

AUGUST 2025—ISSUE 280

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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THE NEW YORK CITY JAZZ RECORD

SAMAALADEEN

TACUMA

NOTHING LIKE IT



RON
BLAKE

BRANDI
DISTERHEFT

BILL
SUMMERS

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GROSSMAN

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IN CORRECTION (Jul. 2025 issue)

*In the Album Reviews, the pianist on John
Fedchock's Justifiably J.J. is Steve Allee;
and Mafalda Minnozzi's first name was
misspelled in the review of her Riofonic.
We regret the errors.*

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BY MARILYN LESTER

Letter from the Editor

Mentorship is a recurring theme in each issue of *TNYCJR* and that's because it's an inherently essential component for growth and success to most any aspiring musician. The guidance a mentor can pass along to younger generations, in particular, is a priceless teacher-to-student dynamic that can serve as a lifelong gift, inspirational and influential beyond words. Take, for instance, this month's Cover Story: electric bassist Jamaaladeen Tacuma vividly recalls his first meeting with Ornette Coleman. For Tacuma, Coleman's significance as a lifelong mentor, and musical collaborator has since proven to have gone well beyond the alto saxophonist's passing away over a decade ago. The lasting imprint, of memorable stories and valuable information, is what Tacuma now forever carries with him and, in turn, shares not just with colleagues and collaborators, but curious-minded students and up and coming musicians who are all eager to learn from his unique, personal experience. That experience, of being treated as an equal, is perhaps the ultimate achievement of what the mentor-to-student relationship potentially can accomplish. Such was the case with Coleman and Tacuma, and evidently most to many of Coleman's longtime collaborators.

Mentorship can come in various forms, sometimes so very subtle. Bassist Brandi Disterheft (Artist Feature) speaks of just a single comment she recalls pianist Oscar Peterson sharing about her, to a group of listeners, when she had the honor of performing with the legendary pianist early in her career. Peterson said, "She is what we call *serious*." The lasting effect of those six words not only adorn her website's homepage but have served as an invaluable confidence-builder for her through to today. (This month she anchors a multi-night Peterson tribute.) Then there are the numerous mentors of Ron Blake (Interview), which may look like a shopping list of names taken together, but each represents a distinct chapter in what has become a prolific career for the saxophonist: from his father, to his teachers (elementary school to university level), to saxophonists Bunky Green, Gary Bartz, Von Freeman and Benny Golson, as well as trumpeters Roy Hargrove and Art Farmer.

As has historically been the case, jazz is a tradition to be handed down to future generations, perhaps a primary reason for its longevity. Mentors serve as griots, and with each, preserve a unique aspect of the music's special history, including experiences with musical figures no longer with us. For those elders still around, none should be taken for granted and all should be honored within their lifetime. The best way of honoring them? More sponge-mode mentees please.

Onwards and outwards and see you out at the shows... and stay cool out there!

On The Cover: Jamaaladeen Tacuma by Sound Evidence

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SSC 1766 CD / AVAILABLE 9/5/2025

For this double release, long time collaborators pianist Lucian Ban and violist Mat Maneri alongside legendary woodwind master John Surman further explore the folk music of Transylvania collected by Béla Bartók more than a hundred years ago. For the past five years the trio has deepened the spirit of their music while touring, as can be heard on their new recordings, **Cantica Profana** (CD) and **The Athenaeum Concert** (vinyl LP only).



Sunnyside

www.sunnysiderecords.com

Bronx-born guitarist **Gene Bertoncini** realized many years ago, upon his return to New York after a sojourn in Chicago, that Saint Peter's Church was "the place to be" and has since been a faithful friend of the "jazz church." With vocalist **Melissa Stylianou**, as well as guitarist Roni Ben-Hur and bassist Josh Marcum, there was a palpable warmth to the institution's Jazz Vespers service (Jul. 6), now in its 61st year. At 88, Bertoncini's hearing has diminished, so he had to cup an ear with one hand to catch Vicar Deivis Ventura's passionate sermon, shaking his fist in the air in ardent agreement when the pastor proclaimed, "If you want peace, work for justice!" His playing was equally youthful and ebullient, evidenced by tasteful arrangements and imaginative intros and codas to the set's standard repertoire. Bertoncini and Stylianou, who first met and performed together in the church 15 years ago, enjoy a close rapport. On this Sunday, they performed, as they always do, the very first song they played together, "My One and Only Love". As Stylianou's lithe, mellifluous tones emerged from the elevated speaker system, like the voice of an angel, lofting upward into the towering chamber, Bertoncini followed and guided her with highly inventive counterplay on his well-weathered classical guitar. The novelty of their performance belied the many times they'd covered this same song, and when Stylianou sang "I give myself in sweet surrender," the lyric's originally romantic connotation was now imbued with spiritual significance. — **Tom Greenland**



Melissa Stylianou, Gene Bertoncini @Saint Peter's Church

DoYeon Kim is one of those periodic NYC arrivals whose artistry catalyzes the local scene. At Joe's Pub (Jul. 8), the Korean gayageumist/vocalist played a two-part set showcasing her artistic breadth and depth. Beginning alone on 12-string gayageum (Korean zither), Kim's bare fingers clawed and flicked at the strings, creating an undulant swirl of sounds to set up a dramatic vocal recitative, sung in Korean. Her voice, remarkably pliable and emotive, oscillated between sweet soprano head-tones, soft whispers and full-bore, bloodcurdling chest-belts—a mercurial mix of rawness and refinement, innocence and acumen. Switching to a larger 25-string gayageum, she was joined by Kris Davis (piano) and Tom Rainey (drums) for the set's second half. Rainey's incessant "heartbeat" pulsations and marching snare rolls initially dominated the softer string instruments, but eventually the trio achieved an equitable balance. Kim's right hand bowed or clutched strings as her left struck gongs, shook rattles or depressed and fibrillated the strings with her palm to produce wide vibratos, whooping bends and delicate pitch-shading. Davis often ruminated over soft, fast figures, adding in-the-box preparations for tonal variety. The trio's shared sense of time was in constant flux, flowing but everchanging, like the unending exchange of gases that synchronize the cycle of human breath. A lyrical interlude—Davis skittering over the keys, Rainey rubbing palms across the drumheads, Kim adding a few snarky scratches—gradually built to a tempestuous finale that soon subsided to a few rippling piano chords. (TG)

Flute Bar, a midtown cocktail lounge devoted to the bubbly, isn't exactly a piece of cake for a performer: acts are placed at the entrance, with the noisy bar area to player right and the nooky lounge space to the left. Fortunately, vocalist **Teri Roiger** and bassist John Menegon are pros, with the Zen-like ability to focus and transcend distractions on the every-Thursday gig. Easing into the program (Jul. 10), the first number was an easy, lilting standard with a hopeful message (not unwarranted in these tough times), "Look for the Silver Lining" (Jerome Kern, Buddy DeSylva). And as per the lyric, "somewhere the sun is shining," it sure was, lighting up the husband-wife duo with a blessed synergy in their music making. Roiger's vocals are smooth and serene, kind of transcendental, even in swing mode. Menegon, fond of slap bass, has a rich, robust touch, with intuitive time-keeping support. Moving into "Love Walked In" (George Gershwin, Ira Gershwin) another truth was told. There's a saying about jazz that the best practitioners thereof have a "feeling for it": Roiger embodies that ethos with superb phrasing and evocative storytelling. Menegon offers a smattering of vocals from time to time, and their dual scat on a fun "Them There Eyes" (Maceo Pinkard, Doris Tauber, William Tracey) lifted spirits as did the never-fail swing of Duke Ellington's "In a Mellotone". Closer was good advice in rhythmical perfection from revered singer-songwriter Abbey Lincoln: "Throw It Away".

— **Marilyn Lester**



Teri Roiger, John Menegon @Flute Bar

In its 26-year Birdland residency, David Ostwald's **Louis Armstrong Eternity Band** has played in several combinations and permutations. Although Armstrong famously had his Hot Five and Hot Sevens—a Hot Six was a brief blip on the radar—the current iteration of the Ostwald band is definitely a very hot six. The seasoned lineup (Jul. 2) was Alphonso Horne (trumpet, vocals), Will Anderson (clarinet, alto), Jim Fryer (trombone, vocals), Josh Dunn (banjo, guitar) and Alex Raderman (drums), with the very experienced Ostwald (tuba), a charming, relaxed and witty-to-hilarious leader. Spotlight features revealed each band member's prowess in the classic 1917 standard, "(Back Home Again in) Indiana" (James F. Hanley). With a true-blue New Orleans sound, Horne, in Armstrong mode, sang an homage, first ascribed to trumpeter-jazz founder Buddy Bolden as "Funky Butt", but later attributed to Jelly Roll Morton as "Buddy Bolden's Blues". Horne also executed a terrific rendition of the traditional "St. James Infirmary". Also with a Nola beat, the band performed "On the Sunny Side of the Street" (Jimmy McHugh, Dorothy Fields) with a Fryer vocal that sounded like a '30s recording. Among a varied, thoroughly entertaining program, a highlight was Anderson's alto solo (no backup) of the haunting, durable "Body and Soul" (Johnny Green). "Diga Diga Doo" (Jimmy McHugh), made famous at the Cotton Club by Duke Ellington, had the joint jumping, while "Swing That Music" (Armstrong, Horace Gerlach) closed with plenty of swing. (ML)

The Crescent City can still lay claim to the **Dirty Dozen Brass Band** (DDBB), but the unit, which originated in the 6th Ward, stands as a universal entity. The tumult heard at each gig—on stage and in the house—speaks every language with a Southern welcoming and tenacious drive. DDBB kicked off its annual Blue Note residency on a particularly steamy night (Jul. 8). “The weather is just right,” cornetist Gregory Davis glibly announced. “We’re cookin’ hot dogs on the sidewalk!” Raising temperatures within, the band leapt into a rollicking second-line samba with founding member Davis out front; he had the audience clapping on the backbeat in seconds. The call-and-response between the saxophones (Roger Lewis-baritone, Trevarri Huff-Boone-tenor) and brass (Davis plus Stephen Walker-trombone) was wonderfully tormented by the James-Jamerson-conjuring tuba of Kirk Joseph, another celebrated founder. Julian Addison’s thunderous drumming crackled rimshots in every crevice, punctuating James Brown riffs, but the street beats only softened, perhaps, for Takeshi Shimmura’s blistering electric guitar. With the whole of New Orleans’ marching tradition simmering in this R&B gumbo, Huff-Boone’s modern solos happily shredded the vision of Dixieland with sleeve garters. Even “L’il Liza Jane”, heard in countless iterations for over a century, was infused with renewal. By the point of Addison’s jaw-dropping extended solo and then a “St. James Infirmary” riddled with scream-worthy improvisations by Lewis and Davis, the spent audience came to feel the plight of those hot dogs cooking on the sidewalk. — **John Pietaro**



Kirk Joseph (of Dirty Dozen Brass Band) @Blue Note

“OK, here goes. It’s the last time I’m going to say this,” **Carol Morgan** announced, leaning over the mic at Smalls (Jul. 11), suppressing a smirk. “Today is my 57th birthday and this is a little present to myself,” she added, nodding to her support trio onstage. Morgan cited pianist Thelonious Monk as her hero but plays trumpet in a warm, bell-like mid-range with just enough vibrato: nothing less than classic. Her tone and reach recall Rex Stewart, Bunny Berigan, Ray Nance, Chet Baker and that other (unrelated) Morgan, Lee. From opener “One Mint Julep” (Rudy Toombs) to the Gershwins’ “Strike Up the Band” and a surging “Blue Bossa” (Kenny Dorham), the band simmered with the haunt of another at various times. Guitarist Steve Nelson, seemingly channeling Chuck Wayne, masterfully carved rhythm and lead harmonic colors beyond the mortal spectrum. On “Isn’t It Romantic?” (Rodgers and Hart), the quartet raised the ballad bar to new heights with a painfully beautiful bass solo by Alex Gressel and another breathless guitar improvisation. Morgan called on the moderns too. Charlie Parker’s “Marmaduke”, in all its lengthy bop-line glory, and two standards by Monk, “In Walked Bud” and “Straight, No Chaser”, saw the band thriving (drummer Andy Watson was real, real gone with *presto* hi-hat work). All that music—and then a cake for the birthday girl, which almost silenced her of both hip musicianship and wise remarks. Happiest of days to you, Carol Morgan! (JP)

On a mercifully breezy Saturday night (Jul. 12) at IBeam Brooklyn, Siren Xypher—**Mara Rosenbloom** (piano), **Kyoko Kitamura** (vocals, electronics) and **Melanie Dyer** (viola)—delivered a set that radiated generosity and curious intensity. The trio, a centerpiece of the second annual Brooklyn Free Spirit Festival (produced by the group itself, with Rosenbloom as artistic director), was flanked by a qigong workshop and solo piano set by shamanic healer Kazzrie Jaxen (the following day included an Amina Claudine Myers talk, and performances by DoYeon Kim, Cooper-Moore and Mazz Swift). The music made good on the festival’s promise: to be open-armed, trans-genre and deeply improvisational. Rosenbloom began the set with sparse figures before flooding the piano with crashing chords and resolution-resisting note clusters. Dyer’s viola sang in deeply empathetic, melodic lines. Kitamura (who led a workshop on Anthony Braxton’s Language Music at the festival) generated textures from found objects—shredded paper, glass bottles—emerging into speech, then song: bell-like tones, sudden glossolalia, operatic rises and unnamable utterances. She and Rosenbloom exchanged verses; at times, all three musicians joined their voices. The lyrics evoked an elusive but striving hopefulness: “When peace comes, it’s ephemeral. Peace can live but a moment, and forever.” Kitamura shifted between vocal flights and patching cables on a semi-modular synth. The set glowed with spirit: not just freedom, but care. A music made in and for community, and one that didn’t pretend to resolve the unknown. — **Ariella Stok**



Mara Rosenbloom @IBeam Brooklyn

At Mezzrow on the Saturday (Jul. 5) of Fourth of July weekend, drummer **Billy Drummond’s Freedom of Ideas** trio, with Peter Washington (bass) and Micah Thomas (piano), held court in the narrow cellar. Tourists and aficionados alike queued down W. 10th St., angling for a piece of the West Village jazz mythos. Drummond, who for 35+ years has been regarded as a master technician and unshakable presence behind the kit, led with restraint and clarity. His playing—full of stunningly articulated textures and effortless propulsion—sketched not only rhythms but atmospheres. Washington matched him with elegance, anchoring the trio with pulse and poise. Thomas, the youngest member and its engine of surprise, tore into the tunes from the inside out, fragmenting familiar changes with lyrical, sidewinding improvisation. A former student of Drummond’s, the pianist approached each standard like a riddle. His improvisations worked in bold diagonals: angular, off-axis reimaginings that still landed with logic and internal song. The set list, curated with deep personal resonance, moved through lesser-played corners of the tradition, from Thelonious Monk’s “Think of One” to the hushed reverence of Frank Kimbrough’s “Clara’s Room” (recorded by the drummer in 2022 on his *Valse Sinistre*). “The Coaster” (Grachan Moncur III) nodded to Drummond’s time with Bobby Hutcherson, while the ballad “Blackberry Winter” (Alec Wilder) and “Lawra” (Tony Williams), the latter also from *Valse Sinistre*, closed the set in a haze of abstraction and memory. It wasn’t fireworks, but it burned with quiet intensity. (AS)

WHAT’S NEWS

Jazz-Con 2025 (Sep. 15-16)—the upcoming fully virtual, two-day summit uniting innovators from the worlds of jazz, classical, Latin, World Music and indie sectors—recently announced its first round of 30+ global speakers. Included are independent booking agents and artist managers (Gail Boyd, President Gail Boyd Artist Management), festival directors (Lilliam Perez of Havana’s Jazz Playa Festival and Amro Salah, Artistic Director Cairo Jazz Festival), record label presidents (Barney Fields, HighNote/Savant Records) as well as tech innovators, musicians (pianist Lynne Arriale and saxophonist Tom Scott), journalists (TNYCJR’s own Ken Dryden) and others. Attendees will gain actionable insights on rights collection, sync licensing, metadata management, touring logistics and digital innovation. Says Jazz-Con Executive Director Jerald Miller, “We’re creating a truly global conversation that transcends genre and geography. Our goal is to empower artists and industry professionals everywhere with the insights and connections they need to thrive in today’s music economy.” For more info visit jazz-con.com.

Jazz Forum Arts (JFA) celebrates its 40th anniversary this year with its apex signature event in December, which will feature three nights of the Joshua Redman Quartet (Dec. 5-7). Co-founded by trumpeter Mark Morganelli and his wife, Executive Director Ellen Prior (with original 1985 board members including Dizzy Gillespie, David Amram and Wynton Marsalis, as well as Dan Morgenstern, Bruce Lundvall, Dorthaan Kirk and Gary Giddins), JFA has presented jazz throughout NYC and the metropolitan area at over two dozen locations—from 1985-97 at the Riverside Park Arts Festival (Manhattan) to, since 2017, arguably its crown jewel achievement: The Jazz Forum club (Tarrytown, NY). For the summer months of July and continuing through August, JFA continues its annual “Summer Concerts” series tradition, presenting free jazz concerts along the Hudson River in Westchester County (Dobbs Ferry, Ossining, Sleepy Hollow and Tarrytown). For more info visit jazzforumarts.org.

Last month Brooklyn Conservatory of Music (BKCM) announced the winners of its fifth annual Jazz Leaders Fellowship, which supports Black women and Black non-binary jazz musicians in NYC to further their projects and careers. Violinist **Kersten Stevens** (who studied with the late John Blake Jr. and has performed with Regina Carter, Keyon Harrold and Christian McBride, the producer of her *Queen Rising* album) and Houston, TX-born, now NYC-based vocalist, flute player **Alexandria DeWalt** (who as a Berklee Global Jazz Institute student earned her master’s under the tutelage of pianist Danilo Pérez). The Fellowship comes with an unrestricted \$12,500 award for each, in addition to free rehearsal space and performance/curatorial opportunities. Congratulations are also in order to BKCM Executive Director Chad Cooper, just named to Crain’s New York Business’ 2025 list of “Leaders in Philanthropy.” For more info visit bkcm.org/jlf.

The 20th Annual **Francis Davis Jazz Critics Poll** was founded (in 2006) by esteemed jazz critic and author Davis (1946-2025). The results were first published in *The Village Voice*, then *Rhapsody*, NPR and most recently *ArtsFuse* (since 2021). Tom Hull, who assisted Davis in the jazz poll in the last few years up until his passing this April, has since continued its well-established tradition. The year-end poll has become one of the, if not THE, most comprehensive “Best Of” lists in jazz available. Now, for the second consecutive year, Hull helms an almost as-comprehensive mid-year poll. Be sure to check out 2025’s first six months-worth of results (from new releases to reissues and archival albums). For more info visit hullworks.net/jazzpoll.

The 2025 Guggenheim Fellowship recipients have been revealed. Among the winners are saxophonist **Caroline Davis**, trombonists **Michael Dease** and **John Yao**, pianist-keyboardist **David Virelles** and violinists **yuniya edi kwon** and **Gwen Marie Laster**. Guggenheim Fellowships (which have supported and been awarded to over 19K individuals) have historically helped artists, writers, scholars and scientists at the highest levels of achievement to pursue the work they were meant to do. As Guggenheim President Edward Hirsch said, reflecting on the Guggenheim Foundation’s centennial, “We believe in the Social Sciences. We believe in the Humanities. We believe in the Arts.” For more info visit gf.org.

To submit news email ldgreene@nycjazzrecord.com



RON BLAKE

MADE FROM SCRATCH

BY RUSS MUSTO

Though born in Santurce, Puerto Rico, Ron Blake has long been associated with the Virgin Islands where he grew up. From the Virgin Islands to Chicago and eventually to NYC, the saxophonist has been a valued sideman (with Art Farmer, Christian McBride, Roys Hargrove and Haynes), respected educator and longtime celebrated Saturday Night Live (SNL) bandmember. He is also an esteemed bandleader, recently releasing his sixth album, SCRATCH Band.

THE NEW YORK CITY JAZZ RECORD: How did you develop your attraction to jazz living in the Virgin Islands?

RON BLAKE: I was curious about music as far back as I could remember. I was banging on pots and pans like every other kid, and I picked up the guitar early on. My father had a lot of jazz in his record collection, and he used to listen to Miles Davis with Cannonball Adderley and John Coltrane, among other things, which I liked right away. As a kid in music class, I originally wanted to play trumpet, but they were all taken by the time my number was drawn from the hat. My second choice was saxophone. When I told my dad I was going to start playing the sax, he brought home (from a trip) Cannonball's latest release at that time, which was the double album *Phenix* (Fantasy, 1975). Eventually I started listening back to Cannonball's earlier recordings.

TNYCJR: Do you remember your first gigs?

BLAKE: I played at student shows in school early on. Some of my first gigs were with the school, playing events and the annual Children's Carnival parade. Music programs in the schools were a pretty big thing in the late '70s. Several young local musicians who had studied abroad at HBCUs (Historically Black Colleges and Universities) returned home to teach music in the schools. I had a lot of great teachers.

TNYCJR: Were you learning jazz as well as Caribbean music?

BLAKE: Mostly it was standard concert band repertoire. This is still elementary school, and middle school, playing in the band. When I got to high school I started to branch out some more. We had a great teacher named Charles Cox. He was from the South, a great arranger in addition to being an amazing clarinetist and saxophonist. He wrote arrangements of hip soul and R&B tunes, as well as calypso songs for the 80-piece high school concert band. You wanted to be in that band. I took a few lessons with him and he would bring me LPs to check out. I also played in the community band, then transitioned out of Charlotte Amalie High School in St. Thomas in 1980 and graduated from the Interlochen Arts Academy up in Interlochen, Michigan, after attending the National Music Camp (NMC) there in the summers (1979-81).

TNYCJR: Was there anybody who made a particularly big impression on you there?

BLAKE: My first teacher at NMC was Lynn Klock (Klock would become Professor of Saxophone at University of Massachusetts Amherst from 1980-2014).

TNYCJR: You were still playing alto saxophone at that point. What did Klock in particular implant in you?

BLAKE: Just learning the fundamentals of how to practice, given with a bit more detail. Before him, Chubby Lockhart, who went to Berklee College of Music and had studied composition and played alto, was one of my early saxophone teachers in St. Thomas. I believe one of my band directors introduced me to him and he introduced me to practicing the full range of the horn, scales and intervals. When I went to NMC for the first time I was familiar with that stuff but didn't really have a grasp on how to practice it and develop a routine, like working with a metronome, working on my sound and sight reading. I guess that was the summer after ninth grade, so 1979.

TNYCJR: When did you start on tenor?

BLAKE: When I got out of college, about 1987. I played alto and baritone in the NMC jazz bands. When I went to the Interlochen Arts Academy to complete my last two years of high school, my good friend, may he rest in peace, James Farnsworth (one of the five Farnsworth brothers, which includes drummer Joe and saxophonist John) let me borrow his brand new Yamaha baritone saxophone. He played lead tenor in the band, so that's when I really started playing baritone. I played bari all through college in a classical saxophone quartet and did not get to the tenor until a year after I finished school, as I couldn't really afford one. But once I got my hands on one, I kind of went crazy and just kept going!

TNYCJR: So, you found your voice on the horn?

BLAKE: I would say, yeah. I practiced seriously and tried to find my own voice, but I switched back to the alto for a while. It took me a minute to get the concept of airflow on tenor after so many years of classical alto saxophone. Early influences included Gary Bartz and I really liked Steve Coleman at that time. And I used to follow Bunky Green around Chicago.

TNYCJR: Talk about Bunky Green, who passed away in March, because he was a genius and largely an unheralded one.

BLAKE: Bunky. Well, I was introduced to him by my saxophone teacher at Northwestern University, the late Frederick L. Hemke. Bunky had received his master's at Northwestern. Dr. Hemke knew that I was

interested in learning jazz, so while I was studying classical saxophone he had put me in touch with Bunky, who was teaching at the University of Chicago at the time. He didn't play around town a whole lot, but whenever he did I would go listen to him perform. We also spoke on the phone every once in a while. He gave me tips on how to practice, not just reading music but developing my ears and organizing my practice time. He also encouraged me to get into piano. He was a mentor and someone that I was able to stay in touch with over the years. A really cool, beautiful human being.

(CONTINUED ON PAGE 30)



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FROM THE BUS TO BIRDLAND

BY MATTY BANNOND

Kind words have long-term sticking power. Two decades have drifted past since bassist Brandi Disterheft received a compliment from pianist and fellow Canadian Oscar Peterson during a special event in Toronto that recognized his life and work—but those approving remarks still possess a heartening effect. “I was in my 20s and got picked for an all-star band,” Disterheft says. “In front of all those people, Mr. Peterson said such encouraging things about me. It was like a dream.” Today, those dreamy words adorn Disterheft’s website: “She is what we call *serious*.” This month (Aug. 15-17), Disterheft has the serious honor of anchoring a three-night event at Birdland to commemorate the 100-year anniversary of Peterson’s birth. She’ll be joined by drummer Jim Doxas, with a different guest pianist each night, including Rob Botos, Champion Fulton and Ben Paterson. “It’s an honor to be involved in something with Oscar Peterson’s name,” she says. “My mother often played his records, so I grew up listening to that heart-swinging music.”

Disterheft’s American mother was an accomplished jazz organist and her Canadian father played trumpet before launching a career selling music equipment. They nurtured their daughter’s instrumental talent, while another family member inspired the honeyed vocals that sweeten a handful of tracks on Disterheft’s five albums as a leader: her aunt, Angie Jaree, is a GRAMMY-winning session singer. After childhood in Vancouver, the bassist studied in Toronto and regularly commuted to gigs and sessions in NYC via the overnight Greyhound Bus. On one 14-hour trip, her bass tumbled out of the baggage hold with damage that cost \$5,000 to fix. Such trials and tribulations toughened her up. Then iconic bassist Ron Carter helped Disterheft soften her style. “Perhaps because I’m female, I was trying to prove that I had a big sound and I would play with an iron fist,” she explains. “Mr. Carter taught me to finesse my sound, but without playing in a timid way. He was wonderful.”

Listeners got to hear that finesse on *Debut* (Superfran, 2006), a multifarious record where lullaby-like tracks sit beside fanfare-driven Latin numbers, weepy ballads and free-form explorations. Bassists typically get a lot of phone calls and play music from an extensive variety of traditions; the album reflects Disterheft’s wide-reaching appeal and experience. It also won the prestigious (Canadian) JUNO award for “Traditional Jazz Album of the Year.” Most of the bassist and vocalist’s swinging and boppy output reflects her deep affection for seminal jazz recordings and stand-out figures. Alto saxophonist Vincent Herring played on Disterheft’s third album *Gratitude* (Justin Time, 2012). In turn, she played on Herring’s *Uptown Shuffle* and *Night and Day*. “Brandi is a special talent, full of promise and accomplishments,” Herring says. “The first time I heard her play, I knew she would fit in with a number of my projects. Everyone comes to the same conclusion: she’s a very good musician with a beautiful soul.”

Portinho is another veteran figure who came to that conclusion. The percussionist served as a guide for Disterheft’s journey into Brazilian music during a shared

stint performing every weekend at a steakhouse in midtown New York, with pianist Klaus Mueller. Portinho and Mueller both appear on the bassist’s most recent album release, *Surfboard* (Justin Time, 2020), a trio with three tracks that feature recently-turned nonagenarian, veteran tenor saxophonist George Coleman. “We recorded a song from the ‘60s called ‘Naná’ by Moacir Santos,” Disterheft says. “Those Brazilian harmonies are beautiful.” Legendary drummer Louis Hayes recently joined her, as well, for a new recording project that is slated to hit the shelves, download platforms and streaming services this fall. “It’s a quintet album that brings together a band I’ve been working with quite a lot since the pandemic,” she explains. “We played a lot of my original compositions and it’s gratifying to write music, create it and then bring it to life. I’m singing a little bit and I’ve got the young tenor player Bernell Jones with trumpeter Antoine Drye, pianist Anthony Wonsey and drummer Carmen Intorre Jr. on selected tracks. It goes from hard swinging to really romantic. We also put two pop tunes on there with fun videos. Taylor Swift made a billion dollars, so we can make 20 million for sure...!”

Audiences can get an advanced earful of that forthcoming release by heading to Smalls Jazz Club on the last weekend of this month (or by watching the live stream). With her quartet, Disterheft will perform a few songs from her new album sprinkled into the set list. “That’s the great thing about living in New York City,” she says. “Smalls offers awesome opportunities to play and you can hear the masters there. I heard bassist Buster Williams with his huge sound that took over the room and his harmony goes straight to the moon.” Disterheft now passes on the wisdom she has gathered from jazz masters across the city. Alongside teaching private students, she works for Jazz at Lincoln Center, which includes leading workshops and supporting the award-winning WeBop program that provides early-childhood jazz education. She also visits schools as part of the Louis Armstrong Foundation’s education and outreach activities.

During her three nights at Birdland this month, Disterheft will pay homage to Peterson and connect with contemporaries. “I’m really looking forward to the Oscar Peterson Centennial at Birdland,” says Champion Fulton, the opening night’s pianist. “I’ve always been a big fan of Brandi’s work. We’ve played together in large ensembles, but I’ve always wanted to play with her in a more intimate setting.” Two decades may have drifted past since Disterheft met Peterson in Toronto, but as she finds herself now within all-star groups assembled to honor him, the full-circle moment is almost like something from a dream. And it’s a striking illustration of the impact kind words can make when they arrive from the right person at the right time.

For more info visit brandidisterheft.com. Disterheft is at Cellar Dog Aug. 4, Birdland Theater Aug. 15-17 (part of “Oscar Peterson at 100: Centennial Celebration”) and Smalls Aug. 29-30. See Calendar.

Recommended Listening:

- Brandi Disterheft — *Debut* (Superfran, 2006)
- Oliver Jones/Hank Jones — *Pleased To Meet You* (Justin Time, 2008)
- Brandi Disterheft — *Gratitude* (Justin Time, 2012)
- Vincent Herring — *The Uptown Shuffle* (Smoke Sessions, 2013)
- Brandi Disterheft (with Harold Mabern & Joe Farnsworth) — *Blue Canvas* (Justin Time, 2015)
- Brandi Disterheft Trio (with George Coleman) — *Surfboard* (Justin Time, 2019)

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Dave Miller, drums
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photo by: Danilo Scarpati

JAMAALADEEN TACUMA

NOTHING LIKE IT

BY JASON GROSS

SOUND EVIDENCE



Philadelphia-raised funk, avant garde bassist, composer and producer Jamaaladeen Tacuma, born Rudy McDaniel, rose to prominence in the '70s through his association with jazz icon, alto saxophonist Ornette Coleman. It was in 1960s Philly that a young McDaniel became soaked in the R&B and soul acts that came into town through the Chitlin Circuit, including Motown acts as well as local stars who eventually became national contenders, such as The Stylistics and The Delfonics. The city itself had also long been a hotbed for bassists. "You had Stanley Clarke, Jaco Pastorius, Anthony Jackson, Alphonso Johnson," Tacuma remembers. "I was completely inspired by all the musicians who came before me."

The aspiring bassist showed interest in music at a young age and in high school hung out with the music program kids, leading him to learn the instrument. By the mid '70s, the teenaged McDaniel was gigging with organist Charles Earland, before two of the bassist's mentors in saxophonist Odean Pope and drummer Sherman Ferguson (both founding members of the Philadelphia-born funk/jazz group Catalyst) would introduce him to guitarist and record producer Reggie Lucas and percussionist James Mtume, who at the time were both playing in Miles Davis' electric band. Lucas and Mtume in turn were responsible for McDaniel's connecting with Ornette, a meeting that marked the beginning of a very fruitful mentorship, as Coleman was looking to put together his new electric project. The electric bassist would soon become a member of Coleman's Prime Time band, which included the band's double quartet edition consisting of two drummers (Denardo Coleman, G. Calvin Weston) and two guitarists (Charles Ellerbee, Bern Nix). Tacuma's association in Coleman's band endured into the mid '80s and his friendship lasted until Coleman's passing just over ten years ago. "We had a very close relationship as with other members of the band," he says of those early years with Coleman. "We'd sit for hours and just discuss music. It was very easy for us to take one particular song, and do it 25, 50 times each rehearsal. So all of that information that I was able to absorb, I'm really honored and grateful that I was able to be in that situation with him. It 'only' helped me in everything I do!" It was also around this time, in the late '70s, when McDaniel converted to Islam, taking the name Jamaaladeen Tacuma.

The bassist's solo career would get off to a running headstart with 1983's aptly-named debut album, *Show Stopper* (Gramavision), and thence he became known for his breadth of collaborations, including jazz luminaries such as guitarist James "Blood" Ulmer (who made a guest appearance on *Show Stopper* and who featured Tacuma, along with Coleman, on 1979's *Tales Of Captain Black*), as well as saxophonist David Murray, avant rockers The Golden Palominos, electro-funk band Cosmetic and later hip-hop legends The Roots and DJ Logic. With his hyperkinetic bass playing, he easily maneuvered and continues to maneuver through all these styles, as he explains: "With Coleman, he freed our minds, in terms of our instruments. And so we also became free from styles. It didn't matter if we played in a funk or harmolodic or old style that was 'jazz' — all of these are titles that have been made up for marketing concepts for business and the industry. But music is just a base of sound and pure rhythm."

One might wonder if Tacuma has strong preferences for the many brands and variety of styles of basses he's played over the years. Though he admits to not being too worked up over basses, he does note the cool retro style of the Belvedere Bass (which he designed with DiPinto Guitars and which remains a favorite in his arsenal), as well as the Steinberger brand with its distinct sound. He also mentions the Rickenbacker, played on his early albums with Coleman, such as *Dancing In Your Head* (Horizon-A&M, 1977). "(But) I have never really been a gearhead. I don't go crazy for these basses (as much as) I do enjoy them. I utilize them as instruments and they do have different sounds...If I am doing a project, I will pull an instrument that will contribute sound-wise to that project. I'll play with what's available. That might not be a cool thing to say because I'm a professional musician, but that's the truth: it really comes from your fingers!" About the trajectory of his playing style and technique, the bassist notes it hasn't changed much over the decades. "What I play to this day is still strange to me," he says. "When I hear myself play, I'm like, 'that is a wild-sounding bass guitar guy!' I know it'll come from a humble place, but it is a very unique kind of thing that I do. I think of really great grooves happening as opposed to the breaks." He does reveal that one item in his catalog of abilities has changed: "I think that my knowledge base has increased in terms of what I could and can do." Somewhat surprisingly, Tacuma admits that the bass actually boxes him in somewhat: "You are limited by your instrument because there are a lot of things that I hear that I can't do or the instrument doesn't allow it to happen."

As to the discipline of practice, he leans towards the uniqueness of the individual: "If you ever see me play, I'm giving it my all. I'm coming with my A-game, leaving it all there. And so, every night, I'm doing that: giving it to the audience, giving it to the band, giving it to myself. I'm getting into it. When I come home, that bass guitar goes in the corner. I don't want to look at it. I'm just not one of those kinds of musicians." Clearly, his experience and personality has led to an appreciation of balance between work and personal life. When he's on tour, he plays hard, but when he's home, he wants to go to the movies, go shopping and spend some of the money he's made taking out his grandkids and his wife. "I don't want to be sitting around playing bass guitar!" And in what many would see as enlightenment, Tacuma doesn't see himself defined by his career, as the kind of musician who thinks that music is the only aspect of his life. "My life is my life," he asserts forcefully. "Music is one of the things that I do and I enjoy my life. If something happened to my fingers, does that mean that I'm not a human being? Would I just die? No." Looking ahead, Tacuma hopes to be able to move into other projects related to music: production, arranging, film scoring, reading, creating. "(But) I don't look at it like music is the only thing I know."

Another interest is teaching and fostering new, upcoming generations of musicians in Philadelphia, where he still resides. "I do master classes where I talk to musicians about the things they should be concerned about in their career, and some of the things they can look out for, things that nobody told me when I was coming up," he says. "I love the fact that I'm able to share that with them, at universities and music schools. Younger musicians know my track record, they see what I've been able to do. They feel

comfortable with me." On a less formal basis, Tacuma also proactively works with the local up-and-coming generation of musicians, elaborating: "I'm continuing the musical legacy here, but also connecting myself with younger musicians — collaborating with them, writing with them." As for what he draws inspiration from nowadays, he returns to his youth and some local legends. "There's this beautiful song, 'I'll Always Love My Mama' (by The Intruders) written by Gene McFadden and John Whitehead. And producers, songwriters, like Thom Bell with 'Break Your Promise' (The Delfonics)," he remembers. "They were from the 'hood and they were writing about real life. So it's these things that inspire me. It's life." Not one to rest on his laurels, Tacuma also continues to be exploratory. Directly influenced from his time with Coleman and Coleman's unique style of collaborating with any traditional music and rhythm he encountered, Tacuma has been blending jazz with musical traditions from around the globe for 40+ years: from South Korea (Samul Nori & Red Sun), Turkey (*Groove Ala Turca* with Burhan Öçal) and Morocco (*Gnawa Soul Experience*) to a south-of-the-border project called The Mexico City Experiment.

After playing on and writing bass arrangements for Sun Ra Arkestra leader Marshall Allen's debut album as leader, *New Dawn*, and producing the upcoming release, Allen's *101: An Audio Odyssey*, he'll also be producing a record featuring saxophonist Isaiah Collier, as well as again organizing The Outsiders Improvised and Creative Music Festival. Additionally, Tacuma is music supervisor, score composer and appears in the newly-released *Tenants of Lenapehocking in the Age of Magnets*, a documentary about the history of North Philadelphia. And he continues his work with the Philly Improv Society, as well as working on a book about Ornette. And next year he launches a 70th birthday world tour, with dates including France, Austria and the UK. Needless to say, Tacuma continues to have a full life and a packed schedule.

This month, with his co-led free funk trio Free Form Funky Frëqs (with guitarist Vernon Reid and drummer G. Calvin Weston), which is zeroing in on its 20th anniversary (2026), he makes a special visit to NYC. The artistic glue that holds this band together, in Tacuma's words: "We don't soundcheck. We don't discuss music. We just hit 'go' onstage and get right into it. It's very organic, fulfilling and there's *nothing like it!*" Are there three better words that sum up the sound and life of the one and only Jamaaladeen Tacuma?

For more info visit jamaaladeenmusic.com. Tacuma is at The Stone at The New School Aug. 9 (with Free Form Funky Frëqs). See Calendar.

Recommended Listening:

- Ornette Coleman — *Of Human Feelings* (Antilles, 1979)
- Jamaaladeen Tacuma — *Renaissance Man* (Gramavision, 1983-84)
- Jamaaladeen Tacuma — *Dreamscape* (DIW, 1995)
- Jamaaladeen Tacuma — *Groove 2000* (Caramelle, 1998)
- Jamaaladeen Tacuma — *For the Love of Ornette* (Jazzwerkstatt-Jam All Productions, 2010)
- Free Form Funky Frëqs (G. Calvin Weston, Vernon Reid, Jamaaladeen Tacuma) — *Hymn of the 3rd Galaxy* (Ropeadope, 2020)

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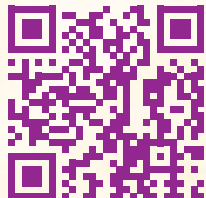
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ENCORE



BILL SUMMERS

SUMMERS' HEAT

BY SHEILA ANDERSON

Ever the raconteur, percussionist and noted conguero, Bill Summers is a fascinating man who freely shares his knowledge. A brilliant musician, Summers is in a league of his own. He plays over 300 axes, from traditional African instruments to pop bottles, and is one of the first musicians of his background and generation to break through in funk and jazz.

