

MAY 2026—ISSUE 289

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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THE NEW YORK CITY JAZZ RECORD

WILDFLOWERS

50 YEARS



**BENNY
GREEN**

**SARA
SERPA**

**MICHAEL
MOSS**

**LOREZ
ALEXANDRIA**

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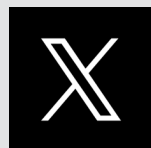
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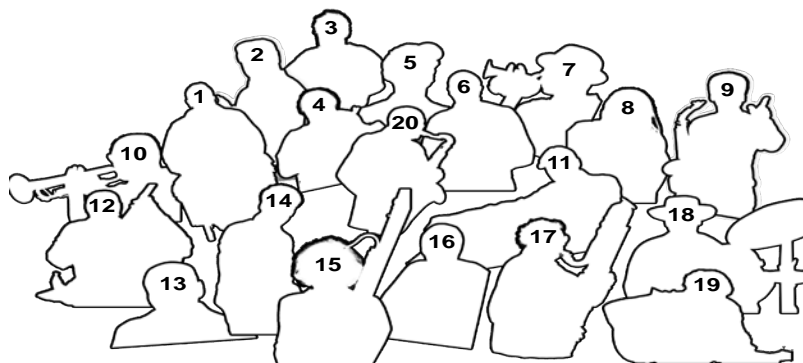
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Letter from the Editor

Though there hasn't been much of any April showers to bring May flowers, this month does mark the golden anniversary of the *Wildflowers*, a quintessential Jazz Loft era moment in time that marked a definitive historical event. The five-volume series of albums captured a weeks-long jazz festival, instigated by multi-instrumentalist Sam Rivers (1923-2011) and his wife Bea(trice), whose RivBea loft space in '70s NoHo served as an improvisational laboratory for musical and artistic expression and experimentation. It was a significant meeting place for musicians and listeners, serving as a home for the creative jazz community and representing a benchmark for future musician-curated venues to follow by example. Brooklyn's Sistas' Place has carried on this very tradition, dating back to the mid '90s, when trumpeter Ahmed Abdullah started booking the space. And this month, Abdullah dedicates each Saturday there to the *Wildflowers* 50th, featuring several of the estimated 19-20 musicians still around and documented from those recordings, from bassist Alex Blake and drummers Pheeroan akLaff and Andrew Cyrille to Abdullah himself. (Several other *Wildflowers* participants appear elsewhere in the city this month, including saxophonist David Murray at the Village Vanguard and pianist Sonelius Smith at Barbès; for the full musician list of *Wildflowers* "survivors," check out the key to the cover image below).

In addition to Sistas' Place, let's make it our collective mission to directly support musicians by visiting the many venues that serve as "homes" for musical creativity and prosperity. With that said, we welcome several new spots that will further brighten NYC's jazz cityscape, including two in midtown: Jazzcultural, which officially opened last month, and next month, The Pocket Jazz Club. Onwards and outwards and see you out at the shows...



Don Moye (1), Pheeroan akLaff (2),
Wadada Leo Smith (3), George
Lewis (4), Roscoe Mitchell (5),
Oliver Lake (6), Olu Dara (7),
Ahmed Abdullah (8), Henry
Threadgill (9), Ted Daniel (10),
Dave Burrell (11), Alex Blake (12),
Sonus Smith (13), Anthony
Davis (14), Karen Borca (15), Barry
Altschul (16), Anthony Braxton
(17), Andrew Cyrille (18), Michael
Gregory Jackson (19), David
Murray (20)

On The Cover: All photos by Luciano Rossetti, except (7) by Alan Nahigian, (19) by Karen McDaniels,
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CARNEGIE HALL

Upcoming Highlights



Keyon Harrold

Saturday, May 16 at 9 PM

Zankel

Keyon Harrold, Trumpet

A Miles Davis Centennial Celebration

Shedrick Mitchell, Piano and Organ

Nir Felder, Guitar

Burniss Travis, Bass

Charles Haynes, Drums

The Joyce and George T. Wein Shape of Jazz series is made possible by the Joyce and George Wein Foundation.

Presented by Carnegie Hall in partnership with Absolutely Live Entertainment LLC.

Late Nights at Zankel Hall is proudly sponsored by Suntory.

Wednesday, May 20 at 7:30 PM

Zankel

aja monet

Guest artists to be announced

Carnegie Hall debut of Brooklyn-born surrealist blues poet, vocalist, and composer

Friday, May 22 at 8 PM

Saturday, May 23 at 8 PM

Stern/Perelman

Harry Connick Jr.

Orchestra Victoria

Jessica Gethin, Conductor

Harry Connick Jr. Big Band

Carnegie Hall debut of the great pianist, singer, and composer, who honors the 100th birthday of his late mother

Support for these concerts is provided by The Blanche and Irving Laurie Foundation.

Saturday, August 1 at 7 PM

Stern/Perelman

NYO Jazz

Kris Johnson, Bandleader

with Special Guest

Dee Dee Bridgewater, Vocals

Big band of the best young jazz players from across the US, hailed as the “stars of tomorrow” (London’s *The Times*)

Subscriptions for the 2026–2027 season are now on sale! Highlights include Lakecia Benjamin, esperanza spalding, and Billy Childs, plus a celebration of the John Coltrane centennial with Branford Marsalis and Dianne Reeves.

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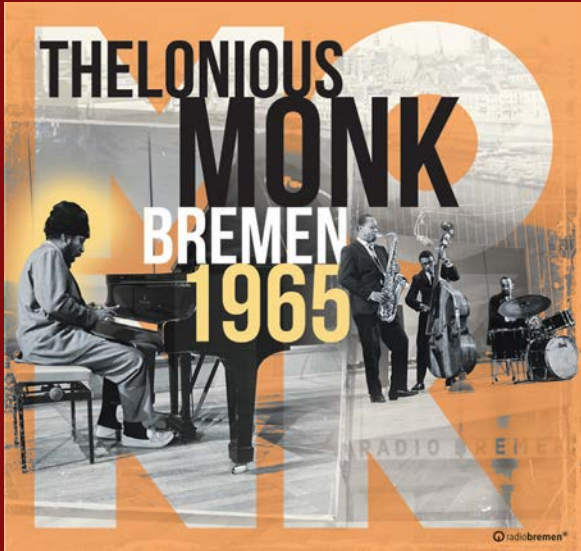
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CHARLIE ROUSE tenor saxophone
LARRY GALES bass
BEN RILEY drums

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The release of *Bremen 1965* finds the legend on his second tour to feature stops in Germany with his seasoned quartet featuring his longtime saxophone foil, Charlie Rouse, along with bassist Larry Gales and drummer Ben Riley. *Bremen, Germany* was the second stop on the quartet's world tour, which would include much of Europe, Australia, and Japan. The original master tape of the concert at the Sendesaal / Studio F was transferred to high resolution (24/96) files by Radio Bremen technical staff.



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Cellist **Tomeka Reid** illuminated the variegated hues of her creative palette during an early-April four-night residency at The Stone. The Hemphill Stringtet (Apr. 1)—a project Reid co-leads with Sam Bardfeld (violin), plus Curtis Stewart (violin) and Stephanie Griffin (viola)—performs repertoire by World Saxophone Quartet co-founder Julius Hemphill. It turns out his WSQ compositions/arrangements for two altos, tenor and baritone work perfectly for this string quartet of two violins, viola and cello. The performances of “Ji-Ji Tune”, “R & B”, “Steppin’” and Billy Strayhorn’s “Lush Life” added new wrinkles to WSQ versions. Mid-set, Hemphill’s life partner Ursula Oppens (piano) joined on “One Atmosphere”, a tune he’d written for her. Stooped over the piano, her fingers, like long spider legs, danced daintily across the keys. Reid’s second night (Apr. 2) was of a completely different color: no tunes, arrangements, or plans—just a first-time free-improv session with James Brandon Lewis (tenor) and Pheeroan akLaff (drums). Not to imply all havoc was wreaked. Au contraire, Lewis and Reid’s comoserly mindsets insured there was always methodology behind the madness: motives were stated then developed, di- and triologues maintained, solo space apportioned, temporary time signatures established and later abandoned, B sections improvised to juxtapose A sections and calm stretches introduced between stormy ones. During one memorable episode, Reid created ethereal, multiphonic vibrations, using the butt of her bow like a dentist’s drill to bore into the cello fingerboard. — Tom Greenland



MAX BLEASE

Tomeka Reid @The Stone at The New School

Knowing that too many chefs can spoil a dinner, in staging his *Miles Davis at 100*, pianist-arranger **John Beasley** deftly delegated musical tasks to a talented “cook staff.” The early set of the group’s penultimate night (Apr. 4) of a five-day run at Birdland, was a well-balanced nine-course meal, sampling Davis’ diverse career. Served fresh from the fingers of Beasley, Sean Jones (trumpet), Marcus Strickland (tenor), Kurt Rosenwinkel (guitar), Ben Williams (bass) and Terreon Gully (drums), for an hors d’œuvre, the sextet opened with a rapid romp over “Seven Steps to Heaven”, organized around the original recording’s catchy three-note riff, fired by incendiary trumpet, saxophone and guitar solos. “Teo” was the soup course, warmed by Strickland’s soulful tenor playing, flavored by Jones’ flamboyant high range, segueing finally into “Someday My Prince Will Come”. The appetizer, “Nefertiti”, was taken at a fast, swinging clip with short, round-robin solos, capped by “The Theme”. A cool-toned, adroitly orchestrated “Moon Dreams” (Chummy MacGregor, Johnny Mercer) was served for salad, followed by the main course, a medley of “Sanctuary” and “Fat Time”, showcasing Rosenwinkel’s shred-full lyricism over a wonky, J Dilla-esque beat. Strickland’s tasteful approach on “Iris” cleansed audience palates for a second main course, “Splatch”, another funk-fest enhanced by Jones’ zesty, muted trumpet. And for dessert, “Pinocchio” was arranged so that each soloist (tenor, trumpet, piano) improvised alone, then repeatedly cued the band in at varying tempos, Jones again displaying sterling chops. (TG)

The Atlanta-bred **Queen Esther**, a polymath rooted in the storytelling tradition of the Lowcountry, presented an ambitious song cycle, *All Cats Are Beautiful*, at Dizzy’s Club (Apr. 7), with music directed by project collaborator, trumpeter Wayne Tucker and his The Bad Mothas band: Willerm Delisfort (piano), Raphael McGregor (pedal steel guitar), Dan Pappalardo (bass) and Anwar Marshall (drums). Rhythm tapper, AC Lincoln, added percussive commentary on several of the pieces, artfully interpreting the intent of the lyric in his movements. The program’s title is a riff on the anti-police slogan “All Cops Are Bastards” (ACAB), itself an acronym for various protest movements going back to the ‘20s. This iteration of ACAB focused on racial injustice and trauma, civil rights, police violence, fear and grief. Song styles were varied, from country, soul, jazz and blues, with Tucker providing musical commentary throughout, while the solid core of musicians delivered consistent support, occasionally in solo spotlights. The set opener, “Officer Friendly”, offered a positive statement that not *all* cops are bad, before moving into bad cop territory, with the work ending on the persistent fear of violence aimed at Blacks. Most of the songs were untitled, underscoring the disjointed through-line of the entire piece. In its current iteration, *All Cats Are Beautiful* reads like a work in progress, rather than an effective, cohesive social commentary with strong, inspiring statements. It needed more songs and less talk, and a “Mississippi Goddam” for sure. — Marilyn Lester



SILVIA SAPONARO

Queen Esther @Dizzy’s Club

In its uniformly, excellent programming, Jazz at Lincoln Center’s educational concert series, *Journey Through Jazz*, continued to be inspiring in its *Overtures to Africa*. Led by drummer Domo Branch, the **Jazz at Lincoln Center Orchestra**, in the intimate Appel Room (Apr. 10), carried on the weaning process of JALC without soon-to-retire Wynton Marsalis. On the table: how the rhythms and experiences of the African diaspora influenced jazz musician-composers. And as is the band’s style, there were features for all members. Representing Max Roach, “Freedom Day” (*We Insist! Freedom Now Suite*) featured vocalist Ekep Nkwelle. Charles Mingus’ scorching “Fables of Faubus”, a 1959 protest about Arkansas’ racist governor, featured enthusiastic vocals by trombonists Chris Crenshaw and Vincent Gardner. Dizzy Gillespie’s “Tin Tin Deo” spotlighted his strong attraction to Afro-Cuban and Afro-Caribbean influences, such as Mario Bauza and Chano Pozo. Although written by Cal Massey, “The Damned Don’t Cry” was chosen to represent John Coltrane, recorded on *Africa/Brass* during Coltrane’s experimental work with a large ensemble—and a big surprise: Gardner produced a tuba, blowing long, low tones (as Bill Barber did on the original session). And then there was Duke Ellington, who Branch noted was channeling Mother Africa from the start. Concert closer was “Afrique”, from *The Afro-Eurasian Eclipse*, written four years before Duke’s death. How appropriate that Duke’s music made the final, most important statement of the evening. (ML)

On an oddly chilly night just as everything was getting warmer, and while the pious were preparing for Easter or recovering from hefty Passover seders, dozens of young people hanging for drinks and the scene crowded Nublu 151 (Apr. 4) with hard bop visions flickering on every wall. Tenor saxophonist **James Brandon Lewis** took to the stage (as part of the three-week long “The Music of Now!” festival), warming up his trio over the hording noise, as if it wasn’t warm enough. Without warning, the group kicked into throbbing, accented long tones, very *A Love Supreme*, more flurrying exposition than prelude. “Alicia” electrified the space: from the downbeat the leader’s sheets of sound hovered over a medium funk beat. His jagged, bluesy phrases and wonderfully harsh repetitions were arguably more rock than we’ve heard from him before: apparently, his ongoing collaboration with The Messthetics has left an imprint. Still, Lewis never tires out. Neither does piston-like drummer Warren Trae Crudup III, perhaps the most muscular in today’s jazz, armed with heavy metal cymbals, explosive tom-toms and undeniable swing. By the time the trio got to “Apple Cores 1”, electric bassist Josh Werner’s reggae-powered line equally pushed and pulled the heartbeat, causing the saxophonist to conjure Coltrane and Pharoah Sanders in his solo, absolutely burning over the already enflamed rhythm section. There were few moments of pensive balladry this night, though “Five Spots of Mind and Feeling” may just qualify as one unique, downtown power ballad. — **John Pietaro**

On a Saturday night (Apr. 11) on W. 46th Street, aka Restaurant Row, a brand-new room, Jazzcultural – the latest from Spike Wilner (Smalls, Mezzrow) – was already feeling like a neighborhood institution. Located in the former Swing 46 space, the 100-seat capacity, wood-paneled back room was sold out for both sets. A large portrait of pianist-educator Barry Harris (1929-2021), whose Jazz Cultural Theater inspired the venue’s name, presides over the bandstand. The occasion was **Gregory Hutchinson’s** release concert for his Miles Davis tribute album *Kind of Now* (Warner Music). The Brooklyn-born, now Italy-based drummer assembled first-call NYC replacements for his recording band and led loosely, calling audibles as he went. The program traced Davis’ career: Nicole Glover’s nimble tenor playing on “Ah-Leu-Cha” reached back to 1955, the first Miles Davis Quintet recording session; the effects-drenched guitar of Emmanuel Michael (who is on the album) in “Fall” summoned Pete Cosey’s alchemical electricity; “Fran-Dance” featured evocative piano playing from Christian Sands; Josh Evans (standing in for trumpeter Ambrose Akinmusire) walked Wayne Shorter’s “Orbits” out imaginatively before the band crashed in with Sands firing electronic chirps from his keyboard as the music pushed toward Davis’ modal, electric terrain. Anchored by bassist Larry Grenadier, Hutchinson’s drumming and program shed light on Miles’ full arc. The set closed with an eye to the cosmos: an audience singalong of the iconic bass figure from “Bitches Brew”, followed by a fleeting “Water Babies”, ending as if poised for liftoff. — **Ariella Stok**

R.I. SUTHERLAND-COHEN/JAZZEXPRESSIONS.ORG



James Brandon Lewis @Nublu 151

ANNA YATSEVICH



Gregory Hutchinson @Jazzcultural

Jazz journalists often revel in citing the latest young lion, who, by press time, may have already reached rising star status. So is the case of alto saxophonist **Sarah Hanahan**. Her set at Zinc Bar (Apr. 10) baptized a new quartet, which embodied near perfection. The leader’s prolific solos extended tirelessly over numerous choruses and blue excursions, leaving listeners breathless. Hanahan, who also enjoys sharing the spotlight, welcomed solos by her bandmates, particularly guitarist Tony Davis, whose attack (more vertical than horizontal) dropped piano-like contrapuntal fills, chordal leads and rapid-fire picking as specters ranging from Chuck Wayne to Al DiMeola hovered just over stage right. Featured on Tadd Dameron’s “On a Misty Night”, he displayed lush chordal atmospherics and lead lines, with a solo segment of a hefty six or so choruses morphing strains of R&B into hard bop and classic jazz balladry. Bassist Charlie Lincoln’s solo on the same number burst out unexpectedly, then poured over the footlights, tossing rhythmically-accented long tones through melodic variations and pulse-shattering accents, reminiscent of a youthful Charlie Haden. And making his debut with Hanahan was Jared Spears (another young lion to be watched), whose crisp, rim-shot laden fills and galloping rhythms sparkled. All that, plus guest drummer Frederik Villmow of Cologne, who held the driver’s seat during Hanahan’s recent European tour, sat in on a bristling “I’ll Remember April” samba that pulsated for hours in our heads. (JP)

An announcement that NASA’s Artemis II had just returned safely from its moon voyage served as an unlikely prelude to The Jazz Gallery’s one-night benefit (Apr. 10): a first-time trio of **Ron Carter** (bass), **Bill Frisell** (guitar) and **Vijay Iyer** (piano). The sold-out room buzzed with the gravity of the intergenerational summit. But if the star power suggested a blast-off into space, instead the music floated weightless and dreamlike, as if already in space. Carter guided the set with subdued authority, his collaborators watching with reverence. His “United Blues”, a gently-probing statement of shared language, was expressive, rigorous and patient. Frisell and Iyer shaded the margins while the bassist, eyes closed, shaped a melodically supple solo that returned to the theme as if waking from a trance. A haunted diptych followed: “I’m So Lonesome I Could Cry”, drifting into Gershwin’s “My Man’s Gone Now”, rendered as a hushed lullaby. Then came a sequence of solos. Frisell’s tender take on Ellington-Strayhorn’s “Isfahan” held the room in suspension. Iyer revealed the architecture of Monk’s “Work” through rhythmic sleight of hand. Carter’s extended meditation on “Willow Weep for Me” was a masterclass—harmonics, percussive textures and left-hand pizzicato unfolding with orchestral breadth. Reuniting for “Alone Together”, the trio seemed to bend time itself, tapering to near silence as the bassist’s fingers traced phantom notes in the air. They closed with Lee Konitz’ “Subconscious-Lee”, their coiled lines tightening and dissolving in mutual admiration. (AS)

WHAT'S NEWS

As a “must” event for jazz students, educators, professionals, fans and enthusiasts—and anyone interested in exploring the unique pedagogical ideas of pianist Barry Harris (1929-2021)—the Spring/Summer 2026 **Barry Harris Workshop** is gearing up, starting this month, at The New School (and Lincoln Center), with the option of attending any one of the handful of scheduled workshops (May 3, 17, 31; June 14, 28), or all five. In addition to workshop programming, practice and rehearsal rooms will be available to all participants from 8 am to 6 pm each day. Additionally, early bird registration is available for the Barry Harris Institute of Jazz’ weeklong Summer Intensive (Jun. 22-26), which includes harmony masterclasses, improvisation workshops and singer sessions, culminating with a concert at Ernst C. Stiefel Hall. For more info visit barryharrisinstituteofjazz.org.

The Jazz Foundation of America’s (JFA) annual **“Great Night Gala”** (usually at The Apollo in Harlem, now under renovation) this year moves to midtown’s Jazz at Lincoln Center (May 21). Help support JFA, which consistently and reliably supports musicians and their families in times of crises: all proceeds from the Gala support JFA’s social service and employment programs to benefit hundreds of jazz, blues and roots musicians in need, as a result of age, illness or circumstances. And as a bonus to lending your support to the music, enjoy the marathon night of all-star performances, which will include Gary Bartz, Norah Jones (Dr. Billy Taylor Humanitarian Award Honoree), Patrice Rushen, Buster Williams, Lenny White, Stefan Harris, Steve Wilson, Monte Croft, Steve Jordan (Artistic Director), tributes to Ernest Ranglin and Cal Tjader and much more. Our hats are off to the JFA for another stellar year, supplying the invaluable service they provide—to the musicians and for the music. For more info visit jazzfoundation.org/greatnight26.

The Morrison Hotel Gallery (formerly located on The Bowery at the now shuttered CBGB Gallery space, and now at 116 Prince St. in SoHo) this month presents **“Birth of the Cool: 100 Years of Miles Davis,”** in celebration of the trumpeter’s centennial. Opening May 14 in both MHG’s NYC and West Hollywood locations, the photographic retrospective will honor the life, artistry and enduring influence of one of jazz’ most ground-breaking innovators. The career-spanning collection of featured photos will include both iconic and newly surfaced images, by photographers including Herman Leonard, Joe Alper, Glen Craig, David Gahr, Lynn Goldsmith, Patrick Harbron, Don Hunstein, Paul Natkin, Jack Robinson, Amalie R. Rothschild, Leigh Wiener, Barrie Wentzell and Charlyn Zlotnik. For more info visit morrisonhotelgallery.com/collections/birth-of-the-cool-100-years-of-miles-davis.

The Board of Trustees of the John Simon Guggenheim Memorial Foundation recently announced the appointment of the 101st class of **Guggenheim Fellows**. Included are bassist-composer Linda May Han Oh and saxophonist-composers Jon Irabagon, James Brandon Lewis and Ingrid Laubrock. Originally established in 1925 by founder Senator Simon Guggenheim, the Fellowship is based on both prior career achievement and exceptional promise. Each Fellow receives a monetary stipend to pursue independent work at the highest level under “the freest possible conditions.” Congratulations to all the Fellows and keep creating! Your visionary work offers us hope and solace, through thick and thin. For more info visit gf.org.

In what is becoming a welcome, annual Hudson Valley Jazz Appreciation Month tradition, last month **Senator Pete Harckham** honored several musician residents of the 40th Senate District (NYC metropolitan area of Westchester, Putnam, Rockland and Dutchess Counties). On Apr. 12 at the Katonah Village Library, he presented plaques to Katonah residents, cellist Akua Dixon and guitarist John Scofield and Peekskill resident, drummer-vocalist Tony Jefferson. (Last year’s honored recipients were trumpeters Ingrid Jensen, Dave Douglas and Ted Daniel.) To view the ceremony go to facebook.com/SenatorPeteHarckham/videos/1333554561921457.

The **Jazz Journalists Association** annual Jazz Award recipients will be announced this month. As a preview, the 2026 class of Jazz Hero awardees have already been revealed. Among the 30 total recipients are NYC’s own Dr. Eli Yamin and Bob Meyers, in addition to Maggie Brown (Chicago, IL), Paul Arslanian (Northampton, MA), Ellen Rowe (Ann Arbor, MI), Chuck Obuchowski (West Hartford, CT), Javier Nero (Baltimore, MD) and Henry Franklin (Los Angeles, CA). NYCJR is once again up for “Print Periodical/Website of the Year.” Always a bridesmaid, maybe the 20th occasion of being nominated will be a charm as we close in on our silver anniversary next year! Really though, all of the team at NYCJR are deeply honored to once again be nominated. For more info visit jjazzawards.org/2026.

To submit news email ldgreene@nycjazzrecord.com

DON DIXON



BENNY GREEN

PEACEFUL WARRIOR FOR THE MUSIC

BY TOM GREENLAND

Steeped in the hard bop jazz tradition, Benny Green began playing piano in 1970, at age seven. His exposure to jazz was shaped by his father, a multidisciplinary artist and professional tenor saxophonist. Raised in Berkeley, CA, Green's development was informed by the robust music scene of the San Francisco Bay Area; and while still in high school he was performing professionally at the renowned Bay Area club Yoshi's. He modestly describes his Q-rating as "medium-low hanging fruit...I'm known, but I'm not Lady-Gaga known." Jazz people, who know better, go gaga over him. They know Green as one of the greatest mainstream jazz pianists of his generation, a mentee of Betty Carter, Art Blakey, Freddie Hubbard, Ray Brown and Oscar Peterson, with two dozen recordings as leader and well over a hundred as a sideman.

THE NEW YORK CITY JAZZ RECORD: Can you talk about your relationship with Oscar Peterson?

BENNY GREEN: It's vast. A very big question, like "What kind of person was your mom?" I was so honored to meet the man, shake his hand and to be befriended by him. Oscar knew who he was and remained truly humble to his heroes and past masters. His sense of self and purpose as an artist was very much grounded in his love and reverence for his heroes. Alone with Oscar, I could see him laugh and also cry tears about his many friends in the music and things that he'd experienced, and how much the legacy meant to him. It was a very honorable experience for me just to get to be around him and feel his depth of love and integrity for the music. I saw how deeply he cared, getting to know him as a friend. He was a king, but he was also a peaceful warrior for the music. Oscar, like my own father, saw some of my frivolous ways as a youngster. And like my father, he spoke to me gently with a voice of concern. I can see now in hindsight that both my father and Oscar, along with other mentors of mine, were really thinking about the long term in ways that I couldn't quite understand as a young guy. But the beautiful thing is their words and their messages really endure and they take on new depth and relevance for me as I grow older.

NYCJR: What do you mean by "frivolous"?

GREEN: It's just the relative lack of value for the clock of life ticking that a younger person has compared to an older person, someone with parental perspective. So, to give a specific example, I was in my early 20s, already living in New York, but I was here [in Berkeley] performing with Betty Carter at the Great American Music Hall and we had a few days off on our West Coast leg of a tour. I was staying at home and had an electric keyboard in my bedroom. But this particular night, I wanted to make the hang at a club, which I used to go sit in at in Oakland, called Mr. Major's lounge. My teacher Ed Kelly used to play there. So my father drove me out to the club. Before I got out of the car, he visually assessed the whole scene and said, 'You could be home

practicing right now.' And I said, 'Aw Dad, I wanna hang! I wanna make this session!' And he said, 'This is nowhere, man!' —something like that. And I said, 'No, Dad, this is what I want to do.' And he said, 'Go live your young life,' and I felt this emotion in him. I heard his words, but at the same time I'm thinking 'Gee, don't be a downer, Dad, I want to go have some fun.' The session was a nostalgic thing for me because I used to do that in high school, but I sat around a long time. It was a bit of a jive scene in the moment, wasn't what it used to be. In hindsight, I could have been home practicing. But I was young, wanted to go out and be social, whatever. Describing that as "frivolous" may be overstating the situation, but it shows how my elders cared and looked out for me, wanted to gently encourage my focus on investing my energy, my work and my thought on things that matter, particularly as an artist, as a musician — not to get distracted by other shiny things.

NYCJR: Was your dad an artist?

GREEN: Big time [and] in numerous fields. He played saxophone and clarinet, painted, sculpted, drew, wrote — kinda multimedia. He was a true artist, because he didn't do it for an audience or applause. He just did it. He just created art all the time. Our home is filled with his paintings and beautiful, incredible works he's made, little sculptures out of sardine tins and other amazing things. He used to say, 'Art is the only thing that's real, because it lasts.' He left this for us, and he certainly gave me my love of the music.

NYCJR: And your mom?

GREEN: My mother was a writer. During my childhood and adolescence she worked as West Coast editor for *Interiors* magazine and had similar editing or advising roles for magazines like *Architectural Digest* and *Designers West*. Before she passed, she helped me edit essays that I've been writing, some of which I've been posting, things that are going into the book that I'm working on. Even at shows, people like hearing stories. I've been encouraged to do that more: don't just play, but talk. In the larger sense, an audience wants to feel who the performer is and connect with them, so maybe some good stories are helpful as a bridge.

NYCJR: What did you learn from your jazz elders?

GREEN: I'm so grateful that I was born into a time when folks like Betty Carter, Art Blakey, Ray Brown, Oscar Peterson and Freddie Hubbard were around and accessible as mentoring bandleaders who actually had an M.O. of finding young talented players and then helping them really develop their voice. There was definitely more of that. The learning process used to take place person-to-person on the bandstand and our experience of hearing and learning about music happened in this live setting, not in an institutional

setting, where there's these rules being enforced, where students get to say how the teacher can teach them. That was unheard of [back then]. I talk with my contemporaries about this all the time. We loved it when our elders were gruff with us. We might laugh about it a little bit to ourselves, but they actually cared. They were talking with us; they were being real. Something that was very prevalent back then, that doesn't exist now, was this face-to-face, eye-to-eye culture, with the elder looking the young person in the eye and saying 'Do you hear what I'm saying?' And then you looked them in the eye, and you say 'Yes!' This sense of value

(CONTINUED ON PAGE 33)

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SARA SERPA

CRYSTALLIZATION OF SOUNDS & IDEAS

BY THOMAS STAUDTER

One of the jazz world's most vital forces of today, Sara Serpa, a Portugal native based in NYC since 2008, is a composer, improviser and cultural activist who uniquely approaches the voice as a literal instrument. Serpa has woven her wide experiences and remarkable journey—which include a life-altering education, fulfillment in partnering-parenting and forceful advocacy for women and non-binary artists—into an ongoing level of achievement that few creative artists attain or can sustain. Her influential and daring wordless soundscapes are emphatic and mesmerizing, easily recognized by listeners as individual. Now in her mid 40s, Serpa is striding boldly forward, “following my own vision,” she says. A prodigious collaborator, last year she and pianist Matt Mitchell released a stark and exquisite duo recording, *End of Something* (Obliquity), which landed on many critics’ “best of” lists. This follows a recent stretch of sweepingly creative efforts on recordings with dauntless improvisers including bassist Linda May Han Oh, flute player Jamie Baum, cellist Erik Friedlander and saxophonist Ingrid Laubrock.

Serpa’s four-night residency at The Stone this month, with various artists and in various contexts, concludes with her Mitchell duo. Other featured collaborations will include two trios: one with guitarist (and her husband) André Matos and pianist Craig Taborn, the other with cellist Friedlander and laptop artist Ikue Mori. She’ll also be accompanied by some of the personnel from her 2021 album *Intimate Strangers*, including fellow vocalist Aubrey Johnson and Pakistani-American composer, multi-instrumentalist Qasim Naqvi, all illustrative of Serpa’s commitment to, as she says, “Work harder and reflect more on what all this is about.” For a musical artist whose days include early morning composing sessions, when possible, time shared with Matos and their 12-year-old son Lourenzo, and then teaching at The New School, discipline and time management skills are required attributes. She makes sure to reserve time for rest (especially important for vocalists) and accepts the fact that “I am not a superwoman.” Though many would beg to differ.

Born and raised in Lisbon, Serpa started on classical piano and choir singing when she was seven years old, finding the latter “magical, a place to lose your ego and achieve a goal through teamwork.” Her musical studies carried through to formal training in classical music at the Lisbon Conservatory of Music, two years of studying drawing and a college degree in Social Work, during which time, while in her early 20s, a chance meeting with a pianist led her to vocal lessons at the Hot Club School, a leap both backwards and forwards. Fascinated by the “liberation” she found in the improviser’s art, Serpa took another leap in 2005 enrolling at Berklee College of Music and then matriculating at the New England Conservatory of Music for a master’s degree. “A perfect environment to learn how to take risks and develop my creativity,” she says. Tutelage there began with vocal guru Dominique Eade, then with all-star faculty members Danilo Pérez, Jerry Bergonzi, John McNeil, Ken Schaphorst and, most significantly, Serpa mentor, Ran Blake, the Third Stream-

leaning pianist with whom she later recorded three duo albums. Eade recalls Serpa arriving to an early lesson with a Lennie Tristano head she wanted to work on, and being impressed by her “exquisite voice,” as well as her musicality, curiosity and intellect. “There was no doubt that there’d be a long artistic trajectory in Sara’s musical career,” Eade recalls.

Launched into the US jazz scene, Serpa’s fertile musical development can be tracked across a dozen albums as leader or co-leader, as well as numerous guest spots. Highlights of the journey include her 2008 leader debut *Praia*, an expression of her “adaptation to the USA”; her work with the *a cappella* vocal quartet Mycale limning John Zorn’s *Book of Angels* a few years later; three albums with Matos—her steadiest collaborator and accompanist over the years (their most recent release is 2023’s *Night Birds*); and 2024’s masterful *Encounters and Collisions*, a multi-media work that included an insightful memoir with her own drawings.

Sensing a need for a support system that would nourish and empower women and gender-expansive musical artists, and in answer to the prevailing male network that advances careers, Serpa and composer, vocalist, performing artist and multi-instrumentalist Jen Shyu launched Mutual Mentorship for Musicians (M³) in 2020. The two were part of the “We Have Voice” initiative, which brought together over a dozen musical artists to create a Code of Conduct in 2018 to promote safer workplaces in the music business. With a focus on helping others up the ladder, M³ has in a short space of time supported eight cohorts of mentoring groups, totaling 92 artists. The initiative also bestows annual Luminary Awards to older performers, publishes a magazine created with texts from M³ members and hosts an annual festival. “In a way, what we created with M³ is out of what we missed and lacked when Sara and I embarked on our musical careers and moved to New York,” Shyu says, adding that they have endeavored to replace the power dynamics inherent in the music industry with a fully beneficial mutuality in which everyone learns from and supports each other. “We wanted to see how mentorship would work with women,” Serpa says. “I have been genuinely envious of how my male peers have benefited from their close connections. It was time for us to address this absence and begin to evolve.”

Serpa’s trajectory as vocalist, collaborator and instigator reveals a crystallization of sounds and ideas. Observes the now-nonagenarian Blake, “(She) has had an impressive career, carving new paths. I appreciate her sense of minimalism and her ability to embrace the new whilst at the same time not being afraid to travel back.” Says Matos, “As Sara has become more comfortable and confident with her singing and composing, she has connected more directly with her own creativity.” To that, Mitchell adds, “Doing something she loves and believes in, her music comes out in a fashion that’s hard to ignore and is utterly original...I admire her strong musical personality and identity. Her sense of pitch is

immaculate, and she makes great timbral choices—just a beautiful voice to listen to.”

For more info visit saraserpa.com. Serpa curates and performs at The Stone at The New School May 27-30. See Calendar.

Recommended Listening:

- Sara Serpa—*Praia* (Inner Circle Music, 2008)
- Ran Blake/Sara Serpa—*Kitano Noir* (Sunnyside, 2013-14)
- Sara Serpa—*Close Up* (Clean Feed, 2017)
- Sara Serpa—*Recognition* (Biophilia, 2020)
- Sara Serpa/Matt Mitchell—*End of Something* (Obliquity, 2023)
- Sara Serpa—*Encounters & Collisions* (Biophilia, 2024)

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<p>THURSDAYS 8 & 9:30 PM Glenn Zaleski (5/7) Ben Monder (5/14) Bass Hit with Marty Ehrlich, Jerome Harris (5/21) Steve Cardenas (5/28)</p>	<p>FRIDAYS 8 & 9:30 PM Peter Watrous (5/1) Marcio Philomena Quartet with Hélio Alves (5/8) Yuhan Su Trio (5/15) Dan Weiss (5/22) Igor Lumpert Trio (5/29)</p>
<p>SATURDAYS 6–7:30 PM DUET SET(S), followed by 8 & 9:30 PM sets: Wallace Roney, Jr. Quartet (5/2), Rob Garcia Sizzle Ensemble (5/9), Caleb Wheeler Curtis Quintet (5/16), Emiliano D’Auria Quartet (5/23), ConraPunctus with Mike McGinnis & Carmen Staaf (5/30)</p>	

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May 7-9	Planet Bluu Trio with T.K. Blue, Yayoi Ikawa, Paul Beaudry
May 14-16	Marcos Varela Trio with Leo Genovese, Jeff Hirshfield (5/14) with Jon Davis, Jerome Gillespie (5/15) with Peter Zak, Billy Drummond (5/16)
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This month marks the golden anniversary of *Wildflowers: The New York Loft Jazz Sessions*, the five-volume Casablanca-Douglas anthology series of live performances recorded in the summer of 1976, when NYC's Loft era jazz scene was in its heyday. Having evolved from a '60s cultural statement to a revolutionary extension of the Black Arts Movement that gripped the city's eclectic music culture, the Loft era became a magnet for other musical communities throughout the country. *Wildflowers*—the brainchild of iconoclastic Casablanca label owner and producer Alan Douglas, record producer (Atlantic, Arista, Freedom, Muse, etc.) and Blue Note Records discographer Michael Cuscuna and multi-instrumentalist Sam Rivers—remains the dominant musical artifact that emerged from the concerts held at Studio RivBea, the NoHo loft located in the Bond Street home of Rivers and his wife Bea(trice).

The couple originally opened the loft in 1970 for music lessons and as a rehearsal space. Concert presentations would begin a few years later, in 1972, after a summer festival sponsored by the New York Musicians Association, a group formed to promote New Wave/Black Arts inner-city music, which its members believed was largely ignored by Newport Jazz Festival producer George Wein. Wein had moved his festival to Manhattan that year following a buildup of civil unrest, crowd control problems and issues with the residents of Newport, RI. The Association wanted Wein to include artists from the newly developed jazz scene, but instead his lineups featured mostly nationally-recognized artists, operating within the bourgeois business environment that the music revolutionaries resisted.

Drummer Barry Altschul, a longtime collaborator of Rivers who appears on *Wildflowers 2* as a member of Anthony Braxton's quintet, remembers the evolving jazz environment of this period: "European improvised music was starting to influence the avant garde scene. The people I played with who were considered 'free' were very steeped in the bop tradition." Altschul and the members of the Bill Dixon-founded Jazz Composers Guild were in a dilemma: "The kind of music that [we] wanted to play wasn't getting hired." Trumpeter Ahmed Abdullah—whose ensemble Abdullah (now known as Diaspora), featuring tenor saxophonist Charles Brackeen, is represented on *Wildflowers 3*—refers to the African principles of Kujichagulia (Swahili for "self-determination") and Sankofa, a Ghanaian principle of looking backward to move forward, when he explains what the Musicians Association was trying to do. "We were living in a country that didn't want us to be here after enslavement ended," he says. "So, we had to find a way to determine our own destiny." With the alternative festival, the Black community wanted to prove it was capable of developing, organizing and supporting festival musicians within its own cultural spaces. In *Loft Jazz: Improvising New York in the 1970s*, the book's author Michael C. Heller writes: "...the group established a basic organizational structure, with a governing board...Formal contracts were drafted for every participating musician...Permits were obtained to perform in eight different city parks... Later the musicians were also awarded two grants (one from the Parks Department)...which allowed them to offer guaranteed payments to each artist (instead of a percentage of ticket sales)."

While the Loft culture was already active, the

Wildflowers festival invigorated it and fostered a creative incubation. Music of the Loft era renaissance was recorded and self-released, according to Jim Eigo, president of Jazz Promo Services, who, during that time was the manager of the jazz department at noted Village record shop Happy Tunes. "The artists would stop in with their flyers and self-produced recordings," he relates. One can only speculate how much archival material exists in the private vaults of musicians and producers from that time. Heller notes that "Loft artists were prolific self-archivists." The five-album *Wildflowers* was remastered and reissued as a multi-CD set and released in 1999 (Knit Classics), initiated by Eigo, who had joined Michael Dorff's Knitting Factory record label. The process included gathering masters, which Douglas reported he'd given back to the various artists. Eigo recalls: "So we had to go out and get releases from everybody. In some cases, the artists themselves didn't have them...a fringing logistics nightmare."

Abdullah and his cohorts were artistically ambitious musicians, inspired by the environment of that time. "It never felt uncomfortable, I guess because we were young and it was so exciting. [The *Wildflowers* recording] was my first as a leader." *Wildflowers* presented several other such firsts. Bassist Alex Blake's first-ever performance with Randy Weston (in trio with the pianist's son, and a close friend of Blake's, percussionist Azzedin Weston) is documented on *Wildflowers 3*; it would be almost two decades later, in the '90s, when Blake would become Weston's regular bassist up until the pianist's passing in 2018. (On Apr. 25, Blake's Westonia Trio fêtes the Weston *Wildflowers* trio and his former employer's centennial, at Sistas' Place, featuring longtime Weston percussionist Chief Baba Neil Clarke and Weston protégé Sharp Radway.) Another *Wildflowers* premiere came via guitarist Michael (Gregory) Jackson, whose "Clarity 2" (with Oliver Lake, David Murray and Wadada Leo Smith) previewed his leader debut, *Clarity* (Bija, 1976), recorded just a few months after his *Wildflowers* session, which this month receives a 50th anniversary remastered release by UK label Moved by Sound.

Even with the elementary technology and homey sound environment of Studio RivBea, the recordings from those five volumes still hold up after all these years. RivBea was close quarters, beginning in Rivers' basement and eventually moving to an upper floor. Eigo describes the original scene: "You'd walk in and Bea would be in the kitchen, kids at the table, and the music was downstairs. They threw some rugs and pillows and [created] a little stage...If you got 100 people in there, you were basically shoulder-to-shoulder. If someone like Braxton played there, [it was] packed to the gills!" Part of the reason, perhaps, for the collegiate feel was the sense of community. Trumpeter Wadada Leo Smith (whose New Delta Ahkri appears on *Wildflowers 2*) basked in that vibe too, thinking of its cultural authenticity: "For one time, artists and the audience had a really sincere relationship with each other. There was no bar, none of the traffic that goes on in [conventional] entertainment places. It was more personalized, people who wanted to just be together, rather than just art and business." Alto saxophonist Lake traveled from St. Louis to immerse himself in the scene. "I was in my prime and having a great time," he remembers. "The experience let me know that the music

would take care of me. I learned the art of survival and the art of collaboration. The Loft scene was a continuation of practices of musician cooperatives, the same practices I did with BAG (the Black Artist Group) in St. Louis. We were self-determined and in control of our destiny."

The *Wildflowers* festival received attention in publications such as *DownBeat* and *The Village Voice*, yet for many there were cracks in the cultural masterpiece that eventually began to fray the idyllic sentiment—inevitable perhaps, with so many musicians looking for gigs. Smith says what was "revolutionary" at the beginning moved to an "improved but corrupted" phase where places "had an extremely consistent budget and could pay everybody who played there [but] it moved the Loft scene away from self-reliance back into the old system," where product, instead of community art, pushed the output. Jazz writer Howard Mandel, who wrote the liner notes for the *Wildflowers* re-release, points out that the artists involved were ambitious: "They all wanted to hone their work and get hired for something else...they were fighting creatively to get some place good, hoping they were going to get record contracts, tours, festival performances..."

Nevertheless, the Loft community spirit continues with the help of Abdullah, who became an important advocate of its cultural legacy when the owners of Brooklyn's Sistas' Place, including founder Viola Plummer (1937-2024), hired him to be music director. "John Coltrane's and Amiri Baraka's dream was to have the [Loft community] in Harlem," he says. "Something got lost in the translation. Fast forward to 1995...I'm asked to be the curator of it, and (so) curated it around the Loft movement." And so, on the occasion of the 50th anniversary of the *Wildflowers* festival and recordings, a series of Saturday concerts at Sistas' Place will be presented this month, featuring and fêting Loft period musicians and, in keeping with Sankofa, new musicians who carry the torch.

For more info visit sistasplace.org. Tributes to the *Wildflowers*' 50th anniversary are at *The Word Is Change May 1* (with authors Ed Hazell and Ahmed Abdullah) and *Sistas' Place Saturdays in May* (co-presented by Abdullah and Monique Ngozi-Nri's Melchizedek Music Productions and Central Brooklyn Jazz Consortium): Abdullah's *Diaspora May 9*, "A Celebration of Charles Brackeen, Olu Dara, Fred Hopkins and Andrew Cyrille" with Andrew Cyrille solo May 16, Pheoan akLaff May 23 and Mike Monford and *The Afrofuturistic Ether* featuring Alex Blake May 30 (African Liberation Day). See Calendar.

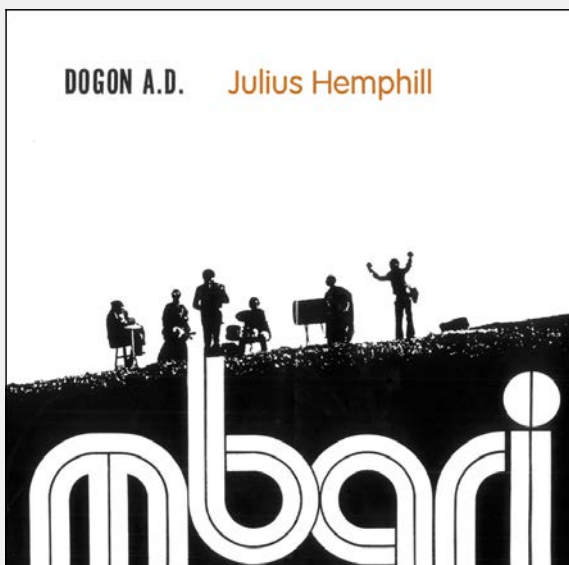
Recommended Listening:

- Julius Hemphill — *'Coon Bid'ness* (Arista-Freedom, 1972/75)
- Air (Henry Threadgill, Fred Hopkins, Steve McCall) — *Air Song* (Trio/Whynot - India Navigation, 1975)
- Michael Gregory Jackson, Oliver Lake, Leo Smith, David Murray — *Clarity* (Bija-ESP-Disk', 1976)
- Andrew Cyrille & Māōnō — *Junction* (IPS, 1976)
- Hamiet Bluiett — *Endangered Species* (India Navigation, 1976)
- Various — *Wildflowers* (*The New York Loft Jazz Sessions*) (Douglas/Casablanca, 1976)
- Sam Rivers — *Paragon* (Fluid, 1977)

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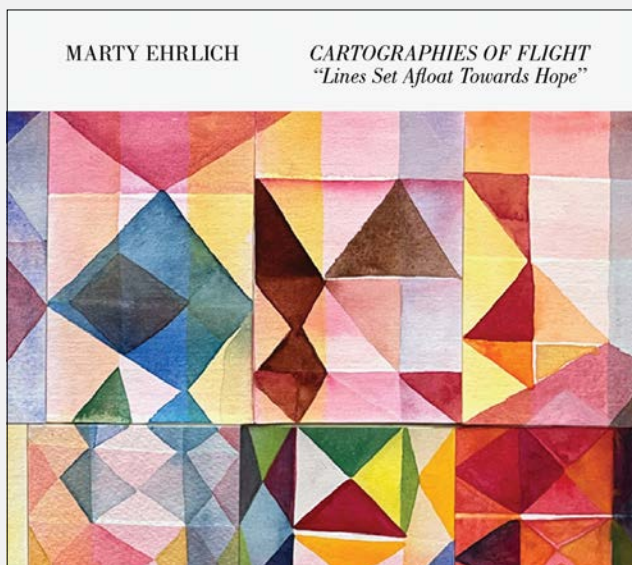
This release presents Julius Hemphill's landmark recording from 1972 in its complete form, with a stunning remastering. It includes an essay by Marty Ehrlich on the historic context of the recording and its compositions.



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(Corbett vs. Dempsey)

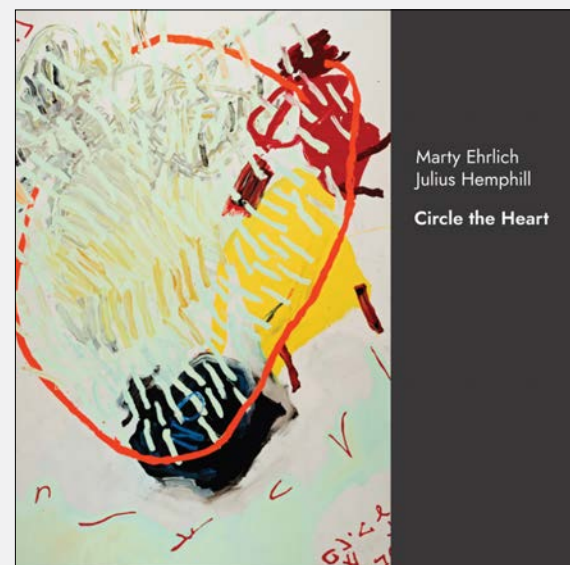
This new recording presents Ehrlich's compositions and woodwinds in a sextet with Sara Schoenbeck, Ron Horton, Erik Friedlander, Matt Pavolka, Satoshi Takeshi, with settings of poetry by Erica Hunt, read by the poet.



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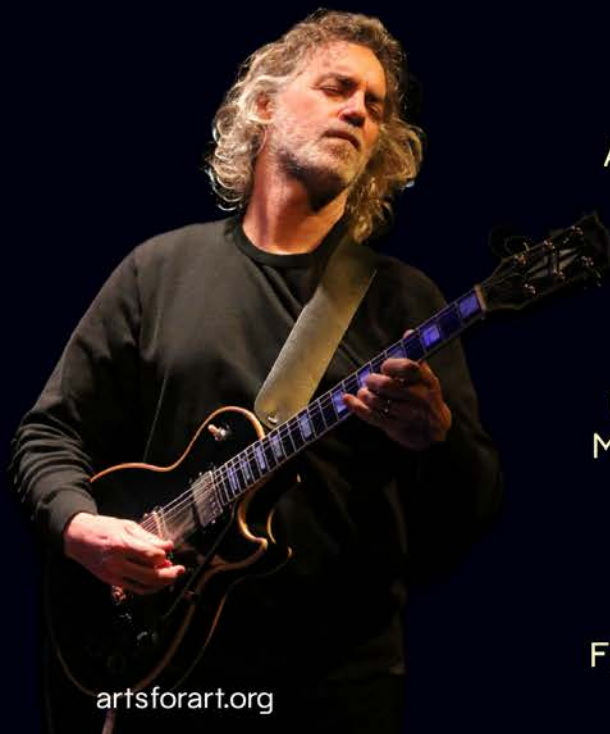
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MICHAEL MOSS

FLAGRANT MUSIC LIBERATION

BY JOHN PIETARO

Within NYC's Downtown jazz annals, the name Michael Moss—reeds master, pianist, composer, producer—holds importance not only as part of the Loft era scene, but as one who has since extended his influence in avant garde iterations, particularly in what has become known as “Fourth Stream.” Coming of age in the '60s, he was forever changed by the musical, spiritual and revolutionary expansion of John Coltrane, guided too, by the music of Eric Dolphy and Max Roach. A tenacious conceptualist, Moss has traversed musical barriers on countless stages in the company of Sam Rivers, Paul Bley, Badal Roy, Gunter Hampel, Jeanne Lee, Rashid Bakr (Charles Downs) and others within periods of formidable transition.

