ★“Ertegun Jazz Hall of Fame: Honoring Eddie Palmieri” with Conrad Herwig, Zaccai Curtis, Luques Curtis, Camilo Molina; “Tribute to Kenny Clarke” Dizzy’s Club 7, 9:30 pm \$25-50
- Emily Braden; Mark Whitfield The Django 7:30, 9, 10:30 pm, 12 am \$25
- Fostina Dixon & Winds of Change Jazz Museum in Harlem 2 pm
- Steven Feifke Trio; Lolivone de la Rosa Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Mecadon McCune Quartet Minton’s 8, 9:30 pm \$25
- Damon Smith; Steven Blane Silvana 8, 9 pm
- ★Eric Person Quintet with Ingrid Jensen; Elijah Jamal Balbed Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Cyrus Chestnut Quartet with Stacy Dillard, Gerald Cannon, Chris Beck Smoke 7, 9 pm \$35-55
- Daniel Carter, Lea Bertucci, Laura Ortman, Victoria Keddie The Stone at the New School 8:30 pm \$20
- La Banda Chuska Symphony Space Leonard Nimoy Thalia 7:30 pm \$20-30
- Sarah Cabral Umbra Café 7 pm
- ★Fred Hersch with Thomas Morgan, Joe Dyson Village Vanguard 8, 10 pm \$40

Friday, October 18

- Denton Darien 449 La Scat in Harlem 8 pm
- ★Eric Person Organ Trio Albert’s Bar 3 pm
- Bryan Carter: “Celebrating Bayard Rustin” with Vuyo Sotashe, J. Hoard, Shenel Johns, Georgia Heers, Joe Block, Leo Larratt, Alexander Claffy, Cameron Macintosh, Will Hopkins, Audrey Hayes, Eli Bishop, Kevin Kuh, Tomo Akaboshi, Josh Henderson, Edward W. Hardy, Lavinia Pavlish, Daniel Constant, Maria Im, Tia Allen, Laura Sacks, Yumi Oshima, Kristine Kruta, Sasha Ono, Mitch Lyon, Christopher McBride, Lucas Pino, Erica Von Kleist, Lauren Sevia, Bryan Davis, Anthony Hervey, Jasim Perales, Mariel Bildsten The Appel Room 7, 9 pm \$67-102
- Bobby Harden with Off Da Hook Arthur’s Tavern 10 pm
- Garvin Blake with Frankie McIntosh, Max Gouveia, Adriel Vincent-Brown Bar Bayeux 8, 9:30 pm
- Arnan Raz Band Bar Lunático 9, 10:30 pm \$10
- CINCO 12 with Jenny Luna, Skye Steele, Barrie McClain, Joshua Camp, Viva DeConcini, Michael Winograd, Mike LaValle, Neil Ochoa, Ashley Baier Barbes 10 pm \$20
- Bill Saxton Harlem All-Stars Bill’s Place 7, 9 pm \$30
- ★Birdland Big Band; Ron Carter’s Great Big Band Birdland 5:30, 8:30, 10:30 pm \$30-50
- ★Kaleidoscope: “The Music of Ornette Coleman” with Donny McCaslin, Ben Allison, Steve Smith Birdland Theater 7, 9:30 pm \$25-35
- ★Robert Glasper Blue Note 8, 10:30 pm \$65-85
- ★BRIC JazzFest 2024: Makaya McCraven; Daniel Villareal; Terri Lyne Carrington; Caroline Davis; Sarah Hanahan; Ebban & Ephraim Dorsey BRIC House Artist Studio 6:30 pm \$45
- Philip Harper Quintet; Jinjoo Yoo Quartet Cellar Dog 7, 8:30, 11 pm \$10
- Darnell White; Sonny Step Quartet The Club Room 6:30, 8 pm
- ★“Dizzy Gillespie Birthday Celebration” with Jon Faddis Dizzy’s Club 7, 9pm \$25-55
- Dwayne “Cook” Broadnax Quartet; Etienne Charles Quintet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Charlie Apicella & Iron City Il Porto 7 pm
- Miles Okazaki “Plays Monk” The Jazz Gallery 7:30, 9:30 pm \$35-45
- Brandon Goldberg, Ben Wolfe & Aaron Kimmel; Charlie Sigler Trio with Steven Bowman, Aaron Seeber Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★Billy Harper Quintet with Freddie Hendrix, Francesca Tanksley, Dezron Douglas, Aaron Scott Minton’s 8, 9:30 pm \$35
- “Jazz Jam” with Patience Higgins Patrick’s Place 8 pm
- ★Brandon Seabrook solo Public Records 7 pm
- Hank Allen-Barfield Room 623 at B2 Harlem 8, 10 pm \$20
- Rubén Blades with Boca Livre & Editus Rose Theater 8 pm \$57-202
- ★Fred Moten/Brandon Lopez Roulette 8 pm \$25
- ★Sheila Jordan Quartet; Tommy Campbell & Vocal Eyes with Tiffany Gridiron Toriumi, Ron Wilkins, Quintin Zoto, Jon Davis, Gianluca Renzi; Round About Midnight Jam with Ken Fowser Smalls 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★Cyrus Chestnut Quartet with Stacy Dillard, Gerald Cannon, Chris Beck Smoke 7, 9, 10:30 pm \$35-55

- Ryan Sawyer, Laura Ortman, C. Spencer Yeh The Stone at the New School 8:30 pm \$20
- Break Out the Crazy Two E Lounge 8 pm
- Big Lazy Umbra Café 7 pm
- ★Fred Hersch with Thomas Morgan, Joe Dyson Village Vanguard 8, 10 pm \$40

Saturday, October 19

- Denton Darien 449 La Scat in Harlem 8 pm
- Bryan Carter: “Celebrating Bayard Rustin” with Vuyo Sotashe, J. Hoard, Shenel Johns, Georgia Heers, Joe Block, Leo Larratt, Alexander Claffy, Cameron Macintosh, Will Hopkins, Audrey Hayes, Eli Bishop, Kevin Kuh, Tomo Akaboshi, Josh Henderson, Edward W. Hardy, Lavinia Pavlish, Daniel Constant, Maria Im, Tia Allen, Laura Sacks, Yumi Oshima, Kristine Kruta, Sasha Ono, Mitch Lyon, Christopher McBride, Lucas Pino, Erica Von Kleist, Lauren Sevia, Bryan Davis, Anthony Hervey, Jasim Perales, Mariel Bildsten The Appel Room 2, 7 pm \$67-102
- ★Frank Carlberg with Hery Paz, Leo Genovese, John Hebert, Dan Weiss Bar Bayeux 8, 9:30 pm
- Fred Thomas of The JB’s Bar Lunático 9, 10:30 pm \$10
- Bill Saxton Harlem All-Stars Bill’s Place 7, 9 pm \$30
- ★Ashley Pezzotti; Ron Carter’s Great Big Band Birdland 5:30, 8:30, 10:30 pm \$20-50
- ★Kaleidoscope: “The Music of Ornette Coleman” with Donny McCaslin, Ben Allison, Steve Smith Birdland Theater 7, 9:30 pm \$25-35
- Robert Glasper with Doobie Powell Blue Note 8, 10:30 pm \$55-75
- ★BRIC JazzFest 2024: Reggie Workman; Allysha Joy; Lakecia Benjamin; Inner Spaces with Amir ElSaffar, Lorenzo Bianchi-Hoesch; The Jungle; Joaquin Pozo BRIC House Artist Studio 6:30 pm \$45
- Samba de Gringo; Carol Morgan Quartet Cellar Dog 7, 8:30, 11 pm \$10
- Darnell White; Vivian Sessoms Quartet The Club Room 6:30, 8 pm

38 OCTOBER 2024 | THE NEW YORK CITY JAZZ RECORD

- ★“Dizzy Gillespie Birthday Celebration” with Jon Faddis  
Dizzy's Club 7, 9pm \$25-55
- David Gibson Quartet; Richard Cortez Band  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Pablo Masis Quintet with Adam Hutcheson, Santiago Leibson, Aaron Holthus, David Hawkins  
Ibeam Brooklyn 8 pm \$20
- Charlie Apicella & Iron City  
Il Porto 7 pm
- Louis Prima Jr.  
Iridium 8:30 pm \$30-35
- ★Liberty Ellman with Greg Osby, Harish Raghavan, Eric Harland  
The Jazz Gallery 7:30, 9:30 pm \$35-45
- ★Brandee Younger  
Louis Armstrong House Museum 3 pm \$25
- Brandon Goldberg, Ben Wolfe, Aaron Kimmel; Steve Ash Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- ★Billy Harper Quintet with Freddie Hendrix, Francesca Tanksley, Dezron Douglas, Aaron Scott  
Minton's 8, 9:30 pm \$25
- Zachary Cale  
The Record Shop 7:30 pm
- Rubén Blades with Boca Livre & Editus Rose Theater 7:30 pm \$57-202
- ★Marianne Solivan Quartet with Alex Terrier, Orrin Evans, Steve Wood, Rodrigo Recabarren; Tommy Campbell & Vocal Eyes with Tiffany Gridiron Toriumi, Ron Wilkins, Quintin Zoto, Jon Davis, Gianluca Renzi; Round About Midnight Jam with Greg Glassman  
Smalls 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★Cyrus Chestnut Quartet with Stacy Dillard, Gerald Cannon, Chris Beck  
Smoke 7, 9, 10:30 pm \$35-55
- Algis Kyzys; Shayna Dulberger; Ego Sensation; Carlos Santistevan; Luke Stewart; Laura Ortman; Sto Len; Sue Garner  
The Stone at the New School 8:30 pm \$20
- Nina Alves Quartet  
Two E Lounge 9 pm
- ★Fred Hersch with Thomas Morgan, Joe Dyson Village Vanguard 8, 10 pm \$40

Sunday, October 20

- Dariada David “Jazz Brunch”; “Jazz Jam” 449 La Scat in Harlem 1, 4 pm
- Creole Cookin’ Jazz Band  
Arthur’s Tavern 7 pm
- Night Service with Jon Lampley 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 \$25-40
- ★Kaleidoscope: “The Music of Ornette Coleman” with Donny McCaslin, Ben Allison, Steve Smith  
Birdland Theater 7, 9:30 pm \$25-35
- Robert Glasper with Doobie Powell Blue Note 8, 10:30 pm \$55-75
- Saul Rubin Trio  
Cellar Dog 7, 8:30 pm \$5
- ★“Dizzy Gillespie Birthday Celebration” with Jon Faddis  
Dizzy's Club 5, 7:30 pm \$25-55
- Roberta Piket Quartet; Neal Miner Trio  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★The Earregulars with Jon-Erik Kellso, Matt Munisteri The Ear Inn 8 pm
- ★Dada Bebov with Elijah Shiffer, Hayoung Lyou, Dmitry Ishenko, James Paul Nadien; Jeff Pearring, Ras Moshe Burnett, Ryan Messina, Patrick Holmes, Nick Lyons; Los Primos with Gian Pérez, Manuel Joe Pérez III, Mobéy Lola Irizarry  
Ibeam Brooklyn 8 pm \$20
- Welf Dorr with Elias Meister, Francesco Marocchi, Yuko Togami  
The Keep 9 pm
- ★CompCord Ensemble  
Ki Smith Gallery 7:30 pm
- Hanka G Quartet with Brandon McCune, Lonnie Plaxico, Taru Alexander  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Philippe Clement  
Minton's 8, 9:30 pm \$25
- ★Libby York Trio with Roni Ben-Hur, Dean Johnson  
North Square Lounge 12:30, 2 pm
- John Sims Trio; Grant Richards Sextet The Owl Music Parlor 8 pm \$12
- ★“Jazz Brunch” with Boncellia Lewis Patrick's Place 12 pm
- Phonotonic Series  
The Record Shop 7:30 pm
- Tredici Bacci “Plays Nino Rota” Rizzoli Bookstore 5 pm \$35
- Mimi Jones and Jam  
Room 623 at B2 Harlem 8, 10 pm \$20
- ★Akiko Tsuruga Quartet; Ned Goold Quartet; Round About Midnight Jam with Panas Athanatos  
Smalls 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★Cyrus Chestnut Quartet with Stacy Dillard, Gerald Cannon, Chris Beck  
Smoke 7, 9 pm \$35-55
- ★Zakir Hussain, Rahul Sharma: “Remembrance of Pandit Shivkumar Sharma” Symphony Space Peter Jay Sharpe Theatre 8 pm \$45-105
- ★Fred Hersch with Thomas Morgan, Joe Dyson Village Vanguard 8, 10 pm \$40

