

SEPTEMBER 2025—ISSUE 281

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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THE NEW YORK CITY JAZZ RECORD

**ROBERTA
GAMBARINI**

DIZZYING & DAZZLING

SPECIAL FEATURE:
**JOSEPH
DALEY**
IN MEMORIAM

**LUCIAN
BAN**

**ELI
YAMIN**

**OLU
DARA**

**MEL
TORMÉ**

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IN CORRECTION (Aug. 2025 issue)

In the Cover Story: guitarist Reggie Lucas was incorrectly referred to as a bassist. In the Festival Report: Scott Robinson played a jazzophone (two bells) at the Vision Festival (not the one-bell normaphone). In VOXNews: Amanda Ekery's Arabe's album is about her Syrian father and Mexican mother (not greatgrandfather and greatgrandmother). In the Album Reviews: Charlie Parker – Bird in Kansas City mentioned Parker's hometown of Kansas City, KS. Though he was born in KC, KS, he grew up in KC, MO. We regret the errors.

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Letter from the Editor

In last issue's Letter from the Editor, the significance of mentorship in the jazz world (and beyond) was mentioned at length. It was suggested and recommended that no jazz elder still with us, whether performing or not, should be taken for granted, and that every one of them should be appropriately honored within their lifetime. Last month the calving of some notable boughs from the trunk of the jazz tree drifted off into the horizon and into the jazz history books with the passings of pianist and Latin jazz icon Eddie Palmieri (1936-2025), one-of-a-kind vocalist Sheila Jordan (1928-2025) and pioneering jazz tubaist Joseph Daley (1949-2025). Sadly, as the phrase goes: "They come in threes." Each served as mentors, teachers and bandleaders whose significance cannot be underestimated. And even though they are physically now no longer with us, their respective imprints will forever be cemented in music and spirit, starting with the countless lives each touched, taught, influenced, collaborated with and played for. Hopefully you, our dear readers, were fortunate to experience and encounter these giants at least once while they walked this earth to share their music and wisdom. And, if you did, take it as your responsibility to share with others how fortunate you indeed were to be in the presence of and to witness these musical sages. Check out VOXNews columnist-vocalist Tessa Souter's personal dedication to Jordan (p. 11), who was a mentor, former teacher and close friend. This issue's Special Feature (p. 14-15) is dedicated to a "Joseph Daley In Memoriam," which includes over twenty testimonials from fellow musicians and friends, all of whom recall his musicianship and friendship. The In Memoriam section (p. 47) includes obituaries on these and others the jazz world has most recently had to say goodbye to.

The in-house recommendation is – and will always be – giving flowers to those still with us. On that note, be sure to check out the Encore (p. 10) on 84-year-old cornetist Olu Dara, who FONT Music honors this month with its 2025 "Award of Recognition." There are still many such giants who walk among us and have invaluable wisdom and experiences to share, and no better time than the present to appreciate who and what we have, while we have it and while they're still with us.

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

On The Cover: Roberta Gambarini by Caroline Conejero

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w/ special guest **Caylie Davis**

Steven Bernstein's

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Tue, September 9 – The New School

Bill Dixon's Index: Centennial

Celebration and Score Reading

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Wed, September 10 – Public Records

Michael Sarian's ESQUINA

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The first day of the first-ever NoMad Jazz Festival (Aug. 3) found **Steven Bernstein's Millennial Territory Orchestra** at Rizzoli Bookstore. Corey Wallace (trombone) was new and Will Bernard (guitar) and Donald Edwards (drums) were subs, none of which hindered the group—Bernstein (trumpets), Charlie Burnham (violin), Doug Wieselman (clarinet), Peter Apfelbaum (tenor), Briggan Krauss (baritone), Ben Allison (bass)—from unleashing an on-point, spirit-lifting show. When he wasn't conducting impromptu chart alterations, ensuring that even the tightest arrangements got loosened up, Bernstein mustered the troops with keening trumpet calls that could've cut through titanium. The opening 20-minute trek through "St. Louis Blues", tempo toggling between second-line funk and slow, sultry "brothel" drags, was enhanced by Wieselman's pining obbligatos, Apfelbaum's outward-bound tenor and a *sol*i (ensemble) Ellington-esque section. The leader's "Planet B", another exposé of extemporaneous chart-tweaking, was followed by an ingenious adaptation of James Booker's "Pixie" wherein each chorded note in the original solo piano recording was designated to a different band member. Mingus' "Duke Ellington's Song of Love" abounded in lush harmonies; Bessie Smith's "Put It Right Here" showcased Bernard's biting blues guitar; Bob Dylan's "All Over You" ended with a miraculously uncluttered, five-horn free-blow and Edwards illumed Sly Stone's "Everybody Is a Star", first with a driving New Orleans "big four" parade beat, then with asymmetric accompaniment to the saxophonists' scintillating exchange.

— Tom Greenland



Steven Bernstein @Rizzoli Bookstore

Smack in the center of Knickerbocker Bar & Grill stood the house grand piano, its lid propped wide open, surrounded by a sea of tables filled with merrymakers on a Friday night (Aug. 1). Incredibly, despite the din of the crowd, the unamplified veteran pianist (and prolific composer), **Joel Forrester**, was able to prevail. Over the course of three well-paced and varied solo sets, mostly comprised of his own pieces, the peripatetic Forrester—sojourning in the city this summer (he resides in Lyon, France)—caught and held patrons' attention through his singular stylistic amalgam of blues, boogie, stride, gospel, jazz and less categorizable influences, artfully integrating transparency and complexity. Numbers such as "Philip's Blues", "Backtalk" and "Blues in the Morning", supported in his left hand by walking tenths or eight-to-the-bar figurations, never sagged, even over the course of extended solos, thanks to his "composerly" approach to improvisation, wherein the song's salient features are prudently revisited and repurposed. (An upshot, presumably, of his studies with Thelonious Monk.) Forrester's renditions of "Soldiers in the Army" and "Amazing Grace" would've worked in a church service. His modernistic bent surfaced on pieces including "Second Nature", "Max of the Desert" (in 11- and 7-beat meters, respectively) and especially "Industrial Arts", a minimalist saga trimmed down on this particular evening to an economical nine minutes. Forrester circulated the room during breaks, often pausing to sit and chat with friends. Even after two sets nobody was leaving, a sure sign his music was making its mark.

(TG)

The inaugural NoMad Jazz Festival launched its centerpiece, the mainstage portion of the week-long event, over two weekend days, centered squarely in Madison Square Park. It was an ambitious project and its result was both magnificent and chaotic. Opening the festival on the mainstage (Aug. 9) was the trio of **Dabin Ryu** (piano) with Joe Martin (bass) and Johnathan Blake (drums). Ryu is a force, blessed with a bright, energetic personality, a keen awareness of jazz history and extraordinary chops. She began with the uptempo, boppish "Vertigo", the first cut on her new album *Trio!* and followed with a contrasting lyrical, melodic rendering of "Sugar Ray". At this point it was clear that the sound to accommodate the busy outdoor space wasn't ideal and that Ryu had to go into a highly percussive mode to adjust to it. Her playing is far more nuanced than was allowed by her surroundings. What also emerged was Ryu's generosity as a leader, with an understanding of how rhythm players can weave and integrate their artistry on any given piece. Extended features for Martin and Blake throughout were creative and highly enjoyable. The pianist's composition, "The Round", was intensely forceful, and in contrast, her "Taxi Driver", for her late grandfather, was a joyful ride in his cab. Especial homage was heard in tunes by Hazel Scott ("Peace of Mind"), Geri Allen ("RTG") and Mary Lou Williams ("In the Land of Oo-Bla-Dee"). The sum total of the set underscored that Ryu is an artist to keenly watch.

— Marilyn Lester



Dabin Ryu @Madison Square Park

A benefit of The Django on a summer Monday (Aug. 4) was the lack of noisy patrons at the club's bar end, adding to the enjoyment of pianist-singer **Bryan Eng**. The 25-year-old follows in a line of such artists as Billy Stritch, Eric Comstock, Ronny Whyte and Daryl Sherman. But there's an interesting phenomenon in this club of entertainers—are they "jazz" or "cabaret" artists, or possibly both? The late Bobby Short, George Feyer and Hugh Shannon were happy to identify as "saloon singers," inhabiting the shrinking world of hotel boîtes. Blossom Dearie and Barbara Carroll placed themselves squarely in the jazz realm. Eng now has a foot planted firmly in both. He opened his set with a swinging midtempo "Bye Bye Blackbird", revealing a pleasant tenor and secure pianistic chops. In plentiful narrative, he revealed he had no set program but was performing his favorite songs, which favor the American songbook, and particularly Frank Sinatra. Among them were "All the Way", "Polka Dots and Moonbeams" and the most jazzy offering of the evening, an uptempo "Just One of Those Things". Eng's "I'm Still Learning Everyday" was a sweet Billy Joel-esque ballad. Bassist John Sims and the very talented drummer Gary Kerkezou gave first-rate, traditional support to the star, with brief features. In all, Eng's repertoire and delivery were enjoyably entertaining. But, because he can, we'd like to see him perform more jazzy material. His reading of Charlie Parker's "Au Privave" was a taste of what could be.

(ML)

Braving the dark room bathed in red, through the bar-length crowd at Barbès (Aug. 10), “guitar monster” **Marco Cappelli** presented two unique groups in the quaint back room. In his Acoustic Trio, he sat stage left as Ken Filiano (bass) and Satoshi Takeishi (percussion) shredded both the soundscape and right-wing stupidity on Cappelli’s political “Le Commissar sur le Nuages”. The room was then re-set for the release concert of his new Italian Surf Academy album (*Morricone is Dissolving*). This 15-year-old project presented a very different trio, which bridged multiple genres and as many miles via Spaghetti Western scores, spy guitar, punk snarl and layers of sound. Opening with the Carlo Rusticelli-composed main title theme to *Blood and Black Lace* (1964), the band’s reconstruction was colored with twang-bar fermatas, suspended mid-air, before Cappelli’s lengthy improvisation (reminiscent of Carlos Santana dueling John McLaughlin). Drummer Dave Miller’s snare march was liberated into free jazz. The featured works from the masterful new album included the compelling prose-poetry of Denver Butson, whose gritty, road-worn baritone perfectly complemented both the music and narrative. Butson’s word painting offered magical imagery: “In order to become Ennio Morricone/Ennio Morricone dissolves.” Dream-like, the poetry poured through Cappelli’s universe of sounds, Damon Banks’ contemplative, furtive bass and Miller’s perpetual motion drumming. The ongoing and expressive Brooklyn roar of the packed house verified the sheer, time-tested power of Italian Surf Academy. — **John Pietaro**



Marco Cappelli @Barbès

It was a Friday night (Aug. 1), the first comfortably cool one amid the sizzling summer heat wave, and the East Village was an excited mass in motion. Close Up, that hiply intimate necessity, was a buzzing thicket. The possibly once-in-a-lifetime trio, led by bassist **Carmen Quill** (formerly Carmen Q. Rothwell), featured legendary drummer Billy Hart and rising piano giant Jacob Sacks—which rendered the club SRO. Quill, whose sole album release was her solo *Don’t Get Comfy/Nowhere* (2021), also drives ensembles Ghost (with Wayne Horvitz) and Scree, and has collaborated with Wendy Eisenberg, Dave Douglas and Joey Baron. The multi-generational trio opened with her original composition “Plaza”, built on a softly repetitive bassline complemented by Hart’s timpani mallets flowing over his unique drum kit setup. Once Sacks’ ringing 5ths entered in call-and-response interplay with the leader’s steady bass, it was left to the drummer to cast a new counterpoint and foray into an expansive improvisational universe. As the piece closed, the house emoted whooping affirmations. Other powerful works included a wonderfully loose “Off Minor” (Thelonious Monk), Hart’s swinging samba “Duchess” and Paul Motian’s uptempo post-bop “Split Decision”, the core of which was a Sacks improvisation that screamed ravishingly of the late Don Pullen. Within a concert of utter surprises, the closer was a multi-part reconstruction of Charlie Parker’s “Confirmation”, which left the audience quite speechless and in need of another bourbon. (JP)

Flute player **Nicole Mitchell** closed her residency at The Stone in a duo with her friend, pianist **Vijay Iyer** (Aug. 2), and the music behaved that way—curious and unguarded, by two visionaries accompanying each other fearlessly into the unknown. They opened with “Premonition”, which Iyer set up in a low rumble, kneading the keyboard until the elegiac theme came into focus. From there the pair deconstructed it: the pianist’s hands scattering notes across the length of the piano, Mitchell replying on flute and alto flute in searching arcs. At one point she vocalized and a phrase surfaced—“We can love what we fear.” The room held still for it. Then came two Mitchell pieces: the unrecorded, tensile “Secret Power #4” and the joyous “Aqua Blue” from her 2013 album, *Aquarius*, which she brightened on piccolo. The 7/8 grid of “Siete Ocho” gave Iyer a pulse to reframe, while Mitchell stretched phrases against it. The sound turned spectral as she routed her mic through an effects box, adding echo and synth color; Iyer reached into the piano, manipulating its strings with his left hand as his right stoked the keys. Mitchell cued him into his original “Ghostrimental” (from last year’s *Compassion*), settling into a patient ostinato and a hush suggesting forward motion. The set read as a report from two composers who know how to balance intention and risk. Their trust did most of the work, while compositional rigor that gave way to spacious improvisations, which invited conjured epiphanies, did the rest. — **Ariella Stok**



Vijay Iyer, Nicole Mitchell @The Stone at The New School

The double bassist Barre Phillips, who died at age 90 last December and who was responsible for unmooring his instrument from its job as mere anchor, was notable for having made the first solo bass album (*Journal Violone*, 1968). Yet, he remains obscure, even among musicians. A “**Tribute to Barre Phillips**” concert at Ki Smith Gallery (Aug. 9) felt overdue. Ignoring the stage, the four bassists: Brandon Lopez, Kayla Kessler, Julian Silva and Wolf Robert Stratmann, set up on the floor to let the wood’s vibrations permeate the room. Lopez’ 30-minute solo unfolded with the rapt intensity of a séance: pizzicato to arco, melodic lines detuned into electrical buzz, harmonics wheezing like air escaping metal. He wedged his bow between strings, rapped the bass’ ribs, bowed high until the instrument became a violin. His moaning vocalizations guided the sound’s release. When the intent audience erupted, he cut them short: “I have to get to another gig,” he said and left. Drönmass: Kessler, Silva and Stratmann—recent graduates from The New School bound by a shared devotion to Phillips—followed. They began with solemn unison bowing, then fractured into a fluent exchange of extended techniques: Silva whipping his bow in the air; Stratmann bowing the tailpiece; Kessler’s angular scales edging toward collapse. Their conversation was alert call-and-response, spiked with delight at each other’s inventions, with the end goal of teleportation achieved. At the close, Stratmann announced, with the comic timing of someone who’d earned it, “I think I pulled my back out.” (AS)

WHAT’S NEWS

Celebrated saxophonist **Branford Marsalis** has been named Wake Forest University’s second-ever “Maya Angelou Artist-in-Residence” recipient. Inaugurated in 2023 (the residency is awarded every other year), the first recipient was Debbie Allen, the Emmy Award-winning director, producer, actress, dancer, choreographer and author. Marsalis previously taught at North Carolina Central University (for almost two decades) and co-founded New Orleans’ Ellis Marsalis Center for Music (named after the pianist and Marsalis patriarch). For more info visit news.wfu.edu.

The application deadline for the 2027 “**International Jazz Day** (IJD)” Global Host City is Nov. 15. IJD occurs every Apr. 30, and the 2025 all-star IJD concert took place at Etihad Arena in host city Abu Dhabi. That event (hosted by actor Jeremy Irons) featured IJD Founder, pianist Herbie Hancock as well as Dee Dee Bridgewater, Terri Lyne Carrington, Arturo Sandoval, Danilo Pérez, Kenny Barron, John McLaughlin, Kurt Elling, Dianne Reeves and many others. In Hancock’s profound speech, he said, “You know what jazz is? It’s the perfect translator. For me, jazz means ‘I dare you!’ Let’s dare to imagine together... Music is powerful. One song can break your heart and fix it at the same time. Jazz can be a powerful tool—if we use it the right way.” Declared an International Day by UNESCO in 2011, IJD is the world’s largest celebration of jazz. For more info visit jazzday.com.

Starting this month two-time GRAMMY-winning jazz vocalist **Kurt Elling** will make his Broadway debut at the Walter Kerr Theatre in the multi-Tony Award-winning musical, *Hadestown* (among its eight 2019 Tony awards was “Best Orchestration” by bassist-composer Todd Sickafoose). The musical is currently in its sixth year on Broadway. Elling will play the key role of “Hermes” (replacing Daniel Breaker). Originally a theatrical concert of Anais Mitchell’s, the singer-songwriter threads folk- and jazz-influenced layers into the ancient Greek myths of Orpheus and Eurydice with that of Hades and Persephone. The music director is Liam Robinson. For more info visit hadestown.com.

The village of Croton-on-Hudson, NY (approximately 30 miles north of Manhattan, along the Hudson River) recently unveiled 11 artist street banners along main thoroughfare Maple Street. Honoring those who once called Croton home, included are two jazz-related banners: the renowned jazz composer-arranger **Manny Albam** (1922-2001), who was also co-founder of the BMI Jazz Composers Workshop; and photojournalist **W. Eugene Smith** (1918-1978), whose “Jazz Loft Project” (1,740 reel-to-reel tapes and almost 40,000 photos) documented the frequent visitors to his midtown Manhattan loft space, including Thelonious Monk, Rahsaan Roland Kirk, Zoot Sims and fellow loft space tenant Hall Overton, et al.). For more info visit crotononhudson-ny.gov/arts-humanities-advisory-council.

The Louis Armstrong House Museum is getting ready to launch **The Corona Collection** oral history exhibition (Oct. 2), which will showcase voices of the Corona and East Elmhurst community that helped shape Louis Armstrong’s longtime neighborhood. The oral histories aim to bring awareness to Louis and his wife Lucille Armstrong’s life in Queens (they were residents for almost three decades, up until his 1971 death) through the recollections of those who knew them. Among those neighbors, Willie Johnson (featured as a child in one of the iconic photos of Armstrong, sitting on his steps, the two each playing trumpets) will return to Queens to participate in the exhibition’s opening events this fall. The exhibition will be open from Oct. 2025 through Mar. 2026. For more info visit louisarmstronghouse.org.

The dates for the sixth edition of **Jazz Congress** (Jan. 7-8, 2016) were recently announced. The annual two-day conference presents panels, workshops and special jazz-related events, uniting members of the global jazz community, including artists, media professionals, industry leaders and fans. Panel discussions already slated include “Stronger Together: Increasing understanding and collaborations between Europe and the US,” “Setting Up a Tour,” “The Impact of AI & Technology,” etc. Jazz Congress is hosted by Jazz at Lincoln Center (in conjunction with its Unity Festival: Jan 8-9). Funding is provided by the Doris Duke Charitable Foundation. For more info visit jazz.org.

To submit news email ldgreene@nycjazzrecord.com



LUCIAN BAN

TRANSYLVANIAN BLUES & ROOTS

BY JOHN SHARPE

Since pianist Lucian Ban moved to NYC from his native Romania in 1999, he has established himself as a distinctive bandleader and composer who marries the jazz vernacular, from bop to free, with traces of an almost chamber music abstraction. Along the way he's forged enduring relationships with collaborators such as saxophonists Alex Harding and Abraham Burton and violist Mat Maneri in bands featuring heavyweights including tubaist Bob Stewart, drummers Nasheet Waits and Billy Hart, and reedmen Evan Parker, Louis Sclavis and John Surman, as well as fronting projects as varied as his reimagining of George Enescu's opera *Œdipe*, a solo piano album, and his post-bop driven *Elevation* quartet.

THE NEW YORK CITY JAZZ RECORD: How did someone from a village in Romania fall in love with jazz?

LUCIAN BAN: I grew up in a small village on Béla Bartók's trail, actually where he collected his celebrated field recordings of folk music. Maybe from 13, I got interested in music. And then when I was 17, I became very interested in jazz by listening to a pianist that I did not know anything about. At that time he was Dollar Brand, now Abdullah Ibrahim, the South African master. His touch and his compositions, which are a bridge between American jazz and his home country, spoke to me. And somebody told me, that's jazz, you should talk to this person who knows about it. He was a pianist, and he knew how to play jazz piano, but he never undertook a career because you could never really undertake a jazz career in Romania. I stayed with this gentleman for five years of schooling. And then the regime fell in '89, and suddenly everything was open and I started touring, playing. Then Bucharest Music Academy started a jazz program, and I entered. I also studied in parallel classical composition. I knew by that time, the mid '90s, that I wanted to pursue this to the deep end. I realized I need to get to the US. So in 1999, I moved to New York to study at The New School, where I graduated.

TNYCJR: It must have been a big step to move to New York. How did that feel at the time?

BAN: It was a cultural shock. You can imagine, from a former communist upbringing, and then suddenly landing in one of the most intense cities in the world. I remember how I felt when I went to The New School the first day, and I had the misfortune to look in the rehearsal rooms. People would play there. And the first one I saw, the band was so good, I freaked out. It was Robert Glasper and the Strickland brothers (saxophonist Marcus and drummer E.J.). These were the best. We were in the same class, but I remember hearing how good they sounded. I said, "oh, my God, I made a mistake." But then things had a flow of their own.

TNYCJR: You met baritone saxophonist Alex Harding early on, and that relationship continues to this day.

BAN: One of my colleagues at The New School said, "we have to go listen to this amazing baritone player on the Lower East Side." And Alex was playing there in a trio and I talked to him and he was very warm. And he said we should do something. I was so impressed that he was so open to play with me, an unknown that approached him at a concert. We started playing and he started recording some of my compositions because he liked them. When he recorded his leader album for CIMP Records (*Harmology*), the owner was asking about me, "Who is this guy?" So Alex introduced me and he actually got me my first record deal, my American debut, and that's called *Somethin' Holy* (CIMP, 2002), our first duo album. And that relation continues through several projects and countless touring throughout the world. Alex Harding is actually the one who introduced me on the New York scene, to Bob Stewart, the great tuba player. We recorded and toured. And we just put out another album last year (*Blutopia*, Sunnyside). He also introduced me to Abraham Burton, Sam Newsome, Jorge Sylvester, Brad Jones, Mark Helias, Billy Hart, Reggie Nicholson and a lot of people that I got to work with. He was, and still is, a very important figure in my musical life. And we became friends, of course, but he also showed me something that's truly from the source. Alex Harding is one of the greatest blues players in modern jazz. He has a visceral connection to blues. So I got to learn with him on the bandstand.

TNYCJR: Another key collaborator has been the extraordinary viola player Mat Maneri.

BAN: I first worked with Mat in 2009 when the George Enescu Festival in Bucharest commissioned me to tackle some of Enescu's classical compositions from a jazz perspective. I was intrigued. Together with John Hébert, the great bass player, we put together an octet. Initially I wanted a cello player, Erik Friedlander. And it turned out that he couldn't do it. And then the great drummer Nasheet Waits recommended "you should get this amazing viola player Mat Maneri." I knew his name, I didn't know his music so much. But we got to Bucharest with this stunning group: Ralph Alessi (trumpet), Tony Malaby (tenor), Hébert (bass), Gerald Cleaver (drums), Mat (viola), Albrecht Maurer (violin) and the great Badal Roy (tablas).

There was not much time to rehearse because all these people are so busy. On the arrangement of the famous third sonata, for violin and piano, in Romanian folk character I remember writing "viola and piano improvise up front," but we never got to rehearse this. When we played it at the festival, we improvised and Mat and I felt an instantaneous chemistry. We both said, right after the concert, "we have to work more together as a duo." We did a little tour and with some other groups, and then played a duo concert in Transylvania that was recorded. Manfred Eicher loved it so much he put it out in 2013 on ECM as *Transylvanian Concert*. We developed a way of playing together. We are the same age, born in 1969, and even though we grew up in a completely

different situation, we see music and the world in similar ways. Playing together over 17 years throughout the world allowed us to develop this language where we can play from nothing. It's not free. We build structures. Mat is brilliant. He taught me more about freedom and he elevated me in terms of my composition and in my playing.

TNYCJR: Your recent activities have involved exploring your cultural heritage and especially the field recordings of Bartók. Can you talk more about that project and how that came about?

(CONTINUED ON PAGE 36)

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ELI YAMIN

BOPTIZED IN THE BLUES

BY TOM GREENLAND

"It's not just a song for me/Take a breath and you will see/Why the blues has the power to be/A healing song, a healing song."

So sang sixteen remarkably talented middle-schoolers last June as they concluded a rousing performance of the jazz musical *A Message from Saturn* at Lehman College in The Bronx. Their parents and friends, seated on the auditorium's risers, couldn't help but smile and sing along. They'd just been "boptized" in the blues spirit. Pianist-vocalist-educator Eli Yamin co-wrote the musical with Clifford Carlson at Louis Armstrong Middle School (LAMS) in Queens. The play—inspired by Mary Lou Williams and Sun Ra—premiered in 2001. This performance featured students from Yamin's after-school program, Jazz Power Youth (JPY), backed by the Intergenerational Arkestra, a professional quintet featuring Ra alumni Bruce Edwards (guitar) and the late David F. Gibson (drums), who tragically passed only two months later.

Yamin isn't only a great teacher-composer, he's an expressive singer-pianist. His new *Squeeze in Tight*, with Zaid Nasser (alto), Elias Bailey (bass) and Gibson (drums), features former and current students on several tracks. There is a cover of Elizabeth Cotten's finger-picked "Freight Train", which moves from dreamy piano figurations to a churchy backbeat, as well tunes associated with Little Walter ("My Babe") and Elvis Presley ("Heartbreak Hotel") spurred by Yamin's saucy, Southern-fried singing. His originals range from rhythm and blues (the title track) to swing/bebop ("Listen to the Young Cats") and gospel ("Let His Love Take Me Higher"), soulful expression the common thread among them.

So where does Yamin get his blues power? "I'm trying to get our young people in proximity to the veterans of the music, to get them to feel the vibration," he explains. "I invent all these different scenarios to make that happen, like a jazz musical where Sun Ra Arkestra members are playing with 12- and 13-year-old kids, with a common purpose to tell the story. The kids don't even realize what's going on, but they're getting this boptization, this boptism! [laughs]" Yamin learned this firsthand, gigging with veteran drummer Walter Perkins in a trio at Jamaica, Queen's Skylark Lounge, where he witnessed the power of jazz to renew and replenish weary club clientele at the end of their working week. "Blues has always been my home base," he confirmed.

Boptized at three, Yamin tried to play piano as soon as his hands could touch the keys. He went crazy for WBGO FM radio at 12, and listened to blues vocalists and guitarists, trying to copy those sounds on piano. At 13, he spun jazz LPs on his school radio station. His style was inspired by pianists Bross Townsend, Herman Foster and Dorothy Donegan, who played tremolos that made the piano "sing like a fat tenor saxophone." He learned harmony from pianist-jazz educator Barry Harris, who "created a community for learning where people had to let go of their ego, their pride and what they already knew. He helped us relinquish all that,

open ourselves up and feel part of it." Yamin likewise tells his own students: "This tradition is yours, you're part of it."

In high school, he hung with actors, attending shows at a local theater promoting black music and art. In college, Amiri Baraka, a mentor, invited Yamin's band to perform at music/poetry productions in the poet's basement. At 17, Yamin DJ-ed jazz at Rutgers College (now Rutgers University), and at 18 he was an on-air host at WBGO, where he produced jazz history programs and DJ-ed shows for seven years. There he met Benny Carter, Dizzy Gillespie, Milt Hinton, Hank Jones, Max Roach, Phil Woods and other luminaries; he also went to the homes of Art Blakey, Ray Barretto, Roy Eldridge, Abdullah Ibrahim and Abbey Lincoln for interviews, endearing himself to these jazz elders with his youthful but sincere enthusiasm.

Yamin moved to Manhattan in 1990, leading blues and swing bands, serving as MD on a tour of Duke Ellington's *Sophisticated Ladies*, and landing his first teaching job at a nursery school where he engaged tots by combining songs with stories and movement. After a European tour with legendary tenor saxophonist Illinois Jacquet, Yamin worked with elementary school kids. For five years he produced traditional musicals at LAMS, but beginning in 1998 co-wrote and produced five new jazz musicals with Carlson. Besides boptizing the students, the musicals provided income for working musicians and a forum that would "help the rest of society see the value of jazz and jazz musicians." In 2005, after earning a master's degree in education, Yamin student-taught at LaGuardia High School for the Performing Arts, mentoring musicians such as alto saxophonist Lakecia Benjamin. He was then hired as the first director of Jazz at Lincoln Center's (JALC) Middle School Jazz Academy. JALC head Wynton Marsalis encouraged him to teach "free jazz," to help students get an effective sound, develop confidence and project their energy. Yamin developed a curriculum emphasizing African-American cultural roots and aesthetics, foregrounding the blues in a larger social context, as a whole way of looking at the world, "as a way to encourage students, especially our African-American kids, who've had so much of this music taken out of their schools, to see themselves in it."

After more than a decade at JALC working with children and adults, "Dr. E" (his current moniker, acquired after earning his DMA in Jazz Piano in 2022 from SUNY Stony Brook) wanted to bring his know-how back to his Inwood, upper Manhattan neighborhood, to combine theater and voice and jazz, and to be a mentor to any future Lakecia Benjamins (who came through Sergio Larios' music program at IS143 Middle School in Washington Heights). His solution was the now well-established Jazz Power Initiative, a non-profit, accessible-to-all, after-school program for children and adults, which produces numerous workshops and 25-30 mostly free concerts per year.

For anyone needing a boptism and rebirth in the blues, look no further.

For more info visit jazzpower.org. Yamin's album release concert is at ACTS at The Eliza Sep. 12 and he plays with the Duke Ellington Center Big Band at the Duke Ellington Memorial Sep. 28 (presented by American Tap Dance Association and Duke Ellington Center for the Arts). See Calendar.

Recommended Listening:

- Claire Daly — *Swing Low* (Koch, 1999)
- Solar — *Suns of Cosmic Consciousness* (Aztac, 2005)
- Claire Daly Band — *Rah! Rah!* (s/r-Ride Symbol, 2008)
- Eli Yamin — *You Can't Buy Swing* (s/r, 2008)
- Eli Yamin/Evan Christopher — *Louie's Dream (For Our Jazz Heroes)* (s/r, 2012)
- Eli Yamin and Blues Band — *Squeeze In Tight* (s/r, 2025)

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THURSDAYS 8 & 9:30 PM Adam Kolker + Jeremy Stratton with guests: Marc Copland + Tony Martucci (9/4) Owen Howard (9/11) Gary Versace (9/18) Ben Monder and Tom Rainey (9/25)	NO COVER ONE DRINK MINIMUM
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ROBERTA GAMBARINI

DIZZYING & DAZZLING

BY ORI DAGAN

CAROLINE CONEJERO



"Ella Fitzgerald was probably the first recorded human voice I heard in my life. My father played her music all the time. I was not even a year old yet but I was hooked at first listen," remembers vocalist Roberta Gambarini. The reason, she believes, is that Ella's musical personality and spirit is understood very well even by little kids, just like with Louis Armstrong. "Certain great artists—Judy Garland had this too," she says, "had this quality to awaken the child in the listener. When Judy sings 'Over the Rainbow', not only is her interpretation something that a child would relate to, but as an adult, it's almost like you are a child again." The same effect happens when Fitzgerald scats, she reasons: "you feel like you are playing in kindergarten and laughing and throwing things around. And when she sings 'Someone to Watch Over Me' it's like you are a child again in the arms of your mother; at least that's how I felt." So, at such a young age, Gambarini's connection to Fitzgerald was, as she identifies it, very primal, especially since at that time she didn't even know what jazz was. "It was before I could speak or walk; music was always in the house."

Gambarini has been justly identified as one of the heirs to Fitzgerald's throne for her spot-on intonation, majestic tone, unerring sense of rhythm and effortless flights of improvisation; her instantly recognizable sound also echoes Sarah Vaughan, Carmen McRae and Betty Carter. Raised lovingly by diehard jazz fans, her young ears were nourished by hearing the likes of Armstrong, Ellington, Basie and those aforementioned singers who resided in her parents' record collection. Growing up in Torino, Italy, she played the clarinet and piano before taking to the microphone in the Italian jazz club circuit. At the tail end of the 20th century, the songbird spread her wings to NYC—not an easy choice. "It was a very heavy, financially taxing decision, but you know, I got to a point where I said, 'Okay, I'll do it even if I don't have the money'," Gambarini recalls.

There were two parts to that decision she explains, the first being the desire to be able to meet in person and spend time with the giants of jazz she so admired. "I wanted to get a little bit to the source," she says, "to understand better where jazz came from by being on the same soil." The second reason was the fact that in Italy, especially at that time, she accomplished what she was allowed to, given her gender and social status. "To give you an example," she explains, "when I was very young, I made a demo and I took it to the main critic of the *Courier de la Sera*. He listened to it and told me, 'Wow, you know it's really great! And you're so young. But unfortunately, there's nothing you're ever going to be able to do here.'" In that critic's eyes, the reason being that even if Gambarini became as good as Sarah Vaughan she still wouldn't stand a chance. She remembers telling him, "We'll see about that." But in the end she came to understand that he was right, because in certain places, in certain societies, there is a certain order of things: a caste system. "Women, especially young women," she says, "are not seen as creators, as leaders. It's unfortunate." Gambarini has no regrets and an understanding of why she left Italy, which hinged on her financial ability. "I would probably have left earlier. But you know, it was good I left at the last possible moment."

Within months of relocating to NYC, Gambarini placed third in the 1998 Thelonious Monk Institute of Jazz International Vocals Competition (behind Teri Thornton and Jane Monheit). Legendary saxophonists James Moody and Benny Carter quickly took the budding artist under their wings, and the rest is history. Her GRAMMY-nominated album *Easy to Love* (2006) established the singer as a tour-de-force. One of the highlights of that album emerged as "On the Sunny Side of the Street", an intoxicating ode to Dizzy Gillespie, Sonny Stitt and Sonny Rollins—equal parts vocalese and bop-till-you-drop scat magic. While Gambarini approaches each note with the musical precision of a first-rate horn player, her sparkling diction is that of a sophisticated storyteller. In collaboration with the late Hank Jones, the duo album *You Are There* (2007) is a showcase of great, intelligent choices both in terms of material and interplay. Miraculously, most of the songs from this session were recorded in one take. "Usually, you never want to do too many takes," she explains, "because then you lose the energy of the moment. Now I'm not one of those people that say, 'oh, I do everything the first take' (laughs), but sometimes you get lucky and it happens like that!"

When her family needed her, Gambarini had to take some time away from the studio and the road. Following a hiatus of nearly a decade from recording, fans are excited to hear her again, including a conceptual preview of a new album at Dizzy's Club this month with Cyrus Chestnut (piano), John Lee (bass) and Billy Hart (drums). She is naturally excited about the four-night run because she's getting ready to go back into the recording studio in October. "Cyrus Chestnut is, you know, a true master," she enthuses. "We've been playing together for many years in different situations, especially with Moody up until he passed in 2010. We play together in the Dizzy (Gillespie) All Stars." She considers Chestnut a phenomenal musician and someone who really understands playing with a singer, noting that Moody used to call him "the mesmerizer" because he has a very otherworldly quality and expression in his playing. Says the pianist of his mutual respect for the singer: "It's always a pleasure to work with Roberta. Her warm spirit flows through her music and lifts all who listen." Gambarini considers John Lee another great friend, and a part of her musical family, with whom she's been on the road and played with everywhere. Of her, Lee says, "Roberta is a musician's singer because she understands the music so well. She has a great knowledge of jazz history, especially of vocalists and big bands; she studied all the singers before her, from Ella to Sarah to Carmen to Nancy Wilson. Her knowledge shines through in her singing." And about Billy Hart, she adds, "Billy is a musician that I just adore and I have the greatest respect and awe for, so I'm really looking forward to these concerts."

The new album will uniquely feature Gambarini in both quartet and big band settings, in tribute to some of the heroes she lost in the past decade, including her cherished peer, trumpeter Roy Hargrove. "I met Roy at The Jazz Standard in early 1999," she recollects. "Back then I was supporting myself by working for a famous jazz music publisher doing transcriptions. We would

also do concerts dedicated to artists in the company." One of those artists was Kenny Dorham, a player whose music she considers among her favorites of all time. She even had written lyrics to some of his compositions, and so was thrilled to discover the company had the publishing for all of his catalog. One of their concerts, a celebration of Dorham, featured Virgil Jones (trumpet), Charles Davis (baritone), Ronnie Mathews (piano) and Ben Riley (drums). Hargrove, a big fan and connoisseur of Dorham's music came to the concert that night. "And we talked," she says simply, of that first-time encounter.

A little later on when Gambarini started going on the road and working with a manager (Larry Clothier, who also managed Hargrove, McRae and Vaughan, is still Roberta's manager today), she got to know Hargrove better because they would often be booked in the same festivals. Eventually, Hargrove asked Gambarini to sing with his big band and, as a result recorded an album (*Emergence*, 2009) for which he wrote some arrangements. "We got to be almost like stablemates (laughs) and we became very close," she recalls, "almost like family." There were a lot of jam sessions, and good times: "I would be singing and if he finished his own gig he would sneak up behind me, he loved playing so much." Gambarini racked up a considerable history with Hargrove, touring all over the world. It was a big trauma for her when he passed at age 49 in 2018 from kidney failure, and she says she hasn't recovered from it yet. "I got to know so many of his inner workings in how he thought about music, how he listened to music, how he wrote lyrics to music," she says.

Going back into the studio, Gambarini shares that she wants to highlight not only Hargrove as a great lyrical improviser with ballads, but also his skill and talent as a modern jazz composer. Putting a fine point on her love and admiration, Gambarini declares with passion and emphasis: "It was a tight-knit family who really loved Roy." There will be a dedication to him on the album as that important part of her history, as well as others from her musical family. Says Lee, "Back when we started working with (Roberta), some of the guys in the band were James Moody, Jimmy Heath, Frank Wess and Slide Hampton and they all developed a great respect for her. She is one of the greatest jazz singers out there."

For more info visit robertagambarini.com. Gambarini is at Dizzy's Club Sep. 11-14. See Calendar.

Recommended Listening:

- Roberta Gambarini/ Antonio Scarano — *Après lude* (Splasc(h), 1991)
- Roberta Gambarini — *Easy to Love* (Groovin' High, 2006)
- Roberta Gambarini & Hank Jones — *You Are There* (EmArcy, 2007)
- Roberta Gambarini — *The Shadow of Your Smile* (*Homage to Japan*) (Groovin' High, 2013)
- Roberta Gambarini (with The Heath Brothers Band) — *Connecting Spirits* (Groovin' High, 2014)
- Roberta Gambarini — *Dedications: Roberta Gambarini Honors Ella, Sarah & Carmen* (55 Records, 2018)

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OLU DARA

RECONNECTING JAZZ TO BLUES AND BACK

BY JEFF CEBULSKI

At this month's Festival of New Trumpet (FONT) Music, an "Award of Recognition" will be bestowed—in absentia (due to health issues)—to the respected cornetist, trumpeter, guitarist and vocalist Olu Dara, now 84. Fellow trumpeter, creative jazz provocateur and FONT Music director Dave Douglas stated, "(Dara's) unusually vocal approach on the cornet brought percussive shouts, burnished melodic sensibility and a deeply developed intervallic sense. But the greatest significance of Olu's sound, after all that, is the personality. To be able to remain oneself, through whatever musical situation, is something Olu exemplifies."

Olu Dara was born Charles Jones III Jan. 12, 1941, in Natchez, MS. His father was a traveling musician. The story goes that when Charles was a boy, a musician formed a band and taught the youngster to learn to play a horn by blowing into a balloon. Beginning on clarinet, he would then switch to cornet. The band-from-scratch actually toured Mississippi and Louisiana, giving the young cornetist a chance to experience the environment of live music. His propensity for cross-cultural expression began after joining the Navy at age 18. In James Guida's 2010 article for *Politico*, the cornetist said the experience, which took him to exotic locations, "opened me up greatly, as far as being a musician, and just as a person." After the naval stint, in the mid '60s, he landed in Brooklyn and became involved with a Yoruba congregation. Perhaps endeavoring to develop a cosmopolitan persona, Charles Jones III became Olu Dara, which means "The Lord is good."

Always "reading the room," Dara played scintillating post-bop trumpet for people such as Art Blakey, even though he was frustrated by modern jazz' too-serious demeanor; for Dara, joyous spontaneity was the essence of all music. He became part of and flourished in the '70s Downtown loft scene, where he joined his Navy friend, baritone saxophonist Hamiet Bluiett, as older mentors to the more progressive Black music princes such as saxophonist-flautist Henry Threadgill, tenor saxophonist-bass clarinetist David Murray and trombonist Craig Harris, who led a major

jazz movement hatched in the lofts. Murray said, "Olu was always a guiding force for me because he brought all these stories...he was a bridge from the older bebop cats to the younger ones...he could play like anybody but had distinctive Olu chops."