Growing up in Detroit, MI, Summers was exposed to a variety of music. "I listened to a lot of jazz: saxophonists Coltrane, Parker, Ammons, Turrentine and lots of piano players," he recounts. Coming up, he and his brother built a large music collection that included records from Cuba, Trinidad and Brazil. Fascinated by the rhythms that were embedded in the music, Summers learned "where to place it to create certain melodies and sing to it. It was mathematically laid out and scientific." His knowledge of music and history garnered the reputation of an ethnomusicologist, although he admittedly holds no degrees. "People ordained me these things. I don't ordain them myself." He proclaims, "I'm so Black, I'm Blacker than Black! I'm a Buddhist, I'm an Orisha priest. *Everything* is OK with me." According to drummer Mike Clark, who replaced Harvey Mason when he left pianist Herbie Hancock's fusion band, the Head Hunters, Summers was "responsible for making the percussionist a regular and well-paid guy. He's an extremely sensitive percussionist—a natural musician: he started playing saxophones plus he's a classically trained pianist." In addition to The Headhunters (note: post-Hancock, the space in the group name disappeared between "Head" and "hunters")—which has been nominally led by Summers and Clark since Hancock's departure—Summers' leader credits include two highly-acclaimed groups: Bill Summers and Summers Heat and the award-winning Latin jazz group Los Hombres Calientes. He's also frequently worked off the bandstand in film and television, notably on the film score for *The Color Purple* and the

television mini-series *Roots*.

At age five, Summers' mother enrolled him at the Detroit Conservatory of Music, where he studied piano, composition and theory for five of his ten years there. But in the 12th grade, after an unpleasant exchange with a teacher, he quit school. Summers recalls, "I did learn, but it became an exercise in racism and intelligence." The final straw occurred when he'd taken the sheet music for the Ray Charles version of "One Mint Julep" and declared he wanted to play it. His then instructor handed the music back to him, dismissively stating: "When you learn the classical music I'm teaching you, you'll have time for this other stuff." Angered, Summers realized she had some disdain for Black music "from the ghetto," which he loved. "I was insulted by that (and) was so pissed off I never went back." His father told him to get a job. The first was at the Detroit Motor Company, and then the Detroit Race Course where he worked as a busboy and where he circuitously placed some bets and won the daily double. The payoff was huge, so Summers quit. The timing proved serendipitous. He moved to the San Francisco Bay area and enrolled at Merritt Community College in Oakland, where he met fellow students Huey P. Newton, Bobby Seale and Eldridge and Kathleen Cleaver, founders of The Black Panther Party. In his subsequent enrollment at UC Berkeley, Summers met Hancock, already a popular and well-established musician.

It was in 1973, when Summers joined the Head Hunters—with Bennie Maupin (tenor, soprano, saxello, bass clarinet, flute), Paul Jackson (bass guitar) and Harvey Mason (drums)—and appeared on Hancock's commercial breakthrough, the jazz fusion masterpiece, *Head Hunters* (Columbia). Of the four tracks, "Watermelon Man" was the only one not written for the album; it had appeared on Hancock's debut recording, 1962's *Takin' Off* (Blue Note). But Hancock and Mason reworked the tune, which Summers breathed new life into with his intro/outro using what would become his signature "bottle" technique sound. *Head Hunters* was the first jazz recording to sell a million copies and remains one of the best-selling jazz albums of all time. But Summers quips, "I got NO royalties from it!" He regrets, too, that the "bottle" is on the album credits. "The real name of the instrument is (he sings) Hindewhu; it's onomatopoeic—it's a dulcet pattern." He continues: "'Little People,' don't call them pygmies—that's what

Europeans call them. That's like the 'N' word, OK? They are Ba-Benzélé; they're Babingas. They have different ethnic groups that live in the forests...they don't cut down trees and make drums, but they do sing and play those little flutes." He says, "I learned it from them." As to the *Head Hunters* album, which the Library of Congress has listed as one of the 500 most important contributions in American Music History, Summers exclaims, with pride, "It's a magical kind of sound that I did in several movies, one being *The Wiz* with Michael Jackson."

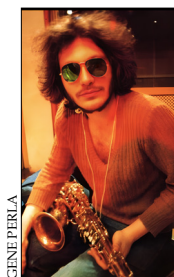
With Hancock's blessing, The Headhunters (under the co-leadership of Summers and Clark) ventured out on their own to produce two standout albums on Arista: *Survival of the Fittest* (1975) and *Straight From The Gate* (1977). Over a half-century later, the group remains at the forefront of jazz and funk and have recorded more than an additional half-dozen albums. In addition to Summers and Clark, current members include stalwarts of the New Orleans music scene, including NEA Jazz Master Donald Harrison (alto), Kyle Roussel (keyboards) and Chris Severin (bass). As to Summers' ability as a natural-born leader, Clark says, "He's a kind of guy you can put in a desert with nothing, and he'd find a few musicians and have them working in a week." He is also fearless, Clark adds, recounting a time when they went to an Australian zoo: Summers had taken his shekere with him, but before he had a chance to play it, a kangaroo snatched it away. Unfazed, Summers chased down the kangaroo and took it back. Now that ischutzpah!

For more info visit theheadhunters.band. Summers is with The Headhunters at Iridium Aug. 14 and Quantum Leap Festival at Borghese Vineyard Aug. 17. See Calendar and 100 Miles Out.

Recommended Listening:

- Herbie Hancock—*Head Hunters* (Columbia, 1973)
- The Headhunters—*Survival of the Fittest* (Arista, 1975)
- The Headhunters—*Return of the Headhunters* (Hancock-Verve, 1997-98)
- Los Hombres Calientes—*Vol. 3: New Congo Square* (Basin Street, 2001)
- The Headhunters—*On Top: Live In Europe* (BHM Productions, 2007)
- The Headhunters—*The Stunt Man* (Ropeadope, 2023)

LEST WE FORGET



STEVE GROSSMAN

AFTER COLTRANE COMES GROSSMAN

BY JEFF CEBULSKI

The late saxophonist Steve Grossman, who passed away in 2020 at age 69, was considered by many to be the most influential—and, perhaps, the best—of the post-Coltrane generation of saxophonists, which includes the great tenor-soprano heavyweight Dave Liebman, a fellow Miles Davis alum and frequent collaborator of Grossman's in the '70s groups of Elvin Jones. It was Coltrane's longtime drummer Jones who actually crowned Grossman with an implied "greatest" title. The story (via bassist Gene Perla, Grossman's former musical associate, including in Jones' bands) is that Jones, during an interview, said something to the effect of "after Coltrane comes Steve Grossman."

Born and raised in Brooklyn, Grossman was able to transcribe Charlie Parker solos at age 10. He was a Coltrane impressionist at 16, a Juilliard student at 17 and a Miles Davis session participant at 18. Usually playing soprano, at 19 the prodigy became a step-in for Wayne Shorter during the *Bitches Brew* period, eventually settling in during the *Jack Johnson* sessions and performing in the 1970 bands featured on *Miles Davis At Fillmore* and *Black Beauty: Miles Davis At Fillmore West*. He is also credited on *Live-Evil* (1970), *Big Fun* (1969-72) and *Get Up With It* (1970-74). The '70s provided the heyday for the sax wunderkind. In his obituary on Grossman, "One That Got Away," Detroit writer Mark Stryker (via pianist and blogger Ethan Iverson) pointed out a particularly intense Grossman soprano solo during "Satsuki" on trumpeter Terumasa Hino's entrance into fusion, *Alone Together* (Takt/Columbia, 1970). After his stint with Davis, Grossman was part of Perla's select crew to perform and record several fine albums with Jones, including the often riveting *Live at the Lighthouse, Vol. 1 & 2* (Blue Note, 1972).

Says Perla, "I consider him on par with Charlie Parker in terms of control, knowledge,

understanding...[he] could play any tempo, all the notes." Yet, Grossman was both a wonder and a mystery to most, unfortunately fueled by what Neil Young calls "the needle and the damage done." Perla spent significant time loft-shedding with Grossman, the noted keyboardist Jan Hammer and Perla's best friend, drummer-percussionist Don Alias. Noting their compatibility, the bassist and Alias decided to form a new trio, Stone Alliance, with the saxophonist. The group's repertoire was '70s eclectic, with much of their stage power coming from Grossman's horn attack. The band recorded its eponymous first album (1976) for Perla's new PM label and went on a tour of Latin America and Europe. Momentum was building, and it was just a matter of time before a major label snapped them up. But it didn't happen, possibly because Grossman's peripatetic nature stopped the momentum. According to Perla: "Part of that tour was two weeks [planned] back-to-back, at Ronnie Scott's in London and some gig in Scandinavia. Steve was on fire, man...Well, Steve didn't show up to London. I

(CONTINUED ON PAGE 31)

SCATTERARCHIVE

IMPROVISING BEYOND ITS TRICENNIAL

BY STUART BROOMER

The Glasgow-based record label scatterArchive is a major dispenser of free improvisation that may pass under many listeners' radar. It's both a label with a long history and an immediately distinguishable contemporary identity, alive to current technology and rising mail rates, taking its presence to the internet and issuing downloads. Numerous labels, often artist-run, are doing the same thing, but scatterArchive has an astonishing catalog of around 250 recordings, dating back to the '80s. In 2024, the label's 30th anniversary, 60 recordings were released. And founder-label head Liam Stefani expects 2025 to be just as productive.

Stefani launched the enterprise as "scatter" in 1994, a physical label dedicated to musical improvisation in its many forms, with a particular focus on non-idiomatic free improv. Over the intervening three decades, this has continued to remain the primary focus. "scatter" produced six CDs: Derek Bailey, Dislocation (a Japanese noise band), Lol Coxhill and Pat Thomas, The XIII Ghosts (Alex Ward and Ben Hervey), Steve Beresford, and Tony Bevan/Alexander Frangenheim/Steve Noble. There were additionally

two cassettes by Inversion (Brian Lavelle and Caroline Mackenzie) and Dislocation. A curated series of live "scatter" events followed for a few years (late '90s to mid 2000s) including a festival of German music ("Baustelle" at the Centre for Contemporary Art in Glasgow), which included Paul Lytton/Paul Lovens, Olaf Rupp, Thomas Lehn and others. The majority of these live events were recorded (onto DAT and ADAT) and these became the source of several digital releases, as "scatter" then became scatterArchive, with an active Bandcamp page and presence for archival recordings and digital versions of the out-of-print "scatter" physical releases.

As the name changed, so did the business model. It was no longer reliant on each physical release selling enough copies to finance the next one, no longer having to wait for payments for orders to come through from distributors and shop/mail order outlets. It was now possible to remove the commercial aspect from the label, becoming a non-profit organization. Releases became "pay what you can afford" downloads with all the proceeds generated paid out directly to the artists on a regular basis. Without the physical object, it became possible to release high-quality digital work quickly, more like an online periodical publishing a new weekly issue. The direction of the label has shifted subtly over recent years to include more archival releases, such as Alan Tomlinson, Otomo Yoshihide

and others, with more to come from the Sue Ferrar and John Russell archives. According to Stefani, "We're also featuring lesser-known musicians, including the burgeoning São Paulo underground scene, improvisers collected around Eddie Prevost's (of AMM fame) regular meetings in London and venues like the Hundred Years Gallery in Hoxton, East London, run by Graham MacKeachan."

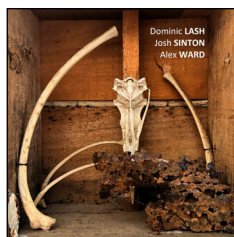
Part of the charm of scatterArchive is its advocacy of solo guitarists and other string players, among them Rex Casswell, Pierre Gerard, Brian Ruryk and several by N.O. Moore and the veteran Dave Tucker, as well as cellist Mark Wastell and harpist Rhodri Davies. With backgrounds ranging from folk, classical and minimalism to rock and noise, they represent both the quietest and loudest of the label's output. It's appropriate for a label that originally launched with Derek Bailey's *Drop Me Off at 96th*. A few years ago, Stefani launched one of Bailey's essential moments: *Domestic Jungle*. In the '90s, Bailey would sit at home and improvise along with the jungle and drum-and-bass music playing on underground radio stations. The DJs would repeat music, then suddenly drop off and talk aimlessly, all stimuli for Bailey's anarchic genius.

Major figures in improvised music and free jazz continue to release material on the label, including Pat

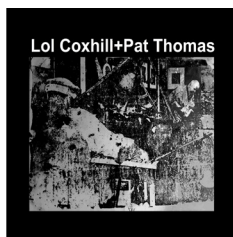
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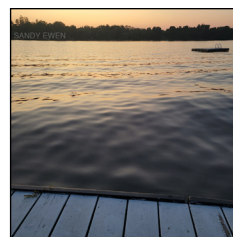
Drop Me Off at 96th
Derek Bailey



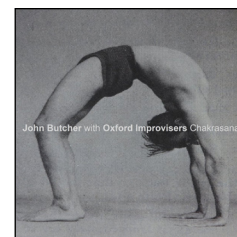
Lash/Sinton/Ward
Dominic Lash, Josh Sinton, Alex Ward



Duo (And Solos)
Lol Coxhill+Pat Thomas



20 July 2023
Sandy Ewen



With Oxford Improvisers
John Butcher

VOXNEWS

EXPRESSED LIVE

BY TESSA SOUTER

Perhaps more than any other genre of music, jazz has broadened into an extraordinary range of styles since its beginnings—absorbing influences from blues, classical, rock, funk, hip-hop, Latin, Indian, African and electronic music, while retaining its core identity: improvisation, swing, intelligence and emotional expression. Being a living, breathing, of-and-in-the-moment art form, jazz is probably best appreciated live—not least because the vibe of a great audience contributes to what is happening on the bandstand. And witnessing the communication between bandmembers and creative improvisations happening right in front of you is hard to beat. But, if you can't be there in person, live albums are a close second. Singer-pianist **Johnny O'Neal**'s swinging *Everybody Loves Johnny O'Neal* (Cellar Music) is a lesson in how to do it, making you wish you were there. His version of Betty Carter's "Tight"—so different from any other version—is like hearing the song for the first time. The whole album is exhilaratingly fresh, at the same time as clearly borne of his nearly 50 years as a performer.

Continuing the live recording theme, guitarist-vocalist **Allan Harris** has released his imaginative 17th album, *The Poetry of Jazz: Live at Blue Llama* (Blue Llama)—a beautiful blend of poetry (by Shakespeare, Dylan Thomas, Langston Hughes, among others), spoken word and jazz (both standards and several arresting originals). Combining Shakespeare's sonnet "Shall I Compare Thee to a Summer's Day" with

"Midnight Sun" is particularly inspired. His delivery of the poems is vaguely reminiscent of Arthur Prysock's spectacular 1969 album of poetry (spoken over music) *This Is My Beloved* (Verve). More from the Blue Llama is trumpeter-vocalist **Benny Benack III**'s *This is the Life* (Bandstand Presents)—a fun romp through mostly standards, recorded there live.

A beautiful new modern jazz album, the aptly-named *Searching for Beauty* (Rogue Tone) by German-Argentinian vocalist, arranger and composer **Sabeth Perez**, features mostly her own gorgeous compositions delivered with bell-like clarity in a beautiful crystalline voice and is one for the audiophiles. Already popular with the audiophile crowd, wunderkind **Stella Cole** has a new album of standards, *It's Magic* (Decca), featuring truly stunning string arrangements by Alan Broadbent. Watch out for the new album from the always exciting Christian McBride, *Without Further Ado, Vol. 1* (Mack Avenue), featuring his arrangements of classic songs with special guests: Sting, Andy Summers (together for the first time since The Police's 2007/2008 reunion tour), Jeffrey Osborne, **Samara Joy**, **José James**, **Cécile McLorin Salvant**, **Dianne Reeves** and **Antoinette Henry**. Vocalist, multi-instrumentalist **Amanda Ekery**'s soothingly beautiful album (with accompanying book) *Arabe*, is inspired by the marriage of her Syrian father to her Mexican mother; it focuses on the shared Syrian and Mexican history and culture along the El Paso, TX border. 2023 Sarah Vaughan International Jazz Competition-winner, Haitian-American **Tyreek McDole**'s highly-anticipated debut album, *Open Up Your Senses* (Artwork), features some great songs by spiritual icons Leon Thomas and Pharoah Sanders, among others, with a singular voice that somehow manages to be simultaneously soft

(as in caressing) and strong. The album release concert is at Joe's Pub (Aug. 6) and the quaint Close Up (Aug. 16). Singer-pianist **Kandace Springs** has a huge hit on her hands with a remake of Billie Holiday's *Lady in Satin* (SRP). The 12-song collection is a very personal reimagining of Holiday's classic 1958 album of the same name, backed by the 60-piece Portuguese ensemble Orquestra Clássica de Espinho. Plus, the arrangements are to die for.

SEE YOU THERE... **Allan Harris** celebrates his new release at The Django (Aug. 2). **Nancy Kelly** presents her latest, *Be Cool* (Origin), at Birdland (Aug. 3). **Lizzie Thomas**' album release is at Drom (Aug. 8). **Tierney Sutton** will be at Smoke with Houston Person (Aug. 20-24). **Samara Joy** at Close Up (Aug. 31) will be a rare opportunity to catch her in a truly intimate space: arrive early and grab it while you can! The Charlie Parker Jazz Festival in Marcus Garvey Park presents **April May Webb** (Aug. 22) and **Georgia Heers** (Aug. 23). Don't miss the amazing **Dee Dee Bridgewater** *Elemental* (DDB/Mack Avenue) album release duo with Bill Charlap at the Charlie Parker Jazz Festival in Tompkins Square Park (Aug. 24). Pianist-vocalist **Champion Fulton**'s 19th release is *At Home* (Turtle Bay), a duo with her partner, Swedish clarinetist and saxophonist Klas Lindquist. She is at Mezzrow (Aug. 8-9). **Ekep Nkwelle** is at Dizzy's Club (Aug. 16-17). NoMad Jazz Festival (Aug. 9-10) in Madison Square Park presents **Lizz Wright** and **Michael Mayo**. The Jazzmobile Summerfest in Marcus Garvey Park presents Terri Lyne Carrington with **Christie Dashiell** (Aug. 15) in the *We Insist!* 2025 (Candid) album release concert tribute to Abbey Lincoln and Max Roach. Mount Morris Ascension Presbyterian Church presents **Milton Suggs** (Aug. 15) and **Carla Cook** (Aug. 22).

VISION FESTIVAL

BY ARIELLA STOK



Roscoe Mitchell @Vision Festival

The Vision Festival occupies a hallowed place on the NYC concert calendar. Since 1996, it has drawn devoted audiences from across the globe for a weeklong communion of free/avant garde jazz, interdisciplinary performance and spiritual resistance. But for all its prestige, the festival maintains an uncommon intimacy. To attend is to step into the world of festival founder and artistic director Patricia Nicholson Parker and husband-bassist William Parker, where the schedule runs on “spirit time” and art is not a product but a sacred practice. Now in its 29th iteration (2020’s virtual edition respectfully disqualified), this year’s Vision Festival (Jun. 2-7), at Brooklyn’s Roulette, was themed “HeArt to Resist.” That ethos was threaded throughout, as the audience was urged to join upcoming demonstrations. “Evil is not something that just goes away,” Nicholson Parker declared. “You have to fight evil every day.”

Since the pandemic, Arts for Art—the organization behind the festival—has become more than a presenter of free jazz. It has grown into a refuge for community, creative freedom and political urgency. This year’s programming made clear that the stakes are no longer just aesthetic—they’re existential. As Nicholson Parker told me: “Right now, to be joyful is almost an act of defiance. It’s an expression of courage. Through staying in touch with our creative spirit, with art, we can find our way through this time.” This year marked this listener-reviewer’s first time attending Vision Festival in its entirety—a transformative experience. Each set felt essential. The opening invocation from Nicholson Parker, William Parker and Hamid Drake, unfolded solemnly, gently quieting the outside world. From there, Night 1 honored AACM co-founder Roscoe Mitchell with a Lifetime of Achievement Award and an evening of music honoring his legacy.

Roscoe Mitchell defied the evening’s program by shifting the order of scheduled ensembles on the spot. As he later explained, “I try to check out what’s floating around the room in the moment and I try to hook up with that, because that way I’m in rhythm with what’s going on.” He began with a quartet featuring Dave Burrell (piano), Parker (bass) and Tani Tabbal (drums), exploring the extreme ends of the sonic register, moving between soprano and bass saxophones and an array of percussion. The music was spacious, exacting. He then brought out his Space Ensemble—Thomas Buckner (vocals), Robert Dick (flutes) and multi-instrumentalist Scott Robinson—who together offered pure sound

(CONTINUED ON PAGE 29)

JAZZTOPAD NYC FESTIVAL

BY KURT GOTTSCHALK



Michiyo Yagi @Jazztopad NYC Festival

The Polish Jazztopad festival has built a name as a forum for cultural exchange, for over 20 years inviting artists from New York and around the world to its November series in Wrocław. But the festival also takes its programming to New York, Vancouver and elsewhere. The 2025 NYC edition (Jun. 13-18), at venues in Manhattan and Brooklyn, brought Polish artists for six days of polyglot encounters with musicians and traditions from India, Iraq, Japan, Korea and Mexico—all steeped in the sensibilities of jazz and improvisation.

The first two nights, held at Lincoln Center’s David Rubenstein Atrium, featured **Waclaw Zimpel**, a musician comfortable at cultural crossroads and in the spaces between acoustic and electronic music. On Friday, he shared the stage with the remarkable koto player **Michiyo Yagi**, making her first NYC appearance in 17 years, and the more frequently seen, equally welcome percussionist **Hamid Drake**. Yagi started the evening solo, then played in duo with Drake. Her koto seemed floral and fresh as spring, but once joined by Drake she pushed, they pushed, through varying atmospheres. She then moved to a second koto, outfitted with electronic effects, while Drake picked up his frame drum, and the duo engaged in a deep, slow chant, a prayer perhaps, between two lands. It was more than a quarter hour before Zimpel joined them onstage and shaped a new sound with his bass clarinet playing, processed and echoing, building in leaps, floating until Yagi looped a heavy bass line and Drake fell into a solid groove. The first-time trio then played for an uninterrupted half hour, shifting slowly between moods and modes, filling the atrium and receding again, Zimpel setting reed drones atop the mix. He started another piece with a gritty funk against steady rhythms as Yagi demonstrated once more that the koto need not be considered a delicate instrument.

On the second night at the atrium, Zimpel was joined by violinist **Arun Ramamurthy** and members of **Brooklyn Raga Massive**, along with **Amir ElSaffar** (trumpet, Iranian santur). An extended placid intro was led by the trumpet of ElSaffar and re-shaped by the forceful blowing of Zimpel’s alto clarinet. But the South Asian instruments were 2/3 of the ensemble and commanded much of the proceedings as the members of Brooklyn Raga Massive took their turns in eloquent solos. It was by virtue of ElSaffar’s santur, though, and Zimpel’s electronic tone beds, that the assemblage melted into a sextet. Undercurrents found direction, multiple lines emerged, solos were swapped, all mirrored and

(CONTINUED ON PAGE 29)

SARATOGA JAZZ FESTIVAL

BY THOMAS STAUDTER



Cassandra Wilson @Saratoga Jazz Festival

An indication of just how beloved the Saratoga Jazz Festival (SJF) (Jun. 28-29) is, at least to this first timer, was evidenced by the many attendees wearing commemorative festival t-shirts from years past—some vintage tees going back well over a decade. Proud partisans could be found everywhere on the grounds of the 5,200-seat amphitheater, Saratoga Performing Arts Center (SPAC), as well as around the less formal but hive-busy Charles R. Wood Discovery Stage or across the popular lawn seating areas—pointing toward a reason why this festival continues to succeed: it’s a timely acknowledgement that summer has finally arrived in upstate New York, more specifically in Saratoga Springs and Saratoga Spa State Park, where escapees from Gotham and other populous environs have long come to relax, socialize and be entertained.

First presented in 1978 by George Wein as an adjunct to the Newport Jazz Festival (it was then known as the “Newport Jazz Festival at Saratoga”), and long-sponsored by the Freihofer’s bakery brand, SJF last year announced a new, five-year corporate partnership with GE Vernova, a General Electric spin-off focusing on the transition to clean energy, and which has a key facility located in nearby Schenectady, NY. Did the new sponsor inject new vigor into the festival? To this first timer, the easy answer is “yes.” The festival was flawlessly executed and supremely organized, with smiling attendees throughout the superb two-day lineup on a weekend complemented by partly cloudy weather that kept temperatures in a comfortable 70 to 80-degree range. With over 20 different acts and musical artists spread between two days on competing stages, SJF offered a remarkable variety of styles and sounds—from vocal and instrumental stars to ensembles that ran the gamut between traditional and straight-ahead, hard bop-inflected jazz to fusion, zydeco, salsa, blues rock, funk and “beyond category.” Over 12,000 people gathered at SJF and left their worries behind to share in the celebratory communal joy and appreciation of live music.

This joyous sense burst forth in the festival’s first performances, starting with a morning set on the Discovery Stage by **The String Queens**. The near-decade old Washington, D.C. trio boasts three virtuosos: Kendall Isadore (violin), Dawn Johnson (viola) and Élise Sharp (cello). They began with “Til

(CONTINUED ON PAGE 28)

New release from
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ELI YAMIN JAZZ AND BLUES BAND

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Sunday
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at Inwood Hill Park

10:30-11:15am

Children's Interactive Workshop
Bruce Reynolds Memorial Garden
11 Park Terrace East

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

*To be confirmed

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DEE DEE BRIDGEWATER & BILL CHARLAP
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*ALL ARTISTS SUBJECT TO CHANGE



Unleashed
Altin Sencalar (Posi-Tone)
by Scott Yanow

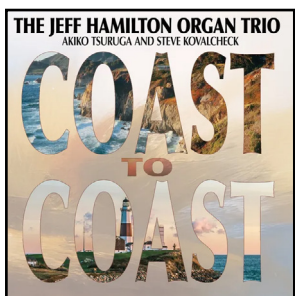
A superior trombonist with impressive technique who can play as fast and as fluid as a saxophonist, Altin Sencalar had previously led six albums including two for the Posi-Tone label. While one can hear a bit of J.J. Johnson in his playing, he has developed his own modern style within the post-bop jazz idiom.

On *Unleashed*, Sencalar performs five originals, a modernized “Softly, as in a Morning Sunrise”, and one song apiece by John Coltrane, Eric Dolphy, his mentor Michael Dease, and vibraphonist Behn Gillece. The latter serves as a major part of this project, often competing with Sencalar for solo honors, yet also proving to be a stimulating accompanist for the other players. He takes the place of a pianist and often makes one think of ‘60s Bobby Hutcherson’s playing on Jackie McLean and Dolphy albums. Sencalar’s group also includes Boris Kozlov (bass), E.J. Strickland (drums) and occasionally Greg Tardy (tenor, clarinet), plus Bruce Williams (alto, soprano, flute).

The music is often in the vein of Dolphy’s *Out To Lunch*, and not just on Dolphy’s “17 West”. While connected to chordal improvisation, the playing stretches boundaries, and the chord structures are harmonically advanced. While it is doubtful that any of the originals will ever appear at jam sessions (the moods that they set are more significant than their melodies), they inspire consistently inventive playing by the musicians. Among the highlights of Sencalar’s pieces are the uptempo “Unleashed”, a relaxed “Forgiveness” and “Buenaventura”, the latter which has the feel of a tango. “17 West” is given a catchy rhythm for bass and drums and includes some fine clarinet playing by Tardy, as well as from the trombonist (who displays his wide range) and Gillece, with Williams’ flute performance a strong asset in the closing ensemble. It is also nice to hear a rare revival of Coltrane’s “Straight Street”.

The music on *Unleashed* rewards repeated listens and makes the case for Altin Sencalar being recognized as one of the top trombonists around today.

For more info visit posi-tone.com. Sencalar is at Culture Lab LIC Aug. 1, Summer Streets Festival Aug. 2 and 23, Jazz at Times Square Aug. 7 (with Gina Benalcazar Big Band), Blue Note Aug. 19-24 (with Dizzy Gillespie Allstar Big Band) and Dizzy’s Club Aug. 25 (with Nick Finzer Big Band). See Calendar.



Coast to Coast
Jeff Hamilton Organ Trio (RMI)
by Jeff Cebulski

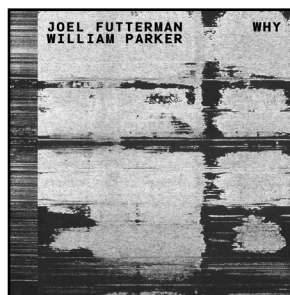
The latest version of the Jeff Hamilton Trio is something new for him as leader, pairing the

consummate drummer with Hammond B-3 organist Akiko Tsuruga (whom he accompanied on three albums) and guitarist Steve Kovalcheck. *Coast to Coast* represents the cross country distances between the three, which fortunately doesn’t relate to the recorded results. As always, Hamilton leads from a solid middle, melding the smooth blues vibe from NYC regular Tsuruga and the angular and delicate expressions from Colorado educator Kovalcheck. And Russ Miller’s pristine engineering and mix makes this one of the best sounding albums of 2025.

The renditions of three originals and five covers are as tight as could be expected. The production places Hamilton in the middle right, with his compatriots sharing the central spot. (Kudos to Miller for the vivid recording of Hamilton’s kit.) Tsuruga’s opener “Blues on Easy Street” sets the tone, as the threesome rides the leader’s beat with profound ease before “giving the drummer some.” Bud Powell’s “So Sorry Please” gets a New Orleans march cadence upon which there is a twangy sequence from Kovalcheck and a Jimmy Smith-type exclamation from Tsuruga. After a breezy version of “Bluesette”, on which the guitarist takes the center spot with organ layered underneath, Kovalcheck stays put and shines with a blues intro on his “Maypole”. The organist swings nicely on “Tuxedo Junction”; “Road Song” gets a bossa treatment, with pleasurable guitar and organ give-and-take; Tsuruga’s bopping “Tiger” receives high quality brush work from the leader (another great production mix), while album closer “Lady Luck” is a soft blues that keeps Hamilton on brushes while Kovalcheck demonstrates his Kenny Burrell-like touch. The terrific sonic quality lifts the drummer’s solo into supreme clarity before the organist slides in, cross-channel, to reintroduce the theme.

On *Coast to Coast*, the wonderful recording of this comfortable trio enhances the listener’s experience and provides a welcomed opportunity to appreciate each member’s skill while exemplifying the trio’s compatibility as a unit. Meanwhile, the importance of drummers like Jeff Hamilton is reemphasized, as the wise veteran demonstrates once again how to enhance the proceedings without getting in the way.

For more info visit rmirecords.net/home. Hamilton is at Birdland Aug. 12-16 (part of “Oscar Peterson Centennial Celebration” with Makoto Ozone and John Clayton). See Calendar.



Why
Joel Futterman/William Parker (Soul City Sounds)
by John Sharpe

The first duet recording by pianist Joel Futterman and bassist William Parker has been a long time in gestation, but in its raw inventiveness and emotional volatility, it proves well worth the wait. Their rapport speaks to a deep-shared history in many formations, often under the leadership of the late New Orleans saxophonist Kidd Jordan (1935-2023), and that shared vocabulary animates the dialogue with instinctual interplay.

This set of seven spontaneous cuts dates from 2020, and may be an informal session as ambient voices bleed into some of the quieter moments, although not loud enough to detract in any way from the core material. If anything, this slight intrusion underscores the immediacy of the exchanges. Futterman’s playing bears a superficial resemblance to Parker’s erstwhile

employer Cecil Taylor with his turbulent phrasing and sometimes percussive attack. However, his terse figures follow a different logic, one more prone to brushes with melody, dives under the bonnet and variation in dynamics. He holds onto notes, and doggedly repeats motifs, until they solidify into evolving, self determined structures, conjured out of the ether. Parker is in imperious form, whether buttressing the pianist’s atonal lurching skitter with a stream of buoyant pizzicato, or acting as an accelerant when he takes up his bow, evoking a spectrum of keening colors, half-vocalized but fully embodied. But whatever the gambit, he imparts an irrepressible forward motion.

The first three tracks almost serve as dress rehearsals, clearing the path for two extended centerpieces that span ten and twenty minutes respectively. In these, the duo navigates extremes of texture and feeling without resorting to familiar free-jazz tropes—eschewing vamps, riffs or easy climaxes. Each gesture feels earned, every detour in pursuit of a profound, elusive coherence. Futterman alludes more openly to tradition in the final two selections, particularly “Why 6”, a blues-tinged meditation that briefly toys with form before exploding in ecstatic digressions, and nevertheless concluding in celebratory hues. “Why 7” opens with eerie resonances from the piano’s interior before giving way to Parker’s ruminative arco lines and a closing theme touched by Thelonious Monk-ish lyricism—an understated coda that gently reaffirms the music’s roots even as it looks forward.

For more info visit soulcitysounds.bandcamp.com. William Parker’s “Ellington in Mourning” is at Lena Horne Bandshell Aug. 15 (part of BRIC Celebrate Brooklyn!). See Calendar.

RECOMMENDED NEW RELEASES

- Steve Adams, Lisa Mezzacappa, Jason Levis – *Never But Dream the Days* (Queen Bee)
- Marshall Allen Ghost Horizons – *Live in Philadelphia* (ArsNova Workshop/Otherly Love)
- Laura Anglade – *Get Out of Town* (Netzwerk Music Group)
- Ron Blake – *SCRATCH Band* (7tën33 Productions)
- Dave Burrell/Sam Woodyard – *The Lost Session, Paris 1979* (NoBusiness)
- Dena DeRose – *Mellow Tones* (HighNote)
- Anita Donndorff – *Thirsty Soul* (Fresh Sound New Talent)
- Anne Efternøler & Lige Børn – *Brugskunst* (Hobby Horse)
- Caity Gyorgy – *Caity Gyorgy with Strings* (La Reserve)
- Sven-Åke Johansson – *Two Days at Cafe OTO* (Otoroku)
- Masayo Koketsu, Nava Dunkelmann, Tim Berne – *Poiësis* (Relative Pitch)
- James Brandon Lewis Quartet – *Abstraction Is Deliverance* (Intakt)
- Joe Lovano – *Homage* (ECM)
- Eric McPherson – *Double Bass Quartet* (Giant Step Arts)
- Jason Moran/Trondheim Jazz Orchestra/Ole Morten Vågan – *Go To Your North* (Yes)
- Ted Rosenthal – *High Standards* (TMR Music)
- Jaleel Shaw – *Painter of the Invisible* (Changu)
- Maria Elena Silva – *Wise Men Never Try* (s/r)
- Terry Waldo & The Gotham City Band – *Treasury, Volume 2* (Turtle Bay)
- Dan Weiss Quartet – *Unclassified Affections* (Pi Recordings)



Dream Walks

Michaël Attias/Simon Nabatov (Fundacja Słuchaj)
Quartet Music Vol 1: LuMiSong /
Quartet Music Vol. II: Kardamon Fall
Michaël Attias (Out Of Your Head)

by Mike Shanley

Saxophonist Michaël Attias, whose valued sideman credits include work with Anthony Braxton, Tony Malaby and Kris Davis, hadn't recorded as a leader in seven years prior to the two-volume *Quartet Music* sessions (his 2019 album, *échos la nuit*, featured him playing alto and piano simultaneously, without overdubs). Whether as a leader or co-leader, even duet partner, as in the case of his recently released *Dream Walks* duo with Russia-born, Cologne-based pianist Simon Nabatov, Attias continues to be a player capable of revealing different facets depending on each given situation.

"Our History", which appears mid-way into the alto saxophone/piano improvisations by Attias and Nabatov on *Dream Walks*, could be construed as a somewhat ironic description of their camaraderie. Their history must involve a sense of playfulness as well as musical rapport. Here, they toy with each other: Attias utilizes soft altissimo squeaks and moans, and Nabatov plays single sustained notes with one hand while scraping his instrument's strings or manipulating its frame with his other hand. The two first met and performed together at IBeam Brooklyn in 2014, resulting in the *Brooklyn Mischiefs* album released seven years later. The ten tracks here begin with the duo testing the sonic space between each other, before jumping into a blend of swirling piano chords and interjections ("Dragon-flute Song"), which inspire crescendos and decrescendos from Attias. Later they briefly utilize a riff as a springboard ("Snooze Alarm"). The best interactions come when they simply let things flow ("Bioluminescence"), though the wild climax in "Stays in Vegas" makes for a strong ending.

Attias' two *Quartet Music* albums (available as separate records or as a double-album) each include the saxophonist and pianist Santiago Leibson with different bassists and drummers. The four compositions on *Quartet Music Vol. 1: LuMiSong*, with Matt Pavolka (bass) and Mark Ferber (drums), often feature angular vamps, occasional overdubs and alternating electric and acoustic piano. "NME" begins as a meditative piano showcase that recalls Cecil Taylor's earliest attempts at balladry, before Leibson switches to electric and Attias overdubs some phantom horns to boost the mood. "Mister Softee Is a Front" moves through several different passages, including an arresting, thoughtful Pavolka bass solo. The leader's tone feels a little more rugged on this session, but still captivating enough that the quick ending of "Hexway Liner" feels much too abrupt.

Quartet Music Vol. II: Kardamon Fall switches out Pavolka and Ferber for Sean Conly and Tom Rainey, respectively. At 63 minutes, the set is twice as long as its predecessor, and this quartet moves away from groove in favor of melody-based writing. Attias sounds more crisp during the free-flowing opening of the title track, utilizing the upper register of the horn dramatically. He uses notes sparingly in "Manners" to create drama, starting with gentle long tones and gradually spinning lines that get more involved and louder as Rainey and Leibson push him forward, the latter who once again gets plenty of room. After an opening fanfare, Attias sits out of the first six minutes of "The Angel Fold", allowing the trio time for a brooding performance, with Conly's bass ostinato combining with Rainey's expert brushwork to interlock with the pianist. During some of

the album's louder passages, the production almost lets Leibson overpower the leader, but clearly that wasn't an issue in the studio, as both play with equal abandon.

For more info visit fsrecords.net and outofyourheadrecords.com. Attias is at Barbès Aug. 12, 20, 26, IBeam Brooklyn Aug. 14 and Close Up Aug. 21. See Calendar.



Memories, Dreams, Reflections **Nicole Glover (Savant)**

by Andrew Schinder

Prolific tenor saxophonist Nicole Glover certainly keeps good company. In recent years she has been a mainstay of bass superstar Christian McBride's progressive Ursa Major quintet, establishing herself as a master performer, delivering powerful, authoritative contributions to the group's brilliant output. Glover is also in the current lineup of acclaimed supergroup ARTEMIS, seamlessly weaving into a collective of veteran musicians led by piano goddess Renee Rosnes.

It is with her namesake trio, however, where Glover has truly distinguished herself. Where Ursa Major is funky, and ARTEMIS is joyful, the Nicole Glover Trio is intellectual. Joined by Tyrone Allen II (bass) and Kayvon Gordon (drums), themselves rising stars, Glover's new album *Memories, Dreams, Reflections* is challenging, but rewards careful, contemplative listening (much as the title suggests). The title is also a nod to the posthumously published autobiography of renowned psychologist Carl Jung, who, among other observations and profundities, posited the archetypes of the introvert and extrovert. The group certainly explores both concepts on the record.

Opener "Obsidian" (written by Allen) immediately plays with this Jungian oppositional duality. Guest cellist Lester St. Louis provides an eerie, haunting undercurrent—withdrawn, quiet—but then the listener is blown away by the force and might of Glover's delivery. The title of track "No. 2" is a reference to a Jungian construct for one's introverted, retreated "other" self (as opposed to the extroverted, "No. 1" side). The reference feels ironic, however, as the leader lightens up considerably here. The track flat-out swings, particularly with Gordon's loose groove and Allen's stunning bass solo. The listener is treated to another helping of swinging grooves with "Broken" (written by young pianist Lex Korten), in which Glover exchanges bluesy, drawn-out tones with Allen, who counters with another skillful bass demonstration. Then, in true Jungian-inspired fashion, the atmosphere seesaws into the moody, mournful "II for Richard Davis + Henry Grimes", a tribute to the two recently deceased bass legends. St. Louis' cello returns once again, more forcefully than on "Obsidian", and appropriately funereal. The album closer is a cover of the jazz standard "Tell Him I Said Hello", which somewhat abandons the rest of the album's Jungian motif, and is probably its most straight-ahead track, but nonetheless is pure pleasure. It serves as a call-back to Glover's work with her numerous groups, playing blissful, beautiful jazz music, without necessarily the need to delve into psychoanalysis.

