

OCTOBER 2025—ISSUE 282

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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THE NEW YORK CITY JAZZ RECORD

MARK
DRESSER
BASSO PROFUNDO

MELANIE
DYER

NUBYA
GARCIA

EDWARD
WILKERSON, JR.

BHEKI
MSELEKU

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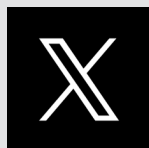
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IN CORRECTION (Sep. 2025 issue)

In the Encore on Olu Dara, his father was a classroom teacher (in addition to, as mentioned, a traveling musician); before joining the Navy, Dara attended Tennessee State and, most significantly, his name change from Charles Jones III was to re-establish his Yoruban, ancestral identity. In the Album Reviews, Rob Mazurek's Hyperglyph recording engineer Dave Vettraino's last name was misspelled. In the In Memoriam, Clifford Barbaro's birthyear was actually 1938 (not the more commonly-referenced 1948) and his recording debut was an obscure 1958 split Bob Vincent/Jane Thompson 45rpm Leffler Records release. We regret the errors.

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Letter from the Editor

Do these words sound familiar?: “Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.” These words constitute our First Amendment rights, embedded in the Constitution of the United States, the foundation of our freedom and our democracy, certainly not to be taken for granted – at any level. And given some recent and significant developments in the news last month, not subject to opinion.

Opinions are like noses, everyone has one, and that’s a basic right, but we’re reminded these rights guaranteeing our freedom are inalienable. Why are these statements important to us now? Because freedom of speech is the foundation of, for example, *The New York City Jazz Record* and those who, as music critics, review the albums and performances we publish. The music of jazz has always been the exemplar of freedom. Its improvisation mirrors freedom of expression and prizes individual contributions, particularly for the collective benefit. So, let jazz continue to be the ultimate teacher and role model, as it historically and consistently has demonstrated in how to be a better listener and a better bandmate and collaborator, encouraging open minds as much as open ears.

Bassist Mark Dresser (Cover), who curates and performs a week at The Stone later this month, is exemplary within the concept of openness. From his decade-long tenure as a former member of the Anthony Braxton Quartet (an ensemble, which proved with each performance, that the whole can be greater than the sum of its parts) to other collaborative groups such as Arcado String Trio, Trio M and any of his own projects and ensembles – Dresser can always be relied upon for a unique musical statement, with whomever he’s playing, down to each microcosm of sound he conjures from his instrument. NYC violist Melanie Dyer (Interview), Chicago saxophonist Ed Wilkerson, Jr. (Encore) and UK saxophonist Nubya Garcia (Artist) – all of whom perform in NYC this month – each speak of the necessity of communities, reinforcing the valued asset of the shared existence that incorporates and encourages varied influences and personalities. Herein lies the common goal of pressing forward, uniting and celebrating differences, in music as in life. The late South African pianist-saxophonist Bheki Mseleku (Lest We Forget), whose music gets fêted this month at Jazz at Lincoln Center, also came from a tightly-knit community, in a country that in pre-democracy apartheid days, need we be reminded, openly promoted and forcibly institutionalized discrimination and division.

Last month included “International Day of Democracy” (Sep. 15), designated as such by the UN General Assembly 18 years ago. That a specific day has been set aside for such a seemingly basic concept might be considered a sad reflection on the current state of local and world affairs, but democracy is a gift worth fighting for each and every day. Jazz musicians’ very livelihood, their daily existence, has always relied on the intertwined concepts of democracy and freedom of speech. So, too, shouldn’t our society as a whole, regardless of one’s opinions or beliefs?

Music now more than ever...Onwards and outwards and see you out at the shows!

On The Cover: Mark Dresser by Peter Gannushkin / DOWNTOWNMUSIC.NET

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Sunnyside

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Brad Mehldau and **Christian McBride** first jammed at Augie's (now Smoke) in 1989. More than 35 years later, the pianist and bassist jammed as a duo for a week at Blue Note. By the second night (Sep. 3), both seemed to embrace the pared down format, where each and every musical detail stands out in sharp relief. Their second set started with a sensitive reading of Richard Rodgers' "My Heart Stood Still", McBride peppering walking lines with slaps and chords, wobbling his head in time. Here and throughout, he and Mehldau traded solos, then 16- or 8-bar fragments, often shortening these down to four or even two bars. John Coltrane's rhythmically and harmonically complex "Satellite" proved putty in their hands. On Jimmy Van Heusen's "Here's That Rainy Day", the pianist seemed to fall into a trance, effortlessly executing brilliant musical gambits. McBride's charismatic flourishes came to the fore on Thelonious Monk's "Think of One", sweat pooling in the creases of his forehead. On Roberta Flack's hit of Charles Fox's "Killing Me Softly with His Song", Mehldau's solo was a paradigm of elegant architectonics, McBride catching and complementing every nuance with equal brilliance. The tempo accelerated for Cole Porter's "In the Still of the Night", the bassist shredding through the form, sweat now gathering atop his head with the concentrated effort. For a cool-down finale, Jimmy McHugh's "Where Are You?" was taken at ballad tempo, McBride bowing the theme, Mehldau erecting yet another elegant edifice of improvised architecture.

— Tom Greenland



ANNA YATSEVICH

Christian McBride @Blue Note

To hear piano giant **Bill Charlap** play, be it in concert halls or clubs, is a special experience. But catching him at the Village Vanguard (Sep. 9) is a gift. It's in this small club that Charlap is pumped up by the intimacy that allows for close communication with his audience. The two-week residency of his trio was a tryout of sorts for new directions. In place was Kenny Washington, long-tenured in the drum chair, but new at the bass was David Wong, a young player of ability and experience (he was the Heath Brothers bassist after Percy's 2005 passing) who's easing into his role, intently concentrating on the leader's cues and playing. Charlap himself is taking a turn in his musical approach; he's become much freer and fearless, allowing a bounteous increase in an already full measure of creativity. At the head of the set, a boppish Vernon Duke number, "Not a Care in the World" revealed an artist who's simply become "more of" — literally more animated at the keys and varied in aural dynamics, often inserting a hard, angular statement or simply repeating a single note, or favoring glissandi. Making the most of 88 keys, there most likely was not one missed. A master of standards, and the son of composer Moose Charlap and singer Sandy Stewart, Charlap knows the lyrics and phrases like a vocalist. Consequently, gems such as "I Can't Get Started (With You)" (Vernon Duke again) take on bright, new life. The leader also perfectly paces his sets with well-tempered tempi. Maybe most of all, Charlap was having fun, as were we.

— Marilyn Lester



ADRIEN H. TILLMANN

Bill Charlap @Village Vanguard

Jake Rosenkalt Guitar Quartet's Dada Bar gig (Sep. 10) in Ridgewood, Queens, paired Paul Bollenback and Steve Cardenas, backed by bassist Alex Claffy and the drummer-leader. The considerable artistry and skill of the two guitarists generated an atmosphere of mutual respect. The mood was informal, guys calling out song titles, vetoing less familiar titles in favor of one everybody knew, or close enough ("Aw jeez, I haven't played that in ages, but let's go for it!"). Charlie Parker's "Cheryl" opened, Bollenback layering clever harmony under Cardenas' melody, both soloing and trading sections with Claffy. On Arthur Altman's "All or Nothing at All", Cardenas' spikey but sweet tone floated odd-shaped phrases over bar lines, Bollenback plying a deep, rounded sound, warming to his solo until notes flew fast and furious. During Kurt Weill's "Speak Low" and Duke Ellington's "In a Sentimental Mood", the pair tried out some of their tastiest chords and hippest melodic figures, watching for the other's response, goading each other into even more outrageous chance-taking. The second set began with the guitarists accompanying Henry Mancini's "Moon River" (heard over the venue speakers), segueing into Dizzy Gillespie's "Con Alma". Fats Waller's "Jitterbug Waltz" featured Bollenback's soulful slide playing. Bronislaw Kaper's "Invitation" pointed up Cardenas' imaginative intervallic permutations. By evening's end, the guitarists' rapport and repartee had grown simultaneously more cohesive and less predictable, their laughter louder and more frequent in shared delight of each other's audacious ingenuity. (TG)

The irony of **Hilary Gardner and The Lonesome Pines** at Mezzrow (Sep. 7) was that the affable leader wondered out loud why her country and western band was appearing in a jazz club. But the Pines are really a fusion band of folk-western-country music, residing never far from the jazz ethos. And it's doubtful that cowboy star Gene Autry wrote and sang "Under Fiesta Stars" with a Latin beat. Gardner is also a bona fide, having co-founded the vocal trio Duchess in 2013. The Pines: Justin Poindexter (guitar, backup vocals), Sasha Papernik (accordion acting as a sometime B3 sub), Matt Aronoff (bass) and Aaron Thurston (drums), revealed themselves to be jazzers at heart. This group was well-oiled, harmonized beautifully and generally played jazz-based phrasing and chords in the pocket: city cowhands who gleefully tongue-in-cheek swung Johnny Mercer's "I'm an Old Cowhand (From the Rio Grande)". Gardner, in delightful narrative, was also quick to point out that many of these novelty songs were not only written for films, but were sung by jazz vocalists such as Ella Fitzgerald, Bing Crosby (who, like Nat Cole, departed from jazz for the more lucrative ground of pop) and Frank Sinatra. A highlight of the set was the very jazzy companion to Marty Robbins' story song "El Paso", his "Feleena (From El Paso)" telling the story of the "Mexican girl." This superb and fun set penultimately ended with an all-out swinger of "Mamas Don't Let Your Babies Grow Up to Be Cowboys". (ML)

For many Downtown musicians, the place woodwinds specialist **Michael Moss** holds within jazz extends well beyond the bell of his horns. Coming of age in the '60s, Moss was a witness to Coltrane's musical and spiritual expansion and the visions of liberation unique to that time. As a saxophonist with numerous doubles, as well as composer, conceptualist and producer, he was heard with many free jazz veterans. The Westbeth Center hosted a project (Sep. 5) that Moss planned for years, initially sidelined by the COVID-19 lock-down: *Roots and Shoots*. With the further passage of time, and losses incurred, this all-star ensemble and its retrospective "new thing" served a much greater role than initially conceived. Joining him was celebrated percussionist Warren Smith (now 91), playing vibraphone, and another historic figure, drummer Jackson Krall, whose 20+ years with Cecil Taylor resonates loudly. Very. While pianist Alexis Marcelo and bassist Adam Lane are of later vintage, these two master musicians have vital histories of their own. Opening the concert with Eric Dolphy's moving "Left Alone", the leader's flute rang over vibraphone, piano and cymbals. Coltrane's "Afro Blue" and "Equinox" (Lane a Paganini of the bass) flanked Bill Evans' "T.T.T. (Twelve Tone Tune)", all cranking overdrive. The latter (Evans' attempt to write Schoenberg) was played in every manner, including retrograde and expansion by immediate composition. The band also took on two Moss originals, closing with the necessary radical strains of his "March On". Here's where today's *avant* becomes the *garde* of tomorrow. — **John Pietaro**

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Michael Moss @Westbeth Center

Our jazz universe, with its inborn push forward and out, has enjoyed a visceral study of its own rich past. For vocalist **Michael Arenella**, a NYC transplant from Georgia, the mission is two-fold. Most frequently dressed in full 1930s attire fronting the Dreamland Orchestra, Arenella's secret identity is that of mid-century bossa nova crooner, leading a combo, doubling on trombone. In this guise he commandeered Winnie's Jazz Bar (Sep. 6), rolling out the bossas, ballads and sambas, which left the crowd vibrating. In the lobby of Midtown's Refinery Hotel, the ensemble's capture of '50s to '60s Jobim and company cast visions of days past. Arenella's vocals, terse but smooth, genteel, carrying a natural swing, immediately brought Chet Baker to mind. The leader's bari-tenor range was as comfortable in ballad territory as uptempo dance numbers, heard most effectively in a hip bossa nova arrangement of "Fly Me to the Moon", enlivened by drummer Jordan Young's cross-stick rim shots and Dan Weisselberg's galloping bass. Of special note was bossa staple "The Girl from Ipanema" with Arenella singing in both Portuguese and English (the only missing ingredient was Stan Getz' iconic tenor). However, the set also included many lesser-known works, rollicking traditionals heard in their original tongue. Throughout, guitarist John Merrill provided the necessary jolt across nylon strings, offering a thicket of accompaniment while also acting as primary soloist. Whether spinning back several decades or a century, Arenella well-provided the time travel as well as the retro cocktail of your imagination. (JP)

As part of Festival of New Trumpet (FONT) Music at The New School's Lang Hall (Sep. 9), **Taylor Ho Bynum** staged a workshop of *Index*, a Bill Dixon project that serves as a compendium of his ideas about improvisation. Dixon (1925-2010) spent his career rebuking fixed instrumental identities and hierarchies of Western scoring. His latter works stripped back notation until it became more an environment than a score: collective sound over virtuoso display. This was Dixon's Black Creative Music, designed to shift agency toward the performers to discover the music as they made it. *Index*, commissioned by the Vision Festival in 2000 but never realized to Dixon's satisfaction, embodies that aim: an alphabet of sections designed to be interpreted collectively. Bynum, Dixon's close collaborator in his final decade, led an ensemble of trumpets, reeds, pianos, four basses and drums—an instrumentation he said would have pleased Dixon. He cued notes slowly, letting the ensemble establish its own identity. Each pass brought riskier choices, timbres blooming assertively. Soon, the sound was unmistakably Dixonian: minimal material yielding maximal nuance. The session doubled as oral history. Stephen Haynes (who also played), Ken Filiano and others recalled Dixon's demands and urgencies. Bynum passed along Dixon's late instruction to him: "Play something you've never played before, and that only you can do." In advance of Dixon's centennial this month, the experience felt transformative: a transmission of methods, values and responsibility. — **Ariella Stok**

ALAN NAHIGIAN



Taylor Ho Bynum @The New School's Lang Hall

Beneath a canopy of trees tucked behind Brooklyn's now car-free Stanton Street, drummer **William Hooker** opened Arts for Art's (AFA) six-weekend InGardens Festival (the 17-year experiment in making improvised music in a public space) at The Children's Magical Garden (Sep. 6), a collectively tended plot, which brought the festival's premise to life as an oasis where music, poetry and dance replace traffic, and offers a vision of community built around sound. Hooker's quartet—Ayumi Ishito (tenor), David First (guitar), Jair-Rôhm Parker Wells (electric bass)—played music that resisted consensus but moved as a unit. Ishito began with a ballad of patient clarity. As the lather built, the drummer switched from brushes to mallets. First, in a flash of Notekillers energy, skronked furiously, head rolling in wide circles. Wells probed, pushing the music outward. With arms outstretched like semaphores, the drummer-conductor cleared room for Ishito's tone to stand against his mallet thunder. As First sustained an e-bowed guitar drone, Hooker rose from the kit, sermonizing: "Now it's time to understand the forces we're feeling." Ishito's closing soliloquy subsumed into dense ensemble fire as the sky dimmed. AFA founder Patricia Nicholson Parker then introduced trombonist Steve Swell's trio—unplugged, in case of rain. Her benediction: "The important thing is we are together." Then the skies opened. The downpour cancelled the rest of the program, but the music prevailed as reclamation, as temporary commons and as fleeting assertion of possibility. (AS)

WHAT'S NEWS

Last month CNN honored **JAZZ HOUSE KIDS'** (JHK) founder Melissa Walker as a "Champion for Change," an honor which celebrates nonprofit leaders, social entrepreneurs and activists whose works address challenges such as inequality, health, environment, education, community justice and culture. Walker (whose husband is bassist and JHK Artistic Director Christian McBride) founded the Montclair, NJ-based nonprofit 23 years ago, in which time it has worked with 50,000+ young people aged 8-18, helping to create avenues of access, learning, career development and community building. Also, in JHK-related news, JHK alumnus Esteban Castro was announced as one of the two 2026 **Larry J. Bell Young Jazz Artist Awardees** (the other being Jersey City resident Tyler Bullock). The inaugural award, presented by The Gilmore (Kalamazoo, MI) comes with a \$25K stipend to further each pianist's musical career and educational development, as well as solo recital performances, as part of The Gilmore's 2026 Piano Festival. Director of The Gilmore's Jazz Awards is Seth Abramson (formerly the founding Artistic Director of NYC's long-lamented Jazz Standard). Pianist Bill Charlap honored the winners with a virtual award presentation to Castro and Bullock. For more info visit jazzhousekids.org and thegilmore.org.

The **Jazz Foundation of America's** 100th livestream at the National Jazz Museum in Harlem takes place this month (Oct. 9). Featured will be a special NYC tenor saxophonist double-bill: the Patience Higgins Quartet and Bill Saxton's Harlem All-Stars (the latter performed at the very first livestream concert on Jan. 20, 2022). All livestreams are also live in-concert events open to the public. For more info visit jazzfoundation.org and jmih.org.

Trumpeter **Hugh Ragin** recently received the inaugural Center for African & African American Studies (CAAAS) Artist-in-Residence Award from University of Colorado-Boulder. Founded by CAAAS Director Reiland Rabaka, the annual award is considered for those whose "work draws from, and contributes to, the dynamic artistic traditions and majestic aesthetic cultures of Africa and the African diaspora." The Award includes a \$5K stipend and a performance at the Center's annual Kwanzaa Celebration (Dec. 2025) and Black History Month Celebration (Feb. 2026). Ragin is one of the foremost trumpeters of the last 45 years, from his first recordings in the late '70s as a member of Wadada Leo Smith's Creative Orchestra, to his frequent collaborations since with Anthony Braxton, John Lindberg, David Murray, Roscoe Mitchell and the Art Ensemble of Chicago. For more info visit colorado.edu/center/caaas.

Many may not realize that **Keith Jarrett's** legendary 1975 Köln performance at Cologne's Opera House nearly didn't happen. The pianist almost dropped out after finding out the Bösendorfer Imperial Grand piano he was promised was nowhere to be found. The recently-released movie *KÖLN 75*, based on this true story, opens (Oct. 17) at Manhattan's IFC Center, following how the concert was conceived and orchestrated by the efforts of Vera Brandes (played by German actress Mala Emde), a teenage up-and-coming concert promoter. Jarrett (played by actor John Magaro) would go on to play a one-hour, entirely improvised concert, which has become jazz history's best-selling solo album. For more info visit ifccenter.com.

The world's leading music-discovery and record-collecting platform, **Discogs**, has announced the launch of "Dis/Connect," a global day to unplug from digital distractions and to reconnect with the joy of listening to music. Participants are encouraged to rediscover their personal record collections, play albums from start to finish, and/or curate a vibe inspired by mood, genre or decade, creating space for real-world connection and honoring music in its purest form. Music lovers around the world are invited to silence the scroll, skip the stream and give their undivided and full attention to the ritual of listening to records. Mark your calendars: Oct. 18. For more info visit discogs.com.

To submit news email: ldgreene@nycjazzrecord.com



MELANIE DYER

STRINGS AND NEED FOR CONNECTION
BY SOPHIA VALERA HEINECKE

Melanie Dyer began playing viola at age nine, notably training with the late William Lincer, principal violist of the New York Philharmonic (1943-72), among others. She moved to NYC in 1981, eventually founding the group WeFreeStrings in 2011 in Harlem at her home. The strings ensemble became part of Bb Universe, a parlor series featuring underground public performances, open rehearsals, film, theater and activism. Dyer is also notably a composer, concentrating in creative, improvised and through-composed music, and is an integral member of Siren Xypher (with pianist Mara Rosenbloom and “vocalizer” Kyoko Kitamura), which the M³ Festival presents at Roulette this month.

THE NEW YORK CITY JAZZ RECORD: The feeling that beauty, joy, suffering and hardship coexist throughout our lives—that contrast helps us make meaning. That is so present in William Parker’s liner notes for his ten-disc set, *Migration of Silence Into and Out of The Tone World* (Centering, 2018-20), in which you play on the tenth and final side with the Universal Tonality String Quartet: with cellist Dara Bloom and violinists Jason Kao Hwang and Gwen Laster.

MELANIE DYER: William is a mystic. He communicates wisdom and beauty. I was thinking about how I got into the free jazz and creative improvisation scene. For me, it was finding the Arts for Art community. Cooper-Moore baptized me, and William is the Holy Ghost. Gwen Laster saved me, because of some very traumatic shifts in my family life: I have four kids. I lost my home. I had stopped playing. Gwen was supporting me as a friend, as a sister string player. Her hiring me got me back into the string community. I was always on the horn line when I was playing at local clubs, such as Harlem’s St. Nick’s Pub and Boston’s Connolly’s Stardust Room. Then, I ended up embracing and being embraced by the free improvisation community. Even with all those years of matriculating on bandstands, that’s where I found my voice.

TNYCJR: On the WeFreeStrings debut, *Fulfillment*, “Hope and Fulfillment” was written for your children.

DYER: For all of the kids, yeah. WeFreeStrings started rehearsing in that same brownstone. That was one of the ways we, as a collective, organized performances. So we would get together and rehearse. We had parlor performances that were well attended. We always had food. I believe in food. Most of my rehearsals, I try to feed musicians. Then I lost that house, and my family became very unmoored, but when we finally settled in, and I started playing again, I wanted to bring back WeFreeStrings. I called Charles Burnham and I was like, ‘hey man, you wanna record this?’ And his response was, ‘What took you so long?’ The tracks on *Fulfillment* were my first compositions, my first attempts at composing. It was also my first attempt at understanding how to create a dialogue through free improvisation. Raising my children in that house is an

integral part of my creative voice and that dialogue. The paraphrases are free improvisations, and the other five tunes have a written framework.

I think the first meetings Fred [Ho] convened for Scientific Soul Sessions were at our house, on 126th Street. That’s where all of the ideas were put on the table. There was much discussion about the social and political: bringing Israeli refuseniks, who talked about their experiences in the IDF, their refusal to take part in what they were being ordered to do in Palestine; Indigenous leaders who came to speak about land sovereignty. The representatives were talking about issues within their own nations and communities, and a woman asked the question: How do you change consciousness, elevate consciousness on a mass level? They said: “Music. Music is the way that we, as human beings, can change consciousness on a mass level.” Sun Ra said something very similar about trans-molecularization. We know that music changes us. We know that it makes us feel differently, that we can learn things, not always through words. These are transformations that occur within us on an imperceptible level.

Years ago, I was listening to Michio Kaku, the physicist, discussing vibrations. Vibrations travel endlessly like any other matter. You travel endlessly through this earth and you’re in a constant state of evolutionary motion. Musicians are vehicles for something greater than the sum of our parts, communicating through us. I’ve experienced that on the bandstand. When you got a rhythm section and they’re carrying you, you reach this point where you really feel yourself as that vehicle. You’re having this out-of-body experience, playing stuff that you didn’t even realize could happen through you. It’s an experience that I am constantly reaching for. And I want to be ready for it when it happens. Hence, the practice room, scales, trying to expand one’s vocabulary, being on the bandstand with other people, paying attention and learning from them. That’s where I’ve learned most of what I know outside of studying viola repertoire and orchestral repertoire. Every time I get on the bandstand, it’s a lesson.

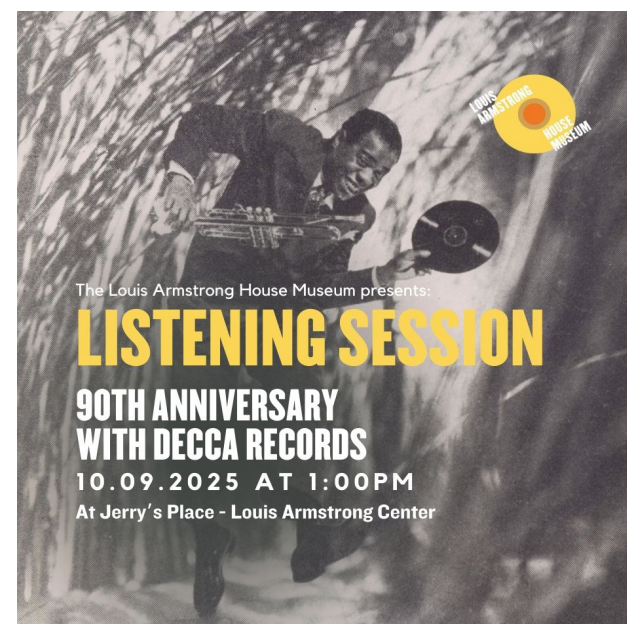
TNYCJR: The expertise that you possess in moving back and forth between this high-level improvising world and also the conservatory world—it’s not defined by one art practice or another.

DYER: Since I was a kid I wrote poetry and short stories. I’ve always done visual art. When I was 14, I apprenticed with a silversmith. I have always sought different creative outlets. In 2022, I started working on a jazz oratorio *Incalculable Likelihood*. The stories that come through the oratorio: exploring family, memory and community. This idea of resilience, of triumph over literal centuries of oppression, because there is this connection. It’s not just a connection among human beings. It’s really a connection among everything that lives, that draws or emits energy. This last year has been a crazy convergence of grace that has allowed me to do

work I never thought I would be doing. I was introduced to Mabou Mines as a violist for the Vicksburg Project. I received the Jerome Hill Artist Fellowship and a Ragdale residency in Chicago. Getting this support allowed me to do the concert version, which premiered at Vision Festival. *Incalculable Likelihood* is my first composition for a 12-piece ensemble (it will be presented at Mabou Mines Dec. 5-6).

My compositions tell me what they want to become. The idea for the oratorio came from a set of cassette tapes of my grandmother singing 17 hymns she wrote for Temple Bethel in Belleville, VA. I inherited these

(CONTINUED ON PAGE 30)



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NUBYA GARCIA

COMMUNITIES RISE TOGETHER

BY WIF STENGER

For many, East London-based saxophonist Nubya Garcia's warm, majestic tenor sound popped onto the radar in 2018 through Chicago drummer Makaya McCraven's *Universal Beings*. Two years later, Garcia's full album leader debut, *Source*, showed off her mighty compositional and improvisational chops and wide-open embrace of genres with guest vocalists, while her live gigs won over audiences with a high-energy, ebullient style and a razor-sharp band of young Londoners. Now, Garcia looks back to her first live experiences with McCraven and their shared incendiary approach: "I was really inspired to watch him work, how he ignites the stage and the room of people around him. That's something I also try to do. You know, 'I want to go here, come with me.' Most of the people that I play with have that in them, and Makaya has that fire, spirit and soul."

That first impression was mutual, says McCraven: "The first time Nubya and I played was live at the Total Refreshment Centre in London in 2017. From the start, we locked in; musically we were able to go in many directions on the fly. I really love her openness and vibe paired with her big sound and sense of groove." McCraven reworked the title track of *Source* for her *Our Dance* remixes EP, and featured Garcia on several other releases, including his *Where We Come From: Chicago x London Mixtape*. She sees an affinity between the long-simmering jazz scenes in the two cities due to their common link and relationship to electronic dance music: "You can hear it in the way that jazz musicians play in Chicago. So when we play together, there's a language that we share."

Her first visit to the Windy City (in 2018) to play with McCraven and fellow multi-instrumentalist/producer Miguel Atwood-Ferguson was a "life-changing experience," she says. Atwood-Ferguson, whom she describes as one of her heroes, inspired her to do her own orchestrations for *Odyssey*, Garcia's highly produced—and highly acclaimed—sophomore album from last year. Before that visit, earlier that same year, she had played NYC Winter Jazzfest and SXSW, and a decade before that took part in a five-week summer course at Berklee College of Music in Boston, when she was 17. She earned a scholarship to attend the university but couldn't afford to relocate to Boston. Instead, she graduated from London's Trinity Laban Conservatoire in the same class as drummer Moses Boyd and pianist-keyboardist Joe Armon-Jones (who became a longtime member of Garcia's band), both part of a tight-knit community of artists who have supported each other as they gained international reputations.

Garcia's education began at home, with its "shelves and shelves of vinyl," as she fondly recalls. Her Guyanese mother (and older siblings) played her Cuban music, reggae, dub, funk, classical and took her to concerts. She began lessons at a local community music center in multicultural Camden Town. "When you play music from the age of three, it's almost when you learn to talk. It's always been part of me. I've been around so

many gigs and musicians that it was just like, well, that's my path." Soon she joined the Camden Jazz Band, led by Malaysian-British pianist Nikki Yeoh, who introduced Garcia to Herbie Hancock's music. "She brought in 'Chameleon' and 'Watermelon Man', fun tunes we could play at ages 10-12. It was just funky and cool. Then when I was 12 or 13, I saw Herbie at the Barbican Centre and he played both of them. I was up in the balcony, just leaning over and it was absolutely incredible!" A second "life-changing" gig was Sonny Rollins at the same venue. "He played 'St. Thomas', another of the tunes that Nikki brought us. I'd listened to *Saxophone Colossus* and *Way Out West* so many times." Besides Rollins, Garcia cites John Coltrane and Dexter Gordon as early influences. But as a teenager, consciously trying to develop an individual sound seemed remote: "Everyone is telling you to transcribe these people, to emulate this and that; that's how you learn to speak a language. But I had no understanding that I could be myself. I was just like, 'why would I want to be anything other than 1% as great as these greats who changed the course of music?'"

Finding like-minded millennials through jazz education group Tomorrow's Warriors helped launch her and others' careers, such as the band Nérija, which Garcia joined in 2016, as well as Shabaka, Ezra Collective, saxophonist Cassie Kinoshi (who sings on *Source*) and vocalist Zara McFarlane, who guests on the multilayered *Odyssey* alongside other vocalists such as esperanza spalding and Georgia Anne Muldrow. Shabaka (Hutchings), a frequent collaborator of Garcia's says: "Her uniqueness as a saxophonist and composer lies in her ability to express herself clearly, and forcefully, but taking into account and without excluding what's going on around her. So we get her unique cultural perspective in relation to the London musical zeitgeist."

A revelation for Garcia became "understanding that this is not two separate universes: the music that I listen to with my friends and the music listened to learning jazz at Tomorrow's Warriors or the Royal Academy of Music. They all merge, the sounds at home and the popular music that we were hearing, like garage, dubstep, jungle and grime, these UK sound system collectives." For kids of Caribbean immigrants, the sound system culture was "a huge part of our experience. It's what we bonded over when we got to Tomorrow's Warriors. From a rave one night to next week I'm going to see Herbie Hancock. These worlds seem so far apart, but you finally find your unit of people who understand."

Many of those Tomorrow's Warriors alumni debuted on the 2018 compilation *We Out Here*, on the Brownswood label. It featured one track by Garcia and another featuring her in the group Maisha. In understanding what a younger generation wants to hear, she points to record labels such as Brownswood, as well as Jazz re:refreshed (which released her 2017 debut EP *Nubya's 5ive*). About today's jazz musicians in London, she says, "We're a generation of many mixes and influences." All of that is reflected in her albums to date, but as to the next: "When I'm ready to talk about it,

I'll talk about it, but I'm very excited by the music that is happening right now!"

For more info visit nubyagarcia.com. Garcia is at the BRIC Jazzfest Oct. 18. See Calendar.

Recommended Listening:

- Theon Cross — *Aspirations* (s/r, 2015)
- Nubya Garcia — *Nubya's 5ive* (Jazz re:refreshed, 2017)
- Makaya McCraven — *Where We Come From* (Chicago x London Mixtape) (International Anthem, 2017)
- Nubya Garcia — *Source* (Concord Jazz, 2019)
- London Brew — *London Brew* (Concord Jazz, 2020)
- Nubya Garcia — *Odyssey* (Concord Jazz, 2024)

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OCTOBER 2025

JAZZ CALENDAR

TUESDAYS 8-11 PM

Weekly Jam Session
House Band: Diego Voglino
with guests

WEDNESDAYS 8 & 9:30 PM

Caroline Davis Portals (10/1)
Alex Kautz Quartet (10/8)
Kevin Sun Quartet (10/15)
Hamish Smith Quartet (10/22)
Jerome Sabbagh Quartet (10/29)

THURSDAYS 8 & 9:30 PM

Adam Kolker + Jeremy Stratton with guests:
Jacob Sacks (10/2) Glenn Zaleski, Kayvon Gordon (10/9)
Dan Tepfer (10/16) Grassroots Jazz Effort (10/23)
Randy Ingram, Jay Sawyer (10/30)

FRIDAYS 8 & 9:30 PM

Tomoko Omura (10/3) Simón Willson (10/10)
Sara Serpa (10/17) Kenny Warren (10/24)
Michael Shekwaoga Ode (10/31)

**NO
COVER
ONE DRINK
MINIMUM**

SATURDAYS 6 & 7:30 PM DUET SET(s)

Kelly Green Quartet (10/4) Chet Dexas Organ Trio (10/11)
Michael Blake (10/18) Gui Duvigneau (10/25)

INTERPRETATIONS

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MARK DRESSER

BASSO PROFUNDO

BY JOHN SHARPE



San Diego-based bassist Mark Dresser's fascination with the sound of his instrument comes through loud and clear. His keen ear made him an integral part of Anthony Braxton's celebrated '80s quartet, but has since illuminated a variety of collaborative projects, his own bands and solo performances, as well as making him a crucial innovator in the field of Telematics (playing across the internet in real time). Regardless of context, Dresser's virtuosity stands out, distinguished by a sure sense of dynamics, intensity and tonality, which he melds in a way that suggests a coherent internal logic and profound musicality.

As a teen playing in rock bands he was drawn toward the experimental, listening to John Cage and Edgard Varèse and early electronic music. "I just started goofing around and overdubbing." Another trigger was hearing Jimi Hendrix and realizing the connection between feedback and playing ponticello (i.e. near the bridge). Dresser pursued his craft seriously, including lessons with bass greats such as Red Mitchell and Ray Brown, and studying with pioneering contrabassist Bertram Turetzky (who in 1974 authored *The Contemporary Contrabass* and whose former UCSD faculty position Dresser now holds). But Dresser's education was as much on the bandstand as in college. Through Turetzky, Dresser met critic-drummer Stanley Crouch and ended up joining his Black Music Infinity, alongside cornetist Bobby Bradford, saxophonists Arthur Blythe and David Murray and flute player James Newton (Dresser's 1977 recording debut was on Newton's *Binu*). He also joined the San Diego Symphony, resulting in an artistically schizophrenic existence, yet always aware of how the bass projected. He explains: "Within the range of the bass, there are microcosms of sound that continue to capture my attention. But one thing I always noticed even as a young ensemble player, is once you start playing with other instruments, a lot of these sonic goodies that I found fun became inaudible because the other instruments cancelled them out." That led Dresser to explore unorthodox methods of amplification. "Then it became a whole other level of learning. Now that I can amplify normally unheard sounds through unorthodox amplification, what are their greater musical potentials?"

The combination of amplification and extended techniques has bequeathed a rich seam of work. He made the first of many solo albums in 1983 and, keen to disseminate his learning, in 2010 issued the DVD/CD/booklet triptych *Guts: Bass Explorations, Investigations, and Explanations*. During the pandemic he set out to write the definitive document of his interests. "Well, that's turned out to be so much more involved than I had ever anticipated. Because once you start looking, it just keeps unfolding all this vocabulary. People call it extended techniques: it's just inherent to the instrument." But it's never just sound for its own sake. "I'm always looking to find how pitch, rhythm, timbre and expression interact

and it's ultimately about finding expressive stuff," he explains. Just how that manifests can be heard in multiple settings over the years.

When the San Diego Symphony went on strike in 1975, a vacation in New York turned out to be the start of something else. The loft scene was in full swing and many of Dresser's colleagues from California had already made the move. The first person he met was David Murray's flatmate, trombonist Ray Anderson, with whom he formed a duo. Other gigs followed, but to escape NYC's intensity Dresser moved to New Haven, CT, where he met future collaborators, including bassist Mark Helias, pianist Anthony Davis and drummer Gerry Hemingway. It was a fertile period of going back and forth between New Haven and New York. But after a couple of years of door gigs, Dresser felt he needed to regroup and sharpen his skill set. He moved back to California and didn't return to NYC for nine years.

Yet the crucial connections had been made. In 1985, while studying in Italy on a Fulbright scholarship, Dresser got a life changing call from Hemingway. "I'm on the road with Braxton, and he needs a bass player. Can you meet us in Ljubljana?" he reports. "I said, 'sure!' So I went and completed the tour." Dresser would remain part of Braxton's quartet until 1994. "It changed everything for me. He was very empowering as a bandleader and made you feel whatever you're contributing is the best. He gave you maximum responsibility in terms of the demands of the music and also maximum amount of agency to be able to make creative choices." Above and beyond those boons, Dresser says that playing with Braxton also gave him a strong measure of credibility. "That changed a lot of things (and) we found a very special quartet dynamic, which was really about another kind of collective playing. It was thrilling."

Hemingway gives an insight into Dresser's style: "A ceaseless reach into the expansion and possibility of expression: he also brings a particular presence and energy, as well as a fearlessness. His breadth of resources is like few other players." He continues: "I think one thing to give a focus to while listening to Mark's music is his never-ending research into the micro world of tonality and rhythm. They are intertwined in his writing and his disciplined research of his instrument. We share a love for the 'hydraulics' when we play together, the ability to invent independent layers of time and tonality and content that add dimension to real time creation."

Their shared experience informed Dresser's own work, albeit indirectly: "What I tried to take from Braxton was to give full confidence in the people that I was playing with. And let them contribute to the music and not to hyper control. I was encouraged to not shy away from complexity, so I brought that into my music and gravitated towards performers that had similar interests." Among them are collaborative groups with pianist Denman Maroney and Swiss flute player Matthias Ziegler, Jones Jones with

saxophonist Larry Ochs and Russia-born, Lithuania-based drummer Vladimir Tarasov, and Trio M with pianist Myra Melford and drummer Matt Wilson, as well as quintets featuring trombonist Michael Dessen, woodwinds specialist Marty Ehrlich, flute player Nicole Mitchell and pianist Joshua White. Dresser's multi-dimensional writing for his own groups contains layer upon layer. As he explains: "I write any way I can, with all the multiple things that interest me, trying to put all the elements of music in them and then also try to integrate all the stuff I've been doing on the bass sonically and try to create a space for that as well. And then try to write for the musicians in the band. So yeah, I like a full palette."

Trio M is one of four ensembles Dresser brings to The Stone this month. After enjoying an excellent chemistry with Melford in various projects, they started a piano trio, playing with different drummers until finding Matt Wilson. Dresser enthuses: "There was just the synergy that seemed to be greater than the sum of its parts." Wilson, reciprocally, reveals why Dresser is such a valued collaborator: "Mark is a legend of modern music. His innovative approach has left an indelible mark on the instrument's legacy. He is fearless and exploratory, continually creating sonic environments that inspire those around him. Most importantly, Mark is a beautiful soul—with a big heart and a brilliant sense of humor."

While none of the other nights feature established groupings, there are both familiar and some not-as familiar faces. On the return of Hemingway, Dresser remarks: "There was a period that I played more gigs with him than any other drummer." On opening night, Dresser reunites with Hemingway in a quartet, which includes veteran saxophonist Earl Howard plus a mystery guest. The rest of the residency includes groups with trumpeter Amir ElSaffar, gayageum player DoYeon Kim, guitarist Alec Goldfarb, bassoonist Sara Schoenbeck, pianist Cory Smythe and drummer Michael Sarin. Says Dresser, "The Stone is a perfect opportunity to try stuff out." And with its wonderful acoustics, it's the perfect place to witness Dresser's own brand of sonic wizardry.

For more info visit mark-dresser.com. Dresser is at *The Stone* at The New School Oct. 29-Nov.1. See Calendar.

Recommended Listening:

- Anthony Braxton—*Quartet (England) 1985* (Burning Ambulance Music, 1985)
- Mark Dresser, Mark Feldman, Hank Roberts—*Arcado String Trio* (JMT-Winter&Winter, 1989)
- Mark Dresser/Denman Maroney—*Duologues* (Les Disques VICTO, 2000)
- Trio M (Myra Melford, Mark Dresser, Matt Wilson)—*Big Picture* (Cryptogramophone, 2006)
- Mark Dresser Seven—*Sedimental You* (Clean Feed, 2015-16)
- Mark Dresser—*Tines Of Change* (Pyroclastic, 2019/2022)



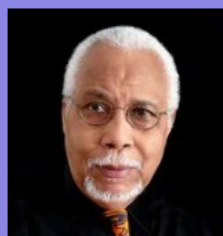
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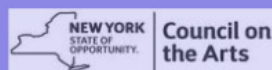
David Virelles

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Chuck D

Omar Sosa
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Stanley Clarke N•4EVER
with special guest
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Arturo Sandoval
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featuring **PROjECT.9.**
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Blues is Alright
featuring **Tucka,**
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and **Theodis Ealey**
Sat, Nov 15 @ 7PM

Rachael & Vilray
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with **Chuck D, Rakim, Slick Rick,**
Raina Simone, DJ Spinna,
Tyehimba Jess and
the **Nuyorican Poets Café
Slam Team**
Nov 20 @ 8PM

Christian McBride
Big Band
with **Andra Day,**
José James and Ledisi
Fri, Nov 21 @ 8PM

Carlos Varela
with special guests
Jackson Browne,
Diana Fuentes
and poet **Rodrigo Toscano**
Fri, Nov 21 @ 7:30PM

Stanley Jordan
plays Jimi
Sat, Nov 22 @ 7:30PM

Nat Adderley Jr. Quartet
Dorthaan's Place Jazz Brunch
Sun, Nov 23 @ 11AM & 1PM

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Jazz Vocal Competition**
Sun, Nov 23 @ 3PM



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ENCORE



EDWARD WILKERSON, JR.

MORE SEE-THROUGH FOR A BOLD SOUL

BY KURT GOTTSCHALK

Back in the '90s, Ed Wilkerson led the hottest jazz band in greater Chicagoland. Over four albums and 15 years, 8 Bold Souls built a reputation as one of the most exciting working bands then active within the Association for the Advancement of Creative Musicians (AACM), the germinal organization from which sprung Anthony Braxton, Henry Threadgill, the Art Ensemble of Chicago and dozens of others. In 2000, Wilkerson and company released the perhaps prophetically titled *Last Option* on Thrill Jockey, joining the label's other such adventurous acts as the Chicago Underground Duo, Isotope 217 and Tortoise, as well as the more pop-leaning Freakwater, Mouse on Mars and the Sea and Cake. The Souls seemed the heirs apparent to Threadgill's Sextett, acclaimed for complex arrangements, strong horn lineups and cellos in the rhythm section. But *Last Option* was to be their last.

Of course, bands come and go, but what was surprising was that Wilkerson seemed to fall silent: not his horns, but his pen. His recognizable tenor sax and alto clarinet—the murmurs that sounded like Ben Webster under a blanket but rose in plaintive, articulate, economical cries—were still to be heard, but generally on other peoples' albums. After his big band Shadow Vignettes, and after the 8 Bold Souls, it seemed as a composer, he'd run out of ink. Today, Wilkerson talks easily and directly about the veer he took. "I was doing a lot more writing because I had a vehicle to express that," he says. "You've got to keep cranking out more, there's a need for it. After the Souls I was writing for bigger groups—it's hard to get that stuff performed."

In 2024, he appeared on eight different albums by other people, including bassist Jason Roebke's excellent *Four Spheres*. This year's discography has included *Of the Essence* by Ra Bishop (a quartet co-led by drummer Avreeayl Ra and trombonist Jeb Bishop) and just last month another "last." Wilkerson has been playing with Extraordinary Popular Delusions for about a decade and *The Last Quintet* features him alongside the band's

original saxophonist, Mars Williams, in a concert recorded just three months before Williams' death. Known for a tireless work ethic, Williams recorded with such pop groups as the Psychedelic Furs and the Waitresses along with numerous Chicago jazz and improvising groups. "Mars was kind of a mainstay in Chicago," Wilkerson says. "He was just so prolific. He was always doing something. He was a big influence on me on the business side of things. He always had money coming in from various projects. He was a real fiery player. He would just push through. Even when he was sick, he kept playing."

Williams had only planned to attend the August 2023 concert heard on *The Last Quintet* but ended up joining the band onstage. "He knew his time was coming," Wilkerson adds. "He was in rare form. It ended up being a really fun concert." Wilkerson sees his presence in the band (whose name he shortens to a quick "EPD") as very different than it was with Williams, providing for a strong contrast on the album. "I think I contribute in a different way than he did," Wilkerson says. "I never liked playing with my back to the group. I always arrange my groups in a horseshoe. I want to hear everybody and see everybody. I like to be in the weeds and play support, pushing ideas out." Wilkerson's playing in foreground and background can be heard in the *Katalyst Conversation*, a quartet with percussionists Vincent Davis and Preyas Roy and former Bold Soul Ari Brown on piano and saxophones. Wilkerson first encountered Brown in the early '70s, with his band The Awakening. "It was a killer group," Wilkerson reports. "I was really enamored with him, he was always really kind and really approachable. We'd get together and play and he'd show me things on the saxophone. Ari will always be my mentor in certain ways, I've worked with him so much." He adds: "His approach to playing and his sound has influenced my playing. We share some similarities with the tenor but still I learn."