Born March 24, 1944, in the Chicago suburb of Highland Park, IL, his family home flowed with creativity: Moss' mother was a pianist and accomplished visual artist, and his father a concert pianist schooled at Eastman School of Music in Rochester, NY, and NYC's famed Juilliard School. The elder Moss served as the younger's piano instructor, with expansive tutelage through the works of Bach and Rachmaninov; but a major turn occurred when he began playing B-flat clarinet. At the age of ten, young Moss, with the help of his father, formed a quintet that performed at children's parties. And while his father was a classical artist, he introduced his son to improvisation, with Rodgers and Hart's “Blue Moon” as the jazz Petri dish.

At the University of Wisconsin he majored in Clinical Psychology, in which he went on to earn a Ph.D. Simultaneously, Moss began writing music arrangements, leading to prolific endeavors into composition. Joining an ensemble led by pianist Ben Sidran, Moss became an in-demand player while also creating long-form works featuring high levels of improvisation. “I followed bebop, hard bop, free bop, all the way into the beginning of free jazz, as people were scrambling to name it different things,” Moss recalls. “Once the bonds of 32-bar solos were smashed,

we were ALL going out.” With the sonic universe widely expanding, possibilities were endless. “Jazz for me was becoming another form of folk music, especially when I heard both Trane and The Beatles copping licks from East Indian music.”

Moss made a temporary foray into Manhattan for several graduate classes at New York University, a journey that also offered an immersion into the developing Lower East Side free jazz scene. Following graduation from the University of Wisconsin, a return to NYC saw the saxophonist blossom within the avant circle while pursuing doctoral studies at The New School. “The times influenced the music in so many ways,” he recalls. “And the anger in free jazz was fueled by the (Vietnam) war, the Civil Rights Movement and the rise of Black Power.” In NYC, Moss' cultural fire blazed through historic concerts he attended, including one of Coltrane's last at the Olatunji Center of African Culture in East Harlem. By 1970, at the behest of Dave Liebman, Moss joined the musicians' cooperative Free Life Communications, whose reach was far, with a link to the jazz lofts of the day. Moss' own band, Four Rivers, played Sam Rivers' Studio RivBea, and the leader was asked to join Rivers' all-reed ensemble, the Winds of Manhattan. Concurrently, Moss began composing for extended ensembles of woods, brass, strings and rhythm, crossing into the “Third Stream” (the launch-point for “Fourth Stream,” Moss' integration of folk and world music into jazz), while embracing improvisation at its most emotive.

Moss founded the Fourth Stream record label and ERG Publishing in 1972 to produce and release the vast array of experimental East Village music. Paul Bley arranged distribution via the Jazz Composers Orchestra Association's New Music Distribution Service. “JCOA also commissioned a new work in which I conducted 100 stellar musicians at NYU,” says Moss. “For this I developed my own technique of composition, a technique similar to latter day composers, but 40 years before them. I soon led a similar group of incredible free jazz musicians that was commissioned by WBAI-FM and broadcast live out of their studios.” In 1974 Moss traveled to Pakistan, India and Sri Lanka with his wife, dancer Judith Moss, on a Dan Wagoner Company State Department tour. He not only performed on radio with Sri Lanka's premiere violinist, vocalist and composer W. D. Amaradeva, but expanded his world music vision, inspired by Coltrane's own. Polyrhythmic explorations followed, with wildly augmented improvisation. In the

ensuing years, he not only incorporated South Asian forms, but concepts from African traditions. Among his most important global allies was celebrated tabla player Badal Roy. Their collaboration began with Moss' first album in 1976, and was maintained over the next four decades.

Moss' career also led to Richie Beirach (who passed away this January), as well as Michael Urbaniak, Dave Burrell, Ra Kalam Bob Moses, Jackson Krall, Larry Roland, William Parker and Bakr (Downs), with whom Moss performed at the now legendary downtown iteration of the Knitting Factory, really the stuff of legend. Downs recruited Moss into his band Centipede and Krall is currently in the driver's seat of Moss' ROOTS to SHOOTs band. Roland (who died in 2023) was another colleague holding lasting impact. Moss recalls: “Larry and I started playing together when pianist Steve Cohn and I organized the New York Free Quartet, with Chuck Fertal on drums. We put out four albums and played many venues together. Larry invited me into Vision Festival gigs with drummer-percussionist Michael Wimberly and trumpeter Waldron Mahdi Ricks. He had that old school style and was a big influence on ROOTS to SHOOTs' performances of Coltrane's *A Love Supreme*. We really miss him.”

Though it's easy to see the loss of vital comrades deeply moves him, Moss is a survivor and fittingly, he's now preparing to release a boxed set of live recordings by ROOTS to SHOOTs, Ensemble Bows and *Quantum Butterfly*, a spectacular electro-acoustic volume. The selections almost combust in trying to contain such flagrant liberation.

For more info visit michaelmoss.bandcamp.com and m2-theory.com.

Recommended Listening:

- Annette Peacock—*I'm The One* (RCA Victor, 1972)
- Michael Moss Four Rivers—*Cross Current* (Fourth Stream, 1978)
- Collective 4tet—*Dreamcatcher* (Stork Music, 1992)
- New York Free Quartet (Michael Moss, Steve Cohn, Larry Roland, Chuck Fertal)—*Dream Time* (Fourth Stream, 2016)
- Michael Moss Accidental Orchestra—*Helix* (Fourth Stream, 2016)
- Michael Moss—*Quantum Butterfly* (Fourth Stream, 2022-25)

LEST WE FORGET



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LOREZ ALEXANDRIA

GIVE ME THE SIMPLE LIFE

BY ORI DAGAN

Twenty-five years ago, on May 22, 2001, vocalist Lorez Alexandria, often cited as one of the most underrated jazz singers of her time, passed away in Los Angeles at age 71. She never scored a hit song but she did record 25 albums over five decades for labels such as Impulse!, King, Argo, Pzazz, Discovery, CBS/Sony, Trend and Muse, and in 1984 she was GRAMMY-nominated for *Harlem Butterfly* (Discovery), losing out to Joe Williams. Alexandria's authentic style is at once earthy and elegant, horn-like yet grounded by the lyric. She selected her repertoire with great care, intentionally dressing each story with crisp diction and surprising musical choices. Her discography dazzles

with infectious swing, a keen sense of harmony, and at the peak of her powers, a luscious tone impeccably controlled.

Two drummers with whom Alexandria worked remember her well. Kenny Washington, who appeared with on her *May I Come In* (Muse, 1991) relates: “She was pleasant and a real pro with no drama—a great vocalist who could swing, had good time and a clear, beautiful voice.” Michael Carvin, who met Alexandria in 1964 shortly after he moved to Los Angeles as a teenager, formed a special relationship with the singer. Alexandria was the first-ever jazz singer he remembers hearing; he also appeared on her final recording, *Star Eyes* (Muse, 1993). “She had a beautiful, beautiful feeling. She was a real jazz singer, like Carmen McRae and Dakota Staton. For a drummer these are real jazz singers, as far as their cadences and rhythms. She really knew how to phrase and go in and out.”

Dolores Turner Alexandria was born into a religious family on August 14, 1929 in Chicago, IL. She began singing in an *a cappella* church choir, which was the bedrock of her flawless intonation: “You have no instruments to cover up any mistakes,” she told

Terry Gross on a 1978 NPR interview. In her late teens she became deeply inspired by Sarah Vaughan, Ella Fitzgerald, Carmen McRae and Billie Holiday, and set out to be a jazz singer. Her well-received debut *This is Lorez* (King, 1957), with pianist King Fleming, featured a brilliant, Afro-Cuban take on “Baltimore Oriole”, the Hoagy Carmichael tune, which she would record twice more in her career. Following a string of releases for King and Argo—including an excellent *Early in the Morning* (1960) with Ramsey Lewis—Alexandria opted to move to L.A., and was signed to Creed Taylor's Impulse! label. The Bob Thiele-produced *Alexandria the Great* (1964) is often praised as a masterpiece, featuring Wynton Kelly, Victor Feldman, Al McKibbon, Jimmy Cobb, Bud Shank, Ray Crawford and Paul Horn. The session yielded a stunning version of “Over the Rainbow”, which referenced Arthur Hamilton's “Sing a Rainbow” as an introductory verse. *More of the Great Lorez Alexandria* followed (also 1964), but soon thereafter, Beatlemania struck, and the label dropped jazz singers altogether.

(CONTINUED ON PAGE 32)

WIDE EAR

BY MUSICIANS FOR MUSICIANS

BY KEN WAXMAN

The hoary quip about the “best way to make one million dollars in jazz is to start with two million” could be applied with even more accuracy to recording improvised music, especially for a non-profit label like Wide Ear, the Swiss imprint that’s been around since 2009.

Promoting primarily Swiss musicians (saxophonist Urs Leimgruber, clarinetist Hans Koch, pianist Jacques Demierre, drummer Pierre Favre, et al.) in addition to an international array of others, particularly from Germany (clarinetist and bass clarinetists Michael Thieke and Rudi Mahall, drummer Paul Lovens and synth player Thomas Lehn), the Zürich-based collective gives its artists, who are responsible for all financing, complete control over their music and its presentation. This means “100% of our revenue goes to the artists,” explains Zug-based drummer and label co-founder Alex Huber. “We’re more flexible and don’t need to make a living out of the label,” he adds. “We see ourselves more like a curated platform.” The “we” he refers to are his two Zürich-based associates: drummer David Meier and accordionist Tizia Zimmermann. Others, including pianist Yves Theiler, vocalist Dalia

Donadio and another founding member, saxophonist Tobias Meier, were involved for greater or lesser periods, with Zimmermann joining Huber and Meier in 2023. “We don’t really have a hierarchy, everybody does everything,” Huber explains. Even the Zug location was strictly a matter of convenience. With no post office boxes available in Zürich when the label was created, the founders found one in Zug, 20 minutes away by train from the larger city.

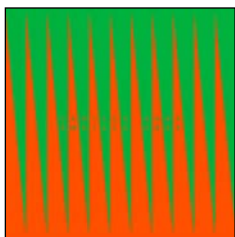
Why start a record company in the first place? “Established labels seemed to have a clear and fixed musical direction where we didn’t see our music fit, and going through an established label often involves big hurdles,” Huber elaborates. “We wanted to create our own platform to release our broad vision of contemporary music. We also wanted to keep as many decisions up to the artists themselves, most importantly the artwork and the format of the releases.” The thought was also that every release would generate interest and publicity for the other releases and artists. That said, Huber admits having no prior experience in running a label: “We had to figure stuff out and there’s plenty we still could do better.”

So far Wide Ear has released 80 sessions in a variety of formats. Most arrive in finished form from the musicians involved, with the label promising speedy timelines for the releases. Initially the label paid for the basic structure, but now, for every release,

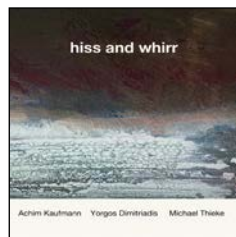
the musicians involved contribute a small amount, which pays for storage, web hosting and the like. As for the three organizers: “We only get paid by the specific artist who we help setting up a release,” says Huber. “This means talking to the artist about the process, what they want to do, what they need to send us, but also about finances and deadlines. Then we prepare the release, sometimes getting in touch with pressing plants or set up the homepage, upload the music for streaming and prepare a newsletter.”

Geneva-based pianist and composer Demierre has two albums on the label: 2023’s *The Hills Shout*, an edited version of a live solo piano concert; and 2024’s *in the endless wind*, with the LDL trio of Leimgruber and Lehn. As someone who has recorded for many companies over the years, Demierre points out that “every label that releases this kind of music wants to set itself apart from the rest. But Wide Ear offers a particularly interesting perspective on the Swiss experimental/improvised scene because it’s transgenerational and translinguistic. It also doesn’t limit itself to Switzerland, even as its musical cartography breaks down the borders of this small country.” Confirms Huber: “We have quite a few artists from the Berlin scene on our label, since there has been an ongoing exchange over the years, as well as a few New York artists.”

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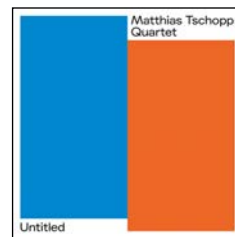
Camille Émaille/Anna Frey
Camille Émaille/Anna Frey



his and whirr
Achim Kaufmann, Yorgos Dimitriadis, Michael Thieke



Live Capitol Brig
Miguel Mengis



Untitled
Matthias Tschopp Quartet



Lightnings
Urs Leimgruber/Alex Huber

VOXNEWS

I WRITE THE SONGS

BY TESSA SOUTER

This month VOXNews shines a light on songwriters, starting with **Marcus Goldhaber**, whose new album, *The Promise of You* (Fallen Apple) features six standards from the Great American Songbook, alongside six of his originals—including “Two at a Time” (recently nominated for a 2026 MAC Best Song Award). **Amy London** is producing a tribute to lyricist and social activist Yip Harburg at Pangea (May 27), which will double as a celebration of Mayor Mamdani, AOC and Bernie Sanders. Blacklisted from 1951-62, Harburg was a champion of labor unionism and racial, sexual and gender equality. His 1932 song “Brother, Can You Spare a Dime” became an anthem of the Great Depression. His successful 1944 musical, *Bloomer Girl*, celebrated equal rights for women and the underground railroad (its heroine refuses to marry her suitor until he frees his slave), and his best-known Broadway show, *Finian’s Rainbow*, satirized American financial practices, reactionist politicians, racism and the mistreatment of the working class. Not forgetting *The Wizard of Oz*, which Harburg helped shape into a subtly political allegory for the late 19th-century American Populist movement.

Aubrey Johnson’s sophomore album, *The Lively Air* (Greenleaf Music), is an exquisitely-crafted program of original arrangements and songs, marking Johnson’s return to composing after several years focused primarily on recording and interpreting other artists’

music (including Lyle Mays, Billy Childs, Alex Sipiagin, Randy Napoleon). Catch her this month at Nublu (May 30). GRAMMY-winning drummer-composer Adonis Rose presents *Unusual Suspects*, featuring veteran vocalist **Phillip Manuel**, who was persuaded not to retire by Rose in order to make the album. Nine of the album’s eleven songs are former instrumentals and jazz standards that have been lyricized by Manuel, including “Party Time” (Lee Morgan), “The Unusual Suspects” (Peter Martin) and “The Road Less Traveled” (Joe Sample).

For a peak behind the scenes of songwriting, don’t miss GRAMMY-winning vocalist **Nicole Zuraitis**’ “Songbook Round Table” at Mezzrow (May 20), a mix of songs and discussions with other songwriters about process. (The first one at Drom, featuring singer-songwriters **Vilray** and **Vanisha Gould**, was a huge success.) This one will feature Brooklyn-based vocalist-composer Spilata (**Charles Turner**) and special guests TBA. **Gabrielle Cavassa**, who made a splash as the singer on Joshua Redman’s Blue Note debut album, *Where Are We*, after his manager discovered her singing at a wedding, makes her own Blue Note debut with *Diavola*. The new album showcases her pure, expressive voice as a beautiful interpreter of songs as well as her skills as a songwriter. Catch her album release at Birdland Theater (May 1-3).

SEE YOU THERE... Starting out the month, velvet-toned vocalist **Kelley Sutenfield**, currently London-based, reunites her NYC trio for a rare local appearance at the Ivy Room (May 1). Don’t miss **Jane Irving** at Mezzrow (May 3). Jazz Foundation of America’s annual Great Night Gala fundraiser at Jazz at Lincoln Center (May 21) will include 10-time GRAMMY winner **Norah**

Jones (2026 Dr. Billy Taylor Humanitarian Award honoree) and **Patrice Rushen**. Singing at Silvana (May 1) is **Maria Guida**. As *Is*, co-led by enchanting husband and wife duo, guitarist Al Schulman and vocalist **Stacey Schulman**, celebrate the release of *Crazy World* at Chelsea Table + Stage (May 1) and the free Porchfest in Montclair, NJ (May 16)—where front porches become musical stages for local bands, artists and musicians. Multi-GRAMMY-winning **Samara Joy** will be at David Geffen Hall at Lincoln Center, performing with the New York Philharmonic Orchestra (May 16). GRAMMY-winning singer-actor-pianist **Harry Connick Jr.** will be at Carnegie Hall (May 22-23). Poet-vocalist-composer **Maryanne de Prophetis** celebrates her new album, *Come O Light* (ENNA) at Greenwich House Music School (May 20). **Jazzmeia Horn** and Her Noble Force perform at the Appel Room (May 29-30). **Alica Hall Moran** will be among The Jazz Gallery annual Gala Honorees, sharing the Trailblazer Award with husband, pianist Jason Moran at the Cosmopolitan Club (May 18). **Dee Dee Bridgewater** joins in the post-centennial celebrations of Oscar Peterson at Rose Theater (May 8-9). **Madeleine Peyroux** unites her long-time Carlile Family band—Jon Herington (guitar, vocals) and Barak Mori (bass, vocals)—for “We Are America,” a celebration of the great American composers and songwriters that represent what the trio feels about the US. Expect a mix of Peyroux originals with songs by Allen Toussaint, Judy Collins, Billie Holiday, Bob Dylan and more. Catch them at Sony Hall (May 15). And **Richard Cortez**’ Sinatra tribute is at Birdland Theater (May 17).

(*Tessa Souter celebrates Erik Satie’s 160th birthday at Joe’s Pub May 17)

BERGAMO JAZZ

BY DAVID CRISTOL

BIG EARS FESTIVAL

BY JIM MOTAVALLI

OUT FEST

BY ARIELLA STOK



Franco D'Andrea @Bergamo Jazz



Cécile McLorin Salvant @Big Ears Festival



Alfredo Colón @Out Fest

For the third consecutive year, saxophonist Joe Lovano served as artistic director and master of ceremonies at the 47th edition of Bergamo Jazz (Mar. 19-22). For this edition of the festival—titled “Setting the Pace,” to which Lovano added “Striving for Peace” during his brief introductory speeches—much of the music was noticeably dedicated to the centenaries of Miles Davis and John Coltrane.

The venues were dispersed among the Northern Italian town’s Città Alta and Città Bassa, a more mountainous and ancient equivalent to NYC’s Uptown/Downtown. Concert attendees were led up cobblestoned, winding streets for the opening event at Aula Picta, a chapel with faded frescoes covering its stone walls. It’s the festival’s tradition to begin with a piano solo (previous editions had Dave Burrell and Aruán Ortiz kicking things off). **Wayne Horvitz** played piano (and electronics) in front of a large painting by High Renaissance artist Lorenzo Lotto, and offered an early highlight, perched between a contemporary chamber aesthetic and exploratory jazz. An opening half-hour free-form improvisation, each note weighed, revealed a steady touch and great focus with no grand gestures. Concise compositions followed, two of them paying tribute to iconoclasts Carla Bley and Cecil Taylor.

The same hall was used for another solo, by Argentina-born pianist **Leo Genovese**, whose conviviality was antipodal to that of Horvitz. His effervescent playing included Mozart, Kurtág, Bud Powell, Hermeto Pascoal and Coltrane (“Crescent”), among others, plus his own “Luna de Nueva York” and “Peace Suite”, which entwined compositions by McCoy Tyner (“Search for Peace”), Ornette Coleman (“Peace”) and Horace Silver (“Peace”), united by theme and burning relevance. Lovano joined in on a couple of tunes, including Coltrane’s “Central Park West”, with a velvety tenor tone and sustained notes with a vibrato-heavy ending. At the exit door, all available copies of Genovese’s *Solo Brooklyn* (577 Records) were quickly purchased by enthusiastic patrons!

The Teatro Sociale welcomed the trio of pianist **Franco D’Andrea** with Gabriele Evangelista (bass) and Roberto Gatto (drums). With a career extending back to the mid ’60s, D’Andrea has played on film music by the likes of Piero Umiliani, and Gato Barbieri’s *Last Tango in Paris*. In Bergamo, it was old-school standards time, with an underlying sense of humor, not unlike the late, great Algeria-born, French pianist Martial

(CONTINUED ON PAGE 31)

The Big Ears Festival in Knoxville, TN, celebrates the full cornucopia of global music, and there’s more than enough of everything to go around and attend: jazz is in full flower at Big Ears, with its tendency to emphasize what’s new and challenging. And it unquestionably works. As in 2025, this year’s edition (Mar. 26-29) was sold out. “It’s an enormous event, and so inspiring,” says trumpeter Dave Douglas, who got into the spirit by appearing with two wholly different bands (including the relatively new GIFTS group). “Ashley Capps (Big Ears Executive and Artistic Director) brings in such a variety of artists and has really developed an audience for this music, which is so essential to our national character. Every city should have a Big Ears!”

It’s the kind of event where you can catch saxophonist **Isaiah Collier** not only playing the music of John Coltrane but also sitting down for an aural “blindfold test” in *DownBeat*’s Blue Note Lounge (for the record, he did very well, correctly ID-ing Albert Ayler, Sonny Rollins, Lakecia Benjamin and Melissa Aldana, but missing his homeboy from Chicago, Von Freeman). Collier would have recognized any Coltrane recording, because he’s obviously studied it closely; his highly-charged tribute, with his Chosen Few band, featured the impassioned latter period, and included a ferocious “Giant Steps”, a sped-up “Naima” and an intense “My Favorite Things”, the latter on which pianist Davis Whitfield got significant solo space, as he leaned in on a McCoy Tyner-influenced approach.

A highlight of the festival was a well-organized performance by the vibraphonist-drummer **Ches Smith**’s Clone Row, featuring bassist Nick Dunston and the twin-guitar attack of Liberty Ellman and Mary Halvorson (the latter a ubiquitous presence at the festival). Glitchy electronics crept into these spiky tunes, and the focus was on advancing the music rather than solo spotlights. Their set was one of many that should have been enjoyed in its entirety, but the logistics of Big Ears (six shows happening simultaneously) makes quick drop-ins almost mandatory. Typical was a brief exposure to guitarist **Pat Metheny**’s set, which began with drummers walking through the audience and the guitarist on acoustic, with some wordless vocals reminiscent of Chick Corea’s Return to Forever Brazilian period (with vocalists Gayle Moran and Flora Purim). By the second tune he was on electric, turning out the more classic Metheny sound.

Trumpeter-arranger **Steven Bernstein** was in fine

(CONTINUED ON PAGE 31)

Out Fest (Mar. 13-15), in its second year under that name, turned Williamsburg’s Looove Annex into a laboratory of improvisation and collective purpose. The festival felt like a miniature Vision Festival—same Arts for Art orbit, but with a younger tilt and an even greater insistence on intergenerational exchange. Emphasizing music and poetry, it sustained the refrain, “He(art) to resist,” a sentiment Patricia Nicholson-Parker (Arts for Art and festival producer) described as essential to the moment. Out Fest grew out of “Studio RivBea Revisited,” a series mounted in 2023 in a ground-floor space of the original Bond Street location that served as home and Loft era performance space of Sam Rivers and his wife Bea(trice) in the ’70s. Since losing its Nublu partnership, Arts for Art has been hosting weekly residencies at Looove Labs, giving bands the rare opportunity to develop, although there remains a deep sense of “how much the community needs a [more permanent] home,” according to Nicholson-Parker.

The opening set by XXE—**gabby fluke-mogul** (violin), **Mara Rosenbloom** (piano), **Tcheser Holmes** (drums)—laid down the festival’s operating principle: improvisation as a shared, visceral practice. Rosenbloom drove dense clusters into the piano with her knuckles, rocking against the bench; fluke-mogul’s legs kicked as the violinist bowed near the instrument’s headstock; Holmes braided rhythmic anchors beneath. The trio moved as a listening unit. A brief descent into John Coltrane’s arrangement of “My Favorite Things” tilted the set toward a modal, circling tenderness. Nicholson-Parker’s duet with electronic percussionist **Val Jeanty** then turned the stage into ritual theater. Jeanty constructed beats and sonic textures—bells, jungle echoes, fractured electronics—while a projected video complicated presence: audience members whispered, “Is she inside or outside?” Nicholson-Parker entered as prophet and poet, sermonizing, vocalizing, clapping, speaking in tongues. The piece was an invocation and a call to action that was both urgent and hopeful.

Pianist **Dave Burrell**’s near-hour solo was an exercise in memory and tenderness. He began with angular fragments before easing into “Somewhere Over the Rainbow”, only to interrupt himself, addressing his wife, poet Monika Larsson, and the feeling of being among friends. He evoked the sensation of bassist Jimmy Garrison (1934-1976) being present in the space before sinking into his “Teardrops for Jimmy”, which swelled into long, searching digressions that

(CONTINUED ON PAGE 32)

PEPERONCINO JAZZ FESTIVAL

Season 26
New York

MANHATTAN NEW YORK

May 24th (5 pm - \$ 75 includes refreshments & hors d'oeuvres)
> InterContinental NY Barclay Hotel
EMILIANO D'AURIA SEXTET
 Phillip DIZACK (trumpet), Godwin LOUIS (alto sax)
 Lucas PINO (tenor sax), Emiliano D'AURIA (piano)
 Jacopo FERRAZZA (double bass), Joe DYSON (drums)

May 26th (6 pm - Rsvp)
> Casa Italiana Zerilli-Marimò NYU
NICOLE ZURAITIS
meets **ELIO COPPOLA TRIO**
 Nicole ZURAITIS (voice), Idan MORIM (guitar)
 Sam WEBER (double bass), Elio COPPOLA (drums)

May 27th (6 pm - Rsvp)
> Istituto Italiano di Cultura
DAVIDE CERRETA QUINTET
featuring **STACY DILLARD**
 Davide CERRETA (voice), Stacy DILLARD (sax), Daniel SKY (trumpet), Stefano BATTAGLIA (bass), Michael ODE (drums)

May 28th (6 pm - Rsvp)
> Istituto Italiano di Cultura
"Peperoncino Jazz Festival NY Award"
RACHEL Z & OMAR HAKIM TRIO
 Rachel Z (piano), Omar HAKIM (drums)
 Jonathan TOSCANO (double bass)

May 30th (4 to 6 pm - \$ 25 or \$ 20 for members)
> The Hot Club
SIMONA DANIELE & GREG RUGGIERO
 Simona DANIELE (voice), Greg RUGGIERO (guitar)

May 31st (5 pm - \$ 25 includes complimentary wine)
> Rizzoli Bookstore
STEFANO BATTAGLIA BAND
 Daniel SKY (trumpet), Daniele GERMANI (sax),
 Emanuele FILIPPINI (piano), Stefano BATTAGLIA (bass),
 Avery LOGAN (drums)

June 2nd (8 pm - Free admission)
> NYU Frederick Loewe Theater
"Peperoncino Jazz Festival NY Award"
MIKE MAINIERI
meets **COMBO NUOVO & STRING ENSEMBLE**
 Mike MAINIERI (vibraphone)
 Dave SCHROEDER (harmonica, sax, flute, mongolian ever buree)
 Billy DREWES (sax), Rich SHEMARIA (piano, composer, orchestrator)
 Brad SHEPIK (guitar), Jerry DeVORE (double bass),
 Jeremy WARREN (drums)

June 3rd > 7th (6 pm - 8 pm) + (10 pm on Friday and Saturday)
> The Smoke Jazz Club
JOHN PATITUCCI 4ET *feat. Special Guests*
Steve Wilson, Chris Potter, Mike Rodriguez
 John PATITUCCI (bass), Joey CALDERAZZO (piano)
 Adam CRUZ (drums)
 June 3rd > TRIO *plus* Steve WILSON *alto sax*
 June 4th and 5th > TRIO *plus* Chris POTTER *tenor sax*
 June 6th and 7th > TRIO *plus* Michael RODRIGUEZ *trumpet*

...more concerts coming soon, check out
www.peperoncinojazzfestival.com

Info & Tickets: visit venue's websites
 Artistic Director: Sergio Gimigliano

MAY 7-8

PEPERONCINO JAZZ FEST

Featuring **CHRIS POTTER**

FRI 5/8

AARON DAVIS HALL The City College of New York

4TH ANNUAL WEST HARLEM SUMMER JAZZ FESTIVAL

WEST HARLEM ARTS ALLIANCE

Jackie Robinson Park Bandshell

Saturday, May 2, 12 Noon*
 Friday, June 5, 6 PM
 Monday, June 29, 6 PM*
 Friday, July 10, 6 PM
 Friday, August 7, 6 PM

Montefiore Sq Park @ 137

All concerts start @ 6 PM

St. Nicholas Park @ 135th St

Friday, May 22, 6 PM
 Friday, June 19, 6 PM
 Friday, July 24, 6 PM
 Friday, August 28, 6 PM

Morningside Park @ 114 St Pond

Saturday, May 9, 5 PM
 Saturday, June 13, 5 PM
 Saturday, July 11, 5 PM
 Saturday, August 8, 5 PM
 Saturday, September 12, 5 PM

*Note: Not a usual day or time

West Harlem Development Corporation
 Council on the Arts
 NEW YORK CITY COUNCIL MEMBER
SHAUN ABREU
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 NYC Cultural Affairs

JAZZ POWER INITIATIVE

SYNCOATED CELEBRATION 2026

HOST & PERFORMER

MAY 14, 2026
 Pre-Ceremony Cocktail Reception 6 p.m.
 Concert & Awards Ceremony 7:15 p.m.

Leonard Nimoy Thalia at Symphony Space
 250 West 95th Street, NYC

Christian McBride

HONOREES

Rothman Family Syncopated Partnership Award
WBGO and Steve A. Williams
 President and CEO

JPI Changemaker Award
Lakecia Benjamin
 Bandleader and Saxophonist

Miranda Family Champion of Arts and Culture Award
The Honorable Carmen De La Rosa
 New York City Council Member

Presented By: The Rothman Family Foundation
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RSVP at jazzpower.org/celebration



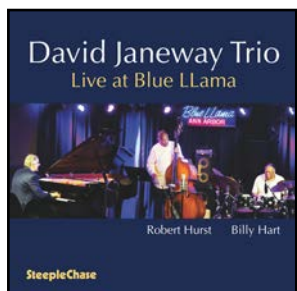
The Woods
Ryan Blotnick (Fishkill)
 by Josh Gagnon

In addition to his varied musical and artistic influences, guitarist and composer Ryan Blotnick's relationship with the natural world is a driving force behind his new album, *The Woods*. Blotnick draws a comparison between a forest's ecosystem and the way in which his quartet plays together. Like the mycelium networks beneath the forest floor, his band of Tyler G. Wood (piano, organ), Adam Chilenski (bass) and Otto Hauser (drums) act as interlinked organisms, growing and changing throughout each track with a musical hive mind. With this new album, the compelling textures created throughout speak to the group's masterful work together.

The quartet opens with a warm collective improvisation to introduce the leader's original composition "The Magic". These first two minutes are something of a musical invocation, drawing in the listeners' attention in preparation for what follows. The second half of the track continues the loose, airy quality of the introduction while establishing an underlying pulse between Hauser's beat and Chilenski's bass ostinato. This leads nicely into "Pecao" (a piece inspired by Blotnick's time in the Yucatán), which establishes a clave in its outset. The terraced building of rhythmic character creates a great album opening statement. "Snowfields" stands out as a departure in character from the rest of the recording. Where an open, warm texture occupies the majority of the listening minutes, "Snowfields" is like a needle drop into a driving, distorted jam session. Named after particular areas of expert terrain on ski slopes, the feeling of adrenaline and excitement is fitting. Given the contrast from the other selections, Blotnick's guitar tone here is precise and tasteful, and the ensemble is well-balanced, even with the given increase in volume. The last two tunes stand out as highlights of the record: "Smokey Corners" and "Lurvey Spring" express a lyrical style, in which the band seems quite at home.

Throughout, Blotnick's melodic style shines, with lush accompaniment from his collaborators and, at times, the whole band lands on a chord together, adding a memorable feeling of weight to the music's texture.

For more info visit ryanblotnick.com. The album release concert is at Threes Brewing May 18 and Avalon Lounge (Catskill, NY) May 20. Blotnick is also at The Richardson May 19. See *Calendar and 100 Miles Out*.



Live at Blue Llama
David Janeway (SteepleChase)
 by Ken Dryden

Since retiring from his psychiatric practice a few years ago, pianist David Janeway has devoted himself

full time to his jazz career. His latest trio session was recorded live at Blue Llama in Ann Arbor, MI, in 2024. Like his earlier trio (with Cameron Brown and Billy Hart), his new band features two veteran players: Robert Hurst (bass) and once again Hart (drums). It's an interactive trio, not oriented to leader and sidemen.

The Detroit native has long lived in the New York metropolitan area, but he has absorbed the influences of numerous piano masters from around the country. The set heard herein is typical for Janeway: a mixture of time-tested works, interpretations of jazz classics and his own tantalizing originals. It is refreshing to hear his unique approach to the standard "All the Things You Are" (Jerome Kern), eschewing the B-flat introduction made famous by Dizzy Gillespie, substituting a dreamy, reflective solo introduction before the rhythm section joins in a flash, exploding into a driving post-bop setting with brief interludes of bossa nova. Janeway's playful treatment of the bittersweet ballad "I Should Care" gives it an even more lighthearted air. The poignant ballad "A Child Is Born" (Thad Jones) has become a go-to song for numerous jazz musicians; the trio approaches it here as an understated jazz waltz, allowing the lyricism of the work to naturally come through, with just enough embellishments to call it their own.

Janeway obviously appreciates "The Star-Crossed Lovers", from the Ellington-Strayhorn Shakespeare suite, *Such Sweet Thunder*, reflecting the story of Romeo and Juliet. His lush arrangement captures both the lyricism and sense of forthcoming tragedy with inspired voicings. The medley of two diverse McCoy Tyner works begins with a solo piano take of the reflective ballad, "Search for Peace", leading into a rollicking sendoff for the live audience with a brisk rendition of "Blues on the Corner". Janeway's own compositions certainly merit wider attention. "Forward Motion" was the title track to his earlier album (also on SteepleChase). Its lively, Latin-tinged, rhythmic undercurrent, fueled by Hart's powerful drumming, inspires the pianist and bassist to fully engage. And the pianist's upbeat "K's Shuffle" showcases Hurst's hip, extended arco bass solo, leading into Janeway's bluesy piano, which Hart punctuates with gusto.

For more info visit arkivmusic.com/collections/steeplechase. The album release concert is at Mezzrow May 8. Janeway is also at Beanrunner Café (Peekskill, NY) May 30. See *Calendar and 100 Miles Out*.



mutima
Cecil McBee (Strata-East - Mack Avenue)
Music Inc.
Music Inc. (Strata-East - Mack Avenue)
 by Terrell K. Holmes

Bassist Cecil McBee, who turns 90 this month, has been an important and celebrated musician for decades, mostly as a valued sideman in bands and on recordings of other jazz greats (including saxophonists Charles Lloyd, Yusef Lateef, Pharoah Sanders and Sam Rivers). He is also central to a pair of recently reissued albums on the landmark label Strata-East, each one marking a significant debut.

By 1974, McBee was well-established when he recorded his first album as a leader, *mutima*, writing and arranging all of the songs. He plays two solos on the ambitious opener, "From Within", and from the first raga-inflected notes, the bassist creates a stunning arco dialogue that is an impassioned, lyrical *tour de force*. "Voice of the 7th Angel", though brief, bursts with

color, buoyed by the soaring vocals of the stellar Dee Dee Bridgewater, a year away from her Tony Award-winning star turn in the Broadway production of *The Wiz*. McBee's blistering pizzicato lays the foundation for the hard bop/free jazz hybrid "Life Waves". Tex Allen (trumpet), George Adams (tenor) and Alan Braufman (alto) form a fierce front line, while Onaje Allan Gumbs (piano) provides vibrant underpinnings. The title track, and "A Feeling", are each delights, with excellent playing by Adams (soprano), Art Webb (flute) and Gumbs (electric piano). "Tulsa Black" is a full-blown R&B funk dance party with robust horns, thumping percussion and an electric bass line laid down by heir apparent Cecil McBee, Jr. that lands like a string of Muhammad Ali jabs. The tune induced this writer's boogie down overbite and confirmed *mutima* as one hell of a debut.

When trumpeter Charles Tolliver and the late pianist Stanley Cowell founded Strata-East, their core principles were artistic integrity and self-reliance. The label's 1970 eponymously-titled debut release, *Music Inc.*, exemplifies their mission statement. It's not only an excellent album, but also a testament to Strata-East, as an enduring tribute to the talent, vision and determination that Tolliver and Cowell shared over their half-century long collaboration (Cowell passed away just over five years ago). While ostensibly a quartet album, with Tolliver, Cowell, McBee and drummer Jimmy Hopps, it's actually a swinging big band jaunt (with woodwind players Clifford Jordan and Jimmy Heath; trombonists Curtis Fuller, Dick Griffin, Garnett Brown and John Gordon; trumpeters Richard Williams and Virgil Jones; tubist/baritone saxophonist Howard Johnson, et al.), with Tolliver and Cowell sharing the composing and arranging. Tolliver soars above the Latin rhythm of "Ruthie's

RECOMMENDED NEW RELEASES

- **The Blackhawk Quintet – Englewood (S.A.K.B.)**
- **Dave Douglas Gifts Quintet – Transcend (Greenleaf Music)**
- **Champion Fulton, et al. – Flying High: Still Soaring (Jazz at the Ballroom/Songbook Ink)**
- **Michael Formanek – New Digs (Intakt)**
- **Pierre Favre Trio – Bird Food (Blaser Music)**
- **Bill Frisell – In My Dreams (Blue Note)**
- **Colin Hinton – Three Suites (Endectomorph Music)**
- **Gregory Hutchinson – Kind of Now: The Pulse of Miles Davis (Warner Music)**
- **Jon Irabagon/Dan Oestreicher – Saturday's Child (Irrabagast)**
- **DoYeon Kim – Wellspring (TAO Forms)**
- **Alexis Marcelo – Solo Piano (Intakt)**
- **Jason Miles – 100 Miles for Miles Davis (s/r)**
- **Liudas Mockūnas, Samuel Blaser, Marc Ducret – Twisted Summer (Jersika)**
- **Art Pepper – Everything Happens to Me (1959 - Live at The Cellar) (Widow's Taste-Omnivore)**
- **Scott Robinson – Call of the Tarogato (Circumplex)**
- **Ted Rosenthal – Trio in 4 Acts: The Good Old Days (TMR)**
- **Maria Schneider Orchestra – American Crow (ArtistShare)**
- **Nate Wooley's Columbia Icefield – A Silence Opens (Out Of Your Head)**
- **Min Xiao-Fen/Julian Kytasty – Boundless (Anderson Audio)**
- **Sam Yahel – Quiet Flow (La Reserve)**

Heart", with Cowell's harmonic drive keeping the tune at a high level. "Brilliant Circles" begins in waltz tempo, then glides into a smooth bop vamp with the co-leaders working out furiously over the horns. "Household of Saud", a tribute to McCoy Tyner (his Muslim name was Sulaimon Saud), is straight up fire, with Cowell doing perhaps his best playing on the album, layering nimble block chords with wicked arpeggios. Tolliver is equally game, and a thunderous rhythmic coda by Hopps takes the song out. The penultimate track, "On the Nile", features McBee with one of his signature plucked solos—a rhythmic, thoughtful and sophisticated showcase for the now-nonagenarian.

For more info visit mackavenue.com. McBee is at Blue Note May 9-10 (with *The Cookers*). See Calendar.



Between the Lines
The BLCK Madonna
(Noir Collective/Downtown)
by Marilyn Lester

In this debut album, *Between the Lines*, relative newcomer, Ana Hoffman—whose *nom de jazz* is The BLCK Madonna—reveals a polished singer with cred in African roots (she is the child of an American father who met her Ghanaian mother in the Peace Corps). But Hoffman has also been searching for identity. On track to become a pharmacist, she switched gears, deciding on jazz as The BLCK Madonna—not a religious reference, but one reclaiming the original meaning of the term (my lady) as an expression of reverence. This choice, she says, allowed her to stand "fully inside my voice as an artist." Move over Lady Gaga, Rihanna and Bad Bunny.

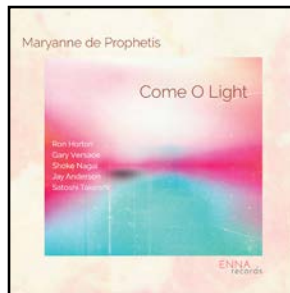
If Hoffman's name has been carefully-crafted, so has this eight-track album: precision engineered to a fault. Hoffman's record company is similarly marketing her debut with a precise intent, booking her into high-end supper clubs. At Baretto (Apr.11), a club with snooty aspirations to poshness, most patrons were far more interested in their own social affairs than to give a listen. But Hoffman fit in visually, in a shimmering sheath with mile-high heels. Her band, also on the album, was a study in what multiple studio takes can do, versus live playing. Sharp and tight on the recording, their instrumental opener of "Lady in My Life" at Baretto was lackluster. Pianist Sam Towse phoned it in, bassist Rafael Enciso made a concerted effort, but tenor saxophonist Santosh Sharma seemed unfocused. The gold star goes to drummer Christian McGhee who showed flashes of genius. On the album's version of "Night and Day", a respectable Sharma leads the way with Towse creatively featured. Live, with Hoffman out front, it was McGhee who shone. No verse, but the drummer evidently had it in his head with sticks on rim-driven beats, masterfully calling up the famous intro of "Like the tick tick tock of the stately clock/As it stands against the wall."

"Afro Blue" opens the album, at a slowed tempo, with a vocal call acting as a kind of mystic invocation. Used as the closer in concert, the band awakened: juiced up, swing added, the vocal call repeated as a call-to-action. McGhee applied clearly-defined African rhythmic patterns, with Enciso's electric bass raising the energy to the sky. "My Funny Valentine", live,

featured Sharma's voicings effectively offered as musical commentary. Conversely, the album's version borders on aggression, driven by Enciso's insistent pizzicato. The highlight of the set (not on the album) was a robust "A Night in Tunisia" with plenty of scat and Sharma finally finding a groove.

On *Between the Lines*, Hoffman's sweet soprano is almost girlish, but live was earthier, more engaging. Ultimately, this debut has appeal. Find a plush chair, mix a cocktail and enjoy as you contemplate where this determined young artist may go.

For more info visit theblckmadonna.com



Come O Light
Maryanne de Prophetis (ENNA)
by John Pietaro

The vocalist, poet, composer and conceptualist, Maryanne de Prophetis, stands as unique within NYC's new jazz community; her blend of song, vocalization, experimentalism, and a music culled from many folk traditions, is at once pensive and restless. Her latest album, *Come O Light*, is perhaps the prime example of de Prophetis' course.

From the opening title track, the amalgam calls on the breathy voices of the vocalist and Ron Horton (flugelhorn) as they're bathed in the wonderous, free variations of Gary Versace (piano) and spacious accented bombs of Satoshi Takeishi (drums). The effect of unison piano and flugelhorn, or Shoko Nagai (accordion) and de Prophetis' voice just above a whisper, is utterly haunting. But the haunt continues on the initially instrumental "Car Man" with Jay Anderson (bass), met by Nagai's synthesizer-like accordion (she uses the instrument as do few others) and Versace's piano flourishes, which careen into gorgeous high modernism. The tension fueled by the leader's vocalizations—where "yeah-yeah" can be heard within silvery vocal streams—is kept just beneath the surface. Other selections are built on more conventional melodies, such as the emotive "Song for Jeanne", heard lushly though mournfully in piano and bass before her vocal enters, featuring a mastery of dynamics. At first listen, the piece seemed to be for the late singer-poet-composer Jeanne Lee due to its beautiful complexity and long tones; the leader clarified that it's dedicated to her friend Jeanne Stosser Strong. The poetry, however, seems born of dream imagery: "Rise up where there are mountains and hills/drink waters of her timeless eye that washes us/Have we met on this green pasture/all who sought her there?/Who come and go with her undivided heart/she keeps/She does not sleep or slumber now/we come and go."

Lost years mark "Refusal #2", where Blue Note-like riffs and perfect rhythm section propulsion sidle Versace's 20th century chromaticism. Once de Prophetis claims the space, her voice goes free-fall and one hears echoes of her close friend, the late Jay Clayton. Such expansive techniques are ideally heard in the vocalist's freely improvised duet with Nagai, which dutifully conjures Brecht and Eisler militancy, sonic and most assuredly, otherwise.

For more info visit ennarecords.com/maryannedeprophetis. The album release concert is at Greenwich House Music School May 20. See Calendar.

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BOXED SET



1960-1964 Mono
John Coltrane (Atlantic-Rhino High Fidelity)
by George Kanzler

With only 2,000 copies pressed, this highly-sought after, recently-released vinyl boxed set encompasses six albums saxophonist John Coltrane made as a leader for Atlantic (excepting *The Avant-Garde*, the album he made as co-leader with Don Cherry, and *Bags and Trane* with Milt Jackson). To make the set even more of a collector's item, Rhino has reproduced the French, mono LPs, rather than the stereo American versions, while the gatefold LP covers reproduce both the French and American original front and back covers.

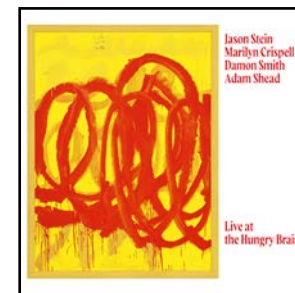
The title of the boxed set, however, is a bit deceptive: it reflects the years the six albums were released, not when they were made. Five of the discs were recorded between May 1959 and October 1960, while *Olé Coltrane* (the one non-quartet album in this set) was recorded May 25, 1961. And all were recorded on eight-track tape machines, so both the mono French and American stereo releases were actually mixed from those same sources. The music here, widely available in all formats, including streaming and CDs, represents an extraordinarily fertile period in Coltrane's *oeuvre*. He had recently left Miles Davis (though briefly returned for one final tour in Spring 1960), stepping out as a leader on his own. And he was brimming with ideas and concepts, both for his basic quartet and for larger units. It is remarkable how many of his most well-known compositions were first documented during the two years he recorded for Atlantic. They include the most ubiquitous of all: "Giant Steps", a rite of passage for aspiring saxophonists and a staple of jam sessions. And that same *Giant Steps* album (the first one he ever composed all the tracks for) contains one of his most covered ballads: "Naima".

The follow-up release, *Coltrane Jazz*, gives us a glimpse on one track of what would become the Classic Coltrane Quartet; the other seven feature the Miles Davis rhythm section of 1959: Wynton Kelly (piano), Paul Chambers (bass) and Jimmy Cobb (drums). Three of the six albums in this set, recorded over the course of just three days in October 1960, were with McCoy Tyner (piano), Elvin Jones (drums) and Steve Davis (bass), the latter eventually replaced by Jimmy Garrison, who would complete the classic quartet by 1962. And during those sessions Coltrane doubled, for the first time on record, on soprano, as heard on *My Favorite Things'* titular track, a two-chord modal reworking of the Rodgers and Hammerstein waltz from *The Sound of Music*, which became one of the saxophonist's most popular and requested numbers—and caused an ongoing wave of tenor players to adapt the soprano as a doubling horn. Coltrane also plays the straight saxophone on Cole Porter's "Ev'rytime We Say Goodbye", and he rounds the album out on tenor on Side Two with a pair of Gershwin show tunes: "Summertime", eschewing much of the melody and harmony in favor of a modal exploration, and "But Not for Me".

Also created during those three hyper-productive days in October 1960, was another unique piece of Coltrane's discography: *Coltrane Plays the Blues* (released in 1962), consisting of six very different and distinct blues penned by the leader, including a "Blues to Bechet" trio of soprano with just bass and drums. The third album from those sessions, *Coltrane's Sound*, was not released until 1964, almost three years after he had been recording for the Impulse! label. The album combined four Coltrane originals, ranging from the song-like "Central Park West" to the questing "Equinox", with two standards: "The Night Has a Thousand Eyes" and "Body and Soul". Atlantic released the last, and arguably most ambitious, album Coltrane recorded for the label, *Olé Coltrane*, five months after it was recorded, in November 1961 (only eight months after *My Favorite Things*). It included his frontline reed partner in his working band (a quintet) of the time: Eric Dolphy (listed as George Lane in the credits), plus Freddie Hubbard (trumpet) and Reggie Workman and Art Davis (bass), along with regulars Tyner and Jones. The album was recorded the same week, in May 1961, when Coltrane recorded a significantly larger ensemble for his *Africa/Brass* (Impulse!). The 18-minute title track of *Olé* has the two bassists interacting, creating a flamenco feel, while the soprano intertwines with Dolphy's flute and Hubbard's trumpet playing, creating what is one of Coltrane's most hypnotically arresting and enduring pieces.

The appeal of this boxed set, despite being readily available music, is not only the music itself, but the presentation. The French covers, save one, are photographs of Coltrane; inside the gatefolds are the original Atlantic covers (Martin Israel's semi-abstract, squiggly-colors of a Coltrane portrait on *Coltrane's Sound* is itself a piece of art well worth having). The dozen different covers exemplify the (lost) creative art of album covers from the LP era. Another lost art, available here, is comprehensive liner notes, which are not only informative, but helped flesh out the listener's experience of the music. Original liners from the Atlantic LPs include much biographical information as well as (courtesy of Ralph Gleason) informative interviews with the saxophonist. New notes on each album, by Syd Schwartz, provide the perspective of valuable contemporary insights, such as on the oft-overlooked *Coltrane's Sound*: "He's not concerned with playing the 'right' notes necessarily, he wants to play the real notes... There's no single thesis, but there's a gravitational center: a sense of reaching inward to pull something eternal out. Even when the form is familiar...the feeling is exploratory, reverent, and willing to live dangerously, so long as everyone is keeping it real."

