

JUNE 2025—ISSUE 278

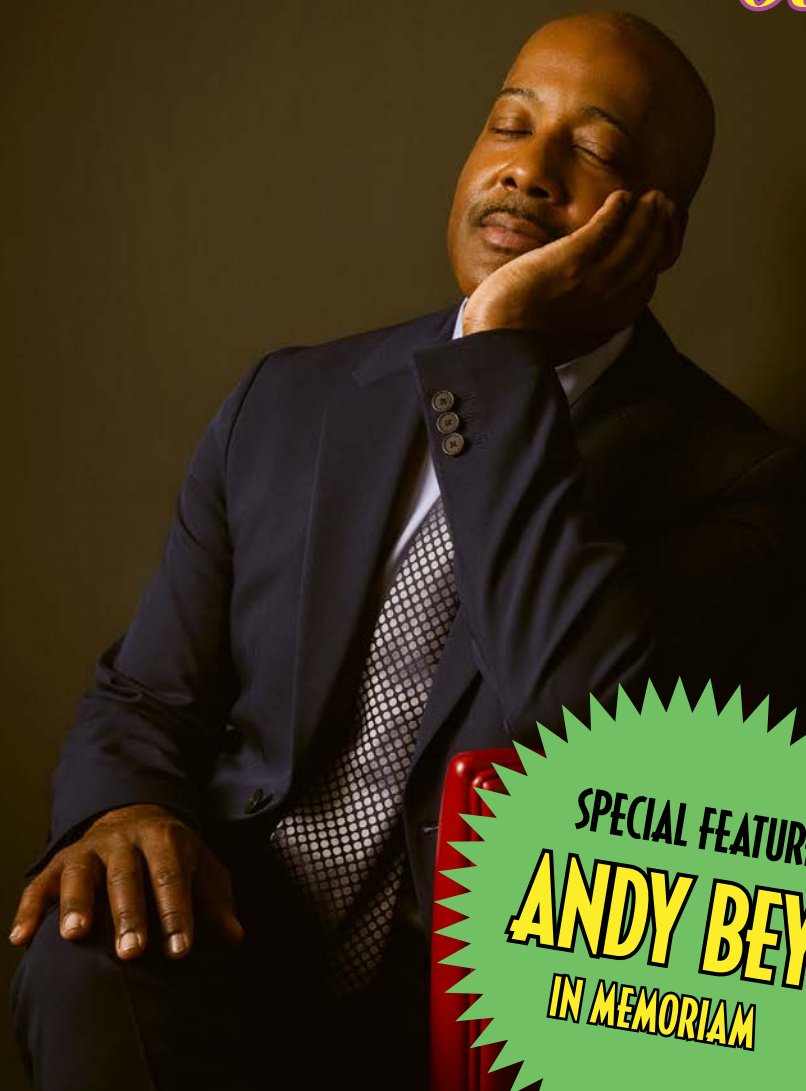
YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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THE NEW YORK CITY JAZZ RECORD

ERIC REED

Out Late & On Time



SPECIAL FEATURE:
ANDY BEY
IN MEMORIAM



PRIDE
MONTH
ISSUE

CHLOE
ROWLANDS

GABBY
FLUKE-MOGUL

FRED
MOTEN

BILLY
TIPTON

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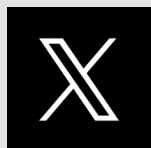
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BY MARILYN LESTER

Letter from the Editor

June is bustin' out all over, as the Rodgers and Hammerstein song goes, and we can certainly sense the first day of summer (Jun. 20) is inching closer. The month marks a number of significant happenings and celebrations, especially outdoors, with Summerstage, Jazzmobile, Lincoln Center Out of Doors, BRIC! Celebrate Brooklyn, among others. Parks citywide are hosting live shows and events, including Central Park, Bryant Park, Jackie Robinson Park, Marcus Garvey Park and more. June is also Immigrant Heritage Month and the inaugural day of summer is recognized as World Refugee Day. The day before, we celebrate Juneteenth (Jun. 19), commemorating the 160th anniversary of the emancipation of enslaved African Americans, just as the entire month is African American Music Appreciation Month—a tribute to the gift of jazz.

From its earliest days, jazz and its musicians have served as a voice and platform for people of all backgrounds, particularly the marginalized, here and around the globe, to express themselves and be heard. Now we find ourselves in the midst of federal efforts targeting immigrant communities, DEI initiatives and reproductive rights, plus a concerning, ultra-politicized level of curbing LGBTQIA+ rights. With this in mind, we also acknowledge and celebrate June as Pride Month, born of and honoring the anniversary of the June 28, 1969 Stonewall Uprising in Greenwich Village, which launched a movement of awareness and acceptance of gay and queer culture. As TNYCJR's first-ever "Pride Month Issue"—a new annual tradition in the making—please enjoy our dedicated features, plus forward-section of Album Reviews (p. 16-25) and an In Memoriam Special Feature to the late vocalist-pianist Andy Bey (p. 28-29).

Pride Month culminates on the last Sunday in June, with the NYC Pride March, one of the largest LGBTQIA+ civil rights celebrations and demonstrations in the world. And though it goes without saying that there are queer communities who understandably would want corporate America out of Pride, it is concerning that (as *The New York Times* recently reported), a quarter of corporate sponsors and donors to New York Pride have canceled or scaled back their support this year, citing economic uncertainty and fear of retribution from the Trump administration. As New Yorkers, and citizens of the world, should we not be celebrating our differences and diversity rather than it being used as divisive rhetoric? There is a vital thread that should connect not divide us; jazz, so often described as "freedom," has always proven to be that thread, with its capacity and capability to bring together people from all types of backgrounds and circumstances. Jazz is the ultimate teacher for this concept. Free speech goes hand-in-hand with the civil rights that allows us the political and social freedom to express ourselves. So whether it be Pride Month, Black History Month, Asian American and Pacific Islander Heritage Month or Women's History Month, these markers are solidly based on the central core of our humanity and should exist as a continuum in our daily existence as much as breathing. Respectfully, our advice: keep your mind as open as your eyes and ears...and see you out at the shows!

On The Cover: Eric Reed by Kevin Scanlon

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JUNE TEENTH

CELEBRATION

Dance | Music | Spoken Word

**WEDNESDAY
JUNE 18
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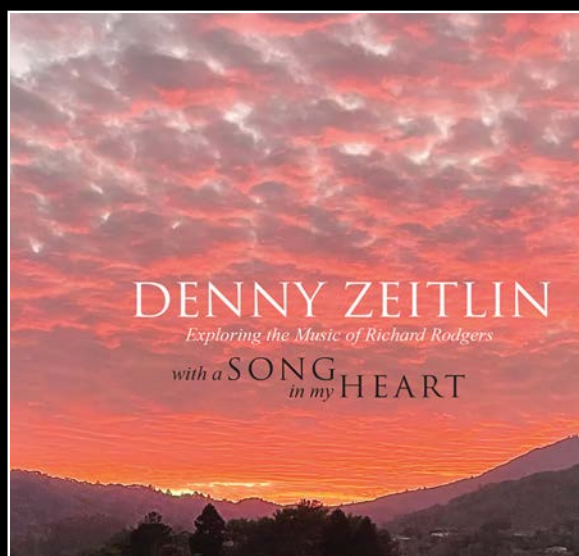


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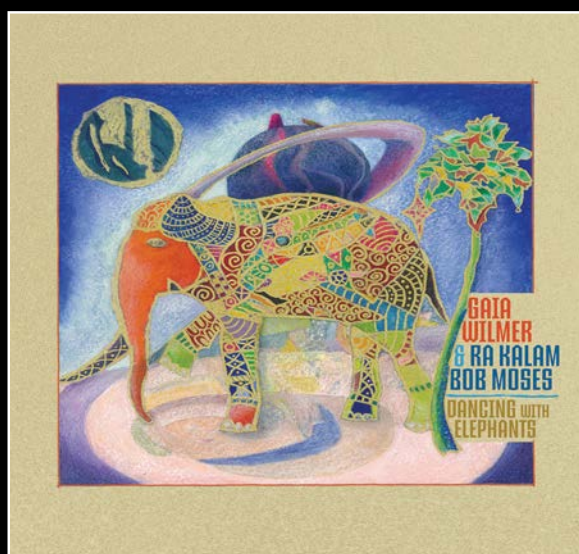
DENNY ZEITLIN

WITH A SONG IN MY HEART

EXPLORING THE MUSIC OF RICHARD RODGERS

SSC 1781 / AVAILABLE 6/6/2025

Denny Zeitlin has an incredible ability to infuse new light into well-known repertory works. The pianist's reinvestigation of the music of Richard Rodgers is particularly illuminating, as the great composer's works seem to beg for thoughtful readings. *With a Song In My Heart* showcases the brilliance of both men, the creator and the rejuvenator.



GAIA WILMER

RA KALAM BOB MOSES

DANCING WITH ELEPHANTS

SSC 1757 / AVAILABLE 6/20/2025

Gaia Wilmer and Ra Kalam Bob Moses' *Dancing with Elephants* is an extraordinary and singular work that utilizes the best aspects of both artists. Moses' unique improvisational work is paired with Wilmer's adroit arranging and composing. Utilizing a flexible group of ten musicians, the two were able to assemble a diverse and moving work of art.

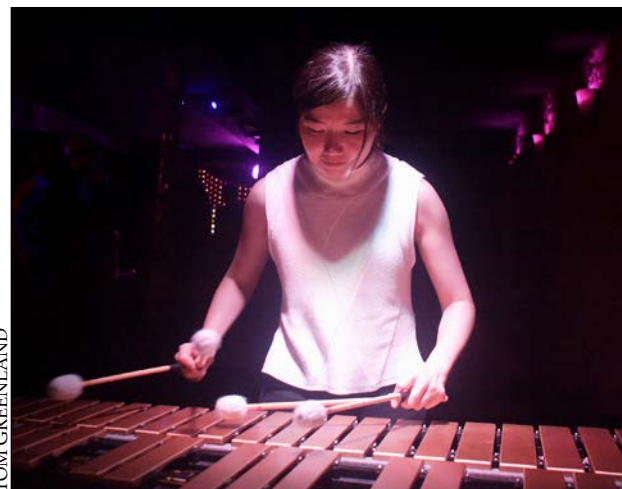


Sunnyside

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Tenor saxophonist Yoni Kretzmer, bassist John Hébert and drummer Billy Mintz have been working together on the outer fringes of improvised music for some time, but their opening set at Brooklyn's Hart Bar (May 5) marked their first time playing with vibraphonist **Yuhan Su**. Tucked into the back end of the dimly lit Bushwick basement space—whose white plaster walls and low black ceiling and baseboards look like a movie set for a smugglers' hideout—the quartet played with an instantly cohesive brio that overflowed the cloistered space. Mintz was the driver, pushing the others to their limits, but knowing when to lay back or lay out. He could be the loudest or the softest of them, slamming sticks and kicking the bass drum, or delicately tapping tom-tom heads with his fingertips. Hébert showed similar flexibility and sensitivity, switching between leading and supporting roles, working closely with Mintz. Kretzmer and Su's shared affinity for motivic development meant that even their most outward-bound blowing bore elements of linear logic. Kretzmer, who can make his saxophone sound as big as a house, big enough to shake the walls of Jericho, unleashed the full force of his horn during the final ad-hoc hymn, crouching forward or arching backwards and upwards as the spirit so moved him. At times Su's mallets barely touched the metal bars, skimming softly over them like a dragonfly across the surface of a pond; other times they hammered down in rapid rhythmic torrents, meeting and matching Kretzmer's momentum.

— Tom Greenland



TOM GREENLAND

Yuhan Su @Hart Bar

Like his late father Bebo, 83-year-old Cuban pianist-composer **Chucho Valdés** hasn't let time and tide slow him down, showing exceptional vigor during his performance at Queens College's Kupferberg Center (May 8) celebrating 50 years of Irakere, the seminal "cubop" group he cofounded in 1973. Surrounded by younger, highly-skilled musicians—Eddie de Armas Jr., Osvaldo Fleites (trumpets); Luís Beltrán, Carlos Averhoff Jr. (saxophones); José A. Gola (electric bass); Horacio "El Negro" Hernández (drums); Roberto Jr. Vizcaíno Torre (congas) and his son Julián (shekere, bongos, batá drums)—Valdés began the concert alone, showing the skill and artistry he's famous for with a stirring introduction to "Conga-Danza", leading the *grupo* through masterful arrangements of "Zanaith", "Lorena's Tango" and "Stella Va a Estallar". The latter (based on "Stella by Starlight") was a dazzlingly difficult flag-waver featuring a kinetic cutting contest between the trumpets and precisely executed, lightning-fast unison lines that earned the band its first standing ovation. The program got even more exciting when rumba-timba vocalist Emilio "El Niño" Frías came onstage in glistening gold attire, his soulful limber singing drawing more dancers into the aisles as the band played "Juana 1600", "Iya", "Por Romper el Coco", "Lo Que Va a Pasar", "Xiomara" and "Bacalao con Pan". It was inspiring to see how some of the eldest fans—following Valdés' onstage—could stand up and boogie with the energy and enthusiasm of a much younger generation.

(TG)

In his ongoing homage to pianist, composer and arranger Gil Evans, multi-GRAMMY award-winning **Ryan Truesdell** brought his Gil Evans Project (GEP) to Birdland on what would have been Evans' 113th birthday (May 13) to celebrate their new album release, the eight-track, live-recorded *Shades of Sound*, in a week-long residency. This night, however, was dedicated to Evans' *Out of the Cool* (Impulse!, 1960). What was immediately in your face (in a very good way) was how remarkably skilled and how in the pocket this 14-person ensemble was. Plus, the instrumentation featured axes not typically jazz-oriented, including an array of percussive items, a bassoon and an oboe, as well as plenty of sections where flutes were indicated. Evans was an arranger with super powers and the ability to think way beyond the box. His work was nuanced, multi-textured and complex, interpreted brilliantly by GEP. Opener, "Stratusphunk" (George Russell), bookended by sax section slap tonguing was a pick-me-upper, while dominant percussion, bass and stretched out play revealed Kurt Weill's "Bilbao Song" in a brilliant, haunting interpretation, capturing the essence of Weill's *oeuvre*. Also featured was "La Nevada", which began with a composed piano intro, flying off into a freewheeling wealth of sound giving the impression of free jazz. What became evident in this feast of Evans was the egalitarian nature of his arranging. Even with solo features, no instrument was lost; each revealed a voice in what is essentially a remarkable conversational style.

— Marilyn Lester



ALAN NAHIGIAN

Ryan Truesdell @Birdland

There's a reason it's an honor to proclaim being a graduate of The Juilliard School, so embodied in the **Juilliard Jazz Orchestra**, which gave an impeccable, thrilling performance at Dizzy's Club (May 8). Under the leadership of Maestro Loren Schoenberg, over four nights and eight sets, the 17 musicians (undergrads and graduate students) plus vocalist, paid homage to the music of the Duke Ellington Orchestra (DEO) from the fabled, storied, Jimmie Blanton-Ben Webster era (1940-42); this particular residency, as in years past, coincided with Jazz at Lincoln Center's Essentially Ellington High School Band Competition. The instrumentation in the template of the DEO featured an exception: a vibraphone, an instrument having a revival in modern jazz. Schoenberg, a renowned educator among many other accolades, guided with a light touch, giving band members the pleasure of introducing numbers and providing back stories. The set was chock-full of gems, many probably unfamiliar to those not deep into Ellington: "Portrait of Bert Williams", "Jack the Bear", "Warm Valley", "Conga Brava" and quite a few Billy Strayhorn numbers, including "Johnny Come Lately", "Chelsea Bridge" and "Raincheck". In the realm of the familiar, there was "Concerto for Cootie", later lyricized as "Do Nothing Till You Hear from Me". Of course, there had to be Strayhorn's "Take The 'A' Train" with vocal as originally sung by Betty Roche, and "Flamingo" (Ted Grouya, Edmund Anderson), a big charting hit for the DEO with singer Herb Jeffries. So outstanding were these musicians we could have gone on for hours.

(ML)

Flutist-composer **Samantha Kochis** has, in a brief period, carved out a unique place within a new jazz circle, not simply as a musician but as co-founder of the Phonotic collective, whose mission is “building community among experimental and improvising artists of historically marginalized genders (including women, trans and nonbinary people).” Her fearless musical vision was demonstrated on Mother’s Day (May 11) at Close Up with Selendis Sebastian Alexander Johnson (vibraphone), Anna Abondolo (bass) and Josh Mathews (drums). Johnson’s three-mallet approach, harmonic and melodic (harmolodic), applied improvisationally to this fascinating performance, was enrapturing and when not doubling Kochis’ melodic lines, variably in unison, was fully resonant in all directions. This reviewer, also a percussionist, must cite this upstart vibraphonist as one to watch out for. Her skills with metallic shimmers are incendiary, magical. Most of the set comprised Kochis’ original material: vexing, modal works including ample free segments, with the others luring every ear into the soundscape. Abondolo’s powerfully resonant, contrapuntal lines and Mathews’ subtle, flawless whispers harboring the occasional roar, recalled the brief, legendary pairing of Scott LaFaro and Ed Blackwell. Kochis’ working quartet utterly thrived during its maiden Close Up voyage, and its sonic liberation spoke loudly to the inherent human rights issues within. The inclusion of a not often played Billy Strayhorn composition (“A Flower Is a Lovesome Thing”) offered further clarification. — **John Pietaro**



Samantha Kochis

Nestled within this year’s Long Play Festival—that thrilling panoply of adventurous new music pitched to the omnivorous listener that bursts across venues throughout Downtown Brooklyn and beyond—were several gifts of performances free and open to the public, among them the duo of **Caroline Davis** and **Wendy Eisenberg** at BRIC’s Stoop (May 3). With songs from their magical pairing on last year’s *Accept When* (Astral Spirits), their easy intimacy and palpable joy in playing with one another transformed the expansive venue into what felt at times like a living room hang, a mystical séance and a site of open-hearted free exploration. Doubling each other’s vocals, their gentle, sonorous voices melded as one, evoking a lush idyll. Eisenberg wove a matrix of guitar patterns while Davis interlaced burbling synth fractals. On “How Sensitive”, Davis’ alto saxophone locked in with the guitarist for a harmolodic workout. While the two musicians are virtuosos on their respective instruments, their songwriting feels like its own secret language, an outsider’s invention of the form. During the performance of their recording’s title track, a haunted inquiry into the existence of ghosts that had them chanting “synchronicity” as they embodied that word’s very meaning in their natural dynamic, Davis sneezed and Eisenberg issued a “bless you” without missing a beat. Closing with “Concrete”, the two stifled laughter, a shared inside joke, as they sang about “a street at the top of the charts,” an ironic invocation for two artists so blissfully self-contained in a rarified universe of their own making. — **Ariella Stok**



Caroline Davis and Wendy Eisenberg @BRIC Stoop

It’s unthinkable that the US premiere of *Escalator Over the Hill* took 54 years, finally occurring at The New School Tishman Auditorium (May 2). Composer Carla Bley and poet Paul Haines’ work was completed for JCOA Records in 1971, as President Nixon raged war on American peace and liberation movements and bombed Vietnam and Cambodia. The New School’s Studio Orchestra and Vocal Ensemble, conducted by Keller Coker and Aubrey Johnson, championed this herculean task. The work opened dirge-like before transforming into a jazz waltz with Bishesh Paudel’s raging trombone solo that immediately spoke the language of the late great Roswell Rudd (one of the original recording’s trombonists). Other standout soloists included Pau Jorba Bonastre (alto), Alan Acosta (soprano), Sean Hong Wei (tenor) and Aaron Mead (baritone) in for the album’s saxophone section of Dewey Redman, Jimmy Lyons, Gato Barbieri and Chris Woods. Jonathan Telsin, Maayan Shulak and Austin Simmons (trumpets) covered Don Cherry and Michael Mantler; Steve Cardenas and Tianxiao Wang (guitars) took on John McLaughlin and Sam Brown’s roles; Zachary Kirsimae and Julian Silva (basses) split Charlie Haden and Jack Bruce; Yali Shimoni’s (drums) melodic subtleties recalled Paul Motian; Maxwell Holmes, Noah Johnson and Arturo O’Farrill (keyboards) well represented Bley and Don Preston. Though this “jazz opera” has no libretto, it flowed artfully. If *Escalator...* doesn’t move to Carnegie Hall, the injustice will be unforgiveable. (JP)

Billed as a Buddhist Healing Ceremony, tubaist **Ben Stapp** presented a lecture and concert of original compositions based on traditional Tibetan Chöd music, fused with modern jazz and classical, as part of Park Slope Public Library’s Folk Ambassadors series (May 6). Wearing an orange tunic and wooden beads, Stapp had prepared the program under the tutelage of former monk, Dr. Chok Tenzin Monlam. He’d begun studying Chöd, a radical method for cutting through ego fixation and accepting the undesirable, to help him unlock music’s healing power while coping with a relative’s illness. Following a Monlam-led meditation, Stapp conducted a crack ensemble of Mazz Swift (violin), Sara Schoenbeck (bassoon), Haruna Fukazawa (flute), Justin Wood (clarinet), Christopher Hoffman (cello) and John O’Brien (drums). Over a wending flute melody, anchored by droning strings, the leader narrated our arrival “at the scary place” followed by a galloping tune for “calling the spirits.” As Monlam and his daughter chanted and clanged bells, Stapp exclaimed of the imagined characters enacting his score, “they don’t want to stop dancing!” Summoned to clap along, different rhythmic interpretations emerged and just as a feeling of transcendence began to take hold (defying the fluorescent lights and institutional décor), a librarian vetoed instructions to throw handfuls of rice that had been distributed (to bestow blessing onto “all sentient beings”), complaining it “would attract rats” — mooring us back down to earth. (AS)

WHAT’S NEWS

The annual **Arts for Art’s (AFA) Vision Festival** celebrates the coming together of Freedom and Jazz (FreeJazz). As AFA/Vision founder Patricia Nicholson says, “Holding onto the legacy of freedom and its struggle, we the organizers and the artists aim to inspire and empower resistance...through music, dance, poetry and art...to lend our strength and stand up to those who would destroy what was good in America.” Opening night of the festival (at Roulette, Jun. 2-7) honors Art Ensemble of Chicago multi-instrumentalist Roscoe Mitchell with a “Lifetime of Achievement” award, and on the penultimate day there will be a unique conference (The Heart to Resist: Art & Activism), which will precede the musical festivities that evening and include Sula Spirit Janet Evans, Marc Ribot, Amirtha Kidambi, Devin Waldman, Elijah J. Thomas, Nicholson and moderator William Parker. For more info visit artsforart.org/vision.

Thousands upon thousands of arts organizations (including the above-mentioned Arts for Art), as well as musicians, artists and creatives throughout the country have been affected by the termination of federally-funded grants, which “no longer serve the interests of the United States,” according to a form letter sent to grant recipients notifying them of the canceled funding. As we well know, the arts are not a luxury for a select few, but a cultural and quality of life necessity for everyone. Elected officials need to hear loud and clear from their constituents about the all-important value of federal funding for the arts. During previous efforts to eliminate or reduce funding, bipartisan support from Congress prevailed—that support needs immediate reinforcement to reverse these decisions to withdraw funding from necessary, if not essential, organizations, not the least of these being the National Endowment for the Arts, the largest arts funder in the country. For more info visit arts.gov/grants.

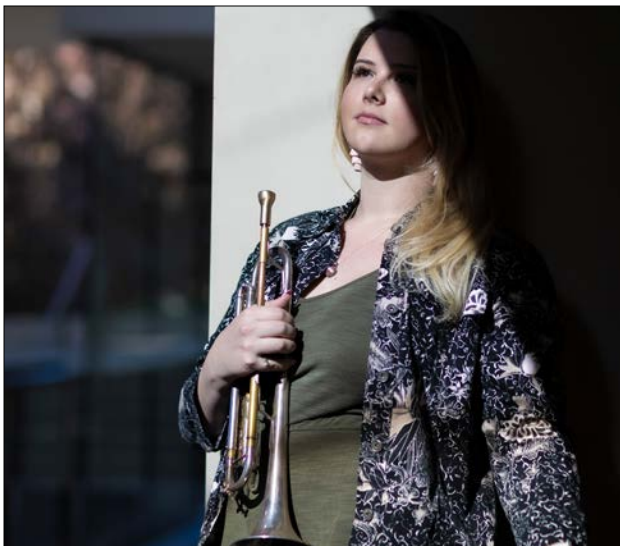
The **Jazz Journalists Association (JJA)** announced the 46 winners of their 30th annual Jazz Awards. Included were Marshall Allen, Patricia Brennan, George Coleman, Isaiah Collier, Kahil El’Zabar, Mary Halvorson, Val Jeanty, Charles Lloyd, Myra Melford, Nicole Mitchell, Linda May Han Oh, Tomeka Reid and local “Jazz Hero” awardees: WBGO host Sheila Anderson and Jazz Foundation of America Executive Director Joe Petrucelli. TNYCJR contributing photographer Luciano Rossetti took home the award for the Lona Foote-Bob Parent Award for Career Achievement in Photography, while TNYCJR was happily nominated for the 19th time in our 23-year existence for Jazz Publication/Website of the Year. We congratulate and thank all the winners, fellow nominees, and all the musicians and jazz industry folks, including the JJA, who helped make 2024 such a memorable year musically. For more info visit jjazzawards.org.

The **Barry Harris Institute of Jazz Summer Intensive** at The New School starts this month (Jun. 23-27), culminating on the final day with a concert at Ernst C. Stiefel Hall (55 W. 13th St.). The event is intended for jazz students, educators, professionals, enthusiasts and anyone interested in exploring the unique pedagogical ideas of the late, legendary pianist, composer and educator Barry Harris (1929-2021). Workshop sessions include such instructors as Michael Weiss, David Glasser, Steve Ash, Howard Rees and Richard Clements. For more info visit barryharrisinstituteofjazz.org.

Drummer-percussionist **Susie Ibarra** recently was awarded the 2025 Pulitzer Prize in Music for her *Sky Islands*. Created as a musical tribute to the rich yet fragile ecosystems inspired by the distinct rainforest habitats of Luzon, Philippines, the work features her eight-piece Extended Filipino Talking Gong Ensemble, featuring Claire Chase (flute), Alex Peh (piano) and Levy Lorenzo (percussion). For more info visit susieibarra.com.

The 2025 Instant Award in Improvised Music (IAIM) was bestowed on trumpeter-cornetist **Bobby Bradford** and pianist **Marilyn Crispell**, each of whom received an unrestricted award of \$50K. Past recipients of the IAIM have included Peter Brötzmann, Satoko Fujii, Milford Graves, Mats Gustafsson, Joe McPhee, Ikue Mori, Sam Newsome, Evan Parker, Alexander von Schlippenbach, Henry Threadgill and Nate Wooley. Crispell will accept her award the same day she is scheduled to perform at this year’s JazzFest Berlin (Nov. 1). The IAIM is underwritten by an anonymous patron of the arts.

To submit news email ldgreene@nycjazzrecord.com



CHLOE ROWLANDS

PLAYING IT FORWARD, SEEKING PARADISE

BY JEFF CEBULSKI

Starting in 2018, the established trumpeter and educator Chloe Rowlands has negotiated two major life experiences, begun at the same time: becoming a member of the heralded, jazz-influenced brass quartet *The Westerlies* and coming out as a trans woman in a community that provided little initial support for such a decision. In the seven years since, Rowlands has gained respect for her talent, her dedication to quality private instruction, and her empathetic approach to counseling young artists, as well as contributing to *The Westerlies'* eclectic oeuvre. Recently, Rowlands has additionally found a place on Broadway, as a member of the orchestra for the musical *Gypsy* starring Audra McDonald.

THE NEW YORK CITY JAZZ RECORD: The breadth of your professional and educational experiences is impressive. When you moved to New York City 15 years ago, did you envision such a career?

CHLOE ROWLANDS: When I first moved to New York to go to The New School, I pretty much just wanted to be a jazz trumpet player. As I've gotten older and more mature, I've sort of discovered how much more is out there, and as a result my musical interests broadened quite a bit. What really opened up my career was joining *The Westerlies* back in 2018 because this group can exist in so many different music worlds at once.

TNYCJR: It seems like you've always wanted to be a music professional.

ROWLANDS: I have. It's been my goal since I can remember, actually. My dad was in a rock band in the Bay area back in the '70s and '80s called *Merlin*. He played guitar, flute, harmonica and sang. My parents actually met at a *Merlin* show. So I exist because of music, which is fun to think about. My dad and my mom have incredible taste in music, had all kinds of music going on around the house. There's a photo of me when I was, I think, two years old, of me and my dad. I have these big headphones on, with a big smile on my face and my eyes closed, and my dad has a big smile on his face too. He was showing me *Kind of Blue* by Miles Davis.

I have memories of my dad putting on John Philip Sousa and giving me and my brother pots and pans with wooden spoons and having us marching around the house playing along with it. I remember when I was about seven or eight, I was visiting my dad's brother, Uncle Don, who is a drummer, at his apartment in Berkeley, CA. His apartment had bins of random instruments everywhere. One time he pulled out an old bugle and handed it to me, and my whole family was standing around me, encouraging me to make a sound on it. I made a little toot noise, with my whole family cheering me on and applauding. I think that feeling of being celebrated for doing something like that really stuck with me.

TNYCJR: Who were your influences as you were developing your talent on the trumpet?

ROWLANDS: I'll give another shout out to my Uncle Don. When I started playing trumpet, for every birthday and every Christmas, he would send me a couple of CDs of trumpet players, and he sort of went in chronological order, giving me a bit of a jazz and trumpet education at the same time. First he would start sending me Louis Armstrong Hot Five and Seven records when I was in elementary school. That's all I listened to back then. And then he started sending me big band records that featured trumpet players on Duke Ellington and Count Basie records. And then I started getting Dizzy Gillespie and Charlie Parker records, and then Miles Davis and people like Freddie Hubbard, and so on. In middle school, I would walk around with headphones on, just listening to *Kind of Blue* on repeat. And Clifford Brown was also a huge inspiration.

TNYCJR: How did you get involved in music education?

ROWLANDS: I've been teaching private lessons for many years. I started when I was still in high school. I think my high school band director connected a younger elementary school student who wanted a little bit of extra help getting his technique together. I studied from eighth grade until the end of high school with a really wonderful classical trumpet teacher, Russ Plylar, who really got my trumpet technique and fundamentals together, which equipped me with the right tools to help out younger players.

I really love teaching private lessons. I had so many great private teachers, and I wouldn't be the musician or trumpet player I am today without them. I think it's the duty and responsibility of musicians to pay it forward to the next generation. In *The Westerlies*, we do a ton of teaching, working with students as young as elementary school all the way through graduate level students. We often do teaching residencies at universities and work with them on a form of conducted improvisation called "Conduction." Currently, *The Westerlies* are an ensemble in residence at The New School where we are all faculty members.

TNYCJR: How did you become a member of *The Westerlies*?

ROWLANDS: I knew all of the members, including the former member Zubin Hensler, before joining. I first met Riley Mulherkar, the group's other trumpet player, at the Essentially Ellington competition in New York City when we were in high school. I met [trombonist] Andy Clausen in high school as well, at the Monterey Jazz Festival. I was there performing with the Next Generation Jazz Orchestra, a big band made up of high school students from across the country. Andy had won a composition competition, so he had a big band piece

that was featured and performed by this band at the big stage, featuring Wynton Marsalis. So we all go way back.

We all moved to NYC around the same time and would see each other around the music scene. I was asked to audition in April 2018 and was very excited about the opportunity because I'd seen them coming up for the past seven years, creating this incredible ensemble doing things that you don't hear other brass musicians doing. I took the audition very seriously and decided to memorize the music for it, since the ensemble performs memorized. It felt like from the first note there was just great musical chemistry between

(CONTINUED ON PAGE 42)

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GABBY FLUKE-MOGUL

CONTINUUM OF ENDLESS BIRTH

BY SOPHIA VALERA HEINECKE

Violinist, improviser, composer gabby fluke-mogul's earliest memory of sound tracks back through the Florida Everglades: "I would play with another child there," they recall. "We'd walk hand-in-hand on the boardwalk in silence and look up at the cypress trees. I can remember the sound of our feet on the creaky platforms, the shifting trees, the endless swamp sounds." Expansively engulfed in the continuum of the past, they are brought to act on what they hear is needed in the present.

Even as a young person in Florida, fluke-mogul always worked with children—a work that continues to inform the musician's aspect of improvisation through a multiplicity of meanings, especially when thinking about the work of Ornette Coleman: "I've listened to Ornette with so many little ones throughout time," they say. fluke-mogul is known to engage Coleman's Harmolodics in practice and in theory. Coleman described Harmolodics as a pivotal strategy for living, "like a color, a word without gender" and this is how the emotional landscape of fluke-mogul's work feels too—chest-baring, gut-wrenching—a spectrum of their singular body yet never confined to identity labels. Their soundscapes combine with knowledge as a doula and an organizer, giving the feeling that birth can simultaneously be a discrete physical event and a momentous occasion.

Memory and birth are universal continuums, and so is queerness. According to fluke-mogul, any kind of birth, whether it's creative or a baby, involves dealing with intersectional systems of oppression, especially for Black people and other marginalized people in this country; and consciously or unconsciously many other relationships situationally present the same: with the body, with an instrument, people one loves, people that present conflict, ancestors, spirit, trauma, vibration, bardos—and deep listening. The continuum of the Creative Music Studio (CMS), founded in 1971 by Coleman, vibraphonist-pianist Karl Berger and vocalist Ingrid Sertso, where fluke-mogul is currently Executive Director, takes particular care in stewarding liveness, which former artistic director (and drummer-percussionist) Billy Martin sees as "evolving and shaping the heart and the brain" of CMS. New collaborations form spontaneously through CMS at Open Box hosted at Ibeam Brooklyn. The Open Box format, where names drawn from a hat birth trios that play for ten minutes, is a practice that fluke-mogul learned from Art Ensemble of Chicago saxophonist-composer Roscoe Mitchell and "not a new form at all," they say. "People have been picking names and making music spontaneously for a long time! Sometimes there's 40 people at Ibeam, such a rich environment for teaching and learning, with really different ways of creating containers for that type of experience." Guitarist Ava Mendoza speaks to Open Box as one of fluke-mogul's pivotal contributions to the ecosystem of improvisation, one

that draws "improvisers passing through, younger folks just getting out of school, frequent audience members happy for a chance to play, working musicians in other genres who want an opportunity to play free, and CMS regulars as well. Many people have met each other at Open Box. fluke-mogul cares tremendously about the community and knows how to organize and lead." Mendoza, testifying to this cross-pollination, notes there are many more queer and trans folks, more diversity in general since fluke-mogul became involved.

Birth work is part of everything that fluke-mogul does, felt in the spectrum of textures on *LOVE SONGS*, a favorite album of their Endless Breakfast bandmate Mariá Portugal. "It's really bold," Portugal notes. "There's a continuum between fluke-mogul's work as a musician, teacher, organizer, and doula, which reflects a view of creation as a process within—and indistinguishable from—nature itself. This is a radically different vision from that of the establishment, which often sees creation as a domination of nature and therefore views humans and nature as something separate and even opposite." Lately, when fluke-mogul sits down to write or think about music, the James Baldwin quote, first published in 1980 in *The Nation*, comes to mind as they witness the atrocities in Gaza, Sudan, Congo... "The children are always ours, every single one of them, all over the globe; and I am beginning to suspect that whomever is incapable of recognizing this may be incapable of morality." They stress that the music they're making, with the people they are creating it with, is a format for resistance. Says gabby, "For years, violinist Charles Burnham said 'Put a band together. What about that threat of a band?'. The Thread (with Burnham, bassist Luke Stewart, drummer-percussionist Tcheser Holmes, Mendoza and fluke-mogul) play this month at Art for Arts' annual Vision Festival at Roulette, actualizing the many threads that connect all people through a unique vision.

What Stewart appreciates most about this effort is fluke-mogul's "reverence for tradition and those iconoclasts who came before, acknowledging there is nothing new about any of this." He adds that doing the work of reaching out, connecting with Deep Listening® founder Pauline Oliveros (1932-2016) or Burnham, who made this music possible, has been invaluable, especially since Burnham comes from the experimental lineage in Black music, going back to the '60s. fluke-mogul also expresses gratitude for the elders who have trusted them with their time, energy and wisdom throughout life: "One of the last conversations I had with Pauline was in 2016. I was really struggling. I remember asking her what I should do. She responded, 'gabby! You're already doing what you need to be doing! We gotta keep on keepin' on, just like we always have!'" fluke mogul adds that they are always aware that they are a guest in the continuum of great Black music, music from the

African diaspora. On the subject of queerness they have a deep respect for Black queer women in the music, art and philosophy, from Ma Rainey to Audre Lorde to adrienne maree brown, who changed and continue to change the world. There is an acknowledgment that nothing is required more than being and creating an "emergent strategy," a birth itself.

"Improvising is relational," fluke-mogul asserts. "Relationships are really important to me—all the parts of them, including conflict and repair." The interwoven currents that fluke-mogul picks up, whether visible or invisible, are real, connecting listeners to one another across timelines to bridge generations in organizing and musicianship.

For more info visit flukemogul.com. fluke-mogul is at Vision Festival at Roulette Jun. 3 (with *The Thread*), 300 Ashland Plaza Jun. 14 (with *Anh Vo's Possessed*), Bowery Ballroom Jun. 21 (with Bill Orcutt and Lily Finnegan), *The Perch* Jun. 23, and Ibeam Brooklyn Jun. 29 (part of the Open Box CMS Workshop). See Calendar and 100 Miles Out.

Recommended Listening

- gabby fluke-mogul—*LOVE SONGS* (Relative Pitch, 2021)
- gabby fluke-mogul, Matteo Liberatore, Joanna Mattrey, Ava Mendoza—*Death in the Gilded Age* (Tripticks Tapes, 2021)
- gabby fluke-mogul/Dave Rempis—*Lip* (Aerophonic, 2022)
- gabby fluke-mogul/Nava Dunkelmann—*Likht* (Relative Pitch, 2022)
- Loren Connors & Chris Cochrane—*Artemesia* (Infrequent Seams, 2023)
- gabby fluke-mogul/Lily Finnegan—*Throw It In The Sink* (Sonic Transmissions, 2023)

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ERIC REED

Out Late & On Time

BY ROBIN D. G. KELLEY

COURTESY OF SMOKE JAZZ CLUB



Eric Scott Reed frequently posts short videos on Instagram at his piano working through the music of Thelonious Monk, Duke Ellington, Thomas Whitfield or his own compositions. He might share what's on his mind or give an impromptu music lesson, but always with sincerity, honesty, humility and the unassuming authority of a teacher. He's willing to be vulnerable and allow strangers to see him rehearsing, or thinking aloud about the state of the world, personal challenges and the things that bring him joy—whether it's the music of Cannonball Adderley, a sandwich his partner made for him, or the devastating impact of the Altadena fires.

What makes these posts particularly compelling is Reed's extraordinary gift for storytelling, which I recognized twenty years ago when we were asked to talk about Monk at a Jazz at Lincoln Center-sponsored private salon. His warmth, humor and brilliance held the room spellbound, as he combined anecdotes, technical insights and intricate musical examples to create a seamless, riveting story of Monk's music. Reed is known as a hard-swinging virtuoso, but his lyricism and sensitivity to the narrative qualities of melody set him apart. The songs he heard coming up in the Black church were *stories*—of redemption, repentance and revelation.

Out Late, his fifth album with Smoke Sessions, is a spectacular recording of his own compositions, which offers a glimpse into his personal journey to fully embrace his queerness. And to tell this story, he assembled a magnificent band of old friends: tenor saxophonist Eric Alexander, trumpeter Nicholas Payton, bassist Peter Washington and drummer Joe Farnsworth. It is not a "coming out" statement, since he'd proudly proclaimed his identity two years earlier with *Black, Brown, and Blue*. Rather, this record is joyful, contemplative music meant to narrate feelings and emotions we all can connect to without necessarily knowing Reed's story. But his is a story worth knowing.

"I always knew I was queer," he told me. "I had no language for it as a child and it wasn't discussed in our families, let alone in the church, other than being the path to hell." As a child growing up in '70s Philadelphia, he remembered playing with neighborhood boys who, like kids everywhere, would show affection toward each other and experiment. "It was perfectly innocent," he recalled. But when Reed's mother found her five-year-old son in the basement "experimenting" with another boy, she came down hard on him. "I now understand she was afraid I was going to hell. She was maybe even more afraid of what my father would do if he got to me first. I'm a preacher's son."

His father, Reverend David Reed, pastored a storefront Baptist church in Philadelphia and sang with a local gospel group, the Bay State Singers. Reed was only two when he began finding melodies on the piano, and by age five he was playing for his father's congregation. We'll never know what Reverend Reed thought about his youngest child's life choices (he passed in 2002), but Reed does wonder whether the fact that his dad had two lesbian sisters deepened his hostility toward homosexuality. Age five is also

the moment when he got bitten by the jazz bug. His maternal aunt and uncle bought him a small stack of records from the flea market; three in particular struck him: Ramsey Lewis' *Sound of Christmas*, Dave Brubeck's *Time Further Out* and especially Art Blakey and the Jazz Messengers' *Live at the Café Bohemia* with pianist Horace Silver's soulful blend of bebop, blues and gospel, which changed everything for Reed—and his precocious playing. His love of the Jazz Messengers shows in his leader debut, a tribute to Blakey titled *A Soldier's Hymn*.

The family moved to Los Angeles in 1981 when Reed was trying to find his way as a musician and struggling with his sexuality. "I was heavily involved in church. I'm trying to figure out why I'm this way but had no one in the church to talk to. It would have been easier if I had a drug problem, or if I had killed someone—anything but being gay." Meanwhile, his star as a budding jazz pianist was rising. As a teenager he started working with Clara Bryant, Teddy Edwards, John Clayton and other stalwarts of the L.A. jazz scene. And as a student at the Community School of Performing Arts (now the Colburn School), he impressed a visiting Wynton Marsalis enough to hire him as Jazz at Lincoln Center's principal pianist.

Reed spent the next 15 years on top of the world, contributing to some of Marsalis' best recordings and launching his own career as a leader. Jazz critic Stanley Crouch was uncharacteristically effusive in his 2003 *JazzTimes* profile, "Eric Reed: Piano Prodigy," proclaiming him "a consummate jazz musician" who "can easily outplay all other piano players under 40." The music and accolades flowed, but it still meant living a closeted life. "The more you try to hide something," he confessed, "the more obvious it is, right?...One guy said, 'Reed, I knew you were gay because of the socks you wore!'"

During the 1990s and early 2000s, there were few queer role models in the jazz world. Vocalist Andy Bey and pianist Fred Hersch were out, both HIV positive. Reed thought about reaching out to them but changed his mind aware of the general panic around AIDS. "I knew it was going to be guilt by association. I felt awful for feeling that way. I was terrified." So he continued to play the game. He tolerated the jazz world's often toxic masculinity, and eventually got married to someone he cared about. But after about three years called it quits. By 2008, Reed began falling into a depression. "I had been divorced two years. My father had died. I'm about to hit 40. I had lost myself and my belief system. I didn't know who I was." He gained weight and struggled just to leave his house. "My 40s were awful. More than just a midlife crisis, it felt like the culmination of all of the repression, the suppression, the delusion, the phoniness, the lack of accountability, the lack of authenticity in my life. That's when I moved back to L.A."

Judging by his performances and recording output, Reed remained prodigious. One might not think he was suffering from an emotional crisis, especially with his completion of an astounding Monk trilogy. He also returned to his sacred roots, making some of his most

introspective albums, including a solo piano session titled *Reflections of a Grateful Heart* and *A Light in Darkness* with a quartet, while wrestling with his faith's homophobia and Christian support for Donald Trump in 2016. He continued to find solace in religion and served as minister of music for his church. And then he overheard the Sunday school teacher recounting the time when Christians "used to stone homosexuals." He had heard this before but was still taken aback. "I told myself to keep on praising the Lord, keep on praying, keep on fasting, because God's going to deliver me. It was awful. Everything that I believed about God and Christianity was crumbling." It was only after meeting others who questioned church doctrine and watching the documentary, *1946: The Mistranslation That Shifted Culture*, that he came to see the Christian attack on homosexuality as a modern phenomenon that had nothing to do with the original Bible.

In 2019, Reed moved to Knoxville to teach at the University of Tennessee. When the pandemic hit he turned his isolation into an opportunity. "I realized, nobody knows me out here. I could be myself." He worked out, lost about 60 pounds, and began meeting other men. He also came out to his mother in the summer of 2022. "She didn't handle it well, but she came around." Not long after, Reed met his life partner and moved back to L.A. last May to be together.

Reed's *Out Late* is really the culmination of his journey, and therefore a departure from some of his earlier work. "Instead of saying 'you play here, you play here, and so forth, I said, 'Listen here.' I had to not only trust the other musicians but myself. That was the hard part, bringing my whole self to the band, which I'd never done," he says. The title track is a clever, double-entendre—and difficult to play with its Ornette Coleman vibe. Says Reed, "It is not bebop in terms of the vocabulary, even if the rhythms suggest that. The key is challenging (A major) as well as the ascending chord progression, which follows the melodic structure, but there's no resolution. It just keeps looping. After I played it through the first time, it reminded me of my journey. We're in a new key. The loop I was in before was just this toxic mix of depression and sameness and no growth. But this new loop got better with each cycle. I love the painter, Vasily Kandinsky. He creates these overlapping, intertwined geometric circles and loops. Like life, there's variance, and we have to pursue change. But in order to get a balance, you've got to do some loops for a while."

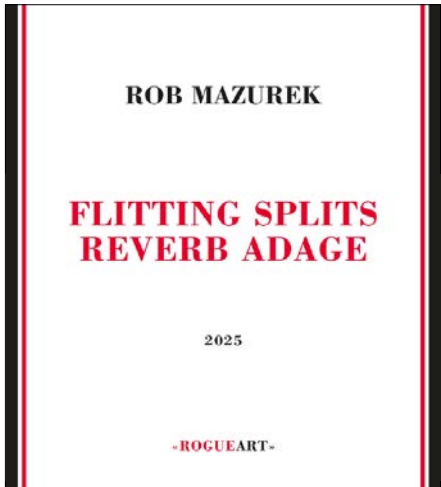
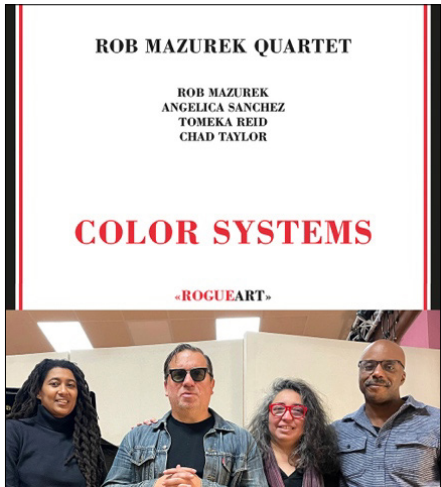
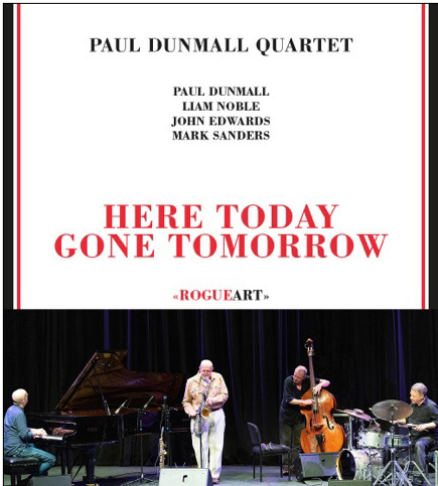
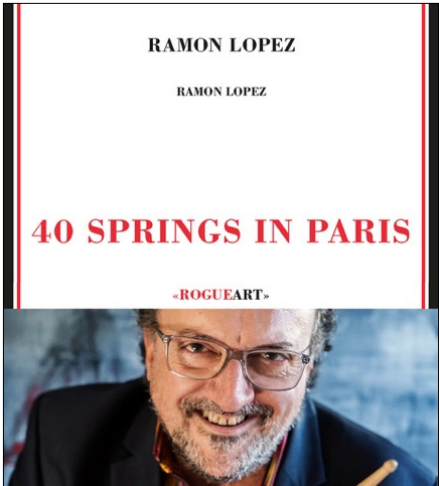
For more info visit ericscottreed.com. Eric Scott Reed's album release concert is at Smoke Jun. 25-29. See Calendar.

