JUNE 2026–ISSUE 290 YOUR FREE GUIDE TO THE NYC JAZZ SCENE NYCJAZZRECORD.COM

THE NEW YORK CITY JAZZ RECORD



EVERYBODY LOVES JOHNNY O'NEAL

PRIDE MONTH ISSUE

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IN CORRECTION (May 2026 issue)
In the Album review section, Katie Bull's The Hope Etudes *is her seventh (not sixth) album release. Marco Eneidi's* Wheat Fields of Kleylehof *mentions Franz West, who was an Austrian artist (not art dealer); also the album was recorded by Scott Looney, mixed/ mastered by Weasel Walter and released by Damon Smith on Balance Point Acoustics/Botticelli.*

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THE NEW YORK CITY JAZZ RECORD

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Letter from the Editor

What is so rare as a day in June, asked the poet James Russell Lowell. So as we hit the month when spring slides into summer, it indeed seems a fitting time for celebration—from Constitution Day (Jun. 5) and Flag Day (Jun. 14) to Juneteenth (Jun. 19), the latter commemorating the 1865 emancipation of enslaved African Americans by virtue of the Thirteenth Amendment to the US Constitution (this year marks the fifth anniversary of Juneteenth as an official federal holiday, after President Biden signed it into law in 2021). The entire month of June is also African American Music Appreciation Month, giving us all the more reason to celebrate the very roots of American music—the blues, the syncopation of ragtime and what is arguably the truest American artform: jazz, often cited as a metaphor for freedom. How extraordinary to acknowledge this past, revel in the present and continue to advocate for the future contributions of those who have created and keep creating the music we love.

June also represents Immigrant Heritage Month and Pride Month—two more cornerstones of our American democracy, which are under almost constant—and unconstitutional, if not illegal—attacks by the current administration. With this month's issue, NYCJR is especially proud to present its second, annual "Pride Month Issue," in which we dedicate most of the features and a special, forward-section of the Album Reviews (p. 14-19) to the LGBTQIA+ jazz and music community in particular. Our country's very foundation and principles customarily have celebrated its people's differences and unique backgrounds as a uniting factor; think of the microcosm of an improvising ensemble taking to the stage and creating "magic" as a bi-product of conversation and acceptance. Our advice: embrace the uplifting and healing power of music now more than ever. Take a page out of the life lessons book from the late Sonny Rollins (1930-2026), whose passing at press time at the age of 95 truly marks the end of an era and whose social consciousness was firmly rooted in a lifelong commitment to global humanism, including racial justice and civil rights. Rollins was always quick to point out the sad irony of the persecution of the Black community while it contributed profoundly to America's culture. He also recorded a heap of classic sessions, dating back to the founding of bebop! So stay positive, continue as a contributor. Do as Sonny did and set by example, musically and as a citizen of the world. Keep your mind as open as your eyes and ears—and see you out at the shows, of which there's thankfully no shortage, whether indoors at the bevy of NYC venues or in the more than likely balmy June outdoors at parks across the city. Onwards and outwards…

On The Cover: **Johnny O'Neal by Steven Sussman**

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STEVE TURRE / TROMBONE
WALLACE RONEY JR / TRUMPET
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Sunnyside

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A preview of the **American Piano Awards**' biennial jazz competition took place at Dizzy's Club (May 6), featuring five young (aged 18-30) finalists—Joe Block, Caelan Cardello, Brandon Goldberg, Connor Rohrer and Brahm Sasner—the first event of an eight-month competition that concludes Spring 2027. The five were selected from 300+ nominees for their technical proficiency and artistic voice. Each played solo for about 12 minutes, first a standard, then another or an original. First up was Sasner with an interpretation of "Out of Nowhere" (Johnny Green), employing a left-hand montuno figure and a dazzling array of textures, followed by a relaxed, original ballad. Second was Rohrer, starting "Spring Is Here" (Richard Rodgers) delicately but with flashy fills, kicking into a swinging groove of nicely voiced chords on "I Believe In You" (Frank Loesser). Up third, Goldberg took a different tack, eschewing skillful display for artistic immediacy in his soulful rendition of "I Concentrate on You" (Cole Porter), followed by an equally tasteful original, "Lullaby". Fourth came Cardello, whose performance of "My Ideal" (Newell Chase, Richard Whiting) showcased his intelligent virtuosity. Last up was Block, who, like Goldberg, emphasized artistic voice over technique, delivering a spare, heartful "But Beautiful" (Jimmy Van Heusen), then a quietly ecstatic, gospel-inflected original, "Horizons", capped by an ultra-tasty, less-is-more coda. The copious chops and soul displayed by each pianist certainly bodes well for jazz piano's future. ***— Tom Greenland***

Hunter College's "American Voices" series focuses on popular music with the template of a band and several notable vocalists, interspersed with educational information, headed by American Voices Director Paul Alexander. At the Kaye Playhouse (May 12), the program was ***Louis Armstrong, A Celebration of The Father of American Jazz***, with music director, pianist Adam Birnbaum and guest artists Anna Anderson, Catherine Russell, Champian Fulton, Matt Doyle, Brandon Victor Dixon and Bettye LaVette, backed by Dan Block (clarinet), Alphonso Horne (trumpet), Mariel Bildsten (trombone), Neal Miner (bass) and Alvester Garnett (drums). Opener was a swingin' "When the Saints Go Marching In", fronted by Horne (what a tone!), with Anderson, plus a surprise switcheroo of polymath Armstrong expert, Ricky Riccardi, at the keys. Each vocalist presented three tunes apiece. Representing jazz were Russell, with a double homage of Armstrong and her father, Luis Russell (former Armstrong music director), in "Back O' Town Blues", and Fulton with "I Cried for You". Broadway was center stage via Doyle, with "Hello, Dolly!", and Dixon in a high-energy "What a Wonderful World". But the evening's highlight was the singular, amazing blues/R&B queen, LaVette, who offered the definitive "St. James Infirmary Blues", reaching even deeper into her core than ever before. The entertaining, if somewhat staid, program (no Jazz at Lincoln Center outing this) ended with a bookend of "Saints", an all-cast hootenanny fronted by Horne. ***— Marilyn Lester***


JONATHAN CHIMENE
Joe Block @Dizzy's Club


ANNA YATSKEVICH
Catherine Russell, Bettye LaVette @Kaye Playhouse

While the animated feature films of Studio Ghibli are familiar to many Americans, their composer—Joe Hisaishi—is probably less so. Where better to champion his playfully inventive compositions than Bushwick's Red Pavilion, an Art Deco and 1950s Shanghai-inspired neo-noir nightclub. The venue's Ghibli Jazz series (May 7) featured violinist-vocalist **Alyssa Chetrick,** fronting a trio with Victor Lin (piano), Adi Meyerson (bass) and Rintaro Mikami (drums). Opening with two numbers from *Princess Mononoke*, "The Legend of Ashitaka" and the titular heroine's theme song, Chetrick played the first and sang the second (in Japanese), navigating the latter's suave but angular 5/4 melody with aplomb. "Carrying You" (from *Castle in the Sky*) opened with a drum solo sounding like a gathering storm, Lim following Chetrick's sung theme with stuttered phrases closely echoed by Mikami, both romping to the finish line over a 6/8 outro. "A Town with an Ocean View" (from *Kiki's Delivery Service*) saw more fine soloing from Lim, here with a touch of the blues. The second set commenced with an empathetic violin/piano duet on the title theme of Takeishi Kitano's pre-Ghibli *Fireworks*, ending with a flourish from Chetrick, followed by a joyfully marching arrangement of "The Merry-Go-Round of Life" (from *Howl's Moving Castle*) and a funky workout in 7/4 over "Vapor Trail" (from *The Wind Rises*), concluding with the leader's cleverly chameleonic original "LPM". Considering how well his tunes fit into an improvisational context, one hopes Hisaishi's name will become more familiar in jazz circles. ***(TG)***

While it may be "all about the bass" for some, at the latest Rizzoli Music Aperitivo (May 3), it was all about pianist-vocalist Les McCann (1935–2023). The program for the intimate Union Square bookstore event was devised by pianist-keyboardist **Joe Alterman** and electric bassist **Mocean Worker** (aka Adam Dorn), who both worked with and called McCann friend. Completing the quintet were John Ellis (tenor), Steven Bernstein (slide trumpet), Lenny White (drums) and Daniel Sadownick (percussion). The set began with saxophonist Eddie Harris' "Listen Here" featuring a dynamic conga intro, and closed with another Harris tune, a punched-up "Cold Duck Time" (most famously recorded by McCann with Harris). In between were McCann's "Burnin' Coal" and "Lemme Tell Ya". While each first-call musician had generous features and delivered excellent tradeoffs and harmonious togetherness, especially Ellis and Bernstein—and Alterman's energetic, full-bodied playing style was fun to watch in itself—the sameness in the groove-based selections left veteran drummer White with little to do but hold a repetitive beat. But there's much more to the music of McCann, a soul jazz innovator and an influencer for electric piano and synthesizer, whose recordings have even been famously sampled by hip-hop artists. The penultimate "Gimme Some Skin", a proto-punk jam, did raise the energy higher, but it wasn't till the lively "Cold Duck Time", that a nearby audience member declared, in an overheard Monty Python-ish tone of relief, "finally something different." ***(ML)***

For this aging percussionist, a onetime Downtown vibes player, few things are more enjoyable than discovering new vibraphonists on the scene. Featured at Bar Bayeux on a perfect Brooklyn night (May 15), **Yuhan Su**'s new trio melded cultures, even as it championed jazz' avant heart. Su's compositions reflect her Taiwanese roots through spacious, often complex structures that never fail to swing over the shimmering chromatics she deftly navigates. And while hers was the only chordal instrument, bassist Luke Stewart crafted entire contrapuntal works beneath her. The still-youthful Stewart, no stranger to new music quarters, has rapidly progressed over the last decade and now stands among the masters of the idiom. Watchfully maintaining the groove while continuously shifting the pulse and feel of any given piece, he and drummer Kweku Sumbry uplifted and pulled tempi in ways that created a special timelessness, particularly in Su original "Hope for Things to Get Better". The vibraphonist doesn't use her instrument's motor but instead applies effects in a pick-up system including vibrato, reverb and delay, used in this piece and in others. An evening highlight: the original "Ringside", grown from a gripping Sumbry solo and a series of repetitive accents, developed into a kind of call-and-response chasing-the-changes. To close, the trio tore into Ornette Coleman's "Round Trip", deftly pummeling free jazz aspects, with Sumbry channeling Ornette drummer Ed Blackwell's float and sting, Stewart owning terra firma and Su's four mallets blurring all that is blue. ***— John Pietaro***

Rain pushed the show indoors, from Mama Tried's backyard into its barroom (May 9), where series curator **Dan Friel** swiveled on an office chair behind a keyboard-and-electronics rig festooned with lights. He opened with crunchy synthesizer figures that often resembled video game music, gentle melodies tucked inside the noise. **Mari Rubio** (violin) and **Jessica Pavone** (viola) followed. Four pieces formed a narrative arc: a sustained meditation on mournful, harmonized drones; one of quick motor-like strokes where tensions and consonances surfaced between the two instruments; a melodic interlude; and one that began with Rubio and Pavone pressuring their strings past pitch into a whining yawp of distorted scraping, before imperceptibly resolving into something like a lullaby for the BQE, whose cars streamed past as rain audibly fell outside the window. Closer was Editrix—**Wendy Eisenberg's** avant-rock trio with Steve Cameron (bass) and Josh Daniel (drums). Eisenberg is a ferociously gifted guitarist and charismatic leader. Moving with Minutemen economy, the songs carried the signature of Eisenberg's idiosyncratic songwriting: angular lines, crooked phrasing, lyrics funny and revealing in the same breath. On "What's Wrong", the guitarist's fingers skittered spider-like across the fretboard, mapping out heavy riffs—a perverse mix, Thelonious Monk-like, vocal melodies over Melvins instrumentation. Eisenberg thanked Mama Tried, calling it a "perfect bar," one of few spaces that could hold a bill this unruly without straining. ***— Ariella Stok***



SILVIA SAPONARO

Yuhan Su @Bar Bayeux



SHERRY RUBEL @SRSTUDIOS_BIZ

Wendy Eisenberg @Mama Tried

Free improvisation that severs genre and crisscrosses multiple avant gardes? Only in hipster Brooklyn, it seems. **Tim Berne** collected a powerful quintet for a weeknight at Lowlands (May 12), and by opening downbeat, the place was mobbed. The alto saxophonist has been a vital downtown voice since it was *that* "downtown," and has led countless combos, but this one is an absolute keeper. With the astonishing **Aliya Ultan** (cello) in the role of a second horn, and swept by Gregg Belisle-Chi's pedals (guitar), the ensemble was propelled by the unstoppable energy of Trevor Dunn (bass) and Ches Smith (drums). Opening the first, lengthy piece, with Belisle-Chi establishing a sonic cloud and drone, Ultan immediately cast modal, dreamlike lines, just dark enough (she's not called the Nocturnal Cellist for naught), matched by Berne even when she bowed just off her instrument's bridge, tossing harsh, high-end barks over the audience. Once Berne began an Ornette-like jazz head, toying with the mode, Dunn and Smith shredded the solemnity with roaring uptempo free bop. The latter has made a career of muscular, yet deeply nuanced drumming, and the small room rocked under the weight of thunderous fills and howling cymbals. Dunn's almost percussive pizzicato added another layer to the firestorm. With the reins off, the collective interplay of Berne and Ultan, while threaded tightly, embarked on a death match. The cellist, tossing her head and thicket of black hair theatrically, appeared possessed, feeding off every accent and contrapuntal response of this tireless ensemble. ***(JP)***

A two-night **75 Dollar Bill** stand at Union Pool (May 6) felt like an occasion since appearances by the Rick Brown–Che Chen duo have been recently scarce. The opening improvising trio set—led by Shara Lunon (vocals), with Felice Rosser (bass) and Cinque Kemp (drums)—unfolded like a ritual, Rosser tracing geometric repetitions that borrowed pulse from dub and dance hall, locking with Kemp's ceremonial pocket. Rosser sang baritone harmonies beneath Lunon, who ran her voice through electronics for echo and shading. The lyrics were interrogative: "Whose streets? Whose land?", "No kings, no crown," while her vocal range covered enormous emotional territory: soft moans, feral caterwauls, soaring wails, conveying power in fragility. She seemed to know where she was going even at her freest. "Choose light," she intoned, caressing bells on a hemp chain. The Little Big Band expanded the duo to seven: Talice Lee (violin), Sue Garner (bass), Barry Weisblat (electronics), Cheryl Kingan (baritone) and Steve Maing (guitar), arrayed around Brown who sat center stage on his plywood crate, working a maraca and tambourine like an energy healer. People danced onstage and off, as tunes dissolved into trance states: Chen's refretted guitar produced quarter tones, vibrating against Lee's violin drone, Garner's bass doubling Kingan's baritone. They plunged so deep into suspension you forgot a song had started, then surfaced on cue. Closer was "Wzn #3", nodding to Chen's studies of Moorish modes, encored by "I'm Not Trying to Wake Up"—full band shaking maracas in plenary unison. ***(AS)***

WHAT'S NEWS

M³ (Mutual Mentorship for Musicians)—co-founded by Co-Presidents Jen Shyu and Sara Serpa—announced its 2026 "Luminary Award" recipient: saxophonist-educator **Jessica Jones**. The award "honors members of the M³ community whose decades of fearless creativity and vision have helped transform the musical landscape." An expansive initiative created to empower, elevate and give visibility to overlooked musicians (whether due to cultural background, identity, sexuality, etc.), M³ offers a unique model of mentorship and musical collaborative commissions. An event honoring and featuring Jones will be held at the National Jazz Museum in Harlem (Nov. 6) to celebrate her ongoing contributions, which include past work with Joseph Jarman, Cecil Taylor, Don Cherry, Connie Crothers and saxophonist-husband Tony Jones. For more info visit m3musicians.org.