For more info visit store.rhino.com. John Coltrane tributes this month include "Facing East: The Music of John Coltrane" (with José James + guests) at Blue Note May 1-3, "Miles of Trane" (with Michael Cruse, Patience Higgins, et al.) at Jackie Robinson Park May 2 (part of West Harlem Summer Jazz Festival), "Latin Side of Miles and Trane" (with Conrad Herwig) at Dizzy's Club May 21-24, "Miles & Coltrane at 100" (with Peter and Will Anderson) at Symphony Space Leonard Nimoy Thalia May 30, as well as "The World Within: The Global Sounds of John Coltrane" (with Irwin Hall) May 15-17 and Pablo Batista's "The Latin Side of John Coltrane" (with Conrad Herwig and Freddie Hendrix) May 28, both at South Jazz Kitchen (Philadelphia, PA). See *Calendar and 100 Miles Out*.



Live at the Hungry Brain
Jason Stein, Marilyn Crispell, Damon Smith, Adam Shead (Trost)
by Patrick Romanowski

Recorded in June 2023 at the iconic Hungry Brain, Chicago's incubator for emerging talent and a stage for avant garde improvisation, *Live at the Hungry Brain* brings together pianist Marilyn Crispell with Chicago-based bass clarinetist, Jason Stein, who has dedicated his career to exploring the sonic properties of this singular instrument. Joining the two, Damon Smith (bass) and Adam Shead (drums) contribute to a propulsive, fiercely-spirited performance.

The quartet's set is comprised of two intensely concentrated pieces of long-form improvised music, with Crispell at the helm bringing a lifetime of inveterate experience from the world of improvised music to join forces with this group of free jazz trailblazers. Split between two selections with "A Borderless Event" and "Bone Eaten Up by Breathing", the sound is vast and wildly devouring. The pianist plays with lyrical impact and commands a kind of directional wisdom that opens space for the others to enter into the fold as ideas collectively manifest and come into focus.

As the group shifts through a series of tonal pockets, Smith does a superb job of centering and anchoring the music, while Shead drives the rhythm with a wonderful mixture of frenetic brush work and lean dexterous rolls across the surface of his drum kit. The latter of the two titles is an earthy meditation with a beautifully spacious, spiritual aura that gradually builds to an implosive peak. Stein's bass clarinet work is haunting and poetic throughout, as he articulates otherworldly voices on his instrument, to visceral effect.

A near Olympian feat of sheer creation and extended improvisation, this recording perfectly captures the mind-blowing essence of a great and memorable set at the Hungry Brain.

For more info visit trost.at. Jason Stein, Damon Smith and Adam Shead are at The Record Shop May 28 and Prospect Series May 29. See *Calendar*.



The Sistering
Kate McGarry, Lenora Zenzalai Helm, Lois Deloatch, Nnenna Freelon (Zenzalai Music)
by Anna Steegmann

The Sistering arrives less like an eponymous debut and more like an invitation to a fully-realized world, bringing together four formidable, North Carolina-based vocalists: Lois Deloatch, Chicago-born Lenora Zenzalai Helm (also known as Dr. Helm Hammonds) and Massachusetts natives Nnenna Freelon and Kate McGarry. Each member has a distinguished career and an impressive list of honors. The collective draws its

name from the architectural practice of reinforcing a beam with parallel timbers to repair or strengthen it, a fitting metaphor, given the quartet reflects on life, loss, resilience and renewal: they fortify one another. Across the album, jazz phrasing merges seamlessly with gospel, folk and ballad traditions, with two originals from each singer, plus two collaborations and one jazz standard. The project is additionally grounded by its excellent rhythm section: Miki Hayama (piano, organ), Keith Ganz (guitar), John Brown (bass) and Kobie Watkins (drums). The arrangements are notably generous, keeping the lyrics central while allowing the instrumentalists ample space to shine.

Album opener, "River Song" sets a luminous tone. Hayama's piano introduction paves the way for the four singers to enter in unhurried succession. While each voice retains its distinct color, the ensemble eventually falls into a single, shimmering texture, mirroring the lyrics' theme of shining in each other's love. Another album highlight is Zenzalai Helm's "Combat Boots and Glass Slippers", which balances intricate harmonies with a buoyant, infectious groove. The collectively composed "Origins" creates a spacious, multiverse-like choral texture, punctuated by atmospheric, instrumental interludes. Freelon's evocative contribution, "A Brother Just Like You", is deepened by the soulful alto saxophone playing of Dexter Moses and the warm trombone lines of Robert Trowers. A haunting centerpiece, "Dying Season" features Deloatch's rich contralto. Its somber, faded closing leaves a resonance that lingers long after its final note. The ensemble's spirited, swinging take on the standard "It Had to Be You" (Isham Jones, Gus Kahn) proves that even within a traditional framework, the collective finds a fresh, invigorated voice.

This synergy was brought to life at the group's recent appearance at Carnegie Hall's Stern Auditorium (Apr. 1), where they performed four tracks from the album, followed by a newly-composed, intoning hymn, titled "1000 Grandmothers". Accompanied by The Tribe Jazz Orchestra and several university vocal jazz ensembles, the quartet translated the album's intimate "sistering" into a massive, orchestral celebration, met with a rapturous response from the NYC audience.

For more info visit sisteringproject.com



Flying High: Still Soaring (A Tribute to the Voices That Taught the World to Swing)
Various (Jazz at the Ballroom/Songbook Ink)
by Marilyn Lester

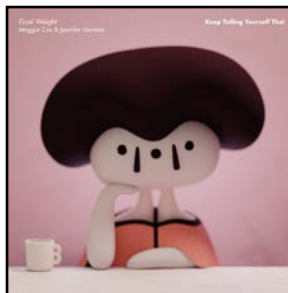
In 2024, *Flying High: Big Band Canaries Who Soared*, a project birthed at the nonprofit San Francisco venue, Jazz at the Ballroom, honored the legacy of "canaries"—the female vocalists who gained prominence singing with major big bands during the '40s. This year, the follow-up, *Flying High: Still Soaring* put the focus on the livelihoods these "canaries" developed after leaving the big band spotlight for solo careers. Produced by Jazz at the Ballroom's Executive Director, Suzanne Waldowski, with music director-pianist-vocalist, Champion Fulton, the final product features ten tracks with a lineup of Bria Skonberg, Tahira Clayton, Carmen Bradford and Nicole Zuraitis, supported instrumentally by Klas Lindquist (alto, clarinet), Buster Williams and Neal Miner (basses), and Fukushi Tainaka and Charles Ruggiero (drums).

While the playing is consistently top-notch, the vocal outcome is a mixed bag.

Fulton, always in excellent form, deserves special credit for including "Just For a Thrill" (Lil Hardin Armstrong, Don Raye), a torchy blues in which she amps up the been-done-wrong factor and rolls out some creative piano ideas in a feature that marks out the story arc. And why special credit? Because Lil Hardin (1898-1971), whose musical significance is now mostly sidelined, was a major artist, composer and leader in her day; she was also Louis Armstrong's second wife, who launched his career. On "If Dreams Come True" (Edgar Sampson, Benny Goodman), Fulton supports Lindquist in a swinging instrumental rendition replete with crisp alto voicings. Another under-appreciated standard is the torcher, "Goodmorning Heartache" (Irene Higginbotham, Ervin Drake), but sung by Clayton without emotional depth. Likewise, Bradford interprets Bernice Petkere, Joe Young's "Lullaby of the Leaves" from a lament into a swinger with jarring vocal tricks. Trumpeter-vocalist Skonberg sings and plays neatly on "It's Been a Long, Long Time" (Jule Styne, Sammy Cahn), featuring a magnificent, melodic bass feature by Williams. Ending the album is "Sentimental Journey" (Les Brown, Ben Homer, Bud Green) via a quirky yet powerful swing-blues by Zuraitis.

The project has been touring, led by Fulton and Lindquist, appearing at Birdland Theater for three nights last month with Miner (bass) and Ruggiero (drums). On their opening night (Mar. 27), the ensemble book-ended two young vocalists—Laura Anglade and Imani Rousselle—with a collection of jazz favorites, including many from the album. Anglade offered a credible "Secret Love" (Sammy Fain, Paul Francis Webster) and tried her hand at scat on "Manhattan" (Richard Rodgers, Lorenz Hart). More confident in her presentation, if overly enthusiastic, Rousselle was too chirpy with "Good Morning Heartache", but fell into a more effective groove with "Social Call" (Gigi Gryce, Jon Hendricks). A highlight came with Lindquist's feature of a gorgeous, melodic tune written by fellow Swede Alice Babs for husband Nils Ivar Sjöblom. Hugely talented, Lindquist's alto saxophone tone will surely make fans of Johnny Hodges sit up and take notice. Closing out the Birdland set was a full cast swinger of Duke Ellington's "It Don't Mean a Thing (If It Ain't Got That Swing)".

For more info visit jazzattheballroom.com/flying-high-2026



Keep Telling Yourself That Goal Weight (Maggie Cox/Jennifer Gersten)
(Relative Pitch)
by Ariella Stok

Goal Weight, the duo of Maggie Cox (bass) and Jennifer Gersten (violin), works close to the seam where instrumental identity begins to fray. Both are classically trained with experience playing in orchestral contexts—they met as fellows at Tanglewood in 2021—but on *Keep Telling Yourself That*, their debut, that virtuosity functions towards bending, breaking and pushing towards the formation of a new shared language, proceeding as a study in contact.

In the album opener "Candy Doll Bluff", what reads at first as rhythm—rattling figures, clipped pulses—turns out to be the sound of impact: strings struck, surfaces activated, the instrument treated

as a small percussion kit. Pitch is there, but arrives as residue. On the album's two 10+ minute tracks, "Brian 1" and "Your New Uncle", the duo extends this logic, worrying at the materials, winding and unwinding tension, until the music settles into a kind of suspended attention. Midway through "Your New Uncle", the sound thins to a breath: bow noise, near-silence, the sense of air moving across something fragile. Elsewhere, as on "Who's Who When the Alarm Sounds", a low drone gathers mass and menace, approaching the timbral blur of a wind instrument before breaking under percussive blows. The final pair, "Pyrex Messiah" and "Good Things Come to Those Who Wait", admit more conventional tone—melodic fragments, a softening of attack—as if to remind the listener what has been withheld.

Heard live at Lower East Side boîte Tawny, those same concerns register as visible, physical acts. In their first set, as a duo, Cox and Gersten played at the edge of audibility. The bass produced groans and low, patient drones, while the violin moved in quick, skittering lines on top, before easing into a loose, almost rhythmic exchange. Their sounds met, forming a small weather system of sighs and swells. Extended techniques that read as mysterious abstraction on record came to life—bowing below the bridge, pressing into the string until it splintered into tremolo, harmonic slides. For the second set they were joined by Webb Crawford, whose guitar introduced a third current—buzzing, scraping, slightly abrasive—opening the music outward and suggesting its elasticity by how easily it absorbed another presence. What the album proposes in detail, the performance tested in air: a music of surfaces, where sound is not given but made, and remade, under the hand.

For more info visit relativepitchrecords.bandcamp.com



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ON SCREEN



Trap Jazz

Sadé Clacken Joseph (Jammcard Films)

by Paul Gaita

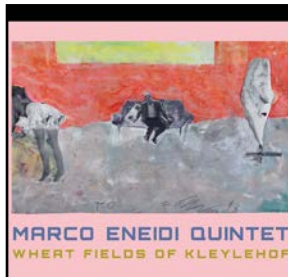
Director Sadé Clacken Joseph's documentary *Trap Jazz* serves as both an introduction to and an exploration of a new fusion of genres: jazz and trap music. Trap jazz is a decade-old style of hip-hop that hails from the American South and borrows its moniker from "trap house," a slang term for a location where illicit drugs are sold. On paper, the two forms might seem worlds apart, but as Joseph and her subjects illustrate, jazz and trap are built on similar foundations—shifting time signatures, complex rhythms and atmospheric sonic structures. Their union in trap jazz provides not only new directions for both genres to explore, but also a sense of purpose and support for its proponents.

Divided into three sections, *Trap Jazz* (with guests including Quincy Jones, Chief Xian aTunde Adjuah, Lalah Hathaway and Big Boi) is rooted in the perspective of the form's founders, including Atlanta-based musicians Chris Moten, Joshua "Cassius Jay" Cross and Devon "Stixx" Taylor. As with all inventions, trap jazz is born out of a number of inspirations: their own musical backgrounds, which began in church and expanded to intensive training in jazz, and a creative drive, which needs an outlet beyond the limits of their professional lives as performers, arrangers and producers. Their environment is also a factor: trap music, as we come to learn, is more than an offshoot of the drug trade, and has evolved over time to provide a metaphor-by-way-of-soundtrack for the struggle faced by Black neighborhoods saddled with poverty, discrimination and neglect.

As Joseph rightly points out, that sounds more than a bit like the crucible in which jazz was forged—blues and gospel, both shaped by the suffering wrought by slavery. Those shared origins prove crucial in the trio linking jazz and trap in 2015, and the results are more than just instrumentation over beats (that's been done before, with varying results). The fusion here is a natural fit, as Moten illustrates by mixing "Take the 'A' Train" with trap production. Purists may argue otherwise, but the pairing sounds fresh and innovative while honoring the respective sources.

Much of *Trap Jazz* is devoted to the development of the sound, though it also delves into the personal lives of the main proponents. This twin focus coalesces around Moten, whose deep connection with his father (also a musician) is burdened with issues of separation due to his incarceration. Here, Joseph shows, with considerable emotion, how music can rebuild and inspire, as father and son find connection through playing together. The reunion is affecting and heartening, much like the film itself.

For more info visit site.jammcard.com. *Trap Jazz* is streaming on Hulu. *Trap Music Orchestra* is at The Jazz Gallery May 13. See Calendar.



Wheat Fields of Kleylehof

Marco Eneidi Quintet

(Balance Point Acoustics/Botticelli)

by Bill Meyer

Nothing was ever easy for Marco Eneidi. The alto saxophonist worked with the best (Cecil Taylor, Jimmy Lyons, William Parker, Peter Kowald), but he always scuffled, moving from Oakland, CA, to NYC, to Vienna, Austria to Cuernavaca, Mexico, where he died ten years ago this month at the too-young age of 59. But to know him was to deeply appreciate both his music and spirit. This recording, *Wheat Fields of Kleylehof*—made in 2004 but not released until last year—is evidence of that. The album's cover painting is by Franz West, an Austrian art dealer who helped him out for a spell. William Parker contributed a poem of remembrance, and the album was recorded, mixed, mastered and released by musicians Scott R. Looney, Weasel Walter and (Balance Point Acoustics founder) Damon Smith, who spent time on the Bay area scene that Eneidi nurtured, sometimes in his company.

The album's title is a tip of the hat to Nickelsdorf, an Austrian town that was an oasis in Eneidi's personal desert. The quintet—Darren Johnston (trumpet), John Finkbeiner (guitar), Damon Smith (bass) and Vijay Anderson (drums)—features people who worked with him individually quite a bit, but seem to have played in this particular configuration only once. Here, they convened to play a set-long suite of contrasting themes and moods. The leader's playing is quick and fluent, with a harsh edge to his tone that easily cuts through the action. You can spot glimpses of his inspirations—from Charlie Parker to Ornette Coleman, Marshall Allen, and, of course, Lyons—though he never emulates their methods.

Eneidi's themes are structured but open, giving his musicians plenty of room to express themselves in singular ways while fueling the intensity that was his calling card. Anderson is as persuasive sustaining a battering barrage in his opening duet with Eneidi as he is sculpting barely-there contours with cymbals during the album's quieter moments. Johnston uses more extended technique than he does now, growling and puckering, but also laying out the music's melodic contours with bold, punchy lines. Finkbeiner likewise shifts between vinegary stutters and smudged colors, and Smith is a vortex of looming, boiling sound. Everyone rises to the challenge laid down by Eneidi's sizzling presence.

For more info visit balancepointacoustics.bandcamp.com



Looking for Consonance

GEORGE (Out Of Your Head)

by Brad Cohan

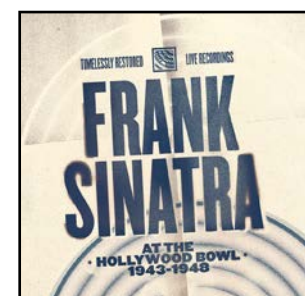
The wall-to-wall percussive wizardry John Hollenbeck has demonstrated over two-plus decades on recordings—

leading The Claudia Quintet, his Large Ensemble and NDR Big Band, among other projects—stirs with dizzying intricacies, mutating forms and structures, melodic expression and rapid-fire energy. Very few jazz drummer-composers have the momentum-pushing presence he does: listening to his gripping and seemingly effortless dominance behind the kit is truly a joy to take in—and he executes it without an overbearing touch or stepping on the toes of his bandmates. That's why *Looking for Consonance*, the sophomore effort by GEORGE, Hollenbeck's adventurous newish group, is so apropos: 'Consonance' is defined as "the harmony or agreement of sounds produced simultaneously, resulting in a pleasing and stable auditory experience." Hollenbeck might beg to differ with some aspects of that definition (as per the album's liner notes and his dissection of the word), but considering the exceptional interplay and rapport he shares with his GEORGE bandmates—Anna Webber (tenor, flutes) and Sarah Rossy and Chiquita Magic (voices, synthesizers)—he needn't look any further for consonance; it's all there in copious amounts.

As the band's second recording, their new album may feature a slightly altered lineup that debuted on 2023's superb *Letters to George* (saxophonist and vocalist Aurora Nealand is no longer with the group), but it's just as electrifying, if not more so, with Rossy now in the mix. The two-pronged synthesizer punch of Rossy and Magic sends Hollenbeck's compositions to cosmic heights that bring a futuristic and celebratory Sun Ra vibe to them. On the riveting "bounce", their sun-kissed and kaleidoscopic synth spatterings—coupled with angelic oohs and ahhs, growls and cries—sets an upbeat and catchy tone (Hollenbeck is on fire with hard-charging ferocity) that carries throughout the entire, ebullient piece. On the next tune, "Lewis (dedicated to George Lewis)", the leader switches gears with ease as he lays out angular funk grooves while Webber's flute playing goes toe-to-toe with his hectic beats. The sci-fi funk attack continues on the blazing hot "George and Dee (dedicated to George and Dee Gamble)", while on the intense "Norma (in support of reproductive autonomy)", Hollenbeck unleashes face-melting flurries of heroic drum salvos amid exquisite wordless vocals and Webber's melodic saxophone lines.

On *Looking for Consonance*, Hollenbeck's GEORGE is on a whole other level of harmony, sonics and monster beats.

For more info visit outofyourheadrecords.com. The album release concert is at Public Records May 3 (part of Long Play Festival). See Calendar.



At the Hollywood Bowl (1943-1948)

Frank Sinatra (SING Inc.)

by Marilyn Lester

Can there be such a thing as too much Frank Sinatra? The singer-actor had a massive career; at his passing in 1998 his discography included 59 studio albums and 297 singles, plus compilation albums, soundtrack recordings and boxed sets. *At the Hollywood Bowl (1943-1948)* adds to that tally, featuring live performances from the Academy of Motion Picture Arts & Sciences Academy Night (August 4, 1945), the Music for the Wounded Benefit Concert (August 8, 1948) and the Hollywood Bowl concert of August 14, 1943. The release, with liner notes by Sinatra historian Chuck Granata,

offers 18 tracks on CD and 11 on vinyl—all recorded during Sinatra’s tenure with Columbia Records. Per the style of the day, the music is muscularly orchestral and over-the-top schmaltzy—difficult for even Sinatra to penetrate with emotional depth. But the extensive audio restoration is unquestionably magnificent.

Five ballads from the Academy Award show include “Ol’ Man River” (Jerome Kern, Oscar Hammerstein II) from 1927’s *Showboat*. The audience of the day most likely would have been aware of the original singers: operatic baritone Jules Bledsoe (Broadway) and Paul Robeson (West End) who delivered deeply evocative readings of this profound song. Yet, the Caucasian guy from Jersey wondrously managed to dig into the lyric and pull out its aching essence. But on 1945’s ironic tune from *Carousel*, “If I Loved You” (Richard Rodgers, Hammerstein), Sinatra’s rendering is likeably smooth, but *sans* emotional heft. Three tunes are drawn from Music for the Wounded Benefit Concert and among them is another from *Carousel*, a gut-wrencher, “Soliloquy”. Sinatra’s vocal prowess shines, but again, the interpretive master that he would become is in the wings. He does let the treacle work for him on a shortened version of the romantic “Time After Time” (Jule Styne, Sammy Cahn), which the budding actor introduced in the 1947 film *It Happened in Brooklyn*. The 1943 concert also features “Ol’ Man River” plus six other crowd-pleasers from the usual suspects, such as the Gershwins and Cole Porter. “All or Nothing at All” (Arthur Altman, Jack Lawrence) opens a window to the intensity Sinatra later demonstrated on 1955’s *In the Wee Small Hours*. “She’s Funny That Way” honors the under-served lyricist Richard Whiting in a sweet reading of a love letter to his wife set to music by Neil Moret.

At the Hollywood Bowl is a worthy project for historians and fans alike. Bits of Sinatra speaking are fun, but most of all, the release documents the essence of the singer and legendary performer he was to become.

For more info visit shopsingmarket.com. Tributes this month include “Strictly Sinatra!” (with Jazz Loft Big Band, Tom Manuel, Pete Caldera) May 1-2 at The Jazz Loft (Stony Brook, NY), “Sinatra with Style” (with Richard Cortez) at Birdland May 17, “Tribute to Frank Sinatra” (with Misha Piatigorsky) at Adélaïde’s Salon May 29 and “Not Just Sinatra” at The Cutting Room (with Steven Maglio Big Band Orchestra) May 31. See Calendar and 100 Miles Out.



Jason Moran Plays Duke Ellington
Jason Moran (Yes)
by Fred Bouchard

While many of us praise and may try to emulate our idols, Jason Moran does so in word and deed for Thelonious Monk, Fats Waller (the unabashedly glitzy *All Rise*), James Reese Europe—and notably, recently, Duke Ellington.

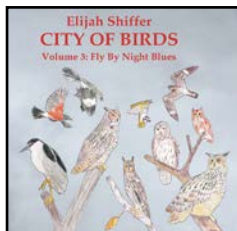
Going solo, he crafts a masterclass, starting jauntily, and then disruptively crashes the abyss of singularity, closing with deeply respectful, hallowed, ruminative ballads. With this release of *Jason Moran Plays Duke Ellington*, Moran himself explains his thinking and his process: “Ellington has long been the most important pianist because he mapped the world with his hands. Not simply the geographic, but the emotional landscapes... We [artists] never tire of painting the mountains. And

for years, I stared at this mountain, knowing that this mountain inspired Monk, and many others, to attack the piano to create a dream. And like any trail on the mountain, [it’s] nice to take the same trail because there is always something new to discover. This batch of songs remains my essential trail mix.”

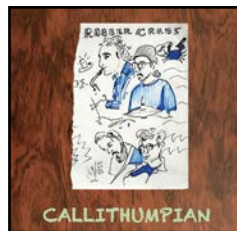
“I Got It Bad (And That Ain’t Good)” starts our uphill trek in a jaunty, mixed-meter, stutter-stepping *habañera*. “Sophisticated Lady” finds our girl seductively tricked-out, mascara hidden behind a two-note bass ostinato, until waves of electronica finally reveal her bridge. “Melancholia” calmly lays out key phrases in gentle sustained swirls and calls on Duke’s skittering downward glissandi. An early composition, “Black and Tan Fantasy” (1927), turns from ominous march to bluesy strut, and into an agonizing (13-minute) galactic cataclysm: avalanche with chimes or an Ives-ian black hole? For “Reflections in D”, Moran points out that Duke’s warmly nostalgic memorial to his late mother also serves as his own tribute. We enjoy sprightly, if unsettling, overlooks along our climb: Moran’s own “Means” and Ellington’s “Jeep’s Blues” tribute for his altoist Johnny Hodges. When a lone medley of a ditty shuffle ditty, “Wig Wise”, explodes in a pixillated *altissimo* starburst, we’re relieved by the pianist’s own laid-back James P. Johnson-like barrelhouse blues. Coming down, we peacefully, gratefully, observe breathtaking alpine flora: “Fleurette Africaine”, “Single Petal of a Rose” and Billy Strayhorn’s “Lotus Blossom”, notably played by Duke as a eulogy on *And His Mother Called Him Bill* (1967). As we return to base camp, we contemplate a ray of hope: “I Like The Sunrise”, originally written for and sung by Al Hibbler on the 1946 *Liberian Suite* album.

Moran’s truthy, toothsome, chili-spiked handfuls energize and cheer us along Duke’s (and life’s) long, winding trails.

For more info visit yesrecords.bigcartel.com. Moran is at Roulette May 1 with BlankFor.ms (part of Long Play Festival) and is being honored with a “Trailblazer Award” at The Jazz Gallery Gala at Cosmopolitan Club May 18. See Calendar.



City of Birds Volume 3: Fly By Night Blues
Elijah Shiffer (Star Jelly)



Callithumpian
Elijah Shiffer and the Robber Crabs (Star Jelly)
by Mike Shanley

While most alto saxophonists have a devotion to Bird (Charlie Parker), Elijah Shiffer is fascinated by *birds*, our feathered friends that lay claim to an equally unique musical vocabulary. In 2023 and 2025, Shiffer released two volumes of original compositions based on the melodic songs and behaviors of the creatures he has witnessed as a bird watcher.

City of Birds Volume 3: Fly By Night Blues continues with the same chordless quartet—Shiffer (alto), Kevin Sun (tenor), Dmitry Ishenko (bass), Colin Hinton (drums)—along with three duets with Bruce Acosta (guitar), with Shiffer switching from alto to clarinet on two of them. The leader’s writing, coupled with the quartet’s expressive performance, is less like an esoteric idea than an articulate dive into his subject matter. In his liner notes, Shiffer cites the bird that inspires each track, along with some context. So it’s no coincidence that “Who Hoots for Toot?” evokes Thelonious Monk, since the barred owl’s clipped call resembles the pianist’s “Brake’s Sake” (the title also tips a hat to drummer-son T.S. Monk). “I Know I’ll

Find Her Soon” divides male and female great horned owls between Shiffer and Sun, each in different keys, creating an exchange of ideas that feels harmonically rich. “Mock Nocturne” begins almost as a ballad, but Shiffer shatters the mood by continually jumping on the end of Sun’s phrases. Here, Ishenko and Hinton yearn to move into free territory; throughout the set, their energy keeps these unique melodies in the pocket. A nuanced set of beats ignites the title track, which deftly puts an ovenbird’s tune to a boppish groove.

Shiffer has also released a digital-only live album, *Callithumpian*, with the Robber Crabs, a band that combines 1910-20s jazz styles with the aggression of no wave. While both of those divergent touchstones might be felt during the 11 tracks, anyone yearning for the more lucid compositions of John Zorn’s Naked City will enjoy the way “Mustang Mascot” jumps from jagged theme to lopsided noisy funk, or the way “Tentacle Mind” begins pensively only to get manic, led in both situations by Shiffer’s brawny alto and Christian Cail’s spastic mash of skronk and technique on guitar. Hinton is a carryover from the prior album and also plays drums in this project, with Max Kutner handling electric bass. A reading of Conlon Nancarrow’s “Player Piano Study 3A” maintains the same wild spirit as the band’s originals. The one misfire comes with vocalist Maya Luz’ “Manicures and Mood Swings”, a collection of vapid, unfunny, overheard comments read over a shuffle beat. Her original “My Thrill”, on the other hand, is a dramatic ballad that builds dynamically as the band floats out of tempo around her.

For more info visit elijahshiffer.bandcamp.com. Shiffer’s *City of Birds* album release concert is at Brothers Wash & Dry May 9. Shiffer and the Robber Crabs album release concert is at Bar Jade May 21. See Calendar.



Bruce Gertz Quintet live
at Shapeshifter Lab
(837 Union St., Brooklyn)
MONDAY, MAY 4 (7 PM)

with Sheryl Bailey (guitar), Rick DiMuzio (tenor),
Gilson Schachnik (piano), Gary Fieldman (drums)

Professor of Bass at Berklee College of Music since 1976, Gertz (who has written six books and is a contributing editor to *Bass World* magazine) has performed and worked with Count Basie, Cab Calloway, Dave Brubeck, Gary Burton, John Abercrombie, Bill Frisell, Gil Evans, Jon Hendricks, Jerry Bergonzi, Joe Lovano, George Garzone, Mike Stern, Larry Coryell and Danilo Pérez, in addition to leading his own groups.



BRUCEGERTZ.COM



When Even Goes East
Dave Wilson Quartet (s/r)
 by Jeff Cebulski

The busy saxophonist Dave Wilson performs with his own ensemble and others a third of the year, while also operating a used musical instrument business in Lancaster, PA. Of his eight albums as a leader, his last three were recorded live, but this new quartet release, *When Even Goes East*, is his first studio album since 2015's *There Was Never* (ZOHO Music).

Wilson's last recording, *Live at Silvana* (2024, s/r), paired him with pianist Jesse Green's trio, and their continued partnership enhances the new album here. The leader concentrates on some of his favorite tunes from the '70s, mixed with four originals, frequently augmented by guest percussionist Lenny Castro, whose contributions add spirited texture to Wilson's versatility and facility with varying styles and motifs. The album opener "Let's Go" is a modal hard bop display, with the tenor saxophonist's introductory "I've Got Rhythm" flavor and pace, leading to Green's equally driven solo. Evan Gregor's woody bass lines and drummer Daniel Gonzalez' slightly off-beat accompaniment and solo demonstrate this group's easy rapport. Wilson's soprano dominates

the three covers that follow: "These Days" (Jackson Browne) carries the same wistfulness as the original even as the rhythm moves faster; "Eyes of the World" (Jerry Garcia and Robert Hunter) gets a lanky treatment that matches the Grateful Dead original; "Adios" (Jimmy Webb, written for Linda Ronstadt) is played fairly straight forward, with Wilson 'singing' through his saxophone over Green's piano accompaniment. The album gains a bit of momentum when the leader switches back to tenor for three compositions sandwiched between the thick slices of the cover material. On the off-centered blues title track (a reference to Wilson's stint as a NYC cabbie), the saxophonist leads with a three-and-a-half-minute solo before he states the theme, the trio cooking at low boil, earnestly following Gonzalez' pressing beat. "Slow Freeze" has a seductive, Latin touch that could be paired well within Wayne Shorter's *Native Dancer*. Wilson's Getz-ian expressions enhance the Brazilian-tinged "Intragalactic Sunset". More covers complete the album, and even if their melodies are well-known, Wilson and Green are skilled enough to breathe new life into these familiar tunes, avoiding any semblance of boring renditions to "The Fool on the Hill" (Lennon-McCartney) and "Wichita Lineman" (Webb). The group's funky treatment of Jimi Hendrix' "Fire" is also fun, if not fresh, to hear.

Dave Wilson always brings his best to each performance and can always be counted on for respectable additions to jazz' trajectory and legacy, and with the Jesse Green trio alongside, he is free to express himself with a solid core of support.

For more info visit davewilsonmusic.org. The album release concert is at Deer Head Inn (Delaware Water Gap, PA) May 8. See 100 Miles Out.



House Party
Champion Fulton (Turtle Bay)
 by Marilyn Lester

Having just turned 40, the amazingly prolific singer-pianist Champion Fulton has released her 20th album, *House Party*—and it really was: recorded at a celebration with friends last year, live at Turtle Bay's NYC headquarters. The album's seven tracks feature longtime collaborators Hide Tanaka (bass), Fukushi Tainaka (drums), plus special guests Klas Lindquist (alto) and Cory Weeds (tenor). The atmosphere was collegial, and the zeitgeist is evident in the result. There was dinner first, and champagne corks popping in the background make their way onto the soundtrack. There was also an atmospheric precedent: Fulton's prior album, *At Home* (Turtle Bay), was recorded in the same intimate living space.

Fulton, is, pun intended, a champion of standards, mainly from the Great American Songbook. Like Barbara Carroll, Blossom Dearie and Daryl Sherman, she has the dynamic down to a "perfect science." These particular seven tunes harken back to milestones in her repertoire over a couple of decades living in Manhattan. Opener, "The One I Love (Belongs to Somebody Else)" (Isham Jones, Gus Kahn) is delivered with a swingin' but ironic

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 New York Sun



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Joe's Pub celebrates the birthday of eccentric French composer Erik Satie with New York Times critics' pick Anglo-Trinidadian jazz vocalist **Tessa Souter**. Performing music from her acclaimed album, *Shadows and Silence: The Erik Satie Project (2025, Noanara)*, the project brings Satie's haunting *Gnossiennes* and *Gymnopédies* vividly into the present through Souter's original lyrics and bold new jazz arrangements by GRAMMY-winning pianist **Luis Perdomo**.

www.tessasouter.com

world weariness; there's a been there, oh, well, what can you do, feel to the tune, even as Fulton determinedly keeps it on the upswing. The truly iconic "Stardust" (Hoagy Carmichael, Mitchell Parish) begins with poignancy: it's a tune Fulton often played with her late father, trumpeter Stephen Fulton (1954-2025). A vocal tradeoff with Lindquist opens up with the addition of the piano before the rest of the ensemble joins, muted, leaving the two remaining forward. Fulton enters a comedic irony of sorts with Cole Porter's paradoxical "Get Out of Town", featuring Weeds. There are satisfying takes on "I Cried for You" (Gus Arnheim, Abe Lyman, Arthur Freed), Wayne Shorter's "One by One" (from the Jazz Messengers repertoire) in an ongoing exploration of the tenor saxophonist-composer's music and Charlie Parker's "Billie's Bounce", which is played like a jam session, with soloists stretching out without the time limits of a studio take.

The album closer is an unplanned encore of "Carry Me Back to Old Manhattan" (Douglas Cross, George Cory, J. Windsor). Fulton and Weeds had recorded the tune last year, and it took a New York minute for Fulton to get a grip on it, as friends in the room tried to help her remember the words. But the moment was left intact, a testament to the warmth of the evening.

For more info visit turtlebayrecords.com. Fulton is at Kaye Playhouse May 12 (part of "American Voices Presents Louis Armstrong") and Midnight Blue May 13. She is also at Americano (Bayonne, NJ) May 19, Junto Attic (Jersey City, NJ) May 27 (part of Jersey City Jazz Festival) and Avram Theater (Southampton, LI) May 28. See Calendar and 100 Miles Out.



The Hope Etudes
Katie Bull (Orchard of Pomegranates)
by Jim Motavalli

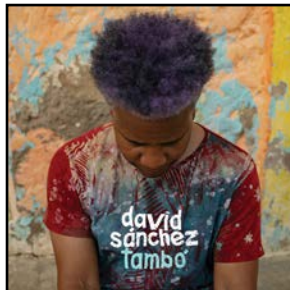
Singer-composer Katie Bull cites Jay Clayton and Sheila Jordan as mentors, jazz singers whose on-a-tightrope approach informs this unique, experimental album: Bull's own songs have sparse lyrics and typically evoke feelings more than tell stories. *The Hope Etudes* (the vocalist's seventh album to date) also features a solid, improv-heavy quintet of Jeff Lederer (saxophones), Mara Rosenbloom (piano), Joe Fonda (bass) and George Schuller (drums).

The original "And It Continues On" typifies the recording, layering the singer's free-ranging vocal over a martial beat. Bull's voice is closely shadowed by piano and Lederer (on soprano), and it works brilliantly, even if it constantly threatens to break apart. On the opening track, "Home. Coming", her flair for the dramatic – and creative use of repetition – is on full display. In contrast, "Assurance" begins with a scat phrase that swings into original lyrics. A swinging showcase arrangement for the leader's unique vocalese approach is heard in the wordless "Scatter", in which Rosenbloom and Lederer also each shine. "Jalopy Promises" is wild, basically Bull without a net, as she interjects unhinged phrases. "There Is No Greater Love" (Jones, Symes) may suffer a bit from the shaky pitch approach the singer takes, but it does contain another spectacular feature for the uncontainable Lederer. There's more success on another standard of sorts: a slowed-down rendition of "Oh, What a Beautiful Morning" (Rodgers, Hammerstein), which delivers plenty of scat and vocal improvisation, doing *Oklahoma!* proud with its spot-on ending. And

the group's version of The Doors' "Light My Fire" eclipses the definitive Patricia Barber jazz version with heat, taking more chances with sighs, single-word explorations and general vocal abandon.

Serious students of the human voice should check out what Katie Bull is (and has been over the last 25 years) doing on record.

For more info visit katiebull.bandcamp.com. The album release concert is at Looove Annex May 30. See Calendar.



Tambó
David Sánchez (Ropeadope)
by Jason Gross

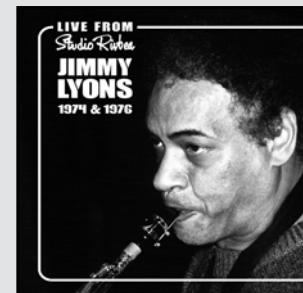
Puerto Rican tenor player David Sánchez is on a mission. After starting out touring with Eddie Palmieri and Dizzy Gillespie, he released a series of noted Columbia albums at the turn of the millennium (including 2004's GRAMMY-winning *Coral*), joined the SFJazz Collective and crafted wonderful Latin-flavored trio albums with vibraphonist Stefan Harris and trumpeter Christian Scott (Chief Xian aTunde Adjuah). Sánchez then embarked on a unique roots excursion with 2019's *Carib*, exploring Afro-Puerto Rican and Haitian cultures.

With a percussion-heavy jazz/Latin fusion band mostly from his homeland, *Tambó*, which features all original compositions, continues the saxophonist's multi-cultural journey, combining music from Loíza Puerto Rican culture and Colombia's San Basilio de Palenque village, which both trace their heritage to Africa. Of special note in his band are Venezuelan-American pianist Luis Perdomo and the buoyant three-man percussion section of Jhan Lee Aponte, Camilo Molina and Franklin Tejedor, who are featured on traditional instruments including tambor alegre, tambora and barril de bomba.

Starting with a soaring toast to one of his mentors ("Un Belén Pa' Eddie"), the saxophonist sounds joyous alongside Perdomo's elegant solo and an extended percussion run. Sánchez then unveils a triptych mini-suite, starting with a mournful prelude, leading to the celebratory "Benkos y Los Cimarrones", with high-flying antics from the leader (and percussion features near the finale), ending with a stern, triumphant postlude. On the fascinating "Baquiné En Loíza", Sánchez sounds mysteriously balmy, contemplative and a touch melancholy, aided by Perdomo's light touch and Ricky Rodríguez' sympathetic bass. "El Gran Caribe" moves the proceedings in a sunnier direction, including a bouncy turn by the pianist. The sweet, airy and embracing "Alma Del Barrio" takes the dynamic in a calmer direction, as the leader's soloing recalls a Coltrane-like ballad. Veering into light funk fusion and New Orleans shuffle with shimmering piano, "Lumbalú" features Sánchez sounding sentimental, even sad at junctures, but never melancholy, as he finds and expresses moments of sheer joy, alongside distant, beckoning vocal sampling. Starting with an all-hands-on-deck percussion rumble, "Ozainas Del Manglar" ends the album with a driving, danceable groove that Sánchez lithely ascends over, with Perdomo letting loose on Rhodes, drawing to a close a rousing, extensive edutainment journey.

For more info visit ropeadope.com. The album release concert is at Dizzy's Club May 27. See Calendar.

UNEARTHED GEM



RivBea Live! Series, Vol. 3:
Live from Studio RivBea - 1974 & 1976
Jimmy Lyons (No Business)
by Stuart Broomer

Jimmy Lyons (1931-1986), who passed away 40 years ago this month, was largely identified with Cecil Taylor throughout his career, his rapid-fire, yet lyrical alto lines a significant component in Taylor's music, beginning with 1961's *Into the Hot* (released under Gil Evans' name). By the 1962 live recordings from Copenhagen's Café Montmartre, Lyons, with roots in Charlie Parker, was providing a slightly tart, central linear focus to the maelstrom created by Taylor and drummer Sunny Murray. That role would continue in the Taylor trio with drummer Andrew Cyrille from 1965 until Lyons' death from lung cancer, and that trio might be the most closely attuned of Taylor's ensembles, including a term when it expanded to a quartet with multi-instrumentalist Sam Rivers.

Lyons – who was arguably the third significant alto saxophonist to emerge in free jazz, his more traditional lines and sound contrasting with his two great contemporaries, Ornette Coleman and Eric Dolphy – recorded little outside Taylor's realm, and even that involved shared associations, including trio settings with Murray and recordings that would come from performances at Studio RivBea, Rivers' and his wife Beatrice's Loft era jazz performance space. These previously unreleased recordings come from Studio RivBea: one by a trio from 1974, the other by a quartet from 1976, each a single piece running past the 26-minute mark. "Diads" (from 1974) has Lyons in trio with Hayes Burnett (bass) and Syd Smart (drums), whose solo after a short motivic theme supports the altoist's rapid, interlocking, subtly permutating phrases. Midway through, there's a return to the theme; Burnett joins in and there follows continuing invention, Lyons shifting approaches and densities, from melodic asides to high-speed runs to yipping highs. At 20 minutes in, the tempo drops and he turns to an extended melodic passage, stretching moods from plaintive to playful to a few, gentle squawks, a masterful performance throughout.

The 1976 piece, "After You Left" completes the performance that supplied Lyons' five-minute "Push Pull" contribution to the fourth volume of *Wildflowers: The New York Jazz Loft Sessions* (Casablanca-Douglas). It includes the saxophonist's music and life partner Karen Borca (bassoon), Burnett (bass) and Henry Letcher (drums), a well-matched, regular contingent that moves fluidly, closely attuned to Lyons' shifting approaches. Essential to the work is the stylistic contrast between the leader's liquid alto playing and Borca's dry bassoon: the former all momentum, even during lyrical passages, phrases suddenly reconfigured; the latter sometimes pensive, but always involved in detailed, interlocking lines. Whether revelation or reminder, this is fine work from a relatively neglected musician.

For more info visit nobusinessrecords.com



Blue Fire: The Van Gelder Session
Dave Stryker (Strikezone)
 by George Kanzler

The heyday of popularity for (Hammond B3) organ trios is now a half century old and many of those trios were with drums and guitar. Some prime examples: Jimmy Smith, from his 1956 leader debut, prolifically recorded in the format throughout his career—featuring guitarists Thornel Schwartz, Eddie McFadden, Quentin Warren, Kenny Burrell and Grant Green; organist Jack McDuff's early '60s ensemble with guitarist George Benson (in his pre-vocalist days) plus various other stripped-down organ threesomes, such as those led by Charles Earland and Larry Young. Many were recorded at Rudy Van Gelder's chapel-like, domed-ceiling recording studio in Englewood Cliffs, N.J., which is exactly where guitarist Dave Stryker fulfilled a dream of his with *Blue Fire: The Van Gelder Session*, making this album by his organ trio, a band he's led for two decades.

The trio's organist, Jared Gold, is firmly in the tradition of past, early B3 groove masters and the organ's decades of ascendancy since. He commands solid bass lines and tends to solo in the resonant

middle and even lower registers of his instrument. Drummer McClelleny Hunter also knows how to lay down a groove and apply an infectious backbeat. Four of the nine tracks are originals by Stryker, with one by Gold; the four others include two from the golden American standards book: "The Folks Who Live on the Hill" and "Summer Night", as well as a Latin rhythm-tinged version of The Beatles' "The Fool on the Hill". The last standard is a bebop "rhythm changes" classic in Charlie Parker's "Dexterity".

Stryker's full-toned, muscular guitar is front and center on most of the tracks, laying down the tune and soloing with deep fluidity. He and his cohorts are in the pocket on the opener, his "Van Gelder's Place", a backbeat blues that conjures up the spirit of the chitlin' circuit that once thrived in urban centers, often with bands featuring the B3 and a guitar. In contrast, the title cut features a theme comprised of scale runs evocative of lightning bolts over racy broken rhythms, with impressively swift lines in the guitarist's quicksilver solo. Another original by the leader, "Waiting for Ruby" (a ballad worthy of being a future standard) reveals the leader at his most lyrical and emotionally moving.

In his liner notes, Stryker avers his trio "captured some of the magic" in the fabled Van Gelder studio, and undoubtedly they did—in addition to having captured the essence and appeal of organ trios from previous generations.

For more info visit strikezonerecords.com. Stryker is at *Birds* May 1, *The Django* May 16 and *Midnight Blue* May 30. He is also at *Shanghai Jazz* (Madison, NJ) May 8, *Ross Farm Jazz Festival* (Basking Ridge, NJ) May 9 and *La Zingara* (Bethel, CT) May 13. See *Calendar* and *100 Miles Out*.



Songs from the Poetry Box
Steve Swell & Ellen Christi (The Bodily Press)
 by John Pietaro

Steve Swell may just be the hardest working trombonist in new music. He's surely one of the most innovative. With performances throughout NYC and around the globe, and scores of recording credits, Swell has been a free-jazz icon for decades. But with this release, *Songs from the Poetry Box*, he's added a whole other designation to a still-growing resume.

Partnering with vocalist-producer Ellen Christi, another long-time reference point within New York's jazz avant garde, Swell gathered dozens of poems he'd been writing and storing in an old 45 RPM carrying case, christened "the poetry box." While the concept of Swell-as-poet hasn't been a total secret, the extent of his work in this area surely has. Swell and Christi reviewed the array and devised a plan to bring his verses to the foreground. Through layering, Christi grounds the poet's spoken word in varying nests of sound design and instrumental tracking wherein Swell's trombone, occasional pocket trumpet and rubber gloves (yes), roam aerial alongside his musical partner's celebrated vocalizations. Her history of engineering and production began with tutelage in

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Rome over a ten-year stretch in which the vocalist lived abroad, relocating back downtown, duly armed with technical mastery to pair engineering with arrangement and a bit of John Cage-ian mysticism. *The Poetry Box* captures this PLUS, on selected tracks: William Parker (bass), Sam Newsome (soprano), AJ Federico (guitar), and the spiritual contributions of late great Roy Campbell (trumpet) and Tom Bruno (drums).

Opener “The Human Condition”, wonderfully outspoken, cites human frailty and the resultant manipulation of the power class, as well as rebellious arts in the face of repression: *The slime and stench of the greed and the/tangled reasoning that makes it good and holy/standing on truths that only Hollywood could convince you exist...Here’s the shattered edge that fueled free jazz back when. In a time when too many see mere inference as “boldness,” Swell and Christi speak fearlessly. The latter’s electronic music, here and among other cuts, is icy, brittle, stinging, like late capitalism itself. “Caution Voyager”, seemingly inspired by Walt Whitman’s “The Untold Want” (Now voyager sail thou forth to seek and find), a call to artists if ever there was, and “Estuaries”, beautifully matches Swell’s trombone with his spoken baritone. And once Newsome’s soprano joins the fray, a backdrop of collective improvisation brings lyrical radicalism into New Thing heritage. A central work, “Poets of the Now” speaks of urban decay and class prejudice as well as the force of the present moment. Christi’s floating soprano voice forges a journey aesthetically beautiful even within poetic harshness. Other highlights include the moving biographical sketch, “The View from 1962, a True Story”, which speaks strongly of racial segregation and its fallout on children. And with “Astonishments”, Swell’s poetry*

and Parker’s insistent arco bass recount the downtown urgency that forged this music.

For more info visit bodilypress.com. *Swell* is at *The Stone at The New School* May 1 (part of a *Connie Crothers* tribute). *Christi* is at *Downtown Music Gallery* May 12 (with *patrick brennan*). See *Calendar*.



Baltimore Jazz Collective
Baltimore Jazz Collective (Stricker Street)
 by Scott Yanow

The Baltimore Jazz Collective—a sextet comprised of Sean Jones (trumpet), Todd Marcus (bass clarinet), Alex Brown (piano), Kris Funn (bass) and Quincy Phillips (drums), with tap dancer and occasional vocalist, Brinae Ali—was formed as a celebration of Baltimore’s jazz legacy: all of the songs performed on their debut recording are by Baltimore-based musicians. While Eubie Blake, Baby Laurence and Gary Bartz are represented, the catch is that most of the numbers on this release are actually by the group’s current members.

Jones emerges immediately as the band’s star, and every solo that he takes on this set, particularly on “Red-Lined”, can be considered spectacular. Marcus is a bit underutilized, only having a few spots outside of

the ensembles. Brown’s McCoy Tyner-inspired piano playing is a strong asset, as is the rhythmic support of Funn and Phillips. Ali is a bit of a wild card: her breaks as a tap dancer add to the music’s excitement and variety, while her singing/spoken word interludes are less memorable.

The set begins with “Minor Swing” (no relation to the Django Reinhardt piece of the same name), a lightly funky groove piece by pianist Cyrus Chestnut. “Red-Lined” is divided into three parts, including an opening drum solo and a closing vamp for Brown to solo over. The mysterious atmosphere of “Watermelon” utilizes Ali’s voice in the ensemble, and features the two horn players interacting with each other, while Marcus’ “Link to Lateef” is a complex but hard-swinging tune featuring rapid unison lines by the horns. Adding “Memories of You” (Eubie Blake) to the set is a nice touch, but it’s unfortunate that Sean Jones’ arrangement modernized the chord changes, taking away much of the song’s beauty. Ali is featured with her tapping and singing/speaking on “Sunday at Eubie’s”, “For Baby” and a throwaway, “The Thong Song”. The set concludes with the melancholy and episodic ballad “Fleeting Stillness”, a four-song, five-minute medley of Bartz tunes (all played with infectious and funky rhythms), the modal jazz waltz “Intercession” and an exuberant “Dance My Pain Away”.