It was a time of discovery for Wilkerson. He was also introduced to AACM co-founder Muhal Richard Abrams, who was leading a successor to his famed Experimental Big Band, which laid the groundwork for the AACM. That band never recorded, and Wilkerson never played with them, but in 1975 he became an AACM member. "I wanted to be in that band but I just wasn't strong enough," he remembers. "It was really a formative time for me. It was good for me when I started writing for (25-member) Shadow Vignettes. I

feel very lucky to have been in Chicago around that time." It was also around this time, only a few years after Chicago percussionist Kahil El'Zabar founded the Ethnic Heritage Ensemble, that Wilkerson became an early member of EHE, with which he performed for the next two decades.

Today, the *Katalyst Conversation* resonates with the ritual and groove of the AACM and the long history shared with Brown. It might not mark Wilkerson's return to composition, but they do play with a commitment to new, group discovery, as can be heard on the recently released *Live in Brussels*, which came out last year on *Katalyst Entertainment*. (The band was convened by label head Kevin Beauchamp, and shares the label's name.) "We're trying to keep it for that moment," Wilkerson says. "It's hard to improvise and really keep it fresh because it can become stale. People all have their comfort zones and you can get kind of stuck."

However the music comes about, the *Katalyst Conversation* is an exciting new entry in the somewhat scattered discography of a key figure in the AACM who never entirely disappeared. And as it turns out, Wilkerson's bandleader days might not be entirely behind him. "I'm busier now but I've been doing less writing," he said. "I'm probably going to put a group together. I've got some ideas of stuff I want to do. I've been writing some things, little delicate pieces, a little more see-through."

For more info visit facebook.com/edward.wilkerson.jr.2025. Wilkerson is at *Solar Myth* (Philadelphia, PA) Oct. 15 and *Nublu* Oct. 16 (both part of *Katalyst Conversation*). See *Calendar*.

Recommended Listening:

- Ethnic Heritage Ensemble—*Three Gentlemen from Chicago* (Moers Music, 1981)
- 8 Bold Souls—*8 Bold Souls* (Sessoms, 1986)
- Edward Wilkerson—*Light on the Path* (Sound Aspects, 1992)
- trio WAZ (Edward Wilkerson, Tatsu Aoki, Michael Zerang)—*that's what it WAZ* (Asian Improv, 2008)
- Extraordinary Popular Delusions (Mars Williams, Edward Wilkerson Jr., Jim Baker, Brian Sandstrom, Steve Hunt)—*The Last Quintet* (Corbett vs. Dempsey, 2023)
- Vincent Davis, Ari Brown, Edward Wilkerson Jr., Preyas Roy—*The Katalyst Conversation* (*Live in Brussels*) (*Katalyst Entertainment*, 2024)

LEST WE FORGET



BHEKI MSELEKU

SOUTH AFRICAN FOOTPRINTS

BY JEFF CEBULSKI

The deep well of South African jazz piano includes the chief practitioner, nonagenarian Abdullah Ibrahim (previously known as Dollar Brand) and the late Blue Notes and Brotherhood of Breath pianist-bandleader Chris McGregor (1936-1990), plus more recently, Nduduzo Makhathini and Bokani Dyer, as well as American disciple, Rodney Kendrick. Yet, significantly influential was late South African pianist and multi-instrumentalist Bheki Mseleku. A preternatural music talent, his dreams were nearly throttled by a stern and religious father, as well as a tragic accident that permanently injured his right hand. But the boy's curiosity and a sympathetic mother led to a

surreptitious union with that piano, and the world is better because of it. For Makhathini and Kendrick, Mseleku was inspiring. "Mseleku, my teacher and mentor, became a prototype of what it might look and sound like to consider spirituality and cultural practices in South Africa. He has influenced my own musicality and the ways I deal with being in the world," observes Makhathini. Kendrick adds: "He exhibited part of the struggle of creating in a hostile society. He had this joyful thing even though he came from this apartheid society. He was a beautiful soul."

Bheki Mseleku was born Bhekumuzi Hyacinth Mseleku Mar. 3, 1955, in Durban, South Africa. His musician father, who had strong religious beliefs, ironically led him to attempt to prevent his children from music: the family's upright piano was locked away in a closet. But in her husband's absence, Mseleku's mother let him into the room. Later, that piano was used as firewood. Another challenge occurred when the pianist suffered a serious hand injury from a go-karting accident, leading to the loss of two finger joints in his right hand, his recovery thwarted by restricted health care under apartheid. Eventually, he adjusted,

developing a softer but quicker keyboard approach, influenced by John Coltrane's pianist, McCoy Tyner. South Africa-born, US-raised Seton Hawkins, host of *South African Jazz with Seton Hawkins* on SiriusXM, explains that South African pianists "heard in McCoy Tyner a kindred spirit in his pentatonic scale use in the quartal and quintal voicings; they heard in him a resonance and a dialogue with Africa."

For Mseleku, music was his escape from the South African struggle. He began in Johannesburg as an organist for Spirits Rejoice in the mid '70s, as well as keyboardist (synthesizer, organ, electric and acoustic pianos) for The Drive, with which he recorded a handful of albums (1975-80). He was also a member of Philip Tabane's band Malombo, which performed at the 1977 Newport Jazz Festival. It was there he met Tyner and Alice Coltrane, who bequeathed to him the mouthpiece that John Coltrane used on *A Love Supreme*; it would be Mseleku's prized possession. Mseleku, who had developed a religious hybrid involving African spirits, Hinduism and Christianity, began moving around: to

(CONTINUED ON PAGE 30)

BALANCE POINT ACOUSTICS

BALANCED COMMITMENT

BY STUART BROOMER

Every independent record label devoted to marginal music represents a special commitment to an artistic vision. Few such projects, however, have the scale of Damon Smith's commitment: his embrace includes multiple forms of free jazz and improvised music along with a simultaneous allegiance to contemporary visual arts and poetry, as well as a certain added emphasis on his own instrument, the string bass. Smith founded Balance Point Acoustics (BPA) in 2001. In the years since, he has released 60+ recordings while moving from Oakland to Houston to Boston to St. Louis. The label's Bandcamp site is one in which an intrepid listener might wander for days.

Several elements distinguish the label. There's the focus on free jazz and improvised music, but there are also extended compositions. Almost any recording will have words and images affixed, but the emphasis at BPA is special. The recent *spi-raling horn* has Marilyn Crispell (piano) joining the working trio of Jason Stein

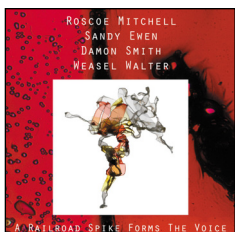
(bass clarinet), Adam Shead (drums) and Smith. It features cover art by the late, famed American painter-sculptor Cy Twombly, whose work helped inspire the collaboration, and a previously unpublished poem by Nathaniel Mackey. Smith's commitment to voice is further evident in *A Radio of the Body* with poet K. Curtis Lyle's reading accompanied by the vocal improvisations of Jaap Blonk and an instrumental trio.

There are few American labels with comparable ties to European free improvisation, noteworthy from BPA's inception. Smith himself is also a regular presence as a musician, but that, too, is a positive. He's an exceptional bassist with strong ties to the artists he records. His earliest recordings grew from the immediate impact of interacting with a series of senior bass greats: Peter Kowald, Bertram Turetzky and Joëlle Léandre. Whatever Smith's intentions, recording sessions turned into duets. The label's roots have been sustained to the present. Initially released as single CDs in the label's early years, they have since been reissued in 2021 as a three-CD set entitled *Bass Duos 2000-2007*. Another key BPA building block, already apparent in the presence of Kowald and Léandre, is a profound regard for the innovative work of European improvisers, including recordings that even predate the label. Smith's expansive vision, open to challenging art across a spectrum of music, visual arts and literature, is also aware of geography, early on forming a conduit to European improvising modes as well as American.

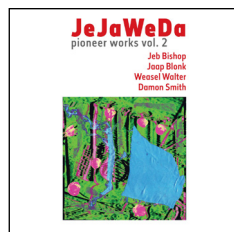
Before founding BPA, Smith had already begun to record sessions. One early example is *The Sale of Tickets for Money Was Abolished*. Recorded in 2000 and first issued a year later, it still sounds as fresh now as it did at the turn of the century, with Smith as part of a trio with English bass saxophonist Tony Bevan and Scott R. Looney playing prepared piano and electronics. The track titles such as "An Adverse Drawing Might Mean Mutilation" are taken from Jorge Luis Borges' fantasy short story, *The Lottery in Babylon*; the cover is a vibrant painting by California abstract expressionist Tom Schultz. Heard today, its interactivity remains state of the art, the gravity of Bevan's instrument still a revelation.

Other masterpieces further reveal the profound absorption and adaptation of European free improvisation. *Sextessence*, recorded in 1999 by guitarist Henry Kaiser's Sextet (including Smith) and subtitled *A Tribute to John Stevens and the Spontaneous Music Ensemble*, is particularly explicit, referencing SME's masterwork *Quintessence*. A 25th anniversary tribute to that SME title, Kaiser's sextet literally updates the homage, including in its personnel UK saxophonist John Butcher, who was a member of SME's later editions. Not untypical of BPA releases, the liner note is a poem, in this case an homage to Stevens by Kent Carter, the American émigré bassist who played on the

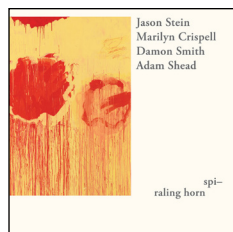
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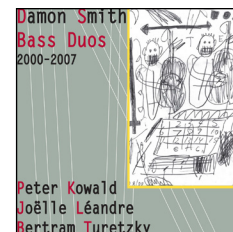
A Railroad Spike Forms The Voice
Roscoe Mitchell/Sandy Ewen/
Damon Smith/Weasel Walter



JeJaWeDa: Pioneer Works Vol. 2
Jeb Bishop/Jaap Blonk/Weasel
Walter/Damon Smith



spi-raling horn
Jason Stein/Marilyn Crispell/
Damon Smith/Adam Shead



Bass Duos (2000-2007)
Damon Smith



Wheat Fields of Kleylehof
Marco Eneidi Quintet

VOXNEWS

WHEN OCTOBER COMES

BY TESSA SOUTER

The month of October through time holds significant events in Black civil rights history, including the Supreme Court decision in 1883 striking down the Civil Rights Act of 1875 (thus re-legitimizing racial segregation); Nat King Cole becoming the first Black performer to host his own TV show (1956); Martin Luther King Jr. being awarded the Nobel Peace Prize (1964) and the founding of the Black Panther Party (1966), among many other events. Two civil rights-related concerts at Dizzy's Club this month are right on track.

First, GRAMMY-winner Adonis Rose and the New Orleans Jazz Orchestra, in collaboration with the renowned Cleo Parker Robinson Dance Company, present *Sacred Spaces*—a ballet blending music and dance that was inspired by the burning of three historic Black churches in Louisiana, featuring award-winning composer-vocalist **Andromeda Turre** (Oct. 16-19). Then, as part of the Ertegun Jazz Hall of Fame inductions at Dizzy's Club, pianist and composer Marc Cary unites with rising-star vocalist **Ekep Nkwelle** in what promises to be a stirring tribute (Oct. 21) to Cary's former boss, **Abbey Lincoln**, the significant voice of jazz and the Civil

Rights era, who used her music and songs to advocate for racial justice. Let's hope an album is in the works. It would certainly be timely. Over at Rose Theater, **Celia Cruz: A Centennial Celebration** (Oct. 17-18) honors the legendary Cuban "Queen of Salsa" with an all-star band led by Jazz at Lincoln Center Orchestra bassist Carlos Henríquez, who played with Cruz in his youth. Guest vocalists will include **Aymée Nuviola**, **Alain Pérez** and **Ariacne Trujillo Duran**.

ON THE RECORD...France-born, NYC-based jazz vocalist **Laura Anglade** celebrates the release of her fabulous new standards album *Get Out of Town* (Nettwerk Music Group/Justin Time), bringing her beautiful, clean sound to Zinc Bar (Oct. 21). The album features thrilling arrangements of standards including "April in Paris", "I Wanna Be Loved" and "This Can't Be Love". Winner of the 2023 Prix Opus for Concert of the Year, Anglade has opened for Melody Gardot and Gregory Porter and is definitely one to watch. **Stella Cole** presents her new release, *It's Magic* (Decca), over two nights at Sony Hall (Oct. 2-3). Expect vintage love songs backed by lush strings (arranged by GRAMMY-winning Alan Broadbent) and straight up standards. MacArthur Fellow and three-time GRAMMY-winning singer and composer, **Cécile McLorin Salvant's** new album *Oh Snap!* (Nonesuch) features 12 short, intimate songs, which she wrote as part of a creative quest: to place the same spontaneity and joy with which she draws and paints into her music. Initially never intending for them to be released, the songs experiment with digital tools and effects Salvant had never used before: GarageBand, Logic, AutoTune, Midi plugins, drum loops, vocal effects, reverb and filters—

reflecting her wide-ranging musical influences from her childhood in Miami: boy bands, grunge, classical, folk, etc. The result is everything you love about this daring, ambitious and riveting artist.

SEE YOU THERE...**Champion Fulton** will be all over the city, most notably with her co-led nonet with Klas Lindquist at Birdland weekly (Oct. 5, 12, 19, 26). The Gaia Wilmer Large Ensemble celebrates the iconic music of **Gilberto Gil** at Dizzy's Club with the profoundly moving, award-winning Brazilian vocalist **Mônica Salmaso** (Oct. 9-12). The emotionally resonant and always authentic **Vicki Burns** will celebrate Halloween Eve with her show *Haunted Heart* at The Green Room 42 (Oct. 30). **Andrea Wolper** and William Parker perform in duo at First Street Green (Oct. 5). **Curtis Stigers** is at City Winery (Oct. 12). **Gabrielle Stravelli** appears as featured guest of Michael Kanan's quartet at The Django (Oct. 12). The amazing **Carolyn Leonhart** sings as part of pianist Mike LeDonne's birthday celebration at Dizzy's Club (Oct. 26). **Jamie Leonhart** appears at Joe's Pub (Oct. 25). Ella Fitzgerald Jazz Vocal Competition winner, vocalist and songwriter **April Varner** appears at Zinc Bar (Oct. 13), celebrating her album *April by April Varner* (Cellar Music), a lovely collection of standards and originals around the theme of April. Also at Zinc Bar: **Sasha Dobson** (Oct. 29). At Pangea, check out **Alexis Cole** (Oct. 8), **Amy London** celebrating her birthday (Oct. 15), **Anne Phillips** (Oct. 22) and **Judy Niemack** (Oct. 27). **Sara Serpa** will be at Bar Bayeux (Oct. 17). **Alma Micic's** album release show (featuring saxophonist Eric Alexander) is at the Riverdale Jazz Series at An Beal Bocht Cafe (Oct. 29).

JAZZ EM AGOSTO

BY DAVID CRISTOL

DC JAZZFEST

BY ANDREW SCHINDER

SIENA JAZZ

BY THOMAS CONRAD



Pat Thomas @Jazz em Agosto



Marshall Allen @DC JazzFest



Norma Winstone @Siena Jazz

The 41st edition of Lisbon, Portugal's Jazz em Agosto (Aug. 1-10), offered a wide aesthetic spectrum of well-attended concerts among the most cutting-edge acts from the US and Europe.

The Heart Trio is a gathering of elder statesmen connected with NYC's Vision Festival scene and reaching further through its multiple collaborations. For this improvised set, a bass-less William Parker switched between *ngoni* (the traditional West African string instrument), *guembri* (the Moroccan three-stringed skin-covered bass plucked lute) and hunting horn—not a first for the shepherd of the free jazz community. Cooper-Moore is known for his use of self-built instruments to great expressive effect, and thrives in all variety of situations. Here he palpably held back not to overwhelm the trio's balance, however managing to insert his oddball humor and interplay within the proceedings. On drums and vocals, the ever-reliable Hamid Drake raised the spiritual atmosphere of the groove-based venture.

The set of pianist **Kris Davis'** trio, from her 2024 *Run The Gauntlet* release—with Robert Hurst (bass) and Johnathan Blake (drums)—included several selections from the album, augmented by new compositions by each member. Davis has a taste for concision but likes good strong clusters on occasion, as on the album's titular tune. Introspection and turmoil go hand-in-hand. A ballad echoed mid '60s Herbie Hancock and Wayne Shorter as the music bred in NYC translated well to the arboreal outdoor venue.

Alto saxophonist **Darius Jones** returned to Lisbon to present *Legend of e'Boi (The Hypervigilant Eye)* with Chris Lightcap (bass) and Gerald Cleaver (drums). The leader's tone was simultaneously raw, dissonant and warm, somewhat reminiscent of Henry Threadgill. For "We Inside", a vehicle for Lightcap, the audience was, appropriate given the title, invited to come sit around the band on stage. The only composition not penned by Jones, "No More My Lord", came from a recording by archivist Alan Lomax in a Mississippi penitentiary. The new version, with its tribal beat, droning arco in the lower register of the bass and feverish incantation on alto, summoned a prayer and plea to the devil. In summation, the set proved itself another major entry within Jones' fascinating itinerary.

After rocking the amphitheater with Ahleuchatistas 3, **Shane Parish** performed a solo acoustic guitar set beginning with "Lonely Woman" (Ornette Coleman), which also opens his 2024 album *Repertoire*. Parish has a knack for audio storytelling: each cover has a mood of its own. While Alice Coltrane's "Ptah the El-Daoud" was stripped down to its melody,

(CONTINUED ON PAGE 31)

Washington, D.C.'s DC JazzFest (DCJF) at The Wharf returned for its 21st edition over an extended Labor Day weekend (Aug. 27-31). Originally known as the Duke Ellington Jazz Festival (the name changed in 2010), the music-filled event provided a welcome respite for a city under political siege for much of a difficult summer. Defying the headwinds imposed by the federal government and despite the toll taken on the psyche of the city's people, DCJF reflected the city's resiliency. Birthplace of Ellington, and with one of America's foremost jazz traditions, delivered was one of this nation's finest jazz festivals, fulfilling its mission of fostering and supporting jazz education, providing a forum for musicians young and old alike and making jazz accessible and welcoming to jazz enthusiasts as well as newbies. Plus the weather was fantastic!

The festival encompassed three primary stages on Southwest Washington's District Wharf, on the Anacostia River. Completed in 2022, The Wharf (as it's commonly known) is spacious and lively, containing the city's historic Maine Avenue Fish Market, hotels, residential buildings, restaurants, shops, parks, piers, docks and marinas—and music venues. In furtherance of the festival's mission statement, peppered among the main stages were smaller stages showcasing student ensembles and/or up-and-comers. Unlike some festivals of its ilk and stature, this one does not stray far from its focus; there was no attempt, for instance, to boost ticket sales by booking big-name headliners from other genres: DCJF is a *jazz festival* and a Washington event through-and-through. Not only were local artists prominently featured alongside national acts, but the upbeat, love-filled vibe reflected the setting. The unique ambiance was all warmth and spirit, attendees thrilled to be soaking in the mastery on display, and the artists responding in kind.

Saturday's main stage kicked off in legendary fashion, with the venerable **Sun Ra Arkestra** landing directly from Saturn to deliver an explosive, joyful performance. 101-year-old leader Marshall Allen is essentially a walking and playing miracle. No mere figurehead, he not only sounds great on alto saxophone and EWI (electronic wind instrument) but continues to actively direct the Arkestra and noticeably did not sit down once during the entire performance. One of, if not *the* most visual acts in jazz, the Arkestra is a spectacle, with flamboyant costumes, crowd work and extraterrestrial movement. The day's headliners also included saxophonist **Branford Marsalis**, making his first appearance in Washington in several years. While he may carry with him a certain baggage of his ultra-famous last name as well as his foray into commercial

(CONTINUED ON PAGE 30)

The Siena Jazz Workshops (Jul. 26-Aug. 7), which began in this Tuscan city in 1977 as more-or-less an opportunity for Italian musicians, has become, since the 1990s, international in scope. Still, the workshops maintain national focus and occupy a unique place on the Italian jazz scene; it is rare to encounter an established Italian jazz musician under 50 who has never participated in them. Well-known international artists are brought in every year to teach and perform. Approximately 90 students attend, half from Italy and half from abroad. The program is a subsidiary of the Accademia Nazionale del Jazz, which until recently was the only degree-granting college in Italy offering a jazz major. The Accademia is located in the Fortezza Medicea, built in 1561, a former fortress with towering stone ramparts, a quick few blocks from Piazza del Campo, Siena's famous shell-shaped town square. A UNESCO World Heritage Site, it is also the location for the renowned Palio di Siena horse race.

This report covers the second week of the Workshops' two-week program. It is instructive to observe famous musicians in their roles as educators. Norma Winstone MBE (Member of the Order of the British Empire), now a venerable 83 years of age, is best known for her contributions to improvised vocal music and is known for her free, seemingly fanciful vocal flights. But in the classroom she offers her student singers down-to-earth advice on practical matters including how to move (or not move) on stage, how to hold a microphone, and how to take a breath before a long phrase. In guitarist Lage Lund's class, the teaching can be intense. For a non-guitarist, such as this reporter, the experience is to be overwhelmed by guitar arcana that seven aspiring guitarists eagerly consumed. Mostly your correspondent was left in the dark, such as when Lund said, "The B is the shittiest string on the guitar," and the students all laughed and nodded. But when Lund did a deep dive into "chord vocabulary," it revealed how much forethought goes into those beautiful lines that he plays, which always sound like unfiltered emotion. Marquis Hill taught a trumpet class by saying, "Play after me," and then set a high standard that challenged the student trumpet players. Hill also gave them "shapes" and instructed them to take solos and incorporate those shapes into their improvisations. By the end of the class, they were doing it.

Whereas many jazz festivals contain workshops and master classes, what happens in Siena is the reverse: The Workshops contain a jazz festival; at night, the teachers play concerts. Most of the bands appearing had never played together before and never

(CONTINUED ON PAGE 31)

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ALBUM REVIEWS



**Asking for Trouble
With Strings**
Caity Gyorgy (La Reserve)
by Jim Motavalli

Caity Gyorgy (pronounced “George”) is a young jazz singer from Canada and multiple JUNO Awards winner, and if singing was all she did the critics would still be raving about her clear articulation (even at manic tempos), scat abilities and relentless swing. But Gyorgy is also a songwriter of note, with the rare talent of composing tunes that fit neatly into the Great American Songbook mold. She works closely with pianist Mark Limacher, who plays on the singer’s *Asking for Trouble*, a lovely duo recording of Frank Loesser songs, and additionally arranged and conducted the orchestra on *With Strings*. Like Gyorgy, he is also a songwriter and music composer.

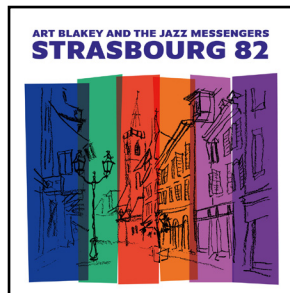
On *Asking for Trouble*, the two showcase their tight musical connection formed through their long collaboration. The singer’s choices venture beyond the hits, beginning with the title song (sung by the composer himself on an album of rare and unreleased material, *Frank Sings Loesser*). In “I Believe in You” (*How to Succeed in Business Without Really Trying*), Gyorgy’s signature seizure of a single word—in this case “believe”—stretches it out to bravura length. “Paris Original”, from the same show, is a delightful find, especially from a clothes horse like Gyorgy. “I Come a Runnin’” has a fine stride solo from Limacher, and the singer swings it with a Broadway touch. The much-covered “If I Were a Bell” (*Guys and Dolls*) is taken fast, with engaging scat, and Limacher is right there ringing the bell with her.

The singer’s *With Strings* is in a long tradition for which Billie Holiday’s *Lady in Satin* is an effective template. Gyorgy isn’t coming from Holiday’s hard life, but she’s versatile enough to go from duos to full orchestration without getting buried in Limacher’s quite busy arrangements. And the program is all her own songs. “Pour for the Hour” and “That Doesn’t Matter” are enhanced by the large band. “You’ll Learn” is a poignant give-it-time ballad with lush *South Pacific*-like strings that get a little intrusive at times. In this case, a more minimalist treatment may have been a more successful approach. “Train Wrecked Dining Car” (full of vivid imagery about facing your fears) fares better, recalling pianist-arranger Pete Rugolo’s work with June Christy. “If I’d’ve Known” has a long intro, akin to a Broadway musical overture. The fear is still there, but it’s fitted with an indelible melody and truth-telling wisdom that could make it a songbook standard. “Sight to Behold” belongs on stage somewhere, and a musical’s book could be written around it. “I’ve Been Kicking Myself”, meanwhile, would fit right into a Doris Day-Rock Hudson flick: *Pillow Talk* maybe. While *With Strings* isn’t really a “jazz” album per se, it’s very enjoyable nonetheless, and Gyorgy is emerging as a singer-songwriter double threat.

At a recent concert at Dizzy’s Club in June, Gyorgy showcased her clear voice, with a firm low range and echoes of Stacey Kent. Her all-Canadian trio—with Limacher (who proved live to be a pianist with an unabashed affection for older styles including Fats Waller stride), Thomas Hainbuch (bass) and Curtis Nowosad (drums)—performed a nicely-paced set enlivened by the leader’s cheerful patter. Her “Hello, How Are You?” reinforced the vocalist’s considerable songwriter credentials, as did “Pour for the Hour” (about serving tea and the breaking up of old friendships) and “Nothing Today” (with memorable lyrics describing a

dreary day with no mail). She also scatted with Ella-like abandon, often slamming in and out of lyrics with a fondness for rapid tempo shifts in her treatment of standards. Equally impressive on slow ballads, the 1953 Broadway musical *Kismet* is a Gyorgy favorite, from which she offered a medley that included “Stranger in Paradise” and “Baubles, Bangles and Beads”. The latter is frequently jazzed up, but she somehow managed to get the former up and moving, too.

For more info visit lareserverecords.com. Gyorgy is at Hudson Hall (Hudson, NY) Oct. 4 (part of Hudson Jazz Festival). See 100 Miles Out.



Strasbourg 82
Art Blakey & the Jazz Messengers (Gearbox)
by Ken Dryden

Art Blakey’s Jazz Messengers was the ultimate graduate school for numerous young musicians over several decades to develop as composers, arrangers, soloists and leaders. The drummer-bandleader (whose 106th birthday and 35-year deathaversary fall on this month) would appoint a senior member as music director and push the band to not only interpret the group’s classic repertoire, but to also write new material to add to the band’s book. After a few years, if they didn’t leave on their own, musicians were pushed out and encouraged to find their own path. The lineup heard on this previously unissued 1982 concert (available as a 180gr double-LP, as well as CD and digital album), recorded in Strasbourg, France, was together from around 1980-82: Donald Harrison (alto), Billy Pierce (tenor), Terence Blanchard (trumpet), Johnny O’Neal (piano) and Charles Fambrough (bass), all of whom would go on to record as leaders. The set list includes compositions of both previous and current Jazz Messengers, standards and arrangements of classic jazz works.

Fambrough’s “Little Man”, the only work penned by a then-current member of the band heard in this concert, opens the show by establishing a bluesy vamp with Blakey’s off-center drumming propelling the sextet. Famed (though shortly tenured) Messengers alum, tenor saxophonist Benny Golson’s wistful “Along Came Betty” is highlighted by Pierce’s rapid-fire, passionate tenor. Another former Jazz Messenger, Bobby Watson penned “Fuller Love” (later retitled “In Case You Missed It”), a circular, tension-building vehicle showcasing Blanchard, Pierce, Harrison and O’Neal in turn, all feeding off each other and leading to an explosive climax. Ron Carter’s “Eighty One” (originally from Miles Davis’ *ESP* album) is given a hip Latin vibe, with Fambrough’s bass laying a solid foundation for Harrison’s fiery alto and Pierce’s soulful tenor.

Blakey was insistent about properly pacing a set and the ballad feature of “I Can’t Get Started” gives the listener (and musicians undoubtedly) a chance to cool down. Featured is an extended solo by Harrison, with Blanchard and Pierce both laying out. The drummer kicks off Donald Brown’s “New York” with a masterful solo introduction, as the band captures the high energy and diversity of the metropolis in the former Jazz Messenger pianist’s lesser known masterpiece. Another ballad is a solo piano feature for O’Neal, giving the full band a breather and capturing the work’s nostalgic mood. It also adds plenty of the pianist’s trademark flourishes without going overboard. Blakey then fires up his band again with Golson’s long-time

Jazz Messengers staple “Blues March”, leading into a driving, piercing interpretation of Bobby Timmons’ soulful signature tune “Moanin’”.

For more info visit gearboxrecords.com



Triune
Nicolas Payton (Smoke Sessions)
by Jeff Cebulski

One musician raised on New Orleans-jazz roots, but who has embraced the Black American Music (BAM) identity, is Nicolas Payton. The trumpeter-keyboardist’s new album, *Triune*, celebrates the culture’s musical gumbo, pairing the veteran with two equally distinctive musicians—esperanza spalding (bass, vocals) and Karriem Riggins (drums). Though this trio configuration is not altogether new (spalding and Riggins were members of a 2010 Payton quartet), it took until now for these stars to realign and record.

Triune finds each musician, pulled together by the strength of their skills, at a high point and creative peak. Overall, the vibe is breezy, soulful and softly swinging, while incorporating Payton’s appreciation for what has come before. And in the same way that spalding began as a bassist but has since been recognized additionally

RECOMMENDED NEW RELEASES

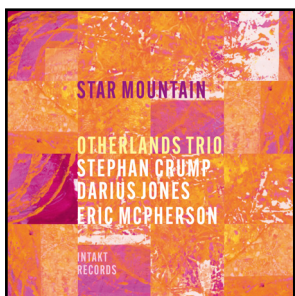
- JD Allen—*Love Letters (The Ballad Sessions)* (Savant)
- Camille Bertault—*Voz e Vocês (Sunnyside)*
- Michael Carvin Experience—*Live in San Francisco* (MCE Music)
- Vincent Davis, Ari Brown, Edward Wilkerson Jr., Preyas Roy—*The Katalyst Conversation (Live in Brussels)* (Katalyst Entertainment)
- Michael Dease—*Flow* (Posi-Tone)
- Orhan Demir/Neil Swainson—*Wicked Demon* (Hittite)
- Extraordinary Popular Delusions—*The Last Quintet* (Corbett vs. Dempsey)
- Tomas Fujiwara—*Dream Up* (Out Of Your Head)
- Hold the Lion’s Paw—*Potentially Interesting Jazz Music* (Earshift Music)
- Irving Flores Afro-Cuban Jazz Sextet—*Armando Mi Conga* (Amor de Flores)
- Sylvain Kassap, Steve Swell, Benjamin Duboc, Chad Taylor—*Edges* (RogueArt)
- Yael “KAT” Modiano/David Haney—*Improvised Music from Luray Caverns* (Cadence Media)
- Yusuf Mumin—*Journey to the Ancient* (Wewantsounds)
- Natural Information Society—*Perseverance Flow* (Eremite)
- Pharoah Sanders—*The Complete Theresa Recordings* (Mosaic)
- Wadada Leo Smith/Sylvie Courvoisier—*Angel Falls* (Intakt)
- Natsuki Tamura/Satoko Fujii—*Ki* (Libra)
- John Taylor—*Tramonto* (ECM)
- Underground Horns—*Live at Nublu* (s/r)
- Nicole Zuraitis—*Live at Vic’s* (La Reserve)

as a delightful singer, Payton, who first gained attention on trumpet and flugelhorn, is featured primarily as a keyboardist and arranger, with his horn sprinkled on four of this album's seven pieces. Riggins remains a versatile percussive drummer, supporting conventional and postmodern music alike, with aplomb.

Jazz elements persist: occasionally, Payton, Sonny Rollins-like, will drop quotes from known songs, on both piano and trumpet. The heft of spalding's bass lines, the intricate stickwork of Riggins and the leader's swing stand out, while the assortment of styles attests to the BAM doctrine of mixing popular motifs with intracultural expression. Tributes also rule: the album is bookended by pieces composed by the late pianist Geri Allen, whose music Payton has addressed before. The first, "Unconditional Love", matches the original's languid pace but adds spalding's lilting wordless vocal. The final cut, "Feed the Fire" (a "bonus" track), which electrifies Allen's version with Payton's fuzzy Fender Rhodes leading the charge, sounds like a demo that may promise a more animated trio repeat. A nod to the late Sly Stone occurs on the gospel-funk "#bamisforthechildren", which features a chorus including New Orleans friends Ivan Neville, Erica Falls and Otis McDonald. The remaining selections are all Payton compositions, a few of them repeats: "Ultraviolet", featuring a vocal from Snarky Puppy's Nikki Glaspie; a bouncy, spalding-scatted "Jazz Is a Four-Letter Word" with significant swing; and "Gold Dust Black Magic", a Brazilian-tinged ditty with a spalding-Payton wordless voice duet.

On *Triune*, Nicholas Payton and friends provide a harmonious aside and hat-tip to the broad, contemporary sounds created in the Black milieu, while highlighting his cohorts' extraordinary skills, opening a door to cross-generational appreciation.

For more info visit smokesessionsrecords.com. Payton is at Smoke Oct. 1-5. See Calendar.



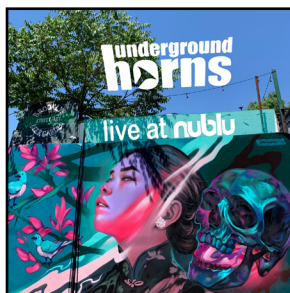
Star Mountain
Otherlands Trio (Stephan Crump, Darius Jones,
Eric McPherson) (Intakt)
by David Cristol

This debut album, *Star Mountain*, by the Otherlands Trio, was born of another, the Borderlands Trio, with pianist Kris Davis, bassist Stephan Crump and drummer Eric McPherson. Crump and McPherson wished to continue their collaboration and so reconvened without their pianist, thus forming the Otherlands Trio with alto saxophonist Darius Jones. Both the bassist and drummer have appeared in small formats on several other albums on the Swiss Intakt label, including Borderlands Trio's three albums, as well as with Mary Halvorson, Ingrid Laubrock, Cory Smythe, David Virelles and Ohad Talmor.

This new trio signals Jones' first appearance on the label and a rare outing outside his own projects. His skewed melodic lines, insubordinate swirls, peremptory and sometimes hoarse sound, free yet compendious playing, aren't this release's only merit. McPherson is also a joy to listen to, never predictable, establishing rhythms only to deconstruct them with the help of his more subdued but unwavering bass accomplice. The spontaneously-created compositions (two long tracks encircling three shorter ones) are credited to all three members and offer original angles

aplenty. The recording is pristine, allowing the listener to appreciate each member's ideas, interactions and changes of pace. The ultimate result, however, feels like the debut that it is—three musicians sizing each other up, working things out between them. It's a cautious approach, without the urgency of Jones' works under his own name or the whole-hearted stretches into the unknown that made the Borderlands Trio so valuable, live and on record. Consequently, the 46 minutes of *Star Mountain* feel too short, leaving this listener longing for more. There's much potential for development, especially of the abstract and textural parts such as the penultimate "Instared" (a mere interlude) or the ending of closer "Imago". Looking forward to the next volume.

For more info visit intaktrec.ch. The album release concert is at The Jazz Gallery Oct. 17. See Calendar.



Live at Nublu
Underground Horns (s/r)
by Elijah Shiffer

As New York's brass band scene has proliferated exponentially over the past decade or so, it has consistently produced some of the most exciting live performance environments the city has to offer. Hearing a band live will never be the same as experiencing it on record, but as shown on *Live at Nublu* by the Underground Horns, proper documentation of a particularly electrifying gig can preserve a high percentage of its magic. Though this album cannot literally replicate the crowded festivities of a brass band show, it comes extremely close.

The New York brass band sound is both instantly recognizable and difficult to describe precisely. It incorporates a vast range of like-minded influences from across space and time, including Ethiopian jazz, Afro-Cuban salsa, New Orleans funk, swing and even the "space jazz" of Sun Ra; all of these genres are essayed characterfully by the Underground Horns. Led by alto saxophonist Welf Dorr, the core group also includes Patrick Adams (trumpet), Justus Heher (trombone), Evan Jaffa (sousaphone), Clemens Grassmann (drums) and Michael Glanzer (percussion). On three of the seven tracks, the ensemble is doubled in size with an expanded version of the Dingonek Street Band, a like-minded group whose stylistic range is similarly omnivorous.

Dorr's clever sextet arrangements (all his own compositions) sound just as big as the larger ones. "The Alchemist" and "Tatato" are the most interesting of these with their slippery, inventive melodies; on the latter, the leader's multiphonics add a quirky avant garde spice to the ensemble sound. Rebirth Brass Band classic "Feel Like Funkin' It Up" showcases soloists from both Underground Horns and Dingonek, including the latter's three trumpeters, with a particularly salacious statement by Thomas Abercrombie.

Live at Nublu is not an album for passive listening; this is music to feel with one's whole body. On every song, the groove makes dancing inevitable. Like the best live shows, this album is guaranteed to stick with the listener for a long time—even after just the first hearing.

For more info visit undergroundhorns.com. The album release concert is at Nublu Oct. 1. See Calendar.

Blue Note

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ROBTOBER VOL.7

EP. 1 OCT. WED 1 - THU 2
ROBERT GLASPER

EP. 2 OCT. FRI 3 - SAT 4 - SUN 5
ROBERT GLASPER x CORDAE

EP. 3 OCT. WED 8 - THU 9 - FRI 10
ROBERT GLASPER x EMILY KING

EP. 4 OCT. SAT 11 - SUN 12
ROBERT GLASPER x SURPRISE GUEST

EP. 5/6 OCT. WED 15 - THU 16 - FRI 17 - SAT 18 - SUN 19
ROBERT GLASPER 20TH ANNIVERSARY
OG ACOUSTIC PIANO TRIO x MARK TURNER (ONLY SUN 19)

EP. 7 OCT. WED 22 - THU 23 - FRI 24
ROBERT GLASPER - CHRIS DAVE - DERRICK HODGE
ISAIAH SHARKEY - JAH! SUNDANCE x BILAL

EP. 8 OCT. SAT 25 - SUN 26
R+R=NOW // ROBERT GLASPER - TERRACE MARTIN
DERRICK HODGE - JUSTIN TYSON - TAYLOR MCFERRIN

EP. 9 OCT. WED 29 - THU 30
ROBERT GLASPER - BURNISS TRAVIS
JUSTIN TYSON - JOE HARLEY
JAH! SUNDANCE x LEDISI CELEBRATING
THE 5TH ANNIVERSARY OF THE WILDCARD

EP. 10 OCT. FRI 31 NOV. SAT 1
ROBERT GLASPER x SLUM VILLAGE

EP. 11 NOV. SUN 2
ROBERT GLASPER x FINALE

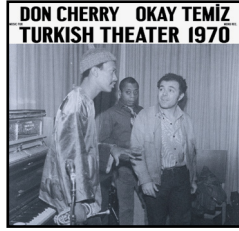
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Complete Communion
Don Cherry (Blue Note Tone Poet)
Music for Turkish Theater
Don Cherry/Okay Temiz (Caz Plak)
 by Andrew Schinder

Though October represents avant garde trumpeter Don Cherry's 30-year deathaversary, two recent album releases celebrate (in advance) his 2026 centennial: an exquisite reissue of the pivotal *Complete Communion* (one of free jazz' most seminal records) and *Music for Turkish Theater*, which is closer to what one may assume as prototypically "avant garde."

Complete Communion, originally released in 1966, has been expertly remastered for Blue Note's Tone Poet Series on 180gr vinyl in a deluxe gatefold tip-on jacket; liner notes by the late, eminent jazz journalist, Nat Hentoff, provide historical context to a work that rewards multiple (if challenging) listens. The recording followed Cherry's departure as a regular member of free jazz pioneer Ornette Coleman's band. Thereafter he spent time taking on leader and sideman gigs in Europe; while in Italy he met tenor saxophonist Gato Barbieri, and ultimately recruited him for this session. Cherry's years playing with Coleman and touring Europe served him well on this album, a quartet which is rounded out by bassist Henry Grimes and drummer Ed Blackwell (Cherry's Coleman Quartet bandmate). Proving himself to be a fully-formed artist,

this is Cherry's American label debut (his *Togetherness* album for the Italian Durium label, which also includes Barbieri, was recorded months earlier, and is thus technically his very first recording as leader). Somewhat betraying the "free jazz" label (and posing the question as to what "free jazz" actually is or could be), *Complete Communion*, despite any challenges, is still highly accessible and is certainly one of the most broadly appealing works in the trumpeter-cornetist's catalog (as well as the free jazz idiom generally). The album is divided into two suites: the title track and "Elephantasy", each based on a trumpet motif as the players break off into free-flowing improvisation before returning to the respective main themes. Cherry and Barbieri prove to have tremendous chemistry. A neophyte in the studio during the recording of the album, for Barbieri it was a coming out party, and in the ensuing years he would become a star.

In comparison, *Music for Turkish Theater* is somewhat of a curiosity, although certainly a fascinating item in Cherry's discography. In 1969, writer-activist James Baldwin helped stage a Turkish version of the John Herbert play *Fortune and Men's Eyes* (*Düſenin Dostu*), a work the Turkish government tried unsuccessfully to ban, since its theme was the exploration of homosexuality in Turkish prisons. Baldwin recruited his friend Cherry to provide a musical accompaniment for the work, with Turkish percussionist and frequent Cherry collaborator, Okay Temiz joining. The play became a huge hit in Istanbul. Fast forward and Turkish record label Caz Plak recently recovered and reissued the recording. There are no structural motifs, however, to assist the listener. Cherry had asked Temiz to play in several rhythmic times simultaneously, which can be audibly unsettling. While there are bursts of joyful funk, the recording's overall mood is appropriately somber. To the Western

ear, the music also can feel incomplete, especially since it was originally written as underscoring for the play, serving as an enhancement to the drama. Nevertheless, the recording certainly is a valuable entry in Cherry's oeuvre and is a captivating example of his forays both in avant garde and global music.

For more info visit bluenote.com and cazplak.bandcamp.com



Syzygy, Vol. 1
Brandon Lopez/DoYeon Kim (577 Records)
 by Kurt Gottschalk

It's no easy game to guess the instrument Brandon Lopez and DoYeon Kim play. The baryton, perhaps, an augmented bass viol with six or seven strings and a dozen or more resonating strings running underneath. But it might be a detuned theorbo, or an oversize hurdy-gurdy, or a giraffe piano played inside the case. An astute observer, however, will soon surmise, in fact, that they play but two instruments: string bass and gayageum (Korean plucked zither)—but the deep sonorities of their thick, thumping strings and the close attention they pay to their shared improvisation suggest a single instrument, even a single player with somewhere between three and six hands.

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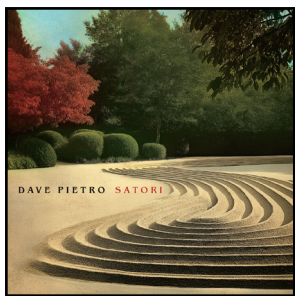
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This instrumental pairing makes a lot of sense, but hasn't often been investigated; Peter Kowald's duet with Tadao Sawai (on the gayageum's better known cousin, the koto) comes to mind. Listening to *Syzygy, Vol. 1*, it's hard to imagine just why. The title suggests a conjunction of opposites but the music (at least to these ears) doesn't make good on that promise. They're just too kindred for that. Lopez has become an active and essential character among NYC's free-spirited improvisers, mostly through his own bands and solo concerts but also thanks to an exciting, ongoing partnership with poet Fred Moten. DoYeon Kim is a more recent presence in town, bringing an adventurous spirit and her Korean tradition into a variety of encounters, notably a 2018 album with guitarist Joe Morris.

It's a quick 40 minutes (LP length but at least at present only available as CD or download), five tracks dissolving into a vibrating dream of shifting grounds. In truth, when the consciousness isn't set adrift, it's really not so hard to tell the two instruments apart most of the time, but that "most of the time" is key. They both bow, they both (it seems) prepare their strings, they both let their big wooden boxes rattle and buzz. And key to the proceedings, neither overplays their hand. It's a surprise when it ends seemingly so quickly but no surprise how easy it is just to hit "play" again. The sad surprise, though, is Kim's powerful singing voice is nowhere to be heard. Maybe that's the gameplan for volume two.