Last month was highlighted by nationwide college and university graduation ceremonies. While the focus was on a fresh crop of new candidates who would soon flood the job market, many well-established and veteran jazz musicians were acknowledged and presented with Honorary Doctorates: Gary Bartz (New England Conservatory), Jason Moran (Manhattan School of Music), Vinnie Colaiuta (Berklee College of Music), Jon Batiste (Columbia University), Cécile McLorin Salvant (Williams College) and Don Was (Wayne State University). Hats off to all!

The ***Peanuts*** jazz catalog owner, Lee Mendelson Film Productions (LMFP), is taking the US government and three private companies to court. LMFP—the administrator and guardian of the music to *Peanuts* TV specials since the early '60s (including "A Charlie Brown Christmas", "A Charlie Brown Thanksgiving" and "A Charlie Brown Valentine") filed four copyright lawsuits last month in the federal courts of NY and Washington, stating that pianist Vince Guaraldi's distinctive jazz compositions and immediately recognizable, classic, piano-driven themes were being used without permissions. The legal actions continue an overall impatience with what has become casual digital borrowing and stealing of cultural touchstones and artistic, as well as legal, rights. LMFP says its numerous seize and desist demand letters to date have been ignored. For more info visit mendelsonproductions.com. In related news, the artist-led AFFW (**Artists For a Free World**)—founded by Arts for Art director and Vision Festival organizer Patricia Nicholson-Parker—joined with MWA (Music Workers Alliance) last month (May 19) to stand up for musician rights. Indie musicians and concerned fans of music, culture and society, gathered to protest on what was a hot, 94 degree day, walking from Columbus Circle to Universal Music Group (UMG) at Broadway/56th St., rallying at Warner Music Group (WMG) on Broadway/51st St. There are ongoing negotiations between major record labels UMG, WMG and Sony, with AI companies, about rights to musicians' music. With these major labels negotiating deals to license recorded music to generative AI companies, they are looking to consequently remove and replace the creator's voice with AI. This is not only bad for the music, but bad for humanity, as it will lead to a mass displacement of working musicians, as well as an overall devaluation of music as a human practice. For more info visit artistsforafreeworld.com.

Inspired by Sam Baum, a young, gifted pianist and composer who is also on the autistic spectrum, the 501(c)(3) nonprofit organization **Special Audiences and Musicians** (SAM) is one of the only, if not THE only, organization dedicated to supporting jazz musicians with disabilities. For nearly 10 years, it has been providing jazz by musicians with disabilities to nursing and assisted-living homes, hospitals and other institutions in the tri-state area. To date, the SAM Jazz Ensemble has produced three jazz albums, including its most recent *From My Shiny Imagination: Tunes by Sam Baum*. Bronx Music Hall hosts a concert on Autistic Pride Day (Jun. 18), featuring SAM Jazz Ensemble and special guests David Amram, Bobby Sanabria, Ciara Moser and Dan Block. Also, be sure to mark your calendar for next month: Disability Pride Month is celebrated every July. For more info visit specialaudiencesandmusicians.org.

To submit news email ldgreene@nycjazzrecord.com



SHERVIN LAINEZ

DIDA PELLED

DOWN FOR THE RIDE

BY SOPHIA VALERA HEINECKE

Tel Aviv-born, Brooklyn-based Dida Pelled is known for her smoky vocal tone, highly personal guitar work and aptitude at wrangling a multiplicity of genres with the spirit of a rodeo rider. Discovered by Italian trumpeter and producer Fabio Morgera, she has since built a catalog spanning jazz, Americana and vintage pop and has toured extensively across the US and Europe. Pelled also relishes sharing her musicianship in community, leading a choir and hosting a show on Radio Free Brooklyn, in addition to her monthly residency at Brooklyn's Ornithology, now entering its third year. Her unapologetically blues-drenched, newly-released album is I Wish You Would, *which gets its NYC album release concert this month at Joe's Pub.*

THE NEW YORK CITY JAZZ RECORD: There is such a wholeness to the way you balance singing with the voice of your guitar.

DIDA PELLED: I really love singers who play an instrument, and instrumentalists who sing—Nina Simone, Blossom Dearie, Shirley Horn, Chet Baker, Nat King Cole, Louis Armstrong, Kenny Dorham. There's something really special that can only happen when the same person accompanies themselves. I love the intimacy in that connection. I think I've worked on it mostly by just doing it A LOT, playing guitar and singing. It also helps to really work on each one separately. With the guitar, I try to sing everything I play. I transcribe a lot, and everything I transcribe, I sing first. I slow things down and really learn the phrasing. It sharpens my ear and makes every idea that comes to me translate quickly and effortlessly to the guitar. When it works, it's like my guitar is singing. With singing, I learned a lot preparing for my new record, *I Wish You Would* (La Reserve). I went back to lessons with my teacher, Sam Yahel. I told him I wanted to get ready for the recording. Sam responded, "Then we work on your vocals. Your guitar will be great, but if you're singing, that comes first. We want every word to come across." So I started shedding. I transcribed singers Billie Holiday, Carmen McRae, even Prince. Slowing things down, literally observing the waveforms of their vocals, learning the different devices, slides, dynamics, the way they end a word. The smallest details really make it. I wanted to expand my sonic vocabulary with more tools for how I sing, but at the end of the day it was an emotional practice of putting myself out there without the guitar. Sam had me go to jam sessions and friends' gigs and sit in without a guitar. Even on my own shows, singing one song without the guitar. Just dealing with being a singer for a second.

NYCJR: Your dual voices are channeled through this whole ecosystem of sound you create in your radio show. How do you approach that?

PELLED: Having a radio show was actually a childhood dream. I used to sit with headphones and pretend I was hosting, introducing songs, talking into nothing. A few years ago, after some interviews around my album *Love of the Tiger*, I was invited to Radio Free Brooklyn. I loved it immediately. The host helped me make a show proposal, and it was accepted! I wasn't in the best place personally at the time, with heartbreaks and life transitions, so the show was like an escape. I could invite my biggest musical crushes and step into a different world with them. I realized pretty quickly how much I enjoy talking to people like that, very unedited, that what gives me energy is having other people around. Asking questions, listening, being in it with someone for an hour. The show gives me that every week. It's also the opposite of making records. Albums take years. The show is immediate and live. That's what keeps it fun.

NYCJR: I wonder how improvisation plays into your practice, your sessions with your band, or in your live shows. Where does that come through for you?

PELLED: It was through a process of experimentation and play that we got *I Wish You Would* to feel so fresh. The songs are written, but there's plenty of room for interpretation. I've been playing some of them for over 15 years; they go way back, so there has to be a lot of freedom inside the tunes. Otherwise, it just gets stale. I was lucky to record with musicians who have the best taste in the world: Sullivan Fortner (piano, Rhodes), Tony Scherr (bass, guitar) and Kenny Wollesen (drums, percussion). Everything they played was exactly what the music needed. They really know how to make every moment feel alive. The producer, Matt Pierson, and I made sure there wouldn't be a rehearsal before the session, so the first time we played together as a group was captured. We knew that was going to be magic.

NYCJR: When you were young, just at the beginning of becoming the musician you are, where and how did you discover new music?

PELLED: It was old music, but where did I discover new old music? When I got into Thelma Yellin High School of the Arts [just outside Tel-Aviv]. It was Amit Golan, who has passed on now, but taught jazz history for the first-year students. He was amazing, not only for what he taught, but also for teaching us to love the music so much. He made so many students become musicians for the rest of their lives, and we're all grateful to him for that. Amit would play bebop, hard bop and talk about what's going on in New York. Then, every time my dad went abroad, I would ask him, "Please bring me Grant Green, Peter Bernstein, Wes Montgomery, Thelonious Monk."

NYCJR: Did the moment when you started teaching change the way you learn new techniques?

PELLED: It definitely makes me a better learner. When you have to explain something, you end up learning it really well. You have to break it down into steps, go slowly and explain it more than once. I get better at the things I'm teaching, and I also learn to be really patient and clear. Once you do that for students, you start doing it for yourself too. I try to teach my students how to listen to themselves and comment on recordings in a productive way, but still leave room for possibility, like, "maybe I can try this." If you practice that, you get better at doing it with yourself. Being less judgmental, more curious and taking notes that actually move you forward.

(CONTINUED ON PAGE 33)

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Weekly Jam Session
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WEDNESDAYS 8 & 9:30 PM
John Hébert Quartet (6/3)
Blimp Band w/Julian Shore (6/10)
Sebastian de Urquiza Quartet (6/17)
Jaleel Shaw Trio (6/24)

THURSDAYS 8 & 9:30 PM
Marc Copland (6/4), Yayoi Ikawa (6/11)
Bruce Barth (6/18)
Fab 4 Tribute with Jacob Sacks (6/25)

NO COVER ONE DRINK MINIMUM

FRIDAYS 8 & 9:30 PM
Caleb Wheeler Curtis (6/5)
Tomoko Umura (6/12)
Kayla Williams (6/19)
Maria Grand (6/26)

SATURDAYS 6 - 7:30 PM DUET SET(S),
followed by 8 & 9:30 PM sets:
Michael Sarin w/Leo Traversa, Fima Ephron, Jerome Harris,
Michael Blake (6/6), TBA (6/13), Aubrey Johnson (6/20)
Chris Van Voorst van Beest (6/27)

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SAVANNAH HARRIS

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ANNA YATSKEVICH

MICHAEL FOSTER

QUEER SAXOPHONICS

BY JOHN PIETARO

Nothing could silence the voice of jazz. Birthed under fire, its pioneers, grappling for respect, largely disappeared the role of gay, lesbian and trans musicians. Even while seemingly invisible, composer-arranger-pianist Billy Strayhorn—Duke's right hand—thrived while living a fairly "out" lifestyle. Over decades, through social and artistic advances, free jazz, punk-jazz and other experimental forms remained oddly narrow-minded for far too long. No matter that Cecil Taylor was known to be gay, his very avant gardism a barrier to industry tropes, he was the exception to many rules. Consider: *"What happened to transgression and a bit of playful vulgarity? Sexual innuendo within jazz has always been there. Art should provoke."* –Michael Foster.

Saxophonist Foster stands as an organizer, curator and performer of LGBTQIA+ culture within the wider avant garde. With roots in New York and then years spent in LA, he returned to NYC's experimental music circle, helping to carve a new, queerer space in the scene. His performance-practice braves physical manipulation, often eschewing mouthpiece or replacing and augmenting it with various lengths of rubber hose or balloons. Is it in the service of LGBTQIA+ visibility or purely championing the bounds of new music? The real question is, why shouldn't it be both? As Foster says, "I want to create a broader discourse for discussing improvised music than what currently exists, one that incorporates questions of interrelationality and power dynamics."

The New York Review of Cocksucking, an obvious play on the noted literary broadside, is Foster's duet with ersatz electronic composer-improviser Richard Kamerman. "We met through Tinder; his profile was filled with various broken electronics and objects *à la* 'Voice Crack', so I figured we had to at least have a coffee." The duo mixes "broken or semi-functional electronics" with text and sampled voices and sounds. "A lot are from *Straight to Hell,*" explains Foster, referring to Boyd McDonald's infamous zine that began in the '70s, which published supposedly (sometimes dubiously) autobiographical stories of gay sexual encounters. "Almost anything can be a euphemism. Our idea was to make sexual identity a critical part of the work, but not so much a celebration as a critique of consumerism within the contemporary gay life. We're less interested in 'queer positivism' than we are in examining how a queer perspective informs the work. How can free jazz scream differently? Can it be funny? I want context, another layer." Also a conceptualist, Foster began his profession studying film theory, a lasting influence.

Foster and Kamerman created Queer Trash, a diverse curatorial forum for experimental LGBTQIA+ artists. Founded a decade back, the series aimed to bridge experimental performance with the queer community. "Maybe it's less obvious in New York, but some began to perceive me differently," he adds. "Sometimes in hosting queer events, I feel I'm seen less as a musician but as a gay man. I didn't think I could be seen as both simultaneously." But this narrow view has slowly changed. In 2018 Queer Trash received the Suzanne Fiol Curatorial Fellowship at Issue Project Room working with Eames Armstrong, and then in 2019 an event via MoMA/PS1, featuring Joe McPhee, Sarah Hennies' new work for Wind Ensemble and New York Review of Cocksucking.

The collective Queer Trash was founded in response to the lack of a dedicated queer platform in many of NYC's experimental music scenes. It has hosted events at locations throughout the city, presenting both local and touring artists working across experimental aesthetics and practices. Foster reminds us that "there was post-modernism, now it's post-post-modernism... everything's available...anything's possible." His naturally radical edge has come to the forefront as the nation faces the current authoritarian rule: "Since Trump, I've been wondering how I feel about screaming into a saxophone especially since men screaming without the saxophone has become the norm." But Foster's horns capture the spirit of jazz heritage. On soprano, in the mid-range of his straight horn (no pun intended), the echo of Sidney Bechet emerges in vibrato glory before multiphonics force through. He has made major inroads into NYC's ever-growing free jazz/new music circle while aptly "queering" it. His trio The Ghost is a prime example. The 2023 album *Vanished Pleasures* bore a cover of leather imagery, and pays tribute to Jean Genet, Derek Jarman and Leo Bersani as much as free improvisation.

Foster's "industrious tongue" has also collaborated with iconic no-wave poet-vocalist Lydia Lunch, as well as duos with Ben Bennett, Ted Byrnes, Leila Bordreuil; a quartet with Steve Swell, Michael Griener and Christian Weber; Barker Trio with Tim Dahl and Andrew Barker; While We Still Have Bodies (with Bennett and Weasel Walter); plus his work with McPhee, Shelley Hirsch, Sean Meehan, The Rita, Brandon Lopez, Webb Crawford, Michael Zerang, Nate Wooley, Pascal Niggenkemper, Mette Rasmussen, the late Michael Evans and many others. This month, Foster will be at Singers in Brooklyn with his "Michael Foster with Strings" project, featuring live bondage suspension artists, before hitting Tubby's upstate in Kingston, NY, as well as Rhizome in DC, Red Room in Baltimore and the No Fun Festival back in NYC at Roulette in July. And he's deep into a new Ghost record with covers of Thelonious Monk, Iannis Xenakis and a version of "My Way", featuring trumpeter-vocalist Jacob Wick, in addition to the soon-to-be released *Selections from the Gutter* (Relative Pitch) with Griener and Weber.

"Art should provoke," Foster affirms. "What's often lost is just how this music has relevance to people's lives. That can never be allowed to disappear."

For more info visit michaelfoster.bandcamp.com. Foster is at Singers Jun. 2nd, and Lava Club Jun. 10 (with The Ghost). He is also at Tubby's (Kingston, NY) Jun. 7 (with The Ghost). See Calendar and 100 Miles Out.