All in all, *Baltimore Jazz Collective* is a bit of a mixed bag but with enough bright moments to be a worthwhile listen. The future direction of this promising group, with nominal leader Jones, should be well worth following.

For more info visit baltimorejazzcollective.hearnow.com. *Sean Jones* is at *Carnegie Hall’s Resnick Education Wing* May 2. See *Calendar*.





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IN PRINT



Der KühnFaktor. Frei +Unabhängig: No Limits im Jazz
Joachim Kühn, Michael Brüning (Alfred Music)
 by Anna Steegmann

In *Der KühnFaktor. Frei + Unabhängig: No Limits im Jazz* (*The Kühn Factor. Free and Independent: No Limits in Jazz*), legendary jazz pianist Joachim Kühn delivers a memoir that mirrors musical improvisation. Non-linear in structure, the narrative progresses through episodic flashbacks, digressions and leaps of thought. Co-authored with Michael Brüning and released on the occasion of Kühn's 80th birthday, the volume serves as both a primary source for the history of European free jazz and a candid self-portrait of an artist who has remained remarkably consistent in his defiance of genre. If there is one word that defines Joachim Kühn, it is restlessness.

Born in the East German city of Leipzig in 1944 to a father who was a circus acrobat and a Jewish mother who gave birth in secret during one of the frequent, often incendiary, Allied bombing raids, Kühn's early life was marked by the political repression of the German Democratic Republic (GDR) under the yoke of the Soviet Bloc, as well as a self-imposed, rigorous discipline of ten-hour daily practice sessions. Influenced by his older brother, acclaimed clarinetist Rolf Kühn (1929-2022), he fell in love with jazz at an early age. He formed a trio in 1964 and is credited with introducing free jazz, then considered "American, imperialist music," in the GDR. Readers get a fascinating look at the high stakes of avant garde expression behind the Iron Curtain. His subsequent defection via Vienna in 1966 was a pivotal moment, allowing him to join his brother and launch an international career.

Kühn portrays his evolution as a musician with an eye toward the role luck has played in his journey. He has performed across Europe, the US, Asia and Australia, never losing his uncompromising approach to improvisation. Whether playing in duos, trios, quintets or as a sideman, he has collaborated with legendary American musicians such as Ornette Coleman, Don Cherry, Slide Hampton, Jimmy Garrison and Archie Shepp, as well as fellow Europeans Karl Berger, Albert Mangelsdorff, Aldo Romano, Michel Portal, John Surman, Martial Solal, brother Rolf and many others. He documents his turn to electronic keyboards, his signature "Diminished Augmented System," and his entry into the West Coast fusion scene. The book includes a comprehensive index, a rich collection of photographs and images of paintings by Kühn and drummer, painter Daniel Humair who originally inspired the pianist to additionally become a visual artist. Tributes from 60 prominent musicians, producers and journalists are also included.

Currently available only in German, *Der KühnFaktor* is essential for anyone interested in learning about an uncompromising creative life. Above all, it is a wonderful tribute to a major artist who recently turned 82 and remains a powerhouse of improvisation.

For more info visit
alfred.com/products/der-kuhnfaktor-00-20310g



Here Today Gone Tomorrow
Paul Dunmall Quartet (RogueArt)
 by Marc Medwin

Certain musicians play their surroundings by enhancing collaboration. UK multi-instrumentalist Paul Dunmall (who turns 73 this month) consistently raises the temperature in any environment he creates, whether completely improvised or with his diverse compositions. This improvised quartet unites old and new Dunmall collaborators in music of invigorating freshness. *Here Today Gone Tomorrow's* three long tracks—the briefest at nearly 15 minutes—travel the improvisational spaceways Dunmall's been charting for nearly five decades. Drummer Mark Sanders' intricately rhythmic cymbal work and John Edwards' resonant bass pizzicato lay the groundwork for block chords from pianist Liam Noble, hitting the titular piece's flexible groove dead-center.

It is difficult to avoid witnessing shades of Mujician, Dunmall's quartet with Paul Rogers and the late Keith Tippett and Tony Levin, as the music's swing and facility converge and the heat increases. Immediately, interplay informs every level, especially the whimsical little phrases Dunmall and Noble bandy about, atoms of exchange creating micro-centers as the music weaves a hypnotic narrative. The sectional form inhabits realms of song, chamber music and atomistic interaction of the stereotypical Euro-free variety, especially in Edwards' jaw-dropping solo. The leader's switch from tenor to soprano, and his range on the instrument, is stunning, paving the way for a register-leaping solo from Noble; Sanders and Edwards slide in and out of time, as has always been their wont.

It is impossible to document in any meaningful way the various configurations into which the quartet clusters and fragments as structure morphs into form. Moments need to suffice, like the sudden and nearly humorous ending of the titular piece, or the slowly evolving moonbeam harmonies Noble conjures to begin "Speaking Silence", from which Edwards' arco emerges only to fade toward rasping obscurity. Can there be anything more beautiful than Dunmall's quietly glowing soprano as it opens "Light" amidst cymbal shimmer? Even to describe his playing is futile. He conforms to no school, and while he is a master of melody, the harmonies he implies are just as rich.

Dunmall and his quartet ride waves of tradition while never succumbing to them, and as like the album's title—all ends too quickly.

For more info visit roguart.com/artist/paul-dunmall/266



Classics Reimagined: Impromptu 2
The Good Old Days
Ted Rosenthal Trio (TMR Music)
 by Ken Dryden

Pianist Ted Rosenthal has consistently proven himself during his long career as a pianist, bandleader, composer and arranger, in addition to his valuable

work on recordings by the likes of Gerry Mulligan, Jim Hall, Ken Peplowski, Randy Sandke and Jay Leonhart, among many others. His ambitious series *Trio in 4 Acts*, recorded in the summer of 2024, features his two trios with special guests.

The third volume in the series, *Classics Reimagined: Impromptu 2*, features his inspired arrangements of classical works, joined by Noriko Ueda (bass) and either Quincy Davis or Tim Horner (drums). Like many jazz musicians, Rosenthal has an extensive classical background and composed an opera using the text of letters written to his father by his paternal grandmother ("Dear Erich"), before she and Rosenthal's grandfather perished in the Holocaust. The pianist gives Chopin's "Waltz In C-Sharp minor" a hip samba treatment, featuring each trio member in turn. Clarinetist Ken Peplowski (1959-2026) is added for Modest Mussorgsky's "The Old Castle" (composed for the suite *Pictures at an Exhibition*). Rosenthal sticks close to the melody for the first chorus before transforming the piece into a swinging waltz, with Peplowski matching the leader's improvising skill. Violinist Sara Caswell is added for Sergei Rachmaninoff's "Vocalise" in an emotional duet with Rosenthal that conveys a sense of sorrow. Ueda and Davis join them for English Late Romantic composer Sir Edward Elgar's neglected gem "Salut D'Amour" and French Impressionist/iconoclast Erik Satie's "Je Te Veux", both of which prove fruitful for Rosenthal's quartet as they explore these timeless melodies with a modern touch.

The fourth volume of the trio series is *The Good Old Days*, featuring both of Rosenthal's working trios, with Martin Wind or Ueda (bass) and Horner or Davis (drums), in different pairings, plus Peplowski on two tracks. The pianist's bop chops are on full display with the first trio in his strident setting of "From This Moment On" (Cole Porter), while his playful setting of "Two Sleepy People" (Hoagy Carmichael) brings to mind Fats Waller's recording, minus the vocal. Rosenthal shows off his ragtime skills in his lively interpretation of Scott Joplin's timeless "Maple Street Rag", backed by Horner's light percussive touches. The full trio is on hand for a swinging, sentimental rendition of "Autumn in New York" (Vernon Duke) and Ueda and Davis join the leader for another lively swinger, the title track, a piece that has the flavor of Duke Ellington without being imitative. The virtuoso skill of the late clarinetist Peplowski, across a wide variety of styles from early jazz to modern day, is well known, and his swinging tone is a highlight on two Rosenthal compositions: "Hot Sauce" (inspired by Louis Armstrong's early hit recording "Struttin' With Some Barbecue") and the engaging calypso of "Sunny Side Up", which finds him with Rosenthal engaging in some memorable call and response, backed by the potent rhythm team of Ueda and Horner.

For more info visit tedrosenthal.com. Rosenthal is at Mezzrow May 8-9. He also plays *The Side Door* (Old Lyme, CT) May 1 and *Jazz Forum* (Tarrytown, NY) May 22-23. See *Calendar and 100 Miles Out*.



Circle The Heart
Marty Ehrlich/Julius Hemphill (Relative Pitch)
 by John Sharpe

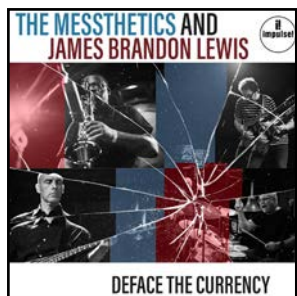
Woodwinds virtuoso Marty Ehrlich vividly remembers this 1982 concert from Worcester, MA, but he only

recently discovered a tape affirming the success of the date. *Circle The Heart* presents his sole duo performance with fellow reedman and significant inspiration, Julius Hemphill. Both grew up in St. Louis, although Hemphill had already left by the time the young Ehrlich became involved with members of the city's Black Artists Group (BAG). Ehrlich later joined, first, Hemphill's NYC-based big band, and then his (post-World Saxophone Quartet) sextet. Ehrlich believes the idea for the program to comprise his originals, apart from the encore, emanated from Hemphill. Whatever the genesis of the decision, it was a good call. Ehrlich's five tunes supply ample structural grounding for ensuing improvisation, while remaining accessible and varied. He writes contrapuntally for the most part, with unison passages and vamps used sparingly. Both men wield alto and soprano saxophones, as well as flute, with Ehrlich additionally playing bass clarinet. Their timbres converge more than expected, each favoring supple articulation, though Hemphill leans into blues tonalities while Ehrlich gravitates more towards lyricism.

The opening "Tribute" mixes an elegiac chamber vibe with light-hearted skipping digressions. In their elegance, the subsequent extemporizations could be composed. Not so the exhalations, blurts and squeaks that introduce "Pliant Plaint", before tightly coiled alto saxophone eruptions ultimately unfurl into a boppish theme. The somber title cut offers a marked shift in texture as Ehrlich pitches reiterated bass clarinet patterns against his partner's airborne flute. The piece turns more wayward still as Hemphill's vocalized overtones encourage a whinnying response. However, the highlight is the penultimate "The All Told Alto Blues", full of declamatory, swinging and playful interplay. Hemphill's "Border Town" provides the encore, alternately wistful and sprightly, and a fitting valediction.

Since Hemphill's death in 1995, Ehrlich, along with fellow altoist Tim Berne, has done much to ensure his mentor's legacy endures. Among his endeavors, the curation of the Hemphill boxed set, *The Boyé Multi-National Crusade for Harmony* (New World, 2021) stands out, but this newly-released archival release not only underscores the great reedman's talents—it constitutes a notable issue in its own right.

For more info visit relativepitchrecords.bandcamp.com. Julius Hemphill's *Music for Six Saxophones* led by Marty Ehrlich is at Brooklyn Music School May 3 (part of Long Play Festival). See Calendar.



Deface the Currency
The Messthetics and James Brandon Lewis
(Impulse!)
by Ken Waxman

A left-field swivel for tenor saxophonist James Brandon Lewis, his second session with the Washington, D.C.-based The Messthetics trio could be characterized as punk-jazz, but with extemporization replacing excess. That doesn't mean *Deface the Currency* is any less combative or clamorous as a hardcore rock or jazz disc, it's just that there are more musical peaks and valleys in the presentation. The basic contrast resolved involves suturing the extended reed textures of Lewis, who leads his own tight-knit quartet in free-jazz settings, with the shattering string punches from the electric bass of Joe Lally and the aggressive back beat of Brendan Canty,

both of whom have a day job as members of the hardcore band Fugazi. Bridging the two solitudes is inventive guitarist Anthony Pirog, whose rock roots haven't stopped him from working with the likes of improvisers William Hooker and Ches Smith.

Overall, there may be a hint of where the quartet is aiming with this disc, since the final extended "Serpent Tongue (Slight Return)" has psychedelic echoes. This is especially clear when the guitarist breaks free of the prestissimo exposition that balances on shaking and shattering notes and tones to confront Lewis' widening cornucopia of honking scoops and altissimo. Pirog's burred string fingering, which inflate into twangs and the use of fuzz pedals, screams—and especially the title is reminiscent of Jimi Hendrix' 1968 blues "Voodoo Child (Slight Return)". Otherwise, while there may be interludes that touch on gutsy ballad extensions, or Pirog sneaking the occasional C&W lick into an otherwise heavier and harder exposition, foot-tapping funk far surpasses fragility or formalism. This dynamic is especially apparent on "Gestations" where sawing electric bass lines set up the theme, variations of which are soon passed back and forth between the guitarist's shaking and elastic flanges and the saxophonist's high-pitched split tones and reed slurs. As the four-part narrative intensifies, it threatens to fragment into cacophony, but finally squirms into accommodation with thick low-pitched bass stops. Above all, it's apparent that none of the players are trying or demanding any of the others attempt a watered-down version of their individual style. But it's the tension and release that's obvious as opposite textures collide, which make *Deface the Currency* so gripping.

For more info visit impulserecords.com. The album release concert is at Le Poisson Rouge May 6. This project will also be at Tubby's (Kingston, NY) May 4 and Solar Myth (Philadelphia, PA) May 8. See Calendar and 100 Miles Out.



In The Brass Palace
Kurt Elling/WDR Big Band (Big Shoulders)
by Marilyn Lester

Buckle your seat belt and be advised: the first selection on the six-track *In The Brass Palace* will fairly blow you away. Two powerful forces of music, GRAMMY-winning singer Kurt Elling and the renowned WDR Big Band, enter galactic territory with Joe Jackson's 1982 megahit, "Steppin Out". The dynamic original was jazz/vocalese-adjacent, featuring a drum machine beat and repetitive synthesizer lines. Elling recorded a mellow version on *The Gate* (Concord, 2011), but retooled for the big band, the arrangement achieves vigorous rhythmic thrust via note substitutions and a shout chorus. And there's plenty of propulsion with Elling's off-the-charts scat. On the first night (Mar. 18) of a four-day residency at Birdland, the vocalist likewise began with a banger of "Steppin Out" with the Future of Jazz Orchestra, a big band of emerging young players curated by Jazz at Lincoln Center. About that burner and his steppin' out into big band territory—Elling announced, "It's just time." Word.

In Germany's muscular WDR Big Band, conducted by saxophonist Bob Mintzer, Elling has found the perfect collaborative partner. His abilities as a scatter and a master of vocalese allow him to improvise and integrate into the unit as another instrument—of the vocal kind. Common to album and live performance

was "They Speak No Evil", which is based on Wayne Shorter's "Speak No Evil", with lyrics by Elling, adapted from Robert Pinsky's poem *The City Dark*. Opening staccato brass statements lead to a vocalese repetition of "they never speak," punctuated by further declarative vocal phrases. The WDR version delivers occasional discordance and features an assertive trombone solo by Andy Hunter. Introducing the tune at Birdland, Elling praised Shorter as the bodhisattva of jazz. It's no surprise that Elling has a background in such matters; he very nearly became an ordained minister. These days it's the gospel of jazz he preaches, in a clipped vocalese of its own sort, infused with wit, humor and positivity—and a characteristic sense of swing. Fronting the Future of Jazz Orchestra, Elling was, as ever, a high-energy, forward-looking balm for our current existential socio-political climate.

Elling included the album's melodic "Desire" (aka Thad Jones' "Forever Lasting") in the live concert. In ballad mode, his somewhat gravelly, nasal tone features vibrato, but his splendid capacity as a storyteller is front-and-center. Duke Ellington gets a bushel of Elling love on the album with "I Like the Sunrise", the opening track of 1947's *The Liberian Suite*, sung by Al Hibbler. The tune is one of the relatively few that Ellington wrote lyrics for—a highly evocative piece capturing the feel of sunrise as a beacon of hope and promise. And being Ellington, the jazz phrasing is inherent in the melodic structure, completely understood by Elling, who delivers the tune basically untouched, as a masterful jazz hymn.

In *The Brass Palace* is a stunning achievement. The doors have opened wide for King Kurt Elling.

For more info visit kurtelling.bandcamp.com

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II. Stand-up / Get Up - May 22nd, @7pm - im Kempner Fine Arts
III. 16th Annual Comp-Play-Comp Marathon - May 24th at 5pm - Loft393
IV. CompCord Polka Band -May 29th at 7pm - Loft393

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Harvie S (Origin)
 by Pierre Giroux

Few bassists in modern jazz speak with the authority, warmth and emotional candor that Harvie S does. On *Bright Dawn*, he provides a beautifully-measured reminder of why he remains one of the instrument's most eloquent modern voices. This isn't merely a leader date but a carefully-curated ensemble statement, with the bassist and his drummer Matt Wilson as its only constants. Guitarist Peter Bernstein and pianist/Fender Rhodes player Miki Hayama appear in shifting trio and quartet settings, giving the album a subtle but unmistakable structural grace and uncommon balance. That design is essential.

The music transitions smoothly from track to track, and Harvie S knows precisely how to let the evolving textures express themselves. "Ghosts of Havana", one of the three quartet performances, opens the program with a soft Afro-Caribbean undertow, its pulse suggestive rather than explicit. Hayama's Fender Rhodes and Bernstein's versatile guitar playing add color without overwhelming the line, while Harvie S confirms that he is a bassist full of creative twists. The other quartet tracks are

"The Truth" and "Voice in the Sky". The former begins and ends with the bassist's beautifully executed, deeply lyrical arco work. Bernstein and pianist Hayama's contributions add more edge and sharper contours to the performance. For the latter selection, the leader is again center stage, his plucking full-bodied and expressive in a reading that remains in a spacious, almost hymn-like calm. The two outside selections are inspired choices: Bob Dorough's "Devil May Care", heard as a lean guitar trio, features the bassist setting the scene with an extended solo intro that covers the melody before Bernstein swings in with dry wit and seasoned ease. The guitarist's understated playing is even more persuasive for never trying too hard. Harvie S closes things out with a determined, fluid bass line. Chick Corea's "Humpty Dumpty", here in a piano trio guise, includes Hayama capturing its asymmetrical charm with a silky solo. The bassist works hard to keep the number buoyant, never allowing cleverness to turn into calculation.

Throughout, Harvie S' bass is more than just a foundation; it embodies the music's voice: grounded, melodic, rhythmically attentive and deeply sensitive to form and emotion. Wilson listens superbly, Bernstein remains characteristically graceful in his note selection and overall performance, and Hayama offers harmonic elegance of the highest caliber. *Bright Dawn* reveals itself to be a mature, beautifully-paced jazz album. It is lyrical, exploratory and quietly sophisticated, unmistakably the work of a master who continues to deepen his craft.

For more info visit originarts.com. Harvie S is at Smalls May 5 (as leader) and May 15-16 (with Jerry Bergonzi) and Mezzrow May 25 (with Alan Broadbent). See Calendar.



String Theory
Marc Copland (InnerVoiceJazz)
 by Ken Dryden

Marc Copland has never been one to stand still during his long, prolific career. Originally a saxophonist, eventually he found his calling as a pianist. His latest release, *String Theory*, is a collaboration with veteran violinist Mark Feldman and two different rhythm sections.

Copland and Feldman share a common link in their work with the late guitarist John Abercrombie and have a similar spirit of adventure, even when playing in unison. The majority of the album's tracks feature the younger rhythm section of two up-and-coming instrumentalists: Felix Hankelhausen (bass) and Jonas Burgwinkel (drums). The centuries-old "Greensleeves" has arguably never been in better hands, as the understated scoring retains its wistful nature and showcases the soloists in a lyrical manner that simulates a soundtrack to a dream. The disguised introduction to Mongo Santamaria's Afro-Cuban masterpiece "Afro Blue" is far more subtle than typical performances, allowing the tension to build with Feldman's abstract lines and Copland's off-center chords, as the rhythm section keeps the groove going while simultaneously

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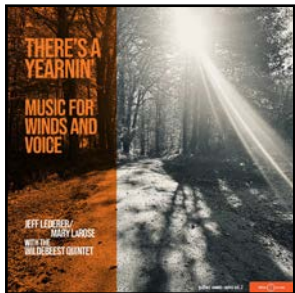
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exhibiting freedom. Hankelhausen's intricate solo is an added bonus. The modal masterpiece "Nardis" (written by Miles Davis and/or Bill Evans, depending on your source) has long been a favorite for jazz musicians. Copland's understated introduction disguises the piece well, while the slower than usual tempo along with the sensitive playing of Feldman and Copland's increasingly dramatic solo, are buoyed by the interactive work of the bassist and drummer, who blend together well to bring a new dimension to this oft-recorded classic.

Bassist Drew Gress and the late drummer Anthony Pinciotti (who died from a sudden heart attack in late 2024) are heard with Copland on the album's other three songs. The intense workout of the standard "Alone Together" (Arthur Schwartz) features the terrific interplay of the rhythm section, as each soloist adds intricate variations on its well-known theme. In Copland's brooding "The Sun at the Zenith" (inspired by Jean-Paul Sartre's protest against the French occupation of Algeria), one can almost feel the upheaval and human tragedy in this dramatic instrumental, brought to life by the insight of this talented quartet. Finally, "Like It Never Was", composed by Gress, opens in an unusual way with both violin and bass playing pizzicato in unison, leading into a playful, yet mysterious jazz waltz that keeps shifting in new directions.

For more info visit innervoicejazz.com. Copland is at Mezzrow May 22-23. See Calendar.



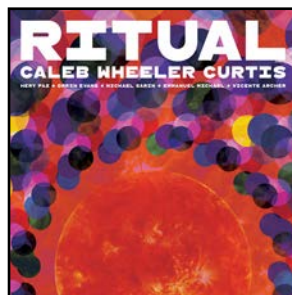
There's A Yearnin' (Music for Winds and Voice)
Jeff Lederer/Mary LaRose (little (i) music)
by George Kanzler

According to Jeff Lederer, "This is large form aspirational music as created by leading composer-improvisers of African American music in the 1960s." For his new album, *There's a Yearnin' (Music for Winds and Voice)*, Lederer contributed new arrangements of works by Ornette Coleman, Oliver Nelson and Eric Dolphy (with one added original Lederer composition) for the Wildebeest Quintet. Anchoring the album are three of the movements of Coleman's "Forms and Sounds", interspersed with works by the others, after opening with the first movement. Coleman recorded this twice with larger wind ensembles, taking improvised solos (on trumpet, not alto) in the middle of each movement. Here, Sara Schoenbeck (bassoon), along with Lederer and Mike McGinnis (clarinets), handle the improvised solos. The winds of the Wildebeest Quintet—Michel Gentile (flute), McGinnis (clarinet), Katie Scheele (oboe), Schoenbeck (bassoon) and Nathan Koci (horn)—interact in a variety of ways within each movement, from serial steps and weaving lines, to ping-ponging notes and tones.

Five of Nelson's compositions, as arranged by Lederer for the wind ensemble, feature Mary LaRose adding wryly enigmatic, original lyrics in a granite-timbred jazz-pop style. Those familiar with the saxophonist-composer's jazz recordings, especially the 1961 classic *Blues and the Abstract Truth*, will recognize stylistic similarities to the works here, which share his strong, blues-rooted penchant for creating strong melodies. Lederer includes a new version of his own "Cruxifiction (not a word)", based on an African American spiritual, as sung by Marian Anderson, which was originally written in 1982 for

string orchestra and saxophone soloist. Here on this recording, it's an emotionally resonant version for the wind quintet, with atmospheric electronics added by Curha (Curtis Hasselbring). The most intriguing selection here is Dolphy's "Woodwind Quintet, mvt 2". Its superb four-and-a-half-plus minutes feature Gentile's airily lyrical flute solo over a diaphanous cushion of winds—a tantalizing glimpse of Dolphy's protean talents, suggesting that a first and third movement might even exist.

For more info visit littleimusic.com. The album release concert is at Brooklyn Music School May 3 (part of Long Play Festival). Lederer is also at Ninnet & George's (Huntington, NY) May 6 (with LIU Big Band), Next Chapter Books (Huntington, NY) May 9, Shapeshifter Lab May 28 (with Lisa Parrott) and Looove Labs Annex May 30 (with Katie Bull). See Calendar and 100 Miles Out.



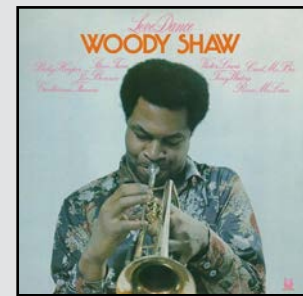
Ritual
Caleb Wheeler Curtis (Chill Tone)
by Thomas Conrad

Chill Tone is a new label that has hit with a splash, musically and sonically. Two examples of the label's noteworthy releases from just last year are saxophonist Noah Preminger's *Ballads* and pianist Julian Shore's *Sub Rosa*. Now there is *Ritual* by Caleb Wheeler Curtis, which gets better every time you hear it. Curtis plays the stritch, a rare straight-bodied variant of the alto saxophone, which helps to give him a distinctive, bright, penetrating sound. The core band on the album has Vicente Archer (bass), Michael Sarin (drums), and exciting new guitarist Emmanuel Michael. Orrin Evans (piano) joins for four tracks and Hery Paz (tenor, flute) for six. On two selections, Curtis switches to soprano and soprano saxophones as well as trumpet. All the change-offs create a recording in which ensemble character shifts, track to track.

But each different iteration of a Curtis band succeeds on its own terms. On the evidence here, he would be a ferocious improviser on any instrument. By choosing the stritch, he puts a keen edge on his lines. His supply of fresh, intelligent ideas seems endlessly renewable. He gravitates toward urgency, but he can communicate passion without playing fast and hard. *Ritual* is an appropriate album title because many tracks feel like ceremonial slow burns. The opener, "Fantasmas", sets the prevailing atmosphere. Curtis introduces the first of his plaintive melodies, in long calls, over Michael's whispered chords. Michael continuously reveals here and throughout the album why there is such a buzz about him on the street. The final song, which is the title track, is the most haunting of the album's rituals. Curtis, on soprano and trumpet, creates a dark blend with Paz' tenor and Michael's guitar. The seven tracks in between contain many more such memorable moments. Evans is concise and beautiful on "You Can't Just Keep the Music", a short duo piece with Curtis. Two more skills possessed by the leader are less common today than instrumental proficiency: he is both an inspired composer and a careful arranger. Curtis writes melodies that stick in your head and assembles each of his ensemble statements into a complete, detailed design.

For more info visit chilltone.com. The album release concert is at Bar Bayeux May 16. See Calendar.

DROP THE NEEDLE



Love Dance
Woody Shaw (Muse-Time Traveler Recordings)
by Andrew Schinder

Trumpet great Woody Shaw (1944-1989), who passed away 37 years ago this month, created some of the finest post-bop music of the last quarter of the 20th century. Yet despite often being called "the last great trumpet innovator," Shaw's artistic peak coincided with the commercial dominance of jazz fusion, which often overwhelmed his more straight-ahead sound. The tragedies that befell the trumpeter (kidney failure, progressive vision loss, the amputation of an arm) ultimately eclipsed his musical output. But a recent reassessment has coincided with a resurgence in popularity of the brilliant acoustic jazz of the '70s, leading to the reissuing of Shaw's forgotten masterpiece, *Love Dance*. Time Traveler Recordings, a new archival label founded by Zev Feldman (aka the "Jazz Detective"), has created a beautiful repackaging of this Muse release. The album sounds fantastic, and the new version includes updated liner notes by jazz critic Bob Blumenthal, in addition to the original liners by historian Dan Morgenstern.

Recorded in late 1975, *Love Dance* finds Shaw in the middle of a string of now-classic leader albums, after a period serving as trusted lieutenant for such masters as Eric Dolphy and Larry Young. The band, like the record's sound, is big, as the leader surrounds himself with friends and frequent collaborators: Steve Turre (trombone, bass trombone), René McLean (soprano, alto), Billy Harper (tenor), Joe Bonner (piano), Cecil McBee (bass), Victor Lewis (drums), Guilherme Franco (percussion) and Tony Waters (congas). Shaw expertly leads the group, catering to each member's strengths while still retaining thematic consistency. Very much a product of its mid '70s era, the album is nevertheless fundamentally rooted in the post-bop tradition.

Album opener is the Bonner-penned title track and it's a banger. McBee and the percussionists dynamically harmonize into a driving, Latin-inspired groove, with the pianist and brass players trading melodies. The result is exhilarating and at twelve and a half minutes, it's still way too short. "Obsequious" keeps the energy up. Bassist McBee is particularly killer here: solidly in the middle of his prime, he never lets up, daring his bandmates to keep up, while following a blazing Shaw solo with some exceptional improvisational lines of his own. "Sunbath" chills the album out a bit, retreating from the fast tempo of the opening two selections, but offering some groovy, dank funk. The five-track album closes with its lone ballad, Harper's stunningly meditative "Soulfully I Love You (Black Spiritual of Love)". The leader's gripping trumpet solo marries intense power with passionate depth, demonstrating the need for the continued appreciation and adoration of Woody Shaw's music.

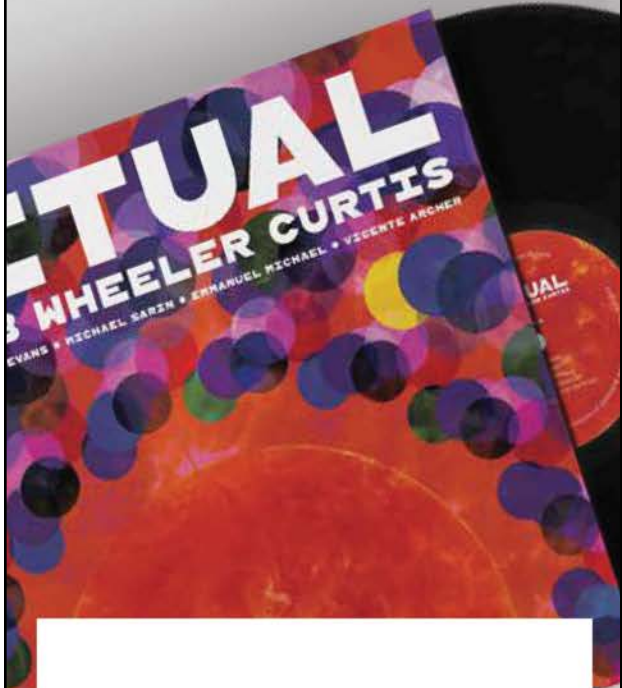
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HEART
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Elephant
Adam O'Farrill (*Out Of Your Head*)
by Tom Greenland

Trumpeter Adam O'Farrill, son of pianist Arturo and grandson of composer-arranger Chico—both important innovators of Afro-Cuban jazz—follows in his family's footsteps with the outside-the-box compositions and improvisations heard on his latest, *Elephant*, the eponymous debut release of his new quartet. The leader eschewed piano on the five previous projects he's led, so Yvonne Rogers' presence here is pivotal. If his radical, protean playing suggests Prometheus, hers suggests Athena: equally creative and intelligent, but employing a more measured, strategic approach to their joint musical ventures. Together, with the pliant rhythmic team of Walter Stinson (bass) and Russell Holzman (drums), they make new music that is delightfully indescribable.

Long, plodding rhythms and droning pitches can be heard on “Curves and Convolutions”, “Sea Triptych (Pts. 1-3)” and elsewhere, but these selections are peppered with persistent syncopations, rolling accent patterns and other rhythmic involutions, giving even the steadiest of beats a nebulous, floating quality. Melody lines, usually played by the trumpeter with a muted, reverberant tone, tend to be textural or gestural, shaded by burbles and bleats, whips and stabs. Harmonies are more suggestive than prescriptive, often utilizing slow-moving inner notes that subtly shape the chord colors. Tunes are arranged in a series of episodes or vignettes, with sudden but smooth transitions and abrupt endings. Most of the time O'Farrill melds with the collective sound, but on “Herkimer Diamond” and “The Return” he removes the mute to improvise with blazing post-bop bravado: then, on the former, transitioning to a softer, more sensitive vibe; or, on the latter, ushering his bandmates to an ecstatic climax, then cuing collective “hits” to reestablish order amidst seeming anarchy.

The quartet celebrated *Elephant's* album release (Apr. 10) at the Lower East Side's Close-Up. Having workshopped the music during a recent tour, the band was well comfortable with the repertoire, taking more chances with now familiar material. Their set opener, O'Farrill's arrangement of “Dragon Roost Island” (a *Legend of Zelda* video game theme and not on the album) evinced many of the sonic features described above; the trumpeter, tilting his horn up, took an extended solo of rippling melodic sequences delivered in a clean, bright, soft, relaxed tone, pitched at the upper end of his horn. Rogers answered him with short, stabbing two-hand chord patterns before she took the lead with similar but more abstract and chromatically-oriented sequences. Live versions of “Herkimer Diamond”, “Curves and Convolutions”, “Eleanor's Dance” and the album's only cover, “Bibo No Aozora”, took on exciting, elevating new dimensions: an ecstatic trumpet-piano exchange; a study in how many different ways one might feel a beat; an insinuation of avant-disco music; and cohesive interplay between bass, piano and drums. “Before Falling” (also not on the album) once again demonstrated O'Farrill and Rogers' explosive chemistry in escalating interchanges. The “Sea Triptych” suite was scaled down, terse but effective, the leader's live-mixed electronic effects (here and throughout the set) creating a stereo soundscape for his horn, adding ambiance and dimension to the acoustic environment.

For more info visit outofyourheadrecords.com/adam-ofarrill

GLOBE UNITY



Love at Last Sight
Evi Filippou/Robert Lucaciu (BMC)
Music for an Imaginary Ballet
Arkady Gotesman (NoBusiness)
Just Gravity
Haeun Joo (577 Records)
by Daniel A. Brown

When musicians step out from the backline to leadership, they must bring their accumulated experience as empathic accompanists and soloists to front and center. With some exceptions, few bandleaders forgo being the fundamental roots that add crucial cohesion to a jazz ensemble. This month we check out three releases featuring contemporary, international players—vibraphonist, percussionist, vocalist Evi Filippou (Greece) and innovative bassist Robert Lucaciu (Germany); drummer-percussionist Arkady Gotesman (Ukraine-born, Lithuania-based) and pianist Haeun Joo (NYC-via-South Korea)—who make their debut as leaders, ready and able for their closeups in fronting the helm through originals and interpretations of select compositions, and even traditional folk-form pieces.

The recent 13-track collection, *Love at Last Sight*, finds Evi Filippou (voice) and Robert Lucaciu

(bass) exploring a diverse set of originals from each musician, plus Geri Allen and five other composers, even an interpretation of a traditional Irish ballad. An otherwise duo affair, on the vocalist's elegiac ballad, "Your own, für Jone und Martí", the pair are joined by New Zealander saxophonist Hayden Chisholm for a languid composition that rises and falls like the wind. Chisholm's understated soloing adds supple sheen to the song's overall chime-like quality. Lucaciu's "Melodie" finds the vocal/bass duo exploring unison, syncopated melodies via vibraphone and bass that cohere and then part in refreshingly unpredictable ways. Similar album highlights include Leo Rapis' "New Life" and Uli Kempendorff's "A Boldly Delicious Slice of Watermelon".

Percussionist-interdisciplinary artist Arkady Gotesman pays a poignant and comprehensive homage to past and present collaborators with *Music for an Imaginary Ballet*. Built upon a twelve-movement suite that was recorded mostly-live over the span of 25 years, the album boasts a diverse cast of featured players, including Charles Gayle (tenor), Nate Wooley (trumpet) and Ned Rothenberg (woodwinds). Following album opener "Stiklo Gabaliukai", featuring Gotesman solo performing on pieces of stained glass, he is joined on the 11-minute "It's Coming" by Lithuania reeds player Liudas Mockūnas (on baritone) for a horn-and-drum conversation that chatters, pauses, reflects and streams melodic and rhythmic ideas at the listener. The dark-hued "Quartet" finds Gotesman joined by alto and soprano saxophonists

(plus piano) Petras Vyšniauskas and Vytautas Labutis, as well as bassist Eugenijus Kanevičius. The tentative, postmodernist-feeling theme soon unravels into parallel soloing from Vyšniauskas and Labutis, coiled around Kanevičius' relentless, climbing ostinato, with unpredictable rhythmic punctuation from the percussionist. The variety of each piece's emotional tonality and assembled players sustains throughout, making *Imaginary Ballet* a worthy sonic dance.

For her debut release, pianist Haeun Joo explains that *Just Gravity* is grounded in "a raw, spontaneous exploration of sound." Joined by Chris Tordini (bass) and Steven Crammer (drums), over the course of the album's ten tracks, Joo and cohorts offer up a palette of soft-hued pieces combined with spikier, technicolor offerings. The expansive piano chords of "Salt and Silence", combined with Crammer's hissing cymbal swells and Tordini's unhurried, phantom bass accompaniment, captures the ebb and flow of rolling, dense reverie. Conversely, the solo piano piece "Authentic Taste", with its volatile mixture of avant-flourishes and bluesy filigrees, and the funhouse groove of "Meandering", where the three players assemble and dismantle a rubbery, impressionistic funk vibe, clearly show that Joo and company can effortlessly go from light to loose. A promising and winning debut all around.

For more info visit bmcrecords.grtest.hu/en, nobusinessrecords.com and 577records.com. Haeun Joo is at Red Pavilion May 21 (with Seoyeon Im). See Calendar.

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(BERGAMO CONTINUED FROM PAGE 12)

Solal. From “Lush Life”, “Anthropology”, “Monk’s Dream” to “Doodlin’”—D’Andrea also incorporated some blues. Not the kind that’s blue per se, but instead diffusing a light-hearted, happy feeling, with an immaculate sense of rhythm and inspired phrasing. After a reharmonized reading of Coltrane’s “Naima”, one of jazz’ most beautiful themes, the 85-year-old ended the set with “I’m Beginning to See the Light”. Tenor saxophonist **Melissa Aldana**’s quartet came up next and unfortunately proved underwhelming. Her playing still bore traces of Wayne Shorter’s influence, but on this occasion seemed muted, as compared to her conquering stance from only a few years ago. Could the repertoire—based on Cuban boleros and (her new Blue Note album) *filins*, pop numbers from the ’40s and ’50s—have called for such restraint? Her set was redeemed, however, by a cover of Hermeto Pascoal’s peculiar, haunting theme of “Little Church”.

In 1971, bassist **Dave Holland** played in Chick Corea’s Circle quartet (with Anthony Braxton and Barry Altschul), at the Donizetti, a theater coated in crimson and gold with five floors of box seats overlooking the stage. Fifty five years later, the bass great was back on that very same stage, this time in duo with guitarist-vocalist **Lionel Loueke**. A decade prior, the two had previously recorded and toured the *Aziza* quartet album, and from 2024’s *United*, decided to collaborate and tour as a duo. The music from that recent album was presented, with most pieces composed by Loueke. The narrative and lyrics were of compassion and community, mirrored in the music. Holland’s stately and supple playing worked wonders whether he soloed or complemented his partner’s now familiar yet inimitable stylings: percussive strums on the guitar, unusual chord progressions and skewed funk rhythms, while simultaneously singing in tongues and processing his vocals through harmonizing effects.

The ever-resourceful **The Bad Plus**—with original founders Reid Anderson (bass) and Dave King (drums) and here featuring Chris Potter (tenor) and Craig Taborn (piano)—revived Keith Jarrett’s American Quartet songbook, which turned out to be a great idea, given their approach was neither imitative nor deferential. The mighty repertoire, penned by Jarrett and his band members from that time (Dewey Redman, Charlie Haden and Paul Motian) stemmed from albums released between 1972-78 on the Atlantic and Impulse! labels. For this concert and edition of The Bad Plus, musical personalities were given free reign, feeding off each other’s energy and obviously stimulated by the material. Their gusto and ability to bend or suspend time, while sticking to the structures, made their set a very enjoyable one, which prompted lending a new ear to the original source material, among Jarrett’s most interesting sides (dedicated to Ornette Coleman, let’s not forget).

The near four-decade-old **The Jazz Passengers** dedicated their Palazzolo Institute set to founding member Curtis Fowlkes (1950-2023), unreplaced on trombone, but otherwise with most of the group’s founding or longtime members still intact: Roy Nathanson (alto, soprano, piccolo, vocals), Bill Ware (vibraphone), Sam Bardfeld (violin), E.J. Rodriguez (drums), and for this date, bassist John Menegon (subbing for Brad Jones). The Passengers embody the spirit of the ’90s-era Downtown music aesthetic—jazz, cartoon strategies and the art of song. Among finely-crafted tunes, guest Teri Roiger sang “Imitation of a Kiss” (Nathanson, Ribot), performed in the same range as Jimmy Scott’s version on the Passengers’ *In Love* (High Street, 1994). Nathanson offered his own vocals and sprechgesang, as well as acidic saxophone swirls, summoning vivid images of NYC street scenes, adroitly poised between down-to-earth and poetic. The protest song, “Bread and Roses”, documenting the 1912 Massachusetts labor and suffragist strike, closed the set.

The soon-to-be 85-year-old, legendary UK vocalist

Norma Winstone appeared with pianist Kit Downes, who supported the singer with a controlled touch, impressionistic chords and not a note too many. Winstone performed modern compositions to which she set lyrics—“Endless Stars” (Fred Hersch), “Jesus Maria” (Carla Bley), “Underwater Rendezvous” (Pablo Held) and an original “The Steppe”—in addition to standards such as “I Fall in Love Too Easily”. Her long-held notes in the high range impressed, as did the vocalist’s perfect articulation. When a tune was introduced as “a call to wake us all,” bells started chiming from one of the nearby churches—a terrific, serendipitous conjunction.

For the festival’s finale, **Joe Lovano** gathered an all-star band, with old and new accomplices, to intently celebrate the Davis and Coltrane centennial birthdays. The core band was a quintet of Lovano (tenor, soprano), Avishai Cohen (trumpet), Leo Genovese (piano, Rhodes), Drew Gress (bass) and Joey Baron (drums). After the first hour, they were joined by guests, including George Garzone and Shabaka Hutchings (saxophones) and Jakob Bro (guitar), the latter whose fretwork and effects were, regrettably, barely heard. The solid-gold rhythm section and soloists, however, had a field day covering classics, such as “Walkin’”, “Stella by Starlight”, “Four”, “All Blues”, “Directions” and “It’s About That Time”, all in tight arrangements and with rapid-fire exchanges. The Coltrane material had a looser jam session feel. Garzone, a musician’s musician with a strong tenor sound and a wealth of ideas, was an unquestionable added asset. Hutchings’ new-agey, digital gimmickry, however, seemed out of place; he fared better on flutes, though performed a fiery tenor solo, which received thunderous applause.

After this 47th edition’s success, Lovano is scheduled to return to Bergamo Jazz for a fourth tenure as programmer. Be sure to mark down those dates in your travel calendar: Mar. 18-21, 2027.

For more info visit bergamojazz.org/en/

(BIG EARS CONTINUED FROM PAGE 12)

form, with his Millennial Territory Orchestra presenting and reinterpreting the music of Sly Stone to their wont. Bernstein conducts the sections with his whole body, leaving precious time for his slide trumpet playing. Vocalist Joan As Police Woman (aka Joan Wasser), also featured in a Moondog tribute, had a fine time with “Everyday People”. Another singer, Sandra St. Victor brought out a funky channeling of Chaka Khan. And guitarist Nels Cline emerged to deliver a typically blistering solo on “Stand”. Guitarist **John Scofield**’s longstanding trio—with Vicente Archer (bass) and Bill Stewart (drums)—didn’t break any new ground but was meatily satisfying, and featured material from a forthcoming live album. (Said Scofield, “That piece is untitled, but it will have a title when the record comes out.”)

Drummer **Chad Taylor**’s quintet—with Adam O’Farrill (trumpet), Bryan Rogers (saxophone), Victor Vieira-Branco (vibraphone) and Matt Engle (bass)—found the leader directing the band from his drum chair, calling swift tempos and rhythmic shifts alike. The group’s standout, O’Farrill comes from musical royalty (his father is Arturo and grandfather was Chico), and his mixing of avant garde leanings with his Latin jazz heritage proved to be a valued asset. **Mary Halvorson** was back leading her own band Canis Major, a festival highlight. The guitarist has a highly-original approach to her instrument, as heard in the idiosyncratic but effective way she backed emerging trumpet player Dave Adewumi’s solos. Another trumpeter, **Marquis Hill** brought his Blacktet band, which features saxophonist Josh Johnson (whose experimental SML group was also on the Big Ears bill). The tunes, mostly the band’s own, were bristling and effective. A big part of what makes this ensemble work was guitarist Emmanuel Michael,

who has formed a personal style out of influences ranging from Sonny Sharrock to Jimi Hendrix.

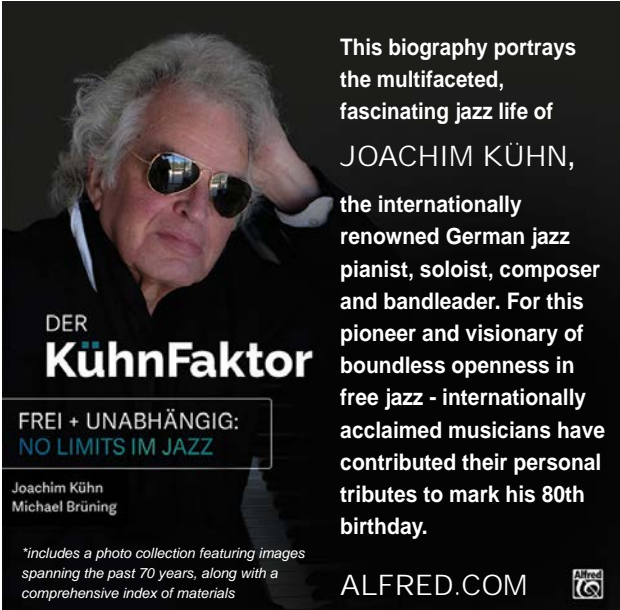
Julian Lage’s quartet had a bright quality, tempered by the rootsy playing of John Medeski (Hammond B3 organ), with Jorge Roeder (bass) and Kenny Wollesen (drums). The music—tinged by Americana—was a Bill Frisell-adjacent strand, but with a noticeably harder, rock edge. Tunes nodded to the late John Martyn and Richie Havens. **Brian Marsella**’s Imaginarium—with Meg Okura (violin), Eyal Maoz (guitar), Itai Kriss (flute), Sai Hashimoto (vibraphone)—lived up to its title. The group’s opening number sounded like 23rd century lounge music as heard in the spaceport on planet Alpha Centuri. The large band, which was rooted in Hashimoto’s vibraphone and marimba contributions, in conjunction with the leader’s piano playing, changed colors within each composition, making for an entertaining, musical roller coaster ride: from musical tinges of Fela’s horn section and a “Peter Gunn” theme, to Captain Beefheart, Sun Ra and music from ’30s cartoons.

Cécile McLorin Salvant’s duo set with pianist Sullivan Fortner was sounding a bit subdued, a bit cabaret, until the singer announced a tune taken from Jelly Roll Morton’s Library of Congress archive. “It’s filthy,” she said, advising anyone born before 2010 to leave immediately. The song, “Murder Ballad”, about a gal done wrong, was not only extremely graphic but was epically long—maybe 20 minutes, proving that if Salvant wanted to evolve solely into a blues singer, she’s more than well equipped. **Dave Douglas** sounded first-rate with his young band GIFTS, featuring shredding guitarist Rafiq Bhatia and incendiary cellist Tomeka Reid. The trumpeter/bandleader constantly refreshes his approach, and this group was a lesson in how to keep it moving without a bass.

The music of Ethiopia was also celebrated at Big Ears, particularly the interesting amalgam of big band jazz and native styles that emerged after the Xavier Cugat-loving Armenian expatriate Nerses Nalbandian relocated there in 1938 and became musical director of the Addis Ababa Municipality Band. Boston’s **Either/Orchestra** has long been immersed in this fascinating music, which was also celebrated in the talks Joe Boyd gave about his book, *And the Roots of Rhythm Remain*. A fine palette cleanser after all that had preceded, the **Miles Electric Band** very convincingly reproduced that plugged-in music with some veterans of the maestro’s later ensembles, including drummer-leader, Vincent Wilburn, Jr., who worked with Miles (his uncle) on and off from 1980-86.

Big Ears stands alone as a festival with no barriers—the only criterion is that the music has to be great, which has been pretty much a guarantee since its 2009 inception.

For more info visit bigearsfestival.org



DER
KühnFaktor

FREI + UNABHÄNGIG:
NO LIMITS IM JAZZ

Joachim Kühn
Michael Brüning

*includes a photo collection featuring images spanning the past 70 years, along with a comprehensive index of materials

This biography portrays the multifaceted, fascinating jazz life of **JOACHIM KÜHN**, the internationally renowned German jazz pianist, soloist, composer and bandleader. For this pioneer and visionary of boundless openness in free jazz - internationally acclaimed musicians have contributed their personal tributes to mark his 80th birthday.

ALFRED.COM

(OUT FEST CONTINUED FROM PAGE 12)

traversed in and out of “April in Paris”—like he was having conversations with absent friends, with the chosen repertoire and the room’s generosity. “It’s so special that you can walk into a space that is so giving,” he said afterward, a line that could have described the festival itself. Blue Reality closed the night with a dense, forward-moving set led by multi-reedist **Michael Marcus** alongside Trio X collaborators Joe McPhee (tenor) and Jay Rosen (drums), plus Ted Daniel (trumpet) and two bassists: Lonnie Plaxico and Tyler Mitchell. Arrayed in a semi-circle, the ensemble balanced solemnity and propulsion; the interplay between dual basses and the multiple horn voices creating a layered, communal sound.