For more info visit 577records.com. Kim is at First Street Green Oct. 13 (part of Arts for Art's InGardens Festival). See Calendar.



Satori
Dave Pietro (East 15th)
by Ken Dryden

Alto saxophonist Dave Pietro has been part of the NYC jazz scene for almost four decades, contributing to a number of prominent bands, including the Toshiko Akiyoshi Jazz Orchestra, Maria Schneider Orchestra, Maynard Ferguson's big band and Darcy James Argue's Secret Society, among many others. But the veteran jazz educator also has proven his skills as a composer and arranger on his own albums over the past 30+ years.

Satori is a showcase for Pietro's diverse original works, interpreted by some of the top musicians in New York, many of whom are old friends and collaborators. The quintet includes Michael Rodriguez (trumpet, flugelhorn), Gary Versace (piano, keyboard), Johannes Weidenmueller (bass) and Johnathan Blake (drums), with Rogerio Boccato (percussion) added on several numbers. While Pietro arranged each of his original compositions, he allows the music to breathe by giving the musicians freedom to explore them.

Throughout the album, the lively exchange of ideas between the leader and Rodriguez flows effortlessly, as if this was a working band playing time-tested repertoire from its band book. The title track is a Japanese Zen Buddhist term, variously interpreted as "awakening, enlightenment or to understand." The two musicians shine in this breezy samba, buoyed by the undercurrent from Versace's light-hearted Fender Rhodes playing, Weidenmueller's pulsing electric bass and Blake's intuitive, driving percussion. Pietro's emotional alto and Versace's bluesy Hammond B3 leave a lasting impression in his melancholy ballad of longing, "Numbers to Leave Numbers", while

his powerful "Suchness" suggests a quiet moment alone, focused on self-reflection and healing. On the latter selection, each of the musicians make effective use of space as they solo within the ensemble's rich harmony, which provides for a moving climax. The album ends in a somber, contemplative mood with "The Two Silences", which interweaves the lush blend of Pietro's alto and Rodriguez' trumpet, Versace's subdued yet provocative performance on piano and Weidenmueller's nimble bass technique, fueled by Blake's delicate brushes and mallet work.

Dave Pietro has added another tantalizing release to his discography as a leader, a recording that will surely stand the test of time.

For more info visit davepietro.com. Pietro is at Smalls Oct. 16 (as leader) and Dizzy's Club Oct. 9-12 (with Gaia Wilmer Large Ensemble). See Calendar.



The Katalyst Conversation (Live in Brussels)
Vincent Davis, Ari Brown, Edward Wilkerson Jr.,
Preyas Roy (Katalyst Entertainment)
by David Cristol

Ari Brown has associations with Lester Bowie, Kahil El'Zabar and the AACM after starting out in the first half of the '70s on cult label Black Jazz. In recent years he has issued a string of albums on Delmark and toured with Joshua Abrams' Natural Information Society. His bountiful tenor stands out whether it's on records or in live situations, his style informed by bop, soul, blues and other genres included in the "Great Black Music—Ancient to the Future" continuum, according to the expression coined by the Art Ensemble of Chicago.

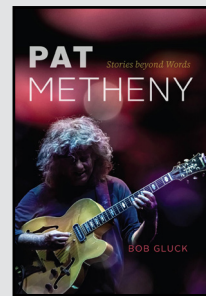
Brown began as a pianist, and plays piano on five of seven live tracks that comprise *The Katalyst Conversation (Live in Brussels)*. The gathering of artists stems from two distinct regular gigs at Chicago's The Katalyst coffee shop and record store, where nominal leader Vincent Davis (drums, percussion) and Brown were performing weekly duets, while Preyas Roy (vibraphone, percussion) organized jam sessions of his own at the venue. Preyas is by far the youngest of the quartet, and this recording feels like a passing of the torch between the seasoned players, including Windy City stalwart Edward Wilkerson, Jr. (saxophones, clarinet, didjeridu), and the relative newcomer.

The music is open and one surmises largely improvised. On the modal "Sizzler Settling In", Davis and Brown sustain a moody vamp for Wilkerson and Roy to extemporize upon. "Opening Up The Road To Discovery" has a shuffling motif on piano along with free drumming. Roy is highlighted on "Anointed Arrival", his touch calling to mind that of vibraphonist Walt Dickerson. The didjeridu and percussion-led "Crossing the Sands" harks back to the devotional jazz of Pharoah Sanders, vocal and saxophone growls included.

The entire set feels like it could have been recorded a half-century ago. Though the sound quality is slightly muffled and not pristine, it convincingly resembles what it must have felt like to be in attendance, whether at a mid '70s Chicago showcase—or in Brussels just last year, when *The Katalyst Conversation* was recorded.

For more info visit katalystentertainment.com. The album release concert is at Solar Myth (Philadelphia, PA) Oct. 15 and Nublu Oct. 16. See Calendar and 100 Miles Out.

IN PRINT



Pat Metheny: Stories beyond Words
Bob Gluck
(University of Chicago Press)
by Jeff Cebulski

Guitarist Pat Metheny's appeal to millions worldwide is undeniable, even if he, as a generous contributor, remains slightly enigmatic (his album *Secret Story* is arguably one of his most personal narratives). Besides many interviews with him in print and other media outlets, Metheny has had his craft explored in only two books by authors who focused on his ECM years and his early musical experiences in Kansas City. Bob Gluck's new paperback volume, *Pat Metheny: Stories beyond Words* (198 pp.) is the first to focus on the breadth of his art and technique. Fans of the prolific guitarist will benefit from Gluck's concentration on music as metaphor, while interested musicians will receive insight into Metheny's characteristic approaches to playing and composition, including the use of tunings and electronics. The passages about his iconic guitar synth are particularly welcome.

Given that Gluck is a professor emeritus at the University of Albany, the book does have a pedantic bent as the author, a pianist who has written about Miles Davis and Herbie Hancock, explains what he has learned from years of research, aided by Metheny's willingness to share his thoughts on music. He has also interviewed several of the guitarist's bandmates (tracing the evolution of the Pat Metheny Group), and their insight adds crucial depth to understanding this modern genius, whose creative intensity and drive are self-evident. Some jazz history is provided for contextual purposes, sometimes interlaced with references to noted rock performers (for example, an explanation of "stepwise bass lines" involves a quick study of Paul McCartney). The story of Metheny's well-known admiration for Wes Montgomery is as biographical as Gluck gets, down to the very first Gibson Metheny owned that spawned hours of practice and the formulation of his singular style.

Representative of the whole volume, Chapter 2, "Stories We Listen To" and Chapter 5, "Developing That Sound: Guitars and Sonic Space" are places where readers can begin to appreciate what makes Metheny unique in the world of straight ahead and contemporary jazz. For the music student, Chapter 4, "Motif and Improvisation," reads like a jazz approach primer. (Given Gluck's deep analyses of theme and composition, this book could be used in both a liberal arts and school of music classroom.)

Pat Metheny: Stories beyond Words is a worthy addition to the literature about an important musical artist.

For more info visit press.uchicago.edu. Metheny is at The Kate (Old Saybrook, CT) Oct. 1-2, District Music Hall (Norwalk, CT) Oct. 8 and Carnegie Hall Oct. 9. See Calendar and 100 Miles Out.



Cantica Profana

Lucian Ban, Mat Maneri, John Surman (Sunnyside)
by John Sharpe

Béla Bartók's early 20th-century field recordings of Transylvanian folk songs continue to generate new tributaries. Pianist Lucian Ban, violist Mat Maneri and reedman John Surman's previous release, *Transylvanian Folk Songs* (2020), animated Bartók's archival fragments with startling immediacy. *Cantica Profana*, drawn from 2022-23 European tours, captures how those same pieces have been reforged in performance: recast into pliant, living shapes. The result is a program that honors the sublime, melodic spine of the originals while conceiving a vocabulary all its own.

The trio resists the conventional jazz architecture of soloist and accompanists. Instead, they emphasize collective invention, weaving the source material into malleable, constantly-shifting textures. Themes surface obliquely—hinted at in phrasing, refracted in rhythmic turns—then dissolve before they can harden into statements. Ban and Surman frequently trade responsibility for propulsion, the pianist dampening strings for percussive resonance or repeating figures that double as riffs, while Surman's bass clarinet and soprano saxophone oscillate between breathy lament

and folkloric lilt. Maneri's viola, with its expressive inflections and curdled sonorities, adds a sorrowful undertow, even when paired with Surman's more plump buoyancy.

Variation is central to the album's design. Two versions each of "Violin Song" and "Dowry Song" appear in contrasting guises, underscoring the trio's refusal to treat these melodies as fixed. In these readings, the tunes often pivot between celebration and foreboding, echoing the austerity of the peasant life that produced them. At times, other idioms briefly emerge: klezmer hues, Middle Eastern modalities, even a muezzin-like cry from Surman at the opening of "Up There". These fleeting echoes never dilute the focus; rather, they enrich the trio's dialogue with wider folk traditions. The interplay remains egalitarian throughout. Ban offers moments of hushed tunefulness, notably in "A Messenger Was Born", where his introspective lines entwine with Maneri's gossamer counterpoint. The violist's shadowed glissandi in "Evening in the Village" deepen the aura of haunted reflection. Surman displays remarkable control across both horns, at times mirroring Maneri's microtonal pitch bends, at others blossoming into the aching lyricism of the title track.

Cantica Profana thrives on ambiguity—joy shading into regret, clarity into blur. In avoiding the codification that touring often breeds, Ban, Maneri and Surman have found something rarer: folk songs reborn as mutable, ungovernable art.

For more info visit sunnysiderecords.com. Ban and Maneri are at The Perch (Philadelphia, PA) Oct. 5 and Barbès Oct. 11. See Calendar and 100 Miles Out.



Perseverance Flow

Natural Information Society (Eremite)

Totality

Natural Information Society/Bitchin Bajas
(Drag City)

by Stuart Broomer

An outstanding Chicago bassist, Joshua Abrams regularly contributes to a host of bands, drawing on roots from hip-hop to free jazz. He also leads a singular project, Natural Information Society (NIS), a band that stretches across time, origins, technologies and sources, and one which has mutated significantly in its 15-year history, documented on a series of Eremite LP releases. Abrams also plays guembri, the bass lute of the Gnawa people of North Africa, introduced to free jazz circles by Moroccan master Maleem Mahmoud Ghania, who in the '90s stepped outside traditional circles to play with saxophonists Pharoah Sanders and Peter Brötzmann and percussionist Hamid Drake, the latter an occasional member of NIS. Recent NIS recordings include two double-LP sets, *Since Time Is Gravity*, by an 11-member Community Edition and *descension* (*Out of Our Constrictions*) by the current core quartet of Abrams, Lisa Alvarado (harmonium), Mikel Patrick Avery (drums) and Jason Stein (bass clarinet), with Evan Parker (soprano) joining them on a single 75-minute piece.

With *Perseverance Flow*, Abrams, as composer and producer, takes NIS in another direction, composing a piece for the quartet's distinctive members and instruments, then editing and processing the results into a serene, pulsing, repeating work with regular shifts and time markers, transforming instrumental identities into novel sounds and short modular phrases. There's a melody that's regularly an extended and

shifting ostinato, there's another that's a high-pitched soprano, more minimal still and not readily traceable to an originating sound, though the bass clarinet may be the likeliest contender. These alterations are such that only percussion and guembri are frequently identifiable. Stein's bass clarinet only becomes strongly evident as itself nine minutes in. A certain repeating jump-start suggests a grand piano's bass figure or the clicking of an MRI machine, yet this technological dream with its resonating soprano melody remains so fiercely human and fundamentally American that the album forms loose affiliations with music as far flung as Santo & Johnny's "Sleep Walk" and Harry Partch's *Delusion of the Furies*. The submerged instrumental identities contribute to the dream-like state, as if original sonic personalities have gone to sleep, and the results suggest a sustained techno-lullaby, a kind of mechanized bliss, a harbinger, perhaps, of the music currently most needed.

Totality, another single LP, combines the core quartet of NIS with another Chicago band with 2010 origins, the Bitchin Bajas, consisting of founder Rob Frye (flute, synthesizer) with Cooper Crain (organ, synthesizer) and Daniel Quinlivan (electronics). The two groups, with different personnel, previously collaborated on *Autoimaginary* (2015). The music here is densely layered, deeply involving modal improvisation, with the winds of Frye and Stein weaving through keyboards and electronics and Abrams and Avery's pulsing undercurrents. The sole composition of the four tracks is Abrams' 13-minute "Always Nine Seconds Away", a slowly unfolding work that shares some of the hypnotic quality of *Perseverance Flow*.

For more info visit eremite.com and dragcity.com. Natural Information Society's *Perseverance Flow* album release concert is at Fabric Workshop Museum (Philadelphia, PA) and Roulette Oct. 13. See Calendar and 100 Miles Out.




Mayhem

Jason Rigby (Endectomorph Music)

by Jason Gross

With the impressive credentials of performing with the Vanguard Jazz Orchestra, Arturo O'Farrill, Aretha Franklin and Darcy James Argue, saxophonist Jason Rigby began the new millennium with a trio of solo albums demonstrating his interest in bop, ballads, spiritual jazz and the Great American Songbook. Pausing from his fruitful tenure in drummer Mark Guiliana's Jazz Quartet, Rigby returns to leader status with his first album since 2016, *Mayhem*—his first duo recording, appropriately enough, with Guiliana. The release is Rigby's most varied and surprising album, beginning with pieces he brought to the session, followed mostly by improvisations by the pair. Both contribute as multi-instrumentalists: the leader on woodwinds, keyboards, percussion; Guiliana on drums, cymbals, percussion and keyboards. Recording engineer, Pete Min was also responsible for signal processing, in addition to mixing and mastering.

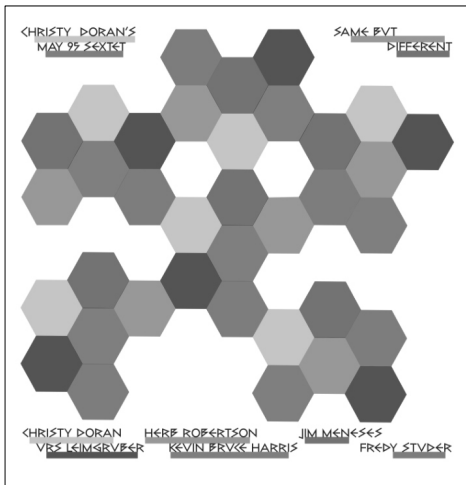
Album opener is "Siorai", a somber piano piece with breathy sax and gentle celeste stylings. "Sevensixfive" switches gears with a soulful electric piano riff and bouncy Kraftwerk-like Moog bass, Guiliana later adding a groove alongside Rigby's fluid saxophone playing. "Burn" (in honor of saxophonist Tim Berne) features Rigby's quizzical, light tenor saxophone alone



NEW RELEASE

Christy Doran's May 95 Sextet

«SAME BUT DIFFERENT»



CHRISTY DORAN'S MAY 95 SEXTET

SAME BUT DIFFERENT

CHRISTY DORAN | HERB ROBERTSON | JIM MENeses
URS LEIMGRUBER | KEVIN BRUCE HARRIS | FREDY STUDER

feat. Christy Doran guit | Herb Robertson tp
Urs Leimgruber reeds | Kevin Bruce Harris b
Fredy Studer dr | Jim Meneses dr

unitrecords.com

before meshing with Guiliana, who provides a formal, Anthony Braxton-like march. From there, “Fifths” has spacy ’70s-era prog-rock synths, light drum rolls and sweet, warm and smoothly processed, echoing tenor saxophone lines. “Terra Firma” starts with eerie percussion and noir-like layers of bass clarinet à la Tom Waits, providing a background for Rigby’s tenor to float above with flurries of notes, climaxing in a scream and an overdubbed horn chorus. “Chimera” shifts gears again with stately piano and a peaceful flute performance, giving the feel of traditional Japanese music, as Guiliana provides a pump organ for celestial background. “YEAH BOiii” commences as a low-key saxophone/drums duet but becomes an aggressive, intricate and immersed-in-bop swing as it progresses. Yet another vibe comes into play on “Museum Piece” with Guiliana’s hazy miniature piano, while his partner joins on bass clarinet, creating a dreamy feel. “Mark”, with its rowdy drum intro and fluttering reed lines, leads to back-and-forth solo spaces. The musicians’ instinctive reactions to each other culminates in a buoyant ride cymbal-heavy drum solo with calypso-style Rigby tenor fills, before “Finality Transcends” ends the program as a mournful solo piano piece dedicated to the leader’s late brother.

With a spring tour and new quartet on tap, it will be fascinating to see where Rigby (with or without Guiliana) goes from here.

For more info visit endectomorph.com. Rigby is at *Close Up* Oct. 3 (as leader), *Brooklyn Artery* Oct. 9 and *Mezzrow* Oct. 15 (both with David Cook), and *National Sawdust* Oct. 29 (with Miho Hazama). See Calendar.



***That's What's Up!
Heavy Hitters (Cellar Music)***
by Jim Motavalli

The Heavy Hitters share a straight-ahead landing space with The Cookers. It’s safe ground for hard-bop players who’ve achieved jazz veteran status, with some up-and-comers thrown in for seasoning. The rooted model is the shifting personnel—and sound—of Art Blakey’s Jazz Messengers.

That's What's Up! was recorded, live and smoking, at Frankie’s Jazz Club in Vancouver, BC. Pianist Mike LeDonne is the principal architect, as composer of the bulk of the material. Ten minutes of the classic-sounding “Continuum” starts things off with the swagger of Eric Alexander’s big-toned tenor sound and aggressive cries, serving as part of an extended workout, leading into Jeremy Pelt’s brash trumpet playing and LeDonne’s lightly swinging piano touch. The group is rounded out by a younger member of the fraternity, Alexander Claffy (bass), plus sexagenarians Vincent Herring (alto) and Kenny Washington (drums). Yes, it’s a head-plus-solos outing, but an exciting one that the Canadian crowd is clearly digging. “JB” has some of Miles Davis’ “Milestones” in it, though it veers off and progresses from there. Alexander leaps in for a short solo, then a concise workout by Pelt and some fleet, exciting playing by Herring and LeDonne rounds it out, with finger-blurring intensity. So far, so uptempo!

The title tune, an eight-bar blues, is a boulevardier’s stroll down Bop Street. The horns, especially Herring, audibly have some fun with it. “Shadows” has low-key mystery, though Pelt blows away some of the smoke.

It probably takes some effort not to sound like Lee Morgan in this context, but he convincingly pulls it off. “Groundation” is a midtempo delight, with Pelt again leading off the solos with firm support from the pianist and rhythm section. LeDonne is in particularly fine form here, with shades of early McCoy Tyner. The two standards, both lyrical ballads, are the Guy Wood, Robert Mellin “My One and Only Love” and Jule Styne, Sammy Cahn’s “It’s Magic”. Both serve as welcome palate cleansers, with the pianist turning the former composition into a rhapsodic solo excursion. The latter showcases the horn players, matching the pianist in the tenderness department. “Blues for All” is Alexander’s sole composition contribution to the session and it’s a framework for 1959 Blue Note Records. One can almost hear that blue-and-white disc spinning. There are two additional short, bonus tracks, including “Bleeker Street” (clocking in at just under three minutes), which features LeDonne’s bluesy piano playing.

For more info visit cellarlive.com. The Heavy Hitters are at *Dizzy’s Club Oct.* 24. See Calendar.



Slow Crawl (Performing the Music of Tim Berne)
Gregg Belisle-Chi (Intakt)
by Ken Waxman

Transforming avant gardist alto saxophonist Tim Berne’s sometimes spiky compositions into controlled chamber-style music may seem like an impossible task—or at least a brave one. But Brooklyn-based Gregg Belisle-Chi has done so on this brief (less than 37-minute) session in transcribing Berne’s lines for solo acoustic guitar. While the idea may appear precipitous, if not completely foolish, the youthful, Brooklyn-based Belisle-Chi would seem to be the perfect interpreter. Not only does he now frequently play with Berne as a duo, or in a trio with drummer Tom Rainey, but this is his second album of Berne interpretations, having performed the same musical alchemy on *KOI* in 2021.

Since Berne has usually worked with rugged electric guitarists such as Marc Ducret and the more textural David Torn in the past, Belisle-Chi’s acoustic recasting of eight Berne compositions offers unique variations. With the tracks encompassing lively or languid performances, expressive string slides and stops, measured strokes and a few embellishments are worked into the interpretations. Still, even when a track such as “No White Out” evolves with a few ringing chords, swift, strained slides up and down the frets and a tempo that moves from andante to allegro and back again, a certain sameness can be felt throughout. Other tunes, which are in the main played at midrange tempos, often with similar patterns, skirt ennui more often than produce excitement.

With its give-away title, *Slow Crawl* doesn’t promise any more than it delivers. Belisle-Chi can certainly be commended for offering an idiosyncratic translation of Berne’s music for solo guitar. Six-string fanciers will be particularly drawn to the session, yet those who have long followed the alto saxophonist may be either intrigued or repelled.

For more info visit intaktrec.ch. Belisle-Chi is at *Pete’s Candy Store* Oct. 7 and *Owl Music Parlor* Oct. 26. Tim Berne is at *Greenwich House Music School* Oct. 11 (part of *Progressive Chamber Music Festival*). See Calendar.

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Clone Row
Ches Smith (Otherly Love)
by John Pietaro

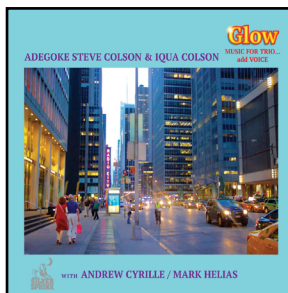
For those raised on rock 'n roll, the word "band" conjures the two guitars-bass-drums configuration notably established by The Beatles and taken to new heights by prog-rock group, King Crimson and its co-founder Robert Fripp. Ches Smith has not identified *Clone Row*, his most compelling recording to date, as an homage to that seminal ensemble, but its qualities certainly make this album a fitting companion.

Album opener, "Ready Beat", speaks volumes in this regard, from throbbing acoustic/electronic drums to the ominous Fripp-like guitar and bass lines, doubled at points by Smith's vibraphone. Even the casual listener should seek to absorb the intricacies, with Mary Halvorson's guitar in the right channel and Liberty Ellman's the left—separate but also forming a wondrous mélange. The tone row concept (a concept explored heavily by Fripp) is heard plainly and then seemingly in retrograde, running over polyrhythms, and colored at all points by splashes, scratches, scrawls and snarls of a whole other kind. By midpoint, Smith's drumming, equal parts melodic and contrapuntal, spins the rage with the muscle and flow of a latter-day Rashied Ali.

The extended intro of "Abrade with Me" offers cool, open-extended chords played in a heterophonic manner, the very close repetitions only hinting at the piece's main body of biting, unpredictable rhythmic turns. Bassist Nick Dunston artfully fills every space of the broken meter with both his instrument and a boiling, sizzling field of electronics. This is a duty shared with the leader throughout the album. The title work exemplifies the use of electronics—at points triggered by Smith's vibraphone—most melodically, while the guitars and bass synthesizer reinvent the tone row concept with each touch. "Town Down", largely unaffected by electronics, sports a bright 10/8 with intertwining modal lines and brilliant fusionist drumming, and "Heart Breakthrough" somehow blends the acoustic and electronic in a highly-listenable manner. When the rhythm section drops out, leaving the space to the guitars, Ellman's garage-rock tone is spaciouly paired with Halvorson's clean, clipped delivery as they trade inventive, inspired statements. The closing piece, "Play Bell (for Nick)" comprises arco bass, vibraphone (both through effects and pure), and wholly percussive sounding guitars flooding into and through electronics.

Is *Clone Row* the future of new, expansive jazz? Quite possibly, but it shouldn't be missed, especially since THIS is the band that King Crimson might have become.

For more info visit otherlylove.net. The album release concert is at Firehouse 12 (New Haven, CT) Oct. 3 and Public Records Oct. 5. See Calendar and 100 Miles Out.



Glow: Music for Trio...Add Voice
Adegoke Steve Colson & Iqua Colson
(Silver Sphinx)
by John Sharpe

Pianist Adegoke Steve Colson's *Glow* gathers a lifetime of music into a crisp, modern piano trio setting. Colson calls on two A-list partners—drummer Andrew Cyrille, his longtime collaborator, and bassist Mark Helias, a linchpin of countless adventurous ensembles. His wife and artistic counterpart, vocalist Iqua Colson, adds her burnished, soulful presence to four of the album's seven tracks. A half-century-plus member of Chicago's esteemed AACM (Association for the Advancement of Creative Musicians), Colson is best known for exploratory projects alongside luminaries such as David Murray, Amiri Baraka and Baikida Carroll. However, listeners expecting abstraction in the spirit of his last recording—*Tones For* (2015), an expansive double set of unaccompanied piano—may be surprised by the tuneful, rhythm-forward program here. Melodic clarity dominates, though flashes of Colson's avant garde instincts emerge, most vividly on "Atrocities", where his piano solo edges toward atonality before resolving with the structural elegance that distinguishes his work throughout.

Helias and Cyrille maintain a buoyant, conversational partnership from the opening "Gelling Comfortable", with its insistent Latin groove. Helias, steadfast yet lyrical, threads supple counterpoint throughout the album, while Cyrille, ever resourceful, shapes textures without calling attention to himself. His shifts in color—switching to cymbals to frame a Helias solo, or building a feature out of rimshots and stick-on-stick dialogue—reveal a master percussionist

in constant motion. "Midnight Samba" finds him subtly pivoting into galloping hi-hat patterns under Helias' improvisation, a detail easily missed yet crucial to the piece's momentum. "For Freddie", written shortly after the passing of trumpeter Freddie Hubbard, brims with suitably bright boppish energy. When she appears, Iqua Colson adapts her dramatic phrasing to the contours of the tunes. Even on "Atrocities" she delivers unsettling lyrics with disarming warmth, her voice enriched by Helias' responsive bass figures. The title track closes the set with striking restraint: Helias' cello-like bowing introduces the aching theme, later carried by Iqua Colson's wordless line, an arrangement suggesting what we might be missing in the larger-scale entries in Colson's catalog that remain under-documented.

Glow stands as both a summation and a revelation: Colson channels his AACM-honed imagination into music that swings, sings and resonates across the full spectrum of jazz history.

For more info visit colsonsmusic.com. The album release concert is at Mount Morris Ascension Presbyterian Church Oct. 10. Adegoke Steve Colson also plays DiMenna Center Oct. 25 (part of AACM-New York's "Piano Series"). See Calendar.




Wild Women Don't Have the Blues (Candid)
Second Thoughts (Benfan)
Nancy Harrow
by Anna Steegmann


Vocalist Nancy Harrow (who turns 95 on Oct. 3) has released 18 albums as a leader, reflecting on an illustrious career as a singer, songwriter and composer, as well as work in musical theater.

Harrow's recently reissued debut album, *Wild Women Don't Have the Blues*, recorded exactly 65 years ago this month and still a standout in her discography, catapulted her to success. Prominent jazz critic Nat Hentoff spotted her at the Five Spot, signed her to the Candid label and produced the album for its 1961 release. The "backing" band of trumpeter Buck Clayton's Jazz Stars was comprised of some of the top jazz artists of the era: Buddy Tate (tenor), Danny Bank (baritone), Tom Gwaltney (clarinet, alto), Dickie Wells (trombone), Kenny Burrell (guitar), Dick Wellstood (piano), Milt Hinton (bass) and Oliver Jackson (drums). This all-star nonet provided a free-swinging, sophisticated sound that complemented her expressive vocal style, distinctive phrasing and emotional subtlety. Her voice, praised for its authenticity and nuance, can be fully appreciated in interpretations of compositions by Duke Ellington ("All Too Soon"), Count Basie ("Take Me Back Baby") and Harold Arlen ("I've Got the World on a String"). The album also includes delightful renditions of "On the Sunny Side of the Street" (Dorothy Fields, Jimmy McHugh) and Kay Swift's "Can't We Be Friends". The title track, the Ida Cox classic from 1924, turns out to be a surprising feminist anthem that has stood the test of time, as has this album, which remains a must-have for fans of vocal jazz.


If Harrow's debut was bold, *Second Thoughts*, in contrast, is more gentle, inward-looking and deeply personal. Her voice and artistry have matured over time. We no longer find a dynamic interaction with an ensemble playing jazz and blues, but rather a more intimate, literary approach that retains its jazz roots. Most of the 11 tracks are originals and duets with pianist Ted Rosenthal (bassist Rufus Reid and drummer Dennis Mackrel appear on two tracks). Rosenthal's




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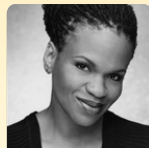
Sunday, October 26th 4:40pm
The Makanda Project
All Saint's Church Park Slope, NY





Sunday, November 9th 4:40pm
Robert Rutledge Quintet
Soapbox Gallery Brooklyn

Robert Rutledge Quintet ignites modern jazz with rich & fearless original grooves



Sunday, December 14th 4:40pm
Gha'il Rhodes Benjamin
Soapbox Gallery Brooklyn

"She Got Burned" award-winning spoken-word artist, poet & educator

playing, marked by intensity, sophistication and fluidity, enhances Harrow's voice while never outshining it. Listeners will discover a range of moods and themes in intimate arrangements that allow the singer's voice to shine. "Self-Esteem" is playful and witty and "Dear Max" (inspired by F. Scott Fitzgerald's letters to his editor, Max Perkins) will make you laugh out loud. Standards including "I Thought About You" (Jimmy Van Heusen, Johnny Mercer) and "My Ship" (Kurt Weill, Ira Gershwin) sparkle with gentle, introspective clarity. The standout title track expresses a reflective maturity. The tone of the album is timeless yet contemporary, deeply personal yet inviting. Harrow's vocal style remains honest and genuine, with a focus on storytelling rather than display. Every note feels spontaneous and authentic and this album strikes a balance between a thoughtful examination of life's complexities and flashes of wit, optimism and even joy.

For more info visit candidrecords.bandcamp.com and nancyharrow.com



My Ideal
Sam Dillon (Cellar Music)
by Scott Yanow

It is obvious from the start of the opening selection on *My Ideal*, the original "No Promises", that John Coltrane is tenor saxophonist Sam Dillon's primary inspiration. Dillon's technique is dazzling and he can play double-time lines with the speed and assurance of Johnny Griffin. Many of his ideas purposely look towards Coltrane, and while Dillon's sound is not quite identical, he certainly sounds like a close musical relative. However, when one plays with such a steady stream of inventive ideas and enthusiasm, the references and resemblance in styles are not necessarily a bad thing. Certainly his ferocious playing on "Path of Totality", one of four originals on this set (which alternate with four standards), is very much in his own voice.

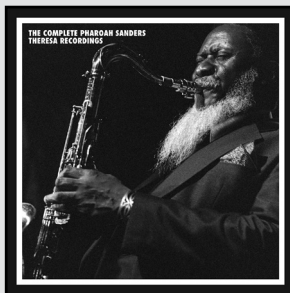
"No Promises" (a tribute to Coltrane's "The Promise") is filled with passionate sheets of sound tenor. "Softly, as in a Morning Sunrise" features Dillon hanging onto the chord structure while pushing against it and occasionally hitting upper register, altissimo notes that recall Ernie Watts. "Past Time" is a modal original while "Have You Met Miss Jones" has the leader's high-energy solo followed by a relatively relaxed and boppish statement from David Hazeltine (piano), a short spot for Alexander Claffy (bass) and a tradeoff with Rodney Green (drums).

One album highlight is the tenor saxophonist's opening cadenza on the title track. Another standout is the quartet's rendition of Cole Porter's "I Love You". Coltrane recorded a pianoless trio version in 1957, and Dillon recreates the setting and the introduction of that version before launching off on his own. The aforementioned "Path of Totality" and the blues-with-a-bridge original "SD Card" (inspired by "Traneing In") conclude this impressive set.

While one hopes that Sam Dillon becomes more individual in the future, *My Ideal* will certainly be enjoyed, particularly by Coltrane fans.

For more info visit cellarmusicgroup.com. The album release concert is at Chris' Jazz Cafe (Philadelphia, PA) Oct. 3 and *The Django* Oct. 15. Dillon is also at Zinc Bar Oct. 8. See *Calendar* and *100 Miles Out*.

BOXED SET



The Complete Pharoah Sanders Theresa Recordings
Pharoah Sanders (Mosaic)
by Marc Medwin

The more history is confronted, the messier it becomes. Lines blur and categories collapse while cause and effect fade in the simultaneously multivalent lights of discovery and rediscovery. Pharoah Sanders (1940-2022) was a musician well-versed in historical complexity and the means to overcome it. Just in time to celebrate what would have been his 85th birthday this month (Oct. 13), the inimitable Mosaic Records has boxed up a point of career definition. In the '80s, on San Francisco's independent Theresa label, the tenor saxophonist released a series of albums that document his immersion in all aspects of the music that fostered his talent, continued to spark his imagination and shaped the unique syntax he used to express it.

A word must first be said about the booklet. While Mosaic sets are known for their exemplary liner notes, Mark Stryker raises the stakes with a 10,000-word Sanders primer. Yes, we get all of the requisite biography and sociohistorical context, but, helpfully, Stryker first elucidates the sonic vocabularies forging the Sanders sound his fans relish, such as the multiphonics on the bridge of "I Want to Talk About You", recorded by drummer Idris Muhammad's pianoless group in 1980, a year after he played on Sanders' first Theresa session as a leader. Stryker also cites the freedom-screams informing the three versions herein of the aptly titled "You've Got to Have Freedom", suggesting that Sanders plays the political statements that interviews do not completely capture.

This introductory section can serve either as a listening guide in miniature for the individual sessions Stryker then chronicles or a launchpad for the many felicitous discoveries these albums afford. Each disc of this limited edition, seven-CD set is a kind of amalgam, ideas contrasted and connected as lush landscapes throughout, from which the fruits of collaboration are harvested. Sanders' *Journey To The One* (1980) brought then-recent Theresa to national attention, and with it Sanders modes of inquiry as reflected on this multifarious microcosm. Juxtapose the fiery groove of "Doktor Pitt" with the introspective musings of "Kazuko (Peace Child)" to mine the diverse territory a Sanders album might travel, and then revel in the trilling at 3:28 of "Kazuko" to hear how completely he inhabits that terrain, specifically a shimmering soundscape of koto, harmonium and bells. Suddenly, we're treated to the unexpected but delicious duet version of John Coltrane's "After the Rain", courtesy of Sanders and Joe Bonner, which anticipates the languid quartet take on "It's Easy to Remember", featuring Muhammad, pianist John Hicks and bassist Ray Drummond, two of the many souvenirs of Sanders' relationship with Coltrane peppering the set. If the keyboard- and vocal-heavy arrangement on "Think About the One" seems a bit dated, the tambura-driven "Solidate" places the music outside of temporal concern, Sanders' tenor

floating freely over the more frenetic rhythms of James Pomerantz' sitar.

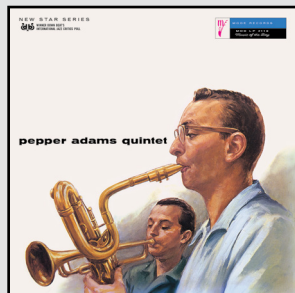
The time and genre-bending gauntlet was thrown down, and the rest of the set explores aspects of these complex but rewarding historical symbioses. Whether you're in the mood for old, new, borrowed and all kinds of blue, it's all there. It's easy to gravitate toward the two live albums, *Live* and *Heart Is a Melody*, the latter including a blistering version of Coltrane's "Ole", especially to Muhammad's solo beginning at 13:19 or pianist William Henderson III's deep and glistening intro. Sanders' final of three solos finds him literally in voice, trading vocal motives with his customarily welcome saxophone squalls. If the synthesized chorus on "Body and Soul" from *Shukuru* (1985) isn't to taste, Sanders' gorgeous and adventurous solo (dig the moment at 2:26 when he leaves the key far behind!) soothes and invigorates by turn. It is wonderful to hear Leon Thomas with Sanders again, and his rich baritone vocal acrobatics are a treat as the rhythm section of Drummond and Muhammad provide affable support. The session exudes the mellow joy in musical communication in which getting lost is simple. Sanders tears it all up on the brief but poignantly and politically charged swing of "Jitu", which is perfectly balanced by "For Big George" (this live bonus track is actually "Goin' Home"). Anticipating Sanders' final statement, the achingly beautiful and justly-lauded *Promises* (2021), Thomas and Sanders emote over a multileveled drone as deep and timeless as each note they sing and play.

The last two discs in the set juxtapose Sanders' final recordings for Theresa with his first, then uncredited, because he was still under contract to Arista. *A Prayer Before Dawn* is the more interesting of the two, not least because it includes what might be considered the only "late" Coltrane tune Sanders offers, the wisdom-drenched "LivingSpace". Sanders drags more blues out of it than seems possible, digging the melody from deep underground. Henderson is all over this album (with the exception of guest pianist Hicks on "After The Rain") and provides exquisite and soulful harmonic support on this most spiritual of Coltrane's 1965 pieces; when the pianist's melody ascends in rippling arpeggio, Sanders sinks lower, and vice versa, exemplifying the layers of perfection embodying the relationships the saxophonist could have with his collaborators.

It is more than a privilege to encounter and revisit the music emanating from this period of transition as Sanders re-evaluated his historical perspective. Like Sun Ra, he brings special flavor to the standards he updates, and there are new sounds a-plenty to tickle the ear. Through it all, Sanders' saxophone lexicon is an open book of unpredictably imaginative reference, embracing the past while delineating a present of his making. The occasional rearing of commerciality's head does nothing to diminish the importance of a committed body of work in need of exactly the anthologizing Mosaic has given it. History is here, in all of its transcultural glory, accepting facile containment no more than does any one pitch, phrase or emotional line, peaceful or confrontational, that Sanders unleashes upon it. Established voices, like those of Bobby Hutcherson and Elvin Jones, cross paths with then-new talent, including the young Bobby McFerrin, to carry the concentric lineages forward. All that's left to do is to celebrate the man, these musicians and their legacy by listening again.

For more info visit mosaicrecords.com

DROP THE NEEDLE



Pepper Adams Quintet
Pepper Adams (Mode-Gammaut)
 by Fred Bouchard

Pepper Adams (1930-1986), who earned his spurs as baritone sax anchor in the blazing '50s big bands of Stan Kenton and Maynard Ferguson, breaks from the gate like a thoroughbred in his maiden lead race, *Pepper Adams Quintet*, recorded for Mode (Hollywood, 1957). Gammaut, for this its inaugural release, enshrines the original session with immaculately digitized masters (cut by the legendary Bernie Grundman at 45rpm in stereo), deluxe packaging (including never before seen photographs) and a revelatory 30-page biography by Adams scholar Gary Carner in this welcomed limited-edition 180gr vinyl reissue.

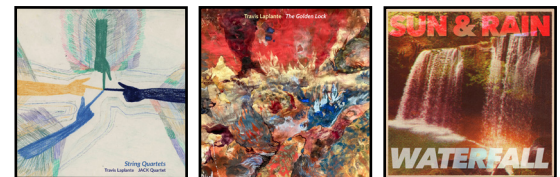
As a front-runner to codify and translate Charlie Parker's fleet and fluid bebop lexicon and lingo, Adams was just 19 when he met his idol Bird at a Detroit jam session, and discovered their mutual passion for composer Arthur Honegger. Adams' power chops

reflect his hard-won decade adapting Bird's alto to the balky bari, a horn, which writer and critic Stanley Crouch likened to a hard-to-break stallion. A respected member of the Detroit invasion of the LA studio scene, Adams at 26 bristles, ears perked in this tidy half-hour set with a snappy quintet of West Coast pals Carl Perkins (piano), Leroy Vinnegar (bass) and Stu Williamson (trumpet). Drummer Mel Lewis—fellow Kentonian and Adams' future boss in founding the iconic Jones/Lewis Orchestra—dryly propels the no-frills date of three pop standards and two perky Adams 32-bar minor bop tunes.

The five-take "Unforgettable" (the 1951 Nat "King" Cole tune reclaimed as a hit in 1991 by daughter Natalie) is taken at an easy clip with drawly tags, but scrappy Adams gallops 32-to-the-bar on a breathless idea track to lap the pack. "Baubles, Bangles and Beads" (Peggy Lee's 1953 hit from Broadway's *Kismet*) rides hell for leather with hot solos for all and fours with Lewis as the set showstopper. Adams cops "My One and Only Love" (Sinatra, Coltrane/Johnny Hartman) as a ballad feature. Note the burly romantic echoes of Serge Chaloff. "Freddie Froo", a fleet photo-finish with a tail-swish (sired by Bird's "Dexterity"), sees horns aloft, a nice taste of Perkins (who died too soon at 29), a drop of Vinnegar and Lewis' klook-mop. Easy-paced "Muezzin" drops Lewis' Latin toms during solos (Williamson trots, Adams bolts, Perkins sparkles) until the out-chorus horn vamp.

Mark your calendars: five years from this month is Adams' centennial.

For more info visit gammaut.com



String Quartets
Travis Laplante & JACK Quartet (New Amsterdam)
The Golden Lock
Travis Laplante (New Focus)
Waterfall
Sun & Rain (Out Of Your Head)
 by Brad Cohan

The range exemplifying the arc of saxophonist Travis Laplante's craft is boundless. His soul-baring language is spiritual exhilaration, ceremonial meditation, cathartic expression and hair-raising intensity via impassioned phraseology. Whether in groups Little Women, Battle Trance or Subtle Degrees, Laplante's compositely and improvisatory approach is deep, culled from a place of healing, beauty and heart.

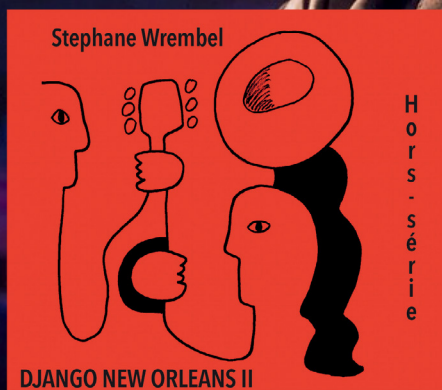
String Quartets is a singular entry in Laplante's canon; absent are his majestic tenor contours. Instead, he steps into, and masterfully commands, the composer role, enlisting JACK Quartet to decode his powerful mysticism, using two violins, viola and cello. What transpires on the set's two long-form movements (spread over four pieces) glistens with edge-of-your-seat suspense, hypnotic inflections, gorgeous elegance and profound expression. The NYC-based string quartet is Laplante's ideal kindred spirit, sonically, harmoniously and texturally. The heft of strings in his orbit furthers his emotive compositional prowess to new heights on "String Quartet I, p.1", ebbing and flowing from contemplative tones and ecstatic crescendos to harrowing melancholy during its seven-

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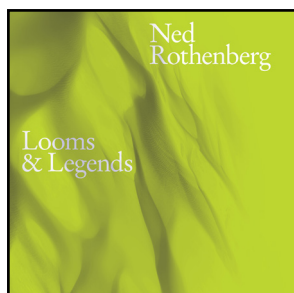
minute (and change) length. The interwoven vistas of pulsing drones, augmented by Laplante's use of the musical tuning system Just Intonation, and the fiery bowing and majestic melodies heard throughout, lends an unpredictable aura at every turn. All through-composed with nothing improvised, the album requires repeated listens as resonant sound worlds, melodic directions and tonal shifts await to be discovered.

The Golden Lock shows Laplante at the top of the composer game and a bandleader who can move the emotional needle no matter the instrumentation or style. Unlike *String Quartets*, this recording finds Laplante on tenor, leading a lithe group consisting of Erika Dohi (piano), Charles Overton (harp), Lizzie Burns (bass) and Eduardo Leandro (percussion). Those familiar with the mind-altering complexities and piercing squawks of Laplante's tenor quartet Battle Trance are in for a surprise. The moment Dohi's simply gorgeous and touching piano themes ring in the fourteen and a half-minute epic "The Golden Lock I-II", the sense is palpable: this is a significant creative shift away from the group Laplante is arguably best known for. As he writes in the album's liner notes about the songwriting process: "I felt vulnerable enough to compose simple melodies and harmonies without feeling the need to demonstrate technical skill to prove myself as a musician or to feel self-worth." Comprised of seven individual movements, this set is, by far, Laplante's most accessible recording to date. Yet he can move you to tears both technically and, as he does here, simplistically. The velvety and inviting sound and next-level passages Laplante coaxes from his tenor on the album opener, complemented by Dohi's exquisite piano lines and the twinkling strum and pluck of Overton's harp, is pure gold.