Monday, October 21

- Grove Street Stompers  
Arthur’s Tavern 7 pm
- ★Peter Bernstein/Linus Olsen  
Bar Lunático 9, 10:30 pm \$10
- Kensuke Shoji  
Barbès 7 pm \$20
- Ari Axelrod  
Birdland 8:30, 10:30 pm \$30
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- ★“Legacy of Wayne Shorter” with Danilo Pérez, John Patitucci, Brian Blade, Mark Turner  
Blue Note 8, 10:30 pm \$30-45
- Zaid Nasser Trio  
Cellar Dog 7, 8:30 pm \$5
- ★“Dizzy Gillespie Birthday Celebration” with Jon Faddis  
Dizzy's Club 7, 9pm \$25-55
- Alexa Torres Quartet; Caelan Cardello Quartet  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Michaël Attias with Santiago Leibson, Sean Conly, Tom Rainey  
Ibeam Brooklyn 8 pm \$20
- Spike Wilner Trio; Pasquale Grasso Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Meital Waldmann/Matt Baker  
Scarlet Lounge 7, 9 pm
- Jonathan Barber & Vision Ahead with Matt Knoegel, Tony Davis, Matt Dwonszyk; Theo Hill 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, October 22

- Linus Olsson, Rob Duguay, Diego Voglino and Jam Bar Bayeux 8, 9:30 pm
- ★Ron Carter/Bill Charlap  
Birdland 7, 9:30 pm \$40-50
- ★Anderson Brothers “Play Henry Mancini”; Allegra Levy Quartet  
Birdland Theater 5:30, 8:30 pm \$20-35

- ★“Legacy of Wayne Shorter” with Danilo Pérez, John Patitucci, Brian Blade, Mark Turner  
Blue Note 8, 10:30 pm \$30-45
- ★Akiko Tsuruga Trio with Ed Cherry, Byron Landham  
Cellar Dog 7, 8:30 pm \$5
- ★Hamilton de Holanda Trio with Chris Potter Dizzy's Club 7, 9pm \$20-50
- Duduka Da Fonseca's Quarteto Universal; Hector Martignon's Foreign Affair  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Claire De Brunner, Haruna Fukazawa, Trevor Baju, Shu Odamura, Jarred Chase; Nathan Nakadegawa-Lee Downtown Music Gallery 6:30 pm
- Linda Purl, Billy Stritch  
Feinstein's/54 Below 7 pm
- Misha Tsiganov  
Klavierhaus 7, 8:30 pm \$35
- ★Harvey Diamond/Cameron Brown; John Merrill Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- ★Ellen Christi Ensemble with Dave Burrell, Ken Filiano, Michael T.A. Thompson, Patricia Nicholson Roulette 8 pm \$25
- Abraham Burton Quartet with Jordan Williams, Jeremiah Edwards, Eric McPherson; Frank Lacy Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Ravi Coltrane with Jonathan Finlayson, Orrin Evans, Robert Hurst, Mark Whitfield Jr.  
Village Vanguard 8, 10 pm \$40

Wednesday, October 23

- Yuichi Hirakawa Jazz Group; Sol Liebskind Arthur's Tavern 7, 10 pm
- Jeong Lim Yang  
Bar Bayeux 8, 9:30 pm
- Roman Angelos with Rich Bennett, Brittany Anjou, Matt Filler, Pam Fleming, Rose Rutledge, Duncan Malashock, Spencer Cohen Barbès 8 pm \$20
- ★Ron Carter/Bill Charlap  
Birdland 7, 9:30 pm \$40-50
- ★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Alfonso Horne  
Birdland Theater 5:30, 8:30 pm \$25-35
- ★Robert Glasper  
Blue Note 8, 10:30 pm \$55-75
- “Wednesday Night Jazz”  
Café Erzulie 7 pm
- Ehud Asherie Quartet  
Cellar Dog 7, 8:30 pm \$5
- Ben Stivers  
The Club Room 6:30 pm
- ★Hamilton de Holanda Trio with Chris Potter Dizzy's Club 7, 9pm \$20-50
- ★Mark Sherman Quartet; Michael Blake Trio  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Mingus Big Band  
Drom 7:30, 9:30 pm \$35
- David Bailis with Chris Speed, Eric Lane, Jason Nazary  
Fiction Bar/Café 9, 10:30 pm
- Paul Reed Smith and EIGHTLOCK Iridium 8:30 pm \$25-35
- Neta Raanan with Noam Borns, Robert Vega, Adam Olszewski, Gary Jones III  
The Jazz Gallery 7:30, 9:30 pm \$25-35
- John Dokes Quartet; Marc Devine, Jonathan Michel, Jeff Brillinger  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Jackie Messina Quartet with Hunan Park, Will Galison, Dean Johnson, Tim Horner  
Pangea 7 pm \$25
- “Harlem Jazz Session” with Peter Brainin  
Room 623 at B2 Harlem 8, 10 pm \$20
- ★Sylvie Courvoisier Poppy Seeds with Patricia Brennan, Thomas Morgan, Dan Weiss  
Roulette 8 pm \$25
- ★Brad Shepik Human Activity with Layale Chaker, Philip Golub, Sam Minaie, John Hadfield; Elsa Nilsson with Santiago Leibson, Marty Kenney, Rodrigo Recabarren  
ShapeShifter Lab 7 pm
- (L)os Ritmicos  
Shrine 8 pm
- ★John Hébert Quartet; Isaac Ben Ayala Trio  
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★“Tribute to Monk” with Joe Lovano, Kevin Hays, Doug Weiss, Al Foster  
Smoke 7, 9 pm \$40-65
- ★Nels Cline/Yuka Honda  
The Stone at the New School 8:30 pm \$20
- ★Ravi Coltrane with Jonathan Finlayson, Orrin Evans, Robert Hurst, Mark Whitfield Jr.  
Village Vanguard 8, 10 pm \$40

Thursday, October 24

- ★Terry Waldo's Gotham City Band Arthur's Tavern 10 pm
- ★Leo Genovese's Matreros with John Clark, Dan Blake, Jerome Harris, Billy Mintz  
Bar Lunático 9, 10:30 pm \$10
- Session Americana  
Barbès 10 pm \$20
- ★Ron Carter/Bill Charlap  
Birdland 7, 9:30 pm \$40-50
- ★High Society New Orleans Jazz Band; Anderson Brothers “Play Henry Mancini”  
Birdland Theater 5:30, 8:30 pm \$20-40
- ★Robert Glasper  
Blue Note 8, 10:30 pm \$55-75
- “Jazz Night”  
Café Erzulie 7 pm
- Darrell Green Quartet; Miki Yamanaka Quartet Cellar Dog 7, 8:30, 11 pm \$5
- Ben Stivers; Cameron Campbell Trio The Club Room 6:30, 8 pm
- Kenneth Jiménez, Mobéy Lola Irizarry, justine lee hooper  
David Rubenstein Atrium 7:30 pm
- ★Rufus Reid Big Band with Dennis Mackrel, Steve Wilson, Ashley Hines, Scott Robinson, Roxy Coss, Carl Maraghi, Frank Greene, Freddie Hendrix, David Adewumi, Summer Camargo, Brandon Lee, Ryan Keberle, Dion Tucker, Gina Benalcazar, Dave Taylor, Steve Allee, Kenneth Salters, Sheryl Bailey  
Dizzy's Club 7, 9pm \$25-65
- Chris Beck Quartet; Latona Brothers  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Hannah Marks with Nathan Reising, Yvonne Rogers, Steven Crammer  
The Jazz Gallery 7:30, 9:30 pm \$35-45
- JCFI Music Ensemble  
Jazz Museum in Harlem 2 pm
- ★Dan Tepfer/Dayna Stephens; Addison Frei Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Zacchaues Paul  
Minton's 8, 9:30 pm \$25
- ★Zeena Parkins/Ikue Mori  
Roulette 8 pm \$25
- Paul Austerlitz Band; John Colonna Quartet Shrine 8, 10 pm
- Troy Roberts Quartet with Paul Bollenback, Massimo Biolcati, Jimmy Macbride; Nate Jones QuintetSmalls 7:30, 9, 10:30 pm, 12 am \$35
- ★“Tribute to Monk” with Joe Lovano, Kevin Hays, Doug Weiss, Al Foster  
Smoke 7, 9, 10:30 pm \$40-65
- Kodô Araki VI/Ralph Samuelson Soapbox Gallery 8 pm \$25
- EUCADEMIX  
The Stone at the New School 8:30 pm \$20
- New School Studio Orchestra: “Music of Bob Brookmeyer”  
Tishman Auditorium 7:30 pm
- ★Ravi Coltrane with Jonathan Finlayson, Orrin Evans, Robert Hurst, Mark Whitfield Jr.  
Village Vanguard 8, 10 pm \$40

Friday, October 25

- Denton Darien  
449 La Scat in Harlem 8 pm
- ★Eric Person Organ Trio  
Albert's Bar 3 pm
- ★“Jump In the Line: Celebrating Harry Belafonte” with René Marie, Etienne Charles  
The Appel Room 7, 9 pm \$65-100
- Stephen Walker; Bobby Harden with Off Da Hook Arthur's Tavern 7, 10 pm
- Hayoung Lyou with Chris Tordini, Steven Crammer Bar Bayeux 8, 9:30 pm
- Spirits Rebellious with Saul Rubin, Itai Kriss, Arthur Kell, Rogerio Boccato, Dennis Bulhões  
Bar Lunático 9, 10:30 pm \$10
- Sugartone Brass Band with Moses Patrou, Kenny Bentley, Conor Elmes, Thomas Abercrombie, Steve Thomas, Scott Bourgeois, Tim Vaughn, Alex Asher  
Barbès 10 pm \$20
- Bill Saxton Harlem All-Stars  
Bill's Place 7, 9 pm \$30
- ★Birdland Big Band; Ron Carter/Bill Charlap  
Birdland 5:30, 8:30, 10:30 pm \$30-50
- ★Ethan Iverson Trio with Peter Washington, Peter Erskine  
Birdland Theater 7, 9:30 pm \$25-35
- Robert Glasper with Little Brother Blue Note 8, 10:30 pm \$55-95
- Swing Collective; Rafi D'Lugoff Quartet Cellar Dog 7, 8:30, 11 pm \$10
- Darnell White; N'Kenge  
The Club Room 6:30, 8 pm
- ★Rufus Reid Big Band with Dennis Mackrel, Steve Wilson, Ashley Hines, Scott Robinson, Roxy Coss, Carl Maraghi, Frank Greene, Freddie Hendrix, David Adewumi, Summer Camargo, Brandon Lee, Ryan Keberle, Dion Tucker, Gina Benalcazar, Dave Taylor, Steve Allee, Kenneth Salters, Sheryl Bailey  
Dizzy's Club 7, 9pm \$25-65
- ★Eric Person Quartet; Mariel Bildsten Septet  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Charlie Apicella & Iron City  
Il Porto 7 pm
- ★Michael Wolff, Ben Allison, Mike Clark; Jeremy Manasia Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Marius Van Den Brink QuintetMinton's 8, 9:30 pm \$25
- CONTOUR with Khari Lucas  
National Sawdust 8 pm \$25
- “Jazz Jam” with Patience Higgins Patrick's Place 8 pm
- ★Samantha Kochis, Selendis SAJ, Anna Abondolo, Josh Matthews; Melissa Almaguer, Keyanna Hutchinson; Kevin Murray The Record Shop 7:30 pm
- Elin Melgarejo  
Room 623 at B2 Harlem 8, 10 pm \$20
- ★M<sup>3</sup> Festival 2024: Sattvitri/CC Sunchild with Selat Segara; Kavita Shah Quintet with Juancho Herrera, Julian Shore, Bam Bam Rodriguez, Varun Das; Krissy Bergmark with Simone Baron, Adi Meyerson; Jessica Jones with Tony Jones, Rebecca Coupe Franks, Stomu Takeishi, Kenny Wollesen; Craig Taborn  
Roulette 7 pm \$25
- Shogo & Ruby; Hell's Kitchen Funk Orchestra Shrine 7, 8 pm
- ★Yves Brouqui Quartet; Jack Walrath Quintet; Round About Midnight Jam with Eric Wyatt  
Smalls 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★“Tribute to Monk”with Joe Lovano, Kevin Hays, Doug Weiss, Al Foster  
Smoke 7, 9, 10:30 pm \$40-65