For more info visit jazzdepot.com/savant.html. Glover is at Jazz Forum Aug. 8-9 (with ARTEMIS) and Dizzy's Club Aug. 29-31 (with John Patitucci). See Calendar and 100 Miles Out.

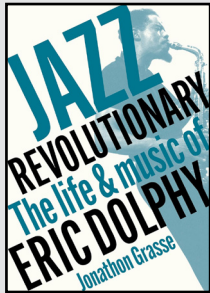
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IN PRINT



Jazz Revolutionary: The Life & Music of Eric Dolphy
Jonathon Grasse (Jawbone Press)
by Ken Dryden

Multi-instrumentalist Eric Dolphy (1928-1964) made his mark during his brief time in the spotlight as a leader, sideman and composer, though critics—especially (white) *DownBeat* writers—did everything they could in that era to sabotage music they were unable to comprehend. In *Jazz Revolutionary: The Life & Music of Eric Dolphy*, author Jonathon Grasse explores Dolphy's life and music in far greater depth than previous writers have, fully immersing himself in his subject's recordings. Dolphy's dedication to music began with his classical studies, though he was already woodshedding with friends, playing jazz by his teen years. His brief tenure with drummer Roy Porter resulted in his first recordings. But the draft encouraged him to proactively enlist in the Army during the Korean conflict, where he could opt to be placed in the band and avoid combat.

Chico Hamilton hired Dolphy in 1958, and he made

several recordings with the drummer, though the author notes the often uninspired arrangements held up his growth as a soloist. Oddly enough, these were Dolphy's peak earning years. His novel approach to playing alto saxophone, flute and bass clarinet was fueled in part by his discussions with John Coltrane and Ornette Coleman. Dolphy's contributions to Coleman's groundbreaking album *Free Jazz* drew him additional critical attention. Signed to Prestige in 1960, he would record prolifically for them as both a leader and sideman, highlighted by his outstanding leader debut *Outward Bound* and his collaborations with trumpeter Booker Little and pianist Mal Waldron, before being dropped only a year later.

Dolphy's relationship with the volatile Charles Mingus would come and go. Yet Dolphy was inspired by the bassist's writing and fellow musicians and some of his most memorable solos are found on Mingus recordings, especially the 1964 concerts. Dolphy's friendship and work with John Coltrane is explored by Grasse in detail, including his contributions to the *Africa/Brass* large ensemble orchestrations as well as a major soloist in the landmark 1961 Village Vanguard recordings. Grasse argues, however, that the initially released tracks featuring Dolphy are inferior to the alternates issued long after his death.

The writer's exhaustive history and critique of Eric Dolphy's music corrects errors and gaps left by earlier writers and his honest analysis of recordings by Dolphy (whose centennial is 2028) proves refreshing.

For more info visit jawbonepress.com



Crop Circles
Robert Dick/Stephan Haluska (Infrequent Seams)
Time Wants a Skeleton
Robert Dick, Stephan Haluska, James Ilgenfritz
(Infrequent Seams)
by Brad Cohan

Among the many trailblazing flute players who've performed wonders with their instrument, one who's in a class all by himself is New York native, 75-year-old composer-improviser Robert Dick—a visionary whose singular voice covers a wide net. Over five decades he has pioneered methodologies on flute in radical ways. His aesthetic is informed, in part, by what he's dubbed The Glissando Headjoint®, a pitch and tone-manipulating extension of the flute similar to guitar effects pedals.

Last year's *Crop Circles* represents the first-time meeting of the elder statesman Dick and the young Cleveland-based harpist Stephan Haluska. Out of the gate, their partnership is instant organic bliss, built on high-level synergy, a shared set of freewheeling ideas and an affinity for boundless unconventional approaches. The five improvisations that make up this brain-scrambling set defy any semblance of traditional framework. And that's Dick and Haluska's mission: going against the grain of the classic flute/harp duo format. While there are brief flashes of the flute's warm embrace and the harp's dreamlike pluck, this like-minded tandem sketch idiosyncratic and vivid, and yields fields of sound that beg all sorts of questions, primarily of the "how did they do that?" variety. That deep mysticism is what makes this recording such a rewarding, quirk-filled and thought-provoking listen. The foundation is laid as soon as the heady constellations of tones and textures—plus Dick's mangled and gruff vocalizations—rain down on the revelatory album opener, "O Tree Eat the Fish". The title track is a glorious seven-minute-long spattering of contorted breathing exercises and dancing flute lines guided by percussive clinks and bangs. The following "Psychogram" suggests the electronic noisescapes of Wolf Eyes bolstered by the cascading thrum of a harp. "Narcissism Meets Necessity" is a freakish slice of skronky and twangy Americana folk.

The above album may well have made such an impression on Infrequent Seams label chief, bassist James Ilgenfritz, that it led to his desire to musically partake in the follow-up, *Time Wants a Skeleton*. The heft of his contrabass in all of its slow-burning, bowing fury and intensely rhythmic and squawking glory, adds both spectral and primal layers to Dick and Haluska's already colorful duo expanse. The eye-opener in the vibe of this album is very much antithetical to its predecessor, in that the program's seven spontaneous pieces embrace abstract and minimalist forms that reveal understated tension and emotionally heavy resonance, as on "How do you can it to deny?" and "Slow Splash". But it's not all meditative. On the grinding logic of "Recombinant Mind", the trio switches into attack mode; on "Sunbathing with Jonah", Dick scats and grunts like a demonic figure. At the root of his explorations is a fearless and uncompromising nature where sonic possibilities are infinite.

These two recordings are definitive proof of Dick's and his collaborators' forward-looking language.

For more info visit infrequentseams.bandcamp.com. Dick is at Downtown Music Gallery Aug. 12 and Soup & Sound Aug. 17. See Calendar.

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Awakening
Lizzie Thomas (Goddess Legacy)
by Marilyn Lester

Generally speaking, the creative output of most artists can be considered deeply personal, but for vocalist-songwriter Lizzie Thomas, *Awakening*, her seventh album, is more than that—recording it was the product of a seismic creative shift. The trigger was a pair of passings: her mother in 2023 and her best friend in 2024. With her bedrock gone, she realized she needed to take stock of her life and figure out a future path. A fine singer, she realized that ability wasn't enough. She confronted the fact that she was raised in a household where emotion wasn't encouraged. Her salvation was music and the gift to express herself in superior lyric interpretation. But it became clear that her asset as a storyteller needed to be expressed not in singing alone but in songwriting. This catharsis marked the turning point in her career, and as she's said, about daring to believe again by finding her true voice. Once open to this proposition, songs began to flow through her—melodies and words heard in meditation, dreams and the rhythm of daily life.

The nine tracks of originals lean mostly to neo-soul and R&B. The lush title song is a flowing, melodic statement, a mantra about the power of love and its ability to create perfect harmony (including a vocal overdub on the word "harmony"), the key to finding peace within and without—and thus to embracing life's abundance through empowerment. "This Love" is a story song of the type that Judy Collins or Joni Mitchell would be pleased to sing. The ostensible message is about separation from a true love, but ultimately affirms the strength of independence through courageous self-love. Likewise, the soulful "Home", inspired by a dream reverie of her deceased mother, speaks to the unreality of separation, the eternal quality of love and the undying connection of its bond. The over-arching theme of love qualifies the album as a song cycle of sorts—but love in the broad sense. The Greeks had quite a few words for the different types of love beyond eros.

Thomas has created a work of wisdom and depth. Her melodies are engaging and the lyrics galvanizing to an open mind. Taken at face value, the collection is still simply just delightful. *Awakening* is an album for Thomas to be very proud of.

For more info visit lizziethejazzsinger.com. The album release concert is at Drom Aug. 8. See Calendar.



Bird in Kansas City
Charlie Parker (Verve)
by George Kanzler

Three private sessions recorded on home (wire or disc) recording equipment, one at a private party and two in

studio settings, comprise this release of Charlie "Bird" Parker playing in his hometown of Kansas City, MO, on visits after he left. They chronicle events in 1941, 1944 and 1951, and are presented on *Bird in Kansas City*, given in reverse chronological order.

The first seven of thirteen tracks (recorded by Parker friend Phil Baxter at a house party at his home) feature Bird with an unidentified bassist and drummer. They are prime vintage Parker at the height of his dominance of the modern bebop jazz scene. He is heard soloing at length (the only soloist) in a constantly creative groove, the relaxed atmosphere of the occasion spurring him more toward humor and mind-boggling strings of original phrases, mixed with melodic fragments and quotes. The first three tracks, all called "Bird Song" with consecutive numbers, are actually a blues (#1), "I Got Rhythm" changes (#2) and "Lady Be Good" (#3). There's also a harmonically fluent "Cherokee", a favorite of Parker's; a "Body and Soul" that he pushes into fast bebop flurries; and "Honeysuckle Rose" and "Perdido", both overflowing with cascading melodic and harmonic ideas.

In contrast, the four tracks recorded by Vic Damon in 1944, with Efferge Ware (guitar) and Edward "Little Phil" Phillips (drums), are less frenzied and less bursting at the seams creatively. The "Cherokee" here is a blueprint/template elaborated on in later Parker versions. The real gems on the release are the two ballads, "My Heart Tells Me" and "Body and Soul", each delivered with the lyrical panache Bird would bring to the *With Strings* albums he recorded later in his career. The two closing tracks (privately recorded) of the Jay McShann Orchestra in 1941 are taken from before a Decca recording session. The first, "Margie", only features Parker at the end/coda in a short (8- or 12-bar) solo. But "I'm Getting Sentimental Over You", a vocal feature for an unremarkable Joe Coleman, has an emotionally resonant 32-bar solo from Parker suggesting his affection for a good ballad was a lifetime trait.

Although the sound quality is far from high fidelity, these glimpses into Charlie Parker in relaxed circumstances are well worth a listen, reinforcing his reputation as a musician who never turned the creative spigot off.

For more info visit vervarecords.com. The Charlie Parker Jazz Festival is at Marcus Garvey Park Aug. 22-23 and Tompkins Square Park Aug. 24. Parker tributes are also at Birdland Aug. 26-30 ("Bird with Strings" featuring Ken Peplowski), Birdland Theater Aug. 29-31 (with David DeJesus Bopset) and Aug. 31 (with David DeJesus Yardbird Big Band). See Calendar.



Lady of the Lavender Mist
Anaïs Reno (Club 44)
by Scott Yanow

In 2019 when she was 15, the unknown Anaïs Reno handily won first prize in the Adela and Larry Ellow American Songbook High School Competition for the Mabel Mercer Foundation, thoroughly amazing those in attendance with her surprisingly mature interpretation of Duke Ellington's "I Ain't Got Nothin' But the Blues". In 2021 at 17 she made a very strong impression with her debut album, *Lovesome Thing*. Already a potentially great jazz singer with a warm voice and a real feel for jazz phrasing, her

interpretations of the music of Ellington and Billy Strayhorn (her favorite composers) were a rather impressive start to her career.

With the release of *Lady of the Lavender Mist*, Reno shows that she is quickly moving to the top of her field. Heading a quartet that includes Peter Bernstein (guitar), David Wong (bass) and Joe Farnsworth (drums), she performs nine standards including the lesser-known Ellington title cut for which she provided the lyrics. Most young performers feel compelled to fill up space with plenty of notes, being eager to show off their technique and enthusiasm. It is often on ballads where listeners can tell if a performer is on his or her way to developing into a major artist. Reno easily passes that test, showing on "Round Midnight" that she is not shy to take her time, hold long notes and utilize space in dramatic fashion. She can also swing effortlessly on medium-tempo pieces with her fresh versions of "Autumn Leaves" (which she sings in both English and French), "Gravy Waltz", "I'll Remember April", "Kiss And Run" and, serving as evidence, another obscure Ellington piece, "Take Love Easy" (written with John Latouche for the doomed 1946 Broadway outing of *Beggar's Holiday*). She also performs "When Lights Are Low" and "Poinciana", showing that one of her skills is picking out superior songs to sing. Her interplay with Bernstein, who takes many tasteful solos, and the supportive rhythm section, is a constant delight throughout this set.

Already a major jazz vocalist at age 21, Anaïs Reno is carving out her own path in the jazz world. With luck, she will have many more accomplishments in her future.

For more info visit club44records.com. The album release concert is at Dizzy's Club Aug. 26. See Calendar.

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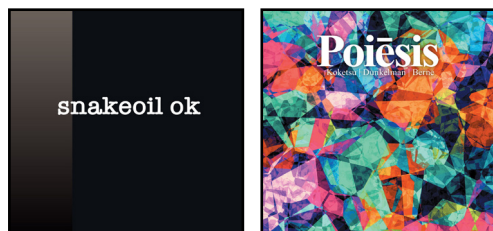
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OK
Snakeoil (Screwgun)
Poiësis

Masayo Koketsu, Nava Dunkelman, Tim Berne
 (Relative Pitch)
 by John Sharpe

Belying his veteran status, saxophonist Tim Berne remains a restless innovator who continues to challenge himself and his collaborators. He leads from the front, not only shaping his own bands with exacting vision, but also pitching his singular sound against the currents of younger improvisers. His alto saxophone playing—alternately cool, bittersweet and sizzling—offers one of the most expressive voices on the scene, one which is still looking forward, still discovering, still playing as if everything depends on it.

For over a decade, Snakeoil has been Berne's principal music laboratory. Across six previous releases, the band has proven adept at navigating his thorny charts, whether evoking chamber abstraction or hard-driving intricacy; but *OK*, an unissued live set from the outfit's first European tour in 2013, might be the most thrilling document yet, bristling with energy and invention. While much of the repertoire is familiar from contemporaneous releases, this archival release features two otherwise unrecorded pieces and expands "Static" from eight minutes in its studio incarnation to a 37-minute tour-de-force. Form and freedom

collide in glorious contradiction, with each member pushing the music further while staying tethered to Berne's compositional core. Critical to the unit's range are Ches Smith (clanking vibes, drums) and Matt Mitchell's instrumental command (piano), which allows him to serve simultaneously as anchor, foil and wild card, plus Oscar Noriega (clarinets) who provides an essential counterweight to Berne—his warmth and purity offsetting the leader's acerbic edge, yet just as capable of ignition, especially fiery on "Incidentals Contract". The leader's writing has always aimed for density without clutter, and Berne's Snakeoil quartet achieves a startling fullness—every line interlocks, recurs and evolves. Nonetheless, there is still room for a rare cover: a spikily impressionistic reading of Paul Motian's elegiac "Psalm", a cooling breeze after the feverish intensity that precedes it.

Poiësis captures Berne in freewheeling interaction with percussionist Nava Dunkelman and Japanese fellow alto saxophonist Masayo Koketsu. For a first-time encounter, the trio exhibits remarkable cohesion. Berne adapts his language to the situation but remains recognizably himself, deploying a soured lyricism, a caustic full tone, and a predilection for linear narrative flow, alongside timely forays towards the extremes to match Koketsu's experimental leanings. While happy with keypad popping, sudden blurts and multiphonic cries, Koketsu operates with a lighter tone and often more fragmented phrasing, but she is not beyond a blue-tinged melody either. As a result it is not always obvious who is playing what. But their conversational agility, willingness to search out common ground and mutual responsiveness are key to this album's success. Dunkelman's distinctive approach—as likely to co-opt metallic shimmer, bell-like resonance and castanet-like clicks as trap-set orthodoxy—engenders both propulsion and contrast, accentuating yet further the date's unique character. Across seven concise, largely high-octane improvisations, episodes of fierce horn interplay are punctuated by textural lulls and subtle recalibrations, maintaining momentum without monotony. The result is a tightly-woven dialogue rooted in free jazz, but enriched by a shared sensitivity to sound, space and surprise.

For more info visit screwgunrecords.bandcamp.com and relativepitchrecords.bandcamp.com. Berne is at Lowlands Aug. 5, 12. See Calendar.

one who quickly adapted and added to the music. The five selections heard on *Live at the Jazz Standard* all appeared on the then-recent studio release, but these intense, often extended interpretations captivate the audience as they reveal new facets.

The original "Waiting for Solitude" is constantly shifting its focus, with Oh's virtuosic extended solo and DeJohnette's nimble percussion complementing Colligan's composition and dramatic piano playing. The drummer sets up "Song for the Tarahumera" with a fiery solo and when the full trio enters, this post-bop vehicle is in full flight, as the pianist's darting lines interweave with Oh's pulsating bass lines and DeJohnette's rhythms to create pure magic. "Her Majesty" is dedicated to Colligan's wife, pianist Kerry Politzer. His introspective solo leads into a lively Latin-tinged theme that commands full attention, giving the bassist ample solo space as well. "Liam's Lament" (written by Colligan for his young son) is introduced by an unaccompanied Oh, with the leader entering on melodica to create a wistful mood along with DeJohnette's skillful percussive effects, conveying a boy seemingly focused in solitary thought. Colligan returns to piano for "If the Mountain Was Smooth, You Couldn't Climb It", which conveys its message of hope without a lyric and concludes the set on a high note.

It seems impossible that this trio was a one-off date due to the chemistry of its members, and it's fortunate for us as listeners that Colligan rediscovered the decade-long hidden recording.

For more info visit whirlwindrecordings.com. Colligan is at Dizzy's Club Aug. 27. See Calendar.



Split Decision

Eric Alexander & Vincent Herring (Smoke Sessions)
 by Scott Yanow

Tenor saxophonist Eric Alexander and alto saxophonist Vincent Herring have been mutual admirers and frequent collaborators for the past 20 years. Counting *Split Decision*, they have appeared together on at least a dozen recordings, which include two Japanese releases (Kizuna and *Live At Smoke*), a pair of albums by pianists Harold Mabern (*Mabern Plays Mabern* and *Mabern Plays Coltrane*) and Mike LeDonne (*That Feelin'* and *Wonderful*), drummer Joris Dudli's *Boundaries Expanded*, as well as major soloists on two albums by The Heavy Hitters sextet, plus Herring's *In the Spirit of Coltrane* and *Cannonball*. And as co-leaders, the two have recorded *The Battle-Live At Smoke* (2005), *Friendly Fire* (2011)... and now, *Split Decision*.

If one thinks of this quintet date with LeDonne (piano), John Webber (bass) and Lewis Nash (drums) as being a saxophone "battle," then the title of *Split Decision* fits. But in reality, this album is very much a cooperative, rather than competitive, meeting. Alexander and Herring have both been so consistent throughout their careers, playing modern hard bop with fire and passion, that as long as they are at the top of their game, their music is going to be magical. That is the case with this, their latest recorded meeting, starting right off with "Pharoah's Dance" (trombonist Steve Turre's tribute to both Pharoah Sanders and McCoy Tyner); LeDonne's playing here is very reminiscent of Tyner's. The quintet is at its best on "Strollin'" (one of Horace Silver's memorable melodies) and Hank



Live at the Jazz Standard
 George Colligan (Whirlwind)
 by Ken Dryden

One of the most intriguing pianists of his generation, George Colligan spent his early career based in NYC, though he left eventually to join the faculty at Portland State University. This live set from the late, lamented venue, Jazz Standard, was recorded in 2014, a gig that Colligan stumbled across on his computer during a quarantine for a COVID infection he contracted in 2021. While based in New York, he developed a working relationship with Jack DeJohnette, playing in his group over several years. The drummer returned the favor by recording for Colligan with bassist Larry Grenadier on *The Endless Mysteries* (Origin), which focused on the pianist's compositions. As Grenadier was unable to make this Jazz Standard club date, the leader recruited bassist Linda May Han Oh, an inspired choice and



Mobley's "A Peck a Sec", an uptempo run through on rhythm changes. "My Romance" is a feature for Alexander; the two saxophonists and LeDonne shine on another Mobley composition, the minor-toned soul jazz blues "Soft Impressions". The joyful set concludes with the relatively brief cooker "Mo's Theme". Suffice it to say, it all works well on this predictably excellent encounter.

For more info visit smokesessionsrecords.bandcamp.com. The album release concert is at Smoke Aug. 13-17. See Calendar.



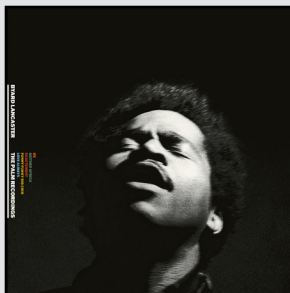
Blue Bossa in the Bronx: Live From the Blue Morocco
Kenny Dorham (Resonance)
by Duck Baker

The late trumpeter Kenny Dorham's recording career began 80 years ago, and for most of those years, jazz writers and musicians have been lamenting the degree to which he is underrated. It's as true now as ever, and will probably only get worse in the future. Even Fats Navarro, who was arguably the greatest of all bebop trumpeters, seems largely forgotten at this point. But while Navarro did not survive the age of bop, Dorham continued to grow as a musician, only to remain overshadowed during the hard bop era, first by Miles Davis and Clifford Brown, then by Lee Morgan and Freddie Hubbard. To some extent this results from an overemphasis by listeners on instrumental technique, but the idea that Dorham didn't have chops-a-plenty is nonsensical, as a listen to his crisp delivery on the double time passages as heard herein, a previously unreleased 1967 live recording, shows. More importantly, he had his own way of doing things, and the ability to really create spontaneous melody.

Blue Bossa In The Bronx, more than two years after his last studio date as leader (the brilliant *Trompeta Toccata* on Blue Note) and five years before his 1972 death, stands as a worthy coda to a great recording career, which we commemorate this month, one year after the trumpeter's centennial. Here Dorham is joined by Sonny Red (alto), Cedar Walton (piano), Paul Chambers (bass) and Denis Charles (drums). The Virgin Islands native Charles was known for his association with free jazz figures, but his deep Caribbean roots were always evident. It is certainly interesting to hear his take on bop accenting here in Charlie Parker's "Confirmation". Chambers and Walton had both recorded with Dorham several times previously, and they are in fine form, both as soloists and accompanists. The only other recorded encounter of Dorham with Red was from the Half Note (also with Walton) in early 1966. Listeners who know that record should know that this new release is better in every way. Red is an interesting, if somewhat inconsistent soloist, with a personal tone and original ideas. But it is Dorham who really grabs the attention. He may have lost his Blue Note contract but he had lost nothing else. The flow of ideas and personal sense of phrasing were as finely-tuned as ever, and this amazingly clear recording captures his burnished tone nicely, with four of the album's seven selections pushing past the 13-minute mark—including "Blue Bossa", "Bag's Groove" [sic], "Blue Friday" and the aforementioned "Confirmation".

For more info visit resonancerecords.org

BOXED SET



The Complete Palm Recordings 1973-1974
Byard Lancaster (Palm-Souffle Continu)
by Bill Meyer

The association of Byard Lancaster (1942-2012) with the Paris-based label PALM (Productions Artistiques Littéraires et Musicales) was brief, but significant. Between Nov. 1973 and Dec. 1974, the multi-instrumentalist (whose 83rd birthday and 13-year deathaversary fall on this month of August) recorded four albums, here released as *The Complete Palm Recordings*, which showcased a musical conception that spanned, in the artist's words, "from *A Love Supreme* to *Sex Machine*." This dynamic wasn't a matter of an established commercial entity betting resources on a commercial property, but of one independent musical figure collaborating with another, Parisian musician-producer-engineer Jef Gilson, to make a cohesive artistic statement.

Free jazz, which was never pecunious, had hit a commercial wall by the mid '70s. In New York, where Lancaster had worked with drummer Sunny Murray and saxophonist-bass clarinetist Marzette Watts, and in his home town of Philadelphia, gigs were scarce and scarcely compensatory. He had already tried self-production with Dogtown Records before leaving Philadelphia in the fall of 1973, hoping to find better opportunities in Paris, where he had previously played with Murray. But while the city had been a center of political and musical revolutionary action then, in 1973 it was going through its own recession-induced doldrums. Nonetheless, Gilson chose this time to start his label, PALM, with the intent to only make records that were artistically necessary; he produced, recorded and played on many of its releases—and he and Lancaster quickly hatched a plan: they would present not only the saxophonist's freer playing, which had already been presented on records with Murray, Watts, Burton Greene and Bill Dixon, among others, but the greater breadth of his interests.

The PALM studio was a repurposed movie theater. Gilson first recorded Lancaster there on Nov. 24, 1973. That session yielded *Us*, an unusually configured LP + 45 rpm single whose contents established the project's stylistic boundaries. Lancaster, playing flute, alto (his main instruments) and tenor saxophones, was accompanied by Malagasy Sylvain Marc (electric bass) and American Steve McCall (drums). The album contains three dynamic, contrasting performances, each of which demonstrates Lancaster's combination of strong historical/structural logic and emotional presence. "Mc Call All" begins with a propulsive drum solo, which establishes an energy level and sense of space that the trio sustains throughout. The leader joins in with piercing alto cries, then brings things down a notch, concentrating on quick, darting phrases. McCall does yeoman's work, simultaneously setting the pace with elastic rhythms and echoing Murray's pure-sound cymbal playing. The oddity of Marc's burping tone diminishes as he establishes a presence that is both conversational and driving. Lancaster switches to flute for "Flore", waxing alternately solemn and raw while McCall's slow rolls

underscore the music's dignity. The session closes with "John", an unaccompanied tenor piece that explores choppy phrases and emphatic cries in the horn's altissimo registers. The accompanying single, while recorded with the same personnel on the same day, sounds quite different. On the album title track and "Just Test", Lancaster is deep in the electric bassist's pocket, asserting an affiliation to funk.

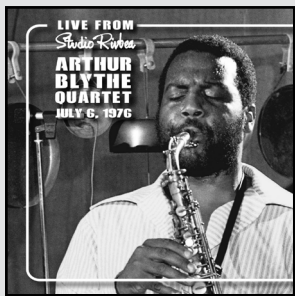
By the end of 1974, PALM had issued three Lancaster titles co-credited to Lancaster and the other participants. Each elaborated upon some aspect of *Us*. In February, he led a quintet comprising Jean-François Catoire (bass), Jonathan Dickinson (drums), Keno Speller (percussion) and the youthful Texan, Clint Jackson II (trumpet), whom Gilson found busking on the streets of Paris. The two side-long tracks they recorded for *Mother Africa* reveal Gilson's shaping influence. Catoire's bass is unusually high in the mix for a jazz record made in 1974, and some of the ensemble's studio banter made it onto the recording. These interventions confer a sense that you're hearing something that was consciously made, not merely played, while still acknowledging the freedom of the playing. Jackson is great throughout, and Lancaster complements him astutely when not soloing. The album can be heard as the saxophonist's take on John Coltrane's West Coast adventures from 1965 and Pharoah Sanders' long-form, percussion-heavy work.

While Lancaster shares credit for the double album *Exactement* with Speller, it's a mostly solitary affair. Speller appears on a pair of flute-conga duets that distill the previous album's African dreaming to a loping, celebratory essence. For the other six tracks, Lancaster switches between soprano and alto saxophones, flute, bass clarinet and piano. By the mid '70s, solo horn albums were still pretty thin on the ground (asides from Anthony Braxton, Roscoe Mitchell, Evan Parker, Steve Lacy and Lee Konitz), but it's the focus and individuality of each instrumental statement here, not their novelty, that compels. On "Sweet Evil Miss", Kisianga fairly bathes in piano resonance, inhabiting a space midway between Alice Coltrane and Charlemagne Palestine. Lancaster's pointed flute phrases on "Virginia" articulate complicated shifts in mood and attack. His electronically doubled alto manages to sound spacy, but not particularly Sun R-related on "Dr. Oliver Lancaster". Both the bass clarinet showcase "Palm Sunday" and the darting soprano feature on "Providence Baptist Church" invoke early personal memories. *Exactement* is a strong statement of individual ability and spiritual intent.

PALM's advertisements at the end of 1974 promised the release of a full-band R&B record in the new year, but *Funny Funky Rib Crib* didn't turn up for another five, by which time Gilson had sold PALM. It opens with "Just Test", the B-side of the *Us* 7", but the rest of the record splits into two modes. "Dogtown" and "Rib Crib" (the latter which appears in two 9+ minute renditions) are punchy vamps that affirm Lancaster's devotion to James Brown. When the performances frame a soloist, it's galvanizing, but overlong passages of monochromatic riffing test patience. On two other tunes, he croons to mixed effect with competent delivery, but nowhere near as distinguished as his instrumental work: the best thing one can say about his lyrics is that they are sincere. Perhaps if he had stayed in Paris a bit longer, Lancaster could have come up with additional material in this vein and addressed such shortcomings. As it stands, *Funny Funky Rib Crib* unfortunately ends a great run on a flat note.

For more info visit soufflecontinuerecords.com

UNEARTHED GEM



Live from Studio Rivbea, July 6, 1976
Arthur Blythe Quartet (NoBusiness)
by Pierre Crépon

What would Studio Rivbea regulars have known of alto saxophonist Arthur Blythe (who passed away at age 76 in 2017; he would have turned 85 last month), when they attended this live performance in July 1976? The altoist was still an NYC newcomer—he’d arrived in the city from Southern California two summers before, working security jobs. This gig was his first as a leader at the now-famed loft, although he’d already appeared there a few times in bands led by saxophonists Charles Tyler, Frank Lowe and David Murray—musicians who had toiled in obscurity in California, as Blythe did before 1974. In Los Angeles, he’d mainly played with pianist Horace Tapscott in small group and big band settings. His other associates included pianist Raymond King, drummer Charles Moffett and drummer-writer Stanley Crouch. The saxophonist had also recorded with Tapscott, with fellow saxophonist Azar Lawrence, and had appeared, uncredited, on Black Panther Party minister Elaine Brown’s two records.

Drummer Chico Hamilton gave Blythe his New York break, hiring him in 1975 and calling him “the best saxophone player I’ve had since Eric Dolphy.” High praise, given that statement would include Charles Lloyd who immediately succeeded Dolphy in Hamilton’s groups. Blythe credited the veteran bandleader with giving him a sense of how to structure a performance to flow from point A to point B. This attention to presentation is strongly in evidence on this previously unheard, recently released archival tape. With “Spirits in the Field”, it starts with serious unaccompanied alto. Blythe sounds confident, feet firmly on the ground, playing originals without attempting to mask the nakedness of solo playing with pyrotechnics. Despite the non-hi-fi quality of the tape, his large, tenor-influenced sound on alto is absorbing. He saw the loft environment as an “alternative showcase situation” and here he makes the best of it.

After a dozen minutes of solo playing, Juini Booth (bass), Steve Reid (drums) and Muhammad Abdullah (congas) seamlessly join in for what is a “Medley of Unidentified Themes”. The music quickly picks another pace and enters denser territory it will not leave before the saxophone-percussion finale, territory situated somewhere at the frontier of free playing. The medley retains the spirit of the avant garde but seems to purposely avoid the register of harsh exasperation favored by certain players. Instead, the quartet shines in the often-neglected area of sonic balance and structural diversity. Blythe would later record much of this material elsewhere, including what is a 19+ minute rendition of “Miss Nancy”, one of his most memorable melodic originals, here anchored by Booth’s deep bass lines and expanded from the seven and a half-minute studio version released on the saxophonist’s *Illusions* (CBS-Columbia, 1980).

The fact that this concert wasn’t segmented to fit LP format limitations gives it a most interesting edge. This release again demonstrates, if need there still be, the value of a label like NoBusiness (and its *Rivbea Live! Series*, for which this release is the second volume) that favors the real deal over artificial hype.

For more info visit nobusinessrecords.com



OUT THERE
Hiromi (Concord Jazz)
by JR Simon

Hiromi’s music has always been urgent, relentless and dazzlingly complex—but what sets her apart is the sense of joy she brings to each project. Her playing is at once virtuosic and wildly fun, making you want to dance, laugh and as a listener lean in closer. On the pianist-keyboardist’s latest release, *OUT THERE*, with the electrifying band Sonicwonder—Hadrien Feraud (electric bass), Gene Coye (drums) and Adam O’Farrill (trumpet)—that joy is amplified, shared and contagious.

Album opener “XYZ” reprises a track from Hiromi’s leader debut *Another Mind* (Telarc, 2002). From the first downbeat, it’s clear we’re in for something special. The pace is almost frenetic, the complexity astounding. The band plays with such trust and precision that the music feels effortless. This isn’t music you brace yourself for, it’s music you dive into. The players are so tight, so completely in sync, the effect is as if one organism is breathing in rhythm. You can relax into it, knowing they’ve got your complete attention. At the heart of this release lies the album title suite—four tracks meant to be experienced as a single journey. “Takin’ Off” launches with a satisfying bass/synth unison, and from there the path is full of treasures. Feraud’s agile bass lines interweave with the leader’s kaleidoscopic textures, creating moments that are greater than the sum of their parts. Drummer Coye connects disco, funk and swing with effortless ease, as if drawing a thread that had always been there. “Orion” is lush and expansive, a showcase for trumpeter O’Farrill, whose tone is so clean and lyrical it’s easy to forget his instrument runs on breath. Hiromi moves between piano and synth with near-dizzying speed, but never loses clarity. “Pendulum” appears twice, first as a vocal track, later as a gorgeously introspective solo piano piece. The closer, “Balloon Pop”, is pure, unfiltered fun. Just try not to hum along.

For more info visit concord.com. The album release concert is at Sony Hall Aug. 1-2. See Calendar.



You’re Exaggerating!
Paul Cornish (Blue Note)
by Tom Greenland

Houston-born pianist Paul Cornish has been based in L.A. for a decade, perking up ears with his third place finish at the 2023 Herbie Hancock Institute of Jazz International Competition and his work on Joshua Redman’s recently released Blue Note album *Words Fall Short*, plus now a major declaration of independence with *You’re Exaggerating!*, his leader debut for the same label. A team player who simultaneously manifests a healthy independent streak, Cornish enlisted Joshua Crumbly (bass) and Jonathan Pinson (drums) to bring

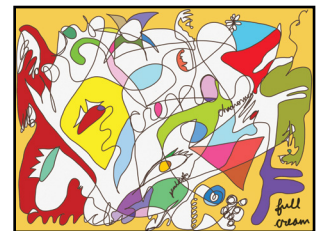
his original repertoire to life. Both his composing and improvisation show disparate tendencies. One is a rigorous yet organic attention to melodic development, wherein each thematic phrase serves as a seed that is carefully planted, germinated, then harvested or grafted/transplanted to a new environment. Everything grows out of something else. Nothing gets thrown away or wasted.

Working counter to this approach is Cornish’s penchant for incessant forward motion, where ideas forge ahead instinctively, leaping over rhythmic and harmonic markers in a way that challenges the logical structure of the song, introducing elements of anarchy and ecstasy. The push and pull of these contrasting yet complementary esthetics give his music vigor and urgency. The tug can occur between piano and drums, as when Pinson’s busy but never crowded accompaniment tries to patch every crack in Cornish’s dense but transparent piano parts. The tug might be written into the song, as on the contrapuntal “Modus Operandi” or the highly-syncopated “Queen Geri”. The mathematician and the ecstatic are equally present—intellect vying with intuition, restraint vying with rapture—when Cornish solos on “DB Song”, “Queinxity”, “Star Is Born”, “5AM” and “Dinosaur Song”. “DB Song”, for example, opens with a solo piano part that places right and left hands at odds with each other, followed by a climbing intervallic theme that later inverts and lengthens. During his solo, Cornish moves a related intervallic shape through a series of harmonies that resist an obvious key center or cadence, floating nebulously, triggering a climactic moment when the studio begins to sound like a house of worship. On “Queinxity”, his opening piano figure spills over onto Crumbly’s bass vamp a tad late, as if resisting the groove; for his solo, he populates a rhythmic scaffold with colorful chains of notes, then abruptly disrupts any expectations with a dramatic flourish. Guitarist Jeff Parker cameos on “Palindrome”, his warm tone and unhurried touch adding another voice and fresh perspective to the piano trio album.

For more info visit bluenote.com. The album release concert is at Dizzy’s Club Aug. 28 and Side Door Aug. 29. See Calendar and 100 Miles Out.



Forward
Leo Genovese (577 Records)
Full Cream
Full Cream (Sugah Hoof)
by Fred Bouchard



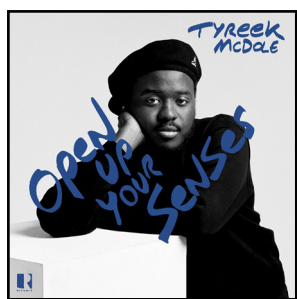
Firefly fantasia, pointillist celestial diorama, mercurial ruminations from the far cosmos—however you label it, *Forward* manifests yet again Argentine keyboard Svengali Leo Genovese’s expansive, and expanding, genius. Brilliantly exposed at solo grand piano, his supple dexterity and creative aplomb unfurl with transcendental grace. This near-hour spontaneous composition, delivered live last year in Brooklyn at the New York Forward Festival (presented by 577 Records), benefits from a filtering-out of crowd responses. Not so my initial audition, atypically yet fortuitously in the backyard at 6 am sans earmuffs; while scribbling head-notes: “Ligeti, Byard, Ives,” incidental avians respond—quizzical chickadees buzz, jays nag, balcony doves coo, a song sparrow insistently pipes. Galaxies of single notes fuse into galloping glissandi anchored by rare chords into a rhapsodic meditation.

In past inventions, Genovese’s majestic *Seeds* and wacky *Sometimes Is Like That* [sic]—both with multi-axe

complacency antagonist Dan Blake—broke fresh sonic territory with keyboard electronica and fearless writing. Keen adaptability and deep respect showed early and often (2007-24) collaborating with musical sister Berklee-ite esperanza spalding's head-spinning ensembles, the latest with sainted Brazilian divo Milton Nascimento. Since 2020, Genovese has nudged inspirations into the Pan-American pop of The Mars Volta beyond its mewling origins with canny jazz splashes. And dig: he earned a "best improvised piano solo" GRAMMY with sax god Wayne Shorter, from *Live at the Detroit Jazz Festival* (2017). Forging Forward, Genovese again scours the galaxy in experimental outreach; he's like a musical Mafalda (mythical Argentine comic-strip heroine), relentlessly quizzing the status quo and finding imaginative outcomes.

Sidling in as sideman is another matter with alto saxophonist Greg Ward's nominally-led *Full Cream*, which has Matthew Stevens (guitar, bass) and Ziv Ravitz (drums). Into this smooth jazz set Genovese taps lightly, his sure-fingered caution a triple-threat on Hammond B-3 organ, piano and synths. Churchy-cool on the title track, firm of foot on "Good Morning, Zebras!", spookily synthy on "Late", he adds the right lick of butterfat. And if voting for GRAMMY graphic cover art, I'd rate highly Diana Quiñones Rivera's graceful linear arabesques.

For more info visit sugahhoof.com and 577records.com. Genovese is at Zinc Bar Aug. 26 (with Ryan Devlin), Bar Bayeux Aug. 12, 27 (as leader) and Bar Lunático Aug. 28 (with Igor Lumpert). See Calendar.



Open Up Your Senses
Tyreek McDole (Artwork)
by George Kanzler

You could assess vocalist Tyreek McDole's jazz talent by listening to his tour de force delivery of the Count Basie-associated "Everyday I Have the Blues", the last vocal on his just-released debut album, *Open Up Your Senses*. His version is extraordinary, never more so than in the way he appropriates Joe Williams' classic blues phrasing and macho attitude during Williams' Basie band tenure. But McDole isn't just mimicking, he's using that version as a launching pad for his own take, a version that includes an interlude of bluesy scat choruses, and ends with melismatic repeats of the title line building in intensity like a cheerleader urging a touchdown. McDole is no one-trick pony, nor merely an adaptor of the Williams' style. The track is the only blues on the album, an album remarkable for its stylistic diversity, which includes McDole's empathetic interaction with a variety of musicians and musical settings, from hard bop combos to duets with piano and hand drums. To it all McDole brings a commanding, resonant baritone that can be dominant, warm or tender, depending on the song.