Night two began with the **Jazz and Poetry Choir Collective**, an intergenerational chorus that used spoken word and music to stake a civic claim. Poet laureates of Yonkers and Westchester, respectively, Golda Solomon and Phylisha Villanueva, interlaced with vocalist Andrea Wolper and instrumentalists—Michael TA Thompson (djembe, also music conductor), Jason Kao Hwang (violin, waterphone, plus a tube swung over his head, shifting its pitch based on the orbit of its arc), JD Parran (flute) and Christopher Dean Sullivan (bass)—until the group coalesced around the repeated line, “I will not be silenced.”

Alfredo Colón’s quartet, drawn from trumpeter Ryan Easter’s Trap Music Orchestra, married Latin inflections to free improvisation. Though the set was spontaneous, it sounded composed, balancing minimal gestures with maximal density. A former mentee of William Parker, Colón now occupies a similar role for younger players; when he brought out saxophonist Ben Sherman, the leader watched, grinning, as Sherman

pushed forward. The music balanced risk with an evident pursuit of beauty, never collapsing into abstraction for its own sake.

Improvising collective, **Geometry**—Tomeka Reid (cello), Joe Morris (ring-modulated guitar), Taylor Ho Bynum (cornet), Kyoko Kitamura (voice)—provided the most intimate sonic study of the night. The players extended their instruments with preparation, objects and effects, especially Bynum’s cornet, muted with found objects (hat, funnel, rubber stopper, CD) and Kitamura’s vocal transformations and electronics. They occupied liminal quiet as comfortably as they did dense timbral textures, producing a handful of the festival’s most fragile, exacting moments.

William Parker’s Pocketwatch closed night two with a large ensemble vignette. Parker, wearing a clock and alternating instruments, led a 15-person group through a groove that quickly asserted itself as both political lament and affirmation. Nicholson-Parker’s spoken text framed the band’s gradual build into a gospel-like uplift, a refrain insisting that mistakes repeat unless countered by communal wisdom.

Day three opened with trumpeter **Ahmed Abdullah’s** *Diaspora*, in which the Sun Ra lineage was honored and resituated into something more personal, alongside original material. Abdullah, and Monique Ngozi Nri’s intertwined singing, delivered solace and joy, ending tradition-ward with Ra’s “Enlightenment”. **Matthew Shipp** followed with a 35-minute solo that was austere and expansive; his pianism resisted tidy labels, ranging from blues-rooted gestures to stark contrapuntal inventions. His intensely-focused set was an excavation, both of silence and overlooked melodic possibilities. **Radical Reversal** fused sermon-like poetry from Randall Horton with Amma Islam’s R&B-inflected vocals and Brandan Regan’s riff-driven guitar, a hybrid that made political storytelling feel immediate and soulful, with Melanie Dyer’s viola adding dense color.

The festival’s closing set—**Cooper-Moore, William Parker** and **DoYeon Kim**—offered an elemental conclusion: handcrafted instruments, cross-cultural strings (gayageum, donso ngoni) and wooden flutes. Their interplay moved from intimate blues to ecstatic vocalizations; Kim’s song rose into a cry that linked traditions across continents. Cooper-Moore’s defiant humor and Parker’s soft, searching proclamations (“Death has died today”) left the audience with a sense of ritual completion. Nicholson-Parker’s quip at the end: “They need a whole night!”, and Cooper-Moore’s rejoinder: “I need a whole life!”—felt exactly right.

Out Fest’s programming underscored a simple insistence: improvisation isn’t just a musical method—it’s a social practice. In a city forever on the move, this festival argued for temporary belonging, with a heart aching toward something more permanent.

For more info visit artsforart.org/out-fest

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

Anna Frey, a Zurich-based rapper, poet and spoken-word performer, has had three releases on Wide Ear since 2019, two with guitarist Florian Stoffner and one, this year, with drummer Camille Émaille. Knowing Meier and Zimmermann personally, she figured her music and lyrics would be in good hands. “My first EP was released in 2006 back when CD stores still existed and you could still earn money with music,” she notes. “Since then, everything has changed completely. It’s no longer clear what exactly are the tasks of a label and what belongs to the band. But what’s special about Wide Ear is it’s a label by musicians for musicians on fair terms. When they publish something, you can assume that they like the music. They don’t put any pressure on you or anything, but are supportive and offer advice. It’s a partnership-based collaboration.”

Additionally, it’s the artists who decide in what form their work should be released, whether on CD, LP and/or digital. However Huber does say that: “We do streaming, but that doesn’t do anything, I guess. The whole streaming-money business is a joke and killed physical sales.” The average number of copies pressed (for either LP or CD) ranges from 200-300, and so far no album has been re-pressed, giving an inherent collectability factor for each album. For this year’s releases, there’s OMNIVORE’s *Yber Hybris*, the debut recording of Émaille with Anna Frey and a Meret Siebenhaar/Pascal Sontag duo, in addition to forthcoming records by Kimmig-Henkel-Weber, the Der Verboten quartet and the Hunter-Gatherer septet.

Substantiating Wide Ear’s mission statement that it’s a non-profit platform from musicians for musicians, Huber states: “We think that labels like ours are very important for emerging as well as for established artists. We try to make releasing music as straightforward as possible, in the best interest of the music—and the artists themselves.”

For more info visit widearrerecords.ch

(LEST WE FORGET CONTINUED FROM PAGE 10)

Frustrated with the music business, she took a personal hiatus of over a decade, returning to music in the late ’70s. A comeback concert at the 1980 Chicago Jazz Festival (available on YouTube) includes an interview with record producer Michael Cuscuna. Revealingly, she says, “I got a lot of flak from a lot of people who said ‘Lorez, if you just sing one song straight, if you just sing one song without laggin’ behind the beat, you’d probably have a hit record,’ and I said, ‘I’d have a hit record, but would I be happy?’”

Musicians considered her a consummate professional. Reeds player Charles Owens played oboe and flute on *How Will I Remember You?* (Discovery, 1978), recalling how it all came to be: “I got her that record date, as she was working at the Parisian Room and I told Albert Marx about her and to go hear her and he quickly signed her to his Discovery label...She was a very serious jazz singer; not flashy and never overwhelming; she just needed a good groove and she did her thing.” Tenor saxophone legend and record producer Houston Person met Alexandria in California in the ’60s. “When my first wife passed away,” he recalls, “Lorez called me and gave me her condolences. I said, ‘Wait a minute, are you recording for anybody?’ She said nope. She wasn’t working that much...until I introduced her to [Muse Records founder] Joe Fields. We soon recorded three albums on Muse. I really enjoyed working with her. Everyone, all the musicians, were delighted... She knows how to pick tunes and always had a surprise.”

In all likelihood, if Lorez Alexandria had lived to witness the growth of digital music and streaming, she would have been surprised to discover over 30 million hits on one platform alone for her version of “Give Me the Simple Life”. Her work is well-worth discovering, celebrating and sharing, as we gear for her centenary just a few years away.

For more info visit discogs.com/artist/5666-Lorez-Alexandria

Recommended Listening:

- Lorez Alexandria—*Lorez Sings Pres* (King, 1957)
- Lorez Alexandria—*Early in the Morning (with Ramsey Lewis Trio)* (Argo, 1960)
- Lorez Alexandria—*Alexandria The Great* (Impulse!, 1964)
- Lorez Alexandria—*How Will I Remember You* (Discovery, 1978)
- Lorez Alexandria—*My One and Only Love* (CBS/Sony, 1986)
- Lorez Alexandria—*Star Eyes* (Muse, 1993)

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HONORING JAZZ & BLUES ONE MUSICIAN AT A TIME

(INTERVIEW CONTINUED FROM PAGE 6)

for the fact that our elder, whoever it was, was actually giving us their time and their sincerity in this moment has just shifted exponentially. It's no individual's fault, but [comes] with the advent of jazz in academia and all the constraints that the well-intended system imposes situationally.

NYCJR: And what have you learned from audiences?

GREEN: Music is this living, breathing art form that takes place person-to-person—it's *social!* Our orientation was always playing person-to-person, not through a screen, not in an institution; we got to experience how the music affects people. If you can hear that woman in the front row sigh, you want to try to lay into that vibe, whatever that is. *We're on to something here!* It can't be taught through a system of 1s and 0s in an institution. You've got to actually live it. Comedians talk about the value of bombing in front of an audience, how that helps them develop their mettle. So, if you've been practicing an idea, but somehow you notice it doesn't really translate in live performance: maybe you don't abandon it, throw out the baby with the bath water, but you've got to go back to the drawing board and think about, 'What is it?' You learn through the process of playing music *for* people, *with* people, because that's what the music actually *is*. It's not theory, it's not technique: it's expression, it's emotion, it's emotional transference. So, this is totally about one musician and one audience—even if it's just one-on-one—just being in the room feeling their vibe and seeing if you have their attention, if you can keep them with you, if you can take them somewhere. For me, this is the primal musical education.

NYCJR: And from musicians?

GREEN: I remember playing in Japan with a trio: Gregory Hutchinson was playing drums, I forget the name of the local bassist. We were playing for a social club or something. There were some people there that were hip to the music, because it's Japan, of course, but it was a general audience. We were playing a medium tempo and the audience started clapping on 2 and 4 but at a little slower tempo. It was kind of heavy, and I started to tighten up and get kind of: 'Oh man, they're dragging us down.' But Gregory was 'Oh, no! *That's* what's happening!' and he just went with them, and it was great! He decided to go with them instead of fighting them. It was really powerful. I can't explain how something like this gets cultivated, but there's beautiful visual evidence on YouTube. There's a video of Herbie Hancock, Ron Carter and Billy Cobham playing a live performance of "Speak Like a Child", and there's a moment when Herbie plays something dissonant and you see the camera's right on him, really close to his face, and you see his facial expressions. Just for a second, he almost winces, but not with disdain. It's almost like it was salty or something, like it stung a little, but he doesn't dismiss it. And then you see, almost in the same instant, that he's sort of inquisitive, so he does it again, and then he makes a pattern with it, he makes music with it. It's a beautiful lesson to me in non-judgment: no mistakes, let it be. It's beautiful, because what he does with this thing is amazing, whereas he could have just judged in that moment. So I feel like that was born of a lot of experience.

NYCJR: What would you offer to younger musicians?

GREEN: These young folks are coming on and it's

their time. I feel like a younger older person now, but the middle stage was a little uncomfortable, being in denial of getting older, wanting to defend whatever I had. Now I'm happy to say I can listen to the kids play circles around me and love it. I see we can inspire one another to take better care of ourselves, of what we've been given, and reach more deeply towards a personal best. I'm kind of old school in terms of my tastes and orientation, what I like to listen to, my concept, and I'm very much at peace with that. Anyone can go on YouTube, just click and hear incredible pianists, from all over the world. Kids are actually playing Art Tatum transcriptions, which didn't exist when I was coming up, but now they can do it. It inspires me to see the human achievement and makes me want to rededicate my work. But I think we have a responsibility, as communicators—in this time when there's an onslaught of AI and other aspects of the internet and cyber world that are dehumanizing—to see what all the young folks, with all their brilliance and soul, *don't* see, in terms of what's happened to humanity in the course of our very lifetimes.

For more info visit bennygreen.net. Green is at Rose Theater May 8-9 (part of "Oscar Peterson: A Centennial Celebration"). See Calendar.

Recommended Listening:

- Art Blakey and the Jazz Messengers – *I Get A Kick Out of Bu* (Soul Note, 1988)
- Benny Green Trio – *Testifyin'!* (*Live at the Village Vanguard*) (Blue Note, 1991)
- Ray Brown Trio – *Live at Scullers* (Telarc Jazz, 1996)
- Benny Green – *Green's Blues* (Telarc Jazz, 2001)
- Benny Green – *Source* (Jazz Legacy Productions, 2010)
- Benny Green – *Solo* (Sunnyside, 2022)



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Friday, May 1

- ★ Eric Person Albert's Bar 3 pm
- Yuichi Hirakawa Group Arthur's Tavern 5 pm
- Peter Watrous with Brent Lerman, Jules Gardener, Anthony Pearlman, Ben Young, Angus Mason Bar Bayeux 8, 9:30 pm
- Living Language Bar Lunático 9, 10:30 pm \$10
- ★ Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary Barbès 5:30 pm \$20
- Birdland Big Band; João Bosco with Ricardo Silveira, Guto Wirtti, Kiko Freitas Birdland 5:30, 8:30, 10:30 pm \$35-55
- Gabrielle Cavassa Birdland Theater 7, 9:30 pm \$35-45
- ★ Dave Stryker Birds 7:30, 9:30 pm \$15
- ★ "Facing East: The Music of John Coltrane": José James + Tia Fuller Blue Note 8, 10:30 pm \$30-45
- Abraham Burton Quartet; John Lang Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- ★ As Is: Al Schulman/Stacey Schulman with Mark Lewandowski, Jay Sawyer, James McKinney Chelsea Table + Stage 9:30 pm \$35-35
- ★ Milena Casado with Lex Kortzen, Kanoa Mendenhall, Morgan Guerin; Kweku Sumbry Close Up 8, 10, 11:30 pm \$25
- Madeline Dalton The Club Room 7:30, 9 pm \$25
- Nick Saia Trio with James Paul Nadien, Kevin Eichenberger Dada Bar 8 pm
- "Dizzy Gillespie's Arrangers": Juilliard Jazz Orchestra Dizzy's Club 7, 9 pm \$30-60
- Rick Germanson Quartet with Tony Davis, Paul Gill, Joe Strasser; Latona Brothers The Django 7:30, 9:15, 11 pm, 12:15 am \$35
- Brooklyn Choir Project + Isabel Crespo Pardo Toso Toso with Kabir Adhiya-Kumar, Rahul Carlberg, Celia Hill First Unitarian Church 7:30 pm \$30
- Fukushi Tainaka Five Spot Jazz 7, 9 pm \$20
- David Gibson; High and Mighty Brass Band The Jazz Club at Aman New York 6:30, 9 pm
- ★ Jen Shyu with Layale Chaker, Alexandria DeWalt, Melanie Dyer, Elizabeth Kate, Lesley Mok The Jazz Gallery 7, 9 pm \$40-50
- ★ Eddie Allen Quartet with Roberta Piket, Gregory Jones, EJ Strickland Jazz Genius 7, 9 pm \$20-30
- ★ Sullivan Fortner Trio with Tyrone Allen II, Kayvon Gordon; Johnny O'Neal Quartet Jazzcultural 7, 9, 10:30 pm \$40
- JAJN Quartet with Jerry Wilkie, Nick Salomone, Shawn Berman, Joe Malone Kato Sake Works 7 pm
- Antonio Ciacca Knickerbocker Bar & Grill 9 pm \$3.50
- David Bryant Trio with Dezron Douglas, Eric McPherson; Michael Weiss Trio with Joseph Ranieri, Peter Van Nostrand; Matt Savage solo Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$40
- Harlem Jazz Boxx presents Jay Rodriguez Mount Morris Ascension Presbyterian Church 7 pm \$25
- "Motown Spectacular": Marlon Saunders Motown Ensemble + New School Studio Orchestra New School Tishman Auditorium 7:30 pm
- Bang on a Can presents Long Play Festival: Walt McClements; Kali Malone with Stephen O'Malley, Lucy Railton + Nika Milano Pioneer Works 8 pm \$30-235
- Bang on a Can presents Long Play Festival: Gaby D'Annunzio Public Records 11 pm \$20-235
- Seoyeon Im Rosevale Cocktail Room 9 pm \$6
- ★ Bang on a Can presents Long Play Festival: Chris Ryan Williams Vibration Trio; Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street; BlankFor.ms with Jason Moran, Marcus Gilmore Roulette 7, 8:15, 9:30 pm \$30-350
- Maria Kaushansky Sant Ambroeus Brookfield Place 6 pm
- Andrew Kushnir jam session; Native Soul Quartet with Marcus McLaurine, Steve Johns, Noah Haidu, Peter Brainin; Steve Slagle Quartet with Matthew Rotker-Lynn, Peter Brendler, Byron Landham; Eric Wyatt Quartet Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★ Steve Wilson Quintet with Joe Locke, Renee Rosnes, Jay Anderson, Kendrick Scott Smoke 6, 8, 10 pm \$25-55
- ★ "Tribute to Connie Crothers": Michael Wimberly solo + with Alexis Marcelo, Adam Lane, Steve Swell The Stone at The New School 8:30 pm \$20
- ★ Joe Lovano Quartet with Marilyn Crispell, Ben Street, Andrew Cyrille Village Vanguard 8, 10 pm \$45
- Barry Temkin BarryTones with Bill Dotts, Natasha Gollin, Violizy, Jim Meigs, Craig Howe Westbeth Community Room 7 pm \$20
- ★ Jason Marshall Quintet Zinc Bar 7, 8:30 pm \$40

Saturday, May 2

- Wallace Roney Jr. with Victor Gould, Tom DiCarlo, Miguel Russell Bar Bayeux 8, 9:30 pm
- Itai Kriss Telavana Bar Lunático 9, 10:30 pm \$10
- Dirty Desmonds with Eric Pakula, Blake Lindberg, Nick Cudahy; Sonelius Smith/Adam Kahan Barbès 3, 6 pm \$15-20
- Daddy Rabbit presents Misha Piatigorsky Berimbau Brazilian Table 7:30 pm \$60-130

- Bang on a Can presents Long Play Festival: broom with Kyle Hodgkin, Daniel Vila, Seb Mahal, Daisy Castro Betty Carter Park 7 pm
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
- Quintin Harris Trio; João Bosco with Ricardo Silveira, Guto Wirtti, Kiko Freitas + Anat Cohen Birdland 5:30, 8:30, 10:30 pm \$45-55
- Gabrielle Cavassa Birdland Theater 7, 9:30 pm \$35-45
- Juilliard Jazz Mary Lou Williams Ensemble; "Facing East: The Music of John Coltrane": José James + Melissa Aldana Blue Note 1:30, 8, 10:30 pm \$25-45
- Bang on a Can presents Long Play Festival: Michael Gordon + Ensemble Signal with Brad Lubman; Orlas with Chicri Delnur, Vic Delnur; "Play James Tenney": Dither with Taylor Levine, Joshua Lopes, James Moore, Brendon Randall-Myers; Brooklyn Youth Chorus; Lucy Railton; Saha Gnawa; Matmos with Drew Daniel, M.C. Schmidt; Melaine Dalibert BRIC House Ballroom, Media House and Stoop 1, 2, 3, 4:30, 5:30, 6:30, 8, 10 pm \$0-235
- Bang on a Can presents Long Play Festival: Raga Cycle Project with Michael Harrison, Ina Filip, Elliot Cole, Mir Naqibul Islam, Hansford Rowe; Sarah Hennies/Tristan Kasten-Krause; Shoko Nagai/Satoshi Takeishi Vortex Brooklyn Music School 5, 7:30, 9:30 pm \$95-235
- Cellar Dog All-Stars; Ai Murakami Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- Bang on a Can presents Long Play Festival: Steven Schick/Cory Smythe; Percussion Collective with Robert van Sice Church of St. Luke and St. Matthew 1:30, 5 pm \$95-235
- ★ Milena Casado with Lex Kortzen, Kanoa Mendenhall, Morgan Guerin; Dabin Ryu Close Up 8, 10, 11:30 pm \$25
- Juilliard Jazz Orchestra "Dizzy Gillespie's Arrangers" Dizzy's Club 7, 9 pm \$30-65
- Eric Person Quartet with Julius Chen, Adam Armstrong, Jason Tiemann; Richard Cortez Band with Ben Wolstein, David Sneider, Brandon Goldberg, Gary Kerkezou, Jacob Chung The Django 4:30, 5:45, 7:30, 9:15, 10:30 pm \$35
- Brooklyn Choir Project + Isabel Crespo Pardo Toso Toso with Kabir Adhiya-Kumar, Rahul Carlberg, Celia Hill First Unitarian Church 7:30 pm \$35
- Monday Michiru Five Spot Jazz 7, 9 pm \$20
- Bang on a Can presents Long Play Festival: Shelley Burgon; Bryon Westbrook; Julia Santoli; Eli Keszler/Nate Boyce Issue Project Room 3, 5, 7, 9 pm \$95-235
- ★ West Harlem Summer Jazz Festival "Miles of Trane": Michael Cruse with William Hill III, Carlos Baretto, David Hawkins, Patience Higgins, James Zollar, Mujib "Satchmo" Mannan Jackie Robinson Park 12 pm
- ★ Jen Shyu with Layale Chaker, Alexandria DeWalt, Melanie Dyer, Elizabeth Kate, Lesley Mok The Jazz Gallery 7, 9 pm \$40-50
- ★ Eddie Allen Quartet with Roberta Piket, Gregory Jones EJ Strickland Jazz Genius 7, 9 pm \$20-30
- ★ Sullivan Fortner Trio with Tyrone Allen II, Kayvon Gordon; Johnny O'Neal Quartet Jazzcultural 7, 9, 10:30 pm \$40
- ★ Shunzo Ohno with Clifford Carter, Quintin Zoto, Leo Traversa, Alex Yoo, Cyro Baptista Joe's Pub 7 pm \$48
- Zachariah Lambert Quartet with Michael Howe, Jack Nissen, Jon Müller Kato Sake Works 7 pm
- Miho Sasaki/Clayton Thompson Knickerbocker Bar & Grill 9 pm \$3.50
- ★ Louis Armstrong House Orchestra with Mark Gross, Jordan Pettay, Evan Arntzen, Sam Dillon, Jason Marshall, Mariel Bildsten, Jeffrey Miller, Ron Wilkins, Nate Jones, Nathaniel Williford, Danny Jonokuchi, James Zollar, Noah Halpern, Luther Allison, Jonathan Muir-Cotton, Jerome Jennings, Charlie Sigler + Imani Roussele, Vuyo Sotashe, Maya Raisha Zainudin, Alphonso Horne, Danny Jonokuchi Kupferberg College Colden Auditorium 8 pm \$13-27
- David Bryant Trio with Dezron Douglas, Eric McPherson; Michael Weiss Trio with Joseph Ranieri, Peter Van Nostrand; Matt Savage solo Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$40
- Ethan Nunez Septet National Jazz Museum in Harlem 3 pm
- Glenn Crytzer Quartet Peck Slip Social 1 pm
- Bang on a Can presents Long Play Festival: Félícia Atkinson/Christina Vantzou; Whitney Johnson, Lia Kohl, Macie Stewart; Colleen Public Records 6:30, 8, 9:30 pm \$35-235
- Owen Chen Eternal Wind Red Pavillion 6 pm \$15-70
- ★ Sean Jones Resnick Education Wing at Carnegie Hall 5 pm \$30
- Bang on a Can presents Long Play Festival: David Longstreth; Michael Brook; David Lang; Bang on a Can All Stars + Trinity Wall Street with Julia Wolfe, Choir of Trinity Wall Street; Contemporaneous Roulette 12, 2, 7, 8, 10:30 pm \$25-350
- ★ Chris Bergson Quartet with Michael Blake, Kyle Koehler, Fukushi Tainaka The Roxy Lounge at Roxy Hotel 8, 9 pm
- Steve Nelson Jam Session; Native Soul Quartet with Marcus McLaurine, Steve Johns, Noah Haidu, Peter Brainin; Steve Slagle Quartet with Matthew Rotker-Lynn, Peter Brendler, Byron Landham; Stacy Dillard Quintet Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★ Steve Wilson Quintet with Joe Locke, Renee Rosnes, Jay Anderson, Kendrick Scott Smoke 6, 8, 10 pm \$25-65

- ★ "Tribute to Connie Crothers": Kazzrie Jaxen solo; Kazzrie Jaxen/Bill Payne; Kazzrie Jaxen/Roger Mancuso The Stone at The New School 8:30 pm \$20
- ★ Bang on a Can presents Long Play Festival: Amina Claudine Myers; Matthew Shipp solo; David Murray, Dezron Douglas, Nasheet Waits; Quatuor Bozzini with Clemens Merkel, Stéphanie Bozzini, Isabelle Bozzini, Alissa Cheung Theater for a New Audience 2, 4, 6:30, 8:30 pm \$95-235
- ★ Joe Lovano Quartet with Marilyn Crispell, Ben Street, Andrew Cyrille Village Vanguard 8, 10 pm \$45
- TC III's New Village Meetup Williamsburg Music Center 9:30, 11:30 pm \$25

Sunday, May 3

- Cheryl Pyle Beyond Flute Group with Michael Eaton, Gene Coleman, Sylvian Leroux 11BC Serenity Garden 4 pm
- Creole Cookin' Jazz Band with Barry Bryson, Joe Licari, Dick Dreiwitz, Steve Elmer, John Beal, Ed Bonoff Arthur's Tavern 7 pm
- Bang on a Can presents Long Play Festival "Steve Reich 90th Birthday Marathon": Dither with Taylor Levine, Joshua Lopes, James Moore, Brendon Randall-Myers; Sō Percussion with Jason Treuting, Adam Sliwinski, Josh Quillen, Eric Cha-Beach BAM Fisher Theater 2, 3, 6, 7 pm \$95-235
- Harish Raghavan Quartet Bar Lunático 9, 10:30 pm \$10
- Stéphane Wrembel; Daisy Castro with Emeline O'Rourke, Brad Brose + James Robbins Barbès 8, 10 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
- "Miles Davis Centennial Celebration": David DeJesus Bopset with Brandon Lee, Caili O'Dougherty, Ricardo Rodriguez, David Alvarez; Birdland Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$35-45
- Gabrielle Cavassa Birdland Theater 7, 9:30 pm \$35-45
- "Facing East: The Music of John Coltrane": José James + Braxton Cook Blue Note 8, 10:30 pm \$30-45
- Bang on a Can presents Long Play Festival: Anzû Quartet with Ken Thomson, Olivia De Prato, Maiani da Silva, Karl Larson + John Pickford Richards, Nick Photinos; Kalia Vandever; Exceptet with Sarah Goldfeather, David Stevens, Chuck Furlong, Allison Nicotera, Evan Honse, Daniel Linden, Catherine Deskur; Miles Okazaki "Plays Thelonious Monk"; Owen Weaver; Florent Ghys + Mantra Percussion with Caitlin Cawley, Christopher Graham, Joseph Bergen, Mark Utley, Michael McCurdy, Mika Godbole BRIC House Ballroom, Media House and Stoop 1, 2, 3:30, 6 pm \$0-235
- ★ Bang on a Can presents Long Play Festival: Quatuor Bozzini with Clemens Merkel, Stéphanie Bozzini, Isabelle Bozzini, Alissa Cheung; Jeff Lederer, Mary LaRose + Wildebeest Wind Quintet with Katie Scheele, Mike McGinnis, Sara Schoenbeck, Nathan Koci; "Julius Hemphill Music for Six Saxophones" with Marty Ehrlich; Brandon Ross/Stomu Takeishi Brooklyn Music School 12:30, 3, 5:30, 7:30 pm \$95-235
- Nick Biello Trio Cellar Dog 7, 8:30 pm \$5
- Bang on a Can presents Long Play Festival: Sarah Davachi solo; Sarah Davachi + Quatuor Bozzini with Clemens Merkel, Stéphanie Bozzini, Isabelle Bozzini, Alissa Cheung Church of St Luke and St Matthew 3, 5:30 pm \$95-235
- ★ Arturo O'Farrill Afro Latin Jazz Orchestra City Winery Loft 11:30 am \$36
- Caelan Cardello; Ben Sherman Close Up 7:30, 9, 10:30 pm \$25
- Kenny Warren/Mark Helias + Eco/Tonal with Iva Casian-Lakos, David Crowell Coffee Mob 7 pm
- Sam Dillon Duo Cork Wine Bar 6 pm
- Rob Duguay Music Explorers Dada Bar 10:30 am
- Juilliard Jazz Orchestra "Dizzy Gillespie's Arrangers" Dizzy's Club 5, 7:30 pm \$30-70
- Roberta Piket Quartet; Pete Malinverni Trio with Charlie Himel, Aaron Seeber The Django 7, 8:45, 10:15, 11:30 pm \$35
- ★ Jon-Erik Kellso EarRegulars The Ear Inn 8 pm
- Toru Dodo Five Spot Jazz 7, 9 pm \$20
- Bang on a Can presents Long Play Festival: Doug Perkins Ensemble; broom with Kyle Hodgkin, Daniel Vila, Seb Mahal, Daisy Castro Fort Greene Park 12, 4 pm
- Carol Liebowitz, Patrick Holmes, Stephanie Griffin, Adam Lane; Ursel Schlicht, Adam Lane, Vijay Anderson; Virg Dzurinko, Claire de Brunner, Ryan Messina lbeam Brooklyn 2, 3, 4 pm \$20
- Bang on a Can presents Long Play Festival: Jeremy Toussaint-Baptiste/Rena Anakwe; Ha-Yang Kim; Kwami Winfield/C. Spencer Yeh Issue Project Room 1, 3, 4:30, 5 pm \$95-235
- ★ Sullivan Fortner Trio with Tyrone Allen II, Kayvon Gordon Jazzcultural 7, 9 pm \$40
- Composers Concordance presents "Animals Carnival": Gene Pritsker Sound Liberation with Franz Hackl, Amira B., Zakiah Modeste, Geoffrey Burleson, Moppa Elliott, Damien Bassman+ Anne Akiko Meyers, Geoffrey Burleson Joe's Pub 6 pm \$30
- ★ Welf Dorr, Leo Genovese, Dmitry Ishenko, Yuko Togami The Keep 9 pm

- Maria Kaushansky Le Petit Parisien Supper Club 6:30 pm
- Jane Irving Trio with Ron Affif, Neal Caine; Noa Lee Chait Trio with William Hill III, Joseph Ranieri Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★Bang on a Can presents Long Play Festival: GEORGE; Elori Saxl/Henry Solomon; Sam Prekop; KatzPascale with Sammi Katzmann/Jenna Pascale Public Records 2, 4, 5 pm \$35-235
- ★Joe Alterman, Mocean Worker, Lenny White + Cochemea, Steven Bernstein, Danny Sadownick Rizzoli Bookstore 5 pm \$30
- ★Bang on a Can presents Long Play Festival: "Morton Feldman Three Voices" with Charlotte Mundy; Trevor Dunn's Trio-Convulsant with Mary Halvorson, Ches Smith + Folie à Quatre with Mariel Roberts, Carla Kihlstedt, Anna Webber, Oscar Noriega; "Philip Glass Glassworks": Bang on a Can All-Stars with Lizzie Burns, Vicky Chow, David Cossin, Arlen Hlusko, Taylor Levine, Ken Thomson, Andrew Cotton; Secret Chiefs 3 with Trey Spruance, Trevor Dunn, Danny Heifetz Roulette 3, 5:30, 7:30, 10 pm \$30-350
- Liya Grigoryan Trio; William Hill III The Roxy Lounge at Roxy Hotel 12, 1:30, 6, 7 pm
- Takaaki Otomo Trio with Noriko Ueda, Evan Hyde Saint Peter's Church 5 pm

- Fat Cats Youth Orchestra ShapeShifter Lab 11 am
- Ryo Sasaki Jam Session with Steve Ash, Bill Crow, Steve Little; Charles Owens Quartet with Kevin Hays, Alexander Claffy, Jimmy Macbride; Nick Green Quintet with Andrew Wagner, Charlie Sigler, Jason Maximo Clotter, Willie Bowman; Panas Athanatos Trio Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★Steve Wilson Quintet with Joe Locke, Renee Rosnes, Jay Anderson, Kendrick Scott Smoke 6, 8 pm \$25-55
- ★Bang on a Can presents Long Play Festival: "The Music of Anthony Braxton" with Steve Lehman Trio + Mark Turner; Kris Davis Trio with Robert Hurst, Jeff Tain Watts; Sylvie Courvoisier/Wadada Leo Smith Theater for a New Audience 4, 6:30, 9 pm \$95-235
- ★Joe Lovano Quartet with Marilyn Crispell, Ben Street, Andrew Cyrille Village Vanguard 8, 10 pm \$45
- Maria Kaushansky The Wayland 3 pm
- ★Ellery Eskelin Zen Center of New York City 3 pm \$10
- Valtinho Anastácio Zinc Bar 7:30, 9 pm \$35

Monday, May 4

- Grove Street Stompers with Peter Ballance, Joe Licari, Barry Bryson, John Halsey, Mike Weatherly, Giampaolo Biaggi Arthur's Tavern 7 pm
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- ★Ron Carter "89th Birthday Celebration" Blue Note 8, 10:30 pm \$50-65
- ★Brandi Disterheft Trio Cellar Dog 7, 8:30 pm \$5
- Vanisha Gould; Emmanuel Michael Close Up 7:30, 9, 10:30 pm \$25
- ★Michael Leonhart Orchestra Dizzy's Club 7, 9 pm \$30-60
- Jackson Potter Quintet with Stacy Dillard, Tommaso Perazzo, John Sims, Marcello Cardillo; Alexa Barchini Quartet with Greg Ruggiero, Neal Miner, Billy Mintz The Django 7, 8:45, 10:15, 11:30 pm \$35
- Allison Lee/Daniel W. Song Jam Session Five Spot Jazz 7, 9 pm \$20
- Spike Wilner Trio; Jesse Green Quartet with Jay Rattman, Tal Ronen, Jerad Lippi Mezzrow 6, 7:30, 9, 10:30 pm \$40
- Jakob Dreyer Quartet with Tivon Pennicott, Sasha Berliner, Kenn Salters Nublu 151 7 pm \$20
- Jon Regen The Roxy Lounge at Roxy Hotel 6, 7 pm
- ★Bruce Gertz Quintet with Rick DiMuzio, Sheryl Bailey, Gilson Schachnik, Gary Fieldman ShapeShifter Lab 7 pm \$40
- Neal Caine Quartet; Obasi Akoto Quartet; Adam Ray jam session Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★Vanguard Jazz Orchestra with Ted Nash, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, Brian Pareschi, Jon Shaw, Terrell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Max Seigel, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$45
- ★Ralph Bowen with Orrin Evans, Boris Kozlov, Donald Edwards Zinc Bar 7, 8:30 pm \$35
- Mini Piano Festival: Adam Tendler Zürcher Gallery 8 pm \$25

Tuesday, May 5

- Junior Scaife Bar Lunático 9, 10:30 pm \$10
- Tamar Korn Kornucopia Barbès 7 pm \$20
- Joey Alexander Quartet with Jaleel Shaw, Daniel Winshall, Tyson Jackson + Alita Moses Birdland 7, 9:30 pm \$45-55
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- ★Ron Carter "89th Birthday Celebration" Blue Note 8, 10:30 pm \$50-65
- Ehud Asherie Trio Cellar Dog 7, 8:30 pm \$5
- Maria Kaushansky Chez Josephine 5:30 pm
- Carlos Henriquez Dizzy's Club 7, 9 pm \$30-60
- Manuel Valera Quartet with Patrick Cornelius, Alex "Apolo" Ayala, Ludwig Alfonso; Iván Llanes with Cesar Orozco, Ernesto Sanchez, Marcos Robinson, Edgar Martinez, Keisel Jimene, Arturo Verges, Raul Rios The Django 7, 8:45, 10:15, 11:30 pm \$35

- Matelyn Alicia; Eric Wheeler The Jazz Club at Aman New York 6:30, 9 pm
- Stefano Doglioni & Friends The Lost and Found 8 pm
- Barbara Rosene Trio with Jon Davis, Paul Gill; John Di Martino Trio with Scott Robinson, Boris Kozlov Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★Village Fête: Sun Ra Arkestra; Yasmin Williams Pioneer Works 6, 7, 10 pm
- Simona Daniele Quartet with Marius Van Den Brink, Alex Tremblay, Kevin Congleton The Roxy Lounge at Roxy Hotel 8, 9 pm
- ★Harvie S Quartet with Peter Bernstein, Miki Hayama, Matt Wilson; Ben Meigners Quintet; Jason Maximo Clotter jam session Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- Mark Guiliiana with Jason Rigby, Jason Lindner, Chris Morissey Village Vanguard 8, 10 pm \$45
- Tsutomu Nakai with Toru Dodo, Lonnie Plaxico, Dwayne "Cook" Broadnax Zinc Bar 7, 8:30 pm \$35
- ★Mini Piano Festival: Alexis Marcelo Zürcher Gallery 8 pm \$25

Wednesday, May 6

- Marwan Allam Bar Bayeux 8, 9:30 pm
- Kazemde George Bar Lunático 9, 10:30 pm \$10
- Andy Statman Trio with Jim Whitney, Larry Eagle Barbès 8 pm \$20
- Joey Alexander Quartet with Jaleel Shaw, Daniel Winshall, Tyson Jackson + Alita Moses Birdland 7, 9:30 pm \$45-55
- ★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Gary Mazzaroppi, Alex Raderman + Matt Munisteri Birdland Theater 5:30, 8:30 pm \$35-45
- ★Ron Carter "89th Birthday Celebration" Blue Note 8, 10:30 pm \$50-65
- Vanderlei Pereira Trio Cellar Dog 7, 8:30 pm \$5
- Patrick Bartley with William Schwartzman, Barry Stephenson, Stefan Klein; Lex Korten Close Up 7:30, 9, 10:30 pm \$25
- Brian Newman The Club Room 8, 9:30 pm \$25
- Sean Temme Group Dada Bar 9 pm
- "American Piano Awards Sneak Preview": Finalists + Emmet Cohen Dizzy's Club 7, 9 pm \$35-65
- Neal Caine Funk Unit; Philippe Lemm Organ Trio The Django 7, 8:45, 10:15, 11:30 pm \$35
- Ginita y La Orquesta Esa with Bruce Williams, Berta Moreno, Jason Marshall, Wayne Tucker, Freddie Frederickson, Marta Sanchez, Teresa Sanchez, Joel Mateo, Chemo Corniel The Jazz Gallery 7, 9 pm \$30-35
- Michael Ode jam session Jazz Genius 7, 9 pm \$10
- ★Mike LeDonne Quartet with Eric Alexander, Peter Bernstein, Jason Tiemann; Nick Hempton Organ Band with Kyle Koehler, David Blenkhorn, Fukushi Tainaka Jazzcultural 7, 9, 10:30 pm \$40
- Maria Kaushansky Le Petit Parisien Supper Club 6:30 pm
- ★The Messithetics and James Brandon Lewis with Anthony Pirog, Joe Lally, Brendan Canty + Trinary System, Brandon Seabrook Le Poisson Rouge 7:30 pm \$22
- Arts for Art presents Jason Kao Hwang Critical Response with Anders Nilsson, Michael TA Thompson; Hans Young Binter Looove Labs Annex 9 pm \$10
- Steve Sandberg Trio with Edward Perez, Dennis Bulhões; Asen Doykin Trio with Massimo Biolcati, Mike Piolet Mezzrow 6, 7:30, 9, 10:30 pm \$40
- "Lynchian Jazz Noir": Cinema Paradiso Red Pavillion 7 pm \$15-70
- Sophia Kickhofel Quartet with Emmanuel Michael, Dan Weiss, Felix Moseholm; Craig Holiday Haynes Quartet; Carlos Abadie Jam Session Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★Jeremy Pelt Quartet with Orrin Evans, Buster Williams, Lenny White Smoke 6, 8 pm \$25-55
- Russ Nolan Quartet jam session Sour Mouse 8 pm
- John King Palestine Is Everywhere with Amir ElSaffar, Leyya Mona Tawil The Stone at The New School 8:30 pm \$20
- Mark Guiliiana with Jason Rigby, Jason Lindner, Chris Morissey Village Vanguard 8, 10 pm \$45
- Bryan Eng Trio Zinc Bar 7, 8:30 pm \$35
- Mini Piano Festival: Taka Kigawa Zürcher Gallery 8 pm \$25

Thursday, May 7

- ★Terry Waldo's Gotham City Band Arthur's Tavern 10 pm
- Glenn Zaleski with Adam Kolker, Jeremy Stratton Bar Bayeux 8, 9:30 pm
- Joey Alexander Quartet with Jaleel Shaw, Daniel Winshall, Tyson Jackson + Alita Moses Birdland 7, 9:30 pm \$45-55
- 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
- ★Ron Carter "89th Birthday Celebration" Blue Note 8, 10:30 pm \$50-65
- Slow Tiger with JP Schlegelmilch, Adam Schneit, Kenny Warren, Andrew Dow, Nathan Ellman-Bell + Scree with Ryan El-Solh, Carmen Quill, Jason Burger Brooklyn Artery 7:30 pm \$20
- Zaid Nasser Quartet Cellar Dog 7, 8:30 pm \$5



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SAT 5/2	Eric Person Quartet The Richard Cortez Band	7:30PM 11:00PM
SUN 5/3	Roberta Piket Quartet Pete Malinverni Trio	4:30PM 7:30PM
MON 5/4	Jackson Potter Quartet Alexa Barchini Quintet	7:00PM 10:15PM
TUE 5/5	Manuel Valera Quartet Iván Llanes & Friends	7:00PM 10:15PM
WED 5/6	Neal Caine Funk Unit Philippe Lemm Organ Trio	7:00PM 10:15PM
THU 5/7	Sylvia Cuenca Quartet Yotam Silberstein Quartet	7:00PM 10:15PM
FRI 5/8	David Gibson Quartet John Di Martino Quartet	7:30PM 11:00PM
SAT 5/9	David Hazeltine Quartet Lee Taylor	7:30PM 11:00PM
SUN 5/10	Chris Berger Quartet Conrad Korsch Trio	4:30PM 7:30PM
MON 5/11	Declan Cashman Quartet Peter Glynn Trio	7:00PM 10:15PM
TUE 5/12	Kali Rodriguez-Peña Quartet People of Earth	7:00PM 10:15PM
WED 5/13	Nir Felder Trio High and Mighty Brass Band	7:00PM 10:15PM
THU 5/14	Ian Hendrickson-Smith Quintet Rale Micic Quartet	7:00PM 10:15PM
FRI 5/15	Jeff Rupert Quartet Nick Di Maria Quintet	7:30PM 11:00PM
SAT 5/16	Erena Terakubo Sextet Dave Stryker Quartet	7:30PM 11:00PM
SUN 5/17	Chris Van Voorst Van Beest Trio Ron Affif Trio	4:30PM 7:30PM
MON 5/18	Julia Danielle Quartet Alex Ayala and 2 nd Language	7:00PM 10:15PM

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- Sean Wayland; Yvonne Rogers Close Up 7:30, 9, 10:30 pm \$25
 - Ollice Spaulding The Club Room 7:30, 9 pm \$25
 - Judith Owen The Cutting Room 7 pm \$35
 - ★ Nicholas Payton Trio with Vicente Archer, Bill Stewart Dizzy's Club 7, 9 pm \$30-60
 - Sylvia Cuenca Quartet; Yotam Silberstein Quartet The Django 7, 8:45, 10:15, 11:30 pm \$35
 - Glenn Crytzer Quartet Festival Café 7:30 pm
 - Joe Farnsworth; Gabrielle Stravelli The Jazz Club at Aman New York 6:30, 9 pm
 - ★ Planet Bluu Trio with T.K. Blue, Yayoi Ikawa, Paul Beaudry Jazz Genius 7, 9 pm \$20-30
 - Hilary Gardner and the Lonesome Pines with Justin Poindexter, Sasha Papernik, Noah Garabedian, Aaron Thurston; David Gibson Quartet with Cameron Campbell, Joseph Lepore, Jay Sawyer + Wayne Escoffery Jazzcultural 7, 9, 10:30 pm \$40
 - ★ Camille Thurman Duo; Andrea Domenici Trio with Peter Washington, Andrea Niccolai Mezzrow 6, 7:30, 9, 10:30 pm \$40
 - JFA presents Chuck Perkins and Friends National Jazz Museum in Harlem 2 pm
 - Duke Jones, TC III, John Iannuzzi Negril Village 7, 9 pm
 - Lydia Lunch/Kevin Shea; Sam Ospovat's Expressive Olympics with Tim Dahl, Matt Mitchell, Raoul Björkenheim, Olli Hirvonen, Matt Nelson, Nick Lyons Nublu 151 7:30, 8:30 pm \$20
 - JFA presents Stephen Blum Molecular Jazz Trio Pelham Fritz Recreation Center 6 pm
 - "Studio Ghibli Jazz": Alyssa Chetrick Quartet Red Pavillion 7 pm \$15-70
 - "Belongó's Senior Social": Piquete All Stars Riverbank State Park 11 am
 - Jon Regen Quartet The Roxy Lounge at Roxy Hotel 8 pm
 - ★ Yvonne Rogers SEEDS Brooklyn 8 pm \$20
 - Nate Rappaport solo + with Jon Madof, Jack Kaiser ShapeShifter Lab 7 pm \$10
 - Willy Rodriguez Quintet; Jared Gold Trio; Greg Glassman Jam Session with Stacy Dillard, Danton Boller, E.J. Strickland Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
 - ★ Jeremy Pelt Quartet with Orrin Evans, Buster Williams, Lenny White Smoke 6, 8 pm \$25-55
 - John King antifa3 with Chris Cochrane, Hans Tammen, Lesley Mok The Stone at The New School 8:30 pm \$20
 - Mark Guiliana with Jason Rigby, Jason Lindner, Chris Morissey Village Vanguard 8, 10 pm \$45
 - Axel Tosca Trio + Xiomara Laugart Zinc Bar 7, 8:30 pm \$35
 - ★ Mini Piano Festival: Ursula Oppens Zürcher Gallery 8 pm \$0-25
- Friday, May 8**
- CUNY Jazz Festival: "Tribute to James Williams and Miles Griffith": CCNY Faculty Jazz Ensemble with Steve Wilson, Suzanne Pittson, Ray Gallon, Pete McCann, Aidan O'Donnell, Andy Watson; CCNY Graduate Jazz Ensemble 1; CCNY Vocal Jazz Ensemble; York College Jazz Ensemble; CCNY Undergraduate Jazz Ensembles; Helen Sung; CCNY Small Jazz Ensembles + Helen Sung; Helen Sung Jam Session Aaron Davis Hall 12, 12:55, 1:40, 2:10, 2:55, 3:25, 4, 4:30, 7:30, 8:30 pm
 - ★ Eric Person Albert's Bar 3 pm
 - Yuichi Hirakawa Group Arthur's Tavern 5 pm
 - Marcio Philomena with Kiku Freitas, Hélio Alves, Gili Lopes Bar Bayeux 8, 9:30 pm
 - ★ Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary Barbès 5:30 pm \$20
 - Birdland Big Band; Joey Alexander Quartet with Jaleel Shaw, Daniel Winshall, Tyson Jackson + Alita Moses Birdland 5:30, 8:30, 10:30 pm \$35-55
 - ★ Peter Bernstein Quartet with Aaron Goldberg, Doug Weiss, Kush Abadey Birdland Theater 7, 9:30 pm \$35-45
 - ★ Ron Carter "89th Birthday Celebration" Blue Note 8, 10:30 pm \$50-65
 - Bebop Collective; Nick Green Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
 - Alon Benjamini; Esteban Castro Close Up 7:30, 9, 10:30 pm \$25
 - David Zheng The Club Room 7:30, 9 pm \$25
 - ★ Nicholas Payton Trio with Vicente Archer, Bill Stewart Dizzy's Club 7, 9 pm \$30-65
 - David Gibson Quartet with Toru Dodo, Joseph Lepore, Alvester Garnett; John Di Martino Quartet The Django 7:30, 9:15, 11 pm, 12:15 am \$35
 - ★ "NY Jazz Legends: The Over 80s": Carol Sudhalter with Bertha Hope, Steve Little, Jay Leonhart, Keisha St. Joan + Warren Chiasson Flushing Town Hall 7:30 pm \$30
 - ★ Planet Bluu Trio with T.K. Blue, Yayoi Ikawa, Paul Beaudry Jazz Genius 7, 9 pm \$20-30
 - ★ Joe Locke Quartet with Jim Ridl, Kenny Davis, Rudy Royston; Frank Lacy Quartet Jazzcultural 7, 9, 10:30 pm \$40

- Annie Chen Quartet with Marius Duboule, Matt Pavolka, Michael Sarin Kato Sake Works 7 pm
- ★ Continuum presents Jessica Jones with Tony Jones; Ayako Kanda with Anthony Coleman, Andrew Drury Loove Labs Annex 8 pm \$20
- Russ Nolan, Paul Bollenback, Boris Kozlov Marriott Vacation Club 3 pm
- ★ Ted Rosenthal Trio with Yasushi Nakamura, Tim Horner; Jon-Erik Kellso Quartet with Scott Robinson, Jeremy Kahn, Neal Miner; Doug Wamble solo Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$40
- Harlem Jazz Boxx presents Napoleon Revels-Bey Mount Morris Ascension Presbyterian Church 7 pm \$25
- ★ "Oscar Peterson: A Centennial Celebration": Dee Dee Bridgewater, Cyrus Chestnut, Benny Green, Robert Hurst III, Carl Allen + Kelly Peterson Rose Theater 7:30 pm \$42-187
- Pasquale Grasso Quartet Saint Tuesday 9:30 pm
- Maria Kaushansky Sant Ambroeus Brookfield Place 6 pm
- David Sandman Jam Session; Grant Stewart Quartet with Tardo Hammer, Paul Sikivie, Phil Stewart; Sylvia Cuenca Quintet with Wallace Roney Jr, Rico Jones, David Kikoski, Essiet Essiet; Philip Harper Quartet Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★ Jeremy Pelt Quartet with Orrin Evans, Buster Williams, Lenny White Smoke 6, 8, 10 pm \$25-55
- John King Trio with Michael Wimberly, Ras Moshe The Stone at The New School 8:30 pm \$20
- Mark Guiliana with Jason Rigby, Jason Lindner, Chris Morissey Village Vanguard 8, 10 pm \$45
- ★ Abraham Burton Quartet Zinc Bar 7, 8:30 pm \$40

