

JULY 2025—ISSUE 279

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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# THE NEW YORK CITY JAZZ RECORD

**JOHN  
CLAYTON**  
*Moving Forward*

ALLEN  
LOWE

DOYEON  
KIM

GENE  
PERLA

SUSAN  
ALCORN

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BY MARILYN LESTER

## Letter from the Editor

As Cole Porter wrote, and Ella sang: "It's too darn hot!" With temps pushing 100 degrees at press time, and sweltering humidity kicking it up even higher, most of us NYers are situating ourselves as close as possible to A/C units and fans, with a cold drink within arm's reach. All the more reason to venture into any of the many jazz venues to hear music, rather than the alternative: listening to the beats of sweat dripping from our respective foreheads! To that end, we at TNYCJR, as always, have some friendly in-house recommendations, for you our dear readers. Of the many daily recommended shows listed in our exhaustive Event Calendar (p. 30-37), included are Korea-born/NYC-based gayageum player DoYeon Kim (Artist) at Joe's Pub and Ibeam Brooklyn, multi-instrumentalist Allen Lowe (Interview) at Dizzy's Club and bassist-composer-arranger-bandleader John Clayton (Cover) who brings the Clayton-Hamilton Jazz Orchestra to perform on opening night of 92NY's annual Jazz in July as one of the festival's highly-anticipated headliners. Clayton makes a rare visit to NYC, even though it was only a few months ago that he was in the city to perform at Dizzy's Club—part of a special ceremony of being honored with the Bruce Lundvall Visionary Award at Jazz at Lincoln Center's Appel Room. But those few months might seem ages ago for Clayton. In the middle of that ceremony he received a life-changing phone call from his daughter telling him that her house had been taken by the uncontained L.A. fires, and subsequently, his house, too. It's how Clayton has admirably handled that devastating news and pressed forward that should give us all a moment to stop and reflect. He has shown universally an enlightened and impressive appreciation for the here and now—and for what he does still have, starting with his own life and family (and his bass, which he was fortunately traveling with). Given the losses the jazz community has recently endured—including pedal steel guitarist Susan Alcorn (Lest We Forget) and veteran drummer Al Foster—we at TNYCJR additionally take pause to acknowledge the passing of a longtime family member in writer Elliott Simon, who was part of the original "guard," as it were, contributing to these pages from the first year of the paper's 2002 inception to, most recently, the April 2025 edition.

Especially in this time and place—where so many are surrounded by devastation, not the least of these in war-driven parts of the world, losing family and friends on a daily basis—it's good to appreciate the "smaller," meaningful things that keep us all going and to be grateful for. We hope that TNYCJR provides you that needed respite—be it weather or far more—and that you take advantage of the wealth of live music that occurs all around this city on a daily basis. We all need it, and that includes the performing musicians whose fuel it is to see and sense our physical and spiritual presence and to have our listening ears. Simply put, as John Clayton says, "I mean...we got to go forward." Onwards and outwards and see you out at the shows.

*On The Cover: John Clayton by Gilberto Tadday*

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Held in the East Village's Theater For The New City (Jun. 1), New Shul's 5th annual "Kumah: Rise Up Festival" was a melting potpourri of social, political and musical expression, comprising eight hours of speech, song, art, dance and photography, all angled to address the pressing concerns of the ongoing Palestinian/Israeli conflict abroad and immigration, equity and identity issues at home. A central figure in this defiance was **Frank London** whose Klezmer Brass All-Stars' short but powerful set was an event highlight. After a hilarious introduction by co-emcee Jenny Romaine, dressed as the salacious Burning Bush (double-entendre intended), the All-Stars—London (trumpet), Sara Gordon (vocals), Michael Winograd (clarinet), Brian Drye (trombone), Ilya Shneyveys (accordion), Ron Caswell (tuba) and Aaron Alexander (drums)—immediately turned the room temperature up even higher with a series of songs delivered with full-force festivity. Palestinian multi-instrumentalist Zafer Tawil and Raquy Danziger added dumbeks (Iranian gourd drums) to "Nye Zheritse Khlopsi", a musical metaphor, perhaps, for potential political collaboration in the Middle East. Activist filmmaker Cory Choy and Kip Kaplan cameoed on Choy's "No Kings in the USA", a pointed critique of current presidential policies. By the final song, "Bobover nign", dancers overflowed the main aisle while the crowd sang along "la, la, la-la" as London conducted from the stage, his exuberance an act of joyful resistance, including to his ongoing medical issues.

— Tom Greenland



Frank London @Theater For The New City

Tenor saxophonist **Anna Webber** brought her trio with Chris Tordini (bass) and Ches Smith (drums) to Close Up (Jun. 9), on the Lower East Side, for two inspired sets that defied the ostensible dualism of mind-body awareness. In other words, the music gave your brain something to cogitate on as the rest of your body followed along mindlessly twitching and tapping. The early set was comprised of six compositions titled after dogs named Apollo, Bandit, Rocket (the inspiration for two separate pieces), Layla and Harrison. It didn't take the musicians long (about 5 minutes) to reach that proverbial "zone" where even the most carefully laid plans turn into something unplanned, a zone they never completely abandoned for the remainder of the set. The compositions were all complex, with tricky rhythmic changeups over seemingly steady pulses, their themes developed out of relatively short motifs that flipped, hopped and squiggled through myriad permutations without losing their core identity. The fact that this intellectually dense music felt so good is a tribute, in part, to Tordini and Smith's ability to navigate the leader's charts with precision and finesse without getting buried in the task or losing that sense of where the groove ought to be. Webber, standing like a surfer on a board—half-crouching forward or swaying backwards as she negotiated swelling waves of sound, swiveling her rib cage sideways during the most intense surges—improvised with the same logic and passion heard in her compositions, morphing and transmogrifying short subjects into longer, larger discourses.

(TG)

A dance party opened the Lincoln Center Summer for the City season with **Vince Giordano and The Nighthawks** on the outdoor Josie Robertson Plaza (Jun. 12). The long-running band (11 members at this gig) specializes in music of the '20s and '30s, performed with both original and updated arrangements. The mood is period and is as it should be: it's only a modern convention that we sit in concert halls to hear big band jazz. On the contrary, it was meant to be danced to, as any attendee on that plaza dance floor will enthusiastically attest. GRAMMY award-winning Giordano leads the way with vocals and plays tuba, bass and sometimes bass saxophone. He's knowledgeable, charming and witty, dispensing prime historical nuggets about the tunes to be played. Opener was a spirited, get-the-joint-jumping "Ain't Misbehavin'". Since the gig followed three days after Cole Porter's 134th birthday, homage was paid in "Let's Do It", "Anything Goes" and "You're the Top". Mostly the rhythm is syncopated fox trot, but blues took their turn too, with "Yellow Dog Blues" and "West End Blues". There was also the rhumba-influenced "Besame Mucho" as well as the truly obscure "Twelve O'Clock In Jolopi". Especial highlights in a crackerjack set were a syncopated dance version of "Rhapsody in Blue" and a quintessential '30s number, the happy-making "Puttin' on the Ritz". The penultimate tune was a burner, with a nod to King Oliver, Louis Armstrong and the composer, Lil Hardin Armstrong: "Struttin' With Some Barbecue".

— Marilyn Lester



Vince Giordano @Josie Robertson Plaza

**Craig Harris and Harlem Nightsongs Big Band** continued their Thursdays Harlem Jazz Series *Rhythms of Resistance* at Mount Morris Ascension Presbyterian Church (Jun. 5). The sanctuary setting seemed most appropriate for music with a voice, composed by a socially aware, creative trombonist-leader, who well knows the power of music in resistance. Five compositions were played seamlessly, with a flow that told an over-arching story of humankind's travails and triumphs on planet Earth, often echoing hints of '60s protest and cosmic influences of Sun Ra. Self-referencing as a sonic shaman, Harris' part composed and part improvised work was a journey. The opener, "Makanda", derived from the influence of multi-instrumentalist Makanda Ken McIntyre on Harris, was a compelling piece with a spiritual vibe that, with vocals by Sista Zock, suggests the African experience from an ancient, peaceful village to the stressful here and now. Everything performed were Harris originals, save Wayne Shorter's "Infant Eyes", for the saxophonist's newborn daughter at the time and the miraculous worlds contained therein. "My Brother Elegba" was an ode to the Orisha known as the opener of paths but also a trickster god. "Blucocracy" posited jazz as democracy and the notion that it's possible to disagree yet come together. Its themes tackle gender, race, class and politics and challenges the notion of living in a bubble. The set closer was a soft ending to an energetic, vibrant, intense and sometimes anarchic concert: "Reminiscing" offered a melodic, trad—and healing—balladic approach with beautiful vocals by Milton Dylan.

(ML)

Are there boundaries to the avant garde? Images of Ornette Coleman's *Free Jazz*, or John Coltrane (with Coleman trumpeter Don Cherry) on *The Avant-Garde*, pervade, but why stop there? How about the moderns' NY School of—wait, both painting and poetry? Back further, see Impressionists, Expressionists, Surrealists, Dada, Futurists, Constructivists, Social Realists, Fluxus, Pop Art, Punk, and no end in the strain of free jazz and new music. Reimaginings are endless; the expansive jazz vision equals free improvisation. A base of this musical free speech movement is Williamsburg performance space the P.I.T. (Property is Theft), which boasts a clientele as gay as straight, young as old, Black as white, and radical as more radical. The thriving young ensemble **Ghost Orchid**—Rocio Sanchez (cello), Laura Cocks (flute) and Kenneth Jimenez (bass)—elevated the tightly-packed house (Jun. 8) with a free perpetual-motion set using extended techniques. Cocks also played piccolo and oft-times fingered her cheek and incorporated voice as a howled feedback-like lead. Next up Maria Valencia (alto), Michael Foster (tenor, soprano), Brandon López (bass), and Ryan Sawyer (drums) demonstrated why free jazz is utterly revolutionary. The ensemble begat melodious improvisations fading into incendiary solos. How powerful the sound of Valencia's clarinet, with Foster's soprano, when phasing a torrential unison through her horn, held high, caterwauling like an original bagpipe chanter. Here's the state of the avant garde in the Trump era and every note is a protest. — **John Pietaro**

Listening to **Marilyn Crispell**'s solo piano playing at Roulette (Jun. 7), you might be surprised to find yourself *inside* it, ensconced within the sonic structures she has patiently built layer by layer, a personal and self-contained universe spun from thin air. The first on a stacked lineup that included groups led by Gerry Hemingway, Fay Victor, Rob Brown and William Parker on the Vision Festival's sixth and final day, Crispell's set felt like its own seismic event, casting a spell that lingered on well beyond her performance. Opening with a series of quizzical note combinations that developed into larger, more complex and unexpected aggregations, she hunched over the piano in deep discourse. Shrouded in near darkness and plucking out figures from the keys, spontaneous compositions were created. Musical shapes clustered together, forming chordal sequences that seemed to coalesce towards a resolution only to be denied, instead becoming further entrenched, as they became nested within an ever-deepening tension. Billed as a "mostly improvised" set by the recently awarded National Endowment for the Arts Jazz Master, occasional melodic motifs were woven into her nearly 40-minute meditation before, just as quickly, unfurling into abstraction. So consuming was the maelstrom of sounds melting imperceptibly from one section to the next that in the final segment of the performance, when her hands paused their frenzied cascade across the keyboard, the sudden, momentary silence was heart stopping. And then, a final coda—and a gradual reentry as the music disintegrated back into the ether. — **Ariella Stok**



Laura Cocks @P.I.T.



Marilyn Crispell @Roulette

June began pleasantly with a near-perfect breeze blowing through the outdoor spaces fronting Gowanus' urban spoils. Within Littlefield (Jun. 1), the cavernous space housed a 12-piece band in rehearsal, capturing our ears "toot sweet." Leader-drummer John Sturino good-naturedly asked to run this or that piece again, but from the outsider's perspective, the music flowed and rocked with artful command. By the time the album release show began, the growing, enthusiastic audience moved to the front, ironically avoiding the mosh-pit area. While **John Sturino's** *Blow Globe* (Out Of Your Head) emotes jazz artistry, its energy level and utter throb are pure rock-n-roll: 'jazz-rock' or 'fusion' are not even appropriate terms for this unique blend of sounds. Opening the concert with Martha Kato's hypnotic piano improvisation allowed the tension to build, capturing the crowd by surprise. Once the full band was in, Sturino's terse, sturdy drumming led from behind, *à la* Art Blakey. The horn melodies were often realized as pronounced, thick networks of sound flooded with biting, staccato riffs (topped by Elijah Thomas' flutes), reminiscent of '70s Quincy Jones scores. Alto saxophonist Nathan Reising was a constant, breathtaking force, and Abdias Armenteros' soprano saxophone lead and rapid-fire Steve Lacy-like solos skittered aerially through 9th and 11th chords. Sturino's original works were driving, impressionistic, proudly swinging and containing hocket-like triplets over a form reminiscent of The Police. (JP)

The last set of tenor saxophonist **Nicole Glover's** weeklong residency at the Village Vanguard (Jun. 1) found her steeped in the emotional resonance of the storied venue. While she had played the Vanguard before as a member of Artemis, this was her first time there as leader, and she dedicated the set to drummer Al Foster, who had died on the second night of the stand and whose legacy was closely tied to the legendary Greenwich Village club (she also recounted the venue's role in her own personal history as the first place she visited upon coming to NYC, eventually getting a job in the club's coat check!). With Or Bareket (bass, taking the place of Tyrone Allen) and Kayvon Gordon (drums), Glover's trio, rooted in the template laid out by tenor saxophonist Sonny Rollins, pushed the format towards the modern, butting up against the border between old-school and avant garde. Music from *Memories, Dreams, Reflections* (Savant), her forthcoming album, was featured with a laid-back confidence. The leader coaxed a variety of sounds from her horn, from deep sonorities to a cry, a sigh or a growl. Gifted at subtlety, she at times played at a volume just barely perceptible, the whole room noticeably leaning in to absorb the quiet power of her statement. On the penultimate number, "Open or Close", Glover turned the Ornette Coleman composition inside out, finding fascinating loops and textures hidden within either side of its head, all the while the sleek rhythm section cooking beneath her. (AS)

## WHAT'S NEWS

The still new-ish Lower Manhattan venue **Close Up** (154 Orchard St.) recently celebrated its one-year anniversary. This month it will be presenting "Roots In Sound," a three-day event (Jul. 11-13) dedicated to showing the depth and diversity of modern music and improvisation in NYC, specifically the role the Lower East Side has historically played in shaping the music. It will feature not only concerts, but listening sessions and discussions, presented by festival curator, pianist David Virelles, with guests including alto saxophonist-flute player Henry Threadgill and guitarist Rafiq Bhatia. In addition to various participating groups, festival highlights will include solo sets that range from drummer Andrew Cyrille and bassist Ben Street to pianists Craig Taborn and Virelles. For more info visit [closeupnyc.com](http://closeupnyc.com) or see Event Calendar.

The mostly-Thursday **Queens Jazz Trail Concert Series** is free and in full swing, with its first concert last month and six more slated for this and next month. Presented by the Kupferberg Center for the Arts at Queens College, Flushing Town Hall and the Louis Armstrong House Museum (in partnership with NYC Parks), upcoming scheduled concert highlights include vibraphonist Bryan Carrott (Jul. 10 at Baisley Pond Park in Jamaica), bassist Kim Clarke & Friends (Aug. 7 at Travers Park in Jackson Heights) and the Mingus Big Band (Aug. 28 at Archie Spigner Park in Jamaica). For more info visit [kupferbergcenter.org/qjt](http://kupferbergcenter.org/qjt).

Last month, the **Jazz Foundation of America** (JFA) was given the honor of ringing the closing bell of the New York Stock Exchange (Jun. 12). In attendance were various members of the JFA, including Executive Director Joe Petrucelli, Director of Giving & Partnerships Bridget Sullivan, Artistic Director (and drummer) Steve Jordan, Grant Manager Natalie Nachimson, Board President Dr. Daveed Frazier (the "Bell Ringer") and Board Member Alli McCartney, as well as musicians—trumpeter Shareef Clayton, saxophonist Bill Saxton and pianist Bertha Hope. A second-line performance on the floor of the stock exchange immediately followed, with, among others, T.J. Robinson (trombone), Anthony Ware (alto) and Russell Carter (percussion). For more info visit [jazzfoundation.org](http://jazzfoundation.org).

The winner of 2025's Deutscher Jazz Preis ("German Jazz Prize") was recently announced: 78-year-old Leipzig-born vocalist **Uschi Brüning** received the Lifetime Achievement award. Brüning began her recording career in the early '70s and would go on to work with Günter Fischer, Klaus Lenz, the European Jazz Ensemble, Günter Sommer and Conrad Bauer, as well as extensively with multi-reed player (and husband) Ernst-Ludwig Petrowsky (1933-2023). The German Jazz Prize is now in partnership with the NUEJAZZ Festival Nuremberg, which takes place Oct. 17–Nov. 4 and will feature performances by several other nominees for the Award. For more info visit [deutscher-jazzpreis.de/en/](http://deutscher-jazzpreis.de/en/).

The late jazz pianist, composer, arranger and educator, Mary Elfrieda Scruggs (1910-1981)—aka **Mary Lou Williams**—was honored at Wylde Center's Edgewood Garden in the Atlanta suburb of Decatur, GA, where an official wayside marker describing her place in history has been installed near her birthplace. About a block away is the site of Beulah Baptist Church, where Williams first touched a keyboard, the church's organ, which her mother (Virginia Winn, a classically-trained pianist) played every Sunday and on special occasions, before her mother and stepfather moved with the then four-year-old to Pittsburgh. For more info visit [marylouwilliams.foundation](http://marylouwilliams.foundation).

Vocalist Samara Joy is the most recent recipient of the **Ella Fitzgerald Award**, a jazz award given annually at the Festival International de Jazz de Montreal to an artist with an undeniable impact on the international scene. To be presented this year at the Maison Symphonique Place des Arts (Jul. 28), as part of the Montreal Jazz Festival (Jun. 26 – Jul. 5), Joy will join past recipients of the award, who include Erykah Badu, Raneé Lee, Renee Rosnes and Christine Jensen. For more info visit [montrealjazzfest.com](http://montrealjazzfest.com).

To submit news email [ldgreene@nycjazzrecord.com](mailto:ldgreene@nycjazzrecord.com)



# ALLEN LOWE

## I SHOULD HAVE STAYED DEAD

BY JIM MOTAVALLI

Allen Lowe, a saxophonist based in Hamden, CT, is, at age 71 and despite horrific health challenges, among the more prolific artists in jazz, as both a recording artist and as a music historian of wide reach. He's also a contrarian, an iconoclast, not afraid to challenge accepted wisdom – and so has made both loyal friends and the occasional sworn enemy. Many jazz musicians appreciate his work. Critic Greil Marcus says, "Allen Lowe has broadened and deepened America's understanding of itself through its music," and saxophonist-composer-theorist Anthony Braxton says, "I'm a big fan of Allen Lowe and I think as a musician and a scholar he is very important. I think he is deeply misunderstood because he doesn't hate himself." In contrast, there are the battles with such heavyweights as esperanza spalding and Nicholas Payton, as well as critic Phil Freeman, who doesn't name Lowe in his *Burning Ambulance Substack*, but who wrote he was "tired of one particular jazz writer who speaks in crude generalities, broad-brushing the whole rest of the discourse as careerist hackwork."

**THE NEW YORK CITY JAZZ RECORD:** We should start at the beginning. And that is you growing up on Long Island and your first musical stirrings there.

**ALLEN LOWE:** I was born in the borough of Queens. I grew up in Massapequa Park, the land of Jerry Seinfeld and the Baldwin brothers. Actually, I knew Seinfeld. He was in my elementary and high schools. And the Baldwin brothers' father was the social studies teacher in my high school. My mother was a housewife, but she was also a classical pianist. She played the piano all the time. And she had a pretty interesting record collection. She liked jazz, but she wasn't a real jazz fanatic, which is what I would become. And she had records in the house, including Terry Gibbs on Mercury and a Charlie Parker album. Some of them were from the supermarket. I remember a Stan Getz, a Sonny Stitt and *Cannonball Adderley and Strings*. The Getz was his '50s stuff on Pickwick. I never liked Getz' sound. This opinion has caused me much grief. He was a very good player, but always sounds like a narcissist to me. I criticize Oscar Peterson too. He's slick. His playing just offends me. I can sit down at the piano and play the blues like Oscar Peterson. It's a sad commentary, but I can.

**TNYCJR:** Oscar Peterson is out of Art Tatum, of course.

**LOWE:** Sort of. But, it's the most-shallow aspects of Tatum, a cut-and-paste Tatum. He also took a lot from Nat Cole, one of the great pianists, but again the shallower parts of his sound.

**TNYCJR:** You heard all these jazz records at an age where most kids hear rock.

**LOWE:** Right. I was also into '60s rock for a while, but jazz converted me pretty quickly. I started to see jazz live when I was 14 and soon it was all I was listening to.

The first record that I had was the *Candid Mingus* album with Eric Dolphy, where they do "Stormy Weather". It's an amazing performance, one of the really greatest things, and it put me on the path. I consider myself a conservative free jazzer, in a sense. I loved the people I listened to early on: Dolphy, Ornette Coleman and Albert Ayler, who's a whole other ballgame altogether. I like Noah Howard, who isn't very well-known now, but recorded for ESP and lived in Paris. And of course, I loved Lennie Tristano from first hearing. These were guys who had an amazing flexibility in how they constructed the melodic, the improvised line.

What really radicalized me, when I was 16, was getting a job at the Macy's department store in Massapequa. They had a record department and I found a Sonny Rollins record there. I didn't know the saxophone could be played like that. I knew people like Rollins existed, but I didn't know much about them. I heard Tatum, and it was both incredibly inspiring and discouraging. Why even bother with music if you couldn't be on his level? You have to realize too, that I'm not very much a traditional musician in the way most jazz musicians are, and that has probably hurt me in the business. It's dampened my adaptability to work with other people. I'm a self-taught guy. My mother had a piano and I taught myself harmony sitting at that piano, basically for about 10 years. I don't have the kind of ear that most musicians have for intervals and things like that, so it had to be drummed into me.

But I could hear things and I knew they were important and relevant, and I could channel it all into work as a composer, which is mostly what I did at first. I played a little on and off, but I didn't really start working professionally until the mid '80s, when I was about 30 or 31 years old—because I was just technically so discouraged by watching and trying to play with some of these amazing guys. But I was always a composer, you know, and I did some writing for projects. In New Haven I worked with a guy named Dickey Myers on a record (1979's *Dickey's Mood* with pianist Joe Albany), for which I wrote most of the stuff (four of the album's nine compositions), and realized I could do it. I don't know why, but I could, and still can. You know those follow-up songs, like Buddy Holly's "Peggy Sue Got Married", or Hank Ballard's "Annie Had a Baby"? I mention this because my projects tend to be answers to things; my books, questions raised by my playing, and by listening to my albums. I hear stuff and I think, golly gee, I could do that better. In response to the shallow international pop that was around, I did a thing called *New Tango '92* (Fairhaven, 1992) with Julius Hemphill and Doc Cheatham. And my take on blues is the three-disc *Blues and the Empirical Truth* (Music & Arts, 2011).

**TNYCJR:** Your latest album is *Louis Armstrong's America* (ESP-Disk'), four CDs and an epic production. It celebrates a lot of lesser-known musicians, even in the song titles. By the way, I think your music's very accessible.

**LOWE:** And that's the weird thing about not getting gigs. When we played the Duke Ellington Fellowship Series at Yale in September, I got two standing ovations and a nice review in *The Wall Street Journal*. It blew up, but I got almost no other gigs. I was even turned down by the Louis Armstrong Center, of all things. I'm old and white and don't fit the image, you know what I mean? In this business, if you're not famous at my age, you really have problems. People wonder why the hell you're not famous. In spite of the work that's out there, I've been pushed out of the business. It's discouraging. When I started listening to jazz and doing jazz in the late '60s

(CONTINUED ON PAGE 29)

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# DOYEON KIM

## WORKING ON IT

### BY ADAM DAVIDSON

For Korean-born DoYeon Kim, music is a way of channeling complex emotions and experiences into art with the potential to change a listener's perception of the world. Before moving to America in 2014 to study at Boston's New England Conservatory, she felt constrained by the musical language of traditional Korean music and felt unable to express herself fully. "In Korea, there was (colonial rule and) war and we were occupied by Japan (1910-45), so our goal is always to protect and preserve our culture; it's very important," says Kim. "(But) I am a musician in the 21st century and what I'm playing, the gayageum, was invented in 8 BC."

Kim had to overcome hurdles to even get accepted into a school as many wouldn't allow her to audition with a gayageum—a plucked zither. "I reached out to everyone but...they all recommended me to (study) musicology and ethnomusicology, more theoretical courses. But I wanted to be a performer, not a scholar," she says. Because there are only a few musicians around the world who are continuing the Korean tradition of playing the gayageum, Kim had no reference points for learning improvisation; therefore she had to mimic other instruments and then discover her own musical language. She was able to take inspiration from performers such as South Korean cellist Okkyung Lee, whose improvisation had a profound impact on the young musician as she "created her own musical language" with a clarity about what she wanted to say. As Kim established herself in America, she got the opportunity to learn from established improvisers. One such impactful collaboration was with guitarist Joe Morris on the 2018 album *Macrocosm*. Says Kim, "He really introduced me to improvisation. When I play with (Joe), I feel like I am traveling the universe with him. There is different, clear sound sharing and an atmosphere. He's such a great supporter, listener and leader. He showed me the true freedom of music."

The freedom she experienced through learning improvisation has had a deep effect on her personal life as well. When she moved to America, beyond music, she truly discovered herself in the process. In her artistic freedom while performing she relates she was able to take off "the mask" that she had to wear in Korea—an ethos that puts the collective needs of society above individual needs. She says about the process of discovery, "I talk with myself a lot and find out who I am and even what trauma I had and how I deal with it. When you improvise, I must mentally face all of that and brave through it to truly (speak my mind)...Through improvisation I can truly see my vision and join that space."

From student to teacher, Kim has guest lectured at many universities worldwide, including Harvard, Franz Liszt Academy in Budapest and Universidad Nacional De Colombia. One of the first things she teaches her students is about the common misconception of what improvisation is. "Some people think that improvisation is a moment and can be anything. I don't think so. It's so complicated and high-skilled," she explains. "It's freedom. Freedom doesn't just come from anything, it comes from if you

have a rule or guidance and that sets you free—I need to have a specific thing that I want to say." Kim further explains about the role of the audience in the process: they are a group who not only chooses to see the artist, but who are curious about what the performer wants to say and is feeling. "As a performer, you need to consider the audience and what (and how) you want to deliver as the message."

Beyond improvisation on her own terms, Kim's roots in classical Korean music still provides her the platform to start from. "Having a classical technique is very important because I have a better understanding of how I create the sound," she says. "When I think about notes and rhythm and the musical structure, it's different from Western music, so through that I find comfort. Western music has broadened my musical world but having a root is important." Although she is clearly influenced by jazz and tradition, Kim doesn't want to be defined by any particular genre and instead is carving out her own path and unique sound. "I just found through (those genres) my own way to write my own story about what I want to say to the world."

NYC-based pianist Mara Rosenbloom, who also curates the annual Brooklyn Free Spirit Festival (BFSF), says of Kim: "(her) work emits incredible strength. Like all the artists invited to take part in BFSF, I see her work as creating connection—it bridges cultures, genres, histories, and I believe that translates into literal bonds between people. Humans are so varied, so complex—there is always a demand for spontaneity, inventiveness and space for freedom of expression. Without those things, we lose the ability to form social bonds and develop the flexibility to see our existing relationships through. BFSF simply aims to hold space for this and I'm particularly excited for the trio DoYeon is bringing to BFSF."

Kim will perform with two distinct trios this month: the above mentioned BFSF concert (presented by Siren Xypher Collective with support from Alan Feller and Creative Music Studio) at Ibeam Brooklyn (with multi-instrumentalist Cooper-Moore and percussionist Satoshi Takeishi) and another at Joe's Pub (with pianist Kris Davis and drummer Tom Rainey). In addition, she has two albums planned (quartet and quintet projects), plus a tour of Korea later this year. Having recently focused her attention particularly on composing music, she declares that this experience has given her not only the confidence, but a clearer idea of what she wants to express. And in developing a specific vision for her music to convey her message, Kim has discovered that she needs the right tool, and so has opted to use a bow to create the sound that she has been looking for. "String instruments you pluck and flick, so it's more rhythmical," she explains. "To deliver what I want to say, I need long melodies and more energy and that's why I started to use a bow." In this process, she relates that she tried using cello and violin bows, even children's violin bows, but ended up using Uzbekistan folk strings. "I am still trying to find the perfect shape," she says. "I'm working on it..."

For more info visit [doyeonmusic.com](http://doyeonmusic.com). Kim is at Joe's Pub Jul. 8. She is also at Ibeam Brooklyn Jul. 13 (part of Brooklyn Free Spirit Festival). See Calendar.

#### Recommended Listening:

- DoYeon Kim/Chase Morrin—*Gapi* (CJ E&M Music, 2017)
- Joe Morris/DoYeon Kim—*Macrocosm* (Glacial Erratic, 2018)
- Agustí Fernandez Ensemble—*Via Augusta* (Sirulita, 2019)
- Nick Dunston—*Spider Season* (Out Of Your Head, 2021)
- Stemeseder-Lillinger—*Umbra* (Intakt, 2022)
- Brandon Lopez/DoYeon Kim—*Syzygy, Vol. 1* (577 Records, 2024)



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# JOHN CLAYTON

## Moving Forward

BY JEFF CEBULSKI



To begin to understand the presence and significance of John Clayton, the celebrated bassist and arranger, one should ponder his matter-of-fact view of life after the tragic, paradoxical experience the night of January 8, 2025. While he was in NYC to receive the prestigious 2025 Bruce Lundvall Visionary Award at a ceremony at Jazz at Lincoln Center, Clayton received word from his daughter that the horrendous wildfire in Altadena, CA, had consumed her home, not far from his own. Though mortified by the news, he and his wife still carried on, as his son, the also celebrated pianist Gerald Clayton, presented him the award. After the ceremony, Clayton called his neighbor to check on things. Then, he learned that his own home also was among the conflagration's victims. Once again, Clayton steeled up the nerve to rise to the occasion, participating in a post-ceremony concert.

It's not that John Clayton didn't care—it's more his recognition that one can only control what one actually has. In this case, it was his life, his family and his essential bass, which he had along with him. The emotional impact of the devastation was still to come, including the realization that a prized possession, a bass from mentor Ray Brown, was now gone. In the midst of all that, Clayton chose to appreciate what he had. "I mean...we got to go forward," he posited in a recent interview. "So now what? Sometimes, I'll be putting on my pants and think, where's my other belt? You know, it gets a little odd and funny. Excuse me in that regard, but I'm pretty positive about where we're going because the family's holding each other up. There's been an amazing amount of support from friends and the jazz community and the community at large. So I'm feeling, still, like the luckiest guy on the planet."

The emotional equanimity Clayton possesses affirms the testimony of his longtime jazz colleagues. His good friend and musical partner of 50 years, the esteemed drummer Jeff Hamilton, observes, "I don't know one other person that could go through what he's gone through and still be so positive and have that resilience to just continue forward. It's like being a bass player and there's a storm all around you, but you just keep thrusting quarter notes through the entire band...you right the ship, and that is part of his personality." Trumpeter and educator Terell Stafford, for whom Clayton produced three albums, shares that, "He's very relaxed and chill in the studio...a 'gentle giant'...always smiling. He finds a positive twist to any negative moment." Clayton has visited Stafford at his university (Temple) several times, always packing the room because students feel safe around him—they can ask him anything, and he's not going to insult them. "He may challenge them," Stafford adds "which is beautiful, but he encourages them. We're all trying to be like John Clayton."

Becoming John Clayton began in 1952 in Venice, California, a state the bassist will not leave, even after the devastation. Clayton was introduced to music performance at age 13, while in junior high school: "I said to the band director, can I play an instrument? I saw this really big thing hanging on a wall. I said, can I play that? And he said sure and wrote down my name and 'tuba' after it. When I was walking out the room, I saw these

four gorgeous brown things. And I said, oh, can I play that instead? And I like to say that he crossed off 'tuba' and wrote down my destiny." Thus began a remarkable music education that included a class taught by the legendary bassist Ray Brown, which led to Clayton's experiences with other remarkable artists as well as a university education. "After a handful of classical lessons," he recounts, "I heard my first Oscar Peterson record with Brown. I never heard music played like that. I went to my classical teacher and asked, 'have you ever heard of this guy named Ray Brown?' He said, 'sure, he's a friend of mine.'" At that, he took out a letter from Brown that said, please tell your students about a class called Workshop and Jazz Bass at UCLA—an evening course twice a month. Signing up for that class, via Brown, Clayton was introduced to the names of great bassists such as Richard Davis, Milt Hinton, George Duvivier, Ron Carter, Charles Mingus, Jimmie Blanton and Oscar Pettiford. After the course ended, Brown allowed Clayton to accompany him to various sessions and gigs, hooking him up with another classical teacher and arranging lessons with electric bassist Carol Kaye (recently inducted into the Rock 'n Roll Hall of Fame). But that classical teacher and Brown told Clayton he was gigging too much. "Essentially," he says, "they shipped me off to Indiana University and that's where I finished school. That's where I met Jeff Hamilton. He and I became best friends." According to Hamilton, the news went around that this hot shot from L.A. under Brown's wing was coming to Indiana, and so he went in to hear him in rehearsal with the first band he was in: David Baker's (Baker founded the jazz program at Indiana University). Everybody was stunned that somebody was that good at that age. "I was 18, he was 19," Hamilton reports. "I went up to him afterwards and said 'I'd love to play with you'...and we just connected very quickly. Ray Brown had this attack to the string that was really unique, and John knew how to get that; his pulse was incredible. I just wanted to crawl into that big bass sound and be a part of it."

Prior to attending Indiana University though, Clayton was introduced to pianist Monty Alexander, who offered him a job. The appreciative but honorable young musician declined but, after five years of college, recontacted Alexander, who again invited him to join his trio but still needed a drummer. Clayton suggested Hamilton. The friends spent two years with Alexander before Clayton decided he wanted another experience with a big band, notably with the Basie contingent. A call to Brown connected the young man to Basie's manager, who hired him: "I told Monty my plan and got his blessing." Years later, Alexander stated, "My good friend John Clayton is one of the noblest and most decent human beings I have ever known as well as one of the most gifted bass players." While with Alexander, Clayton and Hamilton listened to hours of big band on vinyl. The trio's breakup led to the bassist and drummer having separate but parallel learning experiences: Clayton went to the Basie band and Hamilton to Woody Herman's. Eventually Clayton ended up expanding his classical knowledge by moving to Amsterdam, where he became the principal bassist with the Amsterdam Philharmonic

Orchestra. But he was never far from his American roots. Hamilton remembers his friend's continuing contact with people such as Johnny Mandel and Quincy Jones. After five years in Europe, Clayton—whose family expanded with the birth of son Gerald and daughter Gina—decided to move back to California and begin his next exploit. After an unfruitful attempt at film music, the bassist played for the likes of Joe Williams, Carmen McRae and Nancy Wilson, and then reconnected with Brown, which led to SuperBass (a group with a frontline of bassists Brown and Clayton and, soon, Christian McBride).

Eventually, Clayton and Hamilton reconnected. In 1985 they and the bassist's younger brother, saxophonist Jeff, joined forces and formed the Clayton-Hamilton Jazz Orchestra. Its uniqueness was centered on having three leaders, though the arrangement responsibilities fell squarely on John, whose reputation was growing. The Orchestra would record eight albums from 1990-2011. From that reputation, he was asked to create the arrangement for Whitney Houston's famous rendition of the national anthem at the 1991 Super Bowl. "The process was really minor," he says. "Her musical director at the time said 'instead of putting it in 3/4 time, we'd like it in 4/4. And since there won't be a drummer, if you can, give it some kind of a rhythmic feel from the orchestra.' So they let me go and do whatever I wanted." Since then, Clayton has remained busy. He and his saxophonist brother Jeff created the Clayton Brothers band, which debuted in 1979 (*Jeff & John*, Concord) and released eight albums between 1991-2015, before Jeff passed away in 2020 at age 66. John Clayton was also the bassist for singer Diana Krall for nearly 30 years and recorded five albums with the late vibraphone master Milt Jackson (one of which was with the Clayton-Hamilton Jazz Orchestra).

Recovering and planning after the fire has taken up a significant amount of time. "We're still in the stages of figuring out whether that's going to be a new house purchase or rebuilding," he relates. "There's a lot of challenges either way. One thing I've been saying about such a devastating event like this is it has helped clarify what I need to go forward." That philosophy and approach to the realities of life are what we now know about John Clayton: he'll always be moving forward, while providing a steady presence for those around him.

For more info visit [johnclaytonjazz.com](http://johnclaytonjazz.com). The Clayton-Hamilton Jazz Orchestra is at 92NY's "Jazz in July" Jul. 15. See Calendar.

### Recommended Listening:

- The Clayton Brothers — *Jeff & John* (Concord Jazz, 1978)
- Monty Alexander — *The Duke Ellington Songbook* (MPS, 1983)
- Diana Krall — *Stepping Out* (Justin Time/GRP, 1993)
- The Clayton-Hamilton Jazz Orchestra — *Live at MCG* (MCG Jazz, 2004)
- John Clayton (with Gerald Clayton) — *Parlor Series* (ArtistShare, 2007)
- The Clayton-Hamilton Jazz Orchestra — *And So It Goes* (R.M.I., 2023)

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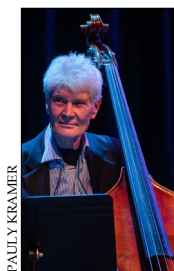
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# GENE PERLA

## GIVEN THE OPPORTUNITY

BY DANIEL A. BROWN

Talk about jazz cred: Gene Perla played extensively with legendary drummer Elvin Jones and been name-checked by the Beastie Boys. The bassist played a crucial role in Jones' early '70s ensembles. And for the Beastie Boys' "Root Down" (1995), they offered an on-the-mic shout-out to the tune "Sweetie Pie" by Stone Alliance, the trio that Perla co-founded with percussionist Don Alias and saxophonist Steve Grossman. "You know what?" asks Perla with a laugh, from his home in Pennsylvania: "The surviving members (Beastie's Mike D and Ad-Rock) bought my entire vinyl catalog!" That's a fitting tribute to Perla, a musician who has enjoyed a long, illustrious and multi-hyphenated career. Along with his decades as a bassist-composer, the now 85-year-old has also been (and continues to be) a producer-engineer, sound designer and label owner. And in addition to educational stints at Center for the Media Arts (NYC), Berklee College of Music and William Paterson University, Perla spent 20 years teaching at Lehigh University. Since 2008, he's been teaching at The New School's School of Jazz.