Another jazz voice McDole pays homage to is Leon Thomas, channeling his preacherly command in Thomas and Pharoah Sanders' anthemic "The Creator Has a Master Plan", on which Sanders' son Tomoki Sanders references his father's fiery tenor saxophone solo on the intro. The vocalist's versatility is also capable of suggesting jazz crooners such as Nat "King" Cole and Johnny Hartman—ever more so on his delicate, silky delivery of Carmen McRae's lyric to Thelonious Monk's "Ugly Beauty", sung as a subtle

vocal-piano duet with Kenny Barron. He gets even closer to Swing era crooners in his smooth exposition of "Under a Blanket of Blue" with his core quartet: Dylan Band (tenor), Caelan Cardello (piano), Rodney Whitaker (bass) and Justin Faulkner (drums). The vocalist also tosses in a couple of ringers from left field. He references his Haitian roots on "Wangolo Wale", a traditional Haitian folk song, chanting it with just the hand drums of Weedie Braimah. And he includes a comically breezy take of the children's song, "The Umbrella Man", elaborating the "toodle-o-da" lyric with his own scat extensions.

Judging from this debut, Tyreek McDole, with his commanding yet flexible and supple, rich baritone, promises to be a notable jazz singer for many decades to come.

For more info visit store.pias.com. The album release concerts are at Joe's Pub Aug. 6 and Close Up Aug. 16. McDole is also at Greenwich Jazz Festival Aug. 17 (presented by Back Country Jazz) and The Jazz Club at Aman New York Aug. 19. See Calendar and 100 Miles Out.



The Jewel in the Lotus
Bennie Maupin (ECM)
by Jim Motavalli

Originally recorded and issued in 1974, *The Jewel in the Lotus* by multi-instrumentalist Bennie Maupin (who celebrates his 85th birthday this month) emerged during the leader's stint in Herbie Hancock's groundbreaking groups of the early '70s (including the Head Hunters and Mwandishi), and features many of those band members, including Hancock (piano), Buster Williams (bass), Billy Hart (drums), Freddie Waits (drums, marimba) and Bill Summers (percussion), as well as Charles Sullivan (trumpet on 2 of the album's 8 tracks). The release was slow to get much-needed recognition as an innovative classic but has since been reissued numerous times, most recently on vinyl as part of ECM's Luminescence audiophile series.

The recording's mood is group tone-poem music, reflecting the leader's Buddhist faith, eschewing soloing in search of an organic music with meditative intent. *Jewel in the Lotus* originally came out the year after Hancock's mega-successful and decidedly funky *Head Hunters* (Columbia), but it's light years away—aiming for the head and not the dancers' feet. The selfless approach grew out of Maupin's work a few years earlier in 1970, with his close friend, saxophonist Marion Brown on *Afternoon of a Georgia Faun* (ECM's fourth-ever record release).

The delicate "Ensenada" opens with Waits' shimmering marimba over Williams' two-note bass figure, slowly folding in Hancock's piano seasoning and the leader (on flute)—used here mostly as color. This slow-moving piece is the album's most distinctive, reminiscent of Lonnie Liston Smith's "Astral Traveling" (which was first heard on Pharoah Sanders' *Thembi* three years earlier). It's lovely. The atmospheric title song finds Hancock using some of the electronic effects so familiar from his own band, as well as his brilliant travel-the-spaceways electric piano. Williams gets his bow out and digs deep for low notes. Maupin's tenor provides forward movement, if not actual soloing. "Song for Tracie Dixon Summers" features the bassist and feels elegiac, with beautifully spare lines from the composer's horn. Maupin employs his alto flute sparingly for the

ascending "Mappo" (named after the leader's dog), with strong contributions from Hancock, Williams and Hart. This track alone explains why all three were busy back then and continue to have ringing phones now.

On this overall quiet album, "Excursion" is the album's sole cooker, emerging from Buddhist chanting that could have been recorded in a monastery (rather than a New York studio). It builds slowly, incorporating the leader's tenor shrieks, rumbling bass and the twin drummers. But it's over too soon, as is the whole album. What a shame there were no alternate takes to include.

For more info visit ecmrecords.com

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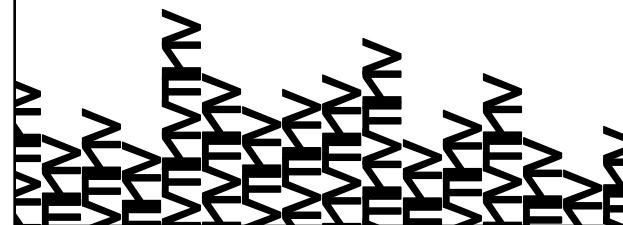
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GLOBE UNITY



Fearless Five

Enrico Rava (Parco Della Musica)

No Time For Time

Pål Thowsen, Jon Christensen, Terje Rypdal, Arild Andersen (Zarepta-Norske Albumklassikere)

Fearless

Rolf Kühn (MPS)

by Daniel A. Brown

The stars seemingly have been aligned in the month of August. The eighth month of the Gregorian calendar year denotes two births and a death anniversary of three legendary and influential European jazz musicians. Explored this month are three releases, highlighting the music of Italian trumpeter Enrico Rava (b. Aug. 20, 1939), Norwegian guitarist Terje Rypdal (b. Aug. 23, 1947) and the late German clarinetist Rolf Kühn (b. Sep. 29, 1929 - d. Aug. 18, 2022).

Fearless Five features Rava fronting a quartet of younger players: Matteo Paggi (trombone), Francesco Diodati (electric and acoustic guitars),

Francesco Ponticelli (bass) and Evita Polidoro (drums, vocals) through a set of ten innovative, enthralling pieces, half of which hover just beyond the two-minute range. The 11-minute album opener “Lavori casalinghi” arrives with a whirlpool of guitar feedback from Diodati, detonating into Sonny Sharrock-style shrapnel, Rava, Paggi and Ponticelli creating swirling motifs on the bed of sound. “The Trial”, at nearly eight-minutes, is a group workout via pointillistic funk, while ambient balladry is explored on the condensed “Bell Flower”. At age 86 this month, Rava is an object lesson in graceful aging, courageous creative decisions and a certain musical life-force.

Originally released in 1977, the recently reissued *No Time For Time* features a bonafide European all-star unit with drummers Pål Thowsen (left channel) and Jon Christensen (right channel), plus Terje Rypdal (guitar) and Arild Andersen (bass) all in youthful, peak form, serving up a nine-song set of prog-leaning jazz rock. The title track is a breakneck performance of berserker fusion: a syncopated intro by the drummers calls forth Rypdal and Andersen, who meet the challenge in volleying ideas and riffs back and forth; the proto-metal-jazz of “P.T.” packs a certain wallop, while the solo drum pieces (“More Cymbals”, “Pox”,

“Only Two” and the Don Cherry-tinged “The Tamborim”) assure the listeners that drummers called the tunes on this gem of an album.

In what turned out to be his final recording, Rolf Kühn’s *Fearless* is a fitting epitaph of a singular jazz artist. Opener “Alpha 47” is a logical development of the lumbering avant swing ushered in by Charles Mingus and Eric Dolphy, an ostinato motif broken up by jabbing, unison accents by the ensemble. The intuition and trust between the leader and his band: Frank Chastenier (piano), Lisa Wulff (bass) and Túpac Mantilla (drums, percussion) are audibly evident. “Fun for Kids” boasts a start-stop feel of the whole-tone scale combined with Middle Eastern flourishes, all played with a certain confidence and trust by the assembled musicians. In what could have played like saccharine schmaltz, the band’s version of Eric Clapton’s “Tears in Heaven” is rendered as a sultry torch song. Perhaps the best example of Kühn’s lifetime of musical versatility is the album’s inclusion of a version of Leonard Bernstein’s show tune “Somewhere” (from *West Side Story*), along with the “Free Exit” closer, a five-minute blast of turbulent group improvisation.

For more info visit norskealbumklassikere.no, mps-music.com and auditorium.com/en/parco-della-musica-records



Gratitude

Sharel Cassity (Sunnyside)

by Jeff Cebulski

In 1995, renowned bassist Christian McBride’s debut album *Gettin’ to It* (Verve) was released, and a college musician from Oklahoma quickly latched on to it; that recording became an inspiration that would eventually take her to NYC, then to Chicago. That person is the now-recognized saxophonist-educator Sharel Cassity, a noted alto player whose fifth album as a leader, *Gratitude*, reconnects her with the basic ensemble that recorded with McBride, including Cyrus Chestnut (piano) and Lewis Nash (drums). In place of the late trumpet hero Roy Hargrove is Terrell Stafford; and in for trombonist Steve Turre is longtime Cassity friend Michael Dease.

On her new release, Cassity sticks predominantly to her glorious alto, with one selection double-tracking a clarinet. The album begins with three bop tunes that demonstrate her ability and facility to swing. “Magnetism” rides Chestnut’s driving chords and Nash’s pounding beat to the saxophonist’s fluent entry, pushed along by McBride’s woody bass, with Stafford and Dease along for the chase. One more rendition of Charlie Chaplin and David Raksin’s “Smile” doesn’t disappoint; Cassity swings in tandem with McBride, as she inserts lines of notes along the way. The bassist’s walking presence provides a nifty foil for the saxophonist, with a tasty Chestnut solo added on. “Stick Up!” puts the ensemble into hard bop land—Cassity’s soulful effervescence sure sounds like Sonny Stitt here—embellished by a short but sweet scat from Nash. The title song is a waltz, which the quartet performs with evident delight; the leader

practically sings her “Gratitude”. Richard D. Johnson’s “Suspect” promenades forward, riding McBride’s ebullient bass. Stafford delivers a vibrant solo before Cassity steps in, leading to a Dease addition on trombone. On “Kenny’s Quest” she leads the way over Chestnut’s McCoy Tyner-like chords—her dexterity is on full display during her longest excursion, while Nash punctuates the tune with a short but eloquent solo. “The Promise” is an homage to Cassity’s relationship with her son, a layered statement of alto over clarinet, deftly supported by the bassist and pianist’s impressive near-baroque expression. The album closer, “In The Spirit”, provides some gospel ambiance, a celebratory moment that brings out the best in Chestnut. The leader’s garrulous delivery and McBride’s solo exclamation typify the session’s overall positive attitude.

Sharel Cassity, who has managed to navigate family matters, teaching and career development, has certainly proven her talent and mettle over the course of two decades. With *Gratitude*, given the pedigree of her accomplices, she successfully certifies her worthy position as one of our brightest rising stars.

For more info visit sunnysiderecords.com. Cassity is at *Blue Note* Aug. 19-24 (with Dizzy Gillespie Allstar Big Band). See Calendar.



We Insist 2025!

Terri Lyne Carrington & Christie Dashiell (Candid)

by Terrell K. Holmes

Sixty-five years after its release, *We Insist! Max Roach’s Freedom Now Suite* is as influential and topical as it’s ever been. The album, written by drummer

Max Roach and lyricist Oscar Brown, Jr. and featuring Abbey Lincoln’s memorable vocals, was released in 1960 in the cauldron of the Civil Rights Movement. *We Insist!* has become a musical landmark, one of the first jazz albums to protest racial injustice in America and Africa. Drummer, composer and arranger Terri Lyne Carrington reimagines this classic with *We Insist 2025!* She and her ensemble interpret the album from a contemporary perspective, expanding the sonic palette, exploring unifying themes and blending musical styles.

The leader’s arrangement of “Driva’man” has the distinctive tambourine snap and rattle of the original, but this ensemble adds Take 5-caliber vocals, Simon Moullier (vibraphone), Weedie Braimah (percussion), Milena Casado (trumpet) and Matthew Stevens (guitar), with Morgan Guerin (bass, keyboards). Lincoln’s singing reflected a world-weariness, fiery and sharp-edged. Christie Dashiell’s smoldering vocals recall more of Cassandra Wilson. “Freedom Day (Part I)” is not only about jubilation; Dashiell’s earthy tone makes it a love song to those who have been freed. Part 2 is a straight up R&B groove that reprises the lyrics and adds a statement of empowerment and support among women everywhere. The triptych “Prayer/Protest/Peace” on *We Insist!* featured the most memorable and controversial moment on the album: “Protest”, where Lincoln screams her outrage and anger. The middle of Carrington’s triptych, “Resolve/Resist/Reimagine”, is a clear statement on resistance that probably articulates what Lincoln was screaming about. The presence here of Julian Priester, the trombonist who played on the original *We Insist!* gives “Tears for Johannesburg” an even deeper poignancy.

Carrington contributes four originals. “Boom Chick” is a tribute to the creators of *We Insist!* The onomatopoeic title is Roach’s heartbeat, the drum riff that drives classics such as “The Drum Also Waltzes”. Tamia Elliott offers a lovely spoken word tribute to Lincoln on “Dear Abbey”. The uplifting and encouraging “Freedom Is....” examines the notion that true freedom is the option to decide what defines one’s own freedom. By having a young man and woman speak the words, this track looks to the next

generation. “Joyful Noise” continues the theme of freedom redefined, with the lush vocalizing bringing the album full circle.

With *We Insist 2025!*, Carrington has once again struck gold. This is an album whose musicianship, sophistication and passion will transcend and unite generations of listeners.

For more info visit candidrecords.shop.musictoday.com. The album release concert is at Marcus Garvey Park Aug. 15 (part of Jazzmobile Summerfest). See Calendar.



The Brahms Project
Kurt Rosenwinkel & Jean-Paul Brodbeck
(Heartcore)
by Anna Steegmann

The Chopin Project, the 2022 album by Kurt Rosenwinkel and Jean-Paul Brodbeck, made a lasting impression on listeners. Brilliantly merging classical and jazz traditions once again, *The Brahms Project*, a bold reimagining of Brahms’ romantic masterpieces, proves to be a praiseworthy follow-up.

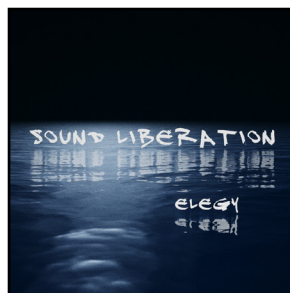
The quartet—featuring Swiss pianist-arranger Brodbeck, American guitarist Rosenwinkel, Spanish drummer Jorge Rossy and Swiss bassist Lukas Traxel—has toured extensively since the release of that Chopin album, and they have developed a compelling synergy, allowing them to record this new album in just over two days at Berlin’s Soundfabrik. The ensemble reinterprets the compositions of Brahms (1833-1897) for cello, solo piano, voice and orchestra, transforming them into exhilarating, modern jazz works, and the 10-track, 64-minute journey leaves listeners delighted and wanting more. The renowned guitarist brings his unique tone, elegant articulation and melodic voice to the project, effortlessly mastering harmonically rich improvisations and propelling the music forward; while Brodbeck’s piano playing is characterized by exceptional sensitivity, emotional depth and technical precision (additionally, his arrangements are stunning). Traxel’s fluid and dynamic acoustic bass playing, along with Rossy’s drumming, provide the foundation and help create a profoundly moving soundscape.

“Hungarian Dance No. 1” and “Hungarian Dance No. 5” display Brahms’ folkloric energy. Jazz swing elements and improvisations, along with heartfelt duets between the guitarist and pianist, enrich these interpretations. “Intermezzo, Op. 116, No.6”, “Intermezzo Op. 117, No.2” and “Intermezzo, Op. 118, No.2”, which the composer called “lullabies of my grief,” radiate romantic sensibility and a tender, deeply emotional tone. Rosenwinkel’s solo performances are arguably unrivaled and his guitar playing in “Wiegenlied”, in particular, is unparalleled. The piece, originally composed for voice and piano, will tug at your heartstrings when it returns to the evocative melody after the extensive improvisations. “Ballade, Op.10, No.4”, one of Brahms’ earliest works, also includes extended improvisations. Brodbeck’s innovative arrangement transforms “Symphony No. 3 – III. Poco allegretto” from a waltz characterized by sadness and lyrical beauty into a medium of profound exploration, improvisation and vigorous interplay.

The Brahms Project demonstrates that classical and jazz traditions (à la “Third Stream”) can be blended without compromising the integrity of either

musical language. Rosenwinkel, Brodbeck, Traxel and Rossy have created music that is both timeless and contemporary, and truly enchanting.

For more info visit heartcore-records.com. Rosenwinkel is at Full Moon Resort Aug. 18-22 (part of Alternative Guitar Summit Camp). See 100 Miles Out.



Elegy
Sound Liberation (Composers Concordance)
by John Pietaro

The guitarist-composer Gene Pritsker, since the dawn of Composers Concordance, has been a tireless stalwart of new music. As this review went to press, Pritsker and company were midway through a European tour from Lviv to Berlin, Rome and Casablanca. In a career spanning 40+ years, he continues to surprise audiences by shifting the boundaries of contemporary classical, jazz, rock, hip-hop, electronics and poetry, infusing the amalgam with drive, humor and Left activism in an artful manner that Frank Zappa never got to fully realize.

Pritsker’s most recent release, *Elegy*, reimagines this wider view through selections recorded globally that also honor lost comrades including guitarist Sean Satin and rapper David Gotay. Six of the album’s thirteen cuts, including opener “Source”, were recorded in Vienna, each depicting jazz fusion, Janus-faced, seemingly the Breckers vs. snarling electric guitar. Listen particularly for this quartet’s “Uncharted Deconstructed”, something Robert Fripp might have composed for early King Crimson if encouraged to strictly pursue instrumentals. “Dealing With It”, expanding on the album title loss, boasts violin virtuoso Lara St. John and the paired vocals of Chanda Rule and David Banks. Contemporary opera singer Adriana Valdez (another brilliant, frequent voice of the fold), along with regular trumpeter Franz Hackl, spectacularly light up “The Cauldron”, which also includes spoken word poetry by Robert C Ford. And on what can be called progressive hip-hop, “Strive” highlights the rapping of the late Gotay along with Paul Mack and the leader, searing with Hackl’s trumpet and Charles Coleman’s vocal.

But wait, there’s more: live from 2024’s Outreach Festival in Austria comes the “Portrait in My Locket” (poetry by Erik T. Johnson) and “Knuf Funk”. The former features Rule’s haunting vocal, St. John’s sea-siren violin and Florian Reider’s Chick Corea-like piano playing; the latter showcases the fiery Pritsker and Hackl, propelled by the flawless rhythm section of Philipp Moll and Raffael Auer. Uniquely, Pritsker, trumpeter Peter Oswald (double-tracked) and drummer David Cossin shred the headphones on “Jocose Flows”. Recorded at NYC’s Joe’s Pub, “Brahms’ Infinity” is a breathtaking album closer with soaring operatic vocals by powerhouse Coleman and Valdés, plus engrossing spoken word by Imelda O’Reilly, along with St. John, Hackl and naturally the rapid-fire leader’s rap and rhythm guitar.

Elegy is a foray into the dark waters that only Composers Concordance could possibly actualize. A gem.

For more info visit composersconcordance.com. Gene Pritsker with Sound Liberation is at Joe’s Pub Aug. 23. Pritsker is also at The Sky Vault Aug. 31. See Calendar.

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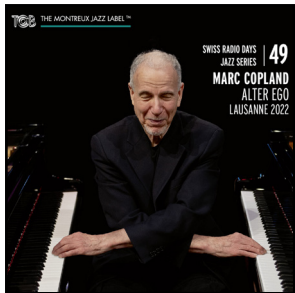
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Alter Ego (Lausanne 2022)
Marc Copland (TCB)
by Ken Dryden

Overdubbed piano recordings are nothing new: pianist Bill Evans pioneered them with three LPs (*Conversations With Myself*, *Further Conversations With Myself* and *New Conversations*), making two more multi-piano albums during his career. But Marc Copland was given an additional challenge for his duo piano session with himself, performing in the RTS Studio in Lausanne in 2022 with a small live audience. He demonstrated his mastery of self-duets over two days of recording. And while it isn't specifically stated, it sounds as if the left channel was recorded first, with the right channel blended in, in real time. Copland's effective use of the sustain pedal further adds to the depth of these performances.

Starting with his shimmering composition "Day and Night", the pianist ably demonstrates his mastery of creating two complementary lines without making them seem the least bit predictable or free from risk. His engaging interpretation of Ron Carter's "Eighty-One" brings out a new dimension of the bassist's well-known

composition, with hints of Herbie Hancock and Wayne Shorter influences, without quoting either of their works. Thelonious Monk's "Round Midnight" is the first of two songs that Evans recorded on *Conversations With Myself*, although Copland's vision takes it in a different direction, with his tantalizing disguised introduction and lush development to enhance its lyricism without losing its moody character. Monk's playful "Let's Cool One" is one of his less frequently performed works, but here its whimsical character is revealed with a blend of dissonance and twisting lines. Copland's "Talkin' Blues" is highlighted by its intensity and infectious theme, making it far from a typical blues. Like Evans, Copland thought Alex North's "Spartacus Love Theme" was a haunting melody worth exploring in a multi-piano setting. He, however, takes a different approach, with an interpretation that is more concise: its pacing bass line, which accompanies his improvisation in the right channel, at times suggests the twinkling of stars. Preceding the final track (an interview in French with Copland by Yvan Ischer) is the pianist's rhapsodic treatment of Leonard Bernstein's "Some Other Time", which serves as the perfect finale. All that is missing is a thunderous applause from the audience!

For more info visit tcb.ch. Copland is at Mezzrow Aug. 7 and Bar Bayeux Aug. 21. See Calendar.



The 10000 Things: PRAISE SONGS for the iRiligious
Mazz Swift (New Amsterdam)
by Mike Shanley

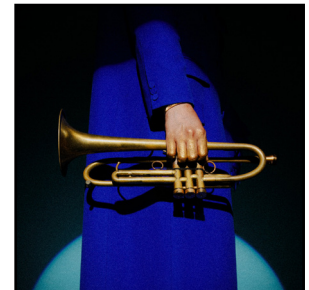
If violinist Mazz Swift had simply recorded an album that reinterpreted work songs and spirituals from the book *Slave Songs of the United States*, the effect would have been stunning, with a swell of a *cappella* vocals bringing new depth to the lyrics. At the same time, if Swift had recorded a solo album that combined adventurous violin technique with electronics, that would also have been a deeply fascinating release. But *The 10000 Things: PRAISE SONGS for the iRiligious* incorporates each concept, coming up with a program that feels both beautiful and stirring—a collection that feels very much of the moment, with both universal and, in the final track, highly personal meditations.

Sometimes Swift goes into orbit right away, unleashing a burst of frenetic violin scrapes, and cuing the traditional melody only after things settle down a bit. "SomeDay School" begins this way, with bowing that bears down hard on the strings; at one point two violins wail away in separate channels. An electronic pulse eases in, like an authentic heartbeat, and Swift sings gently the melody to "Give Up the World" over a pedal point drone. At other times, the melody comes first, as in "Eye Woke Up", which incorporates the hymn "O Brother", before keyboards, beats and spoken word excerpts take over. "Alabamy" completely forgoes instrumentation, drawing instead on three tracks of Swift's lush vocal harmonizing, even as the lyrics draw on some less-than-savory word choices.

Poet Regie Gibson collaborated with Swift for two tracks. In "BLVK Meditation" he recites a list of affirmations over a steady beat and while random words from that list also appear in the background in the album opener, "No More". The closer, "New Anthem", superimposes interviews with Swift and their sisters discussing gender and identity over the lyrics from "Sister Dolly Light The Lamp". Songs that attempt a

deeper message like this one can be a risk, especially when combined with a very modern arrangement of a traditional melody. Yet the insight offered by the siblings dovetails with Swift's strong musical arrangement, continuing the thought-provoking mood of their entire set.

For more info visit newamrecords.org. Swift is at The Stone at The New School Aug. 1 (with Black Earth Strings). See Calendar.



Dream Manifest
Theo Croker (Dom Recs)
by Wif Stenger

Theo Croker is almost jazz nobility, having learned trumpet from his grandfather Doc Cheatham, who in turn started out under Louis Armstrong and King Oliver a century ago. Croker also studied with Donald Byrd, who bothered the jazz police a half-century ago with his mix of funk, R&B and jazz—just as Croker does now. It's unclear whether the old-time New Orleans pioneers would recognize much of Croker's music as "jazz" today, but there's still a trace of their dirty muted squawk in his broad sonic palette. The trumpeter often drenches his horn in reverb and delay. But its sound is most captivating when unadorned and vulnerable, as on the "prelude" and "postlude" segments that bookend his eighth album, *Dream Manifest*. That vulnerability draws the listener in, more than any braggadocio. It shows up in the intro and lyrics of the lead-off single, "one pillow", with its chorus of "we both have somethin' to lose."

Croker's warm, breathy sound is the key to his affinity with vocalists. As on his previous albums, they play a prominent role, including returnee Kassa Overall. His drowsy rap seduction on "one pillow", intercut with '70s R&B-style vocals from British singer Estelle, suggests a subtler version of Prince's proposition in "Gett Off". Another returning guest from the leader's last album, *Love Quantum* (2022), is alto saxophonist Gary Bartz, a former teacher of Croker's and Miles Davis sideman. He sounds brawny and assured on "light as a feather", inspiring Croker to his most impassioned playing on the album. Overall, the set offers a familiar mix of styles and tempos without radical changes from its predecessors. Pianist Mike King powers "64 joints" over a roiling undercurrent from bassist Eric Wheeler and drummer Michael Shekwoaga Ode, which flows into Kamasi Washington/Thundercat territory. Atop it all is a soulful vocal from young jazz baritone Tyreek McDole. Singer Malaya channels Janelle Monáe on "high vibrations", while Croker's final solo triggers pleasure synapses. There are few missteps, such as "we still wanna dance", which goes on too long without going anywhere, and "up frequency", a repetitious bit of pop froth.

Croker plays like a vocalist throughout, with effortless scat-like acrobatics, unrestricted by any machinery. His sensitive way of pairing with vocals parallels that of Ambrose Akinmusire, though his settings are more poppier and lyrics non-political. Together, they may be the most interesting US trumpeters since we lost Jaimie Branch and Roy Hargrove.

For more info visit domrecs.com. The album release concert is at Blue Note Aug. 14-17. See Calendar.

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www.jazzfoundation.org

Hudson River Park
Jazz at Pier 84
555 12th Ave, 7PM
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8/13 - Clifton Anderson

Boardwalk Blues
Pier 97 at W. 57th St, 6:30PM
8/5 - Gordon Lockwood
8/12 - Beareather Reddy
8/19 - Fred Thomas of the JBs

Blues BBQ Festival
Pier 76 - 408 12th Ave, 1PM
8/16 - Blues BBQ Festival - 2nd
Stage: Jonathan Kalb, Seydurah
Avecmoi and Jimmy Hill and the
Allstarz

Brooklyn Museum
200 Eastern Parkway, 2PM
8/10 - Ghanniyaa Green

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

Monday Night Jam
National Jazz Museum in Harlem
58 W. 129th St., 8/25 6PM

Charlie Parker Jazz Festival
In partnership with City Parks Foundation, NYC Parks, and Ariana's List

8/20 - Pablo Rosario and his Latin Jazz Messengers
El Sol Brillante, 522 E. 12th St, 5:30PM

8/21- T.K. Blue and "Planet Blue"
Jackie Robinson Park Bandshell
116 Bradhurst Ave, 6:30PM
+ Screening of *Soundtrack to a Coup d'Etat* at 8:00PM

8/22 - Annette St John
Harlem Rose Garden
6 E. 129th St, 5:30PM

34th Street Partnership
Plaza 33
200 W. 33rd St, 6PM
8/7 - Jack Walrath and the Masters of Suspense
8/28 - Cucho Martinez & Friends

Poster House
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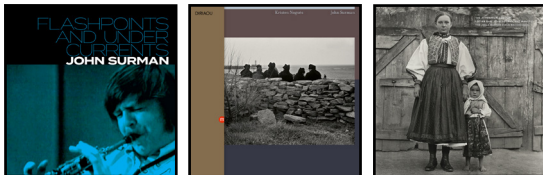
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Flashpoints and Undercurrents
John Surman (Cuneiform)

Kristen Noguès/John Surman (Souffle Continu)
The Athenaeum Concert

Lucian Ban, John Surman, Mat Maneri (Sunnyside)
by Marc Medwin

“Be embraced, ye millions,” invokes German poet Friedrich Schiller’s “Ode to Joy”: “This kiss is for the whole world.” There is something of this sentiment in John Surman’s playing. Traditions unite in each expressive tone, and the world is a better place for it. Last year, the multi-instrumentalist celebrated his 80th birthday by releasing the typically and gorgeously uncategorizable *Words Unspoken* (ECM). Now, we are privileged to witness his epic journey via these concert recordings from three similarly boundary-busting vantage points along his illustrious career trajectory, as we join him in celebration of his 81st birthday later this month (Aug. 30).

For context on *Flashpoints and Undercurrents*, a West German concert recording from April 18, 1969, look no further than Brian Morton’s superb liner notes to *Flashpoint: NDR Jazz Workshop–April ’69* (also on Cuneiform). As good as that recording sounds, taped in mono the day before, this double disc, featuring the same ten-piece band of improvising luminaries, resides on another level. The same program benefits from the concert experience’s viscerality, and it’s augmented by eight additional pieces. “Flashpoint” brings an even deeper narrative as Mike Osborne’s alto solo rapidly catches fire following the “New Thing” blast and chordal head. Later, Surman’s baritone proves as scorching as his range is wide, in direct contrast to the exquisite bittersweetness infusing Kenny Wheeler’s trumpet solo on “Where Fortune Smiles”. What a joy to hear the comfortably familiar composition in this luscious arrangement. The rhythm section of Fritz Pauer (piano), Harry Miller (bass) and Alan Jackson (drums) carries this group through a stunning performance from beginning to end.

While the above release exhibits Surman’s musicianship nearest to his fiery “jazz” roots, *Diriaou* and *The Athenaeum Concert* capture his more delicately introspective forays into folk musics, though the unquenchable fire remains. *Diriaou* (Breton for “Thursday”) is a breathtaking collaboration with Celtic harpist Kristen Noguès. Souffle Continu has already reissued Noguès’ 1976 debut, and this 1998 festival recording blurs the boundaries, again between tradition and innovation, as Surman’s soprano etches soft-focus lines around her arpeggios on “Le Scorff”. Dig his aphoristic breath-turn ushering “Kleier” toward silence, and the bass clarinet gracing two disparate versions of “Kerzhadenn”, at several poignant moments doubling Noguès’ voice in octaves as a meditative drone pervades all.

Recorded in June 2024, the LP-only *The Athenaeum Concert* follows on from the 2020 *Transylvanian Folk Songs* project (also on Sunnyside), uniting Surman with the duo of pianist Lucian Ban and violist Mat Maneri. In his notes to the companion digital release of *Cantica Profana*, Ban rightly describes Surman’s contributions to the transcultural qualities of the music they make, and again, comparison to the versions made under studio conditions is instructive, with “Violin Song” representing the whole. Its opening repetitions are taken first by Maneri this time, transposed by an octave and then punched into high gear by Ban in a lower register as the trio eases into the merriment. Gradually, inexorably, all caution is thrown to the winds as the tune builds toward frenzy. Surman’s soprano solo is a

whirlwind of scale, point and fractured line suffused with staggering energy, conjuring the freedoms of 1969 nearly half a century later, and he and Maneri sliding and diving hell-bent-for-leather toward each pitch without ever losing their long-cultivated beauty of tone. Ban rumbles and roars beneath in slowly unfolding concentric waves before it all collapses into that drone and another poignant Surman exhale. The thunderous applause might as well be for Surman’s entire career.

For more info visit cuneiformrecords.com, soufflecontinurecords.com and sunnysiderecords.com



The Jazz Orchestra, Volume 1
Nick Finzer (Outside in Music)
by Pierre Giroux

Trombonist-composer Nick Finzer has reliably and thoughtfully navigated the jazz scene, evident in *The Jazz Orchestra, Volume 1*, borne of years of writing and arranging for large ensembles. Finzer is thus both a skilled orchestrator and a forward-looking successor to the jazz big band tradition. This album developed naturally, and the result is a compelling program that honors the genre’s rich legacy while embracing a modern perspective. A key element of the album’s cohesion is the inclusion of members from Finzer’s long-standing sextet formed in 2012: Lucas Pino (tenor), Alex Wintz (guitar), Glenn Zaleski (piano), Dave Baron (bass) and Jimmy Macbride (drums) comprise the core group, grounding the music in a well-established sense of familiarity and chemistry.

In this six-track set, there are two covers of J.J. Johnson compositions, with the rest being Finzer originals. The album opens with Johnson’s “Say When”, a nod to one of Finzer’s influences and a significant figure in jazz trombone history. In this lively interpretation, the brass lines are bright, crisp and moving. Finzer takes the solo lead with his full tone and smooth style, and the ensemble navigates the complex arrangement with energy and grace. The leader’s “The Guru” follows—a piece that combines reflection with cinematic flair. A slowly developing melody shifts into a harmonic structure that features an especially striking trumpet solo from Anthony Hervey, soaring above the swirling ensemble textures. Finzer’s trombone also plays a key role in shaping the theme.

Johnson’s beloved “Lament” is given a respectful and soulful interpretation, aligning with the legendary Gil Evans and Miles Davis collaboration of the same piece for *Miles Ahead* (Columbia, 1957). The solos by Finzer, Zaleski and Baron are concise yet heartfelt, capturing the essence of the original while adding a modern touch. “We the People” is arguably the album’s rhythmic and political centerpiece. The bandleader suggests that the number represents hope and the collective power of the people to uplift one another. The piece fuses jazz orchestration with a modern sensibility as soloists Finzer (trombone) and Chloe Rowlands (trumpet), along with Pino, Wintz and Macbride, deliver both in intent and execution. “Just Past the Horizon”, the album closer, is an uplifting number that captures the recording’s main theme: honoring tradition while envisioning new possibilities.

For more info visit outsideinmusic.com. The album release concert is at Dizzy’s Club Aug. 25. See Calendar.

ON SCREEN



The Best of the Best: Jazz from Detroit
Daniel Lowenthal
(Magic Circle Productions)
by Paul Gaita

As thorough and entertaining a documentary on a regional jazz scene as you could ask for, *The Best of the Best: Jazz from Detroit* makes a case for the Motor City as a hub for the music on par with NYC, New Orleans, Kansas City and Chicago. Like those centers, Detroit has produced a wealth of talent that has fueled the jazz idiom for more than a half-century. A representative sampling of jazz greats that made Detroit their home includes legends Donald Byrd, Betty Carter, Alice Coltrane, Ron Carter, Paul Chambers, Tommy Flanagan, plus Hank, Thad and Elvin Jones, as well as more recent torchbearers, from Geri Allen to James Carter, Karriem Riggins and Endea Owens, some of whom are featured in interviews or new and archival performance footage in the film. And what the film illustrates in concise and often moving terms is the harmonization of social, political and cultural influences, which gave Detroit not only its fabled grit and determination, but also a spirit of community and education that helped to produce those talents. Director Daniel Lowenthal draws on the traditional documentary paintbox to make his point, with talking-head interviews, news footage and smartly-crafted graphics illustrating the rise of the city during the Great Migration, spurred on by the auto industry. That dynamic in turn fueled the rise of a Black middle class in a suburb known as Black Bottom, which built its own opportunities through businesses, schools and Paradise Valley, an entertainment district that gave the nascent jazz scene performance spaces.

Lowenthal taps many of the players who emerged from that scene to explain the web of influences that had an impact on Detroit jazz, including Charles McPherson, Kenny Burrell and Sheila Jordan. These elements included a strong church background, which taught form and inspiration; an educational system that emphasized music study for boys and girls; and an informal but potent network of mentors who took it upon themselves to pass along their understanding of both theory and performance to young players. *Best of the Best* profiles several of these towering figures, including pianist Barry Harris and trumpeter Marcus Belgrave, who wrought lasting influence on younger generations, as well as other lights of the Detroit music scene from the Jones brothers to Milt Jackson and Yusef Lateef. But the life blood of the film is its careful and thoughtful dissection of that music community, of its need to carry forward the music through connection and education, and how it continues today. (This year’s annual Detroit Jazz Festival is Aug. 29 to Sep. 1.)

For more info visit jazzfromdetroitfilm.com

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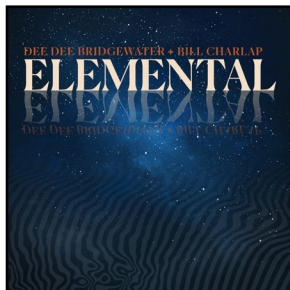


The Jazzcup Café Blues
Alvin Queen (Cellar Music)
by Rachel Smith

Drummer Alvin Queen's *The Jazzcup Café Blues* captures the café aesthetic perfectly: the music will put the listener in the right frame of mind to sit back, be comfortable and take in the sounds. And that is precisely what Queen (who celebrates his 75th birthday this month) loves doing at his favorite hang in Copenhagen, Jazzcup, the city's beloved jazz venue located directly across the street from the southwest corner of the popular park Kongens Have (The King's Garden). Additionally, the energy level of the band here reflects the café concept wherein the music is neither relegated to the background nor the sole purpose of the space. The seven tracks herein are accessible for both disengagement and reengagement, as the band leaves the door open for the listener to drift in and out of the music as they please.

Embodying this spirit of exit and entry, the players themselves come and go in the spotlight of any given tune, throughout the whole, which, like the stanzas of an epic poem, are bound together but leave space for separation before coming together again. The importance of the solos, as well as the inclusion of Queen's announcements to the crowd, underscore the reality and vitality of the live recording. Yet, even though mixed in the studio, there's still one drawback of the live setting: the bass can be sometimes hard to hear, so much so that the playing of Dezron Douglas (who characteristically has a strong presence, mic or no mic) risks getting lost, especially for the casual listener. An exception is his robust solo during "Blues for Sluggo" in which he absolutely shines. There are several slices of the performances that command deep listening. The leader's solo at the end of "Au Privave" proves that he can deliver one of the trickiest feats in jazz: a drum solo with a momentum that keeps even pitch-focused listeners on the edge of their seats. The beginning of "Herd's Word" also stands out, with alto saxophonist Jesse Davis leading a tune that stretches further than most of the rest of the album, while pianist Danny Grissett's playing is particularly and consistently strong, here and elsewhere. The addition of Cesar Granados (hand drum percussion) on "Evening Stroll Through Nyhavn" adds another dimension and a nearly danceable element to the group sound.

For more info visit cellarlive.com



Elemental
Dee Dee Bridgewater + Bill Charlap
(DDB/Mack Avenue)
by Marilyn Lester

Simply put, the collaboration of these two giants of jazz in *Elemental*, vocalist Dee Dee Bridgewater

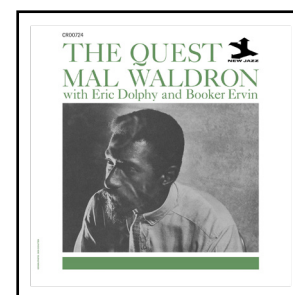
and pianist Bill Charlap, is pure *elemental* magic—innovative, different, the kind of disc you'd want with you on a desert island with time to kill. There's depth to it and layers of creativity to parse. Collaborating only since 2019, this pair of GRAMMY winners have developed a musical chemistry, a meeting of jazz minds. And there's a mutual respect between the two that strikes a perfect balance—both voices are heard equally well. Music arrangements were created by Charlap with vocal arrangements by Bridgewater. There are but eight tracks, but each has plenty to offer the listener. The tunes are familiar: great songs written by the superstars of their *oeuvre*, but here twisted and turned in all directions into new, unique versions.

Elemental is certainly not your grandparents collection of standards. Throughout, Bridgewater's vocal range and flexibility, creative phrasing and uber-dramatic melodic and lyric interpretation prevail. Charlap is not only a superior pianist in his own right, but a gifted accompanist: he knows precisely how to listen to a singer and provide ultimate support. On solos he's direct in the tradition of Bill Evans, with a stream of creative ideas that issue from a deep well.

A whispery, vocal come-hither lead to "Beginning to See the Light" [sic] (Duke Ellington, Johnny Hodges, Harry James, Don George) expands to a wildly exuberant, scat-rich statement. "Mood Indigo" (Duke Ellington, Barney Bigard, Mitchell Parish) begins with a contemplative piano intro, as Bridgewater transforms the usually haunting melody into a torchy blues story song. Charlap builds on the approach with a thinking man's exploration of the tune's harmonic and melodic opportunities. "Love for Sale" (Cole Porter) is percussive as Bridgewater pulls out vocal stops and tricks to communicate the anguish of a lady of the night. Ellington trombonist, Juan Tizol's "Caravan" closes the album, with an urgency captured in the pianist's again percussive angular phrasing and the vocalist's non-verbal scat and sound-play, rising in freneticism that shoots off into outer space.