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- Strings Attached with Jai Jeffries, Mara Navas, Troy Rinker, Jr  
Steel Wig Music 7 pm
- EUCADEMIX  
The Stone at the New School 8:30 pm \$20
- Jessie Wagner Trio  
Two E Lounge 8 pm
- ★Ravi Coltrane with Jonathan Finlayson, Orrin Evans, Robert Hurst,  
Mark Whitfield Jr.  
Village Vanguard 8, 10 pm \$40
- ★Nduduzo Makhathini  
Zankel Hall 9 pm \$45-55

Saturday, October 26

- Denton Darien  
449 La Scat in Harlem 8 pm
- ★“Jump In the Line: Celebrating Harry Belafonte” with René Marie, Etienne Charles  
The Appel Room 2, 7 pm \$65-100
- ★Jerome Sabbagh with Ben Monder, Joe Martin, Nasheet Waits  
Bar Bayeux 8, 9:30 pm
- Bill Saxton Harlem All-Stars  
Bill's Place 7, 9 pm \$30
- ★Ashley Pezzotti; Ron Carter/Bill Charlap  
Birdland 5:30, 8:30, 10:30 pm \$20-50





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- ★Ethan Iverson Trio with Peter Washington, Peter Erskine  
Birdland Theater 7, 9:30 pm \$25-35
- Robert Glasper with Little Brother Blue Note 8, 10:30 pm \$55-95
- James Burton Quintet; Kyoko Oyobe Quartet Cellar Dog 7, 8:30, 11 pm \$10
- Darnell White; Kieran Brown Quartet The Club Room 6:30, 8 pm
- ★Rufus Reid Big Band with Dennis Mackrel, Steve Wilson, Ashley Hines,  
Scott Robinson, Roxy Coss, Carl Maraghi, Frank Greene, Freddie Hendrix,  
David Adewumi, Summer Camargo, Brandon Lee, Ryan Keberle,  
Dion Tucker, Gina Benalcazar, Dave Taylor, Steve Allee, Kenneth Salters,  
Sheryl Bailey  
Dizzy's Club 7, 9pm \$25-65
- Lee Taylor; JC Hopkins Biggish Band  
The Django 7:30, 9, 10:30 pm, 12 am \$25

- Charlie Apicella & Iron City  
Il Porto 7 pm
- ★Rick Germanson/Rob Duguay Knickerbocker Bar & Grill 9 pm
- ★Marc Ribot y Los Cubanos Postizos Le Poisson Rouge 7:30 pm \$40-55
- The Soul Rebels  
LeFrak Concert Hall 7 pm \$25
- Steven Salcedo  
Louis Armstrong House Museum 3 pm \$25
- ★Michael Wolff, Ben Allison, Mike Clark; John Chin Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40

- ★“Family Concert: What is The Jazz Age?” with Catherine Russell,  
James Zollar, Bria Skonberg, Ron Wilkins, Jon Thomas, Brandi Disterheft,  
Chris Gelb, Ricky Alexander, Jay Rattman, Robbie Lee, Sara Caswell  
Rose Theater 3 pm \$22-37
- ★M<sup>3</sup> Festival 2024: Dafna Naphtali/Gwen Laster with Ras Moshe,  
Alex Waterman; Rani Jambak; Naomi Nakanishi Group with  
Miranda Agnew, Jonathan Reisin, Lesley Mok; Aline Frazão; Linda May  
Han Oh/Fabian Almazan  
Roulette 7 pm \$25
- Nanner’s Puddin’: Peter Louis Octet Shrine 7, 8 pm
- ★Yves Brouqui Quartet; Jack Walrath Quintet; Round About Midnight Jam  
with Greg Glassman  
Smalls 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★“Tribute to Monk” with Joe Lovano, Kevin Hays, Doug Weiss, Al Foster  
Smoke 7, 9, 10:30 pm \$40-65
- EUCADEMIX  
The Stone at the New School 8:30 pm \$20
- Jenny Herbst Quartet  
Two E Lounge 9 pm
- ★Michael Sarian  
Umbra Café 7 pm
- ★Ravi Coltrane with Jonathan Finlayson, Orrin Evans, Robert Hurst, Mark  
Whitfield Jr.  
Village Vanguard 8, 10 pm \$40

Sunday, October 27

- Dariada David “Jazz Brunch”; “Jazz Jam” 449 La Scat in Harlem 1, 4 pm
- Creole Cookin’ Jazz Band  
Arthur’s Tavern 7 pm
- Joropos Ilaneros with Mafer Bandola Barbés 6 pm \$20
- ★Miggy Augmented Orchestra; Afro Latin Jazz Orchestra  
Birdland 5:30, 8:30, 10:30 pm \$25-40
- ★Ethan Iverson Trio with Peter Washington, Peter Erskine  
Birdland Theater 7, 9:30 pm \$25-35
- Robert Glasper  
Blue Note 8, 10:30 pm \$55-75
- Our Delight  
Cellar Dog 7, 8:30 pm \$5
- ★Dave Chamberlain’s BAND OF BONES with Mercedes Ellington,  
Antoinette Montague  
Christ and St. Stephen’s Church 3 pm
- ★Rufus Reid Big Band with Dennis Mackrel, Steve Wilson, Ashley Hines,  
Scott Robinson, Roxy Coss, Carl Maraghi, Frank Greene, Freddie Hendrix,  
David Adewumi, Summer Camargo, Brandon Lee, Ryan Keberle,  
Dion Tucker, Gina Benalcazar, Dave Taylor, Steve Allee, Kenneth Salters,  
Sheryl Bailey  
Dizzy’s Club 5, 7:30 pm \$25-65
- Alexander Claffy Quartet; Bennett Paster’s Understated Trio  
The Django 7:30, 9, 10:30 pm, 12 am \$25

- The Earregulars with Jon-Erik Kellso, Matt Munisteri The Ear Inn 8 pm
- Welf Dorr with Robert Boston, Dmitry Ishenko, Dave Miller The Keep 9 pm
- Carolyn Leonhart/Helen Sung Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Bar Filipowicz Trio  
Minton’s 8, 9:30 pm \$25
- Ben Cassara Trio with Nicki Adams, Boots Maleson  
North Square Lounge 12:30, 2 pm
- “Jazz Brunch” with Boncellia Lewis Patrick’s Place 12 pm
- Mimi Jones and Jam  
Room 623 at B2 Harlem 8, 10 pm \$20
- ★Megumi Yonezawa/John Hébert Saint Peter’s Church 5 pm
- ★Mike LeDonne Quartet; Round About Midnight Jam with Aaron Johnson  
Smalls 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★“Tribute to Monk” with Joe Lovano, Kevin Hays, Doug Weiss, Al Foster  
Smoke 7, 9 pm \$40-65
- Honeytrap  
Umbra Café 7 pm
- ★Ravi Coltrane with Jonathan Finlayson, Orrin Evans, Robert Hurst,  
Mark Whitfield Jr.  
Village Vanguard 8, 10 pm \$40

Monday, October 28

- Grove Street Stompers  
Arthur’s Tavern 7 pm
- Hinman vs. Levy  
Bar Lunático 9, 10:30 pm \$10
- Maude Maggart  
Birdland 7, 9:30 pm \$40
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Freelance  
Blue Note 8, 10:30 pm \$25
- Spike Wilner Trio  
Cellar Dog 7, 8:30 pm \$5
- Future of Jazz Orchestra with Christian McGhee, Joe Block  
Dizzy’s Club 7, 9pm \$20-50
- William Hill III Trio; Max Bessen Quartet  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Jon De Lucia’s Brubeck Octet Project with Brandon Lee, Scott Robinson,  
Becca Patterson, Jay Rattman, Danny Fox, Daniel Duke, Keith Balla  
Elebash Recital Hall at CUNY Graduate Center 7:30 pm
- Randy Ingram, Drew Gress, Billy Hart; Pasquale Grasso Trio  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Measha Brueggergosman-Lee/Aaron Davis National Sawdust 7:30 pm \$30
- Charlie Roman/Bryan Reeder Scarlet Lounge 7, 9 pm
- Ariana Sowa; Villagers Brass Band Shrine 8, 10 pm
- Ari Hoenig Trio with Gadi Lehavi, Ben Tiberio; Tyler Mitchell Quartet  
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★Zeena Parkins/Susana Santos Silva; Lori Goldstein/Chris Cochrane  
Striped Light 8 pm

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

Tuesday, October 29

- Leo Genovese, Sean Conly, Diego Voglino and Jam Bar Bayeux 8, 9:30 pm
- ★Caroline Davis, Miki Yamanaka, Rashaan Carter, Jimmy McBride  
Bar Lunático 9, 10:30 pm \$10
- Karrin Allyson  
Birdland 7, 9:30 pm \$35-45
- Anderson Brothers “Play Henry Mancini”  
Birdland Theater 5:30 pm \$20-30

- Freelance  
Blue Note 8, 10:30 pm \$25
- ★Ed Cherry Trio  
Cellar Dog 7, 8:30 pm \$5
- “Turkish Republic Day” with Bilge Günaydin Trio with Panagiotis Andreou,  
Engin Günaydin; NY Gypsy All-Stars with Ismail Lumanovski, Tamer  
Pinarbasi, Panagiotis Andreou, Engin Günaydin, Marius van den Brink  
Dizzy’s Club 7, 9pm \$20-45
- Misha Piatigorsky Latin Quartet; Tommy Campbell’s Mucho Gusto  
The Django 7:30, 9, 10:30 pm, 12 am \$25

- Beyond Flute Group with Cheryl Pyle, Sylvain Leroux, Gene Coleman,  
Michael Eaton  
Downtown Music Gallery 6:30 pm
- Max Light  
Klavierhaus 7, 8:30 pm \$35
- Soyoung Park Trio; Neal Miner, Chris Byars, Jason Tiemann  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35

- Dawn Richard/Spencer Zahn National Sawdust 7:30 pm \$35
- Hilary Woods; Brandon Lopez Big Bad; Patrick Higgins  
Pioneer Works 6:30 pm
- Thursday Music Krewe  
Shrine 8 pm
- Mimi Jones Quartet; Amos Hoffman Quartet  
Smalls 7:30, 9, 10:30 pm, 12 am \$35