Perla remains too busy to rest on any laurels. His forthcoming album, *Twin Peaks*, is not a reference to David Lynch but rather the session's unorthodox instrumentation. "Do you know of any recordings at all that are two jazz bass clarinetists?" he asks. "That's how the thing popped in my head: *Twin Peaks*." Two recent singles—"Mother", based on a poem by underground film icon Jonas Mekas, and the addiction-awareness song "The Smoker"—are led by Perla and vocalist Viktorija ("Vik") Gečytė. Both tunes feature rosters of notable players. The bassist's current band, the Tiger Quartet, features twenty-something players Gus Hurteau (vibraphone), Ilhan Saferali (trumpet) and Willie Bowman (drums). "I put this group together because I've got to step up with these kids who are playing their asses off," Perla explains. "They're pros already!"

A New Jersey native, in his youth he studied classical piano and then trombone. "So, you know, I'm okay with (sight-reading) ink on paper," he says. In his early twenties, Perla began playing both the double bass and bass guitar. It was on the stages and studios of Boston and NYC where he garnered a sizable education, first with a four-month stint in 1967 with percussionist-bandleader Willie Bobo. "The conga player in that band was Carlos Patato Valdés and he took me under his wing, and I learned so much about life through him." In 1969, Perla played on clarinetist-saxophonist Woody Herman's pioneering soul-funk album *Heavy Exposure* (Cadet), a session that included (among other heavyweights) John Hicks (piano), Donny Hathaway (organ), Phil Upchurch (guitar) and Ed Soph (drums). "That was a helluva band," Perla recounts.

Bassist-peers began checking out his versatility and chops and were impressed. "Gene is a great musician and bassist," raves fellow bassist Frank Tusa of Perla (who produced Open Sky's self-titled album on his PM Records imprint, a group which included Tusa, Dave Liebman and Bob Moses). "He has done some amazing things for the music with his record label and is a wonderful teacher." The late '60s to early '70s were a potent era for Perla. Gigs and sessions with Miles Davis, Sonny Rollins and Nina Simone honed his skills and helped expand his reputation. "You know I was the first bassist for the Mahavishnu Orchestra?" asks Perla with a laugh. "Me! I jammed with those guys. But I knew that John McLaughlin was looking for a keyboard player, and Jan Hammer was my roommate. So we had another rehearsal, and Jan came in, got the gig, and I turned it down because I just joined Elvin's band." Perla's first gig with drummer Jones and saxophonist-multi-instrumentalist Joe Farrell was live on TV at Boston's WGBH studio. "I go off a little bit," says Perla, of that trial-by-fire gig. "But the thing that really did it was I got in the pocket with Elvin, and some months went by, and then, boom! He called me on the phone."

The high-octane modal jazz of *Live at The Lighthouse* (Blue Note, 1972), which includes the band performing his original tune "Sambra", featured the bassist, saxophonist Grossman and saxophonist-flutist Liebman, and is emblematic of Perla's skills at joining locked-in swing and virtuosity. "(Elvin and I) had a very sociable relationship. I spent time at his home having dinner with he and his wife, Keiko."

Decades after playing with Jones, the bassist reflects on his creative collaborations—both as a musician and producer of Jones' music—with the storied drummer. "I describe that when the music and time-feel gets just right, it's like you're looking at a lake and there's absolutely no breeze, and it looks like glass. And when the time gets right, that's what it's like. And with Jones, that's *who he was*."

In subsequent years, Perla continued to honor the music and legacy of Jones on The Lighthouse Project, with a recurring lineup that once included Liebman, also tenor saxophonists Jerry Bergonzi and George Garzone and drummer Adam Nussbaum. "I was fortunate to hear Gene with Elvin on many occasions," raves Nussbaum. "So when I got to play with him, it was a great thrill for me. Gene is always a pleasure to play with and is firmly committed to being a functional, supportive team player."

While Perla appreciates the acknowledgment of his place in the overall jazz pantheon, he is both pragmatic and still passionate about his ultimate joy: the gig. This month alone, Perla's concert schedule is packed with shows, including two in one day—with two different groups. "The number one thing in my life is playing the bass. I imagine people might wonder how, with my experience as a musician, why I would play these \$100 local gigs. But I have always known that, number one, I *know how* to do it, and number two, I am *given the opportunity* to do it. And number three is, *I am wrong if I don't do it!*"

For more info visit [perla.org](http://perla.org). Perla's Tiger Quartet is at Saint Peter's Church Jul. 13, Lafayette Bar Jul. 16, Shanghai Jazz Jul. 17, Miller Symphony Hall Jul. 18, Ice House and Deer Head Inn Jul. 19 and Smalls Jul. 20. See Calendar and 100 Miles Out.

### Recommended Listening:

- Elvin Jones—*Live at The Lighthouse* (Blue Note, 1972)
- Elvin Jones/Masabumi Kikuchi—*Hollow Out* (Philips, 1972)
- Stone Alliance (Steve Grossman, Gene Perla, Don Alias)—*Stone Alliance* (PM, 1975-76)
- Elvin Jones Jazz Machine—*The Truth* (*Heard Live at the Blue Note*) (Half Note, 1999)
- Vik & Gene Perla—*In The Moment* (PM, 2018-19)
- Jon Ballantyne, Gene Perla, Adam Nussbaum—*The Parker Trio* (PM, 2021)

## LEST WE FORGET



# SUSAN ALCORN

## PEDAL STEEL ROYALTY

BY LAURENCE DONOHUE-GREENE

The pedal steel guitar is an instrument with a comparatively recent history in jazz, especially within free-improvising circles and experimental-leaning music. When the news of pedal steel guitar virtuoso Susan Alcorn's Jan. 31 passing (just a few months shy of turning 72) spread through the music community, it brought to many a certain level of shock and sadness, given that her contributions as a leader and valued collaborator had played such a significant part in the pedal steel's newly expanded role.

Cleveland-born Alcorn started playing guitar in middle school, was listening to Edgar Varèse in junior high, and eventually took to the slide guitar, inspired by Robert Johnson, Son House and Blind Willie McTell. By

age 21 she had discovered the unique music world of the pedal steel guitar and quickly became fascinated with its established history as primarily a traditional country and western instrument. She soaked up the influence of one of its greatest practitioners, Buddy Emmons (1937-2015), whom Alcorn referred to as "the Paganini of the pedal steel." Known primarily for his work in country and Western swing, Emmons' 1963 leader debut actually featured a stock of significant jazz names, including saxophonist Jerome Richardson, bassist Art Davis and drummer Charli Persip. This certainly rubbed off on Alcorn's intrigue in the jazzier and freer potential that had barely been tapped and exploited on the instrument.

From Emmons and other great pedal steel players who preceded her, Alcorn took what was established and was soon creating altogether new possibilities on her instrument, recording at least 30 albums as leader or co-leader in a mere 25 years. As an influential trailblazer in her own right, she became appreciated by contemporaries and a younger generation alike. Of the former, French pedal steel player Lionel Wendling remarks that "we were both innovators but she of all the steel players was the only one to promote the instrument in another musical dimension." New Orleans player Dave Easley—

the first to play pedal steel at the Village Vanguard—reflects on how he and Alcorn both placed a premium on individuality, with certain threads in common, such as free jazz and modern classical music: "Susan's mastery of (Astor) Piazzolla melodies was otherworldly and her inventiveness in free form was a delight...(Her death) was truly a great loss for many musical worlds that intersected in one Susan Alcorn."

Of the fresh crop of players whose imprint of Alcorn is undeniable, there's Heather Leigh, whose years-long work with German free jazz saxophonist Peter Brötzmann pressed right up until his death two years ago. Leigh says simply, "Susan is the reason I play pedal steel guitar." Bob Hoffnar, who first met Alcorn when they were living in Texas in the '90s, recalls how she had a deep understanding of the foundations and history of the music and her instrument. "Her ears led her to different places," he says. "She kicked down some big doors for us mortal steel players to try to follow her through."

It was in Houston, TX, that Alcorn had first met legendary jazz musician and educator Conrad Johnson, who she credits as being the one responsible for teaching

(CONTINUED ON PAGE 29)

# BEAD RECORDS

BEYOND A GOLDEN ANNIVERSARY

BY KEN WAXMAN

The late '60s to early '70s was a period when improvised music was burgeoning, yet major record labels made a point of ignoring the trend. As a result, several significant independent imprints were founded. Some disappeared after a few releases, some thrived for years then gave up the struggle, and very few continue to celebrate their long-term survival. One of these labels is London-based Bead, which celebrated its 50th anniversary last year, moving into middle age but still thriving. Over the years Bead has recorded numerous innovators and is still releasing albums by musicians who have a similar vision and commitment to that of its founders, including violinist Philipp Wachsmann.

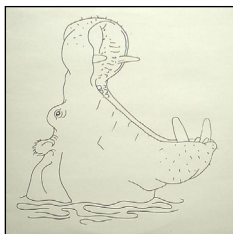
A concert in mid-December 2024 at London's Café Oto, celebrated the label's five decades and *Shadow Figures*, the label's 50th release, with sets by a trio of pianist Steve Beresford, keyboardist Martin Hackett and vocalist Phil Minton, plus a solo by cellist Hannah Marshall (though neither Marshall or Minton have recorded for Bead, the label hopes to rectify that omission soon). *Shadow Figures* is the work of Spaces Unfolding (Neil Metcalfe-flute, Wachsmann-violin, Emil Karlsen-

drums and Pierre Alexandre Tremblay-electronics). Norwegian drummer-percussionist Karlsen is now also involved in Bead's continued growth with Wachsmann, who as part as the band Chamberpot, was on *Bead 2* and who has played on 18 other Bead releases. Wachsmann was, for most of the label's existence, the person who organized and coordinated the sessions. Karlsen, a longtime UK resident, has now become the label's administrator in addition to recording for it. Back in the '70s, recalls Wachsmann, "There was the emergence of amazing music which improvising musicians wanted to issue and control. A criteria for issuing an LP was that the musicians on it were convinced of its value, uniqueness and importance. Bead responded to these developments, and was loosely a collective. We responded to each other's proposals and the commitment and passions of the players. The aim was not to produce regularly to feed a market."

Eventually other musicians who had initially participated in Bead's organization fell away, with only the violinist and pianist Matthew Hutchinson remaining involved. "As each issue was owned by the players on it, the label did not build up a financial float and it became vulnerable to financial circumstances in the world at large," Wachsmann adds. "Much changed with the advent of CDs." Besides other factors, with which all labels had to cope, there were suddenly the challenges that came with recessions, downloading and

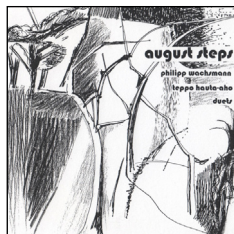
pirate copy entrepreneurs among other things. "So one had to adapt," says Wachsmann. Part of this adaptation was that the violinist was nearing octogenarian status (he turned 80 last August), and so he realized that someone else should help direct Bead. Enter Karlsen, with whom Wachsmann had already played in the London Improvisers Orchestra. In the course of creating the Tern trio (with Hackett and Wachsmann), Karlsen relates that the violinist "approached me about taking on a role with Bead. I remember him speaking about the changing landscape of recorded music and the need for the label to adapt. I was thrilled by the opportunity and accepted without hesitation." In the summer of 2022, Tern released its debut album *In Air*, which marked Karlsen's first project with Bead as both performer and administrator. "The history of Bead continues to be a source of inspiration, not constraint," Karlsen says. "I have always valued the roots of this music and understanding the social and political landscape from which it emerged. Being able to build upon the rich back-catalog is a true privilege, and I'm proud to play a part in the next chapter of Bead's history." He adds that Wachsmann's open and supportive attitude is something he not only admires, but an attribute that has played a crucial role in the sense of freedom he feels working with the label.

(CONTINUED ON PAGE 29)



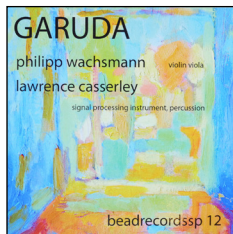
Chamberpot

Richard Breswick/Simon Mayo/Philipp Wachsmann/Tony Wren



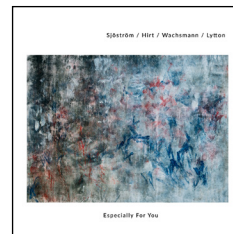
August Steps

Philipp Wachsmann/Teppo Hauta-aho



Garuda

Philipp Wachsmann/Lawrence Casserley



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## VOXNEWS

# THE POWER OF WORDS

BY TESSA SOUTER

This month VOXNews highlights three strikingly different albums by lyricists. *Lives of the Saints: Portraits in Song* (Sunnyside) is a collaboration between lyricist, author and producer **David Hajdu** and a roster of acclaimed musicians, including singer **Aubrey Johnson**, pianists Renee Rosnes and Helen Sung, and trumpeter Dave Douglas. Inspired by a book in his mother's library, *Lives of the Saints*—a collection of stories about Catholic saints—Hajdu set out to draw attention to ten remarkable women, including inventor-actor Hedy Lamarr, AIDS activist Mary Fisher and actor-singer-civil rights activist Lena Horne. Each song offers a lyrical snapshot, not of literal sainthood, but of their meaningful contributions to history. Aside from the poignant addition of "Song for My Sister (Barbara Ann Hajdu)"—a tribute to Hajdu's older sister who died young and is still sorely missed—it's a sort of personal prism on other people's lives, rather than an autobiographical outpouring.

At the other end of the spectrum, **Nnenna Freelon's** folk-infused *Beneath the Skin* (Origin) is a deeply autobiographical work, rooted in grief and transformation. The album addresses three profound personal losses: her late husband, renowned architect

Phil Freelon; her sister, Debbie; and the family dog, Basie. Acclaimed as a gifted jazz interpreter, Freelon shows herself here as a powerful songwriter and storyteller, channeling grief into a body of work that is both raw ("Widow Song") and redemptive ("Dark and Lovely", written for her granddaughters). These themes are further explored in her companion book, *Beneath the Skin of Sorrow: Improvisations on Loss* (Duke University Press), expanding the project into a multi-dimensional portrait of heartbreak and healing.

Portuguese transplant, vocalist **Sara Serpa's** *Encounters and Collisions* (Biophilia) is her first album of original songs, all exploring personal themes: migration, family, motherhood, language, missing home, the birth of her son, the death of her father. Known primarily for her experimental, wordless singing and improvising, this is Serpa's first foray into lyric writing. Originally conceived as a collaboration, the project shifted when she realized that the ideas she was responding to in the collaborator's work reflected her own personal journey. "It made sense that I would write about my story," she says. The end result is a deeply-felt exploration of identity and belonging. In contrast, and not a lyricist or a songwriter, UK jazz star **Emma Smith** takes a different path on her US debut, *Bitter Orange* (La Reserve). With her sultry tone and distinctly British accent, Smith pays homage to vocal legends Ella Fitzgerald, Julie London and fellow-Brit, Dame Cleo Laine. Nostalgic yet fresh.

### SEE YOU THERE...

**Richard Cortez** and his velvet baritone will be at the Zinc Bar (Jul. 22). His debut album *Mood Swings* (La Reserve) hit a million streams in its first three months

for good reason. Riding high on her wonderful new release *Dream with Me* (La Reserve), **Naama** will be at The Django (Jul. 7). Don't miss the still indomitable and amazing nonagenarian **Sheila Jordan** when she's back at Mezzrow (Jul. 7). At Saint Peter's Church Jazz Vespers, **Melissa Stylianou** appears with two guitarists, Gene Bertocini and Roni Ben-Hur, along with bassist Josh Marcum (Jul. 6), followed later in the month by **Erli Perez**, joined by Takaaki Oromo and Paul Gill (Jul. 20). Also at Saint Peter's Church, as part of their Jazz on the Plaza, there's **Catherine Russell** (Jul. 17) and **Ben Cassara** (Jul. 24), who will deliver a program of songs celebrating NYC with his quartet, including GRAMMY award-winning drummer Dan Pugach. Catch Pugach later in the month at Dizzy's Club with his partner in life and music, double GRAMMY-winner, **Nicole Zuraitis** (Jul. 24). Jazzmobile Summerfest celebrates the organization's 60th anniversary with Friday concerts at Marcus Garvey Park, including: **Allan Harris** (Jul. 11) who celebrates his latest release, *The Poetry of Jazz* (Blue Llama), a fascinating mix of poetry by Shakespeare, Dylan Thomas and more, blended with spoken word and song; and "don't-miss" **Charenee Wade** (Jul. 25) who fêtes Roberta Flack, Phyllis Hyman and Anita Baker. At 92NY's Jazz in July festival, the Clayton-Hamilton Jazz Orchestra will feature guitarist-vocalist **John Pizzarelli** (Jul. 15) and will be celebrating Geri Allen and Mary Lou Williams, with rising star **Vanisha Gould**, as well as Nicole Glover, Aaron Diehl, Terri Lyne Carrington and Yasushi Nakamura (Jul. 22). Check out **Kate Baker's** Joni (Mitchell) and James (Taylor) Project, appearing as part of Pangea's Wednesdays series (Jul. 16). "It's the music I grew up on, but with a jazz twist," says Baker.

## HARLEM JAZZ BOXX



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## FESTIVAL REPORT

# GOTHAM JAZZ FESTIVAL

BY JIM MOTAVALLI



ALAN NAHIGIAN

Warren Vaché Jr., Bria Skonberg @3 West Club

The tony 1933 townhouse on W. 51st Street, now known as the 3 West Club, was built as the home of The Women's National Republican Club, the group that still owns and runs the premises. But more recently, the building is also a venue space, boutique hotel and home to two arts organizations, founded way back in the day: The Dutch Treat Club (1905) and, further back, the theatrical Lambs (1874). Among this legacy of old money, the day-long seventh annual Gotham Jazz Festival (May 18) evoked the spirit of the '20s, when jazz was king.

Three floors of the venue were full of music all day and well into the night. There was tap dancing, too, including from entertainer **AC Lincoln**, possessed of both a fine tenor voice and unstoppable feet. He sang an all-standards program, and had a dynamic band featuring former Charles Mingus pianist and NYC jazz veteran Danny Mixon, who loves to quote (e.g. "Three Blind Mice" in the middle of "On Green Dolphin Street"). The lineup also featured Broadway bassist Melissa Slocum and fiery newcomer, alto saxophonist Aris Dolce Jr.

Lincoln is a showman and so, in spades, was **Danny Lipsitz**, a whirlwind who in the course of 20 minutes played tenor saxophone and clarinet, sang up a storm while sitting in the audience, danced and whistled his way through a program that included standards such as "Blueberry Hill", Latin music, klezmer tunes and Louis Prima. He additionally plays guitar and keyboards, and was probably born in the proverbial theatrical trunk. Lipsitz and The Brass Tacks were pretty darn good, too, with versatile piano player Ryan Slatko a standout. The **Anderson Brothers**, identical twins and masters of reeds, have parallel talents and career trajectories as a double act. Juilliard graduates, their musical expertise is generally and mostly employed in swing contexts. For this occasion, they chose to play with just guitar accompaniment, provided by Adam Moezinia. The prospect sounds unwieldy—two reed players plus guitar—but the reality was quite pleasing because of the talents of everyone involved. The brothers played tenor, alto and clarinet (they also have conquered baritone saxophone and flute), and their set's material included the little-known Duke Ellington tune "Purple Gazelle" (aka "Angelica") and Horace Silver's "The Preacher".

Vocalist **Elizabeth Bougerol** is a smoothly inventive singer of originals and standards, some of

which feature her own lyrics. She had an interesting band (and also appeared with the Hot Sardines) featuring pianist Matt Ray plus trombonists J. Walter Hawkes and Todd Londagin who work together as the Dulcetones and who doubled as background (and occasional foreground) singers. Ray joined Bougerol on a lovely vocal duet version of Danny Barker and Michael Goldsen's novelty song, "Save the Bones for Henry Jones (Cause Henry Don't Eat No Meat)", first recorded in 1947 by Cootie Williams with Bob Merrill and made famous in that year by the Nat King Cole Trio. Bougerol also sang Cole Porter's "So in Love" and turned Richard Jones' "The Moon is Made of Gold" into a standard in waiting. She knows the songbook history, and demonstrated a knack for finding lesser-known tunes both classic and modern. Fans of the late, great jazz and cabaret vocalist Susannah McCorkle should seek her out.

Trumpeter-vocalist **Bria Skonberg**, another mainstay of Gotham Jazz, sat in with her friend Bougerol before rushing downstairs for her own cross-generational all-standards set. Skonberg featured her former teacher, trumpeter-cornetist **Warren Vaché Jr.**, whose recording debut was in 1972 before making his first album as a leader in 1976 (*First Time Out*). Their live set was delightful because the two play in similar styles and the competition goaded them to let loose at the top of their respective games: Vaché took out his handkerchief and wiped Skonberg's brow after one heated exchange. He also proved a superb accompanist on the numbers she chose to sing, including Eddie De Lange, Louis Alter's "Do You Know What it Means to Miss New Orleans?" (which Skonberg recorded on her most recent album, *What It Means*).

The ubiquitous **Alex Raderman**, who teaches drums at Skonberg's Hot Jazz Camp, sat in with her and also accompanied Lipsitz. Pianist **Chris Pattishall**, who counts Thelonious Monk and renowned filmmaker Luis Buñuel as influences, also deserves special mention. Trumpeter **Alphonso Horne** also took us down to Crescent City, leading a second line march around the third floor on "When the Saints Go Marching In" and featuring bass-baritone vocalist C. Anthony Bryant on "St. James Infirmary". Gotham Jazz founder and producer Patrick Soluri is a driving force—literally—in that he's the drummer in the highly-entertaining **Hot Toddlies**. By now it was the second half of the festival, and many of the chairs had been cleared away for swing dancers who put on, you guessed it, a swinging show, featuring the sultry voice of **Hannah Gill** who sang standards such as "Deed I Do", "In a Mellow Tone" (aka "In a Mellotone"), "No Moon at All" and "You Turned the Tables on Me".

**Evan Hamaguchi** was a burning force on saxophone and clarinet. Multi-faceted guitarist **Justin Poindexter** stepped up to the mic for his version of Johnny Mercer's comic "fake cowboy" song, "I'm an Old Cowhand (From the Rio Grande)", riding the range in "my Ford V-8." **DeWitt Fleming Jr.**, who doubled as the MC, contributed tap dancing. Skonberg returned for a second set, this time with alto player Patrick Bartley added. Vaché demonstrated his veteran mastery on a romantic treatment of "My One and Only Love"; "Comes Love" got a Latin treatment from Pattishall with Skonberg's wah-wah muted trumpet playing. The dance floor was crowded, resulting in a delicate "Mood Indigo" getting somewhat drowned out by the noisy room.

These musicians of the Gotham Jazz Festival sure love old music, but they're certainly not moldy figs.

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

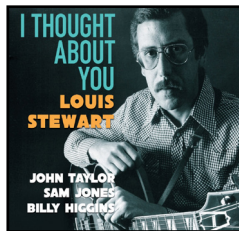
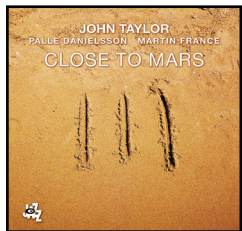


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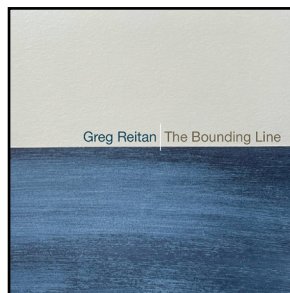
**Close to Mars**  
John Taylor (CAM Jazz)  
**I Thought About You**  
Louis Stewart (Livia)  
by Jim Motavalli

British pianist John Taylor (who died exactly a decade ago this month at age 72) was a brilliant pianist, even if an unheralded one stateside. He began recording and extensively working in the early '70s in the bands of such heavyweights as countrymen Graham Collier and Mike Westbrook, as well as with saxophonists Alan Skidmore and John Surman, drummer Tony Levin and vocalist-wife Norma Winstone: the latter three appear on Taylor's leader debut *Pause, And Think Again* (Turtle, 1971), along with trumpeter Kenny Wheeler who would become another frequent collaborator.

Recorded 35 years after his first sessions, and now newly released, comes *Close to Mars*, an estimable Taylor piano trio, which included Palle Danielsson (bass) and Martin France (drums). From a near 20-year-old Ludwigsburg, Germany recording, the music may in actuality be from the same session that resulted in the 2012 album release, *Giulia's Thursdays*, with the exact same trio, which additionally had recorded a few years prior (*Angel Of The Presence*). Both those releases were not so coincidentally also on CAM Jazz, Taylor's label of choice in the last decade of his life: he recorded at least 15 times as leader, co-leader or sideman for the label in those final ten years. This calming, ECM-adjacent album is full of mostly Taylor originals (excepting the closer, "Ever After", which is from the pen of Wheeler). The pianist's playing may be a little spikier, and a bit more angular, than some of his previous works, but reveals a veteran voice with many more years than the less than ten he had remaining.

Like Taylor, Irish guitarist Louis Stewart was a Europe-centric player, which similarly limited his name recognition in the US, as well. The two recorded with an 'A' list American rhythm section back in 1977, after Stewart had a date at London's Ronnie Scott's club, which coincided with the appearance of pianist Cedar Walton's quartet. Stewart subsequently invited Taylor, along with Walton's bassist and drummer, Sam Jones and Billy Higgins, to record with him. The result was *I Thought About You* (originally released in 1980). But Stewart, a perfectionist, wasn't happy with his own playing, took the tapes back to Dublin and rerecorded some of his solos. A fair amount of spontaneity, as well as sound quality, was lost in the overdubbing, and the resulting record didn't do well. This recent reissue (by the revitalized Livia) restores Stewart's (excellent) original solos and ironically, this album may be his finest recorded moment, as each Stewart and Taylor were audibly inspired. Chick Corea's "Litha", taken at a brisk pace, finds Stewart hurling himself right into it, his lengthy solo assured, every note cleanly articulated, while Taylor tracks him with some headlong bebop piano. Jimmy Heath's "Smiling Billy" (for Higgins) is joyous, with lovely, lyrical piano playing from Taylor. The bassist's "Unit 7" reveals a Wes Montgomery influence in the guitarist's playing (Jones of course worked extensively with Montgomery who played and recorded this composition with such regularity it's since become a jazz guitar standard). Van Heusen's "I Thought About You" is relaxed and loping, but it's on Boland-Woode's "November Girl" where the pace really slows down; in contrast, Taylor's fluid playing enlivens Stewart's take of Miles Davis' "All Blues".

For more info visit [camjazz.com](http://camjazz.com) and [liviarecords.com](http://liviarecords.com)



**The Bounding Line**  
Greg Reitan (Sunnyside)  
by Ken Dryden

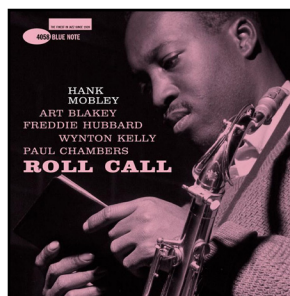
Greg Reitan emerged in the mid-2000s as one of many promising 30-ish pianists who was up to the challenge of the demanding NYC jazz scene. Over the years, his trio recordings for Sunnyside, with bassist Jack Daro (bass) and Dean Koba (drums), have showcased his considerable skills as an improviser, composer and arranger.

The inspiration for the songs on his sixth album, *The Bounding Line*, came about during his residency at the Aaron Copland House in Cortlandt Manor, NY, when much of the music for this recording began to take shape. Starting with his original "The Path", a jazz waltz with a constantly shifting center point, Reitan's laid-back introduction gives way to increasing tension, with a darting, rapid-fire right hand, fueled by his stimulating rhythm section. The pianist's "Summer Days" initially has the feeling of a nostalgic, carefree look back in time. But as the theme develops, his turbulent right hand insinuates the flood of activities that accompany the season. His "The Bounding Line" is a twisting post-bop line that constantly shifts direction, burning with energy as Daro and Koba fuel his flight.

One of the additional joys of hearing Reitan is his exploration of works by jazz masters who have been awaiting others to uncover their inner beauty. Composer Earl Zindars, whose songs were championed by legendary pianist Bill Evans, is represented by an original arrangement of the ballad "My Love Is an April Song" (recorded by Evans but otherwise seemingly forgotten). Here the thoughtful arrangement brings out the tune's nuances, a piece deserving of a lyric if it doesn't already have one. Dave Brubeck's "Rising Sun" (a hidden gem from his album *Jazz Impressions of Japan*) could easily serve as a portrait of sunrise anywhere in the world, thanks to Reitan's new perspective. The inclusion of Keith Jarrett's "Love No. 1" is a nice surprise, a tender ballad that shimmers here in the pianist's capable hands. To wrap the session, Reitan plays a brief arrangement of Copland's unjustly obscure "Down a Country Lane", transforming the composer's rural portrait into a viable jazz vehicle.

Greg Reitan's *The Bounding Line* is another important addition to the pianist's discography.

For more info visit [sunnysiderecords.com](http://sunnysiderecords.com). The album release concert is at Dizzy's Club Jul. 23. See Calendar.



**Roll Call**  
Hank Mobley (Blue Note)  
by Jason Gross

Putting aside his tragic life, which included addiction, jail time and early retirement, tenor saxophonist

Hank Mobley (who passed away at age 55 in 1986 and whose 95th birthday we commemorate this month) was undoubtedly one of the leading lights of the bebop movement. After coming up through the ranks in groups led by Max Roach, Horace Silver and Art Blakey, he came into his own through Blue Note in the mid '50s, with a string of promising albums as a leader, then started the '60s with the well-regarded *Soul Station*, leading an all-star quartet of pianist Wynton Kelly, bassist Paul Chambers and Blakey.

First released in the summer of 1961, *Roll Call* (now in stereo, all-analog and mastered from the original tapes and reissued as part of Blue Note's limited edition Tone Poet series on 180gr vinyl) featured the same group plus then-newcomer trumpeter Freddie Hubbard, with almost all tracks composed by the leader. The ten-minute-plus title track starts with a theme that alternates between martial-sounding and jolly, as Mobley breaks out with an extended high-speed rollick before handing off to Hubbard who's similarly brisk. Therein follows a relatively calmer strand by Kelly before climaxing with a thunderous Blakey drum solo. The more low-key "My Groove Your Move" (whose riffs resemble Little Willie John's vocal rendition of "Fever") features the horn players starting a soaring theme before Mobley takes off in easy-going style, followed by a progressively screaming solo from the trumpeter and then more reflective takes from the pianist and bassist before ending with the opening theme. Beginning with a swinging, lithe horn chorus, "Take Your Pick" has the tenor saxophonist channeling a Charlie Parker-like grace as Blakey masterfully thrashes around him, and Hubbard follows again loudly, wildly ending with each member of the rhythm section deftly stepping out on their own. "A Baptist Beat" has a Miles Davis-

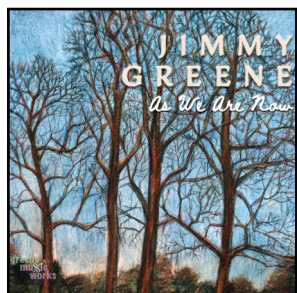
## RECOMMENDED NEW RELEASES

- Brass Danse Orchestra – *La Danse du Temps* (Yolk)
- Michael Dease – *City Life* (Music of Greg Hill) (Origin)
- Robert Dick, Stephan Haluska, James Ilgenfritz – *Time Wants a Skeleton* (Infrequent Seams)
- Agustí Fernandez – *@70: Aesthetic of Prisms*. (Not Two)
- Jordan Glenn's BEAK – *The Party* (Queen Bee)
- Alexander Hawkins – *Song Unconditional* (Intakt)
- Fung Chern Hwei's Fungal Bloom – *Free Fall* (Adhyâropa)
- Keith Jarrett – *New Vienna* (ECM)
- Izumi Kimura/Gerry Hemingway – *How the Dust Falls* (Auricle)
- Ramon Lopez – *40 Springs in Paris* (RogueArt)
- Pete McGuinness Jazz Orchestra – *Mixed Bag* (Summit)
- Gabriele Mitelli – *Three Tsuru Origami: Colapesce* (We Insist!)
- Larry Ochs, Joe Morris, Charles Downs – *Every Day→All the Way* (ESP-Disk')
- Remedy (Thomas Heberer, Joe Fonda, Joe Hertenstein) – *Hipp Hipp Hooray* (Celebrating the Centennial of Jutta Hipp) (Fundacja Słuchaj)
- Sifter – *Flake/Fracture* (Queen Bee)
- Tessa Souter – *Shadows and Silence: The Erik Satie Project* (NOANARA)
- Larry Stabbins/Mark Sanders – *Cup & Ring* (Discus)
- Luke Stewart Still Remembrance Ensemble – *The Order* (Cuneiform)
- Cecilie Strange – *Beech* (April)
- Terry Waldo & The Gotham City Band – *Treasury, Volume 2* (Turtle Bay)

like cool with yet another very catchy horn motif, as the trumpeter testifies on what may be his most raucous solo on the entire album. “The More I See You”, the sole cover (which would also soon become a standard for singers), proceeds at an even more relaxed pace with Mobley, then Hubbard and Kelly, riding out the melody elegantly. The exciting closer, “The Breakdown”, is a joyous romp with a propulsive horn sequence and cheery trumpet solo, ending with back-and-forth solos between Mobley and Hubbard, as Blakey punctuates loudly in between.

While Mobley’s previous album *Soul Station* is much more heralded, *Roll Call* is a hard bop gem as well.

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



*As We Are Now*  
Jimmy Greene (Greene Music Works)  
by Jeff Cebulski

In late 2014, saxophonist Jimmy Greene and the Mack Avenue record label released *Beautiful Life*, a tribute (with contributions from notable friends) to his daughter Ana Grace, a victim of the 2012 Sandy Hook, CT, school massacre, and a remarkable witness of her family’s faith in the midst of unspeakable tragedy. Over a dozen years later, Greene has added another chapter in his musical testimony with his new album *As We Are Now*, a commissioned suite that indicates the saxophonist has retained his faith and vision while navigating the post-tragedy emotional seas. As Greene states in the liner notes, “My emotional path over the past 12 years has not been linear...I tried to reflect that spectrum of emotion in the composition of the various songs...”

Assembling an ensemble of versatile ex-classmates and bandmates—including Aaron Goldberg (piano), Mike Moreno (guitar), Dezron Douglas (bass) and Jonathan Barber (drums)—Greene begins the suite and sets the tone with “Praises”, which provides a jaunty African-American gospel expression augmented by Hammond B-3 organ played by Shedrick Mitchell. In the midst of joy, the leader’s saxophone dances and testifies, while the bassist and drummer percolate. Two songs with Greene’s lyrical soprano playing follow. The compositions suggest a reflection of his life, with a sense of understanding and gratitude. “Seventeen Days”, with guest singer Javier Colon, dwells on Greene’s early career as a performer and father. “Impatient”, a frenetic rendering that is stylistically tied to another song, “Flood Stage”, may represent Wayne Shorter’s influence (the latter is a reworking of his “Pinocchio”). On “Impatient”, Moreno proves up to the task of staying with the saxophonist, who plays with incessant clarity, while “Flood Stage”, likewise, evinces Goldberg’s synchronicity with Greene.

The mid-album trio of “Unburdened”, “As We Are Now” and “Anhelando” is the emotional center. “Unburdened” and “Anhelando” (Spanish for “longing”) represent the leader’s diametrical feelings about his departed daughter. The title song includes snippets of comments from Greene, his wife Nelba Márquez-Greene and their son Isaiah, as they address the tragedy’s aftermath. Moreno’s eloquent solo and Douglas’ robust bass work provide additional dignity. The closer, another paradoxical moment, is the wistful

re-working of Kurt Weill’s “Speak Low”, morphed into an Afro-Cuban dance number fueled by percussionist Gabriel Globus-Hoenich. It’s a final statement for now: Jimmy Greene is living his best life—and playing his best music—without disrespecting the fateful event that won’t fade away soon.

For more info visit [jimmygreene.com](http://jimmygreene.com). Greene is at Smoke Jul. 9-13 at Smoke (part of “The Coltrane Legacy” featuring The Tenor Titans). See Calendar.



*A Common Language*  
Steve Nelson, Joris Teepe, Eric Ineke (Daybreak)  
by George Kanzler

If you frequent jam sessions, or those local ad hoc jazz gigs featuring hastily assembled musicians who may have, or have not, played much together, you’re likely to have heard some of the tunes included on this double album, *A Common Language*. And if your sweet spot for jazz recordings is the later middle-decades of the 20th century, these tunes will certainly be familiar to you. It was indeed a “common language” for jazz musicians then, a lot more than now. That “common language” consists of (mostly) Great American Songbook standards of the pre-rock era, as well as the jazz tunes of the time, which enjoy continuing prevalence among musicians and singers still performing them today. On this album, some of these standards are further informed by their indelible association, and at times transformations or additions, from famous recordings by jazz musicians.

Surprisingly, this is a rather audacious album. Most current musicians tend to emphasize their own compositions on their recordings, which is financially advantageous for them. But the 15 selections here are all standards that will garner no royalties for any of the three musicians—Steve Nelson (vibes), Joris Teepe (bass) and Eric Ineke (drums)—two of whom emerged as outstanding jazz musicians in the ’70s (Teepe appeared later, in the early ’90s). What makes this album outstanding is not the repertoire, per se, but the high degree of creativity the trio brings to the proceedings. Nelson’s vibes are the lead instrument in this unusual trio, and he noticeably trumpets his major influence, Milt “Bags” Jackson, by opening the album with his most famous composition, “Bags’ Groove”. Teepe adds jazz reference depth by quoting in his solo a famous radio theme song of the late bebop/early hard bop era: “Jumpin’ with Symphony Sid”. The trio also reference famous versions of standards, including the Latin vamps of Charlie Parker’s intro and tag of “Star Eyes” and “I’ll Remember April” at the hard bop tempo of the Clifford Brown-Max Roach version.