Elemental may not be for everyone: each track is rich in mood and approach and yields to Bridgewater's determination to take the vocal legacy of Eartha Kitt to way-out realms. But its unique creativity is very worthy of exploration.

For more info visit ddbprods.com and mackavenue.com.
The album release concert is at Tompkins Square Park Aug. 24 (part of Charlie Parker Jazz Festival). See Calendar.



The Quest
Mal Waldron (Prestige New Jazz-Craft Recordings)
by Stuart Broomer

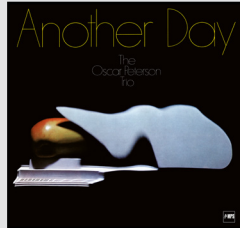
Pianist-composer Mal Waldron, whose centennial is this month (Aug. 16), distinguished himself at numerous points in his career and often in very different settings. A near-fatal 1963 drug overdose left him re-learning the piano, effectively dividing his career into two halves: the first in New York and rooted in bop and post-bop, the second in Europe and Asia, moving largely toward free jazz. *The Quest*, from 1961 (and recently reissued on 180g vinyl with all-analogue mastering from the original tapes), is a musical pinnacle of his New York career.

In the mid to late '50s, Waldron worked

DROP THE NEEDLE



hello Herbie (with Herb Ellis) (MPS)



Another Day (MPS)

Oscar Peterson Trio
by Andrew Schinder

Piano hall-of-famer Oscar Peterson would have turned 100 this year, and just in time for his centennial, the seminal jazz label MPS has remastered and reissued two releases that he recorded at the label's southwest Germany recording studio in the Black Forest. *hello Herbie (with Herb Ellis)* and *Another Day*, recorded in 1969 and 1970, respectively, are not necessarily among the most renowned entries in his vast discography. However, both offer pleasures Peterson dependably delivers—virtuosic piano playing, uptempo moods and blissfulness. The pianist is a famously criticized figure in jazz for playing too many notes, making him effectively an enemy of subtlety. He's also been called out for being all technique, no artfulness. Some of this criticism may be warranted, but for the most part these approaches

are stylistic features, not bugs. Peterson was never a particularly forward-thinking musician, and he was never going to lead academics on a quest for subtext. But so what? Try to be in a bad mood after listening to an Oscar Peterson record. It's impossible. Both these albums serve as perfect examples of this phenomenon.

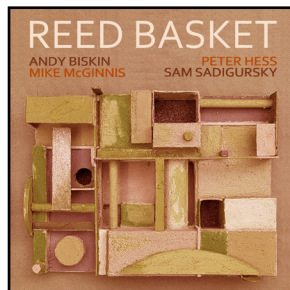
hello Herbie reunited Peterson with longtime guitarist Herb Ellis who, along with legendary bassist Ray Brown, comprised one of the pianist's most famous trios. This album represents the pianist and guitarist's first "official" reuniting, over a decade later, after Ellis' 1958 departure. The then-current Peterson trio, with Sam Jones (bass) and Bobby Durham (drums), perform as a quartet with the addition of Ellis, and the group presents a number of joyously energetic offerings that beautifully showcase the piano/guitar interplay. The interpretation of the standard "Exactly Like You" is almost casual in its skillfulness, Ellis ripping through extended solos with ease and nimbleness. "Hamp's Blues" takes the explosiveness down a few notches, with the rhythm section of Jones and Durham given space to shine behind Ellis' and Peterson's subtle riffing. "Blues for H.G." is a banger that straight-up swings and leaves no room for doubt as to the group's proficiency or its chemistry.

Peterson was a master improviser, and his genius

is again on full display on *Another Day*, which swaps out the above album's rhythm section for George ("Jiri") Mraz (bass) and Ray Price (drums). Here, the focus is purely on pianistic virtuosity. The leader's performance is characteristically flashy, showy and enchanting. His original "Blues for Martha" opens the album by bombarding the listener with ivory explosiveness, signaling that one should look elsewhere if seeking a more delicate experience. The music segues into an arrangement of the English folk song/holiday mainstay "Greensleeves", which may seem like an odd choice at first, but allows Peterson plenty of room to play with the structure of a familiar tune. Mraz and Price's rhythmic interplay is the star of the group's Tropicalia-tinged take of "All the Things You Are" (Hammerstein, Kern), providing a groovy backdrop to the pianist's improvised arpeggios.

Neither album may feature Peterson's most famous trios, so they aren't necessarily the places to start for a Peterson newbie per se but, nevertheless, even an intermediate Peterson-ologist should certainly seek these out. MPS' remastered vinyl reissues truly look and, on 180g vinyl, sound amazing.

For more info visit mps-music.com. Oscar Peterson Centennial celebrations are at Birdland Aug. 12-16 and Birdland Theater Aug. 16-18. See Calendar.



Reed Basket
Andy Biskin Reed Basket (Andoor Music)
by Ken Waxman

An essay in clarinet curiosity, Andy Biskin's musical basket is filled with sounds from five types of clarinets played by Biskin and three other top New York reedists whose skills encompass jazz, new music, pop and ethnic sounds. Resourceful. Biskin, who composed half the 13 titles and arranged all, is part of many ensembles. He is also a filmmaker, and was a former assistant to folklorist Alan Lomax. His *16 Tons: Songs from the Alan Lomax Collection* (2018) reinterpreted familiar folk songs for improvisers and this session extends that Postmodernist idea even further.

Besides Biskin's alternately rhapsodic, rhythmic and quirky originals, he, Peter Hess, Sam Sadigursky and Mike McGinnis use their reed combinations to recast tunes as diverse as classic jazz standards—such as Jelly Roll Morton's "Wolverine Blues" and Pee Wee Russell's "Wailin' DA Blues"—with Lou Reed's "Walk on the Wild Side", Lerner and Loewe's "Camelot" and Franz Schubert's "Moment Musicaux #3". The last is particularly noteworthy because the combination of soprano clarinet lyricism and a bass clarinet continuum turn the Austrian composer's piece into a near klezmer romp, albeit one that could feature Russell as soloist. Interestingly, "Wailin' DA Blues", a Russell showpiece, is similarly transformed: from a bedrock of interlocking blues riffs, overlapping individual solos of piercing squeals and twittery flutters, later combining to squirm into a multi-vibrated finale. In

reverse, "Walk on the Wild Side" is modified from rock anthem to an expressive ballad with clarion reeds propelling the theme, decorated with gentle trills that even replicate the original doo-de-do choruses.

Biskin's compositions are correspondingly diverse, ranging from the pastel tone poem of "Yasmina" to the near-dissonant "So Forth". The former confirms that softness and syncopation aren't antagonists, with heartfelt glissandi and tremolo line circling the group's moderated forward motion. The latter, featuring four bass clarinets, wallows through basement-level interlocking interchanges with a few altissimo squeaks and mid-range trills added to a four-part unison resolution.

Firmly in the tradition of other multi-reed ensembles like ROVA and the Clarinet Choir, Reed Basket defines an individual direction mostly through Biskin's out-of-the-ordinary formulations.

For more info visit andybiskin.bandcamp.com. The album release concert is at Barbès Aug. 31. See Calendar.

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(SARATOGA FESTIVAL CONTINUED FROM PAGE 12)

Victory Is Won", a patriotic medley, which included "Lift Every Voice and Sing" (aka the Black National Anthem) that roused the audience. Utilizing fast tempos, slow jams and outstanding improvisations, the Queens rode regally through their repertoire, finishing with Michael Jackson's "Human Nature", a sing-along crowd pleaser. At times the combined plucking sounded like African mbiras, and their inventive counterpoint and vigorous bowing and striking of strings kept the audience in awe.

Alto saxophonist **Kenny Garrett** also roused his audience with a sextet on the amphitheater stage, digging in with his swirling "Haynes Here". The original (dedicated to former employer, the late drummer Roy Haynes) was aided by Michael Shekwoaga Ode's propulsive drumming, which launched the leader into a long, Coltrane-esque solo with a harmonizing push from vocalist Melvis Santa. The seemingly ageless Garrett, his energy and enthusiasm brimming, kept the tempo bouncing and the joy palpable on "When the Days Were Different". His long, declarative solo on "Chasing the Wind" gave way to a wildly imaginative piano solo from Keith Brown, a powerful presence throughout the set, which concluded with a satisfyingly expansive "Happy People" (the title cut to Garrett's 2002 album).

Dominican-born pianist **Michel Camilo's** trio immediately followed on the amphitheater stage, readily sustaining a level of exuberance and improvisational fire that featured one thrilling moment after another. In recognition of the 25th anniversary of the landmark Latin jazz documentary *Calle 54*, Camilo played his "From Within" before exercising his bravura pianism on his tango "A Place in Time". With Ricky Rodriguez (electric bass) and Latin rhythm maestro Mark Walker (drums) joining in on the pyrotechnics, the leader lit up "A Night in Tunisia", resulting in a standing ovation.

Along with Camilo, the international tinge was represented by the **Al Di Meola** Acoustic Group, in which the legendary guitarist was joined by Italian master and longtime collaborator Peo Alfonsi (guitar), plus Sergio Martinez (percussion) and the renowned Amit Kavthekar (tablas) for a thrilling set that featured serious interplay, the six-stringers seamlessly trading dizzying solos and chordal comps within thick grooves and tight melodies. Closer to home, peppery rhythms abounded at the end of both days at the Discovery Tent, where attendees hoping to work out their dance steps were not disappointed: zydeco scion **C. J. Chenier** had the crowd two-stepping and New York City salsa band **La Excelencia** (now in its 20th year) combined irresistible rhythms, a superb horn section and great vocals from three salseros.

Among the more dedicated purveyors of the improviser's art were two wholly entertaining trumpeters who also showcased their singing—**Keyon Harrold**, a questing, soulful performer and composer, who dug mostly into his music from last year's *Foreverland*; and **Bria Skonberg**, a time traveler to the heyday of Louis Armstrong's Hot Five. At the end of her set, she took a turn into modern times with her song "Blackout", urging listeners to "get off the grid"—not unlike Harrold ending his set with a stirring song called "Find Your Peace" and imploring his audience "to stay grounded." The versatile, powerhouse singer **Veronica Swift** offered a winning set that proved she can tackle every popular music idiom imaginable, even channeling Bessie Smith on a sultry cover of Queen's retro "Dreamer's Ball".

The most compelling performances belonged to two other vocalists—**Gregory Porter**, as well as **Cassandra Wilson**. Both connected with their

audiences and created an intimate sense of purposefulness, sharing their musical art with an implicit understanding of how necessary that art is, especially in the here and now. Porter's bluesy baritone was smooth and reassuring; some of his l-o-n-g notes illustrated his vocal command, much to the audience's delight. His soulful, R&B-inflected sound grew dramatic and intense, with intermittent breaks from saxophonist Carlos "Scooter" Brown cooling things down some, but it was a throwback Temptations dance move as part of his "Musical Genocide" that offered a touch of levity just where it was needed.

Marking the 30th anniversary of the release of her GRAMMY-winning album *New Moon Daughter*, **Cassandra Wilson** was a regal presence onstage, and she showed fawning appreciation to her band members, most of whom had played on the original album—Brandon Ross and Marvin Sewell (guitars), Lonnie Plaxico (bass), Cyro Baptista (percussion) and Charles Burnham (violin), along with special guest Grégoire Maret (harmonica). Starting with "Until" and following with other album highlights—"Last Train to Clarksville", "Love is Blindness" and "I'm So Lonesome I Could Cry", before finishing with Son House's "Death Letter", here in a chugging rendition—Wilson took ample liberty with the arrangements, giving her instrumentalists lots of soloing space and letting her own instrument, sumptuous and honeyed as ever, twist and turn through the melodies. It was an utterly sublime and exquisite performance.

Other acts and artists rose close to this level, including harpist **Brandee Younger** whose trio gave a dreamy, virtuosic reading of Alice Coltrane's "Turiya and Ramakrishna" before paying homage to harpist-composer Dorothy Ashby on yet another peerless cover, this time a solo take of Stevie Wonder's "If It's Magic" (Ashby performed on the original recording). Younger's notes floated through the air, an otherworldly experience. A day earlier, **ARTEMIS** closed out its set with two songs from this year's *Arboresque* (Blue Note), confirming how formidable this quintet has become. "Sights Unseen" by Ingrid Jensen (trumpet) and the arrangement by Renee Rosnes (piano) of Wayne Shorter's "Footprints" were veritable idea incubators in which the rhythm section—Noriko Ueda (bass) and Allison Miller (drums)—along with Nicole Glover (tenor) offered contributions before Jensen and Rosnes lifted off on awe-inspiring solos. Meanwhile, the veteran jazz artists and educators who made up the seven-member **Skidmore Jazz Institute Faculty All-Stars**, guided by Todd Coolman (bass), separately acknowledged a prime musical influence before the outfit played each tune, each from an inspiring figure. To wit: Dave Stryker (guitar) chose George Benson's "My Latin Brother", and Bill Cunliffe (piano) chose Tommy Flanagan's "Eclipse". A gaggle of students sat in the front rows, watching and admiring carefully how it's done.

But it seems action gets the most traction, and performances by **DJ Logic & Friends**, the Boston-based funk band **Lettuce**, plus **Cory Wong** and **Trombone Shorty**, provided unbridled, over-the-top energy and entertainment that couldn't be beat. The spirits of Miles Davis circa 1970 and James Brown with the J.B.'s were summoned readily in varying degrees by these artists, a tacit understanding that at some point people over the course of a day in the audience want to get up and move. By the time the charismatic Trombone Shorty launched "When the Saints Go Marching In" near the close of the festival and then snaked through the delirious amphitheater crowd, attendees had replaced their vintage Saratoga Jazz Festival t-shirts with the 2025 edition.

For more info visit saratoga.com/summer/jazz-festival

(VISION FESTIVAL CONTINUED FROM PAGE 12)

experimentation: vocal textures, bowed waterphone and extended flute and wind techniques. The Metropolis Trilogy followed, pairing a baroque ensemble with alto saxophonist Immanuel Wilkins' quartet in a Mitchell commission that merged historical textures with visionary modernism. The night ended with a final surprise set, a cosmic encore featuring Robinson on exotic instruments including the contrabass sax and jazzophone (a saxophone-shaped trumpet with two bells).

Interdisciplinary vision remained central. Dance, video and poetry were not embellishments but essential, integrated voices. **Miriam Parker** opened Night 2 with a movement meditation joined by Warren Trae Crudup III (drums), before violinist **gabby fluke-mogul's** Thread (with Charles Burnham, Ava Mendoza, Luke Stewart, Tcheser Holmes) took flight in a blistering set inspired by a James Baldwin quote about collective responsibility. **Amirtha Kidambi's** Elder Ones followed with a politically charged set invoking anti-colonial struggle and mutual care. Vocalist **Ellen Christi's** *Flux in Chaos*, with Cooper-Moore and Nicholson Parker, spiraled through blues, chants and abstraction. **Nicole Mitchell's** Black Earth Ensemble closed the night in glorious uplift, fusing Afrofuturism and collective improvisation into a message of Black brilliance.

Night 3 brought **Yoshiko Chuma's** dance conduction in the multimedia "Unfinished Symphony, Suite New York" with dancers and musicians surging through a filmic cityscape. Next, **Ava Mendoza** summoned a ritualistic clang by ringing and hammering bells that she pressed to her guitar strings. A glorious, snarling racket followed—her trio a unit of power and precision. Bassist Henry Fraser locked in with drummer Chad Taylor to drive the whole affair forward. Mendoza shredded, her lines jagged and feverish, invoking the ghosts of no-wave and avant rock cacophony. **Devin Brahja Waldman's** Radical Reversal, featuring Anne Waldman's spoken word, was fervent and fearless while **Hamid Drake's** Indigenous Mind summoned a shared spiritual current. Drummer-percussionist **Pheeroan aKlaff's** Robeson Rise ended the evening with a politically incisive suite, blending spoken word, gospel samples and firebrand groove. **Davalois Fearon's** Up/Right opened Night 4 with a danced rebuttal to Eurocentric expectations of form. **Matthew Shipp** and **Ivo Perelman** followed with the debut of *Armageddon Flower*, a set of improvised piano/tenor chamber jazz with Mat Maneri (viola) and William Parker (bass), who elevated the proceedings into rare telepathy—each a master of nuance, delivering a sound that teetered between modernist abstraction and ecstatic lift.

Oliver Lake recited searing, incisive poetry accompanied by his son, DJ Jahi Sundance Lake on turntables, adding dramatic textures that amplified the texts' resonance. **Michael Wimberly's** Spirit World revived a 2005 performance alongside Parker, Lisa Sokolov, Oluyemi Thomas and JD Parran. **Mary Halvorson's** Canis Major Quartet closed the night with her latest book of music. It was thrilling to be in the presence of such unpredictable, intricate, singular music that so effectively pushed outward the boundaries of form, composition and expression. On Night 5, Boston's **The Fringe** trio levitated the room with tenor titan George Garzone, John Lockwood (bass) and Francisco Mela (drums) taking, redirecting, even expanding, the role of the late Bob Gullotti (1949-2020). Garzone's infinite prowess conveyed the feeling of all possibilities being open. Nicholson Parker's **Shamanic Principle**, with Val Jeanty, Melanie Dyer and Miriam Parker invoked sacred transformation. **DoYeon Kim's** blistering set on gayageum referenced the Gwangju Uprising, a cry for justice as much as a performance. **David Murray's** Birdly Serenade ended the night with joy and abandon—significantly more out-reaching than his residency at Blue Note earlier this year.

The final night offered a benediction. **Marilyn Crispell's** opening solo set was profound, building upon slowly unfolding harmonies that suggested a quiet storm gathering its center. **Gerry Hemingway's** How The Dust Falls trio, with Izumi Kimura (piano) and Earl Howard (alto, synthesizer), presented subtle interplay supplemented by Beth Warshafsky's live visuals. **Fay Victor's** Trini Collective brought diasporic warmth and a personal reclamation of her Caribbean roots. Alto saxophonist **Rob Brown's** trio carved intensity from minimalism. And finally, **William Parker's** Healing Message from Time and Space multidimensional octet, with dancers and chants, served as the festival's closing prayer.

Vision Festival's insistence on joy, experimentation and collective expression felt not just timely, but necessary. The sense of purpose ran through every set, every invocation, every gesture. At Vision, sticking around—and sticking together—is the point.

For more info visit artsforart.org/vision

(JAZZTOPAD FESTIVAL CONTINUED FROM PAGE 12)

multiplied by Zimpel's real-time looping and doubling back. At times the music verged on jazz fusion, but, after all, what was it if not that?

A matinee on the third day paired saxophonist **Maciej Obara** with NYC-based vibraphonist **Patricia Brennan**, playing a set of compositions by each. Both of their instruments sounded lush, filling the small, warm back room at Rizzoli Bookstore near Madison Square. (Books, unsurprisingly, make for great acoustic baffling.) It's always a pleasure to hear Brennan play and the duo gave her room to apply quick lines and thoughtful dynamics to Obara's sonic images of Polish winters. On her own pieces, she played wonderfully within the pulsations of her instrument. From there, it was off to Barbès in Brooklyn for another audience with **Michiyo Yagi** and another first-time trio, with percussionist **Satoshi Takeishi** and **Ned Rothenberg**. He's a strong wind player all around, but especially on the too-often poorly played shakuhachi, germane perhaps given his bandmates heritage. Employing wooden rods to bow and bounce off the koto strings, Yagi laid down some genuinely funky bass lines. She was inventive and intensely responsive to a pair of eminently deft players. They covered a lot of ground, resolving with some gritty old-school downtown funk.

One of the highlights of last year's Wrocław edition was Zimpel's session with a group of Indian musicians during an informal afternoon concert. Those "living room concerts," hosted in the homes of supporters of the festival, are a Jazztopad hallmark. The tradition was carried through to the NYC edition at an invitation-only concert held at ElSaffar's Sunset Park Maqam Studio. Opening was 2025 MVP Yagi with Obara and bassist Kuba Dworak. That was followed by a succession of one-off encounters featuring ElSaffar, Zimpel, Joel Harrison, DoYeon Kim, Brooklyn Raga Massive and other guests, accentuating the communal Jazztopad spirit. The run ended with two nights at Jazz at Lincoln Center's Dizzy's Club. The first again featured **Maciej Obara**, joined by **John Patitucci** (bass), **Dominik Wania** (piano) and **Nasheet Waits** (drums) in another first-time encounter. They played impromptu ballads and Obara's compositions, recalling the falling snow of the bookstore duet but lacking the push and pull Brennan brought to the scenic vista. They were at their best in sweet serenity.

The festival has a history of commissioning works by an American soloist to be played with the famed **Lutoslawski Quartet**. Recent years have employed pianists Kris Davis and Craig Taborn; this year it was alto saxophonist **Immanuel Wilkins** who was called upon to compose for himself, plus strings, for the final night. He crafted a long piece simply titled "Peace" that seemed

to underscore connections between the Second Viennese School and Roscoe Mitchell's chamber works. But Wilkins coined his own lingo, immersing himself deep within the strings, then giving himself a wonderfully sparse, extended solo and, as it escalated, adding layers upon layers of multiphonics, seeming to suggest a road map for the rest of the piece. It was exciting, demonstrating a harmonic sophistication and sensibility. It was full of surprises too, maybe undercooked and arguably all too long, but reconfirming Jazztopad's cultural contribution in facilitating the meeting of musical minds.

For more info visit

nfm.wroclaw.pl/en/festivals/jazztopad-festival



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(INTERVIEW CONTINUED FROM PAGE 6)

TNYCJR: What about people like pianists Willie Pickens and Jodie Christian, some of the Chicago masters?

BLAKE: Willie I knew and played with in an all-star band, when I subbed for Clifford Jordan. Pickens started working with Elvin Jones shortly after some performances with the Chicago Jazz All-Stars. He was always a part of local rhythm sections when people like Joe Henderson came through to play at the Jazz Showcase. Jodie Christian I knew because when I first started to play in Chicago I used to go to the jam sessions led by trumpeter Brad Goode at the Green Mill and Jodie worked in that band, so I used to play with him almost every weekend and then we eventually did some gigs together. Now, Von Freeman was probably the biggest influence on me once I started to play the tenor. Von was the one who was really supportive of all the young players. Another great tenor player was Ed Peterson. I used to go check him out a lot at the Green Mill. Lin Halliday was another cat I used to check out and play with quite a bit, as well as pianist Kenny Prince. And there was Ira Sullivan and Johnny Griffin regularly at the Showcase. Those were some of the people that I was around in Chicago. Eric Schneider had a two-tenor gig at Andy's and would have me work alongside Von when Eric was on the road, a weekly happy hour gig playing tunes, with pianist John Young.

TNYCJR: So you were around a lot of the older cats, in addition to playing with your contemporaries.

BLAKE: Yes. There were so many musicians who were influential in my development. Too many to mention, but Earma Thompson, Willie Pickens, Larry Gray, Joan Hickey, Brad Wheeler...In addition to the older cats, there were the U of I Champaign musicians on the scene. I used to play alto with guitarist Bobby Broom shortly after he moved to Chicago. I had my own groups, too. My first trio on tenor was with Dennis Carroll (bass) and George Fludas (drums), and I had a quintet with trumpeter Stephen Schmidt that played around the city. I also worked with Charles Earland when Bobby Broom was with his band for a stint. Chicago in some ways was more open in terms of the kinds of music you could get into. You didn't really get pigeonholed or locked into a certain box if you were seen playing with certain musicians. There was of course the blues scene, for which I did some gigs.

When the Chicago Jazz Orchestra (CJO) first started up, I played in that band and got to sit next to Sun Ra saxophonist Pat Patrick who was subbing on alto a few times. I didn't even know who Pat Patrick was then! Also, trombonist Vincent Gardner and his brother, trumpeter Derrick's father, Burgess, played trumpet in the CJO. Art Hoyle, also in the trumpet section, was well known as the voiceover actor on all those Budweiser commercials back then. He was a great trumpet and flugelhorn player. So I got to hang with a lot of the older cats for sure. There were also reggae bands I played with from time to time. And I played with some of the disciples of the AACM. There were a lot of opportunities if musicians saw that you wanted to learn and knew you had a good attitude.

TNYCJR: What brought you to New York?

BLAKE: Sitting in with cats at the Jazz Showcase, I knew that NYC was where I had to get to if I was going to play and tour. I used to see Art Blakey come through with the Jazz Messengers and heard Donald Harrison, one of my big influences on alto before I switched to tenor. He's just amazing. In addition to my homeboy saxophonist Jean Toussaint,

trumpeters Terence Blanchard and Wallace Roney and saxophonist Bill Pierce were all playing with Blakey during that time. I went to listen to everyone coming through Chicago whenever I could: Oliver Lake, Lester Bowie, John Hicks, Billy Hart, Walter Davis Jr., Louis Hayes, Bill Saxton, Charles Tolliver, Bobby Hutcherson, Stanley Turrentine, Mulgrew Miller, Donald Brown, the Marsalis Brothers...everyone!

In 1990, I got an assistant professorship in Jazz Studies at the University of South Florida in Tampa. I lived there for two years and it gave me the opportunity to connect with some of the people that I had met at the Showcase. I led the faculty jazz ensemble, taught improv, jazz theory and coached the small ensembles. I invited musicians down for master classes and guest performances, including Bill Pierce, Mulgrew Miller and Ira Sullivan. It was a way for me to network without being on the NYC scene. I came up to NYC and sat in with Branford (Marsalis) at the Village Vanguard, maybe one Thanksgiving weekend. I sat in almost every night before Lorraine Gordon stopped me coming down the stairs one night! We shared a few laughs about that incident in the years following when I started working there more frequently with different bands. I also sat in with pianist Kenny Kirkland at Fat Tuesdays once. Saxophonist Joe Ford and "Tain" were on that gig. So I was coming back and forth, just trying to get the word out that I was moving to NYC.

There was a festival in St. Thomas back in 1987, which was a year after I graduated from Northwestern and they had invited Dizzy Gillespie to be a headliner, as well as Gary Bartz. I had been going home to St. Thomas to teach in summer music programs ever since I finished high school. I met Dizzy, Bartz, alto saxophonist Richie Cole, Bobby Hutcherson, Jimmy Hamilton and got the opportunity to be on the bandstand with them. Life changing to say the least. So I was home for that summer teaching, went back to Chicago for three years, Tampa for two years, then finally moved to NYC in 1992. And that was it! That was the beginning of it for me.

TNYCJR: Do you remember your first gigs in NYC?

BLAKE: My first gigs in New York was just hanging out and listening to so many great musicians. I think the very first gig anyone hired me for was Bartz. He was playing at Mark Morganelli's summer series at the 79th Street Boat Basin. Gary hired me, drummer Dion Parson and pianist Marc Cary. Dion and I lived in the same building as Marc. I got to meet bassists Tarus Mateen, Dwayne Burno and Tyler Mitchell at Marc's place. Everyone came through. Art Taylor, who Marc was working with, would drop by from time to time. That's where I met Roy Hargrove. I would also hang at Augie's Jazz Bar, where alto saxophonist Jesse Davis was running the session. I met a lot of the musicians who became the fabric of the jazz scene today at that jam session. Burno and pianist Kevin Hays, who Dion and I played with on occasion, were working with Benny Golson during my first months in the city and they told him about me. That kind of started a whole other thing. Benny started to invite me to sit in on his gigs, which helped a lot early on. Then six months after I moved here, I got the call to join Hargrove's quintet. That was after I had spent several months off and on hanging with him at Marc's apartment. Sometimes it was just drums, piano and the two horns, and we'd play some original music and experiment with ideas, but that's how that started. After Antonio Hart went off to do his own thing, Roy's manager gave me the call. We went out and immediately started recording *Of Kindred Souls*. The first gig I did with Roy was that NPR New Year's Eve Across America broadcast in Minneapolis at the Dakota.

TNYCJR: You just played tenor and soprano with Roy, putting down the alto and baritone, correct?

BLAKE: That's right.

TNYCJR: You also started playing with veteran flumpeter Art Farmer around that time.

BLAKE: Yes, Art was looking for a tenor player when Clifford Jordan had become ill. Benny, I called him "Uncle Benny," recommended me to Art, shortly after I had started working with Roy. So those were the two gigs I did the first couple years that I was on the scene. Art added veteran saxophonist Jerome Richardson, who played tenor and soprano, with me also on tenor and soprano. Yeah, so that was, again, invaluable training.

TNYCJR: What about Haynes? You worked with that Roy too.

BLAKE: That was the first major leagues gig where I was the only horn player on the front line. It was a great learning experience. That was another recommendation through "Uncle Benny." It was intense, and on a whole other level. The energy! Roy hired me three weeks before a Japan tour. He had a lot of music in his book, and I had one rehearsal with him at his house, then we met at the airport and flew to Japan. I was with Roy for almost four years, and I tell you I learned so much music. It was quite a job learning all those songs—and I remember he wanted me to memorize the entire book before we left for that tour. I was like 'that's not gonna happen!' But things got better in time. I learned the book and we had a great run. The band was awesome, with Burno (bass) and Dave Kikoski (piano). Then I started working with Christian McBride, in what became CMB, and that kind of took over. Working with Christian has been one of my longest professional relationships. After Christian's gig—or during it I should say, since we still work together—I started working with Yerba Buena and playing bari again. I also did a tour with Meshell Ndegeocello, then freelanced for a while before signing with Mack Avenue. And in 2005 I got the gig with the *Saturday Night Live* (SNL) band playing baritone and flute.

TNYCJR: Your newly released *SCRATCH Band* is a less is more concept while digging into your Caribbean roots.

BLAKE: The concept for the name of the band was really just paying tribute to local bands in the Virgin Islands, which play a style of music now called Quelbe. The name ("scratch band") that was given to those bands, I believe is because of the scratching sound of the güiro in the rhythm section. The recording session really started out with bassist Reuben Rogers and I getting together to do something because we weren't working that much during the pandemic. I was fortunate to be doing *SNL*, but there wasn't much else going on as far as other playing, so we went into the studio. We recorded at Brooklyn Recording, where they felt comfortable enough to accommodate two people coming into the studio, being isolated and all that, and then eight months later we did another session with John Hadfield (drums, percussion). I had been letting the concept for the album develop on its own, and the initial takes seemed reminiscent of the music that I listened to growing up in the Virgin Islands. Just the sound of it, the sparsity, the simplicity of a good groove, a good bass line and a good melody—developing things more from a melodic standpoint—it just sounded to me like what I remembered listening to growing up. So that's the name of the record and where it comes from stylistically. I like to think of my instrument as a voice, a vocalist as opposed to an instrumentalist, in

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(INTERVIEW CONTINUED FROM PAGE 30)

that space of no chordal instrument. I just leaned into that a lot more and allowed the music to unfold.

TNYCJR: Well you're a lyrical player, so it works quite well. You don't need the harmonic underpinning because there's a lyricism to your improvisations that helps make it work.

BLAKE: I think that the cool thing for me was that I got hip to that early on with drummer Gregory Hutchinson, who I worked with in the Roy Hargrove Quintet, playing in ways that gave me a lot more space. And also, playing alongside Art Farmer was a lesson in playing with space and lyricism. There can be a lot of great interaction with a rhythm section but it's not always needed. I leaned into incorporating more space and including the rhythm section in the conversation of my improvisations. That has always drawn me to the music, such as the eclecticism and the lyricism of how Wayne Shorter or Von Freeman played. There's a lot of stuff going on around them musically, which you could hear them listening to and interacting with, but they seem to sing on top of all that.

For more info visit ronblakemusic.com. Blake's *SCRATCH Band* album release concert is at Dizzy's Club Aug. 13. See Calendar.

Recommended Listening:

- Roy Hargrove Quintet — *Of Kindred Souls (Live)* (RCA Novus, 1993)
- Ron Blake, Gregory Hutchinson, Peter Martin, Rodney Whitaker — *4-Sight* (N2K Encoded Music, 1998)
- Christian McBride — *Live at Tonic* (Ropeadope, 2005)
- Ron Blake — *Shayari* (Mack Avenue, 2006-7)
- Ron Blake — *Mistaken Identity* (7tēn33 Productions, 2018/2021)
- Ron Blake — *SCRATCH Band* (7tēn33 Productions, 2021)

(LEST WE FORGET CONTINUED FROM PAGE 10)

had to cancel the gigs."

Still, Grossman produced some of the more intriguing fusion-era music, including his debut *Some Shapes to Come* (PM, 1973) and *Terra Firma* (PM, 1977) with Hammer, Perla and Alias, as well as *Perspective* (Atlantic, 1979): an ensemble featuring bassists Marcus Miller and Mark Egan; drummers Steve Jordan, Victor Lewis or Lenny White; pianist-keyboardists Onaje Allan Gumbs or Masabumi Kikuchi, and others. As Stryker states, "[Grossman] was going for *something*, even if it wasn't always clear what exactly it was." Then Grossman pulled a disappearing act, moving to Europe (landing in Italy) and remaining relatively quiet until he reemerged in 1984, having embraced a Sonny Rollins straight-up style that dominated his comeback albums, starting with *Way Out East Vol. 1 & 2* (Red). His fourth record for the Italian Red label, *Love Is the Thing* (1986), which includes Cedar Walton (piano), David Williams (bass) and Billy Higgins (drums), does have some Coltrane-ish moments and is as solid an artistic statement as the saxophonist could muster, although his collaborations for Dreyfus Jazz in the late '90s to early 2000s with pianist Michel Petrucciani and fellow emigrant saxophonist Johnny Griffin — come close.

By 2005, Grossman was clearly in failing health and was even fired by Perla for poor performance while in Italy, which may have been the reason Grossman finally turned himself in for treatment. But by 2015, when he had returned to the US, the troubled saxophone genius was finished as a player and five years later he died at age 69 in Glen Cove, NY. His

tenor saxophone, though, remains in the hands of Perla, and saxophonist/Grossman loyalist Ryan Devlin will be playing it during a tribute concert with Perla at Zinc Bar in commemoration of Grossman's five-year deathaversary this month. Devlin, who, like the late Michael Brecker, was taken by Grossman's debut album, originally offered to restore the relic, "just in honor of Steve." After Perla restored the saxophone, he loaned it to Devlin, who recorded two albums with it. Three years later, the memorializing of the influential and tragic Steve Grossman continues, via Devlin, Perla, and what is fortunately archived.

For more info visit pmrecords.com. A Grossman tribute is at Zinc Bar Aug. 26-27 (with Ryan Devlin, Gene Perla, Billy Hart, et al.). See Calendar.

Recommended Listening:

- Miles Davis — *At The Fillmore (Miles Davis 1970: The Bootleg Series, Vol. 3)* (Columbia-Legacy, 1970)
- Elvin Jones — *Live at the Lighthouse, Vol. 1 & 2* (Blue Note, 1972)
- Steve Grossman — *Some Shapes to Come* (PM, 1973)
- Stone Alliance — *Stone Alliance* (PM, 1975-76)
- Steve Grossman — *Bouncing with Mr. A.T.* (Dreyfus, 1989)
- Steve Grossman Quartet — *With Michel Petrucciani* (Dreyfus, 1998)

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

Thomas, who first appeared on "scatter" thirty years ago on one of the label's original six CDs. There are numerous recent releases of Thomas' electronic music on scatterArchive as well as a recent duo, *Elements and Properties*, where his interior/exterior piano playing meshes perfectly with Dominic Lash's electric guitar. Saxophonist John Butcher and ten members of the Oxford Improvisers appear on *Chakrasana*, recorded in 2022 and released in 2024. Two tracks have Butcher playing solo, and two others with the ensemble, fine examples of inspired listening and interaction. There is also a wind trio recording drawn from the larger ensemble.

Another major figure, pianist Veryan Weston, presents *Water*, a 2023 release of a 1988 cassette that documents his energized, creative virtuosity as he prepared for an upcoming solo performance. A recent album of note is *Scratched Earth*, an eerie recording by N.O. Moore and veteran percussionist Prévost, that might suggest a haunted factory. Moore's guitar can sound like a didgeridoo, electric saw and car engine, while Prévost's kit seems to include clattering pottery. Moore's online note concludes with the observation, "Scratch a line in the earth; the sacred is always on the other side of that line." Just 24 minutes long, the track might be too short for CD release on Prévost's Matchless label, but it's significant work.

In recent years, scatterArchive's appeal has reached artists around the globe, including North America. The distinguished Canadian trio of Arthur Bull (guitar), John Oswald (saxophone) and Scott Thomson (trombone), members who inhabit three different provinces and rarely assemble, recently released *Prophet Marginals*, a stellar example of collective invention. An homage to an early "scatter" masterpiece, was released by San Francisco guitarist Ernesto Díaz-Infante, who recorded *Pocket Strings*, named for a practice tool that "nevertheless is made of real strings, real frets and a strum-pad for rhythm." He improvised on it while "listening to Derek Bailey's *Drop Me Off at 96th* on one earbud," a remarkable act of homage that sounds something like a pipa, the Chinese lute.

For more info visit scatterarchive.bandcamp.com. scatterArchive artists performing this month include Sandy Ewen at Nublu Aug. 5. See Calendar.