- ★Joel Ross with Josh Johnson, Maria Grand, Jeremy Corren, Kanoa  
Mendenhall, Jeremy Dutton  
Village Vanguard 8, 10 pm \$40

Wednesday, October 30

- Mark Whitfield Jr.  
Bar Bayeux 8, 9:30 pm
- ALWYN  
Bar Lunático 9, 10:30 pm \$10
- Karrin Allyson  
Birdland 7, 9:30 pm \$35-45
- David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola’s Guitar  
Night with Sam Raderman  
Birdland Theater 5:30, 8:30 pm \$25-35
- Pedrito Martinez  
Blue Note 8, 10:30 pm \$25-35
- “Wednesday Night Jazz”  
Café Erzulie 7 pm
- Brazilian Grooves  
Cellar Dog 7, 8:30 pm \$5
- Jeff Kazee; William Hill III Trio The Club Room 6:30, 8 pm
- ★“Lou Donaldson’s 98th Birthday Celebration” with Champion Fulton,  
Kyle Koehler, Nick Hempton, Fukushi Tainaka, Peter Bernstein  
Dizzy’s Club 7, 9pm \$20-55

- ★Mike DiRubbo Quartet; Amanda Monaco Quartet with Patrick Leslie,  
Jason Yeager, Paul Francis  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★Mingus Big Band  
Drom 7:30, 9:30 pm \$35
- ★Fay Victor’s “Herbie Nichols SUNG” with Anthony Coleman,  
Michael Attias, Ratzo Harris, Tom Rainey  
The Jazz Gallery 7:30, 9:30 pm \$35-45

- JD Walter, Dave Kikoski, Boris Kozlov; Dmitri Kolesnick Quartet  
Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Kelley Suttentfield Trio  
Pangea 7 pm \$25
- “Harlem Jazz Session” with Peter Brainin  
Room 623 at B2 Harlem 8, 10 pm \$20

- Zoe VanderGast; Winterfisch Sextet Shrine 7, 8 pm
- ★Nicholas Payton with Kevin Hays, Vicente Archer, Bill Stewart  
Smoke 7, 9 pm \$35-55
- ★Marcus Rojas, Tim Keiper, Ze Luis Oliveira, Brian Marsella, Cyro Baptista  
The Stone at the New School 8:30 pm \$20

- ★Joel Ross with Josh Johnson, Maria Grand, Jeremy Corren, Kanoa  
Mendenhall, Jeremy Dutton  
Village Vanguard 8, 10 pm \$40

Thursday, October 31

- ★Ricardo Grilli Trio; Terry Waldo’s Gotham City Band  
Arthur’s Tavern 7, 10 pm
- ★Dan Tepfer with Adam Kolker, Jeremy Stratton Bar Bayeux 8, 9:30 pm
- Super Yamba Halloween  
Bar Lunático 9, 10:30 pm \$10
- Karrin Allyson  
Birdland 7, 9:30 pm \$35-45
- High Society New Orleans Jazz Band; Susan Mack  
Birdland Theater 5:30, 8:30 pm \$30-40

- ★Robert Glasper with Chris Dave, Derrick Hodge, Jahi Sundance  
Blue Note 8, 10:30 pm \$55-75

- “Jazz Night”  
Café Erzulie 7 pm
- ★Grant Stewart Trio  
Cellar Dog 7, 8:30, 11 pm \$5
- Jeff Kazee; Ben Stivers Trio  
The Club Room 6:30, 8 pm
- ★The Cookers with Eddie Henderson, David Weiss, Azar Lawrence,  
Craig Handy, George Cables, Cecil McBee, Billy Hart  
Dizzy’s Club 7, 9pm \$25-45

- ★Dave Stryker Trio; T.K. Blue  
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Kazemde George Trio with Tyrone Allen II, Kayvon Gordon  
The Jazz Gallery 7:30, 9:30 pm \$25-35

- Teddy Royal  
Jazz Museum in Harlem 2 pm
- “Charles vs. Gene: Music of Charles Coleman & Gene Pritsker” with  
Sishel Claverie, Michiyo Suzuki, Lynn Bechtold, Markus Kaitila  
Kostabi World 7 pm

- Blüe Crüe  
Shrine 7 pm
- ★Nicholas Payton with Kevin Hays, Vicente Archer, Bill Stewart  
Smoke 7, 9 pm \$35-55

- Bill Gordh/Cyro Baptista  
The Stone at the New School 8:30 pm \$20
- ★Joel Ross with Josh Johnson, Maria Grand, Jeremy Corren, Kanoa  
Mendenhall, Jeremy Dutton  
Village Vanguard 8, 10 pm \$40

# 100 MILES OUT

## CONNECTICUT

Back Country Jazz (Greenwich, CT) [classy.org/event/backcountry-jazz-benefit-concert/e619032](http://classy.org/event/backcountry-jazz-benefit-concert/e619032)  
10/13 (6:30 pm) Greenwich Jazz Festival: Bennie Wallace, Terell Stafford, Peter Washington, Herlin Riley, Tyreek McDole  
**Bill's Seafood** (Westbrook, CT) [billsseafood.com](http://billsseafood.com)  
10/4, 10/11, 10/18, 10/25 (7 pm) Bill's Allstar Jazz Band  
**Firehouse 12** (New Haven, CT) [firehouse12.com](http://firehouse12.com)  
10/4 (8:30/10 pm) Jay Leonhart Trio  
10/11 (8:30/10 pm) Lucian Ban/Mat Maneri  
10/18 (8:30/10 pm) Jason Robinson Ancestral Numbers with Michael Dessen, Joshua White, Drew Gress, Ches Smith  
10/25 (8:30/10 pm) Michael Attias Kardamon Fall with Santiago Leibson, Sean Conly, Tom Rainey  
**La Zingara** (Bethel, CT) [lazingara.com](http://lazingara.com)  
10/2 (7 pm) Chris Parker Trio  
10/9 (7 pm) Nick DiMaria Quinte  
10/16 (7 pm) Premik Russell Tubbs' Oneness-World  
10/30 (7 pm) David Brandom Quintet  
**Owl Shop** (New Haven, CT) [owlshopcigars.com](http://owlshopcigars.com)  
10/2, 10/9, 10/16, 10/23, 10/30 (9 pm) Kevin Saint James Band  
**Palace Theater Poli Club** (Waterbury, CT) [palacetheaterct.org/shows/jazz](http://palacetheaterct.org/shows/jazz)  
10/11 (7/9 pm) Matt & Atta DeChamplain  
10/25 (7/9 pm) Rico Jones Quartet  
**Parkville Sounds** (Hartford, CT) [parkvillesounds.com](http://parkvillesounds.com)  
10/11 (7 pm) Jonathan Barber + Vision Ahead with Matt Knoegel, Andrew Renfroe, Matt Dwonszyk, Taber Gable  
**Real Art Ways** (Hartford, CT) [realartways.org](http://realartways.org)  
10/20 (8 pm) Joe Morris, Ingrid Laubrock, Hidemi Akaiwa, Steve Swell  
**Ridgefield Playhouse** (Ridgefield, CT) [ridgefieldplayhouse.org](http://ridgefieldplayhouse.org)  
10/17 (8 pm) Zakir Hussain with Rahul Sharma  
10/20 (7:30 pm) John Scofield Trio with Vicente Archer, Bill Stewart  
**Side Door** (Old Lyme, CT) [thesidedoorjazz.com](http://thesidedoorjazz.com)  
10/4, 10/5 (8:30 pm) Javon Jackson Quartet with George Cables  
10/11, 10/12 (8:30 pm) Zaccai Curtis Trio "Plays The Music of Ralph Peterson"  
10/18, 10/19 (8:30 pm) Renee Rosnes Quartet with Steve Nelson, Peter Washington, Carl Allen  
10/20 (8:30 pm) Hamilton de Holanda Trio with Salomao Soares, Thiago Rabello  
10/25 (8:30 pm) Lawrence Fields Trio with Corey Fonville, Peter Slavov  
10/26 (8:30 pm) Alexander Claffy with Eric Alexander, Adam Birnbaum, Willie Jones III  
  
**NEW JERSEY**  
  
**Brothers Smokehouse** (Ramsey, NJ) [brotherssmokehousenj.com](http://brotherssmokehousenj.com)  
10/4 (7 pm) T.K. Blue  
**Brush Culture** (Teaneck, NJ) [brvshculTur3.com](http://brvshculTur3.com)  
10/4 (7 pm) Craig Brann Band  
10/5 (7 pm) Ethan Iverson Band  
**Cape May Convention Hall - Deck Stage** (Cape May, NJ) [exitzerojazzfestival.com](http://exitzerojazzfestival.com)  
10/25 (1:40 pm) Exit Zero Jazz Festival: Jazz House Kids  
10/26 (11 am) Exit Zero Jazz Festival: Jazz House Kids; Heart Of Jazz Sextet  
10/27 (11 am) Exit Zero Jazz Festival: Heart Of Jazz Sextet  
**Cape May Convention Hall** (Cape May, NJ) [exitzerojazzfestival.com](http://exitzerojazzfestival.com)  
10/25 (12:30 pm) Exit Zero Jazz Festival: 55 South; Marianne Solivan; Lakecia Benjamin & Phoenix; Soul Rebels; Christian McBride & Ursa Major  
10/26 (12 pm) Exit Zero Jazz Festival: Daisy Castro Quartet; Imani Record All-Stars; The Cookers; Nduduzo Makhathini; Keyon Harrold Foreverland  
10/27 (12 pm) Exit Zero Jazz Festival: Marel Hidalgo Quartet; Dee Dee Bridgewater/Bill Charlap  
**Carney's Main Room** (Cape May, NJ) [exitzerojazzfestival.com](http://exitzerojazzfestival.com)  
10/25 (8 pm) Exit Zero Jazz Festival: Charlie & The Tropicales  
10/26 (11 am) Exit Zero Jazz Festival: Charlie & The Tropicales; Ocean Avenue Stompers; Davina & The Vagabonds  
**Carney's Other Room** (Cape May, NJ) [exitzerojazzfestival.com](http://exitzerojazzfestival.com)  
10/25 (9 pm) Exit Zero Jazz Festival: Imani Records All-Stars  
10/26 (12 pm) Exit Zero Jazz Festival: George Burton; Marel Hidalgo Quartet; Brian Betz Quartet  
10/27 (1 pm) Exit Zero Jazz Festival: Brian Betz Quartet  
**Clement's Place** (Newark, NJ) [njpac.org](http://njpac.org)  
10/10 (7 pm) Ark Ovrutski with Mark Gross, Brandon McCune, Corey Rawls  
10/17 (7:30 pm) Jazz Jams with James Austin Jr.  
**Collingswood Community Center** (Collingswood, NJ) [jazzbridge.org](http://jazzbridge.org)  
10/10 (7:30 pm) Denis DeBlasio  
**Flemington DIY** (Flemington, NJ) [jazz@nbpj.org](http://jazz@nbpj.org)  
10/26 (8 pm) Yvonnick Prene/Dave Kikoski  
**Gateway Playhouse** (Somers Point, NJ) [southjerseyjazz.org](http://southjerseyjazz.org)  
10/10 (7 pm) Jazz@the Point Fall Festival: Ciara Moser  
10/11 (7 pm) Jazz@the Point Fall Festival: Brian Bromberg "Tribute to Scott LaFaro"  
10/12 (7 pm) Jazz@the Point Fall Festival: John Patitucci Brazilian Trio  
**Gregory's Restaurant & Bar** (Somers Point, NJ) [southjerseyjazz.org](http://southjerseyjazz.org)  
10/11 (9 pm) Jazz@the Point Fall Festival: Andy Lalasis and Musical Collusion  
10/12 (9 pm) Jazz@the Point Fall Festival: Mike Boone Group with Mekhi Boone  
**Haddonfield United Methodist Church** (Haddonfield, NJ) [tristatejazz.org](http://tristatejazz.org)  
10/20 (2 pm) Terry Waldo  
**Harry's Ocean Bar and Grill** (Cape May, NJ) [exitzerojazzfestival.com](http://exitzerojazzfestival.com)  
10/25 (6 pm) Ocean Avenue Stompers  
10/26 (1 pm) Marel Hidalgo Quartet; Mambo Magic  
**Miller Branch Library** (Jersey City, NJ) [jclibrary.org](http://jclibrary.org)  
10/12 (3 pm) T. K. Blue  
**Montclair Art Museum** (Verona, NJ) [montclairartmuseum.org](http://montclairartmuseum.org)  
10/19 (2 pm) Charu Suri  
**New Jersey Performing Arts Center @Victoria Theater** (Newark, NJ) [njpac.org](http://njpac.org)  
10/6 (7 pm) Meshell Ndegeocello: "No More Water - The Gospel of James Baldwin"  
10/19 (8 pm) Javon Jackson with Nikki Giovanni  
**Princeton University Richardson Auditorium** (Princeton, NJ) [music.princeton.edu/events](http://music.princeton.edu/events)  
10/9 (7:30 pm) Cécile McLorin Salvant with Sullivan Fortner, Emi Ferguson, Dusan Balarin, Yasushi Nakamura, Keita Ogawa  
**Shanghai Jazz** (Madison, NJ) [shanghaijazz.com](http://shanghaijazz.com)  
10/1 (7/9 pm) Leonieke Scheuble Trio with Clayton Thompson, John Vourtsis  
10/2 (7/9 pm) Mark Wade Trio  
10/6 (7/9 pm) Olli Soikkeli Trio  
10/8 (7/9 pm) John Bianculli Trio with Sue Williams, John Vourtsis  
10/10 (7/9 pm) Howard Paul, John Lee, Karl Latham  
10/13 (7/9 pm) Petra van Nuis/Andy Brown  
10/15 (7/9 pm) John Korba Trio with Hal Slapin, John Vourtsi  
10/18 (7/9 pm) Grover Kemple/Jerry Vezza Quartet  
10/22 (7/9 pm) Ben Collins-Siegel Trio  
10/24 (7/9 pm) Amani with Stephen Fuller, Brandon McCune, Alex Gressel, Gordon Lane