Saturday, May 9

- CUNY Jazz Festival: CCNY Undergraduate Jazz Ensemble 4; LaGuardia Community College Jazz Ensemble; CCNY Graduate Jazz Ensemble 2; BMCC Jazz Ensemble; Lehman College Guitar Ensemble; Lehman College Jazz Ensemble; Hunter College Jazz Vocal Workshop; Hunter College Jazz Ensemble; Randy Brecker; CCNY Graduate Jazz Ensemble 3; Randy Brecker Quintet with Ada Rovati, Mike Holoher, Marco Panascia, Steve Johns Aaron Davis Hall 11:30 am, 12, 12:30, 1:10, 1:40, 2:10, 2:40, 3:10, 3:50, 4:30, 7:30, 8:30 pm
- Rob Garcia Sizzle Ensemble with Noah Preminger, Gary Versace, Kim Cass Bar Bayeux 8, 9:30 pm
- Armo Bar LunAtico 9, 10:30 pm \$10
- Sonelius Smith/Adam Kahan; Gili Yalo with Ran Livneh, Marco Bolfelli, Micha Gilad, Joseph Daniel Yount, Sean Smith Barbès 6, 10 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
- Caelan Cardello Trio; Joey Alexander Quartet with Jaleel Shaw, Daniel Winshall, Tyson Jackson + Alita Moses Birdland 5:30, 8:30, 10:30 pm \$35-45
- ★ Peter Bernstein Quartet with Aaron Goldberg, Doug Weiss, Kush Abadey Birdland Theater 7, 9:30 pm \$35-45
- ★ The Cookers with David Weiss, Eddie Henderson, Donald Harrison, Azar Lawrence, George Cables, Cecil McBee, Billy Hart Blue Note 8, 10:30 pm \$30-45
- ★ Elijah Shiffer's City Of Birds Brothers Wash & Dry 8 pm
- Darrell Green Quartet; Simona Premazzi Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- ★ Simon Moullier with Lex Kortzen, Rick Rosato, Kendrick Scott; Solomon Gottfried Close Up 8, 10, 11:30 pm \$25
- N'Kenge The Club Room 7:30, 9 pm \$25
- ★ Nicholas Payton Trio with Vicente Archer, Bill Stewart Dizzy's Club 7, 9 pm \$30-70
- David Hazeltine Quartet with Jon Boutellier, Caleb Tobocman, Pete Van Nostrand; Lee Taylor with Will Sellenraad, Yoshi Naki, Ismail Lawal The Django 7:30, 9:15, 11 pm, 12:15 am \$35
- ★ Fareed Haque Trio with Mike Clark Iridium 8:30 pm \$30-35
- Joie Bianco; Born N' Raised The Jazz Club at Aman New York 6:30, 9 pm
- ★ Planet Bluu Trio with T.K. Blue, Yayoi Ikawa, Paul Beaudry Jazz Genius 7, 9 pm \$20-30
- ★ Joe Locke Quartet with Jim Ridl, Kenny Davis, Rudy Royston; Frank Lacy Quartet Jazzcultural 7, 9, 10:30 pm \$40
- Kari van der Kloot Quintet with Elsa Nilsson, Jamie Reynolds, Gary Wang, Jay Sawyer Kato Sake Works 7 pm
- ★ Ravi Coltrane with Matt Mitchell, Noah Garabedian, Elé Howell LeFrak Concert Hall 8 pm \$47
- Continuum presents Ayako Kanda/Elliott Sharp; Michael Sarin + MP Landis Loove Labs Annex 8 pm \$20
- ★ Ted Rosenthal Trio with Yasushi Nakamura, Tim Horner; Jon-Erik Kellso Quartet with Scott Robinson, Jeremy Kahn, Neal Miner; Doug Wamble solo Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$40
- West Harlem Summer Jazz Festival: Baba Don Eaton JAAMBO Morningside Park 5 pm
- Glenn Crytzer Quartet Peck Slip Social 1 pm

- ★“Oscar Peterson: A Centennial Celebration”: Dee Dee Bridgewater, Cyrus Chestnut, Benny Green, Christian McBride, Carl Allen + Kelly Peterson Rose Theater 7:30 pm \$42-187
- Andrew Latona The Roxy Lounge at Roxy Hotel 12, 1:30 pm
- Composers Concordance presents My Guitar Wants To Kill Your Mama Guitar Quartet with Bruce Arnold, Greg Baker, Jane Getter, Gene Pritsker + Machiko Ozawa, Peter Christian Hall, Michal Shapiro, Robert C. Ford Salomon Arts Gallery 7 pm \$20-30
- ★Ahmed Abdullah’s Diaspora with Monique Ngozi Nri, Alex Harding, Don Chapman, D.D. Jackson, Norbert Marius, Warren Trae Crudup Sistas’ Place 8, 9:30 pm \$30
- Marc Devine Jam Session; Grant Stewart Quartet with Tardo Hammer, Paul Sikivie, Phil Stewart; Sylvia Cuenca Quintet with Wallace Roney Jr, Rico Jones, David Kikoski, Essiet Essiet; Anthony Wonsey Quartet Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★Jeremy Pelt Quartet with Orrin Evans, Buster Williams, Lenny White Smoke 6, 8, 10 pm \$25-65
- John King landlesscapes monodramas with Gelsey Bell The Stone at The New School 8:30 pm \$20
- Mark Guiliana with Jason Rigby, Jason Lindner, Chris Morrissey Village Vanguard 8, 10 pm \$45

Sunday, May 10

- Creole Cookin’ Jazz Band with Barry Bryson, Joe Licari, Dick Dreiwitz, Steve Elmer, John Beal, Ed Bonoff Arthur’s Tavern 7 pm
 - Sami Stevens Bar Lunático 9, 10:30 pm \$10
 - ★Ben Monder Barbès 6 pm \$20
 - Stéphane Wrembel Barbès 8 pm \$20
 - Bill Saxton Harlem Allstars Bill’s Place 7, 9:30 pm \$38
 - Joe Alterman Trio with Mike Gurrola, Kevin Kanner + Jonathan Karrant; Birdland Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$35-45
 - ★Peter Bernstein Quartet with Aaron Goldberg, Doug Weiss, Kush Abadey Birdland Theater 7, 9:30 pm \$35-45
 - ★The Cookers with David Weiss, Eddie Henderson, Donald Harrison, Azar Lawrence, George Cables, Cecil McBee, Billy Hart Blue Note 8, 10:30 pm \$30-45
 - Peter Zak Trio Cellar Dog 7, 8:30 pm \$5
 - Karen Bernod City Winery 5 pm \$36-60
 - ★Simon Moullier with Lex Korten, Rick Rosato, Kendrick Scott; Neta Raanan Close Up 8, 10, 11:30 pm \$25
 - Mark Whitfield Duo Cork Wine Bar 6 pm
 - Rob Duguay Music Explorers Dada Bar 10:30 am
 - Mike Feinberg jam Dada Bar 7 pm
 - ★Nicholas Payton Trio with Vicente Archer, Bill Stewart Dizzy’s Club 5, 7:30 pm \$30-60
 - Chris Berger Quartet with Buce Williams, Sharp Radway, Chris Beck; Conrad Korsch Trio with Marius Van Den Brink, Ross Pederson The Django 4:30, 5:45, 7:30, 9:15, 10:30 pm \$35
 - ★Jon-Erik Kellso EarRegulars The Ear Inn 8 pm
 - ★Russell Hall Hot Club of New York 3 pm \$30
 - ★Joe Locke Quartet with Jim Ridl, Kenny Davis, Rudy Royston Jazzclub 7, 9 pm \$40
 - Wes Maples, Carlo De Biaggio, Rob Mitzner The Keep 9 pm
 - Continuum presents patrick brennan’s transparency kestra Loove Labs Annex 2, 4 pm \$10-20
 - June Cavlan Trio with Caelan Cardello, Joseph Ranieri; Naama Gheber Trio Mezzrow 6, 7:30, 9, 10:30 pm \$40
 - Curtis Stewart Museum of Arts and Design 11 am \$30
 - Helio Alves Trio; Jon Regen The Roxy Lounge at Roxy Hotel 12, 1:30, 6, 7 pm
 - ★James Zollar Group Saint Peter’s Church 5 pm
 - Fat Cats Youth Orchestra ShapeShifter Lab 11 am
 - Ryo Sasaki jam session with Steve Ash, Bill Crow, Steve Little; Ned Goold Quartet Smalls 2, 6, 7:30 pm \$40
 - ★Jeremy Pelt Quartet with Orrin Evans, Buster Williams, Lenny White Smoke 6, 8 pm \$25-55
 - Mark Guiliana with Jason Rigby, Jason Lindner, Chris Morrissey Village Vanguard 8, 10 pm \$45
 - Valtinho Anastácio Zinc Bar 7:30, 9 pm \$35
- ## Monday, May 11
- Grove Street Stompers with Peter Ballance, Joe Licari, Barry Bryson, John Halsey, Mike Weatherly, Giampaolo Biaggi Arthur’s Tavern 7 pm
 - Mike Moreno Quartet with Vicente Archer, Obed Calvaire Bar Lunático 9, 10:30 pm \$10
 - Brian Drye Quintet with Mike McGinnis, Carmen Quill, Rahul Carlberg, Hamir Atwal Barbès 7 pm \$20
 - ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
 - Sinkane Blue Note 8, 10:30 pm \$25-35
 - Our Delight Cellar Dog 7, 8:30 pm \$5

- Or Bareket; Kevin Oliver Jr. Close Up 7:30, 9, 10:30 pm \$25
- Next Wave Jazz Orchestra with Caelan Cardello, Jonny Gittings, Miles Keingstein, Jack Towse, Austin Ford, Nate Jones, Jasim Perales, Marty Scott, Dean Scarlett, Alex Laurenzi, Zoe Obadia, Alex Delazzari, Birsra Chatterjee, Hunter Pullen, Leonid Morozov, Guillermo Lopez, Isaiah Bravo+ Kate Kortum Dizzy’s Club 7, 9 pm \$30-60
- Declan Cashman Quartet with Aidan Ward-Richter, Graham Kozak, Justin Bowden; Peter Glynn Trio with Bruce Acosta, Ilya Osachuk The Django 7, 8:45, 10:15, 11:30 pm \$35
- John Webber Five Spot Jazz 7, 9 pm \$20
- Jeremy Manasia Trio; Pasquale Grasso Trio Mezzrow 6, 7:30, 9, 10:30 pm \$40
- “An Evening Of Afrofuturism”: DJ M&M; Mike Monford Afrofuturistic Portal with Ahmed Abdullah, Alex Harding, Willerm Delisfort, Alex Blake, Warren Trae Crudup III + Herb Boyd, Ytasha L Womack, Basir Mchawi, Tarajee Monford, Monique Ngozi Nri Nublu 151 7, 8:15 pm \$23
- ★Yvonne Rogers Quartet with Harish Raghavan, Timothy Angulo, Steph Clement Ornithology Jazz Club 6:30 pm
- Jon Regen The Roxy Lounge at Roxy Hotel 6, 7 pm
- Tyler Mitchell Quartet; Mike Boone jam session Smalls 6, 7:30, 11:45 pm \$40
- ★Vanguard Jazz Orchestra with Ted Nash, 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 \$45
- Mark Whitfield Trio Zinc Bar 7, 8:30 pm \$35

Tuesday, May 12

- Edsel Gomez Latin Jazz Trio Arthur’s Tavern 7 pm
- Maryam Turkey with James Buckley, David Flaherty, Jeremy Gustin, Jesse Harris, Kenny Wollesen Bar Lunático 9, 10:30 pm \$10
- ★Ben Perowsky’s Moodswing Orchestra with Dana Lyn, Ilusha Tsinadze, Marcus Rojas Barbès 8 pm \$20
- ★Bill Charlap Trio with David Wong, Dennis Mackrel Birdland 7, 9:30 pm \$45-55
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- Terrace Martin Blue Note 8, 10:30 pm \$40-45
- Greg Glassman Trio Cellar Dog 7, 8:30 pm \$5
- “Miles y Mas”: Gil Gutierrez Trio with Bob Stern, Dave Rodriguez + Jon Faddis, Cyro Baptista Dizzy’s Club 7, 9 pm \$30-60
- Kali Rodriguez-Peña Quartet with Camila Cortina, Raúl Reyes, Zack O’Farrill; People of Earth with Ivan Llanes, Raul Rios, Claudia Mulet, Ahmed Alom, Carlos Mena, Andy Warren, Arthur Torres, Ilarivis Despaigne, Victor Pablo, Keisel Jimenez, Gabriel Globus-Hoenich The Django 7, 8:45, 10:15, 11:30 pm \$35
- ★patrick brennan with Ellen Christi, On Ka’a Davis, Claire de Brunner, Bob Holman, Susan Hwang, Dafna Naphtali, Michael T.A. Thompson Downtown Music Gallery 8:30 pm
- ★“American Voices: Louis Armstrong”: Adam Birnbaum, Alphonso Horne with Champion Fulton, Matt Doyle, Catherine Russell, Brandon Victor Dixon Kaye Playhouse, Hunter College 7 pm \$38-100
- Stefano Doglioni & Friends The Lost and Found 8 pm
- Ray Gallon Trio; Steve Ash Trio Mezzrow 6, 7:30, 9, 10:30 pm \$40
- Joanna Mattrey The Record Shop 7:30 pm \$10
- Vito Dieterle Quartet The Roxy Lounge at Roxy Hotel 8, 9 pm
- “Memorial for Richie Okon” Saint Peter’s Church 5 pm
- Diallo House of Septet; Kyle Colina jam session Smalls 9, 10:30, 11:45 pm \$40
- Danger Room with River Sadowsky, Tanzanite Chen, Hudson Brubaker, Angelo Limentani The Stone at The New School 8:30 pm
- ★Flea and the Honora Band with Josh Johnson, Jeff Parker, Anna Butterss, Deantonio Parks Webster Hall 8 pm \$475-600
- Dion Berardo Trio Zinc Bar 7, 8:30 pm \$35

Wednesday, May 13

- Noah Garabedian Quintet with Jonathan Finlayson, David Leon, Carmen Staaf, Jimmy Macbride Bar Bayeux 8, 9:30 pm
- Sergio Tabanico with Morgan Guerin, Caleb Michel, Emmanuel Michael, Savannah Harris Bar Lunático 9, 10:30 pm \$10
- ★Bill Charlap Trio with David Wong, Dennis Mackrel Birdland 7, 9:30 pm \$45-55
- ★David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola with Gary Mazzaroppi, Alex Raderman + Mark Whitfield, Pasquale Grasso Birdland Theater 5:30, 8:30 pm \$35-45
- Terrace Martin Blue Note 8, 10:30 pm \$40-45
- Chris Beck Trio Cellar Dog 7, 8:30 pm \$5
- Alden Hellmuth; Aidan Mackeon Close Up 7:30, 9, 10:30 pm \$25
- Brian Newman The Club Room 7:30, 9 pm \$25

- Digba Ogunbiyi Quartet with Adam Aronesty, Zach Walgren, Chidi Dada Bar 9 pm
- “Miles y Mas”: Gil Gutierrez Trio with Bob Stern, Dave Rodriguez + Jon Faddis, Cyro Baptista Dizzy’s Club 7, 9 pm \$30-60
- Nir Felder Trio with Joe Martin Ofri Nehemya; High and Mighty Brass Band The Django 7, 8:45, 10:15, 11:30 pm \$35
- ★Jazzmobile presents Antonio Hart Quartet Interchurch Center 7 pm
- ★Trap Music Orchestra The Jazz Gallery 7, 9 pm \$30-35
- Michael Ode Jam Session Jazz Genius 7, 9 pm \$10
- ★Ehud Asherie Quartet with Bruce Harris, Zaid Nasser, Phil Stewart; Nick Hempton Organ Band with Kyle Koehler, Charlie Sigler, Fukushi Tainaka Jazzclub 7, 9, 10:30 pm \$40
- ★Arts for Art presents Amir ElSaffar; Jason Kao Hwang Resonance Quintet with Chris Forbes, Bryan Carrott, Ken Filiano, Andrew Drury; Hans Young Binter Loove Labs Annex 9 pm \$10
- Eli Yamin Trio with Elias Bailey, Dwayne “Cook” Broadnax; Charlie Ballantine Trio Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★Champion Fulton Trio Midnight Blue 7, 8:15, 9:15 pm \$10
- Susan Hickson/Bruce Barth Pangea 7 pm \$25
- Alina and Band The Record Shop 7:30 pm \$10
- Owen Chen Eternal Wind Quartett Red Pavillion 7 pm \$15-70
- ★Will Bernard Quartet with John Ellis, Brian Charette, Tony Mason; Carlos Abadie Jam Session Smalls 9, 10:30, 11:45 pm \$40
- ★Billy Childs with Matt Penman, Ari Hoening Smoke 6, 8 pm \$25-55
- Russ Nolan Quartet Jam Session Sour Mouse 8 pm
- Matt Hollenberg solo The Stone at The New School 8:30 pm \$20
- William Hill III Trio Zinc Bar 7, 8:30 pm \$35

Thursday, May 14

- ★Pete Rodriguez; Terry Waldo’s Gotham City Band Arthur’s Tavern 7, 10 pm
- ★Ben Monder with Adam Kolker, Jeremy Stratton, Kayvon Gordon Bar Bayeux 8, 9:30 pm
- Sarah Cabral Bar Lunático 9, 10:30 pm \$10
- ★Bill Charlap Trio with David Wong, Dennis Mackrel Birdland 7, 9:30 pm \$45-55
- 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
- Terrace Martin Blue Note 8, 10:30 pm \$40-45
- Samba de Gringo Cellar Dog 7, 8:30 pm \$5
- ★Stephan Crump Passerine; Miles Okazaki Close Up 7:30, 9, 10:30 pm \$25
- Sonny Step The Club Room 7:30, 9 pm \$25
- ★Marcus Roberts Trio with Rodney Jordan, Jason Marsalis Dizzy’s Club 7, 9 pm \$30-60
- Ian Hendrickson-Smith Quintet; Rale Micic Quartet The Django 7, 8:45, 10:15, 11:30 pm \$35
- Glenn Crytzer Quartet Festival Café 7:30 pm
- Nick Stefanacci/Jay Rowe Iridium 8:30 pm \$25-30
- ★Johnathan Blake Jamaica Center for Arts and Learning 8 pm \$10
- Roy Hargrove Big Band The Jazz Gallery 7, 9 pm \$35-45
- ★Marcos Varela Trio with Leo Genovese, Jeff Hirshfield Jazz Genius 7, 9 pm \$20-30
- ★Sarah Hanahan Quartet; David Gibson Quartet with Cameron Campbell, Joseph Lepore, Jay Saywer + Lauren Sevan Jazzclub 7, 9, 10:30 pm \$0-40
- Dan Nicholas Trio with Steve Ash, Leighton Harrell; Neil Podgurski Trio with Madison Rast, Wayne Smith Jr Mezzrow 6, 7:30, 9, 10:30 pm \$40

NEW RELEASES FROM ELIJAH SHIFFER ON STAR JELLY RECORDS

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ELIJAH SHIFFER
CITY OF BIRDS, VOLUME IV
ELIJAH’S QUARTET PLAYS AT BROTHERS WASH & DRY ON MAY 9, 8 PM (ALBUM RELEASE SHOW)





ELIJAH SHIFFER AND THE ROBBER CRABS
CALLITHUMPAN
ROBBER CRABS PLAY AT BAR JADE ON MAY 21, 7:30 PM

- JFA presents Yuichi Hirakawa Quartet
National Jazz Museum in Harlem 2 pm
- Duke Jones, TC III, John Iannuzzi
Negril Village 7, 9 pm
- JFA presents Bradford Hayes Quartet
Pelham Fritz Recreation Center 6 pm
- Uptown Out with Kathy Halvorson, Claire de Brunner,
Mary Cherney, Stephanie Griffin, Will Glass
Recirculation 7 pm
- "Studio Ghibli Jazz": Victor Lin Trio
Red Pavillion 7 pm \$15-70
- ★ "Sketches of Miles - Miles Davis at 100": Jazz at Lincoln Center
Orchestra with Wynton Marsalis
Rose Theater 7:30 pm \$47-192
- Jon Regen Quartet
The Roxy Lounge at Roxy Hotel 8 pm
- ★ Bill Ware & the Club Bird All Stars with Rez Abbasi, Matt King, Jay
Anderson, Taru Alexander; Brandon Suarez Quintet with Stefano
Doglion, Tyler Henderson, Caleb Tobocman, Keith Balla; Matt
Snow jam session
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ Billy Childs with Matt Penman, Ari Hoenig
Smoke 6, 8 pm \$25-55
- Matt Hollenberg Independent Flotation Device with Tim Berne, Rick
Parker, Patrick Golden
The Stone at The New School 8:30 pm \$20
- "Jazz Power Initiative Syncopated Celebration 2026" +
Christian McBride
Symphony Space Leonard Nimoy Thalia 6 pm
- Axel Tosca Trio + Xiomara Laugart
Zinc Bar 7, 8:30 pm \$35

Friday, May 15

- Daddy Rabbit presents Misha Piatigorsky
Adélaïdes Salon 7:30 pm \$60-130
- ★ Eric Person
Albert's Bar 3 pm
- Yuichi Hirakawa Group; Mimi and the Podd Brothers
Arthur's Tavern 5, 7 pm
- ★ Yuhan Su with Luke Stewart, Mark Whitfield Jr
Bar Bayeux 8, 9:30 pm
- Kali Rodriguez Peña MÉLANGE
Bar Lunático 9, 10:30 pm \$10
- ★ Oscar Noriega's Crooked Quartet with Marta Sanchez,
Christopher Tordini, Jason Nazary
Barbès 5:30 pm \$20
- ★ Birdland Big Band; Bill Charlap Trio with David Wong,
Dennis Mackrel
Birdland 5:30, 8:30, 10:30 pm \$35-45
- ★ Michael Wolff Quartet with Camille Thurman, Andy McKee,
Darrell Green
Birdland Theater 7, 9:30 pm \$35-45
- Terrace Martin
Blue Note 8, 10:30 pm \$40-45
- James Austin Quartet; Kyoko Oyobe Quartet
Cellar Dog 7, 8:30, 11:30 pm \$5
- Caleb Michel with Sergio Tabanico, Evan Wright, Joshua Crumbly,
Craig Weinrib; Luke Bergman with Martin Nevin, Jason Burger
Close Up 8, 10, 11:30 pm \$25
- Melaner
The Club Room 7:30, 9 pm \$25
- Special EFX with Chieli Minucci, Jay Rowe, David Mann, Joel
Rosenblatt, Mino Cinélu, Dave Livolsi
The Cutting Room 7 pm \$35
- ENDROLL with Stanford Cheung, Shahzad Ismaily, Andrea Scala
Dada Bar 9 pm
- ★ tilt with isabel crespardo, Carmen Quill, Kalia Vandever
David Rubenstein Atrium 7:30 pm
- ★ Marcus Roberts Trio with Rodney Jordan, Jason Marsalis
Dizzy's Club 7, 9 pm \$30-70
- Jeff Rupert Quartet with Richard Drexler, Eric Wheeler, McClelty
Hunter; Nick Di Maria Quintet with Matt Knoegel, Miho Sasaki,
Conway Campbell, Jimmy Gavagan
The Django 7:30, 9:15, 11 pm, 12:15 am \$35
- ★ Arturo O'Farrill Afro Latin Jazz Orchestra + Brooklyn Symphony
Orchestra with Felipe Tristán
El Museo Del Barrio 7 pm
- ★ Clifton Anderson with Antoine Roney, Hector Martignon, Belden
Bullock, Steve Johns, Victor See Yuen
Iridium 8:30 pm \$30-35

NEAL KIRKWOOD BIG BAND
FUTURE OF FUTURISM EP release

MAY 15, 8:30 PM

THE FUTURE OF
FUTURISM
for
JAZZ ORCHESTRA

NEAL KIRKWOOD

SHAPESHIFTER LAB
837 UNION STREET, BROOKLYN, NY

- Kate Kortum; Nick Cassarino
The Jazz Club at Aman New York 6:30, 9 pm
- Marcos Varela Trio with Jon Davis, Jerome Gillespie
Jazz Genius 7, 9 pm \$20-30
- Donald Vega Sextet with Brandon Lee, David DeJesus, Raul Reyes,
Peter Van Nostrand, Carlos Maldonado; Anthony Wonsey Quartet
Jazzcultural 7, 9, 10:30 pm \$40
- Bell Thompson Quartet with Hannah Mayer, Arturo Valdez,
Maria Marmarou
Kato Sake Works 7 pm
- "Teens Take the Met": Fat Cats
Metropolitan Museum of Art 6 pm
- Pete Malinverni Trio with Paul Gill, Keith Balla; John Chin Trio with
Rick Rosato, Billy Drummond; William Hill III solo
Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★ Harlem Jazz Boxx presents Yayoi Ikawa
Mount Morris Ascension Presbyterian Church 7 pm \$25
- Griffin Brown/Sofia Wolfson
Public Records 7 pm \$25
- Red Pavilion Jazz Band
Red Pavillion 7 pm \$15
- ★ "Sketches of Miles - Miles Davis at 100": Jazz at Lincoln Center
Orchestra with Wynton Marsalis
Rose Theater 7:30 pm \$47-192
- Chris Ryan Williams + Laura Sofia Pérez; Matt Evans Aquatic House
with Chris Ryan Williams, Domenica Fossati
Roulette 8 pm \$25
- Ben Stivers Quartet
The Roxy Lounge at Roxy Hotel 8, 9 pm
- ★ Neal Kirkwood Big Band with Matt Hong, Bruce Williamson, Dan
Block, Adam Kolker, Patience Higgins, Andy Gravish, Ron Horton,
David Smith, James Zollar, Willie Applewhite, Ed Neumeister, Nick
Grinder, James Rogers, Rob Garcia, Jennifer Vincent, Diana Herold
ShapeShifter Lab 8:30 pm \$25
- ★ Andrew Kushnir Jam Session; Jerry Bergonzi Quartet with Luis
Perdomo, Harvie S, Adam Nussbaum; Freddie Bryant Quartet with
Don Braden, Ira Coleman, Alvester Garnett; Eric Wyatt Quartet
Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★ Billy Childs with Matt Penman, Ari Hoenig
Smoke 6, 8, 10 pm \$25-55
- Madeleine Peyroux, Jon Herington, Barak Mori + Carlile Family Band
Sony Hall 8 pm \$80

- Continuum presents Tryon with Jonathan Haffner, Julius Gawlick,
Nick Saia, Dafna Naphtali, Marta Sanchez, Kellen Mills, Jamess
Paul Nadien
Soup & Sound 8 pm \$10-20
- Matt Hollenberg Quartet with Jim Clouse, Dave Sewelson,
Patrick Golden
The Stone at The New School 8:30 pm \$20
- Will Calhoun's Mali Project with Cheick Tidiane Seck, Weedie
Brahmah, Kandia Kouyaté, Amadou Diabate, Dabadi Kouyaté
The Sultan Room 8 pm \$27-35
- ★ Django A Gogo: Gypsy Jazz Ensemble with Stéphane Wrembel,
Angelo Debarre, Gismo Graf, Sébastien Félix, David Gastine, Josh
Kaye, Ari Folman-Cohen, Nick Anderson; Django New Orleans with
Stéphane Wrembel, Josh Kaye, Adrien Chevalier, Steven Duffy,
Scott Kettner, David Langlois, Nick Driscoll, Joe Boga, Sarah King
Symphony Space Peter Jay Sharpe Theatre 8 pm \$45-75
- JFA presents Joaquin Pozo y la Clave Suena Williamsbridge Oval 6 pm
- ★ Mingus Dynasty
Zinc Bar 7, 8:30 pm \$45

Saturday, May 16

- ★ Caleb Wheeler Curtis with Emmanuel Michael, Michael Sarin,
Hery Paz, Colson Jimenez
Bar Bayeux 8, 9:30 pm
- Dirty Desmonds with Eric Pakula, Blake Lindberg, Nick Cudahy;
Sonelius Smith/Adam Kahan
Barbès 3, 6 pm \$15-20
- Bill Saxton Harlem Allstars
Bill's Place 7, 9:30 pm \$38
- ★ Bill Charlap solo and Trio with David Wong, Dennis Mackrel
Birdland 5:30, 8:30, 10:30 pm \$35-45
- ★ Michael Wolff Quartet with Camille Thurman, Andy McKee,
Darrell Green
Birdland Theater 7, 9:30 pm \$35-45
- Terrace Martin
Blue Note 8, 10:30 pm \$40-45
- Wayne Tucker Quintet; Jinjoo Yoo Quartet
Cellar Dog 7, 8:30, 11:30 pm \$5
- Kweku Sumbry; Joe Block
Close Up 8, 10, 11:30 pm \$25
- Great Link with Evan Palmer, Kaalen Gandhi, Nick Neuburg
Dada Bar 8 pm
- ★ New York Philharmonic + Samara Joy
David Geffen Hall 7:30 pm
- ★ Marcus Roberts Trio with Rodney Jordan, Jason Marsalis
Dizzy's Club 7, 9 pm \$30-70
- ★ Erena Terakubo Sextet; Dave Stryker Quartet with Eric Alexander,
Jared Gold, Steve Johns
The Django 7:30, 9:15, 11 pm, 12:15 am \$35
- ★ Arturo O'Farrill Afro Latin Jazz Orchestra + Brooklyn Symphony
Orchestra with Felipe Tristán
El Museo Del Barrio 5 pm
- JFA presents LaDee Streeter
Faber Park 2 pm
- Lucy Yeghiazaryan; Glen David Andrews
The Jazz Club at Aman New York 6:30, 9 pm
- KOKAYI with Drewkid, Kris Funn, Sheldon Thwaites
The Jazz Gallery 7, 9 pm \$30-40
- ★ Marcos Varela Trio with Peter Zak, Billy Drummond
Jazz Genius 7, 9 pm \$20-30

- Donald Vega Sextet with Brandon Lee, David DeJesus, Raul Reyes,
Peter Van Nostrand, Carlos Maldonado; Anthony Wonsey Quartet
Jazzcultural 7, 9, 10:30 pm \$40
- Splinter with Finn Carroll, Odin Scherer, Jacob Patrone
Kato Sake Works 7 pm
- Pete Malinverni Trio with Paul Gill, Keith Balla; John Chin Trio with
Rick Rosato, Billy Drummond; William Hill III solo
Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★ Holman Alvarez with Patricia Brennan, Sean Conly, Tom Rainey
National Jazz Museum in Harlem 7 pm \$20
- Glenn Crytzer Quartet
Peck Slip Social 1 pm
- Tanya; Vocal Rest
The Record Shop 7:30 pm \$10
- "Studio Ghibli VGM & Anime Jazz": Owen Chen's Eternal Wind
Quintet
Red Pavillion 6 pm \$15
- ★ "Sketches of Miles - Miles Davis at 100": Jazz at Lincoln Center
Orchestra with Wynton Marsalis
Rose Theater 7:30 pm \$47-192
- ★ "Celebration of Charles Brackeen, Olu Dara, Fred Hopkins and
Andrew Cyrille": Andrew Cyrille solo
Sistas' Place 8, 9:30 pm \$30
- ★ Tyler Mitchell Jam Session; Jerry Bergonzi Quartet with Luis
Perdomo, Harvie S, Adam Nussbaum; Freddie Bryant Quartet
with Don Braden, Ira Coleman, Alvester Garnett; Justin Robinson
Quartet
Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★ Billy Childs with Matt Penman, Ari Hoenig
Smoke 6, 8, 10 pm \$25-65
- Matt Hollenberg with Sana Nagano, Nick Jost, Danny Sher
The Stone at The New School 8:30 pm \$20
- ★ Django A Gogo: Gypsy Guitar Trio with Angelo Debarre,
Serge Camps, Frank Anastasio + Gismo Graf, Sébastien Félix,
David Gastine; Django New Orleans with Stéphane Wrembel,
Jean-Michel Pilc, Josh Kaye, Adrien Chevalier, Steven Duffy,
Scott Kettner, David Langlois, Nick Driscoll, Joe Boga, Sarah King
Symphony Space Peter Jay Sharpe Theatre 8 pm \$45-75
- ★ "A Miles Davis Centennial Celebration": Keyon Harrold with
Shedrick Mitchell, Nir Felder, Burniss Travis, Charles Haynes
Zankel Hall 9 pm \$69-91
- ★ Joe Fiedler's Big Sackbut with Evan Amoroso, Hugo Caldeira,
Marcos Rojas, Satoshi Takeishi
Zürcher Gallery 8:30 pm \$20

Sunday, May 17

- Cheryl Pyle Beyond Flute Group
6BC Garden 4 pm
- Creole Cookin' Jazz Band with Barry Bryson, Joe Licari, Dick
Dreiwitz, Steve Elmer, John Beal, Ed Bonoff
Arthur's Tavern 7 pm
- Roy Nathanson
Bar Lunático 9, 10:30 pm \$10
- ★ Django A Go Go: Stéphane Wrembel
Barbès 6 pm \$20
- Bill Saxton Harlem Allstars
Bill's Place 7, 9:30 pm \$38
- "Sinatra with Style": Richard Cortez; Birdland Latin Jazz Orchestra
Birdland 5:30, 8:30, 10:30 pm \$35-45
- ★ Michael Wolff Quartet with Camille Thurman, Andy McKee,
Darrell Green
Birdland Theater 7, 9:30 pm \$35-45
- Terrace Martin
Blue Note 8, 10:30 pm \$40-45
- Organ Grooves
Cellar Dog 7, 8:30 pm \$5
- ★ Arturo O'Farrill Afro Latin Jazz Orchestra
City Winery Loft 11:30 am
- Alex Laurenzi; Ben Sherman
Close Up 7:30, 9, 10:30 pm \$25
- Marius Van Den Brink Duo
Cork Wine Bar 6 pm
- Ty Stephens SoulJazz
The Cutting Room 8 pm \$20
- Rob Duguay Music Explorers
Dada Bar 10:30 am
- Carlos Henriquez Septet with Luz Velázquez, Akshra Yagnik,
Oni Marsalis
Dizzy's Club 5, 7:30 pm \$30-55
- Chris van Voorst van Beest Trio with Zach Lapidus, Nathan Ellman-
Bell; Ron Affif Trio
The Django 4:30, 5:45, 7:30, 9:15, 10:30 pm \$35
- ★ Jon-Erik Kellso EarRegulars
The Ear Inn 8 pm
- Donald Vega Sextet with Brandon Lee, David DeJesus, Raul Reyes,
Peter Van Nostrand, Carlos Maldonado
Jazzcultural 7, 9 pm \$40
- ★ "Erik Satie Birthday": Tessa Souter with Luis Perdomo,
Boris Kozlov
Joe's Pub 6 pm \$30
- ★ Elijah Shiffer, Dmitry Ishenko, Colin Hinton
The Keep 9 pm
- Arianna Neikrug Trio; Jamile Staevie Ayres Trio with Miki
Yamanaka, Simón Willson
Mezzrow 6, 7:30, 9, 10:30 pm \$40
- Catalyst Quartet
Museum of Art and Design 11 am \$30
- Bloomingdale School of Music Faculty Latin Jazz Trio
Riverside Park 2 pm
- Neal Caine Trio; William Hill III
The Roxy Lounge at Roxy Hotel 12, 1:30, 6, 7 pm
- Catherine Russell Group "Jazz 60 Birthday Bash"
Saint Peter's Church 5, 6 pm \$0-60
- Fat Cats Youth Orchestra
ShapeShifter Lab 11 am
- ★ Ryo Sasaki Jam Session with Steve Ash, Bill Crow, Steve Little;
Lew Tabackin Quartet; Dan Aran Quartet with John Ellis,
Glenn Zaleski, Barak Mori; Jeff McGregor Quartet
Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★ Billy Childs with Matt Penman, Ari Hoenig
Smoke 6, 8 pm \$25-55
- CompCord Festival: "Sh't L'szt": Composers Concordance
St. Mark's Church 5 pm
- Valtinho Anastácio
Zinc Bar 7, 8:30 pm \$35

Monday, May 18

- Grove Street Stompers with Peter Ballance, Joe Licari, Barry Bryson, John Halsey, Mike Weatherly, Giampaolo Biaggi
Arthur's Tavern 7 pm
- Tablao Flamenco
Bar Lunático 9, 10:30 pm \$10
- "Music of Cole Porter": Jason Yeager/Justin Poindexter + Julie Benko, Sasha Papernik
Birdland 7 pm \$30-40
- ★ Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm \$25-45
- Lee Ritenour
Blue Note 8, 10:30 pm \$30-45
- Will Terrill Trio
Cellar Dog 7, 8:30 pm \$5
- ★ George Colligan with Alden Hellmuth, Tyrone Allen II, Kayvon Gordon; Emmanuel Michael
Close Up 7:30, 9, 10:30 pm \$25
- ★ "The Jazz Gallery Gala Honors": Marshall Allen, Jason Moran, Alicia Hall Moran, John Schreiber, Ken Kimerling, Gammy Miller
Cosmopolitan Club 6 pm \$275+
- ★ "Miles Davis Centennial Celebration": Future of Jazz Orchestra with Ted Nash
Dizzy's Club 7, 9 pm \$30-60
- Julia Danielle Quartet with Tyler Henderson, Guillermo Lopez, Janae Yates; Alex "Apolo" Ayala 2nd Language
The Django 7, 8:45, 10:15, 11:30 pm \$35
- Allison Lee
Five Spot Jazz 7, 9 pm \$20
- Spike Wilner Trio; Pasquale Grasso Trio
Mezzrow 6, 7:30, 9, 10:30 pm \$40
- Jon Regen
The Roxy Lounge at Roxy Hotel 6, 7 pm
- Joe Farnsworth Quartet; Tony Leone Quintet with Mike DiRubbo, Steve Davis, Michael Weiss, Mike Karn; Adam Ray Jam Session
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ Danny Fox Trio with Chris Van Voorst Van Beest, Bill Campbell; Ryan Blotnick with Tyler G Wood, Adam Chilenski, Otto Hauser
Threes Brewing 8, 9:15 pm \$20
- ★ Vanguard Jazz Orchestra with Ted Nash, 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 \$45
- Tommaso Perazzo Trio with Alessio Menconi Zinc Bar 7, 8:30 pm \$35

Tuesday, May 19

- Luca Benedetti Trio with Tony Mason, Tony Scherr
Bar Lunático 9, 10:30 pm \$10
- Tamar Korn Kornucopia
Barbès 7 pm \$20
- ★ Bill Charlap Trio with David Wong, Dennis Mackrel
Birdland 7, 9:30 pm \$45-55
- ★ Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm \$25-45
- Lee Ritenour
Blue Note 8, 10:30 pm \$30-45
- Noriko Ueda Trio
Cellar Dog 7, 8:30 pm \$5
- Maria Kaushansky
Chez Josephine 5:30 pm
- ★ Helen Sung Big Band with Tatum Greenblatt, Alex Norris, Mike Rodriguez, Nathaniel Williford, James Burton III, Sara Jacovino, Willie Applewhite, Gina Benalcazar Lopez, Dave Pietro, Alejandro Aviles, John Ellis, Scott Robinson, Andrew Gutauskus, Marty Jaffe, Isaiah Bravo+ Ron Carter
Dizzy's Club 7, 9 pm \$30-60
- Dennis Hernández y su Conjunto Amalia with José Luis Armengot, Charlie Cajares, Adan Pérez, Ernesto Sanchez, Orestes Abrantes, Brian Pozo
The Django 10:15, 11:30 pm \$35
- ★ "Tap City: The New York City Tap Festival 25th Anniversary Celebration" with Caleb Teicher, Michelle Dorrance, Max Pollak, Felipe Galganni, Brenda Bufalino
Joyce Theater 7:30 pm \$57
- Stefano Doglioni & Friends
The Lost and Found 8 pm
- Michael Kanan Trio with Greg Ruggiero, Neal Miner; Tardo Hammer Trio with Lee Hudson, Keith Balla
Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★ Ryan Blotnick Trio with Scott Colberg, Otto Hauser
The Richardson 8 pm
- "Roulette 2026 Gala Honoring Robert Ashley Band + Thomas Buckner/Kamala Buckner": Roscoe Mitchell + Thomas Buckner; Matmos; Varispeed
Roulette 6:30 pm \$150+
- ★ "Memorial for Ken Peplowski"
Saint Peter's Church 5 pm
- David Gibson Quartet with Cameron Campbell, Joseph Lepore, Jay Sawyer; Jason Maximo Clotter Jam Session
Smalls 9, 10:30, 11:45 pm \$40
- ★ David Murray with Marta Sanchez, Luke Stewart, Chris Beck + Francesca Cinelli
Village Vanguard 8, 10 pm \$45
- ★ Pasquale Grasso Trio
Zinc Bar 7, 8:30 pm \$35

Wednesday, May 20

- Kush Abadey
Bar Bayeux 8, 9:30 pm
- ★ Eivind Opsvik Overseas with Tony Malaby, Brandon Seabrook, Jacob Sacks, Kenny Wollesen
Bar Lunático 9, 10:30 pm \$10

- ★ Bill Charlap Trio with David Wong, Dennis Mackrel
Birdland 7, 9:30 pm \$45-55
- ★ David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Gary Mazzaroppi, Alex Raderman
Birdland Theater 5:30, 8:30 pm \$35-45
- Lee Ritenour
Blue Note 8, 10:30 pm \$30-45
- Ehud Asherie Quartet
Cellar Dog 7, 8:30 pm \$5
- Gervis Myles; Max Bessesen
Close Up 7:30, 9, 10:30 pm \$25
- Brian Newman
The Club Room 7:30, 9 pm \$25
- George Crotty Trio with John Murchison, Jeremy Smith
Dada Bar 9 pm
- Sounds of April & Randall with April May Webb, Randall Haywood, Yayoi Ikawa, Jacob Webb, Dr. Nathan Webb
Dizzy's Club 7, 9 pm \$30-60
- Al Carty Group with Miles Robertson, Steven Salcedo, Otis Brown III; Will Bernard Group
The Django 7, 8:45, 10:15, 11:30 pm \$35
- ★ Maryanne de Prophetis Sextet with Ron Horton, Shoko Nagai, Gary Versace, Jay Anderson, Satoshi Takeishi; "Tribute to Bill Gerhardt": COTANGENT with Marc Mommaas, Ron Horton, Dean Johnson, Tim Horner
Greenwich House Music School 7:30, 8:30 pm \$20
- Ben Cassera; George Papageorge
The Jazz Club at Aman New York 6:30, 9 pm
- Michael Ode Jam Session
Jazz Genius 7, 9 pm \$10
- Jared Gold Trio with Dave Stryker, Steve Johns; Nick Hempton Organ Band with Kyle Koehler, Charlie Sigler, Fukushi Tainaka
Jazzcultural 7, 9, 10:30 pm \$40
- ★ "Tap City: The New York City Tap Festival 25th Anniversary Celebration" with Caleb Teicher, Michelle Dorrance, Max Pollak, Felipe Galganni, Brenda Bufalino
Joyce Theater 7:30 pm \$57
- Maria Kaushansky
Le Petit Parisien Supper Club 6:30 pm
- ★ Arts for Art presents Jason Kao Hwang Human Rites Trio with Ken Filiano, Andrew Drury; Hans Young Binter
Loove Labs Annex 9 pm \$10
- ★ Nicole Zuraitis with Charles Turner, Vilray, Addison Frei; George Colligan Trio
Mezzrow 6, 7:30, 9, 10:30 pm \$40
- Victor Lin Red Room
Red Pavillion 7 pm \$15-70
- Mike Holober Quartet; Langston Hughes II Quintet with Miles Keingstein, William Hill III, Eytan Schillinger-Hyman, Beckett Miles; Carlos Abadie Jam Session
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ Luciana Souza with Chico Pinheiro, Rogério Boccato
Smoke 6, 8 pm \$25-55
- Russ Nolan Quartet Jam Session
Sour Mouse 8 pm
- David Buchbinder Quartet with Yoshie Fruchter, Basya Schechter, Shanir Ezra Blumenkranz
The Stone at The New School 8:30 pm \$20
- ★ David Murray with Marta Sanchez, Luke Stewart, Chris Beck + Francesca Cinelli
Village Vanguard 8, 10 pm \$45
- aja monet
Zankel Hall 7:30 pm \$71-81
- ★ Johnny O'Neal Trio
Zinc Bar 7, 8:30 pm \$40

Thursday, May 21

- ★ Mimi and the Podd Brothers; Terry Waldo's Gotham City Band
Arthur's Tavern 7, 10 pm
- ★ 4 Bass Hit with Marty Ehrlich, Jerome Harris, Adam Kolker, Jeremy Stratton, Owen Howard
Bar Bayeux 8, 9:30 pm
- Duduka Da Fonseca Quarteto Universal Bar Lunático 9, 10:30 pm \$10
- Pre-War Ponies with Daria Grace, J. Walter Hawkes, Jim Whitney, Willie Martinez; New Old Timers with Jeremy Udden, Aryeh Kobrinsky, Vinnie Sperrazza
Barbès 8, 10 pm \$20
- ★ Bill Charlap Trio with David Wong, Dennis Mackrel
Birdland 7, 9:30 pm \$45-55
- 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
- ★ Kenny Garrett
Blue Note 8, 10:30 pm \$30-45
- Isabel Crespo Pardo solo
Brothers Wash & Dry 8 pm
- Richard Clements Quintet
Cellar Dog 7, 8:30 pm \$5
- ★ Harish Raghavan with Walter Smith III, Emmanuel Michael, Esteban Castro, Craig Weinrib; Miles Okazaki
Close Up 7:30, 9, 10:30 pm \$25
- Wayne Tucker
The Club Room 7:30, 9 pm \$25
- Chase Elodia
Dada Bar 8 pm
- "Latin Side of Miles and Trane": Conrad Herwig with Craig Handy, Alex Norris, Bill O'Connor, Ruben Rodriguez, Robby Ameen, Mauricio Herrera
Dizzy's Club 7, 9 pm \$30-60
- Jonny King Trio with Ed Howard, Kush Abadey; Todd Herbert Quartet with Marcus Persiani, Marty Kenny, Larry Banks
The Django 7, 8:45, 10:15, 11:30 pm \$35
- Glenn Crytzer Quartet
Festival Café 7:30 pm
- ★ Elijah Shiffer Robber Crabs
Jade Bar 7 pm
- ★ JFA presents "Great Night Gala": Norah Jones, Buster Williams, Gary Bartz
Jazz at Lincoln Center 8 pm \$500+
- Jillian Grace; Brian Newman
The Jazz Club at Aman New York 6:30, 9 pm

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- ★ David Kikoski Trio Jazz Genius 7, 9 pm \$20-30
- ★ Barry Stephenson Quintet with Freddie Hendrix, Nicole Glover, Luis Perdomo, Jeff "Tain" Watts; David Gibson Quartet with Cameron Campbell, Joseph Lepore, Jay Sawyer + Freddie Hendrix Jazzcultural 7, 9, 10:30 pm \$0-40
- ★ "Tap City: The New York City Tap Festival 25th Anniversary Celebration" with Caleb Teicher, Michelle Dorrance, Max Pollak, Felipe Galganni, Brenda Bufalino Joyce Theater 7:30 pm \$57
- ★ Leo Larratt Trio; Adam Moezinia Trio Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★ Duke Jones, TC III, John Iannuzzi Negril Village 7, 9 pm
- ★ "Studio Ghibli Jazz": Seoyeon Im Swing Quartet with Haeun Joo Red Pavillion 7 pm \$15-70
- ★ Jon Regen Quartet The Roxy Lounge at Roxy Hotel 8 pm
- ★ Darrian Douglas Quartet; Adam Larson Quartet with Henry Hey, Matt Penman, Obed Calvaire; Ben Barnett jam session Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ Luciana Souza with Chico Pinheiro, Rogério Boccato Smoke 6, 8 pm \$25-55
- ★ David Buchbinder Semitic Brass with Frank London, Mark Rubin The Stone at The New School 8:30 pm \$20
- ★ David Murray with Marta Sanchez, Luke Stewart, Chris Beck + Francesca Cinelli Village Vanguard 8, 10 pm \$45
- ★ Axel Tosca Trio + Xiomara Laugart Zinc Bar 7, 8:30 pm \$35

Friday, May 22

- ★ Eric Person Albert's Bar 3 pm
- ★ Yuichi Hirakawa Group Arthur's Tavern 5 pm
- ★ Dan Weiss Bar Bayeux 8, 9:30 pm
- ★ Yasser Tejada Paloté Bar Lunático 9, 10:30 pm \$10
- ★ Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary Barbès 5:30 pm \$20
- ★ Birdland Big Band; Bill Charlap Trio with David Wong, Dennis Mackrel Birdland 5:30, 8:30, 10:30 pm \$35-55
- ★ Robin McKelle with Jonathan Thomas, Blake Meister, Diego Ramirez Birdland Theater 7, 9:30 pm \$35-45
- ★ Kenny Garrett Blue Note 8, 10:30 pm \$30-45
- ★ Dave Gibson Quartet; Jihee Heo Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- ★ Harish Raghavan with Walter Smith III, Emmanuel Michael, Esteban Castro, Craig Weinrib; Esteban Castro Close Up 8, 10, 11:30 pm \$25
- ★ Leah Rich The Club Room 7:30, 9 pm \$25
- ★ Anastassiya Petrova Organ Trio Dada Bar 8 pm
- ★ "Latin Side of Miles and Trane": Conrad Herwig with Craig Handy, Alex Norris, Bill O'Connor, Ruben Rodriguez, Robby Ameen, Mauricio Herrera Dizzy's Club 7, 9 pm \$30-65
- ★ Dwayne "Cook" Broadnax Quartet; Ron Jackson Quartet The Django 7, 8:45, 10:15, 11:30 pm \$35
- ★ Corinne The Green Room at Yotel 8 pm \$35-45
- ★ Nolan Nwachukwu; Olivia Chindamo The Jazz Club at Aman New York 6:30, 9 pm
- ★ David Kikoski Trio Jazz Genius 7, 9 pm \$20-30
- ★ Wallace Roney Jr Quartet with Victor Gould, Tom DiCarlo, Miguel Marcel Russel; Willerm Delisfort Quartet Jazzcultural 7, 9, 10:30 pm \$40
- ★ CompCord Festival: "Stand-up/Get Up": Composers Concordance Jim Kempner Fine Art Gallery 7 pm
- ★ "Tap City: The New York City Tap Festival 25th Anniversary Celebration" with Caleb Teicher, Michelle Dorrance, Max Pollak, Felipe Galganni, Brenda Bufalino Joyce Theater 7:30 pm \$57
- ★ Yesung Kwon Quartet with Inbar Solomon, Sedge Green, Adam Wacks Kato Sake Works 7 pm
- ★ Russ Nolan, Paul Bollenback, Boris Kozlov Marriott Vacation Club 3 pm
- ★ Marc Copland Trio with Drew Gress, Colin Stranahan; Dan Nimmer Trio with Neal Miner, Aaron Kimmel Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★ Harlem Jazz Boxx presents TK.Blue Quartet Mount Morris Ascension Presbyterian Church 7 pm \$25
- ★ "Mandarin Mambo: Chino-Latino Jazz Club": Red Pavilion Jazz Band Red Pavillion 7 pm \$15-70
- ★ "A Year of Deep Listening: Pauline Oliveros": Gelsey Bell, Seth Cluett, Viv Corringham, Mary Edwards, James Ilgenfritz, C. Lavender, Ben Richter, Jane Rigler, Lisa Schonberg Roulette 8 pm \$25
- ★ Pasquale Grasso Quartet Saint Tuesday 9:30 pm
- ★ Maria Kaushansky Sant Ambroeus Brookfield Place 6 pm
- ★ Carol Morgan Jam Session; Don Braden Quartet; Tyrone Allen Quartet Smalls 2, 6, 7:30, 9, 10:30 pm \$40
- ★ Luciana Souza with Chico Pinheiro, Rogério Boccato Smoke 6, 8, 10 pm \$25-55
- ★ Harry Connick Jr. Big Band + Orchestra Victoria with Jessica Gethin Stern Auditorium at Carnegie Hall 8 pm \$96-336
- ★ David Buchbinder New Orleans Dreams with Victor Campbell The Stone at The New School 8:30 pm \$20
- ★ David Murray with Marta Sanchez, Luke Stewart, Chris Beck + Francesca Cinelli Village Vanguard 8, 10 pm \$45