Recommended Listening:

- Wynton Marsalis Septet—*Citi Movement* (Griot New York) (Columbia, 1992)
- Eric Reed—*Pure Imagination* (Impulse!, 1997)
- Eric Reed—*Mercy and Grace* (Nagel Heyer, 2001)
- Wycliffe Gordon/Eric Reed—*We2* (WJ3, 2006)
- Eric Reed—*The Adventurous Monk* (Savant, 2013)
- Eric Scott Reed—*Out Late* (Smoke Sessions, 2024)

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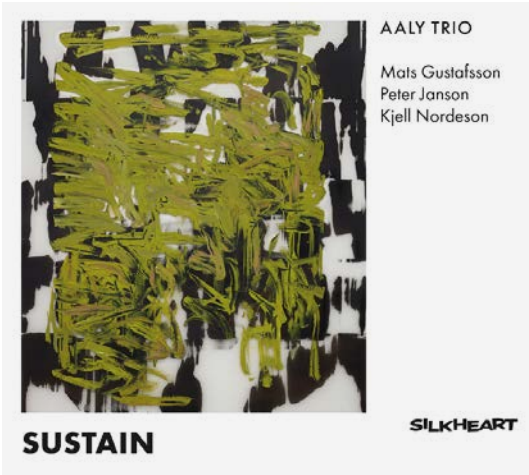
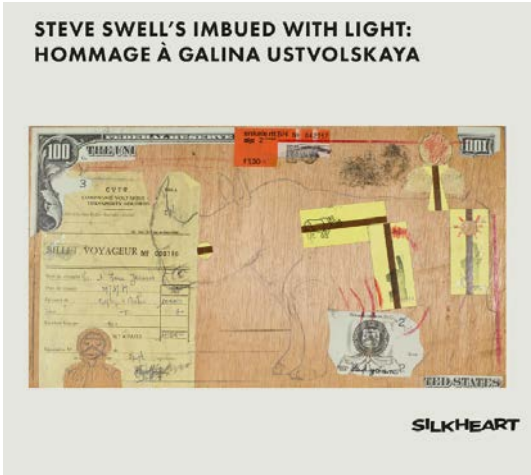


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FRED MOTEN

ANALYZE, SYNTHESIZE, SYNCOPATE, DISPLACE
BY JOHN PIETARO

Just in time to stare down the ignorant and malignant, there comes Fred Moten, Ph.D., the celebrated NYU professor of critical race theory, performance and poetics. What better way to gnarl right-wing ulcers and fuel radical fight-back? Add “jazz historian” into the mix and pepper it with a Truman Capote Award, a Guggenheim Fellowship and a MacArthur Fellowship for “Black aesthetics, cultural production, and social life.” Moten also pridefully sits on the board of City University of New York’s Center for Gay and Lesbian Studies. It’s uncanny to consider that his celebrated 2003 book *In the Break: The Aesthetics of the Black Radical Tradition*, is still incredibly timely, and is now old enough to buy cigarettes and vote.

Born in Las Vegas in 1962, Moten is the son of a schoolteacher and a laborer. He came of age in the ’70s, and deeply inspired by the Black Arts Movement, he entered Harvard University in 1980. In numerous statements since, Moten has cited fellow student Stefano Harney as a key life influence, with the result that the two have collaborated on projects through decades. But it’s the example of the late Amiri Baraka (1934-2014) and his Black radical aesthetic that’s stood as the primary inspiration throughout Moten’s work. “Baraka was at the convergence of all these things... music, experimental literature, radical Black politics, philosophy and literary theory,” Moten told the *Brooklyn Rail* in 2018. The statement speaks volumes. In the March 26 issue of *The Nation*, in an article entitled “In Fred Moten’s Music, Theory Is Put Into Practice,” many more observations are revealed about James Baldwin, Toni Morrison, Richard Wright and many others. More so, the profile aligns Moten with other

poets currently engaging with improvising musicians, listing Eileen Myles and drummer Ryan Sawyer among them. Moten cites poetic word as a counterpart to music, not leading but ultimately as a meld—a concept that reconfigures the idea of Beat poetry.

Moten has himself endeavored in spoken word performance; in the tradition of Baraka’s Blue Ark ensemble, his expansive jazz visions have been twice captured in a trio with bassist Brandon López and drummer Gerald Cleaver. Last year they released *the blacksmiths, the flowers* (Reading Group Records), which followed *Moten/López/Cleaver* (Relative Pitch). The latter album’s opening track, “The Abolition of Art, the Abolition of Freedom, the Abolition of You and Me,” is nothing if not hypnotic. Within a jarring text Moten describes as “a love song, so it’s got to be truthful,” he provocatively emotes within López’ tight off-the-bridge pulsations and Cleaver’s whispering cymbal and tom-tom prisms: “Freedom is too close to slavery for us to be easy with that jailed imagining. We’ve been held too close by that too long in all that air they steal in our eyes while we swarm in common auction.” When asked about his growing body of work with Moten, López says, “To say that Fred’s ability to analyze, synthesize, syncopate and displace information is inspiring remains an understatement. If there is such a thing, he’s a master improviser...one with the ability, flexibility and deep awareness of the collective that creates the profound shit! I’m honored to know him and deeply inspired by our work together.”

In April, Moten released a riveting duo album with López, *Revision* (TAO Forms), the impact of which has not yet reached far enough and should rapidly earn the notice deserved. The bassist, eating the sound source with smoldering, caustic bowing and driven pizzicato, fires the partnership with Moten’s unbridled poetics of “#9”: “Well, you know, huh, I think in little involuntary trios which lets me further note, boogie, that I ain’t got no job....but I know how I’m gonna live: spread out in angry joy...” The poet also engaged with Joëlle Léandre, the master septuagenarian French bassist, on *Lifetime Rebel* (RogueArt), a multi-disc set released last year that celebrates Léandre’s Lifetime of Achievement

Award given at the 2023 Vision Festival. It documents the bassist and poet’s first-time collaboration, one of four featured projects and sets, which the bassist presented that evening. Of their time together, Léandre enthusiastically comments: “Playing with him was a simple and direct meeting. I love his voice and text, and as all poets are, he is a musician; he plays, he sings sometimes, and he listens to the music around him. All his text become sounds, even if totally political, hard, rude, funny too, but with his conscience of what’s happening in this world, this terrible world.”

Over many years, left-leaning creatives and theorists have idealized an intersectionality of oppressed nations—the peoples struggling against institutional repression—to which Moten has become a safe space for the many, including LGBTQ+ artists. In 2020, his work with Renee Gladman, the writer, publisher and visual artist of “Black/Queer” culture, has endowed (in Moten’s words) “a queering of the line and a muddying of the waters.” This shake-up of the seemingly comfortable art world has been an ongoing quest for Moten, who sees his role within it as fully unexpected, as have earlier generations of revolutionary creators. Perhaps Moten, now in his early 60s, has founded this rare aspect of academia for the utter radicals among us—a formality that is anti-formality if not the necessary reconstruction of academia itself. But then, that seems to have been the point all along.

For more info visit fredmoten.site.wesleyan.edu

Recommended Listening:

- Various—*Harry’s House, Vol. II-III* (Fast Speaking Music, 2008-11)
- Fred Moten, Brandon López, Gerald Cleaver—*Moten/López/Cleaver* (Relative Pitch, 2020)
- Fred Moten, Brandon López, Gerald Cleaver—*the blacksmiths, the flowers* (Reading Group, 2023)
- Joëlle Léandre—*Lifetime Rebel* (RogueArt, 2023)
- Asher Gamedze & The Black Lung—*Constitution* (International Anthem, 2023)
- Fred Moten/Brandon López—*Revision* (TAO Forms, 2024)

LEST WE FORGET



BILLY TIPTON

TO PLAY & LIVE HIS AUTHENTIC SELF
BY MARILYN LESTER

Transgender experience is boldly as old as humanity. Motives have differed along the timeline, but for many, like pianist Billy Tipton, born female but living as a male, the transgender life was motivated by practical concerns. Billy wanted access to a man’s world he’d never crack open as a female. And he artfully passed. Tipton’s gender at birth was only discovered at his death in 1989 when paramedics in Spokane, WA, responding to a medical emergency, uncovered the inevitable. By all accounts, no one had seen Tipton naked in at least 40 years. The surprise reveal made national news.

But his story also resonated for what it represented. In late ’80s Seattle, saxophonists Amy Denio, Sue Orfield, Jessica Lurie and Tina Richerson had formed a saxophone quartet with drummer Robert Kainar. Tipton’s near-simultaneous death inspired the group to name itself the Billy Tipton Memorial Saxophone Quartet (later known as the Tiptons Sax Quartet

and, then, simply The Tiptons). Says, Denio, “Billy demonstrated that gender stereotypes are useless. He was playing in the era when *DownBeat* was publishing articles claiming that women were ‘too hysterical’ to play jazz.” Austrian Kainar first heard of Tipton through the group. He notes that if there were other instances of this kind of determination in the jazz world they’re too little known. “Jazz is not just music,” he declares. “It is a way of life.”

The question is: how did Tipton pull off this feat? The answers are several. He was a private person skilled at covering his tracks. Mainly, he invented the story that a major auto crash had damaged his genitals and required lifelong binding of his ribs. He always locked the bathroom door, where he dressed, and he religiously avoided doctors. Most amazingly, he was the husband of five women, beginning in 1934. Indeed there were sexual relations and according to the late Diane Middlebrook, author of *Suits Me: The Double Life of Billy Tipton*, he chose people who were largely self-involved and might not notice much beyond themselves. Middlebrook also has said in interviews that Tipton was an incredibly gifted, focused actor and mimic, successful in a role played for most of his life.

Tipton (Dec. 29, 1914–Jan. 21, 1989) was born as Dorothy Lucille Tipton in Oklahoma City, but raised from age four by an aunt in Kansas City, MO, after her parents divorced. Musically talented, Dorothy studied piano and organ and became attracted to the saxophone

when the jazz bug bit. But an indignity stuck when Tipton was barred from playing in the high school’s all-male band. At age 19 Dorothy began dressing as a man to get work as a jazz musician. Opportunity presented itself via radio where musicians were primarily heard and like Tipton’s piano hero, Teddy Wilson, spared any prejudice. Tipton no doubt heard Wilson on the “Camel Caravan”, broadcast over CBS radio, studying and emulating his style.

In 1936, dressing as a man only when necessary, Tipton led his own band on KFXR radio, and in 1938, joined Louvenie’s Western Swingbillies on KTOK radio and on their live gigs. By 1940, Billy Lee Tipton was fully born. Through the ’40s, he toured with Scott Cameron’s and Ross Carlyle’s bands, and performed with George Meyer. By 1951, the pianist wound up in Longview, WA, playing solo before starting the Billy Tipton Trio with bassist Kenny Richards (later Ron Kilde) and drummer Dick O’Neil. Tipton took the trio further. In 1956 at King’s Supper Club in Santa Barbara, CA, a Tops Records talent scout heard the group, which led to two 1957 albums: *Sweet Georgia Brown* and *Billy Tipton Plays Hi-Fi on Piano*. An invitation in 1958 to become the house band at the Holiday Hotel casino in Reno, NV, was followed by an offer of more albums by Tops. But Tipton declined, instead making the move to Spokane where the trio became the house band at downtown

(CONTINUED ON PAGE 42)



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PATRICIA BRENNAN & MACIEJ OBARA DUO

WED, JUNE 18
DIZZY'S CLUB AT JAZZ AT LINCOLN CENTER
IMMANUEL WILKINS &
LUTOSŁAWSKI QUARTET
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VOXNEWS

PROUD VOCALISTS

BY TESSA SOUTER

In honor of Pride Month, TNYCJR acknowledges the extraordinary contributions of LGBTQIA+ jazz musicians, past and present, including iconic jazz vocalist **Andy Bey**, who publicly came out in the mid '90s after being diagnosed as HIV positive, and who at 85 died in April at The Actor's Fund Home in New Jersey. Jazz has a storied history of being protest music, particularly regarding the civil rights movement, but has long been curiously quiet about gay and queer civil rights. Jazz vocal legend **Mark Murphy**, whose orientation was an open secret, said near the end of his life that an unrealized dream of his was to have been able to perform songs openly addressing a man, using he/him instead of female pronouns. Vocalists **Chris Connor**, **Carmen McRae**, **Billie Holiday**, **Ma Rainey** and **Bessie Smith** were known to be LGBTQIA+ within their musical communities, but it wasn't common knowledge in the outside world, for fear that it would have damaged their careers. **Theo Bleckmann's** beautiful rendition of *The King and I's* "We Kiss in a Shadow" (from his 2006 album *Las Vegas Rhapsody: The Night They Invented Champagne*) says it all in Oscar Hammerstein II's lyric: "Alone in our secret, together we sigh, for one smiling day to be free to kiss in the sunlight and say to the sky: Behold and believe what you see! Behold how my lover loves me!" Let us hope, that the current government-sanctioned anti-DEI cuts in the arts and elsewhere does

not herald a return to those days.

GRAMMY- and Tony Award-winning drummer, composer and vocalist, **Bryan Carter** inaugurated "Jazz at Pride" at Dizzy's Club in 2019 after discovering there were no Pride events at any prominent NYC jazz venues. It has since become an annual event with fellow LGBTQIA+ artists in a celebration of community, creativity and connection to create an inclusive space (Jun. 11-12). "Jazz at Pride" is also a non-profit organization dedicated to curating performances and education engagements featuring world-class artists from the LGBTQIA+ community.

Non-binary, pansexual actor and 10-time GRAMMY-nominated vocalist **Janelle Monáe**, and iconic vocalist, actor (and celebrated gay icon) **Grace Jones**, headline the Blue Note Jazz Festival at the Lena Horne Bandshell, Prospect Park, Brooklyn (Jun. 9), as part of the annual BRIC Celebrate Brooklyn! Soon-to-be 69-year-old **Johnny O'Neal** is at Cellar Dog (Jun. 3) and Zinc Bar (Jun. 9). First and foremost a pianist (he played in the bands of Art Blakey, Milt Jackson and Clark Terry), he is now celebrated as much for his singing. Definitely a "singer's singer" (with a flock of vocalists always in attendance wherever he plays), his new album is the aptly titled *Everybody Loves Johnny O'Neal* (Cellar Music). The effortlessly swinging **Dena DeRose** has a new album, *Mellow Tones* (HighNote), featuring her regular band: Martin Wind (bass) and Matt Wilson (drums) plus Ed Neumeister (trombone).

LOOKING FORWARD TO...

The eight-time GRAMMY-nominated Baylor Project featuring **Jean Baylor** and husband, drummer Marcus Baylor at the Blue Note (Jun. 17-19). Three-time Juno award-

winning Canadian vocalist, **Caity Gyorgy**, at Dizzy's Club (Jun. 22): a songwriter who composes music and lyrics in the style of the Great American Songbook, she's also a wonderfully spontaneous performer and great scatter. Her new album, *Asking for Trouble*, is a duo featuring the music of Frank Loesser, with pianist Mark Limacher. (Keep an eye out for *Caity Gyorgy with Strings*, coming in August.) Also at Dizzy's Club, **Marion Cowings'** "Like Father Like Son" with his son, tap dancer-vocalist **AC Lincoln** (Jun. 16) in celebration of Father's Day. Evocative singer **Naama Gheber** celebrates her latest release, the dreamy *Dream With Me* (La Reserve) at Birdland (Jun. 28). The debut album from vocalist **Paloma Chesky**, *Memory* (The Audiophile Society), features her original songs, along with some of her favorite standards, including "Corcovado", in a nod to her Brazilian heritage. Definitely one to watch, she's just getting started. Vocalist-guitarist **Camila Meza's** album release for the all-originals *Portal* (GroundUp) at Joe's Pub (Jun. 4). North Square Lounge's regular Sunday brunch, inaugurated by the late **Roz Corral**, is always worth checking out: **Kate Baker** (Jun. 1), **LaTanya Hall** (Jun. 8), **Vanisha Gould** (Jun. 22). At Smalls, drummer Tommy Campbell's Vocal Eyes (Jun. 27-28) spotlights vocalists **Ron Wilkins** and **Tiffany Gridiron Toriumi**. At Mezzrow: **Marty Elkins** (Jun. 1), **Kavita Shah** (early set, Jun. 8), **Yaala Ballin** (late set, Jun. 8) and **Lauren Kinhan** (Jun. 29).

In honor of Black and Afro-Caribbean Music Month, don't miss avant garde vocalist **Fay Victor**, bringing the vibrations of Trinidad and Tobago to Roulette as part of the Vision Festival with her Tree Trini Collective (Jun. 7). Also at Vision: **Amirtha Kidambi's** Elder Ones and **Ellen Christi's** Flux in Chaos (Jun 3).

FESTIVAL REPORT

JAZZKAAR

BY MARTIN LONGLEY

LONG PLAY

BY TOM GREENLAND

Blue Note
JAZZ FESTIVAL
NEW YORK CITY • JUNE 2025



BRANFORD MARSALIS QUARTET: BELONGING

FT. JOEY CALDERAZZO, ERIC REVIS
& JUSTIN FAULKNER



CHARLES LLOYD SKY QUARTET

FT. JASON MORAN, HARISH RAGHAVAN
& ERIC HARLAND

JUNE 28 // 8PM

THE TOWN HALL

URMO MÄNNI



Oscar Andreas Haug, Maria Faust @Jazzkaar

Estonia is bordered by the Baltic Sea, Latvia and Russia at the far eastern reaches of the European Union. Its exceptional Jazzkaar festival, held in the country's capital of Tallinn and now in its 36th edition (Apr. 17-26), continues to combine local artists with visiting acts from across Europe and the Americas, and sometimes beyond. The program ranges from mainline jazz to free improvisation, global-folkloric and modern music to classically-infused premieres. There's also an annually increasing dose of near-unbearable neo-soul and pop-loaded bands, but these do obviously assist in growing audiences. Stateside performers certainly magnetize the crowds, and this year offered a greater such presence than usual, with Detroit native saxophonist James Carter, Snarky Puppy's multi-instrumentalist Michael League (now in Catalanian parts) and Bill Laurance, plus vocalist Jazzmeia Horn who landed at Jazzkaar four days after its main conclusion, offering a postscript climax.

Alto saxophonist **Lakecia Benjamin** showed off her new crew of John Chin (keyboards), Elias Bailey (bass) and Dorian Phelps (drums). She's finally gained the profile she deserves, after almost two decades since she was gigging with former John Coltrane drummer Rashied Ali. Making the journey towards funk and soul, she's recently found her true position with such albums as *Pursuance*, *Phoenix* and *Phoenix Reimagined (Live)*, melding post-Coltrane jazz with a harder manifestation of funk, soul and hip-hop. This new quartet plays hyper-jazz, even speed-jazz, and Benjamin's new sidemen are perfectly suited to drawing out her own strength of powerhouse blowing extremity, fast but charged with supple virtuosity. We might be fatigued by the Coltrane-associated "My Favorite Things", but Benjamin continues to dissect its essence into something radically transformed, just now in its most manic manifest. This marked the first tour for stripling Phelps, who is akin to a human triphammer, but not a robotic one. Phelps, rather, skimmed and skirted the natural dynamics of a number, with stunning energy and precision. A repeated alto-drums face off found the leader feeding off the drummer's responses and escalating the music with abandonment. Chin delivered copious degrees of runaway invention on either acoustic, Nord or Rhodes pianos. The four musicians connected in an ultimate, frenzied unity, Benjamin's cohorts pushing her even higher, further and faster.

Testament to the festival's diversity, the set prior to Benjamin's had introduced a fresh pairing of three improvising drummers, who nevertheless spontaneously prepared closely interlinked grooves of complexity, loaded with overlapping cross-patterns and surprise details. **Kresten Osgood** (a regular NYC visitor from Copenhagen) came to Tallinn for a second year, bringing

(CONTINUED ON PAGE 42)

ANTHONY CREAMER III



Anaïs Maviel/The Rhythm Method @Long Play Festival

Now in its fourth instantiation, Bang on a Can's Long Play Festival (May 2-4) has become an exciting forum for composers and improvisers. Held in fourteen performance spaces in and around downtown Brooklyn—the festival presented over 50 concerts in 48 hours.

On opening night, your correspondent, who sampled, in part or in whole, over twenty concerts, began at Roulette Intermedium with composer-conductor **Henry Threadgill**'s world premiere of *Listen Ship*, a series of vignettes arranged for acoustic guitars, pianos and electric basses, its relatively subdued dynamic range enlivened by subtle differences in the tones of the numerous guitarists (Gregg Belisle-Chi, Bill Frisell, Miles Okazaki, Brandon Ross). But the set's real sparkplug was Stomu Takeishi, who slapped his acoustic bass guitar body like a cajón and strummed the strings so hard with his bare thumb that it needed a band-aid after the show. The following set, trumpeter **Peter Evans' Being & Becoming** with Joel Ross (vibraphone), Nick Joz (acoustic bass, synth bass) and Tyshawn Sorey (drums), ably balanced acoustics and electronics, climaxes and lulls, the leader playing with authority and soul on three different trumpets. Ross was a magical, mercurial presence, while Sorey was on the warpath, at one point cracking his drums so loud and hard it drew nervous laughter from the audience.

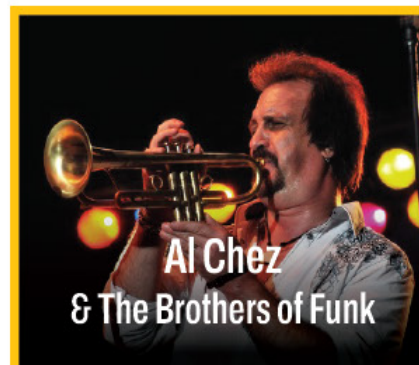
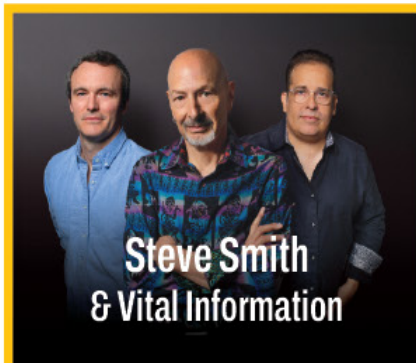
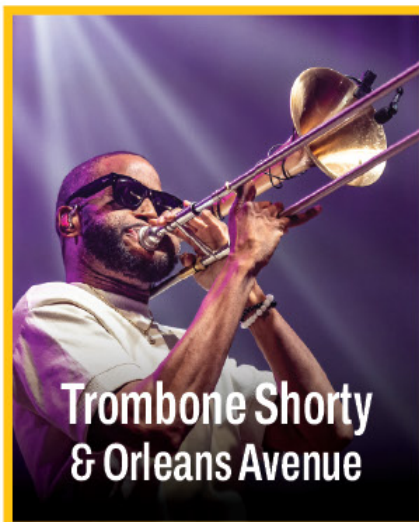
The next day began at noon with the unforgettable spectacle of a large herd of shiny brass buffalo rumbling and snorting as it wandered over the hilltop of Fort Greene Park, curious humans trailing after the beasts like calves following cows. Only these weren't really buffalo. They were tubists (with euphoniums, sousaphones, baritones, pocket tubas, even a helicon), 60 or 70 of them, performing **Anthony Braxton's Composition No. 19 (For 100 Tubas)**, the initial herd dispersing into four groups, bleating and bellowing from short distances apart until they reconvened an hour later into one big bunch, their voices murmuring softly together in one last, truly gorgeous polychord.

In The Space at Irondale, **Blackbox Ensemble** staged an immersive concert during which looming dissonances threatened, but never succeeded in disrupting the irenic ambience. At Roulette, guitarists **Bill Frisell** and **Mary Halvorson** duetted arrangements of songs like "Shenandoah", merging avant and Americana. An unexpected highlight was a spiritually illuminating set at Issue Project Room by **The Rhythm Method** string quartet with vocalist **Anaïs Maviel** also playing n'goni (West African harp/lute). Seated beneath the venue's crypt-like vault, dressed in similar shades of bright orange-red, the five women sang and played Maviel's *listen to the rain* suite, the tempo and emotional engagement slowly, steadily increasing as Maviel's fingers delicately treaded

(CONTINUED ON PAGE 43)

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present a PJF's original production conceived by its Artistic Director Sergio Gimigliano

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featuring

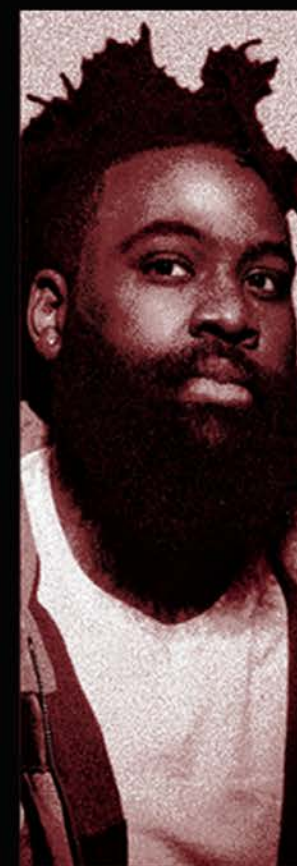
John Patitucci · bass
Darryl Jones · bass
James Francies · keys
Nate Smith · drums

Blue Note
NEW YORK

JUNE 10-15

8⁰⁰ pm & 10³⁰ pm

Info & Tickets: www.bluenotejazz/nyc



artistic directors **Sergio Gimigliano & John Patitucci** | press agent **Francesca Panebianco** | Info mail sgconcerti@yahoo.it

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PEPERONCINO JAZZ FESTIVAL Session '25 New York

NEW YORK

June 10 - 28, 2025

June 10th > 15th (2 Set: 8 pm > 10 pm)

> **Blue Note Jazz Club**

THE REVERENCE PROJECT

"PJF Original Production"

John PATITUCCI (*bass*), Darryl JONES (*bass*)
James FRANCIES (*keys*), Nate SMITH (*drums*)

June 15th (6:30 pm) > "Per chi Crea, Siae"

> **DiMenna Center for Classical Music**

FILIPPO ARLIA "DUETTANGO"

Marco GEMELLI (*bandoneon*)
Filippo ARLIA (*piano*), Andrea TIMPANARO (*violin*)
Filippo GARRUBA (*keys*), Marco ACQUARELLI (*guitar*)

June 16th (8 pm - Rsvp)

> **Istituto Italiano di Cultura**

**MIKE MAINIERI &
DAVE SCHROEDER**

Mike MAINIERI (*vibraphone*)
Dave SCHROEDER (*saxes*)

June 18th (6 pm - Rsvp) > "Per chi Crea, Siae"

> **Istituto Italiano di Cultura**

WILLIAMS-CARDILLO-PERAZZO TRIO
"Portrait of a Moment"

Buster WILLIAMS (*double bass*)
Marcello CARDILLO (*drums*), Tommaso PERAZZO (*piano*)

June 19th (6 pm - 20\$)

> **Italian American Museum**

MAFALDA MINNOZZI
"Metti una sera a cena"

Mafalda MINNOZZI (*voice*), Paul RICCI (*guitar*)
Special Guest Rico JONES (*sax*)

June 20th (6 pm - Rsvp) > "Per chi Crea, Siae"

> **Istituto Italiano di Cultura**

SIMONA DANIELE QUARTET
"A Jazz Conversation across Oceans"

Simona DANIELE (*voice*), Alberto PIBIRI (*piano*)
Alec SAFY (*bass*), Peter VAN NOSTRAND (*drums*)

June 21st (5 pm - \$ 55 includes refreshments and hors d'oeuvres)

> **InterContinental Barclay Hotel**

INTERCONTINENTAL JAZZ QUARTET

Special Guest **ED CHERRY**

Ed CHERRY (*guitar*), Daniele CORDISCO (*guitar*)
Stefano BATTAGLIA (*bass*), Antonio CERFEDA (*drums*)

June 22nd (5 pm - \$ 25 includes complimentary wine)

> **Rizzoli Bookstore**

PERIZ QUARTET

Special Guest **MICHAEL BLAKE & BRIAN CHARETTE**

Michael BLAKE (*sax*), Daniele CORDISCO (*guitar*)
Brian CHARETTE (*organ*), Marcello CARDILLO (*drums*)

June 23rd (2 Set: 8 pm - 9:30 pm) > "Per chi Crea, Siae"

> **Bar Bayeux**

DANIELE GERMANI QUARTET

feat. **KENNY WERNER** "The Alternative is Unthinkable"

Daniele GERMANI (*sax*), Kenny WERNER (*piano*)
Stefano BATTAGLIA (*bass*), Jk KIM (*drums*)

June 23rd (6 pm - 20\$)

> **Italian American Museum**

**PETER BERNSTEIN meets
CORDISCO-COPPOLA TRIO**

Peter BERNSTEIN (*guitar*), Daniele CORDISCO (*guitar*)
Joe LEPORE (*bass*), Elio COPPOLA (*drums*)

June 24th (6 pm - 20\$) > "Per chi Crea, Siae"

> **Italian American Museum**

DAVIDE CERRETA QUARTET

"Myths and Tales, Beyond Time and Space"

Davide CERRETA (*voice*), Daniel CORDISCO (*guitar*)
Joe LEPORE (*bass*), Elio COPPOLA (*drums*)

June 26th (6 pm - 20\$) > "Oltre Confine"

> **Italian American Museum**

LORENZO IORIO TRIO

"Anatomy of a Dream"

Lorenzo IORIO (*guitar*), Alessio IORIO (*bass*)
Maurizio MIRABELLI (*drums*)

June 26th (11 pm > Late Night Show)

> **Dizzy's Club**

TROY ROBERTS

meets **PICANTO TRIO**

Troy ROBERTS (*sax*), Caele CARDELLO (*piano*)
Joseph LEPORE (*bass*), t.b.a.

June 27th (6 pm - \$ 20)

> **Italian American Museum**

CHIARA IZZI TRIO

"Canzoni senza tempo: Radici e Orizzonti"

Chiara IZZI (*voice*), Alex SMITH (*organ*)
Robin BAYTAS (*drums*)

June 27th (11 pm > Late Night Show)

> **Dizzy's Club**

**PEPERONCINO JAZZ FESTIVAL
ALL-STAR BAND**

feat. Simona DANIELE (*voice*), Ray GALLON (*piano*)
Tony DEPAOLIS (*bass*) and many more

June 28th (5 pm) > "Oltre Confine"

> **La Scuola d'Italia**

LORENZO IORIO TRIO
"Anatomy of a Dream"

Lorenzo IORIO (*guitar*), Alessio IORIO (*bass*)
Maurizio MIRABELLI (*drums*)

June 28th (11 pm > Late Night Show)

> **Dizzy's Club**

JERRY WELDON

ITALIAN QUARTET

Jerry WELDON (*sax*), Marco PANASCIA (*bass*), t.b.a.

Con il sostegno del MiC e di SIAE,
nell'ambito del programma "Per Chi Crea"





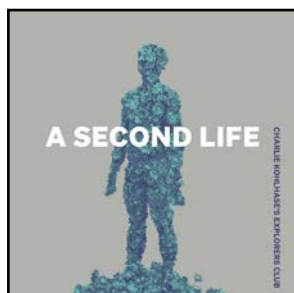
The Surrounding Green
Fred Hersch, Drew Gress, Joey Baron (ECM)
by Andrew Schinder

Fred Hersch, one of the great modern jazz pianists, returns with his third ECM album, *The Surrounding Green*—and it is stunning. A combination of originals and interpretations of standards and lesser-known classics, the recording already stands as one of this year's stronger releases and could wind up as one of the standouts of Hersch's long, storied career. Produced by legendary ECM founder Manfred Eicher, the album elicits a complex emotional response: pleasure derived from its pure beauty, yet with a haunting undercurrent—in a sense the sonic equivalent of finding beauty and joyfulness in an overcast sky.

Hersch's trio includes Drew Gress (bass) and Joey Baron (drums), each of whom he has performed with since the '80s, but this represents their first recording together, reflecting a chemistry that can only be achieved by decades of playing cooperatively. Moreover, no one musician dominates or runs away with the album. The covers and originals are given equal weight, and the originals are strong enough to hold their own against the pantheon of the genre. The title track, in particular, tightly encapsulates the album's atmospheric qualities by freely meandering along a gorgeous pathway of silkiness. Opener "Plainsong", which first appeared on Hersch's 2017 solo *Open Book*, finds Gress and Baron's additions completing the piece, making the original seem like a strong first draft. After the melancholic beginning, the trio then zig-zags to mid-period Ornette Coleman with a cover of the free jazz classic "Law Years". On this track they straight-up jam, Hersch melding Coleman's saxophone musings into tones befitting a more straight-ahead, classically influenced identity—a brilliantly original interpretation of a standard usually reserved for woodwind players.

As unlikely it may seem, there was room for another interpretation of the Gershwins' popular "Embraceable You". The trio takes plenty of liberties with the classic, offering a refreshing take on a song that could easily seem tired and overdone. This version is uncommonly up-tempo and bouncy, and while they play around the margins for much of the cover, the full, familiar chorus doesn't appear until the last minute of the song. By then, the listener has almost forgotten they are hearing a Gershwin classic. The trio has taken the standard to places it rarely goes.

For more info visit ecmrecords.com. Hersch is at Village Vanguard June 10-15. See Calendar.



A Second Life
Charlie Kohlhase's Explorer's Club (Mandorla Music)
by Jeff Cebulski

One way to understand the creative process of baritone saxophonist and bandleader Charlie Kohlhase

is to listen to "Lennette", the third piece on his latest album, *A Second Life*, which features his Explorer's Club octet. The tune is an attempt to meld two unlikely-matched jazz savants, Lennie Tristano and Ornette Coleman. What emerges is a two-note ying figure that is passed around the ensemble, Tristano-like, before an asymmetric section of free playing provides the Coleman-ish yang. Certainly, "Lennette" fits in with the whimsical arrangement approach he inherited from his time in the Boston-area's Either/Orchestra. Fans of the saxophonist's work and of the ensembles he has led or inhabited—including the Charlie Kohlhase Quintet, the Saxophone Support Group, The Makanda Project and the since defunct Mandala Octet—are grateful for the whimsy, given his story. In 2015, Kohlhase, who in the last several years has been open about being gay, learned that he was infected with HIV. Realizing he was indeed fortunate to avoid full-blown AIDS, something friends and acquaintances had become unwitting victims of prior to advanced medicine, he crafted this musical statement as a remembrance of those lost, as well as gratitude for those who've influenced him musically and for his medical care. *A Second Life* represents the joy of a second chance.

Two major influences represented in the album are former collaborators in saxophonist John Tchicai (1936-2012) and trombonist Roswell Rudd (1935-2017). Tchicai's "Berlin Ballad" receives a chamber horn treatment. Part of the melody is reminiscent of "In a Sentimental Mood", but the song turns into a free interplay with staunch support by drummer Curt Newton. Rudd's tribute to Pythagoras, "Tetraktys", is playfully rendered, with swinging instrumentation. Meanwhile, Kohlhase has his own fun. "Character Building Blues" is an inside joke about a blues played in A, with a confident baritone leading a trifecta of horn solos; "No Such Explorer" is built on a Burundi tune, featuring a pleasantly bleating tuba from Josiah Reibstein and a funky display from Kohlhase; "Airport Station" is the leader's take on an "accidental" rhythm derived from escalators at the Boston airport. Newton's rim work here, as on "Explorer", creates an infectious percussive edge.

Thanks go to doctors, medicine...and Charlie Kohlhase's indomitable spirit for *A Second Life* and the continuance of his intoxicating postmodern orchestrations.

For more info visit mandorlamusic.net



ØKSE
ØKSE (Mette Rasmussen, Val Jeanty,
Petter Eldh, Savannah Harris)
(Backwoodz Studioz)
by Stuart Broomer

"ØKSE" means axe in Danish, a fundamental tool for chopping, yet it's also a word with many additional connotations, such as "Ashe": the life-force that runs through all things, living and inanimate, including a current or flow—the groove that initiates can channel so that it carries them along the road of life. That radical and contradictory aesthetic, chopping up as continuum, an uncanny compound of free jazz, studio tech and hip-hop, makes this quartet a signal contemporary band, residing at a compound frontier. "ØKSE" consists of Norwegian Mette Rasmussen (alto),

Swedish Petter Eldh (bass, synthesizer, sampler), NYC-based Savannah Harris (drums) and Haitian Val Jeanty (electronics). Half of the album (in LP format) consists of eight tracks featuring vocals, whether rappers or singers. Multi-tracking, looping and foregrounded editing is everywhere, not a knock but an index of the special complexity in which free improvisation becomes compositional component.

"Amager", featuring rapper Billy Woods (also credited with A&R, suggesting the particular mix of rappers might have been his responsibility; the others are ELUCID and Cavalier), is a brilliant explosion of the band's Hydra-headedness, an uncanny absorption of hot/cool, intense/abstracted, visceral/cerebral, from Woods' own intensity to the myriad approaches that Rasmussen brings to individual moments: stratospheric bleeps to hard-edged melody, a free jazz saxophonist with a focused intensity, but with a certain distinguishing elegance. All the parts in an ØKSE track seem simultaneously independent and ideally connected, a music that matches spontaneity and design with dream-state precision.

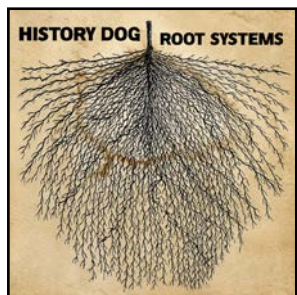
"The Dive", featuring singer Maassai, has extensive processed percussion as well as the multi-tracked voice, sometimes rapping, sometimes as singer, sometimes multiplied as vocal group, with an occasional male background voice. Rasmussen is again featured, but within collective music, the conclusion matching her with a wall of Jeanty's chiming electronics, the cumulative effect a kind of pop radio from a distant planet. The concluding "Onward (keep going)" is tuneful pan-cultural hi-life, with Rasmussen and Harris simultaneously foregrounded, further animated by sampled chanting and tightly-locked bass and drum patterns, ultimately concluding in Jeanty's sampled voices, flute and percussion—an

RECOMMENDED NEW RELEASES

- Peter Ehwald, Tom Rainey, Stefan Schultze — *Public Radio* (Jazzwerkstatt)
- Nicole Glover — *Memories, Dreams, Reflections* (Savant)
- Muriel Grossmann — *MGQ Live in King Georg, Köln* (Dreamland)
- Joe Henderson and Woody Shaw — *Jazz Patterns* (Everest-Real Gone Music)
- Fred Hersch, Drew Gress, Joey Baron — *The Surrounding Green* (ECM)
- History Dog (Lesley Mok, Shara Lunon, Chris Williams, Luke Stewart) — *Root Systems* (Otherly Love)
- Gwen Laster New Muse 4tet — *Keepers of the Flame* (Muffymarie)
- Dave Liebman, Billy Hart, Adam Rudolph — *Beingness* (Meta/Defkaz)
- Myra Melford — *Splash* (Intakt)
- Johnny O'Neal — *Everybody Loves Johnny O'Neal* (Cellar Music)
- ØKSE (Mette Rasmussen, Val Jeanty, Petter Eldh, Savannah Harris) — *ØKSE* (Backwoodz Studioz)
- Michel Petrucciani Trio — *Jazz Club Montmartre - CPH 1988* (Storyville)
- Alberto Popolla — *Really the Blues* (AUT)
- Potsa Lotsa XL — *Amoeba's Dance* (Trouble in the East)
- Matthieu Saglio/Camille Saglio — *Al alba* (ACT Music)
- Irène Schweizer, Rüdiger Carl, Johnny Dyani, Han Bennink — *Irène's Hot Four* (Intakt)
- Bill Stewart — *Live at the Village Vanguard* (Criss Cross Jazz)
- Omar Thomas Large Ensemble — *Griot Songs* (s/r)
- Dan Weiss Quartet — *Unclassified Affections* (Pi Recordings)
- The Westerlies — *Paradise* (Westerlies)
- Jacob Wick — *a veces me veo en el espejo y pienso en ti* (Ropeadope)

envoi suggesting everything is available, everything possible.

For more info visit okse.bandcamp.com. Val Jeanty is at Roulette Jun. 3 (with Nicole Mitchell) and Jun. 6 (with Shamanic Principle), both part of Vision Festival. See Calendar.



Root Systems
History Dog (Lesley Mok, Shara Lunon, Chris Williams, Luke Stewart) (Otherly Love)
by Ariella Stok

Although their name History Dog emphasizes an excavation of the past, the collective formed by four of today's most exciting improvisers—Lesley Mok (drums), Chris Williams (trumpet), Luke Stewart (bass) and Shara Lunon (vocals)—is very much a response to the here and now, embodying the present moment in all its complexity.

Root Systems, the group's first record, which they describe as a "family affair," uses the tools of the studio to create a body of work deeply engaged with sociopolitical events, limning the space between resistance and radical existence. On Mother's Day evening last month (May 11), their record release show filled Brooklyn's Union Pool with a rapt crowd, open to the challenging performance the band was putting forth, combining free improv with noise and electroacoustic experimentation, which was abstracted and at times, abrasive.

On the album's opening track, "HE SHE WE", Lunon launches into an extended inquiry into identity, erasure and questions of how power is conferred and taken away through the status of its visibility: "He, she, we, us, they, them...I didn't even see you." The ample use of electronics and extended techniques broadens and blurs the palette of sounds the musicians coax from their instruments, achieving that wonderful effect of not being able to easily tell from whom any particular sound is being generated at a given moment. Eschewing solos to instead focus on novel textures that contribute to a unified group sound, Mok propels across the drum kit with mallets, sticks and hands; Williams' trumpet bleats and signals and Stewart scrapes and rubs his electric bass strings.

The motif of laughter is used to confront the absurdities of oppressive systems on twin tracks "HILARITY" and "HILARIOUS", with Lunon incredulously demanding, "You're so fucking funny... you're just going to take that and say that's yours?" In the live setting, the causticity of this query took on additional depth, its relevance made further pointed by sampling the recent statement by Columbia student and Palestinian activist Mohsen Madawi upon release from a two-week detention. Defiantly addressing his oppressors, he declared: "I am not afraid of you." The track "HONEST" opens on Lunon's susurrating breath joined by a pulsing bass throb, whirring oscillations, the sound of scraped cymbals, a tolling bell and Williams' delay-soaked horn—a dark soundscape that calls to mind a hospital scene or a passage through the bardo—the sound of fighting for one's life.

For more info visit otherlylove.net. Lesley Mok is at Asian Arts Initiative Jun. 7 (with Che Chen) and Roulette Jun. 25 (with Myra Melford's Fire and Water). Luke Stewart is at Vision Festival at Roulette Jun. 3 (with gabby fluke-mogul) and Jun. 6 (with David Murray),

and Ibeam Brooklyn Jun. 29 (with gabby fluke-mogul). See 100 Miles Out and Calendar.



Was It 1984-85?
Angling (Cuneiform)
Live 2019: A Map of Books
Collapsible Shoulder Big Band (Cuneiform)
by Kurt Gottschalk

Sometime in what might be called the second generation of Downtown, following the outsider spirit of Fluxus, but adding a DIY punk sensibility and a propensity for jazz and nonjazz improvisation, there came a band that was destined to be unheard but somehow has now beaten the odds. Few ever heard them. They played two gigs but had three names and it took years, 40 of them, maybe 41 depending on who's counting, for a set of recordings to see the light of computer screens. But here they are in *Was It 1984-85?* and *Live 2019: A Map of Books*.

This brief-moment-in-time of a band was comprised of George Cartwright (soprano), Fred Chalenor (bass), Chris Cochrane (guitar) and Zeena Parkins (harp). The members would go on to play in various configurations of Curlew and No Safety, among other projects over the years. But those were different moments in time.

Angling was the one group that, at length, won out over CCCP and Her Hat, making their way into a studio with drummer-engineer Wharton Tiers (who also recorded Glenn Branca, Sonic Youth, Of Cabbages and Kings and Y Pants) at the board. The eight tracks laid down have since been mastered for release by Elliott Sharp (another Downtown mainstay with a finely-tuned ear) and released as *Was It 1984-85?*, proving the cloudy nature of their brief existence. It's a fun listen, and fortunately this unit cared enough to preserve something. The audio quality is certainly more than acceptable, and as good as many Downtown records of the day. It also holds true to the eclecticism in that era: moments of bluster, occasional bits of Canterbury vibe, strong soloing and a Uruguayan folk song. It also comes off as a bit tenuous, like a set of demos. The pieces are those they would have worked on, developed, brought more life to, but that wasn't to be. For scenesters, though, it's well worth checking out.

Much water has passed under many bridges since then. In 2019, Cochrane introduced a new band at Roulette, which was no longer in a West Broadway loft but housed in a proper theater in Brooklyn. Collapsible Shoulder played two shows (the second in 2020, despite the title), from which the 11 tracks on *A Map of Books* were culled. It's a big band—a total of 20 musicians appeared across the two sets, including older associates: Parkins, Eszter Balint (violin, vocals), Kato Hideki (bass), Jim Pugliese (drums) and Syd Straw (vocals)), and relatively newer names: Gordon Beeferman (keyboards), Gelsey Bell (vocals) and Brian Chase (drums). The songs they played explode off the disc, but what's most notable is the strength of Cochrane's writing. He's long been an intriguing songwriter, but the cuts here—which also includes covers of songs by Fred Frith, Robert Pollard and This Heat—are sensitive, engaging, and, dare I say, refined? Cochrane's not trying to prove anything, or at least it doesn't seem so. He's not trying to be anything with Collapsible Shoulder. The songs get a bit bluesy at times, a bit poppy, even slightly Beatles-esque, but Cochrane's writing has never come off so heartfelt.

For more info cuneiformrecords.com

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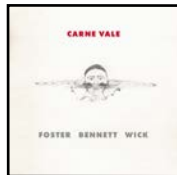
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Carne Vale

Michael Foster, Ben Bennett, Jacob Wick
(Relative Pitch)

a veces me veo en el espejo y pienso en ti
Jacob Wick (Ropeadope)

Solfège

Ted Byrnes/Michael Foster (Torn Light)
by Brad Cohan

With June being Pride Month, the invaluable contributions of two chief queer avant-gardists, the Mexico City-based Jacob Wick and NYC's Michael Foster, need to be highlighted. Both the trumpeter and saxophonist, respectively, have been at the jazz, improvised music and noise forefront, crucial forces in which each have wedded queer culture and its ethos with their art. Each Wick and Foster express their queer identities their own ways: the former writing in his bio that "his work is dedicated to and informed by queer feelings and queer politics", while the latter has been a local scene driver, co-founding "Queer Trash," a curatorial platform for LGBTQIA+ experimental artists.

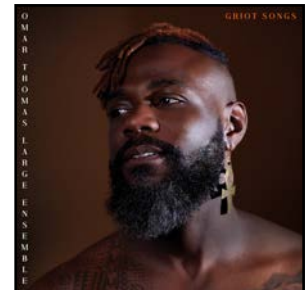
Out of these three stellar yet disparate releases, one features Wick and Foster together. In 2018, the pair teamed with Philadelphia-based percussionist Ben Bennett for Glove Issues (recorded live at Issue Project Room). *Carne Vale* reunites the shapeshifting trio for another set of intensely probing improvisations that blur the lines of noise music, drone and minimalism. Each musician here may employ the traditional instrumentation associated with jazz, but Foster, Wick and Bennett aren't your garden-variety players. Extended techniques and preparations, found objects and junkyard contraptions and circular breathing are just a smattering of the components that manifest on this album. The explorative and hypnotic timbres and textures they sculpt from their instruments and stash of gizmos clink, clank and rattle like an arrhythmic wrestling match, first occupying their own sonic universes then improbably striking a heady balance that results in a frenzied but strangely soothing sound collage.

While *Carne Vale* shows a more reserved Foster focusing on abstract vocabularies, *Solfège*, a set with Los Angeles percussionist Ted Byrnes, is paint-peeling nirvana. Foster, heard here on tenor and soprano saxophones alongside the gonzo Byrnes, make for a take-no-prisoners duo of one mind. *Interstellar Space* this is not. This is 21st century fire music for inquisitive ears and minds, a "brutal-prog"-type maelstrom that blows apart the exhausted saxophone and drums format, giving it a fresh perspective. The Foster/Byrnes partnership goes back to 2013 when the lo-fi *Astringent* was released; *Solfège* is a studio recording and every gale-force blow, meditative hush and percussive crash comes in loud and clear, thanks to the production sheen. Foster and Byrnes ride the same harsh wave over the set's nine spasmodic pieces, the two forming the ultimate kinship.

As *Solfège* unleashes a controlled chaos, Wick's *a veces me veo en el espejo y pienso en ti* (translation: "Sometimes I look in the mirror and think of you") is poles apart. In the press release, Wick calls it "a love letter to jazz" and it's just that: gorgeously intimate with delicate restraint, sweetness personified. An accessible recording, whereas *Carne Vale* and *Solfège* would be tagged experimental, this album conveys such deep warmth, specifically from Wick's harmonious trumpet lines, that it serves as a heal-all balm. The leader's Mexico City-based group, made up of Federico Sánchez (guitar), Alonso López-Valdés (bass) and Gibrán Andrade (drums) are fantastic, an ideal match who together bring the compositions of the trumpeter and vocalist (Wick lends his baritone to a lovely cover

of Henry Mancini and Johnny Mercer's "Charade") to sublime heights. Wick writes further that the originals "on the album are based on a notion of queer time, time that stops, starts and shifts, chasing sentiment and desire." And he captures that vibe perfectly with an elegance beyond compare on this deeply personal homage to jazz.

For more info visit relativepitchrecords.bandcamp.com, tornlight.bandcamp.com and ropeadope.com. Michael Foster is at Creature Space Jun. 13. See Calendar.



Griot Songs

Omar Thomas Large Ensemble (s/r)
by Terrell K. Holmes

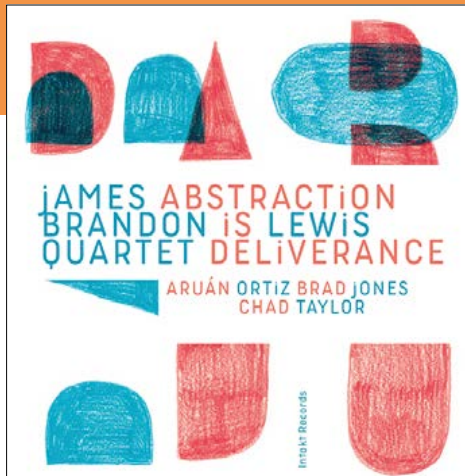
Composer-arranger Omar Thomas claimed his place among the vanguard of contemporary big band leaders with the acclaimed albums *I Am* (Sound Silence, 2013) and *We Will Know: An LGBT Civil Rights Piece in Four Movements* (Sound Silence, 2014). He returns with the outstanding *Griot Songs*, an album which should further affirm his prominence. Thomas' expansive arrangements contain challenging harmonies and opulent instrumental layering that produce intriguing sonic textures.