Waterfall, by the collaborative quartet Sun & Rain, is *The Golden Lock*'s polar opposite in the technically challenging sense. It will also elicit a different type of reaction: falling into a trance-like state from its head-spinning labyrinth of rigorously-placed forms. Laboriously composed over six years, Laplante, alongside Nathaniel Morgan (alto), Andrew Smiley (guitar) and Jason Nazary (drums) assemble miraculous sonic building blocks that perennially evolve and mutate as each player rains down their harmonic and abstract tones and textures into the pile. Improbably, all of the trippy sounds the foursome gush from their instruments coalesce, creating an interlocking braid that teems with drone, psychedelia, metal and jazz leanings.

Taken together, these three extraordinary albums showcase Travis Laplante's prodigious talents.

For more info visit newamrecords.org, newfocusrecordings.com and outofyourheadrecords.com. Laplante is at Roulette Oct. 29. See Calendar.



Looms & Legends
Ned Rothenberg (Pyroclastic)
by Stuart Broomer

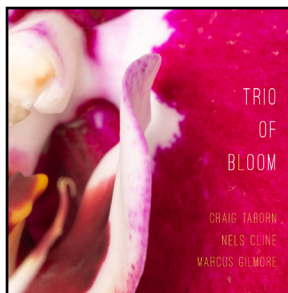
Ned Rothenberg is a master of contrasting woodwinds: alto saxophone, Bb and A clarinets (both in the soprano range but the latter with a darker, more resonant, lower register) and the Japanese shakuhachi, all heard on his latest release *Looms & Legends*. He's also a visionary explorer of technique and sound, regularly crossing stylistic boundaries. Listening to the mysterious play

of this solo program, other reed masters come to mind. The sheer sonic richness and contrasts between the saxophone and clarinets invoke Eric Dolphy and Marty Ehrlich (Rothenberg's co-producer here), while the masterful circular breathing and near-polyphonic effects call up Rothenberg's collaborations with Evan Parker. The 14 individual tracks range from the minute-long "Brief Tall Tale" and a two-minute "Flurry", both suggestive of Dolphy's register leaps and timbres, to "Urgency", an eight-minute exploration of the saxophone's inner and outer lives, its whispered mysteries, split-tones and resonances, and subtle modulations from one voice to another.

The opening "Dance Above" (clarinet) suggests all the mystery to come, with its circular breathing and instances of multiphonics. "Denali" (alto) engages multiple "extended" techniques, including circular breathing and some multiphonics. "Resistance Anthem" (alto) is played in a more conventional but still distinctive voice, with a liquid lyricism. "How You Slice It" (clarinet) floats through registers with a magisterial ease, matching high trills to simultaneous reverberating lows, turning contrasting registers into an unearthly duet, a multiplicity of voices suggesting interpenetrating dimensions. "Plun Jah" (clarinet) is a mutating foray into the instrument's possibilities for timbral shifts, with phrases landing on lower pitches, each shifting in tone. "Fra Gile" (clarinet) is a more extended exploration, modulating between external and internal, social and private. There's also the motivic development of "Inner Briation" (clarinet) and "Tender Hooks" (alto), reaching deep into each instrument's distinct legacy. The beautiful "Bellkeybell" (alto), too, moves between Rothenberg and the interior and exterior voices of what he's playing.

The recording's final piece, Thelonious Monk's anthemic "Round Midnight", is a riveting meditation, realized on shakuhachi. Rothenberg's expressive, wavering voice exalts a melody already etched in one's mind, and he carries its special mingling of minor-key mystery and luminous promise into another dimension, its quavering quartertones and evasive murmurs further embellishing Monk's original harmonies.

For more info visit pyroclasticrecords.com. The album release concert is at Roulette Oct. 2. See Calendar.



Trio of Bloom
Craig Taborn, Nels Cline, Marcus Gilmore
(Pyroclastic)
by Ken Waxman

While the jazz world may or may not be clamoring for a Craig Taborn prog rock/funk record, *Trio of Bloom* is probably the closest they'll get to it, because the pianist, known for his mostly acoustic work with everyone from Mat Maneri to Roscoe Mitchell, fully utilizes a variety of electronic keyboards on this album's 11 tracks.

Taborn couldn't have picked better partners since both Nels Cline and Marcus Gilmore straddle the rock/funk/jazz divide. Guitarist Cline may be part of Wilco, but has also worked with Vinny Golia, and drummer Gilmore has been involved with players as different as Vijay Iyer and Robert Glasper. Electric oscillations don't mean sounds have to be obvious, however. On the all-improvised title track for instance, the percussionist's bell-tree and reverberating spring-like textures, enhanced with electronic whooshes, whiz

and wiggle beside a moody melody created by guitar and keyboard stops, backed by drum shuffles. Gilmore may be a master of prestissimo thumps and sustained press rolls, but he expresses them with the same sophisticated facility on "Queen King" where elevated electric harpsichord splashes accompany Cline's slide from steel guitar-like licks to echoing flanges as on "Nightwhistlers". The latter finds Taborn's processed glissandi so closely doubling the guitarist's bluesy echoes and rock-like whammies that it's difficult to establish from which instrument supercharged phrases emanate.

The album isn't all controlled bombast either. "Diana" is a respectful acoustic reading of the Wayne Shorter ballad where Cline's rounded tones sound like 1950s guitarist Johnny Smith. "Bend It" (by legendary Norwegian guitarist Terje Rypdal) revisits the '70s fusion era in a good way as Cline's intricate string buzzes and detours are perfectly positioned within the doomy theme projected by synthesized keyboard swoops and hard, anything but monotonous, thumps from the drummer. The conclusion dissolves with an electronic drone.

Despite the affiliations perfected with the others on *Trio of Bloom*, Taborn isn't likely to neglect the germinations expressed in his other programs of straight-ahead, notated and pure improv. Yet in this trio he demonstrates that, with the right players, populist interpretations can be created with the same formulation and finesse as other sounds.

For more info visit pyroclasticrecords.com. Taborn is at Public Records Oct. 6 (with Ches Smith), The Stone at The New School Oct. 18 (with Henry Fraser) and Miller Theatre Oct. 28 (with Yarn/Wire). Cline is at Littlefield Oct. 1 (with Consentrik Quartet). See Calendar.



In the Beginning
Something Blue (Posi-Tone)
Unbound Inner
Willie Morris (Posi-Tone)
Pivot Point
Behn Gillece (Posi-Tone)
 by Scott Yanow

The Posi-Tone label was founded in 1995 by producer Marc Free. 30 years and hundreds of releases later, the company is still run by Free and engineer Nick O'Toole, with the emphasis being on forward-looking modern hard bop.

While the members of Something Blue are mostly not household names, talent-wise this can be considered an all-star group. On *In the Beginning*, the third release since 2018 by a group with the Something Blue name (the personnel has changed a bit with each album), the nine songs are all superior obscurities that were recorded previously by others on earlier Posi-Tone releases. This group consists of Diego Rivera (tenor), Langston Hughes II (alto), Altin Sencalar (trombone), Art Hirahara (piano), Boris Kozlov (bass) and Rudy Royston (drums). Willie Morris (tenor) is added on two songs: the melancholy ballad "Undercurrent" and the driving "Sun Sound". This is a noteworthy set of high-quality modern mainstream jazz played by top-notch improvisers who are not short on energy, inspiration or creative ideas. Such tunes as the uptempo swinger "Lookout", "Dream for Donte" and "This One's for You" (a feature for Sencalar) are deserving of a revival.

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Recorded live at the Weserburg Museum during the 2024 Jazzahead Clubnight Festival in Bremen, Germany, "Alone Finally!!!" follows much of the same pattern of Claude's previous releases, drawing on his 'Traveling' experiences, sharing his musical stories, his experiences in New York (Take 5, Night and Day), Japan (Sayo, Nam & An), South America (Foz do Iguaçu) and more. He even offers an impromptu free improvisation to a sound exhibit at the museum.

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Tenor-saxophonist Willie Morris' quintet on *Unbound Inner* perform seven of the leader's originals, including the infectious and affectionately-titled "The Folks Who Live Down the Hill", two by pianist Jon Davis and a rather brief tenor-vibes (Behn Gillece) duet version of Herbie Hancock's "Tell Me a Bedroom Story". There are times when the set inevitably sounds a bit like a '60s Blue Note album that teams together Wayne Shorter and Bobby Hutcherson, but the musical personalities of Morris (who switches to soprano on "Dialect") and Gillece generally shine through. Among the highlights are a thoughtful tenor-piano duet ("Flyover Country"), the exciting interplay between Morris and Gillece on the free boppish "Patterned", a hyper "How to Get Away with Murder", the gloomy ballad "Charade" and the unpredictable swinging blues "What's Expected", Kozlov and Royston again holding down the fort, respectively on bass and drums.

Behn Gillece's *Pivot Piece* consists of four of the vibraphonist's originals, two by Davis (whose concise solos consistently uplift this session), one from Morris (a welcome second version of "What's Expected") and a spirited rendition of Herbie Hancock's "Toys". The session shares the exact same personnel as the above *Unbound Inner*, with the exception of drummer Jason Tiemann sitting in for Royston on half of the album's selections. Despite the change in leadership, the music does not differ that much from Morris' album, although this one gets the edge due to slightly stronger originals. Of the more memorable performances: "Haymaker" is a no-changes swinger that sounds like something Ornette Coleman might have enjoyed playing, "Beyond the Veil" (one of two numbers with Morris on soprano) is a thoughtful ballad, Davis' "Just for Fun" (based on "Bernie's Tune") succeeds at living up to its title, while the pianist's "Changes Over Time" gives the group an opportunity to stretch out on a blues in 5/4 time.

Throughout each album the stimulating bass playing of Kozlov is not to be overlooked nor underestimated; he clearly inspires lead voices. Posi-Tone's rich catalog contains many gems, these three worthy releases included.

For more info visit posi-tone.com. Altin Sencalar and the Posi-Tone Allstars with Willie Morris, Behn Gillece, Boris Kozlov, et al. are at Our Lady of Consolation Church (Wayne, NJ) Oct. 26. Kozlov is at Marriott Vacation Club Oct. 6, 13 (with Russ Nolan), Michiko Studios Oct. 12 (with Lew Tabackin), Smalls Oct. 14 (with Arcoiris Sandoval), Ornithology Jazz Club Oct. 21 (with Dave Kikoski) and Klavierhaus Oct. 24 (with Jill McCarron). Gillece is at Smalls Oct. 29. See Calendar and 100 Miles Out.



BloodLines
Rico Jones (Giant Step Arts)
 by Jim Motavalli

The 30-minute, five-movement title track of this spiritual jazz album, "BloodLines: Suite of the Eternal and Omnipotent Spirit", is, quite clearly, chasing John Coltrane circa *A Love Supreme*. Jones, a Harlem-based tenor player who wrote all the music for *BloodLines*, his leader debut, has Coltrane's huge saxophone sound down but eschews the massed choirs of a Kamasi Washington for a tight quartet: Jones (tenor), Max Light (guitar), Joe Martin (bass) and Nasheet Waits (drums). In the studio the suite would probably have been

pared down a bit, but this album was recorded live and loose at Brooklyn's Ornithology Jazz Club. The opening suite lives up to its name, with distinct segments, including an opening "Invocation", but it also gets off the Trane, so to speak, for more of a personal musical statement from Jones. The saxophonist takes intense flurries and inventive, gnarly flights of his own, while Light's agile guitar playing reveals itself to be a tight partner throughout, chording behind the saxophonist and serving as a McCoy Tyner-like foil. Additionally, each Martin and Waits have solid solos around the tranquil sections. A highlight is the bassist's swinging lead lines, as the quartet builds towards the suite's spirited conclusion.

Following the fifth and final movement are four more tracks, starting with "Judgement and Absolution", which opens with the guitar trio before Jones' big tenor statement announces the tune's compelling theme. The group performance then builds into an impressive ascending arc before coming gently back down to earth. "Across Time" brings a little funk element to the session, via Waits' initial backbeat, encouraging an entertaining workout for the saxophonist's more straight-ahead playing chops. "The Voice of God Shines Bright" has a gorgeous opening, straight out of Coltrane disciple and bandmate, tenor saxophonist Pharoah Sanders. The piece builds, recedes, then builds again, in typical Sanders form. Jones is in full cry here, and the music is lovely, meditative and reminiscent of the best in spiritual jazz. The same is true of this album as a whole.

For more info visit giantsteparts.org. Jones is at Smalls Oct. 7. See Calendar.



It's Magic
Stella Cole (Decca)
 by Ken Dryden

Stella Cole sounds like a seasoned, accomplished vocalist who has long been performing, yet she is just 26. Cole grew up watching a wide array of classic Hollywood musicals that were filled with magical melodies and creative lyrics, singing along with them from an early age, while also enjoying her family's collection of soundtrack recordings. But while studying at Northwestern University, she double-majored in theater and international relations, not music. The rich-voiced alto first gained attention through her pandemic videos, attracting a surprising following for an as-yet-unsigned artist. Her move to NYC and meeting with veteran producer Matt Pierson would then launch her career.

It's Magic is Cole's third collaboration with the in-demand pianist, arranger and orchestrator Alan Broadbent, known for his work with Natalie Cole, Diana Krall, Shirley Horn, Sheila Jordan and Linda Ronstadt, to name a few. Her expressive voice is buoyed by Broadbent's lush, inventive string arrangements, which embellish and interact with the singer, while the pianist is subtle in his accompaniment. Cole has appeared at various jazz clubs but does not consider herself to be "jazz" singer, even though she uses some of the devices of the greats through her inflections on certain words and a natural sense of timing that makes it seem as if each composer and lyricist was looking over her shoulder.

Aside from "Alfie", the songs heard on this album

date from the '40s and '50s, though none of them have been recorded so often that they have become clichéd. One of Cole's greatest strengths is paying attention to each lyric, bringing out its message, instead of giving lip service to it, as far too many singers have and tend to do. Her rendition of "It's Magic", an overlooked gem by Jule Styne and Sammy Cahn, proves captivating, as she conveys the image of a young woman who has found her soul mate. The singer's tenderness comes to the forefront in the wistful "Alfie", an early hit for Burt Bacharach and Hal David. The string section is reduced to a string quartet on several tracks, including her touching, heartfelt interpretation of the Jimmy Van Heusen, Johnny Burke ballad "Imagination" and equally passionate take of "Stairway to the Stars" (Frank Signorelli, Matty Malneck, Mitchell Parish).

Stella Cole is clearly a rising vocal star to watch and the sky seems to be the limit for her, given the songs she chooses and the musicians accompanying her.

For more info visit shop.deccarecordsus.com. The album release concert is at Sony Hall Oct. 2-3 and Caramoor (Katonah, NY) Oct. 17. See Calendar and 100 Miles Out.



Onilu
Onilu (Joe Chambers, Kevin Diehl, Chad Taylor)
(Eremite)
by Pierre Crépon

The now venerable Eremite does not release music at random. Known for the services it started rendering to the free jazz scene in the mid '90s, the label has in recent years escaped easy labeling, even if its roots are still in evidence. This is also true of the thematic *Onilu*, an eight-track, three-drummer project initiated by Philadelphian Kevin Diehl. Diehl is among the few musicians still claiming (non-bankable) drum great Sunny Murray as a mentor, but the album doesn't sound anything like the great avant garde waves that washed upon 1960s shores. The senior member of the Onilu trio is Joe Chambers, whose drumming (and vibraphone playing) started appearing on classic Blue Note albums in the mid '60s; he is also a surviving member of Max Roach's all-percussion group M'Boom, a forebear that fortifies the groundwork of Onilu. As a young musician, Diehl witnessed the NYC loft scene of the following decade, and the ensemble's youngest member, Chad Taylor, is a founder of the quarter-century-old Chicago Underground collective.

What strikes the listener first is the openness of the trio's sound. Unlike many historical (and often short-lived) percussion-only projects, there is no frantic attempt at filling the space left open by the absence of traditional ensemble members. Every sound is precisely struck and precisely situated. The musicians sift through a large variety of percussion instruments—trap sets, vibraphone, marimba, various Afro-Cuban percussions, thumb piano—but in an organized and most often melodic manner. The materiality of the percussion—metals, woods, skins—beautifully shines through on this excellent studio recording (instrument details are also usefully provided).

Although the drummers could obviously play as fast as their predecessors often opted to do on percussion-centric recordings, an unusual calmness permeates the music. Soon, the album turns into an uncanny stillness above which the grooves and repeating patterns seem to rise and float, not in a haze of sound but with great

clarity. Except for a Hutcherson cut and a tune included on a 1970s Nonesuch Explorer LP, the album's numbers are all originals. The short forms used are a strong point of this session: they are more reminiscent of the relaxed freedom found in some modern electronic music than of traditional jazz forms. The record's longest track, "A Meta Onilu" (almost seven-and-a-half minutes), takes things one step further, showing development possibilities for the project. *Onilu* stimulatingly shows what can be done *today*, in terms of autonomous, small ensemble percussion music.

For more info visit eremite.com. The album release concert is at Roulette Oct. 2. See Calendar.



Deathblow
Amanda Monaco's Deathblow (Genevieve)
by JR Simon

Guitarist and composer Amanda Monaco returns after 16 years with *Deathblow*, the second release from her quartet, with Michaël Attias (alto, baritone), Sean Conly (bass) and Satoshi Takeishi (percussion). After this hiatus from their first album, the group sounds anything but nostalgic. This is a band intent on pushing forward. Monaco's playing and writing are, as usual, inventive and daring. She's not afraid to take risks, and it's clear she's having fun doing it. Her music is intellectual without being stuffy. Throughout the album, the leader sets down looping, off-kilter lines that serve as anchors, with the rest of the band stretching and colliding around them. The result is music that feels adventurous yet accessible. Even in the album's freest moments, there's always a motif or riff nearby to grab onto.

Album opener "Aw Gee, Thanks" sets the stage, beginning with sparse individual voices that ultimately layer on top of each other. "Submarine Nuke Officer" is funky and slinky with effective guitar effects that support and play off Attias' swaggering alto solo. "Ya!" takes a simple theme and spins it around, with Takeishi's propulsive beat daring the others to deconstruct it in ever more inventive ways. "Four People" feels like exactly that: four friends in spirited conversation, talking over one another interrupting and finishing each other's thoughts. The band shifts gears on "J. Walter Hawkes Will Save the Day", and leans into a harder, rock edge. The guitar-and-drum exchanges are raw and crackling, punctuated by a short, catchy riff that bookends the track. "A Nespresso Moment" cools the tempo but not the tension. It begins with noirish suspense and builds toward a standout, self-harmonizing bass solo, before dissolving into Takeishi's signature textural artistry. A bonus track, "Excrementalizing", offers each member extended space. Bowed bass, restrained guitar, breathy sax that sounds almost double-reedy at times, and a final percussive crescendo before the quartet reunites for one last statement.

Playful, unpredictable and brimming with personality, *Deathblow* rewards listeners who like their jazz exploratory but never adrift. Monaco's fearless approach and the band's collective chemistry make this album as fun as it is irreverent and thought-provoking.

For more info visit amandamonaco.com. The album release concert is at Michiko Studios Oct. 11. Monaco is also at The Django Oct. 22. See Calendar.

ON SCREEN



Sugarcane
Julian Brave NoiseCat and Emily Kassie
(National Geographic Documentary Films)
by Paul Gaita

A profoundly sad and maddening documentary about sanctioned abuse, 2024's *Sugarcane* (scored by bassist and multi-instrumentalist and Abenaki First Nation at Odanak member Mali Obomsawin) concerns the multi-generational abuse of Canadian Indigenous children by members of the Catholic Church, which sought to eradicate their heritage through removing them from their homes and indoctrinating them in a residential school in British Columbia. Beyond outright infanticide, and in this new environment, they then destroyed their childhoods through systematic sexual abuse. The horror lasted for generations, and continued to torment survivors until finally a 2022 investigation into unmarked graves revealed the scope of the abuse. The film, by writer-activist Julian Brave NoiseCat (an enrolled member of the Canim Lake Band Tsq'secen of the Secwepemc Nation) and filmmaker-journalist Emily Kassie, looks at the lasting impact of the abuse and attempts by survivors to surmount it, especially Brave NoiseCat's father, artist Ed Archie Brave NoiseCat; the late former Williams Lake First Nation chief Rick Gilbert, who makes his case at the Vatican; and William Lake members who lead the investigation into the deaths, including Chief Willie Sellars and Charlene Belleau. Their arcs in the film are painful, paring away decades of not only violence and terror but also neglect on the part of anyone to whom they spoke about the abuse.

Mali Obomsawin's score is minimal but exceptionally effective. Too often, documentaries use music to drive home emotion when the subject matter or images lacks weight. Here, the material is steeped in sorrow, and Obomsawin wisely leans back, allowing the silence to be filled with ambient keyboards, woodwinds and strings, as well as tightly-coiled bass and guitar lines by her frequent collaborators, Magdalena Abrego and Matt Arcara. Their work touches gently, at various times, into areas of drone, Americana, and a pensive, stately, roots-fueled jazz that often echoes the sprawling quiet of the Charlie Haden/Pat Metheny collaboration, *Beyond the Missouri Sky*. The lack of wall-to-wall score is a blessing to the film, allowing both subject and audience the space to speak and hear and process without cinematic manipulation. Obomsawin's music is mournful without being maudlin; elegiac without being overwrought. Most of all, it's steeped in respect: for the survivors bringing this story to light, the filmmakers for committing it to history, and for the audiences for finally caring enough to see and hear it.

For more info visit sugarcanefilm.com. Mali Obomsawin performs the live score to *Sugarcane* at Roulette Oct. 30 (presented by World Music Institute). See Calendar.

Rico Jones

6-Time
Downbeat
Award
Winner

new LP
from Giant
Step Arts
and
Producer
Jimmy Katz



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this issue

BloodLines

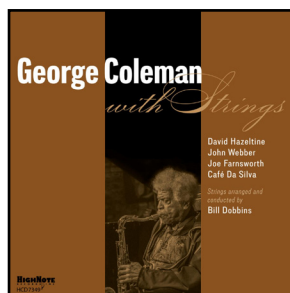


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With Strings
George Coleman (HighNote)
by Scott Yanow

Hard as it is to believe, George Coleman's tenure as a member of the Miles Davis Quintet ended over 61 years ago. The distinctive tenor saxophonist has been busy ever since, mostly as a bandleader since the '70s. Today, at the age of 90, he still has a strong presence in New York area clubs. In his long career, though, Coleman had never been featured on an album with a string section. In 2022 when he was 87, he finally had the opportunity, recording this recently-released set, *With Strings*, joined by David Hazeltine (piano), John Webber (bass), Joe Farnsworth (drums), Café DaSilva (percussion on two songs) and a 13-member string section arranged by Bill Dobbins.

The program begins with a concise and straightforward reading of the melody to "Dedicated to You" with the tenor saxophonist soaring above the strings. DaSilva's percussion is prominent on Henry Mancini's "Moment to Moment", which has Coleman noticeably stretching himself. His tenor performance comes up with some interesting variations on "Stella By Starlight", which also has a fine solo from Hazeltine. A light Brazilian feel is given to "A Time for Love" and Thelonious Monk's "Ugly Beauty" receives a moody waltz treatment; there are alternate versions of both as well, which are in essence the same performances except for the string section introductions (totaling 82 and 75 seconds respectively) that add a bit of drama to each rendition. Including two recordings of those songs seems a bit frivolous. What is the point of the only-slightly truncated versions? Except for the fact that when one considers the brevity of this album, without the second versions, this disc would contain a mere 26 minutes.

Even with all of the music, though, it is just 36 minutes and seems unfortunate that a couple more songs were not (or could not be) performed, even if without strings. In any case, what is included on *With Strings*, by one of jazz' living legends, is well worth hearing, as Coleman continues to be in excellent playing form and can now check this one off his bucket list.

For more info visit jazzdepot.com. Coleman is at Smalls Oct. 12-13. See Calendar.



End of Something
Matt Mitchell/Sara Serpa (Obliquity)
by Kurt Gottschalk

There's a wonderful, musical intimacy between pianist Matt Mitchell and singer Sara Serpa that goes back at least to 2018 and Serpa's remarkable *Intimate Strangers* project (heard on record in 2021 with modular synthesizer, Mitchell's piano and four voices including

poet Emmanuel Iduma), and up through a set of duets on Ingrid Laubrock's *Purposing the Air*, released earlier this year. Their mutual trust not only allows each of the musicians to give the other space, but also includes a shared understanding of sometimes leaving space unfilled.

Their first duo record, *End of Something* (released as CD and download on Obliquity, the label Mitchell runs with drummer Kate Gentile), is both challenging and gentle, moving in unexpected directions in intuitive ways. Nowhere is this more apparent in the hourlong set, than when they step into Olivier Messiaen's "Les Bergers" (from his 1935 organ suite *La Nativité du Seigneur*). It begins with Mitchell delicately stating the wandering theme of the shepherds before they repeat it together. Serpa is on point, assured and understated. Mitchell drops out and the vocalist continues in wordless articulation and vibrato-free scat. When the piano returns, the focus seems more finely-tuned in extended unison. It's an unusual choice for piano and voice, but the rendering is nothing less than pristine.

The other 14 tracks are their own compositions, often uncompleted or unrealized compositions, not initially intended for this collaboration. The duo makes them whole, much like they did with Messiaen, in trust and no hurry. Serpa's singing does sometimes approach scat by definition, in short strings of syllables, but less so in mood. She is at times something like a blasé Blossom Dearie, at other times merging momentarily into Meredith Monk territory; her shaping of words (borrowed at times from Sofia de Mello Breyner, Luce Irigaray, Sonia Sanchez and Virginia Woolf) and nonwords can be quite stirring. Mitchell's occasional ornamentation at times seems like all the weight the fragile songs can support.

As a duo, Mitchell and Serpa sit in service of the songs, enjoying the perhaps unexpected freedom that brings. Even given their shared history, *End of Something* feels like a new beginning.

For more info visit obliquityrecords.bandcamp.com. Serpa is at The Stone at The New School Oct. 9 (with Erik Friedlander) and Bar Bayeux Oct. 17 (as leader). Mitchell is at The Jazz Gallery Oct. 18 (with Yuhuan Su). See Calendar.



Sound Remains
Rez Abbasi Acoustic Quintet (Whirlwind)
by Terrell K. Holmes

Listening to Rez Abbasi is like sharing the warmth of a pleasant conversation with close friends over a glass of wine. The acclaimed guitarist's new album, *Sound Remains*, brings harmonic sophistication and a wealth of sonic textures to an impressive roster of songs. Joining Abbasi is his Acoustic Quintet of Bill Ware (vibraphone), Stephan Crump (bass) and Eric McPherson (drums), with Hasan Bakr (percussion) augmenting the musical palette.

This is the group's third album and their cohesion is audibly and immediately evident. Abbasi's spare melody on album opener "Presence" leads to a burst of color and rhythm that sets the tone for the rest of the recording. Ware's agile, spiraling solo sets up the guitarist, who whips off crisp single notes on his steel string acoustic, which coalesce into frenetic, urgent chords. The brooding introduction to "You Are" evolves seamlessly from a measured waltz to some of

Abbasi's most nimble and intense playing, matched by McPherson and Bakr thrashing alongside him. Ware's thoughtful and economical phrasing during his solo, and throughout the album, shows why he's been in the vanguard of vibraphonists for the last 40 years through to today. The band steps lively on Keith Jarrett's "Questar", with the leader displaying more of his enviable rhythmic dexterity and cleverness as Crump, McPherson and Bakr provide a strong foundation behind him. "Folk's Song", a guitar-vibraphone duet, is a lovely tribute to Abbasi's parents. The band adroitly navigates the challenging tempo shifts of the mercurial "Spin Dream". The raga-tinged sound the guitarist coaxes from his instrument when he states the melody of the band's mesmerizing take on John Coltrane's "Lonnie's Lament" gives the song a striking tonality. After the reflective opening, it rises above the clouds and settles into a vigorous swing mode. "Meet the Moment" pulsates with an engaging moodiness and struggles to find a resolution at the end that's just out of reach, as though this particular moment will never be met. The issue is unresolved, but the tune is satisfying. The album's closer, "Purity" is a generous helping of front porch gospel with a splendid, plucked solo by Crump.

Sound Remains will confirm and cement Abbasi's place as both an excellent guitarist and composer.

For more info visit whirlwindrecordings.com. Abbasi is at Roulette Oct. 24 (with Kiran Ahluwalia) and Bar Lunático Oct. 29 (as leader). See Calendar.



Monk's Music
Thelonious Monk (Riverside-Craft)
by Stuart Broomer

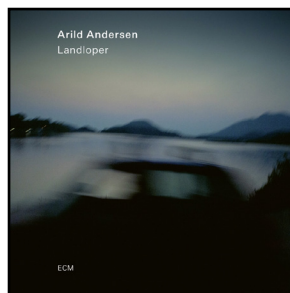
While Blue Note introduced Thelonious Monk's music to the world (1947-52), Prestige kept his exotic originality alive (1952-54) and Columbia spread the word to the jazz mainstream and beyond (1962-70), while Riverside did the most to document assiduously the "genius of modern music" at his creative peak (1955-59) in the era of the 12" LP, contributing massively to one of the essential bodies of work in jazz history. First fixing Monk (born 108 years ago this month) in the mainstream with recordings of familiar material (*Plays Duke Ellington* in 1955 and *The Unique* in 1956), the label was soon ready to present the pianist's music in all its challenging glory. First came the genuinely radical *Brilliant Corners*, followed shortly thereafter by the recordings under discussion here, a solo set, *Thelonious Himself*, and the band album *Monk's Music*, both recently reissued with their original contents in 180gr vinyl editions by Craft Recordings.

The septet of *Monk's Music* was one of the largest ensembles that Monk had led (one obvious exception being 1959's Riverside album, *The Thelonious Monk Orchestra at Town Hall*) in a program of his own music, and what a band it was, with recognized tenor giants, Coleman Hawkins and John Coltrane, Gigi Gryce (alto), Ray Copeland (trumpet) and Art Blakey (drums). The album begins with a strikingly reverent gesture as unlikely as the appearance of Coltrane and Ware on "Monk's Mood": the four winds performing a brief and luminous version of the hymn "Abide with Me", an inspiration that might only come from Monk. An extended treatment of "Well, You Needn't" follows, with a special creative edge to the solo order of Monk, Coltrane, Copeland, Ware, Blakey, Hawkins and Gryce. Every track is a highlight, with a balance of

forceful inventions and warm balladry. "Epistrophe" is another charged performance, the rampaging energy of its theme enhanced by the four horns. Hawkins brings a special elegance to a quartet rendition of "Ruby, My Dear", while the ensemble of "Crepuscle with Nellie" is infused with a distinctive warmth.

Thelonious Himself (Monk's fourth album on Riverside) is a brilliant solo set, matching standards including Irving Berlin's "All Alone" and Vernon Duke's "April in Paris" with originals such as the nine-minute slow blues of "Functional" and a perfect "'Round Midnight" distilled from multiple takes. Most tempos are slow, a treatment that is both analytical and sculptural, romantic and surgical, further enriched with certain characteristic, personal gestures—from a series of dissonances and an occasional sharp punctuation in the treble to creating a kind of existential ballad—all with a degree of immediate and inspired illumination, whether a casual brushing of a note on the way to its neighbor, or a near-patented abrasion. Monk the iconoclast is represented by a perfectly Monk-ish *envoi*: the closing "Monk's Mood" has a mid-stream shift with the sudden addition of John Coltrane (tenor) and Wilbur Ware (bass) for their only appearance on the recording, one more of those sudden inspirations that make Monk's recordings so special and so memorable.

For more info visit craftrecordings.com. Monk birthday tributes are at World Café Live (Philadelphia, PA) Oct. 8, Smoke Oct. 8-12, 15-19 and Birdland Oct. 10-12. See Calendar and 100 Miles Out.



Landloper
Arild Andersen (ECM)
by Thomas Conrad

Arild Andersen (who turns 80 this month) is one of the most important jazz musicians to come out of Norway and one of the most lyrical bass players anywhere. He has been at the center of many world-class ensembles, several led by himself, including his trio, which made three epic albums for ECM, with Scottish tenor saxophonist Tommy Smith and the late drummer Paolo Vinaccia. On Andersen's new release, *Landloper*, he is, for the first time, solo. In recent years, solo bass albums have become a small trend. But this album differs in that it uses electronics and was recorded live: every song but one (opener "Peace Universal", recorded in his home) was captured in Victoria National Jazzscene in Oslo.

"Peace Universal" is a lovely, simple, fragile tune composed by drummer Bob Moses. Andersen applies electronics subtly, to imply a string orchestra whispering in the distance. In the foreground, his bass sings the yearning melody. "Peace Universal" sets an inward, contemplative mood for the album. Well-traveled Andersen compositions, including "Dreamhorse" and "Mira"—stripped down to the bare instrumentation of acoustic bass with selective, provocative electronic enhancements—become newly haunting.

A song that embodies the mysterious fascination of this album is Manning Sherwin's 1940 standard, "A Nightingale Sang in Berkeley Square". It is a rush when the familiar, affirmational melody coalesces from Andersen's slow, searching basslines. The song's exhilarating romanticism has never sounded so true and conclusive. The medley of Ornette Coleman's

"Lonely Woman" and Charlie Haden's "Song for Che" is strangely affecting. When Andersen plays the fervent melody of "Lonely Woman", you hear in your mind's ear, as stark contrast, the piercing cry of Coleman's alto saxophone. Haden first introduced "Song for Che" in a wild, turbulent version by his Liberation Music Orchestra. To hear Andersen render these pieces on bass alone is to encounter their essence. When concentrated into the dark utterance of his bass—a deep, thick voice striving to become articulate and ultimately achieving eloquence—the emotion of these songs is laid bare.

For more info visit ecmrecords.com

Elijah Shiffer
City Of Birds
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email hello@cutelab.nyc for address

elijahshiffer.com
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Transition[s]

Phil Haynes/Ben Monder (Corner Store Jazz)
by Ken Waxman

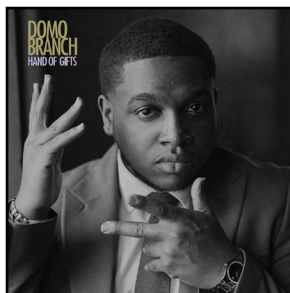
At first glance *Transition[s]* may seem like a strange duo session by veteran improvisers from dissimilar sectors of the jazz world. But this is actually a long-anticipated reunion between drummer-percussionist Phil Haynes and guitarist Ben Monder, who a quarter century ago frequently played together. One thorny touchstone was John Coltrane's "Transition" (hence the title), though that tune isn't included here. Monder, known for his work with The Bad Plus, Theo Bleckmann and even David Bowie, comfortably fits into all-extemporized contexts. Meanwhile Haynes, whose experience encompasses recordings with Paul Smoker, Herb Robertson and many others, is equally at home on these 13 selections, part of an ongoing series of albums from the drummer on the Corner Store Jazz label.

Dual excitement is conspicuous on the tune "Untitled Ones" where the guitarist manages to both exhibit his usual lyricism as well as jarring squeaky stops and shaking whines that intersect with the drummer's near-reed tone-like scratch across a cymbal. Similarly the title tune is a speedy excursion where Monder's perfectly-shaped fuzztones attain a pseudo-grunge flange at the same time Haynes outputs a near-perfect hard bop beat.

More outré impulses are given a workout by Haynes on tracks such as "Openings" and "Beyond". Slippery and menacing themes highlighting the percussionist's bell tree shakes, wood pops and lug-loosening stops move his partner's flat-line expositions to blurred fingering and throbbing amp echoes. Monder's expected melodic side is given a workout on "Too Easily", a contrafact of "I Fall in Love Too Easily". But even here the gentling exposition includes tougher strums that would be avoided in a conventional version.

It would seem that a 25-year hiatus hasn't lessened the skills or unity between these players. And they amply display both here. If any criticism exists it's that a few solo forays by Haynes are so brief that they finish before proper elaboration. Perhaps that could be rectified in a subsequent reunion.

For more info visit cornerstorejazz.com. Monder is at Smalls Oct. 9 (with Jerome Sabbagh) and Close Up Oct. 10 (with Tony Malaby). See Calendar.



Hand of Gifts

Domo Branch (Albina Music Trust)
by Terrell K. Holmes

Hand of Gifts, the new album by drummer Domo Branch, epitomizes straight-ahead jazz at its best. Branch, with Abdias Armenteros (saxophones), Tyler Henderson (piano) and Russell Hall (bass), shows off a mastery of various styles within the jazz idiom, playing

with both sophistication and soul.

"Harlem Nights" suitably sets the tone for the album, with its vigorous Latin beat that puts it in El Barrio as much as Sugar Hill. Armenteros' spirited soprano playing ignites the tune, followed by Henderson's sparkling, harmonically deft solo, while Branch's fierce polyrhythms stoke the fire. On "Our Man Bogle" (a slick blues in the style of John Coltrane's "Mr. Syms"), Armenteros whips off frenetic clusters of notes on soprano, playing with complexity as well as passion, spiraling, ascending, descending, going off mic, shrieking, then coming to rest. The band visits the archives of the Lee Morgan library for "Big Moves", a head-bobbing boogaloo. With Armenteros' pitch-perfect tenor in the lead, everyone eases back and lets the funky groove take the wheel. The saxophonist's reflective tenor work, with Hall's melancholy pizzicato and Branch's dramatic use of cymbals and mallets, highlights the rainy day ballad "A Letter to Peanut". Everyone swings as if their lives are at stake on the hard-bop archetype title track, from Henderson, who builds on clever avian triads during his fiery solo to Branch's thrashing, which threatens to burst speakers. The style and tone of Armenteros' barrel-chested tenor brings Dexter Gordon to mind. He doesn't insert quotes during solos but there's a winking playfulness in his repeated figures.

The leader shows off his formidable drumming skills on the brief but robust "Drum Solo", bringing to mind the line from rapper Jay-Z's "Public Service Announcement": "Allow me to re-introduce myself...." The piano-less "Blues for the World" has a different kind of classic feeling. Studio chatter is left in at the beginning, along with a false start and some quick warmup notes (think *Relaxin' with the Miles Davis Quintet*). The music that follows sounds improvised, and the banter and laughter continues during the tune. Perhaps that was Branch's intention all along, to underscore the album's reverential embrace of classic jazz tropes. In any case, the band is having fun making great music. The muscular waltz "A Memory" closes the album, propelled by Branch's thundering drums, Armenteros' colorful soprano performance, Hall's forceful pizzicato and Henderson's embroidery.

Hand of Gifts places Domo Branch and his exceptional quartet among the best ensembles on today's jazz scene.

For more info visit albinamusictrust.com. The album release concert is at Close Up Oct. 30. See Calendar.

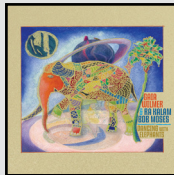


Live-Action

Nate Smith (Waterbaby Music-naïve)
by Tom Greenland

On *Live-Action*, drummer-composer-producer Nate Smith continues his quest for a signature sound, drawing on pop, hip-hop, neo-soul, funk and jazz. It's an anthology album, each of the ten tracks having a different roster of musicians, each with a slightly different stylistic thrust. The overall sound is unified by Smith's keyboard-based backdrops, combining synths and electric piano to provide the basslines and somewhat unusual harmonic progressions of his pieces. Another unifying factor is his powerful rhythmic pocket, an approach stemming from J Dilla's non-quantized drum machine-produced studio beats as interpreted by live human drummers. Like

GLOBE UNITY



El Viejo Caminante

Dino Saluzzi (ECM)

Dancing with Elephants

Gaia Wilmer and Ra Kalam Bob Moses (Sunnyside)

Lucía

Lucía (La Reserve)

by Daniel A. Brown

In honor of National Hispanic Heritage Month, we explore three recent releases by two jazz elders and an emerging musician. While painting Hispanic and Latin music with a big brush overlooks the details, this month's offerings all display nuanced, passionate and harmonically rich music: the full palette of the crucial contributions of Hispanic and Latino musicians to the wider world of jazz.

A legendary musical ambassador of Argentina, nonagenarian bandoneón player Dino Saluzzi has enjoyed a notable career (especially collaborations with Charlie Haden and Enrico Rava). On the 12-song release, *El Viejo Caminante*, Saluzzi is joined by his son José Maria Saluzzi (classical guitar) and Jacob Young

(electric and acoustic guitars) for a set of atmospheric performances. Opener "La Ciudad De Los Aires Buenos" is a minor-key ballad with Saluzzi senior playing gentle counterpoint to the guitarists' slow serpentine arpeggios. Like the best leaders, he is also a sensitive accompanist and collaborator: the ethereal "Tiempos De Ausencias" and "Mi Hijo Y Yo" are object lessons in give-and-take group improvisation. Standards "Some Day My Prince Will Come" and "My One and Only Love" are lovingly reimagined with tango-tinged approaches.

For the 11-track *Dancing with Elephants*, Brazil-born saxophonist Gaia Wilmer is joined by septuagenarian percussionist-conceptualist Ra Kalam Bob Moses, who initially cut his teeth in the burgeoning, mid '60s pre-fusion jazz-rock scene. Utilizing prerecorded percussion "beds" by Moses inspired Wilmer to compose a set of inventive works for ensemble playing. The pair surrender to the mysteries of mystical jazz and 21st-century technology with the help of a truly empathetic band: Yulia Musayelyan (flute), Song Yi Jeon (vocals), Leandro Pellegrino (guitar), Leo Genovese (keyboards) and saxophonists Gustavo D'Amico, Daniele Germani, George Garzone and Neta Raanan. The opening title track approximates the lumbering march of jungle titans, a river of percussion-guided wailing horns and Yi Jeon's wordless vocals, Genovese anchoring the whirlpool of sound with thick, meaty chord strikes.

"Whales Part to Play" is a freewheeling improv-style excursion of Moses' restless percussion with syrupy lines from the horns. The kalimba-and-flute fantasy of "Jellyfish Lake" approximates '70s Don Cherry and third stream music. Album closer "Chase Machine" is a farewell swirl of unison playing and darting horn lines, and vocals atop a syncopated rhythm.

The eponymous debut from 23-year-old, Mexico-born vocalist Lucía layers together Latin and Mexican roots, jazz and pop into a worthy, straightforward collection. Fittingly, she is joined by a cadre of international players: Puerto Rican David Sánchez (tenor), Venezuelan Edward Simon (piano), American Larry Grenadier (bass) and Mexican Antonio Sánchez (drums). Opener, "What a Difference a Day Makes" — a song originally penned in 1934 as a Spanish bolero by María Grever entitled, "Cuando vuelva a tu lado (When I Return to Your Side)" — moves from somber ballad to a sizzling jazz workout. Oscar Levant and Edward Heyman's "Blame It On My Youth" maintains its aching balladry, while Kurt Weill's "Speak Low" and Maria Teresa Lara's standard, "Veracruz", are more uptempo offerings. *Lucía* is an ideal soundtrack for fans of laid back, Latin-inspired jazz.

For more info visit ecmrecords.com, sunnysiderecords.com and lareserverecords.com. Wilmer is at Dizzy's Club Oct. 9-12. See Calendar.

Questlove and Chris Dave, Smith has developed the ability to play ahead of, behind, outside and around a rock-steady, metronomic pulse, resulting in a slippery but solid beat, redefining what it means to "swing" in contemporary improvisation. Missing from many tracks is the musician-to-musician interaction characteristic of jazz projects; the dense but tastefully transparent layering of keyboards tends to function like sonic wallpaper, and while song sections transition in interesting ways, melodies aren't always memorable.

For jazz fans, the most interesting tracks might be: "Now", an introductory vignette featuring Josh Johnson's in-and-out alto saxophone; "Undeclared", enlivened by Marquis Hill's thorny trumpet solo, though it's somewhat buried by his mute and heavy echo effect; "Magic Dance", an afro-beat romp where guitarist Lionel Loueke and bassist Michael League provide running commentary; and "Last Sight", also featuring Johnson, his horn almost unrecognizable due to sound processing. "Mother and Son", a collective composition by Smith, Hill and bassist Ben Williams, boasts a moody Middle Eastern theme, a firm but fluid drum-bass lock-up, augmented by a string quartet (arranged by Smith) that warms up the sonic palette. Equally interactive are the ultra-funky "Cough Drop", with Kiefer (keyboards) and CARRTOONS (bass), plus "Juke Joint", with DJ Harrison (keyboards) and Charlie Hunter (guitar, bass). Vocalist Lalah Hathaway gives an adventurous interpretation of the Pointer Sisters' "Automatic", overdubbing her vocals with tasteful harmonies and counterpoint, adding neo-soulful scats and melismatic ornaments. The women's vocal quartet sajé adds its smooth blend to "Big Fish", a deceptively tricky arrangement with 11-beat phrases.