Recommended Listening:

- Michael Foster, Michael Evans, Pascal Niggenkemper—*MF | ME + PN* (s/r, 2014)
- Michael Foster, Steve Swell, Brandon Lopez, Weasel Walter—*Throes are the Only Trouble* (ugEXPLODE, 2017)
- Michael Foster/Ben Bennett—*Contractions* (Astral Spirits, 2019)
- Michael Foster—*The Industrious Tongue of Michael Foster* (Relative Pitch, 2022)
- The Ghost—*Vanished Pleasures* (Relative Pitch, 2023)
- Ted Byrnes/Michael Foster—*Solfège* (Torn Light, 2024)


ERIKA KAPIN

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Jun 11-13	Noriko Ueda/Ted Rosenthal Trio
Jun 25-27	Johnny O'Neal Trio with Joey Rainieri, Itay Morchi

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"Improvisation is Genius"



STEVEN SUSSMAN

EVERYBODY LOVES JOHNNY O'NEAL

BY MARILYN LESTER

Pianist-singer Johnny O'Neal's latest recording, the aptly-named, *Everybody Loves Johnny O'Neal* (Cellar Music), is a declaration hard to disagree with. In his liner notes, saxophonist and label owner Cory Weeds declares he is "one of THE finest entertainers in the business. There is not enough room in this package to expound on the virtues of Johnny O'Neal."

Truly unique, O'Neal offers a singular pianistic virtuosity melded with heartfelt vocalizing—and he's collaborated with a veritable who's who of jazz, including a short list of Art Blakey, Nancy Wilson, Ray Brown, Joe Pass, Kenny Burrell, Barry Harris, Dizzy Gillespie, Ron Carter, Harry Connick Jr., Wynton Marsalis, Roy Hargrove and many more. Saxophonist Jean Toussaint, who worked alongside O'Neal deems him "a rare talent who has always been an astounding performer. During our time with (Art Blakey's) The Jazz Messengers, it was sheer joy to witness his features while he sang his heart out and played the keys off the piano." And what Toussaint also observed was that O'Neal had a depth, knowledge and understanding of the rich history of the music, which allowed him to push forward with "great creativity."

Born in 1956 in Detroit, O'Neal, like many Black artists, was informed by growing up with gospel music from the church. He was also fortunate to have a singing, piano-playing father who appreciated jazz, gave house jam parties and loved the music of pianists Art Tatum and Oscar Peterson—two icons that O'Neal's work has often been compared to. (Later, O'Neal came to know Peterson, who recommended him to portray Tatum in the 2004 film, *Ray*, with Jamie Foxx in the leading role of Ray Charles.) Inevitably, many musicians find themselves standing on the shoulders of those who've gone before. "I heard so much as a kid," O'Neal says, "and what I would try to do was not play like them, but *think* like them." Ultimately he developed a playing style with roots in bebop that was not only technically dexterous, but fluid, harmonically rich and delivered with a natural feeling of swing. Unsurprisingly, he began playing and moving in the music world early. As a young teenager O'Neal won the 2nd Annual James Cleveland Youth Gospel Piano Competition in Kansas City and by 1974 he was working as a full-time musician in Birmingham, AL.

But it was a 1981 gig at E.J.'s in Atlanta that changed the course of his life. There he met trumpet-flugelhorn master Clark Terry. Thinking about moving to NYC, Terry told O'Neal, when you get there, give me a call. "I took the train from Atlanta," he recalls, "and when I got to New York, the first thing I did was get a copy of *The Village Voice* to see who was playing where." Terry was at the Blue Note with a small group, which O'Neal attended and was subsequently invited to join. That encounter led to a regular job at the club. One night, Blakey came in, another fateful encounter. "I want you to join the band," the drummer-bandleader said on the spot, and so in 1982, O'Neal became a member of The Jazz Messengers, a gig that lasted about two years. "Blakey would say," O'Neal remembers, "this isn't the Post Office" meaning no lifetime civil service jobs. But that was the ethos of Blakey: since founding The Jazz Messengers in the early '50s (then co-led with pianist Horace Silver), it was a training ground for young talent (including O'Neal predecessors that occupied the ensemble's piano chair—from Bobby Timmons to Cedar Walton and James Williams), fueled by Blakey's demand for high standards of professionalism and focus on the Messenger mission. Right up until his passing in 1990, Blakey maintained the Messengers' consistent sound and roots in hard bop and acoustic, swing-based music. So, turnover was expected, and O'Neal was hip to this dynamic, an opportunity he nonetheless seized without hesitation. "But Blakey had so much love for me," O'Neal says. "It was one of the greatest parts of my career."

Tenure in the Messengers meant members had to compose, but O'Neal had no real experience in that area and had to quickly learn some rudiments and find his way. He was worried that he had "no notes." Blakey was understanding. "He told me 'there was music before there was notes' so I did compose some at that time." Since, O'Neal has composed occasionally, but it hasn't been a focus. One of his fellow players during the Messenger years was bassist Lonnie Plaxico, who'd met O'Neal in Chicago in 1980 at a jam session. "He was already regarded as a legend," Plaxico says. "Johnny asked me to perform with him. There's so much to say about Johnny, he's been a blessing to my life. So much of my destiny is because of my friendship with him." Plaxico prizes a meeting he had with Ray Brown via O'Neal and the gig he scored with Wynton Marsalis after sending him a tape of a performance with O'Neal.

A highlight of the '80s included *Soulful Swinging* (Concord, 1988), a *USA Today* pick for Best Album of the Year, but there was a cool-down in the next decade due to health challenges that included a mugging followed by an HIV diagnosis. (It wasn't until around 2010 that O'Neal was able to robustly pick his career back up.) He has been open about his sexual identity. In 2016 he performed with the Jazz at Lincoln Center Orchestra in *Lush Life: Celebrating the Life of Billy Strayhorn,* a centennial tribute concert to the legend who was openly out at a time when doing so could be dangerous. In attendance was Strayhorn's niece, Alyce Claerbaut. "She asked if I was gay," he says. "She said I reminded her so much of Billy."

In his revitalized career, O'Neal has had residencies at major jazz venues and in 2014 was the first performer at the then just-opened Village club Mezzrow, working in trio format. Among his fairly recent bassists, Ben Rubens considers playing with O'Neal influential and meaningful. "He is extremely demanding of his band members musically and provides unparalleled performance and educational experiences for them if they can work to meet those expectations," Rubens says. "What I learned about repertoire, presentation and more has helped me with all of the future pursuits in my life." Among a generation of outstanding young pianists, Emmet Cohen considers O'Neal "a true legend" who has taught the world at large so much about the deeper essence of jazz itself. "He carries the rich Detroit piano tradition with extraordinary dignity, soul and poise," Cohen notes. "He has been so generous with his time, knowledge and experience to younger musicians."

Touring, an activity he enjoys, has also been a significant part of the pianist-vocalist's career. In earlier days he was on the road extensively with Blakey, of course, but also in stints with Lionel Hampton, Milt Jackson, Buddy DeFranco, Carmen McRae and as the lead singer with the Ray Charles Band following Charles' death. Beyond many domestic residencies, he's proud of his international gigs across Europe, South America and Asia, including the Blue Note in Beijing. International festival appearances also include the Esplanade "Jazz in July" residency in Singapore. He is so loved, he's had to turn down offers to tour through his career, notably with the Count Basie Orchestra and Betty Carter's band. Currently: "June is always a busy month," he explains. "I'm waiting now to hear about some European tours." In the meantime, New Yorkers this month can enjoy his three-night residency at the still-newish, Lower East Side venue Jazz Genius in addition to a one-nighter at the Village's Cellar Dog.

As for vocals, O'Neal, who's often been tagged as a singer in the Nat King Cole tradition, says he's leaning more to vocalizing now in his performances. He also adamantly insists he's not a vocalist who plays the piano or a pianist who sings. "What I do, those two things are one," he says. "There's no separation." And his command of storytelling, even when he's playing and not singing, comes from a deep dive into lyrics and their meaning, resulting from good advice from a father to a son who liked to sing from his earliest days. "He told me 'learn the lyrics'." O'Neal senior was also practical-minded about his son's ability. "He advised me not to give up singing. He said 'you'll get more work that way'." This proclivity is also what made O'Neal a sought-after accompanist. A wise father knew best.

Ultimately, what O'Neal gives is the truth of who he is. He takes pride in being an entertainer: "There's no business without the show," he says. He believes in presenting himself honestly and with sincerity, allowing audiences to see his vulnerability, which, he says, draws them into the performance. "I'm not one [of those entertainers] who needs to read the audience," he declares, explaining that the room has its own vibe, one created by the interaction of the performer and the people in the seats. In other words, O'Neal prefers that the artist-audience relationship be organic. And he loves being a storyteller as part of his end of that social contract. But most of all, he says, "It's really about how you touch people's hearts." And that he does; it's no wonder everybody loves Johnny O'Neal!

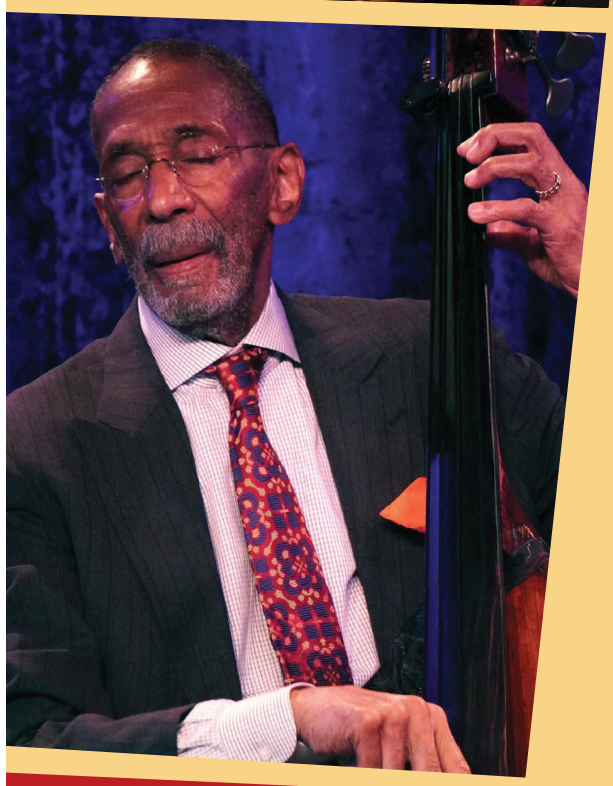
For more info visit johnnyoneal.net. O'Neal is at Cellar Dog Jun. 1 and Jazz Genius Jun. 26-28. See Calendar.

Recommended Listening:

- Johnny O'Neal—*Coming Out* (Concord, 1977)
- Art Blakey and The Jazz Messengers—*Strasbourg 82* (Gearbox, 1982)
- Ed Thigpen—*Easy Flight* (Reckless, 1990)
- Johnny O'Neal—*On The Montreal Scene* (Justin Time, 1995)
- Johnny O'Neal—*Live at Smalls* (smallsLIVE, 2013)
- Johnny O'Neal—*Everybody Loves Johnny O'Neal* (Cellar Music, 2018)

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ENCORE



IIRIS HEIKKA

LINDA FREDRIKSSON

FINNISH GENRE-BENDER

BY WIF STENGER

With stunts like playing 24 gigs in 24 hours and trading instruments mid-song without missing a beat, "punk jazz" trio Mopo put Finnish saxophonist Linda Fredriksson on the map—at least among fans of scruffy European improv—around 2012. That year, the band released its debut after three years of raucous gigging at rock clubs and festivals. The saxophonist also appeared on another debut, a Blue Note Finland release by the Afrobeat/funk band Northern Governors. A year later, Fredriksson was blasting their baritone with the Ricky-Tick Big Band, backing several rappers. After a decade with Mopo, including gigs in Asia, North Africa, Turkey and Mexico, Fredriksson released a solo debut, the intimate, experimental *Juniper* (We Jazz). It earned rave reviews and many awards, which at times got to be a bit much for the saxophonist, who says that "publicity feels awkward for me. I want to keep the focus on the music."

It has since become clear that there wouldn't be any pigeonholing for Frederiksson simply being a jazz saxophonist. With various horns and bass clarinet, guitar, keyboards and some humming vocals, they painted tender, atmospheric pieces from a palette of folk, ambient, electronics and even indie rock. Two other notable bands, in which the musician's playing and contributions can be appreciated, have released a pair of albums each: Superposition, a taut acoustic jazz(ish) quartet, and Kiri Ra!, a dreamy improv trio that touches on spiritual jazz, ambient and cinematic scores. "I have a big interest in trying to make the music in a fun, open space where I get to be who I am without any labels or boxes," says Frederiksson from their home in Helsinki. A "big interest" goes back at least to age nine, when they picked the saxophone at Helsinki's Pop & Jazz Conservatory because "other kids in the class were starting to play clarinet and I didn't want to do the same thing as everybody else. I wanted something that was my own."

Fredriksson was encouraged in that by saxophone teacher Antti Snellman. "In my first lesson, he showed me how to play an A, and then said, 'now you can start immediately; let's improvise something with this note.' So from the very beginning, there was a sense that you can invent. It's not just about reading notes; it's more about listening and creating your own stuff. When I had students of my own, I encouraged them to improvise from the first lesson, too." Fredriksson hasn't taught formally for more than a decade, despite holding a Master's degree in musical education from the Sibelius Academy. Alongside that pedagogy major, there have been many classes in the adjacent jazz department as well as during an exchange year in Amsterdam. This approach suited Fredriksson: "It was a perfect way to get the knowledge and find my own voice without all the pressures and comparing myself so much to others."

At the Academy, there were studies with several established Helsinki saxophonists, as well as Finnish-American guitarist Raoul Björkenheim, who guested on a Mopo 7". Fredriksson's latest release is the second collection from Kiri Ra! (*nen*, We Jazz), improvised over nearly a decade, mostly in pianist Matti Bye's hometown of Stockholm and at the Finnish archipelago home of multi-instrumentalist and vocalist Lau Nau. "In Kiri Ra!, all the structures or rules of the other projects I've played in somehow vanish. We meet a few times a year. It's like a music camp bubble slash therapy group, just hanging out, drinking coffee and not talking about music, but then somebody ends up behind some instruments and we record. It feels so different: liberating, safe and cozy." Fredriksson adds that when the tracks were selected for the release, the members couldn't remember exactly who played what instruments. "It was more or less about what instrument happened to be next to you on the couch," says Fredriksson, who contributed wooden flutes and an oud-like mandolin, bringing to mind Shabaka and Anouar Brahem.

Still, Fredriksson loves to return to the baritone, the instrument that has earned them several *DownBeat* Rising Star honors. "Of the horns that I play, it feels closest to me. I've always felt free with it. Especially when I was younger, with the baritone it was easier to remember that I'm allowed to do whatever I want, rather than what I imagine someone expects from me." The particular love for the unwieldy instrument rests in its versatility and richness, with different sounds and textures: "I'm able to express such a wide range of things with it. It has all the softness in the world, while also holding the rough, hard sides of life." On the new Kiri Ra! album, Fredriksson plays alto on the album's jazziest track, "omwhere", with the spirit of the Coltranes hovering above. "I've listened to a lot of Alice and John Coltrane, along with Wayne Shorter, so that's the feeling in my head sometimes. Before them, the first two big names I really enjoyed were Jan Garbarek and Maceo Parker. I've always listened to a lot of funky rhythmic stuff." Having also recorded with hip hop, ska and Brazilian-style groups, now there's a busy concert summer ahead in Finland with four different bands, which suits Fredriksson, whose preference is to travel by train anyways.