Dara was recorded on two pieces for the now hard-to-find *Wildflowers* (The New York Loft Jazz Sessions) five-volume album series: one with Bluiett, the other with the short-lived Flight To Sanity collective, which featured Byard Lancaster (tenor), Art Bennett (soprano), Sonelius Smith (piano) and Famadou Don Moye (congas). Harris and Murray each claim producers Alan Douglas and Stanley Crouch (both now deceased) recorded long sessions, the results of which have never been released. Murray suggests that some tricksterism was involved: "We were in the studio for weeks and weeks...Olu's idea was to go in there and put his magic all over everything...nothing was ever really finished. He knew how to bilk those record people into paying money for all that studio time and to pay the musicians. You couldn't outthink him." That same year Dara played on Murray's *Flowers for Albert* (India Navigation, 1976) and soon thereafter on other such significant albums as Murray's *Ming* (Black Saint, 1980) as well as Threadgill's *When Was That?* (About Time, 1982) and *Just the Facts And Pass the Bucket* (About Time, 1983). Threadgill, whose approach was perfect for Dara, explained, "I don't ask (band members) for anything...(Olu) was unique. When he interpreted my music, I could always depend on him coming to it so original and so full of depth."

By this time, Dara was predominantly playing cornet. Harris, who spent significant time with him, said, "I remember the day he switched to cornet and I said, 'Why you switch?' And he said, 'I can get a more personal sound out of this.'" Murray added, "He could have been a lead trumpet player, but (he changed) for the facility." That facility can be heard on flute player James Newton's *The African Flower* (Blue Note, 1985). Trumpeter Steven Bernstein said Dara's contribution to that album, particularly its opening track "Black and Tan Fantasy", was notable: "I believe he's just using his hand instead of a plunger mute. And he's playing in the most beautiful, elemental way." In 1995, Bernstein gathered a bunch of jazz' young lions, peppered with sage veterans, to record the Verve Records soundtrack to the Robert Altman movie *Kansas City*. Based on his personal appeal and ability to adapt, Dara was chosen to participate and is featured on two songs: "Pagin' the Devil" and "Lafayette". Bernstein said, "I'd have to write arrangements that were very skeletal, because it's supposed to sound like they're jamming. So I would

pass out these little charts, very basic. Olu says 'Steven you know, I'm not going to play these notes.' I said, 'Of course not. That's why you're here!'"

Over the years, Dara led two bands that celebrated the roots music he reveled in, the Okra Orchestra and the Natchez Dance Band. Yet, asked why he chose to stay in Brooklyn rather than move back home, Dara replied, "Why would anyone head back to Mississippi? There they would face the certainty of segregation and inequality. 'How 'ya gonna keep 'em down on the farm after they've seen Patee?'" But his homeland loomed large on the two Atlantic albums he recorded under his name: *In the World: From Natchez to New York* (1998) and *Neighborhoods* (2001). On the first record, "Harlem Country Girl" symbolizes the artist's cultural double-consciousness, bookending a tale of young love depicted as an NYC travelogue. Douglas thinks *Natchez* is the album interested people should hear first: "His presentation of the material is exactly the way he always talked about doing it. It's a giant American statement."

Those who played with Dara tend to echo Harris' view: "He is one of a kind. You have to listen to all of (his music). He's really one artist you cannot pigeonhole." Indeed, Dara, the father of hip-hop performer Nas, adds brief harmonica and pocket trumpet and narrates Muddy Waters-style on his son's "Mannish Boy" biographical send-up "Bridging the Gap" from *Street's Disciple* (Columbia, 2004). As for Dara, whose last live performance was in 2009 at a Queensbridge outdoor summer concert in NYC, and who no longer plays, says "I hope my music has been fun and made a positive impact. I sing, dance, joke and have a good time. It's easy. I'm glad I was able to reconnect jazz to the blues and move it backward and forward at the same time."

The FONT Music 2025 Award of Recognition for Dara is being presented Sep. 5 as part of FONT Music (Sep. 5-12). For more info visit fontmusic.org.

Recommended Listening:

- David Murray — *Flowers for Albert* (India Navigation, 1976)
- Julius Hemphill Quartet — *Flat-Out Jump Suite* (Black Saint, 1980)
- Henry Threadgill Sextet — *Just the Facts And Pass the Bucket* (About Time, 1983)
- Don Pullen Quintet — *The Sixth Sense* (Black Saint, 1985)
- Olu Dara — *In the World (From Natchez to New York)* (Atlantic, 1997)
- Olu Dara — *Neighborhoods* (Atlantic, 2000-2001)

LEST WE FORGET



MEL TORMÉ

THE VELVET FOG CENTENNIAL

BY KEN DRYDEN

With a smooth, mellow vocal tone, he was known as "the Velvet Fog." Mel Tormé, whose centenary we celebrate this year, was not only a singer but a composer, arranger, drummer, pianist, actor and author. Born Melvin Howard Tormé (b. Sep. 13, 1925 – d. Jun. 5, 1999), he achieved extraordinary professional success, even though he's probably most well-known for the classic "Christmas Song" (written with lyricist Bob Wells). His contemporary, 96-year-old jazz-cabaret vocalist and actor, Marilyn Maye, still working and

touring, says in a nutshell, "His singing talent, his genius for improvisation and arranging—the incredible taste he used in presentation and his choice of material is unsurpassed. I knew him very well and loved him so very much."

Tormé was born in Chicago to show business-savvy parents (he was named after the actor, Melvyn Douglas). A child prodigy, he was singing along with standards played in radio broadcasts by the Coon-Sanders Orchestra at the city's Blackhawk Restaurant. When his parents took him there at the age of four, he happily sang along with the band. His crowd-pleasing "You're Driving Me Crazy" led to an invitation from Joe Sanders to weekly appearances with Coon-Sanders for six months. As a teenager Tormé became a radio actor, as well as a singer, sat in on gigs as a drummer and pianist and began songwriting—all self-taught. His only formal music training came from his uncle Al, who played the ukulele. With motivation to succeed, while still in school he auditioned for bandleader-

trumpeter Harry James and was hired to tour with the band as a singer and drummer, which required James to hire a tutor at great expense. But Tormé's first published song, "Lament to Love", recorded in early 1941, and reaching #7 on the radio program *Your Hit Parade*, became a hit for James and others who recorded it. Eventually, Tormé graduated from Hyde Park High School, free to pursue a career unfettered.

At age 20 he wrote what has since become a holiday staple, "The Christmas Song", famously recorded by Nat King Cole and hundreds of others through the years. During the '50s, Tormé led a number of record dates and recorded with arranger Marty Paich's Dek-Tette band as a singer and drummer. But by the mid '60s, labels were pushing him to record pop tunes, an unsatisfying activity, which caused him to take a stand in the '70s to remain authentic and true to his talents. In 1981 Tormé recorded a pair of live albums

(CONTINUED ON PAGE 37)

THANATOSIS

FOLLOWING A FEW VERY DIFFERENT THREADS

BY KEN WAXMAN

Curiously, the dictionary definition of thanatosis is a “defensive behavior where an animal simulates death to avoid predation, characterized by a state of apparent paralysis and unresponsiveness to stimuli.” And Thanatosis is the name of a Swedish record label, which, since 2016, has released cutting-edge music characterized by a slow build up and gradual development. “To be a goat and play dead to stay alive seems to me like an interesting, creative and possibly effective strategy,” jokes Stockholm-based label founder, pianist-keyboardist Alexander Zethson. “The connection is that I aim to release music that on the surface may seem stagnant but bubbles in the deeper layers. I also see it as a counterpoint to the current mantras in society that tells us to do more, make more, sound more and louder, take space and so on and so forth. Maybe doing less, stepping back, doing nothing can be a radical act of resistance. But of

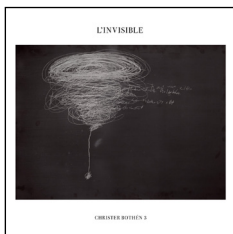
course, the name is paradoxical since I have been living the life of a workaholic during the last few years.” The last statement may be an understatement since the Thanatosis catalogue now includes 44 CD or LP releases, eight download-only and four single releases. And although he likes to concentrate on four releases annually, this year will see 13. “I started the label to release my first solo album, which couldn’t find a home anywhere else,” Zethson explains. “Then a few years later I did the next release, and one by a friend, and realized how much I enjoyed working on someone else’s music.

“There’s a lot of great music out there with extreme dynamics and big expressive gestures, I just wanted to provide something else,” he adds. “I love music that can be listened to in detail, blasted in one’s headphones or at extremely low volume on the stereo, with open windows, so that the music mingles with other sounds. I love the uncertainty of not knowing was that from my speakers or from the apartment or from outside?” Frankfurt-based pianist Miharuru Ogura, who has recorded two albums for the label, and has one in preparation, says that “what I find special about Thanatosis is its openness to a wide range of musical genres with a strong and coherent aesthetic. Thanatosis

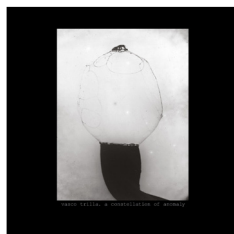
valued my performance and my music, which lies in the field of contemporary ‘classical’ music in a more honest and purely artistic way. It suggests receiving contemporary music in a broader and more open-minded context.”

Although Zethson is the label’s only employee, others help out with design and PR. Usually 300 to 1,000 copies of each release are made. A few titles have sold out: Vilhelm Bromander’s first album, Johan Berthling’s solo and a 7” single by Zethson and Johan Jutterström have all since been re-pressed. Swedish saxophonist Martin Küchen confirms the label’s appeal: “Thanatosis is a very serious and dedicated label that really makes the best of each release. Every detail is thought through from the recording to the mix and master (to) the artwork and cover.” Küchen has recorded two solo discs for the label, a duo with French pianist Sophie Agnel and as a member of Angles and the Vilhelm Bromander Unfolding Orchestra, plus a solo vinyl single is ready for 2026. Three of the label’s albums have been co-released with American labels (and one Italian label). Those productions resulted from Zethson’s admiration for the labels and their US

(CONTINUED ON PAGE 37)



L'Invisible
Christer Bothén 3



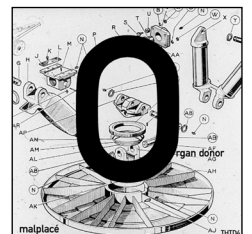
A Constellation of Anomaly
Vasco Trilla



It Could / If I
Alex Zethson/Johan Jutterström



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VOXNEWS

SHEILA JORDAN: THERE WILL NEVER EVER BE ANOTHER YOU

BY TESSA SOUTER

NOTE: This month's VOXNews column is dedicated to jazz vocal icon, Sheila Jordan (1928-2025), whose passing last month (Aug. 11) has left a huge hole in the entire jazz community.

When Sheila Jordan filled in for Kevin Mahogany in the Four Brothers vocal group with Kurt Elling, Mark Murphy and Jon Hendricks, the band was renamed Three Brothers and a Mother. It couldn't have been more fitting, because Sheila, more than any other, was the mother of all jazz singers. Not in some distant, abstract way, but directly—in the way she sang, lived and taught. I recently found an old email from her, reminding me to have fun on tour, signed: “xoxoxoxoxoxo Sheila - Jazz Mom.” She was an instinctive nurturer, not only to her beloved daughter, Tracey Jordan, but to every singer (her “dearlings”), instrumentalist and audience members lucky enough to be touched by her presence.

Tracey was her heart. But she had room in that heart for anyone who loved the music—and anyone she believed needed a little push, a little encouragement or sometimes a gentle (or not-so-gentle) nudge toward the

truth. She didn't just teach jazz singing; she taught you how to live inside a song, how to tell the truth through music, how to be yourself, how to connect. She passed on the lesson she had learned from her teacher, pianist Lennie Tristano, never to imitate anyone else. She sang her and encouraged you to sing you.

I was lucky enough to be mentored by her for a time. In exchange for running her workshops and booking her private lessons, I got an education no conservatory could have offered. It was during a period when my mentor and teacher, Mark Murphy—one of her many best friends—was teaching in Graz, Austria. But the lessons I learned from Sheila weren't just in the workshop room: they were in every conversation and every performance I ever saw her give. Always the consummate professional, however she felt before a show—tired, ill, grieving—the moment she stepped onto the bandstand she came alive, like one of those spring-loaded dolls that pops upright the instant you release it. I saw her rise to the occasion under circumstances that would have flattened many others: singing with a broken shoulder at Smalls; performing right after open-heart surgery at the London Jazz Festival; taking the stage at her 77th birthday party at Sweet Rhythm, just after the death of her dear friend Shirley Horn; and, only last February, rising from a wheelchair to sing at Bethany Baptist Church Jazz Vespers.

Her knowledge of the music to which she had dedicated her life was immense. At 14, she put a nickel in a jukebox in Detroit and heard Charlie Parker's “Now's the Time”. That nickel changed her life. When she later moved to NYC, she and Parker became friends. He used to say she had “million-dollar ears.” And she did. She seemed to know every song, and she certainly heard all the changes. Music saved her life, she said. Hearing her sing could save yours. Seeing Sheila Jordan in concert was like going to church,

where the pastor says exactly what you didn't know you needed to hear until you heard it. Never forced, she drew her energy from the audience—and gave it back in spades. She was personal, present, preaching from the stage: “Support the music until it can support you!” (She worked as a secretary at an ad agency into her late 50s.) And: “Never give up on your dreams!” She often closed her concerts with, “If I don't see you next time, I'll see you in heaven”—which is reason enough to be good in this life.

She was Love with a capital L—the kind of person who would take the shuttle bus to visit Mark Murphy at the Actor's Home between exhausting tours; invite musicians who had lost their home after 9/11 to live in her apartment for three months; spend a year fixing me up with my husband because she loved us both and “had a feeling” we'd be good together; or invite a roomful of singers to share the stage with her for a blues. One of her favorite sayings was: “Don't be a diva, be a messenger!” And that's what she was, every time. She didn't *do* or *have* concerts—she gave them.

Much has been written about her being overlooked by the press—she was named Talent Deserving of Wider Recognition by the *DownBeat* Critics Poll nine times. But that's not where her focus lay, although she treasured her many awards, including being named an NEA Jazz Master (2011). She was never about ego, or even chops. She was first and foremost about the music, always in the service of the song. Yes, under-recognized by the press, perhaps, but deservedly musician-famous. Extraordinary. Soul-piercing. Playful. Spontaneous. Singular. Inspirational. Iconic. Uncopiable, because how she sang came from the core of her being, and there was only one of her. But what made her truly special, and came across in every note, was not just those million-dollar ears, but her million-dollar heart.

LITCHFIELD JAZZ FESTIVAL

BY JIM MOTAVALLI

MONHEIM TRIENNALE

BY KURT GOTTSCHALK

CARAMOOR JAZZ FESTIVAL

BY MARILYN LESTER



Pasquale Grasso, Frank Vignola @Litchfield Jazz Festival



Rojin Sharafi @Monheim Triennale



Imani Rousselle @Caramoor Jazz Festival

The 30th anniversary (Jul. 25-27) of western Connecticut's Litchfield Jazz Festival (LJF) proved to be a testament to its success, as a natural outgrowth of Litchfield Performing Arts, which itself had for many years presented a classical series salted with dance, theater and jazz. Those jazz performances usually featured headliners such as Marian McPartland and Tony Bennett, among others, and the festival's reputation has exponentially grown since.

Bookending the full, middle day feast of talent was a Friday night opening with five-time repeat performer, pianist/jazz historian/catalyst **Emmet Cohen**; and four-time repeat visitor, pianist and vocalist **Champion Fulton**, who appeared at the closing Sunday jazz brunch. Moving the festival inside some years ago, to the Frederick Gunn prep school's air-conditioned auditorium, was never more appreciated than it was on this sweltering hot weekend.

The festival's day-long Saturday opened with a group led by bassist **Matt Dwonszyk**, a veteran teacher in the related Litchfield Jazz Camps that happen in the summer and culminate with the beginning of the festival each year. He brought on a surprise and welcome guest: two-time GRAMMY-winning vocalist and frequent LJF performer (as well as a Litchfield Jazz Camp alum) **Nicole Zuraitis**, in limber form after recording and releasing her *Live at Vic's* album in Las Vegas. She deploys a big voice with laser-like precision, elongating notes, scatting and bringing big smiles, including to Dwonszyk's face. The material covered the spectrum, from a version of "Jolene" (now a signature song for Zuraitis; it also featured an ominous arco intro by Dwonszyk) that would drop composer Dolly Parton's jaw, to a very uptempo take on Mongo Santamaria's classic "Afro Blue". Her bold but not brassy take on standards was apparent on "Close Your Eyes" (Bernice Petkere), and she did a wonderful job as well on the leader's original, a wishful "Peaceful World". Zuraitis was up front for most of the set, which resulted in a program likely quite different from what Dwonszyk's group performs sans a singer. His ensemble included Kris Allen (alto), Noah Baerman (piano), Jonathan Barber (drums) and Tony Davis (guitar), the latter who played an impassioned mashup of Pat Martino and Carlos Santana. Allen didn't get as much solo time as Davis, but he did reveal an individual post-bop sensibility, with perhaps the occasional but noticeable influence of Chris Potter. Baerman alternated between

In the ever-evolving, interconnected worlds of oft-hyphenated, improvisation-based subgenres, it's reasonable for music festivals to reflect anti-idiom trends. Major festivals such as Big Ears and Le Guess Who? and midsize ones, including Bang on a Can's Long Play and Loud Weekend, program more as fanciful curator than style avatar. The Monheim Triennale in the small city of Monheim am Rhein in western Germany, over a long weekend (Jul. 2-6), was likewise more a festival of communal and cultural exchange than any "file under" boundaries. Collaboration is *de rigueur*. It's a festival about building connections not just between invited "signature artists"—who come two consecutive years and often work together in the months between—but also with the Monheim community, something too rare among festivals on the fringes. The opening night concert was not only free-of-charge but brought together local players—some still school-age—in projects with the international artists. Sixteen signature artists were on the bill, joined at different times by any of over 100 invited local musicians.

The opening night, on a ship docked in the Rhine where the majority of the concerts were staged, included an exciting and inventive bass quartet tribute to Patti Smith. This was followed by the duo of Scottish small-piper **Brighe Chaimbeul** and NYC multi-instrumentalist **Shahzad Ismaily**, both signature artists, playing an abbreviated version of the set they played at Pioneer Works in Brooklyn the previous month. Chaimbeul is a phenomenal soloist; Ismaily is many things but one is being an absolute gift to his companions, adding depth to the center and shine on the edges. Their drones contained multitudes.

The signature project model made it a safer festival than last year's "prequel," during which the same set of headliner artists met in one-off encounters. Getting to witness German pianist-composer **Heiner Goebbels** and Palestinian hip-hop producer **Muqata'a** last year negotiating space to find temporary commonality was great fun. This year each was on more familiar ground. There was no lack of talent or wasted stage time but the 2025 edition was more exhibition than collision—which indeed might be a more marketable M.O. On the other hand, seeing Iranian electronicist **Rojin Sharafi** in her element, after being intrigued last year, was absolutely exciting. Hers was one of a number of sets built around cultural tradition: **Peni Candra Rini**, **Anushka Chkheidze**, **yuniya edi kwon** and **Julia**

For a single day every summer, the Caramoor Jazz Festival (CJF) swings, located some 50 miles north of NYC in Katonah, NY, on the exquisite 90-acre grounds of the Caramoor Center for Music and the Arts, long a home to live music of all sorts. CJF was launched in 1994 and has been, for the last several years, presented in collaboration with Jazz at Lincoln Center (JALC). This year, over the course of a day (Jul. 26), attendees packed lunches, brought their folding chairs, blankets and picnic accoutrements and celebrated jazz. The start was at 12:30 pm, with continuous acts performing on four stages total, two at a time. For your fleet-footed correspondent, this meant a continuous circuit of zig-zagging from stage to stage: from the seated Spanish Courtyard and tented Venetian Theater, to the large Friends Field and smaller lawned Sunken Garden.

The day began at Friends Field with the **Imani Rousselle** Quartet. The vocalist—joined by Willerm Delisfort (piano), Jared Beckstead-Craan (bass) and Curtis Nowosad (drums)—announced her program as "songs I like to sing." Among them were "Mean to Me" and Juan Tizol's "Caravan" with a super-charged drum intro before the singer launched into a sexy, come-hither to my oasis interpretation. Rousselle offered a mellow vocal tone, pleasing personality and an adventuresome foray into Ellington's female crooner blues, "Creole Love Call". Then it was a run to the Sunken Garden with a family set by another vocalist, **Charles Turner**, a flamboyant LGBTQ performer, whose pleasant tenor with James Robbins' bass accompaniment provided an interactive instructional about "what is jazz?" for the kids, including exploration of "call-and response," "swing" and "improvisation" to tunes such as "Blue Skies" and "It Don't Mean a Thing (If It Ain't Got That Swing)". Zooming over to the Venetian Theater it was time for JALC's Summer Jazz Academy Big Band under the batons of **Todd Stoll** and **Rodney Whitaker**. And this was a truly BIG band, some 20+ pieces manned by high school students from all over the country, who miraculously each got a chance to solo. Ultimately, the presentation was most about witnessing the future of jazz.

A real treat came in the elegant Spanish Courtyard with the **Dabin Ryu** Trio. Ryu is an up-and-coming pianist who was ably supported by Benjamin Young (bass) and Willis Edmundson (drums). Particularly welcome was her tribute to past piano giants such as Hazel Scott ("Peace of Mind") and Mary Lou Williams

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INWOOD JAZZ FESTIVAL

Sunday
September 21, 2025
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
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Melvin "Tiger" Vines Sextet

InwoodJazzFestival.com

*To be confirmed

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I remember in 1970 when I came back to the states from half a year in Spain and was playing at a Manhattan club. Once I came off the stage, this guy came over with this big horn. It was Howard Johnson, who said “you have to check out this band called Substructure with seven tubas.” I replied, “I have to hear this!” It included Howard, Bob Stewart, Earl McIntyre and Joe Daley, which soon became the foundation for my four-tuba band on *The Real Thing* (Columbia, 1971). That was a groundbreaking album, recorded live at the Fillmore East, with contemporary blues connected with some serious jazz cats playing something very different than what most were playing: the tuba. Howard had picked everybody because of their strengths and how well they would work together. The first night when I heard those horns, they sat down and played a half-hour concert of Paul Hindemith for starters. It was amazing. They all played on my next album, too, *Happy Just to Be Like I Am* (Columbia, 1971). When all the horns would come in behind me, it was like a herd of elephants all playing together! And it should be mentioned that it is partly due to that four-tuba band that people finally have been paying attention to all the great marching bands in the South: all of that energy came through with Joe, Howard, Bob and Earl. To this day, I can still hear who it is playing, as each had their signature sound and unique musicality. That said, I had a particular closeness to Joe, as well Earl: all of us had a Caribbean connection with our backgrounds.

Joseph Daley was just an amazing player, fantastic composer and arranger, as well as a wonderful and warm individual. He was very quiet, but when it came time for the notes and the music—he was always there. I’m beside myself he’s taken off so early. He will be sorely missed on so many levels, as a loving friend and an incredible musician.

—Taj Mahal (guitar, harmonica, vocals)

JOSEPH DALEY 1949-2025

Joe was a wonderful person, a wonderful spirit, so humble and so powerful at the same time. I never heard one negative thing coming out of his mouth; he was the peacemaker and always found a positive from every situation. I knew him since 1971, when the four-tuba band went on the road with Taj Mahal. That’s 55 years ago. Of all the musicians I’ve known in New York, he and I were most similar, not only because we played tuba but because we were both full-time teachers. While he was with Sam Rivers and other different musical groups, he taught and, likewise, when I was working with Arthur Blythe and others, I was teaching. He was kind of my inspiration—that this way, was our way. And I was so happy for him that right around the time he decided to retire from teaching in 2005, he was offered a full-time job playing tuba, touring the world with Hazmat Modine. I was just so elated. After all those years, he and I had made it through the last half-century as being musicians, raising a family, being teachers with pension jobs, then he retires and the skies open for him. He was just out there playing and creating to a whole new world of people who loved him. It’s more than just music, though—Joe was family. I’ll miss him.

—BOB STEWART (tuba)

Joe brought to all the music we shared a steadfast commitment to logic and order, and he helped me to understand the special importance of those values to all of us who work the bass clef. I remember him fondly and I mourn his passing.

—STEVE SWALLOW (electric bass)

Joseph was an incredible musician. He played tuba, euphonium and valve trombone. We first played together when I was in the High School of Music & Art and he was already in Manhattan School of Music. We would play together for more than 50 years, on each other’s albums, with Taj Mahal, Howard Johnson’s Gravity and many other projects. Joseph was a big influence on me. I was the band baby, and Joseph, Howard Johnson, Bob Stewart, Dave Barger and Jack Jeffers all played a role in my musical education. Joseph really encouraged me to arrange and write music. He was a quiet, gentle force in musical situations but had a marvelous sense of humor. Once when we asked why he played valve trombone instead of slide he responded: “I play valve trombone because the possibility of being perfectly in tune scares me to death.” His relationship with his wife Wanda proved to me that a musician could still have a meaningful home life and strong family ties. I miss him greatly. May the Creator give him peace and show him light.

—EARL MCINTYRE (tuba, trombone)

I met Joe in the mid ‘70s for a brief connection. Between that time and 1988, we played in various ensembles, such as Sam Rivers, Muhal Richard Abrams and the Musicians of Brooklyn Initiative (MOBI). In 1988, he joined the Ebony Brass Quintet (EBQ), a collective of African American performers and composers, which primarily performed music by members of the group. He would become a full-time partner with trumpeter Frank Gordon and myself by the early ‘90s. In his 37 years with EBQ, I have many wonderful memories of the speed of his composing and arranging, the last being two weeks before his death.

This year Joe was involved with dental implants and playing tuba was simply not an option. However, on Jun. 6, EBQ started rehearsals (with Bob Stewart on tuba) for an Aug. 8 concert celebrating what would have been Joe’s 76th birthday. At the close of the rehearsal, Joe said that he would have some additional arrangements for the next rehearsal on Jul. 16. And that he did: six new arrangements. On Jul. 22, Joe texted me that he had a kidney stone problem and was going to the hospital. Four days later I received a text that Joe had two strokes. On Jul. 28, Joe returned my call and was very conversational, given with some difficulty. He exhibited concern about the cancelling of the concert. On Aug. 3, he transitioned.

—ALFRED PATTERSON (trombone)

I first met Joseph Daley about 50 years ago. We played in various ensembles together starting with Sam Rivers’ big band. I also played brass quintets with him and later with the Carla Bley band and Charlie Haden Liberation Music Orchestra. It was during the time with Carla and Charlie that I got to know him well because of touring. More recently, I was involved in Joseph’s amazing concert at Roulette last year, celebrating his 75th year on Earth, showcasing 12 French horns and 16 tubas! He was always very quiet but exhibited a lot of strength. If there was ever a saint in my lifetime—Joe Daley was that person.

—VINCENT CHANCEY (French horn)

I’m so sad that Joe Daley is no longer with us. He was a kind, caring person and a great tuba innovator, able to play inside and out with authority in his own, unmistakable voice. He was a powerhouse in the rhythm section and his solos would soar with passion and purpose. His sound was both eloquent and fiery. Joe elevated every band he played in because he understood space and flow within the entirety of music. All these qualities were in his own brilliant compositions too, including recent music for his brass orchestra and the ensemble Dance Clarinets. What originality, imagination and skill! Since the ‘80s we’ve played together in many bands, including my own Far East Side Band and Burning Bridge. I am deeply grateful to have known Joe Daley and he will continue to inspire us.

—JASON KAO HWANG (violin)

I had the honor of participating in the recording of Joseph Daley’s masterwork *The Seven Deadly Sins*. It remains one of the most galvanizing musical experiences of my life. As much as this 25-piece ensemble consisted of close colleagues of Joe’s from his illustrious career, I remember the realization in the room of the compositional vision and the expressive splendor of the work as we rehearsed and recorded it. Joe was, is and will be a great inspiration.

—MARTY EHRLICH (woodwinds)

Dear Joseph Daley: You will truly be missed by all who crossed your path—from your fellow musicians to the students you’ve mentored to anyone who’s listened to your compositions. R.I.P.

—EDDIE ALLEN (trumpet)

Joe Daley could sink his teeth into any musical situation. I saw and heard him do it. This world needs more Joe Daleys.

—DAVE DOUGLAS (trumpet)

It was a privilege to perform and record many times with Joe Daley, both at my ScienSonic Laboratories studio and out on the road. Warren Smith and I had many adventures traveling with Joe in his Tuba Trio, riding in a pickup truck pulling a U-Haul trailer loaded with tamps, vibes, tuba, euphonium, bass sax, drums, gongs and more (shoulda seen Joe trying to parallel park that thing in Pittsburgh, in the snow!). During at least one of those tours, Warren was writing his amazing autobiography on yellow legal pads. There were many fascinating conversations in the truck about Taj Mahal, Howard Johnson, Janis Joplin, on and on. What an incredible shared history those two had. On one long drive from Erie, PA, Joe played us quite a selection of music: Coltrane, Joe Lovano, Beethoven string quartets, Charlie Haden’s country music...all of it amazing. His tastes ran wide, and deep. Perhaps my most powerful memory of Joe was the time we arrived at a school in Athens, OH, after an eight-hour overnight drive with no food or sleep, to conduct a workshop with the student wind ensemble. Joe plunged right in, full of energy and drive, going around the room dictating parts, getting them to play lines, chords, rhythms...creating a large-scale performance piece on the spot. The results were astonishing. Joe created something incredible in no time at all, got music out of these kids that they had no idea was in them. I knew he was a retired band director but had never seen this side of him. It was a revelation.

—SCOTT ROBINSON (multi-instrumentalist)

I met Joseph Daley during the Loft jazz period in the late '70s and found him to be one of the most even-tempered human beings I have ever met. We were together in the Sam Rivers Quartet and after playing a few gigs and concerts I got to know him well. I admired Joe because in my eyes I saw a man who managed to find a balance between teaching and performing and yet held his family together. He was educated and well-versed in history. His musicianship on the euphonium and tuba were unmatched as he was able to play music that I would have thought impossible on those instruments. Joe was a perfect fit for Sam Rivers because the notes Joe chose to harmonize with Sam gave the band not only a "jazz" sound but also a symphonic one because of the timbre from his instruments. I also admired his kindness and his level-headedness under stressful circumstances: he was always calm and collected. Joe Daley will be missed.

—THURMAN BARKER (drums, vibraphone, percussion)

The passing of Joe Daley has been particularly hard for me. As I get older, I realize how small the world really is, how interconnected we all are and how quickly time passes. I think Joe understood this deeply. It's how he accomplished so much and touched so many. We first met in 1978 at the Kingsborough Community College band when I was a sophomore at the High School of Music & Art. He befriended me immediately and asked me to sit next to him in the tuba section. He was happy to know that we went to the same high school and I felt like he was always looking out for me in his quiet gentle way. Years later I would meet him again playing in Howard Johnson's legendary tuba ensemble Gravity that included Joe, Bob Stewart, Earl McIntyre and Howard, the original members from the famous Taj Mahal recording *The Real Thing*. My mind was blown to be in their presence. There was Joe, with those knowing bright eyes and that warm smile welcoming me again.

Over the years I would see him every so often. He told me he was happy to hear that I had started a Howard Johnson Ensemble at Berklee College of Music as a tribute to Howard after he had passed. He told me he was preparing for a big concert at Brooklyn's Roulette. He was writing music for a 16-piece tuba ensemble and a 12-piece French horn ensemble, which he wanted to combine for the finale. He asked if I would bring six of the members from the school ensemble. They came, excited and totally prepared. Joe was beaming, full of love and encouragement. I could see how proud he was of a new young generation of tuba players ready to deal with HIS music and concepts. It was a sight to behold and the concert was a huge success.

Joe loved the tuba. He had a legendary work ethic and reputation for not sleeping much. Getting up by 5 am to work out, compose before going to work as a full-time music teacher for over 30 years, as well as playing with so many varied musicians, from Muhal Richard Abrams, Charlie Haden's Liberation Music Orchestra, Carla Bley, Dave Douglas, Bill Dixon, Anthony Braxton, Hazmat Modine and many more. With all of this activity, I never got the sense that he was restless. He always seemed seated in his being. Joe had a very old soul and a deep wisdom. He had a very unique way of playing that was grounded in self-expression and taking chances. A bubbling, dancing, Afrocentric approach steeped in jazz tradition. He created counterpoint more than bass lines, loved to solo on the high-end of the tuba like his mentor Howard Johnson and was adept and not afraid to use extended techniques like multiphonics and trill melodies to get where he was going.

As much as I admired his many musical accomplishments and pored over recordings he played on, especially the Sam Rivers Tuba Trio, my relationship with him was more as friend. He was an advisor and true sage: a sentiment I'm sure I share with many. He was an elder in our tribe of tuba players. I will miss him and only wish I had the opportunity to thank him one more time and let him know how much he was loved...by so many.

—MARCUS ROJAS (tuba)

I met Joe Daley when he was still in high school, and his youthful look never changed. I watched him develop over the next few decades into the polished performer that he became. Joe had a positive effect on any event in which he participated: we always felt his artistic influence and I will never forget his presence and calm, unruffled manner. The only person on the tuba more influential than Joe is Howard Johnson, who was an inspiration to Joe, as well as to the rest of us. Joe was an individual stylist and a distinctive personality in his own right and his contribution to our music won't be forgotten. Joe Daley will always be present in my heart.

—WARREN SMITH (drums, vibraphone, percussion)

Joe Daley was a great musician and a beautiful and sensitive human being. I had the pleasure of making music with Joe when we both had the privilege of working together with the great multi-instrumentalist and composer Sam Rivers. We played in Sam's groundbreaking big band and in his quartet and it was in that quartet that we were given the opportunity and the freedom to fully explore and develop our improvisational skills. The band didn't play any written compositions and night after night the music was completely improvised on the spot. That way of making music requires developing a collective consciousness and recognizing the possibilities that each moment presents. It also requires empathy for each other, generosity and the ability to both initiate and support, all qualities that Joe embodied. When I would switch from bass to cello during the set, Joe would often take over the bass role and play some great bass lines on his tuba.

It was a joy to be on the road with Joe. Touring presents many challenges and Joe's positive energy always helped. He helped create a feeling of family in the band, which then adds to the good feeling on the bandstand. When I heard of his passing, I gave thanks for the opportunity to have known him. Quite simply, his presence made the world a better place.

—DAVE HOLLAND (bass)

Joe Daley, the consummate musician-composer. Like the capital D in his last name, DETAIL was his game! Consistently over decades, every move, every groove precise. His vision and skill set is so apparent in the extended compositions for small and large ensembles that he has left us with. These compositions are examples of that DETAIL to multiple forms able to produce a music full of life and feelings. The perfect DETAILED imperfection. Peace on to you joDa.

—CRAIG HARRIS (trombone)

With Joe Daley's passing we've lost a true prince. Madly talented but gentle and unassuming, he was deeply compassionate and unafraid to act on it. Although we didn't get to spend a lot of time together, Joe was always looking out for me. He would even call me up out of the blue regarding my various health challenges. I will be forever grateful to him. How sadly ironic that I'm still here and Joe is suddenly gone. And what an amazing body of work. After he retired from teaching, he composed and recorded *The Seven Deadly Sins*, a superb, stunningly creative big band recording that we all need to hear.

—RAY ANDERSON (trombone)

I first heard Joseph Daley on a recording with the Sam Rivers Trio with Warren Smith on percussion and Sam on saxophone and piano. I had never heard someone playing tuba with that kind of drive and flexibility. Over the years, I had the good fortune to play music with Joe. He was also a wonderful, creative composer and arranger. More than just a good musician, he was a kind human. Being around him was always an uplifting experience. He will be missed.

—WILLIAM PARKER (bass)

Joseph was a very close person to me from the first time we met in 1977, when Sam Rivers introduced us at my *John Coltrane* book release celebration at Sam's Studio Rivbea loft. We would play together on so many different projects, including at least ten of my albums. He was a very unique and beautiful individual, plus a great musician who was wonderful to work with. Joe was never the kind of guy that looked back at anything: he was always moving forward. He was the perfect individual to be in my ensembles. Once I got him, that was it—I wasn't going to let him go: if I had a gig, he was on it, period. He played the instrument as low and as high as it could go and just loved being a musician and worked extremely hard to be the best musician he could possibly be.

Joe was twelve years younger than me, and I saw him as a younger brother. His death has been a very hard thing for me. Just to realize that I am never going to be able to play with Joe Daley anymore, or to be around the man and having him as my friend. He was a saint, someone who was so pure in terms of how he approached life. When I heard that he died, I couldn't believe it, I couldn't move, I didn't know what to do. He and I had had such a wonderful relationship, both professionally and as two men going through life together. There aren't any words that could possibly describe him. Anyone who knew him talks about how gentle he was, how specific he was—always ready to play, always ready to encourage and to help. I'm just really going to miss him.

—BILL COLE (multi-instrumentalist)

Joe Daley was one of the most remarkable people I have ever known. His capacity for joy and positive affirmation of life seemed limitless. His loyalty and kindness was a beautiful thing in a world that cries out for both. His work ethic, self-discipline and talent was simply remarkable. He was just so elegant in so many ways, a person who made the world so much better with him being in it. All this from a man who had seen real tragedy and hardship, yet overcame it all with modesty, generosity and graciousness. In close to 30 years of working closely together, I practically never heard Joe complain. He also was never orthodox about creativity. He loved all kinds of music and all kinds of musicians. He never dismissed anyone or any kind of music. I was constantly astonished by how open he was musically—he always found something to like in what everyone did. His musical world involved jazz, world music, classical, avant garde, roots, you name it. He was encyclopedic and he didn't see or believe in musical boundaries or snobbery in any way.

For me, Joe was a friend, mentor, collaborator, comrade and family. I learned to be a better person by watching how he made his way through the world. We met almost by chance some 27 years ago, when I called him to do the second gig we ever did with my group Hazmat Modine. 26 years later we had traveled to over 40 countries, through thick and thin, day and night. I will miss the warmth of his smile and the twinkle in his eye, and his voice...One of his favorite words was "Outstanding!" And that absolutely he truly was.

—WADE SCHUMAN (vocals, harmonica)

I met Joe Daley in the early '70s when we were both members of Sam Rivers' big band. He was a young, quiet unassuming man and already an accomplished musician. Over the years our paths would cross, and we would hear each other in various contexts but we had not had a chance to perform together. Fast forward to 2004, when I formed my quartet IBMC and thought right away of Joe, who fortunately agreed to join. Not only was he a consummate musician, but a pleasure to work with. The last time I heard from Joe, he called me just to ask how I was doing. He was that kind of caring and compassionate person. I am honored and thankful to have known him and to have had the pleasure of making music with him.

—TED DANIEL (trumpet)



Outpost of Dreams
Norma Winstone/Kit Downes (ECM)
by Ken Dryden

English vocalist Norma Winstone (who celebrates her 84th birthday this month) has had a long, productive career, although North American jazz fans have had only sporadic access to her albums, since few of them, excepting her near two-decade-long recording relationship with ECM, have been widely distributed outside of Europe. Winstone was 81 at the time of recording her latest ECM release, *Outpost of Dreams*, with English pianist Kit Downes, who proves to be a perfect match for the expressive singer. His lush chords are more than accompaniment—they are a collaboration with this gifted singer. And though her voice has deepened a little over many decades, she retains a rich, captivating tone with expressive diction and the ability to bring out the emotions of each song.

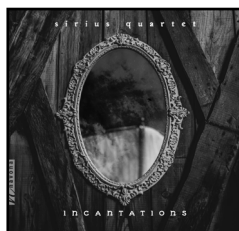
Five of the ten numbers feature music composed by Downes with lyrics by Winstone. “El” is a magical opening track, blending her poetry with his sensitive, majestic piano. “Fly The Wind” was written by the late English pianist John Taylor, Winstone’s former husband and musical partner. This breezy vehicle showcases her soaring, spacious lyric and a bit of playful scatting. Her mysterious lyric to guitarist Ralph Towner’s “Beneath an Evening Sky” proves haunting, leaving the listener guessing if the union ended by death or departure. “Out of The Dancing Sea” is a work by Scottish fiddler Aidan O’Rourke and Winstone. She showcases her still strong upper vocal range and her lyrics are a perfect fit. “The Steppe”, another collaboration with Downes, opens with a wordless introduction and Winstone once again stuns with the range of emotion. “Nocturne” is the most abstract of the duo’s collaborations, with the pianist’s dissonant chords providing inspiration for an equally adventurous vocal. The centuries old song “Black Is the Colour [sic]” has been recorded many times by jazz vocalists, though this dramatic, powerful interpretation takes more than its fair share of successful risks. The duo’s “In Search of Sleep”, with Winstone’s spoken words, is a marriage of a pensive theme with many twists, and the feeling of suffering a night of insomnia, with a fitting, abrupt conclusion.

Outpost of Dreams is an essential addition to Norma Winstone’s discography, although the rather brief 41-minute length of this rewarding duo meeting leaves the listener wanting more.

For more info visit ecmrecords.com



Free Fall
Fung Chern Hwei’s Fungal Bloom (Adhyāropa)
Incantations
Sirius Quartet (s/r)
by Elijah Shiffer

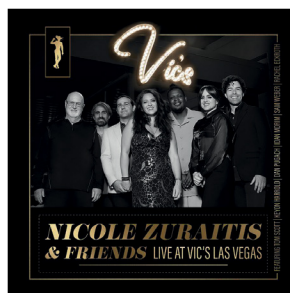


Hwei shows that he is very much this kind of player, as each album showcases him in a completely different, equally exciting ensemble.