Jazz fans or not, listeners will appreciate the immediacy of Smith's musicianship. Recording live, with only a few takes per part (including overdubs) on analog equipment, without cutting and pasting, without loops or sequences, Smith makes his rhythmic presence felt as only a master beatmaker can.

For more info visit waterbabymusic.bandcamp.com. The album release concert is at Sony Hall Oct. 12. See Calendar.



PIVOT

Mats Gustafsson, Ken Vandermark, Tomeka Reid, Chad Taylor (Silkheart)

by Patrick Romanowski

Convening in Chicago for a record date at Electrical Audio, this top-tier quartet featuring Mats Gustafsson (baritone, tenor, flutes), Ken Vandermark (tenor, Bb and bass clarinets), Tomeka Reid (cello) and Chad Taylor (drums) is a full-bore depth charge of raw sentient power and explosive beauty. The resulting *PIVOT* is an excellent addition to the Stockholm-based Silkheart catalog. Its title, both apt and operative, offers the creative freedom and invention of a group accelerating and shifting into frenzied collisions of multilayered acoustic territories, and combusting at sonic vanishing points. The four musicians also simultaneously do a careful job of nestling into gentler spaces when quiet moments arrive in the peripheral.

Gustafsson and Vandermark share in articulating the heavy ballistics on the front end, while Reid's scintillating work and Taylor's seamless grooves supply a sound balance between structure and improvisation. Album opener, "The Sensation of Sliding", enters, at 30 seconds in, with a somber and mellow tone that abruptly hits like a tornado stripping away a ceiling. Cataclysmic horns roar and wail as a delirious bleed of rhythm blasts before gearing down. "Blowing Out from Chicago" serves as a hard-stamped postcard from Vandermark's home turf—a right-sized love letter from the city—sinuous, hard swinging, elegantly brutal. (At one point during a solo, listen for the line from Joe Maneri's peak moment on "Paniots Nine".) Reid's precise cello work is nimble and sawing, and a series of staccato notes bring

to mind the unforgettable climactic passages of Bernard Herrmann's classic *Psycho* film score.

"Pivot Duos" (1-6) is a series of duets, placed in the center of the album and featuring various personnel configurations. Each number possesses a fascinating symmetry, seeking out the form of its designated drop-in scenario within the improvised life span of a few allotted minutes. The album contains a total of fourteen tracks, with a handful of them inspired by the writings of Danish poet and novelist, Inger Christensen. Along with cover art from Stanley Whitney and liner notes from John Corbett, all the bases are covered. In many ways this album is a great representation of the close-knit, collaborative spirit that continues to be one of the defining characteristics of Chicago's avant garde scene. As a point of entry into this music, *PIVOT* is an excellent place to start.

For more info visit silkheart.bandcamp.com. Tomeka Reid curates and plays at The Stone at The New School Oct. 1-4, and is at Public Records Oct. 5 (with Ches Smith) and Solar Myth (Philadelphia, PA) Oct. 17-18 (with Artifacts Trio). See Calendar and 100 Miles Out.



(DC JAZZFEST CONTINUED FROM PAGE 12)

cross-genre musical ventures (e.g. he continues his decades-long association with Sting), he delivered a great performance with his longtime quartet of Joey Calderazzo (piano), Eric Revis (bass) and Justin Faulkner (drums). Their set included “Long As You Know You’re Living Yours”, from the group’s recently released Keith Jarrett tribute, *Belonging* (Blue Note). Bassist **Marcus Miller**, who continues to carry the jazz fusion torch, performed a rollickingly funky set (featuring trumpeter Russell Gunn and saxophonist Donald Hayes in the frontline), ending in the most Washingtonian way possible, by bringing out a District legend: Sugar Bear of Washington’s Experience Unlimited (also known as EU), the go-go/funk band most popular in the ‘80s and early ‘90s. Together they performed EU’s 1988 crossover hit “Da Butt” (which Miller wrote). The crowd lapped it up. It wasn’t jazz, but it was a blast.

Unlike Miller’s fusion, Sunday’s co-headliner could not have been more straight-ahead in honoring the jazz tradition. Legendary bassist **Ron Carter**’s quartet gave the audience a characteristically masterful performance. The band was in a jovial mood, too, with Carter treating the audience to some dry humor, eliciting genuine laughs, though not before playing for 45 minutes without pause, a feat for anyone, even those of us who aren’t 88 years young like Carter. Serving as DCJF co-artist-in-residence, he also serves on the festival organizer’s Board of Directors.

While the local political climate was never far from thought throughout the festival, the artists mostly avoided making overt political statements (although local pianist-vocalist Eric Byrd proudly showed off his Barack Obama socks). One notable appearance was vocalist **Christie Dashiell**, who recently participated

on an album update of Max Roach’s seminal *We Insist!* with drummer Terri Lyne Carrington. Dashiell mostly stuck to her recent *Journey in Black* album, though, delivering poetic, meaningful reflections, often in hushed tones (though sometimes interrupted by sound bleed from another festival stage). Other notable artists participating in the festival included young straight-ahead piano star Emmet Cohen, veteran guitarist John Scofield, beloved husband-wife gospel duo The Baylor Project, alto saxophone master Gary Bartz and vocalist extraordinaire Jazzmeia Horn. Local bassist **Corcoran Holt**, who served with Carter as another co-artist-in-residence of the festival and led late-night jam sessions after the main performances, also fronted a supergroup featuring Billy Harper (tenor), Sean Jones (trumpet), Steve Turre (trombone, conch shells), George Cables (piano) and Jeff “Tain” Watts (drums).

Local trio, **The String Queens**, three Washington public schoolteachers, treated the audience with their various musical interpretations. DCJF also partnered with several embassies to bring international jazz stars to Washington, including Italian pianist **Dado Moroni**. International jazz bands were additionally heard competing in the finals of Washington’s annual DCJazzPrix competition, with last year’s winner, the **Hiruy Tirfe** Quartet, performing on the final day of the festival. There were also some remarkable educational offerings, including a dream panel of Allen, Carter and Cables, as well as the festival’s Artistic Director (as well as author and NEA Jazz Master) Willard Jenkins, moderated by DCJF President/CEO Sunny Sumter. The panelists, all absolute treasures, imbued several lifetime’s worth of jazz experience to attendees, who were privileged to have been in their presence.

The festival concluded with a tribute to the recently departed and much-loved and venerated Latin jazz icon **Eddie Palmieri**, featuring Palmieri band alumni (including trumpeter Brian Lynch, trombonist Jimmy Bosch, bassist Luques Curtis and Little Johnny Rivero on congas) with some of his family also in attendance. The band was tight and energetic, performing brilliant renditions of such classics as “Puerto Rico” and “EP Blues”. The tribute turned out to be a perfect way to conclude a marvelous festival, with audience members dancing in the aisles and the same warm, loving feeling continuing to permeate all concerned, as it had from the start.

For more info visit dcjazzfest.org/dcjazzfest

(LEST WE FORGET CONTINUED FROM PAGE 10)

Botswana to London to Stockholm and back to London, where he was discovered in 1987 at Ronnie Scott’s Jazz Club, performing on piano and saxophone. But by this time he was already dealing with diabetes and mental health issues. Nonetheless, in 1991, he recorded his debut album as leader, *Celebration* (World Circuit) with, among others, Courtney Pine (soprano), Jean Toussaint (tenor), Marvin “Smitty” Smith (drums) and Michael Bowie, who would become Mseleku’s longtime bassist. He gained critical praise and got the attention of French music entrepreneur Jean Phillippe-Allard, who brought Mseleku to the US and became a key influence. There he met and played with the likes of Joe Henderson, Randy Weston, Abbey Lincoln and Elvin Jones. In NYC, he lived with Kendrick, part of Allard’s Gitanes troupe, who introduced Mseleku to a wide range of New Yorker pianists. Says Kendrick, “We learned as much music from Jean Phillippe as much as the [other, better known] cats.”

From 1992-97, Mseleku released four albums for Verve/Polygram, mostly post-bop explorations with African-tinged hybrids: *Meditations* consists of two long solo pieces that established his spiritual inclinations and his lilting African-scatting voice; *Timelessness* with guests including Henderson, Lincoln, Elvin Jones and Pharoah Sanders; the trio excursion *Star*

Seeding (with Charlie Haden and Billy Higgins) and *(Beauty of Sunrise)* featuring cornetist Graham Haynes. According to Hawkins, “Ntuli Street” (one of the tunes on *Timelessness*) has Wynton Marsalis’ fingerprints on the arrangement. After that fruitful period, Mseleku made one more attempt to establish himself in South Africa. But his stated vision for his music to “support a change in the consciousness of the world as the solution to our problems” was stymied by the travails of post-apartheid change and his increasing mental and physical problems, exacerbated by the loss of his prized Coltrane mouthpiece in a robbery and his Steinway upright in a bad business deal.

Ultimately, Mseleku returned to London in 2003, reestablished himself, and recorded *Home At Last* that year. His diabetes restricted him from moving forward, though, and he was found dead in 2008. His final 2003 recordings surfaced in 2021, over a dozen years after his passing, with the posthumously released solo piano album *Beyond the Stars* (Tapestry Works). Bheki Mseleku’s musical footprint and legacy continues to be felt and honored to this day, with a tribute being held this month at Jazz at Lincoln Center.

For more info visit facebook.com/groups/604998146297601. A Bheki Mseleku tribute is at Rose Theater Oct. 24-25 (featuring Nduduzo Makhathini and Jazz at Lincoln Center Orchestra with Wynton Marsalis). See Calendar.

Recommended Listening:

- The Drive — *Can You Feel It* (RCA Victor, 1975)
- Bheki Mseleku — *Meditations* (Samadhi-Verve, 1992)
- Bheki Mseleku — *Timelessness* (Verve, 1993)
- Bheki Mseleku — *Star Seeding* (Verve, 1995)
- Bheki Mseleku — *(Beauty of Sunrise)* (Verve, 1995)
- Bheki Mseleku — *Beyond the Stars* (Tapestry Works, 2003)

(INTERVIEW CONTINUED FROM PAGE 6)

cassettes and have been sitting on the tapes for about three decades. I started thinking about the possibility of our existence, of being here at all, at this time, in this space, together. Who are the people that led up to our existence? I think as a Black person in the US there’s only so far you can go back. Black memory, our histories, our stories are the most powerful weapons we have against erasure. Not weapons, but the most powerful resistance. This interconnectedness, this great sacred web that connects all of us. This environment, this atmosphere of extreme fear, can only be met with extreme courage, radical courage, in whatever form you can engage, with whatever resources you have. Building spaces where we can continue to tell the truth. I’m convinced that in the times that we’re living in now, we have to combine art, medicine, food, all of the necessities that may be restricted. This is really a time for knowing your neighbors. making sure that we have certain kinds of necessities. Open doors, open pantries, open closets, whatever, because not too long ago, something like this would have seemed unimaginable. But I do believe in redemption, and I do believe in resilience. I have to.

For more info visit melanievioladyer.weebly.com. Dyer is at *Roulette with Siren Xypher* and *with Vertical Sounds* Oct. 4 (part of M³ Festival). See Calendar.

Recommended Listening:

- Salim Washington — *Live at St. Nick’s* (CIMPol, 2007)
- WeFreeStrings — *Fulfillment* (s/r, 2017)
- WeFreeStrings — *Love in the Form of Sacred Outrage* (ESP-Disk’, 2021)
- Ununu (Todd Capp, Kurt Ralske, Melanie Dyer, Anna Gruman) — *Ununu* (Innova, 2021-22)
- Sun Ra Arkestra — *Lights on a Satellite* (In+Out, 2024)
- Gwen Laster New Muse 4tet — *Keepers of the Flame* (Muffymarie, 2025)



(JAZZ EM AGOSTO CONTINUED FROM PAGE 12)

without embellishments, his rendition of “Journey in Satchidananda” was rich with ornaments evoking the atmosphere of her original, the instinctive and elastic handling of dynamics reminiscent of a traditional blues player. From “Pithecanthropus Erectus” (Mingus) to “Serenade to a Cuckoo” (Rahsaan Roland Kirk), each composition was chosen for a reason, whether for a melodic line that sounded pleasing or a blueprint for Parish to sculpt and expand upon as he saw fit.

For the power trio **Thumbscrew**, bassist Michael Formanek appeared focused on the scores. The compositions were split between group members, yet the sound was cohesive and belonged to the three musicians: Formanek, Mary Halvorson (guitar) and Tomas Fujiwara (drums). Their collective ethos was to push the music ever forward, with contempt for routine, hence the set’s interpretation of the same material as played in Hamburg last November felt markedly different. Fujiwara switched between drums and vibraphone, and Halvorson’s pedal-launched loops and soundwarps added an extra layer of challenge for listeners to grasp already and unusually organized shapes. Each new piece proved equally surprising, no small feat for a jazz trio.

Oozing more energy than a Tesla, Vera Cruz, Mexico-born vibraphonist **Patricia Brennan** led a septet featuring the same line-up as heard on the lauded *Breaking Stretch* album, with the exception of drummer Dan Weiss and percussionist Keisel Jimenez. The leader’s drive and her jubilant arrangements were hard to resist and the players proved solid gold: the percussion-heavy music, at times veering into even a danceable Latin jazz, instinctually followed the leader’s mallets, which doubled as conductor’s batons. The horns played unisons, entwined lines and solos on top of hot rhythm workouts, including Mark Shim, who on tenor channeled the ghost of Joe Henderson.

The Portuguese delegation included **Luís Vicente**’s trio, a homegrown band for the trumpeter after years of touring and recording with the likes of William Parker, Luke Stewart, John Dikeman and others. The trio was previously heard at the neighboring Causa Efeito festival with Tony Malaby as their guest. Here, the spirit of free music torch-bearer Don Cherry was an obvious point of reference, with Vicente alternating between elusive flurries and assertive, longer lines, Gonçalo Almeida (bass) and Pedro Melo Alves (drums) propelling each selection.

UK turntablist **Mariam Rezaei** is a frequent solo performer, and her set found her alone on stage for half an hour before being joined by MOPCUT’s guitarist Julien Desprez (a regular presence at the festival, with his own projects and in orchestras led by Rob Mazurek, Nate Wooley and Mats Gustafsson) and drummer Lukas König. Rezaei’s gear and deep jazz culture allowed her to tap into a well of near-infinite possibilities. Desprez unleashed sonic blasts and electric uppercuts; Rezaei’s decks and records were a key to triggering computer-stored sound sources, including Mette Rasmussen’s saxophone and Gabriele Mitelli’s trumpet, mixed in a fictional dialogue. When her French and Austrian cohorts joined, the noise factor increased.

In his fourth successive year at the festival, pianist **Pat Thomas** was part of yet another meaningful and uncompromising project: the X-Ray Hex Tet, which performed in the dimly-lit grand hall, benefiting from superlative sound. Attendees were treated to a somber, harrowing experience from hushed emissions and silence to [Ahmed] bandmate, alto saxophonist Seymour Wright’s spewing of telegraphic notes. Added were two drummers, a celesta (bell-piano) player and spoken word artist Edward George, the latter who read texts and set off samples related to the consciousness-raising subject matter, including academic responsibility in the validation and perpetuation of mistreatments based on racial prejudice: slavery, phrenology, hangings,

colonization. The speaker’s voice was neutral, the facts dreadful enough without need for overstatement. The set didn’t draw rapturous applause, but rather left the audience stunned. A bold programming choice no doubt, the present-day implications giving listeners food for thought.

For more info visit gulbenkian.pt/jazzemagosto/en

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

original *Quintessence*. Kaiser’s group sounds like itself, the method integrating the listening and playing gifts of the group’s members, but it also achieves the ideally abstracted continuity and unity of Stevens’ methods. That intimacy with global improvising methodologies is evidenced in a later Smith-Kaiser collaboration, *East Cape Yupik*, a quartet recording from 2015 in which the cover art looks like a map of part of California with segments named for a broad variety of improvising methodologies, band names (e.g. AMM) and labels (e.g. FMP). It’s a perspective rare even in American free jazz circles, but the music is all by Americans, a brilliant collective expression of Smith, Kaiser, Steve Parker (trombone) and Chris Cogburn (drums).

Long associations include one with percussionist Jerome Bryerton, who makes up the duo Gleaming Shard with guitarist Da Wei Wang, the two who double on the recent *Mirrors in Light Diamonds* as visual artists: Wei Wang providing the overlaid photo on the front cover; Bryerton the abstract painting in the gatefold. The music is drone-based, deeply involving, with Wei Wang using multiple guitars to build complex drones, complemented by Bryerton’s massed cymbals, gongs and bowed metal, the two musicians creating ecstatic fields of reverberant metal and feedback. *A Railroad Spike Forms the Voice* is one of the label’s masterworks. Recorded in 2014 and released in 2021, it’s a single 72-minute collective improvisation, as densely woven as an Isfahan carpet, with Roscoe Mitchell’s acerbic, oboe-like soprano etching a coiling vision amidst the unpredictable abstractions that Sandy Ewen pulls from her lap-held electric guitar and the shifting contributions of Smith and drummer Weasel Walter.

The late alto saxophonist Marco Eneidi’s *The Wheatfields of Kleylehof* is a six-part suite recorded over 20 years ago with a band of younger musicians. It’s a profound reminder of Eneidi’s special force, his lines scalding, emotionally wrenching, and contorted or conversely murmuring, heard here in an elegiac composition enriched by the subtly-detailed, restrained contributions of trumpeter Darren Johnston, the late guitarist John Finkbeiner, drummer Vijay Anderson and Smith. It’s the latest BPA release, and is another BPA masterpiece of free jazz composition.

For more info visit balancepointacoustics.bandcamp.com. BPA artists performing this month include Wendy Eisenberg at The Stone at The New School Oct. 10 and Roulette Oct. 29, Sandy Ewen at The Record Shop Oct. 21 and Jason Stein at Roulette Oct. 29. See Calendar.

(SIENA JAZZ CONTINUED FROM PAGE 12)

would again. An exception was **Norma Winstone** and pianist **Kit Downes**, a working duo with a five-year history. They played in Piazza Provenzano, in front of a basilica erected in 1595. Most of their set consisted of tunes by Downes with lyrics by Winstone, from which the two launched complex spontaneous piano/voice counterpoint. Winstone has been known for her wordless vocals over her 55+ year career, but she writes sophisticated lyrics with rhymes that sound natural. Her words to Jimmy Rowles’ “The Peacocks”, that most enigmatic of tunes, added their own poetry to Rowles’ mystery. When the duo performed a

standard with its own set lyrics, such as “I Fall in Love Too Easily”, the elasticity of the song lines seemed entirely new.

The other performances by teachers took place in a bastion of Fortezza Medicea. **Marquis Hill**, **Lage Lund**, bassist **Gabriele Evangelista** and drummer **JK Kim** were an auspicious combination. Lund can bathe any ballad in warm, lyrical intelligence. On “Darn That Dream”, his presence seemed to turn Hill’s instinctive aggression into rapt introspection. The quintet of tenor saxophonist **Francesco Bearzatti**, guitarist **Reinier Baas**, Downes, Evangelista and Kim played astute modern international jazz. Vocalist **Camilla Battaglia** appeared with the world-class rhythm section of bassist **Thomas Morgan** and drummer-pianist **John Hollenbeck**. If Winstone is a vocalist who sings past words, Battaglia is a singer whose crystalline soprano operates in the vastness of pure abstraction. In this spare trio setting, it was even more possible than usual to hear what an extraordinary talent is Morgan.

There can be genuine benefits to ad hoc ensembles. The Workshops provided an opportunity to experience **Miguel Zenón** liberated from his customary responsibilities as leader of his own ambitious ethnic projects. In Siena, Zenón was free to jam. The quintet contained trumpeter **Alex Sipiagin**, pianist **Aaron Parks**, bassist Morgan and drummer **Jeff Ballard**. When Zenón cuts loose and blows, he can play insanely fast and still sound silken. He makes you think of Sonny Rollins: his touch on alto is lighter but he shares with Rollins a deep affinity for theme-and-variation. His ideas flow with a similar sense of endlessness. It was mostly not an occasion for ballads, but Horace Silver’s “Peace” felt right for the night. Morgan led it out and set a pensive mood that the other members of the band all pursued, in turn.

Each teacher at the Jazz Workshops taught two instrument classes and two ensemble classes. On the last two nights of this last week, each ensemble gave a recital, with teachers participating. Siena is famous for its historical division into 17 “contrada,” or districts. The recitals took place on two stages in Contrada della Tartuca. On a warm Italian summer night, it was a lovely place to listen to music. Excellent pasta was available for five euros, and while it was still light, you could look out for miles over the green rolling hills of Tuscany. The strength of the Siena Jazz Workshops was apparent in the quality of the music that was played in the recitals. Each ensemble was enhanced by the presence of the teacher—by the fact that Ballard was on drums, for example, or that Lund took the guitar solos. But so many students played so well that it gave you faith in the future of the jazz art form.

For more info visit: sienajazz.it/international-summer-workshop-2025



Wednesday, October 1

- ★Caroline Davis Portals with Julian Shore, Chris Tordini, Tim Angulo
Bar Bayeux 8, 9:30 pm
Birdland 7, 9:30 pm \$45-55
- ★Emmet Cohen Trio
★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Ted Rosenthal, Gary Mazzaroppi, Alex Raderman + Pasquale Grasso
Birdland Theater 5:30, 8:30 pm \$35-45
Blue Note 8, 10:30 pm \$55-125
Cellar Dog 7, 8:30 pm \$5
Close Up 7:30, 9 pm
- ★Robert Glasper
★Brandi Disterheft Trio
★Simona Premazzi/Kyle Nasser Quartet with Marque Gilmore, Jay Sawyer
Close Up 7:30, 9 pm
- ★Cyrus Chestnut Quartet with Stacy Dillard, Gerald Cannon, Chris Beck
Dizzy's Club 7, 9 pm \$25-50
- ★Champion Fulton Quartet; June Cavan Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$35
The Jazz Club at Aman New York 6:30, 9 pm
- ★Aimée Allen; Nick Biello
★Kaoru Watanabe with Shahzad Ismaily, Fay Victor, Marika Hughes, Mafer Bandola, Sunny Jain, Seamus Egan, Cyro Baptista, Kweku Sumbry Joe's Pub 7 pm \$42
- ★LPR presents Nels Cline Consentrik Quartet with Ingrid Laubrock, Chris Lightcap, Tom Rainey
Littlefield 7 pm \$35
- ★Vito Lesczak Trio; Danny Tobias Trio with Steve Ash, Earl Sauls
Mezzrow 6, 7:30, 9, 10:30 pm \$35
Nublu 151 7 pm \$20
- ★Underground Horns
★Arun Ramamurthy solo; Peter Evans solo Roulette 8 pm \$25
- ★William Hill III; Bill Dobrow with Michael Blake
The Roxy Lounge at Roxy Hotel 6, 7, 8, 9 pm
Shrine 8, 10 pm
- ★Billy Edwards; Anthony Dom
★Chet Doxas Quintet with Tim Berne, Angelica Sanchez, Matt Pavolka, Tomas Fujiwara; David Ambrosio Quintet with Ralph Alessi, Gary Versace, Eric McPherson; Jason Clotter with Imani Roussele, Maki Nientao
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
Shapeshifter Lab 7 pm
Smoke 7, 9 pm \$25-45
Sour Mouse 8:30, 10 pm
- ★The New JAM Jam Session
★Nicholas Payton Group
★Russ Nolan Quartet
★Tomeka Reid Trio with Lesley Mok, Yvonne Rogers
The Stone at The New School 8:30 pm \$20
Umbr 8, 8:30 pm
- ★Brooklyn Drum Collective
★Ethan Iverson Sextet with Sam Newsome, Jonathan Finlayson, Jacob Garchik, Peter Washington, Kush Abadey
★Terry Waldo Gotham City Band
Village Vanguard 8, 10 pm \$40
Zinc Bar 7, 8:30 pm \$35

Thursday, October 2

- ★Jacob Sacks with Adam Kolker, Jeremy Stratton, Colin Stranahan
Bar Bayeux 8, 9:30 pm
- ★Jerome Sabbagh with Melissa Aldana, Joe Martin, Joe Dyson
Bar LunAtico 9, 10:30 pm \$10
Birdland 7, 9:30 pm \$45-55
- ★Emmet Cohen Trio
★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 \$35-45
Blue Note 8, 10:30 pm \$55-125
Cellar Dog 7, 8:30 pm \$5
Close Up 7:30, 9 pm
- ★Robert Glasper
★James Austin Quartet
★Maria Grand
★Cyrus Chestnut Quartet with Stacy Dillard, Gerald Cannon, Chris Beck
Dizzy's Club 7, 9 pm \$25-50
- ★Todd Herbert Quartet; Conrad Korsch Trio The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★Dayramir González V.I.D.A. Afro-Cuban Jazz Quartet Drom 7:30 pm \$30
- ★Hans Luchs Trio
★Max Bessesen; Guy Lockard
★Roy Hargrove Big Band
★Spaceman Patterson Celestials
★Tal Ronen Trio with Stefano Doglioni, Greg Ruggiero; Randy Ingram Trio with Drew Gress
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
- ★ImPort with Shai Bachar, Frank London, Oz Noy, Avishai Rozen Michal Ben Lior, Nikki Theroux, Brianna Lopez, Kal Leski Nublu 151 8 pm \$20
- ★Onilu with Joe Chambers, Kevin Diehl, Daniel Villarreal; Ned Rothenberg solo
Roulette 8 pm \$25
- ★William Hill III; Jon Regen Quartet The Roxy Lounge at Roxy Hotel 6, 7, 8, 9 pm
- ★Sophie Dunér/Steven Beck
★Jon Beshay Quartet with Eric Scott Reed, Dezron Douglas, Jerome Jennings; Nate Jones Quartet with Jason Maximio Clotter, Luther S. Allison, Matt Lee; Matt Snow with Dylan Band, Keigo Hirakawa, Ed Getzlaff
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★Nicholas Payton Group
★Stella Cole
★Tomeka Reid/Marty Ehrlich
★Ethan Iverson Sextet with Sam Newsome, Jonathan Finlayson, Jacob Garchik, Peter Washington, Kush Abadey
Village Vanguard 8, 10 pm \$40
- ★Axel Tosca Trio + Xiomara Laugart Zinc Bar 8, 10 pm \$35

Friday, October 3

- ★Eric Person Trio
★Tomoko Omura Quintet with Jeff Miles, Glenn Zaleski, Pablo Menares, Jay Sawyer
Bar Bayeux 8, 9:30 pm
Bar LunAtico 9, 10:30 pm \$10
Birdland 7, 9:30 pm \$36
- ★Super Yamba Band
★Bill Saxton Harlem Allstars
★Birdland Big Band; Emmet Cohen Trio Birdland 5:30, 8:30, 10:30 pm \$35-55
- ★"Bouncin' with Bud: Bud Powell Celebration": Uri Caine, Lonnie Plaxico, Steve Smith
Birdland Theater 7, 9:30 pm \$35-45
Blue Note 8, 10:30 pm \$65-150
- ★Robert Glasper/Cordae
★Cellar Dog All-Stars; Nick Green Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- ★Jason Rigby Quartet with Martha Kato, Chris Morrissey, Mike Kuhl Close Up 8, 10 pm
- ★Cyrus Chestnut Quartet with Stacy Dillard, Gerald Cannon, Chris Beck
Dizzy's Club 7, 9 pm \$25-50
- ★Benito Gonzalez Trio
★Composers Concordance presents Evan Francis/Steve Sandberg + Frank Wagner
The Ellington Room at Manhattan Plaza 7 pm
Ibeam Brooklyn 8 pm \$20
- ★Kuba Cichocki Group
★June Cavan; Big Indigo
★Sullivan Fortner/George Cables; Sullivan Fortner/Jason Moran
The Jazz Gallery 7, 9 pm \$30-45
- ★Jesus "Aguaje" Ramos and Buena Vista Orchestra Kupferberg Center 8 pm \$42-82
- ★Eric Scott Reed Trio; Jeb Patton Trio with John Webber, Billy Drummond; David Berkman solo
Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★Harlem Jazz Boxx presents Kelynn Bell Kwartet with Craig Rivers, Gene Torres, Eldon Simms
Mount Morris Ascension Presbyterian Church 7 pm \$25
- ★Jeannette Miller with Roberta Piket, Yoshi Waki Pangea 7 pm \$25
- ★Lisa Viggiano/Wells Hanley
Pangea 8:30 pm

- ★Pino Palladino, Blake Mills + Sam Gendel, Chris Dave
Pioneer Works 7, 9:30 pm \$50-65
- ★Abdullah Ibrahim Ekaya with Lance Bryant, Michael Palla, Josh Lee, Cleave Guyton, Noah Jackson, Will Terrill + Terence Blanchard, Kenny Garrett, Cecil McBee
Rose Theater 7:30 pm \$42-187
- ★William Hill III; Jeff Kazee Quartet The Roxy Lounge at Roxy Hotel 6, 7, 8, 9 pm
- ★Press Play with Lara Starr Rigoers, George Gonzales Shrine 7 pm
- ★Andrew Kushnir; Dave Schumacher Cubeyé with Alex Norris, Peter Brainin, Silvano Monasterios, Alex "Apolo" Ayala, Yusnier Sanchez, Julian Miltenberger; Mike DiRubbo Quartet with Caili O'Doherty, Ugonna Okegwo, Adam Arruda; Saul Rubin Zebtet
Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★Nicholas Payton Group
★Stella Cole
★Tomeka Reid Trio with Ikue Mori, Tomas Fujiwara
The Stone at The New School 8:30 pm \$20
- ★Aleph
★Niño Disco
★Ethan Iverson Sextet with Sam Newsome, Jonathan Finlayson, Jacob Garchik, Peter Washington, Kush Abadey
★Andreas Brade
★Jason Marshall Quartet
Symphony Space Peter Jay Sharpe Theatre 7:30 pm \$104-155
Umbr 7:30, 9:30 pm
Village Vanguard 8, 10 pm \$40
Westbeth Artists Complex
Zinc Bar 7, 8:30 pm \$35

Saturday, October 4

- ★Kelly Green Quartet with Elijah J. Thomas, Luca Soul Rosenfeld, Evan Hyde
Bar Bayeux 8, 9:30 pm
- ★Four Bags with Brian Drye, Jacob Garchik, Sean Moran, Mike McGinnis
Barbès 8 pm \$20
Bessie's Place 10 pm
Bill's Place 7, 9:30 pm \$36
- ★Noël Simoné Wippler
★Bill Saxton Harlem Allstars
★Pasquale Grasso Trio with Ari Roland, Keith Balla; Emmet Cohen Trio
Birdland 8:30, 10:30 pm \$35-55
- ★"Bouncin' with Bud: Bud Powell Celebration": Uri Caine, Lonnie Plaxico, Steve Smith
★Robert Glasper/Cordae
★Peter Watrous Group
★James Burton Quartet; Ai Murakami Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- ★Travelers with Mark Shim, Mike King, Tyrone Allen II, Anwar Marshall
Close Up 8, 10 pm
- ★Cyrus Chestnut Quartet with Stacy Dillard, Gerald Cannon, Chris Beck
Dizzy's Club 7, 9 pm \$25-50
The Django 10:30 pm, 12 am \$35
- ★Latona Brothers
★patrick brennan with Claire de Brunner, Sara Schoenbeck, Josh Sinton, Nick Gianni
Downtown Music Gallery 6:30 pm
- ★InGardens Festival: Janice Lowe Trio with Devin Brahja Waldman, Trae Crudup; Claire de Brunner Trio with Nick Lyons, Cheryl Richards; L.i.p. with Jeremy Carlstedt + K.J. Holmes; Warren Trae Crudup III Trio with Alfredo Colón, Shara Lunon
First Street Green 2, 3, 4, 4:30 pm
- ★Jake Hart solo; John Hart solo
Ibeam Brooklyn 8 pm \$20
- ★Marianne Solivan; iLL Philosophy The Jazz Club at Aman New York 6:30, 9 pm
- ★Sullivan Fortner/David Virelles; Sullivan Fortner/Kris Davis
The Jazz Gallery 7, 9 pm \$30-45
- ★Eric Scott Reed Trio; Jeb Patton Trio with John Webber, Billy Drummond; Raphael D'Lugoff solo
Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★Anat Cohen Quartetinho with Vitor Gonçalves, Tal Mashiach, James Shipp
Miller Theatre 7:30 pm \$34-45
- ★"The Songs of Duke Ellington & Irving Berlin": Marie-Claire Giraud with Trunino Lowe, Willem Delisfort, Griffin Perelman Performing Arts Center 7 pm
- ★Will Greene/Kevin Murray; Bobby's Autopsy The Record Shop 7:30 pm \$10
- ★Abdullah Ibrahim Ekaya with Lance Bryant, Michael Palla, Josh Lee, Cleave Guyton, Noah Jackson, Will Terrill + Terence Blanchard, Kenny Garrett, Cecil McBee
Rose Theater 7:30 pm \$42-187
- ★M³ Festival: Becca Stevens; Kenny Barron; Immanuel Wilkins; Devon Gates/ Matt Greenwood + Victoria Awkward; Vortex with Shoko Nagai, Satoshi Takeishi; Maia/Zamonda; Gili Lopes; Siren Xypher with Melanie Nyger, Mara Rosenbloom, Kyoko Kitamura; Vertical Sounds with Kess Southpaw, Mnisibass, Melanie Dyer
Roulette 7 pm \$20-150
The Roxy Lounge at Roxy Hotel 6, 7 pm
Silvana 7 pm
- ★William Hill III
★Sophie Dunér/Ken Filiano
★Steve Nelson; Dave Schumacher Cubeyé with Dave Schumacher, Alex Norris, Peter Brainin, Silvano Monasterios, Alex "Apolo" Ayala, Yusnier Sanchez, Julian Miltenberger; Mike DiRubbo Quartet with Caili O'Doherty, Ugonna Okegwo, Adam Arruda
Smalls 2, 6, 7:30, 9, 10:30 pm \$35
- ★Nicholas Payton Group
★Tomeka Reid Trio with Taylor Ho Bynum, William Parker
The Stone at The New School 8:30 pm \$20
- ★Aleph
★Ethan Iverson Sextet with Sam Newsome, Jonathan Finlayson, Jacob Garchik, Peter Washington, Kush Abadey
Symphony Space Peter Jay Sharpe Theatre 7:30 pm \$104-155
Village Vanguard 8, 10 pm \$40

Sunday, October 5

- ★Champion Fulton/Klas Lindquist Nonet with Alex Norris, Daniel Snieder, Sam Dillon, Robert Edwards, Mike Kam, Aleksí Heinola; Afro Latin Jazz Orchestra
Birdland 5:30, 8:30, 10:30 pm \$35-45
- ★"Bouncin' with Bud: Bud Powell Celebration": Uri Caine, Lonnie Plaxico, Steve Smith
★Robert Glasper/Cordae
★Jer's Garage + John Scofield, Billy Martin Brooklyn Bowl 8 pm \$35-65
- ★Tardo Hammer Trio
★Ofri Nehemya with Charles Altura, Glenn Zaleski, Massimo Biolcati
Close Up 7:30, 9 pm
Dada Bar 10:30 am
- ★Rob Duguay Music Explorers
★"Songbook Sundays: Leonard Bernstein": Karen Ziemba, Sydney James Harcourt, Tedd Firth, Deborah Grace Winer Dizzy's Club 5, 7:30 pm \$25-55
- ★Loston Harris Trio with Mark Whitfield, Paul Gill; Alex Minasian Quartet; Andy Ezrin Trio
The Django 2:30, 4, 6, 7:30, 9, 10:30 pm \$35
- ★Faton Macula/Mira Konçi
Drom 7:30 pm \$60
- ★InGardens Festival: Lesley Mok Trio with Chris Williams, Rafiq Bhatia; Andrea Wolper/William Parker; Selendis Quartet with Francesca H, Selendis Sebastian Alexander Johnson, Shogo Yamagishi, orchid mcrae
First Street Green 2, 3, 4:30 pm
- ★Welf Dorr, Robert Boston, Dmitry Isenko, Kevin Shea The Keep 9 pm
- ★Sarah Elizabeth Charles with Maya Keren, Skye Steele, Zach Brown, Or Bareket, Savannah Harris
Loove Labs Annex 6 pm \$10
- ★Melissa Stylianou Quartet with Gary Versace, Gary Wang, Mark McLean; Noa Lee Chait Trio with Eden Ladin, Joseph Ranieri Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★Luke Marantz; Martin Nevin
The Owl Music Parlor 8 pm \$15
- ★Ches Smith with Mary Halvorson, Liberty Ellum, Nick Dunston; Ikue Mori, Tomeka Reid, Craig Taborn; Brandon Seabrook solo Public Records 8 pm \$25
- ★Javier Arau New Jazz Quartet with Shu Odamura, Jeffrey Dingler, Jonathan Mele
The Queensboro 6 pm
The Roxy Lounge at Roxy Hotel 12, 1:30, 6, 7 pm
Saint Peter's Church 5 pm
- ★Neal Caine Trio; Jon Regen
★Marvin Carter Quartet

- ★Benjamin Simmons
Shrine 8 pm
- ★Ryo Sasaki with Steve Ash, Bill Crow, Steve Little; Ian Hendrickson-Smith Quartet with Al Street, Eric Finland, David Hawkins Smalls 2, 9, 10:30 pm \$35
- ★Nicholas Payton Group
Smoke 7, 9 pm \$35-55
- ★Akiko Yano Trio with Will Lee, Chris Parker Sony Hall 8 pm \$30-45
- ★Continuum Culture & Arts presents Jill Burton, Chris Cochran, Andrew Drury; Jump Off This Bridge: Judith Insell, Eli Asher, Virg Dzurinko, Andrew Drury
Soup & Sound 7, 8 pm
Travers Park 6 pm
- ★Javier Arau New Jazz 4tet
★Amick Ambach Experiment with Noah Amick, Felix Ambach Umbra 8, 8:30 pm
- ★Ethan Iverson Sextet with Sam Newsome, Jonathan Finlayson, Jacob Garchik, Peter Washington, Kush Abadey
Village Vanguard 8, 10 pm \$40
- ★Valtinho Anastácio
Zinc Bar 7:30, 9 pm \$35

Monday, October 6

- ★Charles Altura Quartet with Jonathan Paik, Harish Raghavan, Jeremy Dutton
Bar LunAtico 9, 10:30 pm \$10
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- ★Soul Rebels
★Ehud Asherie Trio
★Skylar Tang with William Schwartzman, John Murray, Ethan Oliver Close Up 7:30, 9 pm
- ★Ted Nash Big Band with Brad Mason, Chris Rogers, Kellin Hanas, Anthony Hervey, Matt McDonald, Jen Krupa, Jacob Melsha, Jay Brandford, Veronica Leahy, Andy Farber, Daniel Cohen, Jarlen Jamilla, Helen Sung, Luques Curtis, Domo Branch
Dizzy's Club 7, 9pm \$25-55
- ★April Varner Quartet; Caleb Tobocman Trio The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★Jon-Erik Kellso EarRegulars
The Ear Inn 8 pm
- ★Russ Nolan, Boris Kozlov, Paul Bollenback Marriott Vacation Club 4 pm
- ★Jon Regen
The Roxy Lounge at Roxy Hotel 6, 7 pm
- ★Frank Lacy Quartet; Mike LeDonne Quartet; Mike Boone
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, Brian Pareschi, Jon Shaw, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Max Seigel, Adam Birnbaum, David Wong, John Riley
Village Vanguard 8, 10 pm \$40
- ★Caroline Davis Portals with Julian Shore, Kanoa Mendenhall, Tim Angulo
Zinc Bar 7, 8:30 pm \$35
- ★Niloufar Shiri/Bahar Badieitabar
Zürcher Gallery 8 pm \$20

Tuesday, October 7

- ★Quadrology with Duduka Da Fonseca, Manuel Valera, Vinicius Gomes, Eduardo Belo
Bar LunAtico 9, 10:30 pm \$10
- ★Dave Stryker Quartet with Troy Roberts, Jared Gold, Joe Dyson
Birdland 7, 9:30 pm \$35-45
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- ★Soul Rebels
★Johnny O'Neal Trio
★"George Wein's 100th Birthday Celebration: A Benefit For Newport Festivals Foundation": Christian McBride Band City Winery 7 pm
D'Antigua 7 pm
- ★Davey Yarborough/Corcoran Holt Dizzy's Club 7, 9pm \$25-50
- ★Malaya Sol Quintet with Itai Kriss, Leandro Pellegrino, Eduardo Belo, Rogério Boccato; Camila Cortina Trio
The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★Yago Vázquez with Pablo Menares, Rodrigo Recabarren
Instituto Cervantes New York 7 pm \$35
- ★Sarah Hanahan; Willem Delisfort The Jazz Club at Aman New York 6:30, 9 pm
- ★"Louis Armstrong and His Hot Five and Hot Sevens": Juilliard Jazz Ensembles
Juilliard School Paul Hall 7:30 pm \$30
La Noxe Trinity 8 pm
The Lost and Found 8 pm
- ★Hans Luchs Trio
★Stefano Doglioni & Friends
★Michael Kanan Trio with Greg Ruggiero, Neal Miner; Tardo Hammer Trio
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★Gregg Belisle-Chi with Stomu Takeishi, Michael W. Davis
Pete's Candy Store 8:30 pm
- ★Brian Charette Quartet with Eric Zolan, Nick Hempton, Jordan Young
The Roxy Lounge at Roxy Hotel 8, 9 pm
ShapeShifter Lab 7:30, 8:45 pm \$25
Shrine 8 pm
- ★Marque Gilmore
★William Evans Group
★Rico Jones with Max Light, Davis Whitfield, Anthony Golden, Jerome Gillespie; Jovan Parris Alexandre Trio with Matt Dwonszyk, Jonathan Barber; Kyle Colina
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★"Tribute to Geri Allen": Kurt Rosenwinkel/Gerald Clayton
Village Vanguard 8, 10 pm \$40
Zinc Bar 7, 8:30 pm \$35
- ★Max Light Quartet
★Todd Capp, Watson Jennison, Brian Price, Shanir Blumenkranz
Zürcher Gallery 8 pm \$20

Wednesday, October 8

- ★Julius Rodriguez
Baby's All Right 10 pm
- ★Alex Kautz Quartet with Hélio Alves, Jerome Sabbagh, Joe Martin
Bar Bayeux 8, 9:30 pm
- ★Milena Casado with Morgan Guerin, Lex Kortan, Kanoa Mendenhall, JK Kim
Bar LunAtico 9, 10:30 pm
- ★Ron Carter/Bill Frisell
★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Ted Rosenthal, Gary Mazzaroppi, Alex Raderman + James Chirillo
Birdland Theater 5:30, 8:30 pm \$35-45
Blue Note 8, 10:30 pm \$55-125
Cellar Dog 7, 8:30 pm \$5
Close Up 7:30, 9 pm
- ★Miki Yamanaka with Tyrone Allen II, Jimmy Macbride
Dizzy's Club 7, 9pm \$25-50
- ★John Snieder Quintet; Jed Levy Quartet with Jim Ridi, Peter Slavov, Alvester Garnett
The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★Jazzmobile presents Danny Mixon Quartet Interchurch Center 7 pm
- ★Kate Baker; Danny Lipsitz
The Jazz Club at Aman New York 6:30, 9 pm
- ★Jeong Lim Yang Synchronicity with Mat Maneri, Jacob Sacks, Randy Peterson
The Jazz Gallery 7, 9 pm \$25-35
- ★"Women in Jazz": Ryan Keberle's Big Band Living Legacy Project with Adam Birnbaum + Lilli Cooper, Maya Days, Hilary Kole, Madeleine Peyroux
Kaye Playhouse, Hunter College 7 pm \$10-100
- ★Makaya McCraven with Matt Gold, Marquis Hill, Joel Ross, Junius Paul
Le Poisson Rouge 8 pm \$30
- ★Tal Cohen Trio with Dion Kerr, Billy Drummond; Avi Rothbard Trio with Ugonna Okegwo, Russell Carter
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★Julen Rodriguez Group; Dylan K. Smith Quintet; Connor Sobier Group
Nublu 151 7 pm \$20
Pangea 7 pm \$25
- ★Alexis Cole
★Bill Dobrow with Michael Blake
★Pasquale Grasso Quartet
The Roxy Lounge at Roxy Hotel 8, 9 pm
Saint Tuesday 9:30 pm