"The Sun in September", inspired by composer-bandleader Bob Brookmeyer, has an elegance that recalls another great, Oliver Nelson. Lihi Haruvi (soprano) solos splendidly above the brass, initially ruminative and joyful, then impassioned and cyclonic. Jason Palmer (trumpet) is equally energetic, delivering an incessant flow of ideas. The beginning of the dynamic "Obeah Woman" recalls John Coltrane's "Africa". The ghost-like playing of Josh Reed (trumpet) brings soft-voiced chords until a blast of grouching brass, led by Evan Amoroso (trombone), who clears the way for the pulsating jazz-rock shredding of Mark Cocheo (guitar). Jon Bean (tenor) gives the lush and reflective "Nothing There" an added soulfulness and poignancy, with the band supporting Bean's urgent stridency. Cocheo's powerful electric guitar playing on "The Path" seamlessly blends rock and blues lines, while he makes his acoustic guitar sound more like a mandolin on the Mingus-ly titled "A Touch of Obsidian, A Flash of Scarlet". Mark Zaleski (alto) contributes robust playing, along with Cocheo's flamenco licks, completing this sensual metronome. Thomas' arrangement of Radiohead's airy, brooding "Sail to the Moon" has strong free jazz elements, with Alex Brown (piano) sharing the dolorous melody with Amoroso's lyrical performance. The leader expands the tune and investigates its contours, reconfiguring it for the big band idiom by adding avian flutes and mercurial trombone grunts. All of these elements combine to transform this modern standard into an unconquerable anthem. The band's take on Lyle Mays' (Pat Metheny keyboardist) "Episode D'Azur", with Palmer Harmon-muted and pianist Brown, adds a funky dimension to the tune, with the band swinging fiercely on it.

A griot is someone who, through word and songs, preserves the rituals, traditions and history of a community. A contemporary griot, Omar Thomas' music filters history and tradition through a unique lens, making relatable and invaluable connections between the past and the present. *Griot Songs* is the energizing, involving work of an important modern visionary.

For more info visit omarthomas.com

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JAMES BRANDON LEWIS QUARTET ABSTRACTION IS DELIVERANCE

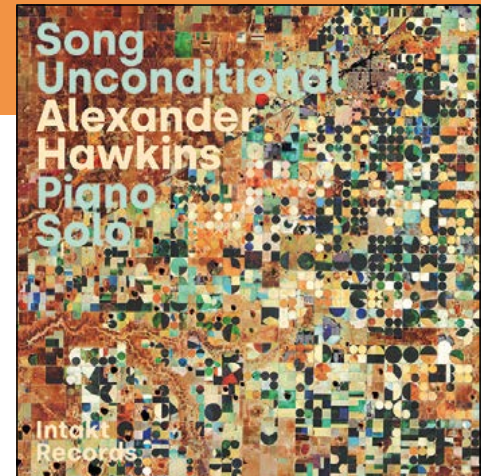
James Brandon Lewis: Tenor Saxophone, Compositions
Aruán Ortiz: Piano · Brad Jones: Bass
Chad Taylor: Drums



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IRÈNE SCHWEIZER – RÜDIGER CARL – JOHNNY DYANI – HAN BENNINK IRÈNE'S HOT FOUR

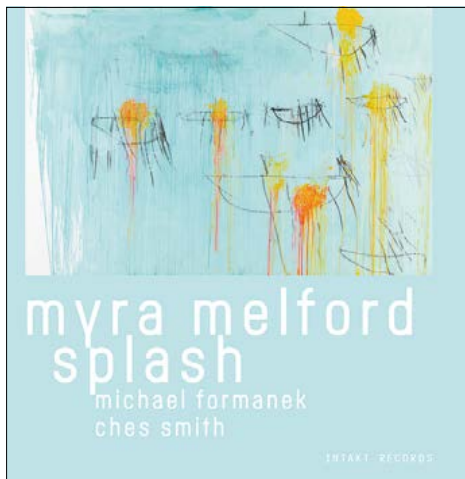
Irène Schweizer: Piano
Rüdiger Carl: Sax., Cl., Acc. · Johnny Dyani: Bass, Vocals
Han Bennink: Drums, Perc., Megaphone



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ALEXANDER HAWKINS SONG UNCONDITIONAL

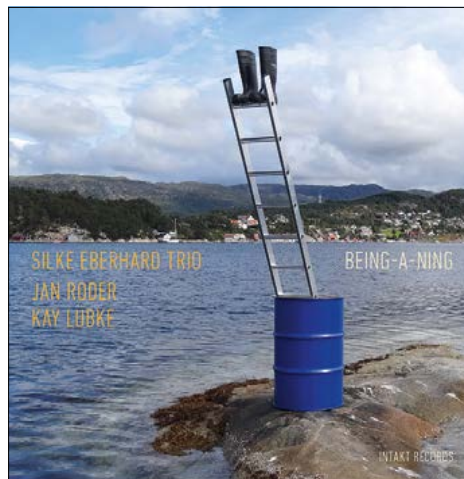
Alexander Hawkins: Piano



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MYRA MELFORD **SPLASH** with Michael Formanek and Ches Smith

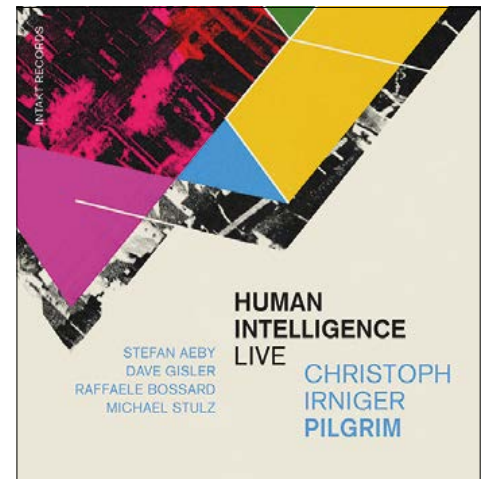
Myra Melford: Piano
Michael Formanek: Bass
Ches Smith: Drums, Vibraphone



Intakt CD 435

SILKE EBERHARD TRIO BEING-A-NING

Silke Eberhard: Alto Saxophone
Jan Roder: Bass
Kay Lübke: Drums



Intakt CD 434

CHRISTOPH IRNIGER PILGRIM HUMAN INTELLIGENCE (LIVE)

Christoph Irniger: Tenor Saxophone
Stefan Aeby: Piano · Dave Gisler: Guitar
Raffaele Bossard: Bass · Michael Stulz: Drums



Intakt CD 433

CLEMENS KURATLE YDIDE THE DEFAULT

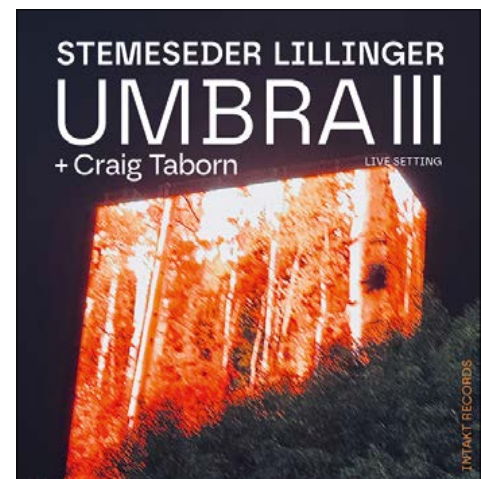
Dee Byrne: Alto Saxophone · Elliot Galvin: Piano
Chris Guilfoyle: Guitar · Lukas Traxel: Bass
Clemens Kuratle: Composition, Drums



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JOACHIM KÜHN ÉCHAPPÉE

Joachim Kühn: Piano



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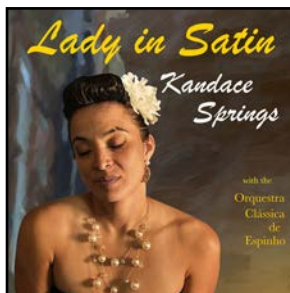
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Lady In Satin
Kandace Springs (SRP)
by Scott Yanow

During Feb. 19-21, 1958, Billie Holiday recorded *Lady In Satin*. The set of 11 ballads found her joined by a large string orchestra conducted and arranged by Ray Ellis rather than the usual all-star jazz combo. The conception was Lady Day's and, after it was released, she said that it was her personal favorite recording. It would be the next-to-last studio album that she made. While some listeners think of *Lady In Satin* as being a great recording with Holiday at her most expressive and vulnerable, others (including myself) find it difficult to get beyond the deterioration of her voice. Age 42 at the time, her singing could have passed for someone who was 72. While her rendition of "You've Changed" (which had entered her repertoire) is the highpoint, some of the other ballads (none of which she had previously recorded) are just not uplifted by her coarse voice and the unimaginative writing for strings, despite her emotional and often-touching singing.

Kandace Springs performs the 11 songs from the original *Lady In Satin* album with the 60-piece Orquestra Clássica de Espinho in Portugal. By contrast, 34 at the time of the Dec. 2023 recording, her voice is both youthful and mature. Springs has a soulful delivery that is quite attractive, and the large orchestra (unfortunately uncredited) has better, more effective, arrangements to work with than the group from the Holiday original. The singer, whose career thus far (this is her sixth album) has straddled the boundary between jazz and R&B, proves to be a sensitive ballad singer as shown on numbers such as "You Don't Know What Love Is", "But Beautiful", "It's Easy To Remember" and "Glad To Be Unhappy". And to her credit she does not attempt to sound like Holiday.

Since every song is taken at a slow pace, with Kandace Springs soaring over the lush orchestra, this *Lady In Satin* is recommended as much to middle-of-the-road pop listeners as it is to those who love superior vocal ballad sets.

For more info visit srpmusicgroup.com



Propulsion
Dave Rempis, Jason Adasiewicz, Joshua Abrams, Tyler Damon (Aerophonic)
Gnash
Dave Rempis/Tashi Dorji Duo (Aerophonic)
by Stuart Broomer

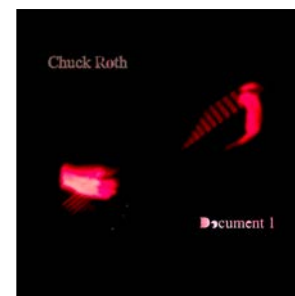
Since emerging in 1997 with the Ken Vandermark Five, Dave Rempis has steadily developed into one of the most expressive saxophonists in free jazz, whether contributing mightily to bands such as Ingebrigt Håker Flaten's Chicago Sextet, the collective supergroup From Wolves to Whales (with Nate Wooley, Pascal Niggenkemper and Chris Corsano), or leading his

own bands. The two sessions here also emphasize his skills as a spontaneous composer, gathering musicians who together create substantial conceptual structures within their group improvisations. Though one might think of Rempis as a tenor saxophonist, he can sound at home with most of the saxophone family.

Propulsion's quartet line-up of Rempis (tenor, alto, baritone), Jason Adasiewicz (vibraphone), Joshua Abrams (bass) and Tyler Damon (drums) might impress before they are even heard, but there's a shock of the new from the opening "Divergence". Adasiewicz' shimmering, hovering tones add a special sense of suspension, contributing to an almost orchestral layering in which the saxophonist's forceful tenor playing stretches against the compound drone provided by the vibraphonist, Abrams' resonant bass and Damon's dense undercurrent of drums. As the longest piece of the three tracks, "Divergence" (over 26 minutes) has passages of sustained tenor oratory that can recall the late work of John Coltrane, a resemblance heightened by the sustained restraint of the band. "Egression" begins with four minutes of unaccompanied alto saxophone, building tension with passages of lyrical, liquid effusion and contrasting explosions, cascading runs punctuated by rasps, honks and plosives. The concluding "Ephemera" has Rempis adopting an almost solemn voice on baritone saxophone, beginning in an improvised trio with Abrams' intertwining arco bass and Adasiewicz' rapid abstractions. Another sustained collective work, it goes through various permutations, reducing to the vibraphonist, bassist and drummer before concluding as a delicate percussion duo of just vibraphone and drums.

While *Propulsion's* structures are subtle, those of *Gnash*, by the duo of Rempis and Bhutanese-born guitarist Tashi Dorji, are elemental, seeming both spontaneous and fore-ordained. The 20-minute "Orphic Hymn" begins with an electric guitar solo, modal and rhythmically driven, Dorji creating a forcefield of hanging, clanging, resonating fundamentals, like ear-bleed temple gongs announcing ceremonies of transformation. Entering after several minutes, Rempis develops the theme further, his volcanic tenor summoning the furies. "Ask for the Impossible" takes another extended path: Dorji emits a storm of electronic shards, smears and warbles as the saxophonist compiles withering, high speed-runs throughout the alto's registers. The two ultimately find concurrence with rapid, repeating, intertwined scalar lines, eventually breaking down into a choir of flutters and suddenly variable reflective bits. The two musicians are so closely attuned that the result sounds more like one performer than a duo, the piece ultimately turning lyrical with Rempis soaring over repeated chordal passages. *Gnash* is music of galvanizing intensity.

For more info visit aerophonicrecords.com



Document 1
Chuck Roth (Relative Pitch)
by Elijah Shiffer

Guitarist Chuck Roth is a member of that seemingly ever-expanding faction of New York improvisers committed to pushing the boundaries of their instruments. On *Document 1*, his debut solo recording,

Roth creates an alien free-improv world. The strangeness of his music is particularly striking, as he uses neither effects pedals nor prepared guitar modifications: all of the percussive, glitchy and esoteric soundscapes come from extended techniques of picking and fingering.

Most of the eleven tracks are quite short (only three are over five minutes), but all feel much longer. These improvisations are essentially miniature suites in which Roth jumps playfully between textures in tiny, juxtaposed episodes. "Channelsurf" is an apt description of the entire album. Even tracks that focus on a particular technique, such as pick scrapes in "Flossin' The Bronchioles" and slide-guitar jangling in "The Time Is Now 3:58am", maintain this non-linear stop-and-start pattern. The constant shifts, coupled with often quiet dynamic levels, give these selections an intensely focused, close-up sound and a nocturnal mood—reflected fittingly by the times included in several of the titles.

The appeal of this album is in the occasional glimmers of pulse and tonality that peek through, only to be tantalizingly obscured in clouds of abstraction. There is definitely an overarching form, though it may be tricky to discern at first. Roth begins many tracks at a contrasting level of intensity from where he left off, and the distortion-packed, scrambling closer "Thank You So Much" is a strong conclusion that helps to tie the album together.

Document 1 is a challenging listen, but these hidden melodies, harmonies and structural elements help to hold the listener's attention. Roth's music is a unique, alternate universe, with just a few well-placed parallels to the one we live in.

For more info visit relativepitchrecords.com

UNEARTHED GEM



Irène's Hot Four
Irène Schweizer (Intakt)
by Ken Waxman

An uncut gem but still shining from 1981, *Irène's Hot Four* showcases a live Zürich jazz festival date when free jazz was at its wildest and wooliest period. The sizzling band included Swiss pianist Irène Schweizer (1941-2024), and German saxophonist-clarinetist-accordionist Rüdiger Carl, with added heat applied by Dutch drummer Han Bennink, plus South African bassist Johnny Dyani (1945-1986). The group/album name invokes the passion exhibited by earlier jazz combos, yet the performance mixes spontaneity with control. Carl's improvising encompasses tremolo accordion pumps and altissimo reed split tones or scooped squawks; Bennink smashes, slaps and shakes every idiophone available; and Schweizer's dynamic output includes linear expositions, emphasized glissandi and internal string judders. Only Dyani's string pumps and stops steady the program. This is

especially evident when keyboard patterns and stabs approximated broken-chord freedom and boogie-woogie freneticism in turn.

The peak of all this intensity occurs on "All Inclusive", the extended pre-encore concert climax. As the saxophonist overblows harsh tones of bar-walking-style honks and triple tongued screams, Bennink responds in kind with rim shot clips and echoing pops augmented with triangle clanks, gearwheel ratchets, kazoo squeaks and megaphone-amplified yells; even the bassist augments his thumps and adds some *sotte voce* vocalizing. Switching from prestissimo chording with pseudo-ragtime syncopation to emphasize a swing groove, Schweizer (aided by Carl's flowing accordion wails) uses key stops and jerks to guide everyone into a rousing finish. Early and later amplification of heightened moments confirms the extreme malleability of the program. This also confirms how in-the-moment improvisations can moderate any excesses—usually on Bennink's part—to propel all timbres into group tandem evolution.

A dedicated champion of feminist responses to too-assertive male domination of free music, Schweizer, who passed away almost a year ago and would have been 84 this month, explored numerous avenues of creative sounds—both metered and completely spontaneous. This never-before-released performance remains one highpoint of her accommodation with ferocious free improvising.

For more info visit intaktrec.ch

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The Circular Train
Ava Mendoza (Palilalia)
Of It But Not Is It

Ava Mendoza/Dave Sewelson (Mahakala Music)
by Andrew Schinder

Guitarist Ava Mendoza has risen to prominence by straddling the line between jazz, blues, rock and the avant garde for a number of years. She leads the trio Unnatural Ways, which has made both literal and figurative noise on the New York experimental rock scene. She has also been a staple of “best female guitarists” lists that may highlight her chops but also, even in this day and age, the unfortunate relative rarity of women who shred in comparison to an historically male-dominated realm.

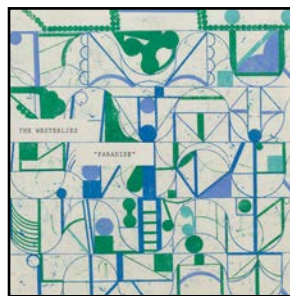
Mendoza released two albums last year, both relatively stripped-down but neither leaving the listener with any doubt about who they are dealing with on guitar. *The Circular Train* is a fully solo affair—no rhythm section, no fancy production, no frills—just Mendoza, her guitar, her occasional vocals and an amp that goes to eleven, and that’s all she needs. On *Of It But Not Is It*, she is joined by baritone saxophonist-vocalist Dave Sewelson, and the chemistry between the two is sizzling: they manage to find groove and accessibility in an inherently difficult setup, operating under the guise of “free jazz” while still finding structure and theme in the compositions.

Of the two, *The Circular Train* is the more personal release, which is to be expected given the individuality of the work. Composed over a period of several years, the album explores the time and place of Mendoza’s California upbringing through her development as a musician. The title is meant to be taken literally; the train in question chugging through stations representing different points in her career. On tracks such as opener “Cypress Crossing” and “Ride to Cerro Rico”, bluesy riffs abound, along with a healthy callback to early ’90s grunge (and grunge’s godfather, Neil Young), as well as Thurston Moore-esque guitar noise. “Pink River Dolphins” features vocals and would have the makings of a pretty solid indie rock hit, if she were so inclined. Closer “Irene, Goodnight” is the collection’s most direct callback to the traditional blues that ultimately grounds the recording, and is a fairly straight-ahead rendition of the classic, Leadbelly-composed blues standard, losing much of the noise from the other tracks, but none of the power.



Sewelson proves to be the perfect complement to Mendoza on *Of It But Not Is It*. The veteran saxophonist brings a grimy, sleazy accompaniment to the guitarist, and the songs inhabit the depraved, crime-ridden worlds imagined by such authors as Elmore Leonard or Carl Hiaasen (in particular, with “Mangrove Sea”, a seemingly explicit reference to Florida). On this album, it is Sewelson’s turn to provide his vocal talents, on tracks such as “Turnip Wine” and “Do Nothing Man” (both with lyrics by gonzo bassist William Parker). Sewelson’s throaty singing is, to put it politely, unconventional, but fits the mood perfectly. Mendoza doesn’t let up on the riffing, however, as she ultimately manages to break through monstrous saxophone lines to own the record with her emotional, masterful guitar work.

For more info visit palilalia.com and mahakalamusic.com. Mendoza is at Roulette Jun. 4 (part of Vision Festival). See Calendar.



Paradise
The Westerlies (Westerlies Records)
by Jeff Cebulski

The eclectic brass quartet The Westerlies has occasionally tapped into the Appalachian folk tradition, and its new album *Paradise* is a tribute to it. Motivated by their artistic curiosity and by its love of the unique folk artist Sam Amidon, the ensemble put aside its normally spacious production values to concentrate on an austere approach that preserves the reverence of the Sacred Harp, shaped-note song tradition that Amidon was raised in. While not really a “spiritual” endeavor, the group’s new album is fed by the musically egalitarian church folk genre of the 18th and 19th centuries that created a sanctified ambiance. The arrangements throughout reflect a respect for the hymns while the ensemble investigates all the harmonic possibilities.

The horns’ interplay—beautifully performed by Riley Mulherkar and Chloe Rowlands (trumpets) and Andy Clausen and new member Addison Maye-Saxon (trombones)—seems to represent the polyphony of voices inherent in the tradition. On the title song, Amidon himself sings in an unevenly-pitched manner, reaching deep into his past to conjure fractured congregational harmonies. His counterpart, the neo-folk singer Aoife O’Donovan, who contributed to trumpeter Dave Douglas’ own hymn collection *Be Still* (Greenleaf Music, 2012), sings “Weeping Mary”. The arrangement isolates O’Donovan with accompanying trumpets, one in-step and another providing a drone, before the trombones enter to add depth. Three other shaped-note songs receive interpretation. “Fight On” opens the album with a two-trumpet ostinato of sixteenth notes atop bouncing trombones. “Parting Friends” features a breathy intro from Clausen that leads to a spacy, electronic palette for individual elegiac commentary. “Louisiana”, a concert favorite, returns The Westerlies to its jauntier chamber expression. The melodic repetition is rendered in a joyous mien before evolving into a postmodern cacophony. The other tunes on the album include group compositions. Clausen’s “The 5:10 to Ronkonoma” is the jazzier piece, featuring a Mulherkar modal solo and mid-song group improvised interlude, enhanced by producer Philip Weinrobe’s deft in-the-moment processing. Rowlands’ “Kerhonkson”

is a companion to “Louisiana”, further elaborating the group’s uncanny interplay.

The buoyant eloquence and *joie de vivre* of *Paradise*—including an unplanned revisit to the title cut played for the benefit of Weinrobe’s in-studio infant daughter Petra—creates a honorific beautification of a valued American cultural phenomenon, offering our currently divided nation a bucolic and thoughtful tonal alternative.

For more info visit westerliesmusic.com. The album release concert is at Public Records Jun. 11. See Calendar.



Everybody Loves Johnny O'Neal
Johnny O'Neal (Cellar Music)
by Marilyn Lester

How can you not love Johnny O’Neal? He’s a fun guy, and at age 68 he’s been around long enough to know how to work an audience. *Everybody Loves Johnny O’Neal* was recorded live in 2018 at Pyatt Hall in Vancouver, BC, with Luke Sellick (bass) and Itay Morchi (drums). (Note, though, that the sound quality is disappointingly uneven.)

The leader is at his kookiest best, an entertainer with OG chops—alternately singing, scatting, inserting commentary and piano playing, all seemingly spontaneously, with the audience eating it all up. The eight-tracks of O’Neal artistry begin with an instrumental of “Chicago”, setting the record straight that while he may clown around and know how to have fun, there is serious skill at work. This rendition is a swinger, unleashing a flood of creative ideas and pianistic gambits in an Art Tatum-esque mode (he played Tatum in *Ray*, the Ray Charles biopic starring Jamie Foxx), with flourishes, glissandi, runs and busy work for both hands in balance. More serious piano playing comes with a medley: an inventive “Come Sunday” full of flourishes, invoking a church service, and then seamlessly melding into “Did I Ever Really Live”, half sung, half spoken as a plaintive prayer of a ballad.

Clearly energized by the live crowd, O’Neal croons, shouts out, adds commentary, scats and otherwise communicates musical thoughts (and lyrics) in a jazzy parlendo. In the blues of “Home Boy”, he pretty much covers all of these bases, the first half of the tune all quirkily vocal, with piano entering thereafter. More jazz parlendo and scat dominate the closer, “The More I See You”, which also includes some audience participation encouraged by the leader (and those in attendance audibly made it clear that they sure do love Johnny O’Neal). As a vocalist, his unique approach to scat also looms large on “Tight” and in a vocalese delivery of “Destination Moon”. Through the lens of O’Neal, two cuts are fairly “traditional.” “Love Letters” offers a swinging crooner, witty piano passages and quick tempi changes, bookended with narrative notes addressed to the writer of those love letters. “Where or When” has a lovely bass intro that glides into a vocal and proceeds to straight piano for most of the rest of play.

An artist like O’Neal, immensely and musically talented yet also comedically gift-wrapped, is best experienced live. But lacking that opportunity, *Everybody Loves Johnny O’Neal* is a fine surrogate experience to the real thing.

For more info visit cellarlive.com. O’Neal is at Cellar Dog Jun. 3 and Zinc Bar Jun. 9. See Calendar.

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The Complete Songs of Innocence and Experience
Allen Ginsberg (Omnivore-Ginsberg Recordings)
by John Pietaro

“An illumination of eternal Consciousness,” wrote poet Allen Ginsberg in December 1969 in describing his inspiration to compose songs for radical Romantic Age English poet William Blake’s most profound work. Ginsberg was back in the East Village after appearing as a defense witness for the Chicago 8, who were on trial for conspiring to incite a riot at the 1968 Democratic National Convention in Chicago (ultimately found not guilty). Ginsberg, with fellow radicals and gay rights activists William Burroughs and Jean Genet, were central to the mass peace and justice demonstration at the convention, which was violently descended upon by Chicago police. So inspired by the event and subsequent trial, Ginsberg wrote that the first half of *Songs of Innocence And Experience* was “now finished to music; the rest will be completely tuned in another year.” Ginsberg chose “tuned” to describe his compositional approach; the songs began as improvisations at his “haven for comrades in distress” in Cherry Valley, NY.

However, his visceral connection to Blake began more than a generation prior when he reported hearing Blake’s voice in his “mind’s outer ear.” He wrote: “It’s taken 2 decades of vision, fame, friends’ deaths & Apocalyptic history for me to realize the spiritual illumination...I imagined this music after 20 summers musings over the rhythms.” The resultant album, recorded in the East Village at Apostolic Studios, was released in 1970, boasting tracks with Don Cherry (trumpet, flutes, harpsichord), Elvin Jones (drums), Julius Watkins (French horn), Bob Dorough (keyboards, arrangements), Herman Wright (bass), Jon Scholle (guitars), Woodstock Sound-Outs producer Cyril Caster (guitar, trumpet, French horn) and Janet Zeitz (flute). Ginsberg provided vocals, finger cymbals, harmonium and piano, and his partner Peter Orlovsky added vocals, along with a chorus. Morris Eaves of *Blake Review* wrote: “I can hear the spiritual Cockney voice of Blake himself, though, in the New York voice of Ginsberg. The poet and amateur musician has made better music for Blake than the professional composer so far. I look forward to the spring and the second stage of Ginsberg’s tuning.” That second collection, recorded in San Francisco a year later, remained in Fantasy Records’ vault, unreleased for far too long.

Striking the necessary chord of resilience, Ginsberg’s complete album became available posthumously in 2017. *The Complete Songs of Innocence and Experience* became available as a two-CD set on Omnivore (and now available under Ginsberg Recordings), mastered and with rarities and new additions to the extensive notes. Listening with contemporary ears in Trump’s America, the statements, at once child-like and tragic, are especially poignant. Much of the music approximates renaissance sounds, some enlivened by free jazz. Starting with “Laughing Song” and “Holy Thursday”, trumpeter Cherry—a perennial fighter for humanity—is present. “The Grey Monk”, originally the album’s closer, includes Jones’ artful drumming explosions. An alternate take, sans drum track, is present, making the value of Jones’ fire immediately obvious. The second disc is arguably of greatest interest for the presence of cellist Arthur Russell who’d relocate to NYC’s downtown and serve as director of The Kitchen a few years after these sessions. His expansive concepts, like those of Cherry and Jones,

complement Ginsberg’s visions of Blake as succinctly as the unrest of the ’70s.

For more info visit allenginsberg.bandcamp.com



FATHM
Laura Cocks (Out Of Your Head/Relative Pitch)
Music for Two Flutes
Weston Olencki/Laura Cocks (Hideous Replica)
by Kurt Gottschalk

Extended technique is often dated to John Cage’s introduction of the prepared piano in 1940, but even before him, Henry Cowell, Heitor Villa-Lobos and Maurice Ravel had called for alterations to the instrument in their scores; yet musicians have been futzing with instruments as long as they’ve been playing them, “extended technique” predating codified technique no matter what the instrument. An infatuation with it persists, though, which often eclipses aesthetic judgment. Is “I never heard a sound like that before” a mark of artistic expression? For Cage, it certainly was. And for anyone who enjoys a good litany of dissociated outbursts, relish away. Others (this writer included) might find that good music is built from the same set of sticks—a sense of connectivity with the performer, a feeling of genuine expression, an understanding of structural intent (spontaneous or otherwise)—no matter what the technique.

Laura Cocks, Executive Director of TAK, not only helms of one of the city’s most vital new music ensembles but is a flutist possessed of remarkable technique. That aptitude was well displayed on 2022’s *field anatomies*, a set of five pieces for flute and piccolo (some with electronics and objects). *FATHM*, their second unaccompanied album, is a more introspective, more directly personal statement. The nine tracks are built around a mournful text by singer and poet Shara Lunon that opens with getting both physically and emotionally lost during a walk along a lake. Cocks’ responses seem to be structured improvisations and the force of playing is, at times, remarkable. The flute is treated as a resonant chamber, pushed into realms more commonly heard coming from saxophonists. But beyond technique, *FATHM* is a discourse of strength, delicacy and cohesion.

The 20-minute “SLUB”—Cocks’ contribution to *Music for Two Flutes*, a duo recording with Weston Olencki—seems to follow *FATHM* with the protagonist having fallen into the lake. The playing is even more visceral, the thoughts layered and colliding, the cold water met with both anxiety and resignation. It, too, posits an unorthodox dexterity, even virtuosity, something quite remote from the placid afternoon of Debussy’s faun. The other piece on *Music for Two Flutes*, Olencki’s “ceòl meadhonach”, is fascinatingly grating through much of its 30 minutes. Olencki transcribed and arranged the piece from a book of bagpipe music, and at times his and Cocks’ flutes do suggest the droning complexities of pipe music, with melody lines emerging from and sinking back into a wavering din. The two also coax and choke sounds from their instruments that I’ve not heard come from a flute. My guesses were either electronic processing or alternate mouthpieces (Olencki’s primary instrument is the trombone) but a performance video on Olencki’s YouTube channel put such theories to rest. Like Cocks, Olencki pushes the instrument beyond its natural inclinations to the point that it barely seems to matter what instrument is being played. Unless, I guess, you’re one of the flutes in question.

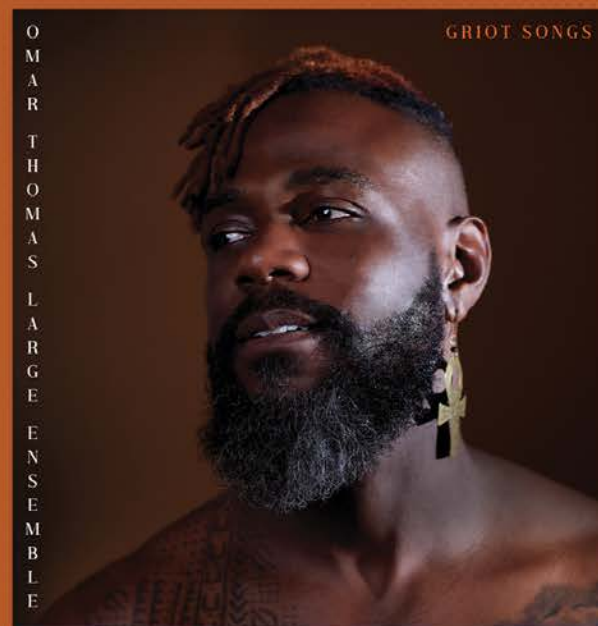
For more info visit outofyourheadrecords.com, relativepitchrecords.bandcamp.com and hideousreplica.co.uk. Cocks is at Roulette Jun. 24 (part of “Terry Riley 90th Birthday”). See Calendar.

OMAR THOMAS

Award-winning composer/arranger Omar Thomas weaves vivid emotional narratives on his exhilarating dream project, **Griot Songs**

LARGE ENSEMBLE

The third recording by the Omar Thomas Large Ensemble has been simmering for 16 years, a lengthy gestation reflected in the album's emotional and artistic depth. Five originals and two arrangements infuse the concept of the traditional West African griot into modern big band music. In ambitious pieces like "The Sun in September," inspired by Thomas's time at Boston's New England Conservatory of Music and the grooving "Obeah Woman," influenced by his Caribbean roots, Thomas's sophisticated composing is highlighted by tremendous solos from ensemble members, including trumpeter Jason Palmer. With rare originality, exquisite sensitivity, and startling intensity, **Griot Songs** marks Omar Thomas as a major American jazz composer.



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"With GRIOT SONGS, the stunning third release from the Omar Thomas Large Ensemble, Brooklyn-born Thomas crafts a deeply personal and emotionally charged narrative through music. Sixteen years in the making, the album weaves his experiences, inspirations, and heritage into a modern big band statement like no other."

JAZZVIEWS.NET
Tim Larson

"One could speak for hours about this album. The instruments become storytellers, weaving tales that carry the soul across cultures, far from familiar paths. They demand that we feel rather than see or touch—an invitation, perhaps, to engage with the very essence of art itself, whether fleeting or eternal. And isn't this the purpose of all art? Beyond its originality, the grandeur of this album compels us to recognize it as nothing less than essential for any thinking person."

PARIS-MOVE
Thierry De Clemensat

OMARTHOMAS.COM



**Jazz at Berlin Philharmonic XVII:
Gnawa World Blues**
Majid Bekkas, Nguyễn Lê, Hamid Drake (ACT)
Lhasa
Pasquale Mirra/Hamid Drake (Parco Della Musica)
Cosmic Waves
**Albert Beger, Ziv Taubenfeld, Shay Hazan,
Hamid Drake (NoBusiness)**
by Bill Meyer

This August drummer-percussionist Hamid Drake turns 70, but he shows no signs of looking back. Although strongly associated with Chicago, where he was raised, he's currently based in Italy and these three recently released recordings reflect his connections with musicians based in Europe as well as around the Mediterranean. Taken together, they display the breadth of his rhythmic acumen: no matter who he plays with, he can meet them where they're at stylistically, energize the action and then introduce an idea that seamlessly moves the music somewhere else.

Jazz at Berlin Philharmonic XVII: Gnawa World Blues is the most international project of the three, but also the one that is closest to Drake's roots. While he grew up under the same multi-unit roof as the storied saxophonist Fred Anderson, the youthful Drake didn't just play jazz (there was plenty of funk, rock, blues, reggae, Gambian griot music, even a stint with Chicago Irish songsters the Dooley Brothers). Moroccan Majid Bekkas (oud, guembri) and Franco-Vietnamese Nguyễn Lê (guitar) bring some range of their own to this

release. The former has stirred jazz and blues into his Gnanwan roots (and previously appeared with Drake and German saxophonist Peter Brötzmann at Jazzfest Berlin), while the latter has an extensive background in electric jazz and pop, including tributes to Pink Floyd and Jimi Hendrix. This music feels like it was conceived for world music festival stages; both string players get plenty of room to shred, the stylistic combinations are cleanly joined, and the effects-laden guitar sometimes casts a too-sparkly sheen. Drake delivers precisely what is required throughout, from delicate kalimba filigree on the spacy travelogue "Ascending Dragon" to wall-to-wall bashing on "Purple Haze".

Lhasa is a duo with Italian vibraphonist Pasquale Mirra, a member of Drake's European Alice Coltrane tribute project. Recorded in concert in Rome, it is simultaneously much looser and yet more focused than the above album. The program is split between jointly-conceived originals and themes by Don Cherry and Sun Ra that get stretched, diffused and reconstituted with a winning sense of play; the two players sound joyously in sync, although it's clear that Drake's hands are on the steering wheel. Most of the album's pieces are near twenty minutes in length, and that duration, plus the transparent instrumentation make it easy to hear how his constant shifts in tempo, emphasis and ornamentation guide the music over time. On "Love In Outer Space/Brown Rice", for example, he gradually morphs a Curtis Mayfield-worthy groove into a dancing, Ed Blackwell-style breakdown, and then rockets to the finish with gentle but undeniable insistence.

Cosmic Waves hits hard out of the gate, with a sandblasting first salvo from Albert Beger (tenor) and Ziv Taubenfeld (bass clarinet) cleaving through Drake and Shay Hazan's (bass) collapsing field of rhythm. Then the drums turn up the heat and the whole combo steams ahead. The web of connections between the players contributes to a strong rapport, so that even though the credits suggest that the music is completely improvised, the scimmages resolve into solemn, cohesive melodies. Of the three recordings on review here, *Cosmic Waves* is the most intense, hewing exclusively to a free-jazz aesthetic. But within its chosen zone, there's plenty of variety, much of it coming from Taubenfeld and Beger's ability to resolve contrasting attacks with solemn joint statements.

For more info visit actmusic.com, auditorium.com and nobusinessrecords.com. Drake is at Roulette Jun. 4 and 7 (part of Vision Festival), and David Rubinstein Atrium Jun. 13 (part of Jazztopad Festival). See Calendar.



The Salerno Concert
Bob Mover/Walter Davis Jr. (Reel to Real)
by Ken Dryden

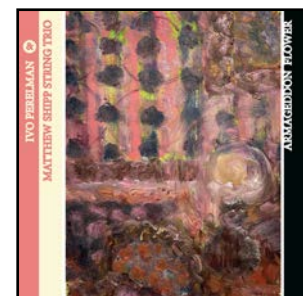
Septuagenarian alto saxophonist Bob Mover and pianist Walter Davis Jr. worked together over a period of several years prior to Davis' untimely death in 1990 at age 57 (this month marks his 35-year deathaversary), and Mover appeared on one European album by the pianist (*Illumination*, 1988). Yet both record labels and New York venues consistently overlooked them.

This previously unknown recording from 1989, *The Salerno Concert* (made at Le Botteghe in Salerno, Italy) doesn't seem to be professionally made, due to the over-modulation of both artists' instruments and the

somewhat distant sound of the piano, but it captures the essence of their incredible chemistry together. The set list includes a healthy mix of jazz favorites and standards, kicking off with a fiery exploration of Gigi Gryce's under-appreciated gem "Nica's Tempo". Mover's lightning-like runs and imaginative lines in "Star Eyes" provoke laughter from the pianist at one point, while Davis' insertion of numerous twists to its theme seems effortless. The pianist introduces "Donna Lee" by playing its harmonic source ("Indiana") before Mover makes his entrance, as the saxophonist displays his lyricism extrapolating on its theme in new ways, followed by Davis' quote-filled solo that must have had everyone wearing a broad grin.

The extended performances showcase the duo's total mastery of ballads and effective utilization of space. "You Don't Know What Love Is" is a masterclass in telling a story without lyrics, as Mover's expressive, bittersweet alto is beautifully supported by the pianist's creative backing, while his featured solo combines a bit of brief pyrotechnics without distracting from the mood of the piece. "All the Things You Are" starts with a bit of humor as they play Dizzy Gillespie's trademark introduction to this Jerome Kern, Oscar Hammerstein II work, then continue the fun by adding a hilarious tango-flavored detour into "How Are Things in Glocca Morra" by another classic writing team, Burton Lane and E.Y. Harburg. Mover's free-spirited playing and Davis' jaunty piano with additional whimsical quotes make this medley a highlight of the date, as they segue into a brief rendition of Kenny Dorham's "Lotus Blossom" (not to be confused with the Billy Strayhorn composition) to wrap the track. Their explosive run through "Salt Peanuts" left the audience wanting more, so they responded with a daredevil setting of Charlie Parker's demanding bop classic "Bird Feathers".

For more info visit cellarlive.com



Armageddon Flower
Ivo Perelman/Matthew Shipp String Trio
(TAO Forms)
by Ken Waxman

Despite its quasi-apocalyptic album title, the group improvisation on *Armageddon Flower* doesn't reference world destruction following a good vs. evil battle, but instead posits the flowering of hope in these agitated times. While dramatic and discordant, the program also contains instances of cooperation, since the group combines two ensembles that have each flourished for nearly three decades. One is the duo of Ivo Perelman (tenor) and Matthew Shipp (piano), the other the Shipp String Trio with William Parker (bass) and Mat Maneri (viola). Because of the cross-fertilization of creative music, none are strangers to one another. Besides the saxophonist's 46 album partnership with the pianist, Perelman has often worked with the bassist and violist.

And just as Perelman is no traditional saxophonist, the trio is anything but a conventional string group. Beside the atypical configuration, the piano and strings aren't there to sweeten or accompany the saxophone's lead. All players function as full partners, with group improvising the aim. Both antiphonic and aleatoric, the sound depends on distinctive statements from each—although the saxophonist has the edge—with

prompt presentations, responses or elaboration from the others, most prominently the violist and pianist. Within frequently decisive introductions and sequence amplifications with arco buzzes and pizzicato strums, the bassist is more a prompter than a principal.

The album encompasses a variant of tension-release with the saxophonist's whiny split tones, inflating honks, terse bites and droning scoops often operating in tandem with processional piano resolves and concentrated string pressure, although players often exchange roles as the four expositions evolve. Skilled in communicating emotion and invention through multiphonics and note squalling, interludes of Perelman's lyricism are also present, with the reed-calming reflecting balladic piano sequences or regularized string glissandi. Feral stress isn't limited to the saxophonist though, as keyboard chiming, terse viola grinds and crushing double bass pumps are occasionally expressed, usually (as on "Tree of Life") an aural circle dance where all the musicians participate.

A singular but striking blend, *Armageddon Flower* shows that controlled dissidence can be as balanced, if not as harmonious, as expected timbres when expressed by practiced improvisers.

For more info visit aumfidelity.com. The album release concert is at Roulette Jun. 5 (part of Vision Festival). See Calendar.



La Fleur de Cayenne
Paquito D'Rivera &
Madrid-New York Connection Band (Sunnyside)
by Andrew Schinder

Latin legend, reed player and NEA Jazz Master Paquito D'Rivera has long been associated with his homeland of Cuba, from which he expatriated in 1980. He has made a career blending classic Cuban sounds with more traditional, straight-ahead American jazz and international classical harmonies. His sonically diverse yet thematically consistent *oeuvre* has also made him one of modern jazz' most beloved figures as he continues to challenge himself musically and melodically, even as he approaches his ninth decade.

D'Rivera's connections with his ancestral home do not end at the borders of his adopted one in the US. For several decades, he has been collaborating with a group of Cuban expatriates living in Spain, playing with them whenever making the trip himself overseas. Hooking up with Colombian vibraphonist Sebastián Laverde, the group has named itself the Madrid-New York Connection Band and has here recorded its first album, *La Fleur de Cayenne*. Despite the recording of the album in Madrid and most of the band in Spanish residence, the recording is Latin through-and-through. Eschewing flamenco and jota for tango and Afro-Cuban rhythms, D'Rivera and the band create a zippy, energetic journey throughout the Caribbean and Central and South America. The leader's woodwind mastery is in full effect, particularly his skills on the clarinet, which is pure pleasure here.

The album opening title track finds D'Rivera generously showcasing Laverde's skills, as he does again on "Vals Venezolano", the latter on which the vibraphonist and the brilliant pianist Pepe Rivero join the leader to create a dynamic, bouncing showpiece. The group offers interpretations of two songs by iconic Cuban composer-pianist Ernesto Lecuona (both

arranged by D'Rivera), which highlights the versatility of the ensemble as they weave back and forth between the classical and more jazz-like elements of each composition. The album delightfully closes with Ennio Morricone's "Cinema Paradiso" (from the Oscar-winning 1988 Italian film), bringing *La Fleur de Cayenne* to a strong emotional climax that recalls the film's ending montage: paying tribute to the power of love.

For more info visit sunnysiderecords.com. D'Rivera is at 92NY Jun. 5. See Calendar.



Survival of the Fittest
Jordan VanHemert (Origin)
by Fred Bouchard

The laconic Japanese adage "Fall seven times, stand up eight" underpins a subtext behind the title of Jordan VanHemert's fifth leader date, *Survival of the Fittest*. A hearty, adept, good-humored tenor saxophonist, the 30ish Korean-born Michigander here re-assembles, with trombonist-producer Michael Dease, the sextet of their slightly elder peers that, in last year's *Deep In The Soil* (Topic), first examined the resilience, self-reliance and uplifting sustenance we may all find in music. The veterans reunite genially: Helen Sung (piano), Rodney Whitaker (bass) and Lewis Nash (drums), with lively spots for Terell Stafford (trumpet, flugelhorn). The studio vibe is cheerful and focused and the positive, firmly pro-bop outcome assured between a relaxed, confident opener "Here and Now" and the rousing title closer, with all flags flying.

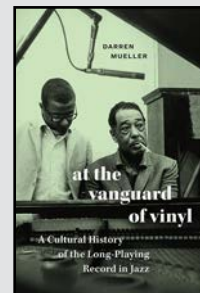
VanHemert, director of jazz studies at Northeastern State University in Tahlequah, OK, writes often in active response to emotional reactions. He sublimates outrage at racist-fueled murder with an elegiac ballad that Stafford fills with a yearning sweetness. He assuages the sting of scapegoating with a defiant swinger. VanHemert also pens an affectionate tribute to a jazz great, and a wide-eyed contemplation of the moon. But the date reaches well beyond originals. "Milyang Arirang" revisits an historic, tragic Korean folk-tune as a frankly cheerful waltz; "Mo's Blues", a Basie-style jammer composed by one of Dease's precocious students, drummer Wyatt Harris, elicits rousing choruses from all hands.

Among central duologues that afford welcome textural interludes for the leader's cheerful playing with rhythm team members, two draw on hope-imbuéd anthems: Duke Ellington's "Come Sunday" is a searching prayer-meet with the orotund Whitaker, while Sigmund Romberg's "Softly, as in a Morning Sunrise" ignites a roaring campfire of tenor and drums. Sung's limpid, glowing lyricism becalming "Sea of Tranquillity", sets off VanHemert's mellow musings, surprising flourishes and a dreamy, rock-a-bye conclusion. A favorite track for saxophone and rhythm follows its wise counsel: "Tread Lightly" wherein Nash delivers a master class in brushwork artistry, his feathery filigree and "think-you-can-lick-it?" wit filling stop-time theme and solo breaks—a playful, wink-wink nod to the emblematic genius of Thad Jones.

For more info visit originarts.com. The album release concert is at Dada Bar Jun. 19 and Clement's Place Jun. 20. See Calendar and 100 Miles Out.

(ALBUM REVIEWS CONTINUED ON PAGE 30)

IN PRINT



At the Vanguard of Vinyl:
A Cultural History of the Long-Playing
Record in Jazz
Darren Mueller
(Duke University Press)
by Terrell K. Holmes

The advent of long-playing twelve-inch records in 1948 changed the recording industry, with a significant impact on jazz, affecting the nature and trajectory of the genre in the studio and on the bandstand. In *At the Vanguard of Vinyl: A Cultural History of the Long-Playing Record in Jazz*, author Darren Mueller uses specific recordings and record labels to examine the role of jazz in the evolution of the LP. While this new technology made jazz more popular and profitable, it also exposed the racism and segregation prevalent in the music business and in America at large.

Mueller cites Louis Armstrong's and Buck Clayton's versions of "The Huckle-Buck" to show how the LP changed jazz recording. The three-minute limit of 78rpm records constrained creativity, but with about twenty-two minutes to a side, LPs allowed musicians to expand their ideas and stretch out on improvisations, as well as record live. Taking a look at the live album *Ellington at Newport* (Columbia, 1956), Mueller reveals how producer George Avakian added deft cuts, crowd noise and enhanced audio to the album. Speaking to deception, decades later, Avakian explained the changes were done to compensate for errors, such as Paul Gonsalves playing into the wrong microphone during his epic 27-chorus saxophone solo on "Diminuendo and Crescendo in Blue".

Another such "deception" involved Dizzy Gillespie's role as a cultural ambassador, with *World Statesman* (Norgran, 1956) and *Dizzy in Greece* (Verve, 1957) each touted as recorded while on tour with an interracial band (chosen to convey American racial harmony). The two albums were actually recorded stateside, engineered to sound live. *The Cannonball Adderley Quintet in San Francisco* (Riverside, 1959) was a true live album, with Adderley embracing Black vernacular, which Mueller views as an early Afro-modernistic sensibility. In the final chapter Mueller discusses the editing techniques used by Charles Mingus, with the album *Mingus Ah Um* (Columbia, 1959) at the center. Mingus' recording experience, coupled with a cantankerous personality, empowered his decision-making about his music and the expression of his indomitable Black aesthetic.

The volume is exhaustively researched by an author of intelligence and passion who provides illuminating moments and invaluable information. However, some salient points are smothered by minutiae and there is some repetition of information. Yet, in sum total, *At the Vanguard of Vinyl* is a worthy read.