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Photo by Gilberto Taddy

Friday, August 1

- ★Eric Person Organ Trio Albert's Bar 3 pm
- ★Jim Campilongo 4Tet with Luca Benedetti, Andy Hess, Dan Rieser Bar Lunático 9 pm \$10
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$36
- Birdland Big Band; John Pizzarelli Birdland 5:30, 8:30, 10:30 pm \$30-50
- Jonathan Stout Trio with Hilary Alexander Birdland Theater 7, 9:30 pm \$25-35
- Baylor Project with Jean Baylor, Marcus Baylor Blue Note 8, 10:30 pm \$25-35
- ★Orrin Evans Captain Black Big Band Bryant Park 7 pm
- Brandon Lee Quintet; Jihee Heo Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- ★Carmen Quill with Jacob Sacks, Billy Hart Close Up 8, 10 pm
- ★Altin Sencalar Quartet Culture Lab LIC 8 pm
- ★Buster Williams Something More with Steve Wilson, Brandon McCune, Lenny White Dizzy's Club 7, 9 pm \$25-50
- Dwayne "Cook" Broadnax Quartet; Ben Stivers Quartet The Django 7:30, 9, 10:30 pm, 12 am \$35
- Joel Forrester solo Knickerbocker Bar & Grill 8 pm
- ★Jazzmobile presents Amina Figarova Sextet Marcus Garvey Park 7 pm
- Brian Charette with Matt Penman, Jochen Rueckert; Mike LeDonne Trio with John Webber, Joe Farnsworth Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Corey Wallace Mount Morris Ascension Presbyterian Church 7 pm \$25
- John Benitez and Evolution Poster House 7 pm
- John Lee Quartet The Roxy Lounge at Roxy Hotel 8, 9 pm
- Manuela Zapata Shrine 7 pm
- ★Eliot Zigmund Quartet; Rick Germanson Sextet with Josh Evans, John Barnett, Bill Cantrall, Paul Gill, Chris Beck Smalls 6, 7:30, 9, 10:30 pm \$35
- ★Steve Turre All-Star Quintet with James Carter, ELEW, Peter Washington, Herlin Riley Smoke 7, 9, 10:30 pm \$35-55
- ★Hiromi Sonicwonder Sony Hall 7, 9:30 pm \$45-65
- ★Black Earth Strings with Teddy Rankin Parker, Mazz Swift, Melanie Dyer, Anna Abondolo, Nicole Mitchell The Stone at The New School 8:30 pm \$20
- ★Edward Simon Trio with Larry Grenadier, Adam Cruz Village Vanguard 8, 10 pm \$40
- Kieran Brown Winnie's 7:30 pm
- Wilerm Delisfort Zinc Bar 7, 8:30 pm \$35

Saturday, August 2

- Hat 4 with Elijah Shiffer, Claire De Brunner, Jeremy D. Slatero Woodward, Trevor Deke Bajus, Jaguar Psychosis, Corset Lore, Adam Caine, Susan Hefner, Kevin Shea, David Collins, Jason Goldstein, Aron Namenwirth Aron's Place 4 pm
- Anant Pradhan/Larry McDonald Bar Lunático 9, 10:30 pm \$10
- ★Dirty Desmonds with Eric Pakula, Nick Cudahy, Blake Lindberg Barbès 3 pm \$15
- ★Joel Forrester solo Barbès 6 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$36
- Will Anderson + Peter Anderson; John Pizzarelli Birdland 5:30, 8:30, 10:30 pm \$25-50
- Jonathan Stout Trio with Hilary Alexander Birdland Theater 7, 9:30 pm \$25-35
- Baylor Project with Jean Baylor, Marcus Baylor Blue Note 8, 10:30 pm \$25-35
- Philip Harper Quintet; John Lang Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- ★Jason Lindner Close Up 8, 10 pm
- ★Buster Williams Something More with Steve Wilson, Steve Nelson, Lenny White Dizzy's Club 7, 9 pm \$25-50
- Allan Harris Quartet with John Di Martino, Alan Grubner, Damon DueWhite; Charles Goold Quartet The Django 7:30, 9, 10:30 pm, 12 am \$35
- Summer Streets Festival: Altin Sencalar Quintet East 53rd St. & Park Ave. 12 pm
- Marcus G. Miller The Jazz Club at Aman New York 8 pm
- Brian Charette with Matt Penman, Jochen Rueckert; Mike LeDonne Trio with John Webber, Joe Farnsworth Mezzrow 6, 7:30, 9, 10:30 pm \$35
- G. Calvin Weston and Untethered with Paul Giess, Brandon Ross, Timothy Ragsdale Nublu 151 7:30, 8:45 pm \$20
- Yuval Amihai Trio with Simón Willson Ornithology Jazz Club 6:30 pm
- ★Eliot Zigmund Quartet; Rick Germanson Sextet with Josh Evans, John Barnett, Bill Cantrall, Paul Gill, Chris Beck Smalls 6, 7:30, 9, 10:30 pm \$35
- ★Steve Turre All-Star Quintet with James Carter, ELEW, Peter Washington, Herlin Riley Smoke 7, 9, 10:30 pm \$35-65
- Jazzmobile presents Lynette Washington Snug Harbor Cultural Center 6 pm
- ★Hiromi Sonicwonder Sony Hall 7, 9:30 pm \$45-65
- ★Vijay Iyer/Nicole Mitchell The Stone at The New School 8:30 pm \$20
- ★Edward Simon Trio with Larry Grenadier, Adam Cruz Village Vanguard 8, 10 pm \$40

Sunday, August 3

- Junior Scaife Bar Lunático 9, 10:30 pm \$10
- Buck and a Quarter Quartet with Brian Nalepka, Mike Weatherly, John Bianchi, John "Sir Scratchy" Landry, Chris Bannon, Angus Loten, Ben Mealer; Daisy Castro with Max O'Rouke, Brad Brose + James Robbins Barbès 8, 10 pm \$20
- Nancy Kelly with Jerry Weldon, William Gorman, Charlie Sigler, Carmen Intorre Jr.; Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$25-40
- Jonathan Stout Trio with Hilary Alexander Birdland Theater 7, 9:30 pm \$25-35
- Baylor Project with Jean Baylor, Marcus Baylor Blue Note 8, 10:30 pm \$25-35
- Anthony Fuscaldo Brevia 12 pm
- Peter Zak Trio Cellar Dog 7, 8:30 pm \$5
- Nu Music with Ethan Kogan, Hank Languish, Esteban Castro, Emmanuel Michael, Nick Joz Close Up 7:30, 9 pm
- "Songbook Sundays: Jimmy Van Heusen": Billy Stritch, Christine Andreas, Gabrielle Stravelli, David Marino Dizzy's Club 5, 7:30 pm \$25-50
- Noah Haidu Quartet; Andy Ezrin Trio The Django 6, 7:30, 9, 10:30 pm \$35
- Welf Dorr, Luke Glavanovits, Carlo De Biaggio, Jarred Chase The Keep 9 pm
- ★Rachel Therrien Latin Jazz Project with Gabriel Chakarji, Alvaro Benavidez, Juan Carlos Polo, Carlos Maldonado, Ivan Llanes Lincoln Center: Underground at Jaffe Drive 6 pm
- Stan Killian Trio with Boris Kozlov, Ari Hoenig Ornithology Jazz Club 6:30 pm
- ★Caleb Wheeler Curtis Trio + Eric Burns The Owl Music Parlor 8 pm \$15
- ★Steven Bernstein's Millennial Territory Orchestra with Charlie Burnham, Corey Wallace, Doug Wieselman, Peter Apfelbaum, Briggan Krauss, Will Bernard, Ben Allison, Donald Edwards Rizzoli Bookstore 4:30 pm \$35
- Matthew Avedon; Jon Regen The Roxy Lounge at Roxy Hotel 12, 1:30, 6, 7 pm
- Roni Ben-Hur Saint Peter's Church 5 pm
- LoveTrane with Ayumi Ishito, Eric Plaks, Zach Swanson, Jon Panikkar; Shrine Big Band Shrine 7 pm
- Tommy Noble Quintet; Edwin Come Trio Silvana 7, 9 pm
- ★Steve Nelson Quartet with Rick Germanson, Kiyoshi Kitagawa, Jimmy Macbride; Mike Troy Quartet Smalls 6, 7:30, 9, 10:30 pm \$35
- ★Steve Turre All-Star Quintet with James Carter, ELEW, Peter Washington, Herlin Riley Smoke 7, 9, 10:30 pm \$35-55
- Street Beat Brass Band Travers Park 6 pm
- ★Edward Simon Trio with Larry Grenadier, Adam Cruz Village Vanguard 8, 10 pm \$40

- Valtinho Anastácio Zinc Bar 7:30, 9 pm \$35

Monday, August 4

- Yasser Tejeda Palotré Bar Lunático 9, 10:30 pm \$10
- Julie Benko "Sings Richard Rodgers" Birdland 7 pm \$40
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- ★Brandi Disterheft Trio Cellar Dog 7, 8:30 pm \$5
- ★Selendis Sebastian Alexander Johnson Close Up 7:30, 9 pm
- ★Ted Nash Big Band Dizzy's Club 7, 9 pm \$25-55
- Bryan Eng Trio; Ricardo Grilli Quartet The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★Jon-Erik Kellso EarRegulars The Ear Inn 8 pm
- Marcus Garrick Miller The Jazz Gallery 7 pm \$35
- Jon Regen The Roxy Lounge at Roxy Hotel 6, 7 pm
- Phil Young House of Blues + Andy Story, Marvel Allen; Rhythmaniacs Silvana 7, 10 pm
- Ari Hoenig Trio with Gadi Lehavi, Ben Tiberio Smalls 6, 7:30, 9, 10:30 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
- ★Ken Peplowski Zinc Bar 7, 8:30 pm \$35

Tuesday, August 5

- Ethan Iverson, Joe Martin, Diego Voglino Bar Bayeux 8 pm
- Alison Shearer Quartet Bar Lunático 9, 10:30 pm \$10
- Tamar Korn Barbès 7 pm \$20
- Noël Simoné Whippler Bessie's Place 7 pm
- ★Gerry Gibbs Dream Band with Randy Brecker, Kenny Barron, Ron Carter, Chris Potter Birdland 7, 9:30 pm \$40-50
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Evan Main Trio with Simón Willson Café Ornithology 7:30 pm
- Brazilian Grooves Cellar Dog 7, 8:30 pm \$5
- ★Jazzmobile presents James Zollar Quartet Dizzy Gillespie Mural 7 pm
- People of Earth The Django 10:30 pm, 12 am \$35
- ★Stan Zenkov solo; Takuma Kanaïwa with Ayumi Ishito, Caroline Morton, Jonathan Wilson; Jason Kao Hwang Critical Response Trio with Anders Nilsson, Michael TA Thompson Downtown Music Gallery 6:30, 7:30, 8:30 pm
- Verena McBee Trio with Mark Capon, Mark Nelms Flute Bar 8 pm
- Jason Marshall The Jazz Club at Aman New York 8 pm
- ★Tim Berne, John Hébert, Gregg Belisle-Chi, Tom Rainey, Ingrid Laubrock Lowlands 9 pm \$10
- Marc Edwards and Slipstream Time Travel; DOT ISO; Sandy Ewen Nublu 7 pm \$20
- Matt Steckler, Yayoi Ikawa, Lonnie Plaxico, Tony Lewis Shrine 8 pm
- Audrey Silver; Hebrew Hancock with Joshua Zeitlin Silvana 7, 9 pm
- Sun-Weinberg Quartet with Kevin Sun, Sam Weinberg, Henry Fraser, Jason Nazary Sisters 8 pm
- Jade Synstelien Quartet with Chris Byars, Clovis Nicolas, Michael Camacho; Tim Hegarty Quartet with Steve Johns, Anthony Perez, Elliot Bernard Smalls 6, 7:30, 9, 10:30 pm \$35
- ★Andrew Cyrille Quartet with Bill Frisell, David Virelles, Ben Street Village Vanguard 8, 10 pm \$40

- Jazzmobile presents Patience Higgins Quartet West 125th St. & Morningside Ave. 7 pm
- Adam Birnbaum Trio Zinc Bar 7, 8:30 pm \$35

Wednesday, August 6

- Richard Cortez Aman New York 8 pm
- Adam Cruz with Orrin Evans, Steve Cardenas, Neta Raanan, Ugonna Okegwo Bar Bayeux 8, 9:30 pm
- Chris Morrissey Bar Lunático 9, 10:30 pm \$10
- Andy Statman Trio with Jim Whitney, Larry Eagle Barbès 8 pm \$20
- Gerry Gibbs Dream Band with Randy Brecker, Kenny Barron, Ron Carter, Chris Potter Birdland 7, 9:30 pm \$40-50
- David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Ted Rosenthal, Gary Mazzaroppi, Alex Raderman + Big Jersey Guitar Camp All Stars with Jimmy Bruno, Jonathan Stout, Dave Stryker Birdland Theater 5:30, 8:30 pm \$30-40
- Vanderlei Pereira Trio Cellar Dog 7, 8:30 pm \$5
- Sean Wayland Close Up 7:30, 9 pm
- Carla Cook Dante Park 12 pm
- Frank Lacy Quartet; Frank Lacy Septet Dizzy's Club 7, 9 pm \$25-45
- Michael Rabinowitz Quartet; Rick Germanson Trio The Django 7:30, 9, 10:30 pm, 12 am \$35
- Jazzmobile presents Houston Person Quartet Grant's Tomb 7 pm
- Mwanzi Harriott's Obeah Yute with Robert Vega, Kevin Oliver Jr., Luke Glavanovits, Conway Campbell, Gary Jones The Jazz Gallery 7:30, 9:30 pm \$25-35
- Tyreek McDole Joe's Pub 7 pm \$25
- Ginetta's Vindetta Pier 84
- Gil Schwartz solo Shrine 7 pm
- Wayne Williams Group + Senya; Erik Plaks "LoveTrane" Silvana 7, 8 pm
- Ralph Alessi and Fracas with Steve Coleman, Drew Gress, Eric McPherson; Kevin Ray Quartet with Bobby Zankel, Jerome Harris, Tony Lewis Smalls 6, 7:30, 9, 10:30 pm \$35
- Johnathan Blake with Dayna Stephens, Jalen Baker, Fabian Almazan, Dezron Douglas Smoke 7, 9, 10:30 pm \$25-45
- Russ Nolan Quartet Sour Mouse 8:30, 10 pm
- Vernon Reid with Shelley Nicole, Miss Olithea, Lewis Flip Barnes, V. Jeffery Smith, Leon Gruenbaum, Ben Tyree, Chris Eddleton, LaFrae Sci, Shawn Banks, Jason DiMatteo, Jared Michael Nickerson, Laraaji Venus The Stone at The New School 8:30 pm \$30
- Kevin Blancq Big Band Swing 46 5:30 pm \$20
- ★Andrew Cyrille Quartet with Bill Frisell, David Virelles, Ben Street Village Vanguard 8, 10 pm \$40
- Terry Waldo Gotham City Band Zinc Bar 7, 8:30 pm \$35

Thursday, August 7

- Eric Person Organ Trio Albert's Bar 3 pm
- George Papageorge Aman New York 8 pm
- ★Max Light; Randy Ingram with Adam Kolker, Jeremy Stratton, Jay Sawyer Bar Bayeux 5:30, 8, 9:30 pm
- Vinicius Gomes, Vardan Ovsepián, Matt Penman, Ele Howell + SongYi Jeon Bar Lunático 9, 10:30 pm \$10
- Gerry Gibbs Dream Band with Ron Carter, Randy Brecker, Kenny Barron, Chris Potter 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
- Mike Stern Band with Leni Stern, Juan Chivavassa, Edmond Gilmore, Bob Franceschini; Oz Noy Quartet with Mark Whifield, Alex Claffy, Brian Charette The Bitter End 6:30, 9:30 pm
- Martín Vejarano and Chia's Dance Bronx Music Hall 8 pm \$15
- Amina Scott Brooklyn Conservatory of Music 6:30 pm
- Bebop Collective Cellar Dog 7, 8:30 pm \$5
- Gary Jones III Close Up 7:30, 9 pm
- Frank Lacy's Classical Jazz Ensemble; Frank Lacy's Tromboniverse Dizzy's Club 7, 9 pm \$25-45
- Steve Davis Quintet; Chris Beck Quartet The Django 7:30, 9, 10:30 pm, 12 am \$35
- Verena McBee Trio with Mark Capon, Mark Nelms Flute Bar 8 pm
- Ginita y La Orquesta Esa Big Band with Gina Benalcázar-López, Frank Greene, Rachel Therrien, Nabate Isles, Julie Acosta, Willie Applewhite, Altin Sencalar, Jennifer Wharton, Alejandro Aviles, David DeJesus, Sam Dillon, Julieta Eugenio, Jason Marshall, Marta Sanchez, Liany Mateo, Evan Hyde, Jessica Rodrigues, Andrea Chavarro, Adriana Vergara Jazz In Times Square 5 pm
- ★Frank Lucas Gods & Monsters with Ernie Brooks, G. Calvin Weston + Luis Accorsi Joe's Pub 7 pm
- Marc Copland Trio with John Hébert, Colin Stranahan Mezzrow 6, 7:30 pm \$35
- Craig Harris and Harlem Nightsoongs Big Band Mount Morris Ascension Presbyterian Church 7 pm \$25

- ★Jack Walrath and Masters of Suspense Plaza 33 6 pm
- Inés Velasco Large Ensemble + John Hadfield, Ron Blake Public Records 7 pm \$25
- ★Jim Staley with Shelley Hirsch, Ikue Mori, Nava Dunkelman Roulette 8 pm \$25
- Jon Regen Quartet The Roxy Lounge at Roxy Hotel 8 pm
- Jonathan Saraga Quintet with Marvin Carter, Arcoiris Sandoval, Nick Jozwiak, Kenneth Salters Saint Peter's Church 12:30 pm
- Sean Temme Group; Villagers Brass Band Shrine 7, 8, 9 pm
- Paul Austerlitz and the Voudou Horn Silvana 8 pm
- Mark Zaleski Sextet; Todd Herbert Quartet Smalls 6, 7:30, 9, 10:30 pm \$35
- Johnathan Blake with Dayna Stephens, Jalen Baker, Fabian Almazan, Dezron Douglas Smoke 7, 9, 10:30 pm \$25-45
- Vernon Reid with Shelley Nicole, Miss Olithea, Lewis Flip Barnes, V. Jeffery Smith, Leon Gruenbaum, Ben Tyree, Chris Eddleton, LaFrae Sci, Shawn Banks, Jason DiMatteo, Jared Michael Nickerson The Stone at The New School 8:30 pm \$30
- Kim Clarke Travers Park 7 pm
- ★Andrew Cyrille Quartet with Bill Frisell, David Virelles, Ben Street Village Vanguard 8, 10 pm \$40
- Axel Tosca Trio + Xiomara Laugart Zinc Bar 8, 10 pm \$35

Friday, August 8

- High and Mighty Brass Band Aman New York 8 pm
- ★Jayla Chee; Michael Bates Quintet with Josh Deutsch, Seth Trachy, Philip Golub, Steven Crammer Bar Bayeux 5:30, 8, 9:30 pm
- Telavana Bar Lunático 9, 10:30 pm \$10
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$36
- Birdland Big Band; Gerry Gibbs Dream Band with Randy Brecker, Kenny Barron, Ron Carter, Chris Potter Birdland 5:30, 8:30, 10:30 pm \$30-50
- Harry Allen Quartet with Rossano Sportiello, David Wong, Bryan Carter Birdland Theater 7, 9:30 pm \$30-40
- Anthony Fuscaldo Brevia 4 pm
- Will Terrill Quintet; Jinjoo Yoo Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- Alfredon Colón Close Up 8, 10 pm
- Ben Wolfe Quartet with Joel Ross, Sullivan Fortner, Aaron Kimmel Dizzy's Club 7, 9 pm \$25-55
- Ron Jackson Quartet; Sam Dillon Quartet The Django 7:30, 9, 10:30 pm, 12 am \$35
- Lizzie Thomas with John Di Martino, Kevin Sibley, Guilherme Montiero, Yoshi Waki, Neal Smith, Yannie Drom 8 pm \$30
- Yuko Fujiyama/Stephanie Griffin/Reggie Nicholson + In Real Time with Carol Liebowitz, Adam Lane, Andrew Drury Ibeam Brooklyn 8, 9 pm \$20
- Roy Hargrove's Crisol Live with Camerahn Alforque, Justin Robinson, Jacques Schwarz-Bart, Frank Lacy, Tyler Bullock, Guillermo Lopez, Willie Jones III, Yusnier Sanchez The Jazz Gallery 7:30, 9:30 pm \$35-45
- Lauren Henderson Joe's Pub 7 pm \$25
- Jazzmobile presents Mimi Jones Marcus Garvey Park 7 pm
- Caelan Cardello Trio Mezzrow 9, 10:30 pm \$35
- Joe Daley Mount Morris Ascension Presbyterian Church 7 pm \$25
- Bonnie "Prince" Billy/Tashi Dorji Pioneer Works 8 pm \$45
- ★Jim Staley with Ned Rothenberg, Sylvie Courvoisier Roulette 8 pm \$25
- Camila Cortina Quartet The Roxy Lounge at Roxy Hotel 8, 9 pm
- Sean Temme Group Silvana 7 pm
- George Coleman Jr. Quartet with Matt Smythe, Danny Sadownick Smalls 6, 7:30 pm \$35

- Johnathan Blake with Dayna Stephens, Jalen Baker, Fabian Almazan, Dezron Douglas Smoke 7, 9, 10:30 pm \$35-55
- Vernon Reid with Shelley Nicole, Miss Olithea, Lewis Flip Barnes, V. Jeffery Smith, Leon Gruenbaum, Ben Tyree, Chris Eddleton, LaFrae Sci, Shawn Banks, Jason DiMatteo, Jared Michael Nickerson, + David Barnes The Stone at The New School 8:30 pm \$30
- ★Andrew Cyrille Quartet with Bill Frisell, David Virelles, Ben Street Village Vanguard 8, 10 pm \$40
- Tivon Pennicott with Idris Frederick, Kenn Salters, Dion Kerr Zinc Bar 7, 8:30 pm \$35

Saturday, August 9

- Moses Patrou Aman New York 8 pm
- Rahul Kirnberg/Adam Kolker; Redshift Trio with Josh Deutsch, Nico Soffiato, Bram Kincheloe Bar Bayeux 6, 8, 9:30 pm
- Organ Monk Trio Bar Lunático 9, 10:30 pm \$10
- ★Sam Sadigursky/Nathan Koci; Joel Forrester solo; Elliott Sharp, Lucian Ban, Marco Cappelli Barbès 3, 6, 8 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$36
- Will Anderson + Sam Chess; Gerry Gibbs Dream Band with Randy Brecker, Kenny Barron, Ron Carter, Chris Potter Birdland 5:30, 8:30, 10:30 pm \$25-50
- Harry Allen Quartet with Rossano Sportiello, David Wong, Bryan Carter Birdland Theater 7, 9:30 pm \$30-40
- Richard Clements Quintet; Ai Murakami Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- Jazzmobile presents "Great Jazz on The Great Hill": George Gee Swing Orchestra; Lezlie Harrison; Wallace Roney, Jr. Quartet; Josh Evans Quartet Central Park Great Hill 3:30 pm
- "Celia Cruz Celebration": Isaac Delgado, Alain Perez, Aymee Nuviola, Brenda Navarrete, Melvis Santana Central Park Summerstage, Rumsey Playfield 7 pm
- Kweku Sumbry Close Up 8, 10 pm

- Ben Wolfe Quartet with Joel Ross, Sullivan Fortner, Aaron Kimmel
Dizzy's Club 7, 9 pm \$25-55
- Bill Dobrow Quintet
The Django 10:30 pm, 12 am \$35
- Willy Rodriguez, Ingrid Laubrock, Brandon Lopez Ibeam Brooklyn 7:30 pm \$20
- Benjie Porecki, Mark Prince, Eliot Seppa Iridium 8:30 pm \$25-35
- NoMad Jazz Festival: Lizz Wright; Roy Hargrove Big Band; Michael Mayo;
Dabin Ryu Trio NEED TIME; Duane Eubanks Madison Square Park 1 pm
- Caelan Cardello Trio
Mezzrow 9, 10:30 pm \$35
- Charu Suri/Cassandra Kubinski Pangea 7 pm \$25
- International Anthem/Qobuz presents Gregory Uhlmann, Josh Johnson,
Sam Wilkes
Public Records 7 pm \$30
- George Coleman Jr. Quartet with Matt Smythe, Danny Sadownick
Smalls 6, 7:30 pm \$35
- Johnathan Blake with Dayna Stephens, Jalen Baker, Fabian Almazan,
Dezron Douglas
Smoke 7, 9, 10:30 pm \$35-65
- Free Form Funky Frëqs with Vernon Reid, Jamaaladeen Tacuma, Grant Calvin
Weston
The Stone at The New School 8:30 pm \$30
- Arte Pa Mi Gente Festival: Lucy Kalantari and Jazz Cats Teatro SEA 1 pm
- Andrew Cyrille Quartet with Bill Frisell, David Virelles, Ben Street
Village Vanguard 8, 10 pm \$40

Sunday, August 10

- Jon Lampley
Bar Lunático 9, 10:30 pm \$10
- Marco Cappelli Acoustic Trio with Ken Filiano, Satoshi Takeishi; Italian Surf
Academy with Marco Cappelli, Damon Banks, Dave Miller + Denver Butson
Barbès 8, 10 pm \$20
- Kelly Green Trio with Luca Soul Rosenfeld, Evan Hyde + Scott Robinson;
Afro Latin Jazz Orchestra
Birdland 5:30, 8:30, 10:30 pm \$30-40
- Ghanniyya Green
Brooklyn Museum 2 pm
- Saul Rubin Trio
Cellar Dog 7, 8:30 pm \$5
- Kweku Sumbry
Close Up 7:30, 9 pm
- Ben Wolfe Quartet with Joel Ross, Sullivan Fortner, Aaron Kimmel
Dizzy's Club 7, 9 pm \$25-55
- Caili O'Doherty Quartet with Nicole Glover, Tamir Shmerling, Cory Cox;
Peter Zak Trio
The Django 6, 7:30, 9:30, 11 pm \$35
- Welf Dorr, Robert Boston, Dmitry Ishenko, Yuko Togami The Keep 9 pm
- NoMad Jazz Festival: Ravi Coltrane; Brandee Younger Trio; Arta Jëkabsone;
Caracas Trio with Juan Diego Villalobos, Gabriel Chakarji, Daniel Prim + Melissa
Almaguer NEED TIME
Madison Square Park 1 pm
- CKam Ing
The Record Shop 7:30 pm \$10
- Hector Martignon; Jon Regen
The Roxy Lounge at Roxy Hotel 12, 1:30, 6, 7 pm
- Tessa Souter Trio with Boris Kozlov, Pete McCann Saint Peter's Church 5 pm
- Marianne Solivan Quartet with Brandon McCune, Steve Wood, Jay Sawyer
Smalls 6, 7:30 pm \$35
- Johnathan Blake with Dayna Stephens, Jalen Baker, Fabian Almazan,
Dezron Douglas
Smoke 7, 9, 10:30 pm \$35-55
- Highliners with Melissa Fogarty Travers Park 6 pm
- Andrew Cyrille Quartet with Bill Frisell, David Virelles, Ben Street
Village Vanguard 8, 10 pm \$40
- Valtinho Anastácio
Zinc Bar 7:30, 9 pm \$35

Monday, August 11

- Julieta Rada
Bar Lunático 9, 10:30 pm \$10
- Nicole Henry with Shedrick Mitchell, Richie Goods, Mike Piolet Birdland 7 pm \$40
- Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Dizzy Gillespie All-Stars
Blue Note 8, 10:30 pm \$30-45
- Organ Grooves
Cellar Dog 7, 8:30 pm \$5
- Jacob Patrone
Close Up 7:30, 9 pm
- Christian McBride with Jazz House Kids Dizzy's Club 7, 9 pm \$25-45
- Tim Lin with Dick Oatts, Jeb Patton, Jay Anderson, Adam Nussbaum;
Tomohiro Mori Trio
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, 7 pm
- Phil Young House of Blues + Andy Story, Marvel Allen; Eli Howell Trombone
Quartet
Silvana 7, 10 pm
- Itamar Borochov Quartet with Eden Ladin, Rick Rosato, Jay Sawyer;
Jonathan Pinson Quintet with Mario Castro, Andrew Renfroe, Taber Gable,
Kyle Miles
Smalls 6, 7:30, 9, 10:30 pm \$35
- Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama,
Gary Smulyan, John Chudoba, Brian Pareschi, Terrell Stafford, Scott Wendholt,
Dion Tucker, Jason Jackson, Robert Edwards, Adam Birnbaum, David Wong,
John Riley
Village Vanguard 8, 10 pm \$40
- Adam Levy Trio
Zinc Bar 7, 8:30 pm \$35

Tuesday, August 12

- Leo Genovese, Sean Conly, Diego Voglino Bar Bayeux 8, 9:30 pm
- Sami Stevens
Bar Lunático 9, 10:30 pm \$10
- Renku with Michael Attias, John Hébert, Satoshi Takeishi Barbès 7 pm \$20
- "Oscar Peterson Centennial Celebration": Makoto Ozone, John Clayton,
Jeff Hamilton
Birdland 7, 9:30 pm \$40-50
- Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Johnny O'Neal Trio
Cellar Dog 7, 8:30 pm \$5
- John Ellis Quintet with Michael Rodriguez, Gary Versace, Reuben Rogers,
Kush Abadey
Dizzy's Club 7, 9 pm \$25-50
- Chino Pons; Helio Alves Trio
The Django 7:30, 9, 10:30 pm, 12 am \$35
- Robert Dick/Leszek "Hefti" Wisniewski; Killick Hinds/Luciana Bass;
Dafna Naphtali Trio
Downtown Music Gallery 6:30, 7:30, 8:30 pm
- Frank Senior
The Jazz Club at Aman New York 8 pm
- Tim Berne, John Hébert, Gregg Belisle-Chi, Tom Rainey, Aurora Nealand
Lowlands 9 pm \$10
- Neal Miner Trio with Chris Byars, Jason Tiemann Mezzrow 9, 10:30 pm \$35
- Ruby Laks
Shrine 7 pm
- Ava Yaghmaie
Silvana 9 pm
- Colin McClure, Julie Kim, Johannes Ravn, Kate Pass, Maya Cohen
The Stone at The New School 8:30 pm
- Bill Frisell Four with Gerald Clayton, Greg Tardy, Johnathan Blake
Village Vanguard 8, 10 pm \$40
- Cait Jones Quintet
Zinc Bar 7, 8:30 pm \$35

Wednesday, August 13

- Hillai Govreen Quintet with Steve Cardenas, Ben Meigners, Eric McPherson
Bar Bayeux 8, 9:30 pm
- "Oscar Peterson Centennial Celebration": Makoto Ozone, John Clayton,
Jeff Hamilton
Birdland 7, 9:30 pm \$40-50

RECOGNIZE THIS LOGO?...



It topped our ads in *The Village Voice*...

during our Loft's record run, from 1975-84. We were the longest running full time Loft jazz venue ever and spearheaded the 3-day 24-hour Loft Jazz Festivals of 1976/77, garnering full front-page coverage in *The New York Times* under my photo. Some of the greatest names played there, and many who were never names—like me, a then 35-year-old jazz novice on sax in 1975, now age 86 with honors. Who knew?



I am Jazzmania Society founder Mike Morgenstern...

or at least that's who I used to be. I'm now 3 people! Yep. You like CRAZY jazz stories? Mine is NUTS! Next month in *TNYCJR* I will begin a monthly pre-book memoir titled REVELATIONS OF A JAZZMANIAC subtitled "The Insanely Implausible Jazz Journey of Mike Morgenstern aka, Mo Morgen aka Miami Mo" Yes, you will learn a lot about '70s Loft jazz, not in any scholarly fashion, but from my peculiar perspective. A different kind of history fo' sho'. Are you ready for it?



We are now reopening memberships in the Jazzmania Society...

It's very exclusive: free charter memberships will go to those who were at Jazzmania and/or knew me, or of me, at any time in NYC.

To qualify please submit before ***SEP. 1*** your remembrances and/or opinions, fotos and/or memorabilia as performer or patron of the Jazzmania Lofts:
14 E. 23rd St. (1975-81) and
40 W. 27th St. (1981-84).

It's possible these may be included in my memoir with your permission, using your name or anon.

PLEASE HELP US OUT...and sign up for our newsletter!

Submit to mojazzing@comcast.net. Old friends may call or text at **305 343-4507**.

Pictured at the Jazzmania loft...

(top) Carmen Lundy
(2nd row) Jazzmania loft crowds; trumpeters Red Rodney, Woody Shaw, Ira Sullivan
(3rd row) Lee Konitz; baritone saxophonists Nick Brignola, Pepper Adams, Gary Smulyan



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• David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Ted Rosenthal, Gary Mazzaroppi, Alex Raderman + Rodney Jones
Birdland Theater 5:30, 8:30 pm \$30-40

• Nathan Bellott Trio
Café Omithology 7:30 pm

• Ehud Asherie Quartet
Cellar Dog 7, 8:30 pm \$5

• Minnie Jordan
Close Up 7:30, 9 pm

• Ron Blake Scratch Band with Reuben Rogers, John Hadfield
Dizzy's Club 7, 9 pm \$25-50

• Spike Wilner Trio; Ray Gallon Trio The Django 7:30, 9, 10:30 pm, 12 am \$35

• Carol Sudhalter with Joe Vincent Tranchina, Eric Lemon, Scott Neumann
Flushing Town Hall 7 pm \$10

• Verena McBee Trio with Mark Capon, Mark Nelms Flute Bar 8 pm

• Jazzmobile presents Bobby Sanabria Grant's Tomb 7 pm

• Team Players Big Band with Kevin Sun IBeam Brooklyn 8 pm \$20

• AC Lincoln The Jazz Club at Aman New York 8 pm

• Ben Williams Band with Chelsea Baratz, Danae Greenfield, David Rosenthal, Joe Dyson
The Jazz Gallery 7:30, 9:30 pm \$35-45

• Itai Kriss Quartet
Omithology Jazz Club 6:30 pm

• Clifton Anderson
Pier 84 7 pm

• Pasquale Grasso Quartet
Saint Tuesday 9:30 pm

• Nissenblatt Quintet
Shrine 10 pm

• Robin Hackett Trio
Silvana 8 pm

• Matt Knoegel Quartet; Jon Beshay Quartet with Jonathan Thomas, Jared Beckstead-Craan, Anwar Marshall Smalls 6, 7:30, 9, 10:30 pm \$35

• Eric Alexander/Vincent Herring Quintet with Mike LeDonne, John Webber, Lewis Nash
Smoke 7, 9, 10:30 pm \$25-45

• Russ Nolan Quartet
Sour Mouse 8:30, 10 pm

• "John Zorn: Suite for Piano" with Brian Marsella, Jorge Roeder, Ches Smith
The Stone at The New School 8:30 pm \$30

• Kevin Blancq Big Band
Swing 47 5:30 pm \$20

• Bill Frisell Four with Gerald Clayton, Greg Tardy, Johnathan Blake
Village Vanguard 8, 10 pm \$40

• Tyler Bullock Trio with Ryoma Takenaga, Koley Royston Zinc Bar 7, 8:30 pm \$35

Thursday, August 14

• Max Light; Steve Cardenas with Adam Kolker, Jeremy Stratton
Bar Bayeux 5:30, 8, 9:30 pm

• Guillermo Klein
Bar Lunático 9, 10:30 pm \$10

• "Oscar Peterson Centennial Celebration": Makoto Ozone, John Clayton, Jeff Hamilton
Birdland 7, 9:30 pm \$40

• High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenthal, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn; Frank Vignola
Birdland Theater 5:30, 8:30 pm \$30-40

• Theo Croker
Blue Note 8, 10:30 pm \$30-45

• Charles Turner and House of Spilata Brooklyn Conservatory of Music 6:30 pm

• Darrell Green Quartet
Cellar Dog 7, 8:30 pm \$5

• Micah Thomas with Dean Torrey, Kayvon Gordon Close Up 7:30, 9 pm

• "Johnny Mercer Songbook": Morgan James with Ravi Best, Doug Wamble, Tyler Bullock, Spencer Murphy, Sarah Gooch Dizzy's Club 7, 9 pm \$25-60

• Daniel Sadownick Quintet; Vivian Sessoms Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$35

• High and Mighty Brass Band with Evan Howard, Andrew McGovern, Steven Thomas, Stephanie Young, Nadav Nirenberg, Andrew Miramonti, Connor Devlin, Ameerah Kindle
Forest Park Bandshell 7 pm

• Team Players Big League Big Band: Brad Linde, Nora Stanley, Billy Wolfe, Kevin Sun, Michael Attias, John Lake, Jake Henry, Kenny Warren, Ralph Alessi, Kyra Sims, Sam Blakeslee, Nicole Connelly, Reginald Chapman, Aaron Quinn, Hayoung Lyou, Steve Williams, Deric Dickens IBeam Brooklyn 8 pm

• The Headhunters with Donald Harrison, Mike Clark, Bill Summers, Shea Pierre, Chris Severin
Iridium 8:30 pm \$50-60

• Chase Behar
The Jazz Club at Aman New York 8 pm

• Orrin Evans Trio
The Jazz Gallery 7:30, 9:30 pm \$35-45

• King Solomon with Solomon Hicks, Kirk Yano Jazz In Times Square 5 pm

• Joel Forrester Quartet
Little Branch 9:30 pm

• Craig Harris and Harlem Nightsongs Big Band
Mount Morris Ascension Presbyterian Church 7 pm \$25

• Jon Regen Quartet
The Roxy Lounge at Roxy Hotel 8 pm

• Marcus Gilmore Journey to the New with Emmanuel Michael, Rashaan Carter
Saint Peter's Church 12:30 pm

• Paul Austerlitz Band
Shrine 9 pm

• Kaoruko Pilkington; Steven Blane Silvana 7, 8 pm

• Caroline Davis Quartet with Julian Shore, Chris Tordini, Allan Mednard; Michael Cruse Quartet
Smalls 6, 7:30, 9, 10:30 pm \$35

• Eric Alexander/Vincent Herring Quintet with Mike LeDonne, John Webber, Lewis Nash
Smoke 7, 9, 10:30 pm \$25-45

• "John Zorn: Ballades/Impromptus/Nocturnes" with Brian Marsella, Jorge Roeder, Ches Smith
The Stone at The New School 8:30 pm \$30

• Bill Frisell Four with Gerald Clayton, Greg Tardy, Johnathan Blake
Village Vanguard 8, 10 pm \$40

• Axel Tosca Trio + Xiomara Laugart Zinc Bar 8, 10 pm \$35

Friday, August 15

• Eric Person Organ Trio
Albert's Bar 3 pm

• Stephen Byth; Kazemde George with Tyrone Allen II, Savannah Harris
Bar Bayeux 5:30, 8, 9:30 pm

• The Tropicales
Bar Lunático 9, 10:30 pm \$10

• Bill Saxton Harlem Allstars
Bill's Place 7, 9:30 pm \$36

• Birdland Big Band; "Oscar Peterson Centennial Celebration": Makoto Ozone, John Clayton, Jeff Hamilton
Birdland 5:30, 8:30, 10:30 pm \$30-50

• "Oscar Peterson at 100 Centennial Celebration": Robi Botos with Brandi Disterheft, Jim Doxas
Birdland Theater 7, 9:30 pm \$30-40

• Theo Croker
Blue Note 8, 10:30 pm \$30-45

• WMI presents Sunny Jain's Wild Wild East + Gamelan Dharma Swara
Bryant Park 7 pm

• Samba de Gringo; Mariel Bildsten Quartet Cellar Dog 7, 8:30, 11:30 pm \$5

• Micah Thomas with Dean Torrey, Kayvon Gordon Close Up 8, 10 pm

• "Johnny Mercer Songbook": Morgan James with Ravi Best, Doug Wamble, Tyler Bullock, Spencer Murphy, Sarah Gooch Dizzy's Club 7, 9 pm \$25-60

• David Gibson Quartet; Craig Handy 2nd Line Smith
The Django 7:30, 9, 10:30 pm, 12 am \$35

• Anwar Marshall
The Jazz Club at Aman New York 8 pm

• Dabin Ryu with Kevin Sun, Brandon Choi, Simón Willson, Eliza Salem
The Jazz Gallery 7:30, 9:30 pm \$35

• Jazzmobile presents Terri Lyne Carrington "We Insist 2025!" with Christie Dashiell
Marcus Garvey Park 7 pm

• Ken Peplowski Trio with Rossano Sportiello, Kevin Dorn; Victor Gould Trio
Mezzrow 6, 7:30, 9, 10:30 pm \$35

- ★Milton Suggs Mount Morris Ascension Presbyterian Church 7 pm \$25
- ★BRIC Celebrate Brooklyn!: William Parker “Ellington in Mourning”; NIKARA “Black Wall Street” Prospect Park Lena Horne Bandshell 7 pm
- Phil Young House of Blues + Andy Story, Marvel Allen Silvana 7 pm
- Tom Quintet; Nice Brass Silvana 7, 8 pm
- ★Jerry Bergonzi Quintet with Phil Grenadier, Luis Perdomo, Harvie S, Jason Tiemann Smalls 6, 7:30 pm \$35
- ★Eric Alexander/Vincent Herring Quintet with Mike LeDonne, John Webber, Lewis Nash Smoke 7, 9, 10:30 pm \$35-55
- ★“John Zorn: The Bagatelles” with Brian Marsella, Trevor Dunn, Kenny Wollesen The Stone at The New School 8:30 pm \$30
- ★Bill Frisell Four with Gerald Clayton, Greg Tardy, Johnathan Blake Village Vanguard 8, 10 pm \$40
- ★Mingus Dynasty with Philip Harper, Sarah Hanahan, Mariel Bildsten, Helen Sung, Boris Kozlov, Donald Edwards Zinc Bar 7, 8:30 pm \$35