Free Fall is the debut of the Fungal Bloom trio, featuring Fung alongside Shawn Lovato (bass) and Colin Hinton (drums). It’s a well-named album, full of intense yet playful free improvisation with a wide-open sound. The chordless trio setting means that each instrument takes up a very well-defined niche in the sonic space, but the three players are clearly listening closely to each other. Of the eight tracks, the title track is surprisingly one of the few with a well-defined theme and solos—though these are no less free than the rest of the album. There’s plenty of melody in everyone’s improvising, even Hinton’s; this is especially true of “Yellow Cow” and “Headless Chicken” with their folk-song simplicity. “Flakes” is a bit more textural; the interplay of violin and bass bowing is one of the album’s most fascinating moments. The leader switches to viola for the final track, Anaïs Mitchell’s “We Raise Our Cups” from the Broadway musical *Hadestown* (in whose band Fung also plays); it’s a refreshing dose of tonality and groove after all the abstraction.

The Sirius Quartet finds Fung among like-minded string players—Gregor Huebner (violin), Sunjay Jayaram (viola), Jeremy Harman (cello)—and proves equally adept at ensemble playing, improvising and composing. The quartet’s latest album, *Incantations*, features pieces by each member (three by Harman and two by each of the others), which are united by several common threads, regardless of the composer. Many share a similar form, combining intricately-arranged rhythmic themes with open-ended solo sections to create a unique sound that is equal parts jazz and minimalism. Fung’s compositions stand out for their dramatic, yet gradual shifts of tempo and mood. The album pays tribute to ancestors of all kinds, from individual mentors to historically marginalized peoples, including the most powerful track, which is Huebner’s “Chant Pour l’Île Gorée”, named for an island off Africa’s westernmost point (infamous for its significance to the transatlantic slave trade). This piece begins with a monumental litany of call-and-response on a single ornamented pitch, before breaking into a somber lament of a theme, which fits its subject perfectly.

For more info visit adhyaroparecords.com and siriusquartet.com. Fung Chern Hwei is at Owl Music Parlor Sep. 14 (with Michael Bates Acrobat). See Calendar.



Live at Vic's
Nicole Zuraitis and Friends (La Reserve)
by Jim Motavalli

“Hello Las Vegas! We’re so happy to be here at Vic’s,” Nicole Zuraitis begins her double album, *Live at Vic’s*, and with that, launches into an atypical song for a jazz vocalist—Preston “Red” Foster’s “Got My Mojo Working”. That she makes this blues work, with the addition of scat, is a sign of her versatility. Zuraitis is possessed of a powerful, full-bodied vocal instrument and she employs it across a wide spectrum. Featuring the two-time GRAMMY-winner’s working group—Idan Morim (guitar), Samuel Weber (bass) and Dan Pugach (drums) along with guests: trumpeter Keyon Harrold (who brings the house down on “Mojo”), organist Rachel Eckroth and veteran studio musician, saxophonist Tom Scott (who also co-produced)—the

live session is a relaxed one, giving plenty of solo time to the assembled crew.

With “The Nearness of You” (Carmichael, Washington) she’s back in the songbook, but takes it at a faster tempo than usual. Weber quotes “Twisted” in his exemplary solo, and Morim is in a swinging groove, with Zuraitis scatting to his strings. The leader’s “All Stars Lead to You” is in the pop realm, with Scott taking on the role he played regularly as a member of the L.A. Express with Joni Mitchell, but here with a longer than usual solo. Eckroth and Harrold are fiery, at length, all contributing to this 11+ minute track. The much-recorded “Pure Imagination” (Newley, Bricusse) is treated with subdued respect by the singer. “That’s the quietest Las Vegas has ever been!” she declares at the end. Her dramatic version of Dolly Parton’s “Jolene” is a show-stopper, taking liberal license with the original arrangement and wringing every ounce of emotion from the desperate story. The drumming of Pugach, veering through country, jazz, even military rhythms, deserves special credit, as does Harrold’s impassioned trumpet performance in a long instrumental break.

A version of Stevie Nicks’ “Rhiannon” sticks closer to the original. But Jimmy Webb’s “Wichita Lineman”, with some bright playing from Morim, sounds like it was always supposed to be jazz in her hands. Zuraitis’ “Middle C”, which she wrote with Billy Seidman, declares she likes her man like she likes her notes, “not too high and not too low.” It’s a future songbook standard, reminiscent of the originals that Canadian singer Caity Gyorgy is writing now. Ditto the artist’s insanely catchy “The Coffee Song”, which is largely backed by Weber’s bass playing. Zuraitis initially essays Thelonious Monk’s “Round Midnight” with just piano backing (before Harrold and Eckroth eventually come in) and it’s great—she could make a whole album this way. The release’s penultimate tune is a challenge: it’s

RECOMMENDED NEW RELEASES

- Lucian Ban, John Surman, Mat Maneri—*The Athenaeum Concert* (Sunnyside)
- Patricia Brennan—*Of The Near and Far* (Pyroclastic)
- Peter Brötzmann, Jason Adasiewicz, Steve Noble, John Edwards—*The Quartet: Cafe Oto, London (Feb. 10 & 11, 2023)* (Otoroku)
- Eric Ineke JazzXpress (feat. Tineke Postma)—*Swing Street: Plays The Music of Cannonball Adderley* (Timeless)
- Anat Fort—*The Dreamworld of Paul Motian* (Sunnyside)
- Hinode Tapes & Hiroki Chiba—*ITA* (Instant Classic)
- I Hold The Lion’s Paw—*Potentially Interesting Jazz Music* (Earshift Music)
- Sheila Jordan—*Portrait Now* (Dot Time)
- Peter Knight—*TL; DR* (*Too Long; Didn’t Read*) (Earshift Music)
- Branford Marsalis Quartet—*Belonging* (Blue Note)
- Eric McPherson—*Double Bass Quartet - Live* (Giant Step Arts)
- The Necks—*Disquiet* (Northern Spy)
- Kristen Noguès/John Surman—*Diriaou* (Souffle Continu)
- Linda May Han Oh—*Strange Heavens* (Biophilia)
- Scheen Jazzorkester & Fredrik Ljungkvist—*FRAMAT!* (Grong)
- Smooth Elevator (Will Bernard, Danilo Gallo, Giole Pagliaccia)—*Moving Target* (Losen)
- Mark Solborg Tungemål—*:Confluencia* (ILK Music)
- Dwight Trible—*Nocturnal Romance—Noir* (Katalyst Entertainment)
- Webber/Morris Big Band—*Unseparate* (Out Of Your Head)
- Cory Weeds—*Meets Jerry Weldon* (Cellar Music)

the vocalist's take on the traditional "See-Line Woman" (aka "Sea Lion Woman"), a song closely associated with Nina Simone. Her solution: to take it very uptempo as more an outsider observation than an inside view.

On the whole, *Live at Vic's* is an energized program, its 17 songs showing the many facets of Zuraitis, one of jazz' better singers today.

For more info visit lareserverecords.com. The album release concert is at Drom Sep. 25. See Calendar.



Alloy
Dave Douglas (Greenleaf Music)
by Jeff Cebulski

For Dave Douglas, the ever-inventive trumpeter and director of the Festival of New Trumpet (FONT) Music, his love of "trumpets blending" led to a first three-trumpet ensemble in 2003. A new version, with Douglas, David Adewumi and Alexandra Ridout, has recorded the just-released *Alloy*, a scintillating survey of jazz styles, harmonically augmented by vibraphonist Patricia Brennan, where the three trumpets manage to signify themselves without overwhelming the other members, like fine New Orleans interplay. As Douglas has said, "It doesn't have to be a high note competition."

The unified result sometimes calls to mind the music of The Westerlies in its chamber-like arrangements. But Douglas' penchant for box-of-chocolate jazz compositions distances *Alloy* from mere comparisons; the music travels from quasi-classical to bop to modal abstraction to spiritual blues, sometimes in the same tune. The ensemble passes the test on "The Illusion of Control", a great title for a collective improvisation by musicians who bathe in synchronicity; the group's keen rapport creates implied structure as Douglas leads and the others follow like mind-readers. The trumpet-leader's affinity for spiritual and other folk tropes shows up here. "Announcement: Vigilance" (the album opener) is led by reverberating horns and vibe sheen, out of which a hymn-like melody emerges before a snare rap from drummer Rudy Royston pronounces a blues statement, with appropriate slurring from Douglas and steady support from bassist Kate Pass. On "Fields", the horns trade single-note expressions that slide into more elongated phrases, almost like Appalachian *a capella* spirituals. Brennan's church-chime addition heralds a gospel-swing interlude that evolves into

a tongue-speaking cacophony. "Standing Watch" bookends the album with another choral pronouncement, this time similar to a funeral stroll where each player has a final word.

On the modal title cut, Douglas' cup-muted pronouncement opens a spirited trade-off with Ridout, followed by a solo passage from each that swings over lovely vibraphone comping. Adewumi then carries on as a lead-in to Royston's solo display. In "The Antidote", chamber themes are eschewed and replaced by solid bop. Douglas, accompanied by a walking line, sets the tone and pace with a fanciful swinging intro that is answered in kind by Ridout as the arrangement settles into a solo/chorus/solo pattern. Adewumi breaks the rhythmic cycle with a deep blues passage bolstered by Pass and Brennan's tandem support, leading to the latter's solo.

On *Alloy*, the chromatic harmony proves that Dave Douglas' instincts are keen, as he and his friends celebrate "trumpets blending" in a show of unification over competition and division.

For more info visit greenleafmusic.com. The album release concert is at The Jazz Gallery Sep. 5-6 (part of FONT Music). See Calendar.



Technically Acceptable
Ethan Iverson (Blue Note)
by Andrew Schinder

Pianist Ethan Iverson is also one of modern music's foremost authors, curators and intellectuals. His long-running blog, *Do the Math*, now morphed into Iverson's Substack, *Transitional Technology*, is one of the finest out there and offers valuable jazz insights and information. In addition to having collaborated with frequent bandmate Billy Hart on the drumming legend's just-published autobiography, *Oceans of Time*, Iverson recently released his new album, *Technically Acceptable*. Borrowing from jazz and classical idioms, and utilizing two different sets of accompanying musicians—Thomas Morgan (bass) and Kush Abadey (drums) or Simón Willson (bass) and Vinnie Sperrazza (drums)—the results of the two piano trios taken together are, probably, inevitably, somewhat inconsistent. The highs nevertheless outweigh any lows, resulting in an ultimately successful collection that is certainly much more than its winking title suggests.

Album opener "Conundrum", which Iverson suggests could be the theme song to a game show, is a bright, cheerful ditty, showcasing his virtuosity, but like a flash it ends, clocking in at a mere minute and a half. The bluesy title track with the Morgan/Abadey tandem is a highlight, with a delightfully head-bobbing walking bass line and the pianist having a blast filling in the gaps. With the Willson/Sperrazza trio, the leader plays with time signatures on the more serious (but still interesting) "It's Fine to Decline", which leans into Iverson's avant garde tendencies, even though it ultimately remains grounded in the blues tradition. Two familiar covers provide a climax to this trio portion of the album, starting with the Latin-tinged "Killing Me Softly With His Song", which is perfectly pleasant, but on a program that often leans into intellectualism and complexity, feels out of place (ultimately, this interpretation can't compare to the iconic Roberta Flack or Fugees versions). Conversely, the cover of Thelonious Monk's "'Round Midnight" is stunning. Multi-instrumentalist Rob Schwimmer joins the trio and owns the track on theremin, mimicking an operatic human voice that imbues new emotional depth to a well-wrung standard.



Caelan Cardello

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A three-movement solo piano sonata concludes the collection, and here Iverson particularly shines. Recalling modern masters such as Philip Glass and Steve Reich, but overlaying the chamber music with a hint of swing and blues, the sonata is rich and exciting. It's Iverson at his most successful, melding an encyclopedic knowledge of modern music history with blissful, forward-thinking listenability.

For more info visit bluenote.com. Iverson is at Village Vanguard Sep. 30 to Oct. 5. See Calendar.



Entwined

Karen Borca/Paul Murphy (Relative Pitch)
Good News Blues

Karen Borca (NoBusiness)
by Brad Cohan

The website of Karen Borca reads: "Bassoonist/Composer Karen Borca is a pioneer of the bassoon in Avant-garde Jazz and Free Jazz." On her instrument, she is indeed the pioneer. Celebrating her 77th birthday this month (Sep. 5), Borca has studied and played with Cecil Taylor, Jimmy Lyons (to who she was also married until he passed away in 1986), Bill Dixon and many other jazz giants.

A powerful presence with a singular tone and a profoundly expressionistic language, she has owned the tools and chops to command as a leader, and after nearly 50 years, her leader debut has finally arrived in *Entwined*. The set sees Borca paired with musical soul mate, drummer Paul Murphy. Their kinship dates back to the '70s as members in Lyons' groups and as loft jazz scene linchpins. With that kind of history, it's a given the duo's rapport would be in a league of its own. The album's seven pieces cover the spectrum, with five Borca originals, plus one credited to Murphy and an improvised jaunt. The pure synergy is hair-raising from start to finish. The heights these two reach in the technical and free-spirited senses is done with such an effortless touch it's akin to magic — few modern-day duos can pull that from their sleeves. The album kicks off with "Good News Blues", twelve glorious minutes that find Borca alight from the outset, unleashing a groundswell of bluesy and boppish passages, spiritually and mechanically dialed in with Murphy as he sprays a wide array of dizzily colorful beats. "Snapping Turtle", is just as electrifying as it shifts from Borca's majestically melodic lines and refrains, which open the track, before quickly morphing into a gonzo blues. "New Piece" is as thrilling, hurdling from Borca's mid-tempo, infectious phrases to rapid-fire intensity in a split second.

Good News Blues, a live-in-concert, archival document recorded at two Vision Festivals (1998 and 2005), also stands as a testament to Borca's brilliance. Listening to both back-to-back is a revelation. All four of the tunes here also appear on *Entwined* and it's fascinating to hear how Borca's compositional and improvisatory aesthetics have evolved over the years, ever-mutating and rife with a constant stream of fresh ideas and techniques. It's also remarkable for its diverse band presentations as heard on the title track, as well as "Something" and "Cambiar". Borca was joined at each of the two festival editions by a rolling cast, including alto saxophonist Rob Brown, plus bassists William Parker, Reggie Workman and Todd Nicholson, as well as drummers Susie Ibarra, Newman Taylor Baker and Murphy. On the title track it's a joy to hear Parker's meaty, hard-driving propulsions that help guide the rhythmic charge. The set concludes with the big-band epic "45 Hours/New Piece" (from 2005), featuring Borca, Brown, the twin-bass attack of Workman and Nicholson (it's a quintessential Vision Festival moment of uplift) and Taylor-Baker.

Karen Borca's name might be atop the marquee for the first time with these two recent releases, but her genius was cemented long ago.

For more info visit nobusinessrecords.com and relativepitchrecords.com



Open Space
Lori Goldston (Relative Pitch)
by Bill Meyer

You might say that cellist Lori Goldston keeps interesting company. A brief list of her associations includes Nirvana, David Byrne, Sleep, Judith Hamann, Laura Cannell and Greg Kelley. In addition to spanning the genres from folk to metal to free improvisation, she's performed with puppet theaters and, if you happen to live near her in the Pacific Northwest, she might be the cellist accompanying your dance class. You might also say she does not like to be pinned down. But she definitely has preferences, and one of them is to dig into the timbres obtained by amplification. That has not always been evident on record.

While her work with rock bands is long-standing, she did not release her first album, *Film Scores*, until 2013, and for nearly a decade after that her recordings emphasized acoustic settings. *Open Space* extends a row of raw distortion that Goldston first hoed on *Feral Angel*, a duo with Sleep's Dylan Carlson, which she released in 2021. But on no previous recording has she dug this deep or for this long. It's as though Neil Young picked one spot on his soundtrack to *Dead Man* and said "yup, this is the hill I'll die on," and then set about digging his fortifications with a feedback-fueled steam shovel.

This focus on duration reflects the album's recording process. While it is divided into ten tracks, Goldston recorded it all in one long take, during which she watched a film of light slowly changing in an otherwise static shot of a canyon. The music opens with a high peal of feedback, which modulates down to a lower, grittier pitch, and then sustains a coarse, continuous roar for an hour and a quarter. On other solo recordings, Goldston has forged melodies and explored dynamics; here she shifts at irregular intervals between grinding textures and elongated howls, never moving very fast or far. This music eschews Sleep's stolid cadences in favor of something more organic and episodic, but is similarly unhurried. Paradoxically, while this is a long album, it feels like it could last a lot longer.

For more info visit relativepitchrecords.com. Goldston is at *Reforesters* Sep. 21. See Calendar.



Chapter One
Caelan Cardello (Jazzbird)
by Marilyn Lester

There's an unofficial "club" of young rising piano players on the NYC jazz scene these days: twenty-somethings

whose chops form a dizzying collective of talent: Esteban Castro, Isiah J. Thompson, Paul Cornish, Quintin Harris — and Caelan Cardello. His album, *Chapter One*, marks a stepping forward as a leader, a debut he's been preparing for, honing his composing and arranging abilities (eight of the 11 tracks on the album are his) as he continues to work on his style, which he describes as "...swing; well, trying to preserve swing, with newer melodies — modern melodies — and thinking of different ways to present swing with my own touch." He's supported by Jonathon Muir-Cotton (bass) and Domo Branch (drums), who possess intuitive skill in backing the pianist, with Chris Lewis (tenor) guesting on three selections.

Album opener is "Gone Fishin'" (not to be confused with the Nick and Charles Kenney standard popularized by Louis Armstrong), a tribute to his father and the late Harold Mabern's advice that he find compositional inspiration in people and moments close to his heart. The tune is exuberant, with a feel of spontaneity conjuring images of rolling waters, jumping fish and the simple joy of casting a line and reeling in the catch. Two other originals are also highly evocative, painting sonic images. "A Night in New York", a slow contemplative, balladic work, features single note progressions and a clean spare chord structure, yet speaks volumes. What might be going on? Not night-clubbing; more like curled up with a good book on a rainy night. Cardello wears his heart on his sleeve with "Where Do We Go Now", written during an emotional time. It's almost dirge-like, yet contains a strange beauty in its phrasing and melodic simplicity. Bass and drums occasionally enter with short statements, à la a Greek chorus. Lewis is featured on "John Neely — Beautiful People" (a Mabern original from his 1969 *Wailin'* album), playing straight-ahead bop, with comping by Cardello that politely urges forward momentum. Cole Porter's "All of You", the one standard, is swung with whimsy and fun pianistic commentary, including glissandi, "woodpecker" jabs and an emphatic pounding chord or two. Muir-Cotton also has his moment in the spotlight.

Cardello is a smart, economical player with a light touch. He offers sturdy melodies, creative harmonies and rhythms that bring his pieces to life via expert storytelling. *Chapter One* should bring many new fans into the Cardello camp as we wait for *Chapter Two*.

For more info visit jazzbird.org. The album release concert is at *Dizzy's Club* Sep. 16. Cardello is also at *Birdland* Sep. 6, *The Side Door* (Old Lyme, CT) Sep. 12-13, *Calvary Baptist Church* (Newburgh, NY) Sep. 14 and *Dizzy's Club* Sep. 21 (with Tyreek McDole). See Calendar and 100 Miles Out.



Thereupon
Fieldwork (Pi Recordings)
by Tom Greenland

The collective trio Fieldwork has had a home at Pi Recordings since its 2002 debut *Your Life Flashes* (which was the fifth release in the label's now vast catalog). Vijay Iyer has sat in the piano chair since the beginning, joined by alto saxophonist Steve Lehman since 2005's *Simulated Progress* and by drummer Tyshawn Sorey since 2008's *Door*. The trio's fourth album, *Thereupon*, arrives after a significant hiatus, reprising this same lineup, Iyer and Lehman splitting composer chores. Although Sorey, who wrote over half the pieces for *Door*, didn't write for this project, his contributions are heard and felt in the final product. This is because each "tune" is subject to intensive workshoping,

with input from each musician, when the raw ore of a composition is forged and fabricated into its final form. The absence of a bassist in the trio creates a notable lacuna, Iyer partially filling it with pounding left patterns, primarily played on acoustic piano, though he switches to an electric Fender Rhodes on two tracks.

Most of the song forms utilize asymmetrical rhythmic schemes reminiscent of M-Base's through-composed drum chants. The pulsing is there, the forward motion undeniable — Sorey makes sure of that — but it's difficult to tap your foot to this music. All three musicians work at full caliber, especially on more aggressive numbers such as "Propaganda", "Embracing Differences", "Fire City" and "Domain". Lehman handles much of the melodic improvisation, frequently simmering at the edge of ecstasy, his lines dense without overcrowding, his tone varying from whispers and whinnies to false-fingered multiphonics and trailing echoes. On "Domain" he shrieks like a nervous seagull protecting its nest. Iyer has both hands full holding down harmony and bass parts but he's able to cut loose a little on tracks including "Evening Rite", "Fire City" and "Fantôme". His layered figurations add much to impressionistic pieces such as "Astral", the title track and "The Night Before".

Some of the album's most memorable moments include the organic exchanges between the pianist and alto saxophonist on "Evening Rite", the gradual emergence of the principal theme during the latter half of "Fire City", the bouncing-ball phrases that permeate "Fantôme", the downward spiraling tempo-shifts of the title track and the ethereal soundscapes of "The Night Before", heightened here and elsewhere by tasteful panning, reverb and other audio effects processing.

For more info visit pirecordings.com. The album release concert is at *Roulette* Sep. 19. See Calendar.

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Gullah Roots
Etienne Charles (Culture Shock)
by George Kanzler

Etienne Charles acts as leader-composer, trumpeter, percussionist and musical anthropologist on the new *Gullah Roots*, his exploration and musical expression of the connections between the Gullah Geechee culture of Atlantic coastal South Carolina and Georgia, the Caribbean and Africa. Charles, a native of Trinidad & Tobago, became interested in the Gullah (called Geechee in Georgia), descendants of slaves brought to America to grow sea isle cotton, and their unique culture, preserved and practiced on the islands and shores of the Atlantic coast, after visiting Charleston and meeting drummer Quentin Baxter. Baxter had brought his Gullah heritage to the GRAMMY-winning band he co-founded, Ranky Tanky. On *Gullah Roots*, Charles incorporates Gullah percussionists and shout singers into his music, described in the liner notes as each track offering “a history lesson with musical expressions to evoke pain and joy, emotions Gullah scholars said can exist together.” Anchoring the album is Charles’ superb core sextet: Godwin Louis (alto), Alex Wintz (guitar), Christian Sands (piano), Russell Hall (bass) and Harvel Nakundi (drums).

Charles’ music makes connections from Gullah to the Caribbean and African roots in a rhythmic exploration on the opening, title track. Following tracks delve into resistance to enslavement. “Bilali” is an homage to Islam, energized by rapid-fire trading of fours by trumpet and alto. The two-part “Watch Night” evokes the Gullah ritual, with a vocal chorus, begun with the Emancipation Proclamation, the first part slow and solemn, the second jubilant, with Nola-like second-line rhythms and chants of “freedom day.” The leader’s anthropological inquiries even revealed a connection between his Trinidadian home and the Gullah, reflected in “Merikans”. Gullah were repatriated to Trinidad from the US by the British after fighting on their side in the War of 1812, rendered musically on “Gullypsso Jazz”. Charles creates a somber, panoramic dirge morphing into a more triumphant, yet serious paean to victory on the two-part “Igbo Landing”, commemorating the mass suicide of slaves in Georgia. The album ends with the most familiar example of the Gullah language, the Black spiritual “Kumbaya”, propelled by polyrhythmic

drums, dialoguing shout choruses and spirited trumpet and alto saxophone solos by Charles and Louis.

For more info visit etiennecharles.com. Charles is at Dizzy’s Club Sep. 25-28. See Calendar.



Further Ahead (Live in Finland 1964-1969)
Bill Evans (Elemental Music)
by Andrew Schinder

Record Store Day (RSD) is not without its controversies, but many can agree that the “holiday” has resulted in the release of a treasure trove of unreleased recordings, artifacts and historical curiosities across multiple genres – some of which are essential, and some of which should have probably stayed buried. Bill Evans fans have been treated to numerous examples of the former. The last RSD saw the release of the latest concert discoveries featuring the piano master, who passed away 45 years ago this month. Entitled *Further Ahead*, the collection showcases three concerts staged during the pianist’s numerous trips to Scandinavia in the ‘60s. The sound is excellent; given the time periods they are truly impressive feats of sound engineering.

Recorded at three different venues in Finland, the compilation finds Evans working with three different trios: Chuck Israels (bass) and Larry Bunker (drums) in Helsinki in August 1964; Niels-Henning Ørsted Pedersen (bass) and Alan Dawson (drums) at the Helsinki Jazz Festival in November 1965 (with alto saxophone legend Lee Konitz appearing on a lovely version of “My Melancholy Baby”); Eddie Gomez (bass) and Marty Morrell (drums) at the University of Tampere in October 1969. Of course, none of these combos measure up to the iconic trio of Evans, Scott LaFaro (bass) and Paul Motian (drums) from earlier in the decade. Nevertheless, the recordings here show Evans settling into a nice workman-like groove following LaFaro’s 1961 death in a car crash, as well as Evans’ ongoing battle with his own demons. While the mid-late ‘60s were not Evans at his prime, these concerts show him at his most stable.

The collection fascinates by offering different versions of several songs performed, giving listeners a glimpse into Evans’ thought process and the divergent interpretations of standards this singular artist could

create. “Autumn Leaves”, famously recorded by Evans in the late ‘50s, is given such treatment. In both versions he gives way to stunning bass solos by his respective sidemen, but while the pianist on the 1964 version is contemplative and deliberate, in 1969 he is wilder, almost reckless. The two interpretations of Miles Davis’ “Nardis”, an Evans standard, are the album’s highlights: the 1964 version is loose, fun and swift, while the 1969 version is an extended tour-de-force where the trio is initially fairly solemn, before concluding the concert with an exhilarating burst of energy.

For more info visit elemental-music.com



The Dreamworld of Paul Motian
Anat Fort (Sunnyside)
by Ken Dryden

Paul Motian was a respected drummer, bandleader, sideman and composer, though he is best known for freeing drummers from strictly timekeeping roles in small groups, something he pioneered as a member of the Bill Evans Trio. Israeli pianist Anat Fort was long fascinated with Motian’s approach to playing and his compositions, and after moving to the US in the mid ‘90s, she worked with bassist Ed Schuller (who had worked with Motian), which in turn led to an introduction and her invitation to the veteran drummer to appear on her 2007 album *A Long Story* (ECM). They continued to play together off and on until the drummer’s death a few years later in 2011. As Fort planned a tribute album of Motian’s compositions, she explored his vast songbook and included several unrecorded works. Her band here includes three veterans: Steve Cardenas (guitar and Motian band alum for over a dozen years), Gary Wang (bass) and Matt Wilson (drums), giving several of the songs a different perspective, since Motian infrequently included piano on his own albums.

This is the debut recording of “Dreamworld”, a spacious interactive work for piano, bass and guitar that reflects its title. The Ornette Coleman-like air of “Mumbo Jumbo” is abstract and features the full quartet, with Fort’s meandering solo interacting with the independence of the rhythm section. The brooding “Yallah” utilizes a repeated riff as the root of its theme, with a pacing rhythm suggesting someone lost in thought at a difficult time. The interactive “Riff Raff” is another free-spirited work that briefly shifts into a turbulent maelstrom, and ends far too soon, sounding as if it could be used as a set’s end sign-off. “Tacho” is a bit unusual, as the leader switches to the role of narrator to share the story of Motian’s friend who had worked at a circus. The low-key music and Fort’s emotionless delivery fits the narrative perfectly (a second take of the song features her alone at the piano, minus the words). “Umh Hum” is another example of the drummer’s previously unrecorded work. The light-hearted song has engaging interplay between the pianist and guitarist, before turning it over to Wilson’s nimble drum breaks.

Anat Fort’s exploration of the infrequently (if not ever) performed compositions of her dedicatee and past collaborator, Paul Motian, should encourage other artists to dig into his compositional treasure trove.

For more info visit sunnysiderecords.com. The album release concert is at Smalls Sep. 3. See Calendar.



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High Standards
The Ted Rosenthal Songbook
Ted Rosenthal (TMR Music)
by Marilyn Lester

Ted Rosenthal's career began in 1988 when he won the second annual Thelonious Monk International Piano Competition. Deservedly, over the years his professional life has blossomed as he's emerged as a versatile leader and dynamic virtuoso of the keys. His recently-released *High Standards* is the first of the four-part series "Trio in 4 Acts" and *The Ted Rosenthal Songbook* is the second. Both trio albums feature Martin Wind or Noriko Ueda (bass) and Tim Horner or Quincy Davis (drums). Their contributions throughout, improvisational and technical, can't be underestimated. With Rosenthal's brilliant arrangements, these players exceed mere support, becoming true collaborators. And their collective mission: to transform familiar tunes into a new way of hearing and experiencing them.

The nine tracks of *High Standards* open with the brilliance of Leonard Bernstein and "Jet Song" from *West Side Story*. Being Bernstein, the tune is harmonically complex. Rosenthal matches the changes and bridges with corresponding intelligence—runs, riffs, melodic stretches and exquisite phrasing in which, and throughout, two hands seem like four. Wind and Horner are especially integral to this piece, contributing passages and accenting that give special energy to empower a tough gang's theme song, which ends in a veritable rumble of sound. With a hat tip to the 50th anniversary of *A Chorus Line* on Broadway, the Marvin Hamlisch "One" begins with the group grooving on an energetic syncopated introduction of the theme, with Rosenthal taking off and tripping close to the melodic through-line, salting it with creative ideas, and ending on a sweet, tinkling one-hand coda that makes this interpretation a singular sensation. Another Broadway gem, Burton Lane's "Old Devil Moon" from *Finian's Rainbow*, is pure uptempo bop. The album also offers ballads, such as the novelty song, "Everything Happens to Me" (Matt Dennis), and the perennial Hoagy Carmichael favorite, "Skylark". Closer is Rosenthal's effervescent rendition of "The Cup Bearers" (Tom McIntosh), the jazz standard popularized by trumpeter Kenny Dorham.

The Ted Rosenthal Songbook is a collection of ten originals, the first four—"Always Believe", "You Make Me Laugh", "We Are Married", "Everything My Father Never Told Me"—from his jazz opera, *Dear Erich*, a work with the intention to through-compose as the Gershwins did for *Porgy and Bess*. "Always Believe" is intensely melodic, with a rising story arc, giving the tune the air of hope aimed for. The three following numbers are aptly titled, respectively humorous, jubilant and mournful. The literally off-beat "Just for Kicks", in 7/4, was inspired by Cole Porter, producing a catchy, devil-may-care air and enough space for bassist Ueda to stretch out in her feature. Likewise, "Partly Sunny" and "Pizzette" were inspired by Gershwin, Maurice Ravel and Horace Silver. The album wraps up with "Radiance", written for Rosenthal's wife, Lesley, a sheerly heartfelt, gorgeous melodic tribute.

There are plenty of adjectives to recommend both albums: elegant, sophisticated, joyful, gratifying... ultimately they're a great listen from a truly inspired artist.

For more info visit tedrosenthal.com. Rosenthal is at Mezzrow Sep. 12-13 (as leader) and Birdland Theater Wednesdays (with Frank Vignola). See Calendar.

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Oh Snap
Cécile McLorin Salvant (Nonesuch)
by Andrew Schinder

Vocalist Cécile McLorin Salvant has established herself as one of the preeminent interpreters of the jazz songbook, winning accolades for her rich, gorgeous interpretations of standards. But within the past few years, she also has evolved from her beginnings as a straight-ahead jazz singer to more of an iconoclast, embracing her French and Haitian heritage and offering a sometimes challenging but always fascinating output. Following 2023's spectacular French language concept album *Mélusine*, Salvant has returned with *Oh Snap*, which continues her evolution beyond vocalist to songwriter. And outside of a few callbacks, the album continues her minimizing of the conventional jazz genre. Recorded over the course of several years and often incorporating eclectic electronic instrumentation, Salvant has crafted a profoundly personal, exciting statement in this release, which stands poised to expand her always-growing fanbase beyond jazz and high-art circles.

Album opener, "I Am a Volcano", might probably chase away anyone looking for Salvant's next Gershwin cover. It's a deeply weird indie pop song, and it's the album's thematic opening salvo. She enlists her frequent collaborator, celebrated pianist Sullivan Fortner, to play not jazz piano but extra synths. With lyrics referencing Salvant "destroying everything," the song could even act as an "F-you" to the jazz tradition, even though it's catchy and delightful. And then, surprisingly, almost shockingly, the vocalist swings back to that jazz tradition with her "Anything but Now", reminiscent of Broadway tunes from the Golden Age. The song is an uptempo swinger with Fortner back on piano, right within Salvant's wheelhouse. She doesn't sit still for long, however, enlisting fellow vocalists June McDoom and Kate Davis, along with guitarist Evan Wright, for another detour with the gorgeous folk song "Take This Stone". The song's chorus features striking harmonization by the three singers, as Salvant shows the same mastery of the folk idiom as she has over the years with jazz (and blues).

Salvant largely settles in with the opener's indie pop vibes for the remainder of the album, with the

occasional seesaw back to straight-ahead jazz. She takes over the synths herself on the thumping title track, accompanied by pulsating percussion from Keita Ogawa and Weedie Braimah. "Eureka" is hauntingly beautiful, with soft synths ultimately rising into a mid-tempo dance beat. "A Frog Jumps In" concludes *Oh Snap* on a primarily instrumental note, with Fortner's melancholy, ominous synths leaving the listener in a trance-like head space, far away from anything remotely close to Cole Porter or Irving Berlin.

For more info visit nonesuch.com. Salvant is at David Geffen Hall's Wu Tsai Theater Sep. 25 (with the New York Philharmonic). See Calendar.



Go To Your North
Jason Moran/Trondheim Jazz Orchestra/
Ole Morten Vågan (Yes)
by John Sharpe

Pianist Jason Moran is the latest high-profile partner to join the Trondheim Jazz Orchestra, adding to a long list that includes Chick Corea, Joshua Redman, Cory Smythe and Anna Webber. Like previous projects, *Go To Your North* showcases the outfit's modular design: a rotating cast of Scandinavian improvisers configured to suit each collaboration.

Here, the 13-strong band interprets ten works from across Moran's output—stretching from 2001's *Black Stars* to 2021's *The Sound Will Tell You*—in new arrangements by bassist and artistic director Ole Morten Vågan. Far from a traditional big band date, Vågan's charts refashion the format into something more elastic and exploratory, often allowing the full group to collapse into pockets of jagged improvisation, minimalist detail and adventurous soloing. Two of the longer cuts bookend the program, and like all the pieces, each covers a wide range of territories. Opener, "Foot Under Foot", pivots between tightly voiced flourishes and wayward excursions from Mette Rasmussen's alto and Eivind Lønning's reverberant trumpet, while the closer "Wind" serves as a slow-burn coda, building from quiet reflection to a stormy post-Coltrane squall, courtesy of tenor saxophonist Jonas Kullhammar, and back again.

Between times Vågan rings the changes. "Spoken in Two" begins as an introspective ballad before morphing into boppish swing, complete with incisive horn punctuations and shifting rhythmic gears. Jaki Byard's "Out Front" starts with staccato hip-hop-inflected beats, launching a sparky piano outpouring, gradually engulfed by crisscrossing horns, before dissolving into glitchy textures and electronic susurrations. Vågan applies these post-production elements sparingly, but effectively elsewhere too, particularly on "Ring My Phone" and "Skitter In", where digital atmospheres frame sharp group interaction. Though never overpowering, Moran's piano is often prominent. He slips seamlessly between roles: his ringing chords, tumbling atonal runs and moments of delicate lyricism variously buttressing the ensembles or adorning their architecture. Vocalist Sofia Jernberg contributes one of the album's most striking aspects. Her remarkable voice is threaded through the horn lines, creating an otherworldly dimension to the orchestration, while her hymn-like ascent on Brahms' "Intermezzo Op.118 No.2", in tandem with Moran's reverent phrasing, offers a moment of stark beauty.

A collaborative reimagining, the album honors the breadth of Moran's writing while prying it open to reveal new, volatile possibilities.

For more info visit yesrecords.bigcartel.com. Moran is at The Stone at The New School Sep. 24 (with Caroline Davis). See Calendar.



Prog vs Fusion: A War of the Ages
Ed Palermo Big Band (Sky Cat)
by John Pietaro

Ed Palermo, who's led his groundbreaking big band since 1977, even when not so fashionable, has tirelessly produced artful mashups of the most unique sort. Initially garnering acclaim with forays into Frank Zappa's repertoire, Palermo's own creative satire may ironically be responsible for his place on the jazz fringe; and that might be called criminal.

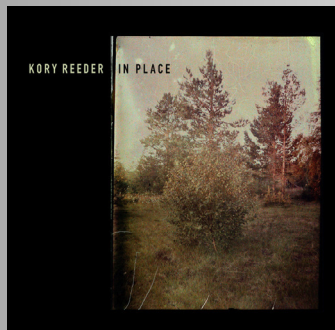
His latest album, *Prog vs Fusion: A War of the Ages* is no joke, even when spectacularly tongue-in-cheek. For instance, John McLaughlin's "Resolution" includes Bruce McDaniel's warning, "They've unleashed the mellotron!". Yet the flawless arrangements of such acutely complex songs, armed with outstanding soloists, enlivens what might be viewed as overly technical music. Palermo's theatrics have never effaced his impeccable ear and direction, or the band's soaring woodwinds, biting brass and rhythm section, which swings with as much conviction as it rocks and grooves. A special note goes to the rollicking, melodic drumming of Ray Marchica, Paul Adamy's flowing fretless basslines and the intricate keyboards of Bob Quaranta and Ted Kooshian. The 19-piece ensemble, too numerous to fully name, boasts tenor saxophone soloists Ben Kono and Bill Straub exploding on "Mystic Knight of the Sea" and "On the Milky Way Express", as well as burning guitarists McDaniel and Mike Keneally, and Katie Jacoby, whose violin conjures David Cross wonderfully, eerily.

Prog vs Fusion is the tumultuous roller-coaster ride its title implies. Palermo's arrangements fuse (there, I've said it) the Mahavishnu Orchestra and Emerson, Lake & Palmer (ELP) with Steely Dan, Tony Williams Lifetime, King Crimson, early Return to Forever, Yes, Soundgarden, Zappa and beyond. Expect the unexpected: Zappa's "G-Spot Tornado" melding Chick Corea's "Spain", McLaughlin's "Resolution" and Olatunji's "Jingo" (the latter recalling Santana's cover via searing guitar). But wait! Resounding plainly is Juan Tizol's "Caravan". Listen, too, for Soundgarden jammed into Steely Dan's "Bodhisattva". The material being what it is, though, Palermo does keep the inventive medleys to a minimum, instead, casting reconstructions, expansive or brief, of Yes' "The Fish" and "Long Distance Runaround" (Phil Chester's soprano saxophone replacing Jon Anderson's vocal), Wayne Shorter's "On the Milky Way Express", ELP's "Tarkus" and King Crimson's "Vroom", among others. "Pictures of a City", another King Crimson selection, features the throaty, gripping vocals of McDaniel, rivaling anything of Greg Lake or John Wetton. Album closer, "21st Century Schizoid Man" (classic King Crimson), threaded with discordant, *allegro* ensemble sections, is a testament of this band's power.

For more info visit palmobigband.com. The album release concert is at Iridium Sep. 29. See Calendar.



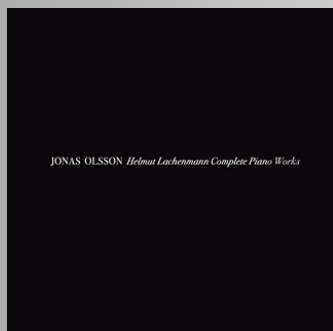
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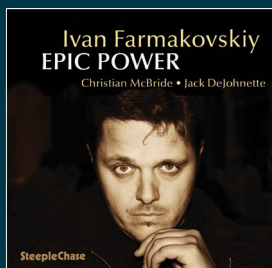
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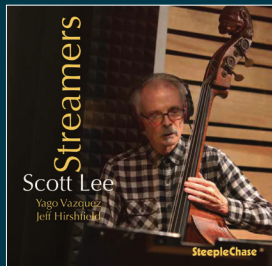
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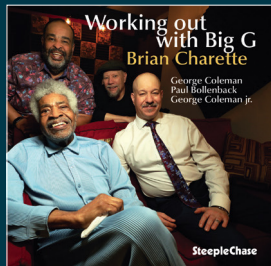
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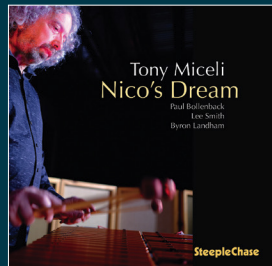
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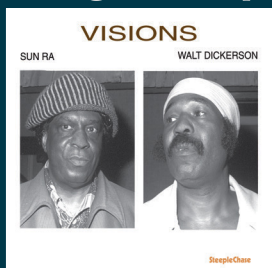


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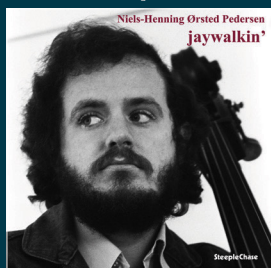


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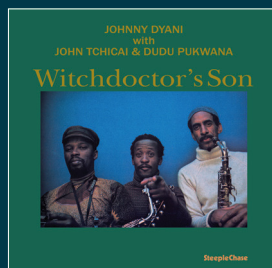
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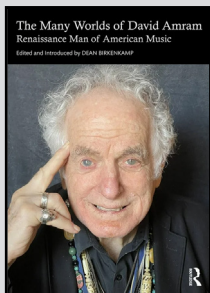
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IN PRINT



***The Many Worlds of David Amram:
Renaissance Man of American Music*
Dean Birkenkamp (Routledge)
by Jim Motavalli**

In the case of David Amram, “Renaissance man” is actually accurate: any assessment of the multi-instrumentalist and composer inevitably ends up in a long list of bullet point accomplishments. Even though he’s had 94 years to do it (he turns 95 in November!), the man has simply packed a huge amount of ecumenical achievement into his life. The short version: Amram invented jazz poetry events with Jack Kerouac; took his French horn into innumerable jazz sessions from the ’50s on (e.g. Lionel Hampton, Oscar Pettiford, Charles Mingus) and Third Stream (e.g. Gunther Schuller); beat another path deep into folk and country music; explored Latin styles and detoured to the Middle East; and has had a long and distinguished career writing symphonic pieces—some on folk themes—and film music (e.g. *Splendor in the Grass* and *The Manchurian Candidate*). And he’s still leading his boundary-crossing band.