- The New JAM Jam Session; Marquee Gilmore Shapeshifter Lab 7, 8, 9:30 pm \$25
- Rob Susman's Top Secret Lab Shrine 8 pm
- Dave Scott Quintet with Chet Doxas, Gary Versace, John Hébert, Billy Mintz; Amos Hoffman Quartet with Ben Edson, Zee Slaughter, Kris Phelps; Jason Clotter Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★“Thelonious Monk Festival”: Melissa Aldana, Orrin Evans, Robert Hurst, Terri Lyne Carrington Smoke 7, 9 pm \$25-45
- Russ Nolan Quartet Sour Mouse 8:30, 10 pm
- ★Erik Friedlander Thoroughbreds with Uri Caine, Mark Helias, Satoshi Takeishi The Stone at The New School 8:30 pm \$20
- Brooklyn Drum Collective Umbra 8, 8:30 pm
- ★“Tribute to Geri Allen”: Kurt Rosenwinkel/Gerald Clayton Village Vanguard 8, 10 pm \$40
- Sam Dillon Quartet Zinc Bar 7, 8:30 pm \$35

Thursday, October 9

- Glenn Zaleski with Adam Kolker, Jeremy Stratton, Kayvon Gordon Bar Bayeux 8, 9:30 pm
- ★Juan Chiavassa with Leo Genovese, Bob Franceschini, Santi DeBriano Bar Lunático 9, 10:30 pm
- Ron Carter/Bill Frisell Birdland 7, 9:30 pm \$45-60
- 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 \$35-45
- Robert Glasper/Emily King Blue Note 8, 10:30 pm \$55-125
- David Cook Trio with Jason Rigby Brooklyn Artery 8 pm
- Bebop Collective Cellar Dog 7, 8:30 pm \$5
- ★Noah Garabedian with Dayna Stephens, Dabin Ryu, Jimmy Macbride Close Up 7:30, 9 pm
- Slow Tiger with Adam Schneit, Kenny Warren, JP Schlegelmilch, Andrew Dow, Nathan Ellman-Bell Dada Bar 9 pm
- ★Gaia Wilmer Large Ensemble with Maiara Moraes, Yulia Musayelyan, Alejandro Avilez, Dave Pietro, Gustavo D'Amico, Livio Almeida, Carl Maraghi, Bryan Davis, Dave Smith, Josh Deutsch, Alexandra Ridout, Ryan Keberle, Mike Fahie, Mariel Bildsten, Chris Washburne, Vinicius Gomes, Vitor Gonçalves, Jorge Roeder, Richie Barshay + Monica Salmaso Dizzy's Club 7, 9pm \$25-50
- ★Erik Person Quartet with Brian Charette, Joe Lepore, Jason Tiemann; Mark Whitfield The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★George Cables with Essiet Essiet, Jerome Jennings Jamaica Performing Arts Center 8 pm \$10
- Ayana George; Anwar Marshall The Jazz Club at Aman New York 6:30, 9 pm
- Bill Saxton Harlem All-Stars; Patience Higgins Quartet Jazz Museum in Harlem 2pm
- ★Eric Comstock/Barbara Fasano Quartet with Sean Smith, Vito Lesczak; Neal Kirkwood Trio with Jeff Carney, Steve Johns 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
- Eden Har-Gil Quartet with Caroline Davis, Eden Bareket, Jay Chan; Underground Spiritual Game with Ran Livneh, Eran Fink, Eden Bareket Nublu 151 7 pm \$20
- Erik Santo; Ben Perowsky Moodswing Orchestra with Dana Lyn, Ilusha Tsinadze, Marcus Rojas The Owl Music Parlor 8 pm \$15
- Jon Regen Quartet The Roxy Lounge at Roxy Hotel 8, 9 pm
- Travis Reuter Group Scholes Street Studio 8 pm
- ★Arturo O'Farrill Afro Latin Jazz Orchestra Shapeshifter Lab 7 pm \$20
- Villagers Brass Band Shrine 8, 9 pm
- ★E.J. Strickland Quintet; Jerome Sabbagh Quartet with Ben Monder, Joe Martin, Nasheet Waits; Matt Snow with Clay Lyons, Cameron Campbell, Wayne Smith Jr Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★“Thelonious Monk Festival”: Melissa Aldana, Orrin Evans, Robert Hurst, Terri Lyne Carrington Smoke 7, 9 pm \$25-45
- ★Pat Metheny Stern Auditorium at Carnegie Hall 8 pm \$53-131
- ★Erik Friedlander Floating with Ikue Mori, Sara Serpa The Stone at The New School 8:30 pm \$20
- Austin Zhang Umbra 7:30, 9:30 pm
- ★“Tribute to Geri Allen”: Kurt Rosenwinkel/Gerald Clayton Village Vanguard 8, 10 pm \$40
- Axel Tosca Trio + Xiomara Laugart Zinc Bar 8, 10 pm \$35

Friday, October 10

- ★Eric Person Trio Albert's Bar 3 pm
- Simón Willson Quartet with Neta Raanan, Yvonne Rogers, Kayvon Gordon Bar Bayeux 8, 9:30 pm
- “Fela Kuti 100th Anniversary Tribute”: Living Language Bar Lunático 9, 10:30 pm \$10
- ★Four Bags with Brian Drye, Jacob Garchik, Sean Moran, Mike McGinnis Barbès 8 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$36
- ★Birdland Big Band; Ron Carter/Bill Frisell Birdland 5:30, 8:30, 10:30 pm \$35-60
- ★“Thelonious Monk Birthday Celebration”: Greg Osby, Mitch Stein, James Weidman, Lonnie Plaxico, Steve Smith Birdland Theater 7, 9:30 pm \$35-45
- Rogerio Boccato Quarteto Birds 7:30, 9:30 pm
- Robert Glasper/Emily King Blue Note 8, 10:30 pm \$55-125
- Abraham Burton Quartet; Katie Cosco Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- ★Tony Malaby with Ben Monder, Tom Rainey Close Up 8, 10 pm
- ★Gaia Wilmer Large Ensemble with Maiara Moraes, Yulia Musayelyan, Alejandro Avilez, Dave Pietro, Gustavo D'Amico, Livio Almeida, Carl Maraghi, Bryan Davis, Dave Smith, Josh Deutsch, Alexandra Ridout, Ryan Keberle, Mike Fahie, Mariel Bildsten, Chris Washburne, Vinicius Gomes, Vitor Gonçalves, Jorge Roeder, Richie Barshay + Monica Salmaso Dizzy's Club 7, 9pm \$25-50
- Tim Lin Quartet; Craig Handy 2nd Line Smith The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★Progressive Chamber Music Festival: Sirius Quartet; B3+ with Dave Taylor, John Clark, Franz Hackl; Zarabanda Quartet with Keir GoGwilt, Alec Goldfarb, Rocio Sánchez, Wilfrido Terrazas Greenwich House Music School 7 pm \$25
- Olivia Chindamo; Mark Whitfield The Jazz Club at Aman New York 6:30, 9 pm
- Bill Mays Trio with Dean Johnson, Ron Vincent; Yotam Silberstein Quartet; William Hill III solo Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★Harlem Jazz Boxx presents Adegoke Steve Colson with Iqua Colson, Mark Helias, Ronnie Burrage Mount Morris Ascension Presbyterian Church 7 pm \$25
- Wayne Tucker Quartet The Roxy Lounge at Roxy Hotel 8, 9 pm
- Travis Reuter Group Scholes Street Studio 8 pm
- ★Arturo O'Farrill Afro Latin Jazz Orchestra Shapeshifter Lab 7 pm \$20
- Bill Warfield Hell's Kitchen Orchestra; Tom Quintet; Steven Chelliah Silvana 7, 9, 10 pm
- ★Carol Morgan with Steve Nelson, Charlie Himel, Steve Little; Steven Feifke Quartet with Blue Lou Marini, Raviv Markovitz, Jimmy Macbride; Ben Wolfe Quartet with Brandon Lee, Patrick Hill, Aaron Kimmel; Eric Wyatt Quartet Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★“Thelonious Monk Festival”: Melissa Aldana, Orrin Evans, Robert Hurst, Terri Lyne Carrington Smoke 7, 9, 10:30 pm \$35-55
- ★Erik Friedlander Ink Spots with Wendy Eisenberg, Myk Freedman The Stone at The New School 8:30 pm \$20
- ★“Tribute to Geri Allen”: Kurt Rosenwinkel/Gerald Clayton Village Vanguard 8, 10 pm \$40



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

**Dedicated to late bloomers, Jazz wannabes and dreamers.
Enjoy my trip. I was you.**

For best sense of the narrative, read the monthly chapters in order:

•September PROLOGUE: 1969-1973:

nycjazzrecord.com/wp-content/uploads/2025/08/38-44.pdf

•October CHAPTER I 1973-75 (below)



Photo: EVE MORGENSTERN

CHAPTER I 1973-1975 How Jazzmania Society was Born

The “incredible serendipity” mentioned in my Prologue? Particularly the kind whereby something bad happens, and it turns out to be a blessing and something better replaces it? Happens to me all the time. I have no idea why. I was 34, close to earning my Master’s in City Planning at Pratt Institute. There were jobs in this field earlier, but in 1974 the field had shrunk and I couldn’t find a position. Pretty bad news. It became the greatest blessing of my professional life.

In our apartment, late 1973, my wife Bunny has invited to dinner her dad Sam Shooobe, house bassist on the Ed Sullivan TV show. I’m doodling on piano, picking out jazzy melodies in my right hand, left hand no clue. Sam: “You should take lessons, you have talent but it’s wasted.” I’m incredulous. “Talent? What talent?” “You have good ears.” That’s all I ever had, but I had no eyes to take weekly private lessons. The New School was offering group jazz piano lessons with Jack Reilly, who asked me to audition. He mistakenly placed me in the intermediate class. When I arrived I was awed by a concert hall full of nine foot Steinway grands. Jack was analyzing Charlie Parker solos, way over my head so I just got off on doodling on the grand. “Hey you sound pretty cool.” At my left is a middle-aged gent, good player. “I’m Elliott Oxenberg, I’m known as ‘The Jazz Dentist.’ I host jams at my place every other Tuesday, can you come relieve me for a few tunes?” “Elliott, I’m flattered but I’m incapable of comping. However, I have an alto I haven’t played for 15 years, can I just sit in?” “Oy, I already have 2 sax players.” Arriving at Dr. Ox’s luxurious lower 5th Ave. digs, the first few sessions they were more advanced, but eventually I was beyond them. I was now hot to trot. “Elliott, can we jam weekly?” “My wife says no.” “If I got us a weekend rehearsal studio, maybe we could add a few jammers?” I booked a studio and took out a *Village Voice* classified: “Amateur & semi-pro jazz musicians who want to jam call Mike (phone #).” It was crazy, I got 53 calls, all wanted to chat. I realized I wasn’t the only jazz wannabe, there must be thousands in NYC alone. Saturday 29 yearning souls showed up at the studio. Everyone chipped in \$5, everyone got to play, it took hours. After the first few weeks, we had 20 regulars. At this point I hatched a plan to fill my time with more jamming that seemed inspired, but knew not where it would lead. It led me to the promised land.

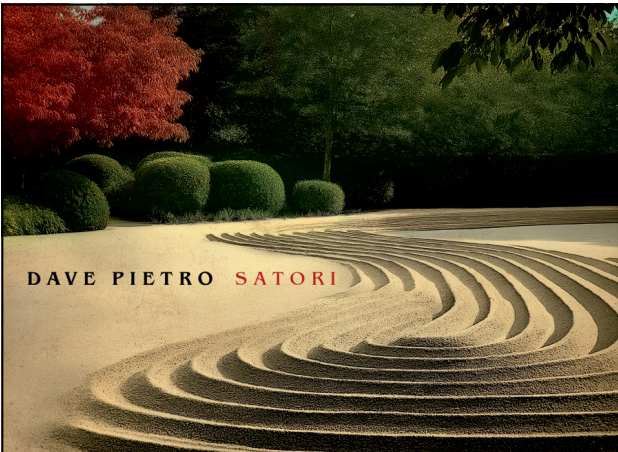
“Look, we’re 20 regulars chipping in \$5 a week to jam. That’s \$400 a month. I can try to rent a loft for that, I’ll buy musical equipment, you guys chip in fix-up labor, furnishings and we can jam as much as we want.” Everyone was hot for it, so I looked into Soho/Tribeca, two industrial areas once bare of tenants. Artists and musicians were moving in to renovate live/work spaces. I found nothing suitable for the \$, but discovered a 1200 sq ft. 4th floor walkup penthouse at 14 E. 23 St. with views of Madison Square and Met Life tower. It had two working fireplaces and two giant triangular skylights. Loved it, so Dec. 1974 I signed a 3-year lease for \$300 a month, \$350 a month to renew. The street floor was a Shandon Bar & Grill, 2nd floor photo studio, 3rd floor two secretaries. After a month of reno we held our first jam. Soon friends of musicians would come and it would be party time. I called us “The Jazz Maniacs” but some felt stigmatized, so I made it “Jazzmania,” added “Society” for a classy touch. I continued to improve but some didn’t, and I only wanted members who were better than I. That meant half had to go, new ones recruited. We upgraded, but there was resistance to the \$20 per month: “What, I have to pay to play?” Then came the fateful day I got a visit from a prominent jazz bassist now known as Harvie S. Harvie wanted to do weekend afternoon concerts and thought Jazzmania would be perfect. He would bring the great Eddie Daniels, Dave Samuels and Israeli singer Ramona. I was stunned, starstruck: “Harvie, we don’t serve anything, it’s BYO”. “Mike, let’s get some bagels from down the block and call it Bagel Brunch, we’ll charge \$3 and put out flyers.” We were packed for the series. Suddenly and unexpectedly a new path was open: A Loft Jazz Club. Stay tuned for November Ch II 1975-78.

CONTACT MO MORGEN: mojazzing@comcast.net

- Samuel Torres Alegria with Alejandro Berti, Jonathan Saraga, Noah Bless, Alejandro Aviles, Peter Brainin, Larry Bustamante, Alex Pastrana, Ruben Rodriguez, Pablo Bencid
Zinc Bar 7, 8:30 pm \$35

Saturday, October 11

- Chet Doxas Organ Trio with Gary Versace, Tom Rainey Bar Bayeux 8, 9:30 pm
- Diallo House of Sextet Bar LunAtico 9, 10:30 pm \$10
- Lucian Ban/Mat Maneri Barbès 8 pm \$20
- Noël Simoné Wippler Bessie's Place 10 pm
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$36
- Pasquale Grasso Trio with Ari Roland, Keith Balla; Ron Carter/Bill Frisell Birdland 5:30, 8:30, 10:30 pm \$35-60
- "Thelonious Monk Birthday Celebration": Greg Osby, Mitch Stein, James Weidman, Lonnie Plaxico, Steve Smith Birdland Theater 7, 9:30 pm \$35-45
- Robert Gasper/Emily King Blue Note 8, 10:30 pm \$55-125
- Darrell Green Quartet; Simona Premazzi Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- Tony Malaby Group Close Up 7:30, 9 pm
- Gaia Wilmer Large Ensemble with Maiara Moraes, Yulia Musayelyan, Alejandro Avilez, Dave Pietro, Gustavo D'Amico, Livio Almeida, Carl Maraghi, Bryan Davis, Dave Smith, Josh Deutsch, Alexandra Ridout, Ryan Keberle, Mike Fahie, Mariel Bildsten, Chris Washburne, Vinicius Gomes, Vitor Gonçalves, Jorge Roeder, Richie Barshay + Monica Salmaso Dizzy's Club 7, 9pm \$25-50
- Daniel Sadownick Quintet with Wayne Escoffery, Etienne Stadwijk, Conrad Korsch, Dan Aran The Django 7:30, 9 pm \$35
- InGardens Festival: patrick brennan sOnic Openings with Hilliard Greene, Stephanie Griffin, Michael Wimberly; Charles Downs Trio with Dave Sewelson, Billy Stein; Tswami/Justin Lee Harper First Street Green 2, 3, 4:30 pm
- Progressive Chamber Music Festival: Tim Berne/David Torn; Theo Bleckmann Greenwich House Music School 7 pm \$25
- Composers Concordance presents CompCord Ensemble with Michiyo Suzuki, Gene Pritsker, Artie Dibble, Laurence Goldman Hardware Gallery 7 pm
- Lucy Yeghiazaryan; Waterside Slim The Jazz Club at Aman New York 6:30, 9 pm
- "Busy Being Free: Great Singer-Songwriters of the '60s & '70s": Gabrielle Stravelli, Jihwan Kim + Sean Hartley Merkin Concert Hall 7:30 pm \$65
- Bill Mays Trio with Dean Johnson, Ron Vincent; Yotam Silberstein Quartet; Chris McCarthy solo Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$35
- Amanda Monaco Deathblow with Michaël Attias, Sean Conly, Satoshi Takeishi Michiko Studios 5 pm \$20
- Guillermo E. Brown Park Avenue Armory 7, 9 pm \$45
- Rafiq Bhatia with Riley Mulherkar, Ian Chang Public Records 7 pm \$35
- Chris Bergson with Michael Blake The Roxy Lounge at Roxy Hotel 8, 9 pm
- David Sandman; Steven Feifke Quartet with Blue Lou Marini, Raviv Markovitz, Jimmy Macbride; Ben Wolfe Quartet with Brandon Lee, Patrick Hill, Aaron Kimmel; Chris Beck Quartet Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$35
- "Thelonious Monk Festival": Melissa Aldana, Orrin Evans, Robert Hurst, Terri Lyne Carrington Smoke 7, 9, 10:30 pm \$35-65
- Erik Friedlander Bridges and Waterfalls with Ned Rothenberg, Yoshie Fruchter, Michael Sarin, Stomu Takeishi The Stone at The New School 8:30 pm \$20
- "Tribute to Geri Allen": Kurt Rosenwinkel/Gerald Clayton Village Vanguard 8, 10 pm \$40



The Dave Pietro Quintet plays music from their new album *Satori* (East 15th Records)

Thursday, October 16, 2025
Sets at 6pm & 7:30pm
Dave Pietro (alto saxophone) with
Scott Wendholt (trumpet)
Gary Versace (piano)
Johannes Weidenmueller (bass)
Adam Cruz (drums)
Smalls Jazz Club
183 West 10th Street – New York, NY
www.smallslive.com



Sunday, October 12

- Champion Fulton/Klas Lindquist Nonet with Alex Norris, Daniel Sneider, Sam Dillon, Robert Edwards, Mike Karn, Aleksi Heinola; Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$35-45
- "Thelonious Monk Birthday Celebration": Greg Osby, Mitch Stein, James Weidman, Lonnie Plaxico, Steve Smith Birdland Theater 7, 9:30 pm \$35-45
- Robert Gasper/Emily King Blue Note 8, 10:30 pm \$55-125
- Organ Grooves Cellar Dog 7, 8:30 pm \$5
- Curtis Stigers City Winery 7:30 pm \$25-40
- Tony Malaby with Jacob Sacks, Eivind Opsvik, Dan Weiss Close Up 8, 10 pm
- Ridgewood Jazz Fest presents Michael Feinberg, Michael Mitchell, Julian Shore Dada Bar 6 pm
- Gaia Wilmer Large Ensemble with Maiara Moraes, Yulia Musayelyan, Alejandro Avilez, Dave Pietro, Gustavo D'Amico, Livio Almeida, Carl Maraghi, Bryan Davis, Dave Smith, Josh Deutsch, Alexandra Ridout, Ryan Keberle, Mike Fahie, Mariel Bildsten, Chris Washburne, Vinicius Gomes, Vitor Gonçalves, Jorge Roeder, Richie Barshay + Monica Salmaso Dizzy's Club 5, 7:30 pm \$25-50
- Michael Kanan Quartet with Gabrielle Stravelli; Jim Ridl Quartet with Marc Mommaas, Dean Johnson, Cliff Almond; Peter Zak Trio The Django 2:30, 4, 6, 7:30, 9, 10:30 pm \$35
- InGardens Festival: Chris Williams/Nate Wooley; Mixashawn Rozie/Michael Larocca; Mike McGinnis + Davalois Fearon; Luke Stewart Solar Return First Street Green 2, 3, 4, 4:30 pm
- Lee Ritenour Iridium 8:30 pm \$50-60
- Welf Dorr, Elias Meister, Carlo De Biaggio, Dave Miller The Keep 9 pm
- Kieran Brown Quartet with Luther S. Allison, Joseph Ranieri, Aaron Seeber; Richard Cortez Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Lew Tabackin Dual Nature Trio with Boris Kozlov, Jason Tiemann Michiko Studios 3, 4:30 pm
- Andrew Latona Trio; Jon Regen The Roxy Lounge at Roxy Hotel 12, 1:30, 6, 7 pm
- Hendrik Meurkens/Steve Ash Saint Peter's Church 5 pm
- Shrine Big Band Shrine 8 pm
- Ryo Sasaki with Steve Ash, Bill Crow, Steve Little; George Coleman Quartet; John Lang Quartet Smalls 2, 6, 7:30, 9, 10:30 pm \$35
- "Thelonious Monk Festival": Melissa Aldana, Orrin Evans, Robert Hurst, Terri Lyne Carrington Smoke 7, 9 pm \$35-55
- Nate Smith Sony Hall 8:30 pm \$25-65
- Bergamot Quartet Extended with Alec Goldfarb, Yuma Uesaka Threes Brewing 8 pm \$15
- Natie Umbra 8, 8:30 pm
- "Tribute to Geri Allen": Kurt Rosenwinkel/Gerald Clayton Village Vanguard 8, 10 pm \$40
- Valtinho Anastácio Zinc Bar 7:30, 9 pm \$35

Monday, October 13

- Susan Mack with Tedd Firth, Geoff Burke, David Finck, Eric Halvorson Birdland 7 pm \$35-45
- Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- Greg Glassman Trio Cellar Dog 7, 8:30 pm \$5
- Or Bareket with Pau Jorba, Emmanuel Michael, Esteban Castro, Joe Dyson Close Up 7:30, 9 pm
- Ginita y La Orquesta Esa Big Band Dizzy's Club 7, 9pm \$25-55
- Allan Bezama Trio; Austin Ford Quintet The Django 7:30, 9, 10:30 pm, 12 am \$35
- Jon-Erik Kelloso EarRegulars The Ear Inn 8 pm
- InGardens Festival: Devin Waldman Trio with Georgia Wartel Collins, Malik Washington; gabby fluke-mogul/DoYeon Kim; William Parker's Pocketwatch Big Band with Alfredo Colón, Devin Waldman, Rob Brown, Diego Hede, Masahiko Kono, Colin Babcock, Colson Jimenez, Kyoko Kitamura, Ellen Christi, Patricia Nicholson First Street Green 2, 3, 4:30 pm
- Lee Ritenour Iridium 8:30 pm \$50-60
- Russ Nolan, Boris Kozlov, Paul Bollenback Marriott Vacation Club 4 pm
- Alan Broadbent Trio with Harvie S, Billy Mintz; Dave Kikoski Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Ilya Osachuk Trio NEED TIME Ornithology The Jazz Club
- Kalia Vandever; Natural Information Society with Joshua Abrams, Lisa Alvarado, Mikel Patrick Avery, Jason Stein Roulette 8 pm \$25
- Jon Regen The Roxy Lounge at Roxy Hotel 6, 7 pm
- George Coleman Quartet; Ari Hoenig Trio with Gadi Lehavi, Joe Martin; Adam Ray 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, Brian Pareschi, Jon Shaw, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Max Seigel, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$40
- April Varner Zinc Bar 7, 8:30 pm \$35

Tuesday, October 14

- Dan Weiss Trio Bar LunAtico 9, 10:30 pm
- Pasquale Grasso Quartet Birdland 7, 9:30 pm \$35-45
- Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- Vanderlei Pereira Trio Cellar Dog 7, 8:30 pm \$5
- Sammy Miller and the Congregation with Alphonso Horne, Griffin Ross, David Linard, Brandon Rose, Rick Lollar Dizzy's Club 7, 9pm \$25-50
- Hector Martignon Trio; César Orozco SonAhead with Kali Rodriguez, Sam Hoyt, Jan Kus, Pangiotis Andeou, Ivan Llanes, Mauricio Herrera The Django 7:30, 9, 10:30 pm, 12 am \$35
- Sujae Jung Intertwined with Ned Rothenberg, Wolf Robert Stratmann, Satoshi Takeishi Ibeam Brooklyn 8 pm \$20
- Lee Ritenour Iridium 8:30 pm \$50-60
- Briana Swann; Yoann Freejay The Jazz Club at Aman New York 6:30, 9 pm
- "Celia Cruz 100": Migguel Anggelo, Saúl Cosme, Jaime Lozano, Yahir Montes, Joel Mateo, Sara Ornelas, Mayelah Barrera, Adriana Medina Santiago + Mai-Elka Prado Gil, Fonda Koxx, Pietra Parker; Joey Arias/Michael Blake Joe's Pub 7, 9:30 pm \$42
- Stefano Doglioni & Friends The Lost and Found 8 pm
- Neal Miner Trio with Chris Byars, Jason Tiemann; Willerm Delisfort Trio with Myles Sloniker, Kevin Congleton Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Reggie Workman presents New Stars On The Horizon with Anna Fotuna, Pau Jorba, Oscar Wisnia, Sedge Green, Chi Westfelt NAMA 7 pm
- Sarah King Quartet The Roxy Lounge at Roxy Hotel 8, 9 pm
- "Memorial for Ronny Whyte" Saint Peter's Church 5:30 pm
- Brian Resnick Jazz Machine with Shareef Clayton, Griffin Ross, Rashaan Salaam, Yayoi Ikawa, Dylan Kaminkow + Georgia Lenz Shrine 8 pm
- Shawn Purcell Group Silvana 9 pm
- "The Shape of Jiz to Cum": The Ghost with Michael Foster, John Moran, Joey Sullivan; Intern with Tyler Keen/Ryanaustin Dennis Singers 8 pm \$20
- Arcoiris Sandoval with Boris Kozlov, Billy Kilson; David Gibson Quartet with Cameron Campbell, Joseph Lepore, Jay Sawyer; Kyle Colina Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35

- Continuum Culture & Arts presents patrick brennan's transparency kestra with Andrew Drury, Haruna Fukazawa, Colin Hinton, Patrick Holmes, Nick Gianni, Dmitry Ishenko, James Paul Nadien, Shu Odumura, Evan Palmer, Aaron Pond, David Sidman, Josh Sinton Starr Bar 6, 7:30 pm
- Celine Kang, Joseph Wagner, Brian Carp The Stone at The New School 8:30 pm
- Marcus Gilmore with Morgan Guerin, Emmanuel Michael, David Virelles, Rashaan Carter, Burniss Travis Village Vanguard 8, 10 pm \$40
- Yotam Silberstein Trio with Alexander Claffy, Jimmy Macbride Zinc Bar 7, 8:30 pm \$35

Wednesday, October 15

- Jazz Power Initiative presents "Claire Daly Lives!": Jazz Power Orchestra with Eli Yamin, Michael Blake, James Zollar, Deborah Weisz, Zaid Nasser, Lisa Parrott, Dave Hofstra, Steve Johns, Joel Forrester + Kirpal Gordon Alianza Dominicana Cultural Center 7 pm
- Kevin Sun Quartet with Christian Li, Walter Stinson, David Frazier Jr. Bar Bayeux 8, 9:30 pm
- Ron Carter New Jazz Trio with Donald Vega, Donald Harrison Birdland 7, 9:30 pm \$40
- 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 \$35-45
- Robert Gasper OG Acoustic Piano Trio with Vicente Archer, Damion Reid + DJ Jahi Sundance Blue Note 8, 10:30 pm \$55-150
- Our Delight Cellar Dog 7, 8:30 pm \$5
- My Trio with Tim Watson, Yvonne Rogers, Jon Starks Close Up 7:30, 9 pm
- patrick brennan sOnic Openings with Hilliard Greene, Stephanie Griffin, Michael T.A. Thompson Dada Bar 9 pm
- Lucia with Gabrielle Chakarji, Guillermo Lopez, Jullian Miltenberger Dizzy's Club 7, 9pm \$25-50
- Manuel Valera Quartet; Sam Dillon Quartet The Django 7:30, 9, 10:30 pm, 12 am \$35
- Michel Gentile/Rob Garcia; Sonic Chambers Quartet with Byron Asher, Tomas Majcherski, Matt Booth, Doug Garrison Ibeam Brooklyn 8 pm \$20
- Richard Cortez; Joe Block The Jazz Club at Aman New York 6:30, 9 pm
- Michael Attias Double Renku with John Hébert, Satoshi Takeishi, Eric McPherson, Christopher Hoffman The Jazz Gallery 7, 9 pm \$25-35
- "Celia Cruz 100": Migguel Anggelo, Saúl Cosme, Jaime Lozano, Yahir Montes, Joel Mateo, Sara Ornelas, Mayelah Barrera, Adriana Medina Santiago + Mai-Elka Prado Gil, Fonda Koxx, Pietra Parker Joe's Pub 7 pm \$42
- Charlie Sigler Trio; David Cook Trio with Jason Rigby, Gary Wang Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Amy London Pangea 7 pm \$25
- Bill Dobrow The Roxy Lounge at Roxy Hotel 8, 9 pm
- The New JAM Jam Session Shapeshifter Lab 7 pm
- Matt Stark Shrine 7 pm
- Eyal Vilner Big Band with John Lake, Wayne Tucker, Julieta Eugenio, Joshua Lee, Ron Wilkins, Jonathan Thomas, Ian Hutchinson, Eran Fink; James Sarno Quintet with Jacob Chung, Brandon Goldberg, Neal Miner, Joe Strasser; Jason Maximo Clotter Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- "Thelonious Monk Festival": Joe Lovano, Kevin Hays, Rick Rosato, Obed Calvaire Smoke 7, 9 pm \$25-45
- Russ Nolan Quartet Sour Mouse 8:30, 10 pm
- Henry Fraser solo The Stone at The New School 8:30 pm \$20
- Brooklyn Drum Collective Umbra 8, 8:30 pm
- Marcus Gilmore with Morgan Guerin, Emmanuel Michael, David Virelles, Rashaan Carter, Burniss Travis Village Vanguard 8, 10 pm \$40
- William Hill III Trio Zinc Bar 7, 8:30 pm \$35

Thursday, October 16

- Dan Tepfer, Adam Kolker, Jeremy Stratton, Kayvon Gordon Bar Bayeux 8, 9:30 pm
- Caleb Michel, Joel Ross, Evan Wrights, Dion Kerr Bar LunAtico 9, 10:30 pm
- Ron Carter New Jazz Trio with Donald Vega, Donald Harrison Birdland 7, 9:30 pm \$45-60
- Robert Gasper OG Acoustic Piano Trio with Vicente Archer, Damion Reid + DJ Jahi Sundance Blue Note 8, 10:30 pm \$55-150
- Zaid Nasser Quartet Cellar Dog 7, 8:30 pm \$5
- Adam O'Farrill Close Up 7:30, 9 pm
- Ryan Ebaugh, Stevie Richards, Mike Meanstreet, Manuel J. Perez III, Nathan Chamberlain, Orchid Mcrae, Grant Beale, Stan Zenkov Dada Bar 7 pm
- Adonis Rose and the New Orleans Jazz Orchestra with Andromeda Turre, David Navarro, Miles Berry, Mitch Butler, Brandon McCune Dizzy's Club 7, 9pm \$25-50
- Jason Tiemann Quartet The Django 7:30, 9 pm \$35
- Ben Garnett Trio with Ben Plotnick, Nate Sabat; Adam Levy, Grant Gordy, Joel Harrison, Matt Glassmeyer Ibeam Brooklyn 7:30, 8:30 pm \$20
- Philippe Lemm Trio; Dolly Lowe The Jazz Club at Aman New York 6:30, 9 pm
- Martin Bejerano with Edward Perez, Ludwig Afonso, Samuel Torres The Jazz Gallery 7, 9 pm \$25-35
- "A Night of Latin Jazz": Juilliard Jazz Orchestra with David DeJesus Juilliard School Peter Jay Sharp Theater 7:30 pm \$30
- Leo Larratt Quartet; Asen Doykin Trio with Massimo Biolcati, Mike Piolet 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
- Webber/Morris Big Band with Anna Webber, Angela Morris, Charlotte Greve, Jay Rattman, Adam Schneit, Lisa Parrott, Tim Vaughn, John Yao, Jen Baker, Reginald Chapman, Nolan Tsang, Ryan Easter, Jake Henry, Kenny Warren, Dustin Carlson, Yuhan Su, Marta Sanchez, Adam Hopkins, Jeff Davis; Katalyst Conversation with Ari Brown, Edward Wilkerson Jr., Vincent Davis, Preyas Roy Nublu 151 7, 10 pm \$20
- Jon Regen Quartet The Roxy Lounge at Roxy Hotel 8 pm
- Paul Austerlitz Band Shrine 9 pm
- Benjamin Simmons Silvana 7 pm
- Dave Pietro Quintet with Scott Wendholt, Gary Versace, Johannes Weidenmueller, Adam Cruz; Ulysses Owens Jr. Quartet with Barry Greene, David Kikoski, Marco Panascia; Ben Barnett Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- "Thelonious Monk Festival": Joe Lovano, Kevin Hays, Rick Rosato, Obed Calvaire Smoke 7, 9 pm \$25-45
- Henry Fraser/Michael Cavuto The Stone at The New School 8:30 pm \$20
- Marcus Gilmore with Morgan Guerin, Emmanuel Michael, David Virelles, Rashaan Carter, Burniss Travis Village Vanguard 8, 10 pm \$40
- Axel Tosca Trio + Xiomara Laugart Zinc Bar 7, 8:30 pm \$35

Friday, October 17

- Sylvester Scott Trio Albert's Bar 3 pm
- Sara Serpa Bar Bayeux 8, 9:30 pm
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$36
- Birdland Big Band; Ron Carter New Jazz Trio with Donald Vega, Donald Harrison Birdland 8:30, 10:30 pm \$35-60
- Birdland Theater 5:30, 8:30 pm \$35-45
- Robert Gasper OG Acoustic Piano Trio with Vicente Archer, Damion Reid + DJ Jahi Sundance Blue Note 8, 10:30 pm \$55-150

- ★BRIC JazzFest: Saha Gnawa; Meklit Hadero; Dida Pelled; Chief Adjuah; Adrian Young; Vuyo Sotashe/Chris Pattishall
BRIC House Artist Studio 6 pm \$55-100
- ★Richard Clements Quintet; Jinjoo Yoo Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- ★“Don Blackman Tribute”: Bilal, Just Blaze, Lenny White, Dennis Chambers, Nick Moroch, Chris Rob, Living Colour, Rashad “Ringo” Smith, Vince Evans, Warren McRae
City Winery 7:30 pm \$48-78
- ★Adam O’Farrill/Patricia Brennan Close Up 8, 10 pm
- ★Elijah Shiffer with Jack Doe, Dumetella CuteLab 8 pm
- ★Adonis Rose and the New Orleans Jazz Orchestra with Andromeda Turre, David Navarro, Miles Berry, Mitch Butler, Brandon McCune Dizzy’s Club 7, 9pm \$25-50
- ★Ron Jackson Quartet; Jeff Rupert Quartet The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★Mark Grandfield; Josh Johnson The Jazz Club at Aman New York 6:30, 9 pm
- ★Otherlands Trio with Stephan Crump, Darius Jones, Eric McPherson
The Jazz Gallery 7, 9 pm \$25-35
- ★Bill Charlap/Noriko Ueda; David Hazeltine Trio with David Williams, Xaver Hellmeier; Greg Murphy solo
Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★Harlem Jazz Boxx presents Ronnie Burrage Holographic Principle with Luca Mendoza, Darryl Yokley, David Gilmore, Lonnie Plaxico
Mount Morris Ascension Presbyterian Church 7 pm \$25
- ★Zacchae’us Paul; Bright Dog Red; Infinite Ethos Nublu 151 7 pm \$20
- ★“Celia Cruz Centennial Celebration”: Carlos Henriquez with Aymée Nuviola, Alain Pérez, Ariacne Trujillo Duran
Rose Theater 7:30 pm \$42-177
- ★Brian Chase with Lee Ranaldo, David Watson Roulette 8 pm \$25
- ★Liya Grigoryan Quartet
The Roxy Lounge at Roxy Hotel 8, 9 pm
- ★Brothers and Others with Rowan Bracchitta, Griff Bacchitta, Jon Alvaro
Shrine 7 pm
- ★Andrew Kushnir; Boss Baritone with Gary Smulyan, Frank Basile, Steve Ash, Paul Gill, Joe Strasser; Rob Scheps Quartet; Justin Robinson Quartet
Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★“Thelonious Monk Festival”: Joe Lovano, Kevin Hays, Rick Rosato, Obed Calvaire
Smoke 7, 9, 10:30 pm \$35-55
- ★Henry Fraser Friday Noir with Tim Watson, Anthony Pearlman, Jon Starks, Eliana Glass
The Stone at The New School 8:30 pm \$20
- ★Marcus Gilmore with Morgan Guerin, Emmanuel Michael, David Virelles, Rashaan Carter, Burniss Travis
Village Vanguard 8, 10 pm \$40
- ★Acute Coryza Brass Sextet with Sam Jones, Tree Palmedo, Frank London, Chris McIntyre, Jen Baker, Will Lang; David Leon, Steven Long, Nick Neuburg; Julian Seney; Anthony Coleman solo; Anthony Coleman with Ted Reichman, Tanya Kalmanovitch
WAH Center 8 pm
- ★Mingus Dynasty with Wayne Escoffery, Conrad Herwig, Helen Sung, Matt Lewandowski
Zinc Bar 7, 8:30 pm \$35

Saturday, October 18

- ★Michael Blake Chroma Nova with Skye Soto Steele, Guilherme Monteiro, Gili Lopes, Rogerio Boccato
Bar Bayeux 8, 9:30 pm
- ★Michael Bates Acrobat with Peter Hess, Mazz Swift, Sara Schoenbeck, Michael Sarin
Barbès 8 pm \$20
- ★Noël Simoné Wippler
Bessie’s Place 10 pm
- ★Bill Saxton Harlem Allstars
Bill’s Place 7, 9:30 pm \$36
- ★Pasquale Grasso Trio with Ari Roland, Keith Balla; Ron Carter New Jazz Trio with Donald Vega, Donald Harrison
Birdland 8:30, 10:30 pm \$35-60
- ★Evan Palazzo
Birdland Theater 5:30, 8:30 pm \$35-45
- ★Robert Glasper OG Acoustic Piano Trio with Vicente Archer, Damion Reid + DJ Jahi Sundance
Blue Note 8, 10:30 pm \$55-150
- ★Adrian Young with Karriem Riggins; OKAN; New Jazz Underground; Dee Dee Bridgewater; Nubya Garcia; Endea Owens BRIC House Artist Studio 6 pm \$55-100
- ★Wayne Tucker Quintet; Carol Morgan Morganix Cellar Dog 7, 8:30, 11:30 pm \$5
- ★Marcos Varela
Dada Bar 8 pm
- ★AACM-New York presents S.E.M. Ensemble with Petr Kotik
The DiMenna Center 7 pm \$35-45
- ★Adonis Rose and the New Orleans Jazz Orchestra with Andromeda Turre, David Navarro, Miles Berry, Mitch Butler, Brandon McCune Dizzy’s Club 7, 9pm \$25-50
- ★David Gibson Quartet with Cameron Campbell, Joseph Lepore, Jay Sawyer
The Django 7:30, 9 pm \$35
- ★Matelyn Alicia; JustKing Jones
The Jazz Club at Aman New York 6:30, 9 pm
- ★Yuhan Su with Alex LoRe, Anna Webber, Matt Mitchell, Miles Okazaki, Marty Kenney, James Paul Nadien, Shinya Lin
The Jazz Gallery 7, 9 pm \$25
- ★Jazz Power Initiative presents “Claire Daly Lives!”: Jazz Power Orchestra with Eli Yamin, Michael Blake, James Zollar, Deborah Wesiz, Zaid Nasser, Lisa Parrott, Dave Hofstra, Steve Johns, Joel Forrester + Kirpal Gordon Jazz Museum in Harlem 4 pm
- ★Bill Charlap/Noriko Ueda; David Hazeltine Trio with David Williams, Xaver Hellmeier; Andrea Domenici
Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★“Who Was Celia Cruz?”: Carlos Henriquez, Ariacne Trujillo Duran
Rose Theater 3 pm \$22-37
- ★“Celia Cruz Centennial Celebration”: Carlos Henriquez with Aymée Nuviola, Alain Pérez, Ariacne Trujillo Duran
Rose Theater 7:30 pm \$42-177
- ★James Robbins; Boss Baritone with Gary Smulyan, Frank Basile, Steve Ash, Paul Gill, Joe Strasser; Rob Scheps Quartet; Ken Fowser Quintet
Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★“Thelonious Monk Festival”: Joe Lovano, Kevin Hays, Rick Rosato, Obed Calvaire
Smoke 7, 9, 10:30 pm \$35-65
- ★Henry Fraser Quartet with Craig Taborn, Brandon Seabrook, Randy Peterson
The Stone at The New School 8:30 pm \$20
- ★Marcus Gilmore with Morgan Guerin, Emmanuel Michael, David Virelles, Rashaan Carter, Burniss Travis
Village Vanguard 8, 10 pm \$40

Sunday, October 19

- ★Ben Stapp solo
440 Gallery 4:40 pm \$10
- ★Chris Thile
92NY 7 pm \$55-110
- ★Champion Fulton/Klas Lindquist Nonet with Alex Norris, Daniel Sneider, Sam Dillon, Robert Edwards, Mike Karn, Aleks Heinola; Afro Latin Jazz Orchestra
Birdland 5:30, 8:30, 10:30 pm \$35-45
- ★Evan Palazzo
Birdland Theater 5:30, 8:30 pm \$35-45
- ★Robert Glasper OG Acoustic Piano Trio with Vicente Archer, Damion Reid + DJ Jahi Sundance, Mark Turner
Blue Note 8, 10:30 pm \$55-150
- ★Dave Burrell solo
Brooklyn Public Library Central Branch 4 pm
- ★Harry Allen Trio
Cellar Dog 7, 8:30 pm \$5
- ★Nathan Reising with Sarah Rossy, Lex Korten, Noam Tanzer, Evan Hyde
Close Up 7:30, 9 pm
- ★Slow Tiger with Adam Schneit, Kenny Warren, JP Schlegelmilch, Andrew Dow, Nathan Ellman-Bell
Coffee Mob 8 pm
- ★Rob Duguay Music Explorers
Dada Bar 10:30 am
- ★Field Replaceable Units & Friends: Vinton Surf, Mike Videopunk Dada Bar 8 pm
- ★Adonis Rose and the New Orleans Jazz Orchestra with Andromeda Turre, David Navarro, Miles Berry, Mitch Butler, Brandon McCune
Dizzy’s Club 5, 7:30 pm \$25-50
- ★David Cook Quartet
The Django 6, 7:30 pm \$35

- ★Michel Gentile, Dave Ambrosio, Anders Nilsson, Dan Kurfist
Ibeam Brooklyn 8 pm \$20
- ★Welf Dorr, Dmitry Ishenko, Yuko Togami The Keep 9 pm
- ★Jane Irving Trio; Naama Trio with Naama Gheber, Adam Birnbaum, Dave Baron
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★Wayne Horvitz Pocket Ensemble, with Carmen Quill, Ivan Arteaga, Sara Schoenbeck; Wayne Horvitz solo
The Owl Music Parlor 8 pm \$15
- ★Hector Martignon Trio; Jon Regen The Roxy Lounge at Roxy Hotel 12, 1:30, 6, 7 pm
- ★Harvie S Trio with Jack Glottman, Willie Martinez Saint Peter’s Church 5 pm
- ★“On Bill Dixon”: Ras Moshe Burnett, Bill Lowe, Bill Cole, Althea SullyCole
Scholes Street Studio 2 pm
- ★Composers Concordance presents Timbre Tantrum: My Guitar Wants To Kill Your Mama Guitar Trio with Jane Getter, Gene Pritsker, Bruce Arnold; Adrienne Bazile
Shrine 7, 9 pm
- ★John Colonna Trio
Silvana 8 pm
- ★Ryo Sasaki with Steve Ash, Bill Crow, Steve Little; Andy Farber Quintet
Smalls 2, 6, 7:30 pm \$35
- ★“Thelonious Monk Festival”: Miguel Zenón, Kevin Hays, Rick Rosato, Obed Calvaire
Smoke 7, 9 pm \$35-55
- ★Marcus Gilmore with Morgan Guerin, Emmanuel Michael, David Virelles, Rashaan Carter, Burniss Travis
Village Vanguard 8, 10 pm \$40
- ★Valtinho Anastácio
Zinc Bar 7:30, 9 pm \$35