They recently had to turn down an invitation to NYC's Winter JazzFest (which would have been the saxophonist's first-time playing NYC) due to the expense and red tape. "That sounds like the kind of festival that I love, where it's easy to hang out and improvise with other musicians. I wish there were more like that." Fredriksson's latest recording projects are the third Superposition album and a second solo release: "I'm between two worlds, older stuff related to the first album and something new that's starting to rise, but I don't know what it is yet…"

For more info visit lindafredrikssonmusic.com

Recommended Listening:

- Mopo—*Jee!* (Texicalli, 2011)
- Mopo—*Mopocalypse* (We Jazz, 2017)
- Superposition—*Superposition* (We Jazz, 2019)
- Linda Fredriksson—*Juniper* (We Jazz, 2019-21)
- Kerkko Koskinen, Linda Fredriksson, UMO Helsinki Jazz Orchestra—*Agatha 2* (We Jazz, 2022)
- Kiri Ra! (Lau Nau, Linda Fredriksson, Matti Bye)—*nen* (We Jazz, 2018-2025)

LEST WE FORGET



BESSIE SMITH

ACROSS BARRIERS OF RACE, GENDER, CLASS & IDENTITY

BY MARILYN LESTER

Known as "Empress of the Blues," Bessie Smith (1894-1937) is arguably one of the best known and enduring blues singers of all time. She was among the highest-paid Black performers at the height of her career, and one whose legacy, unlike other female greats of the past in jazz and blues, has never been relegated to obscurity. Smith has remained influential, an inspiration to her collaborators (Louis Armstrong, Coleman Hawkins, Fletcher Henderson, James P. Johnson, et al.), as well as to vocalists who followed her, including Billie Holiday, Mahalia Jackson, Dinah Washington, Aretha Franklin and today's queen of R&B and the blues, Bettye LaVette, who notes simply and deeply, "When I see Bessie Smith [in my mind], I cry. She is literally the bridge upon which I came across." Books and plays about Smith have been written and movies made. Her music still sells and, most significantly, her songs are still sung: "Downhearted Blues", "Backwater Blues", "Cold in Hand Blues" and many others.

Smith was born in 1894 in Chattanooga, TN. Her father, a Baptist minister, died soon after her birth, followed by her mother in 1906, leaving her in the care of an aunt. It was around this time Smith began performing as a street singer, accompanied by a guitarist younger brother. In 1912 she joined the Moses Stokes minstrel show, and soon thereafter the Rabbit Foot Minstrels, where she was discovered and mentored by "Mother of the Blues," Ma Rainey. After ten years of minstrelsy, Smith settled down in Philadelphia, and in 1923 met and married Jack Gee, signed a contract with Columbia Records and recorded "Downhearted Blues", which sold an estimated 800,000 copies, immediately catapulting her to fame. Saxophonist Carol Sudhalter, who hosts the monthly Flushing Town Hall Jazz Jam, and who will be fêting Smith this month, observes, "What comes through [on recordings] is the power in her delivery, the determined feeling—the tenderness, sadness, grief. She makes the lyrics come alive." But Smith's popularity and success began to decline in the early '30s, largely due to the financial ravages of the Great Depression and the cultural shift to swing music.

The singer's private life behind the outer success was decidedly notorious. She was, by nature, a free-wheeler who greatly prized personal freedom. Bisexual, her relationships with women were conducted in a protected queer subculture; Smith's female partners included her longtime friend Ruby Walker, as well as various chorus girls and dancers. Scholars and gender theorists cite her lyrics—and those of her mentor Ma Rainey—as evidence of queer leanings. But be they male or female, Smith's many sexual encounters and relationships were generally, dramatically tumultuous. "Smith was a voice of truth-telling, a movement of radical selfhood, and the embodiment of a people, a culture and an era," observes vocalist Brianna Thomas. "The Empress of the Blues refused to be confined by society's expectations and 'isms,' defying every limitation built around her. She spoke truths that cut through human complexity with the precision of simplicity, bridging understanding across barriers of race, gender, class and identity…With unapologetic authenticity, she was exactly who she believed herself to be. That is why we are still listening to Bessie Smith today."

After Gee (from whom she separated in 1931), Smith entered a long-term common-law relationship with Richard Morgan, who was involved in Smith's death in 1937: early on September 26, Morgan and Smith were driving on US Route 61 near Clarksdale, MS. Morgan,

(CONTINUED ON PAGE 33)

KŎU RECORDS

BIG BLUE-SKY THINKING

BY KURT GOTTSCHALK

In an era of nonphysical media, when music purchases are stored in a so-called "cloud" and can be played on an array of linked devices, vocalist-composer Charmaine Lee and producer-composer Randall Dunn—an engineer who has worked with such exacting artists as Sunn O))), Sqürl and Jóhann Jóhannsson—are all about physical product. Not just the format in which recordings are stored (plastic or petroleum discs or magnetic tape) but the ways in which file storage formats are stored. Lee and Dunn began working together with *Elevator Music*, a 7-inch record by Lee and electronicist Ikue Mori, which was released in 2024 as the first on Lee's Kŏu Records (the name coming from the Chinese word for "mouth"). Dunn mixed and mastered it, which led to conversations about how recorded music could be presented in memorable ways on physical formats. "Initially I had this idea of super-small scale, but speaking with Randall, he really encouraged me, 'Don't just think about the product, think about the process,'" Lee recalls. In short order, she had a partner in the label.

With only five LPs and that first single under its belt, Kŏu is already a label with an identity. Obi cards wrap the spines (the label only deals in vinyl and download) of the thick, gatefold jackets. The spines themselves follow a matching color scheme, making them recognizable on the shelves and recalling the visual identities of such labels as Impulse!, Black Saint and Soul Note. As with those labels, it's a branding that can elicit trust in listeners. The consistency carries a suggestion that if you want one, you should have them all. That consistency carries into concert promotion as well. A two-night label spotlight at Roulette this month will include live visuals by Mark Dorf framing sets by sound artist Robert Aiki Aubrey Lowe, guitarist David Torn, the duo of violist Eyvind Kang and singer Jessika Kenney and a string quintet led by cellist Aliya Ultan. "It's all about context," Lee says. "It's all about deepening the platforms. We're really excited about live events extending that mission into the live space."

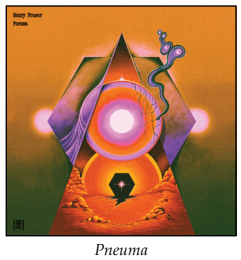
But Kŏu isn't all about looks. Dunn and Lee work with the artists to conceive a sound and identity for each release, reflecting both label and artist aesthetics. As a result, the concept extends beyond individual albums to the feel and look of a "season" of releases. "We have a very specific way of constructing these cohorts," Lee explains. "It's very contextually driven." So far, all of the releases are solo recordings, but there are plans to expand to small groups in the near future. All of the albums are mixed and mastered by Dunn at Circular Ruin. Kŏu works with other studios for initial recording, but Dunn and Lee are present for the sessions. "There's so many, really beautiful tracking rooms we didn't want to interfere with what they're doing," Dunn says, who enthuses like a fan, mentioning such celebrated producers as Teo Macero and Rudy van Gelder. He speaks of bringing that sort of care in the control room to more unusual efforts, such as singer Kenney's *Uranian Void* or Lee's own *Tulpa*, in hopes that artists are encouraged to take a leap of faith with him. "I grew up with the concept that weird music could have production values," he says. "The biggest thing to me is being able to eliminate doubt with the artist."

Studio costs are alleviated by having Dunn on board, and with a background in finance and nonprofit management, Lee handles much of the business administration. The two work together on artistic curation. All of their dynamic is abetted by the fact that "we're also highly ambitious, OCD people,"

(CONTINUED ON PAGE 32)



Looks Far Woman
Aliya Ultan



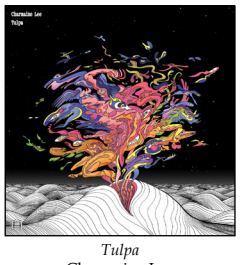
Pneuma
Henry Fraser



now I imagine a place not the same
David Torn



Ratsnake
Chloe Kim



Tulpa
Charmaine Lee

VOCAL PRIDE IN JAZZ

BY TESSA SOUTER

NYCJR celebrates Pride Month in June. And there is a lot to celebrate, even in these difficult times. According to a 2024 article in *JazzTimes*, "Homophobia in Jazz" by James Gavin (himself gay), Dizzy Gillespie was once quoted as saying: "I don't even know a jazz musician who's a homosexual—not a real jazz musician." So, it's perhaps not surprising that LGBTQIA+ artists' contributions to jazz over the years have been obscured until relatively recently. There's still a long way to go but, thankfully, LGBTQIA+ jazz musicians no longer have to hide. Indeed, "representation, queer folklore and storytelling are now more important than ever," says **Richard Cortez**, whose beautiful baritone is fast-becoming one of the most ubiquitous male voices on the NYC scene. His new EP release, *i. spring*, the first of four seasonal installments, pairs Spring-themed songs with archival family recordings. Cortez at The Django (Jun. 15) is one of four queer jazz vocal performances at the venue this month. Others include **Charles Turner** (Jun. 10), drag king **Lee Taylor** (Jun. 23) and **C. Anthony Bryant** (Jun. 29).

At Dizzy's Club, Jazz at Pride returns with a night of music and storytelling celebrating queer musicians, curated and hosted by drummer, vocalist, composer and arranger **Bryan Carter** (Jun. 10-11). Guitarist-vocalist-songwriter **Dida Pelled** celebrates the release of her new album, *I Wish You Would* (La Reserve), with the top-notch band featured on the record: Sullivan Fortner, Tony Scherr and Kenny Wollesen at Joe's Pub (Jun. 17).

During his little-documented British years, iconic gay jazz vocalist **Mark Murphy** transformed from a promising young jazz singer in the vein of Jack Jones, into the wildly inventive vocal artist who would later redefine the genre and influence probably every male singer to come after him. A new release of previously unheard music, *Live at Club 43* (Jazz Rewind-Hindsight), captures Murphy in 1966, six years before his breakthrough Muse recordings. Housed in a cellar bar in Manchester, UK, Club 43 was a haven for modern jazz in its day. Audiophiles take note: this is a 180g vinyl release!

READING…James Gavin, biographer of jazz vocalists **Peggy Lee, Lena Horne** and **Chet Baker** has hit it out of the park again with *Cool Heat: Anita O'Day and her Dangerous Life* (Equinox)—a riveting must-read about "free spirit" **Anita O'Day**'s rollercoaster life and career. LISTENING…After a 30+ year hiatus (due to health issues) and with the help and encouragement of vocalist-educator Jay Clayton (1941-2023), **Lisa Rich** has returned. Her latest is *I Still Rise* (Tritone, 2026), proving that the comeback was no fluke.

SEE YOU THERE…**Queen Esther** with Wayne Tucker and the Bad Mothas (Jun. 3) and **Svetlana** and her big band (Jun. 10), both part of the 2026 Art is All Around free downtown lunchtime series at the Red Cube, in front of the Noguchi Museum. "Here's to the Ladies Who Swing and Bling: North to Shore," featuring **Antoinette Montague**, is at Newark Culture Club (Jun. 17), who will surely pay tribute to her fallen music comrade and close friend, the late pianist Danny Mixon (1949-2026). **Ledisi** celebrates Dinah Washington at Central Park Summerstage (Jun. 10), part of Blue Note Jazz Festival. **Jen Shyu** is at the Abrons Art Center (Jun. 24), part of Vision Festival. Trumpeter-composer Peter Evans at Roulette (Jun. 3) presents the US premiere of longstanding group Being & Becoming with the addition of three singers—**Alice Teyssier** (flutes, voice), **Mazz Swift** (violin, voice) and **DoYeon Kim** (gayageum, voice). **Ekep Nkwelle** is at the just-opened Pocket Jazz Club (Jun. 24), followed by **Alicia Olatuja** (Jun. 25). **Lezlie Harrison** appears at another new venue Jazzcultural (Jun. 10), as well as at City Winery Loft (Jun. 1). **Susan Tobocman** will be at Flute (Jun. 24). **Stacey Kent** returns for her regular annual Birdland run (Jun. 2-6); **Michelle Lordi** with husband-bassist Matthew Parrish, plays the early set (Jun. 6). The fun vocal harmony trio **Duchess,** with **Hilary Gardner, Melissa Stylianou** and **Amy Cervini,** celebrate their fourth full-length album, *A Marvelous Party* (Jun. 6). **Eric Comstock** and **Barbara Fasano** appear with a quartet (Jun. 27). **Natalie Douglas** presents her fifth annual Juneteenth concert a few days early (Jun. 15). **Cyrille Aimee** returns for a five-day run (Jun. 23-27). And **Lucy Yeghiazaryan**'s sextet will be downstairs at Birdland Theater (Jun. 26-28). Over at Close Up, bassist-vocalist-composer **Devon Gates** (Jun. 6) and **Alex Koi** (Jun. 11). Powerhouse singer **Emily Braden** continues her monthly residency at Birds (Jun. 13). At Zinc Bar, Argentinian jazz singer **Gabriela Anders** (Jun. 24) makes an all-too-rare appearance. Music on the Inside (MOTI), a non-profit that provides music and mentorship for incarcerated and at-risk individuals, will hold a Juneteenth Jazz Jubilee with special guest vocalists **Marion Cowings** and **Catherine Russell** (Jun. 23).

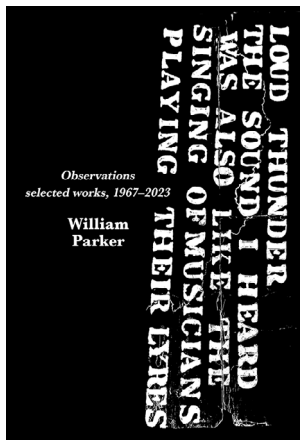
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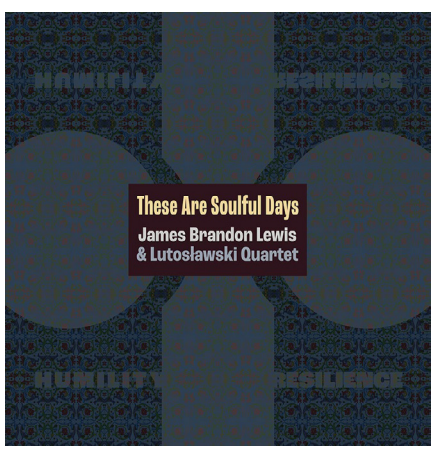
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GOTHAM JAZZ FESTIVAL

BY JIM MOTAVALLI


NINA GALICHEVA
C. Anthony Bryant @3 West Club

There were times at the eighth annual Gotham Jazz Festival (Apr. 19) when the dancers were certainly as, if not more, entertaining than the musicians. When somebody really knows how to Lindy Hop, it's kinetic poetry in motion, and the event, for the second year at the 3 West Club, a commodious boutique townhouse hotel, brought out the cream of both the city's swing dancers, and Swing era-styled bands and performers. For almost ten straight hours (from 1:30 to 11 pm), over four floors: two ballrooms and two lounges, with 18 acts, kept the momentum up and the music swinging—in overlap and in competition. This meant either choices had to be made, or a lot of careful moving around had to be plotted to grab at least part of as many performances as possible. (Through it all, dancer-singer **Dewitt Fleming Jr.** emceed many of the acts and got to perform a bit as well.)