Sieminski Theater (Basking Ridge, NJ) [sieminskitheater.org](http://sieminskitheater.org)  
10/26 (8 pm) Gunhild Carling  
**South Orange Performing Arts Center** (South Orange, NJ) [sopacnow.org/events](http://sopacnow.org/events)  
10/1 (7:30 pm) Lionel Hampton Big Band  
**State Theater** (New Brunswick, NJ) [strnj.org](http://strnj.org)  
10/12 (8 pm) Chris Botti  
**Tavern on George** (New Brunswick, NJ) [tavernongeorge.com](http://tavernongeorge.com)  
10/1 (7/8:30 pm) Chris McCrum Sextet  
10/3 (7/8:45 pm) Leonieke Scheuble Quartet  
10/8 (7/8:30 pm) Christian Orlowski Quartet  
10/10 (7/8:45 pm) Marianne Solivan Duo  
10/15 (7/8:30 pm) John Pachnos Sextet  
10/17 (7/8:45 pm) Behn Gilcece Quartet  
10/22 (7/8:30 pm) Sid Suppiah Quartet  
10/24 (7/8:45 pm) Dave Kikoski Trio  
10/29 (7/8:30 pm) Danny Raycraft Quartet  
10/31 (7/8:45 pm) Ilan Eisenzweig Quartet  
**White Eagle Hall** (Jersey City, NJ) [whiteeaglehalljc.com](http://whiteeaglehalljc.com)  
10/3 (8 pm) The Messthetics & James Brandon Lewis

## NEW YORK

**7th Street Park** (Hudson, NY) [hudsonhall.org](http://hudsonhall.org)  
10/5 (1 pm) Hudson Jazz Festival: Miles Tylour & The Upstate  
**Alvin & Friends** (New Rochelle, NY) [alvinandfriendsrestaurant.com](http://alvinandfriendsrestaurant.com)  
10/4 (7 pm) Victor LaGamma Quartet with Bob Gingery, Jon Doty, Matt Garrison  
10/5 (7:30 pm) Kathleen Doran/Dinah Vero  
10/12, 10/26 (7:30 pm) Leslie Pintchik Trio with Scott Hardy, Michael Sarin  
10/19 (7:30 pm) Alex McCabe Trio with with Ray Macchiarola, Chris Haney  
**Back Bar** (Hudson, NY) [hudsonhall.org](http://hudsonhall.org)  
10/5 (3 pm) Hudson Jazz Festival: BARQ  
**Bean Runner Café** (Peekskill, NY) [beanrunnercafe.com](http://beanrunnercafe.com)  
10/4 (7 pm) "Salsa Night" with Sebastian Natal  
10/5 (6 pm) Ray Blue  
10/11 (7 pm) Moonlight Initiative  
10/19 (6 pm) Gerry Malkin Sextet with Vinnie Cutro, Chris Morrison, David Janeway, Christian Fabian, Bobby Leonard  
10/26 (6 pm) JCFI Music Ensemble  
**The Falcon** (Marlboro, NY) [liveatthefalcon.com](http://liveatthefalcon.com)  
10/6 (7:30 pm) Analog Jazz Orchestra  
10/11 (7:30 pm) Madison McFerrin  
10/17 (7:30 pm) Bobby Harden  
10/26 (2, 7:30 pm) Ed Palermo Big Band  
**Gardiner Theatre** (Pawling, NY) [www.trinitypawling.org](http://www.trinitypawling.org)  
10/18 (8 pm) Alex Cuba Band  
**Half Moon** (Hudson, NY) [hudsonhall.org](http://hudsonhall.org)  
10/5 (9 pm) Hudson Jazz Festival: Jesse Fischer  
**Hudson Amtrak Station** (Hudson, NY) [hudsonhall.org](http://hudsonhall.org)  
10/4 (4 pm) Hudson Jazz Festival: PHAT Inc  
**Hudson Hall** (Hudson, NY) [hudsonhall.org](http://hudsonhall.org)  
10/4 (7 pm) Hudson Jazz Festival: Ekep Nkwelle: "Ella Fitzgerald – Against All Odds"  
10/5 (7 pm) Hudson Jazz Festival: Riley Mulherkar Quartet  
10/6 (3 pm) Hudson Jazz Festival: Ethan Iverson Trio  
**Hudson Hall Galleries** (Hudson, NY) [hudsonhall.org](http://hudsonhall.org)  
10/4 (1 pm) Hudson Jazz Festival: John Esposito  
**Hudson Pocket Park** (Hudson, NY) [hudsonhall.org](http://hudsonhall.org)  
10/5 (11 am) Hudson Jazz Festival: Cherry Wu Quintet  
10/6 (1 pm) Hudson Jazz Festival: Christopher Gallagher-Bartlett/Sam Bernhart  
**Jazz at The Lodge** (Ossining, NY) [jazzatthelodge.com](http://jazzatthelodge.com)  
10/3, 10/17 (7/8:30 pm) "Organ Groove" with John Smith, Paul Connors, Jon Doty  
10/10 (7/8:30 pm) Jenny Hill with Sarah Cion, Dan Asher, Todd Isler  
10/19 (7/8:45 pm) Nir Naaman Quartet with Jordan Piper, Bryan Copeland, Nadav Snir  
10/24 (7/8:30 pm) Todd Squad with Todd Isler, Steven Frieder, Tim Regusis, Chris Talio  
**Jazz Forum Arts** (Tarrytown, NY) [jazzforumarts.org](http://jazzforumarts.org)  
10/4, 10/5 (7/9:30 pm) Camille Thurman  
10/6 (4/6 pm) Fabiana Masili  
10/12 (7/9:30 pm) Alexis Cole Trio  
10/13 (4/6 pm) Brian Bromberg Trio  
10/18, 10/19 (7/9:30 pm) Ann Hampton Callaway  
10/20 (4/6 pm) Alex Kautz Quartet  
10/25, 10/26 (7/9:30 pm) Tim Amacost/Gary Smulyan Quintet  
**The Jazz Loft** (Stony Brook, NY) [thejazzloft.org](http://thejazzloft.org)  
10/3, 10/4, 10/5 (7 pm) Jazz Loft Big Band: "Oliver Nelson Project"  
10/9, 10/16, 10/23, 10/30 (7 pm) Jazz Loft Trio Jam Session with Keenan Zach  
10/17 (7 pm) Bad Little Big Band  
10/18 (7 pm) Dave Douglas Quartet with Geoffrey Keezer, Kate Pass, Ryan Sands  
10/19 (2 pm) Willie Steele Quintet  
10/22 (7 pm) Alfonso Lama, Quca Rosenfelt, Žan Tetikovi  
10/24 (7 pm) Interplay Jazz Orchestra  
**Jazz on Main** (Mt. Kisco, NY) [jazzonmain.com](http://jazzonmain.com)  
10/4 (8 pm) Broken Reed Saxophone Quartet with Lily White, Charley Gerard, Jeff Newell, Dimitri Moderbacher  
10/5 (7/9 pm) Corinne Mammanna Trio  
10/6 (12 pm) Straight-Ahead Jazz Trio with Luke Johnson, Eric Marshall, Glenn Hoagland  
10/9 (7:30 pm) Hiroshi Yamazaki Trio with Miles Gilbert, Ron Vincent  
10/10 (7 pm) Eric Binder Trio with Eric Alexander, Will Lyle  
10/12 (9 pm) Marc Delgado with Todd Nelson, James Alanson Kirk, Justin Tracy  
10/13 (12 pm) Ron Drotos/Andrea Wolper  
10/17 (7 pm) Adam Lieber with Michelle Tsai  
10/18 (7 pm) Brian Congigliaro Consort with Michael Goetz, Hiroshi Yamazaki, Ron Vincent  
10/19 (7/9 pm) Gustavo Casenave Trio with Franco Pinna, Sebastian De Urquiza  
10/25 (7 pm) Marissa Mulder/Jon Weber: "Beatles Songbook"  
10/26 (7 pm) Cary Brown Trio with Sam Bevan, Joe Abba  
10/27 (12 pm) Jon Cobert  
**Kitty's Backyard** (Hudson, NY) [hudsonhall.org](http://hudsonhall.org)  
10/6 (5:30 pm) Hudson Jazz Festival: Wayne Tucker And The Bad Mothas  
**The Lace Mill** (Kingston, NY) [thelacemillarts.com](http://thelacemillarts.com)  
10/20 (4 pm) Lou Grassi, Cecile Broché and Michael Bisio  
**The Local** (Saugerties, NY) [thelocalsaugerties.com](http://thelocalsaugerties.com)  
10/5 (8 pm) Marilyn Crispell/Harvey Sorgen  
10/6 (8 pm) Kavita Shah's "Cape Verdean Blues"  
10/20 (5 pm) Lucian Ban/Mat Maneri  
**Lydia's Café** (Stone Ridge, NY) [lydias-cafe.com](http://lydias-cafe.com)  
10/5 (7 pm) Spin Cycle with Tom Christensen, Pete McCann, Phil Palombi, Scott Neumann  
10/12 (7 pm) Tim Regusis/Ron Horton Quartet with Jay Anderson, Ron Vincent  
10/26 (7 pm) Dan Shaut Sextet  
**Marine Penvern Atelier** (Hudson, NY) [hudsonhall.org](http://hudsonhall.org)