For more info visit dukeupress.edu

Andy Bey was one of the true pioneers of this music. The very first time I met him was in Chicago in 1979, although we really didn't get to know each other personally until I moved to New York in the early '80s. He had his own style and a brilliant touch as a pianist, paired with a melodious singing voice. Some of his original compositions were just to die for.

The most memorable occasion I spent with Andy was either in 1996 or 1997 at the North Sea Jazz Festival. We were talking about music, when he came out and told me he had just been diagnosed with HIV. I told him that I was actually just diagnosed too, so that bonded us. I guess we shared the sentiment that we both were somewhat still in denial. He said at that time, "I don't think I want to take all those pills. I wanna take natural remedies—herbs and teas." That was his belief: that HIV could be cured that way. I don't know if he ever switched to traditional medicine, but clearly he lived a long time. I think one of the things that made it so hard for both he and I to comprehend about our condition is the fact that it was no longer a death sentence like it was in the early days.

I would go support him in his declining years of health, and I loved that he was still a go-getter, despite the circumstances. I believe that was, in part, because to be living with this condition and still living so long made him emotional. I think it actually made him even hungrier than when he was younger. I would go religiously to hear him because he still had that spark of creativity and imagination, even at his age, and it was so inspiring to witness and experience. It was an honor to hear him play solo piano. Sometimes I'd get up and play for him while he sang; then he'd play for me. We were inseparable as friends when we happened to be in each other's presence and started talking about the old days. Also, at that stage in life, we were both comfortable enough to also discuss our sexuality, about being gay or bisexual, which was much more accepted in this time than while we were in the earlier stages of our careers. I've been HIV positive over 20 years, and I'm undetectable and have been for many years. People with HIV might find this a very sensitive topic, but you can live a normal life if you do what you're supposed to. I hope I can live to be 85, just like Andy!

—JOHNNY O'NEAL (piano, vocals)

Andy Bey was an amazing musician, and a wonderful person. I was privileged to work with him for nine years, playing guitar on three of his albums, as well as performing and touring with him. His music was soulful and swinging, with deep roots in tradition yet profoundly modern, sometimes very gentle and sometimes incredibly powerful—and his sense of humor could be there too. Just as he was as a person. With his unique approach as a singer and pianist, he created a musical magic that was deeply personal and universal. Thank you, Andy, for the great gift you brought to all of us.

—PAUL MEYERS (guitar)

Andy and I met in the early '90s and we struck up a bit of a friendship. I first heard about him through that recording he did with Stanley Clarke (*Children of Forever*, 1972) featuring Chick Corea, and was just knocked out. In 1992-93, when I did my first Classical Action: Performing Arts Against AIDS benefit, now part of Broadway Cares: Equity Fights Aids, he recorded a piano-vocal solo of "Nobody Else But Me" at an incredibly slow, Shirley Horn tempo. It was around the time of that 1993 album release (*Last Night When We Were Young: The Ballad Album*), I came out about being gay and HIV positive. Part of the reason I came out was to make it better for those coming after me. It's like anything: if you know gay people, you're going to be less likely to discriminate against them or be stigmatized. Back then, we didn't even know how long we were going to live. Andy came and asked me about coming out, the pros and cons and whatnot. I was honored he came to me to test the waters, and I tried to be helpful. I said to him, "You're totally unique, and it's better off being yourself than worrying about what anyone thinks...Just go for it!" He did come out, several years later, and we did talk again about his HIV status and I gave him some medical leads. I would see him perform now and then, and on the second Classical Action album (*Fred Hersch & Friends: The Duo Album*), I played behind him and we did "Alone Together". It was admittedly intimidating. I was really conscious of giving him enough space, even though it was never going to be like him playing for himself. He was simply astounding as a vocalist and as a recording artist who was a professional for 60-odd years. Andy went from a well-kept secret to receiving well-deserved accolades. As well-known as he became, though, I believe he deserved more. When you're that unique, you're not going to be everybody's taste, but he was such a superb musician and interpreter. And that crazy voice, all the way from the lowest lows to the highest falsetto!

—FRED HERSCH (piano)

Andy Bey was one of the few singers who I would pay double to hear. The reason is because he sang with such feeling, technical skill and sincerity that I knew I would get a thrill whenever I heard him sing live.

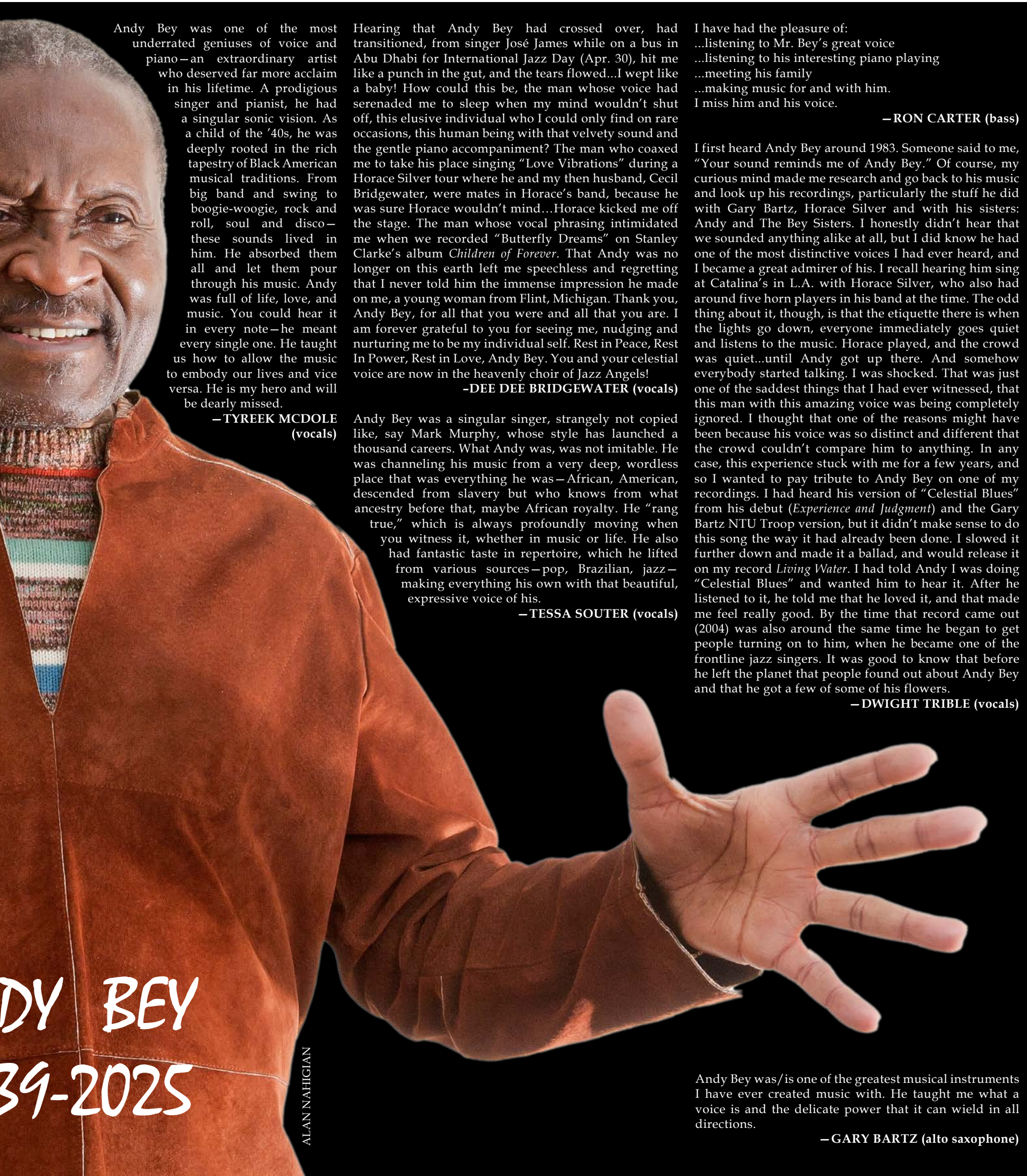
—MARION COWINGS (vocals)

Andy had been performing since he was 3. He was the baby in our family of nine children. We all thought he was the gift to the Bey family, as he had such a distinct voice. When Andy and The Bey Sisters came along, we were quite the trio, with Salome the alto voice between Andy and me. His body was the music, and he had this unique way of expressing himself. None of us really read music, but we would learn music just from his ears. We'd rehearse and practice from the keys and notes he would give us from what he had in his body. It was like a miracle to have this kind of human being in our family. I thought that he was just incredible and was privileged to be able to work and sing with my brother.

—GERALDINE DE HAAS (vocals)



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Andy Bey was one of the most underrated geniuses of voice and piano—an extraordinary artist who deserved far more acclaim in his lifetime. A prodigious singer and pianist, he had a singular sonic vision. As a child of the '40s, he was deeply rooted in the rich tapestry of Black American musical traditions. From big band and swing to boogie-woogie, rock and roll, soul and disco—these sounds lived in him. He absorbed them all and let them pour through his music. Andy was full of life, love, and music. You could hear it in every note—he meant every single one. He taught us how to allow the music to embody our lives and vice versa. He is my hero and will be dearly missed.

—TYREEK MCDOLE
(vocals)

Hearing that Andy Bey had crossed over, had transitioned, from singer José James while on a bus in Abu Dhabi for International Jazz Day (Apr. 30), hit me like a punch in the gut, and the tears flowed...I wept like a baby! How could this be, the man whose voice had serenaded me to sleep when my mind wouldn't shut off, this elusive individual who I could only find on rare occasions, this human being with that velvety sound and the gentle piano accompaniment? The man who coaxed me to take his place singing "Love Vibrations" during a Horace Silver tour where he and my then husband, Cecil Bridgewater, were mates in Horace's band, because he was sure Horace wouldn't mind...Horace kicked me off the stage. The man whose vocal phrasing intimidated me when we recorded "Butterfly Dreams" on Stanley Clarke's album *Children of Forever*. That Andy was no longer on this earth left me speechless and regretting that I never told him the immense impression he made on me, a young woman from Flint, Michigan. Thank you, Andy Bey, for all that you were and all that you are. I am forever grateful to you for seeing me, nudging and nurturing me to be my individual self. Rest in Peace, Rest In Power, Rest in Love, Andy Bey. You and your celestial voice are now in the heavenly choir of Jazz Angels!

—DEE DEE BRIDGEWATER (vocals)

Andy Bey was a singular singer, strangely not copied like, say Mark Murphy, whose style has launched a thousand careers. What Andy was, was not imitable. He was channeling his music from a very deep, wordless place that was everything he was—African, American, descended from slavery but who knows from what ancestry before that, maybe African royalty. He "rang true," which is always profoundly moving when you witness it, whether in music or life. He also had fantastic taste in repertoire, which he lifted from various sources—pop, Brazilian, jazz—making everything his own with that beautiful, expressive voice of his.

—TESSA SOUTER (vocals)

I have had the pleasure of:
...listening to Mr. Bey's great voice
...listening to his interesting piano playing
...meeting his family
...making music for and with him.
I miss him and his voice.

—RON CARTER (bass)

I first heard Andy Bey around 1983. Someone said to me, "Your sound reminds me of Andy Bey." Of course, my curious mind made me research and go back to his music and look up his recordings, particularly the stuff he did with Gary Bartz, Horace Silver and with his sisters: Andy and The Bey Sisters. I honestly didn't hear that we sounded anything alike at all, but I did know he had one of the most distinctive voices I had ever heard, and I became a great admirer of his. I recall hearing him sing at Catalina's in L.A. with Horace Silver, who also had around five horn players in his band at the time. The odd thing about it, though, is that the etiquette there is when the lights go down, everyone immediately goes quiet and listens to the music. Horace played, and the crowd was quiet...until Andy got up there. And somehow everybody started talking. I was shocked. That was just one of the saddest things that I had ever witnessed, that this man with this amazing voice was being completely ignored. I thought that one of the reasons might have been because his voice was so distinct and different that the crowd couldn't compare him to anything. In any case, this experience stuck with me for a few years, and so I wanted to pay tribute to Andy Bey on one of my recordings. I had heard his version of "Celestial Blues" from his debut (*Experience and Judgment*) and the Gary Bartz NTU Troop version, but it didn't make sense to do this song the way it had already been done. I slowed it further down and made it a ballad, and would release it on my record *Living Water*. I had told Andy I was doing "Celestial Blues" and wanted him to hear it. After he listened to it, he told me that he loved it, and that made me feel really good. By the time that record came out (2004) was also around the same time he began to get people turning on to him, when he became one of the frontline jazz singers. It was good to know that before he left the planet that people found out about Andy Bey and that he got a few of some of his flowers.

—DWIGHT TRIBLE (vocals)

Andy Bey was/is one of the greatest musical instruments I have ever created music with. He taught me what a voice is and the delicate power that it can wield in all directions.

—GARY BARTZ (alto saxophone)

(ALBUM REVIEWS CONTINUED FROM PAGE 27)



Hello! How Are You?
Caity Gyorgy (La Reserve)
by Scott Yanow

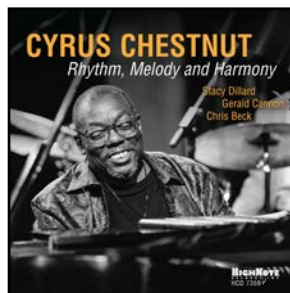
A 26-year old jazz singer from Calgary, Alberta, Caity Gyorgy is best-known in her native country, although it seems obvious that she is on her way to making a strong impact on the international jazz world. She has a very attractive voice, can scat with invention, and is already a masterful jazz vocalist within its tradition, not afraid to take chances in her phrasing and improvising. Additionally, she is a fine songwriter. Gyorgy recorded an EP in 2019 and *Hello! How Are You?* is her fifth full-length release since then.

The vocalist is joined by a swinging and attentive rhythm section comprised of Anthony D'Alessandro (piano), Thomas Hainbuch (bass) and Jacob Wutzke (drums), who fit perfectly within her flights. The quartet introduces eight Gyorgy original songs and gives new life to joyful standards, such as "They Say It's Spring", "Baubles, Bangles and Beads" (which becomes quite a *tour-de-force* for the singer) and a sensitive rendition of a rather wistful "It Never Entered My Mind". Of the new material: the title track is infectious although a bit

lightweight in its lyrics; "Letter from The Office Of" is unexpectedly upbeat and happy, given she turns down an offer for romance in its lyrics; the offbeat and hard-swinging "I Regret to Inform You" and "Familiar Face" contain surprises in their respective stories as well.

As Gyorgy reveals in the album liner notes, she wrote the arrangements of these pieces with the idea of leaving plenty of room for spontaneous ideas as opposed to focusing too much on presenting the lyrics. Her assertive scat-singing is a logical extension of the stories. Filled with confidence, youthful enthusiasm and plenty of knowledge, plus a powerful voice, Gyorgy throughout *Hello! How Are You?* shows that she is already nearing the top of her field.

For more info visit lareserverecords.com. The album release concert is at Dizzy's Club Jun. 22. See Calendar.



Rhythm, Melody and Harmony
Cyrus Chestnut (HighNote)
by Ken Dryden

Over three-plus decades as a leader, Cyrus Chestnut has distinguished himself as a consistently swinging pianist with a sense of joy in nearly everything he plays.

Chestnut is typically heard leading a trio, and although his band's makeup might vary from one project to the next, he expanded to a quartet for this 2024 session, featuring Stacy Dillard (soprano, tenor) with Gerald Cannon (bass) and Chris Beck (drums).

Six of the nine songs are the leader's originals, opening with the groover "Cured and Seasoned", which brings out the band's cohesiveness. His scoring of the French-American standard "Autumn Leaves" showcases its lyricism as a deliberate, swaying waltz, with his sparse chords in support of Dillard's effusive, spacious tenor playing. The pianist's infectious "Ami's Dance" has a bossa nova undercurrent and some of his most driving playing on the date, fueled by the rhythm team of Cannon and Beck, and Dillard's effusive soprano being an added bonus. "Prelude for George" is a bit more somber, suggesting a meditative mood of someone dealing with pain or sorrow, Cannon's bass vamp suggesting footsteps back and forth, awaiting news. The piano/soprano unison line conveys a powerful message sans lyrics.

The mood is lifted with Chestnut's upbeat "Twinkle Toes", showcasing Cannon's nimble bass to good effect. With Dillard returning to tenor, the pianist's journey through "Song for the Andes" is full of adventure, hinting at the spirit of John Coltrane's classic quartet in this driving post-bop vehicle. "Big Foot" is a brisk mix of bop and soul with a bit of Latin flavor, all blended with skill by the quartet. The leader's solo exploration of "Moonlight in Vermont" almost seems whispered with its rich voicings and delicate touch. The band returns, with Dillard on soprano, for the old hymn "There Is a Fountain", a natural choice for Chestnut, given his roots playing piano in church as a youth and continuing to share his faith through his music over the course of his long career. Dillard's playing mimics a

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Processes
Evan Palmer, Francisco Mela, Hidemi Akaiwa (Boomslang)
Spaces
Kim Perlak/Francisco Mela (Sacred Black)
Motions, Vol. 2
Francisco Mela/Shinya Lin (577 Records)
by Daniel A. Brown

In addition to this month being LGBTQ+ Pride Month, June is also Caribbean American Heritage Month. And if there's a worthy ambassador for that vibrant and culturally rich region of this planet, it is Cuban drummer-percussionist Francisco Mela. We thus explore three releases featuring the 57-year-old Mela, a player who combines both soulful chops and skills in musical pedagogy, and one who is emblematic of higher-reaching jazz music that crosses genres and concepts with passion and ease.

Led by queer bassist Evan Palmer, who's joined by Mela and pianist Hidemi Akaiwa, the ten-piece

collection of *Processes* is a full-tilt improv session that blends cerebrality and instinct. Initiated by an etude-like setting from Palmer featuring strummed double-stops and chromatic figures, "Ain Gazal" expands outward with the nuanced addition of cymbal inflections from Mela and Akaiwa's pensive atonality, while "Valley" and "Warped" evoke prime FMP free-form playing. Clocking in at 17 minutes, "Years of Struggle" is a worthy album centerpiece, particularly in highlighting the bassist and drummer's conversational back-and-forth, with Akaiwa offering some impressive piano jabs and rolls, holding the roiling piece and interplay between Palmer and Mela together.

Spaces is an intimate and wide-ranging session between Mela and composer-guitarist Kim Perlak, who is also Chair of Berklee College of Music's Guitar Department. The album is comprised of four three-movement suites; the majority, which were originally composed as classical guitar pieces by Perlak, are all works of musical evocations of spaces in the natural world. The textural shimmers of "Lake" drift along via Mela's cymbal-and-gong washes and percussive impressionist strikes, joined with the guitarist's contemplative harmonics and lush chords that seem to hang in midair. "Stream" and "Riverwalk" maintain this subdued and placid mood, while the

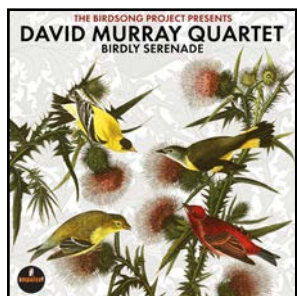
closing improvisational "Squam Suite" accelerates the session with rolling legato lines and unique intervallic choices from Perlak, enhanced by Mela's ongoing and unpredictable rhythmic responses.

The second collection of a 2021 session between Mela Taiwan-born Shinya Lin (piano, prepared piano), *Motions, Vol. 2*, consists of two pieces of free-form playing. The intense and daunting 28 minutes that house "Part III" takes no prisoners. Following a snare-rolling lead-in from the drummer, the performance is a warp-speed dialogue of Lin's restless, fiery chordal clusters and jarring, dissonant piano stabs, with Mela responding through a blast of rolling waves that include drum beats, cymbal crashes and rhythmic change-ups; the pair seemingly challenges one another in sustaining and evolving this unbridled flow of sound. Mela's wordless and indigenous-tinged vocals become the *de facto* anchor of "Part IV", as Lin creates gurgling, balafon-like tones through prepared piano, while her partner ramps up his drumming ideas in a berserk flurry. *Motions, Vol. 2* is a satisfying excursion and highly recommended for fans of frantic free jazz.

For more info visit boomslang-records.com/en, sacredblackrecords.org and 577records.com. Mela is at Vision Festival at Roulette Jun. 6 (with The Fringe). See Calendar.

human voice, while the leader's swinging turn in the spotlight would provoke any audience to stand and sway along.

For more info visit jazzdepot.com. Chestnut is at Birdland Jun. 23 (with Rosena Hill). See Calendar.



Birdly Serenade
David Murray Quartet (Impulse!)
by Elijah Shiffer

Musicians in every genre have found countless ways to be inspired by birdsong. On *Birdly Serenade*, an exquisite new release by master tenor saxophonist-bass clarinetist David Murray, the avian influence is not always obvious, but certainly present as a subtle wildness informing both the composed and improvised elements of this music.

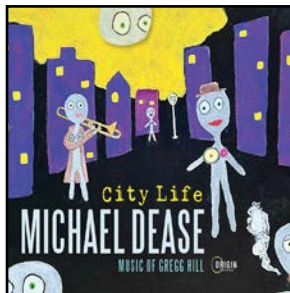
The eight tracks cover a lot of ground, from straight-ahead to free improv. Murray's reverence for swing and bebop is on display throughout in his weathered, vibrato-packed timbre on both instruments, but his mercurial lines often show that his avant garde roots are never far away. Marta Sánchez (piano), Luke Stewart (bass) and Russell Carter (drums) form a tight, exciting rhythm section for the leader to fly over, while two tracks add vocalist Ekep Nkwelle, who soars through lyrics (by Murray's wife, Francesca Cinelli) in which the bird imagery is a bit more direct.

The overall form of this album is very clear, with the most abstract tracks toward the middle between a more straightforward beginning and end. The first entirely improvised track, "Black Bird's Gonna Lite Up the Night", is a jolt of raw energy after the preceding songs' grooves; Murray's blowing is unhinged as a

bobolink and capricious as a catbird. Sánchez leads on "Capistrano Swallow", zooming and murmuring like a busy flock of cliff swallows at their nests, while Stewart's jagged arco gives an impression of these birds' complex calls. On the concluding "Oiseau de Paradis", Cinelli recites a sensual, intricate French poem which includes several technical terms for types of feathers; the detail of the words is reflected in that of the song's chord progression.

The sound quality of *Birdly Serenade* is excellent; it was recorded at the legendary Van Gelder Studio, a fitting choice of location, not only as the birthplace of the Impulse! label but also because the studio's founder, the late Rudy Van Gelder, was a bird enthusiast himself. One suspects he would certainly have appreciated this album.

For more info visit impulserecords.com. The album release concert is at Roulette Jun. 6 (part of Vision Festival). See Calendar.



City Life: Music of Gregg Hill
Michael Dease (Origin)
by George Kanzler

The double-album *City Life: Music of Gregg Hill* is the third recording of Hill compositions that trombonist Michael Dease has released; and although 7 of the 18 compositions are by others, Hill is also a co-producer of the set. For this project, Dease goes way beyond his and fellow Michigander Hill's usual reliance on mid-American musicians. Instead, Dease surrounds himself with bonafide A-list jazz musicians on these New York sessions, consisting of separate trio and quintet discs. The trio disc pairs Dease with Linda May Han

Oh (bass) and Jeff "Tain" Watts (drums), joined on the quintet disc by Nicole Glover (tenor) and Geoffrey Keezer (piano). Additionally, Dease's young (single digit) daughter, Brooklyn, provides wordless, chanted vocals on two versions of "Movie Theme" with the trio.

Although he never employs the arsenal of mutes and plungers common to many jazz trombonists, Dease commands a formidable array of tonal and timbral techniques on his open horn. On the album title track, a trio number, he conjures up two notes (a dyad) with harmonics, and on the same track he also plays a section of his solo on just the trombone mouthpiece. Elsewhere he stutters, slurs, cascades, blares and brays out notes as easily as he summons a lush, burnished Tommy Dorsey tone on ballads. Each disc contains a composition by his trombone idol, J.J. Johnson. The trio track, "Sweet Georgia Gillespie", is pure, uptempo bebop. The quintet track, "Enigma", finds him taking a backseat to Glover's saxophone lead on the ballad, then soloing assertively before joining in the soothing ballad finale. Hill's compositions, brought to vibrant life by his and Dease's inventive arrangements, often subvert convention. Tunes often change up tempos, sometimes even time signatures, or, in the case of the trio's "Catalyst", are deceptive about what they actually are. "Double Bill", a trio track, mixes up meters from bass and drums under a Dease solo incorporating quotes from "Softly, as in a Morning Sunrise"; and the quintet album closer, "Lafayette Square", a nod to New Orleans, is cast in 2/4 time, with the leader mimicking a Big Easy second line trumpet.

The most appealing and captivating aspect of *City Life* is its embrace of that hoary old jazz description: the sound of surprise. These tracks abound in that element of surprise, from the constantly varied ensemble approaches to the shifting combinations such as the tenor saxophone-drums dual solo on "The Classic II" or Keezer's dueling left and right hand lines in numerous solos—and most of all, Dease's constantly changing, shape-shifting approaches to improvising, always avoiding the obvious.

For more info visit originarts.com. The album release concert is at Smalls Jun. 20-21. See Calendar.

DROP THE NEEDLE



Blues for Smoke
Jaki Byard (Candid)
by Duck Baker

Blues for Smoke represents the earliest recording under the name of pianist Jaki Byard (1922-1999), yet it remained unissued for decades, as did many other Candid titles that were recorded during the brief period between the label's founding in 1960 and going dormant a couple of years later. Candid has since been recently rejuvenated with new recordings, as well as LP reissues of its catalogue, and such is the case here: the all-analog session was remastered from the original tapes by legendary engineer Bernie Grundman and pressed on 180g vinyl.

Listeners should not expect *Blues for Smoke* to focus on the kind of cutting-edge jazz that the late Byard (born 103 years ago this month) was playing around this time with artists he recorded with, such as Charles Mingus and Eric Dolphy (who were also signed to Candid). There are wild moments to be sure, but these occur during pieces that begin in a much different vein: "Jaki's Blues", for instance, which starts out as a rollicking stride blues theme, albeit one on which a couple of chords are definitely what pianist James P. Johnson would have called "modernistic." Within 20 seconds, however, Byard has launched himself towards the harmonic stratosphere, without ever abandoning the 12-bar format. He gleefully bounces almost violently between these stylistic extremes throughout this jam-packed, two-minute foray.

Commentators have noted Byard's eclecticism since he first attracted critical attention in the early '60s. Indeed, the way he shifted into real Harlem stride or rich Billy Strayhorn-esque harmonies is impossible to miss, and something Mingus often showcased. But with Byard this style is often more a matter of juxtaposition than of synthesis, a method that sets him apart from other jazz pianists. Consider the cases of Thelonious Monk, Herbie Nichols, Lennie Tristano, Bud Powell, Randy Weston and Cecil Taylor, all born within five years of Byard. Except for Nichols, they all arguably evolved one approach and stuck to that, since they could be endlessly creative within their stylistic worlds. Nichols had an entirely different approach when playing with more traditional leaders (and even on his earliest recordings as a leader), but his style could also be more elastic than the others named above. This focus, however, was a matter of synthesizing, not juxtaposing, older and more modern ideas. Interestingly, a couple of the best tracks here, "Aluminum Baby" and the brilliant "Diane's Melody" are somewhat evocative of Nichols, though Byard takes the latter into areas neither Nichols nor anyone this side of Olivier Messiaen would go. As Byard fans know, both of these pieces would get many more recordings in years to come, but fewer realize that they had been premiered in the '50s by Bostonians in trumpeter Herb Pomeroy and alto saxophonist Charlie Mariano. Byard was known in Boston (even as a saxophonist) for a decade before New York had really heard him.

Blues for Smoke is a must for Jaki Byard fans, especially those who want to focus on the way he reworked stride and blues/boogie-woogie, but for those who want an introduction to this unique piano great, his Prestige records are the place to start.

For more info visit candidrecords.shop.musictoday.com



Deep Space
John Blum Quartet (feat. Marshall Allen)
(Astral Spirits)
Live In Philadelphia
Marshall Allen Ghost Horizons
(ArsNova Workshop/Otherly Love)
by Patrick Romanowski

Marshall Allen is, of course, the recently-turned 101-year-old leader of the Sun Ra Arkestra, having joined in 1957 and taken over the band after Ra's immediate successor, John Gilmore, who passed away in 1995.

Released in honor of Allen's 100th birthday last year, pianist John Blum Quartet's *Deep Space* is a blistering voyage into the outer reaches of the contemporary avant garde. By adding Allen to the Blum trio, the piano heavyweight's compositions surge with explosive energy and virtuosic exploration. Perhaps not so widely-known to many, Blum has a presence in NYC's downtown scene (having recorded with the likes of trombonist Steve Swell, the late drummer Sunny Murray plus a few records under his own name), and is highly regarded for his percussive, yet melodically-oriented style. The album features Allen (alto, EVI), alongside Blum, Elliott Levin (tenor, flute) and Chad Taylor (drums). The centenarian plays with extraordinary vigor and masterful creativity. The album opening title track features Allen's use of the extraterrestrial sounding EVI (Electronic Valve Instrument) which sets a fluttering, roving atmosphere, a kind of wandering membrane that blips and echoes at the celestial pitch and threshold of every vast improvisational climb. Blum's command is captivating and intense. Mercurial and marvelous in equal measure, and at times reminiscent of the great Cecil Taylor, he propels the music with fearsome volleys of staccato notes and fists full of bold chords. On "Electromagnetism" and "Gravity Well", Levin's flute playing punctures the enveloping plasma of sound like a steel dart, while Taylor's drums drive a fierce, punching rhythmic undercurrent. "The Aether" is a mammoth and convex journey that closes out the set with a luminous bang. *Deep Space* is a wild ride—one well worth checking out.

Marshall Allen's *Ghost Horizons' Live in Philadelphia* is a fantastic, celebratory testament to the indefatigable creative genius of the saxophonist and composer whose 101st birthday on May 25 coincided with the release. Recorded in Philadelphia, where Allen has lived in the Germantown neighborhood at the Arkestral Institute Of Sun Ra since 1968, the album is comprised of 16 tracks, gathered from a concert series which began in 2022, organized by the ArsNova Workshop at the Solar Myth venue. As evidenced, Allen continues to perform live with awe-inspiring energy and profound creative fluidity. Along with original Arkestra guitarist DMHotep, the feel of the performances harken back to some of the key rhythmic essences and vivid musical galaxies within the Arkestra canon, while the tracks are saturated with a fresh, pulsating vibe that inhabits some of the earlier musical realms of Allen's signature '50s work with Ra. The result is a superbly hip re-imagining of those cosmic dimensions in a more expansive contemporary mode, with Allen at the helm as a celestial bridge and a spiritual touchstone to the Arkestra for a new generation. The tracks oscillate between roaring and wide-open, hard-swinging numbers, with longer meditations interspersed with spiritual passages, poetry and vocal riffs. Sonorous interplanetary sound

explorations are ignited with lucid Motorik doses of cool driving Can-esque feels—all of which are deeply elating. In keeping with the ever-evolving ensemble spirit of the Arkestra, the stellar line up of musicians represents a wide range of voices from across the contemporary musical spectrum including Immanuel Wilkins, James Brandon Lewis, Elliott Levin, Brian Marsella, William Parker, Eric Revis, Luke Stewart, Chad Taylor, Tcheser Holmes, Mikel Patrick Avery, Tara Middleton and Michael Ray, plus the Ade Ilu Lukumi Batá Ensemble and the experimental noise outfit Wolf Eyes. Ra referred to Philadelphia as "death's headquarters" but Marshall Allen's enduring genius is a divine light that continues to burn miraculously bright in defiance of any earthly leviathan. What an honor to behold.

For more info visit astralspiritsrecords.com and arsnovaworkshop.bandcamp.com. Allen's *Ghost Horizons* album release concert is at Public Records Jun. 6. Allen with Sun Ra Arkestra is at Issue Project Room Jun. 11 (part of MATA Festival) and Pioneer Works Jun. 20. See Calendar.



Chicago to New York
Eric Alexander (Cellar Music)
by Ken Dryden

Saxophonist Eric Alexander is a Chicago native who made his recording debut with organist Charles Earland, soon after moving to New York to study at William Paterson University. There he was mentored by high-energy pianist Harold Mabern (1936-2019), resulting in the pair becoming frequent collaborators. Over his extensive discography, which includes many albums with the all-star co-operative One For All, Alexander has ultimately proven himself as one who isn't overly influenced by any of his predecessors, though his playing is well-grounded on the foundation of great recordings of the past.

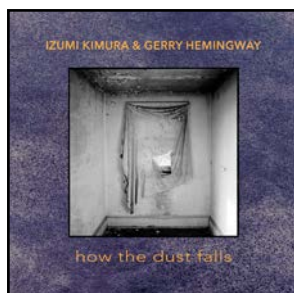
This top-drawer session, *Chicago to New York*, features another New York-based musician and frequent Alexander collaborator, pianist Mike LeDonne, with Chicago players Dennis Carroll (bass) and George Fludas (drums). Right out of the gate, the leader establishes his chops on soprano with an intense interpretation of Mongo Santamaria's "Afro Blue" (often conflated with John Coltrane, as on the saxophonist's *Afro Blue Impressions*), punctuated by LeDonne's Mabern-like attack on piano. The leader remains on the straight horn for Coltrane's infrequently performed "Wise One", ceding the spotlight to LeDonne, whose serpentine solo sets up Alexander's enchanting performance on the soprano.

Alexander returns to tenor, his main horn, for a punchy, soulful rendition of the standard "This Is Always", fueled by the swinging rhythm section. Another standard not heard very often these days is "Only the Lonely", where the subtle work of Carroll and Fludas support the leader's warm, vocal-like tenor playing. This miniature masterpiece features his spacious phrasing, indicating that he most likely took the sage musical advice of Lester Young, Ben Webster and Dexter Gordon to know a ballad's lyrics. The quartet's rendition of Gene Ammons' soulful blues "Hittin' the Jug" suggests the closing number of a late set, where the musicians have given their all and are ready to head home. Perhaps the biggest surprise in the album is the extended workout of the chestnut

"The Lamp Is Low", which Alexander tackles at a brisk tempo, skirting around its theme, teasing the listener as to whether or not he will reveal it. The standard "Angel Eyes" has long been a favorite for both vocalists and instrumentalists and the quartet's setting has a swaying bossa nova undercurrent backing the saxophonist's flights, with LeDonne's brilliant solo showing a McCoy Tyner influence in his rapid fire runs.

Beautifully recorded at Van Gelder Studio, Eric Alexander has added a valuable chapter to his already formidable discography.

For more info visit cellarmusicgroup.com. Alexander is at Smoke Jun. 25-29 (with Eric Scott Reed). See Calendar.



How The Dust Falls
Izumi Kimura/Gerry Hemingway (Auricle)
by John Sharpe

Swiss resident, American drummer Gerry Hemingway's line "we are millions of things" offers a suitable entry point into the nuanced, multifaceted world of *How The Dust Falls*, his second duo outing with Ireland-based Japanese pianist Izumi Kimura. Rather than aligning with the growing lineage of piano/drum duets, the album unfolds as a dialogue between two percussive voices, shaped in part by Kimura's unconventional pianism, which privileges sound and attack over harmony and melody. Her use of prepared piano techniques emphasizes the instrument's physicality, while Hemingway broadens the palette yet further with marimba, vibraphone, cymbals, drums and even vocals on one track.

The partnership between the two traces its roots to a speculative invitation from the pianist, having witnessed the drummer's mastery of free improvisation, which culminated in a trio completed by bassist Barry Guy. The rapport nurtured within that configuration also spills into this arena, now distilled into a remarkably determined focus, exemplified by the album opener "Waterspear". This cut is the longest of the 14 jointly credited tracks, wherein they establish a patient and deliberate build. Over spaced, weighted chords, Hemingway incrementally ramps up to a dynamic, roiling cascade. Though Kimura gradually elaborates her motif, her steadfast approach anchors the piece's progression.

Throughout the set, the roles remain balanced, undercutting the common trope of piano dominance. The pair tackle a diversity of gambits, often avoiding conventional development or resolution, instead creating contained sonic environments. "Third Story" sets tone colors from clanking piano and resonant metal within a lurching rhythmic flow, while "Dock Driftings" unveils music box timbres through plinking piano lines and woody marimba. With its modulating minimalist mutations and drums sparkling like steel pans, "Entrainments I" sounds like something imagined by rhythmically-oriented composer Steve Reich. Conversely, the slowly decaying reverberations and sudden swells of "Stillness" suggest traffic looming out of a fog.

Capping their multiplicity of ideas is the duo's reconsideration of Blind Willie Johnson's "Dark Was the Night", here titled "The Waiting Place". Kimura's blues-tinged phrases intertwine with Hemingway's reflective lyrics, subtly nodding to themes of displacement. It is an aching performance, which, in tandem with the

remainder of the program, accentuates the pairing's unique take on contrast and cohesion, signposting a vast creative horizon ahead.

For more info visit auriclerecords.bandcamp.com. Hemingway is at Roulette Jun. 7 (part of Vision Festival) and Solar Myth Jun. 12. See Calendar and 100 Miles Out.



The American Dream Today
Joris Teepe (Planet Arts)
by Jeff Cebulski

An entrenched NYC presence, Dutch-American bassist Joris Teepe recently released his 22nd album, *The American Dream Today*, including two "suites" composed a dozen years apart, which coalesce into a wry commentary on American life while lifting up American stylistic forms.

The music is rendered by a sextet comfortable with the bassist's original material, including stellar work from pianist Leo Genovese, while Teepe provides his typical sturdy and expressive bass lines throughout. The five "movements" that open the album were written as *The Hague Suite* in 2010 for a Dutch jazz festival. "Shoeshine" communicates a swinging, optimistic idea of city life, with a softly Hispanic texture amidst the Ellingtonian arrangement. The tune's brightness is quickly dissipated on "Fake News", where dissonant chords communicate something awry. "The American Dream" follows, another swinging engagement with Ian Cleaver (trumpet), Marc Mommaas (saxophone) and Adam Kolker (clarinet, flute) creating a Charlie Parker-ish big band ambience through which the bassist operates before Genovese adds a rousing solo. "Dutch Painting 'Landscape with Clouds'" receives an ironic military-like beat from drummer Matt Wilson and marching music accompaniment from Cleaver and Kolker (flute) before the final movement, "My Car Is Bigger Than Yours", which begins with a lilting melody that leads to a rollicking R&B section with the band's choral recitation of the song title. One can imagine the Europeans' befuddled reaction.

The second set, the *BIM Suite*, was composed in 2022 for the Dutch Musicians Union's 50th anniversary. The contemporary motifs signified suggest an extension of Teepe's vision represented in *The Hague Suite*. "The One Percent" is a quirky blues, featuring elastic and off-key electric bass over Genovese's keyboard. The off-kilter sentiment continues on "Polarization", a pastiche of Middle Eastern tone and modal expression. A horn-driven dramatic display, "Music Is the Answer", features Mommaas and Genovese on frenetic solos. "Today's Dream" is, true to its title, dream-like and sedate, as Kolker's bass clarinet suggests low expectations while maintaining a sense of dignity. And the finale, "The Deadline", returns the ensemble and listener to the hectic pace of city existence.

Spending over 30 years in his second country certainly qualifies Joris Teepe as an adopted artist and keen observer. On *The American Dream Today*, he and his friends represent our native music and the times with verve and wit.

For more info visit joristeepe.com. Teepe is at Clement's Place Jun. 13 and Smalls Jun. 17 (both with Steve Johns Quintet), The Django Jun. 14 (with Ron Jackson) and Hastings on Jazz Jun. 15 (with David Janeway). See Calendar and 100 Miles Out.

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featuring Troy Roberts,
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"It is a bold and ambitious work, teeming with light, shadow and many curves amidship. It uses well-drawn ensemble motifs to underscore enchanting solos by the ensemble's several expressive voices."

★★★★★

-Jack Bowers, All About Jazz

"It's an album that speaks to the heart with a music steeped in cultural specificity but universally resonant. In Monasterios's hands, the river does not divide; it connects."

-Nolan DeBuke, The Jazz Word

"It is the kind of work one might liken to a novel, one that holds you captive until the break of dawn, so vivid are the images it conjures."

-Thierry De Clemensat, Paris-Move

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Angela Grey Quartet

Fri - 6/20

Alma Micic Quartet

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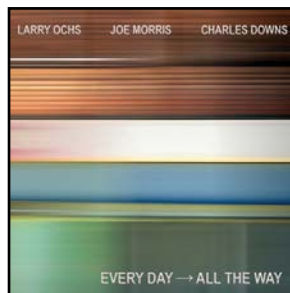
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Every Day -> All The Way

Larry Ochs, Joe Morris, Charles Downs (ESP-Disk')
by Ariella Stok

Every Day -> All The Way is the first release in what will become an ESP-Disk' series that brings together musicians who haven't previously collaborated, here capturing a 2023 fully-improvised session between Flow Trio's rhythm section: Joe Morris (bass) and Charles Downs (drums), with Larry Ochs (saxophones), a key figure in the Bay Area experimental music scene and co-founder of the ROVA Saxophone Quartet. Ochs was in NYC on a Friday night in early May to join Morris and Downs for an album release concert at the new space, Looove Annex, in Greenpoint, Brooklyn. ESP label manager Steve Holtje, who orchestrated the pairing, explained his idea for the series as stemming from both an interest in hearing what would result from the first-time combination, plus a *souçon* of ego-motivated indulgence in getting to pull the strings behind the formation of the group.

Regardless of intent, the trio's makeup is an inspired combination, with its members matching one other greatly in temperament, ease and erudition. The three seem to share a consensus on striving to play with an economy of notes, and to be in possession of a grace and delicacy in their approach. In their live performance, at times they played so quietly the volume fell to a barely-audible whisper. Yet, they can also generate a racket when they so choose. Ochs, alternating between tenor and sopranino saxophones, uses the latter to play frenzied runs on "YAY-HIDDEE-YONK-YOH", the album's energetic first track. Morris uses the bow to nudge bass wails and also scratches and slides up and down the bass strings to make them whine. Downs' kit drumming is balletic in his pristine attack.

There are poetics to the music, a comparison that is apt as Ochs was married to crucial Language poet, the beloved Lyn Hejinian, until she passed away last year. The album jacket contains an excerpt from Hejinian's 2024 work "Fall Creek" (a feature that alone warrants the cost of purchase), providing a perfect summary of the record with these lines: "dispersing wild syllables an anarchy/of storming signs into systems/that can't be understood for a simple reason."

For more info visit espdisk.com. Joe Morris is at Looove Labs Annex Jun. 13. See Calendar.



No Wonder

Judy Wexler (Jewel City Jazz/A-Train Entertainment)
by Marilyn Lester

West Coast-based vocalist, Judy Wexler, has released her seventh album, *No Wonder*, a smart, beautifully-curated collection of 12 standards that add up to a feast of vocal music delight.

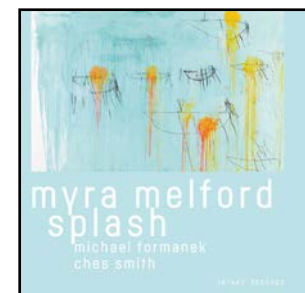
The opening title track (by Luciana Souza) sets

the tone, revealing the essence of Wexler's style (and also arrangements that provide creative, extended instrumental features, in this case Danny Janklow's smooth tenor). Her voice is a youthful, light, lyric soprano, yet rich in tone—and she knows how to use it. Her phrasing is impeccable, and, as on this track, she reveals a command of vocalese-adjacent delivery. In the recent album release concert at Pangea (May 14), that vocal skill was evident in "Pretty World" (Antonio Adolfo, Tiberio Gaspar, Alan and Marilyn Bergman). In *No Wonder's* "Never Will I Marry" (Frank Loesser) from the Broadway musical *Greenwillow* (written for Anthony Perkins), Wexler perfectly captures the tune's sad, wistful feeling while acing a fairly challenging vocal structure. Jeff Colella adds depth with a lovely piano solo. "Dance Me to the End of Love" (Leonard Cohen) is delivered with a dreamy, poetic interpretation, somewhat subtly Latinized by Steve Hass' drumming, with excellent features from Larry Koonse (guitar) and Bob Sheppard (clarinet). Completing the ensemble are Gabe Davis (bass) and Jay Jennings (trumpet, flugelhorn).

While the album is a superbly-produced product, the immediacy and warmth of a live performance in an intimate space such as Pangea last month allowed Wexler more latitude in delivery, adding dimension to her interpretive abilities. Backed by Jim Ridl (piano), Bill Moring (bass), Tim Horner (drums) and Tim Armacost (tenor), the small group provided sharp, empathic support, playing arrangements tailored to the vocalist's style: a preference for mid-tempo, balladic execution. While one yearns for more swing, she does compensate with her interpretive ability. She added that swing to both her closer, "Comes Love" (Sam H. Stept, Lew Brown, Charles Tobias) and the well-executed scat (she ought to do it more) heard in "Laughing at Life" (Bob Todd, Cornell Todd, Charles Kenny, Nick Kenny).

Album-wise, fine swing is evident in "You Stepped Out of a Dream" (Nacio Herb Brown, Gus Kahn) and especially "Firm Roots (Are What You Need to Win)" (Cedar Walton, Kitty Margolis). As a storyteller, Wexler touches emotions, as heard on the album and in concert with "The Summer Knows" (Michel Legrand, Marilyn and Alan Bergman), and with the heart-rending album closer of "The Night We Called It a Day" (Matt Dennis, Tom Adair). For those who prize excellent vocals, executed by a seasoned singer who knows her way around a standard, *No Wonder* offers listening that can be enjoyed over and over.

For more info visit judywexler.com



Splash

Myra Melford (Intakt)
by Ken Waxman

Returning to the trio formation that first brought her to the attention of the jazz community in the '90s, Myra Melford makes a splash with her newest album, *Splash*, as bassist Michael Formanek and percussionist Ches Smith make the same waves Lindsey Horner and Reggie Nicholson respectively did with the pianist 30 years ago. Still, besides the configuration and strength of performance, this trio is no way an update of the other. However, another of Melford's preoccupations—which she shares with other improvisers such as the late soprano master Steve Lacy—is obvious: her appreciation for the late Cy Twombly's visual art not

only is reflected in the cover painting, but also in her ten composition titles. Group dynamics here make more powerful sonic statements than solo visual creations though. Smith's thick brush strokes provide a forceful backbeat and his vibraphone resonations add a palate of sound colors to Melford's compositional and performing canvases. Meanwhile, Formanek's sometime arco, mostly pizzicato, lines serve the same purpose in the pianist's artistic expression as scrawls and dribbles do to help a painter define sketches.

Deft rather than just delineated, Melford's playing is never spidery or pastel. Instead her pressurized pace on "A Line With a Mind of its Own" and the introductory "Drift" features dynamic emphasis and methodical theme elaborations, perfectly synced with bass thumps and drum rumbles. Key and tempo changes figure into the expositions, with modulations never allowing substitution to overcome syncopation. Like a group exhibition, space is also given to the other artists. On "Interlude I (To Dribble, To Smear, To Splash)" comprehensive metal bar vibrations and keyboard clips back Formanek's *sul tasto* buzzes, while the control Smith shows with vibe coloration extends to his drumming. "Streaming" demonstrates how cymbal shakes and paradiddles project percussion variations at a speedier tempo than the pianist's single note exposition developed in tandem with the bassist's strokes. The three finally interlock for a profound percussive ending.

Visual artists' creativity often arises in different media during their careers. Melford does similar work with compositions and group sizes. This return to improv power-trio format is a notable milepost in her ongoing *oeuvre*.

For more info visit intaktrec.ch. Melford is at Roulette Jun. 25. See Calendar.

UNEARTHED GEM



Paradiso Amsterdam 1970
Sun Ra and His Intergalactic Research Arkestra
 (Nederlands Jazz Archief)
 by Duck Baker

This lavishly produced set was recorded at the iconic Paradiso Amsterdam club during Sun Ra's late-1970 trip to Europe—and it is easy to believe that the concert was every bit the event that the excellent liner notes make it out to be. The recording was done by a public radio station, with the sound engineers distraught about the band's refusal to stay in the position where microphones had been placed. Instead, they wandered all over the stage and the room, and as a result, much of the proceedings are unfortunately inaudible on the recordings. Whether they were even broadcast or not isn't clear, though certainly long portions of this release would have worked fine. And while the balance is far from ideal, the sound quality itself is actually very good, in marked contrast to the only other recording from

this tour (*Live in London 1970*).

Hardcore Ra-gazers will be all over this album, but how easy is it to recommend to fans who already have a number of Arkestra titles and feel they don't need more? The answer depends on which aspects of Sun Ra's music you like. The program is weighted towards familiar songs including "Enlightment", "Theme of the Stargazers" and the opener, a non-vocal version of "Space Is the Place". "Second Stop Is Jupiter" and "It's After the End of the World" are short renditions that some may consider a drawback; these two numbers feature short passages of soul-cleansing free ensemble blowing, but there isn't as much of that as some listeners might like. Nor is there all that much soloing by Arkestra members apart from the leader. Presumably the balance issues caused some of this material to be excluded. Ra, of course, would not have been carrying his keyboards around the room, so his playing was unaffected by mic issues, and he is in excellent form throughout, whether spinning enigmatic piano improvisations or joyously taking off with his Moog while Arkestra members add dense, swirling layers of percussion.