Swing is a universal language, confirmed by the opening set from David Ostwald's **Louis Armstrong Eternity Band** in the 2nd Floor Ballroom, which had the leader's tuba characteristically eliminating the need for a bassist. Members came from Russia, Italy, Chile and, yes, the US and the band played together as one, reviving such gems as "Azalea", a ballad written by Duke Ellington for Armstrong in 1944 but not recorded until the two of them performed it together in 1961. It's also refreshing when bands, such as this, eschew the warhorses and delve into Armstrong's Hot Seven recordings from 1927. The Eternity Band additionally played the McHugh/Fields standard "I'm in the Mood for Love" to great effect. Russian trumpeter-vocalist **Konstantin Gevondyan** (founder of the Moscow Ragtime Band) was one of the festival's MVPs, turning up in several other bands beside Ostwald's, including **Terry Waldo**'s Gotham City Band (which occupied an evening slot in the 4th Floor Lounge). Waldo is an NYC ragtime treasure, and his jumping piano was offset by Gevondyan as well as by trombonist Jim Fryer, who was chasing the spirit of the late Jack Teagarden—and catching up, too—on "Memphis Blues".

Overlapping Ostwald, in the 3rd Floor Ballroom, was the **AC Lincoln** Quartet, led by the double threat singer-tap dancer, and though he doesn't investigate the book all that deeply (performing "Satin Doll", "Caravan" and "Bye Bye Blackbird", among others), he's a real crowd pleaser. "This next song is called 'Let Me Catch My Breath'," he said half-jokingly, wiping away sweat. Meanwhile, in the 4th Floor

(CONTINUED ON PAGE 32)

RHYTHM IN THE KITCHEN

BY ARIELLA STOK


MARC EDWARDS
Dylan DelGiudice, Ayumi Ishito @Main Drag

What happens when a festival meant to spotlight a neighborhood gets priced out of it? Judging by this year's Rhythm in the Kitchen Festival (Apr. 16-17), the answer is that the geography changes more easily than the ethos. Founded in 2006 by Hell's Kitchen residents, drummer **William Hooker** and housing activist Bob Kalin, the festival emerged from the neighborhood's artistic community alongside the Hell's Kitchen Cultural Center, a nonprofit tied to local preservation and arts advocacy. It ran for years at various churches, first on W. 40th Street, then W. 57th. This year it unexpectedly reemerged far from Midtown, in the basement of Main Drag, an instrument store and venue on the Williamsburg waterfront. Hooker's wife, Donna, with whom he has lived for nearly 50 years on the same Hell's Kitchen street, summed up the new location: "We had a heck of a time getting here. We're not sure how we're going to get home!" Despite the festival's displacement, the curation still carried a sense of neighborliness: longtime collaborators, friends of friends and younger musicians folded naturally into older experimental lineages.

Hooker, who served as MC, delivered a directive to the musicians: "You don't have to cater to anyone in this room." That, more than any address, was the festival's organizing principle. Across two nights, a motley run of small bands and large ensembles performed a multi-generational and intersectional survey of avant garde practice unified mostly by a refusal to behave. **Marc Edwards'** Slipstream Time Travel opened the weekend with the kind of nostril-clearing fervor the drummer has been delivering since his time in the Cecil Taylor Unit, and more recently in noise rock concern Cellular Chaos. Edwards described the band's premise as the idea that time can be "navigated like a flowing current." Tor Snyder and Dylan DelGiudice (electric guitars, with DelGiudice quickly switching to alto) and Evan Palmer (electric bass) laid down a hardcore skree over which Ayumi Ishito's tenor flew; Edwards, behind them, generated heat, pulse and an inexhaustible churn.

Sam Newsome's trio—with Brittany Karlson (bass) and Nick Neuberg (drums)—was a study in textural mischief. Newsome waved his soprano in front of the mic for a Doppler effect, dunked the bell in metal bowls, then set them clattering on the floor, played with a balloon balanced on the keys, then disassembled the horn and connected the mouthpiece to lengths of plastic and corrugated tubing, applying the open ends to the

(CONTINUED ON PAGE 32)

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Saturday, July 11, 5 PM
Saturday, August 8, 5 PM
Saturday, September 12, 5 PM

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Saturday, June 13
Saturday, June 20
Monday, June 22*
Saturday, June 27
Saturday, July 11
Saturday, July 18
Saturday, July 25
Saturday, August 1
Saturday, August 8
Saturday, August 15
Saturday, August 22
Saturday, August 29

*Note: Not a usual day or time

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Mana
Kalia Vandever (International Anthem)
by Ariella Stok

On *Mana*, trombonist Kalia Vandever continues the inward-turning solo language of 2023's *We Fell In Turn*: long tones suspended in electronic haze, loops accumulating until they become environments. What is new here is voice and piano—both Vandever's, played and sung against themselves through layering—bringing the music closer to song without ever fully settling there. If Vandever's ensemble recordings—from debut *Bloom* (2019) to *Regrowth* (2022) and *Another View* (2025)—have explored openness through group interplay and luminous chamber-jazz writing, this album feels like their shadow counterpart: solitary, submerged and intensely interior.

On "Waiting", the album's third track, a trombone figure enters, bathed in a celestial wash of reverb; it loops, recedes and becomes echo. A line of bass notes is set down and looped on top of it. Then a yearning vocal arrives, high and soft: "Waiting for you so long." The compositions build this way—patient, additive, each layer altering what came before. The lyrics across the recording often circle romantic fracture. "Holding" closes the record with the repeated demand, "Release me / I will release you," while "Tough Play" catches Vandever in the fog of manipulation and attachment: "Your game is up / Tough play but I'm caught up in it." In "Fault", whose smeared textures recall "Unfaltering" (the closing track of *We Fell In Turn*), the line "It's your fault I'm like this" dissolves into glitched abrasion, pitch-shifted bass notes, and a sample of what sounds like sobbing. The lyrics levy an accusation, yet it registers more as self-reckoning—the uneasy clarity that precedes autonomy.

The record's deeper subject is heritage. *Mana* is a Hawaiian word—Vandever has spoken of drawing on Hawaiian ancestry—and the second track's title, "Murmuray" comes from Ilocano, a Philippine language spoken by their grandmother, describing the threshold state between sleep and waking. A phrase from "Waiting"—"wandering around my reverie"—nearly serves as a thesis statement. That liminal condition defines the record itself: music that moves between atmosphere and song, memory and release, at peace in its own ambiguity.

For more info visit intlanthem.bandcamp.com. The album release concert is at Le Poisson Rouge Jun. 10 and Solar Myth (Philadelphia, PA) Jun. 12. See Calendar and 100 Miles Out.



watergh0st songs
Chuck Roth (Palilalia)
by Brad Cohan

For those seeking the sonic heroics the guitar has to offer needn't look any further than the boundary-pushing outsiders on Bill Orcutt's Palilalia label—one being Chuck Roth, a ubiquitous upstart and a vital axe-slinging innovator in Orcutt's stable, fearlessly deconstructing styles and further expanding the instrument's sonic language, complete with the broadest of spectrums. Roth brings a creatively wide-ranging arsenal: live, on one night, you'll see him in full-on improviser mode, bending and strangling the strings with abrasive, abstract abandon, conjuring the no wave salvos of DNA; on another he will slip into the emotionally-charged breadth of his songwriter-vocalist guise in which he composes avant garde guitar explorations (is it folk? rock? post-punk? pop?) that has touches of accessibility. The former manifested on 2024's *Document 1* (Relative Pitch); the latter is realized on the more recent, stunning *watergh0st songs*.

While *Document 1* flexes extreme physicality, building walls of dissonant spikes, *watergh0st songs* is its antithesis, pulling at the heart strings with profound sensitivity and hushed tenderness. You'd be hard-pressed not to be moved by the set's seven sparse meditations, while at the same time, awed by the intricate, math-like guitar work. Roth's propensity for juxtaposing structurally knotty, yet melodic riffs with the warmth of his lilting croon, is truly arresting. The auditory experience is akin to peering in on someone recording in close quarters, quietly baring their soul on tape, albeit with a more polished production sheen than a lo-fi quality. The tuneful bedrock that is at the heart of this album proves even more of a marvel when you read in the liner notes that Roth transformed these songs from their synthesizer-composed origins to guitar and voice testimonials. As it turns out, the experiment was a seamless musical rebirth. Roth's bare-bones approach (he sheds noise pedals and effects) aims the spotlight on his breathy speak-sing and the off-kilter spraying of notes and patterns that fit neatly in every nook and cranny. The guitarist's neck-hopping wizardry is on full display in the brief opener "Twister", as well as on "Bunny Hop" and "Slow Dance"; his falsetto on the twangy slow-burner "Teeth" achieves tearjerking levels; the strings contorting on "Private Boy" bends minds.

Like his labelmate Wendy Eisenberg, Roth is effortless at mastering both gnarly noisescapes and songwriterly leanings.

For more info visit palilalia.com. Roth is at PIT Jun. 14 and Downtown Music Gallery Jun. 22. See Calendar.



One for Archie
Moor Mother (feat. Nicole Mitchell & Nduduzo Makhathini) (Enjoy Jazz)
by David Cristol

It's not too often that a jazz single (on 12" vinyl) is released these days. *One for Archie* is one, with two tracks totaling nine minutes. On October 19, 2023, a duo concert by saxophonist-vocalist-thinker Archie Shepp and poet-performer Moor Mother (MM), was planned to take place at the 25th edition of Germany's Enjoy Jazz Festival, where MM was also part of Denardo Coleman's re-creation of Ornette's *The Shape of Jazz to Come* (Atlantic, 1959), with Nicole Mitchell, Mary Halvorson, Lee Odom, Jamaaladeen Tacuma, Isaiah Collier, Nduduzo Makhathini and a symphony orchestra. But Shepp, whose 2021 *Let My People Go* album (a duo with pianist Jason Moran) was partially recorded at the festival, had to undergo back surgery and was unable to travel. On impulse, the festival's artistic director Rainer Kern took MM, Mitchell and Makhathini to a studio in Heidelberg, where they recorded this tribute in one take. The spoken word delivery is sober and composed. Flute, piano and voice highlight each other, in a state of grace. The lyrics, likely assembled on the spot, are made up of Shepp album titles (*I Hear the Sound, There's a Trumpet in My Soul, Attica Blues*) while the single title alludes to Shepp's *Four for Trane* and Marion Brown's *Three for Shepp*. On the opposite stylistic end of the spectrum and from a date unknown, "They've got a plan" (by the Translation Quintet), makes up the B-side. Drums, violin, keyboards and saxophone provide a chaotic setting to MM's impassioned invocation of the African Union's "Agenda 2063".

For more info visit forcedexposure.com



Five Prayers
Joy Guidry (Jaid)
by Jason Gross

When you start out as a bassoonist outside of classical music, you already set yourself apart, and the very stylish Joy Guidry has done just that. Alongside a number of commissioned pieces, her 2022 debut *Radical Acceptance* had a wide scope, including LGBTQIA+ pride, free jazz ranging from abstract to fury, country music, lo-fi aesthetic, cinematic electronics, 20th century avant-

RECOMMENDED NEW RELEASES

- **Sam Baum—*From My Shiny Imagination* (Special Audiences and Musicians)**
- **Civil Disobedience—*Civil Disobedience* (Blue Frog)**
- **Michael Foster—*Selections from the Gutter* (Relative Pitch)**
- **Fred Frith/Mariá Portugal—*Matter* (Intakt)**
- **Simon Hanes—*GARGANTUA* (Pyroclastic)**
- **The Joymakers—*A Texas-Sized Band* (Turtle Bay)**
- **Kira Ra!—*nen* (We Jazz)**
- **Miya Masaoka, Issui Minegishi, Pauline Oliveros—*Two Days in Dreamland* (Important)**
- **Ava Mendoza—*Alive Alone, Alive Together* (Burning Ambulance)**
- **Mark Murphy—*Live at Club 43* (Jazz Rewind-Hindsight)**
- **Nite Bjuti (Candice Hoyes, Val Jeanty, Mimi Jones)—*Minwi* (Intakt)**
- **Orbital (Dave Rempis, Ingebrigt Håker Flaten, Frank Rosaly)—*The Outskirts* (Aerophonic)**
- **Dida Pelled—*I Wish You Would* (La Reserve)**
- **Daphne Roubini—*Black Gardenia: Whisky Scented Kisses* (Cellar Music)**
- **Jimmy Scott—*Falling in Love is Wonderful* (Tangerine)**
- **Dick Sisto/Fred Hersch—*Love Grows Deep* (SteepleChase)**
- **Jason Stein, Damon Smith, Adam Shead—*Five Nights in the Midwest* (Irritable Mystic)**
- **Cecil Taylor New Unit—*Words & Music (The Last Bandstand)* (Fundacja Słuchaj)**
- **Aliya Ultan—*Looks Far Woman* (Kŏu)**
- **Mark Winkler—*Love Comes First* (Café Pacific)**

classical, and traditional African music. Guidry's 2024 follow-up *Amen* was no less ambitious, though calmer overall, as she explored her Southern roots, including gospel and spiritual/meditative music, and also incorporating spacey electronics, dreamy atmospherics, new age and classical minimalism.

On this new, self-released album, *Five Prayers*, Guidry looks inward with an ambient collection, crafted with electronics complementing her bassoon, performed mostly as solos or as duets. "Convince Me To Stay" sets the tone, starting with calm, soothing electronics, as her bassoon gracefully swoons in, gently gliding through. "You've Done What You Can" is on the same wavelength, but has a touch of melancholy to it; her playing sounds more careful and considered here, as if it's regretful, heightened by a faint background echo that tries to console, while a warm, comforting blanket of electronics appears. "Hold and Be Held" starts with shimmering, balmy electronics as a base for gentle, elongated wind tones, which are subtly, delicately complemented by harpist Elizabeth Steiner. "Myles" commences with bell-like atmospherics, in part from pianist Diego Gaeta, and whispering shades of synth sounds and distant bird calls. As it progresses, the piece includes subtle, rhythmic pulses, unique to this track and reminiscent of The Orb and Steve Roach. Nevertheless, the entire spiritual vibe here remains blissfully intact. The 16-minute "I Know You're Here With Me" isn't an epic journey so much as it is an extended meditation, along with Gaeta's pianistic input: a cloud-like mist of electronics, over which we hear Guidry's mournful bassoon, is dotted by gentle piano tones. The mood eventually turns mysterious, but there's still a transcendental vibe, though the title might provide a clue of perhaps a long-lost friend and cherishing memories.

Five Prayers is easily recommended for listeners who enjoy the soothing, spiritual music of Alice Coltrane and Laraaji.

For more info visit guidrybassoon.com. Guidry is at Park Avenue Armory Jun. 3-4. See Calendar.



Love Grows Deep
Dick Sisto/Fred Hersch (SteepleChase)
by Rachel Smith

Neither Dick Sisto nor Fred Hersch is a stranger to an intimate album. The Kentucky-based vibraphonist and NYC-based pianist, longtime friends, join forces on the recently released *Love Grows Deep*—a reissue of *Duo Live* (Ear X-Tacy)—which takes listeners back to a 2001 concert at the Kentucky Center for the Arts, and features eleven tunes (only nine of which appear on the original release).