Monday, October 20

- ★Bean Tones with Chris Peters, James Gillen, Grant Heineman, Davin Kingston
Birdland 7 pm \$45-80
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- ★Jeb Patton Trio
Cellar Dog 7, 8:30 pm \$5
- ★Cindy Blackman Santana Group City Winery 8 pm \$40-65
- ★Alec Goldfarb New Quartet with Phillip Golub, Mathias Jensen, Steven Crammer
Close Up 7:30, 9 pm
- ★“Musicians from San Juan Hill”: Juilliard Dizzy Gillespie Ensemble with Elio Villafranca, Jon Gómez, Al Romanillos, Miriam Goroff-Behel, Connor MacLeod, Luciano Soriano, Jackson Petty, Brandon Goldberg, Ahmed McLemore, Karl Seyer-Hansen; Juilliard Dave Brubeck Ensemble with Ulysses Owens Jr., Aanya Sengupta, Mejudi Owusu, Veronica Leahy, Matthew Garcia, Nick Mesler, Isaac Byrd, Jake Nalangan, Logan Zaud, Janae Yates Dizzy’s Club 7, 9pm \$25-45
- ★William Hill III Trio; Danny Raycraft 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
- ★Jochen Rueckert Quartet with Alexandra Ridout, Kevin Sun, Hamish Smith; Joe Farnsworth Quartet; Mike Boone 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, Brian Pareschi, Jon Shaw, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Max Seigel, Adam Birnbaum, David Wong, John Riley
Village Vanguard 8, 10 pm \$40
- ★Champion Fulton
Zinc Bar 7, 8:30 pm \$35

Tuesday, October 21

- ★Frank Catalano Quartet
Birdland 7, 9:30 pm \$35-45
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- ★Noriko Ueda Trio
Cellar Dog 7, 8:30 pm \$5
- ★Ertegun Jazz Hall of Fame “Celebrating Joe Henderson”: Renee Rosnes, Nicole Glover, David Wong, Lewis Nash; “Celebrating Abbey Lincoln”: Marc Cary, Ekep Nkwelle, Eric Kennedy
Dizzy’s Club 7, 9pm \$25-55
- ★Jamile; People of Earth
The Django 7:30, 10:30 pm, 12 am \$35
- ★Frank Senior; Jeffery Miller
The Jazz Club at Aman New York 6:30, 9 pm
- ★Stefano Doglioni & Friends
The Lost and Found 8 pm
- ★Kelly Green Quartet with Elijah J. Thomas, Luca Soul Rosenfeld, Evan Hyde; Ray Gallon Trio
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★Dave Kikoski, Boris Kozlov, Juan Chiavassa Ornithology Jazz Club 9 pm
- ★Danny Kamins, Sandy Ewen, Brenna Rey, Marc Edwards
The Record Shop 7:30 pm \$10
- ★Vito Dieterle Quartet
The Roxy Lounge at Roxy Hotel 8, 9 pm
- ★Gil Schwartz solo
Shrine 7 pm
- ★Noah Haidu Quartet with Kevin Sun, Gervis Myles, Aaron Seeber; Steve Nelson Quartet with Rick Germanson, Kiyoshi Kitagawa, Charles Goold; Kyle Colina
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★Akiko Pavolka; JC Sanford with Jonathan Goldberger, Matt Pavolka, Satoshi Takeishi
Threes Brewing 8, 9:15 pm
- ★Fred Hersch/Drew Gress/Marcus Gilmore Village Vanguard 8, 10 pm \$40
- ★Laura Anglade Quartet with Ben Rosenblum, Marty Jaffe, Ben Zweig
Zinc Bar 7, 8:30 pm \$35

Wednesday, October 22

- ★Dave Devine, Kenny Warren, Mike Thies Bad Therapy 8 pm
- ★Hamish Smith Quartet with Nicola Caminiti, Gabriel Chakarji, Mark Whitfield Jr
Bar Bayeux 8, 9:30 pm
- ★Ron Carter Foursight Quartet with Renee Rosnes, Jimmy Greene, Payton Crossley
Birdland 7, 9:30 pm \$45-60
- ★David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola with Ted Rosenthal, Gary Mazzaroppi, Alex Raderman + Ken Peplowski, Champion Fulton
Birdland Theater 5:30, 8:30 pm \$35-45
- ★Robert Glasper/Bilal
Blue Note 8, 10:30 pm \$55-150
- ★Samba de Gringo
Cellar Dog 7, 8:30 pm \$5
- ★Brandon Ross/Stomu Takeishi
Close Up 7:30, 9 pm
- ★Ertegun Jazz Hall of Fame “Celebrating Thad Jones”: Vanguard Jazz Orchestra; “Celebrating Melba Liston”: Future of Jazz Orchestra Dizzy’s Club 7, 9pm \$25-55
- ★Jonny King Trio with Alexander Claffy, Adam Cruz; Amanda Monaco Three with Danny Weller, Paul Francis
The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★Ara Dinkjian Quartet with Marius Van Den Brink, Panagiotis Andreou, Engin Günaydin
Drom 7:30 pm \$20
- ★Jason Marshall; Addison Frei
The Jazz Club at Aman New York 6:30, 9 pm
- ★Sarah Jane Cion Trio; Franck Amsallem Trio with David Wong, Kush Abadey
Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★Anne Phillips with Adam Asarnow, Dean Johnson, Tim Horner Pangea 7 pm \$25
- ★Bill Dobrow with Michael Blake
The Roxy Lounge at Roxy Hotel 8, 9 pm
- ★Pasquale Grasso Quartet
Saint Tuesday 9:30 pm
- ★The New JAM Jam Session
Shapeshifter Lab 7 pm
- ★Joris Teepe Quartet with Mark Gross, David Janeway, Tommy Campbell; Charles Owens Trio; Jason Maximo Clotter Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★Larry Goldings, Peter Bernstein, Bill Stewart Smoke 7, 9 pm \$25-45
- ★Russ Nolan Quartet
Sour Mouse 8:30, 10 pm
- ★“Music of Sun Ra”: Angelic Brothers with John Medeski, Kirk Knuffke
The Stone at The New School 8:30 pm \$20

- ★Brooklyn Drum Collective
Umbra 8, 8:30 pm
- ★Fred Hersch/Drew Gress/Marcus Gilmore Village Vanguard 8, 10 pm \$40
- ★Erik Charlston JazzBrasil with Ted Nash, Helio Alves, Eduardo Belo, Mauricio Zottarelli, Keita Ogawa
Zinc Bar 7, 8:30 pm \$35

Thursday, October 23

- ★Legacies of San Juan Hill Festival: Lincoln Center presents Etienne Charles Creole Soul + Frost Symphony Orchestra Alice Tully Hall at Lincoln Center 7:30 pm
- ★Grassroots Jazz Effort Redux with Adam Kolker, Jerome Sabbagh, Jeremy Stratton, George Schuller
Bar Bayeux 8, 9:30 pm
- ★Michael Blake Chroma Nova with Guilherme Monteiro, Gili Lopes, Rogerio Boccato
Bar Lunático 9, 10:30 pm \$10
- ★Ron Carter Foursight Quartet with Renee Rosnes, Jimmy Greene, Payton Crossley
Birdland 7, 9:30 pm \$45-60
- ★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 \$35-45
- ★Robert Glasper/Bilal
Blue Note 8, 10:30 pm \$55-150
- ★Frank Lacy Quartet
Cellar Dog 7, 8:30 pm \$5
- ★Jon Elbaz with Matt Knoegel, Stefan Thorn, James Paul Nadien Close Up 7:30, 9 pm
- ★Guilhem Fourty Quartet
Dada Bar 7 pm
- ★Ertegun Jazz Hall of Fame “Celebrating Horace Silver”: Roger Humphries, Bruce Harris, Melissa Aldana, Miki Yamanaka, Philip Kuehn; Celebrating Tadd Dameron”
Dizzy’s Club 7, 9pm \$25-55
- ★The Nonet with Andrew Green, Jeremy Udden, Dave Ambrosio, JC Sanford
Ibeam Brooklyn 9 pm \$20
- ★Katini; Sean Fitzpatrick
The Jazz Club at Aman New York 6:30, 9 pm
- ★Makoto Ozone Trio; James Austin Jr. 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
- ★Wood River; Timo Vollbrecht
The Owl Music Parlor 8 pm \$15
- ★One System with Juraj Kojs, Margaret Lancaster, Alex Lough; JD Parran with Nels Cline, Andrew Drury, Hilliard Greene Roulette 8 pm \$25
- ★Jon Regen Quartet
The Roxy Lounge at Roxy Hotel 8 pm
- ★Julie Maniscalco Jazz Orchestra Reeds with Paul Corn, Alejandro Aviles, Berta Moreno, Kevin Edell, Larry Bustamante, Alan Ferber, Evan Amoroso, Jack Kotze, Jennifer Wharton, John Lake, Mike Morreale, Rachel Therrien, Alexandra Ridout, Sobina Chi-Kanter, Joe Maniscalco, Catherine Michetti, Juan Carlos Polo, Darick Kelly; David Fiuczynski’s Voodoo Baby & KIF ShapeShifter Lab 7, 9 pm \$18-23
- ★Villagers Brass Band
Shrine 8, 9 pm
- ★Jazz Sentries with Mark Lubin, Justin Wang, Colin Pohl, Howard Sperling, John Chambers, Mauricio Suarez Gonzalez Silvana 8 pm
- ★Rick Savage Quintet; Ricardo Grilli Quartet with Miguel Zenón, Joe Martin, Dan Weiss; Matt Snow with Kal Feretti, Jon Davis, Rodrigo Recabarren
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★Larry Goldings, Peter Bernstein, Bill Stewart Smoke 7, 9 pm \$25-45
- ★Will Downing
Sony Hall 8:30 pm \$55-90
- ★John Medeski solo
The Stone at The New School 8:30 pm \$20



- Jojo Mann Umbra 7:30, 9:30 pm
- ★Fred Hersch/Drew Gress/Marcus Gilmore Village Vanguard 8, 10 pm \$40
- Axel Tosca Trio + Xiomara Laugart Zinc Bar 8, 10 pm \$35

Friday, October 24

- ★Eric Person Trio Albert's Bar 3 pm
- Sweet World with Kenny Warren, Chris Hoffman, Nathan Ellman-Bell Bar Bayeux 8, 9:30 pm
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$36
- ★Birdland Big Band; Ron Carter Foursight Quartet with Renee Rosnes, Jimmy Greene, Payton Crossley Birdland 5:30, 8:30, 10:30 pm \$35-60
- Robert Gasper/Bilal Blue Note 8, 10:30 pm \$55-150
- ★Frank Basile Quartet; Mariel Bildsten Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- ★Mike LeDonne Heavy Hitters with Eric Alexander, Randy Brecker, Vincent Herring, John Webber, Kenny Washington Dizzy's Club 7, 9pm \$25-55
- ★David Hazeltine Quartet with Jon Boutellier, David Williams, Xaver Hellmeier; AC Lincoln Quintet The Django 7:30, 9, 10:30 pm, 12 am \$35
- Hayes Greenfield/Rob Garcia Ibeam Brooklyn 8 pm \$20
- Julia Danielle The Jazz Club at Aman New York 6:30 pm
- Jill McCarron/Boris Kozlov Klavierhaus 7, 8:30 pm \$35
- ★Joe Locke/Phil Markowitz; Ehud Asherie Trio; John Di Martino solo Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★Harlem Jazz Boxx presents Kevin Blancq Harlem Village Brass Band with Rick Faulkner, Scott Bourgeois, Bob Stewart, Darrell Smith, Chauncey Yearwood Mount Morris Ascension Presbyterian Church 7 pm \$25
- Stephen Byth Quartet Ornithology The Jazz Club 9 pm
- Ed Pastorini, Jamie Saft with Dmitry Ishenko, Robert DiPietro The Owl Music Parlor 8 pm \$30
- Hannah Gill + DJ Andrius Prohibition 7:45 pm
- ★"The Music of Bheki Mseleku": Jazz at Lincoln Center Orchestra with Wynton Marsalis, Chris Lewis + Nduduzo Makhathini Rose Theater 7:30 pm \$42-201
- Kiran Ahluwalia with Rez Abbasi, Louis Simao, Dhaivat Jani Roulette 8 pm \$25
- Oskar Stenmark Trio The Roxy Lounge at Roxy Hotel 8, 9 pm
- Moon Ray Quartet with Craig Mcgorry Silvana 7 pm
- Marc Devine; Winard Harper Jeli Posse with Ted Chubb, Anthony Ware, Charlie Sigler, Jeb Patton, Anthony Perez, Ahadu Chase; Sarah Hanahan Quartet; Eric Wyatt Quartet Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★Larry Goldings, Peter Bernstein, Bill Stewart Smoke 7, 9, 10:30 pm \$35-55
- ★John Medeski/kue Mori The Stone at The New School 8:30 pm \$20
- Hannah Gill Urbane Arts Club 7 pm \$20
- ★Fred Hersch/Drew Gress/Marcus Gilmore Village Vanguard 8, 10 pm \$40
- Chihiro Yamanaka Trio with Yoshi Waki, John Davis Weill Recital Hall at Carnegie Hall 8 pm \$53-131
- ★Santi Debriano Bembe Arktet with Tommy Morimoto, Ray Scro, Michael Cruse, Mamiko Watanabe, Robbie Ameen Zinc Bar 7, 8:30 pm \$35

Saturday, October 25

- ★Legacies of San Juan Hill Festival: Lincoln Center presents Aaron Diehl/ Ekep Nkwelle Alice Tully Hall at Lincoln Center 7:30 pm
- Gui Duvigneau with Jacob Sacks, Nathan Ellman-Bell Bar Bayeux 8, 9:30 pm
- Noël Simoné Wippler Bessie's Place 10 pm
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$36
- ★Pasquale Grasso Trio with Ari Roland, Keith Balla; Ron Carter Foursight Quartet with Renee Rosnes, Jimmy Greene, Payton Crossley Birdland 5:30, 8:30, 10:30 pm \$45-60
- ★R+R=NOW with Robert Gasper, Terrace Martin. Derrick Hodge, Justin Tyson, Taylor McFerrin Blue Note 8, 10:30 pm \$65-95
- David Gibson Quartet with Jared Gold, Paul Bollenback, Jay Sawyer; Matt Martinez Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- ★AACM-New York presents Adegoke Steve Colson/David Virelles; Amina Claudine Myers Trio with Reggie Nicholson, Jerome Harris The DiMenna Center 7 pm \$35-45
- ★"Tribute to Benny Golson": Mike LeDonne with Eric Alexander, Randy Brecker, John Webber, Kenny Washington Dizzy's Club 7, 9pm \$25-65
- Dwayne "Cook" Broadnax Quartet; Nick Hempton Band with Kyle Koehler, Charlie Sigler, Joe Strasser The Django 7:30, 9, 10:30 pm, 12 am \$35
- Sarah Bernstein, Dafna Naphtali, Chris Cochrane; Stephen Gauci, Matt Hollenberg, Patrick Golden; Kenny Warren, Sean Ali, Flin van Hemmen Downtown Music Gallery 6:30, 7:30, 8:30 pm
- SaRon Crenshaw The Jazz Club at Aman New York 9 pm
- ★Joe Locke/Phil Markowitz; Ehud Asherie Trio; Miki Yamanaka solo Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$35
- ★"The Music of Bheki Mseleku": Jazz at Lincoln Center Orchestra with Wynton Marsalis, Chris Lewis + Nduduzo Makhathini Rose Theater 7:30 pm \$42-201
- Darnell White Trio The Roxy Lounge at Roxy Hotel 8, 9 pm



FREE CONCERTS

www.jazzfoundation.org

NYC Parks
J Hood Wright Park
174th St and Fort Washington Ave, 2PM
10/11 - Annette A. Aguilar & StringBeans
Monday Night Jam
10/27 - National Jazz Museum in Harlem
58 West 129th St., 6PM
This project is supported in part by an award from the National Endowment for the Arts, the New York State Council on the Arts with the support of the Office of the Governor and the New York Legislature and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council and by the Howard Gilman Foundation.

National Jazz Museum in Harlem*
58 West 129th St., 2PM
10/2 - Spaceman Patterson and the Celestials
10/9 - ***100th Livestream***
Bill Saxton and the Harlem All-Stars, Patience Higgins Quartet
10/16 - Marvin Horne Trio
10/23 - Rochelle Thompson's Bopsaytional
10/30 - Gene Bertoncini and Friends

*and livestreaming on JFA Facebook and YouTube

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

- Peter Louis Octet Silvana 8 pm
- Matt Martinez; Winard Harper Jeli Posse with Ted Chubb, Anthony Ware, Charlie Sigler, Jeb Patton, Anthony Perez, Ahadu Chase; Sarah Hanahan Quartet Smalls 2, 6, 7:30, 9, 10:30 pm \$35
- ★Larry Goldings, Peter Bernstein, Bill Stewart Smoke 7, 9, 10:30 pm \$35-65
- ★John Medeski/Billy Martin The Stone at The New School 8:30 pm \$20
- ★Fred Hersch/Drew Gress/Marcus Gilmore Village Vanguard 8, 10 pm \$40

Sunday, October 26

- ★One Breath Risings presents Makanda Project with John Kordalewski, Kurtis Rivers, Seth Meicht, Sean Berry, Temidayo Balogun, Charlie Kohlhase, Jerry Sabatini, James Zollar, Alfred Patterson, Richard Harper, Bill Lowe, Avery Sharpe, Yoron Israel All Saints Episcopal Church Brooklyn 4:40 pm
- ★Champion Fulton/Klas Lindquist Nonet with Alex Norris, Daniel Sneider, Sam Dillon, Robert Edwards, Mike Karn, Aleksi Heinola; Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$35-45
- ★R+R=NOW with Robert Gasper, Terrace Martin. Derrick Hodge, Justin Tyson, Taylor McFerrin Blue Note 8, 10:30 pm \$65-95
- ★Ned Goold Trio Cellar Dog 7, 8:30 pm \$5
- ★James Haddad with Sergio Haddad, Tyler Henderson, Jayla Chee, Domo Branch Close Up 7:30, 9 pm
- Rob Duguay Music Explorers Dada Bar 10:30 am
- ★Mike LeDonne Groover Quartet and Gospel Choir with Eric Alexander, Vincent Herring, Dave Stryker, Danny Sedownick, Jason Tiemann, Carolyn Leonhart Dizzy's Club 5, 7:30 pm \$25-50
- Simona Daniele Quartet; Mark Sherman Quartet; Scott Healy Trio The Django 2:30, 4, 6, 7:30, 9, 10:30 pm \$35
- Welf Dorr, Shoko Nagai, Dmitry Ishenko The Keep 9 pm
- Anna Kolchina Trio; Tamuz Nissim Trio with George Nazos, Marco Panascia Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★Carmen Quill; Kenny Warren/Gregg Belisle-Chi The Owl Music Parlor 8 pm \$15
- Cameron Campbell Trio; Jon Regen The Roxy Lounge at Roxy Hotel 12, 1:30, 6, 7 pm
- Kevin Fitzgerald Burke Quartet Saint Peter's Church 5 pm
- Composers Concordance presents Alex Kuttler/Gene Pritsker Silvana 7 pm
- Ryo Sasaki with Steve Ash, Bill Crow, Steve Little; Geoffrey Dean Quartet; Dan Aran Quartet with Jeremy Manasia, Luques Curtis, Daniel Sadownick Smalls 2, 6, 7:30, 9, 10:30 pm \$35
- ★Larry Goldings, Peter Bernstein, Bill Stewart Smoke 7, 9 pm \$35-55
- Paul Shapiro's Ribs & Brisket + Edwin Lugo, Cilla Owens, Jerry Korman, Dave Hofstra, Tony Lewis Triad Theater 7 pm \$25
- ★Fred Hersch/Drew Gress/Marcus Gilmore Village Vanguard 8, 10 pm \$40
- Valtinho Anastácio Zinc Bar 7:30, 9 pm \$35

Monday, October 27

- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- Ehud Asherie Trio Cellar Dog 7, 8:30 pm \$5
- Melissa Almaguer with David Virelles, Samantha Kochis, Henry Fraser Close Up 7:30, 9 pm
- Kali Rodríguez-Peña y Los de Verdad with Jesús Ricardo Anduz, Alejandro Berti, Diego Hdez, Alejandro Avilés, David León, Hery Paz, Abdias Armenteros, Larry Bustamante, Armando Vergara, Juanga Lakunza, Xito Lovell, Camila Cortina, Raúl Reyes, Zack O'Farrill, Edgar Martinez Dizzy's Club 7, 9pm \$25-50
- Kieran Brown Quartet; Nolan Nwachukwu Sextet with Stephane Clemente, Adam Lamoureux, Miles Lennox, Mwanzi Harriot, Josh Green The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★Jon-Erik Kellso EarRegulars The Ear Inn 8 pm
- ★Yarn/Wire with Laura Barger, Julia Den Boer, Russell Greenberg, Sae Hashimoto + Zeena Parkins, Sam Pluta Miller Theatre 6 pm
- Judy Niemack Pangea 7 pm \$25
- MIVOS Quartet with Olivia De Prato, William Overcash, Victor Lowrie Tafoya, Nathan Watts Roulette 8 pm \$25
- Jon Regen The Roxy Lounge at Roxy Hotel 6, 7 pm
- JazzLabNY: St. Marks Combo + Dave's of Our Lives Combo Shapeshifter Lab 7:30 pm
- Tyler Mitchell Quartet; Benny Benack III Quintet with Chad Lefkowitz-Brown, Steven Feifke, Raviv Markovitz, Jimmy Macbride; Adam Ray 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, Brian Pareschi, Jon Shaw, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Max Seigel, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$40
- Duduka da Fonseca Quarteto Universal with Marcio Philomena, Helio Alves, Gili Lopes Zinc Bar 7, 8:30 pm \$35

Tuesday, October 28

- ★"Big Band Royalty": Anderson Brothers Orchestra with Peter Anderson, Will Anderson Birdland 7, 9:30 pm \$40-50
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- Will Terrill Trio Cellar Dog 7, 8:30 pm \$5
- ★Legacies of San Juan Hill Festival: Carlos Henriquez Nonet Dizzy's Club 7, 9pm -35
- Anita Donndorff Quartet; Kali Rodríguez-Peña Quartet with Camila Cortina, Raúl Reyes, Zack O'Farrill The Django 7:30, 9, 10:30 pm, 12 am \$35
- MiMi and the Podd Brothers The Jazz Club at Aman New York 9 pm
- Stefano Doglioni & Friends The Lost and Found 8 pm
- Falkner Evans Trio; Richie Vitale Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- Yarn/Wire with Laura Barger, Julia Den Boer, Russell Greenberg, Sae Hashimoto + Craig Taborn Miller Theatre 6 pm
- John Lee Quartet The Roxy Lounge at Roxy Hotel 8, 9 pm
- "Memorial for Dave Gibson" Saint Peter's Church 5:30 pm
- Steven Blane Trio; Michael Kaplan Superband Shrine 8, 9 pm
- Jake Lee Silvana 7 pm
- ★Allen Lowe Avant Roots Quartet with Ray Suhy, Colson Jimenez, Ethan Kogan; Marius Van Den Brink Quintet with Noah Halpern, Jon Boutellier; Kyle Colina Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★Continuum Culture & Arts presents patrick brennan's transparency kestra with Iván Barenboim, Andrew Drury, Haruna Fukazawa, Colin Hinton, Patrick Holmes, Nick Gianni, Dmitri Ishenko, James Paul Nadien, Shu Odumura, Evan Palmer, Aaron Pond, Josh Sinton Starr Bar 6, 7:30 pm
- ★Ravi Coltrane Sextet with Johnathan Finlayson, Robin Eubanks, Gadi Lahavi, Dezron Douglas, Ele Howell Village Vanguard 8, 10 pm \$40
- Duduka da Fonseca Quarteto Universal with Marcio Philomena, Helio Alves, Gili Lopes Zinc Bar 7, 8:30 pm \$35

Wednesday, October 29

- ★Alma Micic + Eric Alexander An Beal Bocht Café 8, 9:30 pm \$20
- ★Jerome Sabbagh Quartet with Ben Monder, Joe Martin, Kush Abadey Bar Bayeux 8, 9:30 pm
- Rez Abbasi Bar Lunático 9, 10:30 pm \$10
- ★Ron Carter's Great Big Band Birdland 7, 9:30 pm \$45-60
- ★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Ted Rosenthal, Gary Mazzaroppi, Alex Raderman Birdland Theater 5:30, 8:30 pm \$35-45
- Will Bernard Trio The Bitter End 10 pm
- Robert Gasper/Ledisi Blue Note 8, 10:30 pm \$65-175
- Chris Beck Trio Cellar Dog 7, 8:30 pm \$5
- Walter Stinson Close Up 7:30, 9 pm
- Katie Webster Dada Bar 9 pm
- ★Legacies of San Juan Hill Festival: Carlos Henriquez Nonet Dizzy's Club 9 pm \$35
- Tim Ries Quartet; Richard Cortez Band The Django 7:30, 9, 10:30 pm, 12 am \$35
- John Di Martino Trio; Joe Wittman Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★Yarn/Wire with Laura Barger, Julia Den Boer, Russell Greenberg, Sae Hashimoto + Tyshawn Sorey Miller Theatre 6 pm
- ★Miho Hazama with Jason Rigby National Sawdust 7:30 pm \$20
- ★Rise of the Novel with Nate Wooley, Laura Cocks, Travis Laplante, Wendy Eisenberg, Lester St. Louis + Jessica Pavone, Tara Khozein, Mari Maurice Roulette 8 pm \$25
- ★Bill Dobrow with Michael Blake The Roxy Lounge at Roxy Hotel 8, 9 pm
- The New JAM Jam Session Shapeshifter Lab 7 pm
- Evan Anderson Silvana 7 pm
- Adam Brenner Quartet; Behn Gillece Quartet with Adam Birnbaum, Clovis Nicolas, Jay Sawyer; Jason Maximo Clotter Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★Steve Davis We See All-Star Sextet with Eddie Henderson, Ralph Moore, Renee Rosnes, Essiet Essiet, Lewis Nash Smoke 7, 9 pm \$25-45
- Russ Nolan Quartet Sour Mouse 8:30, 10 pm
- ★Mark Dresser Quartet with Earl Howard, Gerry Hemingway + guest The Stone at The New School 8:30 pm \$20
- Brooklyn Drum Collective Umbra 8, 8:30 pm
- ★Ravi Coltrane Sextet with Johnathan Finlayson, Robin Eubanks, Gadi Lahavi, Dezron Douglas, Ele Howell Village Vanguard 8, 10 pm \$40
- Sasha Dobson with Peter Bernstein, Neal Miner Zinc Bar 7, 8:30 pm \$35

Thursday, October 30

- Randy Ingram with Adam Kolker, Jeremy Stratton, Jay Sawyer Bar Bayeux 8, 9:30 pm
- ★Ron Carter's Great Big Band Birdland 7, 9:30 pm \$45-60
- 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 \$35-45
- Robert Gasper/Ledisi Blue Note 8, 10:30 pm \$65-175
- Swing Collective Cellar Dog 7, 8:30 pm \$5
- ★Domo Branch with Jarien Jamanilla, Luther Allison, Ahmed McLemore Close Up 7:30, 9 pm
- ★Stephane Wrembel Django New Orleans with Joe Boga, Nick Driscoll, Josh Kaye, Adrien Chevalier, Steven Duffy, Scott Kettner, David Langlois, Sarah King Dizzy's Club 7, 9 pm \$25-50
- Joe Farnsworth Trio; Lee Taylor The Django 7:30, 9, 10:30 pm, 12 am \$35
- Vicki Burns Quartet The Green Room at Yotel 7 pm \$20-50
- Griffin Ross; Emily King The Jazz Club at Aman New York 6:30, 9 pm
- Gene Bertoncini Jazz Museum in Harlem 2pm
- ★Anthony Wonsey Trio; Matthew Rotker-Lynn Trio with Alexander Claffy, Jimmy Macbride 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
- ★World Music Institute presents Mali Obamsawin Roulette 8 pm \$25
- Jon Regen Quartet The Roxy Lounge at Roxy Hotel 8 pm
- ★Michael Blake Scary Jazz Quartet with Gary Versace, Ben Allison, Michael Sarin; Corey Wallace DUBtet; Matt Snow with Nick Hempton, William Hill III, Wayne Smith Jr Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35
- ★Steve Davis We See All-Star Sextet with Eddie Henderson, Ralph Moore, Renee Rosnes, Essiet Essiet, Lewis Nash Smoke 7, 9 pm \$25-45
- ★Trio M with Myra Melford, Mark Dresser, Matt Wilson The Stone at The New School 8:30 pm \$20
- John David Simon Swing 46 5:30 pm \$20
- ★Ravi Coltrane Sextet with Johnathan Finlayson, Robin Eubanks, Orrin Evans, Dezron Douglas, Ele Howell Village Vanguard 8, 10 pm \$40
- Axel Tosca Trio + Xiomara Laugart Zinc Bar 7, 8:30 pm \$35

Friday, October 31

- ★Eric Person Trio Albert's Bar 3 pm
- ★Michael Shekwoaga Ode with Ace Williams, Ben Sherman, Jeremiah Edwards Bar Bayeux 8, 9:30 pm
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$36
- ★Birdland Big Band; Ron Carter's Great Big Band Birdland 5:30, 8:30, 10:30 pm \$35-60
- ★Scott Robinson's Heliotones with Godwin Louis, Frank Lacy, Gary Versace, Pat O'Leary, Matt Wilson Birdland Theater 7, 9:30 pm \$30-40
- Robert Gasper Blue Note 8, 10:30 pm \$55-150
- ★Stephane Wrembel Django New Orleans with Joe Boga, Nick Driscoll, Josh Kaye, Adrien Chevalier, Steven Duffy, Scott Kettner, David Langlois, Sarah King Dizzy's Club 7, 9pm \$25-50
- ★Tommy Campbell Trio with Jon Davis, Gianluca Renzi; T.K. Blue Organ Eyes Trio with Matt Smythe, Greg Bufford The Django 7:30, 9, 10:30 pm, 12 am \$35
- Composers Concordance presents Hell's Kitchen String Quartet lofi393 7 pm
- Jesse Green Trio with Evan Gregor, Ari Hoernig; Luke Carlos-O'Reilly Trio Mezzrow 6, 7:30, 9, 10:30 pm \$35
- ★Harlem Jazz Boxx presents Melissa Slocum Mount Morris Ascension Presbyterian Church 7 pm \$25
- Camila Cortina Quartet The Roxy Lounge at Roxy Hotel 8, 9 pm
- Kevin Quinn, Rosie Barker, Dave Savitsky, Brian Anderson, Karol Zabka Shapeshifter Lab 8:30 pm
- Nowsterday Shrine 7 pm
- ★Santi Debriano Bembe Arktet with Tommy Morimoto, Ray Scro, Michael Cruse, Mamiko Watanabe, Robbie Ameen; David Bixler Quintet with Scott Wendholt, John Hart, Ugonna Okegwo, Andy Watson Smalls 6, 7:30, 9, 10:30 pm \$35
- ★Steve Davis We See All-Star Sextet with Eddie Henderson, Ralph Moore, Renee Rosnes, Essiet Essiet, Lewis Nash Smoke 7, 9, 10:30 pm \$35-55
- ★Mark Dresser Quartet with Amir El Saffar, Alec Goldfarb, Michael Sarin The Stone at The New School 8:30 pm \$20
- ★Ravi Coltrane Sextet with Johnathan Finlayson, Robin Eubanks, Orrin Evans, Dezron Douglas, Ele Howell Village Vanguard 8, 10 pm \$40
- ★Anthony Coleman with Roy Nathanson + guests WAH Center 8 pm

100 MILES OUT

CONNECTICUT

Bill's Seafood (Westbrook, CT) [billsseafood.com](#)
10/3, 10/17 (6:30 pm) Bill's Seafood Allstar Jazz Band
Buttonwood Tree Performing Arts Center (Middletown, CT) [buttonwood.org](#)
10/10 (7 pm) Mosaic Jazz Quartet with Grant Eagleson, Austin Coley, Jeremy Klepacki, Ben Yuscavage
10/24, 10/25 (7 pm) Ryan Sands
Café Nine (Hartford, CT) [cafenine.com](#)
10/4 (4 pm) Mike Coppola
10/11 (4 pm) Gary Grippo
10/18 (4 pm) Tony Di
10/25 (4 pm) Aquinet
Carousel Museum (Bristol, CT) [thecarouselmuseum.org](#)
10/30 (6:15 pm) Al Fenton Big Band with Kathy Neri
District Music Hall (Norwalk, CT) [districtmusichall.com](#)
10/8 (7:30 pm) Pat Metheny
Elicit Brewing Company (Manchester, CT) [elicitbrewing.com](#)
10/6, 10/13, 10/20, 10/27 (7:30 pm) Hartford Jazz Orchestra
Firehouse12 (New Haven, CT) [firehouse12.com](#)
10/3 (8:30 pm) Ches Smith with Mary Halvorson, Liberty Ellman, Nick Dunston
10/10 (8:30 pm) nu music with Ethan Kogan, Hank Languish, Emmanuel Michael, Esteban Castro, Nick Joz, Steph Clement
10/17 (8:30 pm) Bobby Previte Second Arrow with Angelica Sanchez, Wendy Eisenberg, Matt Bauder, Jerome Harris
10/24 (8:30 pm) Brandon Ross/Stomu Takeishi
10/31 (8:30 pm) Dr. AZA Allsop Trio with Ryan Sands, Bobby Etienne
The Kate (Old Saybrook, CT) [thekate.org](#)
10/1, 10/2 (7:30 pm) Pat Metheny
Owl Shop Cigars (New Haven, CT) [owlshopcigars.com](#)
10/1, 10/8, 10/15, 10/22, 10/29 (9 pm) Kevin Saint James Band
Side Door Jazz Club (Old Lyme, CT) [thesidedoorjazz.com](#)
10/3 (8 pm) Simon Moullier Trio with Giuseppe Cucchiara, Alon Benjamini
10/4 (8 pm) Gray Sargent Trio with Marshall Wood, Paul Francis
10/10, 10/11 (8 pm) Mike LeDonne's Groover Quartet
10/12 (3 pm) Paradox Organ Alliance with Gary Grippo, Gary Novick, John Mcguire
10/17 (8 pm) Jonathan Barber Vision Ahead with Tony Davis, Matt Knoegel, Cameron Campbell, Matt Dwonszyk
10/18 (8 pm) "The Music of Cole Porter": Alexander Claffy Quintet with Matthew Rotker Lynn, Adam Birnbaum, Adam Arruda
10/24, 10/25 (8 pm) Javon Jackson Band with Jeremy Manasia, David Williams, McClenty Hunter

NEW JERSEY

Clement's Place (Newark, NJ) [facebook.com/clementsplacejazz](#)
10/11 (7:30 pm) Pheeroan aKLaFF with Fostina Dixon, D.D. Jackson, Kwatei Jones-Quartey, Santi Debriano
Corner Highland Pl./Maplewood Ave. (Newark, NJ) [maplewoodvillagenj.com/maplewood-village-summer-saturdays](#)
10/4 (6 pm) Jersey Swamp Cats with Gerry Gladston, Don Leich, Larry Ghiorsi, Chris Reardon
First Presbyterian Church (Sterling, NJ) [firstprescranford.org](#)
10/25 (7 pm) Richard Baratta Quintet
Flemington DIY (Flemington, NJ) [flemingtondiy.org](#)
10/11 (7:30 pm) Dan Wilkins Trio with Joe Michaels, Hugh Kline
10/24 (7 pm) Marshalls Band
10/25 (8 pm) Griffin Woodard Quartet with Itamar Miron, Gene Perla, Hugh Kline
Frank's Corner (Englewood, NJ)
10/3 (11:30 am) Greg Murphy
Jazz@ThePoint Festival @Gateway Playhouse (Somers Point, NJ) [southjerseyjazz.org](#)
10/17 (7 pm) John Pizzarelli with Mike Kam, Isaiah J. Thompson
10/18 (7 pm) Benedetto All-Stars with Howard Paul, Dave Stryker, Jocelyn Gould, Tony Monaco, Byron Landham
Jazz@ThePoint Festival @Gregory's Restaurant and Bar (Somers Point, NJ) [southjerseyjazz.org](#)
10/16 (7 pm) Michael Pedicin Quartet with Jim Ridl, Andy Lalasis, Tim Horner
10/17 (9:30 pm) Matt Cappy Quartet with Erik Sayles, Ricky Hess, Al Carty, Austin Marlow
10/18 (9:30 pm) Paul Jost Quartet with Josh Richman, Madison Rast, Tim Horner
Metuchen Library (Metuchen, NJ) [metuchenlibrary.org](#)
10/19 (2 pm) Winard Harper Quartet
Mignolo Arts Center (Metuchen, NJ) [mignolo.art](#)
10/11 (2 pm) Kenny Davis Quartet + Rutgers University Emerging Artists
Montclair Public Library (Montclair, NJ) [montclairlibrary.org](#)
10/12 (4 pm) James Brandon Lewis, Pheeroan aKLaFF, Jeong Lim Yang
Mt. Zion AME Church (Milburn, NJ) [ladygotchops.com](#)
10/5 (11:30 am) Lady Got Chops presents MinisiBass, Kim Clarke, Phil Bingham, Lynette Sheard, Victor Jones
Riley Park (Bradley Beach, NJ) [bradleybeachnj.gov](#)
10/11 (4 pm) Lynette Sheard + MPack Band with Clarence "Groove Master" Conover, Patricia Walton
Shanghai Jazz (Madison, NJ) [shanghaijazz.com](#)
10/3 (7, 9 pm) John Lee with Freddie Hendrix, Alex Collins, Karl Latham
10/7 (5:30, 6:30 pm) Rich Court solo; Grover Kemble, Jerry Vezza with Hal Slapin, John Vourtsis
10/8 (7 pm) Dan Crisci Trio
10/9 (7 pm) Deep Groove Trio with Leonieke Scheuble, Leo Jordan, John Vourtsis
10/14 (5:30, 6:30 pm) Rich Court solo; George Naha with Hal Slapin, John Vourtsis
10/15 (7 pm) Rio Clemente solo
10/17 (7, 9 pm) Jay D'Amico Trio
10/21 (5:30, 6:30 pm) Rich Court solo; John Bianculli, Sue Williams with John Vourtsis
10/23 (7 pm) Meant to Be Quartet with John Higgins, Glen Merritt, Alan Hayes, Pete Omelio
10/24 (7, 9 pm) Blue Soul with Herb Woodson, Bailey Gee, Frank Elmo, Ted Brancato, Mike Hogan, Joseph DeVico
10/25 (7, 9 pm) Champion Fulton Trio with Hide Tanaka, Fukushi Tainaka
10/28 (5:30, 6:30 pm) Rich Court solo; Ted Brancato with Hal Slapin, John Vourtsis
Shea Center for the Performing Arts at William Paterson University (Wayne, NJ) [wpunj.edu/wppresents](#)
10/19 (3 pm) Ted Rosenthal Trio "Plays Gershwin"
10/26 (3 pm) Tyshawn Sorey Quartet
South Orange Performing Arts Center (South Orange, NJ) [sopacnow.org](#)
10/14 (7 pm) Lionel Hampton Big Band
10/18 (7:30 pm) Cindy Blackman Santana Group
Tavern on George (New Brunswick, NJ) [nbjp.org](#)
10/7 (7, 8:30 pm) Danny Allen Group
10/9 (7, 8:30 pm) Jerry Weldon Quartet
10/14 (7, 8:30 pm) Christian Orlowski Quartet
10/16 (7, 8:30 pm) Keith Franklin Quintet
10/21 (7, 8:30 pm) Zach Dessel Quartet
10/23 (7, 8:30 pm) Kate Curran Quartet
10/28 (7, 8:30 pm) Adisa Terry Quartet
10/30 (7, 8:30 pm) Peter Lin AAPI Jazz Collective
The Statuary (Jersey City, NJ) [thestatuaryofjerseycity.com](#)
10/3 (7 pm) Champion Fulton Trio
Wayne Public Library at Our Lady of Consolation Church (Wayne, NJ) [waynepubliclibrary.org](#)
10/26 (4 pm) Altin Sencalar Posi-Tone All Stars with Markus Howell, Willie Morris, Behn Gillece, Boris Kozlov, Gary Kerkezou

NEW YORK

Beanrunner Café (Peekskill, NY) [beanrunnercafe.com](#)
10/4 (6 pm) George Nazos Trio

