

overlooked gem of the bassist's vast songbook, but MacDonald has done her homework in absorbing the nuances of this warm tribute, putting her own stamp on it in a spellbinding duet with Keezer. The album closer finale is "Eternal Return of the Same", which began as an unaccompanied clarinet composition before MacDonald rearranged it for the quartet. The mixed meters and constantly changing direction keep listeners on their toes, leaving us wanting more.

Virginia MacDonald has made a major impression with her debut recording, foretelling a bright future ahead.

For more info visit cellarmusicgroup.com. MacDonald is at Zinc Bar Jul. 13 (with Mark Lewandowski) and Waterfront Park (Dobbs Ferry, NY) Jul. 22 (with Bernd Reiter, as part of Jazz Forum's Summer Concert Series). See Calendar and 100 Miles Out.



The Promise of You
Marcus Goldhaber (Fallen Apple)
 by Marilyn Lester

In his sixth studio album, *The Promise of You*, singer-songwriter Marcus Goldhaber has crafted a musical journey with a point, a goal, via reimagined standards and original material. That aim is, according to Goldhaber, the exploration of desire, joy, love, playfulness and partnership—having it, longing for it and rediscovering it.

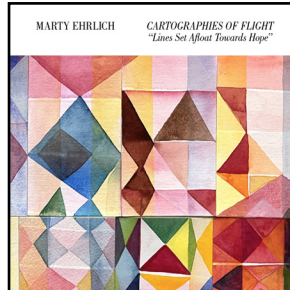
From opener, a lightly swinging "Skylark" (Hoagy Carmichael) to closer, "The Best Is Yet to Come" (Cy Coleman, Carolyn Leigh) a clear voyage of purpose is vividly portrayed in the album's dozen tracks, Goldhaber's clear, smooth tenor paving the way, with solid support from pianist and co-producer, co-arranger, Art Hirahara. A songbook favorite, "Skylark" is a musical "poster child" for the hope of love, and Goldhaber's interpretation firms up that desire, with Jay Rattman (tenor, soprano, clarinet), beautifully featured. Another standard, "Let's Get Lost" (Jimmy McHugh, Frank Loesser) is given happy energy via Keita Ogawa's percussion and Goldhaber's nuanced delivery of the lyric.

Six Goldhaber originals anchor the album: "Just One More Song", the title track, "Two at a Time", "Uptown Cabaret", "You Will Be Loved" and "You Are a Love Song", which, from titles alone, guide the journey. From jaunty swing to assured balladry, the singer makes his case—and with lyrics that are smart and melodies worthy of songbook status. Musicianship is first rate; in addition to the aforementioned, anchors are Michael O'Brien (bass, electric bass) and Alvester Garnett (drums), with Paul Bollenback (acoustic and electric guitars) and Summer Camargo (trumpet), each who guest on two tracks apiece.

When Isham Jones and Gus Kahn wrote "I'll See You in My Dreams" in 1924, little could they predict the evocative tune would become an enduring, popular standard. Goldhaber's scat-full interpretation is joyful and despite "lips that once were mine," hopeful of relationship repair, aided by Camargo's energetic swing. That determination is carried through in a bluesy "I'll Build a Stairway to Paradise" (George and Ira Gershwin, Buddy DeSylva). By the closer, love assured, the singer chooses a slow, dreamy interpretation of "The Best Is Yet to Come", building a story arc of quiet determination and assurance.

In *The Promise of You*, Goldhaber has created a modern, accessible song cycle and it's a joy to listen to. Nuanced work musically and vocally should lead to repeated explorations of this inspired work, a project he can certainly be very proud of.

For more info visit marcusgoldhaber.com. The album release concert is at Mezzrow Jul. 16. See Calendar.



Cartographies of Flight:
"Lines Set Afloat Towards Hope"
Marty Ehrlich (Corbett vs. Dempsey)
 by Stuart Broomer

Marty Ehrlich first performed in duet with poet Erica Hunt in 2007. In 2013, they collaborated again on *Cartographies of Flight: Charlie Parker*, with Ehrlich leading a sextet in an homage that had the band playing Parker compositions as well as tributes by Jaki Byard and others. Hunt read her own work as well as that of other Bird-inspired poets, including Ishmael Reed and Robert Creeley. For this current work, Ehrlich has recast the sextet, with Hunt focused on her own works.

The ensemble emphasizes contrasts. Ehrlich notes his fondness for the "dark woods" of his clarinet, Sara Schoenbeck's bassoon, Erik Friedlander's cello and Matt Pavolka's bass, and their contrast with the brightness of his own alto saxophone and Ron Horton's trumpet, the diverse elements here tied together by Satoshi Takeishi's percussion and drums. There are further polarities as well, from compositions for the sextet to a piece that reduces instrumental content to Ehrlich's own improvised saxophone part. Through it all, Ehrlich's vision stands out, from the clarity of his improvised lines to the richness of the compositions. The leader as composer is very much to the fore, emphasizing thick harmonies as well as contrasting textures.

Only "Clave #1" stretches past five minutes, developing a modal mood that suggests Morocco more than Latin America, with scintillating solos that stretch from clarinet to bassoon and from trumpet to cello, before Ehrlich returns, with the others briefly and individually joining in before the theme's capitulation. Even the concise (just over two minutes) "Word Out of No Words" emphasizes the contrasting sounds of woodwinds and brass, while the keening melody of "The Arc of the Oar" stretches toward light, Ehrlich's keening clarinet alternately supported by individual winds and the whole ensemble. "Shards" highlights the improvisatory character of the music, an intensely expressive lyrical alto solo supported by Takeishi's prodding drums. They're eventually joined by Horton, his trumpet assuming the alto saxophone's course in an intense declamation of his own. The title track brings out all of the group's strengths as well as the contrasting tools in the leader's compositional arsenal, Hunt's warm contralto declaiming through both darkly-voiced ensembles and rambunctious, boppish lines.

Cartographies of Flight: "Lines Set Afloat Towards Hope" is a rare achievement, combining multiple voices and styles into a satisfying whole, one rich in both textural and emotional contrasts.

For more info visit corbettvsdempsey.com. Ehrlich is at Ibeam Brooklyn Jul. 18 (part of Wide Open Works' Summer Festival) and Bar Bayeux Jul. 29. See Calendar.



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