One of the pleasures of this album is the many variations of group sound through varying tones and timbres: Dutchman Ineke’s mix of brushes and sticks, drumheads and cymbals; countryman (though longtime NY/NJ-based) Teepe’s varied attacks; and Nelson’s two- and four-mallet approaches, all with the main appeal of their concentration on melody. Whether limning them with elan and grace, or improvising with lines developed from their foundations, this is an album where melody reigns supreme.

For more info visit [timelessjazz.com](http://timelessjazz.com) and [stevenelsonvibes.com](http://stevenelsonvibes.com). Nelson is at The Django Jul. 27. See Calendar.

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## BOXED SET



### *Classic Vanguard Small Group Swing Sessions* Various (Mosaic) by Ken Dryden

This set of small group swing sessions is the first Mosaic volume of a series of jazz recordings produced by John Hammond for Vanguard Records. The excellent acoustics of the recording venue, Masonic Temple in Brooklyn, plus their single microphone technique, produced numerous 10- and 12-inch records between 1953-58, when the project concluded, though using only one microphone occasionally caused balance issues. One of the strengths of the date was that the musicians had plenty of freedom to record any repertoire of their choosing and how long they wanted to play, acknowledging the fifteen minute maximum for 10-inch records.

Trombonist Vic Dickenson's 1953 recording launched the new series, a solid effort with veterans including Edmond Hall (clarinet) and Sir Charles Thompson (piano), the up-and-coming Ruby Braff (trumpet), Steve Jordan (rhythm guitar), the inimitable Walter Page (bass) and the obscure Les Erskine (drums). For musicians who were used to the time limits of 78rpm discs, they faced the challenge of not running out of ideas, which rarely occurs, except on the overextended "Jeepers Creepers". An overall strong session, the leisurely stroll through "I Cover the Waterfront" is an obvious highlight, with thoughtful solos by Braff, Hall and Thompson. Dickenson's follow up septet substituted Shad Collins for Braff and ("Papa") Jo Jones for Erskine. The trombonist's muted horn gives a foot-tapping rendition of the 1860s ballad "When You and I Were Young, Maggie", with Page's prominent bass lines providing its strong pulse. The traditional jazz interplay is spirited in the septet's rendition of "Nice Work If You Can Get It", with Thompson taking solo honors.

Braff was rewarded with a date of his own in 1955. The young trumpeter is a confident leader, surrounded by veterans in Dickenson, Page and Jones, plus pianist Nat Pierce and an old friend, clarinetist-tenor saxophonist Sam Margolis. The leader's bright tone and ability to caress a melody always helped him fit in with older players. His upbeat setting of Lil Green's "Romance in the Dark", and engaging riff tune "Where's Freddie", indicate a musician playing beyond his years. Pianist Thompson's 1953 session includes Joe Newman (trumpet), Benny Powell (trombone) and Pete Brown (alto), along with Gene Ramey (bass) and Osie Johnson (drums). The bandleader's "Bop This" successfully blends swing and bop in a breezy setting, while Newman's sassy "Oh Joe!" displays his chops and the laid back, soft side of Brown, in one of his last appearances due to declining health. A Thompson date from the following year has an impressive front line, including Coleman Hawkins (tenor), Earle Warren (alto), Emmett Berry (trumpet) and Benny Morton (trombone). Hawkins' sonorous tenor dominates "It's the Talk of the Town", with the remaining songs being the pianist's originals. "Fore!" is a lively riff tune that inspires the soloists, backed by the undercurrent of guitarist Jordan, bassist Aaron Bell and drummer Johnson.

Trumpeter Newman's session features several fellow Basie bandmates, including saxophonist-flutists Frank Wess and Frank Foster and bassist Eddie Jones, along with pianist Johnny Acea and Johnson. The jazz rhumba "Jose Beguines" (credited to Johnson and Newman) is packed with inventive solos and strong ensembles. Trumpeter Buck Clayton, another Basie veteran, shares the spotlight with Braff in a swing session with Morton and tenor saxophonist Buddy Tate. Clayton was already comfortable with the longer recording times, never adding unnecessary choruses. "I Can't Get Started" is a great example, with Clayton soloing first as Braff plays muted horn in the background, paving the way for Tate's lush tenor, then Braff's expressive solo. A Clayton session from 1957 with Dickenson and Warren has a superb rhythm section, with the always inspired Hank Jones (piano), along with the young Kenny Burrell (guitar), Aaron Bell (bass) and Jo Jones (drums). There are several strong originals by the bandleader and a swaggering take of Fats Waller's "Squeeze Me" that features pianist Jones.

Jo Jones led his own date with Berry (trumpet), Bennie Green (trombone), Lucky Thompson (tenor), Freddie Green (guitar) and Walter Page (bass). Count Basie is the pianist for the two takes of "Shoe Shine Boy"; he was invited to attend, then sat in. The magic of the famous Basie rhythm section provides ample stimulation for the soloists. Nat Pierce is on the remaining tracks, showing off a bit of stride piano in "Lincoln Heights". This date is easily one of the top Vanguard jazz releases. Vocalist (Little) Jimmy Rushing merited three different record dates, although the results are mixed. The first, with pianist Sammy Price, Page and Jo Jones, and a front line with Tate (tenor) and Henderson Chambers (trombone), includes songs he sang while with Basie and a pair of originals co-written with Price: the sinewy blues "How Do Want Your Lovin' Done" and the loping "Leave Me". Rushing is in great form throughout. A session from the next year replaces Price with Pete Johnson, adding Lawrence Brown (trombone), Rudy Powell (alto, clarinet) and Freddie Green (guitar). Much of the material is familiar from Rushing's earlier records, excepting the boogie-woogie "Roll' Em Pete", a feature for the pianist, with Rushing shouting encouragement. The sound is a bit muddy in the vocalist's "Rock and Roll", which alternates between boogie-woogie and swing, though the energy is never in doubt.

The final session is an oddity, seemingly leaning a bit to rock 'n roll. While the horn front line of Berry, Dickenson and Tate shine, Marlowe Morris' mediocre organ playing and the unsatisfactory contributions of two obscure players, pianist Clarence Johnson and guitarist Roy Gaines, prove distracting. The final disc was recorded live at Count Basie's nightclub, resulting in some sacrificed fidelity. The musicians include Berry, Dickenson, bassist Aaron Bell, drummer Bobby Donaldson, the obscure pianist Bobby Henderson, plus organist Morris. The added bonus is several vocals by Joe Williams, with Basie taking over for Henderson on "Sent for You Yesterday". The playing of Morris is, once again, inadequate; Basie was a far better organist.

As expected, Mosaic's packaging is first rate, with Thomas W. Cunliffe's detailed, informative liner notes and numerous period photographs of the musicians.

*For more info visit [mosaicrecords.com](https://mosaicrecords.com)*

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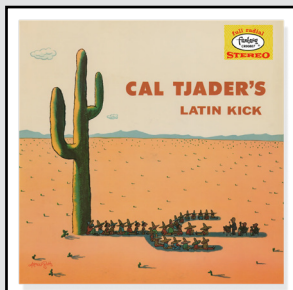
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## DROP THE NEEDLE



**Latin Kick**  
Cal Tjader (Fantasy-Craft)  
by Kurt Gottschalk

There's a lot to consider about Cal Tjader on the occasion of his centennial (Jul. 16). The St. Louis-born vibraphonist, son to a Swedish-American vaudevillian duo, made his name on lounge-infused appropriations of Cuban and Latin rhythms, but unwittingly gave back by being sampled on hundreds of hip-hop tracks. Over a recording career of more than half a century, Tjader became a force in '70s jazz fusion, but it's the unquestionable grooves of his questionable cultural borrowings for which he's most remembered.

Looking back at cultural artefacts of the recent past—*Latin Kick* itself will turn 75 next year—requires more than one lens. Kitsch was the order of the day, and that's just what many will be looking for when picking up this 180-gr vinyl reissue. The front cover looks like the background matte of an old Speedy

Gonzalez cartoon, the back not dissimilar from a *MAD* magazine panel. Both illustrations are by Arnold Roth—who had already done a number of covers for Tjader's old boss, Dave Brubeck—and both are retained for the new pressing (as is the "full radial STEREO" emblem from an earlier reissue). But the real measure is, of course, the music. It's not Latin jazz, it's its own measure of exotica, and it's charmingly infectious. The best tracks are by the extensive rhythm section: Tjader, brothers Manuel (piano) and Carlos (bass) Duran, Luis Miranda (congas) and Bayardo Velarde (timbales) make up 5/6 of the band. Duran and Tjader in particular engage in wonderful interplay, both in sync and in rhythmic opposition.

The vibraphone came to represent the cheese of easy listening, but it's vibing again in jazz in recent years, as exemplified by Sasha Berliner, Patricia Brennan, Sae Hashimoto, Kuniko Kato, Selendis Sebastian Alexander Johnson, Ches Smith and Yuhuan Su, to name several, so we can give Tjader his due. He might not stand up to the inventiveness of Milt Jackson or Bobby Hutcherson, but he was a fine arranger and bandleader with close to a dozen albums under his name by the time *Latin Kick* came out. Such tunes as "All the Things You Are" and "September Song", not to mention "I Love Paris" and "Moonlight in Vermont", might not scream "south of the border," but work exceptionally well in this setting. Sure, it's an outdated kick, but it's a kick nonetheless.

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



**Bloom**  
Anat Cohen Quartetinho (Anzic)  
by Andrew Schinder

In a genre where trumpet and saxophone players may seem to come the proverbial dime a dozen, Anat Cohen has forged her own path as possibly the preeminent jazz clarinetist of her generation. Having dominated annual readers and critics polls (including *DownBeat*, *JazzTimes*, and the Jazz Journalists Association Awards) as clarinetist of the year for nearly two decades, Cohen has set the standard for an instrument that may seem to some as quaint and old-fashioned but, as she has proven, has the potential and power to enthrall.

The prolific clarinet-tenor saxophone player has spent much of her recent career splitting her time between her two main groups, the sprawling Anat Cohen Tentet, and the 3 Cohens, in which she is joined by her brothers, Yuval (soprano) and Avishai (trumpet). She's also magically conjured up the bandwidth to found a third group, her Quartetinho (Portuguese for "little quartet"). Drawn from Tentet members, Quartetinho released its second album, *Bloom*, last fall in which Cohen largely trades the traditions of her native Israel for an exploration of Brazilian jazz and Argentinean tango, with klezmer influences woven in.

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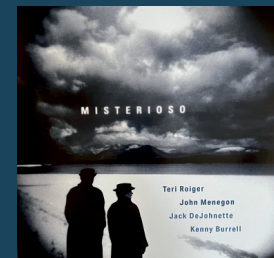
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The result is a delightful romp, and a pure pleasure for the listener. The clarinet may be regarded as a serious instrument—both in jazz and otherwise—but Cohen injects a level of humor and whimsy into her playing that’s sometimes absent from an art form that can take itself too seriously. *Bloom* is, basically, a ton of fun.

Opener “The Night Owl” sets the tone immediately, with the leader noodling around with a quirky riff reminiscent of, appropriately, the soundtrack to a nighttime adventure around NYC’s culture scene. Right off, the song showcases her mastery before segueing into a duet with Brazilian pianist Vitor Gonçalves (who also doubles as an accordionist on the album). Tal Mashiach’s Argentinean-style guitar provides a transporting backdrop to the next track, “Paco”, which takes the vigor, but not the power, down a bit. There’s also the hilariously-titled “Superheroes in the Gig Economy” (by percussionist-vibraphonist James Shipp), which evokes images of the dance sequence it was originally written to accompany. But it is the group’s take on Thelonious Monk’s “Trinkle, Tinkle”, which provides the album’s highlight, as the members of the group take turns to fulfill Monk’s leadership role, with notable contributions by Shipp and Gonçalves.

For more info visit [anzicrecords.com](http://anzicrecords.com). Cohen’s *Quartetinho* is at Birdland Jul. 9-12. See Calendar.



**Basie Rocks!**  
Count Basie Orchestra with Deborah Silver  
(Green Hill)  
by Scott Yanow

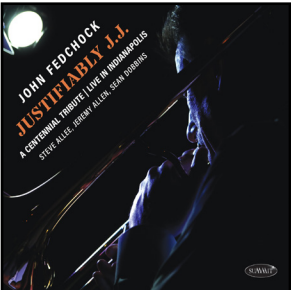
Combine the powerful vocalist Deborah Silver (who can sing swinging jazz), the Count Basie Orchestra, top-shelf arrangements (by John Clayton, Andy Farber, Kris Johnson and bandleader Scotty Barnhart) and guest spots from Arturo Sandoval, Kurt Elling, Trombone Shorty, Bill Frisell, George Coleman and Wycliffe Gordon—and what does one get? The answer, which doesn’t immediately come to mind is: eleven pop/rock songs including the Rolling Stones’ “Paint It Black”, Elton John’s “Bennie and The Jets”, The Beatles’ “A Hard Day’s Night” and Bob Seger’s “Old Time Rock & Roll”.

After Count Basie’s association with Roulette ended in 1962, his orchestra’s studio recordings (as opposed to their consistently exciting live performances) were often erratic as record producers tried for hits, releasing albums such as *This Time By Basie/Hits Of the 50s and 60s*, *More Hits Of the 50s and 60s*, *Pop Goes Basie*, *Basie’s Beatle Bag*, *Basie’s In The Bag*, *Basie On The Beatles*, *Basie Meets Bond*, and projects in which the orchestra accompanied Sammy Davis Jr., the Mills Brothers and Jackie Wilson. *Basie Rocks!* seems like a 21st century extension of those albums. While the Count Basie Orchestra remains one of the world’s few full-time big bands, still retaining its trademark sound, its recordings have been relatively few during the past decade, and often overwhelmed by guest artists. On this new project, other than a few short solos for tenor-saxophonist Doug Lawrence and a handful of brief spots, the orchestra is essentially utilized as a backup band for Deborah Silver, a passionate singer who can be quite impressive.

Silver tries her best to make listeners forget the original versions of the eleven pop songs and occasionally succeeds, but she belts out nearly every

chorus at the same level of intensity and with little feeling for the lyrics. The few instrumental solos from guests are just brief bits of seasoning, whether it’s trumpeter Sandoval hitting some high notes on “Paint It Black”, Peter Frampton remaking “Baby, I Love Your Way”, guitarist Frisell on a relatively straight ahead “Fly Like an Eagle”, or saxophonist Coleman taking a half-chorus on “Every Breath You Take”. Gordon on “Old Time Rock & Roll” and Trombone Shorty during “Joy to the World” sing much more than they are heard on trombone. It is only on the album closer, Joe Walsh’s “Life’s Been Good”, that a few of the orchestra’s players have slightly extended solos. Hopefully the next time around, Scotty Barnhart will actually showcase the mighty Basie band.

For more info visit [greenhillmusic.com](http://greenhillmusic.com). Silver’s album release concert is at Birdland Jul. 20. See Calendar.



**Justifiably J.J.**  
John Fedchock (Summit)  
by George Kanzler

Last year was the centennial of pioneering bebop and modern jazz trombonist J.J. Johnson, who was born, often lived, and died in Indianapolis, IN. John Fedchock, a trombonist greatly influenced and inspired by Johnson, paid homage to his idol by presenting a quartet club concert in Indianapolis with a trio of local jazz luminaries at The Jazz Kitchen, where J.J. had often played. When the club’s sound engineer asked Fedchock if he wanted a recording from the mixing board, “I assumed it was simply to document the night,” he says. “But he actually created a full multi-track recording.” So with his bandmates—Steve Allee (piano), Jeremy Allen (bass) and Sean Dobbins (drums)—Fedchock, in his words, “let loose from beginning to end,” not realizing that “unbridled energy” would end up as the just-released *Justifiably J.J.* (A Centennial Tribute | Live in Indianapolis).

The results are one of those special, inspired live-jazz events captured in the moment for all time. The repertoire consists of eight tunes, all associated with Johnson (seven of them are J.J. originals). “Lullaby of Jazzland” was written for Johnson by Manny Albam and features a deft trombone and bass unison line on the theme. Like J.J., Fedchock largely eschews the plungers and mutes associated with jazz trombone in favor of the open horn, although his tone sometimes has the burnished edge suggesting suede. His selection of the Johnson originals showcases the wide range of styles the pioneering bebop trombonist mastered during his over half a century of performing. The opener, “Naptown USA” is a contrafact of “(Back Home Again in) Indiana”, its bebop complexities a contrast to the catchy melodic hooks of “Say When” from Johnson’s later big band years. Except for his most famous ballad “Lament”, affectionately etched, and the understated with modal aspects “Minor Mist”, the other tracks boast mid-up or higher tempos that the band romps through with gusto, many of them featuring snappy four-bar trades among trombone, piano and drums.

Thanks to Fedchock, this album is a reminder that J.J. Johnson was both a notable composer as well as a groundbreaking, innovative trombonist.

For more info visit [summitrecords.com](http://summitrecords.com). Fedchock’s *New York Big Band* is at Dizzy’s Club Jul. 21. See Calendar.

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SUN 7/6	Jim Ridl Quartet Randy Ingram Trio	6:00PM 9:00PM
MON 7/7	Naama Quartet Jared Schonig Quintet	7:30PM 10:30PM
TUE 7/8	Edsel Gomez Trio People Of Earth	7:30PM 10:30PM
WED 7/9	Marius Van Den Brink Quintet Conrad Korsch Trio	7:30PM 10:30PM
THU 7/10	Sheryl Bailey Quartet Dave Schumacher and Cubeyé	7:30PM 10:30PM
FRI 7/11	Jerome Sabbagh Quartet JC Hopkins Biggish Band	7:30PM 10:30PM
SAT 7/12	Tommy Campbell Trio Craig Handy and 2nd Line Smith	7:30PM 10:30PM
SUN 7/13	Jed Levy Quartet Michael Kanan Trio	6:00PM 9:00PM
MON 7/14	Max Bessesen Quartet Nolan Nwachukwu Sextet	7:30PM 10:30PM
TUE 7/15	Duduka Da Fonseca Quartet Gabriel Guerrero Trio	7:30PM 10:30PM
WED 7/16	Jason Tiemann Quartet Jonny King Trio	7:30PM 10:30PM
THU 7/17	The Latona Brothers Neal Caine Trio	7:30PM 10:30PM
FRI 7/18	Dwayne “Cook” Broadnax Quartet Mariel Bildsten Septet	7:30PM 10:30PM
SAT 7/19	Ron Jackson Quartet Jeff Rupert Quartet	7:30PM 10:30PM

View LINE-UP

RESERVE

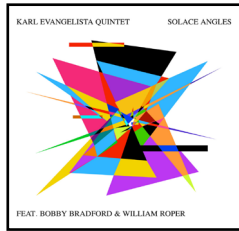
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### Frice

**Bobby Bradford, Frode Gjerstad, William Roper, Alex Cline (Fundacja Słuchaj)**

### Solace Angles

**Karl Evangelista Quintet (feat. Bobby Bradford & William Roper) (Asian Improv)**

by Bill Meyer

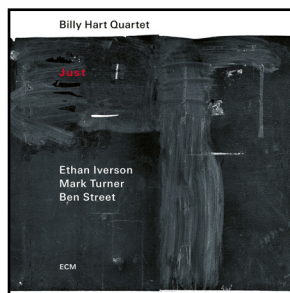
These two recordings, *Frice* and *Solace Angles*, are part of a network of association and inspiration that spans decades and links improvisers of generations and geographical locations. At the core of this web are cornetist Bobby Bradford (who turns 91 this month) and tuba player William Roper, a pair of Los Angelenos who encounter visitors from distant places on both records.

Bradford is one of the few surviving practitioners of the first wave of musicians to push jazz past bebop in the '50s. He has worked most notably with Ornette Coleman, John Carter and John Stevens, but also with thousands of students during his six-plus decades as an educator. Roper describes himself as a freelance tuba player, which means he'll play whatever is required when he's on the clock. But if you had to categorize his more personal, creative work, his combinations of sound, song and movement qualify as performance art. The duo has performed under the names Purple Gums and CuZns; sadly, another commonality that Bradford and Roper share is that they both lost their Altadena homes in the Eaton Fire early this year.

On *Frice* (recorded in 2022), the duo are joined by LA-based drummer Alex Cline and Norwegian reeds player Frode Gjerstad. Gjerstad is a first-generation Norwegian improviser who first played with Bradford in 1986. Here his clarinet initiates the action, snaking low and stealthily around Cline's stark, meterless crashes, its tone becoming more splintered and complex as it goes. The ensemble may number four, but its collective concept is orchestral, with each player consciously contributing to a structure that is cohesive, kinetic and atonal. But like the proverbial elephant in the room, this music cannot be described in its entirety from any given moment. During a brief section of "Divalproex Haze" they fall into an overtly swinging cadence, only to slow and branch into a thicket of mystery from which issues Roper's low, moaning voice. He and Bradford also briefly layer fragments of remembered song on "Lajableness", opening the way for a more atomized final exchange that resolves into a brief charge into a thorny give and take between the winds.

On *Solace Angles*, Roper and Bradford are joined by nominal leader Karl Evangelista (guitar), as well as Rei Scampavia (keyboards) and Robert Lopez (drums), all members of the Bay Area jazz-rock combo Grex. Once more, the method is improvisation open enough to admit elements of song and story, as well as sounds most often heard in other genres. On "Panorama City", spacy synth textures, aluminum-toned guitar blooms, blue horn phrases and mercurially shifting beats lay out a view as diverse and interwoven as Los Angeles itself. And Roper's tall tale of bad family holiday memories links to harder racial traumas, while stumbling through a neon-lit soundscape on "Charlie Brown". While the sounds come more from Grex' side of town, the music unfolds on Bradford and Roper's terms.

For more info visit [sluchaj.bandcamp.com](http://sluchaj.bandcamp.com) and [asianimprov.org](http://asianimprov.org). Evangelista and Bradford are at Solar Myth Jul. 18. See 100 Miles Out.



**Just**  
**Billy Hart Quartet (ECM)**  
by Andrew Schinder

Octogenarian drumming legend Billy Hart has evolved from serving as a pioneer in jazz fusion and mid-period free jazz to settling in comfortably as a mainstay of both the New York and international jazz scenes. He first gained fame exploring some of the deepest, funkier corners of the music, but since fusion's '70s heyday, Hart has somewhat moved away from funk, concentrating on the post-bop tradition. Having recorded both under his own name and also extensively with some of jazz' most popular and successful groups (e.g. Pharoah Sanders, Herbie Hancock, Miles Davis, Stan Getz, Charles Lloyd, et al.), in 2022 he was recognized as a National Endowment for the Arts Jazz Master.

Hart formed his namesake quartet in 2003, and has been active and busy ever since, with Ethan Iverson (piano), Mark Turner (tenor) and Ben Street (bass), a combo that's been playing together for close to two and a half decades with an ease that would be expected: the group has over the years melded together into a seamless unit. Calling the group the "Billy Hart Quartet" is almost a misnomer. Even if jazz tradition dictates that small combos have a leader—Hart generously cedes control to the collective as a whole.

The Quartet released its latest album earlier this year, simply titled *Just*. The songs present a baseline level of accessibility, and for the most part are fundamentally straight ahead, but as a nod to his past, Hart allows for periodic detours to the realm of the moody or experimental. The offerings are quite well-structured, less a series of passed-around improvised solos and more well-arranged compositions. These are *songs*, not *jams*. "Showdown" kicks off the album beautifully, with Turner's lovely dulcet saxophone softly, but strongly, leading the track with Iverson providing background accompaniment. The pianist is showcased often and contributes one of the album's most exciting tracks, the crackling and bluesy "South Hampton". "Layla Joy" is a ballad in the true sense of the term: slow and contemplative, yes, but it most importantly tells a story through music. Turner's brooding "Bo Brussels" is a brilliantly edgy call-back to Hart's free jazz roots.

On none of these tracks does Billy Hart exhibit the showy, flashy drumming that one might expect from a legendary drummer-percussionist-bandleader. He's certainly still capable of such dynamism, but at this stage in his life and career, or at least for this project, there is simply no need; Hart has nothing to prove, and serving as a critical component in a seamless, well-oiled quartet is a much worthier cause.

For more info visit [ecmrecords.com](http://ecmrecords.com). The album release concert is at Village Vanguard Jul. 8-13. See Calendar.



**Keepers of the Flame**  
**Gwen Laster New Muse 4tet (Muffymarie)**  
by John Pietaro

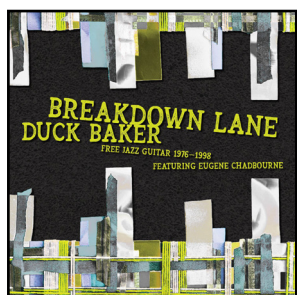
The heritage of jazz violin encompasses a century's palette, from Joe Venuti, Stéphane Grappelli and Stuff Smith to Leroy Jenkins, Jean-Luc Ponty and Regina Carter. Long before big bands employed string sections, noted violinists braved early jazz within acoustic recordings. Turns out the bow-shredding wasn't for naught, and generations of string players—largely violinists but forward-thinking violists and cellists too—swallowed their classical training whole while salivating jazz creativity. And the further in time the jazz-string concept ventured, the avant garde cast a modern classical/free jazz fusion no other instrument group could brave.

Gwen Laster has been honing this singular artform over decades with Butch Morris, Karl Berger, Wadada Leo Smith, Aretha Franklin, Anthony Braxton, We Free Strings and the Sun Ra Arkestra. But her compositions and stoic determination demanded Laster lead ensembles, all of which culminate in the New Muse 4tet. *Keepers of the Flame's* current 4tet severs categories before mystically luring the ear through darkened, unexpected forays. Laster's sister in music, the fiery composer-violist Melanie Dyer is a staple, but this edition additionally includes both Oakland cellist Teddy Rankin-Parker, who tours with expansive rockers Primus as well as the International Contemporary Ensemble (ICE), and celebrated percussionist-composer-producer Andrew Drury, a decade-long mentee of former Ornette Coleman drummer, Ed Blackwell. The group's overall magic splinters and then coalesces into (to paraphrase Nina Simone) a film score for a film not yet made. Each selection is lengthy, sonically adventurous and melodic

in endless forms. The title cut by Laster expands like an early-morning sunrise with atmospheric comping behind the violinist's hypnotic, Near Eastern (by way of the Deep South) lead. Drury, as is his wont, plays the drumset like a full percussion section and midway through, tears up the soundscape in a duet with Rankin-Parker. Then Dyer's solo over the rollicking rhythm section carries the listener through unexplored swamplands and the wilds of Lincoln Center. Listen too, for contemporary politics within the thoughtful improvisation "Foraging for Freedom", and Dyer's "When Peace", a riveting aural image of the spoils of war.

Always on the edge of the New Thing and throbbing in the heart of social change, the New Muse 4tet stands as a vital part of the lengthy string jazz journey.

For more info visit [gwenlaster.net](http://gwenlaster.net). The album release concert is at Greenwich House Music School Jul. 10. See Calendar.



**Breakdown Lane: Free Jazz Guitar 1976-1998**  
**Duck Baker (ESP-Disk')**  
by Brad Cohan

One might read "American Fingerstyle Guitarist," the title and descriptor prominently featured on the website of Duck Baker, recalling the pioneers who have revolutionized that style, such as John Fahey and Robbie Basho. The wildly adventurous soon-to-be 76-year-old Baker (his birthday is Jul. 30) has made indelible marks with his singular acoustic guitar explorations, but his free-form technique is worlds apart from those aforementioned musicians. Baker doesn't fit under the umbrella of American Primitive, for instance, the fingerpicking style carved out by Fahey; since 1975, when Baker's recorded output commenced, he's developed a genre arguably all his own.

For Baker novices, *Breakdown Lane: Free Jazz Guitar 1976-1998* is a perfect primer to the guitarist's improvisatory genius; for devotees, this compilation is a critical set of previously unreleased tracks that should be added to any Baker collection. Comprised of thirteen original compositions and three covers, this release takes the listener on a journey through the guitarist's ever-expanding and omnivorous musical mind in which nearly every stylistic stone is turned upside its head and deconstructed. His arsenal is boundless and these free solos and duos (two with Eugene Chadbourne) thread and weave fragments of the blues, jazz, folk, country, bluegrass—the works—into a unified and esoteric vision that not just conjures eye-popping reactions like "How'd he do that?" but is also pure fun. This is mad scientist-level guitar wizardry.

The claim could be made that Baker is partly responsible for the present-day avant garde guitar renaissance that's seen musicians such as Bill Orcutt and Shane Parish give their own treatments to classic touchstones from the jazz canon. As heard on *Breakdown Lane*, Baker was already there. With flamenco guitar in hand, he gives a sparse and freewheeling take on Ornette Coleman's "Peace" that's wrought with emotional fervor. Four years before that particular 1982 demo session, Baker and Chadbourne performed live as a duo at Bard College, rollicking through a gloriously rickety and crackling "Take the 'A' Train" that sounds as if it's from another dimension. The recording concludes with a bluesy, lo-fi cover of Thelonious Monk's "Straight,

No Chaser", captured live at Santa Monica's McCabe's Guitar Shop in 1992.

Fifty years into a career that's found him way ahead of his time, Baker, like his pal and collaborator Chadbourne, should be a household name and known as one of the original guitar shredders.

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



**Concord**  
**Joe Magnarelli (SteepleChase)**  
by Jeff Cebulski

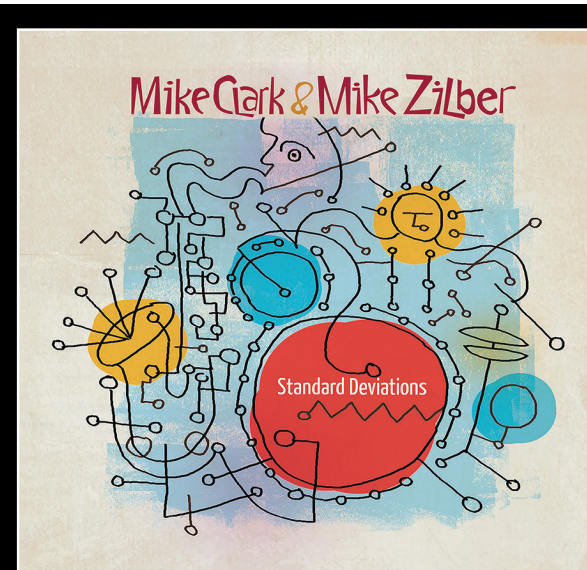
For all their centrality in jazz history, trumpet players who have managed to record a satisfactory album with just a rhythm section comprise arguably a relatively short list, including Miles Davis, Clifford Brown, Kenny Dorham, Lee Morgan, Freddie Hubbard, Woody Shaw and Wynton Marsalis. One has to be very good indeed to pull it off. Style and creativity, of course, matter, maybe even more than technique. For this reviewer, Shaw's live foray with a trio, *In My Own Sweet Way* (In+Out, 1987), holds sway in this context.

So when SteepleChase released *Concord*, featuring the often overlooked NYC trumpet maven Joe Magnarelli, it was an eyebrow-raising, if not dubious, moment. Magnarelli has crafted an over 40-year career playing the trumpet with a combination of Bobby Hackett sheen, Harry "Sweets" Edison swing and Ziggy Elman flair. For his third album on the Danish label, he chose a support ensemble of versatile musicians—Victor Gould (piano), Paul Sikivie (bass) and Rodney Green (drums)—who have had experience, respectively, accompanying singers. In this case, the trumpeter had to carry his expressive lyrical load, and his band was well equipped to respond. For his part, the leader keeps the recording's proceedings interesting all the way through while reminding everyone of his considerable chops.

The group comes out swinging on the '40s classic "It's a Blue World"; Gould chord-pushes and Sikivie pulsates as Magnarelli glides. With a 4/4 beat, "Veneration" demonstrates his exquisite tone and precision, but with a pleasing bounce. Another classic, "Moonlight in Vermont", gets a springy treatment, enhanced by Green's brush work. Magnarelli's "Brooklyn" resets the bop groove, as his mellifluous trumpet performance, following Sikivie's strong bassline, deftly navigates the rhythmic changes. Gould's eloquent pianism supports another of the horn player's poetic statements on "Patti", followed by a trumpet-as-singer take of "Look for the Silver Lining". The tribute to the late Roy Hargrove, "Hargrove (For Roy)", is a muted-horn, swinging affair energized by Sikivie's walking bass and Green's engaging snare attack. Perhaps Hargrove would be pleased with the funky Latin-tinged finale, "Bay Ridge Groove", in which Gould has an extended solo before Magnarelli dances along with Lee Morgan panache.

The key to *Concord's* success is the effective balance between the leader and his crew, which lends credibility to the arrangements, establishing the trumpeter as a soloist who doesn't overstay his welcome. Indeed, Joe Magnarelli can add his name to that aforementioned heralded list.

For more info visit [steeplechase.dk](http://steeplechase.dk). Magnarelli is at Zinc Bar Jul. 8 (as leader) and Smalls Jul. 17 (with Jacob Chung). See Calendar.



## MIKE CLARK & MIKE ZILBER STANDARD DEVIATIONS

SSC 1759 / AVAILABLE 7/17/2025

For jazz musicians, sometimes the best way to express something new is by reimagining something old. Mike Clark and Michael Zilber take pieces with recognizable themes and uniquely re-imagine them on *Standard Deviations*. The results provide their quartet with fantastic pieces to highlight the group's commitment to listening, inter-play, and, most important, swing.



## PAQUITO D'RIVERA & MADRID-NEWYORK CONNECTION BAND FLEUR DE CAYENNE

SSC 4563 / AVAILABLE 7/18/2025

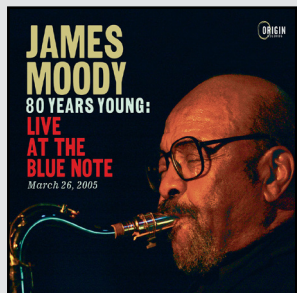
Paquito D'Rivera and the Madrid-New York Connection Band discover a tremendous blend of sounds from the musical worlds that these musicians span. From the sounds of Cuba, Spain, Argentina and the Caribbean, *La Fleur de Cayenne* provides a moving look into the musical web that D'Rivera has woven with these brilliant collaborators.



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## UNEARTHED GEM



**80 Years Young: Live at the Blue Note**  
**James Moody (Origin)**  
by Marilyn Lester

Twenty years ago, James Moody celebrated his 80th birthday with a roster of all-star guest artists at the Blue Note in a concert that has now been immortalized in *80 Years Young: Live at the Blue Note*. Throughout his career Moody played with the elites of jazz and had an unexpected 1952 hit in “Moody’s Mood for Love”, written by singer Eddie Jefferson (and originally recorded with lyrics by King Pleasure and Blossom Dearie), based on an improvised solo that Moody played on a 1949 recording of “I’m in the Mood for Love”. Moody was an institution in jazz from the late ’40s into the 21st century, whether on tenor, flute, occasional alto, and with an eccentric, showman-like vocal style of yodeling, scatting and wordless sound-making. After World War II, he joined Dizzy Gillespie’s Bebop Orchestra and began a lifelong friendship with the trumpeter. Moody toured Europe with the trumpeter and then stayed overseas for several years, working with Miles Davis, Max Roach and top European players.

To celebrate Moody twenty years on, as a benefit for the James Moody Scholarship, the Blue Note Jazz Festival presented *James Moody 100th Birthday Celebration* in a packed Sony Hall. Another all-star band, helmed by music director Renee Rosnes (piano), featured host Christian McBride and Todd Coolman (bass), Randy Brecker and Jon Faddis (trumpet), Elena Pinderhughes (flute), Terri Lyne Carrington and Adam Nussbaum (drums) and Paquito D’Rivera (tenor, clarinet). Vocalists included Madeleine Peyroux, Tyreek McDole and Roberta Gambarini. Some of these players were also at the 80th celebration: Coolman, Nussbaum, Brecker, D’Rivera, Faddis and Gambarini.

Unlike the glitzy, tightly-produced 100th birthday party, the 80th was a more intimate affair with George Wein as MC, as well as David Hazeltine and Cedar Walton (piano) and Slide Hampton (trombone) in addition to the aforementioned, with, of course, the birthday honoree himself. To hear him so preserved on his own “Moody’s Mood for Love/The Television Rap” with his delightfully playful vocalese/scat/rap rendition is priceless, as is his always-hilarious “Benny’s from Heaven”, which after a boppish musical interlude, ends with a howling, hooting vocal by the birthday boy. Prime Moody is on offer with “Birk’s Works”, “Bebop” and “Ow”. The standard, “Cherokee”, taken at its fast uptempo clip features a facile Moody on flute sticking close to the melody.

“Cherokee” was also featured at the concert, but the opener was a burner of Dizzy Gillespie’s “A Night in Tunisia” with Faddis hitting signature high notes. Moody-wise, the band played “Darren The Redd Foxx”, “Last Train from Overbrook”, and of course, “Moody’s Mood for Love”, while McDole and Gambarini handled “Benny’s from Heaven”. In listening to the newly released *80 Years Young*, a snippet of conversation: “Moody Speaks”, drives home a point. A surprised Moody had no idea the gig was planned to be special; a following chorus of “Happy Birthday” is sweet. Moody celebrated at 100 in concert is a fitting tribute, but the nostalgic *80 Years Young: Live at the Blue Note* brings Moody close with a smile to the face.

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



**Eternity and a Day**  
**Michika Fukumori (Summit)**  
by Scott Yanow

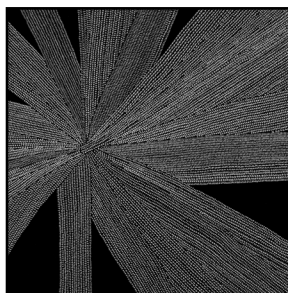
Michika Fukumori, who was born and raised in Japan, began playing the piano when she was three, and after studying classical music, switched her focus to jazz. She moved to NYC in 2000 to study music at City College and considers her mentors Steve Kuhn, Geri Allen and Ron Carter. *Eternity and a Day* is her fourth album as leader, this a trio outing with Steve Whipple (bass) and Adam Nussbaum (drums).