While not as essential as the Fondation Maecht concert recorded earlier in 1970, *Paradiso Amsterdam 1970* is a very welcome addition to the Ra canon.

For more info visit jazzarchief.nl. Sun Ra Arkestra is at Issue Project Room Jun. 11 (part of MATA Festival) and Pioneer Works Jun. 20. See Calendar.

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BOXED SET



New York City
Miha Gantar (Clean Feed)
by Stuart Broomer

In 2022, Slovenian pianist-composer Miha Gantar launched his recording career in a highly unusual way via the Clean Feed label, in what was for them a new format—a boxed set of five CDs, entitled *Introducing*, housed in a lightweight cardboard box. Each disc, in its own light cardboard sleeve, offered minimal information: personnel, track titles and recording data (all produced by Slovenian drummer-composer Dré Hočevár) with varying personnel, ranging from solo to a duo (with singer Marta Arpini) to trio (with bassist Tijs Klaassen and drummer Tristan Renfrow) to an astonishing quartet (with trumpeter Axel Dörner and drummer-percussionists Gerry Hemingway and Christian Lillinger), concluding with an orchestral composition with Gantar joined by nine winds, two bassists and two drummers. Annotation was non-existent, except for perhaps the best kind: a 200-word endorsement from trumpeter Nate Wooley, a musician of both brilliance and integrity, concluding with “What you hold here is special, as close as an object can come to giving us that kind of insight to the broad expanses within a single musical aesthetic. It is not a purist’s document; it’s too human and intimate for that. In all, the chance to experience Miha Gantar’s ideas all together like this feels right; it provides an insight into a complete mind.”

Clearly, that presentation of the whole musician in an economy format worked. In 2023 Clean Feed then released a companion five-CD Gantar set entitled *Amsterdam*, with a similarly brief and inspired

endorsement, this time by octogenarian bassist Reggie Workman, another musician of rare authority.

New York City, recorded during two weeks in August 2023, is Gantar’s third such set in three years, though there’s nothing larger than a quintet here. Each CD is devoted to a single piece with both an album title and a separate title for the individual work and each highlights a different aspect of the pianist’s music, whether rhythmic, lyrical or expressionist. Regardless, there’s a continuous creative involvement tying the work together.

Disc One, *Ultima*, presents the most immediately familiar format and personnel of these works: a traditional jazz piano trio with the estimable rhythm section of John Hébert (bass) and Eric McPherson (drums), both of whom have served similar roles with pianists Fred Hersch and the late Andrew Hill. Hill might be the best reference here, though, for Gantar takes a similarly dense harmonic approach wedded to a moody lyricism, rhythmic force and complexity, and a compelling spontaneity that makes the most of the accompanists’ simultaneously thick, thoughtful and empathetic support throughout the 33-minute exploration of “Synopsis (1)” and “(2)”.

The leader is seemingly made for the third stream, embodied most clearly here on the second CD, *Transitions*, consisting of an hour-long piece entitled “Parisian Nocturne” and performed with Doorri Na (violin) and three members of the Bergamot Quartet: Sarah Thomas (violin), Amy Huimei Tan (violist) and Irène Han (cello). It’s remarkably subtle work, shifting through myriad moods, its lines at once independent and interwoven, whether spiky, translucent, gritty, flickering or evanescent.

The third disc, *Sanctuary*, provides immediate contrast with Gantar, joined in a duo with tenor saxophonist Zoh Amba with the sole piece, “Exodus”, running to 47 minutes. Amba is the sole collaborator involved in the set to get a co-composer credit, so one assumes collective improvisation. While a kind of reverie stretched to these lengths might weigh on some listener’s patience, the work generally sustains attention. Gantar creates a delicately evolving, reverberating and circular lacework in the middle

and upper registers of the piano, while Amba largely explores a surprisingly lyrical bent, entering and returning during the first 30 minutes with some of the subtlest melodic tenor one might imagine, her sound at times almost oboe dry, its deviations into quietly dissonant multiphonics profoundly moving. Her re-entry around the 30-minute mark is in her more characteristically expressionist voice, with the squawks, honks and runs a striking shift amidst Gantar’s recirculating lines. The saxophonist returns at the piece’s end with the kind of extended hypnotic reverie with which the piece began.

Disc Four is another trio, this one with two percussionists: Kweko Sumbry (drums, hand percussion) and Jeremy Dutton (drums). Curiously, given the surfeit of naming here, the CD is entitled *Angels* and the 47-minute composition “Angles”. Rapid-fire drumming opens the proceedings with Gantar soon joining in with animated upper-register pointillist abstraction and hard-edged middle-register clusters that will initially suggest a kind of Cecil Taylor scattershot. However, the trio gradually evolves into some of the best-developed extended improvisation here, with sustained percussion passages balancing Gantar’s improvisations. Of principal interest is the continuous rhythmic dialogue as it develops among the three musicians, directional shifts occurring with Gantar’s brief withdrawals to allow the drummers to reshape the ground. There’s some brilliant bongo drumming on Sumbry’s part and a Gantar solo that is rich in the harmonic density that characterizes much of his work. The final CD, *Towards Purity*, consists again of a single track, “To My Love”, an abstract, dream-like solo reverie filled with eliding phrases that will range from gently hanging, glassy dissonances to delicate shifts in harmonic direction.

In all, the budget boxed set format presents a broad introduction (even with this being the third such set) of Gantar, an emerging musician exploring multiple paths with an innate creativity and a distinct ability to sustain extended works.

For more info visit cleanfeed-records.com



An Afternoon in Norway: The Kongsberg Concert
Art Pepper (Elemental Music)
Geneva 1980
Art Pepper (Omnivore/Widow’s Taste)
by Mike Shanley



Even as his physical health was deteriorating, Art Pepper’s mind was never short of musical ideas. He embarked on his first European tour in the summer of 1980 and two new releases from that visit prove that the alto saxophonist (who died 43 years ago this month, at age 56) was playing in fine form, spurred by the support of a steady group whose sets drew predominantly on his own compositions. The performances on these two albums took place within a week of each other, and just days after the *Blues for the Fisherman* boxed set (2011) captured two nights at London’s popular Ronnie Scott’s venue. While Milcho Leviev (piano), Tony Dumas (bass) and Carl Burnett (drums) have been heard on some of the live sets, these two documents of nights in Geneva and Norway could arguably stand up with

some of the strongest in the Pepper discography.

An Afternoon in Norway: The Kongsberg Concert offers all the telltale signs of a Pepper set. Recorded on June 29 at the Kongsberg Jazz Festival, he sounds loquacious between tunes, joking about European audiences not understanding him, and getting a laugh in the process, or expounding about his cats (“They’re really what’s happening”). For a guy who wasn’t in the best of health, his alto tone comes with a serious amount of heft. Any traces of laidback, West Coast cool style had been replaced by a bite that was sharpened by the hardships Pepper had endured since his early days. “Y.I. Blues” (also known on other releases as “Untitled 34”) launches the set with a stop-start melody that doesn’t reveal its 12-bar blues structure, since everyone participates in the theme. From there, the leader unleashes 13 choruses, five of them with only bass and drums holding him down. Each one presents a new melodic chapter, sometimes abetted by double-time asides, and he never resorts to rhythmic vamping between ideas.

While there is naturally some crossover in the setlist from *Geneva 1980*, both sets feature plenty of variety. On *An Afternoon in Norway*, “The Trip” (the title track to his 1977 studio album) combines a hypnotic 6/4 groove with an understated, slow-burning alto solo that climaxes with gruff honks. Leviev also digs into the changes of this one. If his solo in the lengthy “Make

a List, Make a Wish” doesn’t have quite the dramatic build that it would a week later, it still manages to sustain the momentum. The quartet also delivers aggressive takes on Duke Ellington/Juan Tizol’s “Caravan” as well as the leader’s “Straight Life” (also the title of his lurid memoir). Coming at the end of the set, the latter track always astounds with the complex, rapid-fire makeup of its theme.

Compared to *Geneva 1980*, the Norway set almost sounds slick, thanks to its studio-quality recording, which captures every note with clarity. Of course, that’s not a criticism of either release. The July 5 performance was recorded by his widow Laurie Pepper (there have been several posthumous live Pepper sets that Laurie has released on her Widow’s Taste imprint), but the lower fidelity is only relative. By the time the quartet reached Geneva, they were thoroughly comfortable with stretching out a tune for upwards of 20 minutes. In fact, the only short tracks on it are a set-closing blues and a version of “I’ll Remember April”, which fades only because Laurie’s recorder ran out of tape. (She apologizes in the liner notes, explaining that she was so wrapped up in the performance that she didn’t notice.) Pepper certainly had the ideas to justify the lengthy solos. “Mambo Koyama” builds in dynamics as he spins a rhythmic web, throwing in some tart, Dolphy-esque interjections at one point, pushed the whole time by Burnett. Leviev’s rollicking piano solo

cuts through Burnett's cymbals, which take up a good deal of sonic space. A yell of approval is heard as the pianist finishes, and it's surprising it took that long to get a vocal reaction from the crowd. In "Miss Who", the rhythm section inspires Pepper to tell everything he knows, and he still has stories left when he finally steps aside.

If the fidelity of the recording leaves something to be desired (the piano often sounds like it's in the next room, and Dumas' bass is felt more so than heard), the rawness helps to capture the ambience of the New Morning, the club where the performance took place. For proof, the drama in Pepper's reading of Gordon Jenkins' downer "Goodbye" is on full display.

An *Afternoon in Norway* might have a leg up in packaging since, in true Elemental Music form, it includes a vintage interview with Pepper himself, and current talks with Laurie, surviving band members Dumas and Burnett, and two alto saxophonists that might not come to mind when discussing Pepper: John Zorn and Rudresh Mahanthappa. Nevertheless, the only thing really missing from *Geneva 1980* is more of Pepper's chilled out stage patter. But the music more than makes up for it.

For more info visit elemental-music.com and omnivorerecordings.com



Gadabout Season
Brandee Younger (Impulse!)
by Jason Gross

Brandee Younger has shown herself to be the rare talent who crosses from jazz into classical, R&B and hip-hop realms without sounding desperate or strained. Even more impressive is that she excels at this versatility on the harp, in the tradition of Alice Coltrane and Dorothy Ashby (both of whom she's covered and fêted). Harpists are still somewhat rare jazz players nowadays, but Younger is likely the most well-known of harpists outside of the classical world.

Her eighth album, *Gadabout Season*, was recorded at bassist-producer Rashaan Carter's NYC home studio, mostly as a trio with Carter and drummer Allan Mednard, plus some impressive guests. "Reckoning" begins with a gentle, swaying vibe as Younger creates flights of fancy over Mednard's percussive washes. "End Means" has British go-getter Shabaka Hutchings (flute), gently maneuvering around Younger's delicate plucking, mirrored by Carter's own buoyant playing. For an all-star, low-key, funky summit, the title track has Shabaka (clarinet), Joel Ross (vibes) and Makaya McCraven (drums), as the ensemble playfully bounces around a lovely theme that occasionally breaks into a wistful atmosphere. "Breaking Point" has the trio in a deeper, high-speed funk mode with Carter providing the rhythm as much as Mednard, while Younger shows off her dexterity with blaring strums.

For the brief, gorgeous "Reflection Eternal", the trio is much more contemplative, though Younger occasionally gets into intense bits of playing. "New Pinnacle" has a shimmering intro, leading to a sweet melody that she rides on, with some glistening background tones added by pianist Courtney Bryan. On "Surrender", Bryan returns more prominently, echoing the leader's inquisitive tones, with the pianist later soloing in a pretty, reflective manner somewhat reminiscent of '50s West Coast cool jazz. "BBL" has

Ele Howell replacing Mednard and providing some bubbly, cracking bits of drumming behind Younger, whose sound echoes the serene resonance of a Japanese koto. On the soulful ballad "Unswept Corners", pop/R&B singer Niia creates a choir of mostly wordless voices that hover around the harpist's lithe playing and subtly shuffling rhythms. On "Discernment", Josh Johnson's melancholy saxophone playing contrasts with Younger's harder-edge performance over a percolating rhythm section as she breaks into guitar-like staccato rhythms and doomy reverb.

In all, this might be Brandee Younger's most varied set and impressive display of her virtuosity.

For more info visit impulserecords.com. The album release concert is at Blue Note Jun. 9 (part of Blue Note Jazz Festival). See Calendar.



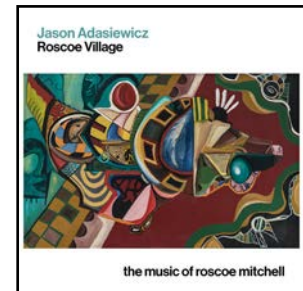
Bluer Than Blue: Celebrating Lil Hardin Armstrong
Caili O'Doherty (Outside In Music)
by Jim Motavalli

In a fortunate coincidence of time and place, pianist Caili O'Doherty and tenor saxophonist Nicole Glover grew up as neighbors in Portland, OR, and played together in both middle and high school. Here they are reunited on O'Doherty's historically-minded album release, which serves as a tribute to pianist Lil Hardin Armstrong. Author Alice Randall's recent *My Black Country: A Journey Through Country Music's Black Past, Present, and Future* makes the dubious case for cornetist King Oliver veteran Hardin (married to Louis Armstrong from 1924-38) as a pioneer in not only jazz but country music, based alone on the recording, "Blue Yodel Number 9" (with Louis and Jimmie Rodgers). Hardin should also be remembered for her other quintessential recordings and for writing such classics as "Struttin' With Some Barbecue", "Two Deuces", "Just for a Thrill" and "Bad Boy".

All of the songs on this new release by O'Doherty are Hardin's, and they're interpreted in a refreshing range of styles. Since Hardin wrote words and music, it makes sense to feature vocalists. After all, her tunes worked for one of the greatest and most influential singers ever. "Two Deuces" is a duet featuring Tahira Clayton and Michael Mayo, and the sound is modern, recalling vocalese group Lambert, Hendricks and Ross. O'Doherty and Glover both solo effectively, with a bop direction. The saxophonist's workout is in the exciting, muscular style she seems to favor; it sounds nothing like the original 1929 recording with Earl Hines and Louis, but so what? "Struttin' With Some Barbecue" is more period, with stride overtones and a bouncy trio format of Israeli Tamir Shmerling (bass) and Houston native Cory Cox (drums). "Riffin' the Blues", with the vocalists in wordless mode, has a soul jazz vibe. The leader is way up on this one, as is the range-scraping Glover; Mayo shadowing the saxophonist's horn lines is a coda highlight. "Let's Get Happy Together" is a jazz ballad sung very poignantly by Clayton (despite some vibrato issues at the end). Glover contributes ravishing sheets of sound and the leader provides more restrained shimmering as the tune gradually builds intensity. Clayton also takes the lead on "Bluer Than Blue", "Happy Today, Sad Tomorrow" and Hardin's best-known standard, "Just for a Thrill". Both vocalists enliven the bluesy, scat-heavy and film noirish "Clip Joint".

Purists might expect this tribute to be a note-perfect period piece out of The Cotton Club, but O'Doherty instead chose to demonstrate that these songs are durable, timeless vehicles for all kinds of exuberant jazz.

For more info visit outsideinmusic.com. The album release concert is at Smalls Jun. 12. See Calendar.



Roscoe Village: The Music of Roscoe Mitchell
Jason Adasiewicz (Corbett vs. Dempsey)
by Kurt Gottschalk

This month, the Vision Festival (Jun. 2-7) will open with a Lifetime Achievement Award night honoring sound pilgrim, saxophonist-composer Roscoe Mitchell, who soon turns 85. That evening will include *Metropolis*, a stunning new work of Mitchell's for jazz quartet and baroque ensemble. Meanwhile, on its opening night, the MATA Festival (Jun. 11-14) will present the venerable FLUX Quartet playing his 9/9/99 *With CARDS*. Both pieces will be receiving their New York premieres. Mitchell won't be playing in either—the focus is on Mitchell the composer.

Mitchell the composer is also the focus of vibraphonist Jason Adasiewicz' *Roscoe Village: The Music of Roscoe Mitchell*. The bulk of the album's ten cuts come from records Mitchell released with the Art Ensemble of Chicago from the '60s to the '80s, in addition to an unrecorded composition ("The Cartoon March" from the band's '60s Parisian residency). Two more are from precursor outfit the Roscoe Mitchell Art Ensemble: the title track from 1968's *Congluptious* and a lovely take on the 1967 piece "Old". "Walking in the Moonlight" is a lilting ballad written by his father (heard on the 1984 album *The Third Decade*) and there's a fairly faithful arrangement of the 1954 Otis Blackwell song "Daddy Rolling Stone", a Mitchell favorite.

The album opener to this solo vibraphone Mitchell tribute is a seven-minute take on a 75-second track from 1969: "The Waltz", from the heralded Art Ensemble release *A Jackson in Your House* (though inexplicably left off some reissues); it doesn't follow the strict three-count of the original but moves around the melody with the grace of a dancer. That release's beloved title cut (written about Mitchell's cat) leaves the song's strut behind, crafting a slow melancholy with simultaneous bow and mallet. The vibraphonist combines the Spanish-tinged 1969 track "Toro" with "Jo Jar", a 1981 Sound Ensemble piece dedicated to Art Ensemble bandmate, reedist-percussionist Joseph Jarman: the strong theme of the first is laid out and reassembled over a steady pulse, the second slowed to follow suit. "Carefree", from 1975's *Full Force*, is likewise slowed to a contemplative repose. "The Key" (just over a minute on 1973's *Fanfare for the Warriors*) closes the album, excised from its theatricality into a gentle swing.

Adasiewicz recorded this album at home in three days after a five-year professional hiatus. Replicating the high-level group consciousness of Mitchell's ensembles would be impossible on a solo instrument, but that wasn't the aim. With ringing vibes, Adasiewicz finds new music within Mitchell's rich, old structures.

For more info visit corbettvsdempsey.com/records. "Celebrating Roscoe Mitchell - Lifetime of Achievement" featuring Roscoe Mitchell is at Roulette Jun. 2 (part of Vision Festival). See Calendar.



Nineteen Sixty-Six
The Jazzmen (with Joe McPhee)
 (Corbett vs. Dempsey)
Monster
Monster (Klanggalerie)
Morning Bells Whistle Bright
Eunhye Jeong/Michael Bisio Duo (ESP-Disk')
 by Robert Iannapolllo

It's hard to believe multi-instrumentalist Joe McPhee is approaching a 60-year recording career. During that time he has maintained his individualism by recording in a variety of contexts and collaborating with unusual players and groups, from all around the world, best suiting a free jazz musician. He's always possessed a unique approach be it on trumpet or saxophones, and these three recent releases all demonstrate what a consistent player he has been over the years.

Nineteen Sixty-Six documents the earliest known recording (1966) of McPhee, when he was as a member of Poughkeepsie-based bassist Tyrone Crabb's Jazzmen. While a recording of variable (but not unlistenable) audio quality, McPhee plays trumpet only. The lead track, "One Mint Julep" had been a top 10 hit by Ray Charles earlier in the decade. It's a straight-ahead version, with spirited delivery and a fine solo by McPhee. The 35-minute "Killed in Vietnam" starts as free improv, surprising in its intensity. It's clear what these players had been hearing and were responding to in their own way, and it's surprising that at the 18-minute mark, the band switches to a high energy version of "Milestones". This is a worthwhile release and gives real insight into McPhee's early development.

McPhee became popular in Europe early in his career. Switzerland's HatHut Records was founded in 1975 initially to release his music. One place he was quite popular was Austria, where he appeared at the Music Unlimited Festival in Wels many times, and *Monster* is a recording from the 2023 edition. He appeared with a quartet that included longtime British collaborator, John Edwards (bass), Austrian Susanna Gartmayer (bass clarinet) and Brazilian Mariá Portugal (drums). They play a fine set of four free improvisations with attention to detail, and with an attuned sense of space while still maintaining a level of musical ferocity. McPhee sounds comfortable with these cohorts and they sound like a cohesive group of complementary free players who've been making music together for years.

The Eunhye Jeong/Michael Bisio Duo recording *Morning Bells Whistle Bright* has McPhee and percussionist Jay Rosen (two thirds of the late, lamented Trio X) for 60

percent of the disc's running time. Recorded in 2023, the album starts as a remarkable duet set of South Korean pianist Jeong and bassist Bisio for the first four tracks. There's deep duet interplay and they're clearly attuned to each other. By the fifth track, McPhee and Rosen enter. One might fear they could destroy the duo's communication, but they're both sensitive, intelligent and listening players, so what emerges is a quartet recording where each player's style blends perfectly into the group dynamic: although they split off into duos and trios, they all seem musically empathic no matter the combination. The album is also beautifully-recorded with the sounds of decaying phrases captured perfectly. McPhee and Rosen are perfect "group" players throughout and this recording shows how far McPhee has traveled, now in his seventh decade of performing.

For more info visit corbettvsdempsey.com/records, klanggalerie.com and espdisk.com. Joe McPhee is at Grimm Artisanal Ales Jun. 3 (with Tcheser Holmes) and – as part of Vision Festival – at Roulette Jun. 4 (with Ava Mendoza) and Jun. 5 (with Michael Wimberly's Spirit World). McPhee is also at The Stone at The New School Jun. 14 (with Louie Belogenis). See Calendar.



Words Fall Short
Joshua Redman (Blue Note)
 by Pierre Giroux

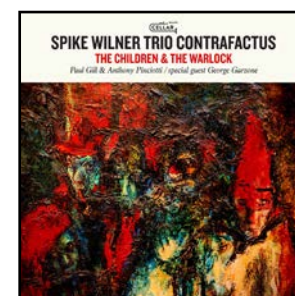
With *Words Fall Short*, saxophonist Joshua Redman presents a compelling reminder of his continued relevance not only as a performer but also as an evolving composer. This new release features a quartet of fresh voices, including Paul Cornish (piano and third place finisher in the 2023 Herbie Hancock Institute of Jazz International Piano Competition), Philip Norris (bass) and Nazir Ebo (drums)—an audacious and genuine statement that exudes maturity while maintaining the thrill of exploration. The eight originals brought together for this release—long-gestating ideas that Redman claims "had not yet found a home"—have finally found a setting that allows them to breathe fully. The result is a session that feels organic, cohesive and full of quiet daring. Each composition unveils a distinct emotional and rhythmic landscape as the album builds a world of musical conversations that require no words to be fully understood.

In the opening track, "A Message to Unsend", the interpretation feels like a quiet confession—tentative yet deliberate—with Redman's tenor introducing the theme with subdued breathiness, as though weighing the emotional consequence of what is to be said or unsaid. The rhythm section plays its part by filling in the spaces but never settling into a declarative statement. On "So It Goes", the quartet is joined by tenor saxophonist Melissa Aldana. The track has a tempo that moves with a fragmented, almost sardonic lilt. The two tenors play with lean, clipped articulation and irregular phrasing, suggesting restraint amidst emotional undercurrents. The band seems on edge, evoking the ambiguity of acceptance.

The title track features Redman on soprano. Following a big-toned bass opening from Norris, Redman begins his lyrical journey playing the melody like it's being remembered as it is delivered—tentative, bruised and beautiful. The most flamboyant track on the release is "Icarus", with trumpeter Skylar Tang joining the band. Driven by Ebo's propulsive drumming, Redman

and Tang launch in with exchanges as the composition spirals upward with rhythmic insistence. The closing track, "Era's End", with guest vocalist Gabrielle Cavassa, provides a certain gravitas as she explores the themes of transition and loss. Redman's tone is darker here as he stretches phrases into meditative spaces. The rhythm section offers slow-moving tectonics underneath, suggesting finality, but also transformation. The compositions featured here reveal a facet of Redman's musical identity deeply rooted in emotional clarity, made all the more vivid through the interplay with his young collaborators.

For more info visit bluenote.com. The album release concert is at Blue Note Jun. 20-22 (part of Blue Note Jazz Festival). See Calendar.



The Children & The Warlock
Spike Wilner Trio Contrafactus (Cellar Music)
 by Ken Dryden

Spike Wilner leads two lives: he's the owner of two intimate NYC jazz clubs, Smalls and Mezzrow, and is also a gifted jazz pianist, composer and bandleader. With this recording, *The Children & The Warlock*, he pays tribute to his mentor, the late pianist Harry Whitaker (1942-2010), one of many talented New York-based musicians who eluded the spotlight during his lifetime, though he inspired many others. This fall 2024 session features Wilner leading his band Trio Contrafactus with Paul Gill (bass) and Anthony Pinciotti (drums), plus special guest, veteran tenor saxophonist George Garzone (who the leader refers to as "the warlock" and the trio as "the children"). The set list is a mix of originals and creative interpretations of classic jazz works, along with several pieces improvised in the studio. Garzone contributed "Hey, Open Up!", a quirky up-tempo blues that has a Thelonious Monk-like air with its dissonant theme full of twists.

The musicians devour Whitaker's mystical title track (unfortunately mislabeled "The Child and the Warlock"), which is introduced by Wilner, then builds upon its chant-like theme with Garzone's turbulent tenor leading the way. The pianist's intricate solo further brings the tension into a higher gear. The group's brisk romp through John Coltrane's infrequently performed "Miles' Mode" finds the trio pushing Garzone's soulful tenor playing. The pianist and saxophonist explore guitarist Fred Lacey's (miscredited as F. Lacy) lush standard, "Theme for Ernie", as a duo in the introduction, bringing out a Monk-ish flavor, though the entrance of Gill and Pinciotti gives it a breezy air as Wilner takes the spotlight with his engaging solo. The brooding, hypnotic "Benediction" is the first of three improvisations Wilner and Garzone created in the studio, a brief duet that seems through composed. Their second, "Moment to Moment (For Harry Whitaker)" is a bit freer, with the rhythm section interacting individually with passionate playing by the tenor saxophonist. The final joint improvisation, "Re-Solution", also a piano-tenor duet, has a wistful air, conveying a sense of both loss and hope.

The session merited a follow up meeting, but the sense of loss became tangible when Pinciotti suddenly passed away from a heart attack just three months after this date was completed.

For more info visit cellarmusicgroup.com. Wilner is at Mezzrow Jun. 13-14. See Calendar.

New Releases Joris Teepe

- 1 "The American Dream Today" (Planet Arts Records)
- 2 "Messages From The Bassist" Solo Bass album (G2 Records)
- 3 "Joris Teepe Real Book" 96 Teepe compositions (Jazztribes.com)

Upcoming concerts in NY:

- June 13 **Clement's Place** -Steve Johns 5 tet
- June 14 **The Django** -Ron Jackson
- June 15 **Hastings on Jazz** -David Janeway
- June 17 **Smalls NYC** -Steve Johns 5 tet

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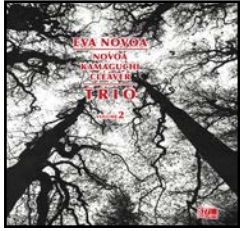
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Novoa/Carter/Mela Trio, Vol. 1
Novoa/Kamaguchi/Cleaver Trio, Vol. 2
Eva Novoa (577 Records)
 by Brad Cohan

In the crowded and talented field of the NYC jazz scene, Eva Novoa falls into the unofficial category of “best kept secret.” Yet, the Barcelona-born, Brooklyn-based pianist, composer and improviser has been an ever-present force with a growing recorded output. Novoa’s musical palette is far-reaching, cerebral, yet oh-so-limber and superbly fluid. Over several albums as leader, she’s operated on the fringes of traditional jazz, free improvisation and classical music with aplomb, the latter in which she’s trained.

The debut of a stupendous trio, which sees Novoa joining forces with winds maestro Daniel Carter and Cuban drums titan Francisco Mela, titled *Novoa/Carter/Mela Trio, Vol. 1*, rises to out-of-body experience levels for the listener. Recorded in 2021, this union yields the fruit of those first-time sessions where lightning strikes, an instant rapport transpires and magical moments ensue. The first installment this new group offers is flush with wizardry. That sweeping dynamic is evidenced by the all-encompassing instrumental prowess of Novoa and Carter, who pepper the three epic-length improvisations with a sound cornucopia. The twenty-minute opener, “Aire”, is a melodically hard-charging *tour de force*. In the airy and richly-layered sound

rainbow, one is caressed by Carter’s warm flute and clarinet shapes, Novoa’s meditative and freewheeling piano and Fender Rhodes passages and spurts, and Mela’s swinging, feathery beats. On “Hasta Mañana Vida Mía”, Mela puts on a percussive and vocal show of force, a high-spirited drum circle-style odyssey that nods to his Cuban heritage. Meanwhile, “Fuego”, which Novoa drives with her bluesy Fender Rhodes action, is a scorching number that Carter makes even hotter with his soulful saxophone salvos. Let’s hope this trio’s next volume arrives sooner than later.

Novoa, alongside her longtime bass cohort Masa Kamaguchi and drummer Gerald Cleaver, represents another exceptional trio and one that demonstrates the pianist’s deft skill set and thoughtful approach in navigating all roads. *Novoa/Kamaguchi/Cleaver Trio, Vol. 2* (the follow-up to the trio’s 2023 *Vol. 1* release) is worlds apart from this trio’s debut album. The two albums aren’t meant to be listened to back-to-back, but the breadth of aesthetics and vibes of each is palpable. This album’s first two tracks, “Modus Vivendi” and “Triangles for G”, build on themes of the blues, a style the pianist has an affinity for, especially when she latches on to a sizzling lyrical riff amid the walking grooves laid out by Kamaguchi and Cleaver. The direction then takes a left turn into the sonically abstract on the psychedelic vistas of “Popcorn in Your Brain” and “Gonga 2” before Novoa and company really go deep into the otherworld on explorative mind-benders, “Mucho Masa” and “Palomitas De Maiz”.

These two terrific sets should help shed the tag of “secrecy” and place Novoa into avant-jazz household name status.

For more info visit 577records.bandcamp.com. Novoa is at Ibeam Brooklyn Jun. 21. See Calendar.



Pulsar
William Parker, Hugo Costa, Philipp Ernsting
(NoBusiness)
 by Ken Waxman

Having spent his career playing with musicians internationally, such as saxophonists Peter Brötzmann and David S. Ware and drummer-percussionist Hamid Drake, it’s no surprise that NYC bassist William Parker joined Hugo Costa (alto) and Philipp Ernsting (drums), who usually work as a duo, to create this vibrant trio. Similarly, and expectedly, his improvisational skills adhere impeccably to the musical qualities of the long-constituted twosome. Both Rotterdam-based (although Costa is Portuguese and Ernsting, German), part of this clear amalgamation is that both operate in the same free jazz milieu as Parker. The drummer, who also recorded the session, has been part of the Kinematic Ensemble, while the saxophonist has recorded with fellow Lusitanians such as pianist Rodrigo Pinheiro.

In sync during three ever-freer improvisations, with each track subsequently briefer than the preceding one, the trio mostly explores sequences that, in part, depend on Parker’s guitar-like facility with string throbs and power pumps. Added are Ernsting’s cymbal accents and percussion skills, ranging from heavy backbeats to the

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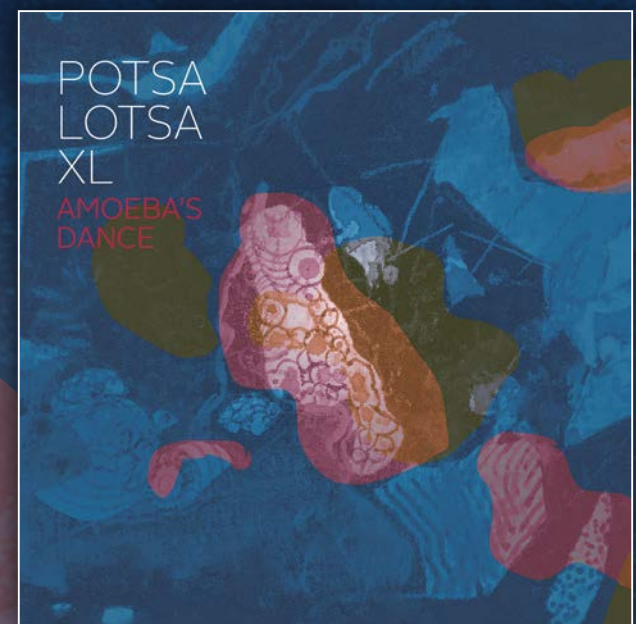
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equivalent of drum top tap dancing, plus Costa's reed motifs, including upwards smears, seemingly endless linear vibrations and harsh tongue stops. Still, the concluding "Words of Freedom" stands out even more because of Parker's instrumental adaptability. Backed by the snaps, crackles and pops from the drummer, the saxophonist and Parker, playing bamboo flute or shakuhachi, create a closely-breathed wind duet where light slide-whistle-like peeps slither around ever tauter and heavier saxophone strains and cries. The contrapuntal result evolves perfectly in itself, until blending with Ernsting's measured clip clops.

Stentorian thumps mark the bassist's solid contributions throughout. Mostly concluding with horizontal reciprocity, the other pieces, especially the over 22½-minute title track, leave enough space for note-bending pitch expressions, undulating squeals, squawks and stutters. Even as the exposition gets speedier, torqued by angled spiccato bass lines and thick press rolls, string strums and cymbal dings join with toneless reed breaths to smear the extemporizations back to a thematic conclusion. Parker's myriad commitments probably preclude extensive work in this trio. But on the evidence here, it's a configuration that deserves an encore.

For more info visit nobusinessrecords.com. Parker is at Roulette Jun. 2-5 and 7 (part of Vision Festival) and National Sawdust Jun. 18 (with Isaiah Barr). See Calendar.



This Time
Marty Ehrlich Trio Exaltation (Sunnyside)
by Thomas Conrad

Although Andrew Hill died in 2007, his spirit looms over this recording. The three players on *This Time* – Marty Ehrlich (alto, tenor), John Hébert (bass) and Nasheet Waits (drums) – were, for a while, half of one of Hill's epic sextets.

This Time comes out of an aesthetic environment that is the natural habitat of both Hill and Ehrlich. It is a domain on the near reaches of the avant garde, where asymmetrical beauty often takes you by surprise. Ehrlich once called Hill "a master of simple complexity." So is Ehrlich. On his new album, along with two Hill compositions, there are seven by Ehrlich. He is accomplished on many reed instruments, but here he stays with alto saxophone on eight of the nine tracks. In the wide open spaces of a saxophone trio, it is possible to fully experience (on this well-recorded album) the penetrating power of his alto sound, with its rich inner depths and its clean cutting edges. It is also possible to closely follow the meticulous process by which Ehrlich develops an improvisation. His sense of musical logic is not entirely radical, but it is his own.

Hébert and Waits step up to strongly fulfill their increased responsibilities in the saxophone trio format. The bassist's note choices are so precisely placed they seem destined. His interactions with Ehrlich are beyond calls-and-responses. Hébert's lines are further explanations of Ehrlich's thoughts. As for Waits, he is now so ubiquitous on the jazz scene that he is on the verge of becoming America's house drummer. His presence on this album is always provocative, sometimes overtly ("Variations on a Vamp"), sometimes subtly ("This Space, This Time"). Ehrlich's best tune is "Twelve for Black Arthur", a song in joyous praise of his forebear, Arthur Blythe. The album's high points are the two Hill pieces; Hébert and Waits

introduce "Dusk" as a brooding dark ceremony, then Ehrlich shatters the atmosphere with his cries. "Images of Time" is a dead-slow, rapt, haunting ballad, with a simple melody that evolves organically into complexity.

Marty Ehrlich has never quite become famous, even though, for approximately half a century, he has been making uncompromised, fiercely creative records like *This Time*.

For more info visit sunnysiderecords.com. The album release concert is at Soapbox Gallery Jun. 4. Ehrlich is also at Roulette Jun. 20 (with Air Legacy Trio). See Calendar.



3
Waclaw Zimpel/Saagara (Glitterbeat)
by Tom Greenland

In these times of encroaching artificial intelligence and deep fakery, humans are developing a complex love/hate relationship with machines. Are robots making our lives easier? Harder? Both? In the case of Saagara's (Sanskrit for "Ocean") third album, 3, released last October, the answers are "yes", "no" and "maybe." What began in 2012 as an all-acoustic, Shakti-inspired East-meets-West collaboration between Polish free jazz clarinetist Waclaw Zimpel and four South Indian Carnatic musicians – Mysore N. Karthik (violin), Giridhar Udupa (ghatam), Aggu Baba (khanjira), K Raja (thavil) – has steadily modernized and mechanized, Zimpel's role shifting more and more from player to producer.

The newest "member" of the band is a nifty invention by modular synthesist James Holden named "Humanizer," an entity capable of recreating those idiosyncrasies of micro-timing that invariably occur between error-prone humans performing music together in real time. The album, consisting of six nightclub-friendly dance/trance tracks, doesn't elicit the sterile, quantized perfection of a drum machine. Though the three drummers play live – Udupa on a clay pot, Baba on a small, jingle-less tambourine, Raja on a large barrel drum placed sideways in his lap – much of the music isn't live, but rather is formulated from bits and pieces of sampled drums, violin, bass clarinet, guitar, keyboard, voices and other sounds, all mixed by Zimpel into repeating and/or morphing sequences. The "live" quality of the album chiefly derives from Zimpel, Karthik and Udupa's improvised parts, particularly during Karthik's responsorial exchanges with Udupa, but even these live sounds are often filtered, not as up-front as they could be. On the other hand, thanks to Humanizer, Zimpel's densely layered loops are not as robotic as they could be, the machine reacting and adjusting to the drummers' minute timing shifts to maintain a strong "pocket" between the humans and itself. Almost all the tracks contain minor melodies over four-beat meters and droning pedal tones; only the first, "God of Bangalore", with its devilishly tricky cycle and counter-rhythms, showcases the South Indians' proficiency in Carnatic tala rhythms.

Thanks to Humanizer and Zimpel's various machinations, the musicians don't have to work as hard at groove-making as they otherwise might. Even better, their rhythmic "mistakes" can now be viewed as an asset, bringing a certain life, or humanness, to the music that no machine can match (yet).

For more info visit glitterbeat.com. Zimpel is at David Rubinstein Atrium Jun. 13-14 (part of Jazztopad Festival). See Calendar.

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MON 6/16	Jamile Joey Ranieri Trio	7:30PM 10:30PM
TUE 6/17	Manuel Valera and New Cuban Express Helio Alves Trio	7:30PM 10:30PM
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(INTERVIEW CONTINUED FROM PAGE 6)

us. Getting asked to join the band was life changing for me and really opened up my entire career.

TNYCJR: Even though the ensemble refers to itself as “genre agnostic” it definitely has a kind of chamber music vibe. How do improvisation dynamics operate within the ensemble?

ROWLANDS: The majority of the music we perform is through-composed, but within that we may have certain songs with sections that have improvisational elements that can happen in different ways. As an ensemble we love the idea of group or communal improvisation. One example is a piece called “Robert Henry”, written by Andy Clausen, dedicated to his nephew who at the time of the composition was two years old. In the middle of the song, there’s a section where Riley and Addison [Maye-Saxon, trombone] both improvise in a communal and textural way. The instructions given to them are to embody what might be going on in the mind of a two-year-old, which can vary quite wildly night to night. There’s another piece that will be on our upcoming album *Paradise* called “The 5:10 to Ronkonkoma”, which has a similar group improvised section in the middle that we describe as a simmering soup that starts to bubble over throughout. There are other songs that have a more traditional, single featured soloist in it, like one we’ve recently been playing called “Cupid” by the late, great trumpeter Ron Miles. Riley, the other trumpet player is featured on this one.

We actually have a record of all completely improvised music, *Bricolage*, that we recorded in 2019, during a residency in New Hampshire with pianist Conrad Tao. He was there with us, writing a piece of music for us, which turned out to be a concerto for The Westerlies and full orchestra. Part of his process for getting to know our sound was to improvise with us every single day for at least an hour. So we decided to put up mics everywhere to archive it. Flash forward to 2020 in the middle of the pandemic. We were going back into the archive and rediscovered these very long recordings of improvised music and found some really incredible golden moments that we decided to edit down to our favorite moments and put into an album.

TNYCJR: You’re known to be a strong advocate for equity in the music business, especially in regard to the LGBTQ+ community. How has your personal and professional life prepared you for such a role?

ROWLANDS: In a way, I was kind of thrust into the position of being an advocate and an elder, if you will, for people to look up to. So it’s not something that I necessarily sought out to do but something that has happened purely out of necessity, yet something that I’m happy to do. I first came out as a trans woman in 2018, actually simultaneously with my joining The Westerlies. When they asked me to join, all of my bandmates were so wonderful with navigating this time with me. I never had any idea how I was going to come out—the idea terrified me. When I joined The Westerlies I knew that it was important for me to come out before they made the announcement, so we made a plan for me to come out on social media the day before they announced me as the newest member. It was a wild 48 hours.

The jazz scene historically has not been a very welcoming place for queer people. I had convinced myself that if I came out as queer, especially if I came out as trans, then I would have no shot at being a professional musician, especially a professional jazz musician in NYC. Because of that, it was so terrifying to even think about. At the time, I didn’t know a single other trans musician in the professional world, at least in New York City, performing at this level, so there was no roadmap or anybody to talk to about how to go about

it, but I knew that I needed to do it. The idea that I could potentially be, I guess, a role model for younger trans musicians really helped me get through it. And, yeah, it’s been really incredible over the past seven years now. I’m getting messages on Facebook, on Instagram, getting emails from younger musicians telling me, “hey, thank you so much for doing what you’re doing, you gave me the courage to come out too.” It’s extremely rewarding to receive these messages and know that I made a difference with these younger people.

TNYCJR: Are things getting a little better in that direction within the jazz community?

ROWLANDS: Yes and no. I think there’s a lot of folks on the more progressive side who are much more open to it than people used to be and making an effort to learn more about us, but at the same time we have places like JALC hiring the famously transphobic Dave Chapelle to host their Gala just recently, which is so troublesome when we’re dealing with so much intense anti-trans rhetoric and pushback against us by the federal government. It’s honestly a very scary time to be trans, especially openly trans like myself. I mostly rely on my queer and trans communities to feel heard and be seen and feel safe these days.

TNYCJR: Meanwhile, you’re not just busy with The Westerlies, you’re on Broadway now.

ROWLANDS: Yes! I’m playing the second trumpet book in the show *Gypsy*, starring Audra McDonald. We’ve been going since November. It’s my first time doing anything on Broadway, and it has been such a fun and exciting experience. This music is incredible and has a hell of a lot of trumpet in it. There’s a famous trumpet solo in the overture, which happens to be in my book. It’s such an honor to get to play it every show. We recorded a cast album a few months ago, which was recently released. You can hear my solo towards the end of the overture.

For more info visit maestramusic.org/profile/chloe-rowlands, instagram.com/_chloerowlands_/?hl=en and westerliesmusic.com. Rowlands is at Public Records Jun. 11 (with The Westerlies). See Calendar.

Recommended Listening:

- The Westerlies – *Wherein Lies The Good* (Westerlies, 2018)
- The Westerlies & Conrad Tao – *Bricolage* (Westerlies, 2019)
- The Westerlies – *Songbook Vol. 2* (Westerlies, 2020)
- The Westerlies – *Songbook Vol. 1* (Westerlies, 2021)
- The Westerlies – *Move* (Westerlies, 2021)
- The Westerlies – *Paradise* (Westerlies, 2024)

(LEST WE FORGET CONTINUED FROM PAGE 10)

nightclub Allen’s Tin Pan Alley. To make a living wage he joined the Dave Sobol Theatrical Agency, booking the musicians. With a fifth wife, Kitty, and three adopted sons, they became pillars of the community.

We may never know why, when Tipton was finally offered the opportunity of musical success, he retreated to Spokane. But the legacy left is now larger: in 2020, *No Ordinary Man: The Billy Tipton Documentary* (a film by Aisling Chin-Yee and Chase Joynt) was released. IndieWire called it “a riveting dive into the past that heralds the future of trans cinema...arrives at something transcendent.” According to Orfield, “The world writ large branded him ‘woman,’ but that’s not who he was. He wanted to play music. He wanted to live as his authentic self, and he did.” Denio adds she’s spoken to many people who knew Billy. “They are all unanimous,” she says, “Billy’s decision...did not interfere with their sense of (his) generosity or

creativity. Everyone...shares the same love and respect for him.”

For more info visit queermusicheritage.com/feb2003bt.html and legacyprojectchicago.org/person/billy-tipton

Recommended Listening:

- Billy Tipton – *Billy Tipton Plays Hi-Fi on Piano* (Tops, 1956)
- Billy Tipton – *Sweet Georgia Brown* (Tops, 1956)

(JAZZKAAR CONTINUED FROM PAGE 12)

along the ubiquitous Berlin experimenter **Christian Lillinger** and the lesser-known Lithuanian sticksman **Arkady Gotesman**. Their involved patterns seeped away into near-silence, as Osgood whipped a dried sprig-twig, crashed his high, high cymbal, then sung a wine glass, joined by Lillinger to rattle around the brick walls and the onstage lighting construction. As listeners immersed for meditation, Osgood announced guest alto saxophonist **Maria Faust**, an Estonian native who has been on the Danish scene for a couple of decades. She reflatd the percussionists with a lung-strong issuance of ceaseless linear soloing. The drummer-percussionists returned to their scatter-and-flail tendencies, Gotesman adding colors with bongos, as well as invoking a big bass drum. Faust had played on the previous evening, with **The Economics**, a sort of seated marching band who have been providing the live soundtrack for a long-running play in Tallinn, with a pair of narrators capturing the text to the side of the stage. The tunes lie down at the Carla Bley or Willem Breuker end of the alleyway, strong on subverted tradition. The group included trumpet, trombone, tuba and drums (a big bass side-beast), in a feast of lowdown lollop and funereal crawling. Faust soloed almost throughout, buoyed by the other horns, as a gallop would rise out of a placid plain and get punctuated rousingly, adding a wildness that the songs also needed more towards the set’s beginning.

Two nights later, pianist-composer **Mathei Florea** brought his New Grounds (including a string quartet) to the Fotografiska gallery (there’s one in NYC), with specially-imported NYC-based, Israeli guitarist **Gilad Hekselman**. This band recently won an Estonian Jazz Award, presented just a few hours earlier at the Von Krah! venue next door. Trumpeter Dmytro Bondarev shone most during this set, with a series of impressive, peppery solos. Straight after, in Von Krah!, the Snarky Puppy quietcore of **Bill Laurance** and **Michael League** continued their extensive European tour, positioning themselves deliberately at the opposite pole of their core combo existence. The two have honed an extremely sensitive interaction of melodic grace which floats around the Middle East (mostly at the behest of League’s oud), with Laurance sounding very different compared to his other complementary solo dates. Snarky Puppy has been producing a variegated tangle of off-shoots as a form of so-called ‘rest’ in between their own tours. Laurance and League evoke a delicacy of tender sound, with the latter furthering the scope whenever he picks up his loose-string-action fretless acoustic bass guitar. With a slinking, gently funkng progress, the twosome beamed smiles of ecstasy towards each other.

Around midnight, Hekselman and the Snarky Puppy musicians rolled up at the jam session, around the corner at Terminal Records & Bar, joining a hardcore of local players governed by the expatriate US trumpeter Jason Hunter. The Tallinn bunch were deeply into a no-wave funk hypnotism along the lines of Defunkt and James Chance, but relaxed the leash when Hekselman and the Snarky Puppy duo took to the stage, providing the attentive audience the climax to what was an otherwise typical jam session. In a microcosm, these are the daily extremes of the Jazzkaar experience.

For more info visit jazzkaar.ee/en/

(LONG PLAY CONTINUED FROM PAGE 12)

across the harp strings like a ten-legged spider. (The suite's eight movements will be digitally released over a solar year, with each seasonal change, culminating with a November full album release.)

At BRIC Stoop, **Caroline Davis** (alto, electronics, vocals) and **Wendy Eisenberg** (guitar, vocals) played repertoire from their 2024 album *Accept When* (Astral Spirits): abstract, shapeshifting songs tailor-made for uncertain times. In the main ballroom, pianist **Adam Tendler** performed John Cage's *Sonatas and Interludes*, a 70-minute piece for piano prepared with machine screws, rubber tubes and bits of credit cards, suggesting the sound of a gamelan ensemble; even more amazing than the music itself was Tendler's captivating interpretation, his burly, weightlifter's physique moving with fragile, balletic grace. Back out in the Stoop space, Peruvian percussionist **Efraín Rozas** conjured up an eerie effect with a robot "tree" of cowbells and woodblocks, something like a ghost rattling the chandeliers in a haunted house, Rozas pounding the deep bass drum and cymbals with mallets as if trying to drive it away. At the Church of St. Luke and St. Matthew, six percussionists from **Talujon** were scattered around the huge chapel, synchronized by earphones, for a three-dimensional performance of Gerard Grisey's *Le Noir de l'Étoile*, their beats bouncing through space like echoes across a box canyon.

At Irondale, **Fred Frith** grabbed an unusual assortment of implements—a paintbrush, necklace, ashtray, tin-full of rice, even a goat horn—to prepare and belabor his guitar, whooping or cackling into the mic, radically detuning strings until they sagged and warped like a koto, looping and droning these strange sounds with signal processors, only to end with a garden variety major triad chord. At BAM Opera House, keyboardist-composer Max Richter

conducted **American Contemporary Ensemble** on *In a Landscape*, a series of soothing but ultimately insipid diatonic "hymns" separated by short inserts of found sounds (weather, people chatting, whistling), akin to a collection of expurgated fairy tales with no big bad wolves or wicked witches. Back at the Church of St. Luke and St. Matthew, **Talea Ensemble** gave Fausto Romitelli's *Manifesto* an appropriately psychedelic treatment, enlivened by Chris Gross' expressive cello and Daniel Druckman's kinetic percussion.