10/6 (1 pm) Hudson Jazz Festival: Jahdiel O. Gómez & Marin/West Walman  
**Maureen's Jazz Cellar** (Nyack, NY) [maureensjazzcellar.com](http://maureensjazzcellar.com)  
10/4 (8 pm) Albert Ahlf Jazz Piano Trio with Alex Aitken, James Cammack  
10/5 (8 pm) David Ostwald "Tribute To Louis Armstrong"  
10/11 (8 pm) Lena Bloch, Russ Lossing, Cameron Brown, Billy Mintz  
10/12 (8 pm) Marvin Stamm/Mike Holober Quartet  
10/18 (8 pm) Shirley Crabbe Quartet with David Budway, Cameron Brown, Tony Jefferson  
10/19 (8 pm) Scary Burton with Dave Dreiwitz, Jonathan Goldberger, Jeff Davis, Kevin Kendrick  
**New Rochelle Public Library** (New Rochelle, NY) [nrpl.org](http://nrpl.org)  
10/25 (7 pm) Charu Suri  
**Otto's Full Service** (Piermont, NY) [ottosfullservice.com](http://ottosfullservice.com)  
10/3 (6 pm) Kevin Lovejoy with Scott Robinson  
10/10, 10/17 (6 pm) Kevin Lovejoy with Cameron Brown and Tony Jefferson  
10/24 (6 pm) Kevin Lovejoy with Antoine Drye  
**Padrona** (Hudson, NY) [hudsonhall.org](http://hudsonhall.org)  
10/5 (3 pm) Hudson Jazz Festival: Tony Kieraldo  
**Pocantico Center** (Tarrytown, NY) [rbf.org/pocantico](http://rbf.org/pocantico)  
10/8 (6:30 pm) Kali Rodriguez-Peña  
**Red Dot** (Hudson, NY) [hudsonhall.org](http://hudsonhall.org)  
10/6 (11 am) Hudson Jazz Festival: Tristan Geary/Otto Gardner  
**Return Brewing** (Hudson, NY) [hudsonhall.org](http://hudsonhall.org)  
10/4 (4 pm) Hudson Jazz Festival: PHAT Inc with Imani-Amie Murphy  
**South Street Jazz** (Peekskill, NY) [hightoppredictions.net](http://hightoppredictions.net)  
10/20 (7 pm) Jonathan Barber & Vision Ahead  
**The Spark** (Hudson, NY) [hudsonhall.org](http://hudsonhall.org)  
10/6 (11 am) Hudson Jazz Festival: Tristen Jarvis  
**Uncle Cheef** (Brewster, NY) [unclecheef.com](http://unclecheef.com)  
10/3 (7:30 pm) Chrisy McCullagh  
10/4 (7:30 pm) Ethan Iverson  
10/5 (7:30 pm) Mathew Garrison  
10/6 (12 pm) Helio Alves  
10/10 (7:30 pm) George Mallas  
10/12 (7:30 pm) Chris Bergson  
10/13 (12 pm) "Brazilian Jazz Brunch" with Chiarra Izzi  
10/17 (7:30 pm) Artie Tobia Band  
10/18, 10/19 (7:30 pm) KJ Denhert  
10/20 (12 pm) "Brazilian Jazz Brunch" with Gili Lopes  
10/24 (7:30 pm) HiT Harmonic Aggression  
10/25 (7:30 pm) Alex Kautz with Jerome Sabbagh  
10/26 (7:30 pm) Alex Kautz with Peter Bernstein  
10/27 (12 pm) "Brazilian Jazz Brunch" with Ben Rosenblum  
10/31 (7:30 pm) Al Street Trio  
**Union Street Brewery** (Hudson, NY) [hudsonhall.org](http://hudsonhall.org)  
10/5 (4 pm) Hudson Jazz Festival: Sparrow Lore  
  
**PENNSYLVANIA**  
  
**Annenberg Center** (Philadelphia, PA) [pennlivearts.org](http://pennlivearts.org)  
10/5 (8 pm) Joshua Redman Group with Gabrielle Cavassa  
**Cheltenham Center for the Arts** (Cheltenham, PA) [jazzbridge.org](http://jazzbridge.org)  
10/9 (7:30 pm) Sara Michaels  
**Chris' Jazz Café** (Philadelphia, PA) [chrisjazzcafe.com](http://chrisjazzcafe.com)  
10/1 (7:30/9 pm) V. Shayne Frederick with Lonell Johnson III, Timothy Ragsdale, Donovan Pope  
10/2 (7:30/9 pm) Z and the A Team  
10/3 (7:30/9 pm) Tristan Voitcu Sextet with Carter Vames, Nate Tota, Zach Dessel, Peter Rushing, Logan Bogdan  
10/4 (7:30/9:30 pm) Leo Steinriede & Aaron Matson Quartet  
10/5 (7:30/9:30 pm) Alex Claffy Quintet with Dayna Stephens, Tyler Henderson, Yotam Silberstein, Jimmy MacBride  
10/8 (7:30/9 pm) Jake Richter Quartet with Connor Evans, Evan Main, Dan Montgomery  
10/9 (7:30/9 pm) Josh Klamka Quartet  
10/10 (7:30/9 pm) Michael Kaplan Superband  
10/11, 10/12 (7/9 pm) Joe Farnsworth Trio with Emmet Cohen  
10/15 (7:30/9 pm) Group 4 with Norman David, Tom Lawton, Jason Fraticelli, Dan Monaghan  
10/16 (7:30/9 pm) Bruce Klauber ""Swings Sinatra""  
10/17 (7:30/9 pm) Olivia Perrin Quartet  
10/18 (7:30/9:30 pm) Don Braden & The Webb Thomas Trio  
10/19 (7:30/9:30 pm) Anthony Wonsey with Charlie Shefft, Steve Carington, Antione Drye, Will Lyle  
10/22 (7:30/9 pm) Signal Quartet  
10/23 (7:30/9 pm) Lora Sherrodd  
10/24 (7:30/9 pm) Susie Meissner Quartet  
10/25 (7:30/9:30 pm) Luke Carlos O'Reilly with Sean Jones  
10/26 (7:30/9:30 pm) Anthony Hervey Quintet  
10/29 (7:30/9 pm) Elliot Bild & The Zone  
10/30 (7:30/9 pm) Liam Sutcliffe Quintet  
10/31 (7:30/9 pm) Hudson River  
**Deer Head Inn** (Delaware Water Gap, PA) [deerheadinn.com](http://deerheadinn.com)  
10/3, 10/10, 10/17, 10/24, 10/31 (7 pm) Bill Washer Jam  
10/4 (7 pm) Nancy Reed Trio with Jon Ballantyne, Dan Wilkins  
10/5 (7 pm) Michael Stephens with Steve Cardenas, Jim Ridl, Drew Gress  
10/6 (5 pm) Bill Mays Trio with Dean Johnson, Ron Vincent  
10/11 (7 pm) Barry Green Trio with Paul Rostock, Rudy Petschauer  
10/12 (7 pm) Carrie Jackson & The Jazzin' All Stars  
10/13 (5 pm) Bill Charlap  
10/18 (7 pm) Sheryl Bailey 3 with Ron Oswanski, Ian Froman  
10/19 (7 pm) Paul Jost  
10/20 (5 pm) Zach Brock/Walt Bibinger  
10/25 (7 pm) Broadway Brassy & The Brass Knuckles  
10/26 (7 pm) Max Siegel Nonet with Jay Raitman, Brian Pareschi, Matthew McDonalds, Eric Davis, Jason Marshall, Jose Davila, Bryan Reeder, Scott Ritchie, Paul Wells  
10/27 (5 pm) Melissa Stylianou Trio with Gary Versace, Gary Wang  
10/28 (7:30 pm) Water Gap Jazz Orchestra with Matt Vashlishan  
**Settlement Music School** (Germantown, PA) [jazzbridge.org](http://jazzbridge.org)  
10/15 (7 pm) Raimondo Santos  
**Solar Myth** (Philadelphia, PA) [solarmythbar.com](http://solarmythbar.com)  
10/2 (8 pm) Weird of Mouth with Ches Smith, Craig Taborn, Mette Rasmussen  
10/4 (8 pm) Ganavya/Chris Pattishall  
10/8 (8 pm) Amaro Freitas  
10/9, 10/10 (8 pm) Tim Berne's Snakeoil with Oscar Noriega, Matt Mitchell, Ches Smith  
10/11 (8 pm) Miles Okazaki "Complete Monk"  
10/13 (8 pm) Kiefer Trio with Luke Titus, Pera Krstaji  
10/15 (8 pm) Nels Cline, Susan Alcorn, Zeena Parkins  
10/16 (8 pm) Nels Cline, Yuka C. Honda  
10/17 (8 pm) Nels Cline, Greg Belisle-Chi, Dev Hoff, Chad Taylor  
10/19 (8 pm) Nels Cline, Glenn Kotche  
10/20 (8 pm) Photay

# CLUB DIRECTORY

- **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](#)
- **All Saints Episcopal Church Brooklyn** 286-88 7th Ave., Brooklyn  
(718-768-1156) Subway: F, G, to 7th Ave.; D,N, R, W to Uion St.  
[allsaintsparkslope.org](#)
- **Appel Room, The Broadway** at 60th St., 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle  
[jazz.org](#)
- **Arthur's Tavern** 57 Grove Str.  
(212-675-6879) Subway: 1 to Christopher Str.  
[arthurstavernnyc.com](#)
- **Bar Bayeux** 1066 Nostrand Ave.  
(347-533-7845) Subway: 2, 5 to Sterling Str.  
[barbayeux.com](#)
- **Bar LunAtico** 486 Halsey Str.  
(917-495-9473) Subway: C to Kingston-Throop Ave.  
[barlunatico.com](#)
- **Barbès** 376 9th Str. at 6th Ave., Brooklyn  
(718-965-9177) Subway: F to 7th Ave.  
[barbesbrooklyn.com](#)
- **Bill's Place** 148 W. 133rd Str. btwn. Lenox and 7th Ave.  
(212-281-0777) Subway: 2, 3 to 125th Str.  
[billsplaceharlem.com](#)
- **Birdland/Birdland Theater** 315 W. 44th Str. btwn. 8th and 9th Ave.  
(212-581-3080) Subway: 7, A, C, E, F, N, Q, R, to 42nd Str.  
[birdlandjazz.com](#)
- **Blue Note** 131 W. 3rd Str. at 6th Ave.  
(212-475-8592) Subway: A, C, E, F, V Grand Str. Shuttle to W. 4th Str.  
[bluenotejazz.com](#)
- **Brooklyn Bowl** 61 Wythe Ave., Brooklyn  
(718-963-3369) Subway: L to Bedford Ave.  
[brooklynbowl.com](#)
- **BRIC House Artist Studio** 647 Fulton St.  
(718-683-5600) Subway: 2, 3, 4, 5 to Nevins St.  
[bricartsmedia.org](#)
- **Bronx River Art Center** 1087 E. Tremont Ave. bt. Boston Rd. & E. 177th St.  
(718-589-5819) Subway: 5 to East 180th St.  
[bronxrivierart.org](#)
- **Brooklyn Museum of Art** 200 Eastern Parkway, Brooklyn  
(718-638-5000) Subway: 2, 3 to Eastern Parkway  
[brooklynmuseum.org](#)
- **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](#)
- **Christ and St. Stephen's Church** 120 W. 69th St.  
Subway: 1, 2, 3 to 72nd St.
- **Church Street School For Music and Art** 41 White St.  
(212-571-7290) Subway: 1, 2 to Franklin St.  
[churchstr.chool.org](#)
- **City Winery** 25 11th Ave. (at 15th St.)  
(646-751-6033) Subway: A, C, E, L to 14th St.  
[citywinery.com](#)
- **The Club Room** 310 West Broadway  
Subway: 1, 2 to Canal St.; N, Q, R, W to Canal St.  
[clubroomnyc.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](#)
- **David Rubenstein Atrium** Broadway at 60th St.  
(212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle  
[atrium.lincolncenter.org](#)
- **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](#)
- **Elebash Recital Hall at CUNY Graduate Center** 365 Fifth Ave.  
(212-817-7000) Subway: 6 to 33rd St.  
[gc.cuny.edu](#)
- **Emmanuel Baptist Church** 279 Lafayette Ave.  
(718-622-1107) Subway: G to Classon Ave.  
[ebconnects.com](#)
- **Feinstein's/54 Below** 254 W. 54th St.  
(646-476-3551) Subway: N, Q, R to 57th St. ; B, D, E to Seventh Ave.  
[54below.com](#)
- **Fiction Bar/Café** 308 Hooper St.  
(718-599-5151) Subway: M, J to Hewes St.  
[fictionbk.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](#)
- **Fotografiska** 281 Park Ave. South  
(212-433-3686) Subway: 6 to 23rd St.  
[fotografiska.com/nyc](#)
- **Grant's Tomb** 122nd St. and Riverside Drive  
Subway: 1 to 125th St.  
[jazzmobile.org](#)
- **Greenwich House Music School** 46 Barrow St.  
(212-242-4770) Subway: 1 to Christopher St.  
[greenwichhouse.org](#)
- **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](#)
- **InterContinental New York Barclay's Club** 111 E. 48th St.  
(212-755-5900) Subway: 6 to 51st St.  
[intercontinentalnybarclay.com/](#)
- **Iridium** 1650 Broadway at 51st Str.  
(212-582-2121) Subway: 1,2 to 50th Str.  
[theiridium.com](#)
- **J. Hood Wright Park** W. 173rd St. and Haven Ave.  
(212-927-1563) Subway: A to 175th St.  
[nycgovparks.org](#)
- **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 Museum in Harlem** 58 W. 129th St. bt. Madison and Lenox Ave.  
(212-348-8300) Subway: 6 to 125th St.  
[jazzmuseuminharlem.org](#)
- **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](#)
- **Kostabi World** 225 W. 22nd St.  
Subway: C, E to 23rd St.
- **Le Poisson Rouge** 158 Bleecker Str.  
(212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Str.  
[lepoissonrouge.com](#)