- ★ JFA presents Harmony Bartz Experience West Harlem Piers Park 7 pm
- ★ Willerm Delisfort Trio Zinc Bar 7, 8:30 pm \$45

Saturday, May 23

- ★ Emiliano D'Auria with Philip Dizack, Godwin Louis, Jacopo Ferrazza, Joe Dyson Bar Bayeux 8, 9:30 pm
- ★ KOLUMBO Bar Lunático 9, 10:30 pm \$10
- ★ Sonelius Smith/Adam Kahan Barbès 6 pm \$20
- ★ Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
- ★ Bill Charlap solo; Bill Charlap Trio with David Wong, Dennis Mackrel Birdland 5:30, 8:30, 10:30 pm \$35-55
- ★ Robin McKelle with Jonathan Thomas, Blake Meister, Diego Ramirez Birdland Theater 7, 9:30 pm \$35-45
- ★ Kenny Garrett Blue Note 8, 10:30 pm \$30-45
- ★ Brandon Lee Quintet; Marc Devine Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- ★ Tyreek McDole; Solomon Gottfried Close Up 8, 10, 11:30 pm \$25
- ★ Darnell White The Club Room 7:30, 9 pm \$25
- ★ "Latin Side of Miles and Trane": Conrad Herwig with Craig Handy, Alex Norris, Bill O'Connor, Ruben Rodriguez, Robby Ameen, Mauricio Herrera Dizzy's Club 7, 9 pm \$30-70
- ★ Tommy Campbell Quartet with Paul Bollenback, Jon Davis, Gianluca Renzi; T.K. Blue Quartet with Alva Nelson, Paul Beaudry, Greg Bufford The Django 7:30, 9:15, 11 pm, 12:15 am \$35
- ★ Sam Newsome Ensemble; Stephen Gauci Ensemble; Ras Moshe with Tor Snyder, Dave Ross Downtown Music Gallery 6:30, 7:30, 8:30 pm
- ★ Solomun Fulton Fish Market Cooperative 3 pm \$85
- ★ Jay Rodriguez, Ricardo Gallo, Pheeroan akLaff Ibeam Brooklyn 8 pm \$20
- ★ Marianne Solivan; Gerardo Contino The Jazz Club at Aman New York 6:30, 9 pm
- ★ David Kikoski Trio Jazz Genius 7, 9 pm \$20-30
- ★ Wallace Roney Jr Quartet with Victor Gould, Tom DiCarlo, Miguel Marcel Russel; Willerm Delisfort Quartet Jazzcultural 7, 9, 10:30 pm \$40
- ★ "Tap City: The New York City Tap Festival 25th Anniversary Celebration" with Caleb Teicher, Michelle Dorrance, Max Pollak, Felipe Galganni, Brenda Bufalino Joyce Theater 2, 7:30 pm \$57
- ★ Colin Bharat Quartet with Reynard Sitepu, Ronan McKinnon, Russ Markey Kato Sake Works 7 pm
- ★ Marc Copland Trio with Drew Gress, Colin Stranahan; Dan Nimmer Trio with Neal Miner, Aaron Kimmel Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★ Glenn Crytzer Quartet Peck Slip Social 1 pm
- ★ Double Bills and Buster: "Two Nights of Film and Music by Bill Frisell, Bill Morrison, Buster Keaton" with Luke Bergman, Tim Angulo Roulette 8 pm \$45
- ★ Andrew Latona; Nathan Farrell Band The Roxy Lounge at Roxy Hotel 12, 1:30, 8, 9 pm
- ★ Pheeroan akLaff with Jay Rodriguez, Ricardo Gallo, Stomu Takeishi Sistas' Place 8, 9:30 pm \$30
- ★ Marc Devine Jam Session; Don Braden Quartet; Tyrone Allen Quartet; Matt Martinez Smalls 2, 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ Luciana Souza with Chico Pinheiro, Rogério Boccato Smoke 6, 8, 10 pm \$25-65
- ★ Harry Connick Jr. Big Band + Orchestra Victoria with Jessica Gethin Stern Auditorium at Carnegie Hall 8 pm \$96-336
- ★ David Murray with Marta Sanchez, Luke Stewart, Chris Beck + Francesca Cinelli Village Vanguard 8, 10 pm \$45

Sunday, May 24

- ★ Creole Cookin' Jazz Band with Barry Bryson, Joe Licari, Dick Dreiwitz, Steve Elmer, John Beal, Ed Bonoff Arthur's Tavern 7 pm
- ★ Gilad Hekselman Trio Bar Lunático 9, 10:30 pm \$10
- ★ Stéphane Wrembel; Reginald Chapman's Chaphouse with Ryan Easter, Ben Allen, Maxx Spinelli, CJ McPhatter Barbès 8, 10 pm \$20
- ★ Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
- ★ Steven Feifke Trio; Birdland Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$35-45
- ★ Robin McKelle with Jonathan Thomas, Blake Meister, Diego Ramirez Birdland Theater 7, 9:30 pm \$35-45
- ★ Kenny Garrett Blue Note 8, 10:30 pm \$30-45
- ★ Saul Rubin Trio Cellar Dog 7, 8:30 pm \$5
- ★ Arturo O'Farrill Afro Latin Jazz Orchestra City Winery Loft 7 pm
- ★ Martina Liviero; Neta Raanan Close Up 7:30, 9, 10:30 pm \$25
- ★ Martin Kelley Duo Cork Wine Bar 6 pm
- ★ Rob Duguay Music Explorers Dada Bar 10:30 am
- ★ "Latin Side of Miles and Trane": Conrad Herwig with Craig Handy, Alex Norris, Bill O'Connor, Ruben Rodriguez, Robby Ameen, Mauricio Herrera Dizzy's Club 5, 7:30 pm \$30-65
- ★ Ray Gallon Trio; Loston Harris Trio with James Cammack, Peter Glynn The Django 4:30, 5:45, 7:30, 9:15, 10:30 pm \$35
- ★ Jon-Erik Kellso EarRegulars The Ear Inn 8 pm

- Solomon Fulton Fish Market Cooperative 3 pm \$85
- ★ Emiliano D'Auria Quintet InterContinental NY Barclay Hotel 5 pm
- Wallace Roney Jr Quartet with Victor Gould, Tom DiCarlo, Miguel Marcel Russel Jazzcultural 7, 9 pm \$40
- ★ "Tap City: The New York City Tap Festival 25th Anniversary Celebration" with Caleb Teicher, Michelle Dorrance, Max Pollak, Felipe Galganni, Brenda Bufalino Joyce Theater 2 pm \$57
- ★ Dan Blake, Dmitry Ishenko, Kevin Shea The Keep 9 pm
- Maria Kaushansky Le Petit Parisien Supper Club 6:30 pm
- CompCord Festival: "Comp-Play-Comp Marathon": Composers Concordance loft393 5 pm
- Continuum presents patrick brennan's transparency kestra Loove Labs Annex 2, 4 pm \$10-20
- Roseanna Vitro Quartet with Tim Ries, Jason Teborek, Dean Johnson; Vanisha Gould Quartet Mezzrow 6, 7:30, 9, 10:30 pm \$40
- Stefano Doglioni Quartet Ornithology Jazz Club 9 pm
- ★ Double Bills and Buster: "Two Nights of Film and Music by Bill Frisell, Bill Morrison, Buster Keaton" with Luke Bergman, Tim Angulo Roulette 8 pm \$45
- Hector Martignon Trio; Jon Regen The Roxy Lounge at Roxy Hotel 12, 1:30, 6, 7 pm
- Fukushi Tainaka Quartet with Marc Devine, Hide Tanaka, Chihiro Tainaka Saint Peter's Church 5 pm
- Ryo Sasaki Jam Session with Steve Ash, Bill Crow, Steve Little; Chris Byars Octet; Jimmy Madison Trio with Freddie Bryant, Tarik Shah; Saul Rubin Zebtet Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★ Luciana Souza with Chico Pinheiro, Rogério Boccato Smoke 6, 8 pm \$25-55
- ★ David Murray with Marta Sanchez, Luke Stewart, Chris Beck + Francesca Cinelli Village Vanguard 8, 10 pm \$45
- Valtinho Anastácio Zinc Bar 7:30, 9 pm \$35

Monday, May 25

- Grove Street Stompers with Peter Ballance, Joe Licari, Barry Bryson, John Halsey, Mike Weatherly, Giampaolo Biaggi Arthur's Tavern 7 pm
- Idris Frederick Bar Lunático 9, 10:30 pm \$10
- Steven Feifke Trio Birdland 7 pm \$35-45
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- Ned Goold Trio Cellar Dog 7, 8:30 pm \$5
- Marvin Bugalu Smith; Jayla Chee Close Up 7:30, 9, 10:30 pm \$25
- Joey Curreri Quintet; Ricardo Grilli Quartet The Django 7, 8:45, 10:15, 11:30 pm \$35
- Allison Lee Five Spot Jazz 7, 9 pm \$20
- ★ Alan Broadbent Trio with Harvie S, Billy Mintz; Jon Davis Trio Mezzrow 6, 7:30, 9, 10:30 pm \$40
- Jon Regen The Roxy Lounge at Roxy Hotel 6, 7 pm
- Stefano Doglioni Quartet The Rum House 8:30 pm
- ★ Ari Hoenig Trio; Mike Clark Quintet; Mike Boone Jam Session Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ Vanguard Jazz Orchestra with Ted Nash, 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 \$45
- Mark Whitfield Jr. Trio Zinc Bar 7, 8:30 pm \$35

Tuesday, May 26

- Claudia Acuña y Los Geminis Bar Lunático 9, 10:30 pm \$10

- ★ Curtis Hasselbring's Curhachestra with Raphael McGregor, Chris Lightcap, Dan Rieser Barbès 7 pm \$20
- ★ "Sketches of Spain": Ryan Truesdell Gil Evans Project Birdland 7, 9:30 pm \$45-55
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- Terrace Martin Blue Note 8, 10:30 pm \$45-55
- ★ Nicole Zuraitis with Elio Coppola Trio Casa Italiana Zerilli-Marimò NYU 6 pm
- Double Trio Cellar Dog 7, 8:30 pm \$5
- Maria Kaushansky Chez Josephine 5:30 pm
- "100 Miles on Tap!": Jared Grimes, Mark G. Meadows, Bruce Harris, Brent Birkhead, Tyrone Allen II, Norman Edwards Dizzy's Club 7, 9 pm \$30-60
- Jamile with Miki Yamanaka, Simón Willson, Dennis Bulhões The Django 7, 8:45 pm \$35

- Julia Danielle; Jason Marshall The Jazz Club at Aman New York 6:30, 9 pm
- Stefano Doglioni & Friends The Lost and Found 8 pm
- Neal Miner Trio with Chris Byars, Jason Tiemann; John Merrill Trio Mezzrow 6, 7:30, 9, 10:30 pm \$40
- "The Voice of Miles: A Symphonic Celebration" National Sawdust 7:30 pm \$90-125
- ★ Nikolaj Hess Special with Luques Curtis, Ben Perowsky, Marc Mommaas Nublu 151 7, 8:30 pm \$20
- John Lee Quartet The Roxy Lounge at Roxy Hotel 8, 9 pm
- Robert Edwards Quartet; Kyle Colina jam session Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ Ambrose Akinmusire with Sam Harris, Harish Raghavan, Justin Brown Village Vanguard 8, 10 pm \$45
- ★ "Tribute to Miles Davis": Michael Cruse Quintet Zinc Bar 7, 8:30 pm \$35

Wednesday, May 27

- ★ Jerome Sabbagh/Melissa Aldana with Joe Martin, Bill Stewart Bar Bayeux 8, 9:30 pm
- ★ "Sketches of Spain": Ryan Truesdell Gil Evans Project Birdland 7, 9:30 pm \$45-55
- Terrace Martin Blue Note 8, 10:30 pm \$45-55
- Tony Davis Trio Cellar Dog 7, 8:30 pm \$5
- Prawntail with Evan Main, Walter Stinson, Steven Crammer; Matei Predescu Close Up 7:30, 9, 10:30 pm \$25
- Brian Newman The Club Room 7:30, 9 pm \$25
- Elias Meister Dada Bar 9 pm
- ★ David Sánchez Carib with Alex Brown, Ricardo Rodríguez, Tony Escapa, Camilo Molina, Jhan Lee Aponte Dizzy's Club 7, 9 pm \$30-60
- Ben Stivers Organ Trio The Django 10:15, 11:30 pm \$35
- Andre White Jamaica Center for Arts and Learning 8 pm \$10
- Joe Block; Moses Patrou The Jazz Club at Aman New York 6:30, 9 pm
- Tal Yahalom Mirror Image with Ledah Finck, Daniel Hass, David Leon, Rogério Boccato The Jazz Gallery 7, 9 pm \$30-35
- Michael Ode Jam Session Jazz Genius 7, 9 pm \$10
- ★ Jerry Weldon Quartet; Nick Hempton Organ Band with Kyle Koehler, Charlie Sigler, Fukushi Tainaka Jazzcultural 7, 9, 10:30 pm \$40
- Maria Kaushansky Le Petit Parisien Supper Club 6:30 pm
- ★ Jason Kao Hwang Human Rites Trio with Andrew Drury, Ken Filiano Loove Labs Annex 9 pm \$10
- Alicyn Yaffee Trio with Ugonna Okegwo, Jesse Parker; Martha Kato Trio Mezzrow 6, 7:30, 9, 10:30 pm \$40

- Amy London with Mike Hashim, Mark McCarron, Ralph Hamperian, Steve Little Pangea 7 pm \$25
- Victor Lin Red Room Red Pavillion 7 pm \$15-70
- Eliza Salem Roulette 8 pm \$25
- ★ Jamie Baum Quintet; Peter Brendler Quintet with Steve Slagle, Rich Perry, Zach Lapidus, Paul Wells; Carlos Abadie Jam Session Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ "Miles Davis 100th Celebration": Eddie Henderson Quintet with Gary Bartz, Kevin Hays, Ben Street, Billy Hart Smoke 6, 8 pm \$25-65
- Russ Nolan Quartet Jam Session Sour Mouse 8 pm
- ★ Sara Serpa Quartet with Sarah Elizabeth Charles, Aubrey Johnson, Qasim Naqvi + Bergamot String Quartet The Stone at The New School 8:30 pm \$20
- ★ Ambrose Akinmusire with Sam Harris, Harish Raghavan, Justin Brown Village Vanguard 8, 10 pm \$45
- Tyler Bullock Trio Zinc Bar 7, 8:30 pm \$35

Thursday, May 28

- ★ Aftertones with Matthew Nelson, Mike Denis, Farah Mbahwe; Danny Lipsitz Brass Tacks; Terry Waldo's Gotham City Band Arthur's Tavern 5, 7, 10 pm
- ★ Steve Cardenas with Adam Kolker, Jeremy Stratton Bar Bayeux 8, 9:30 pm
- Hinterlands with Ben Russell, Matt Schreiber; That's My Boy with Gabe Terracciano, Emeline O'Rourke, Wallace Stelzer Barbès 8, 10 pm \$20
- ★ "Sketches of Spain": Ryan Truesdell Gil Evans Project Birdland 7, 9:30 pm \$45-55
- Terrace Martin Blue Note 8, 10:30 pm \$45-55
- ★ Jazzmobile presents Wycliffe Gordon & Friends Bryant Park 7 pm
- Frank Lacy Quartet Cellar Dog 7, 8:30 pm \$5
- ★ Simón Willson; Yvonne Rogers Close Up 7:30, 9, 10:30 pm \$25
- D'Nasya The Club Room 7:30, 9 pm \$25
- Mitch Marcus, Julian Smith, Hamir Atwal Dada Bar 9 pm
- ★ Joe Farnsworth Big Room Quartet with Sarah Hanahan, Micah Thomas, Peter Washington Dizzy's Club 7, 9 pm \$30-60
- Tyler Blanton Quartet with Klaus Muller, Eduardo Belo, Dennis Bulhões; Rico Jones Quartet with William Hill III, Anthony Golden, Jerome Gillespie II The Django 7, 8:45, 10:15, 11:30 pm \$35
- Glenn Crytzer Quartet Festival Café 7:30 pm
- Cheryl Pyle Beyond Flute Group with Michael Eaton, Gene Coleman, Sylvian Leroux Ibeam Brooklyn 7 pm \$20
- ★ Oz Noy with James Genus, Billy Kilson + Wayne Krantz Iridium 8:30 pm \$30-35
- ★ Rachel Z/Omar Hakim Trio Italian Cultural Institute 6 pm
- Kihong Jang The Jazz Club at Aman New York 6:30 pm
- ★ Caroline Davis Portals with Julian Shore, Chris Tordini, Tim Angulo The Jazz Gallery 7, 9 pm \$30-40
- ★ Ethan Iverson Trio Jazz Genius 7, 9 pm \$20-30
- Miki Yamanaka Trio with Tyrone Allen II, Bill Stewart; David Gibson Quartet with Mark Gross, Cameron Campbell, Joseph Lepore, Jay Sawyer Jazzcultural 7, 9, 10:30 pm \$40
- JFA presents Sonido Classico Lawrence Virgilio Park 6 pm
- ★ Continuum presents The Hemphill Stringtet with Curtis Stewart, Sam Bardfield, Stephanie Griffin, Tomeka Reid Loove Labs Annex 8 pm \$20
- ★ Tim Berne Sextet with Tom Rainey, Gregg Belisle-Chi, John Hébert, Aurora Nealand, Hery Paz Lowlands 8, 9:30 pm \$10
- ★ David Janeway Trio; Isaac Byrd Trio Mezzrow 6, 7:30, 9, 10:30 pm \$40
- JFA presents John Mason Jam Jar Band National Jazz Museum in Harlem 2 pm



David Janeway Appearing:

MAY 28TH
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at Mezzrow

David Janeway Trio
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FREE CONCERTS
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National Jazz Museum in Harlem*
58 West 129th St., 2PM
5/7 - Chuck Perkins and Friends
5/14 - Yuichi Hirakawa Quartet
5/28 - John Mason Jam Jar Band
*and livestreaming on JFA Facebook and YouTube

Riverside Park
West Harlem Piers
W. 125 St & Marginal St, 7PM
5/22 - The Harmony Bartz Experience

Monday Night Jam
National Jazz Museum in Harlem
58 West 129th St., 6PM
5/18 - Monday Night Jam

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.

NYC Parks
Pelham Fritz Recreation Center
18 Mt. Morris Park W., 6PM
5/7 - Stephen Blum Molecular Jazz Trio
5/14 - Bradford Hayes Quartet

Williamsbridge Oval Rec. Center
3225 Reservoir Oval E, Bronx, 6PM
5/15 - Joaquin Pozo y la Clave Suena

Faber Park
Richmond Terrace and Faber St., Staten Island, 2PM
5/16 - LaDee Streeter

Lawrence Virgilio Playground
Woodside Ave & 39th Rd, Queens, 6PM
5/28 - Sonido Classico

Roy Wilkins Park
177-01 Baisley Blvd, Queens, 6:30PM
5/29 - Alvin Flythe and Flythetime

St Mary's Park
450 St. Ann's Ave, Bronx, 3PM
5/30 - John Benitez and Revolution





- Duke Jones, TC III, John Iannuzzi Negril Village 7, 9 pm
- ★ Jason Stein, Damon Smith, Adam Shead; Sandy Ewen The Record Shop 7:30 pm \$10
- “Studio Ghibli VGM & Anime Jazz”: Owen Chen’s Eternal Wind Quintet Red Pavillion 7 pm \$15-70
- Yarn/Wire with Laura Barger, Julia Den Boer, Dustin Donahue, Russell Greenberg Roulette 8 pm \$25
- Jon Regen Quartet The Roxy Lounge at Roxy Hotel 8 pm
- ★ Lisa Parrott’s We Love Ornette with Kirk Knuffke, Jeff Lederer, Curtis Hasselbring, Kenny Wessel, Chris Lightcap, Allison Miller ShapeShifter Lab 8, 9:30 pm
- Rob Garcia Sizzle Ensemble with Noah Preminger, Gary Versace, Kim Cass; Mike Fahie Quartet with Randy Ingram, Peter Brendler, Jeff Davis; Matt Snow Jam Session Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ “Miles Davis 100th Celebration”: Eddie Henderson Quintet with Gary Bartz, Kevin Hays, Ben Street, Billy Hart Smoke 6, 8 pm \$25-65
- ★ Sara Serpa Trio with Ikue Mori, Erik Friedlander The Stone at The New School 8:30 pm \$20
- ★ Ambrose Akinmusire with Sam Harris, Harish Raghavan, Justin Brown Village Vanguard 8, 10 pm \$45
- Axel Tosca Trio + Xiomara Laugart Zinc Bar 7, 8:30 pm \$35

Friday, May 29

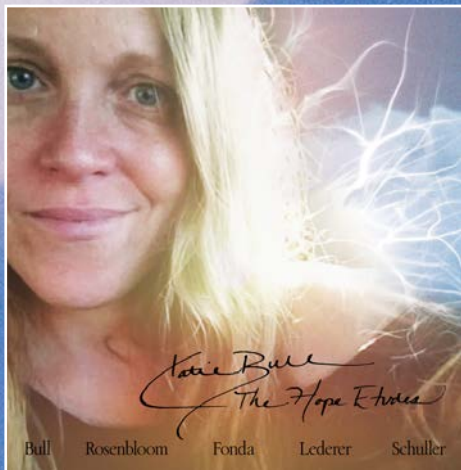
- Daddy Rabbit presents “Tribute to Frank Sinatra”: Misha Piatigorsky Adelaide’s Salon 7:30 pm \$60-130
- ★ Eric Person Albert’s Bar 3 pm
- ★ Igor Lumpert with Drew Gress, Damion Reid Bar Bayeux 8, 9:30 pm
- Brooklyn Boogaloo Blowout Bar Lunático 9, 10:30 pm \$10
- ★ Oscar Noriega’s Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary Barbès 5:30 pm \$20
- ★ Birdland Big Band; “Porgy & Bess”: Ryan Truesdell Gil Evans Project Birdland 5:30, 8:30, 10:30 pm \$35-55
- ★ Allison Miller Boom Tic Boom Birdland Theater 7, 9:30 pm \$35-45
- Terrace Martin Blue Note 8, 10:30 pm \$45-55
- Swing Collective; Gabriele Donati Quartet Cellar Dog 7, 8:30, 11:30 pm \$5

05.30.26 Katie Bull The Hope Etudes performance/party

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Bull/Vocals
Rosenbloom/Piano
Fonda/Bass
Lederer/Saxophone
Schuller/Drums

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* Continuum Culture & Arts, Inc. is a non-profit, 501(c)(3) organization. This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



- Glenn Zaleski, Dave Baron, Adam Arruda; Luke Bergman with Martin Nevin, Jason Burger Close Up 8, 10, 11:30 pm \$25
- MJ Songstress The Club Room 7:30, 9 pm \$25
- ★ Joe Farnsworth Big Room Quartet with Sarah Hanahan, Micah Thomas, Peter Washington Dizzy’s Club 7, 9 pm \$30-65
- ★ Jason Marshall Quartet; Danny Jonokuchi Quintet with Jason Fabus, Hyuna Park, Jason Clotter, Kevin Congleton The Django 7:30, 9:15, 11 pm, 12:15 am \$35
- ★ South Bronx Culture Festival: Bronx Banda + Arturo O’Farrill & The Afro Latin Jazz Orchestra Father Gigante Plaza 5:30 pm
- Angie Pastor; N’Kenge The Jazz Club at Aman New York 6:30, 9 pm
- ★ Ethan Iverson Trio Jazz Genius 7, 9 pm \$20-30
- John Ellis Quintet with Mike Moreno, Aaron Goldberg, Reuben Rogers, Terreon Gully; Corey Wallace DUBtet Jazzcultural 7, 9, 10:30 pm \$40
- Ed Gavitt, Andrew Dow, Colin Hinton Kato Sake Works 7 pm
- Composers Concordance presents CompCord Festival: CompCord Polka Band loft393 7 pm
- ★ Continuum presents Charlie Kohlase with Bill Lowe, Joe Fonda + Warren Smith Loove Labs Annex 8 pm \$10-25
- Russ Nolan, Paul Bollenback, Boris Kozlov Marriott Vacation Club 3 pm
- ★ Todd Coolman Trifecta Trio with Helen Sung, Rodney Green; Yotam Silberstein Trio; Simona Premazzi solo Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★ Harlem Jazz Boxx presents Ronnie Burrage Mount Morris Ascension Presbyterian Church 7 pm \$25
- “Nick La Rocca and His Brothers”: Some Like It Hot Jazz Band with Luca Velotti, Rossano Sportiello, James Cirillo, Jon-Erik Kellso, Harvey Tibbs, Neal Miner, Kevin Dorn, Imani Rousselle The Players Club 7:30 pm
- ★ Jason Stein, Damon Smith, Adam Shead Prospect Series 8 pm
- “Taboo Jazz”: Red Pavilion Jazz Band Red Pavillion 7 pm \$15
- ★ John Zorn New Masada Quartet with Julian Lage, Jorge Roeder, Kenny Wollesen Roulette 8 pm \$45
- Maria Kaushansky Sant Ambroeus Brookfield Place 6 pm
- Andrew Kushnir Jam Session; Reggie Watkins Quintet with Matt Parker, Orrin Evans, Matt Dwonszyk, Byron Landham; Jon Beshay Quartet with Jonathan Thomas, Ahmed McLemore, Curtis Nowosad Smalls 2, 6, 7:30, 9, 10:30 pm \$40
- ★ “Miles Davis 100th Celebration”: Eddie Henderson Quintet with Gary Bartz, Kevin Hays, Ben Street, Billy Hart Smoke 6, 8, 10 pm \$25-65
- ★ Jazz at Lincoln Center Orchestra with Wynton Marsalis + Philadelphia Orchestra with Marin Alsop Stern Auditorium at Carnegie Hall 8 pm \$50-261
- ★ Sara Serpa with Andre Matos, Craig Taborn The Stone at The New School 8:30 pm \$20
- ★ Ambrose Akinmusire with Sam Harris, Harish Raghavan, Justin Brown Village Vanguard 8, 10 pm \$45
- Tivon Pennicott Zinc Bar 7, 8:30 pm \$40

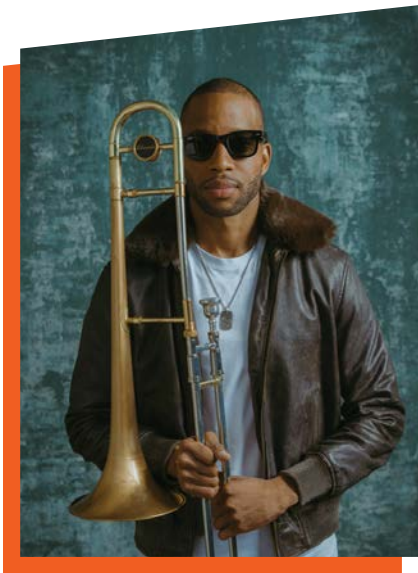
Saturday, May 30

- ContraPunctus with Mike McGinnis, Carmen Staaf, Gui Duvignau, Hamir Atwal Bar Bayeux 8, 9:30 pm
- ★ Greg Lewis Organ Monk Trio Bar Lunático 9, 10:30 pm \$10
- Sonelius Smith/Adam Kahan Barbès 6 pm \$20
- Bill Saxton Harlem Allstars Bill’s Place 7, 9:30 pm \$38
- ★ La Tanya Hall; “Porgy & Bess”: Ryan Truesdell Gil Evans Project Birdland 5:30, 8:30, 10:30 pm \$35-55
- ★ Allison Miller Boom Tic Boom Birdland Theater 7, 9:30 pm \$35-45
- Terrace Martin Blue Note 8, 10:30 pm \$45-55
- James Burton Quartet; Matt Martinez Quartet Cellar Dog 7, 8:30, 11:30 pm \$5
- Georgia Heers; Noah Halpern Close Up 8, 10, 11:30 pm \$25
- ★ Joe Farnsworth Big Room Quartet with Sarah Hanahan, Micah Thomas, Peter Washington Dizzy’s Club 7, 9 pm \$30-70
- Richard Baratta Quintet with Craig Handy, Bill O’Connell, Michael Goetz, Paul Rossman; JC Hopkins Biggish Band with AC Lincoln, Joy Hanson, Ellah Vaughn, Cam Suber, Jaslin Shiver, Hunter Pullen, Jasim Perales, Daniel Bereket, Elais Ortiz, Emile Berlinerblau, Jesse Parker, Vincent Malachulan The Django 7:30, 9:15, 11 pm, 12:15 am \$35
- South Bronx Culture Festival: Kali Rodriguez-Peña Mélange; Berta Moreno La Troupe Father Gigante Plaza 12:30, 2 pm
- ★ Simona Daniel/Gregg Ruggiero Hot Club of NY 4 pm
- Briana Swann; Maria Raquel The Jazz Club at Aman New York 6:30, 9 pm
- ★ Ethan Iverson Trio Jazz Genius 7, 9 pm \$20-30
- John Ellis Quintet with Mike Moreno, Aaron Goldberg, Reuben Rogers, Terreon Gully; Corey Wallace DUBtet Jazzcultural 7, 9, 10:30 pm \$40
- John Kasper Trio with Chris Garriga, Finn Carroll Kato Sake Works 7 pm

- ★ Continuum presents Katie Bull with Jeff Lederer, Mara Rosenbloom, Joe Fonda, George Schuller Loove Labs Annex 8 pm \$10-20
- ★ Todd Coolman Trifecta Trio with Helen Sung, Rodney Green; Yotam Silberstein Trio; Simona Premazzi solo Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★ Dave Stryker with Jared Gold, Steve Johns Midnight Blue 7, 8, 9 pm \$10
- ★ Marc Mommaas/Nikolaj Hess New York Jazz Workshop 7 pm \$20
- Glenn Crytzer Quartet Peck Slip Social 1 pm
- ★ “African Liberation Day”: Mike Monford and The Afrofuturistic Ether with Kenyatta Beasley, Willem Delisfort, Alex Blake, Warren Trae Crudup Sistas’ Place 8, 9:30 pm \$30
- Ilya Lushtak Jam Session; Reggie Watkins Quintet with Matt Parker, Orrin Evans, Matt Dwonszyk, Byron Landham; Jon Beshay Quartet with Jonathan Thomas, Ahmed McLemore, Curtis Nowosad; Chris Beck Quartet Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★ “Miles Davis 100th Celebration”: Eddie Henderson Quintet with Gary Bartz, Kevin Hays, Ben Street, Billy Hart Smoke 6, 8, 10 pm \$25-75
- JFA presents John Benitez Revolution St. Mary’s Park 3 pm
- Sara Serpa/Matt Mitchell The Stone at The New School 8:30 pm \$20
- ★ “Miles & Coltrane at 100”: Peter Anderson/Will Anderson with Wayne Tucker, Ehud Asherie, Neal Miner Symphony Space Leonard Nimoy Thalia 3, 5:30 pm \$35
- ★ Ambrose Akinmusire with Sam Harris, Harish Raghavan, Justin Brown Village Vanguard 8, 10 pm \$45

Sunday, May 31

- Luke Bergman, Jason Berger, Martin Nevin Bar Lunático 9, 10:30 pm \$10
- Miss Maybell & the Ragtime Romeos with Charlie Judkins, Brian Nalepka; Stéphane Wrembel Barbès 6, 8 pm \$20
- Bill Saxton Harlem Allstars Bill’s Place 7, 9:30 pm \$38
- Duduka Da Fonseca Quartet; Birdland Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$35-45
- ★ Allison Miller Boom Tic Boom Birdland Theater 7, 9:30 pm \$35-45
- Terrace Martin Blue Note 8, 10:30 pm \$45-55
- Brazilian Grooves Cellar Dog 7, 8:30 pm \$5
- ★ “Music Beyond Category: Blues, Ellingtonia & Latin”: Dave Chamberlain’s Band of Bones Christ and St. Stephen’s Church 3 pm \$25
- ★ Arturo O’Farrill Afro Latin Jazz Orchestra City Winery Loft 7:30 pm
- ★ Dan Weiss with Jacob Sacks, Thomas Morgan; Ben Sherman Close Up 8, 10, 11:30 pm \$25
- Diallo House Duo Cork Wine Bar 6 pm
- “NOT Just SINATRA”: Steven Maglio Big Band Orchestra The Cutting Room 7 pm \$100
- Rob Duguay Music Explorers Dada Bar 10:30 am
- ★ Joe Farnsworth Big Room Quartet with Sarah Hanahan, Micah Thomas, Peter Washington Dizzy’s Club 7, 9 pm \$30-60
- Eli Yamin Quartet with Zaid Nasser, Jen Hodge, Dwayne “Cook” Broadnax; Arcoiris Sandoval Trio The Django 4:30, 5:45, 7:30, 9:15, 10:30 pm \$35
- ★ Jon-Erik Kellso EarRegulars The Ear Inn 8 pm
- John Ellis Quintet with Mike Moreno, Aaron Goldberg, Reuben Rogers, Terreon Gully Jazzcultural 7, 9 pm \$40
- Sirius Quartet with Fung Chern Hwei, Gregor Huebner, Sunjay Jayaram, Jeremy Harman Joe’s Pub 6 pm \$30
- Welf Dorr, Robert Boston, Dmitry Ishenko, Dave Miller The Keep 9 pm
- Composers Concordance presents CompCord Festival: Missing Link with Eric Schultz, Eddy Malave, Javier Oviedo Ki Smith Gallery 6 pm \$25
- Maria Kaushansky Le Petit Parisien Supper Club 6:30 pm
- Chiara Izzi Trio; Lucy Wijnands Quartet Mezzrow 6, 7:30, 9, 10:30 pm \$40
- Hector Martignon Trio The Roxy Lounge at Roxy Hotel 12, 1:30 pm
- Bilge Günaydin Trio Saint Peter’s Church 5 pm
- Fat Cats Youth Orchestra ShapeShifter Lab 11 am
- Ryo Sasaki Jam Session with Steve Ash, Bill Crow, Steve Little; Ilhan Saferali Quartet; Aaron Johnson Boplicity Smalls 2, 9, 10:30, 11:55 pm \$40
- ★ “Miles Davis 100th Celebration”: Eddie Henderson Quintet with Gary Bartz, Kevin Hays, Ben Street, Billy Hart Smoke 6, 8 pm \$25-65
- Kenny Warren’s Sweet World with Christopher Hoffman, Nathan Ellman-Bell Threes Brewing 8 pm \$20
- ★ Ambrose Akinmusire with Sam Harris, Harish Raghavan, Justin Brown Village Vanguard 8, 10 pm \$45
- Valtinho Anastácio Zinc Bar 7:30, 9 pm \$35



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Bill's Seafood (Westbrook, CT) billsseafood.com
5/1, 5/15 (6 pm) Bill's Seafood All-Star Jazz Band
5/6, 5/20 (6:30 pm) Corinthian Jazz Band
Firehouse 12 (New Haven, CT) firehouse12.com
5/1 (8:30, 10 pm) Mary Halvorson Canis Major with Dave Adewumi, Henry Fraser, Tomas Fujiwara
5/8 (8:30, 10 pm) Anna Badkhen/Dezron Douglas
5/15 (8:30, 10 pm) Jerome Sabbagh Quartet with Gilad Hekselman, Joe Martin, Nasheet Waits
5/22 (8:30, 10 pm) Ben Allison, Steve Cardenas, Ted Nash
5/29 (8:30, 10 pm) Marta Sanchez solo
La Zingara (Bethel, CT) lazingara.com
5/6 (7 pm) Melissa Newman/Tony Lombardozi Trio
5/13 (8 pm) Dave Stryker Trio with Jared Gold, Steve Johns
5/20 (7 pm) Ricky Reyes
Owl Shop Cigars (New Haven, CT) owlshopcigars.com
5/6, 5/13, 5/20, 5/27 (9 pm) Kevin Saint James Band
Palace Theater Poli Club (Waterbury, CT) palacetheaterct.org
5/1 (7, 9 pm) Sally Terrell Quartet
5/29 (7, 9 pm) Charlie Apicella Iron City with Brad Whiteley, Austin Walker, Mayra Casales
Side Door Jazz Club (Old Lyme, CT) thesidedoorjazz.com
5/1 (8 pm) Ted Rosenthal Trio with Noriko Ueda, David Alvarez III
5/2 (8 pm) Darryl Yokley Quartet with Zaccai Curtis, Luques Curtis, Wayne Smith Jr.
5/8 (8 pm) Ben Allison, Steve Cardenas, Ted Nash
5/9 (8 pm) Ed Fast Conga Bop with Dina DiMarco, Steve Davis, Josh Bruneau, Wayne Escoffery, Amy Millan, Gianni Gardner, Matt Dwonszyk, Jorge Fuentes, Anthony Carrillo
5/15 (8 pm) Lew Tabackin Trio
5/16 (8 pm) "Tribute to Jackie McLean": Rene McLean Sextet with Josh Evans, Steve Davis, Hubert Eaves III, Nat Reeves, Ronnie Burrage
5/22 (8 pm) Reggie Watkins Quintet with Matt Parker, Orrin Evans, Matt Dwonszyk, Byron Landham
5/23 (8 pm) Billy Childs Trio with Matt Penman, Ari Hoenig
5/27 (7:30 pm) Sean Nelson Jazz Orchestra with Erik Elligers, Tyler Wilkins, Matt Parker, Malin Carta, Matt Schmidt, Renee McGee, Seth Bailey, Luke Wingfield, Haneef Nelson, Leroy Loomer, Vince Yanovitch, Wes Mayhew, Jen Allen, Gianni Gardner, Lou Bocciarelli + Sherrie Maricle
5/29 (8 pm) Jeff Fuller with Haneef N. Nelson, Nigel Regan, Darren Litzie, Ben Bilello
5/30 (8 pm) Mike Rodriguez Quintet with Gary Versace, Kiyoshi Kitagawa, Ele Howell
5/31 (8 pm) Levin Brothers with Tony Levin, Pete Levin, Pat LaBarbera, Jeff Siegel
The Kate (Old Saybrook, CT) thekate.org
5/28 (7:30 pm) Frank Vignola's Birdland Guitar Trio with Gary Mazzaroppi, Alex Raderman + Pasquale Grasso
VFW Post 399 (Westport, CT) jazzfc.org/events
5/7 (7:30, 8:45 pm) Giacomo Gates
5/21 (7:30, 8:45 pm) Melissa Newman with Tony Lombardozi, Phil Bowler, Bobby Leonard
5/28 (7:30, 8:45 pm) Dan Pugach with Dave Smith, Greg Wall, Nitzan Gavrieli, Sam Weber

NEW JERSEY

Americano Italian Steakhouse (Bayonne, NJ) americanonj.com
5/19 (7 pm) Champion Fulton
Bethany Baptist Church (Newark, NJ) bethany-newark.org
5/2 (6 pm) Orrin Evans Trio
Brvsh Cul7ur3 (Teaneck, NJ) brvshcul7ur3.com
5/1 (8, 9:15, 10 pm) Zaccai Curtis/Luques Curtis
5/2 (8, 9:15, 10 pm) Mark Whitfield Trio
Clement's Place (Newark, NJ) facebook.com/clementsplacejazz
5/4 (7 pm) Lance Bryant & Shout! with Matt Hong, Zoe Obadia, Craig Rivers, Mike Lee, David Schumacher, Juanga Lakunza, Peter Lin, Clarence Banks, James Borowski, Nathan Eklund, Eddie Allen, Ted Chub, Bill Mobley, Oscar Perez, Caylen Bryant, Jerome Jennings
5/28 (7:30 pm) James Austin Jr jam session
Englewood Public Library (Englewood, NJ) englewoodlibrary.org
5/2 (7 pm) Jack Marcin
5/30 (7 pm) Anthony Aglione
Hudson Riverfront PAC (Weehawken, NJ) hrpac.org
5/13 (12:30 pm) Alexia Bontempo with Felipe Hostins, Jake Owen, Eduardo Belo, Davi Vieira
Jersey City Jazz Festival @87 Sussex (Jersey City, NJ)
riverviewjazz.org/jersey-city-jazz-festival
5/26 (6:30 pm) Nobuki Takamen Trio
Jersey City Jazz Festival @Hyatt House Rooftop (Jersey City, NJ)
riverviewjazz.org/jersey-city-jazz-festival
5/30 (9:30 pm) Chegui Meltralla
Jersey City Jazz Festival @Hyatt Regency (Jersey City, NJ)
riverviewjazz.org/jersey-city-jazz-festival
5/29 (4, 9 pm) John Nunez; Mike Lee jam session
5/29 (9 pm) Mike Lee jam session
Jersey City Jazz Festival @Jazz Alley (Jersey City, NJ)
riverviewjazz.org/jersey-city-jazz-festival
5/30 (1, 3, 5, 7 pm) Ted Chubb; David Kikoski Quartet with Steve Nelson, Joe Martin, Billy Hart; Joe Lovano Trio Tapestry with Marilyn Crispell, Carmen Castaldi; Ekep Nkwelle
5/31 (1, 3, 5, 7 pm) Charlie Sigler Organ Band; Melissa Aldana Quartet; Jeff "Tain" Watts; Bria Skonberg
Jersey City Jazz Festival @Junto (Jersey City, NJ)
riverviewjazz.org/jersey-city-jazz-festival
5/26 (7, 9 pm) Emily Braden
5/27 (7, 9 pm) Champion Fulton/Klas Lindquist
5/28 (6, 8 pm) Lezlie Harrison
Jersey City Jazz Festival @Pet Shop (Jersey City, NJ)
riverviewjazz.org/jersey-city-jazz-festival
5/26 (8 pm) Tim Berne 4 with Gregg Belisle-Chi, John Hébert, Tim Angulo
5/27 (8 pm) Ian Kenselear jam session
5/28 (8 pm) Brooklyn Circle
Jersey City Jazz Festival @Pier Stage (Jersey City, NJ)
riverviewjazz.org/jersey-city-jazz-festival
5/30 (12, 1:30, 3:30, 5:30 pm) NJCU Jazz Combo; Hyeseon Hong Jazz Orchestra; Moses Patrou; Bobby Sanabria Ascención
5/31 (12, 1:30, 3:30, 5:30 pm) UCMP Latin Jazz Ensemble with Enildo Rasua; Juanga Lakunza; Andromeda Turre; John Benitez Revolution

Jersey City Jazz Festival @RWJBarnabas Stage (Jersey City, NJ)
riverviewjazz.org/jersey-city-jazz-festival
4/29 (6, 8 pm) Winard Harper Jelli Posse; Nate Smith
5/30 (12, 2, 4, 6, 8 pm) Riverview Jazz All-Stars: Tim Berne 6 with Gregg Belisle-Chi, John Hébert, Tom Rainey, Aurora Nealand, Hery Paz; Melvis Santa Jazz Orishas; Saha Gnawa with Maalem Hassan Ben Jafer, Daniel Freedman, Amino Belyamani, David Lizmi, Jason Lindner, Guilherme Monteiro; Louis Fouché/Luques Curtis Eddie Palmieri Experience with Conrad Herwig, Jimmy Bosch, Zaccai Curtis
5/31 (12, 2, 4, 6, 8 pm) Andrew Wagner/Alex Delazzari Quintet: Chemo Corniel Quintet; Chicha Libre with Olivier Conan, Joshua Camp, Karina Colis, Dan Martinez, Neil Ochoa, Stephen Ulrich; Roy Hargrove Big Band; Nelson Gonzalez
Jersey City Jazz Festival @The Statuary (Jersey City, NJ)
riverviewjazz.org/jersey-city-jazz-festival
5/28 (6 pm) Edmar Castañeda Quartet
Jersey City Jazz Festival @White Eagle Hall (Jersey City, NJ)
riverviewjazz.org/jersey-city-jazz-festival
5/27 (8 pm) LaMP with Russ Lawton, Scott Metzger, Ray Paczkowski
Liberty House (Jersey City, NJ) bylandmark.com/venues/liberty-house
5/3 (11:30 am) Greg Murphy
5/16 (7 pm) Carrie Jackson All Stars
Madison Community Arts Center (Madison, NJ)
rosenet.org/1093/Madison-Community-Arts-Center
5/3 (3 pm) "Tribute to Randy Weston": T.K. Blue Quartet with Orrin Evans
McCarter Theater Center (Princeton, NJ) mccarter.org
5/14 (7:30 pm) Madeleine Peyroux with Barak Mori, Jon Herington
Montclair Public Library (Montclair, NJ) montclairlibrary.org
5/30 (4 pm) Pheeroan akLaff with Chris Dingman, Steve Lehman
Puffin Cultural Forum (Teaneck, NJ) puffinculturalforum.org
5/9 (7 pm) Richard Baratta's Gotham City Quintet with Vincent Herring, Bill O'Connell, Michael Goetz, Paul Rossman
Ross Farm Jazz Festival (Basking Ridge, NJ) rossfarm.org
5/9 (1 pm) Dave Stryker/Bob Mintzer Quartet with Jared Gold, Steve Johns
Shanghai Jazz (Madison, NJ) shanghaijazz.com
5/5 (5:30, 6:30 pm) Rich Court solo: Hal Slapin, John Vourtsis + Tomoko Ohno
5/7 (6:15, 8:30 pm) Steve Johns Mythology Band
5/8 (7, 9 pm) Dave Stryker Trio with Jared Gold, Steve Johns
5/9 (7, 9 pm) Champion Fulton Trio with Hide Tanaka, Fukushi Tainaka
5/12 (5:30, 6:30 pm) Rich Court solo: Hal Slapin, John Vourtsis + George Naha
5/13, 5/14 (7 pm) Meant to Be Quartet with John Higgins, Glen Merritt, Alan Hayes, Pete Omelio
5/19 (5:30, 6:30 pm) Rich Court solo: Hal Slapin, John Vourtsis + Jerry Vezza, Bob Hanlon
5/20 (7 pm) Olli Soikkeli
5/26 (5:30, 6:30 pm) Rich Court solo: Hal Slapin, John Vourtsis + Leonieke
5/27 (7 pm) Warren Vache Trio with Earl Sauls, Eddie Monteiro
5/28 (7 pm) John Bianculli Trio with Sue Williams, John Vourtsis
Shea Center for Performing Arts (Wayne, NJ) wpunj.edu/wppresents/jazz-room-series
5/3 (3 pm) Paquito D'Rivera + William Paterson Latin Jazz Ensemble
South Orange Performing Arts Center (South Orange, NJ) sopacnow.org
5/21 (7:30 pm) Emeline Michel
Tavern on George (New Brunswick, NJ) nbj.org
5/5 (7, 8:30 pm) Logan Bogdan Quartet
5/7 (7, 8:30 pm) Ralph Bowen Quartet with Jim Ridi, Kenny Davis, Donald Edwards
5/12 (7, 8:30 pm) Colin Duncan Quartet
5/14 (7, 8:30 pm) "Nat Cole Tribute": Greg Bufford Quartet
5/19 (7, 8:30 pm) Tahj Walsh Quartet
5/21 (7, 8:30 pm) Don Braden Quartet
5/26 (7, 8:30 pm) Jeremy Leon Quartet
5/28 (7, 8:30 pm) Elio Coppola Quartet
Tavern Stone House at Stirling Ridge (Warren, NJ)
bylandmark.com/landmark-tavern-stone-house
5/30 (7 pm) Carrie Jackson All Stars
Triumph Brewery (Red Bank, NJ) triumphbrewing.com/red-bank
5/1 (9 pm) Kevin Hill Secret Sound
5/2 (9 pm) Red123 with Steve Bryant
5/3 (1 pm) Ilhan Sferali Quartet
5/7 (8 pm) Moses Patrou
5/10 (1 pm) A Real Human Jazz Band with Audra Mariel
5/15 (9 pm) Freddy Deboe
5/21 (8 pm) Ocean Avenue Stompers
5/29 (9 pm) Jamie McLean Band
5/31 (1 pm) Jonathan Kirschner Trio
The Parlor at Hailey's Pub (Metuchen, NJ) haileyssharpandpub.com
5/6 (7 pm) Alma Micic/Rale Micic Trio
The Statuary (Jersey City, NJ) thestatuaryofjerseycity.com
5/1 (7 pm) Caelan Cardello Trio
The Woodland (Maplewood, NJ) djangogogo.com
5/13 (8 pm) Django A Gogo Festival: Django New Orleans with Stéphane Wrembel, Josh Kaye, Adrien Chevalier, Steven Duffy, Scott Kettner, David Langlois, Nick Driscoll, Joe Boga, Sarah King + Jean-Michel Plic, Gismo Graf, Sebastien Felix, Angelo Debarre
5/14 (8 pm) Django A Gogo Festival: Night of the Gypsies with Stéphane Wrembel, Josh Kaye, Ari Folman-Cohen, Nick Anderson + Jean-Michel Plic, Nick Driscoll, Gismo Graf, Sebastien Felix, Angelo Debarre