At BAM Ballroom, **Buke and Gase** played catchy, bubblegum-flavored songs with homemade hybrid guitars, foot percussion and harmony vocals. Last stop, at Roulette, provided another highlight: drummer **Dave King's Trucking Company** with Erik Fratzke (guitar) and Chris Morrissey (bass). In contrast to his more polite projects, this setting allowed King to charge through the china shop, like the proverbial bull on a rampage, though even at his most outrageous he never breaks anything, never loses his poise or place, with Fratzke's sloppy but brilliant guitar work a perfect foil for the rowdy escapades.

The closing day's festivities began in BAM Ballroom with **David Lang's Darker** (for chamber orchestra) providing the soundtrack to Bill Morrison's assemblage of film clips from the 1910s and '20s, the music's smooth façade subtly subverted by a tricky rhythmic scheme. In the Stoop, flutist **Nicole Mitchell** led Luke Stewart (bass) and Tcheser Holmes (drums) on hooky, danceable jams, looping and harmonizing ideas, rocking up on her toes to rip off a few fast bebop figures. At BAM Café, **Sara Serpa** revisited her soundtrack to the film *Recognition*, her angular vocal lines sensitively shadowed by Qasim Naqvi's impressionistic electronics. Later in the same space, Tunisian guembri (fretless lute) player **Nour Harkati**'s husky voice and propulsive, high-decibel beats had the room rocking.

Claire Edward had a solo percussion feature at the end of **Ensemble Offspring's** set in BRIC Stoop, followed by Julia Wolfe's evocative *Cruel Sister* in the ballroom, played with panache by **Ensemble Signal**, utilizing layered beat groups of twos and threes in odd-length phrases, plus organ-like effects of swelling, smearing string chords, and unusual techniques such as having the violinists strum like guitarists. Back out in the Stoop, **Immanuel Wilkins** (alto), Tomeka Reid (cello) and Tomas Fujiwara (drums) played a first-ever collective free-blow with impeccable artistry, Fujiwara in an especially exuberant mood as the trio navigated stormy winds and doldrums, another festival highpoint. Back in the ballroom, eight women comprising **Lorelei Ensemble** sang Christopher Cerrone's sibilant *Beaufort Scales* before projected images of slow-motion ocean waves with inserts of spoken word texts, a double-echo effect created when one woman's narration was repeated by others, then ricocheted through the house speakers by live-delay effects.

The festival finale, held at Red Hook's Pioneer Works, fêted composer **Terry Riley** (who turns 90 this month) with renditions of two of his iconic pieces: "Rainbow in Curved Air", arranged by and featuring his son Gyan Riley on guitar, played in an edgy rock style; and "In C", the band now joined by the **Bang on a Can All-Stars** with special guests such as sitarist Krishna Bhatt, all 14 musicians pounding out unrelenting eighth-note pulses, each working through the score's individual modules at his or her own pace, finishing together in a climactic collective explosion.

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Sunday, June 1

- Michika Fukumori Arturo's 7, 9 pm
- Trio Sin Tiempo with Leo Genovese, Mariano Otero, Sergio Verdinelli Bar Lunático 9, 10:30 pm \$10
- ★Peter Evans; Invisible Guy with Michael Coleman, Hamir Atwal, Ben Goldberg Big Bar 8, 9 pm
- Adrian Galante with Alan Broadbent, Jay Leonhart, Obed Calvaire; Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$40
- ★Ethan Iverson Trio with Buster Williams, Billy Hart Birdland Theater 7, 9:30 pm \$30-40
- ★Kenny Garrett Blue Note 8, 10:30 pm \$30-45
- Jon Davis Trio 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 \$25
- Close Up Big Band Close Up 7, 9:30 pm
- “Songbook Sundays: Fats Waller and Duke Ellington” with Karrin Allyson, Allison Blackwell, Benny Benack III, Kenny Davis, Richard Cummings, Damon DueWhite Dizzy's Club 5, 7:30 pm \$25-45
- ★Amanda Monaco's Glitter Quartet with Jeff Lederer, Jason Yeager, Matt Wilson; Champion Fulton Trio The Django 6, 7:30, 9, 10:30 pm \$35
- Andy Haas with David Grollman, Sabrina Salamone; Ryan Siegel solo; Richard Bonnet solo Downtown Music Gallery 6:30, 7:30, 8:30 pm
- Welf Dorr, Elias Meister, Carlo De Biaggio, Yuko Togami The Keep 9 pm
- BLOW GLOBE with John Sturino, Jonathan Beshay, Nathan Reising, Abdias Armenteros, Garrett Wingfield, Summer Camargo, Kazunori Tanaka, Jasim Perales, Max Light, Chris McCarthy, Raul Reyes Bueno Littlefield 7 pm \$15-20
- Marty Elkins/Lee Tombouliau; Naama Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Kate Baker Trio North Square Lounge 12:30, 2:15 pm
- Danny Fox Trio The Owl Music Parlor 8 pm \$15
- Boncellia Lewis Patrick's Place 12 pm \$10
- ★Samantha Kochis The Record Shop 7:30 pm \$10
- Noah Haidu Trio; Jon Regen The Roxy Lounge at Roxy Hotel 12, 1:30, 6, 7 pm
- Marcos Varela Trio with Paul Bollenback, Jay Sawyer Saint Peter's Church 5 pm
- Ryo Sasaki; Phil Stewart Quartet with Grant Stewart, Ehud Asherie, Ari Roland; Tad Shull Quartet with Rob Schneiderman, Paul Gill, Joe Strasser Smalls 2, 6, 7:30, 9, 10:30 pm \$35
- ★“Miles Davis Celebration”: Eddie Henderson, Ralph Moore, George Cables, Peter Washington, Billy Hart Smoke 7, 9 pm \$35-55
- J Chapes Band; George Gee Swing Orchestra Swing 46 5:30, 9 pm \$15
- ★Rise Up Festival: Frank London's Klezmer Brass Allstars Theater for the New City 7:30 pm \$30-45
- ★Nicole Glover Trio with Or Bereket, Kayvon Gordon Village Vanguard 8, 10 pm \$40
- Valtinho Anastacio Zinc Bar 7:30, 9 pm \$35

Monday, June 2

- Gabrielle Stravelli/Billy Stritch Birdland 7 pm \$40
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Armen Donelian solo Bryant Park 12:30 pm
- Brazilian Grooves Cellar Dog 7, 8:30 pm \$5
- Ben Solomon Close Up 7, 9:30 pm
- ★Ted Nash Big Band Dizzy's Club 7, 9pm \$20-50
- Alma Micic Quartet; Sean Hong Wei Quartet The Django 7:30, 9, 10:30 pm, 12 am \$35
- Uptown Arts Stroll: Annette A. Aguilar and Stringbeans Dyckman Farmhouse Museum 6:30 pm
- ★Vision Festival: “Celebrating Roscoe Mitchell - Lifetime of Achievement” with Roscoe Mitchell Quartet with Dave Burrell, William Parker, Tani Tabbal; Roscoe Mitchell Metropolis; Space Ensemble with Roscoe Mitchell, Thomas Buckner, Scott Robinson, Robert Dick Roulette 7, 7:30, 8:30, 10 pm \$40
- Jon Regen The Roxy Lounge at Roxy Hotel 6, 7 pm
- Ari Hoenig Trio; Neal Caine Quartet; Mike Boone Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★Vanguard Jazz Orchestra with John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, Dion Tucker, Jason Jackson, Robert Edwards, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$40
- Todd Bashore Zinc Bar 7, 8:30 pm \$35

Tuesday, June 3

- ★Diego Voglino Jam Session Bar Bayeux 8 pm
- ★Stephan Crump Otherlands Trio with Darius Jones, Eric McPherson Bar Lunático 9, 10:30 pm \$10
- ★Stacey Kent Birdland 7, 9:30 pm \$40-50
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Armen Donelian solo Bryant Park 12:30 pm
- ★Johnny O'Neal Trio Cellar Dog 7, 8:30 pm \$5
- ★PRISM Quartet with Timothy McAllister, Taimur Sullivan, Matthew Levy, Zachary Shemon + Leyla McCalla, Rez Abbasi, Steven Mackey Christ and St. Stephen's Church 7 pm \$10-35
- ★Bertha Hope Quintet with Eddie Allen, Gene Ghee, Kim Clarke, Lucianna F. Padmore Dizzy's Club 7, 9pm \$20-50
- Camila Cortina Trio; People of Earth The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★Blank Forms presents Joe McPhee/Tcheser Holmes Grimm Artisanal Ales 7:30 pm
- Julian Shore, Martin Nevin, Allan Mednard; Andrew Hartman Trio with Alex Brown, Ike Sturm Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★Vision Festival: gabby fluke-mogul's Thread with Charles Burnham, Luke Stewart, Tcheser Holmes; Amirtha Kidambi's Elder Ones with Alfredo Colón, Lester St Louis, Matt Nelson, Jason Nazary; Ellen Christi's Flux in Chaos with Cooper-Moore, William Parker, Michael TA Thompson, Patricia Nicholson; Nicole Mitchell's Black Earth Ensemble with James Brandon Lewis, Caroline Davis, Christopher Williams, Maia, Angelica Sanchez, Luke Stewart, Val Jeanty, Joviia Armstrong Roulette 7, 7:30, 8, 9, 10 pm \$40
- Nick Biello Quartet The Roxy Lounge at Roxy Hotel 8, 9 pm
- Kyle Nasser Quartet with Rich Perry, Luis Perdomo, Pablo Menares, Colin Stranahan; Lummie Spann Quartet; Kyle Colina Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- Michael Hashim; Rob Edwards Big Band Swing 46 5:30, 9 pm \$15
- ★Kurt Rosenwinkel Quartet with Peter Bernstein, Alexander Claffy, Joe Farnsworth Village Vanguard 8, 10 pm \$40
- Tyler Bullock Trio with Ryoma Takenaga, Koleby Royston Zinc Bar 7, 8:30 pm \$35

Wednesday, June 4

- Naama Aman New York 6:30 pm
- Marius Van Den Brink Quintet with Greg Glassman, Stacy Dillard, Noah Garabedian, Ari Hoenig Bar Bayeux 8, 9:30 pm
- Stacey Kent Birdland 7, 9:30 pm \$40-50
- ★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola + Sheryl Bailey Birdland Theater 5:30, 8:30 pm \$30-40
- Armen Donelian solo Bryant Park 12:30 pm
- Bebop Collective Cellar Dog 7, 8:30 pm \$5

- Blue Note Jazz Festival: Marcus Miller; Tank and the Bangas; Soul Rebels Central Park Summerstage, Rumsey Playfield 6 pm
- ★Ingrid Laubrock with Brandon Lopez, Tom Rainey Close Up 7, 9:30 pm
- Dwayne “Cook” Broadnax Trio The Club Room 7:30, 9 pm \$10-20
- Guilhem Fourty Quartet with Joey Curreri, Debby Wang, Saul Ojeda Dada Bar 9 pm
- Alexa Tarantino with Steven Feifke, Philip Norris, Mark Whitfield Jr. Dizzy's Club 7, 9pm \$20-50
- Oz Noy Trio; Rale Micic Band The Django 7:30, 9, 10:30 pm, 12 am \$35
- Sabeth Pérez Ensemble with Ingrid Jensen, Nicola Caminiti, Jon Cowherd, Ben Tiberio, Keita Ogawa The Jazz Gallery 7:30, 9:30 pm \$35
- ★Camila Meza Joe's Pub 7 pm \$30
- Chris van Voorst van Beest Trio with Zach Lapidus, Nathan Ellman-Bell Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Julieta Rada with Diego Urcola, Xito Lovel, Leo Genovese, Federico Peña, Nacho Mateu, Elias Meister, Juan Chivassava, Facundo Colman, Arturo Prendez, Fabricio Teodoro, Ariel Benatar, Carmen Borla Nublu 151 7 pm \$20
- michael. with Michael Sachs, Mikey Buishas The Owl Music Parlor 8 pm \$15
- Jaana Narsipur Trio with John Di Martino, Yoshi Waki Pangea 7 pm \$25
- ★Vision Festival: Yoshika Chuma and the School of Hard Knocks with Jason Kao Hwang, Christopher McIntyre, Dane Terry, Shinya Lin, Steve Swell, Aliya Ultan + Miriam Parker, Emily Pope, Deniz Erkan Sancak, Kathy Ray, Patricia Nicholson, Dennis O'Connor, Angelina Laguna; Ava Mendoza Trio with Joe McPhee, Chad Taylor; Radical Reversal with Devin Brahja Waldman, Amma Islam, Melanie Dyer, Brendan Regan, Warren Trae Crudup + Randall Horton; Indigenous Mind with Hamid Drake, Daniel Carter, Cooper-Moore, Alfredo Colón, Melanie Dyer, William Parker; Pheeroan akLaff's Robeson Rise with Jay Rodriguez, Sumi Tonooka, Jonathan Toscano, Lisette Santiago, Jahi Sundance Lake Roulette 6:30, 7:15, 8:15, 9, 10 pm \$40
- ★Pasquale Grasso Quartet Saint Tuesday 9:30 pm
- Dave Anderson with Grant Richards, Lorin Cohen, Jimmy Macbride ShapeShifter Lab 7 pm \$23
- Chris McCarthy Quartet; Rico Jones Quartet; Jason Clotter Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★Nicholas Payton Sextet with Mark Turner, Joel Ross, Mike Moreno, Vicente Archer, Marcus Gilmore Smoke 7, 9 pm \$25-45
- ★Marty Ehrlich Exaltation Trio with John Hébert, Nasheet Waits Soapbox Gallery 8 pm \$25
- Russ Nolan Quartet Sour Mouse 8 pm
- Simón Willson/Tony Davis Spes 7 pm
- ★Makigami Koichi with Ikue Mori, John Zorn, Simon Hanes, Kenny Wollesen, Jim Staley, Brian Chase The Stone at The New School 8:30 pm \$20
- Kevin Blancq Big Band; Swingadelic Big Band Swing 46 5:30, 9 pm \$15
- ★Kurt Rosenwinkel Quartet with Peter Bernstein, Alexander Claffy, Joe Farnsworth Village Vanguard 8, 10 pm \$40
- ★Terry Waldo's Gotham City Band Zinc Bar 7, 8:30 pm \$35

Thursday, June 5

- ★Berta Rojas/Paquito D'Rivera 92NY 7:30 pm \$15-68
- Maria Kaushansky solo Back Bar 5:30 pm \$25-35
- ★Max Light; Dan Tepfer with Adam Kolker, Jeremy Stratton, Kayvon Gordon Bar Bayeux 5:30, 8, 9:30 pm
- ★Stacey Kent Birdland 7, 9:30 pm \$40-50
- High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenhall, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn Birdland Theater 5:30, 8:30 pm \$30-40
- Pedrito Martinez Group Brooklyn Bowl 8 pm \$26-36
- Armen Donelian solo Bryant Park 12:30 pm
- Alex Pastrana Quartet Cabrini Shrine 6:30 pm
- Frank Basile Quartet; Marc Devine Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- Simón Willson Quartet Close Up 7:30 pm
- Bill Dobrow Trio The Club Room 7:30, 9 pm \$10-20
- Alexa Tarantino with Steven Feifke, Philip Norris, Mark Whitfield Jr. Dizzy's Club 9 pm \$20-50



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- Vivian Sessoms; Asen Doykin Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★ Teri Roiger/John Menegon Flute 8, 9 pm
- Shun Ishiwaka Japan Society 7:30 pm \$33
- Roy Hargrove Big Band The Jazz Gallery 7:30, 9:30 pm \$20-50
- ★ Craig Harris and Harlem Nightsongs Big Band
Mount Morris Ascension Presbyterian Church 7 pm \$25
- Zack Wilks Group with Erinn Buyhoff, Ethan Cohn, Alex Fels, Tom McCaffrey, Divya Menzes, Isaac Silber
The Owl Music Parlor 8 pm \$15
- Karen Maynard Quintet Patrick's Place 7 pm
- ★ Vision Festival: upright with Mike McGinnis, Peter Apfelbaum, Adriel Vincent-Brown + Davalois Fearon, Jalisa wallerson, Marya Wethers, Myssi Robinson, Patricia Smith; Ivo Perelman/ Matthew Shipp String Trio with William Parker, Mat Maneri; Oliver Lake/Jahi Sundance Lake; Spirit World with Michael Wimberly, Oluyemi Thomas, Joe McPhee, William Parker, Lisa Sokolov + Jeff Schlanger; Mary Halvorson Canis Major with Dave Adewumi, Henry Fraser, Tomas Fujiwara
Roulette 6:30, 7:30, 8:30, 9, 10 pm \$40
- Jon Regen Quartet The Roxy Lounge at Roxy Hotel 8 pm
- ★ Ed Neumeister Quartet with Gary Versace, Drew Gress, Tom Rainey; Matt Panayides Quartet with Rich Perry, Steve LaSpina, Jerad Lippi; Matt Snow
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★ Nicholas Payton Sextet with Mark Turner, Joel Ross, Mike Moreno, Vicente Archer, Marcus Gilmore
Smoke 7, 9 pm \$25-45
- ★ Makigami Koichi Quartet with Ned Rothenberg, Tim Dahl, Ches Smith
The Stone at The New School 8:30 pm \$20
- Stan Rubin Orchestra with Joe Politi Swing 46 9 pm \$20
- ★ Kurt Rosenwinkel Quartet with Peter Bernstein, Alexander Claffy, Joe Farnsworth
Village Vanguard 8, 10 pm \$40
- Axel Tosca Trio with Xiomara Laugart Zinc Bar 8, 10 pm \$35

Friday, June 6

- ★ Eric Person Organ Trio Albert's Bar 3 pm
- Peter Watrous; Donald Edwards Bar Bayeux 5:30, 8, 9:30 pm
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$36
- ★ Birdland Big Band; Stacey Kent
Birdland 5:30, 8:30, 10:30 pm \$30-50
- ★ Wycliffe Gordon Quintet Birdland Theater 7, 9:30 pm \$30-40
- Armen Donelian solo Bryant Park 12:30 pm
- Philip Harper Quintet; Katie Cosco Quartet
Cellar Dog 7, 8:30, 11:30 pm \$5
- Tyrone Allen II Close Up 8, 10 pm
- Anna Siciliano Quartet The Club Room 7:30, 9 pm \$10-20
- Dion Parson 21st Century Band with Ron Blake, Melvin Jones, Reuben Rogers, Carlton Holmes, Victor Provost, Alioune Faye
Dizzy's Club 7, 9pm \$25-55
- Jason Tiemann Quartet; Mariel Bildsten Septet
The Django 7:30, 9, 10:30 pm, 12 am \$35
- Charles Neidich with Debra Kaye, Eugene W. McBride, Stefania de Kenessey, Lynn Bechtold, Audrey Morse, Kitty Brazelton, William Schimmel, Gene Pritsker, Dan Cooper
The Ellington Room at Manhattan Plaza 7 pm
- Yoon Sun Choi, Barbara Mansukhani, Tammy Scheffer
Ibeam Brooklyn 7:30 pm \$20
- Maria Kaushansky solo The Ivy Room 6:30 pm
- ★ Gilad Hekselman The Jazz Gallery 7:30, 9:30 pm \$35-45
- Peter Beets Trio with David Wong, Willie Jones III; Mike Bond Trio
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Steve LaSpina Trio with Luis Perdomo, Billy Drummond; Glenn Zaleski Trio with Dave Baron, Adam Arruda
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★ Frank Lacy Mount Morris Ascension Presbyterian Church 7 pm \$25
- James Carney Trio The Owl Music Parlor 8 pm \$15
- Patience Higgins Patrick's Place 8 pm \$10
- Benny Benack III Patroon 6 pm
- Bertha Hope Pelham Fritz Recreation Center 6 pm
- ★ Marshall Allen Ghost Horizons Public Records 7 pm \$35
- ★ Vision Festival: The Fringe with Francisco Mela, George Garzone, John Lockwood; Shamanic Principle with Val Jeanty, Melanie Dyer + Patricia Nicholson, Miriam Parker; Doyeon Kim Quartet with Mat Maneri, John Hébert, Satoshi Takeishi + Nico Cadena; David Murray with Marta Sanchez, Luke Stewart, Russell Carter
Roulette 7, 8, 9, 10 pm \$40

- ★ Helen Sung Quartet; Danton Boller Quartet with Justin Robinson, David Kikoski, Willie Jones III; Chris Beck Quartet
Smalls 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★ Nicholas Payton Sextet with Mark Turner, Joel Ross, Mike Moreno, Vicente Archer, Marcus Gilmore
Smoke 7, 9, 10:30 pm \$35-55
- ★ Makigami Koichi Trio with Erik Friedlander
The Stone at The New School 8:30 pm \$20
- Janice Friedman Quartet; George Gee Swing All-Stars
Swing 46 5:30, 9 pm \$15-20
- ★ Kurt Rosenwinkel Quartet with Peter Bernstein, Alexander Claffy, Joe Farnsworth
Village Vanguard 8, 10 pm \$40
- Willerm Delisfort Trio Zinc Bar 7, 8:30 pm \$35

Saturday, June 7

- ★ Marc Copland/Adam Kolker; Ohad Talmor
Bar Bayeux 6, 8, 9:30 pm
- Vinicius Gomes Bar Lunático 9, 10:30 pm \$10
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$36
- Hilary Kole Quartet; Stacey Kent
Birdland 5:30, 8:30, 10:30 pm \$30-50
- ★ Wycliffe Gordon Quintet Birdland Theater 7, 9:30 pm \$30-40
- Blue Note Jazz Festival: Forever Ray with Shulton Whitley, Angela Workman “Honoring the Music of Ray Charles”
Blue Note 1:30 pm \$30
- ★ Bronx Rising!: The South Bronx Experience with Bobby Sanabria & Ascensión
Bronx Music Hall 8 pm
- Peter Watrous Quintet with Simón Willson
Café Ornithology 7:30 pm
- Richard Clements Quintet; Ai Murakami Quartet
Cellar Dog 7, 8:30, 11:30 pm \$5
- ★ Jerome Sabbagh, Greg Tuohey, Joe Martin, Nasheet Waits
Close Up 8, 10 pm
- N'Kenge The Club Room 7:30, 9 pm \$10-20
- Dion Parson 21st Century Band with Ron Blake, Melvin Jones, Reuben Rogers, Carlton Holmes, Victor Provost, Alioune Faye
Dizzy's Club 7, 9pm \$25-55
- Jason Marshall Quartet; Craig Handy and 2nd Line Smith
The Django 7:30, 9, 10:30 pm, 12 am \$35
- Shun Ishiwaka/Adam O'Farrill Japan Society 7:30 pm \$48
- ★ Gilad Hekselman The Jazz Gallery 7:30, 9:30 pm \$35-45
- LaDee Streeter Maggie Howard Playground 2 pm
- Steve LaSpina Trio with Luis Perdomo, Billy Drummond; Glenn Zaleski Trio with Dave Baron, Adam Arruda
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★ Marilyn Crispell solo; Gerry Hemingway with Earl Howard, Ben Warshafsky + guest; Fay Victor Tree Trini Collective with Lyndon Achee, Jessie Cox; Rob Brown with Joe Morris, Juan Pablo Carletti; Healing Message from Time & Space with William Parker, Hamid Drake, Selendis, Aakash Mittal, Sula Spirit, Mixashawn, Frank London, Amir Elsaiffar
Roulette 6, 7, 8, 9, 10 pm \$40
- Moses Patrou The Roxy Lounge at Roxy Hotel 8, 9 pm
- Helen Sung Quartet; Danton Boller Quartet with Justin Robinson, David Kikoski, Willie Jones III
Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ Nicholas Payton Sextet with Mark Turner, Joel Ross, Mike Moreno, Vicente Archer, Marcus Gilmore
Smoke 7, 9, 10:30 pm \$35-65
- ★ Makigami Koichi Quartet with Cyro Baptista, Billy Martin, Yuka Honda
The Stone at The New School 8:30 pm \$20
- Michelle Collier Swingtet; Bill Malchow Band
Swing 46 5:30, 9 pm \$15-20
- Paul Shapiro's Ribs and Brisket with Cilla Owens, Eleanor Reissa, Jerry Korman, Dave Hofstra, Tony Lewis
Triad Theater 9:30 pm \$25
- ★ Kurt Rosenwinkel Quartet with Peter Bernstein, Alexander Claffy, Joe Farnsworth
Village Vanguard 8, 10 pm \$40
- ★ GPS with Guillermo Gregorio, Jeff Pearing, Charley Sabatino
Zürcher Gallery 8 pm \$15

Sunday, June 8

- Anders Nilsson solo 440Gallery 4:40 pm \$15
- Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30-40
- ★ Wycliffe Gordon Quintet Birdland Theater 7, 9:30 pm \$30-40
- Greg Glassman Trio Cellar Dog 7, 8:30 pm \$5

- Kassan Belgrave Close Up 7, 9:30 pm
- Rob Duguay, Jordan Piper Dada Bar 9 pm
- Dion Parson 21st Century Band with Ron Blake, Melvin Jones, Reuben Rogers, Carlton Holmes, Victor Provost, Alioune Faye
Dizzy's Club 5, 7:30 pm \$25-55
- Jed Levy Quartet; Alex Minasian Trio
The Django 6, 7:30, 9, 10:30 pm \$35
- ★ Jon-Erik Kellso EarRegulars The Ear Inn 8 pm
- Welf Dorr, Shoko Nagai, Carlo De Biaggio, Kevin Shea
The Keep 9 pm
- Kavita Shah Quartet with Randy Ingram, François Moutin, Johnathan Blake; Yaala Ballin Quartet with Pasquale Grasso, Ari Roland, Keith Balla
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- La Tanya Hall Trio North Square Lounge 12:30, 2:15 pm
- ★ Isabel cresco pardo The Owl Music Parlor 8 pm \$15
- Boncellia Lewis Patrick's Place 12 pm \$10
- Neal Caine Trio; Jon Regen
The Roxy Lounge at Roxy Hotel 12, 1:30, 6, 7 pm
- Alex Minasian Trio with Matt Dwonszyk, Carmen Intorre
Saint Peter's Church 5 pm
- ★ Muneer Nasser Quartet with Elijah Easton, Barry Stephenson, Jordan Williams, Julian Berkowitz; Rodney Green Quartet
Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ Nicholas Payton Sextet with Mark Turner, Joel Ross, Mike Moreno, Vicente Archer, Marcus Gilmore Smoke 7, 9 pm \$35-55
- Kimberly Woods; George Gee Swing Orchestra
Swing 46 5:30, 9 pm \$15-20
- ★ MANAS with Thom Nguyen, Tashi Dorji + Zoh Amba
Trans Pecos 7:30 pm \$15
- ★ “A Celebration of Danny Bacher” with Marcus Goldhaber, Jon Weber, Tom Hubbard, Clint de Ganon with Jeff Harnar, Michele Balan Royal Bopsters, Ben Nemzer, Millie Bacher, Desi Bacher, Sandy Ehlers, Bob Greenberg, Dewitt Flemming, Lianne Marie Dobbs, Minda Larsen, Todd & Adam Stone, Lynn Dimenna, Nancy Parker, Marty Silver, Nicholle Kun, Jane Bacher, Michael Feinstein, Marilyn Maye, Vince Giordano, Matt Baker, Nicole Zuraitis, Nicolas King, Bob Spiotto Triad Theater 2 pm \$40

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- ★Kurt Rosenwinkel Quartet with Peter Bernstein, Alexander Claffy, Joe Farnsworth Village Vanguard 8, 10 pm \$40
- ★Adam O'Farril Stranger Days West Side Community Garden 6 pm
- Valtinho Anastacio Zinc Bar 7:30, 9 pm \$35

Monday, June 9

- ★Mike Moreno with Vicente Archer, Joe Dyson Bar Lunático 9, 10:30 pm \$10
- Jeff Harnar Birdland 7 pm \$30-50
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- ★Blue Note Jazz Festival: Brandee Younger Blue Note 8, 10:30 pm \$30-45
- Saul Rubin Trio Cellar Dog 7, 8:30 pm \$5
- ★Anna Webber, Chris Tordini, Ches Smith Close Up 7, 9:30 pm
- Jazz at Lincoln Center Youth Orchestra, NYC All-City Band Dizzy's Club 7, 9pm \$20-45
- ★April Varner Quartet; Simon Mogul Quartet The Django 7:30, 9, 10:30 pm, 12 am \$35
- Uptown Arts Stroll: Langston Hughes II Quartet Haven Plaza 6:30 pm
- Jon Regen The Roxy Lounge at Roxy Hotel 6, 7 pm
- Mike Boone Smalls 11:45 pm
- Dave Stryker Organ Trio with Jared Gold, Steve Johns + Troy Roberts St. Paul's Chapel 1 pm
- ★MANAS with Thom Nguyen, Tashi Dorji + Sanket Lama, Monika Khot, Ember Vaughan-Lee; Ka Baird/Qiujiang Levi Lu; Dagger Wound/Solace Dialtone Trans Pecos 7:30 pm \$15
- ★Vanguard Jazz Orchestra with John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, Dion Tucker, Jason Jackson, Robert Edwards, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$40
- ★Johnny O'Neal Trio Zinc Bar 7, 9 pm \$35

Tuesday, June 10

- Craig Holiday Haynes Archie Spigner Park 6:30 pm
- ★Diego Voglino Jam Session Bar Bayeux 8 pm
- Stéphane San Juan Bar Lunático 9, 10:30 pm \$10
- ★Count Basie Orchestra Birdland 7, 9:30 pm \$40-50
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- ★Blue Note and Peperoncino Jazz Festival: Reverence Project with John Patitucci, Darryl Jones, Nate Smith, James Francies Blue Note 8, 10:30 pm \$30-45
- Vanderlei Pereira Trio Cellar Dog 7, 8:30 pm \$5
- ★Jimmy Greene Quintet with Mike Moreno, Aaron Goldberg, Dezron Douglas, Jonathan Barber Dizzy's Club 7, 9pm \$20-50
- Sonido Costeño; Mafalda Minnozzi Quartet with Paul Ricci, Eduardo Belo, Dennis Boyloins The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★Chet Doxas/Ole Mathisen; patrick brennan sOnic Openings with Jason Kao Hwang, Hilliard Greene, Michael TA Thompson; Ayumi Ishito/Kate MohantyMohanty; Craig Flanagan, Normandy Sherwood, Kevin Shea Downtown Music Gallery 6:30, 7:30, 8:30, 9:30 pm
- Jazz Power Initiative "Message From Saturn" Lehman College Lovinger Theatre 7 pm \$10
- Neal Miner Trio with Chris Byars, Jason Tiemann; David Cook Trio with Gary Wang, Jason Rigby Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Nava Dunkelman with Maria Takeuchi, Yoko Murakami, Akiha Yamakami Roulette 8 pm \$25
- John Lee Quartet The Roxy Lounge at Roxy Hotel 8, 9 pm
- Kyle Colina Smalls 11:45 pm
- Alicia Lindberg Group with Isaac Grossman, Liam Hastings, Yali Shimoni The Stone at The New School 8:30 pm \$20
- Michael Hashim; Rob Edwards Big Band Swing 46 5:30, 9 pm \$15-20
- ★Fred Hersch/Thomas Morgan/Johnathan Blake Village Vanguard 8, 10 pm \$40
- ★Champion Fulton Zinc Bar 7, 8:30 pm \$35

Wednesday, June 11

- ★Haezz with Tobias Vedovelli, Martin Eberle, Štěpán Flagar Austrian Cultural Forum 6:30 pm

- ★Chris Cheek Quartet with Steve Cardenas, Tomek Miernowski, Dylan Keefe, Dan Rieser Bar Bayeux 8, 9:30 pm
- GTO Trio with Gadi Lehavi, Tal Mashiach, Ofri Nehemya Bar Lunático 9, 10:30 pm \$10
- ★Count Basie Orchestra Birdland 7, 9:30 pm \$40-50
- ★David Oswald's Louis Armstrong Eternity Band; Frank Vignola + Pasquale Grasso Birdland Theater 5:30, 8:30 pm \$30-40
- ★Blue Note and Peperoncino Jazz Festival: Reverence Project with John Patitucci, Darryl Jones, Nate Smith, James Francies Blue Note 8, 10:30 pm \$30-45
- Ehud Asherie Trio Cellar Dog 7, 8:30 pm \$5
- ★Brandon Seabrook, Sylvie Courvoisier, Zeena Parkins Close Up 7, 9:30 pm
- William Hill III Trio The Club Room 7:30, 9 pm \$10-20
- Carmen Quill, Hamir Atwal, Kenny Warren, Raffi Garabedian Dada Bar 8 pm
- ★Bryan Carter "Jazz at Pride" with Lavinia Pavlish, Ella Bric, Richard Cortez, Nathan Farrell, Vuyo Sotashe, Chris Lewis, Josh Plotner, Erica von Kleist, Andrew Gutaszkas, Bryan David, Anthony Hervey, Jasim Perales, Mariel Bildsten, Maria Im, Kevin Kuh, Edward W. Hardy, Tia Allen, Laura Sacks, Mitch Lyon, Leo Larratt, Joe Block, Mark Lewandowski, Chris Karabelas Dizzy's Club 7, 9pm \$20-50
- Cameron Campbell Trio; Latona Brothers The Django 7:30, 9, 10:30 pm, 12 am \$35
- Carol Sudhalter Flushing Town Hall 7 pm \$10
- ★Jazzmobile presents Shawn Whitley with Reggie Woods, Joel Desroches, Leroy "Lefty" Thompson, Monte Croft, Vivian Sessoms Interchuch Center 7 pm
- ★MATA Festival: Sun Ra Arkestra; FLUX Quartet with Sam Yulsman; Jessie Cox Issue Project Room 7 pm \$160
- ★Tyshawn Sorey with Adam O'Farrill, Mark Shim, Fay Victor, Lex Korten, Tyrone Allen The Jazz Gallery 7:30, 9:30 pm \$45-55
- Massimo Biolcati Trio with Tommaso Perazzo, Jochen Rueckert; Dan Kaufman Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Wendy Luck Pangea 7 pm \$25
- ★Andrea Brachfield Latin Jazz Quartet with Bill O'Connell, Lincoln Goines, Robby Ameen Pier 84 7 pm
- ★The Westerlies with Riley Mulherkar, Chloe Rowlands, Andy Clausen, Addison Maye-Saxon Public Records 7 pm \$30
- ★Marc Ribot/Shahzad Ismaily Roulette 8 pm \$25
- Alex "Apolo" Ayala and Bámbula Project with Andrew Gould, Fernando Garcia, Victor P. Garcia; Sam Dillon Quartet; Jason Clotter Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★Emmet Cohen Trio Smoke 7, 9 pm \$25-45
- Russ Nolan Quartet Sour Mouse 8 pm
- Simón Willson/Tony Davis Spes 7 pm
- ★Louie Belogenis with Daniel Carter, Hill Greene, Michael Wimberly The Stone at The New School 8:30 pm \$20
- Kevin Blancq Big Band; Swingadelic Big Band Swing 46 5:30, 9 pm \$15
- ★Fred Hersch/Thomas Morgan/Johnathan Blake Village Vanguard 8, 10 pm \$40
- ★Champion Fulton Zinc Bar 7, 8:30 pm \$35

Thursday, June 12

- Reggie Woods Quintet Athens Square 6:30 pm
- ★Max Light; Yayoi Ikawa with Adam Kolker, Jeremy Stratton, George Schuller Bar Bayeux 5:30, 8, 9:30 pm
- ★Count Basie Orchestra Birdland 7, 9:30 pm \$40-50
- High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenhall, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn Birdland Theater 5:30, 8:30 pm \$30-40
- ★Blue Note and Peperoncino Jazz Festival: Reverence Project with John Patitucci, Darryl Jones, Nate Smith, James Francies Blue Note 8, 10:30 pm \$30-45
- Jeff Pearring, Shu Odomura, Adam Lane, Paul Sakai Brothers Wash & Dry 8 pm
- Bogna Kicinska Quintet Cabrini Shrine 6:30 pm
- ★Frank Lacy Quartet; Simona Premazzi Quartet with Noah Preminger, Kyle Nasser, Jay Sawyer Cellar Dog 7, 8:30, 11:30 pm \$5
- Alex Hitchcock Close Up 7, 9:30 pm
- Jeff Kazee Trio The Club Room 7:30, 9 pm \$10-20
- Stan Killian Trio Dada Bar 9 pm
- ★Bryan Carter "Jazz at Pride" with Lavinia Pavlish, Ella Bric, Richard Cortez, Nathan Farrell, Vuyo Sotashe, Chris Lewis, Josh Plotner, Erica von Kleist, Andrew Gutaszkas, Bryan David, Anthony Hervey, Jasim Perales, Mariel Bildsten, Maria Im, Kevin Kuh, Edward W. Hardy, Tia Allen, Laura Sacks, Mitch Lyon, Leo Larratt, Joe Block, Mark Lewandowski, Chris Karabelas Dizzy's Club 7, 9pm \$20-50

- David Weiss Quintet; Charles Gould Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★ Teri Roiger/John Menegon Flute 8, 9 pm
- MATA Festival: FLUX Quartet; MATA Mavens; TROPOS; Re:duo
Issue Project Room 7 pm \$45
- ★ Tyshawn Sorey with Adam O’Farrill, Mark Shim, Fay Victor,
Lex Korten, Tyrone Allen The Jazz Gallery 7:30, 9:30 pm \$45-55
- ★ Vince Giordano and the Nighthawks
Josie Robertson Plaza at Lincoln Center 7:30 pm
- ★ David Janeway Trio with Cameron Brown, Billy Hart;
Marcus McLaurine Trio with Rick Germanson, Dave Stryker
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★ Craig Harris and Harlem Nightsongs Big Band
Mount Morris Ascension Presbyterian Church 7 pm \$25
- Chris van Voorst van Beest with Jacob Sacks, Hamir Atwal;
Sam Weber with Andrew Haug, Alex Levine, Nathan Ellman-Bell
The Owl Music Parlor 8 pm \$15
- Karen Maynard Quintet Patrick’s Place 7 pm
- Golden Hour: Nicola Caminiti Plaza 33 6 pm
- ★ Elias Stemeseder S-L with DoYeon Kim, Simon Kanzler,
Shakoor Hakeem, Kris Chen Lil’Injure Roulette 8 pm \$25
- Jon Regen Quartet The Roxy Lounge at Roxy Hotel 8 pm
- Kayvon Gordon Group SEEDS Brooklyn 8 pm
- ★ Caili O’Doherty Quartet with Nicole Glover, Tamir Shmerling,
Cory Cox; Adi Meyerson Quartet; Matt Snow
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★ Emmet Cohen Trio Smoke 7, 9 pm \$25-45
- ★ Louie Belogenis with Dave Douglas, Mark Helias, Kate Gentile
The Stone at The New School 8:30 pm \$20
- Stan Rubin Orchestra with Joe Politi Swing 46 9 pm \$20
- ★ Fred Hersch/Thomas Morgan/Johnathan Blake
Village Vanguard 8, 10 pm \$40
- Axel Tosca Trio with Xiomara Laugart Zinc Bar 8, 10 pm \$35

Friday, June 13

- ★ Eric Person Organ Trio Albert’s Bar 3 pm

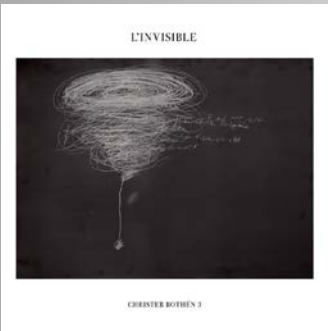
- Peter Watrous Quintet with Simón Willson; Yago Vazquez/Pablo
Menares/Rodrigo Recabarren Bar Bayeux 5:30, 8, 9:30 pm
- Bill Saxton Harlem Allstars Bill’s Place 7, 9:30 pm \$36
- ★ Birdland Big Band; Count Basie Orchestra
Birdland 5:30, 8:30, 10:30 pm \$30-50
- Joe Alterman Trio Birdland Theater 7, 9:30 pm \$25-35
- ★ Blue Note and Peperoncino Jazz Festival: Reverence Project
with John Patitucci, Darryl Jones, Nate Smith, James Francies
Blue Note 8, 10:30 pm \$30-45
- Darrell Green Quartet; Gabriele Donati Quartet
Cellar Dog 7, 8:30, 11:30 pm \$5
- Neta Raanan Close Up 8, 10 pm
- Ollice Spaulding Quartet The Club Room 7:30, 9 pm \$10-20
- ★ Michael Foster with Webb Crawford, Zosha Warpeha,
Rocio Sanchez, Anna Abondolo, Nava Dunkelman
Creature Space 8 pm \$15
- Morgan Price Trio with Ethan Kogan, Nick Jozwiack
Dada Bar 9 pm
- ★ Jazztopad Festival: Michiyo Yagi, Hamid Drake, Wacław Zimpel
David Rubenstein Atrium 7:30 pm
- ★ Darcy James Argue Secret Society with Seneca Black, Ravi
Best, Matt Holman, Nadjé Noordhuis, Ingrid Jensen, Dave Smith,
Mike Fahie, Ryan Keberle, Jacob Garchik, Jennifer Wharton,
Dave Pietro, Rob Wilkerson, Sam Sadigursky, John Ellis,
Carl Maraghi, Sebastian Noelle, Adam Birnbaum, Matt Clohesy,
Jon Wikan Dizzy’s Club 7, 9 pm \$25-55
- Greg Skaff Quartet; Jon Gordon Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★ New York Guitar Festival: Mary Halvorson/Tomas Fujiwara;
Bill Frisell/Skúli Sverrisson
First Unitarian Congregational Society 8 pm \$45
- MATA Festival: FLUX Quartet; MATA Mavens
Issue Project Room 7 pm \$45
- ★ Tyshawn Sorey with Adam O’Farrill, Mark Shim, Fay Victor,
Lex Korten, Tyrone Allen The Jazz Gallery 7:30, 9:30 pm \$45-55
- Lulada Club Big Band
Josie Robertson Plaza at Lincoln Center 7:30 pm
- ★ Joe Morris/Elliott Sharp Loove Labs Annex 8 pm \$10

- Spike Wilner Trio; Rick Germanson Trio
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★ Akua Dixon Mount Morris Ascension Presbyterian Church 7 pm \$25
- ★ Mike Monford & Innovative Energy with Kenyatta Beasley, Marc
Cary, Joe Dyson, Jason Clotter, Mahogany Jones, Melvis Santa
+ Dope Candi Nublu 151 7 pm
- Patience Higgins Patrick’s Place 8 pm \$10
- ★ Vinny Golia, Adam Lane, Vijay Anderson; Kevin Murray
The Record Shop 7:30 pm \$10
- ★ “Best of the JLCO with Wynton Marsalis” with Chris Crenshaw,
Vincent Gardner, Victor Goines, Carlos Henriquez, Sherman Irby,
Ted Nash, Dan Nimmer, Marcus Printup; Jazz Houston Youth
Orchestra Rose Theater 7:30 pm \$42-177
- Wet Ink Ensemble with Ben LaMar Gay, Carolyn Chen,
Auror Nealand, Sam Pluta, Kate Soper Roulette 8 pm \$25
- ★ Adam Nussbaum Leadbelly Project with Ohad Talmor, Steve
Cardenas, Nate Radley SEEDS Brooklyn 8 pm
- Phil Grenadier Quintet; Josh Bruneau Quintet;
Eric Wyatt Quartet Smalls 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★ Emmet Cohen Trio Smoke 7, 9, 10:30 pm \$35-55
- Blue Note Jazz Festival: Spyro Gyra Sony Hall 8 pm \$59-110
- SummerStage: “Gil Scott-Heron Celebration” with Sista Zock
St. Mary’s Park 5 pm
- ★ Louie Belogenis Terton with Zoh Amba, Trevor Dunn,
Ryan Sawyer The Stone at The New School 8:30 pm \$20
- Janice Friedman Quartet; Swingadelic Combo
Swing 46 5:30, 9 pm \$15-20
- ★ Fred Hersch/Thomas Morgan/Johnathan Blake
Village Vanguard 8, 10 pm \$40
- Birkhead with Arcoiris Sandoval, Barry Stephenson, Brian
Richburg, Jr. Zinc Bar 7, 8:30 pm \$35

Saturday, June 14

- ★ Elias Stemeseder/Adam Kolker; Stephan Crump Passerine with
Kenny Warren, David Leon, Ches Smith Bar Bayeux 5:30, 8, 9:30 pm
- Bill Saxton Harlem Allstars Bill’s Place 7, 9:30 pm \$36

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- ★Joe Stilgoe; Count Basie Orchestra
Birdland 5:30, 8:30, 10:30 pm \$25-50
- Joe Alterman Trio
Birdland Theater 7, 9:30 pm \$25-35
- ★Michael Dutra “Strictly Sinatra”; Blue Note and Peperoncino Jazz Festival: John Patitucci, Darryl Jones, Nate Smith, James Francies
Blue Note 1:30, 8, 10:30 pm \$30-45
- ★Nuevas Voces with Jeff Lederer, Mario Scaramuzza
Bronx Music Hall 8 pm
- Bashiri Asad
Brooklyn Music Kitchen 7 pm
- ★Jazzmobile presents Jimmy Heath Big Band with Antonio Hart
Bryant Park 7 pm
- Peter Watrous Quintet with Simón Willson Café Ornithology 7:30 pm
- Swing Collective; Carol Morgan Quartet
Cellar Dog 7, 8:30, 11:30 pm \$5
- Zekkereya El-magharbel
Close Up 8, 10 pm
- Angela Grey Quartet
The Club Room 7:30, 9 pm \$10-20
- ★Jazztopad Festival: Waclaw Zimpel, Brooklyn Raga Massive: Arun Ramamurthy, Amir ElSaffar, Abhik Mukherjee, Mir Naqibul Islam, Sriram Raman
David Rubenstein Atrium 7:30 pm
- ★Darcy James Argue Secret Society with Seneca Black, Ravi Best, Matt Holman, Nadjé Noordhuis, Ingrid Jensen, Dave Smith, Mike Fahie, Ryan Keberle, Jacob Garchik, Jennifer Wharton, Dave Pietro, Rob Wilkerson, Sam Sadigursky, John Ellis, Carl Maraghi, Sebastian Noelle, Adam Birnbaum, Matt Clohesy, Jon Wikan
Dizzy's Club 7, 9pm \$25-55
- Ron Jackson Quartet; Lee Taylor
The Django 7:30, 9, 10:30 pm, 12 am \$35
- MATA Festival: FLUX Quartet; Ensemble LPR with Tito Muñoz, Majel Connery, Oshay LeGare, Erika Dohi, Paul Kerekes
Issue Project Room 7 pm \$45
- ★Tyshawn Sorey with Adam O’Farrill, Mark Shim, Fay Victor, Lex Korten, Tyrone Allen
The Jazz Gallery 7:30, 9:30 pm \$45-55
- ★Peter Apfëlbaum/The NY Hieroglyphics Looove Labs Annex 8 pm
- ★Spike Wilner Trio; Rick Germanson Trio
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Peter Watrous Quintet with Simón Willson
Ornithology Jazz Club 6:30 pm
- Shanelle Jenkins
Patrick’s Place 7 pm \$10
- ★gabby fluke-mogul + Anh Vo The Plaza at 300 Ashland 9:30 pm
- ★“Best of the JLCO with Wynton Marsalis” with Chris Crenshaw, Vincent Gardner, Victor Goines, Carlos Henriquez, Sherman Irby, Ted Nash, Dan Nimmer, Marcus Printup; Jazz Academy Big Band
Rose Theater 7:30 pm \$42-177
- ★Adam Nussbaum Leadbelly Project with Ohad Talmor, Steve Cardenas, Nate Radley
SEEDS Brooklyn 8 pm
- Phil Grenadier Quintet; Josh Bruneau Quintet
Smalls 6, 7:30, 9, 10:30 pm \$35
- ★Emmet Cohen Trio
Smoke 7, 9, 10:30 pm \$35-65
- ★Blue Note Jazz Festival: Rebirth Brass Band Sony Hall 8 pm \$35-50
- ★Louie Belogenis Flow Trio with Joe McPhee, Charles Downs
The Stone at The New School 8:30 pm \$20
- Michelle Collier Swingtet; Sarah Hayes and Swing Society
Swing 46 5:30, 9 pm \$15-20
- ★Fred Hersch/Thomas Morgan/Johnathan Blake
Village Vanguard 8, 10 pm \$40