The set begins with seven Fukumori originals and concludes with her versions of four standards. There is an optimistic feel to much of the album, with titles such as “Another Tomorrow”, “Eternity and a Day”, “Our Future” and “There Is Always Light”. The pianist proves not only to have her own voice within the modern mainstream of jazz, but also reveals herself to be a talented composer. Her soulful melody and groove of “Another Tomorrow” recalls ’60s Horace Silver; she builds up her jazz samba “Acaso” to a passionate level and plays beautifully on “The Light of Dawn”, a melodic medium-tempo ballad. Also noteworthy are the introspective title track and “Port (The Departure)”, the latter which gives one the feeling of moving forward and with purpose.

The standards are each given worthy treatments. “Speak Low” features the trio cooking. Fats Waller’s “Jitterbug Waltz” has sections in both 3/4 and 4/4 time, often swinging hard à la Oscar Peterson. Two performances are taken as unaccompanied piano solos: a brief “Be My Love” and a thoughtful medley of Chopin’s “Prelude Op. 28 No. 4” and Jobim’s “How Insensitive”. Otherwise, bassist Whipple and drummer Nussbaum are heard as a tight support team behind the leader throughout.

The overall results are enjoyable and inventive within the tradition, making one look forward to Michika Fukumori’s future projects.

For more info visit [summitrecords.com](http://summitrecords.com). Fukumori is at Antique Garage Tribeca Saturdays. See Calendar.



**Solace of the Mind**  
**Amina Claudine Myers (Red Hook)**  
by Kurt Gottschalk

Few artists can warm your heart, still your mind and chill your bones within 20 minutes the way Amina Claudine Myers can. For decades, she has remained true to her Arkansas gospel roots and the jazz experimentation she picked up in Chicago as an early member of the Association for the Advancement of Creative Musicians, pursuing each in equal measure in a rich and gradual evolution.

Her performances also evolve slowly. Myers isn’t afraid of space and decay. She lets notes resonate and

leaves the listener to wait. It’s 18 minutes into the new *Solace of the Mind* before her voice is heard, and then spoken over a swirling, sustained organ cloud in a brief prayer to those who’ve gone before. Her splendid singing voice isn’t here to be heard at all, and “Ode to My Ancestors” (recorded at home) is the only appearance of organ across the 10 tracks. This is her first solo piano album since her 1979 debut, *Poems for Piano (The Piano Music of Marion Brown)*, and that recording included only one of her compositions. With the exception of the traditional gospel “Steal Away”, the compositions here are all her own.

It’s hard to say Myers’ singing voice isn’t missed, but the absence is a gift, the opportunity to appreciate. Her voice is so commanding that it’s easy to let everything else fall back. That she’s a fine instrumentalist is no revelation, but on *Solace of the Mind* Myers allows her piano to float unmoored. There are structures, sometimes formal, sometimes intuitive, and one can almost hear her moans pitching to wails at times; indeed, she’s recorded and performed several of the tracks with lyrics in the past. But the voice doesn’t come. The solace in Myers’ mind, it seems, is in her slow, purposeful, eminently logical piano, beautifully recorded at Sear Sound in midtown Manhattan by Red Hook Records founder and former ECM producer Sun Chung. There is a stunning closeness and clarity.

Myers became an NEA Jazz Master in 2024. Perhaps there’s something purposeful in releasing these October 2023 sessions and revisiting old compositions in a new way. But it’s not an album about looking back, or looking forward for that matter. Her time has never stood more still than on these wordless songs.

For more info visit [redhookrecords.com](http://redhookrecords.com). Myers is at Ibeam Brooklyn Jul. 13 (part of Brooklyn Free Spirit Festival, presented by Siren Xypher Collective with support from Alan Feller & Creative Music Studio). See Calendar.



**Lovely Music**  
**Simon Nabatov Quartet (feat. Ralph Alessi)**  
(Clean Feed)  
by Ken Waxman

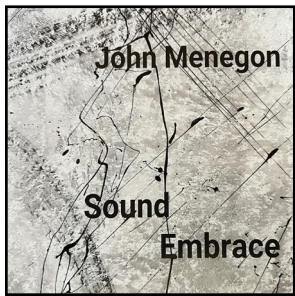
Taking time away from his more ambitious projects, such as composing musical suites influenced by modernist Russian literature, pianist Simon Nabatov, who has worked with everyone from trombonist Ray Anderson and clarinetist Perry Robinson to drummer-percussionist Gerry Hemingway, has created this exemplar of modern jazz playing and writing. Nabatov, whose path led him from Moscow to New York and who now lives in Cologne, recruited three players from that city: Sebastian Gille (saxophones), David Helm (bass) and Leif Berger (drums), plus one ringer, American Ralph Alessi (trumpet), to help interpret his nine compositions.

Somewhat of a misnomer if “lovely” is only defined as charming, the tracks include exquisite arrangements and easy-going narratives, but the sounds are energetic as well as engaging. The only evidence of a ballad is the concluding “No Doubt”, but even there Alessi’s squealing triplets confirm this melody is far from easy-listening territory. More descriptive are those tunes which match straight-ahead swing with unexpected and ingenious pivots. Juddering horn lines, squeaking string stops,

drum shuffles and situated keyboard comping are everywhere. Some pieces are freer still. Dramatic string scrapping on “Nature Morte”, for instance, underlines a blend of horn harmonies and piano intensity, while on “Timwork”, the slippery exposition is swiftly deconstructed with emphasis on harsh sputters and piccolo-elevated brass shakes, although swift reed flutters maintain the composition’s moderated pace. Still, the definition of how loose and open this session is compared to more formal Nabatov work is most apparent on “Old Fashioned”. Anything but what the title suggests, the extended piece gives every player solo space to express himself, revealing expanded techniques from brass note bending to reed flattement to ferocious string pumps, yet without the exposition deviating from focused linear motion and the basic melody.

Although some of the music is lovely by definition, there’s a lot more to this session. *Lovely Music* clearly underlines that the skills of the right creator can blend lyricism and invention to produce a program that can be as profound as the most carefully organized musical project without deviating too much from the jazz tradition.

For more info visit [cleanfeed-records.com](http://cleanfeed-records.com). Ralph Alessi is at The Jazz Gallery Jul. 11. See Calendar.



**Sound Embrace**  
**John Menegon (Valley Jazz)**  
by David Cristol

While New York visual artist and bass player John Menegon might not be a household name in the jazz world-at-large, he’s performed with many of the best, either regularly (e.g. saxophonists Dewey Redman and David “Fathead” Newman) or in one-off situations, mostly of the straight-ahead persuasion, but also including a stint with Anthony Braxton’s Tri-Centric Orchestra. A well-kept secret with spotless credentials, the bassist is currently working with Joe Lovano, with a recent gig in São Paulo, Brazil, and a planned September concert in Taiwan. And in the last year, Menegon has released two albums on his Valley Jazz imprint, including a vinyl reissue of the 1998 song-based *Misterioso* (featuring vocalist-wife Teri Roiger, guitarist Kenny Burrell and drummer Jack DeJohnette) as well as *Sound Embrace*, only the sixth album under his name since his 2003 leader debut (*Search Light*, which featured Redman, pianist Frank Kimbrough and Roiger).

*Sound Embrace* represents a collection of cunning original compositions by this tasteful and unshowy player. The *louche noir* feel and swing of opener “Hi Ho Silver”, a nod toward Horace Silver, works wonders pulling one into the music, while “The Light of Bley” refers to pianist Paul, whom Menegon met when he lived in Montreal in the late ’70s, and later played with. The Canadian connection continues, as the bassist’s quartet here features brothers Chet and Jim Doxas (tenor and drums respectively), plus their father George recorded the session at his Montréal studio. The highly dependable French virtuoso, pianist Jean-Michel Pilc rounds out the group, and each player demonstrates complete commitment and contributing inventions of their own on a variety of harmonic structures, melodic ideas, tempi and moods. The song titles often give a clue as to the underlying

concepts and effects sought, from “The New Old” to “Safe and Sound”. Solos are embedded in the compositions rather than superimposed, reinforcing the group consistency and overall flow, making for a constantly satisfying listen from beginning to end.

For more info visit [valleyjazzrecords.com](http://valleyjazzrecords.com). Menegon is at Flute Bar Jul. 10, 16 and 30, and Lydia’s Cafe Jul. 19 (all with Teri Roiger). See Calendar and 100 Miles Out.



**Riofonic**  
**Malfalda Minnozzi (MPI)**  
by Marilyn Lester

Italy-born vocalist-guitarist Malfalda Minnozzi took a trip to Brazil some many years ago and decided to stay. With a national soundtrack of the upbeat rhythms of samba and bossa nova, Brazil does emit a siren’s call. *Riofonic*, Minnozzi’s fourth outing for the US market is reliably, danceably samba happy in 14 tracks of popular bossa tunes and originals, mostly sung in excellent Portuguese and featuring a collection of notable Brazilian music luminaries, especially virtuosic guitarists (the backbone of bossa nova). Foremost of these all-stars is guitarist-vocalist-composer Roberto Menescal, now 87, who was at the forefront of the bossa movement in the late ’50s. His 1961 classic, “O Barquinho (Little Boat)” (with lyricist Ronaldo Bôscoli) is given a sweet duet here, with the master’s voice still youthful. Minnozzi, with a light soprano, has certifiably embedded herself in the bossa-samba ethos harkening back to golden age singers such as Gal Costa, Elis Regina, Astrud Gilberto, and more recently, step-daughter Bebel Gilberto.

Could there be such an album as *Riofonic* without the magic team of Tom Jobim and Vinicius de Moraes? Four gems represent, with a notable rendition of “Garota De Ipanema (The Girl from Ipanema)”, the 1964 hit that introduced America to a bossa nova craze via Stan Getz and Astrud Gilberto. Emulating that release, Marcelo Martins takes the featured Getz role, while Minnozzi contributes basic vocals. Also outstanding are “Corcovado”, with a new arrangement by Menescal; “Só Danço Samba (I Only Dance Samba)”, conceived by Menescal with a funky groove and handclaps; and album closer “Água De Beber (Water to Drink)” arranged by guitarist (and album producer) Paul Ricci, showcasing Minnozzi’s skills at percussive vocal interpretation and soft scat. Also important to foundational bossa was guitarist-composer Luiz Bonfá, who with Eumir Deodato wrote the title song “The Gentle Rain (Chuva Delicada)” for the 1965 film. Minnozzi sings the ballad in delightfully accented English, lushly accompanied by cello virtuoso Jaques Morelenbaum. Two originals from Minnozzi and Ricci are “Café South American Style” and the autobiographical “Postcard from Rio”, sung in English and featuring horns; both add a dollop of contemporary swing to the bossa foundation. There’s also a nod to Minnozzi’s homeland via Domenico Modugno’s “Tu Si ‘Na Cosa Grande (You Are Something Grand)”, delivered in Neapolitan dialect.

For anyone who loves samba-bossa nova, or who just wants to get happy, *Riofonic* is for you.

For more info visit [mafaldaminnozzi.com](http://mafaldaminnozzi.com). Minnozzi is at Jazz Forum Jul. 6, Bronx Music Hall Jul. 10 and Nublu Jul. 11. See 100 Miles Out and Calendar.

## GLOBE UNITY



**I Am Doing My Best**  
**Curtis Nowosad (La Reserve)**  
**Forever Stories of: Moving Parties**  
**Peggy Lee & Cole Schmidt (Earshift Music)**  
**The Slow Road**  
**Triology (Cellar Music)**  
by Daniel A. Brown

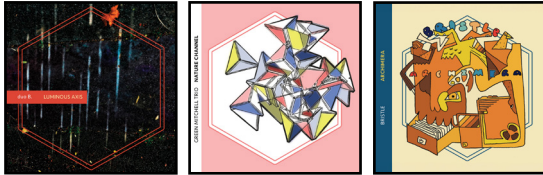
Canada Day (Jul. 1) marks the milestone of that nation’s confederation and sovereignty. In that spirit, this month we explore three releases from Canadian jazz artists. From the halcyon days of bebop and modern-modal jazz to developments in fusion and improv-electronic music, our northern musical family remains a worthy ally, and jazz ally with recent albums—by Curtis Nowosad, Peggy Lee with Cole Schmidt, and Triology—maintaining that momentum.

The latest from Winnipeg-born (and longtime NYC resident) drummer-composer-bandleader Curtis Nowosad is an eight-song collection inspired by healing, parenthood and self-compassion. Heady stuff, and Nowosad and band—Joey Landreth (guitar, vocals), Andrew Renfroe (guitar), Luke Sellick (bass) and Joanna Majoko (vocals)—rise for the occasion. “We Do We”, “Mythologies (The Stories We Tell)” and “Echo Delta” all highlight the interplay between Renfroe and Nowosad; the former two evoking gritty-leaning John Scofield and Pat Metheny; while “Echo...” is a moody, postmodernist extension of John Coltrane’s “Equinox” and Sonny Sharrock’s “Many Mansions”. The lilting swing of “Carry You Home” features a duet between Landreth and Majoko, an assuring vibe punctuated by the former’s ethereal guitar.

*Forever Stories of: Moving Parties* is a years-long culmination between Canadian-based musicians Peggy Lee (cello) and Cole Schmidt (guitar) and a roster of 13 musicians, including Erika Angell (voice, electronics), Wayne Horvitz (piano, organ, Wurlitzer, electronics), Sunny Kim (voice, electronics) and Frank Rosaly (electronics). Over the course of the album’s 14 tracks, the assembled players deeply explore the combination of composed and purely improvised music. The pointillism of “Blame” is opened wide by the arrival of trumpeter JP Carter. “It Will Come Back” offers sweeping strings, electronic gurgles and Horvitz’ keyboard swirls underpinning Kim’s whispered recitation, while the molten “Gloop” raises the heat with metallic-gospel swagger. In total, this album is a welcome free-music addition from an ensemble of impressive players.

Formed in 2008, and taking their inspiration from the protean jazz trios of Nat King Cole and fellow Canadian Oscar Peterson, the drummerless group Triology—Miles Black (piano), Bill Coon (guitar), Jodi Proznick (bass)—is joined by Scott Hamilton (tenor) on a nine-song set, *The Slow Road*. The opening waltz of “Luna” sets the scene: a well-lit rhythmic stroll featuring a melodic dialogue between the saxophonist and guitarist, followed by tasty piano and bass solos. The music of the jazz elders is well represented. Charlie Parker’s “Moose for the Mooche” receives a staccato-driven treatment; Randy Weston is highlighted with a truly swinging version of his “Hi-Fly”. The group also digs deep into Jimmy Van Heusen’s “I Thought About You”. The session’s straight-ahead vibe doesn’t unearth any new ground but is still a worthy upgrade of the *terra firma* of traditional jazz fare.

For more info visit [lareserverecords.com](http://lareserverecords.com), [earshift.com](http://earshift.com) and [cellarlive.com](http://cellarlive.com). Nowosad’s album release concert is at Smalls Jul. 31. See Calendar.



**Luminous Axis**  
**duo B (Lisa Mezzacappa/Jason Levis) (Queen Bee)**  
**Nature Channel**  
**Green Mitchell Trio (Queen Bee)**  
**Archimera**  
**Bristle (Queen Bee)**  
 by Ken Waxman

Staten Island's gift to improvised music, bassist Lisa Mezzacappa, relocated to the San Francisco Bay area over two decades ago, and now she's celebrating Northern California creative music by featuring local players and releasing sessions once a month (until February 2026) on her Queen Bee imprint. Three of the most recent albums, which all include the bassist, confirm the musicians' wide-ranging skills. Equally stimulating, none sound alike, and Mezzacappa is not the only crossover. *Luminous Axis* features her and drummer Jason Levis as duo B, interpreting Wadada Leo Smith's graphically notated score. As the Green Mitchell Trio on *Natural Channel* the two join tenor saxophonist Cory Wright, who has worked with Vinny Golia on his advanced mainstream compositions. With *Archimera*, Wright and Mezzacappa are one half of chamber-jazz ensemble Bristle, united with Scottish fiddler, oboist, English hornist Murray Campbell, who does orchestral work, and Randy McKean, who adds alto saxophone, Bb and bass clarinets to Wright's tenor saxophone, Bb and alto clarinets and flute.

The most obtuse and dissonant creation, *Luminous Axis'* tracks strip sounds to their nucleus with restrained drum shuffles and cymbal clanks sidled up against the bassist's *sul ponticello* strokes. Methodically linear and pressurized, the resultant rumbles, rim shots and string pumps thicken into an undulating exposition slightly interspaced with string rebounds and metallic swipes. Climax occurs with "Three Vertical Structures (Energy Boot)" as the previously *lento* pace becomes *allegro*, with string stopping and measured drumbeats bringing foreshortened airiness to the lumbering narrative. The concluding "Stem Loop Form into Tower Structure, Inverted" adds liveliness with repeated bass string plinks and drum top splashes. Even as interpretations ascend in pitch and speed, near-atonality is maintained.

Wright's bright playing upends duo B's avant definition, with his more relaxed and casual compositions on *Natural Channel*. Mezzacappa often plays a horizontal walking bass line, while Levis' unforced rhythm encompasses springy beats and scatter shot asides. Spontaneous doesn't mean slack, however. Intensity rises, especially during Wright's bass clarinet title track feature. Chalumeau reed snorts and tongue stops are paired with doubled string plucks, emphasizing a stop-time theme. Pliable work extends to saxophone expositions as well. Although themes can be sweet and balladic, the saxophonist expands them with doits and scoops, most apparent on the nuanced multi-sectional "Valk". Starting with a syncopated march tempo, Wright subverts the rhythm section's linear introduction with saxophone variations that include slurry split tones and vibrations and

squirms to a wide-open reconsideration that unites reed techniques with reverberating string thumps and forceful drum pops. Finally the instruments recap the head in tandem.

Without Levis but with McKean and Campbell, Wright and Mezzacappa are transformed from tough Mr. Hydes to melodious Dr. Jekylls on *Archimera*. Tunes are half restrained and half resolute. Bass string slaps center the rhythm, with fiddling Campbell pushing Bristle towards folk sources, while his orchestral instruments suggest so-called classical sounds. Jolly harmonies and measured counterpoint, sometimes recalling jigs or sea shanties, are saved from preciousness by aviary saxophone freak notes and the bassist's bottom-preserving thumps. The band's identity is confirmed on tracks such as "Wraparound" and the concluding "Vape Trail". The first blends musical inferences as circular clarion reed projections are intercut with fiddle slices, while frenetic double bass stops roughen the ongoing syncopation. With a layered exposition as each instrument's textures bleed into the next, the album closer uses melodic transformation to subtly change dynamics as the narrative evolves, climaxing with a contrapuntal faceoff between reed bites and string sweeps.

Exposing both Northern California improvisers and Mezzacappa's bass versatility, these sessions make one anticipate the opportunity to hear these projects live, as well as the other sessions slated for release in this series.

For more info visit [queenbeerecords.com](http://queenbeerecords.com). Mezzacappa's album release concerts are at The Stone at The New School Jul. 23-26. See Calendar.

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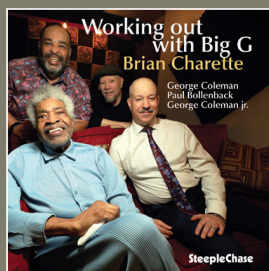
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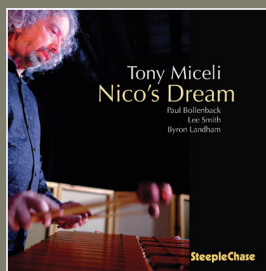
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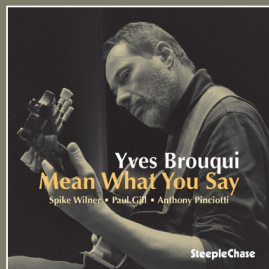
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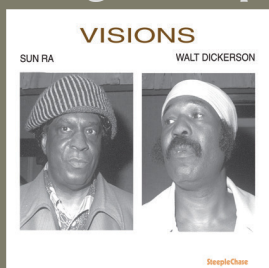


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**10:30-11:15am**

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**The Kevin Nathaniel Quartet**

**12:00-5:30 pm**

Main Stage Performances  
Pat's Lawn, Inwood Hill Park

**Spirit Ensemble  
Melvis Santa & Jazz Orishas  
Nasheet Waits Quartet\*  
Akua Dixon Quartette Indigo  
Stefon Harris + Blackout**

**5:30-7:30 pm**

After-Festival Jam Session  
Inwood Farm Restaurant, 600 W 218 St.  
**Melvin "Tiger" Vines Sextet**

[InwoodJazzFestival.com](http://InwoodJazzFestival.com)

\*To be confirmed



**Sextet**  
Pitch, Rhythm & Consciousness (Reva)  
by Tom Greenland

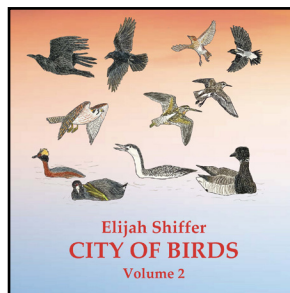
Pitch, Rhythm & Consciousness' third album, *Sextet*, reflects the musical and self-growth of its founders Charlie Burnham (violin) and Tony Jones (tenor), the first two terms of the group's name serving as a vehicle to explore and express the third. After its 2011 debut *Trio* with Kenny Wollesen (drums) and 2019's *Quartet* with Marika Hughes (cello), this release adds Jessica Jones (tenor) and Rashaan Carter (bass). The lasting friendships within the group, combined with the spiritual intent of the repertoire, which is inspired by Buddhist, Christian, Hindu and Taoist texts, gives this session an atmosphere of gentle determination.

Burnham is the trigger, his coarse soulful vocals opening the set with an ecstatic excerpt from the 23rd Psalm titled "I Shall Not Want", bookended by Jones' two-part, free-form tenor chorale. On "The Beginning of the Universe", Burnham's stream-of-consciousness singing is embedded in ambient rubbings, rustlings, whistles and whispers of the acoustic instruments; on "Prepare a Refuge", the final track, he exhorts listeners to free themselves from flaws and passions so that they "need never return to the cycle of birth

after death." The prickly pizzicatos and angular bow-strokes from his violin add the sharpest outlines to the music, in places recalling a koto, an oud, even a third saxophone. He, Hughes and Carter form a string section of sorts, their tones blending and layering with subtle but telling differences. Hughes employs sliding double-stops on her solo feature "This Herein Goes Nowhere" that suggest a muezzin's call to prayer. Wollesen's presence, somewhat subdued in the mix, comes to the fore on "Shadow Box", where he combines low malleted tom-tom tones with airily brushed cymbals, something like echoes from the deep ocean floor.

The Jones' tandem tenors are a marvel, he a bit mellow and burnished, she a shade lighter and brighter. Their sounds and styles are deeply simpatico, as heard in the opening prayer, Nasheet Waits' "Kush" (the album's only cover), "Whose Tears Are These" (perhaps the project's emotional highpoint) and especially on their improvised duet, "Fundamental Blue", where each takes and shares the initiative, breathing and phrasing as one. Their bond, stretching back over four decades when they first sat together in the saxophone section of the Berkeley High School jazz band, is just one of many shared between sextet members, bonds collectively responsible for the close, personal and musical chemistry that pervades and elevates this album.

For more info visit [revainc.org/revarecords](http://revainc.org/revarecords). Charlie Burnham is at Shirt Factory Jul. 29 (with Creative Improvisers Orchestra). See 100 Miles Out.



**City of Birds, Volume 2**  
Elijah Shiffer (Star Jelly)  
by Fred Bouchard

Alto maven/birdwatcher Elijah Shiffer again assembles his cheery gaggle of Big Apple mockingbirds in wry homage to avian denizens of, and migrants through, the five boroughs of NYC. Kevin Sun (tenor), Dmitry Ishenko (bass) and Colin Hinton (drums) follow their leader's keenly observed and briskly portrayed sketches of familiar and unusual species, capturing their voices, plumage and essential character in engaging post-bop melodies. Sam Day Harmet (mandolin) plinks subtle unison lines at beak, and at tail, the electrifying *skreek!* of a Horned Grebe.

Be advised that Shiffer's entertaining catalog offers neither cursory generalizations (i.e. Charles Mingus' "Bird Calls") nor bucolic excursions (such as Dave Holland's "Conference of the Birds") but rather focused snapshots homing in on key aspects of eleven species. The leader is compiling a veritable jazz-oriented guide to Northeast American birds. (The astute TNYCJR review of *Volume 1* [Mar. 2024 issue], by Elliott Simon, who passed away just last month, outlines the basics.) So we "hear" the elegantly no-wasted-motion soaring Kestrel (small falcon), the dreamy, downward spiral of a slowed-up Veery (robin-like thrush) and shyly nasal braying of a Brant (coastal goose). Shiffer instantly proves himself an accomplished student of birdlore when, not content to portray waves of shorebirds' skittering sandy strands stilettoing micro-mollusks, he troubles to reproduce the dry triplet titters of Short-billed Dowitchers and Semipalmated Sandpipers. Lively interplay is a given

with such largely gregarious subjects.

The lean, mean (economical, laser-focused) quartet aptly mirrors spartan if exuberant bird life. Alto and tenor toss off angled unison lines, solo with passion, engage in the aerial antics of sparring Crows. Sun slap-tongues the Raven's dry sagacity. Shiffer wails klezmerifically, quirkily Coot-like. Each has his unique take on the Bobolink's chatterlalia: manic burble vs. split-reed larynx. Bass and drums nail Crows' smart-ass 3/4 swagger and swoon bluesy balladry of a lonely Loon. Hinton's exquisite subtlety and feather-breadth sensitivity is netted by accurate micing. Ishenko limns the roost.

A congenial musical excursion on any listener's level, *City of Birds* adds serious tools of appreciation to any birdwatcher's apologia or expedition. *Volume 3* is likely in the works: perhaps Shiffer will zoom in on heretofore overlooked families: shy Sparrows, elusive gemlike Warblers, stunning Raptors. My note to the leader suggests unique challenges: Ruffed Grouse? Chimney Swift? BTW, kudos on excellent cover sketches of the birds!

For more info visit [elijahshiffer.bandcamp.com](http://elijahshiffer.bandcamp.com). Shiffer's *City of Birds* is at Sherman Creek Park Jul. 19. Shiffer is also at Little Honey Jul. 15. See Calendar.



**Shadows and Silence: The Erik Satie Project**  
Tessa Souter (NOANARA Music)  
by Andrew Schinder

French composer and avant gardist Erik Satie neatly fit the cliché of the brilliant yet eccentric artist. He was a noted iconoclast who adopted many personas in his life and who made his living as a cabaret pianist. Yet he was a critically important figure in early 20th century classical music, influencing the works of Claude Debussy and Maurice Ravel, and later John Cage. This month marks the 100th anniversary of Satie's death (Jul. 1) and his influence is still felt. His oeuvre forms the inspiration for the new release, *Shadows and Silence: The Erik Satie Project*, by powerhouse vocalist Tessa Souter.

Souter lightens up Satie's compositional eccentricities and avant garde tendencies despite the often serious and solemn themes on the resultant recording, making the album eminently listenable and joyous. Her crackerjack backing band features, among others, Luis Perdomo (piano), Yasushi Nakamura (bass) and husband Billy Drummond (drums, percussion), who support and lift up her vocals. Guest appearances include Nadjé Noordhuis (trumpet), Steve Wilson (soprano) and Pascal Borderies (spoken word).

Here Souter has taken certain Satie works, including his notable "Gymnopédies" and "Gnossiennes" compositions, and adapted them as sultry vocal jazz pieces, adding lyrics in both English and French. The songs examine such subjects as beauty, loss and renewal. While Satie lived his life and composed in eccentric and modernist fashion, the vocalist has repurposed many of his works as romantic odes or meditations on human emotions. Her interpretation of "Gnossienne No. 3", entitled "Holding on to Beauty", a love letter to her husband, is a brilliant addition to the canon of jazz love ballads. "D'Ou Venons-Nous (Gymnopédie No. 3)"

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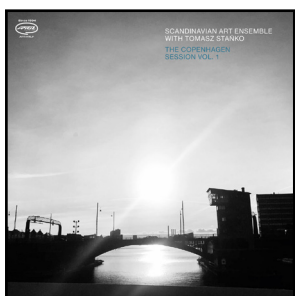
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is a mournful rumination on mortality that features a haunting soprano solo by Wilson.

Despite its subtitle, *Shadows and Silence* does not only focus on Satie interpretations. Souter's version of the classic Léo Ferré song "Avec le Temps" provides what is arguably the album's emotional climax. Her rendition is stunning, featuring Perdomo's superb piano accompaniment and a striking bass solo by Nakamura. The album closes with a bilingual version of Jacques Brel's "Ne me quitte pas (If You Go Away)", made famous by Edith Piaf as well as Nina Simone. Souter certainly stands her ground against those legends, providing somberly naked emotive depth to a famously melancholy song. Perdomo, surprisingly and delightfully, cuts the sadness of it with an unexpectedly upbeat piano showcase, ending an emotionally complex album with a hint of both poignancy and uplift.

For more info visit [texasouter.com](http://texasouter.com). The album release concert is at Joe's Pub Jul. 1 and Deer Head Inn Jul. 20. Souter is also at Mezzrow Jul. 27, and Dobbs Ferry Waterfront Park Jul. 30 (part of Jazz Forum Art's Summer Music Series). See Calendar and 100 Miles Out.



**The Copenhagen Session Vol. 1**  
**Scandinavian Art Ensemble with Tomasz Stańko**  
(April)  
by Franz Matzner

This recently unearthed album, *The Copenhagen Session Vol. 1* by the Scandinavian Art Ensemble with Tomasz Stańko, not only marks an intriguing historical context, but the music itself is also gorgeously rendered.

Born in wartime Poland in 1942, and subsequently raised behind the Cold War's Iron Curtain, legendary trumpeter Stańko (whose birthday and deathaversary fall on this month: b. July 11, 1942 – d. July 29, 2018) was one of the earliest Eastern European jazz musicians to capture the wave of free jazz at a time when political barriers were eroding and it was no longer a crime simply to play jazz. He exposed the contemporary scene to the distinctive sounds of Polish and other Eastern European countries, adding its characteristic pathos and resonance.

This originally reported lost session from 2016 (two years prior to Stańko's passing) captures the trumpeter's lucid tone and lyricism, merged with a collection of young Polish and Scandinavian artists, an ensemble comprised of two other trumpeters (Tomasz Dąbrowski and Snorri Sigurðarson) with Thomas Hass (saxophone), Martin Fabricius (vibraphone), Artur Tużnik (piano), Richard Andersson (bass), Radek Wośko (drums) and featured vocalist Johanna Elina Sulkunen. Overall, the ensemble substitutes overt intensity with emotional clarity. But the freer approach of Stańko's earliest work still exists within the hallmark spatial openness of Scandinavian jazz. Each selection was composed by a different bandmember—yet the integrated sound of the ensemble stands out, the compositions contributing to a stable scaffolding of somewhat traditional-leaning forms upon which the band's luminescent improvisation rests. "One O'clock Junk", for instance, swings with tenacity alternating between merger and splintering, while Fabricius' vibraphone lines float across the turmoil.

Another album feature is its sumptuous pathos. Without becoming overbearing, a consistent depth of controlled emotion permeates. "Before the Rain" proceeds with pleasant nostalgia marked by Tużnik's tripling piano. The sandy textured blues of "Circles" attains a peak of sadness with Sulkunen's elasticated vocalizations. Album closer, "Dark Eyes of Maretha Hirsh", shimmers with aural incandescence as the group runs the gambit from abstract expressionism, then shifts dynamics and swings with a stolid beat.

Whether you're a Stanko aficionado or simply seeking introduction to the veteran trumpeter's sound; whether you're searching for a view into younger Scandinavian jazz or just have the desire to sit back and relax to some gorgeous, fluid music—the Scandinavian Art Ensemble with Tomasz Stańko's *The Copenhagen Session Vol. 1* fits the bill, with the promise of a second volume soon to come.

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



**The Longrun Development of the Universe #6:**  
**For Albert**  
**Carl Ludwig Hübsch, Wolter Wierbos,**  
**Matthias Schubert (Jazzwerkstatt)**  
by Ken Waxman

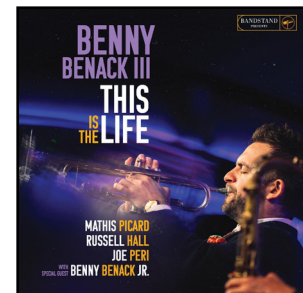
Probably the final album in a long run for this veteran trio of European improvisers after more than two decades, *For Albert* is both a summation and a salute. And despite what many Americans would figure, the Albert in the title isn't Ayler but one of the pioneers of free jazz in Europe, German trombonist Albert Mangelsdorff (whose 20-year deathaversary is Jul. 25). This trio tribute is more than just name checking too. Dutch trombonist Wolter Wierbos, known for his long tenure in the ICP Orchestra, is, with his command of multiphonics, one of Mangelsdorff's true heirs. German tenor saxophonist Matthias Schubert was a member of the German trombonist's groups from 1986-90, while German tubist Carl-Ludwig Hübsch has played in The Multiple Joy[ce] Orchestra and the European Tuba Quartet.

Its unique instrumentation allows the trio to cannily reconstitute Mangelsdorff's conventional and cutting-edge musical legacy. With its vamping counterpoint and bright, cool jazz feel, "Hot Hut" suggests the trombonist's early boppish style. "Sonntagsgrau" relates to his latter ground-breaking experiments as floating brass choir timbres are surmounted by strained tuba snores and altissimo saxophone whistles. *For Albert* is much more than this of course. The four remaining Hübsch compositions explore metallic sonorities, angling and positioning all the timbres that can be extracted from this brass/reed combination. Although the three are adroit at using such extended techniques as Wierbos' gutbucket whoops, Schubert's split tones and Hübsch's undulating rumbles, most expositions give way to horizontal advances in three-layered registers. Besides passing flattened timbres from one to another, there are points where the group members combine for near-marching band cadences with buttery trombone breaths and staccato reed trills moving rhythmically atop burbling tuba continuum.

The three-part tone integration on "Osti-Nato" creates a literal canon with the trio members closely-harmonized syncopation advancing from highest to

lowest pitches during the exposition. An interlude of vocalized murmurs, yells, wails and tongue slaps underlines the group's unique interaction, although the final sequence evokes unselfconscious swing. Unusual only in instrumentation, The Longrun Development of the Universe clearly demonstrates on this notable set that sophisticated Euro improv continues to evolve in an exceptional fashion. That promise will only be intensified as its members go their separate ways.

For more info visit [jazzwerkstatt.eu](http://jazzwerkstatt.eu)



**This Is the Life**  
**Benny Benack III (Bandstand Presents)**  
by Marilyn Lester

This is the life indeed! The third-generation musician-bandleader-composer in his 34 years has an Emmy nomination and appeared around the world on a seemingly uninterrupted circuit. He sings, plays a mean trumpet and, as a showman at heart, always entertains full bore. His brand is joy, and in his latest, 12-track release, *This Is the Life* (recorded live at the Blue Llama Jazz Club in Ann Arbor, MI), Benny Benack communicates as much of his personality on record as he does in person. The personnel are his usual trio: Mathis Picard (piano), Russell Hall (bass) and Joe Peri (drums), plus the bonus of father, Benny Benack Jr. playing tenor saxophone. The title cut, by Richard Strouse and Lee Adams for Broadway's *Golden Boy*, is a fine demonstration of the leader's affinity for American songbook standards—classic and modern—with plenty of swing. In addition to the autobiographical nature of the tune, this number is a terrific introduction to Picard's incredible pianistic talents, and, of course to the range of the star's trumpet playing, most often melodic and straight ahead.

Broadway love continues with a balladic (and scat-filled) "The Sound of Music" (Richard Rodgers, Oscar Hammerstein II). With soft, supple piano (sans bass and drums), there's a romantic, crooner's version of "Crazy She Calls Me" (Carl Sigman, Bob Russell). Benack the composer reveals a boppish-standard sensibility with "Song for Our Roger", which features a superb harmony with Benack Jr. and an emotive solo by the *pere*; the apple doesn't fall far from the tree. Another BB III original, "Sugar and Spice" similarly played with BB Jr., is a midtempo swing piece that once again demonstrates senior's technical improvisational prowess, often with wry/sly statements that no doubt have informed son BB III's performance persona who was not to be outdone with some technical tricks of his own. A solo feature for Hall likewise was in the spirit of relaxed improvisational fun. The leader puts a button on the number with a fun scat ending. "When You're Smiling (The Whole World Smiles with You)" (Mark Fisher, Joe Goodwin, Larry Shay) was generously given to BB Jr. to shine, with BB III in showman mode, channeling the spirit of Louis Prima. That spirit appeared in a wild and somewhat unhinged outro in his "Without a Love".

If music is the best medicine, then take a heaping dose of Benny Benack III.

For more info visit [bandstandfoundation.com](http://bandstandfoundation.com). Benack is at Laissez Faire Jul. 9 & 23, Gin Mill Speakeasy Jul. 21 and Smalls Jul. 22. See Calendar.



**Standards Vol. 2**  
**Yotam Silberstein (JoJo)**  
by Ken Dryden

Since immigrating to the US from Israel in 2005, guitarist Yotam Silberstein has built a reputation as a gifted improviser with a fluid style that emphasizes the rich melodies of his repertoire. He has played and recorded with a wide array of artists, including jazz greats in saxophonists Charles McPherson, Jimmy Heath and James Moody as well as pianist Monty Alexander, in addition to his own recordings.

For this trio session, *Standards Vol. 2*, with John Patitucci (bass) and Billy Hart (drums), Silberstein's main focus is interpreting a number of intimate ballads, many of which were composed long before his birth and few of which are performed by jazz musicians today. John Benson Brooks' "Just as Though You Were Here", though one of the composer's most familiar tunes, has only been recorded sporadically by jazz artists. "Blue Gardenia" is likely the best-known composition of Lester Lee, and the guitarist's cool setting of it allows for plenty of interplay with his rhythm section, while his playing is mostly laid back. Silberstein's subtle treatment, with Patitucci's spacious bass lines and Hart's whispering brushes, is soft spoken yet delivers

its message perfectly. The pace of the album picks up with the guest appearance of now-nonagenarian tenor saxophonist George Coleman in Sonny Rollins' "Tenor Madness", in which the trio takes a back seat to give the horn player plenty of room to blow his short but rapid-fire riffs. Once Silberstein comes to the forefront, he shows off his bop chops without overplaying, with the bassist and drummer laying a brisk foundation. Gerhard Winkler's "Answer Me, My Love" is a hidden gem, mostly heard on vocal easy listening records, such as those by Nat King Cole. The guitarist's interpretation of this overlooked tune here is masterful, embellishing its lyricism. Silberstein also uses the Middle Eastern oud instrument for an exotic setting of Victor Young's "Delilah", overdubbing a bit of guitar in the background, then adding a guitar solo, creating a unique sound that is as enchanting as was this historical, bewitching woman. His swinging rendition of "Wrap Your Troubles in Dreams" is a breezy affair, guaranteed to get listeners' feet tapping.