- **LeFrak Concert Hall** 65-30 Kissena Blvd, Flushing  
(718-793-8080) Subway: 7 to Main St. , The n bus  
[kupferbergcenter.org](#)
- **Louis Armstrong House Museum** 34-56 107th St., Queens  
(718-478-8274) Subway: 7 to 11th St.  
[louisarmstronghouse.org](#)
- **Lowlands** 543 Third Ave., Brooklyn  
(347-463-9458) Subway: R to Prospect Ave.  
[lowlandsbar.com](#)
- **Mezzrow** 163 W. 10th Str.  
(646-476-4346) Subway: 1 to Christopher Str.  
[smallslive.com](#)
- **Miller Theatre** 2960 Broadway and 116th St.  
(212-854-7799) Subway: 1 to 116th St. -Columbia University  
[millertheatre.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](#)
- **National Sawdust** 80 N. 6th St.  
(646-779-8455) Subway: L to Bedford Ave.  
[nationalsawdust.org](#)
- **New School Stiefel Hall** 55 West 13th St., 4th Floor  
(212-229-5600) Subway: F, V to 14th St.  
[newschool.edu](#)
- **North Square Lounge** 103 Waverly Pl. at McDougal Str.  
(212-254-1200) Subway: A, B, C, E, F, V to West 4th Str.  
[northsquareny.com/about-jazz.php](#)
- **Nublu** 151 151 Ave C Subway: L to 1st Ave.  
[nublu.net](#)
- **Ornithology Jazz Club** 6 Suydam Str., Brooklyn  
(917-231-4766) Subway: J, M, Z to Myrtle Ave.  
[ornithologyjazzclub.com](#)
- **The Owl Music Parlor** 497 Rogers Ave.  
(718-774-0042) Subway: Subway: 2 to 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](#)
- **Pioneer Works** 159 Pioneer St., Brooklyn  
(718-596-3001) Subway: Bus: B61  
[pioneerworks.org](#)
- **Pisticci** 125 La Salle St.  
(212-932-3500) Subway: 1 to 125th St.  
[pisticciny.com](#)
- **Public Records** 233 Butler St.  
(347-529-4869) Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Ave.  
[publicrecords.nyc](#)
- **The Record Shop** 360 Van Brunt Str.  
(347-668-8285) Subway: Bus: B61to Van Brunt Str./ King Str.  
[360recordshop.com](#)
- **Rizzoli Bookstore** 1133 Broadway  
(212-759-2424) Subway: R, W to 28th St.  
[rizzolibookstore.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.  
[russianvodka room.com](#)
- **Saint Peter's Church** 619 Lexington Ave. at 54th Str.  
(212-935-2200) Subway: 6 to 51st Str.  
[saintpeters.org](#)
- **Scarlet Lounge** 468 Amsterdam Ave.  
Subway: 1, 2 to 79th St.; 1,2 to 86th St.  
[scarletlounge nyc.com](#)

- **ShapeShifter Lab** 837 Union Str., Brooklyn  
(646-820-9452) Subway: D, N, R, W to Union Str.; B, Q to 7th Ave.  
[shapeshifterplus.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](#)
- **St. John's in the Village** 218 W. 11th St.  
(212-243-6192) Subway: 1 to Christopher St.  
[stjvny.org](#)
- **Steel Wig Music** 939 8th Ave, Suite 502  
Subway: N, Q, R, W tro 57th St; 1, 2, 3, A, C, E, B, D, F to Columbus Circle  
[livemusiconproject.org/events/venues/5741/steel-wig-music](#)
- **The Stone at The New School** 55 West 13th Str.  
(212-229-5600) Subway: F, V to 14th Str.  
[thestonenyc.com](#)
- **Striped Light**, Long Island City, Queens  
Subway: N, R to 39th Ave.; 7 to Queens Plaza  
[stripedlight.nyc@gmail.com](#)
- **Swing 46** 349 W. 46th St.  
(646-322-4051) Subway: A, C, E to 42nd St.  
[swing46.com](#)
- **Symphony Space Leonard Nimoy Thalia** 2537 Broadway at 95th St.  
(212-864-5400) Subway: 1, 2, 3 to 96th St.  
[symphonyspace.org](#)
- **Symphony Space Peter Jay Sharpe Theater** 2537 Broadway at 95th St.  
(212-864-5400) Subway: 1, 2, 3 to 96th St.  
[symphonyspace.org](#)
- **Threes Brewing** 333 Douglass St.  
(718-522-2110) Subway: R to Union St.  
[threesbrewing.com](#)
- **Tishman Auditorium** 65 5th Ave.  
(212-229-5488) Subway: 4, 5, 6, L, N, Q, R to Union Sq.  
[newschool.edu](#)
- **Town Hall** 123 W. 43rd St.  
(212-997-1003) Subway: 7, B, D, F, M to 42nd St. -Bryant Park  
[thetownhall.org](#)
- **Two E Lounge** 2 E. 61st St.  
(212-940-8113) Subway: N, R, W to Fifth Ave.  
[thepierrereny.com](#)
- **Umbra Café** 785 Hart St., Brooklyn  
Subway: M to Central Ave., Knickerbocker Ave.; L to DeKalb Ave.  
[umbrabrooklyn.com](#)
- **Village Vanguard** 178 Seventh Ave. South at 11th Str.  
(212-255-4037) Subway: 1, 2, 3 to 14th Str.  
[villagevanguard.com](#)
- **Winnie's** 63 West 38th St.  
(646-846-9063) Subway: B, D, F, M to 42nd St. NQRW to Times Square; BDFM to 34th St.  
[winniesnyc.com](#)
- **Zankel Hall** 881 Seventh Ave. at 57th St.  
(212-247-7800) Subway: N, Q, R, W to 57th St.  
[carnegiehall.org](#)
- **Zinc Bar** 82 W. 3rd Str.  
(212-477-8337) Subway: A, C, E, F, V, Grand Str. Shuttle to W. 4th Str.  
[zincbar.com](#)
- **Zürcher Gallery** 33 Bleecker St.  
(212-777-0790) Subway: 6 to Bleeker St. ; B, D, F to Broadway-Lafayette  
[galeriezurcher.com](#)

**MICHAEL BILLARD** (Nov. 6, 1963 – Sep. 1, 2024) The Newfoundland, Canada-based drummer and percussionist died at age 60 from complications of Alzheimer’s disease. Among his credits are stints with guitarist Roy Patterson, pianist Jeff Johnston and trumpeter Patrick Boyle.

**MARTIN FRANCE** (Feb. 29, 1964 – Sep. 5, 2024) The British drummer and long-standing drum professor at the Royal College of Music, died peacefully at home at age 60. He began performing at age 12 with singers in Working Men’s clubs and organ trios in Manchester, moved to London in 1983, and began a recording career for ECM. France was also a studio musician and composer for KPM/EMI, his music used for worldwide TV and commercial broadcasts. He was also known for his use of electronic and sequenced drums and percussion. With his band Spin Marvel he released three albums. A regular performer with the NDR Big Band in Hamburg, Germany, drummer France’s many credits also included membership in First House and Perfect Houseplants, plus, among others, work with Iain Ballamy, Django Bates, Charlie Mariano, Kenny Wheeler, Michael Gibbs and Fima Ephron.

**MARIO “MACHITO JR.” GRILLO** (1956 – Sep. 8, 2024) A member of Latin “jazz royalty,” who died at about age 68, Mario Grillo was the son of bandleader “Machito” and the nephew of Mario Bauza. At age five, he learned to play timbales and played with his father at a 1961 summer series in the Catskill mountains. Back in New York, he took a single timbales solo at the Palladium Ballroom while standing on a chair. In adulthood, Grillo played with his father until Machito passed away in 1984, taking over leadership and dedicating himself to carrying on his father’s legacy through The Big 3 Palladium Orchestra, which also released *Machito Jr. & Afro-Cubology (For my Grandsons)*. His credits include work with Dizzy Gillespie, David Amram and Alfredo “Chocolate” Armenteros, among others.

**HAROLDO JOBIM** (Oct. 21, 1948 – Sep. 10, 2024) Born Haroldo de Carvalho Jobim, the Brazilian jazz and bossa nova drummer died at age 76. Jobim was a founding member of Fogueira Três, which recorded several albums for the CID label. In 2005, he began working with singer Ithamar Koorax, with whom he toured Europe and Asia multiple times.

**DAVOR KAJFEŠ** (Oct. 6, 1934 – Sep. 1, 2024) The Zagreb, Croatian-born pianist-composer (and father of trumpeter Goran) died at age 89. A resident of Stockholm, Sweden, since 1967, he was a member of the Zagreb Jazz Quartet (active in the ’60s, reuniting in the ’80s) and RTV Zagreb Big Band. He composed for film, including *Boomerang* and *Tolerance* and had albums *Dialogues with Scriabin*, *Mirrors*, *Follow Me* and *Mystic Chords* on labels including Jugoton, Nosag, Gason and Headspin. He also worked with Swedish singer Alice Babs and Croatian vibraphonist Boško Petrović.