The album immediately stands out for its instrumentation, though it's not a first for either: Sisto recorded a piano-vibraphone duo album with Kenny Werner, and Fred Hersch has played and recorded in duo with Gary Burton. The tunes here represent an admirable melding of these two musicians and their instruments. At times, the merging is so smooth that only an attentive ear can pick up which notes are played on which instrument. The opening selection, Benny Carter's "Only Trust Your Heart" immediately establishes a relationship of mutual support between the two. Neither instrument is relegated to a support capacity, and both musicians comp each other's solos lightly and thoughtfully. The solos are so well integrated that one might miss when the tune moves from a solo to duo and back again.

Sisto and Hersch are likewise balanced as composers, as well, contributing two and three originals, respectively, to the program. Both musicians showcase the traditional capacities of their instruments: the vibraphone sounds clean; the piano sounds lush. But more interesting are the moments where they seem to tap into one other's sound. Hersch brings out the percussive quality of the piano (after all, it is a percussion as well as a string instrument) and Sisto brings out the chordal capabilities of the vibraphone. The duo depart from their beautiful complementarity with some productive dissonance on two of the pianist's tunes, "At the Close of the Day" and "The Chase". This aesthetic break from their conjoined sound serves as a reminder that we are listening to two musicians—one who has been rightfully recognized for his craft, and another who deserves more attention.

For more info visit arkivmusic.com/collections/steeplechase. Hersch is at Village Vanguard Jun. 16-21. See Calendar.

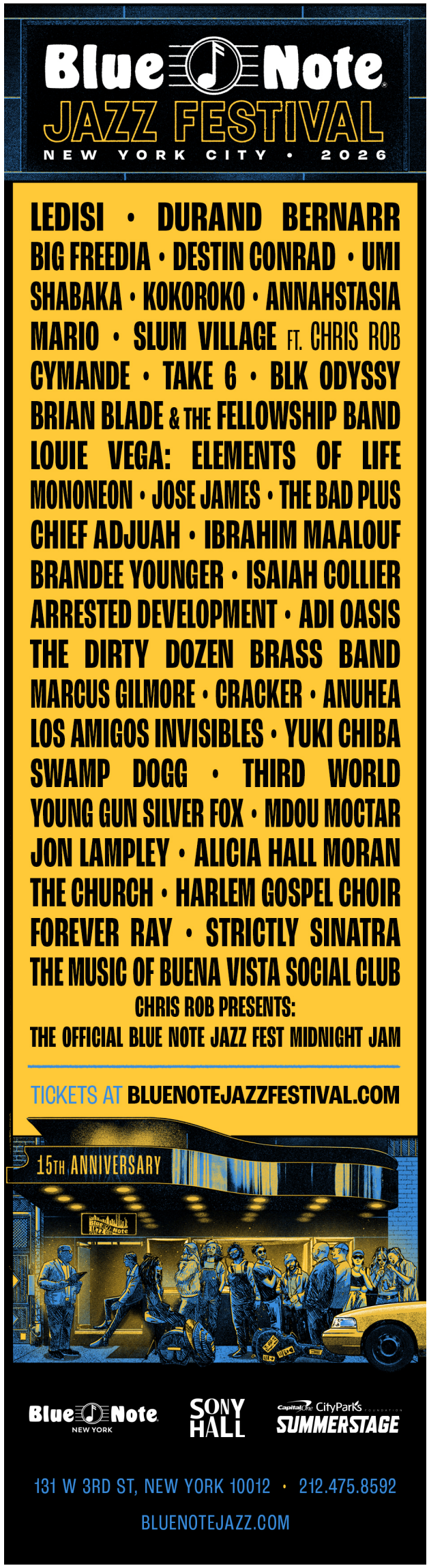


Love and Anger
Theo Bleckmann (Sunnyside)
by Thomas Conrad

It is only a small exaggeration to assert that current jazz vocalists can be divided into two categories: Theo Bleckmann and everyone else. Bleckmann is unique: in the character of his vocal instrument; in his daring; in his vast range of emotional subject matter. He is best known for his haunting, often ethereal voice that, with or without words, wafts like pure spirit and gets under your skin. But *Love and Anger* reveals that he is also capable of genuine power. He has now released over 20 recordings as a leader, and many more as a sideman. *Love and Anger* may be as straightforward a "song album" as anything Bleckmann has recently done, with as centered and grounded a set of collaborators. They are Michael King (piano)—who has been making the news in Christian McBride's young band Ursa Major—Matt Penman (A-list bassist) and Ulysses Owens Jr. (drums and album producer). Ben Monder (guitar) and Timo Vollbrecht (saxophones, flute) also join on several tracks.

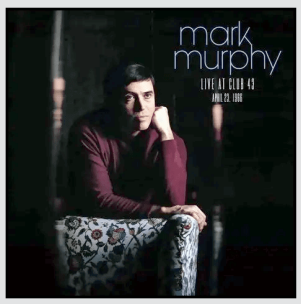
Bleckmann's choices of songs are insightful and diverse. Chronologically, they span over 300 years, from Henry Purcell to Frank Ocean. Emotionally, their reach is even greater. Two songs by Kate Bush traverse a huge chasm of feeling, from darkness and angst (the title track) to unconditional love for a child ("Bertie"). Janis Ian's "Stars" is about the quicksand that is fame, especially early fame. As is so often the case when Bleckmann interprets a song, his soulful, intelligent, articulate voice, with its impeccable diction, uncovers new shades of meaning, new subtleties of nuance. "Stars" becomes a more complex story. On something as familiar as "You've Got To Hide Your Love Away" (Lennon-McCartney), his arrangement and his voice celebrate The Beatles song in sheer exhilaration. The album closes with "Take My Hand, Precious Lord". There are two *a capella* versions, one with a background choir of Bleckmann's own overdubbed voices. His rendering of this beloved traditional hymn transcends specific religious ideology, and becomes a deeply moving human message. It becomes, "through the storm, through the night," a universal supplication for asylum.

For more info visit sunnysiderecords.com. Bleckmann is at Brooklyn Public Library May 31.



PRIDE MONTH

UNEARTHED GEM



Live at Club 43
Mark Murphy (Jazz Rewind-Hindsight)
by Ori Dagan

Considered by some to be one of the very best male jazz singers of his generation, Mark Murphy (1932-2015) could also be described as an admirably dedicated, endlessly innovative, underrated genius. Far deeper than the surface of his oceanic baritone, this restless spirit was constantly exploring a song's possibilities. On over 50 recordings, Murphy's output provides a roller coaster of highs and lows. At his best, he was a sensitive yet fearless improviser who left listeners breathless. At his worst, he struck out despite a mighty swing, particularly early on when he was still finding his voice.

The Syracuse-born singer, who was himself a proficient piano player, relocated to London in 1963 after working steadily in New York and Los Angeles. On April 23, 1966, he performed at Manchester's Club 43 with Brits Joe Palin (piano), Alan Cooper (bass) and Tony Oxley (drums), the results which can now be heard in this first-time, archival release: *Live at Club 43 (April 23, 1966)*. Arrangements are few in the loose set; the somewhat underwhelming instrumental solos might lead listeners to believe they may have been sight-read. Scat singing enthusiasts will enjoy the wordless escapades which separate Murphy from his crooner counterparts. He takes his choruses confidently, with highlights including the modal magic of "Milestones" and a fast flight through "A Foggy Day", which the audience eats up like Yorkshire pudding. Surprisingly the most straight-ahead tune that night in Manchester was the vocalese classic "Twisted" (by Wardell Gray with Annie Ross lyrics). Eschewing scat on this take, the singer's tasteful phrasing is richly satisfying, ending on the crunchiest bebop note. Sentimental classics "Tenderly" and "Gone with the Wind" are imaginatively phrased, but in both cases Murphy ultimately falls into the trap of going over the top, thereby losing the lyric. This is a startling contrast to his later studio work, where he gave sensitive, restrained ballad performances, as early as 1968's *Midnight Mood* (a great place to start for those unfamiliar with this artist). For all we know, Murphy might have been tipsy that night, which would explain the lyric flubbing on tunes he had previously recorded. He recovered well, showman that he was, but one can't help but wonder how he would have felt about this performance.

While *Live at Club 43* does not rank with Murphy's finest work, it is still highly recommended to fans of this eternally hip artist whose creativity knew no bounds.

For more info visit hindsightrecords.com



Mama Killa
Alive Alone, Alive Together
Ava Mendoza (Burning Ambulance)
by Daniel A. Brown

Guitarist-vocalist Ava Mendoza offers two releases emphasizing her rightful place and continuing ascent as an innovative, adaptive and skillful contemporary musician. Classically trained, she also studied under the influential, experimental guitarist Fred Frith. Her playing crosses genres, blending elements of free jazz, blues, noise and experimental rock, among others. Still in her early forties, Mendoza's work with like-minded creatives, including (among others) Nels Cline, Ikue Mori, Bill Orcutt, William Parker and Jamaaladeen Tacuma, in addition to groups Unnatural Ways and Mendoza Hoff Revels, reveals the varied hues and divergent musical situations she is drawn into.

The avant-ferocity of *Mama Killa,* released last year, features Mendoza grinding out eight tracks with gabby fluke-mogul (violin) and Carolina Pérez (drums). The album's title and thematic content draws from Andean mythology, referencing icons such as Mama Killa (the Incan moon goddess), Mama Huaco (an Incan warrior princess) and Mama Coca (goddess of health and the coca leaf). The music respectfully explores these traditions, using improvisation to reflect the complexity of pre-Colombian Andean



society. Album opener "Puma Punku" is a quick-moving molten slab of Mendoza's droning, over-driven guitar, Pérez' walloping drums and fluke-mogul's heavily-effected strings, generating and collapsing tornadoes of riffs and beats. "We Will Be Millions" is an update and reboot of the past forty years of aggro-guitar experimentation, Mendoza and fluke-mogul trading vibrato trills, Pérez dropping impressionistic beats. "Amazing Graces" holds the blues with one finger, dissipating in a tumult of staccato bowed-and-plucked strings.

Released this month, *Alive Alone, Alive Together* is a collection of eight live tracks recorded at four performances last year (the Summer Bummer Festival in Antwerp, plus solo performances from the US and Italy). Four tracks feature Mendoza solo, while the remaining are in collaboration with drummer Hamid Drake. The material includes new compositions along with reconceived and transformed versions of compositions previously found on her prior studio albums *The Circular Train* and *New Spells*. The expansive web of "Cypress Crossing" spreads tendrils of psych-leaning roots music, fractalized through echo and Mendoza pushing bluesy forms into soft splinters. Mendoza and Drake glide "Dust from the Mines" from hazy glimmers into deeper waters. Album closer "New Ghosts" is an 11-minute jam with Drake that slowly builds into the guitarist's accelerating esoteric arpeggios, the drummer matching her travels into welcomed, strange sonic terrain.

Both albums are impressive releases, both on-point for Mendoza's refreshing agenda on modern guitar moves.

For more info visit burningambulancemusic.bandcamp.com

ON SCREEN



Journey to Luray
David Haney/Yael Acher "KAT" Modiano
(Cadence Media)
by Paul Gaita

A popular tourist spot in West Virginia's Blue Ridge Mountains, Luray Caverns is also home to the Great Stalacpipe Organ, a confluence of geology, acoustics and electrical engineering, a sprawling instrument that essentially uses the cave's natural geological formations to create low tones that resemble that of marimbas. Much of the Great Stalacpipe Organ's unique sound is thus formed by natural acoustics over 3.5 acres of the cave itself; the result is, as one might expect, haunting and ethereal. Recordings heretofore have been limited largely to those by its creator Leland W. Sprinkle, a mathematician and electronics scientist who conceived the idea in the early '50s, and later, organist Monte Maxwell. But pianist and *Cadence* magazine publisher David Haney and flutist Yael Acher "KAT" Modiano were inspired to venture into the Caverns' depths to perform an improvised duet on what is acknowledged as the largest instrument in the world.

The 40-minute *Journey to Luray* is a two-part documentary, with the first a composite of video footage, still images by photographer Patrick Hinley, and audio from Haney and Modiano's appearance on Dave Sewelson's "Music For a Free World" radio program on 91.1 WFMU-FM (broadcasted out of Jersey City, NJ). Narration (rather flat), by Ava Martin, provides some context into the Caverns' and Organ's history and the performance itself, but the second half is the duet in its entirety. Haney's photographs again provide the images, which are aesthetically pleasing but also somewhat static (actual footage may have been difficult, given the location, but it's missed). Modiano's flute playing dominates the recording; her playing is pensive and evocative of Eastern modalities before moving into more freeform territory as the piece reaches its conclusion.

The Great Stalacpipe Organ is harder to hear in the documentary, but what is notable are the gentle sonic tides produced by Haney's playing and the soft, rumbling clatter of the mallets that strike the stalactites to produce the Organ's tones. The overall effect is similar to one of Moondog's longer creations, or the work of avant gardist Harry Partch: meditative, somewhat earthy and unearthly at the same time—and wholly unique.

For more info visit cadencejazzworld.com. Acher is at Intercession Church Jun. 7, Barzakh Cafe Jun. 20 and Dutch Baby Jun. 24. See Calendar.

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Camille Thurman


August 6
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August 20
Wayne Tucker


August 27
Leonieke Scheuble

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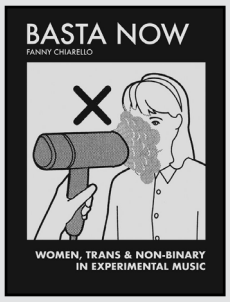
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HEART OF THE CITY

IN PRINT



Basta Now. Women, Trans & Non-binary in Experimental Music
Fanny Chiarello (Permanent Draft)
by Kurt Gottschalk

The index at the back of Fanny Chiarello's *Basta Now. Women, Trans & Non-binary in Experimental Music* is a good indication of the spirit of the book, in that there isn't one. Chiarello provides what she calls an "inventory" instead, a list of all the female, trans and non-binary artists named in the book without anything so hierarchical as page numbers. When cornered into mentioning the occasional XY bandmate, Chiarello doesn't grant them boldface type or biographical detail. She states at the outset, the other end from the index, that the book "has nothing against men, it just isn't about them." *Basta Now* is a 400+ page rumination on a list of musicians (3,863 at the time of publication) that the author compiled with the admission that she'd "rather not waste a few decades checking all my sources with tweezers." Many entries are like crib notes, some no more than a morsel found online. Other artists get lengthier entries, including texts on Matana Roberts' graphic scores, Vanessa Rosetto's field recordings and Meredith Monk's devotion to group practice. (The author previously published a book on Monk, *A Happy Woman*, in her native French.)

Overall, *Basta Now* comes off as notes for a book, rather than a finished work, but I trust and believe it's how she wanted it to be: as a finished product (at least for now) with no overarching structure and no author talking down to the reader. But it is a heartfelt if scattershot volume, with which one can dialogue—although unfortunately, as with most books, you can't ask it questions. I'd be more interested to know where an artist grew up than where they lived at the time of publication, for example, especially since the latter data (as she allows) can quickly become out-of-date. The best of the sections concerns DIY efforts and self-made instruments: Lucia Dlugoszewski's piano with glass jars replacing the strings, Katie Down's steel cello, Mor Efrony's harp built into a tree trunk, Sarah Nicolls' "inside-out piano," (which demanded further research to understand) and others.