*Standards Vol. 2* is best heard without distractions, with good company and quiet conversation.

For more info visit [jojorecords.com](http://jojorecords.com). Silberstein is at The Django Jul. 2, and at Birdland Theater Jul. 9 (part of Frank Vignola's "Guitar Nights"). See Calendar.



**Purposing the Air**  
**Ingrid Laubrock (Pyroclastic)**  
by Kurt Gottschalk

In the ever-shrinking buffer zone of what have been posed as opposing forces between improvisation and composition, the nightclub and the concert hall—two traditions that each seem to have increasingly less to do with current practices separating these boundaries—the art song largely remains a holdout for the uptown crowd. Few from the jazz tradition (Roscoe Mitchell comes to mind) have really approached the expression in miniature that Charles Ives, Erik Satie, Franz Schubert, and Clara and Robert Schumann practiced so ably.

Saxophonist Ingrid Laubrock—herself from the homeland of the Schumanns—has made quite an impression in recent years as a composer of the formal order: see in particular 2018's *Contemporary Chaos Practices – Two Works for Orchestra and Soloists* and 2020's *Dreamt Twice, Twice Dreamt – Music for Chamber Orchestra and Small Ensemble*, both released by Intakt. Neither release, however, has trod such risky ground as the nearly naked art song, with its stripped-down complexity and sophisticated simplicity in arrangement and duration. *Purposing the Air* does just that, to remarkable results.

This double-album (also available as a download) is comprised of four books of 15 songs each, all settings of text from Erica Hunt's longform *Mood Librarian—a poem in koan*, although the arrangement might more properly be four suites, or a suite in four parts. But the compositions read (to these ears) as 60 connected, abstract miniatures, performed by four fine singers paired with talented accompanists, although not the composer. *Purposing the Air* is the first album Laubrock has written on which she doesn't play. The songs—rarely more than three minutes, occasionally less than one—are delivered by Fay Victor, with cellist Mariel Roberts; Sara Serpa with her Intimate Strangers pianist, Matt Mitchell; Theo Bleckmann

with longtime collaborator, guitarist Ben Monder; and Rachel Calloway with violinist Ari Streisfeld, who work together as Duo Cortona. The latter's set was the first composed and falls closest to the art song tradition, but it is the last presented on the recording. The Bleckmann book is the most surprising, if only because of Monder's controlled overdrive. Serpa and Victor, with their duet partners, give beautifully warm renditions, which might be the most satisfying of the four. But the book, the collection, is Laubrock's, and it's outstanding in any field.

For more info visit [pyroclasticrecords.com](http://pyroclasticrecords.com). Laubrock is at Ibeam Brooklyn Jul. 18 (part of Wide Open Works/WOW Summer Festival). See Calendar.



**incognito ergo sum**  
**David Bixler Trio Incognito (s/r)**  
by Rachel Smith

When the father of philosophy, Frenchman René Descartes declared "Cogito, ergo sum" (I think, therefore I am) in 1637, he simplified the abstract concept of existence in a simple statement. Similarly, saxophonist David Bixler with *incognito ergo sum*—more or less "I am unknown (or hidden)"—offers a play on words and concept in the second album from his Trio Incognito. The group—with Dan Loomis (bass) and Fabio Rojas (drums)—came together during the pandemic and the album's 14 selections possess an off-kilter quality (as evidenced in the title of the third track "Liminal Space") that takes the listener out of everyday life. Loomis' bass playing is particularly subtle, as he produces a sound that is not quite grounded, while Bixler's saxophone playing floats in a sort of enveloping ether.

The strangeness of this world, sketched by the leader's twelve original compositions is not disturbing, but rather, attractive. He manages to write a world that sounds new and experimental without pushing his instrument too far. The star of the release is unquestionably the purity of Bixler's tone. The melodies are mostly unornamented and easy to follow. That simplicity allows his saxophone playing to accomplish a paradox: his approach pierces straight to the heart, while also feeling just out of reach. The arrangements support this effect, with Loomis' bass lines and Rojas' drumming audibly soft even during solos, which are notably few, in keeping with the "incognito" ethos. While an album with such a concept risks becoming monotonous, *incognito ergo sum* is impressive in its melodic variety. The natural incorporation of Irish folk music on "Johnny Cope" (which was originally a traditional Scottish folk song) was a special treat; Irish music and jazz also come together in Bixler's live performances with his wife, violinist and Irish fiddler Heather Bixler, as well as with Arturo O'Farrill and the Afro Latin Jazz Orchestra.

*incognito ergo sum* is The Music—capital T, capital M. The musicians are virtuosos on their respective instruments, and the band shares a mission with the album serving its vision. But even more than that basic fact, Bixler's new release gets to the heart of what The Music is: something higher than us, but something we can feel deeply nonetheless.

For more info visit [davidbixler.com](http://davidbixler.com). The album release concert is at Drom Jul. 24. See Calendar.

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(INTERVIEW CONTINUED FROM PAGE 6)

and early '70s, it was a music that was faded, and there was a whole group of guys, starting with my generation, who almost singlehandedly pulled this music out of the grave by writing about it, performing it and promoting it. These young musicians who are playing today often don't give a damn about that history. They don't respond to emails and adhere to a very cliquish booking situation.

**TNYCJR:** There's a new movement afoot to reclaim the African-American roots of country music, and that's a field you've explored.

**LOWE:** We can talk about the essential Blackness of jazz, the central Blackness of blues, the central Blackness of rhythm and blues. But when we're talking about country music, it is truly a mixed-race creation. I have a collection of probably about 100 Black performances that essentially qualify as country music in the period from 1910-1930. It's a myth that record companies didn't let Black artists record country or music other than the blues.

**TNYCJR:** It's no secret that you've had lots of health problems. At the same time, your discography shows a renaissance in recording and composing since approximately 2007. This happened despite your physical challenges.

**LOWE:** There were other obstacles. I moved out of Maine in 2016 and living there was a sort of slow torture. I didn't play for about 10 years while I was up there, and was totally snubbed by the state's musical establishment. And then I moved back to Connecticut. The Maine years weren't totally barren. Before I left there, I did *Blues and the Empirical Truth*, which had Matthew Shipp, Roswell Rudd, Marc Ribot and Lewis Porter on it. And Shipp did a whole album of my compositions in 2015 (*Matthew Shipp Plays the Music of Allen Lowe*, Constant Sorrow). The music really got rave reviews. I did really well review-wise, but it didn't lead to an active calendar of gigs.

I didn't get really sick until 2019, with throat cancer. It was treated successfully with radiation and chemotherapy. And then in 2021, I developed a tumor in my sinus, which was ignored a little longer than it should have been. They didn't find it in 2019. And it also was the pandemic. So that complicated things. It was a surgeon in Boston who really saved my life. I had, like, 20 surgeries. I produced quite a number of recordings and books in succession, including *America: The Rough Cut*, *In the Dark* (with Ken Peplowski and others), and then *Louis Armstrong's America*. That latter album is getting some attention now. I honestly am not sure how I did it. As people, we encounter these horrific situations and just start doing stuff. And maybe there was a certain desperation, thinking I was going to die at one point. I didn't know how much longer I'd be around. It was a period of artistic fertility, which is impossible to reproduce.

**TNYCJR:** What does the blues mean to you?

**LOWE:** The blues comes from a long and complex Black tradition, which goes back really far, to the 1840s, when you had the emergence of the minstrel shows and the broadening of Black culture all over the US. At that time, you saw the emergence of a lot of syncopated fiddle tunes and then ragtime a little later on in the century. And that's why I did *America: The Rough Cut*. Even [critic] Robert Christgau, who's not a jazz guy, cited that as one of his top albums of that year. In 2023, Christgau's Consumer Guide gave the album an A- and said "...it generates a surprisingly compact, uncommonly straightforward, and dare I say pop-friendly sense of identity and purpose." I just started to compose like a maniac. And the Armstrong thing was launched just as a guy in New

York, Jonathan Scheuer, decided he wanted to make a documentary around it. It's semi-autobiographical and the working title is *I Should Have Stayed Dead*. We organized some sessions to film that would capture the Armstrong work. Trombonist Ray Anderson is involved, and also guitarist Marc Ribot, who showed a lot of faith in me when no one else did. We're still working on the film. I also just had a recording session with pianist Matt Shipp, trumpeter Daniel Bereket, bassist Colson Jimenez and drummer Ethan Kogan. It's great to work with some brilliant young musicians who are on top of things.

For more info visit [allenlowe.com](http://allenlowe.com). Lowe is at Downtown Music Gallery Jul. 29. See Calendar.

**Recommended Listening:**

- Allen Lowe—*An Avant-Garde of Our Own: Disconnected Works* (Constant Sorrow-ESP-Disk', 1980-2018)
- Allen Lowe—*At The Moment of Impact...* (Fairhaven, 1989-90)
- Allen Lowe/Roswell Rudd—*Woyzeck's Death* (Enja, 1994)
- Allen Lowe—*Blues and the Empirical Truth* (Music & Arts, 2009-11)
- East Axis—*Cool With That* (ESP-Disk', 2020)
- Allen Lowe & The Constant Sorrow Orchestra—*Louis Armstrong's America Vol. 1-4* (ESP-Disk', 2023-24)

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

Over the years, Bead has released albums featuring cream of the crop improvisers from the UK, the European continent and beyond, including John Butcher, Wolfgang Fuchs, Evan Parker and Wolter Wierbos. One of its more recent recruits has been bass guitarist and electronics musician, Tremblay, the Switzerland-based Canadian who had been a UK resident for 20 years. Tremblay adds to the Bead story: "My duet: light.box, with (trumpeter) Alex Bonney was recording its third album, and Alex suggested this young gifted free drummer from Leeds: a certain Emil (Karlsen). I was blown away by his musicianship, and he then suggested that we might consider Bead as a label." The label was such a great fit for the music, with its legacy and a new breadth of releases, it gave Tremblay the confidence that it was the best platform possible for the duo's idiomatic improvised music. Earlier this year, Bead released light.box duo's *Eyre*, featuring tenor saxophonist Tom Challenger. Says Tremblay, "There was both a catalog of fantastic works, which is always inspiring, and a horizon of fantastic new releases coming out. Recording was very slick and fresh, with high production values and a dynamic energy that would enable the music to be heard and be part of a living catalogue. In other words, it's a community of music-making people I was proud to be associated with."

Now in its 51st year, Bead remains the boutique label it has been in the past, with no set annual release schedule or limit as to what it will put out. "We only release music when we feel we have something important to say," says Karlsen. As for formats, although a few cassettes were released in the past and some original Bead LPs are still available for sale, the focus now is on compact discs. "As much as I like LPs, CDs are still a much more cost-effective way of producing works of the highest quality," he explains. "We're not consciously avoiding other formats but at the moment CDs seem to make the most sense. It depends on a lot of factors, all of which can of course change."

Summing up, Wachsmann reiterates Bead Records' credo: "The respect for the commitment of participants remains—and it is not about such things as repertoire duplication."

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

(LEST WE FORGET CONTINUED FROM PAGE 10)

her to play over chord changes using pentatonics. As Alcorn said in TNYCJR (Mar. 2021 issue): "Then everything slowly began to make sense...Ornette Coleman and Harmolodics have a lot to do with how I hear improvisation."

Steeped in the country music tradition, combined with the influence of classical and experimental composer Pauline Oliveros' Deep Listening concepts, Alcorn's improvising and musical support created a very different, unpredictable musical context (for listeners and fellow musicians, alike, arguably akin to the initial shock of what Ornette Coleman's music did and still does for many). She bolstered her own bands as well as other many-varied projects as a prized partner in sound, from the *Mirage* trio (Clean Feed, 2011) with bassist Michael Formanek and tenor saxophonist Ellery Eskelin, who notes, "She created a sonic well of warmth and clarity from which she delivered all manner of movement and texture," to Nate Wooley's Columbia Icefield and Seven Storey Mountain groups. The trumpeter calls Alcorn "the quintessential American musician."

Wooley was recently mixing their last album together and adds, "It was a moment of laughter and tears as I was confronted over and over again with the little things she had changed on the fly and how they made the group breathe as we caught ourselves in free fall. It was Susan's gift to make sound breathe in this way, reminding us all that music and life—at their best—are malleable and free." Guitarist Mary Halvorson, who played alongside Alcorn in Wooley's Columbia Icefield, and who was a frequent collaborator, knew from the first time she heard the pedal steel player that "It was a rare thing I was witnessing... She had a deep vision and an ability to seamlessly synthesize diverse musical influences into something uncategorizable." The guitarist was also a member of Alcorn's quintet (*Pedernal*, Relative Pitch), and in her own octet (*Away With You*, Firehouse 12), Alcorn served as "both the wildcard and the glue," reveals Halvorson.

Also in the Halvorson Octet was saxophonist Ingrid Laubrock, who additionally co-led a trio with Alcorn and cellist Leila Bordreuil (*Bird Meets Wire*, Relative Pitch). The trio was scheduled to record a follow-up album this year, which ended up getting postponed. Says Laubrock, "Sadly it was too late...her untimely death brought home once again how precious our time with friends and family really is." Ken Vandermark and Joe McPhee, two other saxophonists with whom Alcorn played, recorded as a trio in 2017, *Invitation to a Dream* (Astral Spirits). Vandermark sums up Alcorn's indelible footprint, not only as a pedal steel guitar great but as a music giant with a thoughtful voice and generous personality, which will not to be forgotten: "Though the pedal steel guitar is a rare instrument in improvised music circles, what Susan Alcorn did as an artist proved that it's the player that counts above all...Susan filled a space with music that didn't exist before. Now that she's gone, that space is empty again and will remain so because as an artist and human being, Susan Alcorn was and is irreplaceable."

For more info visit [susanalcorn.net](http://susanalcorn.net). The "Susan Alcorn Memorial Concert" featuring guitarists Mary Halvorson, Nels Cline and Ava Mendoza as well as Ingrid Laubrock, Nate Wooley, Leila Bordreuil and others is at Zürcher Gallery Jul. 30. See Calendar.

**Recommended Listening:**

- Susan Alcorn—*Uma* (Uma Sounds, 1999)
- Susan Alcorn—*And I Await The Resurrection of The Pedal Steel Guitar* (Uma Sounds, 2007)
- Susan Alcorn—*Touch This Moment* (Uma Sounds, 2008-10)
- Ellery Eskelin, Susan Alcorn, Michael Formanek—*Mirage* (Clean Feed, 2011)
- Susan Alcorn, Leila Bordreuil, Ingrid Laubrock—*Bird Meets Wire* (Relative Pitch, 2018)
- Susan Alcorn Quintet—*Pedernal* (Relative Pitch, 2019)

Tuesday, July 1

- **Edsel Gomez Latin Jazz Trio** Arthur's Tavern 7 pm
- ★ **Anthony Tidd, David Virelles,** **Gene Lake** Atelier Harlem 8 pm \$10
- **Rich Hinman/Adam Levy** Bar Lunático 9, 10:30 pm \$10
- ★ **Christian Sands Quartet with Gilad Hekselman, Scott Colley, Ryan Sands** 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: Sungazer Plus with Adam Neely, Shawn Crowder** Blue Note 8, 10:30 pm \$25-35
- **Ehud Asherie Trio** Cellar Dog 7, 8:30 pm \$5
- **Danny Mixon** Columbus Park 12 pm
- **Malaya Sol Quintet with Itai Kriss, Leandro Pellegrino, Eduardo Belo, Rogério Boccato; Hector Martignon Quartet** The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★ **Amanda Monaco/Ras Moshe; Kyle Nassser, Chris van Hoorst, Hamir Atwal; Flip City with David Aaron, Nick Panoutsos, David Gould; Ben Goldberg** Downtown Music Gallery 6:30, 7:30, 8:30, 9:30 pm
- ★ **Tessa Souter with Luis Perdomo, Boris Kozlov, Billy Drummond + Steve Wilson** Joe's Pub 7:30 pm \$30
- **Kelly Green Quartet with Elijah J. Thomas, Luca Soul Rosenfeld, Evan Hyde; Ray Gallon Trio with Peter Washington, Kenny Washington** Mezzrow 6, 7:30, 9, 10:30 pm \$35
- **Audrey Silver** Silvana 7 pm
- **Diallo House of Septet; Kyle Colina Jam** Smalls 9, 10:30, 11:45 pm \$35
- **Ben Monder/Matt Brewer/Johnathan Blake** Village Vanguard 8, 10 pm \$40
- **Nick Biello Quintet with Charlie Porter, Alex Tremblay, Peter Kronrief** Zinc Bar 7, 8:30 pm \$35

Wednesday, July 2

- **Alphonso Horne Gotham Kings** 140 Broadway 12 pm
- **Christine Francis; Xiomara Laugart** Arthur's Tavern 7, 10 pm
- ★ **Anthony Tidd, Miles Okazaki, Gene Lake** Atelier Harlem 8 pm \$10
- ★ **Dayna Stephens with Emmanuel Michael, Rafael Enciso, Miguel Russell** Bar Bayeux 8, 9:30 pm
- **Itai Kriss Quartet** Bar Lunático 9, 10:30 pm \$10
- ★ **Christian Sands Quartet with Gilad Hekselman, Scott Colley, Ryan Sands** Birdland 7, 9:30 pm \$35-45
- ★ **David Ostwald's Louis Armstrong Eternity Band; Frank Vignola + Ken Peplowski, Vinny Raniolo** Birdland Theater 5:30, 8:30 pm \$30-40
- **Blue Note Jazz Festival: Sungazer Plus with Adam Neely, Shawn Crowder** Blue Note 8, 10:30 pm \$25-35
- **Triad Brass** Bryant Park 3:30 pm
- **Vanderlei Pereira Trio** Cellar Dog 7, 8:30 pm \$5
- **Nicki Richards with Cyrus Chestnut, Christian McBride, Lenny White** City Winery 8 pm \$30-58
- **Gervis Myles, Ravi Campbell, Kayvon Gordon** Close Up 7, 9:30 pm
- **Matt Chertkoff Trio** Dante Park 12 pm
- **Zarabanda Variations with Keir GoGwilt** David Rubenstein Atrium 2, 7:30 pm
- **Yotam Silberstein Quartet; Fima Ephron Quartet** The Django 7:30, 9, 10:30 pm, 12 am \$35
- **Adam Moezinia Folk Element Trio with Dan Montgomery, Steven Crammer; Jesse Green Trio with Marty Jaffe, Willie Bowman** Mezzrow 6, 7:30, 9, 10:30 pm \$35
- **Kari van der Kloot** Silvana 8 pm
- **Ben Solomon Quartet; Marius Van Den Brink Quintet with Stacy Dillard, Noah Halpern, Noah Garabedian, Ofri Nehemya; Jason Clotter Jam** Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★ **The Cookers with Eddie Henderson, David Weiss, Donald Harrison, Azar Lawrence, George Cables, Cecil McBee, Billy Hart** Smoke 7, 9 pm \$35-45
- **Russ Nolan Quartet** Sour Mouse 8 pm
- **On Ka'a Davis with Ali Ali, Luke Stewart, Donald Sturge McKenzie II** The Stone at the New School 8:30 pm \$20
- **Ben Monder/Matt Brewer/Johnathan Blake** Village Vanguard 8, 10 pm \$40
- **Benito Gonzalez Trio with Conway Campbell, Michael Ode** Zinc Bar 7, 8:30 pm \$35



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- **Richard Cortez Quartet** Zinc Bar 7, 8:30 pm \$35

Thursday, July 3

- **Tomohiro Mori; Charlie Apicella and Iron City; Terry Waldo's Gotham City Band** Arthur's Tavern 5, 7, 10 pm
- **Adam Kolker Quartet with Glenn Zaleski** Bar Bayeux 8, 9:30 pm
- **Luisito Quintero and 3rd Element** Bar Lunático 9, 10:30 pm \$10
- ★ **Christian Sands Quartet with Gilad Hekselman, Scott Colley, Ryan Sands** 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
- **New York Guitar Festival: Marel Hidalgo; Big Lazy with Stephen Ulrich, Andrew Hall, Yuval Lion; Pedro Cortes with Ismael Fernandez, Jose Moreno + Sonia Olla** Bryant Park 7 pm
- **Cellar Dog All-Stars** Cellar Dog 7, 8:30 pm \$5
- **Simona Premazzi/Kyle Nasser Quartet with Noah Garabedian** Close Up 7, 9:30 pm
- **Xito Lovell and Que Xopa Collective** David Rubenstein Atrium 7:30 pm
- ★ **Eric Person Quartet; Tsutomu Nakai Quartet** The Django 7:30, 9, 10:30 pm, 12 am \$35
- **Richie Vitale Trio with Steve Ash, Caleb Tobocman; David Kikoski Trio with Rick Rosato, Colin Stranahan; Ben Barnett Jam** Mezzrow 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★ **Craig Harris and Harlem Nightsongs Big Band** Mount Morris Ascension Presbyterian Church 7 pm \$25
- **Karen Maynard Quintet** Patrick's Place 7 pm
- **Jon Regen Quartet** The Roxy Lounge at Roxy Hotel 8 pm
- ★ **Tom Christensen Quartet with Gary Versace, Jay Anderson, Jimmy Macbride; Mark Sherman Quartet with Jon Davis, Boris Kozlov, Bernd Reiter** Smalls 6, 7:30, 9, 10:30 pm \$35
- ★ **The Cookers with Eddie Henderson, David Weiss, Donald Harrison, Azar Lawrence, George Cables, Cecil McBee, Billy Hart** Smoke 7, 9 pm \$35-45
- **On Ka'a Davis with Ras Moshe, James Nadien, Theo Woodward** The Stone at the New School 8:30 pm \$20
- **Ben Monder/Matt Brewer/Johnathan Blake** Village Vanguard 8, 10 pm \$40
- **Axel Tosca Trio + Xiomara Laugart** Zinc Bar 8, 10 pm \$35

Friday, July 4

- **Yuichi Hirakawa Jazz Group; Rich Townsend and the Magnificent NighTrain** Arthur's Tavern 5, 7 pm
- ★ **Wayne Tucker** Bar Bayeux 8, 9:30 pm
- **Bill Saxton Harlem Allstars** Bill's Place 7, 9:30 pm \$36
- ★ **Birdland Big Band + Ashley Pezzotti; Christian Sands Quartet with Gilad Hekselman, Scott Colley, Ryan Sands** Birdland 5:30, 8:30, 10:30 pm \$30-45
- ★ **Anderson Brothers "Play Artie Shaw" with Peter Anderson, Will Anderson, Mike Davis, Jeb Patton, Paul Gill, Chuck Redd** Birdland Theater 7, 9:30 pm \$25-35
- **New York Guitar Festival: Jontavious Willis; Jackie Venson; Louis Cato** Bryant Park 7 pm
- ★ **Billy Drummond Freedom of Ideas Trio with Micah Thomas, Peter Washington; Sam Yahel Trio with Or Bareket, Jochen Rueckert; Ian MacDonald solo** Mezzrow 6, 7:30, 11:55 pm \$35
- ★ **Jay Rodriguez** Mount Morris Ascension Presbyterian Church 7 pm \$25
- **Patience Higgins** Patrick's Place 8 pm \$10
- ★ **Randy Johnston Quartet with Addison Frei, Yoshi Waki, Fukushi Tainaka; Trio Harmony with Greg Hutchinson, Dayna Stephens, Ben Street; Chris Beck Quartet** Smalls 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★ **The Cookers with Eddie Henderson, David Weiss, Donald Harrison, Azar Lawrence, George Cables, Cecil McBee, Billy Hart** Smoke 7, 9, 10:30 pm \$35-55
- **Ben Monder/Matt Brewer/Johnathan Blake** Village Vanguard 8, 10 pm \$40
- ★ **Tommy Campbell Quartet with Jon Davis, Paul Bollenback, Gianluca Renzi** Zinc Bar 7, 8:30 pm \$35

**DATES**

**JULY 6th JAZZ FORUM ARTS**  
Tarrytown, NY 4+6PM

**JULY 10th BRONX MUSIC HALL**  
New York City, NY 8PM

**JULY 11 @ NUBLU CLASSIC**  
New York City, NY 7:30PM

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Saturday, July 5

- ★ **Michika Fukumori** Antique Garage Tribeca 7 pm
- **Yuichi Hirakawa Jazz Group** Arthur's Tavern 5 pm
- **Pete Rodriguez with Jon Beshay, Esteban Castro, Raul Reyes, Anwar Marshall, Roberto Rodriguez** Bar Bayeux 8, 9:30 pm
- **Buck and a Quarter with Brian Nalepka, Mike Weatherly, John Bianchi, John "Sir Scratchy" Landry, Chris Bannon, Angus Loten, Ben Mealer** Barbès 8 pm \$20
- **Bill Saxton Harlem Allstars** Bill's Place 7, 9:30 pm \$36
- ★ **Ashley Pezzotti; Christian Sands Quartet with Gilad Hekselman, Scott Colley, Ryan Sands** Birdland 5:30, 8:30, 10:30 pm \$25-45
- ★ **Anderson Brothers "Play Artie Shaw" with Peter Anderson, Will Anderson, Mike Davis, Jeb Patton, Paul Gill, Chuck Redd** Birdland Theater 7, 9:30 pm \$25-35
- **Nathan Nakadegawa-Lee/Marc Edwards** Brothers Wash & Dry 7 pm \$20
- **Richard Clements Quintet; Kyoko Oyobe Quartet** Cellar Dog 7, 8:30, 11:30 pm \$5
- **Alexandra Ridout Quartet with Simón Willson** Close Up 8, 10 pm
- **Jason Marshall Quartet; Bill Dobrow Quintet** The Django 7:30, 9, 10:30 pm, 12 am \$35
- **Mike Stern with Leni Stern, Bob Franceschini, Edmond Gilmore, Juan Chiavassa** Drom 7:30 pm \$30-40
- ★ **Sam Sadigursky/Nathan Koci** Ibeam Brooklyn 8 pm \$20
- ★ **Billy Drummond Freedom of Ideas Trio with Micah Thomas, Peter Washington; Sam Yahel Trio with Or Bareket, Jochen Rueckert** Mezzrow 6, 7:30, 9, 10:30 pm \$35
- **Camila Cortina Quartet** The Roxy Lounge at Roxy Hotel 8, 9 pm
- ★ **Randy Johnston Quartet with Addison Frei, Yoshi Waki, Fukushi Tainaka; Trio Harmony with Greg Hutchinson, Dayna Stephens, Ben Street; Justin Robinson Quartet** Smalls 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★ **The Cookers with Eddie Henderson, David Weiss, Donald Harrison, Azar Lawrence, George Cables, Cecil McBee, Billy Hart** Smoke 7, 9, 10:30 pm \$35-65
- **On Ka'a Davis with Ali Ali, Diallo House, Donald Sturge McKenzie II** The Stone at the New School 8:30 pm \$20
- **Ben Monder/Matt Brewer/Johnathan Blake** Village Vanguard 8, 10 pm \$40
- **Eri Yamamoto Duo; Creole Cookin' Jazz Band with Barry Bryson, Joe Licari, Dick Dreiwitz, Steve Elmer, John Beal, Ed Bonoff** Arthur's Tavern 3:30, 7 pm
- **Yacouba Sissoko's SIYA** Bar Lunático 9, 10:30 pm \$10
- **Jon Madof Trio with Yoshie Fruchter, Nate Rappaport** Big Bar 7 pm
- **Ashley Pezzotti; Afro Latin Jazz Orchestra** Birdland 5:30, 8:30, 10:30 pm \$25-40
- ★ **Anderson Brothers "Play Artie Shaw" with Peter Anderson, Will Anderson, Mike Davis, Jeb Patton, Paul Gill, Chuck Redd** Birdland Theater 7, 9:30 pm \$25-35
- **Brazilian Grooves** Cellar Dog 7, 8:30 pm \$5
- **Kevin Sun/Micah Thomas** Close Up 7, 9:30 pm
- **Jim Ridl Quartet with Tim Armacost, Joe Fitzgerald, Tim Horner; Randy Ingram Trio with Matt Penman, Jochen Rueckert** The Django 6, 7:30, 9, 10:30 pm \$35
- **Welf Dorr, Robert Boston, Dmitry Ishenko, Dave Miller** The Keep 9 pm
- ★ **Savannah Harris** Lincoln Center: Underground at Jaffe Drive 6 pm
- **Angela Roberts Quartet** Mezzrow 6, 7:30 pm \$35
- **Jane Irving, Josh Richman, Kevin Hailey** North Square Lounge 12:30, 2:15 pm
- **Boncellia Lewis** Patrick's Place 12 pm \$10
- **Matthew Avedon Trio; Jon Regen** The Roxy Lounge at Roxy Hotel 12, 1:30, 6 pm
- **Melissa Stylianou, Gene Bertoncini, Roni Ben-Hur, Josh Marcum** Saint Peter's Church 5 pm
- **Shrine Big Band** Shrine 8 pm
- ★ **The Cookers with Eddie Henderson, David Weiss, Donald Harrison, Azar Lawrence, George Cables, Cecil McBee, Billy Hart** Smoke 7, 9 pm \$35-55

Sunday, July 6

*"He is all fire, and speed, and precision." — Stereophile*

**Joe Magnarelli**

**Concord**

Victor Gould  
Paul Sikivie  
Rodney Green



**Tues. 7/8 (7, 8:30 pm)**

**Joe Magnarelli Quartet**  
at Zinc Bar

[JOEMAGNARELLI.COM](http://JOEMAGNARELLI.COM)

**SteepleChase**

- Ben Monder/Matt Brewer/Johnathan Blake Village Vanguard 8, 10 pm \$40
- Valtinho Anastácio Zinc Bar 7:30, 9 pm \$35

### Monday, July 7

- Grove Street Stompers with Peter Ballance, Joe Licari; Richard Cortez Arthur’s Tavern 7, 10 pm
- Luke Hickey Birdland 7 pm \$30
- Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Ed Cherry Trio Cellar Dog 7, 8:30 pm \$35-45
- Jon Elbaz with Matt Knoegel, James Paul Nadien Close Up 7, 9:30 pm
- Naama Quartet; Jared Schonig Quintet with Scott Wendholt, Andrew Gould, Steven Feifke, Matt Clohesy The Django 7:30, 9, 10:30 pm, 12 am \$35
- Jon-Erik Kellso EarRegulars The Ear Inn 8 pm
- Sheila Jordan; Andrea Domenici Trio Mezzrow 6, 7:30, 9 pm \$35
- Jon Regen The Roxy Lounge at Roxy Hotel 6 pm
- Jose Gobbo Trio Shrine 7 pm
- Ari Hoenig Trio with Gadi Lehavi, Ben Tiberio; Jochen Rueckert; Mike Boone Jam Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$40
- Mike Lee Zinc Bar 7, 8:30 pm \$35

### Tuesday, July 8

- Axel Tosca Latin Jazz Trio Arthur’s Tavern 7 pm
- Jon Dryden’s Pony with Anson Jones Bar Lunático 9, 10:30 pm \$10
- Anat Cohen Quartetinho with Tal Mashiach, Vitor Gonçalves, James Shipp Birdland 7, 9:30 pm \$35-45
- Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Dirty Dozen Brass Band with Roger Lewis, Gregory Davis, Kirk Joseph, Trevarri Huff-Boone, Stephen Walker, Takeshi Shimmura, Julian Addison Blue Note 8, 10:30 pm \$30-45
- Brandi Disterheft Trio Cellar Dog 7, 8:30 pm \$5
- Boncellia Lewis Columbus Park 12 pm
- Edsel Gomez Trio; People of Earth The Django 7:30, 9, 10:30 pm, 12 am \$35
- James McKain/Gian Perez; Chuck Roth/Webb Crawford; Noa Fort, Yoni Kretzmer, Sean Conly; Mark Daterman, Jair-Rohm Parker Wells, Joe Hertenstein Downtown Music Gallery 6:30, 7:30, 8:30, 9:30 pm
- DoYeon Kim with Kris Davis, Tom Rainey Joe’s Pub 7 pm \$24
- Joe Hertenstein with Knox Chandler, Hans Tammen Little Honey 7:30, 8:30 pm
- JoeAllIGonBeThere with Marcus Strickland, Ben Williams, Chad Selph, Jharis Yokley + JSWISS Nublu 7 pm
- Jose Gobbo Trio Silvana 9 pm
- Todd Marcus Quintet with Virginia MacDonald, Silvano Monasterios, Blake Meister, Eric Kennedy; Kyle Colina Jam Smalls 6, 7:30, 11:45 pm \$35
- Nathan Nakadegawa-Lee, Francisco De La Garza, Celine Kang, Colson Jimenez, Josh Mathews, Paul Sakai The Stone at the New School 8:30 pm
- Billy Hart Quartet with Walter Smith III, Ethan Iverson, Ben Street Village Vanguard 8, 10 pm \$40
- Joe Magnarelli Quartet with Tyler Henderson, Mark Lewandowski, Joe Strasser Zinc Bar 7, 8:30 pm \$35

### Wednesday, July 9

- Wayne Tucker and the Bad Mothas 140 Broadway 12 pm
- Gregory Lewis Organ Monk Trio Arthur’s Tavern 10 pm
- Duduka Da Fonseca’s Quarteto Universal with Vinicius Gomes, Helio Alves, Gili Lopes Bar Bayeux 8, 9:30 pm
- Melvis Santa Bar Lunático 9, 10:30 pm \$10
- Anat Cohen Quartetinho with Tal Mashiach, Vitor Gonçalves, James Shipp Birdland 7, 9:30 pm \$35-45
- David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola + Yotam Silberstein Birdland Theater 5:30, 8:30 pm \$30-40
- Dirty Dozen Brass Band with Roger Lewis, Gregory Davis, Kirk Joseph, Trevarri Huff-Boone, Stephen Walker, Takeshi Shimmura, Julian Addison Blue Note 8, 10:30 pm \$30-45
- Swing Collective Cellar Dog 7, 8:30 pm \$5
- Ben McClintock and the Shape of Space with Teresa Sanchez, Ben Friedkin, Jun Iida Dada Bar 9 pm
- Kathryn Farmer Dante Park 12 pm
- Marius Van Den Brink Quintet; Conrad Korsch Trio The Django 7:30, 9, 10:30 pm, 12 am \$35
- Jazz Jam All Stars with Carol Sudhalter, Joe Vincent Tranchina, Eric Lemon, Scott Neumann, Angela Arthur, Frank Bergamini, Mimi Block, Richard Braithwaite, Tony Campo, Wajdi Cherif, Gary Davis, Ken Meyer, Keeley Mitchell, Gerald Thomas Flushing Town Hall 7 pm \$25
- Jazzmobile presents Paul West Bethune Big Band Grant’s Tomb 7 pm
- Stephen Gauci, Robert Boston, Lim Yang, Joe Hertenstein Ibeam Brooklyn 9 pm \$20
- Georgia Heers The Jazz Gallery 7:30, 9:30 pm \$25-35
- Benny Benack III Quartet Laissez Faire 9 pm
- Nate Radley/Gary Versace; Jim Whitney Trio Mezzrow 6, 7:30, 9 pm \$35
- Akiko Aoki Trio with John Di Martino, Yoshi Waki Pangea 7 pm \$25
- Steven Kroon Latin Jazz Sextet Pier 84 7 pm
- James McQuade; Anthony Dom Shrine 7, 8 pm
- Mimi Jones Quartet; Noah Haidu with Gervis Myles, Charles Goold + Kevin Sun; Jason Clotter Jam Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- “The Coltrane Legacy”: Tenor Titans Quintet with Wayne Escoffery, Jimmy Greene, Orrin Evans, Peter Washington, Lenny White Smoke 7, 9 pm \$35-45
- Russ Nolan Quartet Sour Mouse 8 pm
- Matana Roberts solo The Stone at the New School 8:30 pm \$20

- Billy Hart Quartet with Walter Smith III, Ethan Iverson, Ben Street Village Vanguard 8, 10 pm \$40
- Rico Jones with Max Light, Joe Martin, Nasheet Waits Zinc Bar 7, 8:30 pm \$35

### Thursday, July 10

- Tomohiro Mori; Danny Lipsitz and His Brass Tacks; Terry Waldo’s Gotham City Band Arthur’s Tavern 5, 7, 10 pm
- Queens Jazz Trail Concert: Bryan Carrott Quintet with Eric Person, Marcus McLaurine, Damon DueWhite, Steven Kroon Baisley Pond Park 7 pm
- Adam Kolker Quartet with Sam Yahel Bar Bayeux 5 pm
- Kaz George Bar Lunático 9, 10:30 pm \$10
- Anat Cohen Quartetinho with Tal Mashiach, Vitor Gonçalves, James Shipp 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
- Dirty Dozen Brass Band with Roger Lewis, Gregory Davis, Kirk Joseph, Trevarri Huff-Boone, Stephen Walker, Takeshi Shimmura, Julian Addison Blue Note 8, 10:30 pm \$30-45
- Mafalda Minnozzi Quartet with Paul Ricci, Eduardo Belo, Bobby Sanabria Bronx Music Hall 8 pm \$15
- Darrell Green Quartet Cellar Dog 7, 8:30 pm \$5
- Dabin Ryu Quartet with Simón Willson Close Up 7, 9:30 pm
- Django Festival All-Stars with Samson Schmitt, Pierre Blanchard, Ludovic Beier, Antonio Licusati, Francko Mehrstein Dizzy’s Club 7, 9pm \$20-25
- Sheryl Bailey Quartet; Dave Schumacher Cubeyé The Django 7:30, 9, 10:30 pm, 12 am \$35
- Teri Roiger/John Menegon Flute Bar 8, 9 pm
- Soup & Sound presents Gwen Laster New Music 4tet with Melanie Dyer, Teddy Rankin-Parker, Andrew Dury Greenwich House Music School 7:30 pm \$20
- Roy Hargrove Big Band The Jazz Gallery 7:30, 9:30 pm \$40-50
- Behn Gillece with Bob DeVos, Will Gorman, Byron Landham Midnight Blue 7 pm \$10
- Craig Harris and Harlem Nightsongs Big Band Mount Morris Ascension Presbyterian Church 7 pm \$25
- Mary Foster Conklin/Deanna Witkowski Pangea 8:30 pm
- Karen Maynard Quintet Patrick’s Place 7 pm
- Golden Hour: Rachel Therrien Quartet with Arthur Alvarez, Raúl Reyes, Juan Carlos Polo Plaza 33 6 pm
- Jon Regen Quartet The Roxy Lounge at Roxy Hotel 8 pm
- Maniacs of the 4th Dimension with Ben Solomon, Davis Whitfield, Conway Campbell, Adam Arruda Saint Peter’s Church 12:30 pm
- Villagers Brass Band Shrine 8 pm
- Noah Halpern Quartet; Jared Gold Trio with Dave Stryker, Jimmy Macbride Smalls 6, 7:30, 9, 10:30 pm \$35
- “The Coltrane Legacy”: Tenor Titans Quintet with Wayne Escoffery, Jimmy Greene, Orrin Evans, Peter Washington, Lenny White Smoke 7, 9 pm \$35-45
- Matana Roberts solo The Stone at the New School 8:30 pm \$20
- Billy Hart Quartet with Walter Smith III, Ethan Iverson, Ben Street Village Vanguard 8, 10 pm \$40
- Duduka Da Fonseca Quartet with Vinicius Gomes, Helio Alves, Gili Lopes Zinc Bar 7, 8:30 pm \$35