The Many Worlds of David Amram is an appreciation, complementing Amram’s own autobiographies—*Vibrations: A Memoir* (1971) and *Offbeat: Collaborating with Kerouac* (2008). It’s a great read, subdivided by category: symphonic and chamber music, theater and opera, jazz, folk and songwriting. Each segment is by a contributing writer (including a few by Amram), by definition wide-ranging, and who are usually also his collaborators. Arturo O’Farrill describes Amram as “an honorary Cuban,” adding that he “can invent joy out of any circumstance. He can take three Band-Aids, a fishing hook and rum and build a film score or a *descargo* (Cuban jam session).”

Impresario and trumpet player Mark Morganelli writes of hosting regular David Amram birthday bashes at various venues, including at his Jazz Forum Arts presentations. He praises Amram’s “positive vibe” and notes the artist’s Pied Piper ability to gather people around him. Eventually, he notes, “I began to understand David’s importance not only in jazz but in classical music, theater music, folk music, world music and other artistic genres.” One of the birthday parties attracted the unlikely mélange of writer George Plimpton, film director Elia Kazan, comedians Jerry Stiller and Anne Meara and TV talk show host Bill Boggs. Reading the book is not only to marvel at the man’s works, but to feel a goad to get on with your own projects. Amram sets a high bar, though.

The late writer and wit, Malachy McCourt, notes, “David Amram is not an ordinary human being, even though he puts on the appearance of ordinariness. He does not play music. Music plays him.” The final word can go to David Coles, who states, “David does not defy convention so much as embrace *every* convention while refusing to be confined to any.”

For more info visit routledge.com. Amram is at St. John’s in the Village Sep. 19 (part of The Village Trip Festival). See Calendar.



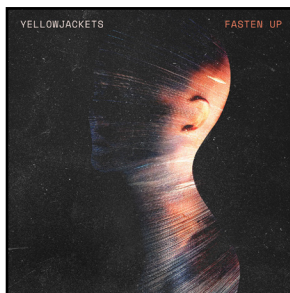
***Live from Somewhere Nowhere*
The Hot Toddies Jazz Band (Prohibition Productions)
by Scott Yanow**

The Hot Toddies Jazz Band, originally organized half a dozen years ago, has appeared every Wednesday night at NYC’s Somewhere Nowhere club since 2022, performing swing music and hot jazz that is filled with enthusiastic and celebratory joy. Like the best current-day retro bands, they play vintage songs with youthful energy, reminding listeners and dancers that during the Swing Era, most of the big band and hot combo musicians were in their twenties and thirties, and that nostalgia had nothing to do with the fresh and vital music. The septet is led by drummer Patrick Soluri and features Alphonso Horne (trumpet), either Jake Handelman or Josh Holcomb (trombone), Linus Myrsch (tenor, clarinet), Luther Allison (piano on six selections), Justin Poindexter (guitar), and either Ian Hutchison or Brandi Disterheft (bass). On *Live from Somewhere Nowhere*, the group performs 17 songs, nine featuring vocals by the excellent singer Hannah Gill, who has developed her own winning style. Two numbers have vocals by Queen Esther, and three others feature band members. In addition, tap dancer DeWitt Fleming Jr. is showcased on “Bernie’s Tune”.

While there are only three instrumentals on the album, there is plenty of space for the horn players in individual solos, tradeoffs and frequently explosive ensembles. Their 78-minute program begins with a high-powered version of “Lester Leaps In” that could have been a set closer. Other highlights include a rambunctious “In a Mellow Tone”, a spirited “Goody Goody”, “Frim Fram Sauce”, “Is You Is or Is You Ain’t My Baby” and “When I Get Low I Get High”, plus Gill’s exuberant singing on “Them There Eyes” and “Bourbon Street Parade”, which has infectious parade rhythms.

The Hot Toddies Jazz Band audibly prove to be a fun act to see live, and *Live from Somewhere Nowhere* gives a strong sampling of the group’s spirited music and cues listeners where they should be on Wednesdays in NYC.

For more info visit prohibitionproductions.com. The Hot Toddies Jazz Band are at Somewhere Nowhere Wednesdays. See Calendar.



***Fasten Up*
Yellowjackets (Mack Avenue)
by Brian Charette**

Famed fusion group, Yellowjackets, has been together for almost a half-century, releasing many groundbreaking albums and winning multiple GRAMMY awards. *Fasten Up* (their seventh album for Mack Avenue) demonstrates they haven’t lost a step.

Album opener is Ben Tucker’s classic, “Comin’ Home Baby”, which gets a slick arrangement by saxophonist

Bob Mintzer. Founding member, keyboardist Russell Ferrante lays down hip chords in the intro with a few choice substitutions. Drummer Will Kennedy’s beat is simple, in the pocket, and a perfect canvas for the bluesy melody, delivered with mono synth and Mintzer’s spot-on tone. Ferrante solos with idiomatic riffs and smart, funky bebop lines. The title track, by bassist Dane Alderson, has a busy bass line with Ferrante comping deftly in the cracks, allowing the angular melody to fit in the spaces of the groove perfectly. On the bridge, there’s a great Fender Rhodes section Ferrante blows sparsely over, plus an interlude with tricky offbeat hits that gives the rock-solid Kennedy a chance to open up. Accompanied by melodic cues from the band, there is a stunning showcase for a virtuosic Alderson solo, while on “The Truth of You” (a gorgeous ballad that is introduced by Ferrante’s thoughtful piano playing), the bassist contributes sensitive, supporting lines. Ferrante’s touch on piano reveals an interesting way of how he voices chords, revealing the probable influence of the great Boston pedagogue, the late Mick Goodrick.

“The Lion” is a feel good bossa with an airy melody sung beautifully by guitarist Raul Midón. The solos from all the members are smart and controlled. A subtle string pad sneaks in as Ferrante switches to piano with Kennedy catching his triplets as they smoothly transition back to the melody. “Broken”, a medium up swing number, spotlights funkster Kennedy’s super, swinging ride cymbal technique as Ferrante plays like a classic bebopper. An unusual selection, “Xemeris”, offers a rock beat as the multiphonic synth undulates, while the spare melody unfolds. More atmospheric synths in the breakdown give way to the keyboardist’s Rhodes chords that bolster the melody with crunchy second intervals. Mintzer blows double time as the groove solidifies, surrounded perfectly by Ferrante’s rhythmic shapes.

The arrangements and performances on *Fasten Up* are tight and not overproduced, making the album a great addition to the band’s extensive catalog. It’s refreshing to hear a seasoned group such as the Yellowjackets continue to develop.

For more info visit mackavenue.com. The album release concert is at Birdland Sep. 9-13. See Calendar.



***Server Farm*
Jon Irabagon (Irabbagast)
Someone to Someone
PlainsPeak (Irabbagast)
by Ken Waxman**

Although both are titled with sibilants, saxophonist Jon Irabagon’s accomplished recent discs couldn’t be more different. Irabagon, who leads his own groups and worked with, among others, drummer Barry Altschul and trumpeter Dave Douglas, composed the tunes for two distinct ensembles: *Server Farm*, his electro-acoustic adaption with the tentet’s horns and drums matched with electric guitars, electronic keyboards and laptop programming; and *Someone to Someone*, credited to PlainsPeak, a *billet doux* to the saxophonist’s hometown of Chicago, with his Windy City quartet: Russ Johnson (trumpet), Clark Sommers (bass) and Dana Hall (drums).

Irabagon, who plays tenor and soprano saxophones on *Server Farm*, doesn’t let the plug-ins overwhelm the program. This farm harvests sounds that are surging and swinging, harmonized and contrapuntal. That means triplets from the highest range of Peter Evans’ trumpet, Mazz Swift’s spiccato violin and horn riffs are upfront as often as the flanges

and frails from the guitars of Miles Okazaki and Wendy Eisenberg. Two of the strongest tracks, “Routers” and “Graceful Exit” are introduced with acute acoustic interludes. The second is shaped by looming arco strokes from bassist Michael Formanek, atop wave form jiggles and slick portamento brass. Meanwhile “Routers” contrasts Levy Lorenzo’s graduated gong echoes from the Philippine kulintang with bluesy honks and slurs from the saxophonist. These stop-time variations also contrast foghorn-like vamps and string clips with gong resonance on top. Ironically Lorenzo’s vibraphone slaps not only animate the session, but his electronics’ programmed static intensify the amplified sheen created by the guitarists, electric bassist Chris Lightcap’s pulsations and Matt Mitchell’s throbs from two different keyboards. The off-center and threatening oscillations set up by “Graceful Exit” are resolved in the final “Spy” as Swift’s doomy voice mutters half-heard dystopic lyrics into a near cacophony of brass whines, smeared reed doits and an electric bass groove that keeps the sequence horizontal.

Moving westwards to the Second City, *Someone to Someone’s* tracks are as celebratory as the other disc’s are ominous. Mostly bouncy and lyrical, propelled by bass string ambulation and drum rebounds, half-valve brass squeezes and gargling reed ripples maintain the mood as the saxophonist lauds Chi-town’s garlic pizzas, tart liqueur and transportation among other standards. The looseness is expressed in Irabagon’s switch to alto, which produces boiling freebop as well as hocketing scoops and harsh reed bites. He may bend and choke notes on “At What a Price Garlic” in tandem with Johnson’s brass squirts and smears, but staccato screeches finally loosen up the unvarying string pulse to recap the theme. With boiling reed lines and trumpet advances that boomerang from brassy snarls to plunger smears and portamento continuum, the saxophonist has found a sympathetic partner, whether outlining a blues march (“Buggin’ the Bug”) or mournful reflections (“Tiny Miracles”). The bassist provides a steadying force and the drummer’s rhythmic adaptability is saluted on “The Pulseman”.

Irabagon has a supportive situation in the Midwest. Judging from invention exhibited on these discs, let’s see if in the future he adapts a New York minute to Central Standard Time.

For more info visit jonirabagon.bandcamp.com. Irabagon is at *The Stone at The New School* Sep. 12 (with Brian Marsella). See Calendar.



High Standards
Billy Lester Trio (Ultra Sound)
by Rachel Smith

On *High Standards*, the highly improvisational pianist Billy Lester reminds the listener why standards are just that: great works that also offer an invitation for reinvention. Eight of the nine selections are songbook classics, among some of the most familiar in jazz. Lester finds and executes fresh approaches in each case, mostly through upbeat and uptempo interpretations, showcasing his light, almost bouncy pianistic touch. The piano trio’s primary focus is on its leader, with Marcello Testa (bass) and Nicola Stranieri (drums) playing in a more traditional support capacity. Even with the pianist clearly being in the spotlight, though, what makes Lester’s style so successful is the strong sense of cohesive

rhythm between the three musicians. That said, there’s a one-size-fits-all approach to much of this release, with a similar artistic and creative thread noticeable in many selections, particularly ballads, which may remove the experience of emotional depth for some listeners. The interpretation risks of performing a ballad without a longing tone may just give the impression that Lester can only play upbeat. That notion, however, is dispelled in the album’s sole original, “Free Improvisation”, in which he demonstrates a capacity for versatile and high-fly playing.

While Lester’s overall interpretive skill of tempi might have its drawbacks, he proves to be a masterful arranger, arguably his greatest strength. With his veteran, Lennie Tristano- and Sal Mosca-inspired improvisational chops, he uses creative ideas to incorporate unexpected notes into each piece, transforming them and making for a more aurally interesting dynamic while still allowing us as listeners to follow the progression through his undeniable melodic integrity. The pianist’s creativity is especially effective on “Somebody Loves Me”, “I’ll Remember April” and “You Go to My Head”, all demonstrating a strong sense of balanced rhythm and tunefulness. These pieces read like an ode to the piano itself—a testament to how enjoyable the piano is to play and in turn, how delightful to hear. On “Lover, Come Back to Me”, another album highlight, Lester taps into the instrument’s low register to add some spots of darkness. The tune serves as a perfect segue into the closer, his own “Free Improvisation”, the shining star of this recording and a clear statement of his own philosophy of playing. In contrast to the standards, this tune has a more mysterious and challenging edge for those expecting familiarity from the tried-and-true. Lester makes use of the entire range of the piano and his exploration of the instrument’s extremes is poignant: there is an almost tangible tension and resolution in what emerges as the most emotionally powerful selection on *High Standards*. It is, quite possibly, the piece that ultimately will stick with listeners the longest.

For more info visit ultrasoundrecords.it. Lester is at *Soapbox Gallery* Sep. 27. See Calendar.



About Ghosts
Mary Halvorson (Nonesuch)
by John Sharpe

On *About Ghosts*, guitarist-composer Mary Halvorson expands her longstanding Amaryllis ensemble into a horn-rich octet. For five of the eight tracks, she adds either Immanuel Wilkins (alto) or Brian Settles (tenor), or both, to the returning pair of Adam O’Farrill (trumpet) and Jacob Garchik (trombone), plus the familiar engine room of Patricia Brennan (vibraphone), Nick Dunston (bass) and Tomas Fujiwara (drums). The results are as intricately layered as they are restlessly inventive, affirming Halvorson’s entry into the ranks of the foremost orchestrators in contemporary jazz. The extra firepower up front affords Halvorson an even broader canvas for interlocking themes and counter-themes, textural juxtapositions, luxuriant voicings and just plain devilment. Throughout, her savvy writing blurs traditional divisions between soloist and support, melody and meter. Though the rhythm section often percolates just beneath the ensemble’s surface turbulence, notwithstanding occasional breaks into

prominence, its integration with the horns is seamless, coursing through each arrangement with structural intent and kinetic subtlety.

A worthy successor to *Amaryllis* (2022) and *Cloudward* (2024), this latest outing deepens Halvorson’s exploration of mid-sized ensemble architecture. Rather than necessarily foregrounding solos, she deploys each voice with compositional acumen. “Full of Neon” opens the album with a slinky martial groove, sharpened by Garchik’s garrulous trombone and Settles’ ricocheting astringent tenor. “Carved From” ensues with a looser, sunnier disposition, a *capella* horns setting a vibrant stage for the leader’s effects-driven motifs and Wilkins’ light-footed alto sinuosity. While most cuts reflect the bustle of modern life, Halvorson shows on the title track that she knows how to make a melody take root, with lush Ellingtonian harmonies cushioning her delicately chiming guitar. Among other standout moments are Brennan’s vibraphone contributions, glimmering and somberly cavorting on “Eventidal” following consolatory brass exchanges, and “Amaranthine”, which pivots between stuttering punctuation and Caribbean sway, providing a graceful pedestal for O’Farrill’s finely etched trumpet playing.

Curiously, some pieces conclude abruptly, as though withdrawing the instant they resolve their internal logic. If the brevity leaves the listener wanting more, it may be by design. Regardless, the guitarist offers not just another strong addition to her discography, but further evidence of her command over a musical language that continues to evolve.

For more info visit nonesuch.com. The album release concert is at *Solar Myth* (Philadelphia, PA) Sep. 20 and *Roulette* Sep. 21. See Calendar and 100 Miles Out.

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The Order
Silt Remembrance Ensemble (Cuneiform)
Assassinations (for free-jazz quintet)
Luke Stewart (Catalytic Artist)
 by Sophia Valera Heinecke

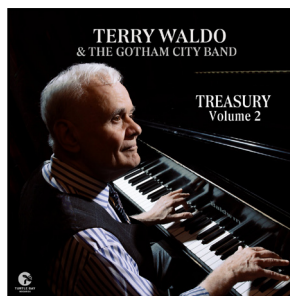
Bassist Luke Stewart—whose C.V. ranges from Irreversible Entanglements (with the late trumpeter Jaimie Branch) and Heroes Are Gang Leaders (with tenor saxophonist James Brandon Lewis), to drummer William Hooker and currently saxophonist David Murray's quartet—is also an estimable leader in his own right, as these two releases reveal.

Nominally led by Stewart, *The Order*, by the Silt Remembrance Ensemble, brings together players from his Remembrance Quintet and Silt Trio, creating continuity with figments and fragments of collective imagination. How the album came to pass was happenstance of place and time, an opportunity seized. The sound interrogates free jazz against liberty, seeming to, as stated by poet No Land on the opening track, “see through matter into the core, molten experience.” We hear it on “River Road” as layering, building, fading with stand-out percussion from Chad Taylor, and from a haunting lead in on “Survive”, invigorated by Jamal Moore on reeds, sustained by the ebb and flow of the bassist. It isn't a live album, but an intentional sequencing of music was arranged in post-production by Stewart to create a new narrative. There is a steadfast

building of energy throughout, something so deep you can't touch the bottom. Many moments let us swim in something visceral. “Commandments” moves the body first to move the heart, inviting listeners to dance, quake, to be involved. On “Lions Den”, the interplay between volume and tone creates an internal to external conversation that evokes looking inside oneself for the past, asking “what do you have to offer?” and “what do you bring to collective action?” as well as “can what you bring adapt to meet the needs of the present flow?”

Individual power is multiplied by collectives. *The Order* is expertly in conversation with *Assassinations (for free jazz quintet)*, a live recording centering the words of essential figures in the global struggle for Black liberation, including contributed poetry by Stewart's contemporary and Irreversible Entanglements bandmate, Camae Ayewa (better known as Moor Mother). *Assassinations* was released to raise funds for the Jericho Movement, an organization amplifying the stories and struggles of political prisoners and POWs inside the US. “What kind of elder would you like to be?” Stewart asks, setting up the delivery of sonic homages for Patrice Lumumba, Malcolm X and Steve Biko. The Malcolm tribute includes electronics from Aquiles Navarro, exemplifying the future that these figures spoke of is now, not speculative. “The aspirations of colonized people everywhere are the same,” Stewart's voice reminds us, quoting Lumumba in the first piece. Throughout the album, instrumental breaks descend into rightful disarray and reorganize around vital texts in each unique movement. “We shall ensure for everyone a station in life befitting human dignity, worthy of his labor...” Janice Lowe's narration echoes Stewart's “worthy,” speaking Biko's words. In the lament of Keir Neuringer's saxophone playing and in the group tapestry of sound woven altogether, Stewart actualizes what Biko understood to be “envisioned self,” focusing towards self-determination, presenting a genuine stylistic fusion from the players invited to perform. The grief that accompanies the brutal theft of these assassinated leaders is palpable. Still, the album is not just an effort in remembering. *Assassinations* is a determined activation to take to heart, full of feeling to recognize the privilege of being alive without forgetting death.

For more info visit cuneiformrecords.com and catalyticsound.com. Stewart is at Owl Music Parlor Sep. 21 (with History Dog) and The Jazz Gallery Sep. 25 (with Yuhuan Su). See Calendar.



Treasury, Volume 2
Terry Waldo & The Gotham City Band (Turtle Bay)
 by Marilyn Lester

Terry Waldo, pianist-composer and historian of early American music, has enough credits to his name to fill many treasury volumes; but this series plans only three. *Treasury, Volume 2* offers 11 tracks of prime ragtime, with The Gotham City Band, which Waldo has been fronting since 1984. Thirteen of his band's regulars appear here, many of whom also sing (as does Waldo), plus two additional guest vocalists.

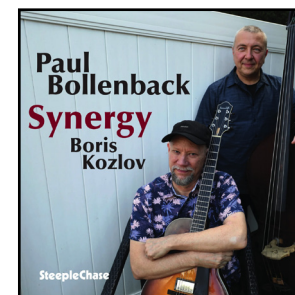
This second volume's bounty, taken from sessions recorded in 2018 and 2022, opens with the power of “Guess Who's in Town” (J. C. Johnson) with vocalist extraordinaire, Veronica Swift, who began her career as a precocious young jazzier and then expanded into a

fusion of rock and modern genres. Her adaptability is front and center on this raggy swinger, as she perfectly replicates the style of 1920s singers. A specialist in classic big band song, vocalist Molly Ryan delivers the happy-making “Get Out and Get Under the Moon” (William Jerome, Larru Shav, Charles Tobias). Her clear, light, girlish tone is uniquely suited to this style of music, creating a transportive effect to the collective of “girl singers” famous back in the day.

For a sampling of Waldo's vocal ability, there's “Smiles” (J. Will Callahan, Lee S. Roberts), opening with his easy pianism and crooning scat, leading into a sharp trumpet solo by Mike Davis before returning to a sweet harmony duet with Arnt Arntzen (vocals, guitar, banjo) taking the top voice in a mildly grainy, yet charming delivery. Others in the unit who sing are fellow banjoist Jerron Paxton, Jim Fryer (trombone) and Brian Nalepka (bass). They can be heard respectively, on the barrelhouse “Wabash Blues” (Fred Meinken, Dave Ringle) and the wildly uptempo “Since My Best Gal Turned Me Down” (Ray Lodwig, Howdy Quicksell); full-bore, hot closer “Viper Mad” (Sidney Bechet, Rousseau Simmons) and the classically raggy “Sweet Sue” (Victor Young, Will J. Harris). Waldo, Paxton and Nalepka make a fine trio on the terrific banjo feature, “The Smiler” (Percu Wenrich).

The leader's piano playing is effectively and wisely presented throughout, but he's also generous in features for his crackerjack sidemen, who also include Colin Hancock (trumpet), Ricky Alexander (clarinet, alto), Evan Arntzen (clarinet), Dan Levinson (tenor), Jay Rattman (bass saxophone), Nick Russo (banjo), Jay Lepley (drums) and Mike Lipskin (piano).

For more info visit turtlebayrecords.com. Waldo is at Arthur's Tavern Thursdays. See Calendar.



Synergy
Paul Bollenback/Boris Kozlov (SteepleChase)
 by Tom Greenland

Synergy, guitarist Paul Bollenback's tenth release as leader/co-leader (this his first on SteepleChase), arrives over a decade after his last album, *Portraits in Space and Time* (Mayimba Music, 2014). Known for his 20-year stint in the late organist Joey DeFrancesco's trio, this pared down duo setting with Russian-American bassist Boris Kozlov brings the guitarist's comprehensive skill set into sharp focus: ten tunes are his, while two are covers.

The sound of a clean-toned guitar and acoustic bass stretched over the length of an album risks monotony: both instruments are limited in their ability to produce dramatic dynamic contrasts. But Bollenback and Kozlov keep things exciting with constantly changing tones and textures. The mood is mostly relaxed, even when the proceedings get complicated, as on “Confrontation”, where the abstract, key-shifting melody is doubled, or on “G Blues in Bb”, an odd 14-bar form with a strange extended turnaround and short, traded solos played in double-time. Bollenback's unfiltered electric guitar tone reveals every nuance of his touch, while his sundry techniques—rapid legato phrases, double-stop passages, swept arpeggios, chord melodies, filled octaves, popped harmonics, bluesy riffs, cross rhythms—add variety.

On tunes such as “Lope”, “After-Thaw-T”, Ellington's “In a Sentimental Mood” and Johnny

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Mandel's "Emily", these techniques are effortlessly linked together via mirrored phrases, and/or transposed shapes, to give the improvisations coherency. Whenever Kozlov and Bollenback trade short solos, the energy escalates, as on "B's Bounce" and "Benny's Vibe", when the trading gets looser and freer as it progresses. The guitarist's bluesy side, present throughout, is especially prominent on "Also", "Vernal", "Jittery Bugs" and "Confrontation". Kozlov mixes it up by toggling plucked and bowed attacks and constantly shifting rhythmic strategies; his solo on "Emily" is short but melodically on-point. Bollenback's acoustic guitar, heard on "Emily", "Vernal" and "Child's Play", is another source of variety, where his touch comes into even sharper relief. The latter tune, a bossa, contains one of his most creative yet cohesive solos, followed by playful guitar and bass exchanges.

A final notable attribute of Bollenback's playing is his adroit balance of melody and chords, whether he's harmonizing the song theme, comping for his own solo (*à la* Barney Kessel) or soloing with chordal passages (*à la* Wes Montgomery). His most interesting comping, on "Emily", "Vernal" and at the end of "Confrontation", occurs in response to Kozlov's improvisations.

For more info visit steeplechase.dk. Bollenback is at Jazz Forum (Tarrytown, NY) Sep. 6 (with Mike LeDonne) and DADA Bar Sep. 10 (with Jake Rosenkalt's Guitar Quartet). Kozlov is at Smalls Sep. 18 (with Tatum Greenblatt) and Zinc Bar Sep. 19 (with Mingus Dynasty). See Calendar and 100 Miles Out.



The Big Room
Joe Farnsworth (Smoke Sessions)
by Scott Yanow

Joe Farnsworth has been a familiar figure on the jazz scene over the past 30 years, consistently uplifting the music of others with his inventive and swinging drumming. Starting with his 1992 debut recording with tenor saxophonist Junior Cook, he has worked and recorded with such notables as saxophonists Benny Golson, Cecil Payne, George Coleman and Pharoah Sanders, as well as pianists Cedar Walton and Harold Mabern. For the last almost three decades, he's also been the rhythmic drive of the group One For All. Farnsworth has led occasional record dates of his own: *The Big Room* being his fourth for the Smoke Sessions label and tenth overall.

Here the drummer heads an all-star sextet that includes Jeremy Pelt (trumpet), Sarah Hanahan (alto), Joel Ross (vibraphone), Emmet Cohen (piano) and Yasushi Nakamura (bass). A group such as this, which includes three leaders (Pelt, Ross and Cohen) plus a reliable bassist and an up-and-coming altoist, has unlimited potential—and they equal one's high expectations throughout this excellent outing. The unit performs at least one original by each musician, (excepting Nakamura), plus a rendition of the standard "I Fall in Love Too Easily".

The album starts out with Hanahan's blazing "Continuance", which inspires plenty of hot solos. Pelt and Ross are showcased on the latter's ballad "What Am I Waiting For", which precedes the trumpeter's medium-tempo blues "All Said and Done". A bit of a surprise is "The Big Room", a free vibraphone/drums duet improvisation that holds one's interest for its three and a half minutes. The full group swings

hard on "Radical", and Pelt is showcased on a fairly conventional version of "I Fall in Love Too Easily". Cohen's cooking "You Already Know" is filled with passionate solos before the set concludes with the leader's joyful boogaloo "Prime Time".

The Big Room is easily recommended to modern hard bop collectors and fans of all these illustrious players.

For more info visit smokesessionsrecords.com. The album release concert is at Smoke Sep. 3-7. Farnsworth is also at The Django Sep. 25 and Smalls Sep. 29. See Calendar.



Throw It In The Sink
gabby fluke-mogul & Lily Finnegan
(Sonic Transmissions)
by Brad Cohan

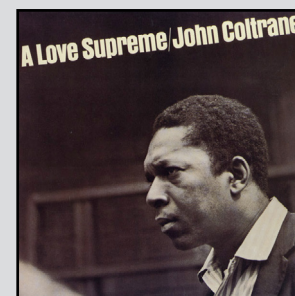
The vibrant experimental and avant garde jazz scenes in NYC and Chicago have birthed a pair of wildly innovative upstarts and cornerstones in Brooklynite violinist gabby fluke-mogul and Chicagoan drummer Lily Finnegan. The two have delivered jolts of immense creativity that have kept the intrigue of profound ideas and sonic possibilities flowing. And within their sound-worlds lies a foundation where collaboration is paramount. A singular solo artist in their own right, with a growing catalog, fluke-mogul has also teamed up on essential recordings alongside Joanna Mattrey, Ivo Perelman, Ava Mendoza and Carolina Pérez. Finnegan, a member of Ken Vandermark's Edition Redux, bashes the drums in hardcore punk group Cucay and is bandleader for the terrific avant jazz ensemble Heat On.

It was only a matter of time before their paths crossed and *Throw It In The Sink* is the dazzling result of their new-found musical cooperative, a first-time meeting and collaboration. And as the fitting title suggests, the duo do, in fact, "throw it in the sink." This meeting of these deep minds is mostly a loose, idiosyncratic and mind-bending hootenanny of sorts. The nine tracks have a cheap tape recorder, lo-fi vibe—a good (and intended) thing—and toss around a stylistic patchwork of harsh noise, free-improv, spoken word, vocal jazz and New Weird America—all cut from a DIY punk rock cloth. The album's notes say as much: "...fluke-mogul and Finnegan give their respects to the queer punk rock and avant jazz musicians of the expansive continuum past, present, future."

Finnegan's peppy marching band beats on "Fragmented Memory" kicks off the album before fluke-mogul joins the fray with spoken recollections of a shared time of joy. "Do you remember?... Do you remember that time?" they ask. The screeches and squawks of violin make the track combust with what sounds like detuned and trashy guitars from the school of Sonic Youth. They are only getting started. Finnegan's skittish and busy punctures and stabs on the drum set on "Alone at the Bar", "Unknown Caller" and "Slow Melt", combined with fluke-mogul's dissonant, rustic twang and nails-on-chalkboard shredding should energize the mosh pit. Let's hope this duo throws it in the sink again, as they recently did just a few months back in a new trio guitarist Bill Orcutt debuted at Bowery Ballroom.

For more info visit sonictransmissionsrecords.bandcamp.com. fluke-mogul is at The Jazz Gallery Sep. 10 (with Aakash Mittal Breathe Ensemble). See Calendar.

DROP THE NEEDLE



A Love Supreme (60th Anniversary Edition)
John Coltrane (Impulse!)
by Bill Meyer

John Coltrane's *A Love Supreme* was recorded in December 1964 and released the following month, signaling that it was immediately understood to be significant. This 60th anniversary edition doesn't change much from that impression, which is for the best. As this month marks one year before Coltrane's centennial, if you've been thinking of upgrading your vinyl copy, as the saying goes, "no better time than the present": this limited-edition anniversary diamond clear vinyl pressing will not let you down.

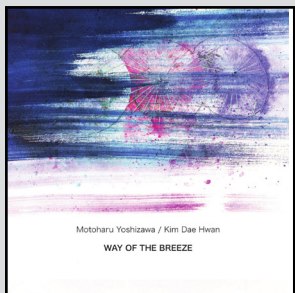
While this epic recording was deemed important upon its 1965 release, people need it even more now amid societal upheaval that's arguably surpassed those of the '60s, which then included an accelerating war in Vietnam and the Civil Rights Movement and struggle coming to a peak. It's pretty clear that people still need to hear the message of *A Love Supreme*: the four-part suite that's a prayer of thanks to a redemptive, consoling God who can be accessed by many paths and creeds. We (still) need to hear what Coltrane's music is saying.

One reason for this album's endurance is in this spiritual impact, which is conveyed by the tone of the leader's tenor saxophone playing, affirmed by the statement and poem that are reproduced inside the gatefold sleeve, and framed by his ensemble's accompaniment. It is a work of peak collective musical skill. Even though it was not credited to the John Coltrane Quartet, unlike other albums of its time with the same personnel, this music is a collective statement made by players at the top of their game. Everything that McCoy Tyner (piano), Jimmy Garrison (bass) and Elvin Jones (drums) play on it models mutual support and absolute respect for the project and each other, forged in the crucible of years of performing together. Every surging rhythm, every exalting chordal flourish or underscoring tone, exemplifies a common intention to use one's talents to make three other people sound their best, as well as to make something for others.

To borrow an objective that Anthony Braxton has been very open about—how Coltrane's example shaped him, set as a creative life goal, this music strives to help humanity. And the extent to which its profile exceeds the musical realm from which it came—there are, after all, a lot of people who don't listen much to jazz, but listen to *A Love Supreme*—it succeeds. Whether you're seeking comfort or trying to get your priorities straight, this album is as necessary now as it was 60 years ago.

For more info visit impulserrecords.com. Coltrane b-day tributes this month include Orrin Evans at World Café Live (Philadelphia, PA) Sep. 10, James Carter at Sistas' Place Sep. 20, "Coltrane Revisited 24th Anniversary" at Birdland Sep. 23-27 (with Jimmy Greene and Wayne Escoffery), Jazzmobile presents "Celebrating John Coltrane" at Marcus Garvey Park Sep. 23 and Franklin Kiermeyer's Scatter The Atoms That Remain at Dizzy's Club Sep. 23. See Calendar.

UNEARTHED GEM



Way of the Breeze Motoharu Yoshizawa/Kim Dae Hwan (NoBusiness) by Stuart Broomer

Though relatively little known outside his homeland, bassist Motoharu Yoshizawa (1931-1998), whose 27-year death anniversary is this month, is of tremendous significance to Japanese free jazz and improvised music. His significance is instantly suggested by the names of musicians with whom he performed, including stellar Japanese figures such as Ikue Mori, Keiji Haino and Toshinori Kondo, additionally extending to Steve Lacy, Dave Burrell, Derek Bailey, George Lewis and Butch Morris. His discography includes several solo bass recordings, while two duet outings immediately establish him as a significant improviser. One is *Oh My, Those Boys!* (NoBusiness) with the legendary Barre Phillips, a program of bass duets recorded in 1994 that includes the astonishing “Oh My!”, running to 55 minutes. The other is *Two Chaps* (Chap Chap), a 1996 series of saxophone-bass duets with Evan Parker. Similarly, *Way of the Breeze*, from 1993, a previously unreleased duo performance with Korean percussion master Kim Dae Hwan, was recorded at Café Amores in Hofu City, Japan.

There are three long duets on this album (part of NoBusiness’ Chap Chap series of releases), each incrementally longer than its predecessor. The activity of the two musicians is at once intimately connected, yet each is also tangential to the activity of the other. Yoshizawa plays a five-string upright bass with electronic effects added, equally and happily executing arco as pizzicato. That fifth string effectively extends his register, and his sounds range from high-pitched whispers and whistles to a remarkably cello-like middle register, to the *basso profundo* roars of a beast, albeit possibly mechanical, yet in great pain. If there’s invariably a rhapsodic, even dream-like quality to Yoshizawa’s playing, even with his sudden shifts, then Kim is often insistently rooted in time, sometimes sticking to an unwavering rhythmic pattern, tapped out like Morse code on a single drum. This will characterize the initial development of “Drifting Breeze”, but as it grows more animated, Kim opens up his phrases and his kit to rapid and varied inventions, including lower-pitched drums, while Yoshizawa’s echoing sounds seem both vocal and underwater, the two somehow combining to summon spirits, lighting up in the metallic burr of cymbals and the hollow cry of the bass’ bowed harmonics, and its eventual descent to echoing rumbles.

These concentrated explorations, whether harsh, delicate or everywhere in between, develop through “Flowing On” and “Into the Infinite Greene”, a sound garden haunted by its own fecundity. By the final track, Kim is employing a radical technique in which each hand employs three drumsticks, further heightening this music’s rich complexity.

For more info visit nobusinessrecords.com



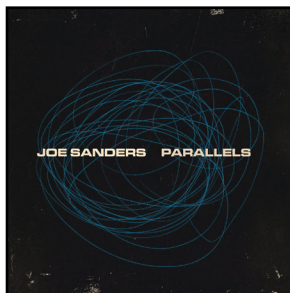
Corner of My Dreams Kelly Green (Green Soul Studios-La Reserve) by Anna Steegmann

Kelly Green’s fifth album should come with a warning that it might move listeners to tears. A tribute to her late mother, “a light too bright to last,” who took her own life in 2021, *Corner of My Dreams* powerfully captures Green’s journey, from devastating loss to gratitude and renewed hope.

All eight songs were composed by the leader, five of which feature her on piano and lead vocals, with husband Luca Soul Rosenfeld (bass) and Evan Hyde (drums). Several tracks include Ludovica Burtone and Tomoko Akaboshi (violin), Kayla Williams (viola) and Gaby Figueroa (cello), alongside other featured guests, including Andromeda Turre (the fellow singer contributing percussion only) and vocalists Michael Mayo, Jimmy Kraft, Tahira Clayton and Emily Braden. The result is a lush, emotionally potent, melodic album that confidently blends jazz harmonies with classical influences. Green displays a remarkable, expressive range at times reminiscent of Blossom Dearie. Her lines ebb and flow, allowing her to sound both vulnerable and intimate, as well as spirited and expansive. The music’s dreamy atmosphere and heartfelt storytelling captivate, drawing listeners into an opulent tapestry of sound.

The opening track, “Let Me In”, features beautiful instrumental sections, a sincere interplay between piano and voice, and feathery drums that gradually become more assertive as Green’s repetitive pleas to be let in intensify. “Tea with Kathie” and “Nothing at All (Intro)”, unmistakably classical-based, are instrumentals that rely solely on the string quartet. Contemplative and melancholy, both tracks will pull at your heartstrings. The trio’s chemistry is undeniable in the instrumental “When It’s Time to Go”, a touching musical exploration of dying. The solo piano-and-vocal piece “Blue and Green” is both deeply introspective and emotionally moving. Anyone who has lost a loved one will be deeply transfixed by “Nothing at All”. The lyrics and string arrangements convey grief, despair and a longing to talk to the deceased, even if it is about...nothing at all.

For more info visit lareserverecords.com. The album release concert is at Zinc Bar Sep. 16. Green is also at The Flatiron Room NoMad Fridays. See Calendar.



Parallels Joe Sanders (Whirlwind) by JR Simon

With *Parallels*, bassist and composer Joe Sanders offers a rewarding journey of contrast and cohesion. The album is split in two: starting with live recordings from the Jazz en Tête festival and finishing with home-produced studio tracks. Ever present is a deeply personal, expansive vision of jazz that draws equally from tradition and innovation.

The first half of the album (four of its ten tracks) was recorded live—with Seamus Blake (tenor), Logan Richardson (alto) and Gregory Hutchinson (drums)—and unfolds with spacious energy and unforced spontaneity. The opener, “dualities”, begins in quiet conversation with the tenor and alto saxophonists tracing a gentle melody over textural drumming. The piece slowly gains energy, driven by insistent tenor and bass lines. “Gran’ma” radiates warmth, conjuring familial comfort in both feel and groove, while “la vie sur la terre” features Sanders’ young son Elioté on melodica, laying down a simple melody that the band lifts into a spirited, evolving dialogue.

The second half opens with the title track, a solo bass interlude, which marks a turning point. From here, Sanders moves into the self-produced realm, layering rich textures with precision and intimacy. The studio pieces are quieter and more reflective than those recorded at the festival. “The rise and fall of pipokuhn” is an album standout, offering up a lush, layered tapestry of bowed and plucked basses, full of resonance and restraint. If Pipokuhn were a place, it would be a luxurious Shangri-La you wouldn’t want to leave. “orangebleu” follows with gentle radiance, and the closer, “D.H.”, featuring Taylor Eigsti (piano, keyboards), ends the album on a soulful, contemplative note.

Sanders plays multiple roles on *Parallels*: composer, bassist, drummer, pianist, producer and father, all of which are clearly embraced on his new album. It’s not a record of opposites, but of complements: live and produced, analog and digital, rooted and reaching. The result is an album that feels expansive yet grounded, intimate yet open.

For more info visit whirlwindrecordings.com. Sanders is at Dizzy’s Club Sep. 24 (with LOJO WATTS). See Calendar.



Get Out of Town Laura Anglade (Nettwerk) by Daniel A. Brown

Get Out of Town, the latest from French-American vocalist Laura Anglade, is an 11-song page-turner through the Great American Songbook. The follow up to Anglade’s 2019 debut, *I’ve Got Just About Everything* and 2022’s JUNO-nominated *Venez Donc Chez Moi*, the newly released *Get Out of Town* adds to her own imprint on the golden age of classic songs—compositions that have been explored by countless jazz musicians over the decades as well as some that are not heard so much today. It’s a heady interpretive challenge for 21st century jazz fans and musicians, yet Anglade and her skilled band—Peter Bernstein (guitar), Ben Paterson (piano), Neal Miner and Neil Swainson (bass) and Adam Arruda (drums)—add credible and tasteful contemporary radiance to these torchlight-leaning works.

Opener “April in Paris” blooms to life with a gentle, soulful *a cappella* lead in, the band swinging to life at an unhurried, leisurely pace. The 1944 Ellington-Strayhorn classic (yet seldom-heard) “I Don’t Mind”, for Ivie Anderson, offers a bouncy, ebullient rendition, including some tasteful, on-point scat vocals by Anglade, a velvet-smooth solo by Bernstein and skipping keyboard response from Paterson. “You Hit the Spot”, written for the 1935 film, *Collegiate*, by Revel-Gordon, and next picked up by Sarah Vaughan in 1954, is played as fast-clip bop. Popularized by Dinah Shore’s 1962 slow-burn-style recording, the vocalist and her band pick up the pace on

"I Wanna Be Loved", morphing the tune into a carefree and strolling travelogue through the possibilities of new affections. On the other end of the songbook spectrum, 1939's "Stairway to the Stars" maintains its status as a masterpiece of dreamy balladry, the song held together by the collective players' restrained delivery. For the album closer, the group takes the title song, the pensive Cole Porter tune written for the 1938 musical comedy *Leave It to Me!*, through a farewell send-off that kicks into high gear after its plaintive opening vocal-and-piano introduction.

Fans of old-school jazz vocals with piano would do well to take a trip through *Get Out of Town*.

For more info visit nettwerk.com. *Anglade* is at White Plains Public Library (White Plains, NY) Sep. 12 (part of White Plains Jazz Festival). See 100 Miles Out.