NEW YORK


Alvin & Friends Restaurant (New Rochelle, NY) alvinandfriendsrestaurant.com
5/3, 5/10, 5/17, 5/24, 5/31 (12:30 pm) Bertha Hope Trio
Avalon Lounge (Catskill, NY) theavalonlounge.com
5/13 (8 pm) Griffin Brown: Unsettling Trio with Eva Lawitts; Jesse in Grey
5/20 (7 pm) Ryan Blotnick with Tyler G Wood, Adam Chilenski, Otto Hauser
Avram Theater (Southampton, NY) stonybrook.edu/southampton/avram/jazz-loft-series
5/28 (7 pm) Champion Fulton Quartet
Beanrunner Café (Peekskill, NY) beanrunnercafe.com
5/1 (7 pm) Chico Alvarez Mafimba
5/2 (6 pm) Joe Natale Organ Quartet with Alex Smith, Jeff Barone, Sam Wagner
5/9 (6 pm) Steve Sandberg Trio with Michael O'Brien, Juan Felipe Mayorga
5/15 (7 pm) Ahlfabel Jazz Swing Band + Harrow Sisters
5/16 (6 pm) Pete Rodriguez Band

5/22 (7 pm) Straight Ahead Jazz Trio with Luke Johnson, Eric Marshall, Glenn Hoagland
 5/23 (6 pm) Avecmoi Band of Blues with Seydurah
 5/24 (3 pm) Thyme
 5/29 (7 pm) Rhythm Rising Quartet with Victor Catanzaro, Doug Correllus, Ron Figueroa, Tomas Martin Lopez
 5/30 (6 pm) David Janeway Quintet with Eric Person, Duane Eubanks, Don Falzone, Tony Jefferson
Caramoor (Katonah, NY) [caramoor.org](#)
 5/1 (7:30 pm) Anat Cohen Quartet/Inho with Vitor Gonçalves, Tal Mashiach, James Shipp
 5/8 (7:30 pm) Solomon Hicks
Cunneen-Hackett Arts Center VBI Theatre (Poughkeepsie, NY) [cunneen-hackett.org](#)
 5/16 (8 pm) Elysium Furnace Works presents gabby fluke-mogul/Charles Burnham
The Falcon (Marlboro, NY) [liveatthefalcon.com](#)
 5/1 (7:30 pm) Arturo O'Farrill Afro Latin Jazz Orchestra
 5/3 (7:30 pm) Jean-Michel Pilc, François Moutin, Ari Hoenig
 5/8 (7:30 pm) Fareed Haque Trio with Mike Clark, Peter Washington
 5/9 (7:30 pm) Alexis P. Suter Band
 5/14 (7:30 pm) Misty Blues with Gina Coleman
 5/15 (7:30 pm) El Dorado Slim with Scott Sharrard, Kyle Kohler, Craig Dreyer, Tony Leone
 5/17 (7:30 pm) Zach Brock, Bob Lanzetti, Keita Ogawa
 5/20 (7:30 pm) Jimmy Vivino with Scott Healy, Jesse Williams, Rich Pagano
 5/31 (7:30 pm) Michael Abene Big Band
Jazz at the Lodge (Ossining, NY) [jazzatthelodge.com](#)
 5/7 (7, 8:30 pm) Jesse Lewis/Alex Smith Trio with Hamir Atwal
 5/14, 5/28 (7, 8:30 pm) Paul Connors, Jesse Lewis, Jon Doty
 5/21 (7, 8:30 pm) Nir Naaman Trio with Alex Smith, Nadav Snir
 5/30 (7:30, 8:45 pm) Bright Size Life Project with Paul Connors, Jesse Lewis, Marshal Toppo, Jon Doty
Jazz Forum Arts (Tarrytown, NY) [jazzforumarts.org](#)
 5/1, 5/2 (7, 9:30 pm) Isaiah J. Thompson Quartet
 5/3 (4, 6, 8 pm) Arthur Lipner Quartet with Roni Ben-Hur, Leonardo Lucini + Alejandro Lucini; David Janeway Trio jam session
 5/8, 5/9 (7, 9:30 pm) Vincent Herring/Eric Alexander Quintet with Mike LeDonne, John Webber, Kenny Washington
 5/10 (4, 6 pm) Mar Vilaseca Quartet
 5/15, 5/16 (7, 9:30 pm) Paul Winter/Henrique Eisenmann
 5/17 (4, 6 pm) Vanessa Falabella/Mariana Arroja
 5/22, 5/23 (7, 9:30 pm) Ted Rosenthal Quartet with Terell Stafford, Noriko Ueda, Tim Horner
 5/24 (4, 6 pm) Gili Lopes Quartet
 5/29, 5/30 (7, 9:30 pm) James Carter Organ Trio
 5/31 (4, 6 pm) Hendrik Meurkens Samba Jazz Quintet with Joe Carter, Dario Eskenazi, Oleg Osenkov, Portinho
The Jazz Loft (Stony Brook, NY) [thejazzloft.org](#)
 5/1 (7 pm) "Strictly Sinalral": Jazz Loft Big Band with Tom Manuel + Pete Caldera
 5/2 (2, 7 pm) "Strictly Sinalral": Jazz Loft Big Band with Tom Manuel + Pete Caldera
 5/4 (7 pm) SBU Jazz Orchestra with Tom Manuel
 5/5 (7 pm) SBU Graduate Jazz Combo
 5/6 (1, 7 pm) Young at Heart Trio with Tom Manuel, Steve Salerno, Dean Johnson; Frank Hansen Trio
 5/7 (6, 7 pm) Jazz Loft Trio with Tom Manuel; Jazz Loft Big Band with Tom Manuel
 5/9 (7 pm) Tom Manuel/Laura Landor + Joseph Phelps
 5/11 (7 pm) Alejandro Espinosa
 5/13, 5/20, 5/27 (7 pm) Frank Hansen Trio
 5/15, 5/16 (7 pm) "Lou Rawls Review": Jazz Loft Soul Groove Machine Big Band + Rahsaan Cruse
 5/21 (7 pm) "Music of Cole Porter & George Gershwin": Bad Little Big Band with Rich Iacona + Madeline Kole
 5/28 (7 pm) Interplay Jazz Orchestra with Joe Devassy, Gary Henderson
Jazz on Main (Mt. Kisco, NY) [jazzonmain.com](#)
 5/1 (7 pm) John H. Smith Trio with Adrienne McKay, Steve Weiles
 5/2 (6 pm) Yoko Miwa Trio with Will Slater, Scott Goulding
 5/3 (12 pm) Yoko Miwa/mikayla shirley
 5/7 (7 pm) Nate Tola Septet with Avery Pambianchi, Owen Walter, Caleb Eckstein, Leon Hsu, Killian Winn, Jackson Bernstein
 5/8 (7 pm) True North Jazz Project with Joe North, Ryan Cerullo, Buddy Griffith, Ryan Odell
 5/9 (7, 9 pm) Charlie Porter Quintet with Nick Biello
 5/10 (12 pm) Marissa Mulder
 5/14 (7 pm) Alex Slomka Quartet with Saul Cosmé, Rich Dashnaw, James Allen
 5/15 (7 pm) Keith Chasin Trio with Shane Aaserud, Kevin Blanke
 5/16 (7 pm) MJ Territo Quartet with Sarah Jane Cion, Jennifer Vincent, Kim Peralla
 5/17 (12 pm) Jon Cobert
 5/23 (7 pm) Conigliaro Consort with Brian Conigliaro, Hiroshi Yamazaki, Michael Goetz, Ron Vincent
 5/29 (7 pm) Amanda Monaco Glitter Quartet with Lauren Sevan, Jason Yeager, Matt Wilson
 5/31 (12 pm) Ron Drotos/Jaana Narsipur
Ken's Jazz Attic (Larchmont, NY) [kensjazzattic.com](#)
 5/14 (8 pm) Sean Nowell FUNKTASTIK 4 with Evan Marien, Josh Dion, Paul Orbell
KinoSaito (Verplanck, NY) [kinosaito.org](#)
 5/17 (3 pm) Westchester Jazz Alliance Quartet with Charley Krachy, Dave Frank, Joe Solomon, Takashi Inoue
The Local (Saugerties, NY) [thelocalsaugerties.com](#)
 5/1 (8 pm) Bobby Previte Second Arrow Quintet with Matt Bauder, Angelica Sanchez, Wendy Eisenberg, Jerome Harris
 5/29 (8 pm) Saha Gnawa
Lydia's Café (Stone Ridge, NY) [lydias-cafe.com](#)
 5/9 (7 pm) David Lopato Quintet with Ed Neumeister, Lucas Pino, John Menegon, Harvey Sorgen
 5/23 (7 pm) Patii Greco Sunshine with Joe Tranchina, Lew Scott, Larry Balestra
Maura's Kitchen (Nyack, NY) [mauraskitchen.com](#)
 5/8 (6 pm) Eric DiVito Quartet
Next Chapter Books (Huntington, NY) [thenextchapterli.com](#)
 5/9 (7 pm) Jeff Lederer Post Modern
Ninnet & George's (Huntington, NY) [ninnetandgeorge.com/calendar](#)
 5/6 (7 pm) LIU Big Band Swing Dance Party with Jeff Lederer
Reid Castle (Purchase, NY) [mville.edu/about/reid-castle-events/index.php](#)
 5/21 (7 pm) Mark Morganelli and the Jazz Forum All-Stars with Vincent Herring, Craig Handy, Helen Sung, Rufus Reid, Billy Hart

Shirt Factory Handbell Studio (Kingston, NY) [creativemusic.org](#)
 5/30 (1 pm) Aliya Ultan
 5/31 (3, 4 pm) Peter Apfelbaum Creative Music Studio Improvisers Orchestra
Stissing Center for Arts and Culture (Pine Plains, NY) [thestissingcenter.org](#)
 5/1 (7:30 pm) Jody Redhage Ferber Trio with Sara Caswell, Camila Meza
Tubby's Kingston (Kingston, NY) [tubbyskingston.com](#)
 5/4 (7 pm) The Messthetics with Anthony Pirog, Joe Lally, Brendan Canty + James Brandon Lewis
Westchester Collaborative Theater (Ossining, NY) [wctheater.org](#)
 5/2 (7:30 pm) Willie Martinez Latin Jazz Quartet with Anton Denner, Nikki Denner, Bernie Minoso
 5/16 (7:30 pm) Songs of the Valley with Oren Neiman, Gillad Ephrat, Joyce Hamman, Nadav Snir-Zelniker
 5/30 (7:30 pm) Peter Calo/Anne Carpenter

PENNSYLVANIA

Chris' Jazz Café (Philadelphia, PA) [chrisjazzcafe.com](#)
 5/1 (7:30, 9:30 pm) Luke Carlos O'Reilly Quartet with Brandon Woody, Nimrod Elab Speaks, Anwar Malcom Marshall
 5/2 (7:30, 9:30 pm) "Randy Weston Centennial": T.K. Blue Quartet with Orrin Evans, Santi Debriano, George Coleman Jr
 5/5 (7:30, 9 pm) Shipley School Jazz Honors Combo; Chris Oatts Quintet with Joe Anderson, Tim Brey, Morgan Walbridge, Madison Rast, Donovan Pope
 5/6 (7:30, 9 pm) Caleb Eckstein Boplet
 5/7 (7:30, 9 pm) Katie Neary Band
 5/8 (7:30, 9:30 pm) Edgardo Cintron Inca Band
 5/9 (7:30, 9:30 pm) Darryl Yokley Sound Reformation
 5/12 (7:30, 9 pm) Digba Ogunbiyi Quartet with Zach Walgren, Adam Aronesty, Emmanuel Chidiebere
 5/13 (7:30, 9 pm) Liam Sutcliffe Quintet
 5/14 (7:30, 9 pm) Charlie Porter Quintet
 5/15 (7:30, 9 pm) Brian Betz/Behn Gillette Quartet with Charles Ford, Dan Monaghan
 5/16 (7:30, 9:30 pm) Wallace Roney Jr. Quartet
 5/19 (7:30, 9 pm) Matt Kahn Quartet with John Swana, Micah Jones, Erik Johnson
 5/21, 5/27 (7:30, 9 pm) Lower Merion High School Jazz Combo
 5/22 (7:30, 9:30 pm) John David Simon Quartet
 5/23 (7:30, 9:30 pm) Webb Thomas SuperBand
 5/26 (7:30, 9 pm) Ari Alexander/Cecil Alexander Quartet with Danny McGonagle
 5/28 (7:30, 9 pm) Jake Miller Quartet with Anthony Aldissi, Eli Pace, Justin Bowden
 5/29 (7:30, 9:30 pm) Laura Orzechoski Quartet
 5/30 (7:30, 9:30 pm) Ben Allison, Steve Cardenas, Ted Nash
Deer Head Inn (Delaware Water Gap, PA) [deerheadinn.com](#)
 5/1 (7 pm) Ricky Alexander Quartet with Conal Fowkes, Rob Adkins, Kevin Dorn
 5/2 (7 pm) David Ostwald's Louie Armstrong Eternity Band
 5/3 (5 pm) Spencer Reed
 5/7 (7, 8 pm) Bill Washer Trio: Bill Washer jam
 5/8 (7 pm) Dave Wilson Quartet with Jesse Green, Evan Gregor, Dan Gonzalez
 5/9 (7 pm) Jerry Vivino Quartet
 5/10 (5 pm) Carrie Jackson Jazzin' All Star Band with Radam Schwartz, Takashi Otsuka, Gordon Lane
 5/14 (7, 8 pm) Bill Washer Trio: Bill Washer jam
 5/15 (7 pm) Tony Miceli Quartet with John Swana, Madison Rast, Doug Hiringer
 5/16 (7 pm) Jim Snidero Quartet with Stefan Karlsson, Peter Washington, Jason Tiemann
 5/17 (5 pm) Clarence Spady Band
 5/21 (7, 8 pm) Bill Washer Trio: Bill Washer jam
 5/22 (7 pm) Giacomo Gates Trio with Tomoko Ohno, Evan Gregor
 5/23 (7 pm) Marel Hidalgo Trio with Ana Petrova, Winard Harper
 5/24 (5 pm) Pam Purivs Quartet with Brandon McCune, Lou Petinelli, Tyler Mitchell
 5/25 (7:30 pm) Water Gap Jazz Orchestra with Matt Vashlishan
 5/28 (7, 8 pm) Bill Washer Trio: Bill Washer jam
 5/29 (7 pm) Eric Mintel Quartet with Nelson Hill, Jack Hegyi, Dave Mohn
 5/30 (7 pm) Max Seigel Band with Jay Rattman
 5/31 (5 pm) Stank Factory with Alex Kerssen, Spencer Guido, Patrick Kerssen, John Valinote, Noah Flaharty
Lafayette Bar (Easton, PA) [lafayettebarjazz.com](#)
 5/6, 5/20 (8 pm) Mitch Stein, Joe Michaels, Adam Nussbaum
Miller Symphony Hall (Allentown, PA) [millersymphonyhall.org](#)
 5/8 (7:30 pm) Clarice Assad Jazz Trio
Penn Live Arts (Philadelphia, PA) [pennlivearts.org](#)
 5/8 (7:30 pm) Arturo O'Farrill Afro Latin Jazz Ensemble
Solar Myth (Philadelphia, PA) [arsnovaworkshop.org](#)
 5/1 (8 pm) Sam Prekop
 5/8 (8 pm) The Messthetics with Anthony Pirog, Joe Lally, Brendan Canty + James Brandon Lewis
 5/14 (8 pm) Will Calhoun Mali Project
 5/15 (8 pm) Sun of Goldfinger with David Torn, Tim Berne, Ches Smith
 5/16 (8 pm) Walter Smith III Trio
 5/21 (8 pm) "Miles Davis In a Silent Way": Charlie Hall Get Up With It
 5/22 (8 pm) "Miles Davis Bitches Brew": Charlie Hall Get Up With It
 5/23 (8 pm) "Miles Davis Jack Johnson": Charlie Hall Get Up With It
 5/30 (8 pm) Wolf Eyes
South Jazz Kitchen (Philadelphia, PA) [southjazzkitchen.com](#)
 5/1, 5/2 (7, 9:30 pm) Jumaane Smith
 5/3 (6, 8:30 pm) Jumaane Smith
 5/7 (6:30, 9 pm) "I Got Life: The Music of Nina Simone": Carol Riddick/Gerald Veasley
 5/8 (7, 9:30 pm) "I Got Life: The Music of Nina Simone": Carol Riddick/Gerald Veasley
 5/9 (7, 9:30 pm) V Shayne Frederick + Maya Belardo Quartet
 5/10 (2 pm) V Shayne Frederick + Maya Belardo Quartet
 5/14 (6:30, 9 pm) Nelson Rangel
 5/15, 5/16 (7, 9:30 pm) "The World Within: The Global Sounds of John Coltrane": Irwin Hall
 5/17 (6, 8:30 pm) "The World Within: The Global Sounds of John Coltrane": Irwin Hall
 5/21 (6:30, 9 pm) Patrick Lamb
 5/22, 5/23 (7, 9:30 pm) AC Lincoln
 5/24 (6, 8:30 pm) AC Lincoln
 5/28 (6:30, 9 pm) "Pablo Batista: The Latin Side of John Coltrane": Conrad Herwig, Freddie Hendrix



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- **11BC Serenity Garden** 626 E. 11th St. Subway: L to 1st Ave.
- **6BC Garden** 6th St. and Ave. B Subway: F to Second Ave. 6bgarden.org
- **Aaron Davis Hall** 133rd St. and Convent Ave. (212-650-7100) Subway: 1 to 137th St./City College ccny.cuny.edu/theatre/aarondavis
- **Adelaide's Salon** 176 8th Ave. (212-337-9577) Subway: 1 to 18th St. adelaide-salon.com
- **Albert's Bar** 140 E. 41st St. Subway: 4, 5, 6 to Grand Central albertsbar.com
- **Arthur's Tavern** 57 Grove St. (212-675-6879) Subway: 1 to Christopher St. arthurstavern.nyc
- **BAM Fisher Theater** 651 Fulton St., Brooklyn (718-636-4100) Subway: M, N, R, W to Pacific St. : Q, 1, 2, 4, 5 to Atlantic Ave. bam.org
- **Bar Bayeux** 1066 Nostrand Ave., Brooklyn (347-533-7845) Subway: 2, 5 to Sterling St. barbayeux.com
- **Bar Lunático** 486 Halsey St., Brooklyn (718-513-0339) 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
- **Berimbau Brazilian Table** 3 W. 36th St. (212-401-0027) Subway: N, R, W to 34th St.-Herald Sq. berimbau.nyc.com
- **Betty Carter Park** 38 Lafayette Ave., Brooklyn (212-639-9675) Subway: Q to Atlantic Av.-Barclays Cir. nycgovparks.org/parks/betty-carter-park
- **Bill's Place** 148 W. 133rd St. bt. Lenox/7th Ave. (212-281-0777) Subway: 2, 3 to 125th St. billsplaceharlem.com
- **Birdland/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 Ballroom, Media House and Stoop** 647 Fulton St., Brooklyn (718-683-5600) Subway: 2, 3, 4, 5 to Nevins St. bricartsmedia.org
- **Brooklyn Artery** 1004 Cortelyou Rd. (347-365-9896) Subway: Q to Cortelyou Rd. brooklynartery.com
- **Brooklyn Music School** 126 Saint Felix St., Brooklyn (718-907-0878) Subway: 4 to Atlantic Ave. -Pacific St. brooklynmusicschool.org
- **Brothers Wash & Dry** 54-20 Nurge Ave., Queens Subway: L to Jefferson St.
- **Café Ornithology** 1037 Broadway, Brooklyn (917-231-4766) Subway: J, M, Z to Myrtle Ave. cafeornithology.com
- **Cellar Dog** 75 Christopher St. at 7th Ave. (212-675-6056) Subway: 1 to Christopher St./Sheridan Sq. cellardog.net
- **Chelsea Table + Stage** Hilton Fashion District Hotel, 152 W 26th St. (212-434-0499) Subway: C, E to 23rd St.; R, W to 28th St. chelseatableandstage.com
- **Chez Josephine** 414 W. 42nd St. (212-594-1925) Subway: 1, 2, 3, 7, A, C, E, S to 42nd St.-Times Square chezjosephineny.com
- **City Winery/City Winery Loft** 25 11th Ave. (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
- **The Club Room** 310 West Broadway Subway: 1, 2 to Canal St.; N, Q, R, W to Canal St. clubroomnyc.com
- **Coffee Mob** 1514 Newkirk Ave., Brooklyn (917-545-5857) Subway: Q to Newkirk Plaza facebook.com/p/Coffee-Mob-100063546012380
- **Cork Wine Bar** 69 Thompson St. (646-669-8169) Subway: 1 to Canal St. corknyc.com
- **Cosmopolitan Club** 122 E. 66th St. (212-734-5950) Subway: 6 to 68th St. cosclub.com
- **The Cutting Room** 44 E. 32nd St. (212-691-1900) Subway: 6 to 33rd St. thecuttingroomnyc.com
- **Dada Bar** 60-47 Myrtle Ave., Queens Subway: M to Forest Ave.; M to Fresh Pond Rd.; L to Myrtle-Wyckoff/Halsey St. dadabar.nyc
- **David Geffen Hall** 10 Lincoln Center Plaza at 65th St. (212-875-5030) Subway: 1 to 66th St. - Lincoln Center lincolncenter.org/venue/david-geffen-hall
- **David Rubenstein Atrium** Broadway at 60th St. (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle atrium.lincolncenter.org
- **Dizzy's Club** 33 W. 60th St., 5th fl. (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle jazz.org
- **The Django** 2 6th Ave. (212-519-6600) Subway: A, C, E to Canal St. ; 1 to Franklin St. thedjangonyc.com
- **Downtown Music Gallery** 13 Monroe St. (212-473-0043) Subway: F to East Broadway downtownmusicgallery.com
- **Drom** 85 Ave. A (212-777-1157) Subway: F to 2nd Ave. dromnyc.com
- **The Ear Inn** 326 Spring St. at Greenwich St. (212-246-5074) Subway: C, E to Spring St. earinn.com
- **El Museo Del Barrio** 1230 5th Ave. at 104th St. (212-831-7272) Subway: 6 to 103rd St. elmuseo.org
- **Faber Park** Richmond Terrace, Staten Island (212-639-9675) Subway: SIMC3C Bus to Faber Park nycgovparks.org/parks/faber-pool-and-park
- **Father Gigante Plaza** 871 Tiffany St., Bronx Subway: 6 to Longwood Ave.
- **Festival Cafe** 1155 2nd Ave. (646-398-9686) Subway: 5, 2 to 59th St.
- **First Unitarian Church** 50 Pierrepont St., Brooklyn (718-624-5466) Subway: M, R to Court St. fuub.org
- **Five Spot Jazz** 231 E. 9th St. (212-777-7018) Subway: N, Q, R, W to 8th St.-NYU; 4, 6 to Astor Pl. fivespotjazz.com
- **Flushing Town Hall** 137-35 Northern Blvd., Queens (718-463-7700) Subway: 7 to Main St. flushingtownhall.org
- **Fort Greene Park** Myrtle Ave. at Cumberland St.
- **Fulton Fish Market Cooperative** 800 Food Center Dr., Bronx (718-378-2356) Subway: Bx46 to Ryawa Ave. fultonfishcooperative.com
- **The Green Room at Yotel** 570 10th Ave. (646-449-7700) Subway: 1, 2, 3, 7, A, C, E, S to 42nd St. /Times Sq. yotel.com
- **Greenwich House Music School** 46 Barrow St. (212-242-4770) Subway: 1 to Christopher St. greenwichhouse.org
- **Hot Club of New York** 20 W. 20th St., Ste. 307 Subway: R, W to 23rd St. hotclubnyc.org
- **Ibeam Brooklyn** 168 7th St. bt. 2nd/3rd Ave., Brooklyn Subway: F to 4th Ave. ibeambrooklyn.com
- **Iridium** 1650 Broadway at 51st St. (212-582-2121) Subway: 1, 2 to 50th St. theiridium.com
- **Issue Project Room** 22 Boerum Pl. (718-330-0313) Subway: 2, 3, 4, 5 to Borough Hall issueprojectroom.org
- **Jackie Robinson Park** Bradhurst & Edgecombe Ave., W. 145th to W. 155th St. Subway: D to 145th St.
- **Jade Bar** 4 Stuyvesant Ave., Brooklyn Subway: J, M to Myrtle Ave. instagram.com/bar.jade.kk
- **Jamaica Center for Arts and Learning** 161-04 Jamaica Ave., Queens (718-658-7400) Subway: E to Jamaica Center jcal.org
- **Jazz at Lincoln Center** Broadway at 60th St. (212-258-9800) Subway: A, B, C, D to 59th St./Columbus Circle; N, Q, R, W to 57th St./7th Ave. jazz.org
- **The Jazz Club at Aman New York** 730 5th Ave. (212-970-2626) Subway: N, R, W to Fifth Ave./59th St. aman.com/hotels/aman-new-york
- **The Jazz Gallery** 1158 Broadway, 5th fl. (212-242-1063) Subway: N, Q, R, W to 28th St.; F, M to 23rd St. jazzgallery.org
- **Jazz Genius** 151 Essex St. Subway: F to Delancey St. tickettailor.com/events/jazzgenius
- **Jazzcultural** 349 W. 46th St. (646-476-4346) Subway: 1, 2, 3, 7, A, C, E, S to 42nd St.-Times Square jazzcultural.com
- **Jim Kempner Fine Art Gallery** 501 W. 23rd St. Subway: C, E to 23rd St. jimkempnerfineart.com
- **Joe's Pub** 425 Lafayette St. (212-539-8770) Subway: N, R to 8th St.-NYU; 6 to Astor Pl. joespub.com
- **Joyce Theater** 175 Eighth Ave. (212-691-9740) Subway: A, C, E, L to 14th St.
- **Kato Sake Works** 379 Troutman St., Brooklyn (917-719-1603) Subway: L to Jefferson St. katosakeworks.com
- **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. thekeepnyc.com
- **Ki Smith Gallery** 170 Forsyth St. (917-292-3572) Subway: F to 2nd Ave. kismithgallery.com
- **Knickerbocker Bar & Grill** 33 University Pl. at 9th St. (212-228-8490) Subway: N, R to 8th St.-NYU knickerbockerbarandgrill.com
- **Kupferberg College, Colden Auditorium** Reeves Ave, Queens (718-793-8080) Subway: E to 71 - Continental Aves - Forest Hills kupferbergcenter.org
- **Lawrence Virgilio Park** 39th Rd. and Woodside Ave., Queens Subway: 7 to 52nd St.
- **Le Petit Parisien Supper Club** 355 E. 78th St. (917-262-0910) Subway: Q to 72nd St. supperclubpp.com
- **Le Poisson Rouge** 158 Bleecker St. (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th St. lepoissonrouge.com
- **LeFrak Concert Hall** 65-30 Kissena Blvd, Flushing (718-793-8080) Subway: 7 to Main St., The n bus kupferbergcenter.org
- **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
- **Lowlands** 543 3rd Ave., Brooklyn (347-463-9458) Subway: R to Prospect Ave. lowlandsbar.com
- **Marriott Vacation Club Pulse** 33 West 37th St. (212-448-1024) Subway: N, R, W to 34th St./Herald Sq. [marriott-vacation-club-new-york-city](http://marriottvacationclubs.com/s/location/1314x00000019TDAAO/marriott-vacation-club-new-york-city)
- **Metropolitan Museum of Art** 1000 Fifth Ave. at 82nd St. (212-570-3949) Subway: 4, 5, 6 to 86th St. metmuseum.org
- **Mezzrow** 163 W. 10th St. (646-476-4346) Subway: 1 to Christopher St. smallslive.com
- **Michiko Studios** 15 W. 39th St., 7th Fl. (212-302-4011) Subway: N, Q, R, W to Times Square michikostudios.com
- **Midnight Blue** 106 E. 19th St. Subway: N, Q, R, W to 14th St. midnightblue.nyc
- **Morningside Park** W. 110th St. to W. 123rd St., Manhattan Ave. to Morningside Ave. Subway: 1 to 110th St. nycgovparks.org/parks/morningside-park
- **Mount Morris Ascension Presbyterian Church** 15 Mount Morris Park West (212-831-6800) Subway: 2, 3 to 125 St.
- **Museum of Arts and Design** 2 Columbus Circle (212-299-7777) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle madmuseum.org
- **National Jazz Museum in Harlem** 58 W. 129th St. bt. 5th Ave./ Malcolm X Blvd. (212-348-8300) Subway: 6 to 125th St. jazzmuseuminharlem.org
- **National Sawdust** 80 N. 6th St., Brooklyn (646-779-8455) Subway: L to Bedford Ave. nationalsawdust.org
- **Negril Village** 70 W. 3rd St. (212-477-2804) Subway: B, D, F to W. 4th St.-Washington Sq. negrilvillage.com
- **New School Tishman Auditorium** 66 W. 12th St. (212-229-5488) Subway: F, V to 14th St. newschool.edu
- **New York Jazz Workshop** 265 W. 37th St, 10th Fl. (212-287-5908) Subway: A, C, E to 34th St.-Penn Station newyorkjazzworkshop.com
- **Nublu** 62 Ave. C bt. 4th/5th St. (212-979-9925) Subway: F, V to Second Ave. nublu.net
- **Nublu 151** 151 Ave. C Subway: L to 1st Ave. nublu.net
- **Ornithology Jazz Club** 6 Suydam St., Brooklyn (917-231-4766) Subway: J, M, Z to Myrtle Ave. ornithologyjazzclub.com
- **Pangea** 178 2nd Ave. (212-995-0900) Subway: L to 1st Ave. pangeany.com
- **Patrick's on the Hill** 1635 Amsterdam Ave. (646-682-7243) Subway: A, C to 145th St. patricksonthehill.com
- **Peck Slip Social** 36 Peck Slip (212-217-0449) Subway: 2, 3 to Fulton St. peckslipsocial.com
- **Pelham Fritz Recreation Center** 18 Mt Morris Park West (212-860-1380) Subway: 2, 3 to 125th St. nycgovparks.org/facilities/recreationcenters/M058
- **Pioneer Works** 159 Pioneer St., Brooklyn (718-596-3001) Subway: Bus: B61 pioneerworks.org
- **The Players Club** 16 Gramercy Park South (212-475-6116) Subway: 6 to 23rd St. theplayersnyc.org
- **The Pocket** 130 W. 46th St. (646-653-9916) Subway: B, D, F, M to 47-50 St.s - Rockefeller Center thepocketnyc.com
- **Prospect Series** Private address Subway: F,G to 7th Ave. ; R to Prospect Ave. instagram.com/prospectseriesbrooklyn
- **Public Records** 233 Butler St., Brooklyn (347-529-4869) Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Ave. publicrecords.nyc
- **Recirculation** 876 Riverside Dr. Subway: 1 train to 157th; C train to 163rd; A train to 168th
- **The Record Shop** 360 Van Brunt St., Brooklyn (347-668-8285) Subway: Bus: B61to Van Brunt St./King St. 360recordshop.com
- **Red Pavilion** 1241 Flushing Ave., Brooklyn Subway: L to Jefferson St. theredpavilion.com
- **Red Rooster Harlem** 310 Malcolm X Blvd. (212-792-9001) Subway: 2, 3 to 125th St. redroosterharlem.com
- **Resnick Education Wing at Carnegie Hall** 881 Seventh Ave. (212-247-7800) Subway: N, Q, R, W to 57th- Seventh Ave. carnegiehall.org
- **The Richardson** 451 Graham Ave., Brooklyn (718-389-0839) Subway: L to Graham Ave. therichardsonnyc.com
- **Riverbank State Park** 679 Riverside Dr. at 145th St. Subway: A, C, 1 to 145th St.
- **Riverside Park** 97th St. Subway: A, C, B, D to 96th St. riversideparkfund.org
- **Rizzoli Bookstore** 1133 Broadway (212-759-2424) Subway: R, W to 28th St. rizzolibookstore.com
- **Rose Theater** Broadway at 60th St., 5th fl. (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle jazz.org
- **Rosevale Cocktail Room** 305 W. 48th St., 2nd fl. (646-829-1500) Subway: A, C, E to 50th St.: 1, 2 to Columbus Circle; N, R, W to 49th St. rosevalennyc.com
- **Roulette** 509 Atlantic Ave., Brooklyn (917-267-0363) Subway: 2, 3, 4, 5 to Atlantic Ave. roulette.org
- **The Roxy Lounge at Roxy Hotel** 2 6th Ave. (212-519-6600) Subway: A, C, E to Canal St.; 1 to Franklin St. roxyhotelnyc.com/dining/roxy-bar
- **The Rum House** 228 W. 47th St. (646-490-6924) Subway: N, Q, R to 49th St. edisonrumhouse.com
- **Saint Peter's Church** 619 Lexington Ave. at 54th St. (212-935-2200) Subway: 6 to 51st St. saintpeters.org
- **Saint Tuesday** 24 Cortlandt Alley (212-73-5 80) Subway: 4, 6 to Canal St.; J, Z to Canal St. sainttuesdaynyc.com
- **Salomon Arts Gallery** 83 Leonard St. (212-966-1997) Subway: N, R, W to Canal St. salomonarts.com
- **Sant Ambroeus Brookfield Place** 230 Vesey St. (212-732-0907) Subway: R to Cortlandt St. santambroeus.com
- **Scarlet Lounge** 468 Amsterdam Ave. Subway: 1, 2 to 79th St.; 1, 2 to 86th St. scarletloungenyc.com
- **Scholes Street Studio** 375 Lorimer St., Brooklyn (718-964-8763) Subway: L to Lorimer St.; Q to Broadway scholesstreetstudio.com
- **SEEDS Brooklyn** 617 Vanderbilt Ave., Brooklyn Subway: 2, 3, 4 to Grand Army Plaza seedsbrooklyn.org
- **ShapeShifter Lab** 837 Union St., Brooklyn (646-820-9452) Subway: D, N, R, W to Union St.; B, Q to 7th Ave. shapeshifterplus.org
- **Shrine** 2271 Adam Clayton Powell Blvd. bt. 133rd/134th St. (212-690-7807) Subway: B, 2, 3 to 135th St. shrinenyc.com
- **Silvana** 300 W. 116th St. (646-692-4935) Subway: B, C, to 116th St. silvana-nyc.com
- **Sistas' Place** 456 Nostrand Ave. at Jefferson Ave., Brooklyn (718-398-1766) Subway: A to Nostrand Ave. sistasplace.org
- **Smalls** 183 W 10th St. at 7th Ave. (212-252-5091) Subway: 1 to Christopher St. smallslive.com
- **Smoke** 2751 Broadway bt. 105th/106th St. (212-864-6662) Subway: 1 to 103rd St. smokejazz.com
- **Soapbox Gallery** 636 Dean St., Brooklyn Subway: 2, 3 to Bergen St. soapboxgallery.org
- **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., Brooklyn (917)82-8495) Subway: 2 to Sterling St. soupandsound.org
- **Sour Mouse** 110 Delancey St. (646-476-7407) Subway: J to Bowery sourmouseny.com
- **St. Mark's Church** 131 E. 10th St. (212-674-6377) Subway: 6 to Astor Pl.
- **St. Mary's Church** 521 W. 126th St. (212-864-4013) Subway: 1 to 125th St. stmarysharlem.org
- **St. Mazie Bar & Supper Club** 345 Grand St., Brooklyn (718-384-8808) Subway: G to Metropolitan Ave.; J, M, Z to Marcy Ave. stmazie.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
- **The Sultan Room** 234 Starr St., Brooklyn (612-964-1420) Subway: L to Jefferson St. thesultanroom.com
- **Symphony Space Leonard Nimoy Thalia** 2537 Broadway at 95th St. (212-864-5400) Subway: 1, 2, 3 to 96th St. symphonyspace.org
- **Symphony Space Peter Jay Sharpe Theatre** 2537 Broadway at 95th St. (212-864-5400) Subway: 1, 2, 3 to 96th St. symphonyspace.org
- **Theater for a New Audience** 262 Ashland Pl., Brooklyn (646-553-3880) Subway: Q to Atlantic Av.-Barclays Cir. tfana.org
- **Threes Brewing** 333 Douglass St., Brooklyn (718-522-2110) Subway: R to Union St. threesbrewing.com
- **The View** 1535 Broadway (212-704-8900) Subway: N, R, W to 49th St. theviewnewyorkcity.com
- **Village Vanguard** 178 7th Ave. South at 11th St. (212-255-4037) Subway: 1, 2, 3 to 14th St. villagevanguard.com
- **The Wayland** 700 E. 9th St. (212-777-7022) Subway: L to First Ave. thewaylandnyc.com
- **Webster Hall** 125 E. 11th St. (212-353-1600) Subway: 6 to 14th St. - Union Sq.
- **West Harlem Piers Park** Riverside Dr. and 130th St. Subway: 1 to 125th St.
- **Westbeth Community Room** 155 Bank St. Subway: 1, 2, 3 to 14th St. westbeth.org/venue/westbeth-community-room
- **Williamsbridge Oval** 3225 Reservoir Oval E, Bronx (718-543-8672) Subway: 4 to Moshulu Parkway nycgovparks.org/parks/williamsbridge-oval
- **Williamsburg Music Center** 367 Bedford Ave., Brooklyn (718-384-1654) Subway: L to Bedford Ave.
- **Winnie's** 63 West 38th St. (646-846-9063) Subway: B, D, F, M to 42nd St; N, Q, R, W to Times Square; B, D, F, M to 34th St. winniesnyc.com
- **Zankel Hall** 881 7th Ave. at 57th St. (212-247-7800) Subway: N, Q, R, W to 57th St. carnegiehall.org
- **Zen Center of New York City** 500 State St., Brooklyn (718-875-8229) Subway: Q to Atlantic Av.-Barclays Cir. zcny.org
- **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

VLADY BAS (Feb. 2, 1929 – Mar. 15, 2026) The Spain-born multi-instrumentalist, known for his work on alto saxophone and clarinet, and who was especially important to the evolution of jazz in Spain, particularly in the '60s and '70s, died at age 97. He was one of the last surviving members of the 1958 Newport International Youth Band, curated by Marshall Brown, upon the suggestion of festival producer, George Wein, drawing on young jazz musicians from across Europe (their performance was recorded and released on Columbia). Bas had albums on Acción and credits with Jazztet de Madrid, Pepe Nieto, Juan Carlos Calderón, Jayme Marques, Pepe Sánchez and others. A sometime photographer, his work was used on albums by Paul Mauriat, Tamba Trio, Count Basie, Arthur Lyman, Tete Montoliu and a Spanish pressing of Max Roach's *Jazz In 3/4 Time*.

THORSTEN BENKENSTEIN (Jun. 1, 1968 – Mar. 15, 2026) The German trumpeter, a first-call session musician who was primarily known for his work with big bands, died in Hamburg at age 57. At the time of his passing he was the lead trumpet player (since 2005) for the NDR Big Band. Benkenstein was with the Vienna Art Orchestra (1993-2005) and a member of the Pepe Lienhard Band. And though he never recorded as leader, he did record on 75 albums since his early '90s debut with Peter Herbolzheimer, including credits with Thilo Berg, German Jazz Orchestra, Clark Terry, Peter Erskine, George Gruntz, Gene Perla, Mark Helias, The United Jazz+Rock Ensemble (with Wolfgang Dauner and Albert Mangelsdorff), Bob Brookmeyer's New Art Orchestra and others.

TERRY COX (Mar. 13, 1937 – Mar. 19, 2026) Born in High Wycombe (northwest of London), the British drummer passed away at age 89 in Maó, Menorca, Spain, where he'd lived for decades. His early fame was with folk-rock-blues group Pentangle (1967-73), but he'd cut his teeth gigging at the Cadena Club, then joining the Al Fairweather-Sandy Brown band. He was also a member of Alexis Korner's Blues Incorporated, and a prolific session musician. Cox had credits with Johnny Hawksworth (the drummer's 1964 recording debut), Ray Warleigh, Harold McNair and Cleo Laine, as well as David Bowie, Elton John, Bee Gees and Charles Aznavour.

JAMES GADSON (Jun. 17, 1939 – Apr. 2, 2026) Born in Kansas City, MO, the prolific session drummer died at age 86 in Los Angeles, where he'd long lived. Although proficient over many genres, his sound was especially sought after on soul, R&B and funk projects. He was particularly noted for his work with Bill Withers as well as extensive collaborations with Quincy Jones, Marvin Gaye and The Temptations. Since his first credits in the late '60s with The Watts 103rd Street Rhythm Band, Gadson became one of the most recorded drummers in music history. Among his 500+ credits are those with Charles Kynard, Herbie Hancock, John Handy, Blue Mitchell, Sonny Criss, Gene Harris, Johnny Hammond, Patrice Rushen, Willie Bobo, Benny Golson, Herb Alpert/Hugh Masekela, Jimmy Smith, Pharoah Sanders, Roy Ayers, Ramsey Lewis, Nancy Wilson, Stanley Turrentine, Les McCann, Freddie Hubbard, Noel Pointer, Joe Sample, Jon Batiste, Norman Connors, as well as Aretha Franklin, B.B. King, Smokey Robinson, Ray Charles, Donald Fagen and many others.

LARS-OLOF GUSTAVSSON (? – Mar. 21, 2026) Best known as founder of the Silkheart record label (with Keith Knox), Sweden-born Gustavsson died at an unknown but advanced age. He had prior experience in music distribution and established the label in 1985 to focus on improvised music and free jazz. He had spent time in NYC where he developed an interest in the Loft scene and "new jazz." His Silkheart went on to release noteworthy albums by Dennis Gonzalez, Steve Lacy,

Ahmed Abdullah, Charles Brackeen, Kahil El'Zabar, David S. Ware, Charles Gayle, William Hooker, Matthew Shipp, Ernest Dawkins, Roy Campbell, Sirone, Denis Charles, Andrew Cyrille and Steve Swell, among others.

STEVE HOUBEN (Mar. 19, 1950 – Mar. 21, 2026) Born in Liège, Belgium, Houben was noted for his virtuosic playing on alto saxophone and flute (as well as being the father of trumpeter Greg Houben). Mainly a bebop player, he was also noted for contemporary and fusion styles. As an educator, he was a jazz professor at the Royal Conservatory of Brussels. Houben was a member of various Belgian jazz collectives and had his own or collaborative albums on a variety of labels including MD, Arpeges, Igloo, Jazz Cats, Timeless, B.Sharp, Ricercar, Big Bang Music, Pylyjazz, Mogno Music and Universal Music France. Credits include Guy Cabay, Chet Baker, Act Big Band, Ali Ryerson, Chris Joris, Gilbert Isben/Cameron Brown, Emil Viklický, Charles Loos and others.

GINO PAOLI (Sep. 23, 1934 – Mar. 24, 2026) Born in Monfalcone, Italy, the singer-songwriter, a foundational figure of the "Genoese School" of Italian music, died in Genoa at age 91. Paoli was essentially a balladeer incorporating jazz elements into his work. Among the now staples of Italian music are his songs "Il cielo in una stanza", "Sapore di sale", "Senza fine" and "Che cosa c'è". Since his 1961 self-titled leader debut (on Ricordi), he has had new millennium collaborative albums on RCA Italy, Durium, Sony and Parco Della Musica. In 2007, he was a member of an Italian jazz supergroup (featuring Enrico Rava, Danilo Rea, Renato Sellani and Roberto Gatto), which recorded *Milestones: Un Incontro In Jazz* for Blue Note Italy. His songs have been recorded by Peggy Lee, Wes Montgomery, Dick Hyman, Joe Pass, Nina Simone, Piet Noordijk, Giovanni Tommaso, Aldo Romano, Giovanni Mirabassi and others.

SEVERI PYYSALO (Dec. 18, 1967 – Apr. 13, 2026) The Finnish vibraphonist-composer gained significant attention at age 16 during the 1984 Pori Jazz festival, which resulted in collaborations with Sarah Vaughan and Paquito D'Rivera. He also composed for major classical ensembles, including the Radio Symphony Orchestra and the Turku Philharmonic. Pyysalo performed and toured with Perko-Pyysalo Poppoo and had his own or collaborative albums on Selecta, Scandia, Storyville, Blue Note/EMI Finland, Abovoice, Footprint, Sony Classical and Svart, with credits that include Anders Jormin, Ken McIntyre/Thierry Bruneau 5tet, Jukka Perko, Thomas Clausen, Klaus Suonsaari, UMO Jazz Orchestra, Jukkis Uotila, Jesper Bodilsen, Niklas Winter, The Five Corners Quintet, Varre Vartiainen and others.

PAUL STOUTHAMER (1959 – Mar. 28, 2026) The jazz and classical cellist, composer and educator died at age 66. He first studied at the Conservatoire de Lille in France and then at the University of Akron (Ohio) as well as Berklee College of Music where he focused on composition, film music and improvisation. Stouthamer's projects were diverse: he had a 12-year tenure as a composer for the Dutch theatre group Griftheater as well as work with the European Jazz and Pop Orchestra in Austria. His creative output included the composition "Four Studies for Soprano or Alto Saxophone" (recorded by Anders Paulsson), and collaborative performances at the Konstakademien in Stockholm. He recorded as leader just once, a new millennium date, *Grif Music* (Cococon) and credits include his 1983 recording debut with Bill Desmond, and dates with Jordi Sabatés, Frans Vermeerssen, Marcel van Vugt, Rajesh Mehta, Arnau Gil and others.

CHIP TAYLOR (Mar. 21, 1940 – Mar. 23, 2026) Born James Wesley Voight in Yonkers, NY, the singer-songwriter died at age 86 after a battle with cancer. He

was the son of professional golfer Elmer Voight and brother of actor Jon Voight. Taylor attempted to follow his father into professional golf, but instead transitioned into the music industry, performing and writing hits such as "Wild Thing" and "Angel of the Morning". His work was recorded by Al Hirt, Peggy Lee, Sarah Vaughan, Sonny Stitt/Bunky Green, Johnny Hodges, Steve Marcus and Nina Simone, among others.

JEAN-PIERRE VIGNOLA (1949 – Mar. 23, 2026) The French producer, who died at age 77, worked on and supervised albums released by Black & Blue (including those by Eddie "Lockjaw" Davis, Stéphane Grappelli, Olivier Franc and Rhoda Scott) and did concert programming for Jazz Club Lionel Hampton, Le Meridien Etoile, Jazz à Vienne, Internationales Jazzfestival Münster and Chicago Blues Festival.

ALFIE WADE JR. (1932 – Feb. 6, 2026) Born in Montreal, Canada, the singer and jazz polymath died at age 93. In Canada he started the first Oscar Peterson fan club, studied piano with Daisy Peterson Sweeney, formed the band the Stablemates and was a pioneering disc jockey and promoter. In the '70s, Wade arrived in Harlem where he was active in community affairs and was a founding member of the *Harlem World* magazine. Eventually settling in Sète, France, he released his first album in 2018, performing with Le Trio Sayj. He was also involved in cultural documentation, including his participation in film projects such as *A Great Day in Paris*. Additionally, he was a cultural liaison for Mercedes Ellington and the NYC-based The Duke Ellington Center for the Arts.

DAN WALL (Sep. 7, 1953 – Apr. 14, 2026) The Atlanta-born pianist, organist, keyboards player and educator died at age 72. His enrollment at Berklee College of Music was made possible by a *DownBeat* Hall of Fame Scholarship. Wall was an Associate Professor of Jazz Piano at Oberlin College and Conservatory from 2001 until his retirement in 2025, but he is perhaps best known for his work with the John Abercrombie Trio. He also had albums on Landslide, Audiophile, Koch Jazz, Enja and Double-Time and credits with Eddie Gomez, Joe Lovano, Kenny Wheeler, Billy Drummond, Buddy DeFranco and Maxine Sullivan.

MIKE WESTBROOK (Mar. 21, 1936 – Apr. 11, 2026) The British pianist-composer and bandleader, recognized for his pioneering large-scale orchestral jazz compositions and big-band leadership, as well as his work as a solo pianist, died at age 90. He initially studied painting before dedicating himself to music, teaching himself to read notation and transitioning from trumpet to piano. He was appointed an Officer of the Order of the British Empire (1988) and received an Honorary Doctorate of Music from the University of Plymouth (2004). Westbrook played in various ensembles, including his early sextets, the Mike Westbrook Concert Band and in collaborations with his wife, Kate Westbrook. His bands featured a who's who of UK jazz, including John Surman, Mike Osborne, Harry Miller, Kenny Wheeler, Alan Skidmore, Paul Rutherford, John Marshall and many others. He had albums on Cadillac, RCA Victor, Transatlantic, Original, Polydor, hatHUT, Enja, BGO and Jazzprint, as well as his own label.

BOB ZIEFF (Jun. 4, 1927 – Mar. 26, 2026) The composer-arranger, born in Lynn, MA, died at age 98. At Boston University, he studied harmony, composition and musicology, later applied to composing avant garde works with intricate harmonic structures and unconventional instrumentation. Zieff also wrote for *The New Grove Dictionary of Jazz* and hosted radio shows in California and Pennsylvania. He had credits with Chet Baker, Gerry Mulligan, Lars Gullin, Dick Wetmore, Anthony Ortega, Jack Nimitz, the Playboy Jazz All-Stars and others.

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