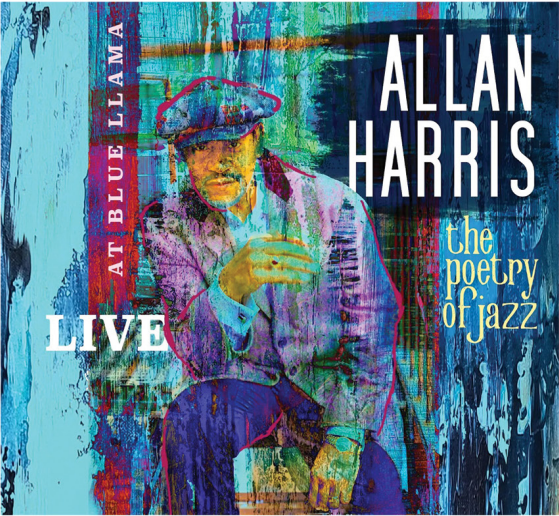
### Friday, July 11

- Eric Person Organ Trio Albert’s Bar 3 pm
- Spike Wilner Bar Bayeux 8, 9:30 pm
- Spirits Rebellious with Saul Rubin, Itai Kriss, Arthur Kell, Rogerio Boccato, Dennis Bulhões Bar Lunático 9, 10:30 pm \$10
- Bill Saxton Harlem Allstars Bill’s Place 7, 9:30 pm \$36
- Birdland Big Band; Anat Cohen Quartetinho with Tal Mashiach, Vitor Gonçalves, James Shipp Birdland 7, 9:30 pm \$30-45
- Pasquale Grasso Quartet + Luigi Grasso Birdland Theater 7, 9:30 pm \$30-40
- Dirty Dozen Brass Band with Roger Lewis, Gregory Davis, Kirk Joseph, Trevarri Huff-Boone, Stephen Walker, Takeshi Shimmura, Julian Addison Blue Note 8, 10:30 pm \$30-45
- James Burton Quintet; Steve Ash Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- Roots in Sound: David Virelles with Brandon Ross, Craig Weinrib, Stomu Takeshi; Melvis Santana Close Up 8, 10, 11:30 pm
- Ben Tyree’s Activator Trio with Leon Gruenbaum, Chris Eddleton Culture Lab LIC 8 pm
- Django Festival All-Stars with Samson Schmitt, Pierre Blanchard, Ludovic Beier, Antonio Licusati, Francko Mehrstein Dizzy’s Club 7, 9pm \$20-25
- Jerome Sabbagh Quartet with Lawrence Fields, Matt Penman, Otis Brown III; JC Hopkins Biggish Band The Django 7:30, 9, 10:30 pm, 12 am \$35
- Continuum Culture & Arts presents Adegoke Steve Colson/Iqua Colson Quartet with Mark Helias, Ronnie Burrage Greenwich House Music School 7:30 pm \$20
- Ralph Alessi Ether with Matt Mitchell, John Hebert, Ches Smith The Jazz Gallery 7:30, 9:30 pm \$35-45
- Danny Jonokuchi Big Band + Catherine Russell Josie Robertson Plaza at Lincoln Center 6:30 pm
- Jazzmobile presents Allan Harris with John Di Martino, Alan Grubner, Jason Clotter, Willy Rodriguez Marcus Garvey Park 7 pm
- Roberta Piket Trio with Andy McKee, Billy Mintz; Lafayette Harris Trio with Peter Washington, Lewis Nash; Deanna Witkowski solo Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$35
- T.K. Blue with Alva Nelson, Paul Beaudry, George Coleman Jr. Mount Morris Ascension Presbyterian Church 7 pm \$25
- Patience Higgins Patrick’s Place 8 pm \$10
- Windsour with Joe Moffett, Zach Rowden The Record Shop 7:30 pm \$10
- Joaquin Pozo y la Clave Suená Riverside Park 7 pm
- Press Play with Lara Starr Rigores, George Gonzales Shrine 7 pm

- Rachel Z Quintet with Steve Wilson, Dann Zinn, Jonathan Toscano, Francisco Mela; James Zollar’s Zollar Systems with Nabuko Kiryu, Michael Rorby, David Hazeltine, Kyle Colina, Daniel Prim; Eric Wyatt Quartet Smalls 6, 7:30, 9, 10:30, 11:55 pm \$35
- “The Coltrane Legacy”: Tenor Titans Quintet with Wayne Escoffery, Jimmy Greene, Orrin Evans, Peter Washington, Lenny White Smoke 7, 9, 10:30 pm \$35-55
- “We Call It Jazz: A Journey to the Heart of New Orleans” Sony Hall 6:30, 9 pm \$28-49
- Matana Roberts solo The Stone at the New School 8:30 pm \$20
- Manuel Valera/Ari Hoenig Terazza 7 7:30 pm
- Billy Hart Quartet with Walter Smith III, Ethan Iverson, Ben Street Village Vanguard 8, 10 pm \$40
- Summer on the Hudson: Joaquin Pozo y la Clave Suená West Harlem Piers Park 7 pm
- Sarah Hanahan Quartet Zinc Bar 7, 8:30 pm \$35

### Saturday, July 12

- Michika Fukumori Antique Garage Tribeca 7 pm
- Adam Kolker Duo; Dabin Ryu Bar Bayeux 5, 8, 9:30 pm
- Bill Saxton Harlem Allstars Bill’s Place 7, 9:30 pm \$36
- Anat Cohen Quartetinho with Tal Mashiach, Vitor Gonçalves, James Shipp Birdland 8:30, 10:30 pm \$35-45
- Pasquale Grasso Quartet + Luigi Grasso Birdland Theater 7, 9:30 pm \$30-40
- Dirty Dozen Brass Band with Roger Lewis, Gregory Davis, Kirk Joseph, Trevarri Huff-Boone, Stephen Walker, Takeshi Shimmura, Julian Addison Blue Note 8, 10:30 pm \$30-45
- Bebop Collective; Nick Green Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- Roots in Sound: Andrew Cyrille solo; David Virelles with Eric McPherson, Abraham Burton, John Hébert; Martina Liviero, Luke Marantz, Martin Nevin Close Up 6, 8, 10, 11:30 pm
- Django Festival All-Stars with Samson Schmitt, Pierre Blanchard, Ludovic Beier, Antonio Licusati, Francko Mehrstein Dizzy’s Club 5, 7:30 pm \$20-25
- Tommy Campbell Trio; Craig Handy 2nd Line Smith The Django 7:30, 9, 10:30 pm, 12 am \$35
- Fort Green Park Jazz Festival: Hanka G Trio; Stanley Banks Band Fort Greene Park 3 pm
- Terry Jenoure Flame Trio with Joe Fonda, Reggie Nicholson Greenwich House Music School 7:30 pm \$20
- Brooklyn Free Spirit Festival: Siren Xypher with Melanie Dyer, Kyoko Kitamura, Mara Rosenbloom; Kazzrie Jaxen solo Ibeam Brooklyn 7:30, 8:30 pm \$20
- LaDee Streeter Maggie Howard Playground 2 pm



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Jazz meets poetry under the  
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- Roberta Piket Trio with Andy McKee, Billy Mintz; Lafayette Harris Trio with Peter Washington, Lewis Nash; Caelen Cardello solo  
Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$35
- Simón Willson Quartet  
Ormithology Jazz Club 6:30 pm
- Richard Baratta Gotham City Latin Jazz Septet  
Riverside Park 7 pm
- Wayne Tucker Quartet  
The Roxy Lounge at Roxy Hotel 8, 9 pm
- Rachel Z Quintet with Steve Wilson, Dann Zinn, Jonathan Toscano, Francisco Mela; James Zollar's Zollar Systems with Nabuko Kiryu, Michael Rorby, David Hazeltine, Kyle Colina, Daniel Prim; Greg Glassman Quartet  
Smalls 6, 7:30, 9, 10:30, 11:55 pm \$35
- "The Coltrane Legacy": Tenor Titans Quintet with Wayne Escoffery, Jimmy Greene, Orrin Evans, Peter Washington, Lenny White  
Smoke 7, 9, 10:30 pm \$35-65
- Matana Roberts solo  
The Stone at the New School 8:30 pm \$20
- Billy Hart Quartet with Walter Smith III, Ethan Iverson, Ben Street  
Village Vanguard 8, 10 pm \$40

Sunday, July 13

- Creole Cookin' Jazz Band with Barry Bryson, Joe Licari, Dick Dreiwitz, Steve Elmer, John Beal, Ed Bonoff; Trevor Turla Arthur's Tavern 7, 10 pm
- Maucha Adnet with Helio Alves, Guilherme Monteiro; Afro Latin Jazz Orchestra  
Birdland 5:30, 8:30, 10:30 pm \$25-40
- Pasquale Grasso Quartet + Luigi Grasso  
Birdland Theater 7, 9:30 pm \$30-40
- Dirty Dozen Brass Band with Roger Lewis, Gregory Davis, Kirk Joseph, Trevarri Huff-Boone, Stephen Walker, Takeshi Shimmura, Julian Addison  
Blue Note 8, 10:30 pm \$30-45
- Saul Rubin Trio  
Cellar Dog 7, 8:30 pm \$5
- Roots in Sound: Ben Street solo; Craig Taborn solo; David Virelles solo  
Close Up 5, 7:30, 9, 10 pm
- Django Festival All-Stars with Samson Schmitt, Pierre Blanchard, Ludovic Beier, Antonio Licusati, Francko Mehrstein Dizzy's Club 5, 7:30 pm
- Jed Levy Quartet; Michael Kanan Trio  
The Django 6, 7:30, 9, 10:30 pm \$35
- Brooklyn Free Spirit Festival: DoYeon Kim, Cooper-Moore, Satoshi Takeishi; Mazz Swift/Ana Luisa Díaz de Cossio  
Ibeam Brooklyn 7:30, 8:30 pm \$20
- Welf Dorr, Luke Glavanovits, Dmitry Ishenko, Yuko Togami  
The Keep 9 pm
- Kalia Vandever  
Lincoln Center: Underground at Jaffe Drive 6 pm
- Kate Baker Trio  
North Square Lounge 12:30, 2:15 pm
- Martin Nevin with Craig Weinrib; Trevor Dunn PROOF Readers with Nate Wooley, Darius Jones, Ryan Sawyer  
The Owl Music Parlor 8 pm \$15

- Boncellia Lewis  
Patrick's Place 12 pm \$10
- Ray Gallon Trio; Jon Regen  
The Roxy Lounge at Roxy Hotel 12, 1:30, 6 pm
- Gene Perla's Tiger Quartet with Ilhan Saferali, Gus Hurteau, Jimmy Macbride  
Saint Peter's Church 5 pm
- Nathan Nakadegawa-Lee Quartet with Hans Young Binter, Michael Gilbert, Marc Edwards  
ShapeShifter Lab 7 pm \$20
- Charles Owens Trio with Alexander Claffy, Willie Bowman; John Sneider Quartet  
Smalls 6, 7:30, 9, 10:30 pm \$35
- "The Coltrane Legacy": Tenor Titans Quintet with Wayne Escoffery, Jimmy Greene, Orrin Evans, Peter Washington, Lenny White  
Smoke 7, 9 pm \$35-55
- Billy Hart Quartet with Walter Smith III, Ethan Iverson, Ben Street  
Village Vanguard 8, 10 pm \$40
- Valtinho Anastácio  
Zinc Bar 7:30, 9 pm \$35

Monday, July 14

- Grove Street Stompers with Peter Ballance, Joe Licari; Richard Cortez  
Arthur's Tavern 7, 10 pm
- Mingus Dynasty with Philip Harper, Mark Lewandowski, Donald Edwards  
Bill's Supper Club 7 pm
- Vince Giordano and the Nighthawks  
Birdland Theater 5:30, 8:30 pm \$20-40
- Willerm Delisfort Trio  
Cellar Dog 7, 8:30 pm \$5
- Eden Girma with Emmanuel Michael, Eliza Salem  
Close Up 7, 9:30 pm
- Josh Evans Big Band with Bryan Davis, Jack Towse, Kali Rodriguez Pena, Andy Gravish, David Gibson, Nate Jones, Andrew Danforth, Max Seigel, Bruce Williams, Todd Bashore, Mike Lee, Ian Munoz, Carl Maraghi, Zaccai Curtis, Alex Claffy, Jimmy McBride + Ku-umba Frank Lacy, Melvis Santa  
Dizzy's Club 7, 9pm \$25-40
- Max Bessesen Quartet with Simón Willson; Nolan Nwachukwu Sextet with Stephane Clemente, Adam Lamoureux, Miles Lennox, Mwanzi Harriot, Josh Green  
The Django 7:30, 9, 10:30 pm, 12 am \$35
- Jon-Erik Kellso EarRegulars  
The Ear Inn 8 pm
- Jon Regen  
The Roxy Lounge at Roxy Hotel 6 pm
- Mike LeDonne Quartet with Steve Davis, John Webber, Willie Jones III; Rodney Green; Adam Ray Jam  
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- Eric Frazier Quartet  
Superfine 6 pm
- Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Adam Birnbaum, David Wong, John Riley  
Village Vanguard 8, 10 pm \$40

- Kieran Brown Quintet  
Zinc Bar 7, 8:30 pm \$35

Tuesday, July 15

- NEXUS; Clayton-Hamilton Jazz Orchestra + John Pizzarelli  
92NY 5:30, 7:30 pm \$40
- Axel Tosca Latin Jazz Trio  
Arthur's Tavern 7 pm
- Brian Marsella Trio with Trevor Dunn, Kenny Wollesen  
Bar Lunático 9, 10:30 pm \$10
- Big Chief Donald Harrison Quartet with Dan Kaufman, Nori Naraoka, Joe Dyson  
Birdland 7, 9:30 pm \$35-45
- Vince Giordano and the Nighthawks  
Birdland Theater 5:30, 8:30 pm \$20-40
- New Mastersounds  
Blue Note 8, 10:30 pm \$30-45
- Our Delight  
Cellar Dog 7, 8:30 pm \$5
- Chembo Corniel Quintet  
Columbus Park 12 pm
- Duduka Da Fonseca Quartet; Gabriel Guerrero Trio  
The Django 7:30, 9, 10:30 pm, 12 am \$35
- Sabrina Salamone, Evan Palmer, Nick Neuberg; Ty Citerman solo; Sylvain Leroux, Hill Greene, Dan Kurfirst  
Downtown Music Gallery 6:30, 7:30, 8:30 pm
- Miles Okazaki/Paul Cornish  
The Jazz Gallery 7:30, 9:30 pm \$25-35
- Elijah Shiffer and the Robber Crabs with Christian Cail, Brenna Rey, Colin Hinton  
Little Honey 7:30 pm
- Evan Arntzen Trio with Jaleel Shaw, Jeremy Corren; Michael Kanan Trio with Greg Ruggiero, Neal Miner  
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Eric Person Quintet  
Riverside Park Pier 1 6:30 pm
- David Gibson Quartet; Kyle Colina Jam  
Smalls 9, 10:30, 11:45 pm \$35
- Kevin Hays Trio with Rick Rosato, Nasheet Waits  
Village Vanguard 8, 10 pm \$40
- Jean Michel Pilc with François Moutin, Ari Hoenig  
Zinc Bar 7, 8:30 pm \$35

Wednesday, July 16

- Carlos Henriquez Nonet  
92NY 7:30 pm \$45
- Eden Ladin  
Bar Bayeux 8, 9:30 pm
- Caracas Trio with Gabriel Chakarji, Daniel Prim, Juan Diego Villalobos  
Bar Lunático 9, 10:30 pm \$10
- Big Chief Donald Harrison Quartet with Dan Kaufman, Nori Naraoka, Joe Dyson  
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
- New Mastersounds  
Blue Note 8, 10:30 pm \$30-45


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JOHN MONTELEONE

ART OF THE GUITAR

FESTIVAL

JULY 24 - 26, 2025



THURSDAY, JULY 24

6 PM | OPENING RECEPTION WITH JOHN MONTELEONE  
PERFORMANCE BY DARIO CHIAZZOLINO AND HIS TRIO  
AND A FIRST GLIMPSE OF THE GUITAR GALLERY!

FRIDAY, JULY 25

4 PM | PERFORMANCE BY JONATHAN STOUT AND  
ERIK MCINTYRE PLAYING TOGETHER AS A DUO


7 PM | TBA

SATURDAY, JULY 26

12 PM | GUITAR WORKSHOP WITH JOHN MONTELEONE & STEVE SALERNO,  
FEATURING SPECIAL GUEST, JOHNNY FARINA AND HIS TRIO

4 PM | THE TED LUDWIG TRIO, AND A SPECIAL PERFORMANCE  
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7 PM | TUCK & PATTI



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32 JULY 2025 | THE NEW YORK CITY JAZZ RECORD

- ★Terry Waldo’s Gotham City Band Bryant Park 3:30 pm
- ★Duduk Da Fonseca Trio Cellar Dog 7, 8:30 pm \$5
- Resonance with Nicolaus Gelin, Steph Clement Close Up 7, 9:30 pm
- David Bailis Quartet with Matt Marantz, Sam Smith, Josh Farrell Dada Bar 9 pm
- McClenty Hunter Quartet Dante Park 12 pm
- Caleb Chapman’s Crescent Super Band with Sawyer Keel, Hudson Barlow, John Gallagher, Palmer Brandt, Henry Wallin, Ethan Wunder, Zachary Christensen, Hyrum Baldemar, Hugo Thompson, Oliver Baldemar, Jack Hales, Caden Mather, Joseph Chumpitaz, Sam Reveles, Bowen Barker, Sam Lillywhite, Sterling Diether, Anderson Branch, Julia Strong, Michael Brinton, Elliot Mitchell, Preston Henderson, JJ Larsen, Carson Pearson, Jaymz Peay, Garrett Robison, Joshua Harman, Grant Shumway, Ella Madsen, Shawn Clark, Charley Chambers, Lauren Lyman, Elijah Lopez, Marley Sokia, Morrow Larsen, Ava Williams, Reagan Paul + Wayne Bergeron Dizzy’s Club 7, 9pm \$25-50
- Jason Tiemann Quartet; Jonny King Trio The Django 7:30, 9, 10:30 pm, 12 am \$35
- Teri Roiger/John Menegon Flute Bar 8, 9 pm
- Jazzmobile presents Winard Harper Jeli Posse Grant’s Tomb 7 pm
- Miles Okazaki/Paul Cornish The Jazz Gallery 7:30, 9:30 pm \$25-35
- John Di Martino Trio with Kenny Davis, Russell Carter; Hannah Marks Trio with Jacob Sacks, Tom Rainey Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Kate Baker/Sean Fitzpatrick Pangea 7 pm \$25
- Fostina Dixon and Winds of Change Pier 84 7 pm
- Jake Rosenkalt Quartet with Ben Solomon, Paul Bollenback, Harvie S ShapeShifter Lab 7 pm \$25
- Joseph Foglia with Misha Mendelenko, Lass Corson, Leighton Harrell ShapeShifter Lab 8:30 pm \$25
- Joe Abba Quintet; Adam Kolker Quartet Smalls 6, 7:30, 9, 10:30 pm \$35
- Jane Monheit with Max Haymer, Neal Miner, Rick Montalbano Smoke 7, 9 pm \$35-45
- Russ Nolan Quartet Sour Mouse 8 pm
- Matt Mitchell Trio with Kim Cass, Ches Smith The Stone at the New School 8:30 pm \$20
- ★Kevin Hays Trio with Rick Rosato, Nasheet Waits Village Vanguard 8, 10 pm \$40
- ★Jean Michel Pilc with François Moutin, Ari Hoenig Zinc Bar 7, 8:30 pm \$35

Thursday, July 17

- ★Tomohiro Mori; Mimi and the Podd Brothers; Terry Waldo’s Gotham City Band Arthur’s Tavern 5, 7, 10 pm
- ★Adam Kolker Quartet with Ingrid Laubrock, Tom Rainey Bar Bayeux 5 pm
- Maryam Turkey with Shahzad Ismaili, Jesse Harris, Will Graefe, Kenny Wollesen, Alex Toth Bar Lunático 9, 10:30 pm \$10
- ★Big Chief Donald Harrison Quartet with Dan Kaufman, Nori Naraoka, Joe Dyson 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
- The Bad Plus with Chris Speed, Ben Monder, Reid Anderson, David King Blue Note 8, 10:30 pm \$25-35
- Wayne Tucker Quintet Cellar Dog 7, 8:30 pm \$5
- ★Charles McPherson Quintet with Terell Stafford, Jeb Patton, David Wong, Billy Drummond Dizzy’s Club 7, 9pm \$25-50
- Latona Brothers; Neal Caine Trio The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★WOW Summer Festival: Rob Garcia 4 with Noah Preminger, Julian Shore, Pablo Menares; Joe Fonda with Sam Bardfeld, Kenny Wessel, Rob Garcia; Tony Malaby Trio with Brandon Lopez, Jeff Davis Ibeam Brooklyn 7:30, 8:30, 9:30 pm \$30
- The Jazz Gallery 7:30, 9:30 pm \$35-45
- ★Vanisha Gould Little Island Glade 10 pm
- Jim Ridl Trio with Marc Mommaas, Jay Anderson; Cameron Campbell Quartet Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★Craig Harris and Harlem Nightsongs Big Band Mount Morris Ascension Presbyterian Church 7 pm \$25
- Karen Maynard Quintet Patrick’s Place 7 pm
- Golden Hour: George Braith Plaza 33 6 pm
- Queens Jazz Trail Concert: Rubén Coca Quintet Rockaway Beach 7 pm
- Jon Regen Quartet The Roxy Lounge at Roxy Hotel 8 pm
- ★Catherine Russell Saint Peter’s Church 12:30 pm
- Waldron Ricks Group with Tommy Morimoto, Roberta Piket, Santi Debriano, Ethan Kogan; Jacob Chung Quintet with Joe Magnarelli, Tyler Henderson, Caleb Tobocman, Hank Allen-Barfield Smalls 6, 7:30, 9, 10:30 pm \$35
- Jane Monheit with Max Haymer, Neal Miner, Rick Montalbano Smoke 7, 9 pm \$35-45
- ★Matt Mitchell Quartet with Miles Okazaki, Chris Tordini, Dan Weiss The Stone at the New School 8:30 pm \$20
- ★Kevin Hays Trio with Rick Rosato, Nasheet Waits Village Vanguard 8, 10 pm \$40
- Axel Tosca Trio + Xiomara Laugart Zinc Bar 8, 10 pm \$35

Friday, July 18

- “Legendary Ladies of Jazz” with Tammy McCann 54 Below 9:30 pm \$35-79
- ★Eric Person Organ Trio Albert’s Bar 3 pm
- Yuichi Hirakawa Jazz Group Arthur’s Tavern 5 pm
- ★Pasquale Grasso Bar Bayeux 8, 9:30 pm
- Super Yamba Band Bar Lunático 9, 10:30 pm \$10
- Bill Saxton Harlem Allstars Bill’s Place 7, 9:30 pm \$36

- ★Birdland Big Band; Big Chief Donald Harrison Quartet with Dan Kaufman, Nori Naraoka, Joe Dyson Birdland 5:30, 8:30, 10:30 pm \$30-45
- Hot Club of Cowtown Birdland Theater 7, 9:30 pm \$25-35
- The Bad Plus with Chris Speed, Ben Monder, Reid Anderson, David King Blue Note 8, 10:30 pm \$25-35
- Ehud Asherie Quartet; John Merrill Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- Keiko Matsui solo City Winery 7:30 pm \$45-70
- Allison Philips Quartet Culture Lab LIC 8 pm
- ★Charles McPherson Quintet with Terell Stafford, Jeb Patton, David Wong, Billy Drummond Dizzy’s Club 7, 9pm \$25-50
- Dwayne “Cook” Broadnax Quartet; Mariel Bildsten Septet The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★WOW Summer Festival: Ingrid Laubrock Trio with Brandon Lopez, Tom Rainey; Michel Gentile Folkus with Anders Nilsson, Hilliard Greene, Tom Rainey; Caleb Wheeler Curtis Trio with Sean Conly, Michael Sarin Ibeam Brooklyn 7:30, 8:30, 9:30 pm \$30
- Marcus Gilmore The Jazz Gallery 7:30, 9:30 pm \$35-45
- Brandon Patrick George Little Island Glade 10 pm
- ★Jazzmobile presents Craig Harris Marcus Garvey Park 7 pm
- “The Most Beautiful Jazz by Candlelight: From Gershwin to Hancock” with Andriy Pokaz Merkin Concert Hall 6 pm \$35-45
- Adam Birnbaum Trio; Jihee Heo solo Mezzrow 6, 7:30, 11:55 pm \$35
- ★Knoel Scott Mount Morris Ascension Presbyterian Church 7 pm \$25
- Patience Higgins Patrick’s Place 8 pm \$10
- Metropolitan Horn Authority with Peter DelGrosso, Amanda Lee, Jessica Santiago, Emily Wong; Villagers Silvana 8, 9, 10 pm
- Jane Monheit with Max Haymer, Neal Miner, Rick Montalbano Smoke 7, 9, 10:30 pm \$35-55
- ★Matt Mitchell Quartet with Brandon Seabrook, Kim Cass, Kate Gentile The Stone at the New School 8:30 pm \$20
- TC III Sugar Hill Children’s Museum of Art and Storytelling 6:30 pm
- ★Kevin Hays Trio with Rick Rosato, Nasheet Waits Village Vanguard 8, 10 pm \$40
- ★Mingus Dynasty with Brandon Wright, David Kikoski, Mark Lewandowski, Donald Edwards Zinc Bar 7, 8:30 pm \$35

Saturday, July 19

- ★“Tenors of Our Time”: Melissa Aldana, Chris Lewis, Walter Smith III, Lew Tabackin, Aaron Diehl, Yasushi Nakamura, Kush Abadey 92NY 7:30 pm \$40
- Michika Fukumori Antique Garage Tribeca 7 pm
- Yuichi Hirakawa Jazz Group Arthur’s Tavern 5 pm
- ★Adam Kolker Duo; Tedd Chubb Bar Bayeux 5, 8, 9:30 pm
- Saha Gnawa Bar Lunático 9, 10:30 pm \$10
- Bill Saxton Harlem Allstars Bill’s Place 7, 9:30 pm \$36
- ★Margot Sergeant Sextet; Big Chief Donald Harrison Quartet with Dan Kaufman, Nori Naraoka, Joe Dyson Birdland 5:30, 8:30, 10:30 pm \$25-45
- Hot Club of Cowtown Birdland Theater 7, 9:30 pm \$25-35
- The Bad Plus with Chris Speed, Ben Monder, Reid Anderson, David King Blue Note 8, 10:30 pm \$25-35
- James Austin Quartet; Carol Morgan Quartet with Roberta Piket, Charlie Himme, Billy Mintz Cellar Dog 7, 8:30, 11:30 pm \$5
- ★Tony Malaby with Jacob Sacks, John Hébert, Tom Rainey; Tamarindo with Tony Malaby, Brandon Lopez, Nasheet Waits Close Up 8, 10, 11:55 pm
- ★Charles McPherson Quintet with Terell Stafford, Jeb Patton, David Wong, Billy Drummond Dizzy’s Club 7, 9pm \$25-50
- Ron Jackson Quartet; Jeff Rupert Quartet The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★WOW Summer Festival: Patricia Brennan Trio with Kim Cass, Noel Brennan; Chet Doxas/Tomas Fujiwara; Steve Cardenas Trio with Ben Allison, Allan Mednard Ibeam Brooklyn 7:30, 8:30, 9:30 pm \$30
- AAPI Jazz Collective with Peter Lin, Jasper Shogo Dutz, Mike Bond, Daseul Kim, Wen-Ting Wu + Brandon Choi, Mỹ Tâm Huynh Joe’s Pub 9:30 pm \$30
- Samora Pinderhughes Little Island Glade 10 pm
- Adam Birnbaum Trio; Steve Ash solo Mezzrow 6, 7:30, 11:55 pm \$35
- ★Rotem Sivan Trio Nublu 7 pm \$20
- ★Elijah Shiffer’s City Of Birds Sherman Creek Park 5 pm
- Robin Hackett Trio Silvana 7 pm
- ★The Jazz Expressions “Jimmy Scott Tribute” with Hilliard Greene, T.K. Blue, Dwayne “Cook” Broadnax, Queen Esther Sistas’ Place 8, 9:30 pm \$30
- Nick Biello with Brian Charette Smalls 6, 7:30 pm \$35
- Jacob Chung Smalls 9, 10:30 pm \$35
- Jane Monheit with Max Haymer, Neal Miner, Rick Montalbano Smoke 7, 9, 10:30 pm \$35-65
- ★Matt Mitchell solo The Stone at the New School 8:30 pm \$20
- ★Kevin Hays Trio with Rick Rosato, Nasheet Waits Village Vanguard 8, 10 pm \$40

Sunday, July 20

- Eri Yamamoto Duo; Creole Cookin’ Jazz Band with Barry Bryson, Joe Licari, Dick Dreiwitz, Steve Elmer, John Beal, Ed Bonoff Arthur’s Tavern 3:30, 7 pm
- Ofri Nehemya Quartet Bar Lunático 9, 10:30 pm \$10
- Deborah Silver with Scott Barnhart, Tedd Firth, Wycliffe Gordon, Patrick Bartley, Eric Wheeler, Sylvia Cuenca; Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$30-40
- Hot Club of Cowtown Birdland Theater 7, 9:30 pm \$25-35
- The Bad Plus with Chris Speed, Ben Monder, Reid Anderson, David King Blue Note 8, 10:30 pm \$25-35

- Gene Ghee Brooklyn Museum of Art 2 pm
- Tardo Hammer Trio Cellar Dog 7, 8:30 pm \$5
- ★Tamarindo with Tony Malaby, Brandon Lopez, Nasheet Waits; Tony Malaby with Jacob Sacks, John Hébert, Tom Rainey Close Up 7, 9:30 pm
- ★Charles McPherson Quintet with Terell Stafford, Jeb Patton, David Wong, Billy Drummond Dizzy’s Club 5, 9 pm \$25-45
- ★Pete Malinverni Quartet; David Janeway Trio with David Kingsnorth, Eliot Zigmund The Django 6, 7:30, 9, 10:30 pm \$35
- Queens Jazz Trail Concert: Ali Bello Charanga Syndicate with Dave Santiago, Juanga Lakunsa, Alex Pastrana, Abraham Saenz, Ismael Baiz, José Mangual, Jesus Muñoz, Fernando Pinto Flushing Meadows Corona Park 2 pm
- Welf Dorr, Jonathan Goldberger, Carlo De Biaggio, Joe Hertenstein The Keep 9 pm
- Annette A. Aguilar and StringBeans Lincoln Center: Underground at Jaffe Drive 6 pm



Gene Perla’s Tiger Quartet



Ilhan Saferali (trpt)  
Gus Hurteau (vibes)  
Gene Perla (bass)  
Willie Bowman (drums)

13 Jul St. Peter’s  
16 Jul Lafayette Bar  
17 Jul Shanghai Jazz  
18 Jul Miller Symphony  
19 Jul Deer Head Inn  
20 Jul Small’s

TigerQuartet.com

- Emi Ferguson Little Island Glade 10 pm
- **Lew Tabackin Dual Nature Trio with Yasushi Nakamura, Kush Abadey** Michiko Studios 3, 4 pm \$20
- Ben Cassara, Nicki Adams, Eddy Khaimovich North Square Lounge 12:30, 2:15 pm
- **Steven Bernstein Sexmob with Kenny Wollesen, Briggan Krauss, Tony Scherr** The Owl Music Parlor 8 pm \$15
- Boncellia Lewis Patrick's Place 12 pm \$10
- John Lee Trio; Jon Regen The Roxy Lounge at Roxy Hotel 12, 6 pm
- Erli Perez Trio with Takaaki Oromo, Paul Gill Saint Peter's Church 5 pm
- **Gene Perla's Tiger Quartet with Ilhan Saferali, Gus Hurteau, Willie Bowman** Smalls 6, 7:30 pm \$35
- Jane Monheit with Max Haymer, Neal Miner, Rick Montalbano Smoke 7, 9 pm \$35-55
- **Kevin Hays Trio with Rick Rosato, Nasheet Waits** Village Vanguard 8, 10 pm \$40
- Valtinho Anastácio Zinc Bar 7:30, 9 pm \$35

Monday, July 21

- Grove Street Stompers with Peter Ballance, Joe Licari; Richard Cortez Arthur's Tavern 7, 10 pm
- **Kenny Warren's Sweet World with Christopher Hoffman, Nathan Ellman-Bell** Barbès 7 pm \$20
- **Vince Giordano and the Nighthawks** Birdland Theater 5:30, 8:30 pm \$20-40
- **Matthew Whitaker** Blue Note 8, 10:30 pm \$25-35
- **Organ Grooves** Cellar Dog 7, 8:30 pm \$5
- **Matthew Shipp** Close Up 7, 9:30 pm
- **John Fedchock New York Big Band with Tony Kadleck, Frank Greene, Scott Wendholt, Brandon Lee, Keith O'Quinn, Willie Applewhite, George Flynn, Mark Vinci, Charles Pillow, Rich Perry, Sam Dillon, Lauren Sevan, Allen Farnham, Dick Sarpola, Dennis Mackrel, Bobby Sanabria** Dizzy's Club 7, 9pm \$25-50
- **Preston Rupert Quartet; Robert Papacica Trio** The Django 7:30, 9, 10:30 pm, 12 am \$35
- **Jon-Erik Kelloso EarRegulars** The Ear Inn 8 pm
- **Benny Benack III Quartet** The Gin Mill 9 pm
- **Ginita y La Orquesta Esa with Gina Benalcázar-López, Wayne Tucker, Bruce Williams, Berta Moreno, Jason Marshall, Marta Sanchez, Teresa Sanchez, Evan Hyde, Jessica Rodriguez, Andrea Chavarro** The Jazz Gallery 7:30, 9:30 pm \$25-35
- **Jon Regen** The Roxy Lounge at Roxy Hotel 6 pm

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- **Matt Sheens/Simón Willson** San Vicente 7 pm
- **Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Adam Birnbaum, David Wong, John Riley** Village Vanguard 8, 10 pm \$40
- **Julia Danielle Quintet with Veronica Leahy, Tyler Henderson, Guillermo Lopez, Janae Yates** Zinc Bar 7 pm \$35

Tuesday, July 22

- **Monika Ryan with Steve Einerson, Neal Miner, Joe Strasser** 54 Below 7 pm \$51-101
- **“Celebrating Geri Allen and Mary Lou Williams” with Vanisha Gould, Nicole Glover, Aaron Diehl, Yasushi Nakamura, Terri Lyne Carrington** 92NY 7:30 pm \$40
- **New Old Timers with Petr Cancura, Jeremy Udden, Aryeh Kobrinsky, Vinnie Sperrazza** Barbès 7 pm \$20
- **Bill Charlap/Renee Rosnes** Birdland 8:30, 10:30 pm \$40-50
- **Vince Giordano and the Nighthawks** Birdland Theater 5:30, 8:30 pm \$20-40
- **Stephen Byth Trio with Simón Willson** Café Ornithology 7:30 pm
- **Noriko Ueda Quartet** Cellar Dog 7, 8:30 pm \$5
- **Stanley Banks** Columbus Park 12 pm
- **Joe Block Quintet with Noah Halpern, Morgan Guerin, Sam Harris, Christian McGhee** Dizzy's Club 7, 9pm \$25-50
- **Camila Cortina Trio; Chino Pons** The Django 7:30, 9, 10:30 pm, 12 am \$35
- **Axel Tosca Trio with Xiomara Laugart** Riverside Park 7 pm
- **Press Play with Lara Starr Rigores, George Gonzales** Silvana 7 pm
- **Benny Benack III** Smalls 9, 10:30 pm \$35
- **Ben Wendel Quintet with Taylor Eigsti, Gilad Hekselman, Harish Raghavan, Nate Wood** Village Vanguard 8, 10 pm \$40

