



## Harlem Jazz Boxx

### Live Creative Music In Harlem

Mount Morris Ascension Presbyterian Church  
15 Mount Morris Park West @ 122nd St.  
Harlem ~ New York, NY



Every Thursday @ 7pm

#### RHYTHMS OF RESISTANCE

Craig Harris and Harlem Nightsongs Big Band

"Expanding the music far beyond the restrictive confines of jazz"

— Ron Scott, *amsterdamnews.com*

Every Friday @ 7pm | HARLEM JAZZ SERIES

**June 5th: Lee Odom** A true jazz aficionado and multi-instrumentalist, Lee Odom brings virtuosic passion to the clarinet, trumpet, saxophone, and oboe.

**June 12th: Franz Hackl** An Austrian-born trumpeter and composer who brings global influences and fearless improvisation to the heart of Harlem's jazz legacy.

**June 19th: Dick Griffin** A master trombonist with a career spanning decades and continents, Dick Griffin is a bold voice on his instrument and a commanding presence on any stage.

**June 26th: Khalil Kwame Bell** A dynamic drummer and composer whose rhythmic brilliance and musical depth make every performance a conversation between tradition and innovation.

harlemjazzboxx.com | 212.662.7779



#### Landings

Ingrid Jensen (Newvelle)

Civil Disobedience

Civil Disobedience (Blue Frog)

by Josh Gagnon



Trumpeter, composer and bandleader, Ingrid Jensen, has been a prominent voice in jazz for over 30 years. During this time, she has been a fixture on numerous recordings, proving to be a valuable addition as a section player and soloist. Two 2026 releases featuring Jensen—her album *Landings*, and bassist David Ambrosio's *Civil Disobedience*—highlight a variety of qualities that have served her well throughout her career. And across each album, the trumpet playing injects a contemporary perspective into repertoire steeped in traditional sounds and forms.

Her seemingly limitless lexicon of sounds allows Jensen to occupy a variety of roles across the eight tracks that make up *Landings*. The trumpeter's brilliant soloistic performances, especially on "Home", "Many Homes, Many Places" and the title track, displays shimmering soft dynamics and piercing louder passages. The latter also features an effective array of electronics applied to Jensen's playing, making the climactic moments of the piece feel much larger than the work of just four musicians. These effects are present to varying degrees throughout the album and are able to enhance the blend between Jensen, Marvin Sewell (guitar), and her longtime collaborator Gary Versace (organ, piano). She further contributes subtle textural components throughout, including air and valve noises, as well as mouthpiece tapping that creates a percussive interplay with drummer (and lifemate) Jon Wikan on Carla Bley's "Ida Lupino". The first track, "Amsterdam After Dark", composed by and featuring legendary, nonagenarian tenor saxophonist George Coleman, shows the band at their best. The energy from the group is simply infectious.

Fans of the staple of the soul jazz sound will want to additionally pick up Ambrosio's *Civil Disobedience*. A championing of the many great '60s Blue Note recordings, this album comes from the efforts of an all-star quintet. Joining Ambrosio and Jensen are Donny McCaslin (tenor, soprano), Bruce Barth (piano) and Victor Lewis (drums), in what might be the latter's final recording, given his recently-announced, official "retirement." Throughout the album, one can be transported to the sounds of the mid-century and be gracefully brought back to the present by the striking performances from each member of the band. The ardor and deep respect for this repertoire are felt both in the faithful interpretation of the compositions and the energy brought to the improvisations. McCaslin's virtuosic statement on Bobby Hutcherson's "For Duke P. (aka XYZ)" is a fantastic climax between the cool, swinging interpretations of the melody. The rhythm section shines on Harold Land's "Poor People's March", with notable improvisations from Barth and Ambrosio, and a lively performance from Lewis. Jensen's aforementioned sonic variety is not to be overlooked on this track. Her low harmonies under McCaslin's soprano saxophone playing are flugelhorn-like, with the subsequent solo shifting to a much brighter character. *Civil Disobedience* reminds listeners of a vital part of jazz history that is perhaps more important today than ever before, and Ambrosio has assembled a great band to deliver the message.

For more info visit [newvelle-records.com](http://newvelle-records.com) and [bluefrogrecords.com](http://bluefrogrecords.com) The *Civil Disobedience* album release

concert is at Joe's Pub Jun. 11. Jensen is also at Dizzy's Club Jun. 12-13 (with Elio Villafranca) and Jun. 25 (with Roni Ben-Hur). See Calendar.



#### No Wonder

Judy Wexler (Jewel City Jazz)

by Marilyn Lester

West Coast-based jazz vocalist Judy Wexler might rightly belong to us on the East Coast: she's a smooth sophisticate, but her seventh studio album, *No Wonder*, does reflect West Coast cool. Wexler has an ear for songs, a fine-tuned sense of material, identifying excellent tunes often waiting in the wings to be rediscovered. One such case is "Never Will I Marry", a Frank Loesser gem from the now obscure 1960 Broadway musical *Greenwillow*. Nancy Wilson performed an uptempo version with Cannonball Adderley, but Wexler's take here is more balladic, focusing on her strength of storytelling. Likewise, is her delivery of Leonard Cohen's passionate and philosophical "Dance Me to the End of Love".

All but two of the album's tracks were arranged by longtime collaborator, pianist Jeff Colella: one is the title song, written and arranged by vocalist Luciana Souza; the other is a Brian Swartz-arranged "I Wish You Love". The former is a light vocalese, which the singer handles with ease, but the modifier here is "light." Wexler knows her strengths and stays in that lane: balladic and soft, midtempo and modulated—and what she does, she does well, conversationally, unpretentiously and with authenticity. Other highlights include a cleverly-arranged "You Stepped Out of a Dream", with a forward-moving swing and walking feel; and a slow, hot "Slow Hot Wind" (aka Henry Mancini's "Lujon") with a seductive soprano saxophone feature from Bob Sheppard.

Wexler is lushly supported by top-flight musicians: Colella, Danny Janklow and Sheppard (saxophones), Jay Jennings (trumpet), Larry Koonse (guitar), Gabe Davis (bass) and Steve Hass (drums). "Wish You Were Here" (Harold Rome), an album highlight and part of her repertoire, is from another lesser-known Broadway outing, a 1952 show of the same name about a summer camp for adults. There's a haunting quality in her delivery, with Koonse's electric guitar adding finesse. This number was the only tune from *No Wonder* performed at Wexler's debut at 54 Below (Apr. 28) where she was backed by the outstanding trio of Jim Ridl (piano), Bill Moring (bass) and Tim Horner (drums). The vocalist's narrative was as easygoing as her song delivery and it was here that we learned why Wexler, who was preparing to move to NYC from San Francisco, hit a snag, but a good snag. Setting up "Up On the Roof" (Carole King, Gerry Goffin), she told of a rooftop and love-at-first sight encounter with a guy named Alan, who became her husband, now of 47 years. Some gems from that show also included "It's You I Like" by jazzier Fred Rogers of *Mister Rogers' Neighborhood* and a fairly jazzy King Pleasure tune, "Tomorrow Is Another Day".

Like other Wexler albums, *No Wonder* is a laid-back pleasure, perfect for relaxing with a beverage of choice.

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