Saturday, August 16

- ★Anthony Pearlman/Adam Kolker; Noah Garabedian Quartet with Willie Morris III, Cameron Campbell, Jimmy Macbride Bar Bayeux 6, 8, 9:30 pm
- Belo and the Beasts Bar Lunático 9, 10:30 pm \$10
- ★Joel Forrester solo Barbès 6 pm \$20
- Bill Saxton Harlem Allstars Bill’s Place 7, 9:30 pm \$36
- ★Jon-Erik Kellso; “Oscar Peterson Centennial Celebration”: Makoto Ozone, John Clayton, Jeff Hamilton Birdland 8:30, 10:30 pm \$40-50
- ★“Oscar Peterson at 100 Centennial Celebration”: Champion Fulton with Brandi Disterheft, Jim Doxas Birdland Theater 7, 9 pm \$30-40
- Theo Croker Blue Note 8, 10:30 pm \$30-45
- James Austin Quartet; Simona Premazzi Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- ★Wolfgang Muthspiel, Fareed Haque, Dan Lippel + Joel Harrison Christ & St. Stephen’s Church 7 pm
- ★Tyreek McDole Close Up 8, 10 pm
- ★Ekep Nkwelle Quartet with Julius Rodriguez, Russell Hall, Brian Richburg Jr Dizzy’s Club 7, 9 pm \$25-65
- Mike DiRubbo Quartet; Nick Hempton Band The Django 7:30, 9, 10:30 pm, 12 am \$35
- Josh Johnson The Jazz Club at Aman New York 8 pm
- NYC Ska Orchestra Joe’s Pub 7 pm \$42
- ★Ken Peplowski Trio with Rossano Sportiello, Kevin Dorn; Victor Gould Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★Jerry Bergonzi Quintet with Phil Grenadier, Luis Perdomo, Harvie S, Jason Tiemann Smalls 6, 7:30 pm \$35
- ★Eric Alexander/Vincent Herring Quintet with Mike LeDonne, John Webber, Lewis Nash Smoke 7, 9, 10:30 pm \$35-65
- ★“John Zorn: The Hierophant/Meditations on the Tarot” with Brian Marsella, Trevor Dunn, Kenny Wollesen The Stone at The New School 8:30 pm \$30
- ★Bill Frisell Four with Gerald Clayton, Greg Tardy, Johnathan Blake Village Vanguard 8, 10 pm \$40

Sunday, August 17

- ★Lucian Ban Elevation with Abraham Burton, John Hébert, Eric McPherson Bar Lunático 9, 10:30 pm \$10
- ★Sarah Hanahan Quartet; Afro Latin Jazz Orchestra with Arturo O’Farrill Birdland 5:30, 8:30, 10:30 pm \$25-40
- ★“Oscar Peterson at 100 Centennial Celebration”: Ben Paterson with Brandi Disterheft, Jim Doxas Birdland Theater 7, 9:30 pm \$30-40
- Theo Croker Blue Note 8, 10:30 pm \$30-45
- Anthony Fuscaldo Brevia 12 pm
- Nick Hempton Trio Cellar Dog 7, 8:30 pm \$5
- Jayla Chee Close Up 7:30, 9 pm
- Jeremy Carstedt Sound Escapes Dante Park 12 pm
- ★Ekep Nkwelle Quartet with Julius Rodriguez, Russell Hall, Brian Richburg Jr Dizzy’s Club 7, 9 pm \$25-65
- Roberta Piket Quartet; Dave Stryker Trio The Django 6, 7:30, 9, 10:30 pm \$35
- Verena McBee Trio with Nicki Adams, Paul Beaudry The Ivy Room 11 am
- Welf Dorr, Elias Meister, Carlo De Biaggio, Dave Miller The Keep 9 pm
- Helio Alves; Jon Regen The Roxy Lounge at Roxy Hotel 12, 1, 6, 7 pm
- Andrea Wolper Trio with Takaaki Otomo, Ken Filiano Saint Peter’s Church 5 pm
- Hendrik Meurkens Quintet with Steve Davis, Steve Ash, Joe Fitzgerald, Steve Johns; Dan Aran Quintet with Itai Kriss Smalls 6, 7:30, 9, 10:30 pm \$35
- ★Eric Alexander/Vincent Herring Quintet with Mike LeDonne, John Webber, Lewis Nash Smoke 7, 9, 10:30 pm \$35-55
- Jennifer Wharton’s Bonegasm Travers Park 6 pm
- ★Bill Frisell Four with Gerald Clayton, Greg Tardy, Johnathan Blake Village Vanguard 8, 10 pm \$40
- Valtinho Anastácio Zinc Bar 7:30, 9 pm \$35

Monday, August 18

- Secret Trio Bar Lunático 9, 10:30 pm \$10
- Ben Jones/Laurence Hobgood Birdland 7 pm \$40
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- ★Joel Forrester solo Bryant Park 12:30 pm
- Our Delight Cellar Dog 7, 8:30 pm \$5
- David Gibson Close Up 7:30, 9 pm
- Future of Jazz Orchestra with Matt Wong, Summer Camargo, Anthony Hervey, Nicolaus Gelin, Noah Halpern, Jacob Melsha, Emily “Freddie” Fredrickson, J asim Perales, Jarien Jamanila, Simon Crosby-Areaza, Daniel Cohen, Josh Lee, Sam Harris, Vinton Hines Dizzy’s Club 7, 9 pm \$25-50
- Liam Sutcliffe Quintet; Aaron Seeber Quartet 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, 7 pm
- Phil Young House of Blues + Andy Story, Marvel Allen Silvana 7 pm
- Miki Yamanaka Quartet with Anthony Orji, Tyrone Allen, Jimmy Macbride Smalls 6, 7:30 pm \$35
- Terraza Big Band with Edward Perez, Michael Thomas, Josh Deutsch Terraza 7 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
- Andy Bianco Quartet Zinc Bar 7, 8:30 pm \$35

Tuesday, August 19

- Dabin Ryu Bar Lunático 9, 10:30 pm \$10
- Tamar Korn Barbès 7 pm \$20
- Birdland Big Band Birdland 7, 9 pm \$35-45
- Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40

- Dizzy Gillespie All-Star Big Band with Frank Greene, Freddie Hendrix, Diego Urcola, Charlie Porter, Mark Gross, Sharel Cassity, Don Braden, Tim Ries, Gary Smulyan, Jason Jackson, Steve Davis, Ron Wilkins, Altin Sencalar, Jeff Nelson, Cyrus Chestnut, John Lee, Evan Sherman, Roberta Gambarini Blue Note 8, 10:30 pm \$30-45
- Joel Forrester solo Bryant Park 12:30 pm
- Greg Glassman Trio Cellar Dog 7, 8:30 pm \$5
- “Art Farmer’s Birthday Tribute to the Jazztet”: Jerry Weldon Sextet Dizzy’s Club 7, 9 pm \$25-50
- Sonido Costeño; Jamile The Django 7:30, 9, 10:30 pm, 12 am \$35
- Dustin Carlson solo; Kris Gruda/Stan Zenkov; Mike McGinnis solo Downtown Music Gallery 6:30, 7:30, 8:30 pm
- Tyreek McDole The Jazz Club at Aman New York 8 pm
- Ray Gallon Trio with Peter Washington, Kenny Washington Mezzrow 9, 10:30 pm \$35
- Nadav Remez Ormithology Jazz Club 6:30 pm
- Eric Person Quartet Pershing Square Plaza 12 pm
- Brian Resnick Jazz Machine “Plays Buddy Rich” with Shareef Clayton, Griffin Ross, Rashaan Salaam, Yayoi Ikawa, Dylan Kaminkow + Georgia Lenz Shrine 6 pm
- Gil Schwartz solo; Andrew Luhn Silvana 7, 8 pm
- Itai Kriss Quartet Smalls 9, 10:30 pm \$35
- ★Bill Frisell Trio + Ambrose Akinmusire with Thomas Morgan, Rudy Royston Village Vanguard 8, 10 pm \$40
- Marcos Varela Quartet with Emilio Modeste, Glenn Zaleski, Mark Whitfield Jr. Zinc Bar 7, 8:30 pm \$35

Wednesday, August 20

- Tyrone Allen Quartet with Neta Raanan, Lex Kortén, Kayvon Gordon Bar Bayeux 8, 9:30 pm
- Idris Fredrick Bar Lunático 9, 10:30 pm \$10
- ★Renku with Michaël Attias, John Hébert, Satoshi Takeishi Barbès 8 pm \$20
- Birdland Big Band Birdland 7, 9 pm \$35-45
- ★David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola with Ted Rosenthal, Gary Mazzaroppi, Alex Raderman + Freddie Bryant, Pasquale Grasso Birdland Theater 5:30, 8:30 pm \$30-40
- ★Dizzy Gillespie All-Star Big Band with Frank Greene, Freddie Hendrix, Diego Urcola, Charlie Porter, Mark Gross, Sharel Cassity, Don Braden, Tim Ries, Gary Smulyan, Jason Jackson, Steve Davis, Ron Wilkins, Altin Sencalar, Jeff Nelson, Cyrus Chestnut, John Lee, Evan Sherman, Roberta Gambarini Blue Note 8, 10:30 pm \$30-45
- ★Joel Forrester solo Bryant Park 12:30 pm
- Willerm Delisfort Trio Cellar Dog 7, 8:30 pm \$5
- Colin Stranahan, Glenn Zaleski, Rick Rosato Close Up 7:30, 9 pm
- ★“Tenor Madness” with Jason Marshall, Keith Loftis Dante Park 12 pm
- ★Isaiah Collier and the Chosen Few Dizzy’s Club 7, 9pm \$25-50
- Eric Person Quartet; John Sneider Quintet The Django 7:30, 9, 10:30 pm, 12 am \$35
- Anna Elizabeth Kendrick Trio with Mark Capon, Nori Naraoka Flute Bar 8 pm
- ★Jazzmobile presents T.K. Blue Band Grant’s Tomb 7 pm
- Michael Cartwright The Jazz Club at Aman New York 8 pm
- Miki Yamanaka Sextet with Greg Glassman, Chris Lewis, Anthony Orji, Desmond White, Jimmy Macbride The Jazz Gallery 7:30, 9:30 pm \$35
- Kaushik Viswanath Trio Pangea 7 pm \$25
- Sophia Kikchofel Quartet with Dabin Ryu, Jayla Chee, Eliza Salem; Giuseppe Cucchiara Quartet Smalls 6, 7:30, 9, 10:30 pm \$35
- ★Tierney Sutton & Houston Person with Christian Jacob, Ricky Rodriguez + Lenny White Smoke 7, 9, 10:30 pm \$25-45
- Russ Nolan Quartet Sour Mouse 8:30, 10 pm
- ★Kenny Wollesen “The Music of Rose Thorne” with Sami Stevens, Dida Pelled, Sasha Dobson, Doug Wieselman, Richie White, Will Shore, Tony Scherr, Vicente Archer, Jesse Harris, Micheal Coleman, Yusuke Yamamoto, Elizabeth Pupo-Walker, Steven Bernstein, Julia Elsas, Briggan Krauss, Charlie Burnham The Stone at The New School 8:30 pm \$35
- Kevin Blancq Big Band Swing 48 5:30 pm \$20
- ★Bill Frisell Trio + Ambrose Akinmusire with Thomas Morgan, Rudy Royston Village Vanguard 8, 10 pm \$40
- Edsel Gomez Quartet with Roland Morales Matos, Alex Apolo Ayala, Diego López Zinc Bar 7, 8:30 pm \$35

Thursday, August 21

- ★Marc Copland with Adam Kolker, Jeremy Stratton, Tom Rainey Bar Bayeux 8, 9:30 pm
- ★Michael Blake Chroma Nova Bar Lunático 9, 10:30 pm \$10
- Pre-War Ponies with Daria Grace, J. Walter Hawkes, Jim Whitney, Willie Martinez Barbès 8 pm \$20
- Birdland Big Band Birdland 7, 9 pm \$35-45
- High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenthal, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn Birdland Theater 5:30, 8:30 pm \$30-40
- ★Dizzy Gillespie All-Star Big Band with Frank Greene, Freddie Hendrix, Diego Urcola, Charlie Porter, Mark Gross, Sharel Cassity, Don Braden, Tim Ries, Gary Smulyan, Jason Jackson, Steve Davis, Ron Wilkins, Altin Sencalar, Jeff Nelson, Cyrus Chestnut, John Lee, Evan Sherman, Roberta Gambarini Blue Note 8, 10:30 pm \$30-45
- ★Joel Forrester solo Bryant Park 12:30 pm
- Swing Collective Cellar Dog 7, 8:30 pm \$5
- ★Michaël Attias Nerve Dance with John Hébert, Nasheet Waits + Jacob Sacks Close Up 7:30, 9 pm
- Isaiah Collier and the Chosen Few Dizzy’s Club 7, 9pm \$25-50
- Willie Morris Quartet; T.K. Blue Quartet The Django 7:30, 9, 10:30 pm, 12 am \$35
- T.K. Blue and Planet Bluu Jackie Robinson Park 6:30 pm
- Misha Piatigorsky The Jazz Club at Aman New York 8 pm
- Kengchakaj with MAYSUN, Kobi Abcede, Melissa Almaguer + Nitcha Tothong The Jazz Gallery 7:30, 9:30 pm \$25-35
- ★Antonio Hart Quartet with Miki Yamanaka, Alex Ayala Jazz In Times Square 5 pm
- ★Diego Figueiredo Trio; Joel Frahm Trio with Spike Wilner, Neal Miner Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★Craig Harris and Harlem Nightsongs Big Band Mount Morris Ascension Presbyterian Church 7 pm \$25
- Jon Regen Quartet The Roxy Lounge at Roxy Hotel 8 pm
- Jasper Shogo Dutz Quartet with Robbie Lee, Adam Olszewski, Ben Zweig Saint Peter’s Church 12:30 pm
- Villagers Brass Band Shrine 8, 9 pm
- Koan with Ian Behrstock Silvana 7 pm
- Ted Chubb Quintet with Bruce Williams, Oscar Perez, Tom DiCarlo, E.J. Strickland; Joe Barna Quintet with Greg Glassman, Stacy Dillard, Fima Chupakhin, James Robbins Smalls 6, 7:30, 9, 10:30 pm \$35
- ★Tierney Sutton & Houston Person with Christian Jacob, Ricky Rodriguez + Lenny White Smoke 7, 9, 10:30 pm \$25-45

- ★Kenny Wollesen “The Music of Rose Thorne” with Sami Stevens, Dida Pelled, Sasha Dobson, Doug Wieselman, Richie White, Will Shore, Tony Scherr, Vicente Archer, Jesse Harris, Micheal Coleman, Yusuke Yamamoto, Elizabeth Pupo-Walker, Steven Bernstein, Julia Elsas, Briggan Krauss, Charlie Burnham The Stone at The New School 8:30 pm \$35
- ★Bill Frisell Trio + Ambrose Akinmusire with Thomas Morgan, Rudy Royston Village Vanguard 8, 10 pm \$40
- Axel Tosca Trio + Xiomara Laugart Zinc Bar 7, 8:30 pm \$35

Friday, August 22

- ★Eric Person Organ Trio Albert’s Bar 3 pm
- ★Darius Jones with Chris Lightcap, Allan Mednard Bar Bayeux 8, 9:30 pm
- Bill Saxton Harlem Allstars Bill’s Place 7, 9:30 pm \$36
- Birdland Big Band Birdland 5:30, 8:30, 10:30 pm \$35-45
- ★“Wayne Shorter Birthday Celebration” with Wayne Escoffery, Helen Sung, Lonnie Plaxico, Billy Drummond Birdland Theater 5:30, 8:30 pm \$30-40
- ★Dizzy Gillespie All-Star Big Band with Frank Greene, Freddie Hendrix, Diego Urcola, Charlie Porter, Mark Gross, Sharel Cassity, Don Braden, Tim Ries, Gary Smulyan, Jason Jackson, Steve Davis, Ron Wilkins, Altin Sencalar, Jeff Nelson, Cyrus Chestnut, John Lee, Evan Sherman, Roberta Gambarini Blue Note 8, 10:30 pm \$30-45
- Anthony Fuscaldo Brevia 4 pm
- ★Joel Forrester solo Bryant Park 12:30 pm
- ★Arturo O’Farrill Afro Latin Jazz Orchestra Bryant Park 7 pm
- ★Chris Beck Quartet; Carol Morgan Morganix Cellar Dog 7, 8:30, 11:30 pm \$5
- Brian Richburg Jr Close Up 8, 10 pm
- Nilson Matta Brazilian Voyage Quintet Dizzy’s Club 7, 9 pm \$25-60
- Jason Tiemann Quartet; Wayne Tucker Quartet The Django 7:30, 9, 10:30 pm, 12 am \$35
- Annette St. John Harlem Rose Garden 5:30 pm
- ★Charlie Parker Jazz Festival: Jazzmobile presents Ron Carter’s Great Big Band; April May Webb & S.O.A.R Marcus Garvey Park 7 pm
- ★Carla Cook Mount Morris Ascension Presbyterian Church 7 pm \$25
- Bill Warfield Hell’s Kitchen Funk Orchestra; Trojan Horn Brass Band Shrine 8, 10 pm
- ★David Weiss Sextet; Jack Walrath Quintet with Orrin Evans Smalls 6, 7:30, 9, 10:30 pm \$35
- ★Tierney Sutton & Houston Person with Christian Jacob, Ricky Rodriguez + Lenny White Smoke 7, 9, 10:30 pm \$35-55
- ★Kenny Wollesen “The Music of Rose Thorne” with Sami Stevens, Dida Pelled, Sasha Dobson, Doug Wieselman, Richie White, Will Shore, Tony Scherr, Vicente Archer, Jesse Harris, Micheal Coleman, Yusuke Yamamoto, Elizabeth Pupo-Walker, Steven Bernstein, Julia Elsas, Briggan Krauss, Charlie Burnham The Stone at The New School 8:30 pm \$35
- ★Bill Frisell Trio + Ambrose Akinmusire with Thomas Morgan, Rudy Royston Village Vanguard 8, 10 pm \$40
- Trevor Watkis Quintet with Jeremy Pelt, Stacy Dillard, Dezron Douglas, Mark Whitfield Jr. Zinc Bar 7, 8:30 pm \$35

Saturday, August 23

- ★Joel Forrester solo Barbès 6 pm \$20
- Bill Saxton Harlem Allstars Bill’s Place 7, 9:30 pm \$36
- Will Anderson + Mike Davis; Birdland Big Band Birdland 8:30, 10:30 pm \$25-45
- ★“Wayne Shorter Birthday Celebration” with Wayne Escoffery, Helen Sung, Lonnie Plaxico, Billy Drummond Birdland Theater 5:30, 8:30 pm \$30-40
- ★Dizzy Gillespie All-Star Big Band with Frank Greene, Freddie Hendrix, Diego Urcola, Charlie Porter, Mark Gross, Sharel Cassity, Don Braden, Tim Ries, Gary Smulyan, Jason Jackson, Steve Davis, Ron Wilkins, Altin Sencalar, Jeff Nelson, Cyrus Chestnut, John Lee, Evan Sherman, Roberta Gambarini Blue Note 8, 10:30 pm \$30-45
- ★Paul West Bethune Big Band Blue Note 8, 10:30 pm \$25
- Wayne Tucker Quintet; Matt Martinez Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- ★Simon Moullier with Joel Ross, Rick Rosato, Kayvon Gordon Close Up 8, 10 pm
- TIME:SPANS Festival: No Hay Banda with Sarah Albu, Genevieve Liboiron, Émilie Girard-Charest, Lori Freedman, Felix Del Tredici, Daniel Añez Garcia, Noam Bierstone, Gabriel Dufour-Laperrière DiMenna Center 7:30 pm \$20
- Nilson Matta Brazilian Voyage Quintet Dizzy’s Club 7, 9 pm \$25-60
- AC Lincoln Quartet; Nick Di Maria Quintet The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★Stephen Gauci Music Series: Thomas Milovac solo; Stephen Gauci, James McKain, Kevin Shea; Haruna Fukazawa, Stan Zenkov, Shu Odamrua Downtown Music Gallery 6:30, 7:30, 8:30 pm
- Summer Streets Festival: Altin Sencalar Trio Eastern Parkway 1 pm
- ★Gene Pritsker’s Sound Liberation with Amira B, Dick Griffin, Franz Hackl, David Banks, Charles Coleman, Amanda Ruzza, David Cossin Joe’s Pub 7 pm \$30
- ★Charlie Parker Jazz Festival: Nicholas Payton; Bertha Hope Quintet; Georgia Heers Marcus Garvey Park 3 pm
- Dave Kikoski Trio Mezzrow 9, 10:30 pm \$35
- Omar Edwards New York Jazz Gypsies Shrine 8 pm
- Michael Morgan; Mary Orji Visionary Collective Silvana 7, 8 pm
- Duane Eubanks Sistas’ Place 8, 9:30 pm \$30
- ★David Weiss Sextet; Jack Walrath Quintet with Orrin Evans Smalls 6, 7:30, 9, 10:30 pm \$35
- ★Tierney Sutton & Houston Person with Christian Jacob, Ricky Rodriguez + Lenny White Smoke 7, 9, 10:30 pm \$35-65
- ★Kenny Wollesen “The Music of Rose Thorne” with Sami Stevens, Dida Pelled, Sasha Dobson, Doug Wieselman, Richie White, Will Shore, Tony Scherr, Vicente Archer, Jesse Harris, Micheal Coleman, Yusuke Yamamoto, Elizabeth Pupo-Walker, Steven Bernstein, Julia Elsas, Briggan Krauss, Charlie Burnham The Stone at The New School 8:30 pm \$35
- ★Bill Frisell Trio + Ambrose Akinmusire with Thomas Morgan, Rudy Royston Village Vanguard 8, 10 pm \$40

Sunday, August 24

- Harish Raghavan Bar Lunático 9, 10:30 pm \$10
- Adi Yeshaya Jazz Orchestra with Jennifer Grimm; Afro Latin Jazz Orchestra with Arturo O’Farrill Birdland 5:30, 8:30, 10:30 pm \$25-40
- ★“Wayne Shorter Birthday Celebration” with Wayne Escoffery, Helen Sung, Lonnie Plaxico, Billy Drummond Birdland Theater 5:30, 8:30 pm \$30-40
- ★Dizzy Gillespie All-Star Big Band with Frank Greene, Freddie Hendrix, Diego Urcola, Charlie Porter, Mark Gross, Sharel Cassity, Don Braden, Tim Ries, Gary Smulyan, Jason Jackson, Steve Davis, Ron Wilkins, Altin Sencalar, Jeff Nelson, Cyrus Chestnut, John Lee, Evan Sherman, Roberta Gambarini Blue Note 8, 10:30 pm \$30-45
- Dan Aran Trio Cellar Dog 7, 8:30 pm \$5
- Anthony Pearlman Close Up 7:30, 9 pm
- Nilson Matta Brazilian Voyage Quintet Dizzy’s Club 7, 9 pm \$25-60
- Pete Malinverni Quartet; Bennett Paster’s Understated Trio The Django 6, 7:30, 9, 10:30 pm \$35
- Welf Dorr, Robert Boston, Dmitry Ishenko, Kevin Shea The Keep 9 pm

- ★ **Low Tabackin's Dual Nature Trio with Boris Kozlov, Jason Tiemann**
Michiko Studios 3, 4:30 pm
- **Andrew Latona; Jon Regen**
The Roxy Lounge at Roxy Hotel 12, 1:30, 6, 7 pm
- **Megumi Yonezawa/John Hébert**
Saint Peter's Church 5 pm
- ★ **Joel Frahm Trio**
Smalls 6, 7:30 pm \$35
- ★ **Tierney Sutton & Houston Person with Christian Jacob, Ricky Rodriguez & Lenny White**
Smoke 7, 9, 10:30 pm \$35-55
- **John David Simon**
Swing 46 5:30 pm \$20
- ★ **Charlie Parker Jazz Festival: Dee Dee Bridgewater/Bill Charlap; Gary Bartz Ntu Troop; The Jazz Gallery All-Stars with Miguel Zenón, Joel Ross, Kendrick Scott, Renee Neufville; Lucia**
Tompkins Square Park 3 pm
- **Zac Zinger Group**
Travers Park 6 pm
- ★ **Bill Frisell Trio + Ambrose Akinmusire with Thomas Morgan, Rudy Royston**
Village Vanguard 8, 10 pm \$40
- **Valtinho Anastácio**
Zinc Bar 7:30, 9 pm \$35

Monday, August 25

- **Bob Lanzetti** Bar Lunático 9, 10:30 pm \$10
- **Frankie Moreno, Tony Moreno, Giovanni Moreno** Birdland 7 pm \$40-75
- **Vince Giordano and the Nightawks** Birdland Theater 5:30, 8:30 pm \$20-40
- **Dizzy Gillespie All-Stars** Blue Note 8, 10:30 pm \$30-45
- **Ehud Asherie Trio** Cellar Dog 7, 8:30 pm \$5
- **Nate Wooley** Close Up 7:30, 9 pm
- **Nick Finzer Big Band** Dizzy's Club 7, 9 pm \$25-50
- **Ollice Spaulding Quartet; Cameron Campbell Trio** The Django 7:30, 9, 10:30 pm, 12 am \$35
- **Jon-Erik Kellso EarRegualars** The Ear Inn 8 pm
- **Joel Forrester Trio** Little Branch 9:30 pm
- **Jon Regen** The Roxy Lounge at Roxy Hotel 6, 7 pm
- **Harold O'Neal Quartet** Smalls 6, 7:30 pm \$35
- **Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terrell Stafford, Scott Wendtholt, Dion Tucker, Jason Jackson, Robert Edwards, Adam Birnbaum, David Wong, John Riley** Village Vanguard 8, 10 pm \$40
- **Chris Beck Quartet** Zinc Bar 7, 8:30 pm \$35

Tuesday, August 26

- ★ **Amblur: Brad Shepik, Bob Lanzetti, Ben Monder, Diego Voglino**
Bar Bayeux 8, 9:30 pm
- ★ **Rogério Boccato Quarteto with Nando Michelin, Dan Blake, Jay Anderson**
Bar Lunático 9, 10:30 pm \$10
- ★ **Michaël Attias, Ralph Alessi, John Hébert, Nasheet Waits Barbès** 7 pm \$20
- ★ **"Bird with Strings": Ken Peplowski Quartet and Orchestra**
Birdland 7, 9:30 pm \$35-45
- ★ **Vince Giordano and the Nighthawks** Birdland Theater 5:30, 8:30 pm \$20-40
- ★ **Dizzy Gillespie All-Stars**
Blue Note 8, 10:30 pm \$30-45
- ★ **Ray Gallon Trio**
Cellar Dog 7, 8:30 pm \$5
- ★ **Kate Kortum; Anais Reno Quartet** Dizzy's Club 7, 9pm \$25-45
- ★ **Conrad Herwig Latin Side All-Stars; Kali Rodriguez-Peña Quartet**
The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★ **Evan Crane, Ken Filiano, Hilliard Greene, Beth Ann Jones Bass Quartet**
Downtown Music Gallery 6:30 pm
- ★ **Verena McBee Trio with Mark Capon, Mark Nelms** Flute Bar 8 pm
- ★ **Sean Fitzpatrick**
The Jazz Club at Aman New York 8 pm
- ★ **Jeremy Manasia Trio**
Mezzrow 9, 10:30 pm \$35
- ★ **David Gibson Quartet with Cameron Campbell, Eric Wheeler, Jay Sawyer**
Smalls 9, 10:30 pm \$35
- ★ **Joe Lovano Paramount Quartet with Julian Lage, Asante Santi Debriano, Will Calhoun**
Village Vanguard 8, 10 pm \$40
- ★ **"Tribute to Steve Grossman": Ryan Devlin, Leo Genovese, Gene Perla, Billy Hart**
Zinc Bar 7, 8:30 pm \$35

Wednesday, August 27

- ★ Leo Genovese's Matrosos with Dan Blake, John Clark, Jerome Harris, Billy Mintz
Bar Bayeux 8, 9:30 pm
Bar Lunático 9, 10:30 pm \$10
- ★ Gilad Hekselman Trio
- ★ "Bird with Strings": Ken Peplowski Quartet and Orchestra Birdland 7, 9:30 pm \$35-45
- ★ David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Ted Rosenthal, Gary Mazzaroppi, Alex Raderman + Dave Stryker
Birdland Theater 5:30, 8:30 pm \$30-40
Blue Note 8, 10:30 pm \$45-65
- ★ Arturo Sandoval
- ★ Zaid Nasser Trio
Cellar Dog 7, 8:30 pm \$5
- ★ Angelica Sanchez with John Hébert, Tom Rainey Close Up 7:30, 9 pm
- ★ Emily Braden Quartet
Dante Park 12 pm
- ★ George Colligan Quartet with Jaleel Shaw, Alex Claffy, Kush Abadey
Dizzy's Club 7, 9 pm \$25-50
- ★ Jonny King Trio; Yotam Silberstein Quartet The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★ Verena McBee Trio with Mark Capon, Mark Nelms Flute Bar 8 pm
- ★ Jazzmobile presents Chief Donald Harrison Quartet Grant's Tomb 7 pm
- ★ Kate Baker
The Jazz Club at Aman New York 8 pm
- ★ John Menegon Trillium Trio with Peter Bernstein, Matt Wilson
Midnight Blue 9, 10, 11 pm
- ★ Jane Scheckter Quartet with Tedd Firth Pangea 7 pm \$25
- ★ David Murray Quartet with Marta Sánchez, Luke Stewart, Russell Carter
Smoke 7, 9, 10:30 pm \$25-45
- ★ Russ Nolan Quartet
Sour Mouse 8:30, 10 pm
- ★ Hannah Höch Trio with Webb Crawford, Chris Corsano, Trevor Dunn
The Stone at The New School 8:30 pm \$20
- ★ Kevin Blancq Big Band
Swing 49 5:30 pm \$20
- ★ Joe Lovano Paramount Quartet with Julian Lage, Asante Santi Debriano, Will Calhoun
Village Vanguard 8, 10 pm \$40
- ★ "Tribute to Steve Grossman": Ryan Devlin, Anthony Aldisi, Gene Perla, Billy Hart
Zinc Bar 7, 8:30 pm \$35

Thursday, August 28

- ★ **Mingus Big Band with Jeremy Pelt, Philip Harper, Brandon Wright, Sarah Hanahan, Lauren Seavian, Joe Fiedler, Mariel Bildsten, Earl McIntyre, Helen Sung, Boris Kozlov** Archie Spigner Park 7 pm
- ★ **David Berkman with Adam Kolker, Jeremy Stratton, Adam Arruda**
Bar Bayeux 8, 9:30 pm
- ★ **Igor Lumpert Quartet with Leo Genovese** Bar LunAtico 9, 10:30 pm \$10
- ★ **"Bird with Strings": Ken Peplowski Quartet and Orchestra** 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
- ★ **Arturo Sandoval** Blue Note 8, 10:30 pm \$45-65
- ★ **Cellar Dog All-Stars** Cellar Dog 7, 8:30 pm \$5
- ★ **Felix Moseholm with Noah Stoneman, Jacob Patrone** Close Up 7:30, 9 pm

- ★ **Paul Cornish Trio with Jermaine Paul, Kendrick Scott; Dabin Ryu Trio**
Dizzy's Club 7, 9 pm \$25-50
- **Tyler Blanton Quartet; Lee Taylor** The Django 7:30, 9, 10:30 pm, 12 am \$35
- **Marianne Solivan** The Jazz Club at Aman New York 8 pm
- **Miki Hayama Organic Electronic Band with Mark Shim, Moto Fukushima,**
Diego Ramirez Jazz In Times Square 5 pm
- **Philip Norris Trio** Mezzrow 6, 7:30 pm \$35
- ★ **Craig Harris and Harlem Nightsongs Big Band**
Mount Morris Ascension Presbyterian Church 7 pm \$25
- **Cucho Martinez** Plaza 33 6 pm
- **Sarah Clausen, Eli Wallace, Kevin Murray** The Record Shop 7:30 pm \$10
- **Jon Regen Quartet** The Roxy Lounge at Roxy Hotel 8 pm
- **Meg Okura Group with Sam Newsome, Yaniv Taubenhouse, Youngchae Jeong,**
Peter Kroneif Saint Peter's Church 12:30 pm
- ★ **Marta Sanchez Trio with Kanoa Mendenhall, Nasheet Waits; Troy Roberts Quartet**
Smalls 9, 10:30 pm \$35
- ★ **David Murray Quartet with Marta Sanchez, Luke Stewart, Russell Carter**
Smoke 7, 9, 10:30 pm \$25-45
- **Joseph Buys Trio with Alex Koi, Trevor Dunn, Sae Hashimoto**
The Stone at The New School 8:30 pm \$20
- **John David Simon** Swing 46 5:30 pm \$20
- **Joe Lovano Paramount Quartet with Julian Lage, Asante Santi Debriano,**
Will Calhoun Village Vanguard 8, 10 pm \$40
- **Axel Tosca Trio + Xiomara Laouart** Zinc Bar 8, 10 pm \$35

Friday, August 29

- ★ **Eric Person Organ Trio** Albert's Bar 3 pm
- ★ **George Schuller with Dominique Eade, Allan Chase, Kenny Wessel, Joe Fitzgerald** Bar Bayeux 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
- ★ **Birdland Big Band; "Bird with Strings": Ken Peplowski Quartet and Orchestra** Birdland 5:30, 8:30, 10:30 pm \$30-45
- ★ **"Charlie Parker Birthday Celebration": David DeJesus Bopset with Brandon Lee, Donald Vega, Ricky Rodriguez, Chris Smith** Birdland Theater 7, 9:30 pm \$30-40
- ★ **Arturo Sandoval** Blue Note 8, 10:30 pm \$45-65
- **James Burton Quintet; Kyoko Oyobe Quartet** Celler Dog 7, 8:30, 11:30 pm \$5
- **Dida Pelled** Close Up 8, 10 pm
- ★ **John Patitucci Trio with Brian Blade, Nicole Glover** Dizzy's Club 7, 9pm \$25-60
- ★ **Tommy Campbell Trio; JC Hopkins** Biggish Band
- **Emily Braden** The Django 7:30, 9, 10:30 pm, 12 am \$35
- **Warren Smith** The Jazz Club at Aman New York 8 pm
- **Jacob Garchik Ye Olde** Mount Morris Ascension Presbyterian Church 7 pm \$25
- **Jason Clotter Group with Wilfie Williams** Ornithology Jazz Club 6:30 pm
- **Nice Brass** Shrine 10 pm
- ★ **Brandi Disterheft with Antoine Drye, Anthony Wonsey, David Hawkins** Smalls 9, 10:30 pm
- ★ **David Murray Quartet with Marta Sánchez, Luke Stewart, Russell Carter** Smoke 7, 9, 10:30 pm \$35-55
- ★ **Trevor Dunn "Dieter Roth Solo"** The Stone at The New School 8:30 pm \$20
- ★ **Joe Lovano Paramount Quartet with Julian Lage, Asante Santi Debriano, Will Calhoun** Village Vanguard 8, 10 pm \$40
- **Bill Warfield Hell's Kitchen Funk Orchestra** Zinc Bar 7, 8:30 pm \$35

Saturday, August 30

- ★ **Roberta Piket with Lance Bryant, Pete McCann, David Kingsnorth, Billy Mintz**
Bar Bayeux 8, 9:30 pm
Bar LunAtico 9, 10:30 pm \$10
- **Manuel Valera Cuban Express**
Barbès 6 pm \$20
- ★ **Joel Forrester solo**
Barbès 8 pm \$20
- **Bill Carney JugAddicts with Karl Meyer, Brian Mulroney, Steve Cooney, Jerry Fabris, Seth Kessel**
Bill's Place 7, 9:30 pm \$36
- **Bill Saxton Harlem Allstars**
Bird with Strings*: Ken Peplowski Quartet and Orchestra
Birdland 5:30, 8:30, 10:30 pm \$25-45
- ★ **"Charlie Parker Birthday Celebration": David DeJesus Bopet with Brandon Lee, Donald Vega, Ricky Rodriguez, Chris Smith Birdland Theater 7, 9:30 pm \$30-40**
- **Arturo Sandoval**
Blue Note 8, 10:30 pm \$45-65
- ★ **"New York Loves Sly (Stone)": Steven Bernstein Millennial Territory Orchestra with Curtis Fowlkes, Doug Wieselmann, Peter Apfelbaum, Erik Lawrence, Matt Munisteri, Charles Burnham, Ben Allison, Ben Perowsky + Vernon Reid, Corey Glover, Joan as Police Woman Bryant Park 7 pm**
- **Abraham Burton Quartet; Jon Davis Trio Cellar Dog 7, 8:30, 11:30 pm \$5**
- ★ **Devon Gates**
Close Up 8, 10 pm
- **John Patitucci Trio with Brian Blade, Nicole Glover Dizzy's Club 7, 9 pm \$25-60**
- **Emily Braden Quartet; Richard Cortez Band The Django 7:30, 9, 10:30 pm, 12 am \$35**
- **Glen David Andrews**
The Jazz Club at Aman New York 8 pm
- **Chino Pons**
The Roxy Lounge at Roxy Hotel 8, 9 pm
- **Jack Kotze**
Silvana 7 pm
- ★ **Brandi Disterheft with Antoine Drye, Anthony Wonsey, David Hawkins**
Smalls 9, 10:30 pm
- ★ **David Murray Quartet with Marta Sánchez, Luke Stewart, Russell Carter**
Smoke 7, 9, 10:30 pm \$35-65
- **PRISM with Machico Ozawa, Jai Jeffries Steel Wig Music 7 pm**
- **Sophie Taeuber-Arp Quintet with Laura Ortmann, C. Spencer Yeh, Jessica Pavone, Lester St. Louis, Trevor Dunn**
The Stone at The New School 8:30 pm \$20
- **Joe Lovano Paramount Quartet with Julian Lage, Asante Santi Debrnani, Will Calhoun**
Village Vanguard 8, 10 pm \$40

Sunday, August 31

- ★ **Andy Biskin Reed Basket with Peter Hess, Mike McGinnis, Sam Sadigursky**
Barbès 6 pm \$20
- ★ **Yardbird Big Band with David DeJesus; Afro Latin Jazz Orchestra with Arturo O'Farrill**
Birdland 5:30, 8:30, 10:30 pm \$30-40
- ★ **"Charlie Parker Birthday Celebration": David DeJesus Bopset with Brandon Lee, Donald Vega, Ricky Rodriguez, Chris Smith** Birdland Theater 7, 9:30 pm \$30-40
- ★ **Arturo Sandoval**
Blue Note 8, 10:30 pm \$45-65
- ★ **Ned Goudo Trio**
Cellar Dog 7, 8:30 pm \$5
- ★ **Samara Joy**
Close Up 7:30, 9 pm
- ★ **John Patitucci Trio with Brian Blade, Nicole Glover** Dizzy's Club 7, 9pm \$25-60
- ★ **Tad Shull Quartet; Michael Kanan Trio** The Django 6, 7:30, 9, 10:30 pm \$35
- ★ **Welf Dorr, Luke Glavanovits, Dmitry Ishenko, Kevin Shea** The Keep 9 pm
- ★ **Cameron Campbell; Jon Regen** The Roxy Lounge at Roxy Hotel 12, 1:30, 6, 7 pm
- ★ **Paul Jost Trio with Jay Anderson, Jim Ridi** Saint Peter's Church 5 pm
- ★ **Low-Key Chamber Concert #38 with Eddy Malave, Gene Pritsker, Charles Coleman + Robert C. Ford**
The Sky Vault 5 pm
- ★ **David Murray Quartet with Marta Sánchez, Luke Stewart, Russell Carter**
Smoke 7, 9, 10:30 pm \$35-55
- ★ **Joe Lovano Paramount Quartet with Julian Lage, Asante Santi Debriano, Will Calhoun**
Village Vanguard 8, 10 pm \$40
- ★ **Valtinho Anastácio**
Zinc Bar 7:30, 9 pm \$35

100 MILES OUT

CONNECTICUT

Back Country Jazz (Greenwich, CT) backcountryjazz.org/index.htm

8/17 (6 pm) Greenwich Jazz Festival: Tyreek McDole Quintet with Dylan Band, Wilfie Williams, Dan Finn, Gary Jones III

Bill's Seafood (Westbrook, CT) billsseafood.com

8/1, 8/15 (6:30 pm) Bill's Seafood Allstar Jazz Band
Branford Jazz on the Green (Branford, CT) branfordjazz.com