Ultimately, *Basta Now* is not so much a reference book as it is a deference book in which identity is the primary data point. It's either good fun or a small slog to read, and some readers may likely spend some time scanning for familiar names or curious phrases (as did I). Doing so, with appropriate expectations, is quite fun.

For more info visit permanentdraft.bandcamp.com



Julius Eastman, Vol. 5: Gay Guerrilla
Wild Up (New Amsterdam)
by Terrell K. Holmes

When composer and vocalist Julius Eastman stepped in front of the audience at Northwestern University in January 1980 to premiere his work *Gay Guerrilla,* he said that a guerrilla is "someone who is...sacrificing his life for a point of view." As a black gay man in the classical music *millieu* after the Civil Rights and Stonewall eras, Eastman knew what he was up against. The contemporary ensemble Wild Up, led by conductor and artistic director Christopher Rountree, continues its acclaimed exploration of Eastman's music with a remarkable version of *Gay Guerrilla.* The piece was originally written for four pianos, but, like other Eastman works, has an open score, meaning that it can be readily adapted to any kind of instrumentation, and Wild Up handles it masterfully.

The ensemble deepens and expands the passion, boldness and idiosyncrasy of Eastman's work, with layers of color and tonality that enhance it without diluting or obscuring its power. Piano is at the center, and pianists Richard Valitutto and Adam Tendler are excellent throughout, alternating strong bass notes with soft whispers and spirited moments of call-and-response. The robust orchestration never overwhelms the piano, which, like Eastman, is an anchored, persistent, discordant, deep-voiced presence. The strings pick up the narrative thread quickly and engage in an intense conversation amidst the intensifying pulsation. Percussion and bleating horns sustain the tension, diminishing briefly to cede territory to a plaintive flute that opens the door for the grousing cellos and woodwinds, which add greater complexity. Near the middle of the piece, a blast of horns introduces a quotation from "Dies Irae", which is about the coming of Judgment Day. This segues perfectly into "A Mighty Fortress", a nod to Eastman's quoting Protestant Reformer Martin Luther's 1520s hymn "A Mighty Fortress Is Our God", but in *Gay Guerrilla* as a call to battle for gay liberation and equal rights. The text of the hymn is inspiration for the strength to face down evil and vanquish oppression; the ensemble sounds like a choir raising its voices skyward, and the pulsations modulate to a march into battle.

Rountree and Wild Up have added another vibrant chapter to their exploration of Julius Eastman's *oeuvre*. The outstanding arrangement, and their mastery in conveying his originality and genius, shows that this iconoclastic and ever-influential artist deserves a seat at the table with Philip Glass, Steve Reich, Terry Riley and other minimalist icons.

For more info visit newamrecords.org



GLOBE UNITY



listen to the rain
anaïs maviel & the rhythm method (Protomaterial)
toso toso
toso toso (Leaving)
nen
Kira Ra! (We Jazz)
by Daniel A. Brown

This month's releases from the jazz-improv LGBTQIA+ community, in celebration of Pride Month, seem tethered to divergent explorations of the tacitly genderless, indefinable and fluid realm of the depth of mystery, if not mysticism, of contemporary music. The albums of anaïs maviel & the rhythm method, toso toso and Kira Ra! run the gamut from the cerebral and laconic to the agitated and manic, united by fearless approaches to spontaneous creation, innovative compositions and, in a decidedly 21st-century trend, a shared love of lowercased preferences or branding.

French-Haitian composer and multi-instrumentalist anaïs maviel (voice, kamele n'goni, singing bowl) leads The Rhythm Method string quartet—Leah Asher and Marina Kifferstein (violins, voice), Carrie Frey (viola, voice) and Meaghan Burke (cello, voice)—through *listen to the rain,* a winning and alluring eight-song mix of creolized Messiaen-tinged sound suites. Based on maviel's attuning of the cyclical nature of the earth and heaven, in total, the album can be listened to as a singular piece or as separate tracks with same rewards. Opener, "Water", boasts gliding and conversational arco and plucked, chiming strings interspersed with phantom vocals, evaporating into "Fire", featuring a deranged ostinato joined with a wordless vocal chorale. The ethereal "Rain" drips along with a watery canonical feel. By the time the album closes with the Zen-vibed tonalities of "Sky", this elemental celebration succeeds in its certain effect on open-hearted listeners.

A frantic counterpoint is served up on the eponymous release from NYC-based toso toso. No less grand, but driven by more electric and eclectic grit, the quartet—isabel crespo pardo (voice), Celia Hill (guitar, electronics), Rahul Carlberg (piano, keyboards, synthesizers), Kabir Adhiya-Kumar (drums, percussion)—percolates on the outer fringes of avant-pop, in a style the band rightfully describes as "genre-agnostic." Opener "cLAcLAcLA" is a winning mashup of desperate plaintive vocals from nominal leader pardo, the band's swirl dissolving into the kind of berserk mix that evokes Japanese genre-splicers, the Boredoms. The band pulls a bait-and-switch on "corre que corre", which arrives as primo '70s Agitation Free-style prog and departs in a stomping swirl of discordant sound that moves from melodic to menacing. The group hones in on their gentle, heartfelt side with "en la lengua" and the closing, icy anthem of "te sienta cerca", which honors the previous six tracks' uncertainty with its own dissolve into a shimmering closure.

Inspired by the friendship and collaboration of members Lau Nau (Laura Naukkarinen—modular synth, vocals, cello, piano, balafon, glockenspiel, toys), Linda Fredriksson (alto and baritone saxophones, flutes, piano, wurlitzer, toys, balafon, mandolin, synth) and Matti Bye (piano, live electronics, synths, balafon, vibraphone, wurlitzer), the Finnish-Scandinavian Kira Ra! serves up an engaging eight-song collection with their second album, *nen.* The collective taps deep into the kind of pan-cosmic, other-worldly realms of peak-seeking Don Cherry and also the Art Ensemble of Chicago, a peripatetic looseness that pulls the listener directly into its center chakra. The Mixolydian motif of "ream" moves like a slow-motion riptide, stacking melodies on bubbling keyboard clusters. The title track features a dulcet kalimba-tinged melody intertwined with airy vocal swells, held together by an *audio-verité* production of clattering, random percussion effects. Penultimate track "eroplane" distills this unique trio's music into a minimal sketch, followed by album closer "ahiahi", a farewell etude composed in real time. Overall, *nen* plays like a successful merger of improv and ambient experiments, albeit with results that demand mindful listening in lieu of a kind of sonic background.

For more info visit protomaterial.org, leavingrecords.com and wejazzrecords.bandcamp.com. isabel crespo pardo is at Le Poisson Rouge Jun. 10 (with Kalia Vandever), LATINOISE Fest Brooklyn Jun. 13 (with iisa) and The Stone at The New School Jun. 26 (with Simon Hanes). See Calendar.





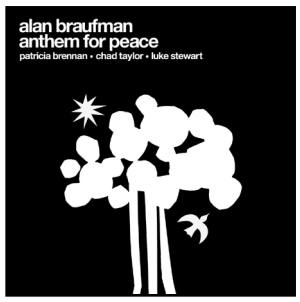
Trilogy 3
Forever Yours: The Farewell Performance
Chick Corea (Candid-Chick Corea Productions)
by Scott Yanow

It is still difficult to believe that Chick Corea (1941-2021) is no longer with us. The pianist-keyboardist (who would have turned 85 this month) was extremely prolific, amassing quite an impressive body of work throughout his career, starting with his 1962 recording debut with percussionist Mongo Santamaria, right up until six months before he passed away. Most notable beyond his distinctive musical personality and accomplishments was his always-youthful enthusiasm for creating music and forging new musical partnerships. He gave one the impression that he formed a new band every three months without ever breaking up his older groups, each of which he returned to whenever it felt right.

Corea first toured and recorded with Christian McBride (bass) and Brian Blade (drums) as an acoustic trio in 2010 and 2012, recording *Trilogy* and *Trilogy 2*. In early 2020, they came together again and had hopes of forming a semi-permanent unit. While their European tour was cut short due to the COVID-19 pandemic, the single album, *Trilogy 3,* documents some of the music from what would be their last concerts together. The trio stretches out on eight selections, with six being in the nine+ minute range. They perform a wide-ranging program, consisting of three Corea originals ("Humpty Dumpty", "Windows" and "Spanish Song"), a pair of Thelonious Monk numbers, a particularly adventurous rendition of Bud Powell's "Tempus Fugit", a classical piece by Scarlatti and the standard "You'd Be So Nice to Come Home To". The three masterful musicians all sound inspired, and the results are both explorative and swinging.

Nine months after *Trilogy 3*, Corea gave his last performances, highlights of which are heard on *Forever Yours: The Farewell Performance*. In Clearwater, FL, in October 2020, at the height of COVID-19, he emerged to play a pair of solo piano concerts. Less than four months before his death (he was unaware of his cancer), the 79-year-old Corea is heard very much still in prime form. His warmth comes through not only in his playing but in his good-humored and informative talks to the audience. Corea performs his classic "Armando's Rhumba", as well as "It Could Happen to You", "Smoke Gets in Your Eyes", Stevie Wonder's "Overjoyed" and a piece by Mozart. In addition, he pays tribute to several pianists by playing songs by Monk, Powell, Bill Evans and Duke Ellington, improvises two musical portraits of audience members, then concludes the set and his life's work by performing six of his "Children's Songs". Throughout *The Farewell Performance*, one can certainly feel that Chick Corea still had a lot more to say musically. Fortunately, in his 79 years he created several lifetimes of music for the ages.

For more info visit candidrecords.shop.musictoday.com. Elio Villafranca's Chick Corea Afro-Caribbean Experience is at Dizzy's Club Jun. 12-13. Chelsea Music Festival presents the premiere of Chick Corea's "Lyric Suite for Sextet" at St. Paul's German Lutheran Church Jun. 27. See Calendar.



Anthem for Peace
Alan Braufman (Valley of Search)
by Marc Medwin

Tenor saxophonist and flute player Alan Braufman began his recording career breathing fire in the mid '70s; now, half a century later, the energy has been sublimated and refracted through an exultant continuity of purpose apparent in every note of *Anthem for Peace*, his newest offering as leader, with Luke Stewart (bass), Patricia Brennan (vibraphone) and Chad Taylor (drums).

The title track tells the tale, channeling a bit of '70s soul through the lock-step groove Taylor and Stewart lay down over Brennan's shimmering and electrified vibes; Taylor's delicate percussion gives the tune wings, with Brennan providing the swirling atmosphere. Over it all, Braufman glisses and glides through blues and bebop, all coming to fruition on the penultimate pitch of his quietly exuberant solo. Similarly, the Latin groove underpinning the mellifluously swinging "Snow in Central Park" (including Michael Wimberly's percussion and bassist Ken Filiano, replacing Stewart) pulses luminously to the loping swing of Braufman's flute. In a fancy feat of overdubbing, flute and tenor join forces as



the leader turns "Cosmic Blues" into a quintet, and, at moments, what sounds like a sextet as the joyful melody skips lightly forward in octaves. It's a blast to revel in Stewart and Taylor's give-and-take, especially just before the two-minute mark, where the bassist's sudden syncopations lead to nearly irreversible entanglement. The leader brings a bit of his own rhythmic freedom a few moments later, raising the temperature just before Brennan's solo of harmonic daring and articulative diversity. The track, an album standout, fades on a delicious melodic fragment.

All players are obviously and audibly in top form, but Braufman is stunning. His easy unpredictability shines on his new record. Revamping a John Cage adage, he has nothing to prove, and he is proving it in every gesture. The simplest phrase brings depth and nuance that can stop the heart or move the feet. After the first minute of "The Journey", he comes off a run only to execute a daring up-flip, and that is indicative of his energetic spontaneity. Long may the fire burn!

For more info visit valleyofsearch.com. The album release concert is at Abrons Arts Center Jun. 27 (part of Vision Festival). See Calendar.



Hellbent Daydream
Brandon Seabrook (Pyroclastic)
by Ken Waxman

Except for mostly Dixieland combinations, the banjo fell out of favor in jazz in the early '30s—notably, for instance, when Fred Guy, who joined Duke Ellington's Washingtonians as a banjoist in 1925, began doubling on rhythm guitar in 1932 and dropped the banjo completely in 1934. Recently though, some plectrumists are striving to adapt the distinctive banjo clangs and finger picking to contemporary sounds. One of these is Brandon Seabrook, a guitarist known for his work with, among others, Anthony Braxton, Peter Evans, Mostly Other People Do the Killing and Mike Pride. Besides his fretted instruments, Seabrook's associates here include Austrian keyboardist Elias Stemeseder, with whom he plays in groups Stemeseder co-leads with drummer Christian Lillinger. The keyboardist here returns the favor adding his piano and synthesizers to the seven compositions played by the Seabrook String Society, already filled out by violinist Erica Dicker, who also works with Braxton and bassist Henry Fraser.

In truth, the distinctive banjo attributes are used sparingly, as in features "Bespattered Bygones" and "The Arkansas Tattler". Although initially on both Seabrook's twangs, Dicker's fiddle squeaks and Fraser's paced thumps suggest bluegrass musicians' clawhammer strums and string slides, they eventually pinpoint spots in which their old-timey breakdowns can be slotted comfortably alongside splashy synthesizer shudders. *Hellbent Daydream* isn't just a jazz-improv banjo primer: Seabrook's other tracks lean into his guitar expertise. With strings and electronic blends added, the results suggest a variety of sources. The title track, for instance, could be a concerto wherein guitar frails and flanges are cushioned by dense programmed tone washes, but also encompassing harsh discordant interludes. The multi-sectioned "I'm a Nightmare and You Know It" is different again. Following Stemeseder's careful acoustic piano exposition that is harmonized with spiccato violin squeezes and chiming guitar textures, the groove is quickly fractured with tandem pointed guitar riffs and staccato violin swipes. Seabrook's swift string crunches and Dicker's string sprays ratchet up the tension sustained by abundant electrified whooshes until a new sequence is established encompassing impressionistic inserts from the violin's string set and positioned guitar frails.

Banjo clanks aren't oppressive in a session like this that express its timbral assimilation within creative music. Seabrook's additional guitar skill, as well as the coordination of all the players' tone construction, shows how innovation can be linked to sophisticated invention.

For more info visit pyroclasticrecords.com. Seabrook is at Lowlands Jun. 2 (with Shawn Lovato) and Abrons Art Center Jun. 25 (with Ingrid Laubrock, as part of Vision Festival). See Calendar.



Alkebulan
Javier Nero Jazz Orchestra (Outside in Music)
by Ken Dryden

Dr. Javier Nero is a musician who wears many hats. He is a jazz educator at Johns Hopkins' Peabody Institute, lead trombonist with the US Army Band "Pershing's Own," a sideman with various ensembles, and most importantly, an inspired composer and arranger for his own orchestra. There are a handful of composer-arrangers whose scores for large ensembles are instantly recognizable and Nero deserves to be considered as one of the top in his field.