10/11 (6 pm) Trioscope with Eric Person, Bryan Copeland, Bob Meyer
10/17 (7 pm) Tony Pastrana Orchestra Pastrana with Brendan Tacon, Felix Cruz, Gus Colon, Mike Irwin, David White, Michael Jake, John Goldberg, Pablo Perez, Tony Francis
10/24 (6 pm) Santa Barbara with Chris DiFrancesco, Steve Minervini, Chris Kaiser
10/25 (6 pm) Wali Ali
Blue Door Art Center (Yonkers, NY) [bluedoorartcenter.org](#)
10/26 (2 pm) Po Jazz Ensemble with Christopher Dean Sullivan, David Lowe, Ayana Lowe + Golda Solomon
Caramoor (Katonah, NY) [caramoor.org](#)
10/17 (7:30 pm) Stella Cole
Cuneen-Hackett Arts Center (Poughkeepsie, NY) [facebook.com/elysiumfurnaceworks](#)
10/18 (8 pm) Bobby Previte Second Arrow with Angelica Sanchez, Wendy Eisenberg, Matt Bauder, Jerome Harris
Emelin Theatre (Mamaroneck, NY) [emelin.org](#)
10/4 (8 pm) Birdland Big Band + Hilary Kole
The Falcon (Marlboro, NY) [liveatthefalcon.com](#)
10/3 (7:30 pm) Oz Noy Quartet with Andy Ezrin, Andy Galore, Colin Stranahan
10/5 (7:30 pm) Ed Neumeister Analog Jazz Orchestra
10/17 (7:30 pm) Daniela Cotton
10/25 (3:30, 8 pm) Ed Palermo Big Band
10/30 (7:30 pm) Edmar Castañeda Quartet with Gabriele Mirabassi, Marcelo Wolosky, Andrea Tierra
Hudson Jazz Festival @7th Street Park (Hudson, NY) [hudsonhall.org/event/hudson-jazz-festival](#)
10/4 (1 pm) Adriana Tampasis/Justin Geyer/Sam Bernhardt/Marco Spodek
10/5 (11:30 am) Sam Bernhart/Mark Roman/Christopher Gallagher
Hudson Jazz Festival @Back Bar (Hudson, NY) [hudsonhall.org/event/hudson-jazz-festival](#)
10/3 (4 pm) Miles Taylor Jazz Guitar Trio with Ben Basile, Thomas Wandel
10/4 (5 pm) Charu Suri
10/4 (8 pm) Charu Suri
Hudson Jazz Festival @Hudson Amtrak Station (Hudson, NY) [hudsonhall.org/event/hudson-jazz-festival](#)
10/3 (3 pm) Imani Amie Murphy and Phat Inc. with Leo Belsky, Maxwell Barnes, Micah Kelleher
Hudson Jazz Festival @Hudson Farmers Market (Hudson, NY) [hudsonhall.org/event/hudson-jazz-festival](#)
10/4 (9 am) Jahdiel Gomez/West Watman
10/4 (10:25 am) Imani Amie Murphy and Phat Inc. with Leo Belsky, Maxwell Barnes, Micah Kelleher
10/4 (11:55 am) Sivaan Barak with Lorenzo Núñez, Nico Bald, Lillie Penelope Rivera-Rosario, Luca Barendsen-Rossi
Hudson Jazz Festival @Hudson Hall (Hudson, NY) [hudsonhall.org/event/hudson-jazz-festival](#)
10/3 (7 pm) Julius Rodriguez Group
10/4 (7 pm) Caity Gyorgy
10/5 (5 pm) Joel Ross
Hudson Jazz Festival @Hudson Hall Gallery (Hudson, NY) [hudsonhall.org/event/hudson-jazz-festival](#)
10/3 (1 pm) John Esposito solo
Hudson Jazz Festival @Hudson Milliner Art Salon (Hudson, NY) [hudsonhall.org/event/hudson-jazz-festival](#)
10/4 (1 pm) Maia Jarrett
Hudson Jazz Festival @Isaan Thai Star (Hudson, NY) [hudsonhall.org/event/hudson-jazz-festival](#)
10/4 (6 pm) Phat with Leo Belsky, Maxwell Barnes, Micah Kelleher
Hudson Jazz Festival @Kitty's Hudson (Hudson, NY) [hudsonhall.org/event/hudson-jazz-festival](#)
10/5 (11 am) Ondina McDonald/Fosco McDonald
Hudson Jazz Festival @Marine Penvern (Hudson, NY) [hudsonhall.org/event/hudson-jazz-festival](#)
10/5 (10 am) Jahdiel Gomez/West Watman
Hudson Jazz Festival @Padrona (Hudson, NY) [hudsonhall.org/event/hudson-jazz-festival](#)
10/4 (3 pm) Maia Jarrett/Leo Belsky/Noah Jarrett
Hudson Jazz Festival @Park Theater (Hudson, NY) [hudsonhall.org/event/hudson-jazz-festival](#)
10/4 (9 pm) Tristen Jarvis Trio
Hudson Jazz Festival @Pocket Park (Hudson, NY) [hudsonhall.org/event/hudson-jazz-festival](#)
10/4 (11 am) Sam Bernhart/Mark Roman/Christopher Gallagher
10/4 (12:40 pm) Sparrow Lore with Jef Brown, Max Liebman, Aidan Samp
10/4 (2 pm) Aquarium with Steven Bonacci, Rodney Clark, Aidan Samp
10/5 (11 am) Sparrow Lore with Jef Brown, Max Liebman, Aidan Samp
10/5 (12:40 pm) Adriana Tampasis/Justin Geyer/Sam Bernhardt/Marco Spodek
Hudson Jazz Festival @Red Dot (Hudson, NY) [hudsonhall.org/event/hudson-jazz-festival](#)
10/5 (11 am) John Esposito/Otto Gardner
Hudson Jazz Festival @Return Brewing (Hudson, NY) [hudsonhall.org/event/hudson-jazz-festival](#)
10/5 (2 pm) Dutchess with Miles Taylor Sweeny, Max Liebman, Thomas Wandel
10/5 (3:20 pm) Maia Jarrett and Phat with Leo Belsky, Maxwell Barnes, Micah Kelleher
Hudson Jazz Festival @Second Ward Foundation (Hudson, NY) [hudsonhall.org/event/hudson-jazz-festival](#)
10/3 (9 pm) BIGYUKI
Hudson Jazz Festival @Spark of Hudson (Hudson, NY) [hudsonhall.org/event/hudson-jazz-festival](#)
10/5 (11 am) Maia Jarrett/Leo Belsky/Noah Jarrett
Hudson Jazz Festival @The Caboose (Hudson, NY) [hudsonhall.org/event/hudson-jazz-festival](#)
10/5 (2 pm) Alphonso Home Gotham Kings
Hudson Jazz Festival @Upper Depot Brewing Co. (Hudson, NY) [hudsonhall.org/event/hudson-jazz-festival](#)
10/4 (2 pm) Dutchess with Miles Taylor Sweeny, Max Liebman, Thomas Wandel
Jazz at the Lodge (Ossining, NY) [jazzatthelodge.com](#)
10/2 (7, 8:30 pm) Paul Connors, Chris Vitarello, Jon Doty
10/9 (7, 8:30 pm) Jon Doty/Tom Kohl Quartet with Matt Garrison, Bob Gingery
10/16 (7, 8:30 pm) Paul Connors, Chris Vitarello, Jon Doty
10/18 (7:30, 8:45 pm) Slide Attack with Howard Levy, Alan Goidel, Jim West, Michael Goetz, Chuck Zeuren
10/23 (7, 8:30 pm) Alex Smith/Jesse Lewis Trio with Joe Abba
10/30 (7, 8:30 pm) Paul Connors, Chris Vitarello, Jon Doty
Jazz Forum Arts (Tarrytown, NY) [jazzforumarts.org](#)
10/3, 10/4 (7, 9:30 pm) Philip Harper Quintet with Rico Jones, Raphael Silverman, Maki Nientao, Jason Maximo Clotter, David Hawkins
10/5 (4, 6, 8 pm) Alexis Cole Trio with Sean Fitzpatrick, Tony DiPaolis, Reid Hoyson; David Janeway Trio
10/10, 10/11 (7, 9:30 pm) Cyrus Chestnut Trio
10/12 (4, 6 pm) Pablo Mayor Folklore Urbano Trio with Dave Hertzberg, Franco Pinna + Ivan Renta
10/17, 10/18 (7, 9:30 pm) Lew Tabackin Quartet with Bruce Barth, Boris Kozlov, Jason Tiemann
10/19 (4, 6 pm) "Dialogos Duo/Samba Legends": Louis Arques/Richard Boukas
10/24, 10/25 (7, 9:30 pm) Ann Hampton Callaway
10/26 (4, 6 pm) Malika Zarra Quartet
10/31 (7, 9:30 pm) Edmar Castaneda Quartet
The Jazz Loft (Stony Brook, NY) [thejazzloft.org](#)
10/1 (1, 7 pm) "Ella Fitzgerald": Tom Manuel Young at Heart Trio with Steve Salerno, Keenan Zach; Keenan Zach Jazz Loft Trio
10/2, 10/3, 10/4 (7 pm) "Duke Ellington's Far East Suite": Tom Manuel Jazz Loft Big Band
10/8, 10/15, 10/22, 10/29 (7 pm) Keenan Zach Jazz Loft Trio
10/16 (7 pm) Rich Iacona Bad Little Big Band + Madeline Kole
10/17 (7 pm) Alexis Cole Trio with Tony DiPaolis, Kenny Hassler
10/18 (2 pm) Willie Steel Quintet
10/30 (7 pm) Interplay Jazz Orchestra with Joe Devassy, Gary Henderson
Jazz on Main (Mt. Kisco, NY) [jazzonmain.com](#)
10/3 (7 pm) Cary Brown Trio with Paul Orbell, Joe Abba
10/4 (7 pm) Audrey Silver Quartet with Alicyn Yaffe, Jennifer Vincent, Wen Ting Wu
10/5 (12 pm) Ron Drotos + Nancy Reed
10/9 (7 pm) Larry Haddad Organ Trio with Pat Marafioti, Joe Corsello
10/10 (7 pm) Ramiro Marziani Trio with Dan Martinez, Ruben Coca
10/11 (7, 9 pm) Adrian Galante Trio with Jay Leonhart
10/12, 10/26 (12 pm) Jon Cobert solo
10/16 (7 pm) Jared Pauley Quartet
10/17 (7 pm) Romero with Manuel Carri + Paloma De Vega

10/19 (12 pm) Ron Drotos + Lou Bocciairelli
10/23 (7 pm) Tamuz Nissim Trio
10/24 (7 pm) Miss Maybell and Her Ragtime Romeos with Charlie Judkins, Brian Nalepka
10/25 (7 pm) Gustavo Casenave Trio with Franco Pinna, Sebastian De Urquiza
10/30 (7 pm) Tom Kohl Quartet with Frank Kohl, Bob Gingery, Jon Doty
10/31 (7 pm) Brian Charette's Mighty Grinders with Eric Zolan, Jordan Young
Ken's Jazz Attic (Larchmont, NY) [kensjazzattic.com](#)
10/25 (7 pm) Laura Anglade
Lydia's Café (Stone Ridge, NY) [lydias-cafe.com](#)
10/4 (7 pm) Rob Schepps Core-tet with Jamie Reynolds, Cameron Brown
10/11 (7 pm) Eric DiVito Trio with Bob Gingery, Ray Levier
10/18 (7 pm) Nancy Donnelly Quartet with Johnny D'Agostino, Vincent Leggire, Phil Nestor
10/25 (7 pm) Mark Usvolk Sextet with Ron Horton, Tim Armacost, Mark Dziuba, Tim Regusis, Jeff Siegel
Masonic Temple (Sag Harbor, NY) [masonicmusicseries.com](#)
10/14 (8 pm) Sonic Chambers Quartet with Byron Asher, Tomas Majcherski, Matt Booth, Doug Garrison
Maureen's Jazz Cellar (Nyack, NY) [maureensjazzcellar.com](#)
10/3 (7, 9 pm) Mark Patterson Quartet with Mike LeDonne, Jay Anderson, Dennis Mackrel
10/4 (8 pm) David Janeway Quintet with Joe Magnarelli, Gary Smulyan, Don Falzone, Tim Homer
10/11 (8 pm) Marvin Stamm/Mike Holober Quartet with Mike McGuirk, Dennis Mackrel
Westchester Collaborative Theater (Ossining, NY) [wctheater.org](#)
10/4 (7:30 pm) Willie Martínez Latin Jazz Quartet with Nicki Denner, Anton Denner, Bernie Minoso
10/11 (7:30 pm) "Songs of the Valley": Oren Neiman, Glad Eprat, Joyce Hamman
10/12 (7:30 pm) Marshall McDonald Trio with Alva Nelson, Harvie S
Yonkers Arts Project Space (Yonkers, NY) [yonkersarts.org](#)
10/26 (12:30 pm) Library Jazz Band with Jordan Hirsch, Ron Horton, Kim Burgie, William Schaeffer, Nancy Maron, Lee Greene, Matt Garrison, Chris Ferdinand, Karl Watson, Rob Susman, Howard Levy, Dave Levitt, Walter Barrett, Sarah Jane Cion, Dan Asher, Bill Reeve

PENNSYLVANIA

2223 Fish (Philadelphia, PA) [firemuseumpresents.com](#)
10/1 (7:30 pm) Joe McPhee + The Ghost/Humanosity Project with Matt Lavelle
Chris' Jazz Café (Philadelphia, PA) [facebook.com/chrisjazzcafe](#)
10/1 (7:30, 9 pm) Omeed Nyman Band
10/2 (7:30, 9 pm) New Tony Miceli Quintet with Elijah Cole
10/3 (7:30, 9:30 pm) Sam Dillon Quartet
10/4 (7:30, 9:30 pm) Simon Moullier Quartet
10/7 (7:30, 9 pm) Sophia Flores Quintet with Banks Sapnar, João Bueno, Sam Harris, Ben Cohen
10/8 (7:30, 9 pm) Declan Cashman Quartet with Matt Davis, Richard Hill, Greg Masters
10/9 (7:30, 9 pm) Robert Boyd Jr
10/10 (7:30, 9:30 pm) Noah Halpern Quintet
10/11 (7:30, 9:30 pm) Lucy Wijnands Quintet
10/15 (7:30, 9 pm) Jazz Disciples with Levi Rozek, Elijah Lester, Justin Bowden, Xavier Mendoza
10/16 (7:30, 9:30 pm) John Vanore Abstract Truth
10/17 (7:30, 9:30 pm) Ken Fowser All-Star Quintet with Tyler Bullock
10/18 (7:30, 9:30 pm) Kate Kortum Band with Tyler Henderson, Jared Beckstead Craan, Max Marsillo
10/22 (7:30, 9 pm) Jason Blythe Ensemble
10/24 (7:30, 9:30 pm) Tim Brey Sextet with John Swana, Chris Coles, Elijah Balbed, Madison Rast, Wayne Smith Jr.
10/25 (7:30, 9:30 pm) Griffin Ross Quartet + Katie Oberholtzer
10/28 (7:30, 9 pm) Daniel Meron Trio with Tamir Shmerling, Mark Whitfield Jr.
10/29 (7:30, 9 pm) Tristan Voitu Sextet
10/30 (7:30, 9 pm) Olivia Perrin Band
10/31 (7:30, 9:30 pm) Alexander Claffy Quartet with Dahi Divine, Tim Brey, Nazir Ebo
City Winery (Philadelphia, PA) [citywinery.com/philadelphia](#)
10/23 (7:30 pm) Cindy Blackman Santana Group
Deer Head Inn (Delaware Water Gap, PA) [deerheadinn.com](#)
10/2, 10/9, 10/16, 10/23, 10/30 (7, 8 pm) Bill Washer Trio
10/3 (7 pm) Nancy Reed/Spencer Reed
10/4 (7 pm) Troy Roberts
10/5 (5 pm) Hot Takes with Patrick Kerssen, Erica Golaszewski, Ron Bogart
10/10 (7 pm) Barry Greene Trio with Paul Rostock, Ulysses Owens
10/11 (7 pm) Melissa Stylianou Quartet with Pete McCann, Gary Vvang
10/12 (5 pm) Tony Miceli Quartet with Elijah Cole, Maidon Rast, Dan Monaghan
10/17 (7 pm) Zach Brock
10/18 (7 pm) Natalie Cressman/Ian Faquini
10/19 (5 pm) Skip Wilkins/Dan Wilkins Quartet with Tony Marino, Bill Goodwin
10/24 (7 pm) Broadway Brassy and Brass Knuckles
10/25 (7 pm) Jerry Vivino Quartet
10/26 (5 pm) Sizzlin' Jazz Apples with Marti Lantz, Jesse Green, Dave Lantz, Daniel Gonzalez
10/27 (7:30 pm) Matt Vashlishan Water Gap Jazz Orchestra
10/31 (7 pm) Marel Hidalgo Trio with Leonieke Scheuble, Nick Scheuble
Fabric Workshop and Museum (Philadelphia, PA) [fabricworkshopandmuseum.org](#)
10/12 (3:30, 5:30 pm) Ars Nova Workshop presents Natural Information Society with Joshua Abrams, Lisa Alvarado, Mikel Patrick Avery, Jason Stein
Hotel Bethlehem (Bethlehem, PA) [hotelbethlehem.com](#)
10/16 (7 pm) Gene Perla Good and Plenty Jazz
Penn Live Arts (Philadelphia, PA) [pennlivearts.org](#)
10/11 (7:30 pm) Jorge Luis Pacheco
The Perch (Philadelphia, PA) [firemuseumpresents.com](#)
10/5 (8 pm) Lucian Ban/Mat Maneri
10/12 (8 pm) Marshall Allen Trio + Ade Lu Ensemble
10/16 (8 pm) Chris Williams + Apologist
Settlement Music School, Germantown Branch (Philadelphia, PA) [settlementmusic.org/about-settlement/branch-locations/germantown](#)
10/11 (7 pm) PRISM Quartet with Timothy McAllister, Zachary Shemon, Matthew Levy, Taiur Sullivan
Solar Myth (Philadelphia, PA) [arsnovaworkshop.org](#)
10/1 (8 pm) Camila Nebbia Trio with Cecilia Lopez, Marta Sánchez
10/5 (8 pm) Makaya McCraven with Marquis Hill, Matt Gold, Junius Paul
10/7 (8 pm) Tom Skinner with Ingrid Laubrock, Chelsea Carmichael, Joshua Abrams
10/8 (8 pm) Rafiq Bhatia with Ian Chang, Riley Mulherkar
10/15 (8 pm) Katalyst Conversation with Ari Brown, Vincent Davis, Ed Wilkerson, Preyas Roy
10/17, 10/18 (8 pm) Artifacts Trio with Mike Reed, Tomeka Reid, Nicole Mitchell
10/19 (8 pm) Nazir Ebo with Simon Martinez, Tim Watson, Sanche Ramirez, Tone Whitfield; Daniel Villarreal with John Moran, Victor Vieira-Branco
10/24 (8 pm) Adam Rudolph Sunrise Trio with Kaoru Watanabe, Alexis Marcelo
South Jazz Kitchen (Philadelphia, PA) [southjazzkitchen.com](#)
10/2 (6:30, 9 pm) Michael Fields/Tom Braxton
10/3, 10/4 (7, 9:30 pm) Terrell Stafford Quintet
10/5 (6, 8:30 pm) Edgardo Cintron "Plays the Jazz Side of Carlos Santana"
10/9 (6:30, 9 pm) Andy Snitzer
10/10, 10/11 (7, 9:30 pm) Irwin Hall Quintet
10/12 (6, 8:30 pm) Irwin Hall Quintet
10/16 (6:30, 9 pm) Alyson Williams
10/17, 10/18 (7, 9:30 pm) Allan Harris
10/19 (6, 8:30 pm) Allan Harris
10/23 (6:30, 9 pm) Alex Bugnon
10/24, 10/25 (7, 9:30 pm) Alex Bugnon
10/26 (6, 8:30 pm) Quantum Blues Quartet with Tisziyi Muñoz, Paul Shaffer, Will Calhoun, Jamaaladeen Tacuma
10/30 (6:30, 9 pm) Elliott Yamin
10/31 (7, 9:30 pm) Elliott Yamin
Studio 34 (Philadelphia, PA) [firemuseumpresents.com](#)
10/4 (7:30 pm) Nei-Neti with Amirtha Kidambi, Matt Evans; Strider with Joanna Mattrey, Steven Long
World Café Live Lounge (Philadelphia, PA) [worldcafelive.org](#)
10/8 (8:30 pm) "Tribute to Thelonious Monk": Peter Rushing
10/5 (6:30 pm) "The Jazz Room: A Journey to the Heart of New Orleans"

CLUB DIRECTORY

- **440Gallery** 440 6th Ave., Brooklyn
(718-499-3844) Subway: F, G to 7th Ave. ***440gallery.com***
- **92NY** Lexington Ave. at 92nd St.
(212-415-5500) Subway: 6 to 96th St. ***92ny.org***
- **Albert's Bar** 140 E. 41st St.
Subway: 4, 5, 6 to Grand Central ***albertsbar.com***
- **Alianza Dominicana Cultural Center** 530 W. 166th St.
(917-242-0811) Subway: 1, A, C to 168th St. ***facebook.com/ADCC530***
- **Alice Tully Hall at Lincoln Center** 1941 Broadway at 65th St.
(212-875-5050) Subway: 1, 2 to 66th St. - Lincoln Center ***lincolncenter.org***
- **An Beal Bocht Café** 445 W. 238th St.
Subway: 1 to 238th St. ***LindasJazzNights.com***
- **Baby's All Right** 146 Broadway, Brooklyn
(718-599-5800) Subway: J, M, Z to Marcy Ave. ***babysallright.com***
- **Bad Therapy** 1008 Cortelyou Rd., Brooklyn
Subway: Q to Cortelyou Rd. ***badtherapybar.com***
- **Bar Lunático** 486 Halsey St., Brooklyn
(917-495-9473) Subway: C to Kingston-Throop Ave. ***barlunatico.com***
- **Barbès** 376 9th St. at 6th Ave., Brooklyn
(718-965-9177) Subway: F to 7th Ave. ***barbesbrooklyn.com***
- **Bessie's Place** 458 W. 145th St
Subway: A, B, C, D to 145th St. ***instagram.com/bessiesplacenow/?hl=en***
- **Bill's Place** 148 W. 133rd St. bt. Lenox/7th Ave.
(212-281-0777) Subway: 2, 3 to 125th St. ***billsplaceharlem.com***
- **Birdland** 315 W. 44th St. bt. 8th/9th Ave.
(212-581-3080) Subway: 7, A, C, E, F, N, Q, R, to 42nd St. ***birdlandjazz.com***
- **Birdland Theater** 315 W. 44th St. bt. 8th/9th Ave.
(212-581-3080) Subway: 7, A, C, E, F, N, Q, R, to 42nd St. ***birdlandjazz.com***
- **Birds** 64 Downing St.
Subway: 1 to Houston St. ***birds-nyc.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***
- **BRIC House Artist Studio** 647 Fulton St., Brooklyn
(718-683-5600) Subway: 2, 3, 4, 5 to Nevins St. ***bricartsmedia.org***
- **Bronx Music Hall** 443 E. 162nd St., Bronx
(917-557-2354) Subway: 4, B, D to Yankee Stadium; 2, 5 to Third Avenue-149th St. ***whedco.org/bronxmusicahall***
- **Brooklyn Artery** 1004 Cortelyou Rd., Brooklyn
(347-365-9896) Subway: Q to Cortelyou Rd. ***brooklynartery.com***
- **Brooklyn Bowl** 61 Wythe Ave., Brooklyn
(718-963-3369) Subway: L to Bedford Ave. ***brooklynbowl.com***
- **Brooklyn Public Library Central Branch** 10 Grand Army Plaza, Brooklyn
(718-230-2100) Subway: 2, 3 to Grand Army Plaza; Q to 7th Ave. ***brooklynpubliclibrary.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***
- **City Winery** 25 11th Ave. at 15th St.
(646-751-6033) Subway: A, C, E, L to 14th St. ***citywinery.com***
- **Close Up** 154 Orchard St.
(646-410-2307) Subway: F, J, M, Z to Delancey St.; F to 2nd Ave. ***closeupnyc.com***
- **Coffee Mob** 1514 Newkirk Ave., Brooklyn
(917-545-5857) Subway: Q to Newkirk Plaza
facebook.com/p/Coffee-Mob-100063546012380
- **CuteLab** Brooklyn, NY
Subway: ***cutelab.nyc***
- **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***
- **The DiMenna Center for Classical Music** 450 W. 37th St.
(212-594-6100) Subway: A, C, E to 34th St. -Penn Station ***dimennacenter.org***
- **Dizzy's Club** 33 W. 60th St., 5th fl.
(212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle ***jazz.org***
- **The Django** 2 6th Ave.
(212-519-6600) Subway: A, C, E to Canal St. ; 1 to Franklin St. ***thedjangonyc.com***
- **Downtown Music Gallery** 13 Monroe St.
(212-473-0043) Subway: F to East Broadway
downtownmusicgallery.com
- **Drom** 85 Ave. A
(212-777-1157) Subway: F to 2nd Ave. ***dromnyc.com***
- **The Ear Inn** 326 Spring St. at Greenwich St.
(212-246-5074) Subway: C, E to Spring St. ***earinn.com***
- **The Ellington Room at Manhattan Plaza** 400 W. 43rd St.
(212-330-9285) Subway: 1, 2, 3, 7, A, C, E, S to Times Square
- **First Street Green** 33 E. First St. near Second Ave.
Subway: F, V to Second Ave. ***artsforart.org/afa-events/ingardens***
- **The Green Room at Yotel** 570 Tenth Ave.
(646-449-7700) Subway: 1, 2, 3, 7, A, C, E, S to 42nd St. /Times Sq. ***yotel.com***

- **Ibeam Brooklyn** 168 7th St. bt. 2nd/3rd Ave., Brooklyn
Subway: F to 4th Ave. ***ibeambrooklyn.com***
- **Instituto Cervantes New York** 211 E. 49th St.
(212-308-7720) Subway: 5 to 51st St. ***newyork.cervantes.org***
- **Iridium** 1650 Broadway at 51st St.
(212-582-2121) Subway: 1, 2 to 50th St. ***theiridium.com***
- **The Ivy Room** 420 Park Ave S
(332-345-9232) Subway: 6 to 28th St.
- **Jamaica Performing Arts Center** 153-10 Jamaica Ave., Queens
(718-618-6170) Subway: E to Jamaica Center ***jcal.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 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***
- **Juilliard School Paul Hall** 155 W. 65th St.
(212-769-7406) Subway: 1 to 66th St. ***juilliard.edu***
- **Juilliard School Peter Jay Sharp Theater** 155 W. 65th St.
(212-769-7406) Subway: 1 to 66th St. ***juilliard.edu***
- **Kaye Playhouse, Hunter College** 695 Park Ave. at 68th St.
(212-772-5207) Subway: 6 to 68th St. ***hunter.cuny.edu/kayeplayhouse***
- **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***
- **Kupferberg Center** 65-30 Kissena Blvd., Flushing
(718-793-8080) Subway: E to 71/Continental Ave., Forest Hills
kupferbergcenter.org
- **La Noxe Trinity** 111 Broadway Ste. 104
(917-597-7005) Subway: 2, 3 to Wall St. ***lanoxenyc.com***
- **Le Poisson Rouge** 158 Bleecker St.
(212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th St. ***lepoissonrouge.com***
- **Littlefield** 635 Sackett St., Brooklyn
(718-855-3388) Subway: D, N, R to Union St. ***littlefieldnyc.com***
- **loft393** 393 Broadway, 2nd Fl.
Subway: N, Q, R, W to Canal St. ***loft393.com***
- **Loove Labs Annex** 238 North 12th St., Brooklyn
(718-388-3244) Subway: G to Metropolitan Ave; L to Bedford Ave
- **The Lost and Found** 372 8th Ave.
(212-564-7515) Subway: 1, 2 to 28th St. ***instagram.com/thelostandfoundnyc***
- **Marriott Vacation Club** 33 West 37th St.
(212-448-1024) Subway: N, R, W to 34th St./Herald Sq. ***marriott.com***
- **Merkin Concert Hall** 129 W. 67th St. bt. Broadway/Amsterdam
(212-501-3330) Subway: 1 to 66th St.-Lincoln Center
kaufmanmusiccenter.org
- **Mezzrow** 163 W. 10th St.
(646-476-4346) Subway: 1 to Christopher St. ***smallslive.com***
- **Michiko Studios** 15 W. 39th St. Fl. 7
(212-302-4011) Subway: N, Q, R, W to Times Square ***michikostudios.com***
- **Miller Theatre** 2960 Broadway at 116th St.
(212-854-7799) Subway: 1 to 116th St.-Columbia University
millertheatre.com
- **Mount Morris Ascension Presbyterian Church** 15 Mount Morris Park West
(212-831-6800) Subway: 2, 3 to 125 St.
- **National Sawdust** 80 N. 6th St., Brooklyn
(646-779-8455) Subway: L to Bedford Ave. ***nationalsawdust.org***
- **New Amsterdam Musical Association NAMA** 107 W. 130th St.
(212-234-2973) Subway: 2, 3 to 125th St.
- **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., Brooklyn
(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***
- **Park Avenue Armory** 643 Park Ave.
(212-616-3930) Subway: 6 to 68th St. ***armoryonpark.org***
- **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***
- **Pete's Candy Store** 709 Lorimer St., Brooklyn
(718-302-3770) Subway: L to Lorimer St. ***petescandystore.com***
- **Pioneer Works** 159 Pioneer St., Brooklyn
(718-596-3001) Subway: Bus: B61 ***pioneerworks.org***

- **Prohibition** 503 Columbus Ave.
(212-579-3100) Subway: 1 to 86th St. ***prohibition.net***
- **Public Records** 233 Butler St., Brooklyn
(347-529-4869) Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Ave. ***publicrecords.nyc***
- **The Queensboro** 80-02 Northern Blvd., Brooklyn
(929-296-0038) Subway: E, F, M, R to Jackson Hts-Roosevelt Ave. ***thequeensboro.com***
- **The Record Shop** 360 Van Brunt St., Brooklyn
(347-668-8285) Subway: Bus: B61to Van Brunt St./King St. ***360recordshop.com***
- **Rose Theater** Broadway at 60th St., 5th fl.
(212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle ***jazz.org***
- **Roulette** 509 Atlantic Ave., Brooklyn
(917-267-0363) Subway: 2, 3, 4, 5 to Atlantic Ave. ***roulette.org***
- **The Roxy Lounge at Roxy Hotel** 2 6th Ave.
(212-519-6600) Subway: A, C, E to Canal St. ; 1 to Franklin St. ***roxyhotelnyc.com/dining/roxy-bar***
- **Saint Peter's Church** 619 Lexington Ave. at 54th St.
(212-935-2200) Subway: 6 to 51st St. ***saintpeters.org***
- **Saint Tuesday** 24 Cortlandt Alley
(212-735-8000) Subway: 4, 6 to Canal St.; J, Z to Canal St. ***sainttuesdaynyc.com***
- **Scholes Street Studio** 375 Lorimer St., Brooklyn
(718-964-8763) Subway: L to Lorimer St. ; G to Broadway
scholesstreetstudio.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***
- **Singers** 30 Kosciuszko St., Brooklyn
(516-907-2142) Subway: B to Bedford-Nostrand Ave.
- **Smalls** 183 W 10th St. at 7th Ave.
(212-252-5091) Subway: 1 to Christopher St. ***smallslive.com***
- **Smoke** 2751 Broadway bt. 105th/106th St.
(212-864-6662) Subway: 1 to 103rd St. ***smokejazz.com***
- **Sony Hall** 235 W. 46th St.
(212-997-5123) Subway: N, R, W to 49th St. ***sonyhall.com***
- **Soup & Sound** 292 Lefferts Ave. bt. Nostrand/Rogers Ave.
(917-828-4951) Subway: 2 to Sterling St. ***soupandsound.org***
- **Sour Mouse** 110 Delancey St.
(646-476-7407) Subway: J to Bowery ***sourmousenyc.com***
- **Starr Bar** 214 Starr St., Brooklyn
(718-821-1100) Subway: L to DeKalb Ave. ***starrbar.com***
- **Stern Auditorium at Carnegie Hall** 881 7th Ave.
(212-247-7800) Subway: N, Q, R, W to 57th St.-Seventh Ave. ***carnegiehall.org***
- **The Stone at The New School** 55 W. 13th St.
(212-229-5600) Subway: F, V to 14th St. ***thestonenyc.com***
- **Swing 46** 349 W. 46th St.
(646-322-4051) Subway: A, C, E to 42nd St. ***swing46.nyc***
- **Symphony Space Peter Jay Sharpe Theatre** 2537 Broadway at 95th St.
(212-864-5400) Subway: 1, 2, 3 to 96th St. ***symphonyspace.org***
- **Threes Brewing** 333 Douglass St., Brooklyn
(718-522-2110) Subway: R to Union St. ***threesbrewing.com***
- **Travers Park** 34th Ave. bt. 77th/78th St., Queens
(914-694-5163) Subway: E, F, G, R, V, 7 to 74th St.
- **Triad Theater** 158 W. 72nd St., 2nd fl.
(212-362-2590) Subway: 1, 2, 3 to 72nd St. ***triadnyc.com***
- **Umbra** 785 Hart St., Brooklyn
Subway: M to Central Ave., Knickerbocker Ave.; L to DeKalb Ave. ***umbrabrooklyn.com***
- **Urbane Arts Club** 1016 Beverley Rd., Brooklyn
(843-810-0483) Subway: Q to Beverly Rd. ***urbanebrooklyn.com***
- **Village Vanguard** 178 7th Ave. South at 11th St.
(212-255-4037) Subway: 1, 2, 3 to 14th St. ***villagevanguard.com***
- **WAH Center (Williamsburg Art & Historical Center)**
135 Broadway, Brooklyn
(917-648-4290) Subway: J, M, Z to Marcy Ave. ***wahcenter.net***
- **Weill Recital Hall at Carnegie Hall** 154 W. 57th St. at 7th Ave.
(212-247-7800) Subway: N, R to 57th St. ***carnegiehall.org***
- **Westbeth Artists Complex** 55 Bethune St.
(212-691-1500) Subway: 1, 2, 3 to 14th St.
- **Zinc Bar** 82 W. 3rd St.
(212-477-8337) Subway: A, C, E, F, V to W. 4th St. ***zincbar.com***
- **Zürcher Gallery** 33 Bleecker St.
(212-777-0790) Subway: 6 to Bleecker St.; B, D, F to Broadway-Lafayette
galeriezurcher.com

JOYCE BREACH (Feb. 27, 1944 – Sep. 5, 2025) Born in Alameda, CA, and raised in Kansas City, MO, the vocalist, whose tone has been described as akin to “warm honey,” died at age 81. Breach attended West Virginia University and settled in Pittsburgh before moving to NYC in the ’80s. She solely recorded for Audiophile (13 albums), including her debut, *Confessions* (1990), with artists ranging from pianist Keith Ingham, bassists Bob Haggart, Murray Wall and Greg Cohen and drummer Steve Little, to guitarist James Chirillo and saxophonist Scott Robinson, among others. Pianist Mike Renzi often accompanied her live appearances in the New York area.

PAT COLEMAN (Jun. 2, 1949 – Sep. 1, 2025) The England-born, Canada-based guitarist died at age 76. In the ’60s, he went on the road with rock band Stoney Plain (which played opening act for The Who, The Doors and Cream). Later known primarily as an educator, he taught guitar ensemble and combos, as well as private instruction. Coleman was also a partner in and produced albums for the Roadhouse and Root Cellar record labels. His credits include Neil Swainson, Brent Jarvis, Don Thompson, Woody Shaw and Joe Henderson.

JOE DEJARNETTE, JR. (Nov. 10, 1937 – Aug. 18, 2025) The Cleveland trumpeter and educator passed away at age 87. In the ’60s, he joined the city’s rising jazz scene, becoming known as “The Pied Piper of the Gold Coast.” DeJarnette studied at Cleveland’s Modern School of Music under Phil Rizzo, then at the Cleveland Institute of Music, learning theory and Dalcroze Eurhythmics with Harry Herfort. He spent years with the Cleveland Board of Education, the Cleveland Area Arts Council and the Department of Recreation, teaching and mentoring young players.

WALFREDO DE LOS REYES, SR. (Jun. 16, 1933 – Aug. 28, 2025) Son of trumpeter Walfredo De Los Reyes II and father to percussionists Walfredo De Los Reyes, Jr. and Daniel De Los Reyes, the Havana, Cuba-born drummer, timbalero, percussionist and educator died in Concord, CA, at age 92. Inspired by Candido Camero, he was instrumental in advancing the use of multiple percussion (congas, timbales, bongos) played simultaneously by one player. The long list of those he performed or recorded with include his father, Josephine Baker, La Lupe, Dionne Warwick and Paquito Hechavarria. He had albums on Pablo, Tania and Calle Mayor alongside credits with Chico O’Farrill, Luis Conte, Larry Elgart, Cachao, Carlos “Patato” Valdes, Clare Fischer and others.

MARY ANNE DRISCOLL (Nov. 3, 1950 – Jul. 10, 2025) The improvisational pianist-vocalist passed away at age 74. Driscoll learned to play by ear, and early on conducted choirs before formal music study at the College of San Mateo and San Francisco State. She also explored electronic music. By 1975 she was recording her own work, writing and arranging for ensembles. In 1977, she moved to NYC to study with Cecil Taylor and produced projects at CBS. Driscoll composed, arranged, recorded and produced work with Jimmy Lyons, Dewey Johnson, Karen Borca and Paul Murphy. Their quintet later recorded for RCA. She relocated to Maine in 1990, and in 1992 led a trio session dedicated to Lyons with William Parker and Murphy at Mapleshade Studios. Other credits include Jay Oliver, Eddie Gale and Ted Daniel.

PETER GRITZ (Aug. 18, 1958 – Aug. 20, 2025) Born in Salgótarján, Hungary, the drummer, long based in France, died at age 67. After graduating from high school, Gritz studied at the Budapest Jazz Conservatory and soon began working as a jazz musician with pianist Béla Szakcsi Lakatos and guitarist Gyula Babos in Saturnas. He emigrated to France in 1980, where he joined Antoine Hervé’s trio after a stint with Iván Lantos and harpist Kristen Noguès. Gritz also joined the bands

of Barney Wilen and Éric Barret, and in the late ’80s worked with Yochk’o Seffer’s Chromophonie. Among his credits are Francis Lockwood’s trio Jimi’s Colors, Lee Konitz, Marc Ducret, Michel Edelin and others. He had his own or collaborative albums on Emen, Nocturne Productions, Charlotte, Deux-Z and L’Oz Productions.

PETE LAY (Jul. 31, 1929 – Sep. 7, 2025) The British drummer, who was also editor of *Just Jazz Magazine*, died at age 96. An organizer of jazz festivals as well as a player, he fronted the Gambit Jazzmen (formed in 1982), and prominently played with Ken Colyer in the ’70s and ’80s and for many years with Bill Brunskill both abroad and at the Lord Napier in Thornton Heath, England. Lay was also a regular visitor to New Orleans where he played with Chris Tyle’s Silver Leaf Jazz.

ERNEST “STOMPIE” MANANA (Sep. 29, 1935 – Aug. 29, 2025) The South African, Sophiatown native, trumpeter and flugelhorn player, influenced by Hugh Masekela, died at age 89. Among his significance in South African music is his contribution to the revival and preservation of township jazz. In his over 60-year career, Manana recorded and performed internationally in bands such as the Savoy Havanas, The Cliffs, Transvaal Jazz Stars, African Swingsters and African Jazz Pioneers, of which he was a founding member. He had a new millennium album on Melodi Music and credits with Winston Ngozi, Barney Rachabane, Teaspoon Ndelu, Basil Coetzee, Sipho Gumede, Sipho Mabuse and others.

JOHN MILLER (Jul. 31, 1937 – Aug. 29, 2025) The pianist, composer, arranger, vocal coach and piano instructor, died at age 88. Miller attended the City University of New York, then joined tenor saxophonist Stanley Turrentine for 18 years. He went on to earn a Master’s Degree in the Art of Teaching from Lehman College in New York and taught in the Nassau County, Suffolk County, New York City and Arsdale Public School systems. Eventually, Miller relocated to Atlanta, GA, enrolling in the Master of Jazz Program at Georgia State University, where he created a book of jazz etudes. Miller also worked with Teruo Nakamura, Jon Gordon, Big Nick Nicholas, Ron Aprea, Panama Francis, Frank Foster and others.

GABRIJELA “GABI” NOVAK (Jul. 8, 1936 – Aug. 11, 2025) The Berlin, Germany-born, Croatian pop and jazz singer, died at age 89. Beginning her career in 1958, Novak quickly gained recognition across then-Yugoslavia, known for her unique blend of jazz, swing, French chanson and pop music. In that year she performed with Louis Armstrong at the Bled Jazz Festival. Novak received multiple Porin awards, Croatia’s most prestigious music award, including honors for Best Jazz Performance (2002); Album of the Year, Best Female Vocal Performance, Best Pop Album and Best Vocal Collaboration (2003) and the Porin Lifetime Achievement Award (2006).

HERMETO PASCOAL (Jun. 22, 1936 – Sep. 13, 2025) The Brazilian composer and multi-instrumentalist, died from multiple organ failure in Rio de Janeiro at age of 89. His arsenal of instruments included keyboards, melodica, button accordions, saxophones, guitars, flutes, voice, various brass and folkloric instruments, as well as oddball items such as tea pots and children’s toys. As a child in rural Northeast Brazil, he learned the accordion (sanfona) from his father and taught himself flute. By age 11, he was performing in musical groups with his brother and father (Jose Neto and Pascoal José da Costa). Relocating to urban Recife in 1950, Pascoal started playing in various groups and created Som Quatro. In 1966, he played in the Sambrasa Trio and Trio Novo (renamed Quarteto Novo in 1967), which then launched his career. He joined the multi-faceted group Brazilian Octopus and came to international prominence with an appearance on Miles Davis’ 1971 album *Live Evil*. From the late ’70s onward, he mostly led his own groups, and

in 2019, his *Hermeto Pascoal e Sua Visão Original do Forró* won the Latin GRAMMY for Best Portuguese Language Roots Album. Among his many credits are albums on Cobblestone, Warner Bros., Atlantic, Philips, Tom Brasil Produções Musicais and other labels alongside credits with Conjunto Som 4, Walter Santos, Trio Marayá, Donald Byrd, Antônio Carlos Jobim, Airto Moreira, Duke Pearson, Sérgio Mendes, Flora Purim, Cal Tjader, Stone Alliance, Jovino Santos Neto, Deodato and others.

STANISŁAW SOJKA (Apr. 26, 1959 – Aug. 21, 2025) The Polish jazz-pop singer, pianist and composer, died at age 66. Sojka began performing as a boy soprano in Gliwice Cathedral Choir and eventually at university obtained a master’s degree in arrangement and composing. He made his professional debut in 1978 at Warsaw’s National Philharmonic Hall in the “Jazz at the Philharmonic” series. Sojka’s debut album was *Don’t You Cry* (1979). Over the next six years, he released three more jazz albums and was named “Best Polish Jazz Vocalist” by *Jazz Forum* magazine. In 1988, Sojka formed a duet with guitarist Janusz Iwański, performing together until 1994. In 2007 he formed Sojka Sextet Plus. Sojka had albums on PolJazz, Polskie Nagrania Muza, Helicon, RCA, Polskie Radio Katowice, East Side Artists, Universal Music Polska and other labels.

JOE SOLDI (Jul. 31, 1925 – Aug. 15, 2025) The Newark, NJ-born woodwinds player passed away at his home in Encino, CA, shortly after turning 100. He received his first saxophone at age 11 and right out of high school became a traveling band musician before performing in Broadway pit bands. As a player and later a music contractor, he worked in TV and film, relocating to California. He played and/or recorded with the bands of Elliot Lawrence, Ralph Flanagan and Woody Herman, as well as with The New York Philharmonic, The Bell Telephone Hour Orchestra, The CBS Symphony and radio show orchestras such as the Kraft Music Hall and Kate Smith Radio Shows. His many other credits include albums with Wes Montgomery, Nat Adderley, Bill Evans, Gene Bertoncini, Marlene VerPlanck, Tommy Newsom, Clare Fischer, Tom Talbert, George Benson, Mary Stallings and others.

AKIKO TSURUGA (Sep. 1, 1967 – Sep. 13, 2025) The Japanese, Osaka-born Hammond B-3 organist and pianist died at age 58 after a six-month bout of illness. Her parents bought her a small organ when she was three and she started learning to play standards. A graduate of the Osaka College of Music, she moved to NYC in 2001, taking lessons from and collaborating with Dr. Lonnie Smith, as well as working with Lou Donaldson from 2007 until his death (2024). Tsuruga had over half a dozen albums on labels such as M&I Jazz, Mojo, 18th & Vine, American Showplace Music, AT, Capri and SteepleChase alongside work with Grady Tate, Eric Johnson, Jeff Hamilton, Kevin Golden, Lioness, Ralph Lalama, Hendrik Meurkens, Erena Terakubo and trumpeter-husband Joe Magnarelli, among others.

RONNY WHYTE (May 12, 1937 – Aug. 19, 2025) The pianist-singer died at age 88 in hospice in Fredon Township, NJ. A premier interpreter of American popular song and a talented jazz pianist as well as a songwriter, Whyte won an ASCAP Award for his lyric to “Forget the Woman”, recorded by Tony Bennett. He produced and hosted the weekly Midday Jazz Midtown at Saint Peter’s Church in Manhattan, and was featured twice at New York’s JVC Jazz Festival. The Ronny Whyte Trio performed in concert at Carnegie’s Weill Recital Hall, New York’s The Town Hall, Washington’s Corcoran Gallery and the Mellon Jazz Festival in Philadelphia. He frequently made guest appearances with symphony orchestras, performing his arrangement of *Porgy & Bess* for jazz trio and orchestra and other Gershwin works. Whyte recorded for Audiophile (11 albums) as well as Band Box and Monmouth Evergreen.

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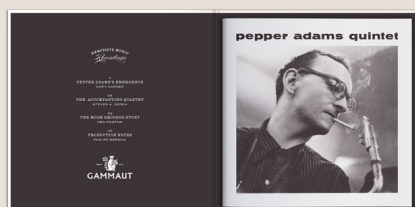
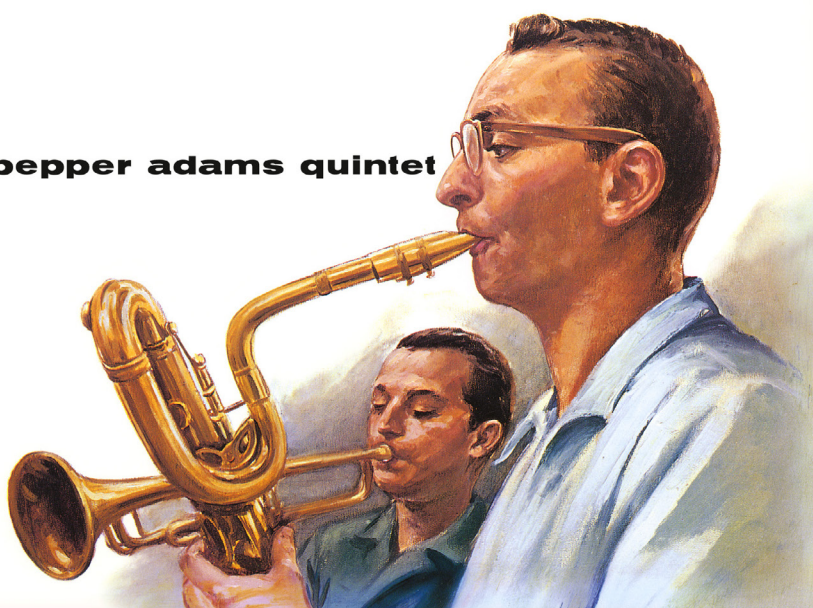
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