Wednesday, July 23

- **Marta Sánchez Quintet with Greg Ward, Jeremy Viner, Rick Rosato, Savannah Harris + Adam O'Farrill, Emma Frank, Vuyo Sotashe** 92NY 7:30 pm \$40
- **Axel Tosca; Xiomara Laugart** Arthur's Tavern 7, 10 pm
- **Jochen Rueckert** Bar Bayeux 8, 9:30 pm
- **Reed Turchi** Bar Lunático 9, 10:30 pm \$10
- **Sonic Chambers Quartet with Byron Asher, Tomas Majcherski, Matt Booth, Doug Garrison** Barbès 8 pm \$20
- **Bill Charlap/Renee Rosnes** Birdland 8:30, 10:30 pm \$40-50
- **David Ostwald's Louis Armstrong Eternity Band; Frank Vignola + Vinny Raniolo** Birdland Theater 5:30, 8:30 pm \$30-40
- **Too Many Zooz** Broadway Plaza 5 pm
- **Will Terrill Trio** Cellar Dog 7, 8:30 pm \$5
- **Cymande; Asha Puthli; Zacchae'us Paul; K.Tea** Central Park Summerstage, Rumsey Playfield 6 pm
- **Steven Crammer with Zoe Obadia, Christian Li, Adam Olszewski** Close Up 7, 9:30 pm
- **Nick Biello Trio with Jake Robinson, Alex Tremblay** Dada Bar 9 pm
- **Svetlana and the New York Collective** Dante Park 12 pm
- **Greg Reitan Trio with Jack Daro, Dean Koba** Dizzy's Club 7, 9pm \$25-50
- **Tyler Blanton Quartet** The Django 7:30, 9 pm \$35
- **Jazzmobile presents Jeremy Pelt Quartet** Grant's Tomb 7 pm
- **Alex “Apolo” Ayala and the Bámbula Project** The Jazz Gallery 7:30, 9:30 pm \$25-35
- **Benny Benack III Quartet** Laissez Faire 9 pm
- **Dan Cray Trio; Wilfie Williams Trio** Mezzrow 6, 7:30, 9, 10:30 pm \$35
- **Radam Schwartz and the Smooth Side** Pier 84 7 pm
- **Jordan Young Trio** Smalls 6, 7:30 pm \$35
- **Jon Faddis Quartet with David Hazeltine, Kiyoshi Kitagawa, Dion Parson** Smoke 7, 9 pm \$35-45
- **Russ Nolan Quartet** Sour Mouse 8 pm
- **duo B with Lisa Mezzacappa/Jason Levis; Cory Wright Green Mitchell Trio with Lisa Mezzacappa, Jason Levis** The Stone at the New School 8:30 pm \$20
- **Ben Wendel Quintet with Taylor Eigsti, Gilad Hekselman, Harish Raghavan, Nate Wood** Village Vanguard 8, 10 pm \$40
- **Manuel Valera New Cuban Express with John Ellis, Hamish Smith and Jimmy Macbride** Zinc Bar 7, 8:30 pm \$35

Thursday, July 24

- **Tomohiro Mori; Rich Townsend and the Magnificent NighTrain; Terry Waldo's Gotham City Band** Arthur's Tavern 5, 7, 10 pm
- **Adam Kolker Quartet with Max Light** Bar Bayeux 5 pm
- **Bill Charlap/Renee Rosnes** Birdland 8:30, 10:30 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
- **George Gray Jazz Coalition** Bushwick Inlet Park 6:30 pm
- **Samba de Gringo** Cellar Dog 7, 8:30 pm \$5
- **Jonas Esser** Close Up 7, 9:30 pm
- **Gonia** David Rubenstein Atrium 7:30 pm
- **Nicole Zuraitis with Idan Morim, Sam Weber, Dan Pugach** Dizzy's Club 7, 9pm \$25-50
- **John Sneider Quintet; T.K. Blue Quartet with Paul Beaudry, Greg Bufford, Yayoi Ikawa** The Django 7:30, 9, 10:30 pm, 12 am \$35
- **David Bixler trio incognito with Dan Loomis, Fabio Rojas; Fabio Rojas Perseverance** Drom 9, 10 pm \$20-25

- **Tuck & Patti with Tuck Andress, Patti Cathcart** Iridium 8:30 pm \$50-60
- **Brandon Ross/Stomu Takeishi** The Jazz Gallery 7:30, 9:30 pm \$25-35
- **Joy Brown** Langston Hughes Public Library 7 pm
- **Bob DeVos Trio with Behn Gillece, Martin Wind; Davis Whitfield Quartet with JK Kim, Tony Golden** Mezzrow 6, 7:30, 9, 10:30 pm \$35
- **Craig Harris and Harlem Nightsongs Big Band** Mount Morris Ascension Presbyterian Church 7 pm \$25
- **Adam O'Farill; Allan Mednard Trio with Santiago Leibson, Carmen Quill** The Owl Music Parlor 8 pm \$15

- **Karen Maynard Quintet** Patrick's Place 7 pm
- **Arturo O'Farrill Afro Latin Jazz Alliance** Rockefeller Park 7 pm
- **“Reflections on Africa”: Jazz at Lincoln Center Orchestra with Wynton Marsalis** Rose Theater 7:30 pm \$20-100
- **Jon Regen Quartet** The Roxy Lounge at Roxy Hotel 8 pm
- **Ben Cassara with Nicki Adams, Eddy Khaimovich, Dan Pugach** Saint Peter's Church 12:30 pm
- **Villagers Brass Band** Shrine 8, 9 pm
- **Alexander Claffy Quartet with Tyler Henderson, Adam Arruda, Café Da Silva** Smalls 9, 10:30 pm \$35
- **Jon Faddis Quartet with David Hazeltine, Kiyoshi Kitagawa, Dion Parson** Smoke 7, 9 pm \$35-45
- **duo B: Lisa Mezzacappa/Jason Levis; Bristle with Randy McKean, Cory Wright, Murray Campbell, Lisa Mezzacappa** The Stone at the New School 8:30 pm \$20
- **Ben Wendel Quintet with Taylor Eigsti, Gilad Hekselman, Harish Raghavan, Nate Wood** Village Vanguard 8, 10 pm \$40
- **Axel Tosca Trio + Xiomara Laugart** Zinc Bar 8, 10 pm \$35

Friday, July 25

- **Eric Person Organ Trio** Albert's Bar 3 pm
- **Jeremy Viner** Bar Bayeux 8, 9:30 pm
- **KOLUMBO** Bar Lunático 9, 10:30 pm \$10
- **Bill Saxton Harlem Allstars** Bill's Place 7, 9:30 pm \$36
- **Birdland Big Band; Bill Charlap/Renee Rosnes** Birdland 5:30, 8:30, 10:30 pm \$30-50
- **Bria Skonberg** Birdland Theater 7, 9:30 pm \$30-40
- **Cécile McLorin Salvant** Bryant Park 7 pm
- **Abraham Burton Quartet; Matt Martinez Quartet** Cellar Dog 7, 8:30, 11:30 pm \$5
- **Sonic Chambers Quartet with Byron Asher, Tomas Majcherski, Matt Booth, Doug Garrison** Culture Lab LIC 8 pm
- **Tomas Majcherski** Culture Lab LIC 8 pm
- **Harper Collective** Dizzy's Club 7, 9pm \$25-55
- **Sam Dillon Quartet; Charles Goold Quintet** The Django 7:30, 9, 10:30 pm, 12 am \$35
- **Godwin Louis** The Jazz Gallery 7:30, 9:30 pm \$35-45
- **Emmanuel Michael Group** Little Island Glade 10 pm
- **Jazzmobile presents Charenee Wade** Marcus Garvey Park 7 pm
- **Donald Vega Trio; Peter Zak Trio with Paul Gill, Joe Strasser** Mezzrow 6, 7:30, 9, 10:30 pm \$35
- **Darrell Green** Mount Morris Ascension Presbyterian Church 7 pm \$25
- **Patience Higgins** Patrick's Place 8 pm \$10
- **“Reflections on Africa”: Jazz at Lincoln Center Orchestra with Wynton Marsalis** Rose Theater 7:30 pm \$45
- **Oskar Stenmark Trio** The Roxy Lounge at Roxy Hotel 8, 9 pm
- **Pete Malinverni Quintet with Wayne Tucker, Scott Robinson, Ugonna Okegwo, Keith Balla** Smalls 6, 7:30 pm \$35
- **Jon Faddis Quartet with David Hazeltine, Kiyoshi Kitagawa, Dion Parson** Smoke 7, 9, 10:30 pm \$35-55
- **Lisa Mezzacappa Cosmicomics with Aaron Bennett, Mark Clifford, Brett Carson, Jordan Glenn** The Stone at the New School 8:30 pm \$20
- **Ben Wendel Quintet with Taylor Eigsti, Gilad Hekselman, Harish Raghavan, Nate Wood** Village Vanguard 8, 10 pm \$40
- **Arcoiris Sandoval Sonic Asylum Trio** Zinc Bar 7, 8:30 pm \$40

Saturday, July 26

- **Michika Fukumori** Antique Garage Tribeca 7 pm
- **Darcy James Argue's Secret Society + Aaron Diehl** 92NY 7:30 pm \$40
- **Adam Kolker Duo; Allison Phillips** Bar Bayeux 5, 8, 9:30 pm
- **Bill Saxton Harlem Allstars** Bill's Place 7, 9:30 pm \$36
- **Bill Charlap/Renee Rosnes** Birdland 8:30, 10:30 pm \$40-50
- **Bria Skonberg** Birdland Theater 7, 9:30 pm \$30-40
- **Chris Beck Quartet; Clovis Nicolas Quartet** Cellar Dog 7, 8:30, 11:30 pm \$5
- **Caracas Trio with Juan Diego Villalobos, Gabriel Chakarji, Daniel Prim** Close Up 8, 10 pm
- **Mingus Big Band with Alexander Norris, Philip Harper, Mark Gross, Sarah Hanahan, Jason Marshall, Conrad Herwig, Joe Fiedler, David Kikoski, Mark Lewandowski, Donald Edwards** Dizzy's Club 7, 9pm \$30-65
- **David Gibson Quartet; Richard Cortez Band** The Django 7:30, 9, 10:30 pm, 12 am \$35
- **Stephen Gauci, Adam Lane, Kevin Shea** Downtown Music Gallery 7:30 pm
- **Jazz by the Water Festival: Joe Chambers Band; Nat Adderley, Jr. Quartet; Cindy Lou Robinson Quintet; Ronnie Burrage Quintet** Governors Island 12 pm
- **Simona Premazzi Trio with Sam Trapchak, Timothy Angulo** Klavierhaus 7, 8:30 pm \$35
- **Melanie Charles** Little Island Glade 10 pm
- **Donald Vega Trio; Peter Zak Trio with Paul Gill, Joe Strasser** Mezzrow 6, 7:30, 9, 10:30 pm \$35

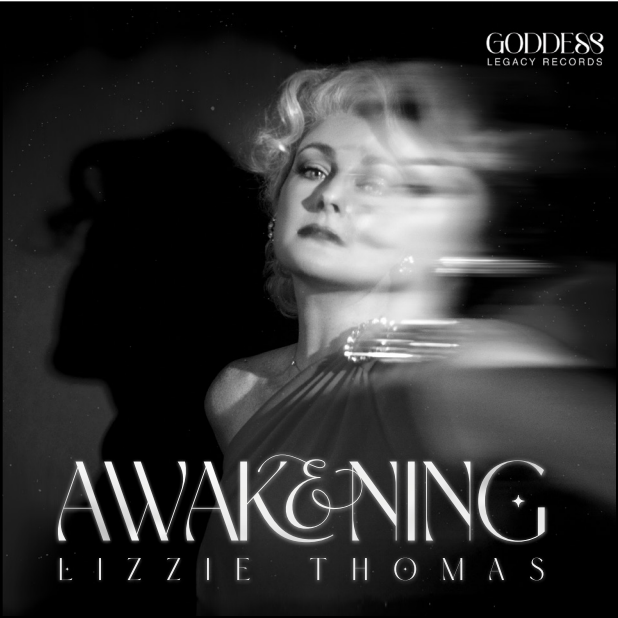
- ★Billy Mintz Sextet with Roberta Piket Ornithology Jazz Club 9 pm
- Greg Farnese/John DiMartino Pangea 7 pm \$25
- Downtown Jamaica Riddim and Jazz Festival: Jaleel Shaw, Miki Yamanaka, Bartlett Contemporaries, Con Afinque Rufus King Park 2 pm
- ★James Robinson Jam; Pete Malinverni Quintet with Wayne Tucker, Scott Robinson, Ugonna Okegwo, Keith Balla Smalls 2, 6, 7:30 pm \$35
- ★Jon Faddis Quartet with David Hazeltine, Kiyoshi Kitagawa, Dion Parson Smoke 7, 9, 10:30 pm \$35-65
- ★Lisa Mezzacappa Six(ish) with Aaron Bennett, Kyle Bruckmann, Mark Clifford, Brett Carson, Jordan Glenn The Stone at the New School 8:30 pm \$20
- Ben Wendel Quintet with Taylor Eigsti, Gilad Hekselman, Harish Raghavan, Nate Wood Village Vanguard 8, 10 pm \$40

Sunday, July 27

- Eri Yamamoto Duo; Creole Cookin' Jazz Band with Barry Bryson, Joe Licari, Dick Dreiwitz, Steve Elmer, John Beal, Ed Bonoff; Axel Tosca Arthur's Tavern 3:30, 7, 10 pm
- ★Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30-40
- ★Bria Skonberg Birdland Theater 7, 9:30 pm \$30-40
- Ehud Asherie trio Cellar Dog 7, 8:30 pm \$5
- ★Caleb Wheeler Curtis Quartet with Emmanuel Michael, Sean Conly, Michael Sarin Close Up 7, 9:30 pm
- Joe Gransden Quintet with Jerry Weldon, Geoff Haydon, Neal Caine Dizzy's Club 5, 7:30 pm \$25-50
- ★Steve Nelson Quartet with Rick Germanson, Kiyoshi Kitagawa, Charles Goold; John Di Martino Trio The Django 6, 7:30, 9, 10:30 pm \$35
- Trina Basu, Arun Ramamurthy; Compass Trio Drom 7, 8 pm \$25
- Welf Dorr, Luke Glavanovits, Dmitry Ishenko, Kevin Shea The Keep 9 pm
- Aisha Jackson, Jennie Harney-Fleming, Charity Angél Dawson Little Island Glade 10 pm
- ★Tessa Souter Trio Mezzrow 6, 7:30 pm \$35
- Kate Baker Trio North Square Lounge 12:30, 2:15 pm
- Boncellia Lewis Patrick's Place 12 pm \$10
- FIM presents Caleb Duval/Kevin Murray; Luke Rovinsky The Record Shop 7:30 pm \$10
- Andrew Latona Trio; Jon Regen The Roxy Lounge at Roxy Hotel 12, 1:30, 6 pm
- Ben Rosenblum Trio with Marty Jaffe, Jasper Dutz Saint Peter's Church 5 pm
- Helen Garey Quartet Silvana 7 pm
- ★Jon Faddis Quartet with David Hazeltine, Kiyoshi Kitagawa, Dion Parson Smoke 7, 9 pm \$35-55
- Ben Wendel Quintet with Taylor Eigsti, Gilad Hekselman, Harish Raghavan, Nate Wood Village Vanguard 8, 10 pm \$40
- Valtinho Anastácio Zinc Bar 7:30, 9 pm \$35

Monday, July 28

- Grove Street Stompers with Peter Ballance, Joe Licari; Richard Cortez Arthur's Tavern 7, 10 pm
- ★Anthony Tidd Afro-Creative Ensemble Atelier Harlem 8 pm \$10
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Jim Campilongo 4 Tet with Luca Benedetti, Andy Hess, Dan Rieser The Bitter End 8:15 pm
- Zaid Nasser Trio Cellar Dog 7, 8:30 pm \$5
- ★Aaron Burnett with Carlos Homs, Nick Jozwiak, Dan Weiss Close Up 7, 9:30 pm



- Future of Jazz Orchestra with Leo Steinriede, Nathaniel Williford, James Haddad, Nic Gelin, Noah Halpern, Jacob Melsha, Laura Orzechoski, Jasim Perales, Jarien Jamanila, Veronica Leahy, Birsa Chatterjee, Aidan McKeon, Josh Lee, Brahm Sasner, Matthew Fu + Joe Block Dizzy's Club 7, 9pm \$25-50
- Shane Allesio Quartet with Altin Sencalar; Jihee Heo Trio The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★Jon-Erik Kellso EarRegulars The Ear Inn 8 pm
- Pink Martini + China Forbes The Greens on The Rooftop at Pier 17 7 pm \$65
- ★Ed Palermo Big Band Iridium 8:30 pm \$30
- Jonathan Paik Fugitive with Harrison Clark, Shogo Yamagishi, Mark Valdes The Jazz Gallery 7:30, 9:30 pm \$25-35
- Yotam Ben-Or Quartet Ornithology Jazz Club 6:30 pm
- Jon Regen The Roxy Lounge at Roxy Hotel 6 pm
- Matt Sheens/Simón Willson San Vicente 7 pm
- John Yao and His 17-Piece Instrument Terazza 7 7 pm \$20
- ★Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$40
- Campbell Brothers Zinc Bar 7, 8:30 pm \$35

Tuesday, July 29

- Axel Tosca Latin Jazz Trio Arthur's Tavern 7 pm
- ★Anthony Tidd Afro-Creative Ensemble Atelier Harlem 8 pm \$10
- ★Duduka Da Fonseca Quarteto Universal Bar Lunático 9, 10:30 pm \$10
- John Pizzarelli Birdland 7, 9:30 pm \$40-50
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Ned Goold Trio Cellar Dog 7, 8:30 pm \$5
- Jazz House Legacy Band with Wallace Roney Jr., Zoey Obadia, Julian Lee, Caelan Cardello, Alex Warshowski, Zack Adleman, Georgia Heers Dizzy's Club 7, 9pm \$25-50
- Pete Rodriguez Latin Jazz Project with Jon Beshay, Esteban Castro, Dave Baron, Rudy Royston, Robert Quintero The Django 7:30, 9 pm \$35
- Greg Ruggerio Trio with Daniel LaCour Duke, Keith Balla Mezzrow 9, 10:30 pm \$35
- Phil's House of Blues with Phil Young Pier 97 6:30 pm
- Edward Simon Trio with Larry Grenadier, Adam Cruz Village Vanguard 8, 10 pm \$40
- Sarah King Zinc Bar 7, 8:30 pm \$35

Wednesday, July 30

- ★Anthony Tidd Afro-Creative Ensemble Atelier Harlem 8 pm \$10
- ★E.J. Strickland's 5 with Mark Shim, Gregg Fine, Luis Perdomo, Eric Wheeler Bar Bayeux 8, 9:30 pm
- Jim Campilongo 4Tet with Luca Benedetti, Andy Hess, Dan Rieser Barbès 8 pm \$20
- John Pizzarelli Birdland 7, 9:30 pm \$40-50
- ★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola + Pasquale Grasso Birdland Theater 5:30, 8:30 pm \$30-40
- Trio Arrebol Bryant Park 3:30 pm
- Grant Stewart Trio Cellar Dog 7, 8:30 pm \$5
- Sprat with Priya Carlberg, Nora Stanley, Travis Bliss Close Up 7, 9:30 pm
- Julian Smith, Mitch Marcus, Hamir Atwal Dada Bar 9 pm
- ★“Trumpet Summit One” with James Zollar, John Bailey, Kali Pena-Rodriguez, Marco di Gennaro, Kyle Colina, Tommy Campbell Dante Park 12 pm

david bixler trio incognito

record release show thursday july 24

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David Bixler alto sax \ Dan Loomis bass \ Fabio Rojas drums

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- Jazz House Legacy Band with Wallace Roney Jr., Zoey Obadia, Julian Lee, Caelan Cardello, Alex Warshowski, Zack Adleman, Georgia Heers Dizzy's Club 7, 9pm \$25-50
- ★Champion Fulton Quartet; Mike DiRubbo Quartet The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★Teri Roiger/John Menegon Flute Bar 8, 9 pm
- ★Jazzmobile presents Camille Thurman/Darrell Green Quartet Grant's Tomb 7 pm
- Kaz George The Jazz Gallery 7:30, 9:30 pm \$25-35
- Kuni Mikami Trio with Ray Macchiarola, Harvie S; Greg Ruggerio Trio Mezzrow 6, 7:30, 9, 10 pm \$35
- Teri Wade Quartet with Cecilia Coleman, Mark Wade, Stan Killian, Scott Neumann Pangea 7 pm \$25
- Pucci Amanda Jhones Pier 84 7 pm
- Brian Resnick Jazz Machine with Shareef Clayton, Griffin Ross, Rashaan Salaam, Yayoi Ikawa, Dylan Kaminkow Shrine 8, 9 pm
- Eden Bareket Quartet with Chris McCarthy, Tamir Shmerling, Jay Saywer; Paul Carlon Quintet with Eddie Allen, Helio Alves, Harvie S, Willie Martinez Smalls 6, 7:30, 9, 10:30 pm \$35
- ★Steve Turre All Stars with James Carter, ELEW, Peter Washington, Herlin Riley Smoke 7, 9 pm \$35-45
- Dave Koz with Marcus Anderson, Jeff Bradshaw, Leo P, Evan Taylor, Marcel Anderson Sony Hall 8 pm \$57-92
- Russ Nolan Quartet Sour Mouse 8 pm
- ★Nicole Mitchell/Craig Taborn The Stone at the New School 8:30 pm \$20
- ★Edward Simon Trio with Larry Grenadier, Adam Cruz Village Vanguard 8, 10 pm \$40
- Hjordys with Marcus Moore, Maco Dacanay, Humberto Olivieri, Cal Hennings, Hiroyuki Matsuura Zinc Bar 7, 8:30 pm \$35
- ★“Susan Alcorn Memorial Concert” with Mary Halvorson, Nate Wooley, Ava Mendoza, Ingrid Laubrock, Ryan Sawyer, Leila Bordreuil, Nels Cline, Patrick Holmes, Shahzad Ismaily, Laura Ortman, Catherine Sikora Zürcher Gallery 8 pm

Thursday, July 31

- ★Gregory Lewis Organ Monk Trio; Terry Waldo's Gotham City Band Arthur's Tavern 7, 10 pm
- John Pizzarelli 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
- Carol Sudhalter Quintet Bushwick Inlet Park 6:30 pm
- Cellar Dog All Stars Cellar Dog 7, 8:30 pm \$5
- ★Noah Preminger Quartet with Max Light, Kim Cass, Dan Weiss Close Up 7, 9:30 pm
- ★Buster Williams Something More with Steve Wilson, Brandon McCune, Lenny White Dizzy's Club 7, 9pm \$25-50
- Lee Taylor The Django 10:30 pm, 12 am \$35
- Oscar Perez Trio Mezzrow 9, 10:30 pm \$35
- ★Craig Harris and Harlem Nightsongs Big Band Mount Morris Ascension Presbyterian Church 7 pm \$25
- Karen Maynard Quintet Patrick's Place 7 pm
- Jon Regen Quartet The Roxy Lounge at Roxy Hotel 8 pm
- Arturo O'Farrill Quintet Saint Peter's Church 12:30 pm
- Curtis Nowosad with Emmanuel Michael, Jon Thomas, Liany Mateo + Tahira Clayton; Abdias Armenteros Smalls 6, 7:30, 9, 10:30 pm \$35
- ★Steve Turre All Stars with James Carter, ELEW, Peter Washington, Herlin Riley Smoke 7, 9 pm \$35-45
- ★Nicole Mitchell/Mary Halvorson The Stone at the New School 8:30 pm \$20
- Edward Simon Trio with Larry Grenadier, Adam Cruz Village Vanguard 8, 10 pm \$40
- Axel Tosca Trio + Xiomara Laugart Zinc Bar 8, 10 pm \$35

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# 100 MILES OUT

## CONNECTICUT

**BackCountry Jazz presents Greenwich Jazz Festival (Greenwich, CT)**  
[backcountryjazz.org/index.htm](http://backcountryjazz.org/index.htm)  
7/13 (6 pm) Bennie Wallace, Godwin Louis, Simon Moullier, Matt Dwonszyk, Harvel Nakundi  
7/27 (6 pm) Bennie Wallace, Ed Cherry, Chris Morrison, Matt Dwonszyk, Harvel Nakundi  
**Bill's Seafood (Westbrook, CT)** [billsseafood.com](http://billsseafood.com)  
7/12 (7 pm) The Cartells  
7/18 (6:30 pm) Bill's Seafood Allstar Jazz Band  
**Bushnell Park (Hartford, CT)** [hartfordjazzsociety.com](http://hartfordjazzsociety.com)  
7/8 (7:30 pm) Brian Charette Trio + Houston Person  
**Butler-McCook House & Garden (Hartford, CT)** [ctlandmarks.org](http://ctlandmarks.org)  
7/10 (6 pm) Kellin Hanas Quintet  
**Buttonwood Tree Performing Arts Center (Middletown, CT)** [buttonwood.org](http://buttonwood.org)  
7/5 (7 pm) Jazz Rules Quintet with Don Anderson, Mark Weissman, Ken Forfia, Mark Dunlop, Bill Matthews  
7/11 (7 pm) Matthew Pearl  
**The Foundry (Hartford, CT)** [thefoundryct.com](http://thefoundryct.com)  
7/1, 7/8, 7/15, 7/22, 7/29 (5:30 pm) Dave Palla Trio  
**Greater Hartford Festival of Jazz (Hartford, CT)** [hartfordjazz.org](http://hartfordjazz.org)  
7/18 (6, 8, 10 pm) Sounds of A&R with April May Webb, Randall Haywood; Ilya Serov; Ace Livingston  
7/19 (2:30 pm) Sean U: Stix Bones and The BONE Squad; Andrea Lisa; Art Frm Da Hart Ensemble with Michael Carabello, John Moore, Navaehn Stevens, Antonio Marquise, Nadia Vivar + Ginette Christie, James Christie; 3-Alarm Fire with Art Sherrod Jr, Lin Rountree, Althea Rene, Nicholas Cole; Pieces of a Dream  
**Greater Hartford Festival of Jazz (Hartford, CT)** [hartfordjazz.org](http://hartfordjazz.org)  
7/20 (2:30 pm) GHFJ Generations Big Band with Seth Bailey, Pat Lennon, Ethan Shamshtein, Sophie Barnes, Ethan Striff-Cave, Casey Pyro, Ryan Veora, Rory Allen, Mason Pia, Bernoski Brigid, Nicky Davis, Joe Kitz, Adam Ward, Michael Baril, Eli Heinen, Maddie Makarewicz, Christopher Rauch, Bradley Crocker, Priyanka Magavi, Evan Gray, Jason Hoopes, Avery Allen, Catherine Zehr, Henry Lugo, Jeremy Baun, Nathan Ben Ari + Alexa Tarantino, Tatum Greenblatt, Michelle Coltrane; Lakecia Benjamin; "A Jazz Message: Music of The Jazz Messengers": Donald Harrison, Bill Pierce, Geoffrey Keezer, Alexander Claffy, Carl Allen  
**The Kate (Old Saybrook, CT)** [thekate.org](http://thekate.org)  
7/8 (7:30 pm) Django Festival Allstars with Samson Schmitt, Ludovic Beier, Pierre Blanchard, Antonio Licusati, Francko Mehrstein  
**Lighthouse Inn (New London, CT)** [lighthouseinn.us](http://lighthouseinn.us)  
7/26 (6 pm) Bob Ahern Quartet  
**Litchfield Jazz Festival @Thomas Perakos Performing Arts Center (Litchfield, CT)** [litchfieldjazzfest.com](http://litchfieldjazzfest.com)  
7/25 (7:45 pm) Emmet Cohen Trio with Joey Ranieri, Joe Farnsworth  
7/26 (3, 4:45, 6:30 pm) Matt Dwonzyk Sextet with Kris Allen, Andrew Renfroe, Taber Gable, Jonathan Barber, Shenel Johns; Frank Vignola/Pasquale Grasso; Anat Cohen Quartetinho with Tal Mashiach, Vitor Gonçalves, James Shipp  
7/27 (12 pm) Champion Fulton Trio with Hide Tanaka, Fukushi Tainaka  
**Owl Shop Cigars (New Haven, CT)** [owlshopcigars.com](http://owlshopcigars.com)  
7/2, 7/9, 7/16, 7/23, 7/30 (9 pm) Kevin Saint James Band  
**Palace Theater Poli Club (Waterbury, CT)** [palacetheaterct.org](http://palacetheaterct.org)  
7/11 (7, 9 pm) Alex Owen Trio  
**The River Room (Willimantic, CT)** [riverroomwilli.com](http://riverroomwilli.com)  
7/12 (8 pm) Brian Charette Modern Organ Trio with Eric Zolan, Jordan Young  
**Side Door Jazz Club (Old Lyme, CT)** [thesidedoorjazz.com](http://thesidedoorjazz.com)  
7/4 (8 pm) Metta Quintet with Wayne Escofferey, Christopher McBride, Lawrence Fields, Adi Meyerson, Hans Schuman  
7/11 (8 pm) Orrin Evans Trio with Matthew Parish, Byron Landham + JD Walter

**NEW JERSEY**

**Americano Restaurant (Bayonne, NJ)** [americanonj.com](http://americanonj.com)  
7/15 (7 pm) Simona Premazzi/Kyle Nasser Quartet  
**Ashbury Hotel Salvation Bar (Ashbury, NJ)** [theashburyhotel.com](http://theashburyhotel.com)  
7/6, 7/27 (7 pm) A Real Human Jazz Duo with Tom Monda, Audra Mariel  
**Atlantic Street Park (Hackensack, NJ)** [hacpac.org](http://hacpac.org)  
7/18 (7 pm) Richard Baratta Gotham City Latin Jazz Septet  
**Brothers Smokehouse BBQ (Ramsey, NJ)** [brotherssmokehousenj.com](http://brotherssmokehousenj.com)  
7/11 (7, 8:30 pm) Michael Cruse  
7/18 (7, 8:30 pm) Organ Eyes with T.K.Blue, George Coleman Jr, Matt Smythe  
7/25 (7, 8:30 pm) Harmony Bartz  
**Count Basie Center for the Arts (Red Bank, NJ)** [thebasie.org](http://thebasie.org)  
7/5 (8 pm) Diana Krall  
**Downtown Cranford Clock (Cranford, NJ)** [gregoryburrusproductions.com](http://gregoryburrusproductions.com)  
7/3 (6 pm) Dynamic Duo Band with Chuck Lambert, Coo Moe Jhee  
**Englewood Public Library (Englewood, NJ)** [englewoodlibrary.org](http://englewoodlibrary.org)  
7/10 (7:30 pm) Calvin Hill Quartet  
7/17 (7:30 pm) T.K. Blue with Alva Nelson, Paul Beaudry, Greg Bufford  
7/24 (7:30 pm) Nelson Riveros Quartet  
7/31 (7:30 pm) Chris Beck  
**Flemington DIY (Flemington, NJ)** [flemingtondiy.org](http://flemingtondiy.org)  
7/12 (8 pm) Silvan Arbel Group with Sebastian Ammann, James Robbins, Nathan Ellman Bell  
**'Haddonfield United Methodist Church (Haddonfield, NJ)** [haddonfieldumc.org](http://haddonfieldumc.org)  
7/20 (2 pm) Tri-State Jazz All Stars with Dave Robinson  
**Liberty House (Jersey City, NJ)** [bylandmark.com/our-venues/liberty-house-venue-overview](http://bylandmark.com/our-venues/liberty-house-venue-overview)  
7/27 (12 pm) Anthony Fuscaldo  
**Linear Park (Weehawken, NJ)**  
[weehawken-nj.us/Home/Components/FacilityDirectory/FacilityDirectory/33/93](http://weehawken-nj.us/Home/Components/FacilityDirectory/FacilityDirectory/33/93)  
7/17 (6 pm) Noah Haidu Trio with Gervis Myles, Charles Gould  
**Monte Irvin Orange Park (City of Orange, NJ)** [gregoryburrusproductions.com/2025/05/05/2025-jazz-health-and-food-truck-festival-july-12-monte-irvin-park-in-orange-nj](http://gregoryburrusproductions.com/2025/05/05/2025-jazz-health-and-food-truck-festival-july-12-monte-irvin-park-in-orange-nj)  
7/12 (11 am) Orange Food Truck and Jazz Festival: Ragan Whiteside, Nat Adderley Jr, Dave Stryker, Brooklyners, Charisa the Violin Diva  
**Morris Museum (Morristown, NJ)** [morrismuseum.org](http://morrismuseum.org)  
7/3 (7:30 pm) John Lee Quartet with Freddie Hendrix, Alex Collins, Karl Latham  
7/12 (7:30 pm) The Fumos with Kevin Bachelor, Paul Vercesi, Tony Orbach, George Wurzbach, Jack Walsh, Charlie Sands, Gary Cluzio  
7/17 (7:30 pm) Bria Skonberg  
7/24 (7:30 pm) Lynette Sheard  
**Puffin Cultural Forum (Teaneck, NJ)** [puffinculturalforum.org](http://puffinculturalforum.org)  
7/12 (7 pm) Peter Lin Quartet with Tomoko Ohno, Anthony Perez, Steve Johns  
7/26 (7 pm) Sounds of April & Randall with April May Webb, Randall Haywood  
**Shanghai Jazz (Madison, NJ)** [shanghaijazz.com](http://shanghaijazz.com)  
7/1 (5:30, 6:30 pm) Rich Court; Bob Himmelberger, Hal Slapin, John Vourtsis  
7/8 (5:30, 6:30 pm) Rich Court; John Bianculli, Hal Slapin, John Vourtsis  
7/9 (7 pm) Deep Groove Trio with Leonieke Scheuble, Leo Jordan, John Vourtsis  
7/16 (7 pm) Steve Johnson Duo  
7/17 (7 pm) Gene Perla's Tiger Quartet with Ilhan Saferali, Gus Hurteau, Willie Bowman  
7/23 (7 pm) Stephanie Nakasian Trio with Phil DeGregg, Karl Kimmel  
**Shea Center for the Performing Arts at William Paterson University (Wayne, NJ)** [wpunj.edu/wppresents](http://wpunj.edu/wppresents)  
7/21 (7:30 pm) Dan Pugach Big Band  
7/22 (7:30 pm) Manuel Valera and New Cuban Express  
7/23 (7:30 pm) Sounds of A&R with April May Webb, Randall Haywood  
7/24 (7:30 pm) Dayna Stephens Quartet  
7/25 (7:30 pm) Wycliffe Gordon

**SummerFest @ Liberty State Park North Cove Field (Jersey City, NJ)**  
[jerseycityculture.org/events/summer-in-the-city](http://jerseycityculture.org/events/summer-in-the-city)  
7/6 (6 pm) Valerie Adams and Dimension Band  
7/13 (6 pm) Chico Alvarez  
7/8 (6:30 pm) Kahlil Kwame Bell  
7/15 (6:30 pm) Anthony Fuscaldo Group  
7/22 (6:30 pm) Demolition Brass Band  
**Tavern on George (New Brunswick, NJ)** [nbjp.org](http://nbjp.org)  
7/1 (7, 8:30 pm) Ginger Meyer Quartet  
7/3 (7, 8:30 pm) Kyle Koehler Quartet  
7/8 (7, 8:30 pm) Tristan Voitcu Quartet  
7/10 (7, 8:30 pm) Richard Cortez Trio  
7/15 (7, 8:30 pm) Kristin Field Quartet  
7/17 (7, 8:30 pm) Griffin Woodard Quartet  
7/22 (7, 8:30 pm) Christian Orlowski Quartet  
7/24 (7, 8:30 pm) Radam Schwartz Quartet  
7/29 (7, 8:30 pm) Ariana Hartunian-Sowa Quartet  
7/31 (7, 8:30 pm) Lance Bryant Quartet  
**Triumph Brewery (Red Bank, NJ)** [triumphbrewing.com/red-bank](http://triumphbrewing.com/red-bank)  
7/20 (1 pm) A Real Human Jazz Band with Tom Monda, Cody McCorny, Mike Heady, Audra Mariel  
**White Chapel Projects (Long Branch, NJ)** [whitechapelprojects.com](http://whitechapelprojects.com)  
7/5, 7/19, 7/26 (7 pm) A Real Human Jazz Band with Audra Mariel  
**William Paterson University Shea Center (Wayne, NJ)** [wpunj.edu/wppresents/jazz-room-series](http://wpunj.edu/wppresents/jazz-room-series)  
7/21 (7:30 pm) Dan Pugach Big Band  
7/22 (7:30 pm) Manuel Valera New Cuban Express with John Ellis, Alex Norris, Hamish Smith, Samuel Torres, Jimmy Macbride  
7/23 (7:30 pm) Sounds of A&R with April May Webb, Randall Haywood  
7/24 (7:30 pm) Dayna Stephens Group  
7/25 (7:30 pm) Wycliffe Gordon