SCRATCH Band
Ron Blake (7tèn33 Productions)
by Jason Gross

Born in Puerto Rico, growing up in St. Thomas, US Virgin Islands, saxophonist Ron Blake settled in NYC by the early '90s, working with Roy Hargrove, Art Farmer and the Christian McBride Big Band (in which he won a few GRAMMYs). He is a 20-year veteran of the *Saturday Night Live* (SNL) band and has taught at Juilliard among other credits, giving Blake only so much time to record as a leader in the new millennium. His new *SCRATCH Band* trio (wherein he plays tenor, soprano and baritone), with Reuben Rogers (bass) and John Hadfield (drums), creates his sparest record yet. As on *Mistaken Identity* (2023), recorded in 2021 during pandemic-time, he does mostly covers here, though with more audacious choices.

Starting with "Bassman" by calypsonian Winston McGarland Bailey (aka The Mighty Shadow), Blake sports a lively bouncy sound, reveling in his Caribbean roots. The oft-played standard "Body and Soul" follows in a mood that's somehow despondent, but lovely, picking up the pace later and done mostly as a duet with Rogers, who plays along sympathetically. Hargrove's "Another Level" salutes Blake's old leader but where the original was more lively, Blake is downbeat and sparse, with Rogers bolstering him all the way. Recorded in response to Black Lives Matter, "Lift Every Voice and Sing" (often referred to as the "Black National Anthem") is another familiar choice, but Blake makes the James Weldon Johnson composition his own, coming in alone and mournfully, later finding strength and sounding defiant by the end. There are a trio of originals, starting with "Grace Ann", first heard on Blake's previous album but brighter here, with its bluesy, noirish vibe. "Appointment" is the most upbeat tune, with a breezy funk groove, as the leader starts out sensually, then adds expressive staccato honks and flurries of notes. "Song for Maya" has a tender, loving tone, as befits a song written for his daughter. "La Conga de Juana" retains the infectious theme (from Cuban singer Kelvis Ochoa's original) with a sensual, bouncy vibe that rides on the melody. "April's Fool" has Blake playing sweetly yet sadly, sounding like a dejected lover drowning his sorrows in a late-night bar.

SCRATCH Band makes you wish that Blake was more prolific on his nights off from SNL.

For more info visit ronblakemusic.com. Blake is at Dizzy's Club Sep. 9-10 (with Patrick Zimmerli's Messages). See Calendar.



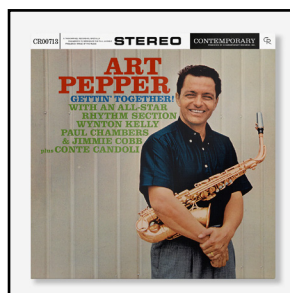
Strange Heavens
Linda May Han Oh (Biophilia)
by George Kanzler

There's a suave, smooth cohesion to the music produced by the unique trio bassist Linda May Han Oh has assembled for her new album, *Strange Heavens*. She, trumpeter Ambrose Akinmusire, and drummer Tyshawn Sorey mesh together like the works of a fine timepiece. The easy rapport of Oh and Sorey developed with their time in pianist Vijay Iyer's trio, and Akinmusire was the trumpeter on Oh's first release as a leader, *Entry* (s/r, 2008), also a trio but with Obed Calvaire behind the drum kit.

For her new release, Oh has crafted ten original pieces, rounding out the album with works by the late Geri Allen and Melba Liston. And only one of the tracks, her "Noise Machinery", propelled by a rocking stutter-step groove, breaches the five-minute mark (and only by 27 seconds). The rest fall within what would have been single-side time territory before LPs; most of Oh's tunes have short melodic hooks or repeated phrases that the musicians all reference in their solos.

The leader is a bassist with a resonant, reverberant tone, each note booming out with a sustained legato. She favors the lower and mid-range of her instrument, eschewing the upper register, guitar-like imitations of some contemporary bassists. Her playing is forthright and assured enough to fully assert her presence as a full aural member of any group, regardless of size. She and Sorey interact seamlessly, and he is a marvel of ingenuity, cohesion and precision. No bashing or banging—he wields his kit like a well-oiled machine. Trumpeter Akinmusire is also a revelation, responding to the tune cues as well as those of his fellow trio members with a wide variety of tonal and timbral approaches. While he is capable of bending and squeezing notes as well as playing with grainy, altered tones, his mid-range, midtempo solos here reveal a penchant for warmth and lyricism. That trait makes the "yearning, cautious optimism" (in the words of liner notes writer Shaun Brady) of the title track, along with his big, confident tone and romantic approach in Liston's "Just Waiting", among the highlights of this constantly intriguing, eminently listenable album.

For more info visit biophilarecords.com. Oh is at Birdland Theater Sep. 12-14 (with Geoffrey Keezer). See Calendar.



Gettin' Together!
Art Pepper (Contemporary-Craft Recordings)
by Duck Baker

As Martin Williams wrote in his original liner notes 65 years ago, *Gettin' Together!* was a sort of follow-up to the much acclaimed *Art Pepper Meets the Rhythm Section*, which the alto saxophonist (whose centennial falls on the first of this month) had recorded for Contemporary in 1957. Both albums featured the Miles Davis backing band of their respective times, with bassist Paul Chambers being

the only holdover; pianist Wynton Kelly had replaced Red Garland, and drummer Jimmy Cobb had assumed Philly Joe Jones' place. Trumpeter Conte Candoli is added on three numbers, and Pepper even plays tenor on one track, something he did occasionally throughout his career (indeed, he gave a taste of his tenor on his previous Contemporary release, *Art Pepper + Eleven: Modern Jazz Classics*).

Gettin' Together! kicks off with the bassist's boppish blues "Whims of Chambers" (the title track to Chambers' second record in 1957)—and better openers are hard to come by. Everyone solos, with Pepper, Kelly and Chambers demonstrating that they were among the most convincing melodic improvisers around. It's no slight on Candoli to say that he wasn't quite in this league. How many people were? He certainly had great facility and a fine trumpet sound, but his lines were somewhat more predictable. Every track on this album is outstanding. There may never have been a better rendition of "Softly, as in a Morning Sunrise", which is saying a lot. André Previn's pearl of a ballad "Why Are We Afraid" has been strangely overlooked. Pepper's quirky "Bijou the Poodle" and Thelonious Monk's "Rhythm-A-Ning" were in the repertoire of Howard Rumsey's band, which featured both Pepper and Candoli, and accordingly the heads are a little more arranged. The title track is the ad-lib blues on which the leader plays tenor. This, of course, was home territory for the rhythm section, as they would prove countless times in the following years as the Wynton Kelly Trio, as well as with Wes Montgomery, Joe Henderson and others.

All of Pepper's '50s-'60s Contemporary titles are superb, and they were all beautifully recorded. What's more, these remastered 180g LP reissues, as part of Craft's "Acoustic Sounds Series," sound fantastic.

For more info visit craftrecordings.com

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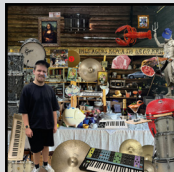
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GLOBE UNITY



Al Alba
Matthieu Saglio/Camille Saglio (ACT Music)
Köper Sig Ur En Kris
Nils Agnas (Moserobie)
The Alpine Session
Florian Arbenz, Michael Arbenz, Ron Carter
(Hammer-Recordings)
 by Daniel A. Brown

If the idiom that “the family that plays together, stays together,” is to be believed, jazz music has benefited greatly from the influence of siblings working in the field. In fact, the influence of sibling jazz musicians is a familial phenomenon that has affected the entire growth and prism of jazz, from classic swing and bebop to fusion and free jazz, a family tree that includes The Adderley Brothers (Cannonball and Nat); Albert and Donald Ayler; The Boswell Sisters; Brecker Brothers (Michael and Randy); Nels and Alex Cline; Tommy and Jimmy Dorsey; Jimmy, Percy, and “Tootie” Heath; the Jones brothers (Hank, Thad and Elvin); Ellis Marsalis and his sons; Wes, Buddy and Monk Montgomery; Wayne and Alan Shorter, et al. This month we

highlight three recent international releases by siblings Matthieu and Camille Saglio; Nils, Max and Mauritz Agnas; and Florian and Michael Arbenz—albums that assure us that jazz can truly be a family affair.

On *Al Alba* (“At Dawn” in Spanish), brothers Matthieu (cello) and Camille Saglio (voice) offer a 14-track praise to the liminal, the impermanent locales of “transitions and boundaries.” Recorded on a French island in the River Loire, the intimacy of family and the remote setting is immediately evident in the contained pieces. The haunting waltz of “Con Toda Palabra (With Every Word)” features a pizzicato folk motif from Matthieu and Camille’s pleading vocal delivery. “Strange Fruit” is delivered via a minimal, ethereal arrangement, offering an impressive arco cello solo intersecting with a sorrowful vocal performance. The duo are joined by brother Gabriel (bass clarinet) on the hymn-like “Iberian Ballad”, an unabashed four-minute celebration of Romanticism in all forms.

The five-track session *Köper Sig Ur En Kris* finds Stockholm-based drummer Nils Agnas and brothers Max (double grand piano) and Mauritz (bass), with tenor saxophonist (and Moserobie label honcho) Jonas Kullhammar—all players emblematic of the current Swedish scene. The angular, modernist-leaning “Isotope” (Joe Henderson) features Max and Kullhammar volleying curling counterpoint ideas over the bubbling rhythm section; the stop-

start blues-tinged “Ictus” (Carla Bley) evokes early ’60s Ornette Coleman, while the standard “Over the Rainbow” (Harold Arlen) is crystallized into a spatial pool, with Max’ piano filigrees nudging the band into a dreamy, pointillistic ballad, capped by a tasteful Mauritz bass solo.

A worthy trio session, featuring the twin Swiss Arbenz brothers of Florian (drums) and Michael (piano) with legendary double bass magus Ron Carter, *The Alpine Session* is a captivating audio document of two younger players performing with the very musician whom they acknowledge as deeply significant to their (and many others’) musical development. The group comes out of the gate with opener “It Don’t Mean a Thing (If It Ain’t Got That Swing)”, ostensibly a highly interpretive retelling of the Ellington masterpiece; regardless, it’s a masterclass of rollicking virtuoso playing from the group, with piano jabs met in turn by percussive accents. The contemplative “Alive” features Florian’s tom-heavy rhythm anchoring a singular minimal lushness from Carter and Michael. “Old Shaman” harkens back to the wellspring of ’60s Blue Note sessions, a scene co-created by Carter. In total, *The Alpine Session* is a winning blend of an astute reverence for the tradition combined with forward-looking explorations.

For more info visit actmusic.com, moserobie.bandcamp.com and florianarbenz.bandcamp.com



New York Love Letter (Bitter Sweet)
Nasheet Waits (Giant Step Arts)
 by Matty Bannond

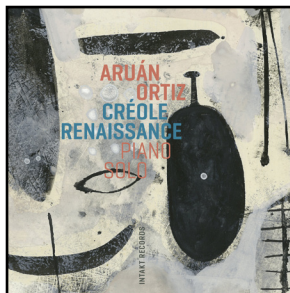
Chirping birds and hollering toddlers hide in the corners of the restless *New York Love Letter (Bitter Sweet)*, recorded live at two pandemic-era performances, including one at the historic African American Seneca Village site in Central Park, where microphones captured input from nearby treetops and playgrounds, as well as the music, characterized by its variety of moods, energies and messages. Two factors explain this many-sided material. First, the record is a memoir of drummer Nasheet Waits’ life to date in the always-mutating city of New York. Second, the quartet has intrinsically deep and broad expertise. Waits has spent three decades absorbing a multitude of experience for his third release as a leader, and is joined on this occasion by long-time collaborators: Mark Turner (tenor), Steve Nelson (vibraphone) and Rashaan Carter (bass).

Several tunes were composed by the leader, including the longest and freest track, “The Hard Way AW”. This tense twelve-minute piece addresses the Central Park Five, a group of teens wrongfully accused and convicted of a park rape in 1989, and who served long prison terms before being cleared and exonerated in 2002 (they have since been better known as the Exonerated Five). The composition is marked by fitful percussion and squirming saxophone runs, before it wilts to a serene but exhausted close. Serpents inspired two other tracks: Jason Moran’s “Snake Stance” is a fidgety and swinging number

that features a bright, bubbly improvisation from Nelson’s vibes, while Andrew Hill’s “Snake Hip Waltz” (which Waits recorded previously on his 2016 album, *Between Nothingness and Infinity*) has a soft, swaying momentum, within which Turner delivers a congenial and noodly, melodic line. Both tunes communicate the slippery movements and wiles often necessary for navigating life in the Big Apple. John Coltrane’s “Central Park West” ends the record with an unequivocal declaration of affection for NYC. Drummers rarely get the spotlight on love songs, but Waits plays a balladeering solo here that underscores the remarkable range of his expressive gift that is in his DNA (his father was the late, great Freddie Waits).

New York Love Letter (Bitter Sweet) marches across sonic neighborhoods marked by rich and striking diversity. Nasheet Waits has a unique capacity to attract attention while slipping beneath the radar at the same time. Like its beloved metropolitan muse, this album never sleeps.

For more info visit giantsteparts.org. Waits is at Mezzrow Sep. 6-7 (with Jonny King) and Nublu Sep. 8 (with Steven Bernstein’s Resonance Trio, as part of FONT Music). See *Calendar*.



Créole Renaissance - Piano Solo
Aruán Ortiz (Intakt)
 by Stuart Broomer

Créole Renaissance is pianist Aruán Ortiz’ seventh release from Intakt as leader or co-leader, and his

second solo album for the label, coming some eight years after the brilliant *Cub(an)ism*. That earlier invocation of both Caribbean culture and the compound perspectives of modernism is similarly at work in this collection of pieces. It specifically celebrates the 1930s “Négritude movement” in Paris, its literary periodicals and Martinique-born poets (Aimé and Suzanne Césaire and René Ménil) supplying the titles for such Ortiz compositions as “L’Étudiant noir” and “Légitime Défense” (as discussed in Brent Hayes Edwards’ illuminating liner notes).

If Cuban jazz piano frequently emphasizes the island’s historical and cultural links to the decorative flourishes of European Romanticism, Ortiz is very different: his playing can be spare or dense, but either way, it is intense, percussive and mercurially alert to rhythmic possibility. Its roots reach to Ellington, directly referenced in the title of “Seven Aprils in Paris and A Sophisticated Lady”, but there are also affinities with pianists Don Pullen and Andrew Hill. The nine tracks range from taut miniatures to more expansive visions. The two-minute “Première Miniature” consists of rapid ascending phrases growing ever more exuberant and complex. “Deuxieme Miniature (Dancing)”, only slightly longer, moves more characteristically up and down, while the still brief “Légitime Défense” is a joyous explosion, close-voiced clusters running riot across the keyboard. Moving to more sustained pieces, there are strangely surreal dreamscapes. “We Belong to Those Who Say No to Darkness” is taut drama, isolated bass tones matched to a shimmering banjo-like prepared middle register and occasional chords. “The Great Camouflage” is a somber elegy haunted by beauty, slow brooding chords and isolated tones gradually ascending the keyboard, with sometimes palpable silences or ringing harmonics that gradually fade. The longest track, “From the Distance of My Freedom”, is a remarkable event in the history of jazz and spoken word: Ortiz speaking as well as playing the piano—part dialogue, part obligato, part solo. The text includes a few sentences, but it’s shaped by singular words and cellular phrases, many of which

end in “-ism” (“primitivism versus modernism,” “surrealism,” “post-colonialism,” “neologism.”) Also repeated: “Black Renaissance.”) Somehow simultaneously serious and playful, the spoken component ends at the five-minute mark, giving way to the free dance of Ortiz’ piano playing.

This is music of intense creativity and emotion, a commemorative dance between lament and liberation.

For more info visit intaktrec.ch. Ortiz is at Roulette Sep. 23. See Calendar.



Cream
Kassa Overall (Warp)
by Terrell K. Holmes

There are those who believe that hip-hop doesn’t belong in the same conversation with jazz. Drummer, composer, producer, rapper Kassa Overall has thrived in both worlds, and his album *Cream* marks the next episode in the jazz canon. Overall takes some of the most iconic songs in hip-hop and successfully translates them into the jazz idiom, muting the lyrics and exploring their harmonic, melodic and rhythmic treasures, transforming each one into something striking and inventive.

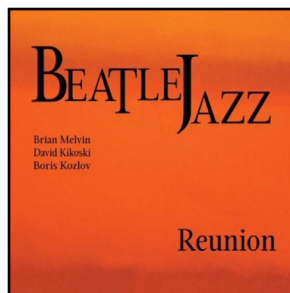
Eddie Harris’ “Freedom Jazz Dance”, a straight-ahead jazz tune associated with Miles Davis from the trumpeter’s *Miles Smiles* (1966), leads off the album: Matt Wong alternates between piano and a snarling organ; Bendji Allonce provides a funky backbeat on congas, bass drum and clap stack cymbals; Rashaan Carter holds the bottom on double bass, and there’s solid tenor sax work by Emilio Modeste. Anne Drummond’s lovely flute is at the center of The Notorious B.I.G.’s “Big Poppa”, which has a breezy bossa nova feeling that one wouldn’t ordinarily associate with Bed-Stuy, but that’s how Overall is rolling here. Modeste’s soprano is the confessing voice on the title cut, Wu-Tang Clan’s gritty classic “C.R.E.A.M. (Cash Rules Everything Around Me)”, an arresting, sobering slice of hard life: his feature cries with an urgency and intensity that mirrors the pain and confusion of Wu-Tang’s narrators.

The leader takes Digable Planets’ laid-back groove on “Rebirth of Slick (Cool Like Dat)” and turns it into a burner. An incendiary dialogue between Anthony Ware on baritone and Modeste on tenor carries the song until it abruptly hits the brakes. Drummond and Modeste are stellar on flute and bass clarinet, respectively, for the skulking and mysterious version of Dr. Dre’s “Nuthin But a ‘G’ Thang”. “Check the Rhime”, by A Tribe Called Quest, is the definitive sound of classic jazz. Wong, Carter and Overall, with furious tenor from Tomoki Sanders, moves Outkast’s “SpottieOttieDopaliscious” from an opulent acoustic sound to a robust fusion riff. The band’s version of Juvenile’s “Back That Azz Up”, with Modeste’s flawless soprano performance, might become a jazz standard in the future.

None of these songs sound contrived or forced. The arrangements by Overall are dynamic and challenging; his drumming is outstanding throughout. Listeners who come to this album with limited knowledge of hip-hop will want to check out the source material; Overall soon might hear someone laying down lines over a sample of one of his tunes. No matter one’s

musical preference, *Cream* is an excellent album that many can and will dig.

For more info visit warp.net/artists/kassa-overall. The album release concert is at Solar Myth (Philadelphia, PA) Sep. 3, The Falcon (Marlboro, NY) Sep. 8 and The Jazz Gallery Sep. 12-13. See Calendar and 100 Miles Out.



Reunion
Beatlejazz (Yama)
by Marilyn Lester

One of the most influential bands of modern popular music, The Beatles left a legacy of 188 original songs, mostly written by John Lennon and Paul McCartney, with some by George Harrison and a few by Ringo Starr. Their music was considered revolutionary in the popular/rock genre, and consequently, Beatles tunes have entered the modern American songbook. As their songwriting matured, so did the lyrical depositions of the music; The Beatles traveled far from “yeah, yeah, yeah” to become sophisticated storytellers. Beatlejazz has explored the canon instrumentally since 1999 (*A Bite of the Apple*), but the aptly named *Reunion* follows a long gap since 2007’s *All You Need*.

Reunion features 11 tracks, played by David Kikoski (piano), Boris Kozlov (bass) and nominal leader Brian Melvin (drums), and whether a listener knows the lyric or not, what the group successfully creates is mood. Three Harrison tunes are given their due. Harrison was probably the Beatle with the most innate sense of jazz and blues. The piano trio’s rendition of “Here Comes the Sun” is a Kikoski triumph, mining the original’s chordal complexity. Weaving improv with melody, the story arc of the rising sun remains a happy journey into the light. A bass intro to “My Sweet Lord”, with drum accenting throughout, moves the pianist’s driving statements, transforming the mantra-like prayer of the original into a soul-groove declaration of belief. A bass interlude adds a measure of contemplative frisson. Among the Lennon-McCartney selections, the original seriousness of “Hey Jude” is given an upbeat treatment, turning basic good advice into a pep talk: “listen, man, you can beat those blues.” An early Beatles cover, the Isley Brothers’ “Twist and Shout” receives an all-hands calypso treatment; it’s plenty of fun, with Kikoski unabashedly exploiting the joyful, syncopated time signature—limbo, anyone? Other tracks cover the serious side of The Beatles, including two from the group’s *Revolver*: “Tomorrow Never Knows” and “For No One”. The album’s closer is the existential “A Day in the Life” (*Sgt. Pepper’s Lonely Hearts Club Band*), mirroring the original, beginning sweetly and progressing into chaotic piano percussiveness and ominous, angular statements leading to an abrupt finality, aided by Melvin’s persistent drumbeats.

Reunion belongs to Kikoski, but the smart support from Kozlov and Melvin add a great deal to the creative interpretations. The album is a keeper, even for those skeptical of another potentially mediocre at best jazz rendition of The Beatles. It’s musically sound and very enjoyable.

For more info visit facebook.com/profile.php?id=100012164770807. The album release concert is at Smalls Sep. 22. See Calendar.



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JOHN SURMAN
THE ATHENAEUM CONCERT
THE BELA BARTOK FIELD RECORDINGS

SSC 1767 LP / AVAILABLE 9/5/2025
(180 grams vinyl LP)



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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



Just In Time
Susan Hinkson (Windfall Creations)
by Jim Motavalli

Listening to *Just In Time*, you might be tempted to ask, “Where has vocalist Susan Hinkson been all these years?”—because this is a very assured album of standards, and it’s also the artist’s debut. It turns out Hinkson’s been having a career in architectural real estate. And it also turns out that one of her colleagues, Richard Barth, a giant in that field, is the brother of pianist Bruce Barth, who started out as her teacher. But the student became collaborator, and Barth not only plays on this date but also co-produced the album. And the results are spectacular.

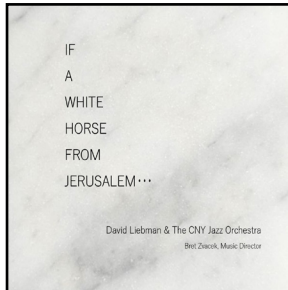
The standards chosen are somewhat timeworn. Hinkson’s not breaking any new ground by recording “One for My Baby” or “My Funny Valentine”, but her approach is captivating. Her warm, expressive voice is close-mic’d, the technique that enabled crooners like Bing Crosby and Frank Sinatra to take off. Imagine a somewhat less care-worn *Lady in Satin*, and you’ve got it. Life experience made that album, and it makes this one, too. The songs all trigger moments in Hinkson’s life. The New York band, in addition to Barth, is Steve Wilson (alto), Vicente Archer (bass) and Adam Cruz (drums).

They’re very sensitive to the vocalist’s relatively quiet, stylistically subtle singing. Barth is at his most romantic and Wilson’s contributions are invaluable when they happen (he appears on half the album, including the title track).

Rodgers and Hart’s “My Funny Valentine” includes the rarely heard verse, with the line about the “slightly dopey gent.” Dig the way Hinkson slips into the old shoe that is the rest of the song. She gets Broadway dramatic at the end. The title tune (Styne, Green, Comden) kicks off with the singer in a lower register over just Archer’s walking bass, before Wilson’s short, energetic solo leads into Barth’s spot-on bebop piano playing. This kind of looser treatment gives the album a welcome after hours, jam session feel. Sarah Vaughan and Dinah Washington did some of their best work this way. “The Best Is Yet to Come” (Coleman, Leigh), taken uptempo with the singer’s characteristic honeyed embrace, is another highlight on an album without any clinkers. Sure, it could easily have been recorded in 1957, but that’s not a real drawback.

Let’s hope Hinkson doesn’t wait as long for her second album.

For more info visit susanhinksonmusic.com. The album release concert is at Pangea Sep. 17. See Calendar.



If a White Horse from Jerusalem...
David Liebman & The CNY Jazz Orchestra
(CNY Jazz Arts Foundation)
by Ken Dryden

Whether leading his own band or guesting with another group, David Liebman (who turns 79 this month) adds a unique voice to any project. The saxophonist was a special guest for the premiere performance of Bret Zvacek’s commissioned suite, *If a White Horse from Jerusalem...*, for Syracuse’s CNY Jazz Orchestra in 2011, and suggested it be recorded. Raising sufficient funds for such an ambitious project took until 2022, when it was recorded live at Temple Adath Yeshurun in Syracuse, NY, once again featuring Liebman (exclusively playing soprano). The album includes the suite (four tracks) plus another four tracks of popular music.

The four-part suite draws from both Jewish and Arabic music, intertwining modern big band rhythms. The roots of Jewish music in the opening movement, “Ahava Raba”, are unmistakable, conveying powerful, tense currents. The solemn second movement, “Allahu Allahu/Maqam Awj Ara”, draws from Arabic influences and has a meditative air, with the rich backdrop of brass and reeds complementing a heartfelt, soft-spoken performance by Liebman. The third movement, “Ki Lo Noeh - Maqam Saba”, combines Jewish and Arabic ideas, first separately, then together, alternating, then joining forces to create a furious, edgy conflict, with the saxophonist’s sorrow-filled playing backed by clarinet. The final movement, “Present Tense”, reflects a more modern post-bop sound, with motifs from earlier movements blended into its theme.

The remaining selections are originals or arrangements by members of the orchestra, although most soloists are not identified. Tenor saxophonist/clarinetist Mike Dubaniewicz’ breezy arrangement of Leonard Bernstein’s “Somewhere” features saxophone and trombone solos. Tenor saxophonist/clarinetist Paul Merrill scored Lou Marini’s “Starmaker”, a more contemporary piece that has a rich blend of reeds and

brass. John Jeanneret, Jr.’s “Hip Hop Scuffle” has a ’70s funky groove and would make for a logical sitcom theme from that era. The gritty tenor saxophone and boisterous trombone solos share the spotlight. The final track is pianist Rich Montalbano’s setting of the timeless ballad “Where or When” (Rodgers & Hart), though it avoids the predictable path with its hip disguised introduction and the arranger playing in the foreground, with waves of sound from the background of brass and reeds.

For more info visit cnyjazzorchestra.bandcamp.com



The Lost Session, Paris 1979
Dave Burrell/Sam Woodyard (NoBusiness)
by Kurt Gottschalk

Lines might be drawn between Dave Burrell (who turns 85 this month) and his piano forebear Thelonious Monk: adventurous spirits with adherence to syncopation and stride; writers of eminently memorable themes that teeter on carefully balanced structures. Each revisited old themes regularly, reworking them with new lineups. Burrell has had a dual career, often better recognized as a free improv titan, but there’s a composerly kinship between the two. The 1978 album *Dave Burrell Plays Ellington & Monk* underscores the suggestion, even if Monk is in the minority. Ellington has been a stronger throughline in Burrell’s long career and “Sophisticated Lady” and Billy Strayhorn’s “Lush Life” are highlights of that album. Those two tunes show up again the following year during a two-month residency with Ellington alum, drummer Sam Woodyard (1925-1988), at Campagne Premiere in Paris, woodshedding Burrell’s jazz opera *Windward Passages*. From there, Burrell made his way to Switzerland where he played a solo piano suite from the jazz opera (released as *Windward Passages* in 1980), introducing listeners to the set of themes he’d only touched on with previous albums.

Those forces—the meeting of Woodyard and *Windward* via Ellington, Strayhorn and the Gershwins (“Embraceable You”)—propelled this previously unreleased August 1979 set. A recording was long rumored to exist, even readied for release by the Italian label Horo before disappearing again. It’s Burrell’s own, long-held cassette dub of the master that has made its way (happily, belatedly) into the hands of the Lithuanian label NoBusiness. The tape, released on CD and download as *The Lost Session, Paris 1979*, bears its age. The sound is clear but with audible hiss adding to the ambiance. Woodyard’s laughter, commentary and wordless utterances while playing are captured off-mic. The spirited meeting is a fantastic document, at once fired up and laid back, and the most energized readings of the *Windward Passages* compositions yet released. That’s due, in no small part, to Woodyard, who’s not there just to count time and play accompaniment. Already uptempo tunes are negotiated at impossible clips, steady on hi-hat and dropping beats that bee-line for the microphone. His exuberance, quite unlike the majority of recordings we have of him, calls to mind the in-your-face swing of veteran Dutch drummer-percussionist Han Bennink. There’s no doubt he’s having a blast; they both are. And peeking through this window in time is almost as fun.

For more info visit nobusinessrecords.com

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Sam Rivers 100

Mark Masters Ensemble (featuring Billy Harper) (Capri)
by Ken Waxman

Mark Masters' masterful arrangements of Sam Rivers music for a 13-piece band are both expansive and reductive. They're expansive since California-based Masters has created big band charts for pieces that were originally recorded by quartets. Yet the sounds are reductive because all the material dates from 1965-67, a tiny slice of the career of Rivers, who was born this month in 1923 (a hundred years before this date was recorded) and whose professional career lasted from the mid '40s until his death in 2011, working with notables from T-Bone Walker to Miles Davis and Cecil Taylor.

Having helmed similar projects based on the compositions of Clifford Brown, Duke Ellington and others, Masters here is helped by collecting a group of topnotch section players and soloists. You can best appreciate his skill expressing varied moods by focusing on a trio of tunes slotted midway through the disc. "Point of Many Returns" is a bright march whose aleatory set up prevents it from slipping into stage band innocuousness, with Nicole McCabe's alto saxophone's harsh vibrations in constant counterpoint to Dave Woodley's pressurized trombone plunger tones. The piece is completed by Billy Harper's tenor tongue-slapping expression as the arrangement speeds up at the end, driven by heraldic trumpeting. "Beatrice" is a love ballad with guts (written for Rivers' wife)—with Chris Colangelo's double bass thumps steadying the pace and the choir of three trumpeters and three trombonists inserting radiant grace notes among the matched exposition from Harper's storytelling flattement and baritone saxophonist Tom Luer's thickening burbling breaths. Built around piercing unison extensions from the other horns, "Downstairs Blues Upstairs" is a romping shuffle, with brassy smears, bright squeaks and rippling triplets consistently responding to the tenor saxophonist's note-bending honks and snorts.

Masters deserves kudos for how his polished arrangements create a new variation of tunes composed for a smaller ensemble and how by celebrating Rivers' compositions he extends the jazz canon, which too often has bands stuck recreating real book standards by more famous players. But with the wealth of talent available, extending the playing past mainstream affiliations would have honored Rivers' musical inventions even more.

For more info visit caprirecords.com



Without Further Ado, Vol. 1

Christian McBride Big Band (Mack Avenue)
by Pierre Giroux

Christian McBride, the ever-versatile bassist, continues to redefine the big band idiom with *Without Further Ado, Vol. 1*, a triumph of ensemble power, jazz lineage and crossover daring. The 17-piece orchestra, a juggernaut of swing and soulful precision, roars across this album with

the controlled ferocity of a band that knows its mission: groove with purpose, swing like tomorrow is cancelled and bring every note to life.

From the opening salvo of "Murder by Numbers", the album states its bold ambitions. Sting and Andy Summers reunite with palpable chemistry, revisiting The Police's shadowy classic now layered with rich jazz orchestration. It's a blend of past and present—rock minimalism now elevated by big band maximalism. "Back In Love Again [sic]" is a funk celebration with Jeffrey Osborne strutting through the track as if he never left the charts. McBride's band is in fifth gear—tight, sassy and full of bounce. There is a dramatic vocal shift as multiple GRAMMY-winner Samara Joy delivers a hauntingly elegant "Old Folks", her vocal poise and interpretive depth surpassing her years. The band's support is lush yet restrained, complementing her interpretation. José James dives into Bobby Timmons' "Moanin'" with smoky grit and gospel inflections, guiding the band into a simmering call-and-response groove. Cécile McLorin Salvant races through "All Through the Night" with breathtaking agility, twisting the song into a vibrant tapestry of rhythm and invention. Dianne Reeves' rendition of "Will You Still Love Me Tomorrow" transforms The Shirelles' pop classic into a jazz torch song filled with heartbreaking vulnerability. Reeves' phrasing is both relaxed and urgent, with soprano saxophonist Steve Wilson delivering a solo that is tasteful and heartfelt. Antoinette Henry's performance on "Come Rain or Come Shine" is another standout, her gospel-inspired delivery bringing life to the Arlen-Mercer standard. Album closer is the McBride original, "Op.49 - Cold Chicken Suite, 3rd Movement" and highlights his dedication to advancing the big band tradition. Tenor saxophonist Ron Blake energizes the track, piercing through dense ensemble sections with a powerful tone and bebop edge. This movement, full of rhythmic complexity and clever humor, demonstrates that the bandleader's mastery of the form is both respectful and rebellious.

Christian McBride once again proves that the big band is not only alive but a vital forum of musical conversation. This release soars, swings, and seduces—often in the same breath.

For more info visit mackavenue.com. McBride is at Blue Note Sep. 2-7 (in duo with Brad Mehldau). See Calendar.



Many Rivers

Lauren Scales, Mike Flanagan, Chris Grasso
(Truth Revolution Recording Collective)
by Wif Stenger

Lester Young and Billie Holiday set the standard for saxophone-vocal symbiosis, something that seems all too rare these days. Detroit/New York singer Lauren Scales and Provincetown saxophonist Mike Flanagan reach that goal in this trio rounded out by pianist Chris Grasso, who never comes off as a third wheel. The three have additional solid support from Luques Curtis (bass) and Charles Haynes and Richie Barshay (drums) on *Many Rivers*, which marks the vocalist's debut outing.

While Pres and Lady Day supported each other with alternating moments in the spotlight, Flanagan and Scales often entwine their instruments in close duets. And while Scales doesn't sound anything like Holiday—think somewhere between Erykah Badu and Nancy Wilson—she delivers a warm, unpretentious version of a tune from Holiday's songbook, "But Beautiful", with Grasso building on Bill Evans' approach to the song. Scales' playful take on "You Know Who (I Mean You)" has hints of Annie Ross and Ernestine Anderson. An augmented band featuring

guest trombonist Steve Davis negotiates the convoluted bop hooks and solos effortlessly without raising a sweat.

There's more bebop with a mostly instrumental take on the Charlie Parker warhorse "Star Eyes". Flanagan's saxophone playing sounds a bit slick and smooth-jazzy on the theme but builds up some real heat towards the end, while Scales adds brief vocalese bits between strong, melodic turns from the rhythm section. These musicians sound comfortable and relaxed together, without taking it *too* easy. There are a couple of uncommon covers: the agile opening "Spanish Joint" by D'Angelo and the Jimmy Cliff title track—making the case for each to enter the jazz songbook (as did keyboardist Larry Goldings' 1997 vision of the latter). This version is stirring and

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anthemic, starting with leisurely piano and saxophone before Scales joins in halfway. Almost immediately, she begins adapting the sturdy melody, bringing it back to its R&B roots that's inspired so much reggae. The album ends with two strong originals by Scales, including the affecting "Find a Way" and "Saving Grace", the former on which her voice is a deep-soul marvel, pairing exquisitely with Curtis' bass commentary and Flanagan's slow, mellow playing.

For more info visit truthrevolutionrecords.com. The album release concert is at 54Below Sep. 11. See Calendar.



Ghazi & Boom.Diwan X Arturo O'Farrill Live in the Khaleej!
Ghazi Al-Mulaifi and Arturo O'Farrill (s/r)
by Franz Matzner

Ghazi & Boom.Diwan X Arturo O'Farrill Live in the Khaleej! is a marriage between ethnomusicology and sonic exploration, which piques curiosity and pleases the ear. Whereas context is at times a welcome additive to any artistic endeavor, it is an essential ingredient to fully appreciate this album. One pillar of the album is pearl diving music, the Kuwaiti traditional folk music that accompanied that activity, a tradition practiced for centuries until it was banned after the discovery of oil. Guitarist, bandleader and researcher Ghazi Al-Mulaifi's grandfather was one of the last pearl diving masters, and this provided the musician motivation to bring the distinct polyrhythms of this traditional sea music, along with its cultural syncretism and call-response structures, to life. The album's second pillar is GRAMMY-winning pianist, bandleader and innovator Arturo O'Farrill's exploration of the bonds between Afro-Cuban and Arab music. This exploration reverberates with its own rich, rhythmic and distinctive complexity that blends throughout the release. The final product is not a literal representation of either tradition. It is a true fusion of elements that bridge time, culture and musical contexts to form a distinct modern jazz union shaped by two master musicians and their adept colleagues.

"Muneera" plunges immediately into overlapping rhythms and intense exchanges between Al-Mulaifi's electric guitar and O'Farrill's piano, while the accompanying musicians provide alluring density, particularly the bass clarinet's distinct richness. Then the airy "Ana Mashoof" departs in the other direction. Slow-paced and brimming with nostalgia, Al-Mulaifi accompanies his vocals on the tune with blues-tinged guitar notes. Here we also witness Mateo's deft bass playing and Jasper Shogo Dutz' clarinet mastery as the musicians shape a musical narrative. The remainder of the tunes project a similarly broad range of textures, exposing listeners to complex and unusual rhythms, such as the Khaleeji rhumba. Another notable feature of the album is its variety of percussive instruments, each drawn from Afro-Cuban, Latin and Arabic heritages.

In sum, *Ghazi & Boom.Diwan X Arturo O'Farrill Live in the Khaleej!* is a life-affirming, mesmerizing example of pan-culturism that revels in music's intertwined histories and pliable capacity for ceaseless evolution.

For more info visit boomdiwan.com. Arturo O'Farrill is at *Birdland Sundays* (with Afro Latin Jazz Orchestra) and *The Cutting Room* Sep. 5 (with MFM Unity Ensemble). See Calendar.



Hyperglyph
Chicago Underground Duo (International Anthem)
Milan
Rob Mazurek (Clean Feed)
Color Systems
Rob Mazurek Quartet (RogueArt)
by Patrick Romanowski

Composer, trumpeter, synthesist, painter and poet Rob Mazurek is one of the most distinct and indefatigable artists working in contemporary music. His prolific and far-reaching creative output as both a soloist and collaborator in myriad groups spans the course of the past 30 years from Chicago to Brazil to his current home base in Marfa, TX. Mazurek has had a hand in numerous ensembles, including his long-running collaboration with Chad Taylor in the Chicago Underground Duo, as well as the more outwardly expansive Exploding Star Orchestra. These groups are just a few of the vehicles in which he continues to operate, distilling his multidisciplinary "abstractivist" approach. While maintaining deep ties to the underground network of inveterate players in Chicago's avant garde, Mazurek consistently incorporates a new generation of younger musicians into the mix. Taken together, these three recent releases are exemplary of this multifaceted and collaborative quality in his work.

Marking the Chicago Underground Duo's first release in 11 years, *Hyperglyph* is an absolute killer. Mazurek handles trumpet, piccolo trumpet, RMI electric piano, synths, voice, flute and bells, along with a few spoken word passages, to an igniting, vivid effect. The compositions have an ultra-radiant sound, as transcendent moments of hard, bright rhythm strike out the path, and zone in and out of a panoply of electro-acoustic soundscapes. The opening single, "Click Song" rallies the vibe—a cavorting, ecstatic horn chant embedded in a swarm of polyrhythms, heralding a kind of electrified Les Baxter port of call for the future. Taylor's work on drums, mbira and kalimba is phenomenal. The title track is outstanding, with its ferocious rhythmic core pulsing throughout the foreground of the album. On every track a series of hypnotic and infectious grooves blend seamlessly into the lively holographic dimensions of the production and make for totally absorbing listening. "Contents of Your Heavenly Body" is tagged with a few spoken word passages by Mazurek through the sieve of a compressed mic. His voice has a kind of Captain Beefheart-flavored vamp of atomic punctuation delivered with a cool undercurrent reminiscent of a telegraphic William S. Burroughs dispatch from Tangiers. "Towards oblivion, unrelenting, screaming, furious," it works amazingly well. Coupled with the supportive engineering genius of the International Anthem label's Dave Vitano, the album is profoundly fresh from start to finish.

Milan is an excellent solo date from a live 2023 radio broadcast recorded at Radio Popolare (in Milan, Italy) for the Italian radio program, *Jazz Anthology*. The album consists of eight original compositions on which Mazurek dexterously toggles between trumpet, piccolo trumpet, prepared piano, sampler, bells, shakers, flute, vocals and an arsenal of other percussion instruments. A powerful and haunting live solo performance, he exerts a singular improvisational prowess upon the materials at hand, firing on all textural cylinders. Tracks such as "Magic Yellow Bucket", "Bar Basso" and "Moss Covered Hips" flow between a few prevailing dramatic modes and descend into lower registers with a series of suspenseful piano and trumpet explorations. A basin of spontaneous and shambolic passages pepper the decisive moments with rustic fits of jangling spiritual elements.