**SHORO KAWAZOE** (Jan. 27, 1941 – Sep. 8, 2024) The music producer died at home in Fukushima Prefecture in his native Japan at age 85, as the consequence of a cardiac arrest suffered earlier this year. With a background in dance and performing arts, Kawazoe turned his attention to producing, arranging a Japanese tour of the musical *Hair* in 1969. In 1970, he founded the music label Mushroom, and in 1977 he launched Alfa Records with Kunihiro Muurai. He discovered and led YMO to success as a world-class techno-pop band and produced 18-year-old Yumi Arai (Yumi Matsutoya) to become a national singer. He also released urban, sophisticated music that is now recognized as “city pop.” Releases on his Alfa label include albums by Jun Fukamachi, Kazumi Watanabe, Michel Legrand, Kenny Drew and the early catalogue of Casiopea.

**GRAHAM LYONS** (Jul. 17, 1936 – Sep. 4, 2024) Straddling jazz and classical music, the multi-instrumentalist, composer and arranger died at age 87. He’s noted for the 1967 two-sided single *Jazz Bassoon* (Decibel) release on which he played bassoon, clarinet, saxophone and piano. He also played in the orchestra pit in West End shows, lived in New Zealand for a year (1980-81) playing with the orchestra at the Royal Variety Performance, and was a peripatetic teacher in London schools.

In later life Lyons lived in Kirkbymoorside in North Yorkshire, immersing himself in local music groups and village life. His credits include the English trad band known as The Temperance Seven, renowned bebop drummer Phil Seamen, as well as composer-arranger Alan Tew and the New Paul Whiteman Orchestra.

**RUSSELL MALONE** (Nov. 8, 1963 – Aug. 23, 2024) The guitarist’s journey in music began as a young child playing in church in his home of Albany, GA, and ended suddenly at age 60 from a massive heart attack while on tour in Tokyo with bassist Ron Carter’s Golden Striker Trio. Malone was battling end-stage kidney failure, which was not widely known at the time, and required weekly dialysis (treatment he endured even while maintaining an active career). At age 16, Malone began playing in local clubs. Largely self-taught, he moved to Houston after graduating from high school, then to Atlanta, and in 1985 arrived in New York, where he played with organ legend Jimmy Smith from 1988-90. He joined Harry Connick Jr.’s band in 1990, and his star quickly rose. At that time he recorded his self-titled debut album for Columbia, featuring bassist Milt Hinton, who praised Malone lavishly, including in the album’s liner notes. He then began collaborations with vocalist-pianist Diana Krall, followed by stints with pianist Benny Green and vocalist Dianne Reeves. Throughout his three decade-plus recording career, Malone released albums on labels such as Verve, Telarc, MAXJAZZ and HighNote. He contributed to projects by the likes of Natalie Cole, Rickie Lee Jones, Joss Stone, B.B. King, Ray Brown and Marian McPartland, and collaborated with Branford Marsalis, George Benson, Sonny Rollins, Aretha Franklin, George Duke, Lizzo, Christina Aguilera, Earth, Wind & Fire and many others. Since 2021, Malone taught at William Paterson University in Wayne, NJ.

**HAROLD LASHAUN MARTIN** (Aug. 28, 1978 – Aug. 3, 2024) The Grammy Award-winning producer and pianist passed away at age 45 in Dallas, TX. Beginning musical studies at age 4, and based in classical studies, Martin became known as a fusion performer of hip hop, gospel and jazz. He earned acclaim especially for his work with Kirk Franklin and Snarky Puppy.

**SÉRGIO MENDES** (Feb. 11, 1941 – Sep. 5, 2024) Although he was performing almost to the end of his life at age 83, Mendes died from complications of longhaul COVID-19 at a hospital in Los Angeles. The pianist, arranger and composer was born in Niteroi, Rio de Janeiro, Brazil, beginning classical music studies at age 6. Mendes was taken with jazz when he heard a Dave Brubeck record in 1956. He formed a succession of jazz groups, and in Rio he opened the “Bottles Bar” and formed the Bossa Rio Sextet. Mendes came to the U.S. in 1962 to perform bossa nova at Carnegie Hall alongside the likes of mentor, Antonio Carlos Jobim. He also played at Birdland on that trip, with Cannonball Adderley, staying to record Adderley’s *Bossa Nova*, released in 1963. Mendes returned to Brazil, but he fled the artistic censorship of a violent 1964 military coup. As a new American resident and with the success of his group Brasil ’66, Mendes’ trajectory as a bossa nova success was assured. Over his career he released more than 30 albums and had early credits with Herbie Mann and Paul Winter, and had his music recorded by the likes of Mark Murphy, Art Farmer, ORF Big Band, Cal Tjader, Helen Merrill, Sarah Vaughan, Joanne Brackeen, Paul Bollenback, Sheila Jordan, Full Spectrum Jazz Band, Stacey Kent, Jane Monheit and many others.

**DAN MORGENSTERN** (Oct. 24, 1929 – Sep. 7, 2024) This giant of jazz history and preservation, and recipient of the 2007 A.B. Spellman Jazz Masters Award for Jazz Advocacy from the National Endowment for the Arts, died of congestive heart failure at age 94 in a Manhattan hospital. Born in Germany, Morgenstern was raised in Vienna but fled with his mother at age 8 to Copenhagen to avoid Nazi persecution (his father later reunited with son and mother in the U.S.). In Denmark, he was taken to a Fats Waller concert, which ignited his love of jazz; when he arrived in New York in 1947, he made a beeline to 52nd Street jazz clubs, often sneaking in, hanging around, meeting musicians and asking questions. He got to know

and became close with many, including tenor saxophonist Coleman Hawkins and trumpeters Roy Eldridge and Oran “Hot Lips” Page, the latter who helped introduce him to the Harlem jazz scene. Morgenstern worked at the *The New York Times* as a copy boy, before being drafted into the Army during the Korean War. He later enrolled at Brandeis University on the GI Bill, writing about jazz for the student newspaper while organizing Stan Getz and Art Tatum concerts on campus. His professional writing career began with a monthly newsletter for the British magazine *Jazz Journal*. Morgenstern became known for championing the work of musicians he considered overlooked or misunderstood and also for his helping to make new generations of listeners aware of ’30s and ’40s jazz. He also was chief editor at *Down Beat* (1967-73) and taught jazz history at schools including Brooklyn College, New York University and the Peabody Institute of Johns Hopkins University. When he began directing the Institute of Jazz Studies in 1976, he expanded the 25-year-old collection of jazz documents fivefold, necessitating a move to the John Cotton Dana Library on Rutgers’ Newark campus, where its inventory now includes more than 200,000 recordings and 6,000 books.

**CHRISTOPHER RIDDLE** (May 8, 1959 – Aug. 24, 2024) Bandleader, trombonist and son of Nelson Riddle, Christopher Riddle died at age 74 in Vermont after a battle with cancer. As a youngster, he began piano studies before switching to trombone. Riddle honed his skills at Trinity College in London and the University of Southern California’s School of Music. He performed with the Nelson Riddle Orchestra for nearly fifteen years before becoming the band’s leader at the death of his father in 1985. He remained out front for the next four decades, touring the U.S. and Europe, playing esteemed venues such as Carnegie Hall, Dublin’s National Concert Hall and many more.

**CATERINA VALENTE** (Jan. 14, 1931 – Sep. 9, 2024) The Parisian-born multilingual singer, guitarist, dancer and actress, died at age 93 at home in Lugano, Switzerland. Valente was born into a seventh generation show business family. Her first love was jazz, particularly Duke Ellington, Louis Armstrong, Sidney Bechet and Bessie Smith. Of her many recordings, *A briglia sciolta* (Ariston, 1989), an Italian album featuring the arrangements and piano playing of Guido Manusardi, was the most jazz-oriented. Among her many credits were dates with Kurt Edelhagen, Werner Müller, Sy Oliver, John Keating, Manfred Krug and the Count Basie Orchestra.

**MARC VAN DEN HOOFF** (May 5, 1946 – Sep. 4, 2024) The Belgian radio host, jazz expert and saxophonist died at age 78. He was a producer and presenter on Radio 1 as well as on Radio 2, Omroep Brabant, Radio 3, Klara and VRT Radio. He created and presented “Volgeboek”, “Come Sunday”, “Songbook” and “Jazz”, wrote articles for various publications and produced albums for Dreyfus Jazz, Blue Note, Verve and W.E.R.F. Van den Hoof was also a member of the production team for the festivals Jazz Middelheim and Leuven Jazz, and was a lecturer and professor of jazz history at the Lemmens Institute in Leuven.

**MAARTEN VAN NORDEN** (Nov. 1, 1955 – Sep. 5, 2024) The Amsterdam-born saxophonist, who originally studied mathematics, switching to music instead, died at age 68. He attended the Royal Conservatory in The Hague, studying both classical clarinet and jazz saxophone. He performed in New York in 1990 at the Bang on a Can Festival with his composition “Cookie Girl”, which led to study at Yale University and a Master’s in music (1996). He worked as composer and saxophonist in groups including Orkest De Volharding and in his own jazz-rock band Future Shock, before concentrating on writing music for classical ensembles such as Radio Chamber Orchestra, the ASKO-Schönberg Ensemble, Nederlands Wind Ensemble, Metropole Orchestra, Osiris Trio, Amsterdam Sinfonietta, Matangi Quartet and Aurelia Saxophone Quartet. He also taught music-theory at the Utrecht Conservatory. Van Norden was a member of Orkest De Boventoon, Willem Breuker Kollektief and Contraband and worked with Martin Van Duynhoven and Leo Cuypers. He had his own or co-led albums on BV Haast and Attacca.

# TD james moody jazz festival

nov 7 – 24

Christian McBride  
Jazz Advisor

Lisa Fischer

Philip Bailey

Dianne Reeves

Christian McBride

Philip Bailey, Lisa Fischer,  
Dianne Reeves &  
Christian McBride Big Band | Nov 23

**Paquito D'Rivera**  
with the New Jersey Symphony  
Nov 7 @ 1:30PM  
Fri, Nov 8 @ 8PM

The quintet puts their signature jazzy swing on music from Mozart to Gershwin.

**Tribute to Funk!**  
Nov 14 @ 7:30PM  
Featuring Bilal, Nona Hendryx, Christian McBride, Savion Glover, Vernon Reid and George Clinton with Ray Chew, Music Director.

**Tyshawn Sorey Trio & Sandbox Percussion**  
featuring Aaron Diehl & Harish Raghavan  
Fri, Nov 15 @ 7:30PM  
A new work exploring the legacy of jazz percussionist Max Roach.

**Madeleine Peyroux**  
Sat, Nov 16 @ 7:30PM  
Singing favorites and deep cuts from her varied discography.

**Cindy Blackman Santana**  
Sun, Nov 17 @ 3PM  
Jazz-rock with the longtime drummer for Santana and Lenny Kravitz.

**Jazz Vespers at Bethany @ 25**  
Honoring Rev. Dr. M. William Howard, Jr.  
Nov 21 @ 7:30PM  
Featuring Nat Adderley Jr., Jon Faddis, Vanessa Rubin and Lizz Wright.

**John Pizzarelli & Catherine Russell**  
Billie and Blue Eyes  
Fri, Nov 22 @ 7:30PM  
The American Songbook guitarist and the GRAMMY®-winning jazz vocalist in concert.

**Dorado Schmitt & Sons**  
Django Festival Allstars  
Sat, Nov 23 @ 6 & 8:30PM  
Hot jazz honoring legendary guitarist Django Reinhardt.

**Philip Bailey, Lisa Fischer, Dianne Reeves & Christian McBride Big Band**  
Sat, Nov 23 @ 8PM  
A star-studded lineup of singers join the GRAMMY®-winning big band.

**Brandee Younger Trio**  
Dorthaan's Place Jazz Brunch  
Sun, Nov 24 @ 11AM & 1PM  
Brunch with the GRAMMY®-nominated jazz harpist.

**Sarah Vaughan International Jazz Vocal Competition**  
Sun, Nov 24 @ 3PM  
The search for the world's next great jazz singer.



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