8/7 (6:30 pm) Marlowe Rosado

8/14 (6:30 pm) Bradford Hayes

8/21 (6:30 pm) Jumaane Smith

Bushnell Park (Hartford, CT) bushnellpark.org

8/4 (7:30 pm) Noah Baermen Quartet with Jimmy Greene

8/11 (6, 7:30 pm) Matt Dwonszyk Donny Time Band; Haneef Nelson Quintet

Butler-McCook House & Garden (Hartford, CT) ctlandmarks.org

8/14 (6 pm) Dan Pugach Nonet + Nicole Zuraitis

Buttonwood Tree Performing Arts Center (Middletown, CT) buttonwood.org

8/2 (7 pm) Laszlo Gardonyi/Christian Artmann

8/22 (7 pm) Quiet Corner Jazz Quartet

Carousel Museum (Bristol, CT) thecarouselmuseum.org

8/28 (6:15 pm) Al Fenton Big Band with Kathy Neri

Elicit Brewing Company (Manchester, CT) elicitbrewing.com

8/4, 8/11, 8/18, 8/18 (7:30 pm) Hartford Jazz Orchestra

The Foundry (Hartford, CT) thefoundryct.com

8/5, 8/12, 8/14, 8/19, 8/14, 8/26, 8/28 (5:30 pm) Dave Palla Trio

Hungry Tiger (Manchester, CT) thehungrytiger.com

8/5, 8/7, 8/12, 8/19, 8/12 (8 pm) Michael Palin's Other Orchestra

The Kate (Old Saybrook, CT) thekate.org

8/5 (7:30 pm) Grace Kelly

8/12 (7:30 pm) Dirty Dozen Brass Band

Lighthouse Inn (New London, CT) lighthouseinn.us

8/30 (6 pm) Bob Ahern Quartet

Owl Shop Cigars (New Haven, CT) owlshopcigars.com

8/6, 8/13, 8/20, 8/27, 8/20 (9 pm) Kevin Saint James Band

Palace Theater Poli Club (Waterbury, CT) palacetheaterct.org

8/1 (7, 9 pm) Dave Stryker Organ Trio

8/15 (7, 9 pm) Ali Ryerson Quartet

8/29 (7, 9 pm) Vanessa Racci

Ridgefield Playhouse (Ridgefield, CT) ridgefieldplayhouse.org

8/16 (7:30 pm) Glenn Miller Orchestra

Side Door Jazz Club (Old Lyme, CT) thesidedoorjazz.com

8/8 (8 pm) Vinicuis Gomes with Vardan Ovsopian, Matt Penman, Ele Howell + Songyi Jeon

8/9 (8 pm) Billy Drummond Freedom of Ideas with Steve Wilson, Adam Birnbaum, Dezron Douglas

8/15, 8/16 (8 pm) Aaron Goldberg Trio with John Patitucci, Obed Calvaire

8/22, 8/23 (8 pm) Sarah Hanahan Quartet

8/29 (8 pm) Paul Cornish Trio

8/30 (8 pm) Yoko Miwa Trio

Three Sheets (New Haven, CT) facebook.com/threesheetsNewHaven

8/8, 8/15, 8/22, 8/29, 8/22 (6, 7:30 pm) David Chevan Latin Jazz Ensemble

NEW JERSEY

Americano Restaurant (Bayonne, NJ) americanonj.com

8/5 (7 pm) Clovis Nicolas Quartet with Brandon Lee, Addison Frey, Pete Van Nostrand

Ashbury Hotel Salvation Bar (Ashbury, NJ) theashburyhotel.com

8/24 (7 pm) A Real Human Jazz Duo with Tom Monda, Audra Mariel

Brothers Smokehouse BBQ (Ramsey, NJ) brotherssmokehousenj.com

8/1 (7, 8:30 pm) Jerry Weldon

8/8 (7, 8:30 pm) Yayoi Ikawa

8/15 (7, 8:30 pm) Brandon McCune

8/22 (7, 8:30 pm) T.K. Blue

8/29 (7, 8:30 pm) The Fuscians with Greg Murphy

Count Basie Center for the Arts (Red Bank, NJ) thebasie.org

8/8 (8 pm) esperanza spalding

Englewood Public Library (Englewood, NJ) englewoodlibrary.org

8/7 (7:30 pm) Darryl Yokley

8/14 (7:30 pm) Nabaté Isles

8/21 (7:30 pm) Richard Baratta 3B's+2

8/28 (7:30 pm) Sharp Radway

Liberty State Park North Cove Field (Jersey City, NJ) jerseycityculture.org/events/summer-in-the-city

8/12 (6:30 pm) SummerFest: Spirit of Life Ensemble with Greg Murphy

Morris Museum (Morristown, NJ) morrismuseum.org

8/2 (7:30 pm) Richard Baratta Gotham City Latin Jazz Septet with Abraham Burton, Dave Stryker, Bill O'Connell, Michael Goetz, Paul Rossman + Carroll W. Scott

8/8 (7:30 pm) Alaya Project with Rohan Krishnamurthy, Prasant Radhakrishnan, Colin Hogan

River Park (Bradley Beach, NJ) bradleybeachnj.gov

8/13 (7 pm) Bradley Beach Suer Jazz Series: Anthony Fuscaldo

8/17 (5 pm) Jack Tar Brass Band

Shanghai Jazz (Madison, NJ) shanghaijazz.com

8/1 (7, 9 pm) Blue Soul with Bailey Gee, Frank Elmo, Ted Brancato, Mike Hogan, Joseph DeVico, Herb Woodson

8/2 (7, 9 pm) César Orozoo Kamarata Quartet

8/5 (5:30, 6:30 pm) Rich Court solo; Leonieke, Hal Slapin, John Vourtsis

8/6 (7, 9 pm) BJM Quartet with Byron John Moore, Manu Koch, Gene Lake, Mike Griot

8/7 (7, 9 pm) Meant to be Quartet with John Higgins, Glen Merritt, Alan Hayes, Pete Omelio

8/9 (7, 9 pm) Helio Alves Trio with Nilson Matta, Duduka Da Fonseca

8/12 (5:30, 6:30 pm) Rich Court solo; John Bianculi, Sue Williams, John Vourtsis

8/13 (7, 9 pm) Bob Himmelberger, Rick Crane, Matt Kane

8/19 (5:30, 6:30 pm) Rich Court solo; Ted Brancato, Hal Slapin, John Vourtsis

8/26 (5:30, 6:30 pm) Rich Court solo; Jerry Vezza, Hal Slapin, John Vourtsis + Bob Hanlon

Tavern on George (New Brunswick, NJ) nbjp.org

8/14 (7, 8:30 pm) Mike Bond Quartet

8/28 (7, 8:30 pm) Ilan Eisenzeig Band

The National (Frenchtown, NJ) thenationalfrenchtown.com

8/9 (7 pm) Triangle Strategy with Tom DGangi, Mitch Stein, Gene Perla

Triumph Brewery (Red Bank, NJ) triumphbrewing.com/red-bank

8/17 (1 pm) A Real Human Jazz Band with Tom Monda, Cody McCorry, Mike Heady, Audra Mariel

White Chapel Projects (Long Branch, NJ) whitechapelprojects.com

8/2, 8/9, 8/16, 8/23, 8/16 (7 pm) A Real Human Jazz Band with Audra Mariel

NEW YORK

Ballet Arts Studio (Beacon, NY) balletartsstudio.com

8/9 (8 pm) III Logic Flextet, Daniel Carter, Ayumi Ishito, James Keepnews; Iridesence with Rosi Hertlein, James Keepnews, Hilliard Greene

Beanrunner Café (Peekskill, NY) beanrunnercafe.com

8/1 (7 pm) Carlos Jimenez Mambo Quintet

8/2 (6 pm) Premik Russell Tubbs with Steve Sandberg, Neil Alexander, Michael O'Brien, Todd Isler

8/9 (6 pm) Alex Smith Quartet with Michael Webster, Jesse Lewis, Hamir Atwal

8/16 (6 pm) "Ray Blue's Birthday Groove" with Patience Higgins, Jeff Barone, Belden Bullock, Greg Murphy, Steve Johns

8/30 (6 pm) Gerry Malkin Quartet with Chris Morrison, Robert Aries, Preston Murphy, Bobby Leonard

Estilo Y Vino Wine Bar (Beacon, NY) estiloyvinowinebar.com

8/6, 8/7, 8/13, 8/14, 8/13, 8/21, 8/27 (6:30 pm) Miami Mo

The Falcon (Marlboro, NY) liveatthefalcon.com

8/9 (7:30 pm) Glen David Andrews

8/16 (4, 8 pm) Ed Palermo Big Band

8/17 (7:30 pm) Guillermo Klein Quintet with Vinicius Gomes, Guillermo Klein, Sebastian De Urquiza,

Rodrigo Recabarren, Rogerio Boccato

8/24 (7:30 pm) Sexmob with Steven Bernstein, Briggan Krauss, Tony Scherr, Kenny Wollesen

8/29 (7:30 pm) KJ Denhert and Evening News with Mark McIntyre, Nicki Denner, Adam Armstrong, Eric Halvorson

Farm to Table Bistro (Fishkill, NY) ftbistro.com

8/9 (7 pm) Richard Baratta Quartet

Full Moon Resort (Big Indian, NY) alternativeguitarsummit.com

8/18, 8/19, 8/20, 8/21, 8/20 Alternative Guitar Summit Camp: Kurt Rosenwinkel, John Scofield,

Kevin Eubanks, Vernon Reid, Gilad Hekselman, Wolfgang Muthspiel, Mary Halvorson, Anthony Pirog,

Joel Harrison, Steve Swallow, Larry Grenadier, Bill Stewart, Harvey Sorgen, Jerome Harris

Hamptons JazzFest @Gosman's Dock (Montauk, NY) hamptonsjazzfest.org

8/31 (6 pm) Greg Abate Quartet

Hamptons JazzFest @LTV Studios (Wainscott, NY) hamptonsjazzfest.org

8/15 (7:30 pm) Darrell Greene Quintet + Camille Thurman

8/18 (6 pm) Julius Rodriguez solo

8/25 (6 pm) Bill O'Connell solo

8/28 (7:30 pm) Mike Rodriguez Quintet

Hamptons JazzFest @Second House Museum (Montauk, NY) hamptonsjazzfest.org

8/10 (1, 3 pm) Richard Baratta Gotham City Latin Jazz Sextet, Ada Rovatti Organ Trio

8/2 (8 pm) "Rhythms Across the Americas": Elio Villafranca Quintet + Greg Tardy

8/16 (7 pm) Benito Gonzalez, Buster Williams, Lenny White + Emilio Modeste

Hamptons JazzFest @The Church (Sag Harbor, NY) hamptonsjazzfest.org

8/8 (6 pm) Brian Charette Organ Quartet with Joel Frahm, Sheryl Bailey

8/29 (6 pm) Jane Ira Bloom Quartet with Mark Helias, Matt Wilson, Dawn Clement

Handbell Studio (Kingston, NY) creativemusic.org

8/29 (3 pm) Peter Apfelbaum Creative Improvisers Orchestra + Ingrid Sertso Berger

Hastings on Jazz (Hastings on Hudson, NY) hohny.gov/calendar.aspx?EID=1187

8/3, 8/10, 8/17, 8/17 (3 pm) David Janeway Quartet with Matt Garrison, Dan Asher, Paul Frances

Hudson Hall (Hudson, NY) hudsonhall.org

8/3 (4 pm) Armen Donelian, Marc Mommaas + Steve Cardenas

Jazz at the Lodge (Ossining, NY) jazzatthelodge.com

8/7 (7, 8:30 pm) Chris Vitarello, Paul Connors, Jon Doty

8/14 (7, 8:30 pm) David Janeway Quartet with Matt Garrison, Dan Asher, Paul Francis

8/21 (7, 8:30 pm) Chris Morrison, Paul Connors, Jon Doty

8/28 (7, 8:30 pm) Alex Smith/Jesse Lewis Organ Trio with Hamir Atwal

Jazz Forum (Tarrytown, NY) jazzforumarts.org

8/1, 8/2 (7, 9:30 pm) Gerry Gibbs Thrasher Trio with Cyrus Chestnut, Kenny Davis

8/3 (4, 6, 8 pm) Miho Nobuzane-Elijah Brazilian Quartet; David Janeway Trio

8/8, 8/9 (7, 9:30 pm) ARTEMIS with Renee Rosnes, Ingrid Jensen, Nicole Glover, Noriko Ueda, Allison Miller

8/10 (4, 6 pm) Jean-Michel Pilc Trio with Sam Minaie, Jerad Lippi

8/15, 8/16 (7, 9:30 pm) Tatiana Eva-Marie

8/17 (4, 6 pm) Corinne Quartet

8/22, 8/23 (7, 9:30 pm) Spike Wilner Quartet

8/24 (4, 6 pm) Diego Figueiredo solo

8/29, 8/30 (7, 9:30 pm) Bob Baldwin Group

8/31 (4, 6 pm) Gabriel Espinosa Brazilian Quartet with Kim Nazarian

Jazz Forum Arts' Summer Music Series @Henry Gourdine Park (Ossining, NY) jazzforumarts.org

8/11 (6:30 pm) Marcos Varela Quartet

8/25 (6:30 pm) Gerry Malkin Quintet

Jazz Forum Arts' Summer Music Series @Horan's Landing (Sleepy Hollow, NY) jazzforumarts.org

8/5, 8/12, 8/19, 8/26, 8/19 (6:30 pm) Mark Morganelli's Jazz Forum All-Stars with Eddie Monteiro,

Roni Ben-Hur, Nanny Assis

Jazz Forum Arts' Summer Music Series @Lyndhurst Mansion (Tarrytown, NY) jazzforumarts.org

8/7 (6:30 pm) Gabrielle Stravelli

8/14 (6:30 pm) Mimi Jones Quartet

8/21 (6:30 pm) Sarah Jane Cion Steps Behind Quartet

8/28 (6:30 pm) Sangha Tierra

Jazz Forum Arts' Summer Music Series @Pierson Park (Tarrytown, NY) jazzforumarts.org

8/1 (6:30 pm) Bruce Cox

8/8 (6:30 pm) Nelson Riveros Quartet

8/15 (6:30 pm) Bill Warfield Hell's Kitchen Funk Orchestra

8/22 (6:30 pm) Gina D'Soto

8/29 (6:30 pm) Vincent Herring Quartet

Jazz Forum Arts' Summer Music Series @Waterfront Part (Dobbs Ferry, NY) jazzforumarts.org

8/6 (6:30 pm) Pawel Ignatowicz Quartet

8/13 (6:30 pm) Nabaté Isles Quartet

8/20 (6:30 pm) Ryan Sands Quartet

8/27 (6:30 pm) Naama Quintet

Jazz in the Valley Festival @Hampton Inn (Poughkeepsie, NY) jazzinthevalleyny.org

8/16 (3 pm) Craig Harris

8/17 (12 pm) Jazzmeia Horn, Bobby Sanabria with Eddie Henderson, Javon Jackson, Orrin Evans,

John Patitucci, Lenny White, Lisa Fischer

The Jazz Loft (Stony Brook, NY) thejazzloft.org

8/1 (7 pm) Champion Fulton Trio

8/2 (7 pm) Carlos Jiménez Mambo Dulcet

8/6 (1 pm) Tom Manuel and Young at Heart Trio with Steve Salerno, Keenan Zach

8/7, 8/8, 8/9, 8/9 (7 pm) Jazz Loft Big Band with Tom Manuel + Nicole Zuraitis

8/10 (6 pm) "Danny Bacher Memorial Concert": Jazz Loft Big Band with Nicole Zuraitis, Dan Pugach,

Pete Caldera

8/13, 8/20, 8/27, 8/27 (7 pm) Jazz Loft Trio with Keenan Zach

8/21 (7 pm) Big Little Band with Rich Iacona + Madeline Kole

8/22 (7 pm) Nick Mancini Trio

8/23 (7 pm) Brianna Thomas Trio

8/28 (7 pm) Interplay Jazz Orchestra with Joe Devassy, Gary Henderson

Jazz on Main (Mt. Kisco, NY) jazzonmain.com

8/3 (12 pm) Ron Drotos/Karen Mack

8/7 (7 pm) Ava Gallo Trio with Noah Myers, August Bish

8/8 (7 pm) Keeley Mitchell and Burr Johnson Band with Charlie Dougherty, Ray LeVier

8/9 (7 pm) Paul Connors Organ Trio with Chris Morrison, Jon Doty

8/10 (12 pm) Sean Temme Group with Jackson Sena Grant, Sam Marston, Nico Jin, Hunter Allison

8/14 (7 pm) Jon Cobert + Mark Rivera

8/15 (7 pm) Cary Brown Trio with Bob Gingery, Pete Zimmer

8/16 (7 pm) Jaana Narsipur Trio with Nicki Adams, Eddy Khimovich

8/17 (12 pm) Ron Drotos/Christi Bye

8/21 (7 pm) Sam Schaeffer Trio with Sam Chandler, Brendan Nie

8/23 (7 pm) Marissa Mulder/Jon Weber

8/24 (12 pm) Ron Drotos solo

8/28 (7 pm) Larry Haddad Organ Trio with Pat Marafioti, Joe Corsello

8/30 (7 pm) John H. Smith Trio with James Preston Jr., Lucianna Padmore

8/31 (12 pm) Ron Drotos/Leslee Warren

Lake George Arts Project (Lake George, NY) lakegeorgearts.org

8/20 (7 pm) Brass Queens

LTV Studios (Wainscott, NY) ltveth.org

8/29 (7:30 pm) Real East End Brass with Chris Mandato, Dylan Greene, Joseph Randazzo, Nick Silipo,

Meghan Kelly, Tye Granger, Troy Grindle, Shawn Ward

Lydia's Café (Stone Ridge, NY) lydias-cafe.com

8/2 (7 pm) Peter Einhorn Quartet with Lou Papp

CLUB DIRECTORY

- **Albert's Bar** 140 E. 41st St.
Subway: 4, 5, 6 to Grand Central ***albertsbar.com***
- **Archie Spigner Park** Merrick Blvd., Queens
(212-639-9675) Subway: LIRR to St. Albans
nycgovparks.org/parks/st-albans-park
- **Aron's Place** 1372 Greene Ave.
Subway: M to Knickerbocker Ave.
- **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***
- **Bessie's Place** 458 W. 145th St
Subway: A, B, C, D to 145th St.
instagram.com/bessiesplacenow/?hl=en
- **Bill's Place** 148 W. 133rd St. bt. Lenox/7th Ave.
(212-281-0777) Subway: 2, 3 to 125th St. ***billsplaceharlem.com***
- **Birdland** 315 W. 44th St. bt. 8th/9th Ave.
(212-581-3080) Subway: 7, A, C, E, F, N, Q, R, to 42nd St.
birdlandjazz.com
- **Birdland Theater** 315 W. 44th St. bt. 8th/9th Ave.
(212-581-3080) Subway: 7, A, C, E, F, N, Q, R, to 42nd St.
birdlandjazz.com
- **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
- **Breva** 3145 Brighton 4th St., Brooklyn
(929-470-4133) Subway: Q to Brighton Beach
brevabrightonbeach.com
- **Bronx Music Hall** 438 E. 163rd St. at Washington Ave.
(347-708-7591) Subway: Bus: Bx15 ***bronxmusic hall.org***
- **Brooklyn Conservatory of Music** 58 Seventh Ave., Brooklyn
(718-622-3300) Subway: F to Seventh Ave. , N, R to Union St.
bkcm.org
- **Bryant Park** 5th and 6th Ave. bt. 40th/42nd St.
(212-768-4242) Subway: 4, 5, 6 to 42nd St. ***bryantpark.org***
- **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 Great Hill** 105th St.
Subway: B, C to 103rd St. ***jazzmobile.org***
- **Central Park Summerstage, Rumsey Playfield** 72nd St. and Fifth Ave.
(212-360-2777) Subway: B, D to 72nd St. ***summerstage.org***
- **Close Up** 154 Orchard St.
(646-410-2307) Subway: F, J, M, Z to Delancey St.; F to 2nd Ave.
closeupnyc.com
- **Culture Lab LIC** 5-25 46th Ave., Long Island City
(347-848-0030) Subway: 7 to Vernon Boulevard/Jackson Ave.
facebook.com/culturelablic
- **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
- **The DiMenna Center** 450 W. 37th St.
(212-594-6100) Subway: A, C, E to 34h St. -Penn Station
dimennacenter.org
- **Dizzy Gillespie Mural** 229 W. 135th St.
Subway: 2, 3, A, B, C to 135th St.
- **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***
- **East 53rd St. & Park Ave.** East 53rd St. & Park Ave.
Subway: 6 to 51st St.
- **Eastern Parkway** Brooklyn
- **Flushing Town Hall** 137-35 Northern Blvd., Flushing
(718-463-7700) Subway: 7 to Main St. ***flushingtowndhall.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/
- **Forest Park Bandshell** Forest Park Drive off Woodhaven Blvd.
(718-235-0815) Subway: J to Woodhaven Boulevard
- **Grant's Tomb** 122nd St. and Riverside Drive
Subway: 1 to 125th St. ***jazzmobile.org***
- **Harlem Rose Garden** 6 E. 129th St.
Subway: 4, 5, 6 to 125th St. ***jazzfoundation.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 Ivy Room** 420 Park Ave South
(332-345-9232) Subway: 6 to 28th St.
- **Jackie Robinson Park** Bradhurst & Edgecombe Ave., W. 145th to W. 155th St.
Subway: D to 145th St.
- **The Jazz Club at Aman New York** 730 5th Ave.
(212-970-2626) Subway: N, R, W to Fifth Ave./59th St.
aman.com/hotels/aman-new-york
- **The Jazz Gallery** 1158 Broadway, 5th fl.
(212-242-1063) Subway: N, Q, R, W to 28th St.; F, M to 23rd St.
jazzgallery.org
- **Jazz In Times Square** 46th St. and Broadway
Subway: A, C, E to 42nd St.; 7 to Times Square; S to Times Square; N, Q, R, W to Times Square ***jazz.org/swinginthe streets***
- **Joe's Pub** 425 Lafayette St.
(212-539-8770) Subway: N, R to 8th St.-NYU; 6 to Astor Pl.
joespub.com
- **The Keep** 205 Cypress Ave., Queens
(718-381-0400) Subway: L to Jefferson St. ***thekeepny.com***
- **Knickerbocker Bar & Grill** 33 University Pl. at 9th St.
(212-228-8490) Subway: N, R to 8th St.-NYU
knickerbockerbarandgrill.com
- **Lincoln Center: Underground at Jaffe Drive** Jaffe Dr.
Subway: 1, 2 to 66th St. ***lincolncenter.org***
- **Little Branch** 22 7th Ave. South
(212-929-4360) Subway: 1 to Houston St. ***littlebranch.net***
- **Lowlands** 543 3rd Ave., Brooklyn
(347-463-9458) Subway: R to Prospect Ave. ***lowlandsbar.com***
- **Madison Square Park** 5th Ave. and 23rd St.
Subway: R, W to 23rd St.
- **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***
- **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.
- **Nublu** 62 Ave. C bt. 4th/5th St.
(212-979-9925) Subway: F, V to Second Ave. ***nublu.net***
- **Nublu 151** 151 Ave. C
Subway: L to 1st Ave. ***nublu.net***
- **Ornithology Jazz Club** 6 Suydam St., Brooklyn
(917-231-4766) Subway: J, M, Z to Myrtle Ave.
ornithologyjazzclub.com
- **The Owl Music Parlor** 497 Rogers Ave.
(718-774-0042) Subway: Subway: 2 to to Sterling St. ***theowl.nyc***
- **Pangea** 178 2nd Ave.
(212-995-0900) Subway: L to 1st Ave. ***pangeanyc.com***
- **Pershing Square Plaza** 88 Park Ave.
Subway: 4, 5, 6, 7, S to Grand Central ***grandcentralpartnership.nyc/our-neighborhood/pershing-square***

- **Pier 84 at Hudson River Park** 555 12th Ave.
Subway: A, C, E to 50th St. ***jazzfoundation.org***
- **Pioneer Works** 159 Pioneer St., Brooklyn
(718-596-3001) Subway: Bus: B61 ***pioneerworks.org***
- **Plaza 33** W. 33rd St. bt. 7th/8th Ave.
Subway: 1, 2, 3 to 34th St. ***34thstreet.org***
- **Poster House** 119 W. 23rd St.
(917-722-2439) Subway: 1, 2 to 23rd St. ***posterhouse.org***
- **Prospect Park Lena Horne Bandshell** 141 Prospect Park W., Brooklyn
Subway: F to Prospect Park
- **Public Records** 233 Butler St.
(347-529-4869) Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Ave.
publicrecords.nyc
- **The Record Shop** 360 Van Brunt St.
(347-668-8285) Subway: Bus: B61to Van Brunt St./King St.
360recordshop.com
- **Rizzoli Bookstore** 1133 Broadway
(212-759-2424) Subway: R, W to 28th St. ***rizzolibookstore.com***
- **The Roxy Lounge at Roxy Hotel** 2 6th Ave.
(212-519-6600) Subway: A, C, E to Canal St. ; 1 to Franklin St.
roxyhotelnyc.com/dining/roxy-bar
- **Saint Peter's Church** 619 Lexington Ave. at 54th St.
(212-935-2200) Subway: 6 to 51st St. ***saintpeters.org***
- **Saint Tuesday** 24 Cortlandt Alley
(212-735-8000) Subway: 4, 6 to Canal St.; J, Z to Canal St.
sainttuesdaynyc.com
- **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***
- **Sisters** 900 Fulton St.
(347-763-2537) Subway: C to Clinton-Washington Ave.s
sistersbklyn.com
- **The Sky Vault** 20 Pine St.
Subway: 2,3 to Wall St.; J to Broad St.
composersconcordance.com
- **Smalls** 183 W 10th St. at 7th Ave.
(212-252-5091) Subway: 1 to Christopher St. ***smallslive.com***
- **Smoke** 2751 Broadway bt. 105th/106th St.
(212-864-6662) Subway: 1 to 103rd St. ***smokejazz.com***
- **Snug Harbor Cultural Center** 1000 Richmond Terrace, Staten Island
(718-448-2500) Subway: ***snug-harbor.org***
- **Sony Hall** 235 W. 46th St.
(212-997-5123) Subway: N, R, W to 49th St. ***sonyhall.com***
- **Sour Mouse** 110 Delancey St.
(646-476-7407) Subway: J to Bowery ***sourmousenyc.com***
- **Steel Wig Music** 939 8th Ave. Ste. 502
Subway: N, Q, R, W tro 57th St; 1, 2, 3, A, C, E, B, D, F to Columbus Circle ***livemusicproject.org/events/venues/5741/steel-wig-music***
- **The Stone at The New School** 55 W. 13th St.
(212-229-5600) Subway: F, V to 14th St. ***thestonenyc.com***
- **Swing 46** 349 W. 46th St.
(646-322-4051) Subway: A, C, E to 42nd St. ***swing46.nyc***
- **Teatro SEA** 107 Suffolk St.
(212-529-1545) Subway: F, J, M to Delancey St.-Essex St.
teatrosea.org
- **Terazza 7** 40-19 Gleane St., Queens
(347-808-0518) Subway: 7 to 82nd St./Jackson Heights
terazza7.com
- **Tompkins Square Park** 7th to 10th St. bt. Ave. A/Ave. B
(212-387-7685) Subway: L to 1st Ave. ; F, V to Second Ave.; 6 to Astor Pl.
- **Travers Park** 34th Ave. bt. 77th/78th St., Queens
(914-694-5163) Subway: E, F, G, R, V, 7 to 74th St.
- **Village Vanguard** 178 7th Ave. South at 11th St.
(212-255-4037) Subway: 1, 2, 3 to 14th St. ***villagevanguard.com***
- **West 125th St. & Morningside Ave.** West 125th St. & Morningside Ave.
Subway: A, B, C, D to 125th St.
- **Winnie's** 63 West 38th St.
(646-846-9063) Subway: B, D, F, M to 42nd St. NQRW to Times Square; BDFM to 34th St. ***winniesnyc.com***
- **Zinc Bar** 82 W. 3rd St.
(212-477-8337) Subway: A, C, E, F, V to W. 4th St. ***zincbar.com***

CLIFFORD BARBARO (Jun. 7, 1948 – Jun. 20, 2025) The Harlem-born drummer, and long-time fixture of the NYC jazz scene since the late '60s, died at age 77. Barbaro attended the Hartnett School of Music and early on was associated with Sun Ra and appeared on several Strata-East albums by Charles Tolliver, Stanley Cowell and John Hicks. He was also a member of the Bop Juice trio with saxophonist Ralph Lalama and bassist Dennis Irwin. His credits include Tyrone Washington (whose 1973 *Roots* album was Barbaro's recording debut), John Stubblefield, Sadik Hakim, Jon Hendricks, Betty Carter, Marlena Shaw, Sherman Irby, Michael Marcus, N.Y. Hardbop Quintet (with Joe Magnarelli and Jerry Weldon) and others.

ALAN BERGMAN (Sep. 11, 1925 – Jul. 17, 2025) The multiple award-winning lyricist, who with his late wife Marilyn (d. 2022), wrote hundreds of American songbook tunes, died at age 99. Legends in the music world, the Bergmans worked in many styles and genres, including jazz and bossa nova, writing lyrics for "The Windmills of Your Mind" and "The Island" (based on Ivan Lins' "Começar de Novo"). In 2001 The Kennedy Center commissioned them to write a song cycle, which resulted in a collaboration with Cy Coleman and *Portraits in Jazz: A Gallery of Songs*. Other jazz associations included Quincy Jones, Bill Charlap, Christian McBride and Jeff Hamilton.

HÉLIO DELMIRO (May 20, 1947 – Jun. 16, 2025) Born in Rio de Janeiro, the guitarist-composer died in Brasília at age 78. In 1981 he recorded the still popular album *Samambaia*. His credits include Brazilians Milton Nascimento, João Donato, Elis Regina, Márcio Montarroyos and Moacyr Silva and his collaborations ranged from Michael Franks to Sarah Vaughan.

AIYB DIENG (Oct. 11, 1947 – Jul. 13, 2025) The Senegalese drummer-percussionist, who specialized in hand drums, died at age 77 in Florida, where he lived for many years. His first album credit was in 1976 with Cameroon legend Manu Dibango (*Afrovision*). He had albums on Jimco and P-Vine and frequently worked with bassist-producer Bill Laswell. His long list of collaborations includes Ginger Baker, Brian Eno, Herbie Hancock, Umar Bin Hassan, Jon Hassell, Masabumi Kikuchi, Fela Kuti, The Last Poets, Bob Moses, Youssou N'Dour, Pharoah Sanders, Gil Scott-Heron and Bernie Worrell, as well as Mick Jagger and Yoko Ono.

FEYA FAKU (Jun. 6, 1962 – Jun. 23, 2025) The South African trumpeter-flugelhornist died at age 63 in Basel, Switzerland where he was due to perform at the Bird's Eye Club. Faku studied at Durban's University of Natal, where Darius Brubeck had established a school of jazz and popular music in the early '80s. He had albums on his own label and A-Records (including *Hommage*, his 1999 leader debut) and credits with Abdullah Ibrahim, Paul van Kemenade, Bheki Mseleku, McCoy Mrubata, Jeff "Siege" Siegel and others.

HAL GALPER (Apr. 19, 1938 – Jul. 18, 2025) The pianist, composer, arranger, bandleader and educator died at age 87 in Cohecton, NY. He began his career in Boston, recorded his leader debut in 1970 (*The Guerilla Band*, featuring Michael and Randy Brecker) and in 1973 began a two-year stint with the Cannonball Adderley Quintet. He worked in NYC and Chicago in the late '70s, was a member of Phil Woods quintet from 1980-90, then formed his own trio with Jeff Johnson (bass) and Steve Ellington then John Bishop (drums). Galper had albums on Mainstream, SteepleChase, Enja, Blackhawk, Concord Jazz, Vartan Jazz, Double-Time, Philology and Origin, plus credits with Nat Adderley, Chet Baker, Randy Brecker, Bobby Hutcherson, Lee Konitz, Sam Rivers and John Scofield, among others.

RAYMOND GUIOT (Oct. 5, 1930 – Jul. 11, 2025) The French classical and jazz flutist-composer died at age 94. He was principal flutist at the Opéra de Paris (1962-

91), and played in a quartet with George Gruntz (piano), Guy Pedersen (bass) and Daniel Humair (drums). He had albums on Tele Music and Musidisc and credits with Elek Bacsik, Eddie Barclay, Claude Bolling, Serge Gainsbourg, André Hodeir, Pierre Michelot, Baden Powell, Martial Solal and others.

TONY GORRUSO (Oct. 20, 1957 – Jun. 6, 2025) The trumpeter-arranger died in Fort Lee, NJ, at age 67. He began his career at age 17 with Spyro Gyra and attended Berklee College of Music, where he concentrated on arranging, played lead trumpet for Buddy Rich and Frank Sinatra, and was in the pit of Broadway's *Monty Python's Spamalot* and, for a decade, *Miss Saigon*. He had credits with Clark Terry, Mercer Ellington and David Sanborn.

ARTHUR HAMILTON (Oct. 22, 1926 – Jun. 3, 2025) The composer-son of songwriter Jack Stern, best known for the torch song "Cry Me a River", died at his home in Los Angeles at age 98. "Cry Me a River" was a hit for Julie London, rising to No. 9 on the Billboard singles chart in 1955, and has been covered many times, including early on by Ella Fitzgerald. He was Oscar-nominated for "Best Original Song" and was fond of telling people he didn't go to college, but "went to Bobby Short."

SVEN-ÅKE JOHANSSON (1943 – Jun. 15, 2025) The Mariestad, Sweden-born drummer-accordionist-pianist (also composer, poet, author, visual artist) died at age 82. A longtime resident of Berlin (since 1968), Johansson was one of the first European free drummers and a foundational figure in the European avant garde jazz scene. Quite prolific, he had dozens of his own (including his SÅJ imprint) or collaborative albums on Dragon, FMP, Grob, hatOLOGY, Intakt, Jazzwerkstatt, Ni-Vu-Ni-Connu, PO Torch, Umlaut, Corbett vs. Dempsey, Astral Spirits, Trost and other labels. His many credits and partnerships included Peter Brötzmann, Rüdiger Carl, Axel Dörner, Heiner Goebbels, Mats Gustafsson, Peter Kowald, Gunnar Lindqvist, Manfred Schoof, Alexander von Schlippenbach, Per Henrik Wallin and others.

KAZUO "KAZ" KAJIMURA (Oct. 31, 1942 – Jun. 15, 2025) The Tokyo-born founder of Yoshi's jazz club in the San Francisco Bay Area died of Alzheimer's disease at age 82. He co-founded Yoshi's in 1972, the site of live recordings by George Coleman, Ed Blackwell, Joe Pass, Anthony Braxton, Marilyn Crispell, Marian McPartland, Dee Dee Bridgewater, Vinny Golia, Pat Martino, Mulgrew Miller, Bud Shank, Bill Frisell, Jessica Williams, Kenny Burrell, McCoy Tyner, Gary Burton, Chick Corea and many others.

MAX NEISSENDORFER (Mar. 14, 1957 – Jul. 12, 2025) The German jazz, blues and funk pianist-singer, nicknamed "Scat Max," died at age 68. He led a trio, as well as his Munich big band The Uptown Orchestra and was a guest singer with Swiss Jazz Orchestra and the Swiss Sinatra Tribute Band. He had albums on Swingtime, Birdland Neuberger and his own label, and collaborations with Charly Antolini, Franz-David Baumann and others.

YURI PARFENOV (Jan. 19, 1946 – Jun. 23, 2025) The Russian trumpeter-composer, who was also adept at the alphon, flugelhorn and cornet, died at age 79. He had albums on L-Junction, Cosmic Sounds and Pentagramma and credits since the early '80s, including Oleg Lundstrem, Oleg Gotskosik, Moscow Composers Orchestra, Anatoly Vapirov, Vladimir Volkov, Embryo, Arkestra One, Alex Rostotsky, Tri-O, Javier Zalba, Alexey Kruglov/Vladimir Miller and others.

HIRAM REMÓN (Jul. 12, 1932 – Jun. 14, 2025) The Colombia-born vocalist, also an adept percussionist with hand-held instruments such as guiro, pandeiro and maracas, died at age 93. Nicknamed "El Pavo," he was a popular singer in his homeland, but by the '70s relocated to New York and continued his career, establishing

himself foremost with drummer-percussionist Bobby Sanabria. Remón also worked with Carlos Arnedo, Mongo Santamaria, Papo Ortega, Yomo Toro, Benjamin Lapidus and others.

VINNIE RICCITELLI (Jun. 16, 1926 – Jul. 9, 2025) The alto saxophonist, arranger and pianist, died at age 99. Born in Yonkers, NY, he played mostly gigs in the NYC metro area. He began his career at age 15 with a summer gig in the Catskills. His first of two albums as leader, *Jazz From the Westchester Workshop* (Unique, 1956), featured saxophonist Carmen Leggio and trombonist Eddie Bert. Riccitelli also worked in Broadway pit bands. His recording credits include albums by Leggio, Dick Meldonian-Sonny Igoo's Big Swing Jazz Band, Lew Anderson Big Band, The Four Freshmen and others.

BORIS CLAUDIO "LALO" SCHIFRIN (Jun. 21, 1932 – Jun. 26, 2025) Born in Buenos Aires, Argentina, the composer died in Los Angeles at age 93 from complications of pneumonia. While learning to play piano he described hearing Louis Armstrong, Fats Waller, Charlie Parker and Dizzy Gillespie as "a religious conversion." Studying at the Paris Conservatory, he played piano in jazz clubs at night. In 1958 Schifrin moved to New York and began working with Gillespie as pianist, arranger and composer. He also wrote arrangements for Stan Getz, Luiz Bonfá and Sarah Vaughan. Schifrin moved to Los Angeles in 1963, winning four GRAMMYS (19 nominations) for a number of projects including "The Cat" (the title cut to Jimmy Smith's 1964 album), "Jazz Suite on the Mass Texts" (from Paul Horn's 1965 album) and the theme and score to *Mission: Impossible*.

PAUL STOCKER (1952 – Jun. 25, 2025) The Redwood City, CA-born saxophonist, who moved to Spain in 1970, died at age 73. He later spent several years in Paris, finally settling in Amsterdam. He collaborated with a long list of international jazz figures such as Tete Montoliu, Pony Poindexter, Billy Brooks and Peer Wyboris as well as Mike Osborne, Saheb Sarbib, Henry Lowther, Burton Greene, Steve Lacy, Misha Mengelberg, Sean Bergin, Han Bennink, Boy Raaymakers, Eric Vloeimans, Jasper van 't Hof and others.

JONE TAKAMÄKI (Dec. 31, 1955 – Jul. 15, 2025) The Finnish saxophonist-clarinetist and specialist in Japanese shakuhachi and hocchiku flute playing, died at age 69. Takamäki was active in Finland's avant garde and improvised music scene. In 1981 he released his self-titled debut album. He was involved in Edward Vesala's Sound and Fury workshops, and in 1991 joined the Finnish jazz/rock improv collective Krakatau, with guitarist Raoul Björkenheim and bassist Ulf Krokfors. In 1997 he co-founded the group Otnä Eahket and in the early 2000s co-founded large ensemble Suhkan. Takamäki had albums on Johanna and Zehra and credits with the Tapiola Big Band and Iro Haarla, among others.

LUDWIG "LUD" VANTRIKT (Jun. 11, 1959 – Jul. 7, 2025) The Pennsylvanian jazz enthusiast, who developed an ear for avant garde music, died at age 66. He was a DJ at Temple University's WRTI-FM starting in the mid '80s, hosting such shows as *Point of Departure*, *Out of the Afternoon*, *Night Creature* and *Bitches Brew*. He also produced jazz events at Philadelphia's Painted Bride Art Center, and was a regular contributor to *Cadence Magazine* and *CODA*, in addition to writing album liner notes.

NORMAN MARSHALL VILLENEUVE (May 29, 1938 – Jul. 9, 2025) The largely self-taught Canadian drummer died at age 87 in Montreal. He played with Terry Lukiwski, Martin Franklin, Ken Fornetran and led his own Norman Marshall Villeneuve sextet. In 2018, he received a Lifetime Achievement Award at the International Drum Fest in Quebec City. He had less than a handful of leader dates alongside credits with Junior Mance, Ken Skinner, Reg Schwager, Oliver Jones and others.

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