The Rob Mazurek Quartet's *Color Systems* features Mazurek (trumpet, piccolo trumpet, bells, electronics) with Angelica Sanchez (piano), Tomeka Reid (cello) and Chad Taylor (drums). The album is a series of expansive compositions and improvisational ensemble suites based on Mazurek's own watercolors, which he dedicated to

other visual artists, and which in turn were issued to the quartet to serve as a springboard for the creation of the music. "For Page Color System for Louise Nevelson" opens with a steely, desolate vibe. Sanchez enters with a stark dash of chords, while the leader beckons the group in with a series of muted, textured trumpet trills. Lucid forms begin to emerge as the ensemble journeys from darkness to light. Reid's playing is remarkable throughout, establishing a grounding and intense undercurrent. Taylor trades intuitively between mallets, brushes and sticks, building the aesthetic momentum and rising to the surface to lock in with Mazurek at decisive rhythmic pivots. "Nineteen Colors on a Three-Sided Box for Nuno Ramos" is a harrowing exploration of tone shifts, navigated with a spry spiritual essence. The group steers into some sharp, stunning, animated moments. Overall, the album concept is fascinating and the music wonderfully articulated within the intimate framework of each piece; melded together with a warm and rich production, the acoustic interplay between the musicians is delicately attuned and absolutely superb.

For more info visit intlanthem.com, cleanfeed-records.com and roguart.com. The Chicago Underground album release concert is at Public Records Sep. 13 and Solar Myth (Philadelphia, PA) Sep. 14. See Calendar and 100 Miles Out.



A Little Taste: A Tribute to Dave Frishberg
Rebecca Kilgore (Cherry Pie Music)
by Scott Yanow

West Coast-based Rebecca Kilgore (who turns 76 this month) has been a top swing singer ever since she made her 1981 recording debut. Her appealing voice (slightly reminiscent of Doris Day), perfect placement of notes for maximum swinging, impeccable articulation and full knowledge of the lyrics that she interprets, have always made her a major attraction at classic jazz festivals. Unfortunately, serious health problems now have forced her into permanent retirement. Yet, her collaborations with trombonist Dan Barrett and guitarist-singer Eddie Erickson (as the group BED) are well remembered. *A Little Taste*, a tribute to her long-time friend and occasional duet partner, pianist-composer Dave Frishberg (who passed away in 2021), is officially her final release in a long string of rewarding recordings.

For this special project, Kilgore is accompanied by Randy Porter (piano), Tom Wakeling (bass) and Todd Strait (drums), with Barrett (trombone) guesting on three selections. Tim Jensen (flute, piccolo) and John Moak (trombone) help out on two songs apiece, along with a string quartet added on five selections, plus Kilgore's husband, Dick Titterington (trumpet), who contributed the arrangements and appears on six tunes. The singer, still then in prime form, is heard throughout. She performs three songs on which Frishberg wrote both the music and the lyrics, six pieces on which he supplied the words to instrumentals by Johnny Hodges, Johnny Mandel, Alan Broadbent and Barrett, and two numbers ("Telephone Song" and "Ah, So Pure", better known as "Martha") that he enjoyed performing. Frishberg's lyrics, which were often witty and insightful, tended to be nostalgic for '50s New York, and the swing style heard throughout this set perfectly fits the atmosphere that his words created. Among the highlights are "A Little Taste", "Little Did I Dream", "Heart's Desire", "Brenda Starr" and "Ah, So Pure".

Rebecca Kilgore never made an unworthy recording and her final statement, *A Little Taste*, is up to her usual level of swinging artistry.

For more info visit cherrypiemusic.com

(MONHEIM CONTINUED FROM PAGE 12)

Ülehlä all presented forward thinking projects steeped in individual heritage. American saxophonist **Darius Jones** represented the blues and the spiritual in a solo set and in his composition “Samesoul Maker” for four voices and his saxophone. And Chaimbeul grinned her way through accompanying a German male chorus in a short and memorable selection of Scottish songs.

New Yorker **Selendis S. A. Johnson**’s “Reflections on the German Revolution (1918-1919 and more)” suggested forgotten activists and events in an evocative and energetic six-movement suite for octet. The piece didn’t suggest a narrative but elicited mood in a flow of thematic ideas. Johnson also played a set of solo miniatures on July 4th, linking American and German genocides and alternating between oration, trombone and vibraphone. That set was in a small, 1514 chapel where a succession of short solo and duo sets were presented. Swedish saxophonist **Mats Gustafsson** is such a forceful player that even beginning on flute he quickly filled the resonant chapel in a dedication to the recently departed Swedish free jazz pioneer Sven-Åke Johansson. Even his tongue slaps echoed, as if employing a digital delay. When he let loose on baritone, it was like a rhinoceros call. Singer **Sofia Jernberg**, Gustafsson’s frequent bandmate, gave a stunning solo recital of the sacred and extemporaneous, touching on French and Italian baroque songs and employing circular breathing in an uninterrupted, unaccompanied performance.

Three New Yorkers also made solo appearances in the chapel: bassist **Henry Fraser** filled the room with extended overtones, letting implications fill the air; **Darien Donovan Thomas** sang and played bells and amplified violin over a pre-recorded celestial soundtrack in a lovely meditation and vibraphonist **Joel Ross** played a set filled with nostalgia, favoring (as did Johnson) single-mallet technique. Sicilian saxophonist **Gianni Gebbia** played short études on a curved soprano, quoting standards and running effects through his phone to a small, wireless speaker – a perfectly-sized rig for the little church. Ismaili also acknowledged the American holiday with a spoken intro about the state of independence in the US before his “you are the other lung in my chest”, a piece that included two powerful poets, guitar, percussion and his own instrumental insertions. Even as a leader, he’s a generous bandmate, playing mastermind and support staff but not taking center stage (even though he actually was).

The double apex of the five days came in consecutive evenings at the Sojus 7 community center and **Peter Evans**’ Being & Becoming + Voices, with singers Jernberg, Alice Teyssier and Mazz Swift joining his quartet. Evans’ “more is more” credo notwithstanding, it was a book of compositions (different each night) making use of delicately composed passages but breaking into heavy duos and trios. A beautiful ballad for Jernberg with synthesizers was a happy surprise, suggesting Evans might have a place in league with some of the great songwriters (in a world where that’s recognized as Angelo Badalamenti, Henry Threadgill and the *Vampiros Lesbos* soundtrack). Goebbels gave a good old-fashioned, consistently disjointed sonic confrontation in a piece about a train station with ondes Martenot and bumblebee saxophone. **yuniya edi kwon**’s string quintet plus percussion came in waves of energy and stasis in a nightmarish piece about near death experience. And **Oren Ambarchi**’s 11-piece band included six guitars playing an epic Konrad Sprenger composition, which leaned into prog with processed grooves and a Giorgio Moroder vibe broken by blocks of Krautrock noise.

The festival concluded in church on Sunday with local composer **Rabih Lahoud** leading an improvising ensemble, Colors of Unison, as well as the audience in joyful stomping and simple chants, bringing rounds of participatory energy to the festival’s final half hour.

For more info visit monheim-triennale.de/en

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4:30PM AT ST. MARK’S IN THE BOWERY



24 POETS OF PATCHIN PLACE

William Anderson’s *Djuna Barnes Settings*; Leopold Bloom’s *Homecoming*, by Victoria Bond; ee cummings songs by Laura Schwendingner; Nehemiah Luckett’s *Oceans Always Lead to Some Great Good Place*, inspired by James Baldwin’s *Another Country*

7PM AT SALMAGUNDI ARTS CLUB

in cooperation with the Coffee House Club



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(INTERVIEW CONTINUED FROM PAGE 6)

BAN: In 2018, an organization in Timisoara (the biggest city in western Transylvania), which produces concerts, said: “In three years Timisoara is becoming a European capital of culture, and as you know, Bartók collected folk songs in Transylvania, so would you, maybe with one of your collaborators, develop and reimagine this collection?” I was stunned by what I found. Between 1907 and 1917, Bartók brought back in a book over 3,600 songs and he called it his life work. It changed the way he composed. I’ve discovered an extraordinary repository from more than 100 years ago, a music that I didn’t know because folk songs from his collections did not survive. I’ve never recognized any one of them. Only once in our touring of Romania, the mom of somebody recognized one song and she was in her 80s.

When Mat and I accepted the project, which was over three years—and it involved workshops, commissioning—we both said whom we would like to invite, and immediately we both said the same name, John Surman, without even discussing it. We both loved John’s music for decades. And we also knew that with John Potter (of Hillard Ensemble) he investigated John Dowland’s folk music of England and several other projects. There’s a certain pastoral quality to Surman’s playing that comes out of the folk music of England. He has this uncanny way of playing the melody of folk songs in his own language and his own voice, but still maintaining the unique quality that makes the folk song a folk song. So he was an ideal partner for our project, as we would discover after that year, 2018, when we workshopped for nine days in Timisoara; we rehearsed and then we recorded *Transylvanian Folk Songs*.

TNYCJR: That’s a wonderful record.

BAN: But what happened, as we got to tour after the pandemic, is that John was extraordinary with us in that he didn’t act like a special guest, especially given his stature compared to us. He was fully immersed and it became an organic trio. And the music grew immensely. We feel so lucky, Mat and I; it’s one of the highlights of our musical careers. After starting in 2021, we got to tour Europe and play major halls and festivals, which was very nice. And the repertoire that we recorded in Timisoara changed radically over four years of touring, to such an extent that we had to give different titles to these melodies. We basically stopped playing the themes. Even though we had the set list, somebody would start playing a motive from the original theme, and then we were gone.

TNYCJR: And this is what is on the two superb new recordings of the trio, *Cantica Profana* and *The Athenaeum Concert*.



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NATIONAL ENDOWMENT FOR THE ARTS
NEW YORK STATE COUNCIL ON THE ARTS
NYC Cultural Affairs
HOWARD GILMAN FOUNDATION

Monday Night Jam
9/22 - National Jazz Museum in Harlem
58 West 129th Street, 6 PM

National Jazz Museum in Harlem*
58 West 129th Street, 2PM

**and livestreaming on JFA Facebook and YouTube*

9/4 - Greg Murphy Trio
9/11 - Corina Bartra
9/18 - Rob Fulton
9/25 - The Harmony Bartz Experience

BAN: It’s a major release event for Sunnyside Records because it’s both a CD and vinyl, and each one contains different material. The CD contains recordings from several festivals and concerts in Europe between 2022 to 2023. These recordings are from Strasbourg Jazz Festival, Luxembourg and Switzerland. We played many more festivals but these were recorded pristine multi-track. And then the vinyl is a recording from June 2024, one of John’s last concerts because he retired from touring. It was done in this stunning venue, the Romanian Atheneum in Bucharest.

TNYCJR: Usually performance codifies music, whereas this is the opposite, it’s changing all the time.

BAN: Exactly. Over these years of touring the music changed drastically and it became something else. A lot of extended techniques that none of us were doing in 2018 came to life, I think out of the sheer force of Bartók’s folk songs. What we discovered is that Mat can bring influences and techniques that he was using from different parts of the world all together, like South Korean or Indian or African stuff that he plays on viola and they work with folk songs from Transylvania. I started using a lot of extended techniques in terms of approaching the piano, like muting the strings and using it as a percussive instrument, or like some sort of cimbalom or dulcimer. So we would go in places that we didn’t before. John was almost trying to play microtonal too, because Mat was playing microtonal so much. It’s one of his marks. All this happened in these years of touring and it changed the music and it changed us.

TNYCJR: So, with John Surman no longer touring, what does that mean for the future of the Bartók field recordings project?

BAN: Well, we’re doing another installment this year with Gerald Cleaver and a great bass clarinet player from Rome, Marco Colonna, and we’re in talks to do another installment if we find the presenters and the interest. People keep wanting to do it because the projects come out really nice and powerful. We’ve been talking with trumpeter Ambrose Akinmusire, with some other people too, to see if we can make it work in the future. And I’m looking forward to touring again with Alex Harding early next year, and with my group Elevation as well, in Europe.

For more info visit lucianban.com. Ban plays duo with Mat Maneri at Barbès Sep. 13. See Calendar.

Recommended Listening:

- Alex Harding & Blutopia – *The Calling* (Jazzaway, 2005)
- Albrecht Maurer, Lucian Ban, Mat Maneri – *Fantasm (The Loft Sessions)* (Nemu, 2012-13)
- Mat Maneri, Evan Parker, Lucian Ban – *Sounding Tears* (Clean Feed, 2014)
- Alex Harding/Lucian Ban – *Dark Blue* (Sunnyside, 2018)
- Lucian Ban – *Ways Of Disappearing (Piano Solo)* (Sunnyside, 2021)
- Lucian Ban, John Surman, Mat Maneri – *The Athenaeum Concert* (Sunnyside, 2024)

(CARAMOOR CONTINUED FROM PAGE 12)

(“In the Land of Oo-Bla-Dee”). Ryu can be mightily percussive in an outdoor setting, but she also has nuance and a keen interpretive awareness of what she’s playing. She also has plenty of soul. Back at the Sunken Garden, tenor saxophonist **Sisonke Xonti** brought his South African jazz sensibilities to the fore and, with bassist Tim Norton, created a synergy of voices. Norton explored the outer limits of his instrument from drumming with his bow to testing the tensile strength of its strings. The pair went through a cycle of tones and rhythms, pulling out a litany of tech stops on their respective instruments

along the way. It was over to Friends Field for the **Luther Allison** Trio with Mikey Migliore (bass) and David Alvarez III (drums) supporting the pianist. This youthful ensemble played a trad combo set employing the tried-and-true trio formulae on such standards as “I Didn’t Know What Time It Was”. And just as yours truly was departing to catch the next act, on came the morning’s singer, Imani Rousselle!

That next act was a surprising disappointment, especially for the august stage of the Spanish Courtyard. The billing was the **Jazz House Legacy Band**’s “Pays Tribute to Sarah Vaughan” set. But, as the seven members of the band entered, the leader announced there was no singer and that the program would be altered. The quality of the music offered pointed to moving on. That decision led to one of two festival highlights: **Jerron “Blind Boy” Paxton**, a vocalist, raconteur, historian and multi-instrumentalist specializing in blues and jazz from pre-World War II. At one point, as he tuned his 1848 banjo, Paxton delivered an entertaining discourse on the Reconstruction era, race relations, and, of course, music, playing “Old Dog Blues”. Switching to harmonica he played an astounding, sound-effects-filled “Muscle Shoals Blues” and then on piano, a hearty “Michigan Water Blues”.

In Friends Field, a *Groundhog Day* moment was experienced with vocalist **Hannah Gill** and her sidemen, Luis Salcedo (guitar), Philip Ambuel (bass) and Adam Ray (drums) offering a set of languid standards. Gill delivered “Hard Hearted Hannah”, “You’d Be So Nice to Come Home To” and a laconic version of Ellington’s “Love You Madly”. In the Sunken Garden, trumpeter **Adam O’Farrill** and harpist **Maeve Gilchrist** played a succession of seemingly random sounds, Gilchrist sometimes stumming her instrument, but more often assaulting it to deliver an atonal sonic palette of plucks and jabs along with riffs, blasts and squonks from her partner. The second highlight of the festival appeared in Friends Field in the form of drummer-percussionist extraordinaire, **Obed Calvaire**, with Godwin Louis (alto), Emmanuel Michael (guitar), Harold St. Louis (keyboards), Addi Laffose (bass) and Delisfort (piano). The group played the music from Calvaire’s 2024 album, *150 Million Gold Francs*, a musical exploration of Haiti’s “tragic past.” Selections included the title track, as well as “Just Friends” and “Haiti’s Journey”. Miami-born, the leader is of Haitian descent, and his and the group’s amazing artistry and cohesion came through in every selection, which included, at times, chants, ritualistic and Caribbean references, and, of course, a vibrant display from this virtuoso revealing the power of the drum, recalling Ellington’s 1959 suite, *A Drum Is a Woman*. Calvaire may have been leading a group under a tent on a stage in a grassy field, but he took us all to church.

The evening headliner in the Venetian Theater, **Arturo O’Farrill and the Afro Latin Jazz Orchestra**, travelled north to perform at Caramoor the day before their Birdland Sundays gig. There was a great deal of narrative about the legacy of Afro-Cuban rhythms and much about his father, Arturo “Chico” O’Farrill (1921-2001), the Cuban composer, arranger and conductor, proponent of “Cubop” and a force in Latin jazz in New York. There were long homages, such as to “Mother Africa”, a long discourse on “what is Latin music,” because Latin America is a very big place after all, and a very long symphonic work by the leader. As the night grew long, audience members began to dribble out, perhaps eager to beat the traffic or exit the parking lot before that simple act got bogged down in logistics.

The take-away of this year’s CJF was that of surprising disappointment, particularly since the festival was curated by the august JALC. Lacking well-known and/or established artists, there was a serious lack of wow-factor and vibrancy. Still, it was a pleasant day out and attendees, especially those with young’uns frolicking on the lawns, were having a great time socializing to a jazz-infused musical backdrop.

For more info visit caramoor.org

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

distribution and retailer experience.

So how has Thanatosis been financed in its almost decade-long existence? “Mainly I’ve used money I’ve earned from playing concerts and touring,” explains Zethson. “The musicians most often contribute themselves, but the exact terms depend on if there’s financial support from somewhere, and for example if I have initiated the project or not. Thanks to a still existing, yet rapidly declining, governmental support for culture, I’ve sometimes been privileged enough to get partial funding from the Swedish Arts Council, and in rare instances other foundations,” he adds. “To record on Thanatosis is a misleading description since most often I receive raw or final mixes,” he clarifies. “I’m getting requests from all over the world; some of them who seem really tuned-in to the label profile feel a musical kinship to it and want to be a part of the catalogue.” Adds Ogura, “(It’s) one of the best organizations I’ve ever worked with. There’s a strong sense of trust, professionalism and hospitality.” As for formats, Zethson says: “I love CDs, they’re a piece of cake to produce, plus they don’t take up much storage space and are cheaper (than vinyl) to send.”

Releases are available through Border Music/Redeye Distribution and on most streaming platforms, but Zethson cautions that might soon change. “I value the physical format far more highly and the streaming platform industry is generally exploitative and problematic in so many ways. Streaming doesn’t at all contribute in any mentionable way to sales. Bandcamp on the other hand is an extremely important tool to reach out with the music and to get some sales. I’m doing physical albums and trying to break even or even go to the plus side, so Bandcamp’s selling tools are a huge value.” While more projects are scheduled for this year, there are no designated tenth anniversary plans (except for perhaps a celebratory live event in Stockholm). The new sessions include a collection of all of Helmut Lachenmann’s solo piano pieces in honor of his 90th birthday, produced by Ogura. Thanatosis is, after all, a boutique label.

Zethson notes: “I’m not interested in appealing to as many people as possible. I’m just trying to create something specific with the catalogue and a whole that follows one or a few very different threads.”

For more info visit thanatosis.org

(LEST WE FORGET CONTINUED FROM PAGE 10)

at Marty’s nightclub in New York. Bassist Rufus Reid was brought in, subbing for Tormé bassist, George Duvivier. Reid recalls that Tormé was initially dubious at the switch, but after assurances from Duvivier, hired him and says that during the gig “it was cool.” Reid adds, “He was a great singer, but he was a hell of a musician...man, this guy had great pitch; he would do an *a capella* thing for almost two minutes, which is a very long time. Then he would finish the phrase and hold out a note, then bring us in. It was always right on the money!”

The late pianist George Shearing had a long association with Tormé and in a 1997 interview with this writer, Shearing explained “in the 1950s, I used to hang out in clubs where we both played. I’d go to hear him and he’d come see me.” They would get together after the shows, playing various tunes. In the ’70s, impresario George Wein put them together at Carnegie Hall for a series of concerts and in the spring of 1982 the pair began recording and touring, which produced six acclaimed albums for Concord Jazz. Shearing said, “I think it’s probably one of the best musical marriages in the business. That man has incredible ears. If I make one change in harmony, because I thrive on spontaneous harmony and changing harmony around

to suit my mood, Mel is on it within an eighth note. You don’t find that with many people.” Pianist-singer Billy Stritch, with his then trio, Montgomery, Plant and Stritch, was their opening act in 1988 at Carnegie Hall. “He couldn’t have been nicer to three kids from Texas,” Stritch says, “and he even greeted my entire family afterward.” Another child prodigy, vocalist Nicolas King shared Tormé’s longtime music director, the late Mike Renzi. King says, “Mel was always among my favorite crooners as a kid, and my appreciation for him only grew when we began doing a lot of Mel’s material. Mel’s musical brain was brilliant, and he heard things that no one else did. When he landed on a certain note, or had an intellectual and soul satisfying arrangement, or take on a song — there’s nothing better.”

Tormé’s career essentially ended after his first stroke in August 1996. Maye met up with him for a visit in his dressing room after his Music Hall concert in Kansas City in June 1996. “As always, when we met, we discussed music, work and laughed a lot,” she remembers. “He was so generous and kind. I must say, he was extremely tired. I’ve never forgotten a remark he directed to me as I was walked down the hall of the theater dressing room area. He called my name and as I turned to answer him, he said, ‘Marilyn,’ and he pointed his finger at me, ‘You take very good care of yourself.’” On August 8, 1999, less than three years later, Mel Tormé passed into musical greatness.

“Mel Tormé at 100: A Celebration with Billy Stritch and Nicolas King” is at 54Below Sep. 12, 14. For more info visit 54below.org. See Calendar.

Recommended Listening:

- Mel Tormé — *Gene Norman Presents Mel Tormé at The Crescendo* (Coral, 1954)
- Mel Tormé — *With the Marty Paich Dek-tette* (Bethlehem, 1956)
- Mel Tormé — *I Dig The Duke - I Dig The Count* (Verve, 1961)
- Mel Tormé & Buddy Rich — *Together Again - For The First Time* (RCA, 1978)
- Mel Tormé — *Live at Marty’s/Encore at Marty’s* (DCC, 1981-82)
- George Shearing/Mel Tormé — *An Elegant Evening* (Concord, 1985)

(LITCHFIELD CONTINUED FROM PAGE 12)

intense Bill Evans-ish reflections to a funkier approach on a Nord Stage 3 digital keyboard.

The late afternoon included the musically simpatico duo of New York-based guitarists **Frank Vignola** (Long Island, New York) and **Pasquale Grasso** (Ariano Irpino, Italy). Some years and geography separate their origins, but when it comes to performing standards, there’s no barriers. Vignola is an established force with more than 30 albums, while Grasso has had a meteoric rise since moving to the US in 2012. The pair were constantly grinning and pointing at each other during virtuosic trading-off treatments of tunes including Jimmy Campbell, Reg Connelly’s 1928 “If I Had You” (with a nod to Bucky Pizzarelli) and the 1918 Layton, Creamer classic, “After You’ve Gone”. On the latter, the tempo started slowly but was soon soaring with flying notes that were each clearly articulated. As a generalization, Vignola sticks closer to the melody and Grasso wildly improvises, but somehow always makes it back to home base. The younger Grasso is the slightly warmer presence, but both have deep respect for what these songwriters of their day accomplished and left them to improvise from and to share with admiring if not astonished listeners. The duo’s art was most on view for their treatment of “Deep in a Dream” (Van Heusen, DeLange), which has been undertaken by everyone from Chet Baker and Frank Sinatra to Buster Poindexter. It’s inherently a beautiful ballad, but they played it with incredible delicacy, tackling its


implications but staying true to the song. Solo slots had Grasso dissecting “Embraceable You” (the Gershwins) with total aplomb, and Vignola merging “Moonlight in Vermont” (Blackburn, Suessdorf) with “Polka Dots and Moonbeams” (Van Heusen, Burke) in a seamless blend. The set closed with a rousing version of Edgar Sampson’s early ’30s hit “Stomping at the Savoy” as well as Mark Stefani’s recent “Inside Out”, a tribute to jazz guitarist Jimmy Bruno.

Modern technology has allowed clarinetist **Anat Cohen** to perform untethered from a stationary microphone. As the Saturday headliner (it was her fifth year to play LJF), Cohen used that mic freedom of movement dramatically. She was in constant motion around the stage, dancing, gesturing and crouching with a soloist the way a rock star might. Her records may be wonderful, but one really doesn’t get to truly know her music until seeing her perform live. The selections on stage were mostly from her Quartetinho group’s second album, 2024’s *Bloom*, performed by her astounding ensemble, with all three sidemen doubling on second instruments: Vitor Gonçalves (piano, accordion), Tal Mashiach (bass, guitar) and James Shipp (vibraphone, percussion). Each member also writes and are credited as co-creators of much of the band’s music, including “Superheroes in the Gig Economy” and “Coco Roccoco”; Mashiach was featured on acoustic guitar for his “Paco”, a tribute to the late Spanish guitarist Paco DeLucia. The poll-winning Israel-born bandleader noticeably has Middle Eastern influences (and klezmer) blended into her sound, but Anat Cohen has also absorbed and mastered pretty much most to all mainstream to avant garde jazz, which she incorporated into another very personal and exciting LJF presentation.

For more info visit litchfieldjazzfest.com

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Urs Leimgruber reeds | Kevin Bruce Harris b
Fredy Studer dr | Jim Meneses dr

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Monday, September 1

- Kevin Thomas; Grove Street Stompers with Peter Ballance, Joe Licari, Barry Bryson, John Halsey, Mike Weatherly, Giampaolo Biaggi; Richard Cortez Arthur's Tavern 5:30, 7, 10 pm
- Wayne Tucker and the Bad Mothas Bar Lunático 9, 10:30 pm \$10
- Bryce Edwards/Mike Davis "Hot Combination" Birdland 7 pm \$35
- Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Keyon Harrold Blue Note 8, 10:30 pm \$25-45
- Nick Biello Trio Cellar Dog 7, 8:30 pm \$5
- Ben Solomon Close Up 7:30, 9 pm
- Preston Rupert Quartet; Sean Hong Wei 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
- Neal Caine Quartet; Adam Ray Smalls 9, 10:30, 11:45 pm \$35
- Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$40
- Roxy Coss Quartet with Caili O'Doherty, Russell Hall, Bryan Carter Zinc Bar 7, 8:30 pm \$35

Tuesday, September 2

- Aftertones with Matthew Nelson, Mike Denis, Farah Mbahwe; Luisito Quintero Arthur's Tavern 5, 7 pm
- Tamar Korn Kornucopia Barbès 7 pm \$20
- Catherine Russell Birdland 7, 9:30 pm \$40-50
- Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Christian McBride/Brad Mehldau Blue Note 8, 10:30 pm \$55-75
- Our Delight Cellar Dog 7, 8:30 pm \$5
- "Salsa Meets Jazz" with Carlos Henriquez Dizzy's Club 7, 9pm \$25-55
- Sonido Costeño; Helio Alves Trio The Django 7:30, 9, 10:30 pm, 12 am \$35
- Richard Cortez; Gabrielle Stravelli The Jazz Club at Aman New York 6:30, 9 pm
- David Cook Quartet The Roxy Lounge at Roxy Hotel 8, 9 pm
- Anthony Dom Shrine 8, 9 pm
- Ben Solomon Quartet; Jerome Gillespie Quartet with Patrick Hill, Wilfie Williams, Guillermo Lopez, Jerome Gillespie; Kyle Colina Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- Bill Charlap Trio with David Wong, Kenny Washington Village Vanguard 8, 10 pm \$40
- Pasquale Grasso Trio with Ari Roland, Keith Balla Zinc Bar 7, 8:30 pm \$35

Wednesday, September 3

- Tomohiro Mori; Danny Jonokuchi Revisionists; Xiomara Laugart Arthur's Tavern 5, 7, 10 pm
- Caleb Wheeler Curtis Trio with Sean Conly, Michael Sarin + David Adewumi Bar Bayeux 8, 9:30 pm
- Joshua Crumbly Bar Lunático 9, 10:30 pm \$10
- Andy Statman Trio with Jim Whitney, Larry Eagle Barbès 8 pm \$20
- Catherine Russell Birdland 7, 9:30 pm \$40-50
- David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Ted Rosenthal, Gary Mazzaroppi, Alex Rademan + Pasquale Grasso Birdland Theater 5:30, 8:30 pm \$30-40
- Christian McBride/Brad Mehldau Blue Note 8, 10:30 pm \$55-75
- Vanderlei Pereira Trio Cellar Dog 7, 8:30 pm \$5
- Indigo Wind Quintet with Kyrese Washington, Matthew Maroon, Elia Foster, Aliyah Danielle, Rosalie Avery, Dylan Ofrias DADA 9 pm
- Person2Person with Eric Person, Houston Person Dante Park 12 pm
- Quincy Davis Quintet with Jimmy Greene, Warren Wolf, Helen Sung, Matt Brewer Dizzy's Club 7, 9pm \$20-50
- Manuel Valera Quartet; Michael Blake Quartet with Will Bernard, Tony Scherr, Kenny Wollesen The Django 7:30, 9, 10:30 pm, 12 am \$35
- Ben Cassara; David Gibson The Jazz Club at Aman New York 6:30, 9 pm
- Jun Iida Quintet with Jongkuk Kim, Chris McCarthy, Giulio Xavier, Masami Kuroki Nublu 151 7 pm \$20
- Melissa Hamilton Trio with Lee Tombouliau, Hilliard Greene + Daryl Sherman Pangea 7 pm \$25
- Darryl Yokley Sound Reformation with Zaccai Curtis, Luques Curtis, Wayne Smith Jr; Anat Fort Quartet; Jason Clotter Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- Joe Farnsworth Quintet with Jeremy Pelt, Sarah Hanahan, Yasushi Nakamura + Emmet Cohen Smoke 7, 9 pm \$25-45
- Hot Toddlies Jazz Band Somewhere Nowhere 5 pm
- Russ Nolan Quartet Sour Mouse 8:30, 10 pm

- Caroline Davis Trio with Chris Tordini, Savannah Harris The Stone at the New School 8:30 pm \$20
- Bill Charlap Trio with David Wong, Kenny Washington Village Vanguard 8, 10 pm \$40
- Terry Waldo Gotham City Band Zinc Bar 7, 8:30 pm \$35

Thursday, September 4

- Adam Kolker, Marc Copland, Dony Mariucci, Jeremy Stratton Bar Bayeux 8, 9:30 pm
- Tomohiro Mori; Mimi and The Podd Brothers; Terry Waldo's Gotham City Band Arthur's Tavern 5, 7, 10 pm
- Birdland 7, 9:30 pm \$40-50
- Catherine Russell Birdland Theater 5:30, 8:30 pm \$30-40
- 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
- Christian McBride/Brad Mehldau Blue Note 8, 10:30 pm \$55-75
- James Austin Quartet Cellar Dog 7, 8:30 pm \$5
- Luke Marantz Close Up 7:30, 9 pm
- Guilhem Fourty Quartet Dada Bar 9 pm
- Omar Sosa Outside The Box with Yosvany Terry, Julian Miltenberger Dizzy's Club 7, 9pm \$25-50
- Erena Terakubo Sextet; Craig Handy and 2nd Line Smith The Django 7:30, 9, 10:30 pm, 12 am \$35
- The Jazz Club at Aman New York 7:30 pm
- Emily Braden Jazz In Times Square 5 pm
- Tony Rosa's AfroJazz Jazz Museum in Harlem 2 pm
- Greg Murphy Trio Joe's Pub 7, 9:30 pm \$30
- Becca Stevens Trio Mezzrow 6, 7:30 pm \$35
- Alex Wintz Trio with Matt Penman, Jimmy Macbride Mezzrow 6, 7:30 pm \$35
- Harlem Jazz Boxx presents Craig Harris & the Harlem Nightsongs Big Band Mount Morris Ascension Presbyterian Church 7 pm \$25
- Theo Bleckmann/Joe Branciforte; Sirtintip, Nolan Byrd, Perrin Grace, Kengchakaj; Perrin Grace Nublu 151 7 pm \$20
- Jon Regen Quartet The Roxy Lounge at Roxy Hotel 8 pm
- Juilliard School Students and Faculty Saint Peter's Church 12:30 pm
- Steven Blane Trio; Michael Veal Armillary Sphere Shrine 8, 9 pm
- Anthony Dom Quartet; John Colonna Silvana 7, 8, 9 pm
- Willy Rodriguez Quintet with Rico Jones, Leo Genovese, Adam Seigel, Isaac Levien; Nabaté Isles Quintet with Mark Shim, Theo Hill, Eric Wheeler, Timothy Angulo; Matt Snow Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- Joe Farnsworth Quintet with Jeremy Pelt, Sarah Hanahan, Yasushi Nakamura + Emmet Cohen Smoke 7, 9 pm \$25-45
- Caroline Davis Trio with A Space for Sound (Rena Anakwe), Rajna Swaminathan The Stone at the New School 8:30 pm \$20
- Bill Charlap Trio with David Wong, Kenny Washington Village Vanguard 8, 10 pm \$40
- Axel Tosca Trio + Xiomara Laugart Zinc Bar 8, 10 pm \$35
- Eric Alabaster, Salamat Ali, Roy Nathanson, Andrew Green Zürcher Gallery 8 pm \$20

Friday, September 5

- Eric Person Albert's Bar 3 pm
- Yuichi Hirakawa Group; Luisito Quintero Arthur's Tavern 5, 7 pm
- Jerome Sabbagh with Peter Washington, Otis Brown III Bar Bayeux 8, 9:30 pm
- Bessie and the Rainbowkids Bar Lunático 9, 10:30 pm \$10
- Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary Barbès 5:30 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$36
- Birdland Big Band; Catherine Russell Birdland 5:30, 8:30, 10:30 pm \$30-50
- Hilary Kole Quartet Birdland Theater 7, 9:30 pm \$30-40
- Christian McBride/Brad Mehldau Blue Note 8, 10:30 pm \$55-75
- Ehud Asherie Quartet; Ai Murakami Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- Luther Allison Close Up 7:30, 9 pm
- Brian Woodruff Sextet Culture Lab LIC 8 pm
- MFM Unity Ensemble with Joe Lovano, Arturo O'Farrill; SoSaLa with Sohrab Saadat Ladjevardi, Mark C., Andy Weintraub The Cutting Room 9:30 pm \$20
- Ava McCoy, Alexander Walk, Clay Toys DADA 7 pm
- Omar Sosa Outside The Box with Yosvany Terry, Julian Miltenberger Dizzy's Club 7, 9pm \$25-50
- Ron Jackson Quartet; Danny Jonokuchi Quintet The Django 7:30, 9, 10:30 pm, 12 am \$35
- Flatiron Room NoMad 9 pm
- Kelly Green The Django 7:30, 9, 10:30 pm, 12 am \$35
- Randy Edelman; Benny Benack The Jazz Club at Aman New York 6:30, 9 pm
- FONT Music: Dave Douglas Alloy with Dave Adewumi, Alexandra Ridout, Sasha Berliner, Kate Pass, Eliza Salem; Dave Adewumi Altus with Nathan Reising, Neta Raanan, Isaac Levien, Ryan Sands The Jazz Gallery 7:30, 9:30 pm \$35

- Michael Wolff Trio with Ben Allison, Allan Mednard; Jonny King Trio with Dezron Douglas, Nasheet Waits; William Hill III Mezzrow 6, 7:30, 9, 10:30, 11:45 pm \$35
- Harlem Jazz Boxx presents Steve Swell Mount Morris Ascension Presbyterian Church 7 pm \$25
- Gregg Belisle-Chi Trio with Stomu Takeishi, Michael W. Davis The Owl Music Parlor 8 pm \$15
- Liya Grigoryan Quartet The Roxy Lounge at Roxy Hotel 8, 9 pm
- The Tom Quintet Shrine 8 pm
- Press Play with Lara Starr Rigores, George Gonzales Silvana 7 pm
- Steve Nelson; Joshua Breakstone Quartet; Dave Stryker Quartet with Jared Gold, Joe Dyson; Saul Rubin Zebtet with Greg Glassman, Stacy Dillard, Danton Boller, Jimmy Macbride Smalls 2, 6, 7:30, 9, 10:30, 11:45 pm \$35
- Joe Farnsworth Quintet with Jeremy Pelt, Sarah Hanahan, Yasushi Nakamura + Emmet Cohen Smoke 7, 9, 10:30 pm \$35-55
- Caroline Davis/Angelica Sanchez The Stone at the New School 8:30 pm \$20
- Bill Charlap Trio with David Wong, Kenny Washington Village Vanguard 8, 10 pm \$40
- Michael Moss "Roots to Shoots" with Waldron Mahdi Ricks, Libby Schwartz, Michael Moss, Alexis Marcelo, Adam Lane, Andreas Brade, Michael Wimberly, Ismael Baiz Westbeth Community Room 7 pm \$20
- George Burton with Dylan Band, Pablo Menares, Joe Dyson Zinc Bar 7, 8:30 pm \$35

Saturday, September 6

- Joe Taino Group; Yuichi Hirakawa Group; Axel Tosca Arthur's Tavern 2, 5, 10 pm
- Dan Weiss Bar Bayeux 8, 9:30 pm
- Molly Miller/Adam Levy Bar Lunático 9, 10:30 pm \$10
- Dirty Desmonds with Eric Pakula, Nick Cudahy, Blake Lindberg; Sonelius Smith/Adam Kahan Barbès 3, 8 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$36
- Caelan Cardello Trio; Catherine Russell Birdland 5:30, 8:30, 10:30 pm \$25-50
- Hilary Kole Quartet Birdland Theater 7, 9:30 pm \$30-40
- Davide Pannozzo Trio with Etienne Stadwijk, Clint de Ganan The Bitter End 8:30 pm \$25
- Christian McBride/Brad Mehldau Blue Note 8, 10:30 pm \$55-75
- Will Terrill Quartet; Clovis Nicolas Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- InGardens Festival: William Hooker Quartet with Ayumi Ishito, David First, James Ilgenfritz; Steve Swell Trio with Michael Foster, Ryan Sawyer; Ahmed Abdullah/Monique Ngozi Nri; Joe Morris Trio with Selendis S. A. Johnson, Leo Weiskoff Children's Magical Garden de Carmen Rubio 2, 3, 4, 4:30 pm
- Sergio Tabanico Close Up 7:30, 9 pm
- Omar Sosa Outside The Box with Yosvany Terry, Julian Miltenberger Dizzy's Club 7, 9pm \$25-50
- Spike Wilner Quartet The Django 7:30, 9 pm \$35
- Anita Donndorff Quartet Fandi Mata 12:30 pm
- Emi Makabe/Thomas Morgan Ibeam Brooklyn 8 pm
- Jason Marshall; Nick Cassarino The Jazz Club at Aman New York 6:30, 9 pm
- FONT Music: Dave Douglas Alloy with Dave Adewumi, Alexandra Ridout, Sasha Berliner, Kate Pass, Eliza Salem; Alexandra Ridout Quartet with Yvonne Rogers, Simón Willson, David Sirkis The Jazz Gallery 7:30, 9:30 pm \$35
- Michael Wolff Trio with Ben Allison, Allan Mednard; Jonny King Trio with Dezron Douglas, Nasheet Waits; Chris McCarthy Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$35
- Sarah King Quartet The Roxy Lounge at Roxy Hotel 8, 9 pm
- Declan Cashman Silvana 7 pm
- Andrew Kushnir Jam with Brian Charette, Matt Dwonszyk; Joshua Breakstone Quartet; Dave Stryker Quartet with Jared Gold, Joe Dyson; Chris Beck Quartet Smalls 2, 6, 7:30, 9, 10:30, 11:45 pm \$35
- Joe Farnsworth Quintet with Jeremy Pelt, Sarah Hanahan, Yasushi Nakamura + Emmet Cohen Smoke 7, 9, 10:30 pm \$35-65
- Caroline Davis Quintet with Mazz Swift, Josh Henderson, Jessica Pavone, Tomeka Reid The Stone at the New School 8:30 pm \$20
- Bill Charlap Trio with David Wong, Kenny Washington Village Vanguard 8, 10 pm \$40
- Composers Concordance presents "Art of the Art Song": Ljiljana Winkler/ Markus Kaitila with James Nyoraku Schlefer, Audrey Morse, Gene Pritsker, Natasha Bogojevic, David Saperstein + Imelda O'Reilly Westbeth Artists Complex 8 pm

Sunday, September 7

- Beyond Flute Group with Cheryl Pyle, Sylvain Leroux, Gene Coleman, Ayumi Ishito 11BC Serenity Garden 4 pm
- Eri Yamamoto Duo; Creole Cookin' Jazz Band; Rich Townsend Magnificent Nigh Train Arthur's Tavern 3:30, 7, 10 pm
- Stéphane Wrembel; Daisy Castro, Max O'Rourke, Brad Brose, James Robbins Barbès 8, 10 pm \$20

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- ★FONT Music: Grace Fox Big Band with Veronica Leahy, Erena Terakubo, Jade Elliott, Olivia Hughart, Noa Zebley, Summer Camargo, Kellin Hanas, Chloe Rowlands, Janelle Finton, Mariel Bildsten, Laura Orzechoski, Deb Smith, Becca Patterson, Naomi Nakanishi, Anna Abondolo, Eliza Salem; Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$25-40
- Hilary Kole Quartet Birdland Theater 7, 9:30 pm \$30-40
- ★Christian McBride/Brad Mehldau Blue Note 8, 10:30 pm \$55-75
- Willem Delisfort Trio Cellar Dog 7, 8:30 pm \$5
- ★InGardens Festival: Dave Sewelson Trio with Dave Hofstra, Charles Downs; Michael Wimberly Trio with David Bindman, Ken Filiano; Alexis Marcelo Trio Children's Magical Garden de Carmen Rubio 2, 3, 4:30 pm
- ★Vinnie Sperazza Close Up 7:30, 9 pm
- Rob Duguay's Music Explorers DADA 10:15 am
- Omar Sosa Outside The Box with Yosvany Terry, Julian Miltenberger Dizzy's Club 5, 7:30 pm \$25-50
- Naama Quartet; Ray Gallon Trio The Django 7:30, 9, 10:30 pm, 12 am \$35
- Miranda Agnew Quartet; Cooper Malanowski inBetween with Satchel Peterson, David Macchione, Alex Yoo; Devon Gates Group Hart Bar 8, 9 pm \$20
- Welf Dorr, Robert Boston, Dmitry Ishenko, Dave Miller The Keep 9 pm
- Hilary Gardner and The Lonesome Pines with Justin Poindexter, Sasha Papernik, Matt Aronoff, Aaron Thurston Mezzrow 6, 7:30 pm \$35
- Andrew Latona Trio; Jon Regen The Roxy Lounge at Roxy Hotel 12, 1:30, 6, 7 pm
- Gerard Carelli Trio with Allen Farnham, Bill Moring Saint Peter's Church 5 pm
- Max Bessesen, Shaleah Feinstein, Josh Henderson, Kayla Williams, Titilayo Ayangade, Simon Willson, Mike Piolet ShapeShifter Lab 7 pm \$20
- Max Bessesen Octet with Simon Willson ShapeShifter Lab 8 pm
- Shrine Big Band Shrine 8, 9 pm
- Sung Stratman Standards Trio with Russell Markey Silvana 9 pm
- Ryo Sasaki Jam with Steve Ash, Bill Crow, Steve Little; Craig Wuepper Quartet with Stacy Dillard, Uri Caine, Tom DiCarlo; Larry Banks Quintet with Josh Mercado, Todd Hebert, Brandon McCune, Lonnie Plaxico Smalls 2, 6, 7:30, 9, 10:30 pm \$35
- ★Joe Farnsworth Quintet with Jeremy Pelt, Sarah Hanahan, Yasushi Nakamura + Emmet Cohen Smoke 7, 9, 10:30 pm \$35-55
- ★Bill Charlap Trio with David Wong, Kenny Washington Village Vanguard 8, 10 pm \$40
- Valentinho Anastácio Zinc Bar 7:30, 9 pm \$35