## NEW YORK

**Assisted Living at Untouchable Bar (Newburgh, NY)**  
[facebook.com/profile.php?id=61570026276141](https://facebook.com/profile.php?id=61570026276141)  
7/12 (8 pm) Joe Morris/Elliott Sharp  
**Beanrunner Café (Peekskill, NY)** [beanrunnercafe.com](http://beanrunnercafe.com)  
7/4 (7 pm) Chico Alvarez and Mafimba  
7/5 (6 pm) Winard Harper and Jeli Posse  
7/12 (6 pm) Matt Huntington Quartet  
7/19 (6 pm) Steve Sandberg Trio with Michael O'Brien, Juan Felipe Mayorga  
7/20 (3 pm) Hiroshi Yamazaki Trio with Eliot Zigmund + Alexandra Noailles  
7/26 (6 pm) Eric Person Quartet with David Janeway, Adam Armstrong, Peter O'Brien  
**Caramoor (Katonah, NY)** [caramoor.org](http://caramoor.org)  
7/3 (7 pm) Endea Owens and the Cookout  
7/26 (12:30 pm) Caramoor Jazz Festival: Dabin Ryu Trio; Imani Rousselle Quartet; Obed Calvaire; Luther Allison Trio; Hannah Gill; Jazz at Lincoln Center's Summer Jazz Academy Big Bands; Arturo O'Farrill and the Afro Latin Jazz Orchestra  
7/27 (4 pm) Bang on a Can Festival Ensemble  
**Cunneen-Hackett Arts Center (Poughkeepsie, NY)** [cunneen-hackett.org](http://cunneen-hackett.org)  
7/19 (8 pm) Squanderers with Wendy Eisenberg, David Grubbs, Kramer  
**David Rockefeller Creative Arts Center at Pocantico (Tarrytown, NY)** [rbf.org/pocantico](http://rbf.org/pocantico)  
7/19 (3 pm) Ken Peplowski with Randy Brecker, Ada Rovatti, Ehud Asherie, Peter Washington, Willie Jones III, Rossano Sportiello, Bruce Harris, Mariel Bildstein, Ada Rovatti, Brianna Thomas  
**Dobbs Ferry Summer Music Series @Waterfront Part (Dobbs Ferry, NY)** [jazzforumarts.org](http://jazzforumarts.org)  
7/19 (6:30 pm) Sherma Andrews  
7/16 (6:30 pm) Fran Vielma Quartet with Alex Norris, Savino Palumbo, Steve Arnold  
7/23 (6:30 pm) RAMA the Band  
7/30 (6:30 pm) Tessa Souter  
**The Falcon (Marlboro, NY)** [liveatthefalcon.com](http://liveatthefalcon.com)  
7/6 (7:30 pm) Chris O'Leary Band  
7/13 (7:30 pm) Jean-Michel Pilc, François Moutin, Ari Hoenig  
7/31 (7:30 pm) Jim Capilongo 4Tet with Luca Benedetti, Andy Hess, Dan Rieser  
**For Otto's Full Service (Piermont, NY)** [ottosfullservice.com](http://ottosfullservice.com)  
7/3, 7/24 (6 pm) Jessica Healey/Kevin Lovejoy  
7/10 (6 pm) Livia/Kevin Lovejoy  
7/17 (6 pm) Kevin Lovejoy Trio with Bill Moring, Tim Horner  
7/31 (6 pm) Scott Robinson/Kevin Lovejoy  
**Hastings on Jazz (Hastings on Hudson, NY)** [hohny.gov/calendar.aspx?EID=1187](http://hohny.gov/calendar.aspx?EID=1187)  
7/6, 7/13, 7/20, 7/27 (3 pm) David Janeway Quartet with Matt Garrison, Dan Asher, Paul Frances  
**Jazz at the Lodge (Ossining, NY)** [jazzatthelodge.com](http://jazzatthelodge.com)  
7/10 (7, 8:30 pm) Paul Connors, Jon Doty  
7/17 (7, 8:30 pm) Matt Garrison, Tom Kohl, Bob Gingery, Jon Doty  
7/31 (7, 8:30 pm) Alex Smith/Jesse Lewis Organ Trio  
**Jazz Forum Arts (Tarrytown, NY)** [jazzforumarts.org](http://jazzforumarts.org)  
7/5 (7, 9:30 pm) Houston Person Quintet  
7/6 (4, 6, 8 pm) Mafalda Minnozzi Quartet with Paul Ricci, Eduardo Belo, Bobby Sanabria; David Janeway Trio  
7/11, 7/12 (7, 9:30 pm) Willie Jones III Quartet with Justin Robinson, Danton Boller, Tyler Bullock  
7/13 (4, 6 pm) Steve Slagle Quartet  
7/18, 7/19 (7, 9:30 pm) Peter Bernstein Quartet with David Hazeltine, John Webber, Willie Jones III  
7/20 (4, 6 pm) Sanny Alves Brazilian Quartet  
7/25, 7/26 (7, 9:30 pm) Jeremy Pelt Quintet  
7/27 (4, 6 pm) Anders Bergcrantz Quartet  
**The Jazz Loft (Stony Brook, NY)** [thejazzloft.org](http://thejazzloft.org)  
7/1 (6 pm) Kevin Blanca Big Band  
7/2 (1, 7 pm) Young at Heart; Jazz Loft Trio with Keenan Zach  
7/9, 7/16, 7/30 (7 pm) Jazz Loft Trio with Keenan Zach  
7/11, 7/12 (7 pm) "Miles Davis: Birth of the Cool": NEED PERSONNEL  
7/22 (6 pm) Dal Segno Trio with Tom Manuel, Georgia Heers  
7/23 (6 pm) Steve Salerno  
7/24 (6 pm) The Art of the Guitar Festival: Daroi Chiazollino Trio  
7/25 (5, 7 pm) Jonathan Stout/Erik McIntyre; Hot Club of Cowtown  
7/26 (12:4, 7 pm) John Monteleone, Steve Salerno, Johnny Farina Trio; Ted Ludwig Trio; Tuck & Patti  
**Jazz on Main (Mt. Kisco, NY)** [jazzonmain.com](http://jazzonmain.com)  
7/3 (7 pm) Jon Cobert solo  
7/4 (7 pm) Chris Vitarello/Micheal Bram  
7/5 (7 pm) Audrey Silver Quartet with Alicyn Yaffe, Jennifer Vincent, Wen Ting Wu  
7/6 (12 pm) Ron Drotos + Rhonda Leman  
7/9 (7 pm) Chase Elodia  
7/11 (7 pm) Miss Maybell and Her Ragtime Romeos with Charlie Judkins, Brian Nalepka  
7/12 (7 pm) Gustavo Casenave Trio with Sebastian De Urquiza, Franco Pinna  
7/13 (12 pm) Cary Brown/John Lissauer  
7/17 (7 pm) Ben Simmons Quintet with Matt Pearl, Evan Wood  
7/19 (7, 9 pm) Jon Cobert/Frank Shiner  
7/24 (7 pm) Stephanie Nakasian/Karl Kimmel  
7/27 (12 pm) Jon Cobert solo  
**Lace Mill (Kingston, NY)** [thelacemillarts.com](http://thelacemillarts.com)  
7/20 Music Mind Quintet with Peter Apfelbaum, Ingrid Sertso, Kenny Wessel, Michael Bisio, Tabi Tabbal  
**LTV Studios (Wainscott, NY)** [ltveh.org](http://ltveh.org)  
7/7 (6 pm) Roberta Piket  
7/15 (7:30 pm) Django Festival Allstars with Samson Schmitt, Ludovic Beier, Pierre Blanchard, Antonio Licusati, Francko Mehrstein

**LTV Studios (Wainscott, NY)** [ltveh.org](http://ltveh.org)  
7/20 (6 pm) Phil Markowitz  
**Lydia's Café (Stone Ridge, NY)** [lydias-cafe.com](http://lydias-cafe.com)  
7/5 (4 pm) "Tribute to Rene Bailey" Saints of Swing + Marty Elkins  
7/12 (7 pm) Peyton Pleninger, Will McEvoy, Aaron Yanda  
7/19 (7:30 pm) Teri Roger Quartet with Bill Ware, John Menegon, Matt Garrity  
7/26 (7 pm) Jimmy Madison  
**Lyndhurst Summer Concert Series @Lyndhurst (Tarrytown, NY)** [jazzforumarts.org](http://jazzforumarts.org)  
7/10 (6:30 pm) Roella Oloro Quartet  
7/17 (6:30 pm) Marcus McLaurine Quartet  
7/24 (6:30 pm) Freddie Bryant Quartet  
7/31 (6:30 pm) Steve Johns and the Mythology Band with John Hart, Greg Murphy, Monte Croft, Yuri Galkin  
**Maureen's Jazz Cellar (Nyack, NY)** [maureensjazzcellar.com](http://maureensjazzcellar.com)  
7/18 (8 pm) Gottfried Stöger/François Moutin Quartet with Tim Horner, Nicki Adams  
7/19 (8 pm) Martin Pizzarelli/Hyuna Park Trio with Min Chan Kim  
7/26 (8 pm) Ben Perowsky Quartet  
**Ossining Summer Concert Series @Henry Gourdine Park (Ossining, NY)** [jazzforumarts.org](http://jazzforumarts.org)  
7/14 (6:30 pm) Ingrid Jensen Quartet  
7/28 (6:30 pm) Oren Neiman Quartet  
**Pierson Park Summer Concert Series @Pierson Park (Tarrytown, NY)** [jazzforumarts.org](http://jazzforumarts.org)  
7/11 (6:30 pm) Bertha Hope Quartet  
7/18 (6:30 pm) Javier Madrazo Quartet  
7/25 (6:30 pm) Mel Nusbaum's Jazz Zone  
**Shirt Factory (Kingston, NY)** [thekingstonfactories.com/the-shirt-factory](http://thekingstonfactories.com/the-shirt-factory)  
7/29 Creative Improvisers Orchestra with Peter Apfelbaum, Ingrid Sertso, Maria Grand, David Rothenberg, Josh Roseman, Charlie Burnham, Elsa Nilsson, Ken Filiano, Steve Gorn, Tani Tabbal  
**Tiles Center (Brookville, NY)** [tilescenter.org](http://tilescenter.org)  
7/19 (1, 7, 8 pm) Gotham Kings; Summer Camargo Quintet; Vanisha Gould; New Jazz Underground; Jamile; Arturo Sandoval; John Pizzarelli Big Band; Pedrito Martinez Group  
**Westchester Collaborative Theater (Ossining, NY)** [wctheater.org](http://wctheater.org)  
7/12 (7:30 pm) Alexis Cole Trio  
7/19 (7:30 pm) Low Lily with Liz Simmons, Flynn Cohen

## PENNSYLVANIA

**Asian Arts Initiative (Philadelphia, PA)** [asianartsinitiative.org](http://asianartsinitiative.org)  
7/26 (8 pm) Vortex with Shoko Nagai, Satoshi Takeishi + River Full of Fruit with Salina Kuo  
**Chris' Jazz Café (Philadephia, PA)** [chrisjazzcafe.com](http://chrisjazzcafe.com)  
7/1 (7:30, 9 pm) Jason Blythe Band with Scott Edmunds, Dan McCain, Ben Cohen + Sophia Flores  
7/2, 7/23, 7/30 (7:30, 9 pm) Philadelphia Jazz Orchestra with Joe Bongiovi  
7/3 (7:30, 9, 10:30 pm) Susie Meissner Sextet with Harry Allen, John Swana, John Shaddy, Lee Smith, Byron Landham; Jake Kaplan  
7/8 (7:30, 9 pm) Digba Ogunbiyi Quartet with Adam Aronesty, Zach Walgren, Emmanuel Chidiebere  
7/9 (7:30, 9 pm) Larry Shaw Trio  
7/10 (7:30, 9, 10:30 pm) Ikechi Onyenaka Band; Jake Kaplan  
7/11 (7:30, 9, 11 pm) Hudson River; Oliver Mayman  
7/12 (7:30, 9, 11 pm) Pete Malinverni Trio; James Santangelo  
7/15 (7:30, 9 pm) Keith Chasin with Andrew Carson, Ravi Seenarine, Shane Aaserud, Kevin Blanke  
7/17 (7:30, 9, 10:30 pm) Gabriel Meyer Sextet; Jake Kaplan  
7/18 (7:30, 9, 11 pm) Conjunto Philadelphia; Oliver Mayman  
7/19 (7:30, 9, 11 pm) "Celebrating Sinatra's Early Years": Danny Sinoff Trio with David Brodie, Byron Landham; James Santangelo  
7/24 (7:30, 9, 10:30 pm) Liam Sutcliff Quintet; Jake Kaplan  
7/25 (7:30, 9, 11 pm) Aidan McKeon Quartet; Oliver Mayman  
7/26 (7:30, 9, 11 pm) Alexander Claffy Trio with Makoto Ozone; James Santangelo  
7/31 (7:30, 9, 10:30 pm) Steve Weiss Mallet Festival: Tony Miceli; Jake Kaplan  
**City Winery (Philadelphia, PA)** [citywinery.com/philadelphia](http://citywinery.com/philadelphia)  
7/25 (7:30 pm) Eric Darius  
**Deer Head Inn (Delaware Water Gap, PA)** [deerheadinn.com](http://deerheadinn.com)  
7/3, 7/10, 7/17, 7/24, 7/31 (7 pm) Bill Washer  
7/4 (7 pm) Nancy Reed/Spencer Reed + Tyler Dempsey  
7/5 (7 pm) David Ostwald's Louis Armstrong Eternity Band with Ben Polcer, Dan Block, Mark Shane, Alex Raderman  
7/6 (5 pm) Alex Owen  
7/11 (7 pm) Kate Baker  
7/12 (7 pm) Chiara Izzi Quartet with Jim Ridl, Evan Gregor, Tim Horner  
7/13 (5 pm) David Leonhardt Trio with Matthew Parrish, Colby Inzer + Houston Person  
7/18 (7 pm) Alexis Cole  
7/19 (7 pm) Gene Perla's Tiger Quartet with Ilhan Saferali, Gus Hurteau, Willie Bowman  
7/20 (5 pm) Tessa Souter  
7/25 (7 pm) Marel Hidalgo Trio with Pat Bianchi, Billy Hart  
7/26 (7 pm) Giacomo Gates Trio with Tomoko Ohno, Evan Gregor  
7/27 (5 pm) Tim Lyddon Trio with Paul Rostock, Billy Mintz  
7/28 (7:30 pm) Water Gap Jazz Orchestra with Matt Vashlishan  
**Hotel Bethlehem (Bethlehem, PA)** [hotelbethlehem.com](http://hotelbethlehem.com)  
7/10 (7 pm) Jesse Green, Gene Perla, Rudy Royston  
**Ice House (Bethlehem, PA)** [icehouseatnight.org](http://icehouseatnight.org)  
7/19 (3:20 pm) Gene Perla's Tiger Quartet with Griffin Woodard, Abe Gold, Hugh Kline  
**Lafayette Bar (Easton, PA)** [lafayettebarjazz.com](http://lafayettebarjazz.com)  
7/16 (8 pm) Gene Perla's Tiger Quartet with Ilhan Saferali, Gus Hurteau, Willie Bowman  
7/18 (9 pm) Dan Wilkins Quintet with John Swana, Art Bailey, Tony Marino, John Riley  
**The Lounge at World Café Live (Philadelphia, PA)** [worldcafelive.org](http://worldcafelive.org)  
7/9 (8:30 pm) Orrin Evans + Neil Podgurski  
**Miller Symphony Hall (Allentown, PA)** [millerstheatre.org](http://millerstheatre.org)  
7/18 (7:30 pm) Gene Perla's Tiger Quartet with Ilhan Saferali, Gus Hurteau, Willie Bowman  
**Music Hall at World Café Live (Philadelphia, PA)** [worldcafelive.org](http://worldcafelive.org)  
7/17, 7/18 (6:30 pm) "We Call It Jazz: A Journey to the Heart of New Orleans"  
**Solar Myth (Philadelphia, PA)** [arsnovaworkshop.org](http://arsnovaworkshop.org)  
7/18, 7/19 (8 pm) Karl Evangelista Quintet with Bobby Bradford, William Roper, Rei Scampavia, Luke Stewart, Andrew Cyrille  
7/27 (8 pm) Jeremiah Chu/Marta Sofia Honer  
7/31 (8 pm) Rich Ruth  
**South Jazz Kitchen (Philadelphia, PA)** [southjazzkitchen.com](http://southjazzkitchen.com)  
7/3 (6:30, 9 pm) Everette Harp  
7/5 (7, 9:30 pm) Glenn Bryan, Jordan Damiani, Lee Patterson, Kevin James, Rick Morales, Anessa Larae  
7/6 (6, 8:30 pm) Glenn Bryan, Jordan Damiani, Lee Patterson, Kevin James, Rick Morales, Anessa Larae  
7/10 (6:30, 9 pm) Frédéric Yonnet  
7/11, 7/12 (7, 9:30 pm) Nicole Henry  
7/13 (6, 8:30 pm) Nicole Henry  
7/17 (6:30, 9 pm) Blake Aaron/Will Donato  
7/18, 7/19 (7, 9:30 pm) Smooth Show with Stephen Mitnaul, David Criswell, Lloyd Billups, Clayton Carothers  
7/20 (6, 8:30 pm) Smooth Show with Stephen Mitnaul, David Criswell, Lloyd Billups, Clayton Carothers  
7/24 (6:30, 9 pm) Andréa Lisa  
7/25, 7/26 (7, 9:30 pm) Jumaane Smith Quartet  
7/27 (6, 8:30 pm) Jumaane Smith Quartet  
7/31 (6:30, 9 pm) Gerald Veasley  
**Vault Brewing (Easton, PA)** [vaultbrewingeaston.com](http://vaultbrewingeaston.com)  
7/12 (8 pm) Keith Packard/Gene Perlad

# CLUB DIRECTORY

- **140 Broadway** 140 Broadway  
Subway: A, C to Fulton St. **140broadway.com**
- **54 Below** 254 W. 54th St.  
(646-476-3551) Subway: N, Q, R to 57th St. ; B, D, E to Seventh Ave. **54below.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**
- **Arthur’s Tavern** 57 Grove St.  
(212-675-6879) Subway: 1 to Christopher St. **arthurstavernnyc.com**
- **Atelier Harlem** 246 Malcolm X Blvd.  
Subway: 2, 3 to 125th St. **atelier-harlem.com**
- **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**
- **Baisley Pond Park** Baisley Pond Park, Queens  
Subway: Q6 to Rockaway Blvd./Baisley Blvd.
- **Bar Bayeux** 1066 Nostrand Ave.  
(347-533-7845) Subway: 2, 5 to Sterling St. **barbayeux.com**
- **Bar Lunático** 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**
- **Bill’s Supper Club** 57 E. 54th St.  
(212-590-2455) Subway: E, M to Lexington Ave./53 St. **billssc.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**
- **The Bitter End** 147 Bleecker St. bt. Thompson/LaGuardia  
(212-673-7030) Subway: A, B, C, D, E, F, V to W. 4th St. **bitterend.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**
- **Broadway Plaza** Broadway bt. 43rd/44th St.  
Subway: 1, 2, 3, 7, A, C, E, S to 42nd St. Times Sq.
- **Bronx Music Hall** 438 E. 163rd St. at Washington Ave.  
(347-708-7591) Subway: Bus: Bx15 **bronxmusichall.org**
- **Brooklyn Museum of Art** 200 Eastern Parkway, Brooklyn  
(718-638-5000) Subway: 2, 3 to Eastern Parkway **brooklynmuseum.org**
- **Brothers Wash & Dry** 54-20 Nurge Ave., Queens  
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**
- **Bushwick Inlet Park** Kent Ave. bt. N. 7th/12th St., Brooklyn  
Subway: L to Bedford Ave.
- **Café Ornithology** 1037 Broadway, Brooklyn  
Subway: J to Kosciuszko St.; M to Central Ave. **ornithologyjazzclub.com**
- **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**
- **City Winery** 25 11th Ave. at 15th St.  
(646-751-6033) Subway: A, C, E, L to 14th St. **citywinery.com**
- **Close Up** 154 Orchard St.  
(646-410-2307) Subway: F, J, M, Z to Delancey St.; F to 2nd Ave. **closeupnyc.com**
- **Columbus Park** Johnson St., Brooklyn  
Subway: 4, 5 to Borough Hall
- **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**
- **Dante Park** Columbus Ave. and West 63rd St.  
Subway: 1, 2 to Lincoln Ctr.; A, B, C, D to Columbus Circle **nycgovparks.org/parks/dante-park**
- **David Rubenstein Atrium** Broadway at 60th St.  
(212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle **atrium.lincolncenter.org**
- **Dizzy’s Club** 33 W. 60th 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**
- **Drom** 85 Ave. A  
(212-777-1157) Subway: F to 2nd Ave. **dromnyc.com**
- **The Ear Inn** 326 Spring St. at Greenwich St.  
(212-246-5074) Subway: C, E to Spring St. **earinn.com**
- **Flushing Meadows Corona Park** Grand Central Pkwy., Queens  
Subway: 7 to Willets Point/Shea Stadium **nycgovparks.org/parks/flushing-meadows-corona-park**
- **Flushing Town Hall** 137-35 Northern Blvd., Flushing  
(718-463-7700) Subway: 7 to Main St. **flushingtownhall.org**
- **Flute Bar** 205 W.54th St.bt. 7th Ave./Broadway  
(212-265-5169) Subway: B, D, E to 7th Ave. **flutebar.com/location/new-york/**
- **Fort Greene Park** Myrtle Ave. at Cumberland St.  
Subway:
- **The Gin Mill** 442 Amsterdam Ave.  
(212-580-9080) Subway: 1 to 79th St. **theginmillnyc.com**
- **Governors Island**  
Ferry from Battery Maritime Building **govisland.com/things-to-do/events/jazz-by-the-water**
- **Grant’s Tomb** 122nd St. and Riverside Drive  
Subway: 1 to 125th St. **jazzmobile.org**
- **The Greens on The Rooftop at Pier 17** 89 South St.  
Subway: 2, 3 to Wall St.
- **Greenwich House Music School** 46 Barrow St.  
(212-242-4770) Subway: 1 to Christopher St. **greenwichhouse.org**
- **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**
- **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**
- **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. **thekeepny.com**
- **Klavierhaus** 549 W. 52nd St., 7th fl.  
(212-245-4535) Subway: C, E to 50th St. **klavierhaus.com**
- **Laissez Faire** 10 Theatre Alley  
Subway: R, W to City Hall **laissezfaire.nyc**
- **Langston Hughes Public Library** 100-01 Northern Blvd. Queens  
Subway: 7 to 103rd St.
- **Lincoln Center: Underground at Jaffe Drive** Jaffe Dr.  
Subway: 1, 2 to 66th St. **lincolncenter.org**
- **Little Honey** 487 7th Ave., Brooklyn  
(917-909-1609) Subway: F to 7th Ave. **littlehoneybk.com**
- **Little Island Glade** Little Island, Pier 55 at Hudson River Park, Hudson River Greenway  
Subway: L to 14 St./8 Ave. **littleisland.org**
- **Maggie Howard Playground** Tompkins Ave and Broad St., Staten Island  
Ferry to Staten Island
- **Marcus Garvey Park** 120th St. bt. Mt. Morris Park /Madison Ave.  
(212-201-PARK) Subway: 2, 3, 4, 5, 6 to 125th St. **jazzmobile.org**
- **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**
- **Michiko Studios** 15 W. 39th St. Floor 7  
(212-302-4011) Subway: N, Q, R, W to Times Square **michikostudios.com**
- **Midnight Blue** 106 E. 19th St.  
Subway: N, Q, R, W to 14th St. **midnightblue.nyc**
- **Mount Morris Ascension Presbyterian Church** 15 Mount Morris Park West  
(212-831-6800) Subway: 2, 3 to 125 St.
- **North Square Lounge** 103 Waverly Pl. at McDougal St.  
(212-254-1200) Subway: A, B, C, E, F, V to W. 4th St. **northsquareny.com/about-jazz.php**
- **Nublu** 62 Ave. C bt. 4th/5th St.  
(212-979-9925) Subway: F, V to Second 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**
- **Pier 1** Riverside Park South  
(212-870-3070) Subway: 1, 2, 3 to 72nd St.
- **Pier 84** W. 44th St. and Hudson River  
Subway: A, C, E, F, V to 42nd St. -Port Authority **jazzfoundation.org**
- **Pier 97** Hudson River Greenway  
Subway: 1 to 59th St./Columbus Circle
- **Plaza 33** W. 33rd St. bt. 7th/8th Ave.  
Subway: 1, 2, 3 to 34th St. **34thstreet.org**
- **The Record Shop** 360 Van Brunt St.  
(347-668-8285) Subway: Bus: B61to Van Brunt St./King St. **360recordshop.com**
- **Riverside Park** 97th St.  
Subway: A, C, B, D to 96th St. **riversideparkfund.org**
- **Rockaway Beach** 97th St.  
Subway: A, S to Beach 98th St.
- **Rockefeller Park** Chambers St. and Hudson River  
Subway: 1, 2, 3 to Chambers St.
- **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**
- **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/**
- **Rufus King Park** 150-29 Jamaica Ave, Jamaica  
(212-639-9675) Subway: E, J to Jamaica Center **nycgovparks.org/parks/rufus-king-park**
- **Saint Peter’s Church** 619 Lexington Ave. at 54th St.  
(212-935-2200) Subway: 6 to 51st St. **saintpeters.org**
- **San Vicente** 115 Jane St.  
(212-924-0050) Subway: A, C, E to 14 St. **sanvicenteclubs.com**
- **ShapeShifter Lab** 837 Union St., Brooklyn  
(646-820-9452) Subway: D, N, R, W to Union St.; B, Q to 7th Ave.; **shapeshifterplus.org**
- **Sherman Creek Park** 10th Ave. bt. Academy St./Harlem River  
Subway: 1 to Dyckman St. **nycgovparks.org/parks/sherman-creek-park**
- **Shrine** 2271 Adam Clayton Powell Blvd. bt. 133rd/134th St.  
(212-690-7807) Subway: B, 2, 3 to 135th St. **shrinenyc.com**
- **Silvana** 300 W. 116th St.  
(646-692-4935) Subway: B, C, to 116th St. **silvana-nyc.com**
- **Sistas’ Place** 456 Nostrand Ave. at Jefferson Ave., Brooklyn  
(718-398-1766) Subway: A to Nostrand Ave. **sistasplace.org**
- **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**
- **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**
- **The Stone at The New School** 55 W. 13th St.  
(212-229-5600) Subway: F, V to 14th St. **thestonenyc.com**
- **Sugar Hill Children’s Museum of Art and Storytelling** 898 St. Nicholas Ave.  
(212-335-0004) Subway: C to 155th St. **sugarhillmuseum.org**
- **Superfine** 126 Front St., Brooklyn  
(718-243-9005) Subway: A, C to High St. **superfine.nyc**
- **Terazza 7** 40-19 Gleane St., Queens  
(347-808-0518) Subway: 7 to 82nd St./Jackson Heights **terraza7.com**
- **Village Vanguard** 178 7th Ave. South at 11th St.  
(212-255-4037) Subway: 1, 2, 3 to 14th St. **villagevanguard.com**
- **West Harlem Piers Park** Riverside Drive and 130th St.  
Subway: 1 to 125th St.
- **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**

**GREG BANDY** (Mar. 18, 1951 – May 23, 2025) The drummer, whose first professional gig was at age 11, died in his native Cleveland at age 74. He performed with Lee Morgan, Joe Henderson, Betty Carter, Richard “Groove” Holmes, Freddie Hubbard, Stanley Turrentine, Pharoah Sanders and Gary Bartz (the latter two with whom he extensively worked and recorded). His sole leader date was *Lightning in a Bottle* (Bix Ox, 1997) with Bartz, Olu Dara, Donald Smith and Alex Blake. His credits also included Art Davis, Malachi Thompson, Giacomo Gates, Bill Easley and others.

**RAPHAEL “RAY” BLUE** (Aug. 17, 1950 – May 22, 2025) The Peekskill, NY-raised tenor saxophonist died after a short illness, at age 74. A licensed clinical social worker, Blue had a parallel career in music. He founded Cross-Cultural Connection, a non-profit focusing on teaching and presenting live jazz to students, which also produced Peekskill’s annual Jazz in the Park Festival. In 2001, he recorded his self-released leader debut, *Always with a Purpose*. His final album *#People* came out two years ago. His collaborations included Kirk Lightsey, Kenny Barron, Harold Mabern, Benny Powell, Eddie Henderson, Charli Persip, Wycliffe Gordon, Bernard Purdie, Steve Turre, Sun Ra Arkestra, Daoud-David Williams and others.

**LILLIAN BOUTTÉ** (Aug. 6, 1949 – May 23, 2025) The New Orleans-based singer died at age 75 from Alzheimer’s disease. Boutté received a bachelor’s degree in music therapy from Xavier University of Louisiana and later worked as a NOLA session musician and backup singer for the likes of Patti LaBelle, the Neville Brothers and others. She sang in the Golden Voices Gospel Choir and collaborated with the Olympia Brass Band and Pee Wee Ellis, and recorded for Timeless, Storyville, Music Mecca and other labels.

**JOE FORD** (May 7, 1947 – May 25, 2025) The alto-soprano saxophonist and flute player, who earned his bachelor’s degree in music education in 1968 and worked as a teacher before turning to music full time, died at age 78. In the late ’90s, he led two ensembles, the Black Art Sax Quartet and the big band The Thing. He released one album as leader, *Today’s Nights* (Blue Moon, 1993), featuring Kenny Kirkland, Charles Fambrough and Jeff “Tain” Watts. Ford’s 1974 recording debut was with the band Birthright on the group’s *Free Spirits* (Freelance) with Onaje Allen Gumbs. He worked extensively with McCoy Tyner and also played and recorded with Idris Muhammad, Malachi Thompson, John Blake, Avery Sharpe, Freddy Cole, Bill O’Connell, Frank Foster, Daoud-David Williams, Larry Willis and Steve Berrios (the latter two were colleagues with Ford in Jerry Gonzalez’ Fort Apache Band).

**ALOYSIUS TYRONE “AL” FOSTER** (Jan. 18, 1943 – May 28, 2025) The drummer, who made his recording debut in 1964 on trumpeter Blue Mitchell’s *Things to Do* (Blue Note), died at age 82. He worked with Miles Davis off and on from 1972-85, longer than any other musician. Foster also led his own bands since the late ’70s, which featured saxophonists Michael Brecker, Bob Mintzer, Bob Berg, Chris Potter and Dayna Stephens and pianists Dave Kikoski and Adam Birnbaum. Foster was a member of The Great Jazz Trio, ScoLoHoFo, Quest, Super Trio and Heads of State and had credits with Monty Alexander, Illinois Jacquet, Hugh Masekela, David Liebman, Dexter Gordon, Cedar Walton, Sonny Rollins, Freddie Hubbard, Jimmy Heath, Bill Evans, Branford Marsalis, Michel Petrucciani, Roy Hargrove, Paquito D’Rivera and Herbie Hancock, among many others. His own albums appeared on such labels as CBS/Sony, Better Days, Laika, Jazz Eyes and Smoke Sessions.

**JACK KLEINSINGER** (Aug. 1, 1936 – Jun. 11, 2025) The producer of Highlights in Jazz died at home in NYC from complications after a fall, at age 88. Kleinsinger graduated from law school in 1959 and was a NY State assistant

attorney general, retiring in 1991. The first Highlights in Jazz concert, at Theatre de Lys in Greenwich Village, was in 1973. He subsequently produced more than 300 Highlights concerts spanning five decades, presenting a veritable who’s who of jazz greats, many at Tribeca Performing Arts Center, the series’ home from 2003-23. He was awarded an honorary doctorate from the University of North Florida, which houses his archives in the UNF Digital Commons Jack Kleinsinger Library.

**GUY KLUCEVSEK** (Feb. 26, 1947 – May 22, 2025) The accordionist and composer, known for his fusion of polka, minimalism and experimental music, died at age 78. He began playing accordion at age five and later emerged as a figure in the Downtown NYC experimental scene. Klucsevsek released more than 20 albums and had his own or collaborative albums on zOaR, Experimental Intermedia, RecRec Music, Tzadik, Winter & Winter, Starkland and Motéma Music, among others. He was a member of Accordion Tribe and worked extensively with John Zorn, as well as Bobby Previte, Anthony Coleman, Bill Frisell, Anthony Braxton, Laurie Anderson, Dave Douglas, Phillip Johnston, Fred Frith, Michael Moore and others.

**JOHN MARSHALL** (May 22, 1952 – May 21, 2025) The trumpeter, long based in Europe, died at age 72. He was a first-call musician in NYC from 1971-91 and also led the Bopera House quintet from 1987-91. In 1992 Marshall relocated to Cologne, Germany, becoming a principal soloist of the WDR radio-television big band. He had his own or collaborative albums on Blue Jack Jazz, V.S.O.P., Mons and Organic Music, and had credits with Buddy Rich, Mel Lewis, Lionel Hampton, Dizzy Gillespie, Eddie Harris, Lalo Schiffrin, Maceo Parker, Luciana Souza, Erik Ineke and Rein De Graaff among others.

**TEBOGO LOUIS MOHOLO-MOHOLO** (Mar. 10, 1940 – Jun. 13, 2025) Born during apartheid in Capetown, South Africa, the drummer died after a long illness at age 85. He was co-founder and the last surviving member of the (dangerously) integrated The Blue Notes, which fled into exile to London in 1964. There Moholo-Moholo became part of the British free jazz scene, and considered his art as a political act, refusing to provide “entertainment.” In 2004, he received the Order of Ikhamanga in Silver, one of South Africa’s highest cultural honors and in 2005 returned to Cape Town on a permanent basis where he taught, played and continued to fight for cultural and social justice. He had his own or collaborative albums on FMP, Intakt, Om, Impetus, Emanem, Ogun, Incus and Loose Torque, alongside credits with fellow Blue Notes Chris McGregor and Dudu Pukwana, as well as Steve Lacy, Roswell Rudd, Keith Tippett, Peter Brötzmann, Curtis Clark, Dennis González, Cecil Taylor, Frode Gjerstad, Kali Fasteau, Jon Corbett and others.

**DON MOORE** (Aug. 14, 1938 – Jun. 10, 2025). The Philadelphia, PA-born double bassist died at age 86. He became interested in the bass around age 18 and went on to play and record on significant albums by Elvin Jones, Jackie McLean, Roland Kirk, Clifford Thornton, as well as Archie Shepp, John Tchicai and Don Cherry, most prominently in The New York Contemporary Five.

**RIGMOR NEWMAN** (May 9, 1938 – Apr. 26, 2025) The singer, concert producer and manager died at age 86 in The Bronx from complications of Parkinson’s disease. Born in Udevalla, Sweden, she married trumpeter Joe Newman in 1961, relocating to NYC, where she became co-founder and executive director of Jazz Interactions, a nonprofit organization promoting jazz. After their divorce in the mid ’70s, she would then marry Harold Nicholas and started managing him and his brother, Fayard, producing the 1992 award-winning documentary, *Nicholas Brothers: We Sing and We Dance*. With George Wein, Newman produced and opened Manhattan’s Storyville club (on E. 58th St.). As

an independent producer, she mounted jazz, classical and dance performances at The Town Hall, Symphony Space, Lincoln Center and Weill Recital Hall at Carnegie Hall.

**JOHN RUOCCO** (Sep. 18, 1952 – May 21, 2025) Originally from New Haven, CT, the tenor saxophone and clarinet virtuoso died in Europe at age 72. From 1981-85 he taught at the Royal Conservatoire in Liège (Belgium) and gave various clinics and workshops in America and Europe. At the Royal Conservatoire in the Hague, he both taught and became leader-conductor of its big band. Ruocco had his own or collaborative albums on Jazz Cats, Challenge, Pirouet and Doublemoon, alongside credits with Toots Thielemans, Dutch Jazz Orchestra, Fay Claassen, Myriam Alter and Dave Liebman among others.

**ELLEN SEELING** (Jul. 1950 – May 26, 2025) The trumpet player, bandleader and educator, with over 35 albums to her credit, died at age 74. She was the first woman to earn a degree in Jazz Studies from Indiana University, moving to NY in 1975. In 1980, she co-founded the jazz fusion band DEUCE. Relocating to San Francisco in 1989, Seeling continued to perform with DEUCE, and in 1998 founded the Montclair Women’s Big Band, which provided greater visibility to women jazz artists. Seeling taught at UC-Berkeley, among other institutions, and in 2009 founded the country’s first girls only summer jazz camp. Among her many collaborations was work with Mario Bauzá, Machito and Ray Barretto.

**MITCHELL SEIDEL** (Mar. 12, 1957 – Jun. 2, 2025) The journalist, editor and photographer died at age 68 from congestive heart failure. With a master’s degree in journalism, he worked for several newspapers, notably the *Star Ledger* until his retirement. A jazz enthusiast, he was active with the NJ Jazz Society, was an early, former contributor to *The New York City Jazz Record* and since the early ’80s has had his images in albums released by Sea Breeze Jazz, Flying Dutchman, Palo Alto, Black Saint, Muse, Blackhawk, Soul Note, Reservoir, Uptown, Criss Cross, Landmark, Candid, Red Baron, Contemporary, RCA Novus, Concord, Warner Brothers, Dreyfus, Sackville, 32 Jazz, HighNote, Progressive and Arbors.

**DR. ELLIOTT WARREN SIMON** (Jan. 12, 1953 – Jun. 8, 2025). The Mt. Vernon, NY-born psychologist, jazz writer and avid New York Yankees fan, died peacefully at home at age 72. After receiving his Ph.D. and completing a postdoctoral program he began a lifelong career working with individuals with intellectual and physical disabilities, serving for many years as an executive at the human services non-profit, Elwyn, Inc. A parallel passion was music. He was a regular contributor of articles and reviews to *The New York City Jazz Record* from the publication’s first year (2002) – including cover stories on John Zorn, Eddie Palmieri and Bucky Pizzarelli – to his final published review (Apr. 2025 issue). He was a dedicated writer, listener and supporter of klezmer and women musicians, from David Krakauer to Meg Okura, Sheryl Bailey, Susie Ibarra and Ayelet Rose Gottlieb.

**FODAY MUSA SUSO** (Feb. 18, 1950 – May 25, 2025) The Gambian kora player and composer died at age 75 in his homeland. He had been in ill health in recent years after suffering a stroke. Suso began learning the kora at age 6; both parents came from griot families, the caste of musician-storytellers responsible for retaining oral histories. Suso was confirmed a griot at age 18. He taught kora at the University of Ghana, Legon. Seeking to expand his knowledge, he added three bass strings to his kora’s traditional 21, allowing him to hold a steady beat and make its sound more danceable. Suso moved to Chicago in 1977 and formed the fusion band, Mandingo Griot Society. After his stroke, he moved back to Gambia in 2021. Suso collaborated with, among many others, Herbie Hancock, Ginger Baker, Bill Laswell, Pharoah Sanders, Jack DeJohnette and Michael Wimberly.

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- JUL 16 WINARD HARPER JELI POSSE
- JUL 23 JEREMY PELT QUARTET
- JUL 30 CAMILLE THURMAN & DARRELL GREEN QUARTET

### MARCUS GARVEY PARK FRIDAY'S @ 7:00-8:30PM

- JUL 11 ALLAN HARRIS "THE POETRY OF JAZZ"  
CD Release Concert
- JUL 18 CRAIG HARRIS BAND
- JUL 25 CHARENEE WADE "SONGS OF 3 DIVAS"  
Anita Baker, Phyllis Hyman, & Roberta Flack!

500 BLOCK MACDONOUGH ST. ASSOCIATION  
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- JUL 12 ANTOINETTE MONTAGUE *with*  
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- AUG 06 HOUSTON PERSON QUARTET
- AUG 13 LATIN JAZZ NIGHT  
W/ BOBBY SANABRIA & FRIENDS
- AUG 20 T.K. BLUE BAND
- AUG 27 NEA JAZZ MASTER & CHIEF  
DONALD HARRISON QUARTET

### MARCUS GARVEY PARKEY PARK FRIDAY'S @ 7:00-8:30PM

- AUG 01 AMINA FIGAROVA BAND
- AUG 08 MIMI JONES & FRIENDS
- AUG 15 TERRI LYNE CARRINGTON  
"WE INSIST 2025!"  
CHRISTIE DASHIELL
- AUG 22 CITY PARKS FOUNDATION & JAZZMOBILE  
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