Sunday, June 15

- Maria Kaushansky solo
Back Bar 5:30 pm
- Jon Lampley
Bar Lunático 9, 10:30 pm \$10
- Afro Latin Jazz Orchestra; Miss Maybell & Her Ragtime Romeos
Birdland 5:30, 8:30, 10:30 pm \$25-50
- ★Joe Alterman Trio + Houston Person
Birdland Theater 7, 9:30 pm \$25-35
- ★Blue Note and Peperoncino Jazz Festival: Reverence Project with John Patitucci, Darryl Jones, Nate Smith, James Francies
Blue Note 8, 10:30 pm \$30-45
- Nick Biello Trio
Cellar Dog 7, 8:30 pm \$5
- Mwanzi Harriott
Close Up 7, 9:30 pm
- ★Marion Cowings, AC Lincoln, Danny Mixon, Melissa Slocum, Winard Harper
Dizzy's Club 5, 7:30 pm \$25-50
- Carolyn Leonhart Quintet; Michael Kanan Trio
The Django 6, 7:30, 9, 10:30 pm \$35
- ★Jon-Erik Kellso EarRegulars The Ear Inn 8 pm
- Welf Dorr, Robert Boston, Carlo De Biaggio, Yuko Togami
The Keep 9 pm
- Jane Irving Trio
Mezzrow 6, 7:30 pm \$35
- “Roz Corral Birthday Tribute” with Jim Ridl, Yoshi Waki
North Square Lounge 12:30, 2:15 pm
- Boncellia Lewis
Patrick’s Place 12 pm \$10
- ★Jazztopad Festival: Patricia Brennan/Maciej Obara
Rizzoli Bookstore 4:30 pm
- Jon Regen
The Roxy Lounge at Roxy Hotel 6, 7 pm
- Kate Baker Trio with Gary Versace, Jay Anderson
Saint Peter’s Church 5 pm
- ★Emmet Cohen Trio
Smoke 7, 9 pm \$35-55
- Alex Mendham and His Orchestra
Swing 46 6:30, 10 pm \$20
- ★Fred Hersch/Thomas Morgan/Johnathan Blake
Village Vanguard 8, 10 pm \$40
- Valtinho Anastacio
Zinc Bar 7:30, 9 pm \$35

Monday, June 16

- Natalie Douglas
Birdland 7 pm \$40
- ★Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm \$20-40
- Brandi Disterheft Trio
Cellar Dog 7, 8:30 pm \$5
- ★TILT with Kalia Vandever, isabel crespo pardo, Carmen Quill
Close Up 7, 9:30 pm
- ★Frank Carlberg Large Ensemble with Hery Paz, Adam Kolker, Nathan Reising, Jeremy Udden, Andrew Hadro, Sam Hoyt, John Carlson, David Adewumi, Alex Ridout, Brian Drye, Max Seigel, Caleb Smith, Chris Washburne, Rahul Carlberg, Kim Cass, Michael Sarin, Christine Correa, Priya Carlberg
Dizzy's Club 7, 9pm \$20-45
- Jamile; Joey Ranieri Trio
The Django 7:30, 9, 10:30 pm, 12 am \$35
- Jon Regen
The Roxy Lounge at Roxy Hotel 6, 7 pm
- ★Vanguard Jazz Orchestra with John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, Dion Tucker, Jason Jackson, Robert Edwards, Adam Birnbaum, David Wong, John Riley
Village Vanguard 8, 10 pm \$40
- ★Danton Boller Trio with Dave Kikoski, Nasheet Waits
Zinc Bar 7, 8:30 pm \$35

Tuesday, June 17

- ★Diego Voglino Jam Session Bar Bayeux 8 pm
- ★Simon Moullier Quartet
Bar Lunático 9, 10:30 pm \$10
- Hot Sardines with Evan Palazzo, Elizabeth Bougerol
Birdland 7, 9 pm \$40-50
- ★Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm \$20-40
- Blue Note Jazz Festival: Baylor Project with Jean Baylor, Marcus Baylor
Blue Note 8, 10:30 pm \$25-35
- Our Delight
Cellar Dog 7, 8:30 pm \$5
- ★Jazztopad Festival: Maciej Obara NYC Quartet with John Patitucci, Nasheet Waits, Dominik Wania
Dizzy's Club 7, 9pm \$20-45
- Manuel Valera and New Cuban Express; Helio Alves Trio
The Django 7:30, 9, 10:30 pm, 12 am \$35

- Rich Rosenthal; Yoni Kretzmer, Shanir Blumenkranz; Ken Kobayashi; microplastique
Downtown Music Gallery 6:30, 7:30, 8:30, 9:30 pm
- Sylvain Leroux, Hilliard Greene, Dan Kurfist; Charles Downs, Dave Hofstra, Dave Sewelson; Jeff Pearring, Alexis Marcelo, Ken Filiano, Michael TA Thompson Ibeam Brooklyn 7, 8, 9 pm \$20
- ★Adam O’Farrill
Lowlands 8, 9:30 pm \$10
- Dmitri Kolesnik Trio with Gary Versace, Maria Kolesnik; Shai Jaschek Trio with Joe Martin, Kush Abadey
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★Steve Johns Quintet with John Hart, Monte Croft, Greg Murphy, Joris Teepe; David Gibson Quartet with Cameron Campbell, Joseph Lepore, Jay Sawyer; Kyle Colina
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- Michael Hashim; Rob Edwards Big Band
Swing 46 5:30, 9 pm \$15-20
- ★Renee Rosnes Quartet with Chris Potter, Peter Washington, Carl Allen
Village Vanguard 8, 10 pm \$40
- Joe Alterman Trio with Nathaniel Schroeder, Marlon Patton
Zinc Bar 7, 8:30 pm \$35

Wednesday, June 18

- ★Sam Newsome
Bar Bayeux 8, 9:30 pm
- Tal Yahalom Quintet with Rogerio Boccato, Ledah Finck, Christopher Hoffman, David Leon Bar Lunático 9, 10:30 pm \$10
- Hot Sardines with Evan Palazzo, Elizabeth Bougerol
Birdland 7, 9 pm \$40-50
- ★David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola + Rodney Jones
Birdland Theater 5:30, 8:30 pm \$30-40
- Blue Note Jazz Festival: Baylor Project with Jean Baylor, Marcus Baylor
Blue Note 8, 10:30 pm \$25-35
- Willerm Delisfort Trio
Cellar Dog 7, 8:30 pm \$5
- Buz Donald
Close Up 7, 9:30 pm
- Matei Predescu, Paul Pandit, Chase Elodia Dada Bar 9 pm
- ★Adrian Younge with His 35-Piece Orchestra
Damosch Park at Lincoln Center 7:30 pm
- ★Jazztopad Festival: Immanuel Wilkins, Lutosławski Quartet with Roksana Kwaśnikowska, Marcin Markowicz , Artur Rozmysłowicz, Maciej Młodawski Dizzy's Club 7, 9pm \$20-45
- David Zheng Band; Ty Bailie Band
The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★Yuhan Su with Ingrid Laubrock, Adam O’Farrill, Tomoku Omura, Miles Okazaki, Chris Tordini, Ches Smith
The Jazz Gallery 7:30, 9:30 pm \$25-35
- Manuel Valera Trio with Hamish Smith, Jimmy Macbride
Mezzrow 6, 7:30 pm \$35
- ★Isaiah Barr, David Frazier Jr., William Parker
National Sawdust 7 pm
- ★Dick Griffin Big Band
Pier 84 7 pm
- Che Chen, Peter Zummo, Bex Burch; Mikel Patrick Avery
Roulette 8 pm \$25
- Catbus Collective with Peter Lin, Brandon Choi, Kai Ono, Marty Kenney, Kobi Abcede
Saint Peter’s Church 4 pm
- ★Pasquale Grasso Quartet Saint Tuesday 9:30 pm
- ★Elam Friedlander 4tet with Abraham Burton, Luis Perdomo, Eric McPherson
SEEDS Brooklyn 8 pm
- Tim Collins Quartet with Dan Kaufman, Matt Clohesy, Jochen Rueckert; Craig Brann Quartet with Greg Tardy, Nicholas Morrison, Chris Beck; Jason Clotter
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★Danilo Perez Trio with John Patitucci, Adam Cruz
Smoke 7, 9 pm \$25-45
- Russ Nolan Quartet
Sour Mouse 8 pm
- Simón Willson/Tony Davis Spes 7 pm
- Trigger with Will Greene, Simon Hanes, Aaron Edgcomb
The Stone at The New School 8:30 pm \$20
- Kevin Blancq Big Band; Swingadelic Big Band
Swing 46 5:30, 9 pm \$15
- Renee Rosnes Quartet with Chris Potter, Peter Washington, Carl Allen
Village Vanguard 8, 10 pm \$40
- Joe Alterman Trio with Nathaniel Schroeder, Marlon Patton
Zinc Bar 7, 8:30 pm \$35

Thursday, June 19

- Maria Kaushansky solo
Back Bar 5:30 pm

- Max Light Bar Bayeux 5:30 pm
 - Hot Sardines with Evan Palazzo, Elizabeth Bougerol Birdland 7, 9 pm \$40-50
 - High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenhall, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn Birdland Theater 5:30, 8:30 pm \$30-40
 - Blue Note Jazz Festival: Baylor Project with Jean Baylor, Marcus Baylor Blue Note 8, 10:30 pm \$25-35
 - ★ Juneteenth Jubilee Bronx Music Hall, 2 pm
 - Rachel Therrien Latin Jazz Project Cabrini Shrine 6:30 pm
 - James Burton Quintet; Matt Martinez Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
 - Kevin Oliver Jr. Close Up 7, 9:30 pm
 - ★ Jordan VanHemert with Terell Stafford, Michael Dease, Helen Sung, Rodney Whitaker, Lewis Nash Dada Bar 9 pm
 - ★ Vanisha Gould/Ari Hoenig “Tribute to Thelonious Monk” Daddy Rabbit 8 pm \$60-130
 - ★ C. Anthony Bryant “Juneteenth Jubilee” Dizzy’s Club 7, 9pm \$20-55
 - ★ Rick Germanson Quartet The Django 7:30, 9 pm \$35
 - ★ Yuhan Su with Ingrid Laubrock, Adam O’Farrill, Tomoku Omura, Miles Okazaki, Chris Tordini, Ches Smith The Jazz Gallery 7:30, 9:30 pm \$25-35
 - Mike Holober Trio with Marvin Stamm, Jason Rigby; Lex Korten Trio with Adam Olszewski, Kayvon Gordon Mezzrow 6, 7:30, 9, 10:30 pm \$35
 - ★ Craig Harris and Harlem Nightsongs Big Band Mount Morris Ascension Presbyterian Church 7 pm \$25
 - Helga Davis, Ted Cruz, Alexis Marcelo, Kaneza Schaal, Christopher Myers, Jeanette Yew National Sawdust 7:30 pm \$10
 - Karen Maynard Quintet Patrick’s Place 7 pm
 - Golden Hour: Guachinangos Plaza 34 6 pm
 - Ghost-Note with Sput Searight, Nate Werth Prospect Park Lena Horne Bandshell 6 pm
 - Jon Regen Quartet The Roxy Lounge at Roxy Hotel 8 pm
 - ★ Eric McPherson with Abraham Burton + guest SEEDS Brooklyn 8 pm
 - Nick Biello Quintet with Charlie Porter, Brian Charette, Alex Tremblay, Peter Kronreif; Tyler Bullock Quartet; Matt Snow Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
 - Danilo Perez Trio with John Patitucci, Adam Cruz Smoke 7, 9 pm \$25-45
 - Jennifer Pace; Stan Rubin Orchestra with Joe Politi Swing 46 5:30, 9 pm \$15-20
 - Renee Rosnes Quartet with Chris Potter, Peter Washington, Carl Allen Village Vanguard 8, 10 pm \$40
 - Axel Tosca Trio with Xiomara Laugart Zinc Bar 8, 10 pm \$35
- Friday, June 20**
- ★ Eric Person Organ Trio Albert’s Bar 3 pm
 - ★ Peter Watrous; Caleb Wheeler Curtis with Sean Conly, Michael Sarin Bar Bayeux 5:30, 9, 9:30 pm
 - Bill Saxton Harlem Allstars Bill’s Place 7, 9:30 pm \$36
 - Birdland Big Band; Hot Sardines Birdland 5:30, 8:30, 10:30 pm \$30-50
 - Steve Smith Vital Information with Manuel Valera, Janek Gwizdala Birdland Theater 7, 9:30 pm \$25-35
 - ★ Blue Note Jazz Festival: Joshua Redman Quartet wiith Paul Cornish, Philip Norris, Nazir Ebo Blue Note 8, 10:30 pm \$45-65
 - Dustin Carlson, Kenny Warren, Will McEvoy, Daniel Prim Brooklyn Artery 8 pm
 - Brandon Lee Quintet; Kyoko Oyobe Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
 - Maria Corsaro, Leslie Vincent with Gregory Toroian, Skip Ward, David Silliman Chelsea Table + Stage 7 pm \$25-45
 - Alma Micic Quartet The Club Room 7:30, 9 pm \$10-20
 - Misha Piatigorsky Trio Daddy Rabbit 8 pm \$60-130
 - ★ Camille Thurman/Darrell Green Quartet Dizzy’s Club 7, 9pm \$25-55
 - Dwayne “Cook” Broadnax Quartet The Django 7:30, 9 pm \$35
 - ★ Queens Jazz Orchestra with Antonio Hart + Antoinette Montague Flushing Town Hall 8 pm \$42-150
 - Stan Zenkov, Jeff Pearring, Nathan Chamberlain, Paul Sakai Freddy’s Backroom 8 pm
 - ★ Angelica Sanchez with Michael Formanek, Billy Hart The Jazz Gallery 7:30, 9:30 pm \$35-45

- ★ George Cables Trio with Sean Conly, Jerome Jennings; Mark Soskin Trio with Jay Anderson, Matt Wilson Mezzrow 6, 7:30, 9, 10:30 pm \$35
 - ★ Bruce Edwards Mount Morris Ascension Presbyterian Church 7 pm \$25
 - Patience Higgins Patrick’s Place 8 pm \$10
 - Matt Chertkoff Patroon 6 pm
 - ★ Dripping Festival: Sun Ra Arkestra with Marshall Allen, Young Boy Dancing Group. Colin Self, Cel Genesis, Relaxer b2b Baby Leo Pioneer Works 7 pm \$40
 - Ras Burnett, Alexis Marcelo, Will Glass; Mary Cherney, Claire de Brunner, Matt Lambiase Recirculation 7 pm
 - ★ “Be Ever Out: The Music of Henry Threadgill”: Air Legacy Trio with Marty Ehrlich, Pheeroan akLaff, Hilliard Greene; Very Very Circus with Marcus Rojas, Chris Bates, Brandon Ross, Jose Davila, Miles Okazaki, Gene Lake, Noah Becker Roulette 8 pm \$25
 - Oskar Stenmark Trio The Roxy Lounge at Roxy Hotel 8, 9 pm
 - ★ Eric McPherson with Abraham Burton + guest SEEDS Brooklyn 8 pm
 - ★ Dameronia’s Legacy All-Stars with Bernd Reiter, Joe Magnarelli, Dick Oatts, Kirk MacDonald, John Hasselback Jr., Gary Smulyan, Lisa Hasselback, Neil Swainson; Michael Dease City Life Quintet with Julieta Eugenio, Arcoiris Sandoval, Jonathan Hilliard, Maria Marmarou; Ken Fowser Quintet Smalls 6, 7:30, 9, 10:30, 11:55 pm \$35
 - ★ Danilo Perez Trio with John Patitucci, Adam Cruz Smoke 7, 9, 10:30 pm \$35-55
 - Trigger Quintet with Will Greene, Simon Hanes, Aaron Edgcomb, Ryan Easter, Elias Stemeseder The Stone at The New School 8:30 pm \$20
 - Janice Friedman Quartet Swing 46 5:30 pm \$20
 - BMI Jazz Composers Workshop Concert Symphony Space Leonard Nimoy Thalia 7:30 pm
 - ★ Blank Forms 9th Anniversary with DJ Dez Andrés, Will Sessions, Sam Beaubien, Ian Fink, Amir Edwards, Tim Shellabarger, Kasan Belgrave Ukrainian National Home 7:30 pm
 - ★ Renee Rosnes Quartet with Chris Potter, Peter Washington, Carl Allen Village Vanguard 8, 10 pm \$40
 - ★ Mingus Dynasty Zinc Bar 7, 8:30 pm \$35
- Saturday, June 21**
- Bill Saxton Harlem Allstars Bill’s Place 7, 9:30 pm \$36
 - Caelan Cardello Trio; Hot Sardines Birdland 5:30, 8:30, 10:30 pm \$25-50
 - Steve Smith Vital Information with Manuel Valera, Janek Gwizdala Birdland Theater 7, 9:30 pm \$25-35
 - ★ Blue Note Jazz Festival: Joshua Redman Quartet wiith Paul Cornish, Philip Norris, Nazir Ebo Blue Note 8, 10:30 pm \$45-65
 - ★ Bill Orcutt, Lily Finnegan, gabby fluke-mogul Bowery Ballroom 8 pm
 - Bruce Edwards Trio + Alisa Ohri Brooklyn Museum of Art 1 pm
 - Paul Winter The Cathedral of St. John the Divine 4:30 am
 - Samba de Gringo; John Lang Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
 - Yvonne Rogers Close Up 8, 10 pm
 - ★ Naama Quartet The Club Room 7:30, 9 pm \$10-20
 - ★ Sirius Quartet with Fung Chern Hwei, Gregor Huebner, Sunjay Jayaram, Jeremy Harman The DiMenna Center 7:30 pm \$25
 - ★ Camille Thurman/Darrell Green Quartet Dizzy’s Club 7, 9pm \$25-55
 - Tommy Campbell Trio; Nick Hempton Band The Django 7:30, 9, 10:30 pm, 12 am \$35
 - ★ Eva Novoa with Kenny Warren, Gian Pérez, Cecilia Lopez Ibeam Brooklyn 8 pm \$20
 - ★ Jazzmobile presents Winard Harper & Jeli Posse Jackie Robinson Park 2:30 pm
 - ★ Angelica Sanchez with Michael Formanek, Billy Hart The Jazz Gallery 7:30, 9:30 pm \$35-45
 - ★ Gene Pritsker Jim Kempner Fine Art Gallery 7 pm
 - ZonaVibe with Mike FreemanLawrence Virgilio Park 6:30 pm
 - Meshell Ndegeocello “No More Water: The Gospel of James Baldwin” Little Island 8:30 pm
 - ★ George Cables Trio with Sean Conly, Jerome Jennings; Mark Soskin Trio with Jay Anderson, Matt Wilson Mezzrow 6, 7:30, 9, 10:30 pm \$35
 - Luisito Quintero and 3rd Element All Stars Plaza de las Americas 1 pm



JUN 1
SONGBOOK SUNDAYS: FATS WALLER AND DUKE ELLINGTON

JUN 2
TED NASH BIG BAND

JUN 3
HOMETOWN HEROES: HARLEM’S OWN BERTHA HOPE TRIO

JUN 4–5
ALEXA TARANTINO: BLUE ENGINE RECORD RELEASE CELEBRATION

JUN 6–8
DION PARSON & 21ST CENTURY BAND

JUN 9
JAZZ AT LINCOLN CENTER YOUTH ORCHESTRA AND NYC ALL-CITY BAND

JUN 10
JIMMY GREENE QUINTET: AS WE ARE NOW ALBUM RELEASE

JUN 11–12
BRYAN CARTER: JAZZ AT PRIDE

JUN 13–14
DARCY JAMES ARGUE’S SECRET SOCIETY: 20TH ANNIVERSARY CELEBRATION

JUN 15
LIKE FATHER LIKE SON: MARION COWINGS AND AC LINCOLN

JUN 16
FRANK CARLBERG LARGE ENSEMBLE

JUN 17
JAZZTOPAD FESTIVAL: MACIEJ OBARA NYC QUARTET FEAT. JOHN PATITUCCI, NASHEET WAITS, DOMINIK WANIA

JUN 18
JAZZTOPAD FESTIVAL: IMMANUEL WILKINS WITH LUTOSLAWSKI QUARTET WORLD PREMIERE

JUN 19
C. ANTHONY BRYANT: JUNETEENTH JUBILEE

JUN 20–21
CAMILLE THURMAN AND THE DARRELL GREEN QUARTET

JUN 22
CAITY GYORGY

JUN 23
FUTURE OF JAZZ ORCHESTRA

JUN 24
SARAH HANAHAN QUARTET

JUN 25
LOUIS ARMSTRONG HOUSE ORCHESTRA: CELEBRATING LOUIS ARMSTRONG AND FRIENDS WITH ALPHONSO HORNE

JUN 26–28
CHARLIE SEPULVEDA & TURNAROUND

JUN 29
RODNEY WHITAKER BAND

JUN 30
DIZZY’S CLOSED

JAZZ.ORG/DIZZYS
7PM & 9PM
SUNDAYS 5PM & 7:30PM

212.258.9595
BROADWAY AT 60TH ST.

- ★“Be Ever Out: The Music of Henry Threadgill”: The Sextett with Frank Lacy, Mike Lee, Brian Simontacci, Christopher Hoffman, James Robbins, Pheeroan akLaff; Make A Move with Brandon Ross, Darius Jones, David Virelles, Stomu Takeishi, JT Lewis Roulette 8 pm \$25
- Lauren Cauley Project with Erika Dohi, Qasim Naqvi SEEDS Brooklyn 8 pm
- ★Dameronia’s Legacy All-Stars with Bernd Reiter, Joe Magnarelli, Dick Oatts, Kirk MacDonald, John Hasselback Jr., Gary Smulyan, Lisa Hasselback, Neil Swainson; Michael Dease City Life Quintet with Julieta Eugenio, Arcoiris Sandoval, Jonathan Hilliard, Maria Marmarou Smalls 6, 7:30, 9, 10:30 pm \$35
- ★Danilo Perez Trio with John Patitucci, Adam Cruz Smoke 7, 9, 10:30 pm \$35-65
- ★Freedom Art Quartet album release with Omar Kabir, Alfredo Colon, Eric Wheeler, Lloyd Haber Soapbox Gallery 8 pm \$25
- ★Vanessa Rubin Quartet South Oxford Park 2 pm
- Trigger Sextet with Will Greene, Simon Hanes, Aaron Edgcomb, Brandon Seabrook, Trevor Dunn, Kevin Murray The Stone at The New School 8:30 pm \$20
- Michelle Collier Swingtet; Ron Sunshine Swing Orchestra Swing 46 5:30, 9 pm \$15-20
- ★Renee Rosnes Quartet with Chris Potter, Peter Washington, Carl Allen Village Vanguard 8, 10 pm \$40

Sunday, June 22

- Michika Fukumori Arturo's 7, 9 pm
- Mariel Bildsten Septet; Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$25-40
- Steve Smith Vital Information with Manuel Valera, Janek Gwizdala Birdland Theater 7, 9:30 pm \$25-35
- ★Blue Note Jazz Festival: Joshua Redman Quartet with Paul Cornish, Philip Norris, Nazir Ebo Blue Note 8, 10:30 pm \$45-65
- Ned Goold Trio Cellar Dog 7, 8:30 pm \$5
- Hayoung Lyou Quartet Close Up 7, 9:30 pm
- ★Caity Gyorgy Dizzy's Club 5, 7:30 pm \$25-45
- ★Pete Malinverni Quartet; Michael Weiss Trio The Django 6, 7:30, 9, 10:30 pm \$35
- ★Jon-Erik Kellso EarRegulars The Ear Inn 8 pm
- ★GPS with Guillermo Gregorio, Jeff Pearing, Charley Sabatino + Jason Weiss Jefferson Market Library 2 pm
- Welf Dorr, Luke Glavanovits, Dmitry Ishenko, Kevin Shea The Keep 9 pm
- Arcoiris Sandoval Sonic Asylum Trio with Boris Kozlov, Billy Kilson Lincoln Center: Underground at Jaffe Drive 6 pm
- Meshell Ndegeocello “No More Water: The Gospel of James Baldwin” Little Island 8:30 pm
- David Morgan Trio with Neal Miner, Paul Francis Mezzrow 6, 7:30 pm \$35



- ★Vanisha Gould Trio North Square Lounge 12:30, 2:15 pm
- Boncellia Lewis Patrick's Place 12 pm \$10
- Jack Langdon/Webb Crawford; Will Greene/Kevin Murray The Record Shop 7:30 pm \$10
- Jon Regen The Roxy Lounge at Roxy Hotel 6, 7 pm
- Tyler Bassett, Harvie S, Michael Kanan, Eric Zeller Saint Peter's Church 5 pm
- ★“Tribute for Claire Daly: with Dave Sewelson, Terry Lawson, Ras Moshe, Lee Odom, Stan Zenkov, Mary Cherney, Dave Ross, Cheryl Pyle, Claire De Brunner, Amazan Audioine, Ben Stapp, Matt Lambiase, Jeremy Carlstedt, Chris Forbes, Chad Fowler, Hilliard Greene, Jose Luis Abreu, Lauren Reilly, Nicole Davis, Matt Lavelle Scholes Street Studio 7 pm
- ★George Coleman Quartet; Saul Dautch Quintet Smalls 6, 7:30, 9, 10:30 pm \$35
- ★Danilo Perez Trio with John Patitucci, Adam Cruz Smoke 7, 9 pm \$35-55
- Amy London; George Gee Swing Orchestra Swing 46 5:30, 9 pm \$15-20
- ★Renee Rosnes Quartet with Chris Potter, Peter Washington, Carl Allen Village Vanguard 8, 10 pm \$40
- Valtinho Anastacio Zinc Bar 7:30, 9 pm \$35

Monday, June 23

- Grant Gordy Quartet with Alex Hargreaves, Jacob Jolliff, Aidan O'Donnell Bar LunÀtico 9, 10:30 pm \$10
- ★Rosena Hill/Cyrus ChestnutBirdland 7 pm \$40
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Blue Note Jazz Festival: Julius Rodriguez Blue Note 8, 10:30 pm \$30-45
- Zaid Nasser Trio Cellar Dog 7, 8:30 pm \$5
- Cameron Campbell Close Up 7, 9:30 pm
- Future of Jazz Orchestra with Erik Larsen, Nathaniel Williford, Anthony Hervey, Noah Halpern, Jacob Melsha, Emily “Freddie” Fredrickson, Jasim Perales, Jarien Jamanila, Veronica Leahy, Daniel Cohen, Aidan McKeon, Josh Lee, Matt Wong, Stanley Ruvinov, Matt Lee Dizzy's Club 7, 9pm \$20-50
- Ilhan Saferali Quartet; Alexa Torres Quartet The Django 7:30, 9, 10:30 pm, 12 am \$35
- Meshell Ndegeocello “No More Water: The Gospel of James Baldwin” Little Island 8:30 pm
- ★Bertha Hope Trio Mezzrow 6, 7:30 pm \$35
- Uptown Arts Stroll: Berta Moreno Montefiore Park 6:30 pm
- Yellow Couch Music with Layton Weedeman, Lars Haake, Eric Biondo, Grady Tesch Nublu 151 7 pm \$20
- Jon Regen The Roxy Lounge at Roxy Hotel 6, 7 pm
- ★George Coleman Quartet; Reggie Watkins Quintet; Mike Boone Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★Vanguard Jazz Orchestra with John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, Dion Tucker, Jason Jackson, Robert Edwards, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$40
- Cait Jones Quintet Zinc Bar 7, 8:30 pm \$35

Tuesday, June 24

- ★Diego Voglino Jam Session Bar Bayeux 8 pm
- Molly Miller Trio Bar LunÀtico 9, 10:30 pm \$10
- ★Ravi Coltrane Quartet Birdland 7, 9:30 pm \$35-45
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Blue Note Jazz Festival: Julius Rodriguez Blue Note 8, 10:30 pm \$30-45
- Dan Aran Trio with Brian Charette Cellar Dog 7, 8:30 pm \$5
- ★Sarah Hanahan Quartet with Caelan Cardello, Matt Dwonszyk, Khary Abdul-Shaheed Dizzy's Club 7, 9pm \$20-45
- Itai Kriss Televana; Benito Gonzalez Trio The Django 7:30, 9, 10:30 pm, 12 am \$35
- Meshell Ndegeocello “No More Water: The Gospel of James Baldwin” Little Island 8:30 pm

- ★Falkner Evans Trio; Mike Lipskin Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★Brian Charette Quartet The Roxy Lounge at Roxy Hotel 8, 9 pm
- Kyle Colina Smalls 11:45 pm
- Michael Hashim; Rob Edwards Big Band Swing 46 5:30, 9 pm \$15-20
- ★Linda May Han Oh/Ambrose Akinmusire/Tyshawn Sorey Village Vanguard 8, 10 pm \$40
- ★Pasquale Grasso Trio with Ari Roland, Keith Balla Zinc Bar 7, 8:30 pm \$35

Wednesday, June 25

- ★Mingus Dynasty Aman New York 9 pm
- Dida Pelled Bar Bayeux 8, 9:30 pm
- ★Ravi Coltrane Quartet Birdland 7, 9:30 pm \$35-45
- ★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola + Pasquale Grasso Birdland Theater 5:30, 8:30 pm \$30-40
- Blue Note Jazz Festival: Julius Rodriguez Blue Note 8, 10:30 pm \$30-45
- James Austin Trio Cellar Dog 7, 8:30 pm \$5
- ★Elias Stemeseder Close Up 7, 9:30 pm
- ★Louis Armstrong House Orchestra with Alphonso Horne Dizzy's Club 7, 9pm \$20-50
- Ben Stivers Elektrik Band; Neal Caine Funk Unit The Django 7:30, 9, 10:30 pm, 12 am \$35
- Brandon Choi The Jazz Gallery 7:30, 9:30 pm \$25-35
- Meshell Ndegeocello “No More Water: The Gospel of James Baldwin” Little Island 8:30 pm
- Silvano Monasterios Trio; Will Sellenraad Trio with Elam Friedlander, Eric McPherson Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Ronnie Burrage & Holographic Principle Pier 84 7 pm
- ★Myra Melford Fire and Water with Ingrid Laubrock, Mary Halvorson, Tomeka Reid, Lesley Mok Roulette 8 pm \$25
- ★George Colligan Quartet with Steve Wilson, Alexander Claffy, E.J. Strickland; Jason Clotter Smalls 6, 7:30, 11:45 pm \$35
- ★Eric Scott Reed Quintet with Nicholas Payton, Eric Alexander, Dezron Douglas, Willie Jones III Smoke 7, 9 pm \$25-45
- Blue Note Jazz Festival: Vopli Vidoplyassova/Eugene Hutz Trio Sony Hall 8 pm \$65-150
- Russ Nolan Quartet Sour Mouse 8 pm
- Simón Willson/Tony Davis Spes 7 pm
- ★Harris Eisenstadt/Wadada Leo Smith The Stone at The New School 8:30 pm \$20
- Kevin Blancq Big Band; Swingadelic Big Band Swing 46 5:30, 9 pm \$15-20
- ★William Hooker with Alan Braufman, James Brandon Lewis Union Pool 7 pm \$24
- ★Linda May Han Oh/Ambrose Akinmusire/Tyshawn Sorey Village Vanguard 8, 10 pm \$40
- ★Naama with Jeb Patton, Dave Baron, Aaron Seeber Zinc Bar 7, 8:30 pm \$35

Thursday, June 26

- Maria Kaushansky solo Back Bar 5:30 pm
- Max Light; Elias Stemeseder with Adam Kolker, Jeremy Stratton Bar Bayeux 5:30, 8, 9:30 pm
- Luke Bergman, Jason Burger, Martin Nevin Bar LunÀtico 9, 10:30 pm \$10
- ★Ravi Coltrane Quartet Birdland 7, 9:30 pm \$35-45
- High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenhall, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn Birdland Theater 5:30, 8:30 pm \$30-40
- Blue Note Jazz Festival: Moses Yoofee Trio Blue Note 8, 10:30 pm \$25-35
- Berta Moreno Afro-Jazz Soul Project Cabrini Shrine 6:30 pm
- Dave Gibson Quartet; Jinjoo Yoo Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- Martina Liviero Close Up 7, 9:30 pm

92NY

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- Neal Caine Electric Trio The Club Room 7:30, 9 pm \$10-20
- John Yao and His 17-Piece Instrument Culture Lab LIC 7:30 pm \$15
- Charlie Sepulveda and The Turnaround with Natalia Mercado, Emmanuel Rodolfo Rivera-Gambaro, Jean-Lou Treboux, Gabriel Rodriguez Hernandez, Francisco Estebal Alcala Loaiza, Gadwin Vargas Dizzy's Club 7, 9pm \$25-50
- ★Dave Stryker Trio with Jared Gold, Steven Johns; Nick Di Maria Quintet The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★Teri Roiger/John Menegon Flute 8, 9 pm
- ★John Escreet with Chris Potter, Eric Revis + Damion Reid The Jazz Gallery 7:30, 9:30 pm \$35-45
- Bradford Hayes Jazz Museum in Harlem 2 pm
- Derek Gripper/Rahim AlHaj Merkin Concert Hall 8 pm \$35-65
- Charlie Sigler Trio; Art Hirahara Trio with Gary Wang, Jay Sawyer Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★Craig Harris and Harlem Nightsongs Big Band Mount Morris Ascension Presbyterian Church 7 pm \$25
- Jon Regen Quartet The Roxy Lounge at Roxy Hotel 8 pm
- Pete Rodriguez Latin Jazz Sextet with Jon Beshay, Esteban Castro, Raul Reyes, Anwar Marshall, Roberto Rodriguez Smalls 6, 7:30 pm \$35
- ★Eric Scott Reed Quintet with Nicholas Payton, Eric Alexander, Dezron Douglas, Willie Jones III Smoke 7, 9 pm \$25-45
- Blue Note Jazz Festival: Jesus Molina Sony Hall 8 pm \$40-60
- ★Harris Eisenstadt/Melvis Santa The Stone at The New School 8:30 pm \$20
- John David Simon; Stan Rubin Orchestra with Joe Politi Swing 46 5:30, 9 pm \$15-20
- ★Linda May Han Oh/Ambrose Akinmusire/Tyshawn Sorey Village Vanguard 8, 10 pm \$40
- Axel Tosca Trio with Xiomara Laugart Zinc Bar 8, 10 pm \$35

Friday, June 27

- ★Eric Person Organ Trio Albert's Bar 3 pm
- Peter Watrous Quintet with Simón Willson; Jerome Sabbagh Bar Bayeux 5:30, 8, 9:30 pm
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$36
- ★Birdland Big Band; Ravi Coltrane Quartet Birdland 8:30, 10:30 pm \$30-45
- ★Matt Munisteri Quartet Birdland Theater 7, 9:30 pm \$25-35
- Blue Note Jazz Festival: Savion Glover + PROjECT.9. Blue Note 8, 10:30 pm \$45-65
- Chris Beck Quartet; Mariel Bildsten Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- Sonny Step Quartet The Club Room 7:30, 9 pm \$10-20
- Charlie Sepulveda and The Turnaround with Natalia Mercado, Emmanuel Rodolfo Rivera-Gambaro, Jean-Lou Treboux, Gabriel Rodriguez Hernandez, Francisco Estebal Alcala Loaiza, Gadwin Vargas Dizzy's Club 7, 9pm \$25-50
- David Gibson Quartet; Richard Cortez Band The Django 7:30, 9, 10:30 pm, 12 am \$35



JAZZ FOUNDATION OF AMERICA

FREE CONCERTS

www.jazzfoundation.org

Hudson River Park
Jazz at Pier 84
555 12th Ave, 7PM
6/11 - Andrea Brachfeld
6/18 - Dick Griffin Big Band
6/25 - Ronnie Burrage & Holographic Principle

Brooklyn Museum
200 Eastern Parkway, 1PM
6/21 - Bruce Edwards Trio featuring Alisa Ohri

National Jazz Museum in Harlem
58 West 129th Street, 2PM
6/26 - Bradford Hayes

Livestreaming on JFA Facebook and YouTube

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



NYC Parks

Pelham Fritz Rec. Center
18 Mt. Morris Park W, 6PM
6/6 - Bertha Hope

Maggie Howard Playground
Tompkins Ave + Broad St, 2PM
6/7 - LaDee Streeter

Archie Spigner Park
169th St & Merrick Blvd, QN, 6:30PM
6/10 - Craig Holiday Haynes & Friends

Athens Square
30th St & 30th Ave, QN, 6:30PM
6/12 - Reggie Woods Quintet

St. Mary's Park
450 St. Ann's Ave, BX, 5PM
6/13 - Gil Scott-Heron Tribute: Sista Zock

South Oxford Park
197 S. Oxford St, BK, 2PM
6/21 - Juneteenth Concert: Vanessa Rubin Quartet

Lawrence Virgilio Park
Woodside Ave & 39th Rd, QN, 6:30PM
6/21 - ZonaVibe

- Acoustic Alchemy Iridium 8:30 pm \$45-50
- Yosvany Terry The Jazz Gallery 7:30, 9:30 pm \$35-45
- Luis Perdomo Trio; Keith Brown Trio; Chris McCarthy solo Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★Rod Williams Mount Morris Ascension Presbyterian Church 7 pm \$25
- Patience Higgins Patrick's Place 8 pm \$10
- Fuse Ensemble with Pamela Z “Speech and Silence” Roulette 8 pm \$25
- Ben Stivers Quartet The Roxy Lounge at Roxy Hotel 8, 9 pm
- Tommy Campbell and Vocal Eyes with Ron Wilkins, Tiffany Gridiron Toriumi, Alex Collins, Quintin Zoto, Gianluca Renzi; Alex Sipiagin Quartet with John Escreet, Matt Brewer, Donald Edwards; Eric Wyatt Quartet Smalls 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★Eric Scott Reed Quintet with Nicholas Payton, Eric Alexander, Dezron Douglas, Willie Jones III Smoke 7, 9, 10:30 pm \$35-55
- Blue Note Jazz Festival: Baby Rose Sony Hall 8 pm \$27.50-55
- ★Harris Eisenstadt with Barry Altschul, James Brandon Lewis The Stone at The New School 8 pm \$20
- Janice Friedman Quartet Swing 46 5:30 pm \$15
- ★Linda May Han Oh/Ambrose Akinmusire/Tyshawn Sorey Village Vanguard 8, 10 pm \$40
- Antoine Drye's Bamono with Myron Walden, David Drake, Conway Campbell Jr., Danno Petersen Zinc Bar 7, 8:30 pm \$35

Saturday, June 28

- ★Glenn Zaleski/Adam Kolker; Garvin Blake Bar Bayeux 6, 8, 9:30 pm
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$36
- ★Naama Quartet; Ravi Coltrane Quartet Birdland 5:30, 8:30, 10:30 pm \$25-45
- ★Matt Munisteri Quartet Birdland Theater 7, 9:30 pm \$25-35
- Blue Note Jazz Festival: Savion Glover + PROjECT.9. Blue Note 8, 10:30 pm \$45-65
- Peter Watrous Quintet with Simón Willson Café Ornithology 7:30 pm
- Will Terrill Quintet; John Merrill Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- ★John Hebert Close Up 8, 10 pm
- “Shinnyo Jazz Meditation” with Jason Yeager David Geffen Hall 11 am
- Charlie Sepulveda and The Turnaround with Natalia Mercado, Emmanuel Rodolfo Rivera-Gambaro, Jean-Lou Treboux, Gabriel Rodriguez Hernandez, Francisco Estebal Alcala Loaiza, Gadwin Vargas Dizzy's Club 7, 9pm \$25-50
- Ed Cherry Quartet; JC Hopkins Biggish Band The Django 7:30, 9, 10:30 pm, 12 am \$35
- Invisible Guy with Michael Coleman, Hamir Atwal, Ben Goldberg; Mike Pride Band First Street Green 4 pm
- ★Sonic Resonance with Ayumi Ishito, Audoine Amazon, Jeff Pearing, Daniel Carter, Yuko Togami, Zach Swanson, Ken Kobayashi Ibeam Brooklyn 8 pm \$20
- Acoustic Alchemy Iridium 6:30 pm \$45-50
- Yosvany Terry The Jazz Gallery 7:30, 9:30 pm \$35-45
- Luis Perdomo Trio Mezzrow 6, 7:30 pm \$35
- Peter Watrous Quintet with Simón Willson Ornithology Jazz Club 6:30 pm
- Derrick Barnett, Andy Bassford, Oliver Marsh, Josie Williams Patrick's Place 7 pm \$10
- ★isabel creso pardo; Body Meat; Deerhoof with Greg Saunier, Satomi Matsuzaki, John Dieterich, Ed Rodriguez Pioneer Works 7:30 pm \$35
- Lulada Club with Andrea Chavarro, Katherine Ocampo Plaza de las Americas 1 pm
- Camila Cortina Quartet The Roxy Lounge at Roxy Hotel 8, 9 pm
- Spaghetti Eastern Electro Dub Silvana 7 pm
- Tommy Campbell and Vocal Eyes with Ron Wilkins, Tiffany Gridiron Toriumi, Alex Collins, Quintin Zoto, Gianluca Renzi; Alex Sipiagin Quartet with John Escreet, Matt Brewer, Donald Edwards Smalls 6, 7:30, 9, 10:30 pm \$35

- ★Eric Scott Reed Quintet with Nicholas Payton, Eric Alexander, Dezron Douglas, Willie Jones III Smoke 7, 9, 10:30 pm \$35-65
- ★Harris Eisenstadt with Henry Threadgill, Sara Schoenbeck The Stone at The New School 8:30 pm \$20
- Michelle Collier Swingtet; TKO Swingin’ Dance Party Band + Timatha Kasten Swing 46 5:30, 9 pm \$15-20
- ★Blue Note Jazz Festival: Branford Marsalis Quartet with Joey Calderazzo, Eric Revis, Justin Faulkner + Charles Lloyd Quartet with Jason Moran, Harish Raghavan, Eric Harland Town Hall 8 pm \$79-163
- ★Linda May Han Oh/Ambrose Akinmusire/Tyshawn Sorey Village Vanguard 8, 10 pm \$40

Sunday, June 29

- Michika Fukumori Arturo's 7, 9 pm
- ★Will Holshouser solo Barbès 6 pm \$20
- Sam Dillon Quartet; Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$25-40
- Tony Glausi with Russell Hall, Domo Branch Birdland Theater 7, 9:30 pm \$25-35
- Blue Note Jazz Festival: Savion Glover + PROjECT.9. Blue Note 8, 10:30 pm \$45-65
- Nick Hempton Trio Cellar Dog 7, 8:30 pm \$5
- Kelly Green Close Up 7, 9:30 pm
- ★Rodney Whitaker Band Dizzy's Club 5, 7:30 pm \$25-45
- Loston Harris Trio; Chris Berger Quartet The Django 6, 7:30, 9 pm \$35
- ★Jon-Erik Kellso EarRegulars The Ear Inn 8 pm
- LA Blacksmith Emmanuel Baptist Church 3 pm \$15
- ★gabby fluke-mogul, Amirtha Kidambi, Farida Amadou, Luke Stewart Ibeam Brooklyn 3 pm
- Welf Dorr, Luke Glavanovits, Dmitry Ishenko, Dave Miller The Keep 9 pm
- NALEDI Lincoln Center: Underground at Jaffe Drive 6 pm
- Lauren Kinhan Trio with Andy Ezrin, Matt Aronoff Mezzrow 6, 7:30 pm \$35
- Boncellia Lewis Patrick's Place 12 pm \$10
- Helio Alves Trio; Jon Regen The Roxy Lounge at Roxy Hotel 12, 1, 6, 7 pm
- Yukimi Maeda/Harvie S Saint Peter's Church 5 pm
- Allan Harris Quintet with Alan Grubner John DiMartino, Jason Maximo Clotter, Willy Rodriguez Smalls 6, 7:30 pm \$35
- ★Eric Scott Reed Quintet with Nicholas Payton, Eric Alexander, Dezron Douglas, Willie Jones III Smoke 7, 9 pm \$35-55
- Blue Note Jazz Festival: Azymuth Sony Hall 8 pm \$32.50-75
- Amy London; George Gee Swing Orchestra Swing 46 5:30, 9 pm \$15-20
- ★Linda May Han Oh/Ambrose Akinmusire/Tyshawn Sorey Village Vanguard 8, 10 pm \$40
- Valtinho Anastacio Zinc Bar 7:30, 9 pm \$35

Monday, June 30

- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Blue Note Jazz Festival: Sungazer with Adam Neely, Shawn Crowder + Button Masher, Joshua De La Victoria, Jared Yee Blue Note 8, 10:30 pm \$25-35
- ★Harry Allen Trio Cellar Dog 7, 8:30 pm \$5
- Lucy Wijnands Close Up 7, 9:30 pm
- Peter Kronreif and Wayfarers with Andrew Gould, Lucas Pino, Addison Frei, Martin Nevin; June Cavlan Quartet The Django 7:30, 9, 10:30 pm, 12 am \$35
- Kevin Sun Quartet with Simón WillsonLowlands 8, 9:30 pm \$10
- Jon Regen The Roxy Lounge at Roxy Hotel 6, 7 pm
- Miki Yamanaka Trio Smalls 9, 10:30 pm \$35
- ★Vanguard Jazz Orchestra with John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, Dion Tucker, Jason Jackson, Robert Edwards, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$40
- Tsutomu Nakai with Toru Dodo, Lonnie Plaxico, Dwayne “Cook” Broadnax Zinc Bar 7, 8:30 pm \$35

100 MILES OUT

CONNECTICUT

Back Country Jazz @Round Hill Community House (Greenwich, CT) classy.org/event/backcountry-jazz-benefit-concert-6-19-25/e674709
6/19 (6:30 pm) Greenwich Jazz Festival: Bennie Wallace, Terell Stafford, Herlin Riley, Anthony Wilson, Ed Cherry, Donald Vega, Matt Dwornczyk, Tyreek McDole
Bill's Seafood (Westbrook, CT) billsseafood.com
6/6, 6/20 (6:30 pm) Bill's Seafood Allstar Jazz Band
Firehouse 12 (New Haven, CT) firehouse12.com
6/6 (8:30, 10 pm) Joe Fonda Quartet with Jeff Lederer, Michael Rabinowitz, Harvey Sorgen
6/13 (8:30, 10 pm) Dan Weiss Quartet with Peter Evans, Patricia Brennan, Miles Okazaki
Milton Congregational Church (Litchfield, CT) fccmilton.org
6/8 (4 pm) Zaccai Curtis Trio with Luques Curtis, Anton Kot
Owl Shop Cigars (New Haven, CT) owlshopcigars.com
6/4, 6/11, 6/18, 6/25 (9 pm) Kevin Saint James Band
Palace Theater (Waterbury, CT) palacetheaterct.org/shows/jazz
6/27 (7, 9 pm) Sivan Arbel
Side Door Jazz Club (Old Lyme, CT) thesidedoorjazz.com
6/6, 6/7 (8 pm) George Cables Trio with Essiet Essiet, Jerome Jennings
6/13 (8 pm) Richard Baratta Gotham City Latin Jazz Sextet with Craig Handy, Bill O'Connell, Paul Bollenback, Michael Goetz, Paul Rossman
6/14 (8 pm) April May Webb Quintet with Randall Haywood, Yayoi Ikawa, Jacob Webb, Nathan Webb

NEW JERSEY

Bethany Baptist Church (Newark, NJ) njpac.org
6/7 (6 pm) Cassandra Wilson
Brothers Smokehouse BBQ (Ramsey, NJ) brotherssmokehousenj.com
6/6 (7, 8:30 pm) T.K. Blue
6/13 (7, 8:30 pm) Pucci Amanda Jhones
6/20 (7, 8:30 pm) Napoleon Revels-Bey
6/27 (7, 8:30 pm) GINETTA VENDETTA
Chappaqua Public Library (Chappaqua, NJ) chappaqualibrary.org
6/27 (7 pm) Richard Baratta Gotham City Latin Jazz Sextet
Clement's Place (Newark, NJ) facebook.com/clementsplacejazz
6/1 (7 pm) Greg Burrus
6/2 (7 pm) Lance Bryant
6/5 (7 pm) Andrea Brachfeld Quintet
6/13 (7 pm) Steve Johns Quintet with John Hart, Monty Croft, Greg Murphy, Joris Teepe
6/18 (7 pm) Patrick Hill + Bruce Barth
6/20 (7 pm) Jordan VanHemert
6/26 (7 pm) Greg Burrus, Gia Ware and Warehouse Collective
6/28 (5, 6, 8 pm) Carrie Jackson: Lynette Sheard: Charisa
6/29 (7 pm) Lance Bryant + Bruce Barth, Christian McBride, Terence Blanchard
Elefante Music & School for the Performing Arts (New Providence, NJ) elefantemusic.com
6/22 (3 pm) Dave Stryker Quartet with Jared Gold, Steve Johns + Troy Roberts
Hillsdale Library (Hillsdale, NJ) hpl.org
6/7 (2 pm) Neil McNamara Quartet with Gene Perla, Greg Searvance, Frank Noviello
Metuchen Public Library (Metuchen, NJ) friendsofmetuchenarts.org
6/1 (2 pm) Ted Chubb with Bruce Williams, Tom DeCarlo, Oscar Perez, Carmen Intorre
Morris Museum (Morristown, NJ) morrismuseum.org
6/27 (7:30 pm) Amani with Stephan Fuller, Marty Eigen
New Jersey Performing Arts Center (Newark, NJ) njpac.org
6/6 (3 pm) Sonia Sanchez with Christian McBride Trio, The Last Poets
6/7 (1 pm) Winard Harper, Najai Soul
6/19 (7:30 pm) James Austin, Jr
North to Shore Festival @NJPAC (Newark, NJ) northtoshore.com
6/29 (3 pm) Gregory Porter
North to Shore Festival @Wonder Bar (Ashbury Park, NJ) northtoshore.com
6/25 (7 pm) Moon Hooch with Mike Wilbur, Wenzl McGowen, Ethan Snyder
Ramapo College H-Wing Auditorium (Ramapo, NJ) ramapo.edu
6/7 (2:30 pm) "Les Paul's 110th Birthday Celebration Tribute Concert" with Dani Zanon/Alex Kerssen, Ed Laub Quartet, Tom Doyle, Sandy Doyle
Reigelsville Inn (Reigelsville, NJ) riegelsvilleinn.com
6/21 (7 pm) Triangle Strategy with Tom DGangi, Mitch Stein, Gene Perla
Shanghai Jazz (Madison, NJ) shanghaijazz.com
6/3 (5:30, 6:30 pm) Rich Court: Ben Collins-Siegel, Hal Slapin, John Vourtsis
6/5 (7 pm) Steve Johns with John Hart, Greg Murphy, Yuriy Galkin
6/6 (6:15, 8:35 pm) Brynn Stanley Quartet with Ted Brancato, Rick Crane, John Vourtsis
6/7 (7, 9:05 pm) Ty Stephens & the Soul Jazz
6/10 (5:30, 6:30 pm) Rich Court: Ted Brancato, Hal Slapin, John Vourtsis
6/12 (7 pm) John Higgins, Glen Merritt, Alan Hayes, Pete Omelio
6/17 (5:30, 6:30 pm) Rich Court: Bob Hanlon, Jerry Vezza, Hal Slapin, John Vourtsis
6/20 (7, 9:15 pm) Rob Paparozzi's Juke Joint
6/22 (6 pm) Luciano Salvatore with Mike Richmond, Sergio Slavatore
6/24 (6:30 pm) George Naha, Hal Slapin, John Vourtsis
South Church (New Britain, CT) southchurch.org
6/1 (2:30 pm) Ysanne and the Lotus Blues
Tavern on George (New Brunswick, NJ) nbjp.org
6/5 (7 pm) Nat Adderley Jr. Quartet
6/12 (7 pm) Marel Hidalgo Quartet
6/19 (7 pm) Myron Walden Quartet
The Vogel @Count Basie Center for the Arts (Red Bank, NJ) thebasie.org/venue/the-vogel
6/22 (7 pm) Ghost-Note
Triumph Brewery (Red Bank, NJ) triumphbrewing.com/red-bank
6/27 (5 pm) Pete Rodriguez Sextet
6/28 (8:30 pm) Pete Rodriguez Sextet
Union County Public Library (Vauxhall, NJ) uplnj.org
6/4, 6/18 (6 pm) Lynette Sheard Trio