Monday, September 8

- Eri Yamamoto Duo; Grove Street Stompers with Peter Ballance, Joe Licari, Barry Bryson, John Halsey, Mike Weatherly, Giampaolo Biaggi; Richard Cortez Arthur's Tavern 5, 7, 10 pm
- Wendy Moten with Andy Ezra, Paul Livant, Graham Hawthorne, David Santos Birdland 8:30, 10:30 pm \$50
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Dominique Fils-Aimé Blue Note 8, 10:30 pm \$30-45
- ★Brandi Disterheft Trio Cellar Dog 7, 8:30 pm \$5
- Tim Berne Close Up 7:30, 9 pm
- Jared Schonig Big Band with Andrew Gould, Erica Von Kleist, John Ellis, Jason Rigby, Carl Maraghi, Tony Kadleck, Brian Pareschi, Terrell Stafford, Scott Wendholt, Mike Davis, Ryan Keberle, Sara Jacovino, Reggie Chapman, David Cook, Alex Goodman, Matt Clohesy Dizzy's Club 7, 9pm \$20-50
- Marcos Varela Quartet; Brandon Suarez Quartet The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★Jon-Erik Kellso EarRegulars The Ear Inn 8 pm
- ★Johnny O'Neal Quartet Mezzrow 6, 7:30 pm
- ★FONT Music: Conspiracy Brass "Dedicated to Herb Robertson, Butch Morris, Lester Bowie, and Don Cherry" with Frank London, Josh Roseman, Marcus Rojas, Reggie Nicholson, Onel Matos + Caylie Davis; Steven Bernstein ResoNation Trio with Scott Colley, Nasheet Waits, Scott Harding Nublu 151 7 pm
- Jon Regen The Roxy Lounge at Roxy Hotel 6, 7 pm
- Ari Hoenig Trio with Gadi Lehavi, Ben Tiberio; Rodney Green Quartet; Mike Boone Jam Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★Vanguard Jazz Orchestra with Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, John Chudoba, Brian Pareschi, Terrell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$40
- Dylan Band Quartet Zinc Bar 7, 8:30 pm \$35

Tuesday, September 9

- Aftertones with Matthew Nelson, Mike Denis, Farah Mbahwe; Edsel Gómez Latin Jazz Trio Arthur's Tavern 5, 7 pm
- ★Marta Sanchez Trio with Matt Penman, Kweku Sumbry Bar Lunático 9, 10:30 pm \$10
- ★Yellowjackets with Russell Ferrante, Bob Mintzer, Dane Alderson, Will Kennedy Birdland 7, 9:30 pm \$35-45
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- ★William Hooker Quintet with Marcus Cummins, Dave Sewelson, John King, Alex Lozupone + Bob Holman; Hans Tammen Trio with Steve Swell, Deric Dickens; Laura Feathers/Yana Davydova Bowery Poetry Club 7 pm \$25
- Organ Grooves Cellar Dog 7, 8:30 pm \$5
- ★Patrick Zimmerli's Messages with Roman Filiu O'Reilly, Chris Potter, Ron Blake, Edward Simon, Scott Colley, Jonathan Barber Dizzy's Club 7, 9pm \$20-50
- Abelita Mateus Trio; People of Earth The Django 7:30, 9, 10:30 pm, 12 am \$35
- Secret Trio Drom 7 pm \$20-25
- Kim Kalesti; Eden Pepler The Jazz Club at Aman New York 6:30, 9 pm
- Stefano Doglioni & Friends The Lost and Found 8 pm
- Felix Lemerle Trio with Lee Hudson, Fukushi Tainaka; Lolivone de la Rosa Trio with Yago Vazquez, Pablo Menares Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★FONT Music: Taylor Ho Bynum Ensemble "Bill Dixon's Index" New School Lang Hall 2 pm
- William Hill III Quartet The Roxy Lounge at Roxy Hotel 8, 9 pm
- Nikola Spasojevic Quartet Shrine 8 pm
- Jon Menges Quartet Silvana 8, 9 pm
- Robert Edwards Quintet with Adam Birnbaum, Mike Karn, Aaron Kimmel; Diallo House of Septet; Kyle Colina Jam Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- Titan Choi, Ivan Chen, Kaizan Connor, Liam Summers The Stone at the New School 8:30 pm
- ★Bill Charlap Trio with David Wong, Kenny Washington Village Vanguard 8, 10 pm \$40
- Albert Rivera Quartet with Luques Curtis, Will Evans, Ian Carroll Zinc Bar 7, 8:30 pm \$35



MO-MOIRS of a JAZZMANIAC or The insanely implausible Jazz Journey of Mike Morgenstern aka Mo Morgen aka Miami Mo®

I am the Patron Saint of all jazz wannabes, dreamers and late bloomers and so I dedicate these memoirs to my brothers and sisters who have not enjoyed the incredible serendipity that fate has blessed upon me. I herewith offer you the vicarious inspiration that one of you has succeeded beyond his and your wildest dreams. "Life Could Be a Dream" (Sh-Boom 1954)

PROLOGUE: (1939-1973) A Tale of Two Cities (and Two Dentists!)

NYC, Miami. Dentists Mac Morgenstern, Elliott Oxenberg. Both pivotal to my development. No dentists, no Jazzmania. Witness this unremarkable musical outline of my first 34 years:

Mom Shirley was a private piano teacher in her youth, but rarely played afterward. Dad Abe liked to whistle, nice vibrato, loved Bing on the radio. Only sibling Bill 11 years older, studious classical piano hobbyist. Typical middle class Brooklyn Jewish family of the era, with cultural ambitions for kids. Bill had a 78rpm Artie Shaw record, I adored "Begin the Beguine". I'd occasionally tinkle at the piano from an early age, pick out tunes with one finger I heard on radio. It appeared I had a great ear for melodies and facility to remember anything I heard. My family took this as indication I might be a prodigy (lol), but nobody cared to develop me. At my 11th bday "Uncle Mac", Dad's eldest bro who played violin (badly), gifted me a cheap rubber clarinet and a local teacher. I had some interest in clarinet, but lessons bored me. The following year we moved to Merrick, L.I. Mom arranged for teacher Herb Tichman, and weekly classical studies began, with a nice wood Buffet clarinet. I showed promise but didn't practice much and my folks were afraid I'd quit, so they bought me Benny Goodman records hoping that would stimulate some interest. Did it ever! I loved Benny and became addicted to jazz records/writings. I listened to Symphony Sid, et al. on radio.

Skip to Mephram High, and George Pritchard's 110-piece concert/marching band. 33 clarinets, 1st chair his son Arthur. I'm a sophomore auditioning. George handed me a chart: "Miami Beach Rhumba". Prophetic? I could read but only classical, unfamiliar with syncopated notation. I struggled, faltered, was sure I flunked out. George said, "You made 3rd chair in the 3rd clarinet section." "You mean there are 8 players worse than me?" Junior year 1955 I made 2nd chair 2nd section. We marched in the Macy's Parade. Now I jokingly tell musicians: "I played for millions on TV at age 16, what have you done?"

When Tichman took a break to play in the *Threepenny Opera* pit band I took the opportunity to end lessons, and get an alto sax so I could try to learn bebop, but floundered. I asked my Dad to send me to Berklee. "You mean I should send a 17-year-old who doesn't practice to a school where the kids have practiced 4 hours a day since they were 7?" And so I went to Hofstra College, where I kept up the clarinet in Hofstra marching band to duck ROTC. I also met two Hofstra guys who were jazz maniacs, we became a tight threesome talking jazz, giving ourselves Blindfold Tests, etc. Steve Backer became a famed jazz A&R man. Stu Weintraub had a brief nightclub career as Sinatra-ish crooner Mickey Stewart. In my 20s all I did was doodle at the piano, and sit in singing at the Starlight in Baldwin, L.I. with organ/piano great Duke Parker, who said I sounded like Johnny Mercer. I hadn't listened to him, but when I did Duke was right - just sub my Brooklynese for Mercer's Southern drawl lol. My main later-life influence was Tony Bennett. I sold the clarinet and never touched the sax 1960-1973.

Ok, do you see this Mike Morgenstern guy founding Jazzmania, starting jazz sax as a novice at 35, then progressing to an inductee in the S. Florida Jazz Hall of Fame as multi-instrumentalist, vocalist and jazz entrepreneur who performed at several major festivals, recorded albums and is called the legendary Miami Mo? I certainly didn't, and in Chapter 1 upcoming in October, you'll learn the insanely implausible circumstances and the pivotal role of the beloved "Jazz Dentist" Elliott Oxenberg. The actual prime mover was my father-in-law Sam Shoobe, house bassist on the *Ed Sullivan Show*. My 1967 marriage to Benjia "Bunny" Shoobe—whose great ears and critiques spoke of a long family heritage of Russian string players—has been a blessing to me.

CONTACT MO MORGEN: mojazzing@comcast.net / 305-343-4507



PHOTO: EVE MORGENSTERN

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Wednesday, September 10

- Tomohiro Mori; Zoe Molelekwa; Xiomara Laugart Arthur's Tavern 5, 7, 10 pm
- David Berkman Quartet with Adam Cruz, John Hébert Bar Bayeux 8, 9:30 pm
- ★ Sofia Rei/Jorge Roeder Bar Lunático 9, 10:30 pm \$10
- ★ Yellowjackets with Russell Ferrante, Bob Mintzer, Dane Alderson, Will Kennedy Birdland 7, 9:30 pm \$35-45
- ★ David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Ted Rosenthal, Gary Mazzaroppi, Alex Raderman Birdland Theater 5:30, 8:30 pm \$30-40
- 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
- Nick Hempton Trio Cellar Dog 7, 8:30 pm \$5
- Charlotte Greve Close Up 7:30, 9 pm
- Jake Rosenkalt Guitar Quartet with Steve Cardenas, Paul Bollenback, Alex Claffy DADA 9 pm
- Lucy Yeghiazaryan Trio Dante Park 12 pm
- ★ Patrick Zimmerli's Messages with Roman Filiu O'Reilly, Chris Potter, Ron Blake, Edward Simon, Scott Colley, Jonathan Barber Dizzy's Club 7, 9pm \$20-50
- Vivian Sessoms Quartet; Dan Aran Band The Django 7:30, 9, 10:30 pm, 12 am \$35
- * Jazzmobile presents Steve Kroon Sextet Interchurch Center 7 pm
- George Papageorge; Cyrus Aaron The Jazz Club at Aman New York 6:30, 9 pm
- Aakash Mittal Breathe Ensemble with Shurmi Dhar, Jasmine Wilson, gabby fluke-mogul, Trevor New, Miles Okazaki, Hannah Marks, Rajna Swaminathan The Jazz Gallery 7, 9 pm \$25-35
- Antonio Ciacca Trio; William Hill III Trio with Chet Carlson, Matthew Fu Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★ FONT Music: Michael Sarian's ESQUINA with Santiago Leibson, Marty Kenney, Nathan Ellman-Bell; Allison Phillips/Tree Palmedo Public Records 7:30, 9 pm
- Pasquale Grasso Quartet Saint Tuesday 9:30 pm
- Eli Leder Group Shrine 8 pm
- ★ Ben Allison Quartet with Anisha Rush, Chico Pinheiro, Allan Mednard; Lawrence Clark Band with Theo Hill, Wallace Roney Jr, Conway Campbell, Kush Abadey; Jason Clotter Jam Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★ Kris Davis Trio with Robert Hurst, Johnathan Blake Smoke 7, 9 pm \$25-45
- ★ Hot Toddlies Jazz Band Somewhere Nowhere 5 pm
- Russ Nolan Quartet Sour Mouse 8:30, 10 pm
- ★ Brian Marsella Pataphysics with Sae Hashimoto, Patricia Brennan, Joel Ross The Stone at the New School 8:30 pm \$20
- ★ Bill Charlap Trio with David Wong, Kenny Washington Village Vanguard 8, 10 pm \$40
- ★ Johnny O'Neal Trio with Joey Ranieri, Itay Morchi Zinc Bar 7, 8:30 pm \$35

Thursday, September 11

- ★ Lauren Scales, Mike Flanagan, Chris Grasso, Luques Curtis, Richie Barshay 54 Below 9:30 pm \$35-65
- ★ Tomohiro Mori; Danny Lipsitz and His Brass Tacks; Terry Waldo's Gotham City Band Arthur's Tavern 5, 7, 10 pm
- ★ Adam Kolker, Jeremy Stratton, Owen Howard Bar Bayeux 8, 9:30 pm
- ★ Eivind Opsvik Overseas with Tony Malaby, Brandon Seabrook, Jacob Sacks, Kenny Wollesen Bar Lunático 9, 10:30 pm \$10
- Yellowjackets with Russell Ferrante, Bob Mintzer, Dane Alderson, Will Kennedy Birdland 7, 9:30 pm \$35-45
- ★ Jessica Pavone String Ensemble Bryant Park 7 pm
- Richard Clements Quintet Cellar Dog 7, 8:30 pm \$5
- Mathias Jensen Close Up 7:30, 9 pm
- ★ Roberta Gambarini with Cyrus Chestnut, John Lee, Lewis Nash Dizzy's Club 7, 9 pm \$20-50
- Dave Stryker Trio with Jared Gold, Steve Johns; Mariel Bildsten Septet The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★ Adam Lane Electric Band with Nick Lyons, Adam Caine, Vijay Anderson; This Way Out with Virg Dzurinko, Adam Lane, Vijay Anderson Ibeam Brooklyn 8, 9 pm \$20
- Tokyo Manila NY Jazz The Jazz Club at Aman New York 6:30 pm
- Roy Hargrove Big Band The Jazz Gallery 7, 9 pm \$40-50
- ★ The Empress with Pureum Jin, Erena Terakubo, Chelsea Baratz, Lauren Seavian, Steve Ash, Kris Monson, Pete Van Nostrand Jazz In Times Square 5 pm
- Corina Bartra Jazz Museum in Harlem 2 pm
- Ute Lempert "Sings Kurt Weill" Joe's Pub 7 pm \$42
- ★ Dena DeRose Quartet; Theo Hill Trio with Alexander Claffy, Kush Abadey Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★ Harlem Jazz Boxx presents Craig Harris & the Harlem Nightsongs Big Band Mount Morris Ascension Presbyterian Church 7 pm \$25
- Elliott Sharp; Don McKenzie/On Ka'a Davis; John King Trio Nublu 151 7, 8, 9 pm \$20
- Jon Regen Quartet The Roxy Lounge at Roxy Hotel 8 pm
- Stefano Doglioni Trio The Rum House 8:30 pm
- New School Students and Faculty Saint Peter's Church 12:30 pm
- Villagers Brass Band Shrine 8, 9 pm
- Steven Blane; Antoine Dowdell Group Silvana 8, 9 pm
- Dan Wilkins Quartet with Jon Ballantyne, Adrian Moring, Byron Landham; Adam Larson Quartet with Henry Hay, Matt Penman, Ari Hoenig; Matt Snow Jam Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★ Kris Davis Trio with Robert Hurst, Johnathan Blake Smoke 7, 9 pm \$25-45
- ★ Brian Marsella Trio with Jorge Roeder, Tomas Fujiwara The Stone at the New School 8:30 pm \$20
- ★ Bill Charlap Trio with David Wong, Kenny Washington Village Vanguard 8, 10 pm \$40
- Axel Tosca Trio + Xiomara Laugart Zinc Bar 8, 10 pm \$35

Friday, September 12

- ★ "Mel Tormé at 100" with Billy Stritch/Nicolas King 54 Below 7 pm \$57-112
- ★ Eli Yamin Jazz and Blues Band ACTS Center at The Eliza 7 pm \$25
- ★ Eric Person with Brian Charette Albert's Bar 3 pm
- Yuichi Hirakawa Group Arthur's Tavern 5 pm
- Alex Goodman with Ben Street, Adam Aruda Bar Bayeux 8, 9:30 pm
- "A Tribute to The Crusaders": Craig Dreyer, Neil Pawley, Andy Hess, Al Street, Ben Stivers, Eric Kalb Bar Lunático 9, 10:30 pm \$10
- ★ Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary Barbès 5:30 pm \$20
- Mike Freeman ZonaVibe Bella Abzug Park 5:30 pm
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$36
- ★ Birdland Big Band; Yellowjackets with Russell Ferrante, Bob Mintzer, Dane Alderson, Will Kennedy Birdland 5:30, 8:30, 10:30 pm \$35-45



dizzy's club



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Photo by Gilberto Tadday

★Dan Weiss Trio with Craig Taborn, Peter Washington
The Stone at the New School 8:30 pm \$20

★Miguel Zénon Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole
Village Vanguard 8, 10 pm \$40

• Sarah King
Zinc Bar 7, 8:30 pm \$35

Thursday, September 18

• Tomohiro Mori; Mimi and The Podd Brothers; Terry Waldo's Gotham City Band
Arthur's Tavern 5, 7, 10 pm

★Gary Versace with Adam Kolker, Jeremy Stratton Bar Bayeux 8, 9:30 pm

★Vanisha Gould with Chris McCarthy, Charlie Lincoln, Samuel Bolduc
Bar Lunático 9, 10:30 pm \$10

★Monty Alexander with Luke Sellick, Jason Brown Birdland 7, 9:30 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

• Darrell Green Quartet
• Lex Kortzen
• "The Mother Africa Salon" with Somi Dizzy's Club 7, 9pm \$25-50

• Judith Owens
The Django 7:30, 10 pm \$35

★Mehmet Ali Sanlikol Quintet with Ingrid Jensen, Lihî Haruvi-Means, James Heazlewood-Dale, George Lernis Drom 7 pm \$25-30

• Imani Rousselle; Lucy Yeghiazaryan The Jazz Club at Aman New York 6:30, 9 pm

• John Ellis with Johnaye Kendrick, Arta Jëkabstone, Jeff Taylor, Sachal Vasandani, Shane Endsley, John Clark, Alan Ferber, Josh Roseman, Mike Moreno, Nir Felder, Joe Sanders, Rudy Royston The Jazz Gallery 7 pm \$40-50

• Nutu Camara
Jazz In Times Square 5 pm

• Rob Fulton
Jazz Museum in Harlem 2 pm

• Deanna Kirk Quartet; Alan Bartus Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35

★Harlem Jazz Boxx presents Craig Harris & the Harlem Nightsongs Big Band
Mount Morris Ascension Presbyterian Church 7 pm \$25

• Kazemde George
• Wynton Marsalis "Afro!" with Shenel Johns, Weedie Braimah
Rose Theater 7:30 pm \$42-187

• Jon Regen Quartet
• William Paterson University Students and Faculty Saint Peter's Church 12:30 pm

• Paul Austerlitz Band
Shrine 9 pm

• GiGi Jolie
Silvana 8, 9 pm

• Tatum Greenblatt Quintet with Geoff Vidal, Misha Piatigorsky, Boris Kozlov, Isaiah Bravo; Pete Zimmer Quintet with Adam Stein, Brandon Suarez, Tyler Henderson, Caleb Tobocman; Ben Barnett Jam
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35

★George Cables Quartet with Craig Handy, Essiet Essiet, Jerome Jennings
Smoke 7, 9 pm \$25-45

★Dan Weiss Trio with Jacob Sacks, Thomas Morgan
The Stone at the New School 8:30 pm \$20

★Miguel Zénon Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole
Village Vanguard 8, 10 pm \$40

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

Friday, September 19

★Eric Person
• Yuichi Hirakawa Group; Rich Townsend Magnificent NighTrain
Arthur's Tavern 5, 7 pm

• Alfredo Colon with Ryan Easter, Jonathan Paik, Steve Williams, Kobi Abcede
Bar Bayeux 8, 9:30 pm

• Kali Rodríguez Peña MÉLANGE Bar Lunático 9, 10:30 pm \$10

★Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary
Barbès 5:30 pm \$20

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

★Birdland Big Band; Monty Alexander with Luke Sellick, Jason Brown
Birdland 5:30, 8:30, 10:30 pm \$30-45

• Senri Oe Trio with Matt Clohesy, Ross Pederson + Lauren Kinhan
Birdland Theater 7, 9:30 pm \$30-40

• Bebop Collective; John Merrill Quartet Cellar Dog 7, 8:30, 11:30 pm \$5

• Lex Kortzen
Close Up 7:30, 9 pm

• The Maniacs in the Mailbox
Culture Lab LIC 8 pm

• "The Mother Africa Salon" with Somi Dizzy's Club 7, 9pm \$25-50

• Steve Davis Quintet; Freddy DeBoe Band
The Django 7:30, 9, 10:30 pm, 12 am \$35

★Kelly Green
★Chuchito Valdes
Iridium 8:30 pm \$35-40

• Marianne Solivan; Savion Glover The Jazz Club at Aman New York 6:30, 9 pm

• John Ellis with Johnaye Kendrick, Arta Jëkabstone, Jeff Taylor, Sachal Vasandani, Shane Endsley, John Clark, Alan Ferber, Josh Roseman, Mike Moreno, Nir Felder, Joe Sanders, Rudy Royston The Jazz Gallery 7 pm \$40-50

• Dred Scott solo
Mezzrow 11:55 pm \$35

★Harlem Jazz Boxx presents Curtis Nowasad
Mount Morris Ascension Presbyterian Church 7 pm \$25

• Seiki "Yuki" Yukimoto
Nublu 7 pm

★"Soulbleed East Meets West" with Seiki Yukimoto, William Spaceman Patterson, Terry Burrus, Stanley Banks, Craig Holiday Haynes, Newman Taylor Baker, Jose Luis Abreu
Nublu 151 7 pm \$20

★Charlie Burnham; Dana Lyn
The Owl Music Parlor 8 pm \$15

★Wynton Marsalis "Afro!" with Shenel Johns, Weedie Braimah
Rose Theater 7:30 pm \$42-187

★Fieldwork: Steve Lehman, Vijay Iyer, Tyshawn Sorey Roulette 8 pm \$40

• Wayne Tucker Quartet
The Roxy Lounge at Roxy Hotel 8, 9 pm

• Koan Quartet with Ian Behrstock Silvana 7 pm

• Andrew Kushnir Jam with Saul Rubin, Marty Kenney; Valery Ponomarev Quintet; Carlos Abadie Quartet; Ken Fowser Quintet
Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$35

★George Cables Quartet with Craig Handy, Essiet Essiet, Jerome Jennings
Smoke 7, 9, 10:30 pm \$35-55

★Village Trip Festival: David Amram, James C Martin/Lynn Raley
St. John's in the Village 7 pm \$25-30

★Dan Weiss Octet with Ingrid Laubrock, Anna Webber, Caroline Davis, Sophia Kickhofel, Matt Mitchell, Miles Okazaki, Chris Tordini
The Stone at the New School 8:30 pm \$20

★Miguel Zénon Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole
Village Vanguard 8, 10 pm \$40

★Mingus Dynasty
Zinc Bar 7, 8:30 pm \$35

Saturday, September 20

• Joe Taino Group; Yuichi Hirakawa Group; Svetlana New York Collective; Axel Tosca
Arthur's Tavern 2, 5, 7, 10 pm

★Adam Cruz with Marvin Sewell, David Virelles, Rashaan Carter
Bar Bayeux 8, 9:30 pm

• Modupe Onilu
Bar Lunático 9, 10:30 pm \$10

• Dirty Desmonds with Eric Pakula, Nick Cudahy, Blake Lindberg
Barbès 3 pm \$20

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

★Monty Alexander with Luke Sellick, Jason Brown
Birdland 8:30, 10:30 pm \$35-45

• Senri Oe Trio with Matt Clohesy, Ross Pederson + Lauren Kinhan
Birdland Theater 7, 9:30 pm \$30-40

• "Music Of The Buena Vista Social Club – A Tribute To The Golden Age Of Cuba" with Francois Wiss, Damian Quinones, Jose Ramon Rosario
Blue Note 1 pm \$20-25

• Brandon Lee Quintet; Matt Martinez Quartet Cellar Dog 7, 8:30, 11:30 pm \$5

★InGardens Festival: Rob Brown Trio with Joe Morris, Juan Pablo Carletti; Amirtha Kidambi Group; Sarah Sandaval/Patrick Holmes; Alfredo Colón Trio with Ryan Easter, Austin Williamson
Children's Magical Garden de Carmen Rubio 2, 3, 4, 4:30 pm

• Robert Silverman Trio
Church of the Mediator 7 pm \$30

• Emmanuel Michael
Close Up 7:30, 9 pm

• "The Mother Africa Salon" with Somi Dizzy's Club 7, 9pm \$25-50

★Dwayne "Cook" Broadnax Quartet; Mark Whitfield
The Django 7:30, 9, 10:30 pm, 12 am \$35

• Anita Donndorff Quartet
Fandi Mata 12:30 pm

★Yoko Yates Quintet with Jamie Baum, Sam Sadigursky, Aryeh Kobrinsky, Jeff Hirshfield
Greenwich House Music School 8 pm \$20-25

• Millie Gibson, Lou Bruno
Inwood Farm Restaurant 5 pm

• Matelyn Alicia; Yoann Freejay
The Jazz Club at Aman New York 6:30, 9 pm

• John Ellis with Johnaye Kendrick, Arta Jëkabstone, Jeff Taylor, Sachal Vasandani, Shane Endsley, John Clark, Alan Ferber, Josh Roseman, Mike Moreno, Nir Felder, Joe Sanders, Rudy Royston The Jazz Gallery 7 pm \$40-50

• Alan Broadbent, Harvie S, Billy Mintz Klavierhaus 7, 8:30 pm \$35

• Tara Clerkin Trio + Wendy Eisenberg Public Records 7 pm \$30

★Wynton Marsalis "Afro!" with Shenel Johns, Weedie Braimah
Rose Theater 7:30 pm \$42-187

• AC Lincoln Quartet
The Roxy Lounge at Roxy Hotel 8, 9 pm

★James Carter Quartet "Coltrane Tribute" with Sharp Radway, Hilliard Greene, Kahlil Kwame Bell
Sistas' Place 8, 9:30 pm \$30

• James Robbins Jam; Valery Ponomarev Quintet; Carlos Abadie Quartet; Justin Robinson Quartet
Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$35

★George Cables Quartet with Craig Handy, Essiet Essiet, Jerome Jennings
Smoke 7, 9, 10:30 pm \$35-65

★Dan Weiss solo
The Stone at the New School 8:30 pm \$20

★Miguel Zénon Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole
Village Vanguard 8, 10 pm \$40

• Valentino Anastácio
Zinc Bar 7:30, 9 pm \$35

Sunday, September 21

★"Howling for Jeremy Steig Solo Flute Festival": Cheryl Pyle, Gene Coleman, Robert Dick, Mary Cherney, Dotti Anita Taylor, Yael Kat Modiano, Premik Russell Tubbs, Chip Shelton, Connie Grossman 6BC Garden 4 pm

• Eri Yamamoto Duo; Creole Cookin' Jazz Band; Charlie Apicella Iron City
Arthur's Tavern 5, 7, 10 pm

★Jamie Baum Quartet with Leo Genovese, Matt Penman
Bar Lunático 9, 10:30 pm \$10

• Stéphane Wrembel; Sally Baby's Silver Dollars Barbès 8, 10 pm \$20

• Monica Ramey with Lori Mechum, Roger Spencer, Eric Halvorson; Afro Latin Jazz Orchestra
Birdland 5:30, 8:30, 10:30 pm \$30-40

★Champion Fulton Trio with Charlie Sigler, Nathan Francis, Aleksi Heinola
Birdland Theater 7, 9:30 pm \$30-40

• Grant Stewart Trio
Cellar Dog 7, 8:30 pm \$5

★InGardens Festival: Andrew Drury/Ayumi Ishito; Bahar Badieitabar; Oliver Ray/Shahzad Ismaily + No Land; As If Rose were Poets with Ellen Christi, TA Thompson + Patricia Nicholson
Children's Magical Garden de Carmen Rubio 2, 3, 4:30 pm

• Emmanuel Michael
Close Up 7:30, 9 pm

• Tyreek McDole with Caelen Cardello Dizzy's Club 5, 7:30 pm \$25-50

★Pete Malinverni Quartet; Michael Wolff Trio; Sarah Jane Cion Trio
The Django 2:30, 4, 6, 7:30, 9, 10:30 pm \$35

• Alex Owen Quartet
Espresso 77 6 pm

★Inwood Jazz Festival: Melvin "Tiger" Vines Sextet
Inwood Farm Restaurant 5:30 pm

★Inwood Jazz Festival: Spirit Ensemble with Kevin Nathaniel; Melvis Santana Jazz Orishas; Akua Dixon Quartette Indigo; Stefón Harris + Blackout
Inwood Hill Park 12, 1, 2, 3:15 pm

★Welf Dorr, Shoko Nagai, Dmitry Ishenko, Kevin Shea The Keep 9 pm

• Noa Havakook Trio with Pasquale Grasso, Ari Roland Mezzrow 6, 7:30 pm \$35

• History Dog with Chris Williams, Lesley Mok, Luke Stewart, Shara Lunon; CarDust with Caroline Davis, Dustin Carlson
The Owl Music Parlor 8 pm \$15

★Lori Goldston, Chloe Alexandra Thompson, Jonathan Kaiser
Reforesters Laboratory 8 pm \$30

★Allison Miller Trio with Caroline Davis, Rashaan Carter
Rizzoli Bookstore 4:30 pm \$25

★Mary Halvorson Amaryllis Sextet with Adam O'Farrill, Jacob Garchik, Patricia Brennan, Nick Dunston, Tomas Fujiwara, Immanuel Wilkins, Brian Settles
Roulette 8 pm \$25

• John Lee Trio; Jon Regen
The Roxy Lounge at Roxy Hotel 12, 6, 7 pm

• Stefano Doglioni Trio
The Rum House 8:30 pm

• Maria Kaushansky Trio
Saint Peter's Church 5 pm

• Ryo Sasaki Jam with Steve Ash, Bill Crow, Steve Little; Joe Magnarelli Quartet with Victor Gould, Clovis Nicholas, Joe Strasser; Philip Harper Sextet with Simon Mogul, Maki Nientao, David Hawkins Smalls 2, 6, 7:30, 9, 10:30 pm \$35

★George Cables Quartet with Craig Handy, Essiet Essiet, Jerome Jennings
Smoke 7, 9, 10:30 pm \$35-55

• "We call it Jazz: A Journey to the Heart of New Orleans"
Sony Hall 6:30, 8:30 pm \$28-49

★Village Trip Festival: Damien Sneed, Third Street Jazz Ensemble, Suzuki Strings
St. Marks Church 4:30 pm \$20-25

★Miguel Zénon Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole
Village Vanguard 8, 10 pm \$40

Monday, September 22

• Eri Yamamoto Duo; Grove Street Stompers with Peter Ballance, Joe Licari, Barry Bryson, John Halsey, Mike Weatherly, Giampaolo Biaggi; Richard Cortez
Arthur's Tavern 5, 7, 10 pm

- “Strictly Sinatra” with Michael Dutra’s 9-Piece Big Band Ensemble
Blue Note 1:30 pm \$25-30
- Cellar Dog All-Stars; Kyoko Oyobe Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- Sabeth Pérez with Glenn Zaleski, Mathias Jensen, Keita Ogawa
Close Up 7:30, 9 pm
- ★“Celebrating Kenny Kirkland’s 70th”: Etienne Charles Creole Orchestra with Nathaniel Williford, Summer Camargo, Anthony Hervey, Marshall Gilkes, Dion Tucker, Rashaan Salaam, Gina Benalcazar, Godwin Louis, Marcus Strickland, John Ellis, Diego Rivera, Jason Marshall, Dave Kikoski, Alex Wintz, Russell Hall, Jeff “Tain” Watts
Dizzy’s Club 7, 9pm \$25-50
- La Tanya Hall with John Di Martino, David Fink, Mark McLean; Nick Hempton Band
The Django 7:30, 9, 10:30 pm, 12 am \$35
- Anita Donndorff Quartet
Fandi Mata 12:30 pm
- ★InGardens Festival: Whit Dickey; John Blum; James Brandon Lewis
First Street Green 2, 3, 4:30 pm
- Briana Swann; Emily Braden
The Jazz Club at Aman New York 6:30, 9 pm
- Yves Brouqui Quartet; Tyler Bullock Trio Mezzrow 6, 7:30, 9, 10:30 pm
- L. Shankar with V. Selvaganesh, Amit Kavthekar, Swaminathan Selvaganesh
Roulette 8 pm \$35
- William Hill III; Darnell White Trio The Roxy Lounge at Roxy Hotel 6, 7, 8, 9 pm
- Helen Garey Quartet with Mike Melkonian, John Chambers, Mike Bayer; Sofia Oro
Silvana 7, 8 pm
- ★Matt Martinez Jam; Matt Wilson Quartet; Steve Slagle Quartet with Matthew Rotker-Lynn, Ugonna Okegwo, Jason Tiemann
Smalls 2, 6, 7:30, 9, 10:30 pm \$35
- ★Marquis Hill Color Theory with Tivon Pennicott, Emmanuel Michel, Harish Raghavan, Dave King
Smoke 7, 9, 10:30 pm \$35-65
- ★Billy Lester solo
Soapbox Gallery 8 pm \$25
- ★Anna Webber Double Simple Trio with Ingrid Laubrock, Miles Okazaki, Matt Mitchell, Chris Tordini, John Hollenbeck
The Stone at the New School 8:30 pm \$20
- ★John Zorn New Masada Quartet with Julian Lage, Jorge Roeder, Kenny Wollesen
Village Vanguard 8, 10 pm \$40

Sunday, September 28

- ★L.U.N.G.S. Harvest Arts Festival: Just Jazz Friends Albert’s Garden 4 pm
- Eri Yamamoto Duo; Creole Cookin’ Jazz Band; Rich Townsend Magnificent NighTrain
Arthur’s Tavern 3:30, 7, 10 pm
- Marcelo Dellamea with Federico Diaz, Carolina Mama, Lautaro Burgos, Yotam Silberstein
Bar Lunático 9, 10:30 pm \$10
- Marcello Pellitteri “Benefit for the Veronica Pellitteri Memorial Fund”; Afro Latin Jazz Orchestra
Birdland 5:30, 8:30, 10:30 pm \$25-40
- Duke Robillard Band + Chris Flory Birdland Theater 7, 9:30 pm \$30-40
- Ned Goold Trio
Cellar Dog 7, 8:30 pm \$5
- ★Tal Yahalom
Close Up 7:30, 9 pm

- ★“Celebrating Kenny Kirkland’s 70th”: Etienne Charles Creole Orchestra with Nathaniel Williford, Summer Camargo, Anthony Hervey, Marshall Gilkes, Dion Tucker, Rashaan Salaam, Gina Benalcazar, Godwin Louis, Marcus Strickland, John Ellis, Diego Rivera, Jason Marshall, Dave Kikoski, Alex Wintz, Russell Hall, Jeff “Tain” Watts
Dizzy’s Club 5, 7:30 pm \$25-50
- Emily Braden Quartet; Scott Healy Quartet; Michael Kanan Trio
The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★“Celebrating the Legacy of Duke Ellington”: American Tap Dance Foundation & Duke Ellington Center for the Arts present Duke Ellington Big Band with Eli Yamin, DeWitt Fleming Jr, AC Lincoln, Max Pollak, Karen Callaway Williams, Marion Cowings, Nicolas King, Antoinette Montague, Sharon Janda
Duke Ellington Statue 2 pm
- ★InGardens Festival: Mona Miari; Aakash Mittal Trio with Georgia Wartel Collins, Trae Crudup; Miriam Parker; Sam Newsome Trio with Brandon Lopez, Nick Neuberg
First Street Green 3, 4, 4:30 pm
- Welf Dorr, Luke Glavanovits, Dmitry Ishenko, Yuko Togami The Keep 9 pm
- Hayoung Lyou Quartet with Alec Goldfarb, Seajun Kwon, Steven Crammer; Alex Hitchcock Quintet with Dave Adewumi, Lex Kortzen, Or Bareket, Kayvon Gordon
Nublu 151 7 pm \$20
- Stefano Doglioni Quartet
Ormithology Jazz Club 9 pm
- Helio Alves; Jon Regen
The Roxy Lounge at Roxy Hotel 12, 1, 6, 7 pm
- Richard Cortez Group
Saint Peter’s Church 5 pm
- Bill Warfield Hell’s Kitchen Orchestra
Silvana 8, 9 pm
- Ryo Sasaki Jam; Asaf Yuria Quartet
Smalls 2, 9, 10:30 pm
- ★Marquis Hill Color Theory with Tivon Pennicott, Emmanuel Michel, Harish Raghavan, Dave King
Smoke 7, 9, 10:30 pm \$35-55
- ★John Zorn New Masada Quartet with Julian Lage, Jorge Roeder, Kenny Wollesen
Village Vanguard 8, 10 pm \$40
- Valentinho Anastácio
Zinc Bar 7:30, 9 pm \$35

Monday, September 29

- Eri Yamamoto Duo; Grove Street Stompers with Peter Ballance, Joe Licari, Barry Bryson, John Halsey, Mike Weatherly, Giampaolo Biaggi; Richard Cortez
Arthur’s Tavern 5, 7, 10 pm
- Ari Hoenig with Gadi Lehavi, Ben Tiberio Bar Lunático 9, 10:30 pm \$10
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Aja Monet
Blue Note 8, 10:30 pm \$30-45
- Zaid Nasser Trio
Cellar Dog 7, 8:30 pm \$5
- Dominick Farinacci Tri-C JazzFest Academy’s Spirit of the Groove Ensemble with Ava Preston, Alexander Lahti-Thiam, Jake Hirsch, Ayden Stevens, Eli Leder, Aiden Bryan
Dizzy’s Club 7, 9pm \$20-50
- Alex “Apolo” Ayala Bámbula Project; Adam Moezinia Folk Element Trio
The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★Jon-Erik Kellso EarRegulars
The Ear Inn 8 pm

- ★L.U.N.G.S. Harvest Arts Festival: The Daves with Dave Sewelson, Dave Hofstra, Dave Hernandez; Lesley Mok Band with Selendis S. A. Johnson, Nathan Nakadegawa-Lee; Warrior of Light with Shayna Dulberger + Djassi Dacosta Johnson; Ayumi Ishito with Rema Hasumi, Yuko Togami
First Street Green 1:30, 2:30, 3:30, 4:30 pm
- L.U.N.G.S. Harvest Arts Festival: Ray Santiago
Green Oasis Community Garden 7 pm
- Ed Palermo Big Band
Iridium 8:30 pm \$30
- Jon Regen
The Roxy Lounge at Roxy Hotel 6, 7 pm
- ★Joe Farnsworth Quartet; Adam Ray Jam Smalls 6, 7:30, 11:45 am
- ★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
- Tsutomu Nakai with Toru Dodo, Lonnie Plaxico, Dwayne “Cook” Broadnax
Zinc Bar 7, 8:30 pm \$35

Tuesday, September 30

- Aftertones with Matthew Nelson, Mike Denis, Farah Mbahwe; Juanga Lakunza Trio
Arthur’s Tavern 5, 7 pm
- Thiago Alves, Daniel D’Alcantara, Felipe Silveira, Paulinho Vicente
Bar Lunático 9, 10:30 pm \$10
- Emmet Cohen Trio
Birdland 7, 9:30 pm \$40-50
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Aja Monet
Blue Note 8, 10:30 pm \$30-45
- Ehud Asherie Trio
Cellar Dog 7, 8:30 pm \$5
- ★John Beasley MONK’estra with Erena Terakubo, Rudresh Mahanthappa, Scott Robinson, John Ellis, Gary Smulyan, Conrad Herwig, James Burton, Mike Conrad, Jennifer Wharton, Frank Greene, Scott Wendholt, Anthony Hervey, Shawn Edmonds, Chico Pinheiro, John Patitucci, John Beasley, Kendrick Scott + Maucha Adnet
Dizzy’s Club 7, 9pm \$20-60
- Mafalda Minnozzi Quartet; Hector Martignon Trio
The Django 7:30, 9, 10:30 pm, 12 am \$35
- Stefano Doglioni & Friends
The Lost and Found 8 pm
- Dave Baron Trio; John Merrill Trio Mezzrow 6, 7:30, 9, 10:30 pm
- Sonya Belaya with Nandi Rose, Zubin Hensler, Zosha Warpeha, Stephen Boegehold
Roulette 8 pm \$25
- William Hill III; Vito Dieterle Quartet The Roxy Lounge at Roxy Hotel 6, 7, 8, 9 pm
- ★Steve Nelson Quartet; David Gibson Quartet; Kyle Colina Jam
Smalls 6, 7:30, 9, 10:30 pm
- ★Continuum Culture & Arts presents patrick brennan transparency kestra with Claire deBrunner, Haruna Fukazawa, Nick Gianni, Patrick Holmes, Westbrook Johnson, Frank London, Shu Odumura, Josh Sinton, Evan Palmer, Aaron Pond
Starr Bar 7:30 pm \$15
- ★Ethan Iverson Sextet with Jonathan Finlayson, Sam Newsome, Jacob Garchik, Peter Washington, Kush Abadey Village Vanguard 8, 10 pm \$40
- Daniel Glass Trio
Zinc Bar 7, 8:30 pm \$35

September 9 — 10, 2025, 7 & 9pm

PATRICK ZIMMERLI’S MESSAGES

Dizzy’s Club

RECORD RELEASE PARTY

M

Patrick Zimmerli

Steve Wilson
Chris Potter
Ron Blake
Edward Simon
Scott Colley
El Strickland

On EMP Records



Street date
September 5, 2025

<https://www.emergencemusic.org/messages>

FEATURING

PATRICK ZIMMERLI, SOPRANO SAX

ROMAN FILIU O’REILLY, ALTO SAX

CHRIS POTTER, TENOR SAX

RON BLAKE, BARITONE SAX

EDWARD SIMON, PIANO

SCOTT COLLEY, BASS

JONATHAN BARBER, DRUMS



44 SEPTEMBER 2025 | THE NEW YORK CITY JAZZ RECORD

100 MILES OUT

CONNECTICUT

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

9/7 (6 pm) Greenwich Jazz Festival: Terell Stafford Sextet with Tim Warfield, Ted Nash, Bruce Barth, Mike Boone, Justin Faulkner

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

9/5, 9/19 (6:30 pm) Bill's Seafood Allstar Jazz Band with Tom Boates, Joe McWilliams, Lou Bocciarelli, Tom Palinko

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

9/11 (6 pm) Steve Bulmer Hall Monitors Quintet with Matt Parker, Nathan Edwards, Jen Allen, Ben Bilello

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

9/26 (7 pm) Steve Bulmer Hall Monitors Quintet with Matt Parker, Nathan Edwards, Jen Allen, Ben Bilello

Café Nine (Hartford, CT) cafenine.com

9/5 (4 pm) David Chevan with Michaela Coppola, Barry Reis

9/9 (7 pm) David Chevan

Carousel Museum (Bristol, CT) thecarouselmuseum.org

9/25 (6:15 pm) Al Fenton Big Band with Kathy Neri

Elicit Brewing Company (Manchester, CT) elicitbrewing.com

9/1, 9/8, 9/15, 9/22, 9/29 (7:30 pm) Hartford Jazz Orchestra

The Foundry (Hartford, CT) thefoundryct.com

9/2, 9/4, 9/9, 9/11, 9/16, 9/18, 9/23, 9/25, 9/30 (5:30 pm) Dave Palla Trio

Hungry Tiger (Manchester, CT) thehungrytiger.com

9/2, 9/9, 9/16, 9/23, 9/30 (8 pm) Michael Palin's Other Orchestra

Lighthouse Inn (New London, CT) lighthouseinn.us

9/27 (6 pm) Bob Ahern Quartet

Morse Recital Hall (New Haven, CT) music.yale.edu/plan-your-visit-concerts

9/19 (7:30 pm) Christian Sands Quartet

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

9/3, 9/10, 9/17, 9/24 (9 pm) Kevin Saint James Band

Russell Library (Middletown, CT) russelllibrary.org

9/11 (5:30 pm) Jamie Baum with Noah Baerman, Henry Lugo

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

9/5, 9/6 (8 pm) Peter Bernstein Quartet with Sullivan Fortner, Vicente Archer, Billy Drummond

9/12, 9/13 (8 pm) Caelan Cardello Trio with Jonathon Muir Cotton, Domo Branch

9/17 (7:30 pm) Sean Nelson Jazz Orchestra

9/19 (8 pm) Brian Charette Sextette with Jerry Vivino, Nick Biello, Kenny Brooks, Karel Ruzichka, Jordan Young

9/20 (8 pm) Shawnn Monteiro Quartet with Matt DeChamplain, Dave Zinno, Steve Langone

9/25, 9/26, 9/27, 9/28 (8 pm) Bill Charlap Trio

Space Ballroom (Hamden, CT) spaceballroom.com

9/19 (8 pm) Daniel Villarreal

VFW Post 399 (Westport, CT) vfw399ct.org

9/4 (7:30 pm) Janice Friedman with Greg Wall, Dave Kingsnorth, Mike Campenni

9/11 (7:30 pm) Zaccai Curtis with Mike Mossman, Matt Dwonszyk

9/25 (7:30 pm) Amina Figarova

NEW JERSEY

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

9/14 (7 pm) A Real Human Jazz Duo with Tom Monda, Audra Mariel

Central Jersey Jazz Festival @Division Street (Somerville, NJ) centraljerseyjazzfestival.com

9/14 (2:30, 4:30 pm) Kahlil Kwame Bell; Dom Palombi Game Night

Central Jersey Jazz Festival @Hunardon County Historic Courthouse (Flemington, NJ)

centraljerseyjazzfestival.com

9/13 (6:30, 8:20 pm) Annette Aguilar Quintet; Kersten Stevens Quintet

Central Jersey Jazz Festival @Main Stage (Somerville, NJ) centraljerseyjazzfestival.com

9/14 (1:30, 3, 4:30 pm) Greg Murphy Fusicians; Abena Koonson-Davis Quintet with Steve Davis; Jon Faddis Next

Gen Quartet

Clement's Place (Newark, NJ) facebook.com/clementsplacejazz

9/12 (7, 11 pm) Ark Ovrutski Quartet

Corner Highland Pl/Maplewood Ave. (Newark, NJ)

maplewoodvillagejazz.com/maplewood-village-summer-saturdays

9/13 (6 pm) Jersey Swamp Cats with Gerry Gladston, Don Leich, Larry Ghioris, Chris Reardon

9/20 (5 pm) Big Train Band

Englewood Public Library (Englewood, NJ) englewoodlibrary.org

9/4 (7:30 pm) Chris Beck

Jersey City Latin Jazz Festival @Courtyard Stage (Jersey City, NJ) riverviewjazz.org

9/6 (3, 5, 7 pm) Juanga Lakunza; Chembro Corniel Quintet; Melvis Santa

9/5 (6, 7, 8 pm) Dave Schumacher Cubey; Alex "Apollo" Ayala Bámbula Project; Circle 9 presents "A Tribute to

John Dandy" Rodriguez"; Doug Beavers "Titanes del Trombon"

Jersey City Latin Jazz Festival @RWJBarnabas Health Plaza Stage (Jersey City, NJ) riverviewjazz.org

9/6 (2, 4, 6, 8 pm) UCMP Latin Jazz; John Benitez; Bobby Sanabria; Luques Curtis "The Palmieri Experience"

Middlesex County Jazz Festival @Carteret Performing Arts and Events Center (Carteret, NJ)

middlesexcountyjazzfestival.org

9/26 (7 pm) Lezlie Harrison

Middlesex County Jazz Festival @Metuchen High School Auditorium (Metuchen, NJ)

middlesexcountyjazzfestival.org

9/27 (5:30, 6, 7, 8:15 pm) MHS Jazz Combo; MHS Jazz Ensemble with John Messenger, Christopher McEwen;

AAPJ Jazz Collective with Peter Lin; Sherrie Maricle DIVA Jazz Orchestra

Middlesex County Jazz Festival @NJAPAC (New Brunswick, NJ) middlesexcountyjazzfestival.org

9/6 (2, 4, 6, 8 pm) Mike Noordzy Rutgers Alumni Jazz Orchestra; Antonette Montague;

Conrad Henwig & Latin Side All Stars

Middlesex County Jazz Festival @Parker Press Park (Woodbridge, NJ) middlesexcountyjazzfestival.org

9/24 (7:30, 8:30 pm) Woodbridge HS Jazz Choir with Lisa Romero; Brass Queens; Elizabeth Bougerol

Montclair Jazz Festival @Church St./Park Ave. (Montclair, NJ) montclairjazzfestival.org

9/13 (11 am) Gotham Kings

Montclair Jazz Festival @Downtown Stage (Montclair, NJ) montclairjazzfestival.org

9/13 (12, 1:25, 2:50, 4:25, 6:15 pm) Jazz House Collective; Jazzmeia Horn Quartet; Christian McBride Urso Major;

Luisito Quintero 3rd Element; Lakecia Benjamin Phoenix

Montclair Jazz Festival @Uptown Stage (Montclair, NJ) montclairjazzfestival.org

9/13 (12 pm) Jazz House Students and Alumni

Morris Museum (Morristown, NJ) morrismuseum.org

9/4 (7:30 pm) Back Deck presents Mike Davis New Wonders

9/20 (7:30 pm) Back Deck presents Evan Sherman

Shanghai Jazz (Madison, NJ) shanghaijazz.com

9/5 (7, 9 pm) John Lee with Freddie Hendrix, Alex Collins, Karl Latham

9/9 (5:30, 6:30 pm) Rich Court solo; Leonieke with Hal Slapin, John Vourtsis

9/12 (7, 9 pm) Dave Stryker Trio with Jared Gold, Colby Inzer

9/16 (5:30, 6:30 pm) Rich Court solo; Tomoko Ohno with Hal Slapin, John Vourtsis

9/19 (7, 9:15 pm) Rob Paparozzi

9/23 (5:30, 6:30 pm) Rich Court solo; George Naha with Hal Slapin, John Vourtsis

9/30 (5:30, 6:30 pm) Rich Court solo; Jerry Vezza with Hal Slapin, John Vourtsis + Bob Hanlon

Shea Center for the Performing Arts at William Paterson University (Wayne, NJ) wpunj.edu/wppresents

9/28 (3 pm) Catherine Russell

South Orange Performing Arts Center (South Orange, NJ) sopacnow.org

9/5 (7:30 pm) Stella Cole

9/12 (7:30 pm) Stéphane Wrembel Quartet

The Statuary (Jersey City, NJ) thestatuaryofjerseycity.com

9/12 (7, 8, 9 pm) FONT Music presents "A Tribute to William B. Fielder"; Ted Chubb Quintet with Bruce Williams,

Oscar Perez, Tom DiCarlo, Jerome Jennings; Lee Hogans & Pursuance with Jesse Fischer, Liany Mateo,

Jerome Jennings; Terell Stafford Quintet with Tim Warfield, Bruce Barth, Graham Kozak, Justin Faulkner

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

9/2 (7, 8:30 pm) Chris McCrumb Quartet

9/4 (7, 8:45 pm) Ark Ovrutski Quartet

9/9 (7, 8:30 pm) Logan Bogdan Quartet

9/11 (7, 8:45 pm) Bob DeVos DMZ Trio

9/16 (7, 8:30 pm) Seraphina Taylor Quartet

9/18 (7, 8:30 pm) Victor Jones Quartet

9/23 (7, 8:30 pm) Don Solomon Quartet

9/25 (7, 8:30 pm) Nat Adderley Jr. Quartet

9/30 (7, 8:30 pm) Tahj Walsh Quartet

Tenafly Summer Concert Series @Huyler Park (Tenafly, NJ) tenaflynj.gov/CivicAlerts.aspx?AID=591

9/2 (9 pm) Richard Baratta Gotham City Say What?? Nonet

NEW YORK

Assisted Living at Untouchable Bar (Newburgh, NY) facebook.com/profile.php?id=81570026276141

9/12 (9 pm) Wrekmeister Harmonies with J.R. Robinson, Esther Shaw, Tom Carter/Pat Murano

9/13 (8 pm) Ill Logic Flextet with Daniel Carter, Ayumi Ishito, James Keepnews; Eric Person Music of

Ronald Shannon Jackson Project with Neil "Nail" Alexander, Nate Allen, Peter O'Brien

Beanrunner Café (Peekskill, NY) beanrunnercafe.com

9/6 (6 pm) Straight-Ahead Jazz Trio with Luke Johnson, Eric Marshall, Glenn Hoagland

9/7 (4 pm) Chip Shelton with Vaughn Stavropoulos, Lenny Rothbart, Jasper Cain, Fred Galloway, Nijah Galloway

9/13 (6 pm) Rhythm Rising Quartet with Victor Catanzaro, Doug Correllus, Ron Figueroa, Tomas Martin Lopez

9/20 (6 pm) Eddie Allen Quartet

Blue Door Art Center (Yonkers, NY) bluedoorartcenter.org

9/22 (2 pm) Po Jazz Ensemble with JD Paiman, David Lowe, Christopher Dean Sullivan, Ayana Lowe,

+ Golda Solomon, EJ Antonio

Calgary Christian Church (Newburgh, NY) calvarypresbychurch.org/concerts

9/14 (4 pm) Caelan Cardello Trio + Tyreek McDole

Cuneen-Hackett Arts Center (Poughkeepsie, NY) facebook.com/elysiumfurnaceworks

9/20 (8 pm) EFW presents Darius Jones Trio with Chris Lightcap, Gerald Cleaver

The Falcon (Marlboro, NY) liveatthefalcon.com

9/7 (7:30 pm) Peter Bernstein Quartet with Aaron Goldberg, Vicente Archer, Billy Drummond

9/8 (7:30 pm) Kassa Overall

9/10 (7 pm) Karl Allweier

9/12 (7:30 pm) Tatiana Eva-Marie

9/18 (7:30 pm) Johnathan Scales Fourchestra

9/20 (7:30 pm) Chris O'Leary Band

9/21 (7:30 pm) Ricky Ford Quartet with John Kordalewski, Jerome Harris, Thurman Barker

9/24 (7:30 pm) Marc Ribot

9/25 (7:30 pm) Muscle Shoals "Tribute to the Allman Brothers"

9/28 (7:30 pm) Bad Penny Pleasurmakers with Matt Bell, Joy Patterson

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

9/12 (7 pm) Richard Baratta Quartet

Green Growler (Croton-on-Hudson, NY) thegreengrowler.com

9/2, 9/9, 9/16, 9/23, 9/30 (6:30 pm) Paul Francis

Hamptons JazzFest @Masonic Temple (Sag Harbor, NY) hamptonsjazzfest.org

9/6 (7 pm) Hector Martignon Foreign Affair

9/27 (4 pm) Marta Sanchez Quartet with Caleb Wheeler Curtis

Hamptons JazzFest @Southampton Arts Center (Sag Harbor, NY) hamptonsjazzfest.org

9/7 (6 pm) Godwin Louis' Experience Ayiti Project

Harbor Jazz Fest @Jazz Loft Lawn Stage (Stony Brook, NY) thejazzloft.org

9/21 (3, 6 pm) Mark Nikirk Quartet; Kelly Green Trio

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

9/17 (7 pm) Jazz Loft Trio with Frank Hansen

9/18 (7 pm) Roxy Coss Quartet

9/19 (7 pm) Terell Stafford Quintet

Harbor Jazz Fest @Village Green Stage (Stony Brook, NY) thejazzloft.org

9/20 (12, 1, 4, 7 pm) Equity Brass Band; Winard Harper Jeli Posse; Eric Alexander Trio; Anaïs Reno Quartet

Jazz at The Lake @Hello Sunshine Bagel Bistro (Lake George, NY) lakegeorgearts.org/about-jazz-at-the-lake

9/13 (10 am) Dylan Pemilo

Jazz at The Lake @Shepard Park (Lake George, NY) lakegeorgearts.org/about-jazz-at-the-lake

9/12 (6 pm) Sara Caswel Quartet with Jesse Lewiss, Ike Sturm, Jared Schong

9/13 (1, 3, 5, 7 pm) Matt Wilson Honey & Salt with Ron Miles, Jeff Lederer, Martin Wind; Lucia;

Jeremy Pelt Quintet with Jalen Baker, Misha Mendelenko, Leighton Harrell, Jarel Spears;

Alfredo Rodriguez Trio with Munir Hossns, Armando Lopez

Jazz at The Lake @Shepard Park (Lake George, NY) lakegeorgearts.org/about-jazz-at-the-lake

9/14 (1, 3, 5 pm) Trio Grande with Gilad Hekselman, Nate Wood, Will Vinson; Edmar Castañeda Quartet;

David Gilmore Quartet

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

9/4 (7, 8:30 pm) Jesse Lewis with Paul Connors, Chris Vitarello, Jon Doty

9/11 (7, 8:30 pm) Alex Smith/Jesse Lewis Trio with Hamir Atwal

9/18 (7, 8:30 pm) Jesse Lewis with Paul Connors, Jon Doty

9/25 (7, 8:30 pm) Todd Squad: Special Edition with Sam Yahel, Jesse Lewis, Todd Isler

9/27 (7:30, 8:45 pm) Rhythm Rising with Tomas Martin Lopez, Connie Grossman, Victor Catanzaro, Ron Figueroa,

Doug Correllus

Jazz Forum Arts (Tarrytown, NY) jazzforumarts.org

9/5 (7, 9:30 pm) "Hammond Organ Weekend": Brian Charette Trio with Eric Zolan, Jordan Young

9/6 (7, 9:30 pm) "Hammond Organ Weekend": Mike LeDonne Groover Quartet with Eric Alexander,

Paul Bollenback, Kenny Washington

9/7 (4, 6, 8 pm) Leonieke Scheuble Organ Quartet; David Janeway Trio

9/12, 9/13 (7, 9:30 pm) Christian Sands Trio

9/14 (4, 6 pm) Amina Figarova Group with Bart Platteau

9/19, 9/20 (7, 9:30 pm) Antonio Hart Quartet

9/21 (4, 6 pm) Paul Meyers Quartet

9/26, 9/27 (7, 9:30 pm) Brandon Goldberg Trio with Buster Williams, Aaron Kimmel

9/28 (4, 6 pm) Jamile Quartet

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

9/3 (1, 7 pm) Tom Manuel Young at Heart Trio with Steve Salemo, Keenan Zach; Frank Hansen Jazz Loft Trio

9/4 (7 pm) Jazz Loft Big Band with Tom Manuel + Rahsaan Cruse

9/5 (6, 7 pm) Steve Salemo: Sinatra Project with Tom Manuel + Pete Caldera

9/6 (7 pm) Sinatra Project with Tom Manuel + Pete Caldera

9/10, 9/24 (7 pm) Jazz Loft Trio with Frank Hansen

9/25 (7 pm) Interplay Jazz Orchestra with Josh Devassy, Gary Henderson

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

9/5 (7 pm) The Name Droppers with Raife Klein, Ron Rifkin, Scott Spray, Bobby T Torello

9/6 (7 pm) Noa Fort Quartet with Josh Deutsch, Dan Loomis, Ronen Itzik

9/7 (12 pm) Ron Drotols/Louise Rogers

9/12 (7 pm) Chris Vitarello Power Trio with Michael Bram, Jeremy Baum

9/13 (7 pm) Giacomo Gates Trio with Tomoko Ohno, Phil Bowler

9/14 (12 pm) Don DuPont, Michele DuPont with Sarah Cion, Bryan Copeland, Eric Puente

9/18 (7 pm) Suzy and The Gents with Susan Saar, Andy Pastorno, Tony Romano, Dmitri Kolesnik

9/20 (7 pm) Louise Rogers Quartet with Mark Kross, John Loehrke, Jeff Potter

9/25 (7 pm) Eshaan Sood Sonic Alchemists with Ivan Demarjian, Annie Orzen, Brendan Nie, Sam Schaeffer

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CLUB DIRECTORY

- **11BC Serenity Garden** 626 E. 11th St.
Subway: L to 1st Ave.
- **54 Below** 254 W. 54th St.
(646-476-3551) Subway: N, Q, R to 57th St. ; B, D, E to Seventh Ave. **54below.com**
- **6BC Garden** 6th St. and Ave. B
Subway: F to Second Ave. **6bgarden.org**
- **ACTS Center at The Eliza** 4782 Broadway
Subway: A to Dyckman St.
- **Albert's Bar** 140 E. 41st St.
Subway: 4, 5, 6 to Grand Central **albertsbar.com**
- **Albert's Garden** 16 E. 2nd St.
(212-475-3069) Subway: B, D, F, M to Broadway-Lafayette St.
- **Aron's Place** 1372 Greene Ave.
Subway: M to Knickerbocker Ave.
- **Arthur's Tavern** 57 Grove St.
(212-675-6879) Subway: 1 to Christopher St. **arthurstavernnyc.com**
- **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**
- **Bella Abzug Park** Hudson Blvd. bt. W. 37th St./W. 33rd St.
Subway: A, C, E to Penn Station
https://www.nycgovparks.org/parks/hudson-park
- **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**
- **Bowery Poetry Club** 308 Bowery bt. 1st/Bleecker St.
(212-614-0505) Subway: F to Second Ave. ; 6 to Bleecker St. **bowerypoetry.com**
- **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**
- **Children's Magical Garden de Carmen Rubio** 129 Stanton St.
Subway: F to Second Ave. **artsforart.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**
- **The Cutting Room** 44 E. 32nd St.
(212-691-1900) Subway: 6 to 33rd St. **thecuttingroomnyc.com**
- **Dada Bar** 60-47 Myrtle Ave., Queens
Subway: M to Forest Ave.; M to Fresh Pond Rd.; L to Myrtle-Wyckoff/Halsey St. **dadabar.nyc**
- **Dante Park** Columbus Ave. and West 63rd St.
Subway: 1, 2 to Lincoln Ctr.; A, B, C, D to Columbus Circle **nycgovparks.org/parks/dante-park**
- **David Geffen Hall** 10 Lincoln Center Plaza at 65th St.
(212-875-5030) Subway: 1 to 66th St. - Lincoln Center **lincolncenter.org/venue/david-geffen-hall**
- **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**

- **Drom** 85 Ave. A
(212-777-1157) Subway: F to 2nd Ave. **dromnyc.com**
- **Duke Ellington Statue** Duke Ellington Circle
Subway: 2, 3 to Central Park North
- **The Ear Inn** 326 Spring St. at Greenwich St.
(212-246-5074) Subway: C, E to Spring St. **earinn.com**
- **Espresso 77** 35-57 77th St. at 37th Ave.
(718-424-1077) Subway: 7, E, F, M, R to Jackson Heights-Roosevelt Ave. **espresso77.com**
- **Fandi Mata** 74 Bayard St., Brooklyn
(718-388-8877) Subway: L to Lorimer St. **fandimata.com**
- **First Street Green** 33 E. First St. near Second Ave.
Subway: F, V to Second Ave. **artsforart.org/afa-events/ingardens**
- **First Unitarian Church** 50 Pierrepont St., Brooklyn
(718-624-5466) Subway: M, R to Court St. **fuub.org**
- **Flatiron Room NoMad** 37 W. 26th St.
(212-725-3860) Subway: F, M, R, W to 23rd St. **theflatironroom.com**
- **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/**
- **Green Oasis Community Garden** 370 E. 8th St.
(212-639-9675) Subway: L to 1st Ave. **artsforart.org/afa-events/ingardens**
- **Greenwich House Music School** 46 Barrow St.
(212-242-4770) Subway: 1 to Christopher St. **greenwichhouse.org**
- **Hart Bar** 538 Hart St.
(929-433-7368) Subway: J, M, Z to Myrtle Ave. **hartbarnyc.com**
- **Ibeam Brooklyn** 168 7th St. bt. 2nd/3rd Ave.
Subway: F to 4th Ave. **ibeambrooklyn.com**
- **Inwood Farm Restaurant** 600 W 218th St.
(212-884-2111) Subway: A to Inwood-207 St. **theinwoodfarm.com**
- **Inwood Hill Park**
Subway: A train to 207 St.
- **Iridium** 1650 Broadway at 51st St.
(212-582-2121) Subway: 1, 2 to 50th St. **theiridium.com**
- **Jazz at Lincoln Center** Broadway at 60th St.
(212-258-9800) Subway: A, B, C, D to 59th St./Columbus Circle; N, Q, R, W to 57th St./7th Ave. **jazz.org**
- **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/swinginthestreets**
- **Jazz Museum in Harlem** 58 W. 129th St. bt. 5th Ave./Malcolm X Blvd.
(212-348-8300) Subway: 6 to 125th St. **jazzmuseuminharlem.org**
- **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**
- **Klavierhaus** 549 W. 52nd St., 7th fl.
(212-245-4535) Subway: C, E to 50th St. **klavierhaus.com**
- **Littlefield** 635 Sackett St.
(718-855-3388) Subway: D, N, R to Union St. **littlefieldnyc.com**
- **The Lost and Found** 372 8th Ave.
(212-564-7515) Subway: 1, 2 to 28th St. **instagram.com/thelostandfoundnyc**
- **Mezzrow** 163 W. 10th St.
(646-476-4346) Subway: 1 to Christopher St. **smallslive.com**
- **Mount Morris Ascension Presbyterian Church** 15 Mount Morris Park West
(212-831-6800) Subway: 2, 3 to 125 St.
- **New School Lang Hall** 66 W. 12th St.
(212-229-5600) Subway: F, V to 14th St. **newschool.edu**
- **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**
- **Perelman Performing Arts Center** 251 Fulton St.
(212-266-3000) Subway: N, R, W to Cortlandt St.; E to WTC; 2, 3 to Park Place **pacnyc.org**
- **Plaza 33** W. 33rd St. bt. 7th/8th Ave.
Subway: 1, 2, 3 to 34th St. **34thstreet.org**
- **Public Records** 233 Butler St.
(347-529-4869) Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Ave. **publicrecords.nyc**
- **Reforesters Laboratory** 147 Metropolitan Ave., Brooklyn
Subway: L to Bedford Ave. **reforesters.io**
- **Rizzoli Bookstore** 1133 Broadway
(212-759-2424) Subway: F, M, R, W to 23rd St. **rizzolibookstore.com**
- **Rose Theater** Broadway at 60th St., 5th fl.
(212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle **jazz.org**
- **Roulette** 509 Atlantic Ave., Brooklyn
(917-267-0363) Subway: 2, 3, 4, 5 to Atlantic Ave. **roulette.org**
- **The Roxy Lounge at Roxy Hotel** 2 6th Ave.
(212-519-6600) Subway: A, C, E to Canal St. ; 1 to Franklin St. **roxyhotelnyc.com/dining/roxy-bar/**
- **The Rum House** 228 W. 47th St.
(646-490-6924) Subway: N, Q, R to 49th St. **edisonrumhouse.com**
- **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**
- **ShapeShifter Lab** 837 Union St., Brooklyn
(646-820-9452) Subway: D, N, R, W to Union St.; B, Q to 7th Ave.; **shapeshifterplus.org**
- **Shrine** 2271 Adam Clayton Powell Blvd. bt. 133rd/134th St.
(212-690-7807) Subway: B, 2, 3 to 135th St. **shrinenyc.com**
- **Silvana** 300 W. 116th St.
(646-692-4935) Subway: B, C, to 116th St. **silvana-nyc.com**
- **Sistas' Place** 456 Nostrand Ave. at Jefferson Ave., Brooklyn
(718-398-1766) Subway: A to Nostrand Ave. **sistasplace.org**
- **Smalls** 183 W 10th St. at 7th Ave.
(212-252-5091) Subway: 1 to Christopher St. **smallslive.com**
- **Smoke** 2751 Broadway bt. 105th/106th St.
(212-864-6662) Subway: 1 to 103rd St. **smokejazz.com**
- **Soapbox Gallery** 636 Dean St.
Subway: 2, 3 to Bergen St. **soapboxgallery.org**
- **Somewhere Nowhere** 112 W 25th St
(212-404-7969) Subway: 1 to 23rd St.; 1 to 28th St.; R, W to 28th St. **somewherenowherenyc.com**
- **Sony Hall** 235 W. 46th St.
(212-997-5123) Subway: N, R, W to 49th St. **sonyhall.com**
- **Sour Mouse** 110 Delancey St.
(646-476-7407) Subway: J to Bowery **sourmousenyc.com**
- **St. John's in the Village** 218 W. 11th St.
(212-243-6192) Subway: 1 to Christopher St. **stjvny.org**
- **St. Marks Church** 131 E. 10th St.
(212-674-6377) Subway: 6 to Astor Pl.
- **Starr Bar** 214 Starr St.
(718-821-1100) Subway: L to DeKalb Ave. **starrbar.com**
- **The Stone at The New School** 55 W. 13th St.
(212-229-5600) Subway: F, V to 14th St. **thestonenyc.com**
- **Symphony Space Leonard Nimoy Thalia** 2537 Broadway at 95th St.
(212-864-5400) Subway: 1, 2, 3 to 96th St. **symphonyspace.org**
- **Terazza 7** 40-19 Gleane St., Queens
(347-808-0518) Subway: 7 to 82nd St./Jackson Heights **terrazza7.com**
- **Village Vanguard** 178 7th Ave. South at 11th St.
(212-255-4037) Subway: 1, 2, 3 to 14th St. **villagevanguard.com**
- **Westbeth Artists Complex** 55 Bethune St.
(212-691-1500) Subway: 1, 2, 3 to 14th St.
- **Westbeth Community Room** 155 Bank St.
Subway: 1, 2, 3 to 14th St. **westbeth.org/venue/westbeth-community-room**
- **Zinc Bar** 82 W. 3rd St.
(212-477-8337) Subway: A, C, E, F, V to W. 4th St. **zincbar.com**
- **Zürcher Gallery** 33 Bleecker St.
(212-777-0790) Subway: 6 to Bleecker St.; B, D, F to Broadway-Lafayette **galeriezurcher.com**

JUDY BAILEY (Oct. 3, 1935 – Aug. 8, 2025) The New Zealand-born pianist, classical jazz musician, composer and educator, died in Willoughby, New South Wales age 89. In the early '60s, Bailey moved to Australia and soon released her leader debut, *You & The Night & The Music* (CBS, 1962). She would become musical director of the Sydney Youth Jazz Ensemble (Jazz Connection), teacher at Sydney Conservatory of Music and an inductee into the Australia Jazz Hall of Fame (2014). Bailey also recorded for Philips, Eureka, ABC Jazz, Rattle and Tall Poppies.

ALAIN BOUCHET (Mar. 14, 1944 – Aug. 4, 2025) Born in Paris to a family of classical musicians, the trumpeter-cornetist, who, as a child, became fascinated with jazz after hearing Sidney Bechet, Duke Ellington and Louis Armstrong on records, died at age 81. He played in the bands of Harry James and Benny Goodman, was a member of Les Pieds De Poule and worked with Maxim Saury, The New Haranni Poison Mixers and Michel Queraud, as well as with fellow trumpeter-cornetist Warren Vaché (*Tribute to Buck Clayton*, 1994) and Daniel Amelot. He had '90s albums on Audiophile (including his 1991 leader debut *Introducing*) and Jazz Aux Remparts.

JOSEPH DALEY (Aug. 6, 1949 – Aug. 3, 2025) The Harlem native and much-respected composer and master of tuba, euphonium and trombone, died in Hackensack, NJ, days short of his 76th birthday. He earned bachelor's and master's degrees from Manhattan School of Music and went on to a career as an educator in the New York and New Jersey school systems for 30 years until his retirement in 2005. Daley also maintained an active performance life, from being a member of Howard Johnson's groundbreaking four-tuba band featured on Taj Mahal's *The Real Thing* (Columbia, 1971)—which included fellow tubaists Bob Stewart, Earl McIntyre and Johnson—to his work with Sam Rivers (especially Rivers' Tuba Trio). In addition to his work as a leader and original composer, he was a member of Ebony Brass Quintet, The Far East Side Band and Hazmat Modine with which he toured internationally for over two decades. Daley also worked with Gil Evans, Carla Bley, Charlie Haden, Bill Laswell, Muhal Richard Abrams, Bill Cole, Dave Douglas, William Parker, Reggie Nicholson, Anthony Braxton, Ted Daniel and Scott Robinson, among others, and had his own or collaborative albums on Jaro Medien and JoDaMusic. (*See *Special Feature* on p. 14)

DAVID F. GIBSON (Mar. 7, 1953 – Jul. 30, 2025) The Philadelphia-born, first-call NYC drummer died unexpectedly in his home in New Jersey at age 72. A graduate of Temple University, he played and toured extensively with major legacy bands including those of Count Basie (under the direction of Frank Foster), Cab Calloway, Lionel Hampton and Duke Ellington. He was an adjunct faculty member at the The New School for Jazz and Contemporary Music, and with Jazz Power Initiative, a co-founder (with Eli Yamin), managing and artistic director and teaching artist. Gibson also performed with Harry "Sweets" Edison, Frank Foster's Loud Minority Big Band, George Gee Orchestra, Lena Horne, Illinois Jacquet Big Band, Ku-umba Frank Lacy, David Murray Big Band, Odean Pope Saxophone Choir, Diane Schuur Trio, Radam Schwartz Organ Big Band, Sun Ra Arkestra, Clark Terry, Joe Williams and others.

SHEILA JORDAN (Nov. 18, 1928 – Aug. 11, 2025) The vocal improviser and NEA Jazz Master (2012) died at age 96 at her Manhattan home, recording and performing nearly until her passing. She was legendary in the jazz community, but relatively little-known outside it. Jordan grew up in a coal mining town in Pennsylvania, moving to Detroit in 1944, where she fell in love with jazz hearing Charlie Parker on a jukebox (they later became friends). Jordan would become part of the Detroit jazz scene, with the likes of Tommy Flanagan, Barry Harris and Kenny Burrell, before moving to NYC in the '50s. Her first appearance on record was in 1960 in NYC on

Looking Out (Wave) with legendary British bassist Peter Ind. Two years later, after divorcing Parker pianist Duke Jordan (they were married from 1952-62), she would record with the George Russell Sextet on an avant garde arrangement of the ballad "You Are My Sunshine". The same year, she became the first vocalist to record for Blue Note Records with her stunning leader debut *Portrait of Sheila*. Jordan had a second act in the mid '70s with her own or co-led albums, including a longtime partnership with bassist Harvie S. But as a mother, to support herself and her daughter, she took a day job as a secretary in an advertising agency, where she worked until 1988. Yet, Jordan never stopped singing, as she would hold a weekly gig at Page Three in Greenwich Village. After her retirement from the work force, she continued to expand her career, remaining true to her unique style of singing. Among the many luminaries she worked with in her long career are Steve Swallow, Steve Kuhn, Carla Bley, Roswell Rudd, Mark Murphy, The Royal Bopsters and Cameron Brown, who played extensively with her in a vocal/bass duo. She continued work with Harvie S including a trio with Roni Ben-Hur, which together recorded her recently-released last album, *Portrait Now* (Dot Time). She also recorded for labels SteepleChase, BlackHawk, CBS/Sony, Palo Alto, Muse, MA Recordings, HighNote, Splasc(h), Justin Time, Capri, Cellar Live and others. (*See *VOXNews* on p. 11)

NANCY KING (Jun. 15, 1940 – Aug. 5, 2025) The improvising jazz vocalist died at age 85. King came into the early '60s San Francisco jazz scene from Springfield, OR, working with Vince Guaraldi and others. She studied with Jon Hendricks and in the '70s settled in Eugene, OR, where she began collaborating regularly with bassist Glen Moore (of the group Oregon), as well as pianist Steve Christofferson. Her recording and leader debut was *First Date* (Inner City, 1978), with the top-shelf band of Steve Wolfe (saxophones), Jack Sheldon (trumpet), Frank Strazzerri (piano), Ray Brown (bass) and Nick Ceroli (drums). In the mid '90s, with Christofferson, she was on the faculties of the Stanford University Jazz Workshop, Bud Shank's Centrum Jazz Workshop and Jazz Camp West. King had her own or collaborative albums on Justice, Mons, Philology, and MAXJAZZ, among other labels, as well as credits with Oregon, Ray Brown, Roy Nathanson, Karrin Allyson, Randy Porter, Fred Hersch and others.

BJØRN KJELLEMUR (Dec. 4, 1950 – Aug. 9, 2025) The Norway-born bassist died at age 74. He studied at the Norwegian Academy of Music in Oslo, where he later taught as associate professor of jazz and improvised music. Between 1978-80 Kjellemyr performed as part of the Bergen Philharmonic Orchestra, the Søbstad/Arnesen Quartet and Dag Arnesen's trio and sextet. He also was a long-time collaborator of legendary Norwegian guitarist Terje Rypdal. He was awarded "Jazz Musician of the Year" by the Norwegian Jazz Musicians Association (1990) and the Buddy Award (1994), and had his own or collaborative albums on Odin, Curling Legs and Vossa Jazz. His credits include Warne Marsh, Chet Baker and Joe Henderson, as well as Jon Ebersson, Per Nyhaug, Norwegian Radio Big Band, Sigurd Jansen, Dag Arnesen, Ketil Bjørnstad, Jan Gunnar Hoff, Odd Riisnæs, Bugge Wesseltoft, Torbjørn Sunde, Eivind Aarset and Karl Seglem, in addition to a variety of pop and folk acts.

CLEO LAINE (Oct. 28, 1927 – Jul. 24, 2025) Born as Clementine Dinah Hitching (or Bullock depending on source) in Southall, Middlesex, England, the Dame Commander of the UK, noted for her huge vocal range (four-octaves) and wide musical repertoire, died at age 97. She made a film appearance at 12 in Alexander Korda's *The Thief of Baghdad* (1940) and later her secondary career carried over to the stage. In 1951, she received an invitation to try out with the Johnny Dankworth Seven, was hired, took the name Cleo Laine and debuted on record with him. Her first release as leader was *A Lover and His Lass*

(Esquire, 1955), which featured Dankworth as a member of the Keith Christie Quintet. A few years later, in 1958, the two married and would perform and record together for the next 50+ years. Laine was invited to come to the US by Duke Ellington. After her Carnegie Hall debut, she garnered many GRAMMY nominations and became the first British singer to win one. Laine and Dankworth founded The Stables on the grounds of their home in Buckinghamshire, which aimed to introduce music to as many people as possible and to break down genre barriers. Dame Cleo gave occasional concerts well into her 90s. During her career she collaborated with many other great singers, including Ray Charles, Frank Sinatra, Mel Tormé and Joe Williams. She had albums on Parlophone, Esquire, Fontana, Argo, Decca, Philips, Columbia, RCA Victor, Black Lion, Sepia, CBS, Concord and others.

CHUCK MANGIONE (Nov. 29, 1940 – Jul. 22, 2025) The Rochester, NY-born trumpeter/flugelhorn player, composer and actor, died in his sleep at his Rochester home at age 84. He began studying piano but switched to trumpet as a youngster after watching the film *Young Man with a Horn* (1950). Mangione came to prominence in the '60s playing with Art Blakey's Jazz Messengers and had international success in 1978 with his jazz-pop single "Feels So Good". He was a two-time GRAMMY-winner. His TV credits include roles and appearances in *Magnum, P.I.* and voicing a character based on himself in the animated *King of the Hill*. He recorded prolifically and had albums on Riverside (his recording debut was 1960's *Jazz Brothers*, produced by Cannonball Adderley and including Chuck's pianist-brother Gap and drummer Roy McCurdy), Jazzland, Mercury, A&M, Columbia, Chesky and Verve, plus credits with Sarah Vaughan and Cheryl Bentyne, among others. His songs were recorded by Adderley, Herb Alpert, Ray Bryant, Bentyne, Blakey, Maynard Ferguson, Gene Harris, Woody Herman, Cleo Laine and various others. Mangione had retired in 2015 after the death of his wife, Rosemarie.

EDDIE PALMIERI (Dec. 15, 1936 – Aug. 6, 2025) The NEA Jazz Master (2013) and nine-time GRAMMY-winning pianist and bandleader was born in the South Bronx and died at age 88 at his home in Hackensack, NJ. He played in several bands in the '50s, before founding his own Conjunto La Perfecta in 1961, which featured singer Ismael Quintana. The "Palmieri Sound" came to be known for its use of trombonists with percussion and chord voicings in fourths, yielding a swinging, danceable rhythm that pre-dated what would become "salsa." In the '90s, Palmieri worked with the Fania All-Stars and the Tico All-Stars and introduced vocalist La India. Although he announced his retirement in 2000, he continued to work, winning GRAMMYs with Tito Puente and in 2004 producing "Big Band Tribute" to his late, younger brother, pianist Charlie at the then-named Avery Fisher Hall in Lincoln Center, followed by several album releases and another GRAMMY win. He had dozens of albums since the '60s on Barclay, Tico, Verve, Roulette, Mango, Coco, Epic, Barbaro, Alegre, Fania, Elektra Nonesuch, TropiJazz, Universal, Concord Picante, Ropeadope, ArtistShare, Truth Revolution Recording Collective and others, plus guest credits with Cal Tjader, Conrad Herwig, Dave Samuels, Donald Harrison and Savion Glover. His compositions were recorded by Johnny Pacheco, Fania All Stars, Bobby Valentín, Pete Escovedo, Poncho Sanchez, Avishai Cohen, Christian McBride and others.

BOB RANN (Sep. 6, 1935 – Aug. 1, 2025) The tuba player, who also was an entrepreneur fluent in seven languages, died at age 89. In the early '60s, he opened Atlantic Music, a hi-fi shop in Costa Mesa, CA, and went on to own SoundCraftsmen, as well as The Software Station, one of Southern California's earliest computer stores. Rann performed with the Turk Murphy Jazz Band, Original Salty Dogs, South Frisco Jazz Band and other traditional jazz groups worldwide for over 50 years.

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