NEW YORK

Assisted Living @Untouchable Bar (Newburgh, NY) facebook.com/profile.php?id=61570026276141
6/7 (9 pm) James Carney, Charles Bowman, Mark Ferber
Beanrunner Café (Peekskill, NY) beanrunnercafe.com
6/6 (7 pm) Tony Leon and his Grupo Son Latino with Oscar Ornoz, Al Acosta, Elai Rivera, Willie Cintron, Danny

6/7 (6 pm) Dulcetones with Matt Ray, Todd Londagin, J. Walter Hawkes
6/13 (7 pm) Ahlabet Jazz Swing Band
6/21 (6 pm) Premik Russell Tubbs' Oneness-World Concert with Margee Minier-Tubbs, Steve Sandberg, Pete Swanson, Todd Isler
6/28 (6 pm) James Cammack Trio with Will Boulware, Ruben Coca
Blue Door Art Center (Yonkers, NY) bluedoorartcenter.org
6/22 (2 pm) Po'Jazz Ensemble with Christopher Dean Sullivan, David Lowe, Ayana Lowe, Golda Solomon, Rosemary George
Croton Point Park (Croton-on-Hudson, NY) hudsonrivermusicfestival.com
6/14 (2:45 pm) Hudson River Music Festival: Preservation Hall Jazz Band
Cunneen-Hackett Arts Center (Poughkeepsie, NY) cunneen-hackett.org
6/21 (8 pm) Brandon Lopez, Ikue Mori, Zeena Parkins
Farm to Table Bistro (Fishkill, NY) fibistro.com
6/21 (7 pm) Richard Baratta Quartet
Hastings on Jazz (Hastings on Hudson, NY) hohny.gov/calendar.aspx?EID=1187
6/15 (3 pm) David Janeway, Steve Slagle, Joris Teepe, Steve Johns
Howland Cultural Center (Beacon, NY) howlandculturalcenter.org
6/8 (5 pm) CompCord Ensemble with Gene Pritsker
6/28 (8 pm) Rhythm Rising Quartet with Tomas Martin Lopez, Victor Catanzaro, Doug Correllus, Ron Figueroa + Connie Grossman
Jazz at the Lodge (Ossining, NY) jazzatthelodge.com
6/5 (7, 8:30 pm) Organ-izing the Dead with Jeremy Baum, Chris Vitarello, Mike Bram
6/12 (7, 8:30 pm) Chris Morrison, Paul Connors, Jon Doty
6/14 (7:30, 8:45 pm) David August, Andy Abel, Andrew Beals, Mindy Sax, Julie Diesslin, Kip Saphos, Norbert Goldberg
6/19 (7, 8:30 pm) Alex Smith/Jesse Lewis Organ Trio with Hamir Atwal
6/26 (7, 8:30 pm) Chris Morrison, Paul Connors, Jon Doty
Jazz Forum Arts (Tarrytown, NY) jazzforumarts.org
6/1 (4, 6, 8 pm) Hendrik Meurkens Samba Jazz Quintet + Portinho; David Janeway Trio
6/6, 6/7 (7, 9:30 pm) Bill Charlap Trio with David Wong, Kenny Washington
6/8 (4, 6 pm) Ed Neumeister Quartet with Gary Versace, Drew Gress, Tom Rainey
6/13, 6/14 (7, 9:30 pm) John Pizzarelli Trio with Isaiah J. Thompson, Michael Karn
6/15 (4, 6 pm) Valery Ponomarev Quartet
6/20, 6/21 (7, 9:30 pm) Jon Faddis Quartet
6/22 (4, 6 pm) Jon De Lucia's Brubeck Octet with Scott Robinson
6/27, 6/28 (7, 9:30 pm) Ekep Nkwelle
6/29 (4, 6 pm) Susan Pereira and Sabor Brasil with Noah Bless, Steve Sandberg, Leo Traversa, Vanderlei Pereira
Jazz on Main (Mt. Kisco, NY) jazzonmain.com
6/1 (12 pm) Kari van der Kloot/Jamie Reynolds
6/5 (7 pm) Straight-Ahead Jazz Trio with Luke Johnson, Eric Marshall, Glenn Hoagland
6/6 (7 pm) Greg Farnese Trio with Jim Holton, Michael Topping
6/12 (7 pm) John Colonna Trio with Kenji Tokunaga, Ji Kim
6/13 (7 pm) Paul Connors Organ Trio with Chris Morrison, Jon Doty
6/14 (7, 9 pm) The DuPonts with Don DuPont, Michele DuPont, Sarah Cion, Bryan Copeland, Eric Puente
6/20 (7 pm) John H. Smith Jazz Trio with James Preston Jr., Lucianna Padmore
6/21 (7 pm) Bryce Edwards Frivolity Tri-OH with Conal Fowkes, Scott Ricketts
6/26 (7 pm) AB3 Jazz Trio with August Bish, Jake Nalangan, Parker Reid
6/27 (7 pm) Jazz à Deux with Leslie Vincent, Maria Corsaro, Gregory Torolian, Skip Ward, David Silliman
6/28 (7 pm) "Play Benny Goodman": Anderson Brothers with Peter Anderson, Will Anderson + Conal Fowkes
Long Island Drum Center (Hicksville, NY) lidrum.com
6/23 (7 pm) Steve Smith and Vital Information with Manuel Valera, Janek Gwizdala
Lydia's Café (Stone Ridge, NY) lydias-cafe.com
6/7 (7 pm) Shiri Zorn/Mark Dzliba
6/14 (7 pm) Yvonnick Prené Quartet with Radam Schwartz
6/21 (7 pm) Ben Holmes and Naked Lore with Brad Sheplik, Shane Shanahan
6/28 (7 pm) Amy London with Ron Horton, Tim Regusis, Lew Scott, Tony Jefferson
Maureen's Jazz Cellar (Nyack, NY) maureensjazzcellar.com
6/13 (7, 9 pm) Mauscha Adnet, Duduka Da Fonseca
6/20, 6/21 (8 pm) Peter Furlan Project with Vinnie Curt, Erick Stockman, Andre Beals, Brad Hubbard, Neil "Nail" Alexander, Charlie Dougherty, Nadav Snir-Zelniker, Joel Newton
New City Library (New City, NY) newcitylibrary.org
6/8 (2 pm) Jenny Hill, Sarah Jane Cion, Jennifer Vincent, Kim Peralta
Quinn's (Beacon, NY) quinnsinbeacon.com
6/9 (8:30 pm) patrick brennan sOnic Openings with Hilliard Greene, Jason Kao Hwang, Michael T.A. Thompson
Stephen Talkhouse (Amagansett, NY) stephentalkhouse.com
6/21 (8 pm) Ghost-Note
The Falcon (Marlboro, NY) liveatthefalcon.com
6/1 (7:30 pm) Jerry Vivino's Hudson Valley All-Stars with Mike Jackson, Rave Tesar, Mike Merritt, James Wormworth
6/6 (7:30 pm) Jamie McLean Band
6/8 (7:30 pm) Mr. GONE with Peter Furlan, Neil "Nail" Alexander, Charlie Dougherty, Bryan Kopchak
6/14 (4, 8 pm) Ed Palermo Big Band
6/22 (7:30 pm) Molly Miller Trio
6/29 (7:30 pm) Steve Smith and Vital Information with Manuel Valera, Janek Gwizdala
The Jazz Loft (Stony Brook, NY) thejazzloft.org
6/3 (6 pm) Jason Marshall Organ Trio
6/4 (1, 7 pm) Tom Manuel & the Young at Heart Trio with Steve Salerno, Keenan Zach; Jazz Loft Trio with Keenan Zach
6/5 (7 pm) Jazz Loft Big Band with Tom Manuel + Champion Fulton
6/6 (7 pm) Dan Pugach Big Band + Allison McKenzie
6/7 (7 pm) Andy McKee Quartet
6/11, 6/25 (7 pm) Jazz Loft Trio with Keenan Zach
6/12, 6/13, 6/14 (7 pm) Latin Big Band with Tom Manuel
6/17 (6 pm) Birs Chatterjee Quartet
6/18 (6, 7 pm) Steven Salerno: Jazz Loft Trio with Keenan Zach
6/19 (7 pm) Bad Little Big Band with Rich Iacona + Madeline Kole
6/26 (7 pm) Interplay Jazz Orchestra with Joe Devassy, Gary Henderson
6/27 (7 pm) Anthony Wilson with Gerald Clayton, Peter Washington, Herlin Riley
6/28 (7 pm) Miki Hayama Trio with Harvie S, Matt Wilson
The Local (Saugerties, NY) thelocalsaugerties.com
6/8 (5 pm) Emi Makabe Quartet with Vitor Gonçalves, Thomas Morgan, Kenny Wollesen
Tubby's Kingston (Kingston, NY) tubbyskingston.com
6/26 (7 pm) William Hooker, Alan Braufman, James Brandon Lewis

Westchester Collaborative Theater (Ossining, NY) wctheater.org
6/7 (7:30 pm) Lisa Gutkin

PENNSYLVANIA

2223 Fish (Philadelphia, PA) firemuseumpresents.com
6/8 (3 pm) Rosie Langabeer, Josh Machiz, Gregg Mervine, Tara Middleton
Asian Arts Initiative (Philadelphia, PA) asianartsinitiative.org
6/7 (8 pm) Manas with Tashi Dorji, Thom Nguyen + Che Chen, Lesley Mok
Chris' Jazz Café (Philadephia, PA) chrisjazzcafe.com
6/3 (7:30, 9 pm) Ryan Devlin Quintet with Fortunato Occhino, Mike Bond, Ian Ashby, Willie Bowmen
6/4 (7:30, 9 pm) Rockwell Valentine + His Band
6/5 (7:30, 9, 10:30 pm) Tim Zettlemoyer Group: Jake Kaplan
6/6 (7:30, 9, 10:30 pm) John Dimase Quintet with Evan Kappelman, Tim Brey, David Brodie, Donovan Pope; Oliver Mayman
6/7 (7:30, 9 pm) Laura Orzechoski with Tim Brey, Sam Harris, Greg Master
6/10 (7:30, 9 pm) Brent White Sextet with Todd Bashore, Adam Faulk, Jason Fraticelli, Pablo Batista, Wayne Smith Jr.
6/11 (7:30, 9 pm) Council Rock Jazz Band, Lower Merion Jazz Combo with Keith Chasin, Andrew Neu
6/12 (7:30, 9, 10:30 pm) Jackdaw with Logan Bogdan, Andrew Rosenkilde, Jeremy Alie Leon, Kai Gibson, Caleb Heinze; Jake Kaplan
6/13 (7:30, 9, 10:30 pm) Wayne Smith Jr. Quintet with Brent White, Matthew Clayton, Ian Macaulay, Madison Rast; Oliver Mayman
6/14 (7:30, 9, 10:30 pm) Simona Daniele with Tim Brey Trio; James Santangelo
6/17 (7:30, 9 pm) Matt Kahn Quintet with Rob Rutigliano, Anthony Aldissi, Sandy Eldred, Gusten Rudolph
6/18 (7:30, 9 pm) Omeed Nyman Quartet with Rich Budesá, Larry Tamanini, Mike DeMonte
6/19 (7:30, 9, 10:30 pm) Olivia Perrin and Her Band: Jake Kaplan
6/20 (7:30, 9, 10:30 pm) Victor North and His Quartet with Neil Podgurski, Dave Brodie, Byron Landham + Dylan Band; Oliver Mayman
6/21 (7:30, 9, 10:30 pm) Kaisa Maensivu with Max Light, Simon Moullier, Eden Ladin, Joe Peri; James Santangelo
6/24 (7:30, 9 pm) John McNamara Quartet with Ben Chasin, Matt Kahn, Connor Sondergeld
6/25 (7:30, 9 pm) Philadelphia Jazz Orchestra with Joe Bongiovi
6/26 (7:30, 9, 10:30 pm) Nick Marziani and his Band: Jake Kaplan
6/27 (7:30, 9, 10:30 pm) Ari Hoening Trio + Gilad Hekselman; Oliver Mayman
6/28 (7:30, 9, 10:30 pm) Ari Hoening Trio + Gilad Hekselman; James Santangelo
City Winery (Philadelphia, PA) citywinery.com/philadelphia
6/9 (7:30 pm) Peter Collins
6/11 (7:30 pm) Pedrito Martinez Group
6/28 (7:30 pm) Steven B.
Deer Head Inn (Delaware Water Gap, PA) deerheadinn.com
6/1 (5 pm) Bill Charlap solo
6/5, 6/12, 6/19, 6/26 (7 pm) Bill Washer Trio
6/6 (7 pm) Melissa Stylianou
6/7 (7 pm) Jon Gordon
6/8 (5 pm) Walt Bibinger/Martin Pizzarelli
6/13 (7 pm) Broadway Brassy and the Brass Knuckles
6/14 (7 pm) Nellie McKay/Alexi David
6/15 (5 pm) Stephanie Nakasian Quartet with Harry Allen, Matt Baker, Karl Kimmel
6/20 (7 pm) Marianne Solivan
6/21 (7 pm) Chuck Redd
6/22 (5 pm) Chris Rogers/Mike Fahn Quintet + Bill Goodwin
6/27 (7 pm) Co-op Bop with Craig Kastelnik, Tom Kozic, Nelson Hill, Tom Hamilton, Tony DiSantis, Tyler Dempsey, Alan Gaumer
6/28 (7 pm) Jon-Erik Kello's EarRegulars
6/29 (5 pm) Jazz a Deux with Leslie Vincent, Maria Corsaro, Gregory Torolian, Skip Ward, David Sillman
6/30 (7:30 pm) Water Gap Jazz Orchestra with Matt Vashlishan
Dollar Bank Main Stage (Pittsburgh, PA) traf.trustarts.org
6/5 (12 pm) River City Brass
6/6 (7:30 pm) Preservation Hall Jazz Band
6/6 (1:30 pm) Turpentiners
Music Hall at World Café Live (Philadelphia, PA) worldcafelive.org
6/12 (8 pm) Sun Ra Arkestra
Solar Myth (Philadelphia, PA) arsnovaworkshop.org
6/4 (8 pm) PRISM Quartet with Thomas Giles, Zachary Shemon, Matthew Levy, Taimur Sullivan + Leyla McCalla, Rez Abbasi, Steven Mackey
6/9 (8 pm) James Brandon Lewis Quartet with Aruán Ortiz, Brad Jones, Chad Taylor
6/11 (8 pm) Dan Weiss Quartet with Peter Evans, Patricia Brennan, Miles Okazaki
6/12 (8 pm) Brew Trio with Reggie Workman, Miya Masaoka, Gerry Hemingway
6/13 (8 pm) Stephan Crump's Passerine with David Leon, Kenny Warren, Ches Smith
6/14 (8 pm) Thomas Strönen, Eivind Opsvik, Anna Webber
6/17 (8 pm) Bex Burch, Peter Zummo, Che Chen
6/18 (8 pm) David Murray/Kahil El'Zabar
6/25 (8 pm) Matmos with Drew Daniel, Martin C. Schmidt
South Jazz Kitchen (Philadelphia, PA) southjazzkitchen.com
6/1 (6, 8:30 pm) Andrew Neu/Reza Khan
6/8 (6, 8:30 pm) Endea Owens & Cookout
6/14 (7, 9:30 pm) Warren Oree & Arpeggio Jazz Ensemble
The Lounge at World Café Live (Philadelphia, PA) worldcafelive.org
6/11 (8:30 pm) Orrin Evans + Leon Jordan Sr.
6/26 (8 pm) Bria Skonberg
The Perch (Philadelphia, PA) firemuseumpresents.com
6/7 (5 pm) Maria Valencia Trio with Brandon Lopez, Matt Moran
6/23 (7:30 pm) gabby fluke-mogul/Lily Finnegan
The Ritz Theater (Scranton, PA) theritztheater.com
6/27 (6 pm) Steve Smith and Vital Information with Manuel Valera, Janek Gwizdala
The Rotunda (Philadelphia, PA) firemuseumpresents.com
6/5 (7:30 pm) Toshi Makihara/Jack Wright: Toshi Makihara Trio with Johan Gelbart, Henry Allen; Fuzai with Victor Vieira-Branco, Toshi Makihara
Two Rivers Brewing Company (Easton, PA) tworiversbrewing.com
6/17 (7, 9:30 pm) Itamar Miron, Gene Perla, Yali Shimoni
Vault Brewing (Easton, PA) vaultbrewingeaston.com
6/13 (8 pm) Keith Packard/Gene Perla
Windish Studios (West Chester, PA) windishentertainment.com/studios
6/28 (7:30 pm) Steve Smith and Vital Information with Manuel Valera, Janek Gwizdala

CLUB DIRECTORY

- **440Gallery** 440 6th Ave., Brooklyn (718-499-3844) Subway: F, G to 7th Ave. ***440gallery.com***
- **92NY** Lexington Ave. at 92nd St. (212-415-5500) Subway: 6 to 96th St. ***92ny.org***
- **Albert's Bar** 140 E. 41st St. Subway: 4, 5, 6 to Grand Central ***albertsbar.com***
- **Aman New York** 730 5th Ave. (212-970-2626) Subway: N, R, W to Fifth Ave./59th St. ***aman.com/hotels/aman-new-york***
- **Archie Spigner Park** Merrick Blvd., Queens (212-639-9675) Subway: LIRR to St. Albans ***nycgovparks.org/parks/st-albans-park***
- **Arturo's** 106 W. Houston St. at Thompson St. (212-677-3820) Subway: A, B, C, D, E, F to W. 4th St. ***arturoscaloven.com***
- **Athens Square** 30th St. and 30th Ave., Queens Subway: M, W to 30th Ave.
- **Austrian Cultural Forum** 11 E. 52nd St. at Madison Ave. (212-319-5300) Subway: 6 to 51st St. ***acfn.org***
- **Back Bar** 851 Avenue of the Americas (212-201-4065) Subway: B, D, F, M to 34th St.; 1, 2 to 28 St.; ***hoteleventi.com***
- **Bar Bayeux** 1066 Nostrand Ave. (347-533-7845) Subway: 2, 5 to Sterling St. ***barbayeux.com***
- **Bar LunAtico** 486 Halsey St. (917-495-9473) Subway: C to Kingston-Throop Ave. ***barlunatico.com***
- **Barbès** 376 9th St. at 6th Ave., Brooklyn (718-965-9177) Subway: F to 7th Ave. ***barbesbrooklyn.com***
- **Big Bar** 75 E 7th St. Subway: 6 to Astor Pl; L to 1 Av
- **Bill's Place** 148 W. 133rd St. bt. Lenox/7th Ave. (212-281-0777) Subway: 2, 3 to 125th St. ***billsplaceharlem.com***
- **Birdland** 315 W. 44th St. bt. 8th/9th Ave. (212-581-3080) Subway: 7, A, C, E, F, N, Q, R, to 42nd St. ***birdlandjazz.com***
- **Birdland Theater** 315 W. 44th St. bt. 8th/9th Ave. (212-581-3080) Subway: 7, A, C, E, F, N, Q, R, to 42nd St. ***birdlandjazz.com***
- **Blue Note** 131 W. 3rd St. at 6th Ave. (212-475-8592) Subway: A, B, C, D, E, F, M to W. 4th St. ***bluenotejazz.com***
- **Bowery Ballroom** 6 Delancey St. (212-533-2111) Subway: F to Delancey St. ***boweryballroom.com***
- **Brooklyn Artery** 1004 Cortelyou Road, Brooklyn (347-365-9896) Subway: Q to Cortelyou Rd. ***brooklynartery.com***
- **Brooklyn Bowl** 61 Wythe Ave., Brooklyn (718-963-3369) Subway: L to Bedford Ave. ***brooklynbowl.com***
- **Brooklyn Museum of Art** 200 Eastern Parkway, Brooklyn (718-638-5000) Subway: 2, 3 to Eastern Parkway ***brooklynmuseum.org***
- **Brothers Wash & Dry** 5420 Nurge Ave. Subway: L to Jefferson St.
- **Bryant Park** 5th and 6th Ave. bt. 40th/42nd St. (212-768-4242) Subway: 4, 5, 6 to 42nd St. ***bryantpark.org***
- **Cabrini Shrine** 701 Fort Washington Ave. Subway: A to 190th St. ***jazzwahi.com***
- **Café Ornithology** 1037 Broadway, Brooklyn Subway: J to Kosciuszko St.; M to Central Ave. ***ornithologyjazzclub.com***
- **The Cathedral of St. John the Divine** 1047 Amsterdam Ave. (212-316-7490) Subway: 1 to 110th St. ***stjohndivine.org***
- **Cellar Dog** 75 Christopher St. at 7th Ave. (212-675-6056) Subway: 1 to Christopher St./Sheridan Sq. ***cellardog.net***
- **Central Park Summerstage, Rumsey Playfield** 72nd St. and Fifth Ave. (212-360-2777) Subway: B, D to 72nd St. ***summerstage.org***
- **Chelsea Table + Stage** Hilton Fashion District Hotel, 152 W. 26th St. (212-434-0499) Subway: C, E to 23rd St.; R, W to 28th St. ***chelseatableandstage.com***
- **Christ and St. Stephen's Church** 120 W. 69th St. Subway: 1, 2, 3 to 72nd St.
- **Close Up** 154 Orchard St. (646-410-2307) Subway: F, J, M, Z to Delancey St.; F to 2nd Ave. ***closeupnyc.com***
- **The Club Room** 310 West Broadway Subway: 1, 2 to Canal St.; N, Q, R, W to Canal St. ***clubroomnyc.com***
- **Creature Space** 400 3rd Ave., Ste. 2, Brooklyn Subway: F, G to 4th Ave.-9th St.; R to 9th St. ***creaturespace.nyc***
- **Culture Lab LIC** 5-25 46th Ave., Long Island City (347-848-0030) Subway: 7 to Vernon Boulevard/Jackson Ave. ***facebook.com/culturelablic***
- **Dada Bar** 60-47 Myrtle Ave., Queens Subway: M to Forest Ave.; M to Fresh Pond Rd.; L to Myrtle-Wyckoff/Halsey St. ***dadabar.nyc***
- **Daddy Rabbit** 176 8th Ave. Subway: 1 to 18th St.; C, E to 23rd St. ***daddyrabbitnyc.com***
- **Damrosch Park** at Lincoln Center Broadway and 62nd St. Subway: 1 to 66th St.
- **David Geffen Hall** 10 Lincoln Center Plaza at 65th St. (212-875-5030) Subway: 1 to 66th St. - Lincoln Center ***lincolncenter.org/venue/david-geffen-hall***
- **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***
- **The DiMenna Center** 450 W. 37th St. (212-594-6100) Subway: A, C, E to 34th St. -Penn Station ***dimennacenter.org***

- **Dizzy's Club** 33 W. 60th St., 5th fl. (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle ***jazz.org***
- **The Django** 2 6th Ave. (212-519-6600) Subway: A, C, E to Canal St. ; 1 to Franklin St. ***thedjangonyc.com***
- **Downtown Music Gallery** 13 Monroe St. (212-473-0043) Subway: F to East Broadway ***downtownmusicgallery.com***
- **Dyckman Farmhouse Museum** 4881 Broadway (212-304-9422) Subway: A to 207th St. ***dyckmanfarmhouse.org***
- **The Ear Inn** 326 Spring St. at Greenwich St. (212-246-5074) Subway: C, E to Spring St. ***earinn.com***
- **The Ellington Room at Manhattan Plaza** 400 W. 43rd St. (212-330-9285) Subway: 1, 2, 3, 7, A, C, E, S to Times Square
- **Emmanuel Baptist Church** 279 Lafayette Ave. (718-622-1107) Subway: C, G to Clinton-Washington Ave. ***ebcconnects.com***
- **First Street Green** 33 E. First St. near Second Ave. Subway: F, V to Second Ave. ***artsforart.org/afa-events/ingardens***
- **First Unitarian Congregational Society** 119-121 Pierrepont St., Brooklyn (718-624-5466) Subway: 2, 3 to Clark St. ***fuub.org***
- **Flushing Town Hall** 137-35 Northern Blvd. Flushing (718-463-7700) Subway: 7 to Main St. ***flushingtownhall.org***
- **Flute** 205 W.54th St.bt. 7th Ave./Broadway (212-265-5169) Subway: B, D, E to 7th Ave. ***flutebar.com/location/new-york***
- **Freddy's Backroom** 627 5th Ave., Brooklyn (718-768-0131) Subway: R to Prospect Ave. ***freddysbar.com/eventswayoutfreddys@gmail.com***
- **Haven Plaza** Haven Ave. at 168th St. Subway: A to 168th St.
- **Ibeam Brooklyn** 168 7th St. bt. 2nd/3rd Ave. Subway: F to 4th Ave. ***ibeambrooklyn.com***
- **Iridium** 1650 Broadway at 51st St. (212-582-2121) Subway: 1, 2 to 50th St. ***theiridium.com***
- **Issue Project Room** 22 Boerum Pl. (718-330-0313) Subway: 2, 3, 4, 5 to Borough Hall ***issueprojectroom.org***
- **The Ivy Room** 420 Park Ave S (332-345-9232) Subway: 6 to 28th St.
- **Japan Society** 333 E. 47th St. (212-832-1155) Subway: 4, 5, 6 to 42nd St. ***japansociety.org***
- **The Jazz Gallery** 1158 Broadway, 5th fl. (212-242-1063) Subway: N, Q, R, W to 28th St.; F, M to 23rd St. ***jazzgallery.org***
- **Jazz Museum in Harlem** 58 W. 129th St. bt. Madison/Lenox Ave. (212-348-8300) Subway: 6 to 125th St. ***jazzmuseuminharlem.org***
- **Jefferson Market Library** 425 6th Ave. (212-243-4334) Subway: 1 to Christopher St. ***nypl.org***
- **Jim Kempner Fine Art Gallery** 501 W. 23rd St. Subway: C, E to 23rd St. ***jimkempnerfineart.com***
- **Joe's Pub** 425 Lafayette St. (212-539-8770) Subway: N, R to 8th St.-NYU; 6 to Astor Pl. ***joespub.com***
- **Josie Robertson Plaza at Lincoln Center** 1941 Broadway at 65th St. (212-875-5050) Subway: 1, 2 to 66th St. -Lincoln Center ***lincolncenter.org***
- **The Keep** 205 Cypress Ave., Queens (718-381-0400) Subway: L to Jefferson St. ***thekeepnyc.com***
- **Lawrence Virgilio Park** 39th Rd. and Woodside Ave., Queens Subway: 7 to 52nd St.
- **Lehman College Lovinger Theatre** 250 Bedford Park Blvd. West, Bronx (718-960-8024) Subway: B, D to Bedford Park Blvd. ***lehman.edu***
- **Lincoln Center: Underground at Jaffe Drive** Jaffe Dr. Subway: 1, 2 to 66th St. ***lincolncenter.org***
- **Little Island Ampitheater** Little Island, Pier 55 at Hudson River Park, Subway: L to 14 St./8 Ave. ***littleisland.org***
- **Littlefield** 635 Sackett St. (718-855-3388) Subway: D, N, R to Union St. ***littlefieldnyc.com***
- **Loove Labs Annex** 238 North 12th St., Brooklyn (718-388-3244) Subway: G to Metropolitan Ave; L to Bedford Ave
- **Lowlands** 543 3rd Ave., Brooklyn (347-463-9458) Subway: R to Prospect Ave. ***lowlandsbar.com***
- **Maggie Howard Playground** Tompkins Ave and Broad St., Staten Island
- **Merkin Concert Hall** 129 W. 67th St. bt. Broadway/Amsterdam (212-501-3330) Subway: 1 to 66th St.-Lincoln Center ***kaufmanmusiccenter.org***
- **Mezzrow** 163 W. 10th St. (646-476-4346) Subway: 1 to Christopher St. ***smallslive.com***
- **Montefiore Park** W. 138th St. at Hamilton Pl. Subway: 1 to 137 St.
- **Mount Morris Ascension Presbyterian Church** 15 Mount Morris Park West (212-831-6800) Subway: 2, 3 to 125 St.
- **National Sawdust** 80 N. 6th St. (646-779-8455) Subway: L to Bedford Ave. ***nationalsawdust.org***
- **North Square Lounge** 103 Waverly Pl. at McDougal St. (212-254-1200) Subway: A, B, C, E, F, V to W. 4th St. ***northsquareny.com/about-jazz.php***
- **Nublu** 151 151 Ave. C Subway: L to 1st Ave. ***nublu.net***
- **Ornithology Jazz Club** 6 Suydam St., 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 St. ***theowl.nyc***
- **Pangea** 178 2nd Ave. (212-995-0900) Subway: L to 1st Ave. ***pangeanyc.com***
- **Patrick's Place** 2835 Frederick Blvd. (212-491-7800) Subway: B, D to 155th St. ***patrickspplaceharlem.com***

- **Patroon** 160 E. 46th St. (212-883-7373) Subway: 4, 5, 6, 7, S to Grand Central ***patroon.com***
- **Pelham Fritz Recreation Center** 18 Mi Morris Park West (212-860-1380) Subway: 2, 3 to 125th St. ***nycgovparks.org/facilities/recreationcenters/M058***
- **Pier 84 W.** 44th St. and Hudson River Subway: A, C, E, F, V to 42nd St. -Port Authority ***jazzfoundation.org***
- **Pioneer Works** 159 Pioneer St., Brooklyn (718-596-3001) Subway: F to Carroll St. ***pioneerworks.org***
- **Plaza 33 W.** 33rd St. bt. 7th/8th Ave. Subway: 1, 2, 3 to 34th St. ***34thstreet.org***
- **The Plaza at 300 Ashland** 85 Flatbush Ave. Subway: 2, 3, 4, 5 to Nevins St.; G to Fulton St.
- **Prospect Park Lena Horne Bandshell** 141 Prospect Park W., Brooklyn Subway: F to Prospect Park
- **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 St. (347-668-8285) Subway: Bus: B61to Van Brunt St./King St. ***360recordshop.com***
- **Rizzoli Bookstore** 1133 Broadway (212-759-2424) Subway: R, W to 28th St. ***rizzolibookstore.com***
- **Rose Theater** Broadway at 60th St., 5th fl. (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle ***jazz.org***
- **Roulette** 509 Atlantic Ave., Brooklyn (917-267-0363) Subway: 2, 3, 4, 5 to Atlantic Ave. ***roulette.org***
- **The Roxy Lounge at Roxy Hotel** 2 6th Ave. (212-519-6600) Subway: A, C, E to Canal St. ; 1 to Franklin St. ***roxyhotelnyc.com/dining/roxy-bar***
- **Saint Peter's Church** 619 Lexington Ave. at 54th St. (212-935-2200) Subway: 6 to 51st St. ***saintpeters.org***
- **Saint Tuesday** 24 Cortlandt Alley (212-735-8000) Subway: 4, 6 to Canal St.; J, Z to Canal St. ***sainttuesdaynyc.com***
- **Scholes Street Studio** 375 Lorimer St. (718-964-8763) Subway: L to Lorimer St. ; G to Broadway ***scholesstreetsstudio.com***
- **SEEDS** 617 Vanderbilt Ave. Subway: 2, 3, 4 to Grand Army Plaza ***seedsbrooklyn.org***
- **ShapeShifter Lab** 837 Union St., Brooklyn (646-820-9452) Subway: D, N, R, W to Union St.; B, Q to 7th Ave.; ***shapeshifterplus.org***
- **Silvana** 300 W. 116th St. (646-692-4935) Subway: B, C, to 116th St. ***silvana-nyc.com***
- **Smalls** 183 W 10th St. at 7th Ave. (212-252-5091) Subway: 1 to Christopher St. ***smallslive.com***
- **Smoke** 2751 Broadway bt. 105th/106th St. (212-864-6662) Subway: 1 to 103rd St. ***smokejazz.com***
- **Soapbox Gallery** 636 Dean St. Subway: 2, 3 to Bergen St. ***soapboxgallery.org***
- **Sony Hall** 235 W. 46th St. (212-997-5123) Subway: N, R, W to 49th St. ***sonyhall.com***
- **Sour Mouse** 110 Delancey St. (646-476-7407) Subway: J to Bowery ***sourmousenyc.com***
- **South Oxford Park** 197 S. Oxford St. (212-639-9675) Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Ave. ***nycgovparks.org/parks/south-oxford-park***
- **Spes** 413 E. 12th St. (917-388-3919) Subway: L to 1st Ave. ***spes.wine***
- **St. Mary's Park** E. 146th St. & St Ann's Ave., Bronx Subway: 2 to 3 Ave./149 St.
- **St. Paul's Chapel** 209 Broadway (212-233-4164) Subway: 4, 5, A, C to Fulton St. ***trinitywallstreet.org***
- **The Stone at The New School** 55 W. 13th St. (212-229-5600) Subway: F, V to 14th St. ***thestonenyc.com***
- **Swing 46** 349 W. 46th St. (646-322-4051) Subway: A, C, E to 42nd St. ***swing46.nyc***
- **Symphony Space** Leonard Nimoy Thalia 2537 Broadway at 95th St. (212-864-5400) Subway: 1, 2, 3 to 96th St. ***symphonyspace.org***
- **Theater for the New City** 155 1st Ave. (212-254-1109) Subway: 6 to Astor Place ***theaterforthenewcity.net***
- **The Town Hall** 123 W. 43rd St. (212-997-1003) Subway: 7, B, D, F, M to 42nd St.-Bryant Park ***thetownhall.org***
- **Trans Pecos** 915 Wyckoff Ave., Ridgewood Subway: L to Myrtle/Wyckoff Ave. ***thetranspecos.com***
- **Triad Theater** 158 W. 72nd St., 2nd fl. (212-362-2590) Subway: 1, 2, 3 to 72nd St. ***triadnyc.com***
- **Union Pool** 484 Union Ave. at Meeker (718-609-0484) Subway: L to Lorimer St ***union-pool.com***
- **Village Vanguard** 178 7th Ave. South at 11th St. (212-255-4037) Subway: 1, 2, 3 to 14th St. ***villagevanguard.com***
- **West Side Community Garden** 89th St. bt. Columbus and Amsterdam Ave. Subway: 1 to 86th St. ***westsidecommunitygarden.org***
- **Zinc Bar** 82 W. 3rd St. (212-477-8337) Subway: A, C, E, F, V to W. 4th St. ***zincbar.com***
- **Zürcher Gallery** 33 Bleecker St. (212-777-0790) Subway: 6 to Bleeker St.; B, D, F to Broadway-Lafayette ***galeriezurcher.com***

ANDY BEY (Oct. 28, 1939 – Apr. 26, 2025) The Newark, NJ-born singer and pianist died at age 85 at The Actors Fund Home in Englewood, NJ, surrounded by family, including sister, vocalist Geraldine de Haas, as well as nephew and niece Darius and Aisha de Haas, both Broadway and jazz vocalists and entertainers. Openly gay, and HIV-positive, Bey drew legions of admirers in and beyond the jazz world for his coming out and dignity in handling his battle with the virus. His career was long and storied, from being a child prodigy (influenced early on by Billie Holiday, Nat “King” Cole, Billy Eckstine and Sarah Vaughan) to attending Newark Arts High School and performing at the Apollo Theater. In the mid ’50s Bey worked on the TV show *The Star Time Kids*, which also featured Connie Francis and Joe Pesci. Bey’s singing career started with a family group, billed as Andy and The Bey Sisters, with Salome Bey and Geraldine Bey de Haas, recording three albums with his siblings from 1961-65 for the RCA Victor and Prestige labels: *Andy and The Bey Sisters*, *Now! Hear!* and *Round Midnight*. Bey and his sisters also made a 16-month tour of Europe before disbanding in 1967. His vocal prowess included a four-octave range from powerful baritone to falsetto and was attributed with a faultless control over “every single sustain or sotto phrase” (*Jazzwise*). His impressive sideman work in the ’60s and ’70s included Horace Silver (*That Healin’ Feelin’: The United States of Mind/Phase 1* and *Total Response: The United States of Mind/Phase 2*), Gary Bartz’ NTU Troop (*Uhuru, Juju Street Songs* and *Follow the Medicine Man*), Stanley Clarke (*Children of Forever*) and Max Roach (*Members, Don’t Get Weary*). He had his own albums as a leader, including his 1974 Indian-influenced debut, *Experience and Judgement* (Atlantic, 1973) but it was 20 years later with his next album as leader, *Ballads, Blues & Bey* (Evidence, 1995) that’s considered his breakout recording as a major jazz vocalist after years of relative obscurity. His awards and accolades include winning the 2003 Jazz Vocalist of the Year Award from the Jazz Journalists Association. His album *American Song* garnered a 2005 GRAMMY nomination for Best Jazz Vocal Album. Bey’s final two projects were released in 2013 and 2014, the GRAMMY-nominated *The World According to Andy Bey* and *Pages from an Imaginary Life*, which won the Jazz Critics Poll for Best Vocal Album, both featured Bey accompanying himself at the piano. He had albums on Prestige, Atlantic, Jazzette, Evidence, N-Coded Music, Minor Music, Savoy, Nocturne and HighNote. Other credits include Duke Pearson, Archie Shepp, Grachan Moncur III, Pharoah Sanders, David Murray, Karl Denson, Fred Hersch, Dwight Trible and Paul Meyers among others.

RÉMI CHARMASSON (May 3, 1961 – May 2, 2025) The Avignon-born French guitarist-composer, who died at age 63, was largely self-taught until 1985 when he had formal instruction from veteran French saxophonist-clarinetist André Jaume. Charmasson played acoustic and electric guitars as well as folk-influenced metal string instruments. His playing and output was informed by his love of American literature and film, particularly Clint Eastwood and his *Honkytonk Man* (1982). Much of his work was centered in Rochefort, and with cellist Eric Longworth, as well as bassist Bernard Santa-Cruz and vocalist Laure Donnat. Other collaborators included Claude Tchamitchian, Jimmy Giuffrè, Buddy Collette, Charlie Mariano, Thierry Maucci, Charles Tyler, Denis Charles, Anthony Ortega and others. Among his many albums is his Hendrix homage, *The Wind Cries Jimi* (AJMI, 2012).

TEO CIAVARELLA (Dec. 28, 1960 – May 15, 2025) The Italian pianist-composer and conductor, born in Puglia at San Marco in Lamis on the Gargano, died at age 64 in Bologna. A graduate of DAMS in Bologna, with a thesis analyzing jazz piano styles at the turn of the ’50s, Ciavarella also studied philosophy at Università degli Studi di Bari, and undertook other post-graduate education. He held positions with Conservatorio Frescobaldi di Ferrara and Conservatori di Musica G.B. Martini. Aside from jazz, he was pianist and conductor in the classical world, and was known on Italian TV and radio. Ciavarella was a member of the Doctor Dixie

Jazz Band and led a trio that played at festivals such as Umbria Jazz, Urbino Jazz, La Grande Parade Du Jazz de Nice, Festival Jazz de Samois-Fontainebleau, Comacchio Jazz and others. He also worked as an artistic-musical director and promoter, directing the summer festival Jazz in Baraccano, among others. Ciavarella recorded over 50 albums, his own or collaborative, on Java, Black Panastudio Productions and Borgatti Edizioni Musicali, and worked with Giampiero Burza, Eddie Gomez and Greg Yasinitsky, Alan King, Vince Vallicelli and many others.

MARK DEUTSCH (~1961 – May 5, 2025) The bassist, sitar player and inventor of the Bazantar died at age 63. He was classically-trained on double bass and began working professionally at age 12. Eventually, his interests led him to explore non-Western musical forms. He studied North Indian classical music and took up the sitar, which led to his invention of the Bazantar, a six-string double bass fitted with twenty-nine sympathetic strings and four drone strings, an extension of his interests in nonlinear mathematics, sacred systems and cosmology. Deutsch also had extensive experience in orchestral and world music ensembles and solo sitar performance in addition to jazz combos. He had a handful of self-released albums, a collaborative date with JD Parran and work with Dennis Gonzalez, Kenji Williams, Lloyd Miller, Cornelius Boots and others.

LEOPOLDO FLEMING (Sep. 16, 1939 – Apr. 28, 2025) Born Leopoldo Francisco Fleming y Burguillo in Puerto de Tierra, San Juan, Puerto Rico, the percussionist, after several world residencies (including Vienna and Copenhagen), ultimately made his home in Paterson, NJ, where he died at age 85. Also a composer, arranger, lyricist and bandleader, Fleming had an international approach to music and was versed in funk, R&B, Caribbean, Cuban, Brazilian, African, gospel and spirituals as well as jazz. He led the Leopoldo Fleming Afro-Caribbean Jazz Ensemble and was a mainstay with The New York Harlem Singers. Fleming was also a member of the Lou Caputo Not So Big Band and played, recorded and toured with artists such as Miriam Makeba and Nina Simone. His many credits and collaborations included Geri Allen, Bob Dorrough, Dianne Reeves, Dee Dee Bridgewater, Patti Austin, Lizz Wright, Angélique Kidjo, Harry Belafonte, Eartha Kitt, Randy Weston, Sonny Stitt, Archie Shepp, Queen Esther Marrow, Dr. Lonnie Smith, Kenny Barron and many more, plus Symphony of the New World, The String Reunion, World Bass Violin Ensemble and Boys’ Choir of Harlem.

SAMUEL “SAMMY” KIDD (May 9, 1931 – Apr. 20, 2025) The bassist died unexpectedly at his home in Wayne, WI, at age 93. Born in Illinois, he played with the Paul Spencer band for many years, headlining at Caroline’s Jazz Club in Milwaukee, WI. In 2005 he won a WAMI Award as one of the best traditional jazz band core musicians, along with others in the Spencer band, and in 2006 won a Bassist of the Year award. Over the years, Kidd played with many well-known musicians such as Duke Ellington, John Young, Sonny Stitt and Lou Rawls. He also performed in the Clint Eastwood film, *Tightrope* (1984).

LUCAS LINDHOLM (Mar. 2, 1943 – May 4, 2025) Born Hans Inge Lindholm-Eschen, the Swedish bassist died at age 82. A prolific international player, he was also a professor of jazz double bass at the Hamburg University of Music and Drama (HfMT) and worked with guest artists that included Joe Pass, Tomasz Stańko, Heinz Sauer, Albert Mangelsdorff, Rolf Kühn, Michael Gibbs and others. He also had credits and collaborations with Herb Geller, Heiner Stadler, Wolfgang Schlüter, Chet Baker, Dexter Gordon, Johnny Griffin, Kenny Dorham, Toots Thielemans, Norma Winstone, Peter Herbolzheimer, Bert Kaempfert and many others.

MARTHA MIYAKE (May 13, 1933 – May 14, 2025) The pioneering Japanese vocalist, known as the queen of female jazz singers in her native country, died at age 92.

Born in Manchuria (now northeastern China), Miyake had a repertoire of many American songbook standards and was praised for her precise pronunciation, rhythm and pitch. She made her record debut in 1955 and since the ’60s had albums on Crown, London, Polydor, Denon, Trio, MS Master Sonic, Victor, Bellwood, Columbia, Catalyst, Toshiba, King, Express, Offbeat, Philips and Three Blind Mice.

JOHANN FERDINAND “JOHNNY” PARTH (Jan. 11, 1930 – May 9, 2025) The Vienna, Austria-born historian, producer and founder of Document Records, died at age 95. He grew up listening to traditional Viennese folk music, but discovered jazz through friends as a participant in the World War II resistance movement. He studied art and became a portrait painter, all the while collecting a library of jazz and blues records, mostly 78rpm discs. In the mid ’50s he began his producing career by starting the Jazz Perspective label; he also became the owner of the Hot Club de Vienne (now the Jazz Land club) and set about organizing jazz concerts, parties and events, following along with a second label under the club’s name. Parth also co-founded the Roots label, which initially recorded and issued albums of traditional Austrian music, but soon concentrated on reissues of vintage blues recordings. Founding Document Records in 1985 helped continue his interests as a music historian. Parth also played cornet and led the Blue Danube Jazz Band as well as the Alpha and Omega Brass Band Vienna.

GEORGE MARION “DOC” RYAN, JR. (Jun. 5, 1929 – May 8, 2025) A renowned advocate for reproductive rights, the medical specialist in Obstetrics and Gynecology, who had a dual career as a cornet player, died at age 95. Born in Bay Springs, MS, and asthmatic as a child, he was given a trumpet by his grandfather to strengthen his lungs. Ryan received medical degrees from Harvard University where he was later a faculty member as well as at the University of Tennessee College of Medicine. As an activist and champion for women’s reproductive rights, he was media-savvy and appeared on many national TV broadcasts. In jazz he was particularly active after his retirement, although Ryan played jazz throughout his career to, as he said, find balance. In jazz, he worked with Wild Bill Davison, among others, and was the principal leader and cornetist of the Hot Cotton Jazz Band (1982-95) as well as founder of The Memphis Traditional Jazz Festival. Ryan was honored as a Gentleman of Jazz at the San Diego Jazz Festival (1995) and was inducted into the Arkansas Jazz Hall of Fame (2018).

CHARLES STROUSE (Jun. 7, 1928 – May 15, 2025) A New Yorker born and bred, the composer died at age 96 after what has become a legendary career on Broadway. His prolific output generated later American songbook standards that have been performed by a plethora of vocal and instrumental artists for over 60 years. With prime writing partner, lyricist Lee Adams (still alive at age 100), the two wrote *Bye Bye, Birdie* (1960), *All American* (1962), *Golden Boy* (1964) and *Applause* (1970), among others. The pair also wrote revues, and Strouse had many Broadway collaborations with other writing partners. Among his most famous songs (of many) are “Tomorrow”, “Easy Street”, “Put on a Happy Face”, “Dance a Little Closer” and “Once Upon a Time”. Strouse also wrote film scores and famously, for TV, “Those Were the Days”, the theme song for *All in the Family*, as well as orchestral works, chamber music, piano concertos and opera. Beyond Tony, Emmy and GRAMMYS, his awards are too numerous to mention. Jazz artists who’ve sung, played and recorded Strouse are a veritable who’s who, numbering into the hundreds, including Jane Monheit, Blossom Dearie, Tony Bennett, Andy Bey, Nina Simone, Nancy Wilson, Carmen McRae, Sarah Vaughan, Annie Ross, Charlie Parker, Stan Kenton, Duke Ellington, Billy Taylor, Louis Armstrong, Quincy Jones, Oscar Peterson, Sonny Stitt, Count Basie, Kenny Burrell, Larry Elgart, Gerry Mulligan, Bill Charlap, Pat Metheny, Harold Mabern, Mike LeDonne, Benny Benack III and others.

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THU
JUN 19



SAT
JUN 21



**HISTORIC PARKS OF HARLEM'S 5TH ANNUAL
JUNETEENTH FESTIVAL JUNE 19 & 21**
MORNINGSIDE PARK | Baseball Fields @ W. 110TH ST.

7:00 African Drumming
8:30 Movie Screening: "HARRIET"

MARCUS GARVEY PARK 5TH AVE & W. 124TH ST
4-7 National Jazz Museum in Harlem's 5th
Annual Music & Dance Festival : DJ & Live Bands

ST. NICHOLAS PARK ON THE PLAZA @ W.135TH ST.
1:00 - 8:00 GoodVibes in the Park | Black Wellness
& Joy Presented by "Motion"

JACKIE ROBINSON PARK 12N-4PM 148TH & BRADHURST AVE.

12:00 DJ DADE: Kids jumbo games
1:00 LINE DANCING WITH LASHARN COOPER
2:30 WINARD HARPER & JELI POSSE



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