Alkebulan stands out as a recording with richly-textured, diverse compositions, played by his ensemble, plus a few special guests. The title track blends a potent African rhythm with colorful waves of sound; guest trumpeter Sean Jones also adds a special touch. The delightful "Make It So" is an engaging Afro-Cuban-seasoned, extended work, in which the reeds and brass are voicelike. Trumpeter Randy Brecker, a frequent Nero collaborator, adds a fiery solo, while guest guitarist Shawn Purcell contributes an intense bop statement. The ballad "Radiant Flower (Zara)" cools the tone down, featuring a warm, engaging tenor saxophone spotlight. The ballad "Ayla" follows and glistens with statements by pianist Alex Brown, alto saxophonist Daniel Dickenson and brief statements by trumpeter Jones, with the leader on trombone.

The two vocal features are also highlights. The versatile singer Veronica Swift scats up a storm in the driving setting of Sigmund Romberg's standard "Softly, As in a Morning Sunrise", which also showcases guest vibraphonist Warren Wolf, along with pianist Brown. Rarely has an arrangement of this work packed such a punch. Vocalist Nicole Zuraitis' sassy interpretation of Bob Dorough's "Devil May Care" (the uncredited lyricist is Terrell B. Kirk, Jr.) is buoyed by Nero's innovative, Latin-flavored scoring of this jazz standard. "Seminole" is the album's breezy finale, with a peppy bossa nova rhythm and a cheery clarinet solo by Dickinson and the leader's vocal-like trombone, the song sounding like a well disguised contrafact of Ray Noble's "Cherokee". The only thing lacking: identification of band soloists.

For more info visit outsideinmusic.com. The album release concert is at Dizzy's Club Jun. 15. See Calendar.



DROP THE NEEDLE



The Tiberi Tapes: A Preview of the Mythic Recordings
John Coltrane Quartet (Impulse!)
by Marc Medwin

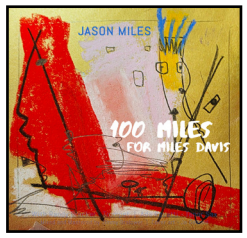
Freedom comes in what Rahsaan Roland Kirk called "bright moments," and in this Record Store Day special of the legendary Frank Tiberi tapes of John Coltrane, soon to be released in more complete form, we have two of those extended moments. This LP offers only an "early 1960s" recording date, but if the "probable" presences of bassist Steve Davis and drummer Pete La Roca, as stated on the album cover, are correct, we can place the quartet recordings with some certainty in the summer of 1960. I'm skeptical, but currently accepting. Falling far short of high fidelity, for Coltrane aficionados this release is pure gold. Coltrane enthusiasts likely know that professor Tiberi (a reeds master, and still teaching at Berklee College of Music at age 97) recorded him, mostly in New York and Philadelphia, between 1960-65, but until now, only a lucky few have heard the tapes.

But we can watch master Coltrane in evolution. A 13-minute version of his "Giant Steps" is presented complete and in the best sound possible. Immediately following the ascending four-note sequences in his solo (beginning at the four-minute mark), he pushes at the tenor's upper limits, a boundary-breaker repeated throughout an increasingly blistering and atomistic feature. Freedom unfolds in these energetic fragments. Pianist McCoy Tyner's playing is no less inspired or diverse than Coltrane's, and his solo on "Satellite", the LP's second side, may be even better. The rhythm section, whomever it comprises, is burning. Check out their sizzling syncopations and astonishing interplay beginning at 8:17; they raise and lower the temperature by degrees right up until the crash at 10:34, Coltrane entering hot on its heels. Here, the drummer's fills, timbre and timing sound more like Elvin Jones than La Roca, though the fidelity is an impediment. As the temperature rises, Coltrane is all over the horn, making the leap to the Village Vanguard performances of late 1961 seem much smaller.

Energy and environment imbue these fly-on-the-wall documents, rendering them invaluable. For anyone in search of those luminous instants of nascent freedom, not to mention those who have been waiting decades to hear them, these revelations—in sync with 2026's Coltrane centennial celebrations—can't come a moment too soon.

For more info visit recordstoreday.com. Coltrane tributes this month include "John Coltrane Centennial: Celebrating Jimmy Garrison" at Shapeshifter Lab Jun. 20, and Park Slope Jun. 21 (part of 7th Heaven Street Festival). Isaiah Collier "Plays Coltrane" is at Blue Note Jun. 16-17 (part of Blue Note Jazz Festival). "Celebrating Miles Davis and John Coltrane" is at Metropolitan Museum of Art Jun. 18 (with Logan Richardson). "Celebrating John Coltrane's Centennial" is at Chris' Jazz Café (Philadelphia, PA) Jun. 27 (with Tim Brey). See Calendar and 100 Miles Out.





Directions & Expressions
Blue Moods (Posi-Tone)
100 Miles for Miles Davis
Jason Miles (Lightyear)
by Jeff Cebulski

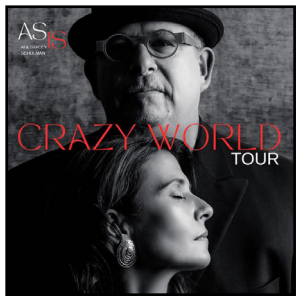
Being that 2026 is Miles Davis' centennial (the trumpeter would have turned 100 on May 26), one can continue to expect a wide range of artists expressing their connection to and appreciation of the iconic jazz hero. Recent albums by the Posi-Tone label's Blue Moods ensemble and the veteran keyboardist-producer Jason Miles each represent different celebratory approaches over such a wide spectrum of tributes.

In 2022 Posi-Tone gathered several in-house musicians to begin a series of albums focusing on compositions of well-known jazz artists, including Charles Mingus (*Myth & Wisdom*, 2022), Duke Pearson (*Swing & Soul*, 2024) and Freddie Hubbard (*Force & Grace*, 2025). This year's *Directions & Expressions* consists of the group's core membership: Diego Rivera (tenor, soprano), Art Hirahara (piano), Boris Kozlov (bass) and Vinnie Sperrazza (drums). A broad selection of Miles compositions are explored, from his "cool" days to his later fusion efforts. The arrangements, enhanced by the addition of Eli Howell (trombone) and Behn Gillece (vibraphone), fall squarely in the post-bop vein while proving that the central structures of Miles' music can be fulcrums for worthy interpretations. Among the ten cuts, "Boplicity" receives a quasi-Latin swing treatment *à la* Cal Tjader, with Gillece's vibraphone dancing atop the horns, while the always-solid Kozlov walks and bops through the choruses, including a fine solo from Rivera. "Somethin' Else" is finessed into a blues that would fit with John Coltrane's *Blue Train*. The more modal "Circle", with its loosely-loping theme, is roped back into a bluesier ballad mode, while "Stuff" retains the original's funk as the whole ensemble steps into the flow, augmented by Hirahara's harmonic comping that borrows more from Herbie Hancock's earlier pre-Miles recordings. "Agitation" receives an aggressive tact that evinces the group's broad competence, especially in the pairing of the vibraphonist and drummer, with Rivera adding an adroit, Wayne Shorter-ish solo. The ensemble also excels on "La Suite De Kilimanjaro", involving pieced-together themes from Miles' *Filles de Kilimanjaro* (Columbia, 1968).

Keyboardist Jason Miles is among the still-performing artists who once played with Davis. On his newly-released *100 Miles for Miles Davis*, instead of revisiting old tunes, the leader here arranged new compositions (recorded in Portugal, where he has resided the last four years) aimed at remembering his former colleague and employer. Given that Jason Miles accompanied Davis on four of his latter albums, the music here—performed by varying ensembles—reflects more of the fusion side of Davis' career, with a contemporary bent that will certainly get the attention of "smooth" jazz aficionados. The important element here is the trumpet playing: Randy Brecker, Russell Gunn, Barry Danielian and Patches Stewart are each able to evoke memories of Davis without merely copying him. The title cut rocks forward, involving Brecker's appropriately echoed horn bursts and the leader's electric keyboards, with soulful input from alto saxophonist Ada Rovatti, as well as orchestrated effects. "The Girl With the Purple Hair" dances, Prince-like, in an arrangement not unlike something Quincy Jones might have constructed. Jason Miles' shimmering keyboard work is juxtaposed with Vinnie Colaiuta's deep, sumptuous drumming on "Malibu Midnight Blue". The tune most evocative of Davis, however, is a side-tribute to one of the trumpeter's great loves, "Jeanne Moreau" (the legendary French actress, with whom Davis collaborated on the 1958 Louis Malle-directed film, *Ascenseur pour l'échafaud*). Stewart plays an excellent muted theme that, in the leader's soulful arrangement, pairs the Davis of Paris with his later electric glory.

Miles Davis' influence on at least four generations of musicians is well-documented, even before this year's wide centennial celebrations, and these albums from Blue Moods and Jason Miles represent and manifest that influence in their *vive la différence* approaches.

For more info visit lightyearentertainment.com and posi-tone.com. Miles tributes this month include Gil Evans Orchestra (with Miles Evans) at Shapeshifter Lab Jun. 21. See Calendar.



Crazy World
As Is (Al & Stacey Schulman)
(Nite Nite the Elephant Productions)
by Marilyn Lester

Take the title at face value. Socially conscious husband and wife team—As Is—want you to know we are stronger and better together, and the message is delivered in their *Crazy World* via an eclectic mix of jazz vocalese, pop, Brazilian repertoire, soul and original material. Al Schulman (guitars) and Stacey Schulman (vocals) have aimed the 11 tracks of their new release as both a warning and a reassurance in striving for connection, shared experience and the power generated when artists and listeners meet honestly. The album isn't a reflection of the times, but rather a response to them, they say. With James McKinney (keyboards), Corcoran Holt (bass) and Jeff "Tain" Watts (drums), additional collaborators include Kokayi, Dante Pope, Gil Goldstein, plus a Philadelphia-based string ensemble drawn from the city's classical and chamber music community. Opener, "From This Very Moment On" has Cole Porter lyrics augmented by those of Stacey Schulman and Kokayi, who provide vocals, along with Dante Pope's vocalese. A beatbox (Christylez Bacon) helps deliver pointed social commentary, riffing on the Porter melody with hip hop, soul, funk and rap-vocalese elements—performed with guitar forward.

As Is appeared at Chelsea Table + Stage (May 1), with the Schulmans working in a more simplified ensemble, rhythm format, beginning with a pared down "From This Very Moment On". Performed in the dark, the following number represented the album's two AI-worked tracks, which presented disruptive statements in "Children's Games" (Antônio Carlos Jobim) and "PrAilude" (Stacey Schulman): works "born from both curiosity and unease" with Stacey's narrative explaining that the AI was used as a tool, not a crutch. Jobim's "Double Rainbow" was tapped on record and in concert as a folksy statement of something organic—the opposite of AI. Also drawn from the familiar and on the album, the concert version of "A House Is Not a Home" (Bacharach, David) was bluesy, filtered through Northern and Philadelphia Soul traditions, and Stacey scatting quotes from Sting's "Fragile". Concert closer was a reprise of "From This Very Moment On" with the appearance of Dante Pope's rap contributions, making for a super energetic power statement of the song's intention. The album

release also includes a playful "Better Than Anything" (David Wheat, Bill Loughborough), "The Moon Is a Harsh Mistress" (Jimmy Webb) in trio format, and a reimagining of "Tiny Dancer" (Elton John, Bernie Taupin) as a restrained pianissimo. The title track closer (Leslie Bricusse, Henry Mancini) is meant as a quiet reckoning: Goldstein's accordion and arrangement, paired with strings, is cinematic, suggesting a triumph over chaos.

The Schulmans are passionate and sincere in their intention. But unlike classic protest songs, it's unclear if the complete message comes through. Still, it's a very worthy effort, with excellent musicality and appeal in its funkiness.

For more info visit asisjazz.com



Vibe Ride
Hu Vibrational (Meta/New Dawn)
by Tom Greenland

There is something strange and yet familiar in Adam Rudolph's music: something earthy and ancestral, something else astral and futuristic. This is due to his deep digging into the roots of African, South American and Asian rhythms while simultaneously finding new functions for these ancient forms. His Hu Vibrational project, now over two decades old, with Rudolph the only remaining original member, serves as a sort of chamber group for these evolving experiments. The sextet—currently comprised of Rudolph (percussion, electronic processing, thumb pianos, vocals), Alexis Marcelo (electric keyboards, percussion), Jerome Harris (bass, bass guitar, vocals), Harris Eisenstadt (batá drums, percussion), Neel Murgai (sitar, vocals, electronics), Tim Keiper (percussion, dusu n'goni), Tripp Dudley (tablas, percussion)—dropped its sixth album, *Vibe Ride*, late last year.

Continuing the trajectory of 2015's *The Epic Botanical Beat Suite* and 2023's *Timeless*, the ensemble's new album juxtaposes the intimacy of acoustic percussion instruments (caxixi, cajon, clay pots, frame drums, congas, tablas, batá drums, bells, chimes, cymbals, rattles, shakers, hand-claps) with melodic, thumb-plucked idiophones (kalimba/mbira and dusu n'goni), and the aspirated tones of end-blown bottles and human hissing, whistling, overtone singing and vocal percussion. Adding an electronic element are Marcelo's signature Fender Rhodes sound and synthesizer patches and Murgai's signal-processed sitar, now distorted, now wah-wahed, oftentimes almost unrecognizable. A final and definitive factor in the overall sound is the mixing and mastering by sound engineer James Dellatacoma, whose tasteful cinematic touches bring the raw soundscapes to full fruition. Dellatacoma has clearly taken a page from Jamaica's dub tradition, but he's also written a few pages of his own.

The album's five tracks form an extended, immersive suite. "Ignition" begins and ends with swirling chords, a wonky kalimba groove driving its middle section. "Wheel Spirals" is a dense jungle of acoustic and electronic noises, with noticeable tweaks and enhancements created in the mixing room. "Morphic Mystery" combines futuristic arpeggiator sfx with layered hand drums, the individual instruments often indiscernible. Similarly, "Ride The Vibe" layers arpeggiator and robotic squeaks and chirps over a driving tabla groove in 9/8 (5+4), later modulating to 6/8 and back. "Head light", probably the thickest track of all, mingles the sounds of a mad scientist's lab with batá (and many other) drums. The lingering impression is that of an urban jungle, where a myriad of cultural aesthetics, sonic and otherwise, pile atop and around each other, autonomous yet interdependent.

For more info visit new-dawn.bandcamp.com. Adam Rudolph is at Bryant Park Jun. 12 (part of "World of Percussion Re-Imagined," presented by World Music Institute). See Calendar.



In My Dreams
Bill Frisell (Blue Note)
by Kurt Gottschalk

Bill Frisell plays well with others—a congenial spirit best served by longstanding relationships. *In My Dreams*, his 43rd album in as many years, was released to mark his 75th birthday. The guitarist has nurtured an aesthetic of simple joyfulness, a pure pleasure that sometimes belies his remarkable instrumental skills. There's a reason he's always smiling while he plays; that spirit plays a large part in sustaining his ongoing musical relationships.

This new release extends his current trio—with Thomas Morgan (bass) and Rudy Royston (drums), each of whom he's been working with for more than a decade—by adding a string section of even longer-term associates: Jenny Scheinman (violin), Eyvind Kang (viola) and Hank Roberts (cello). Frisell avoids the fullness that the strings could offer, favoring a more spacious, delicate chamber dynamic. He also steers clear of space for solos, opting instead for easy but never simplistic, group exploration. There's some Americana (the pre–Civil War folk song "Hard Times" and two takes of "Home on the Range", the latter being one of the album's most memorable tracks); some old Frisell nuggets ("When We Go", first recorded in 1985, and "Small Hands", which dates back to a record he'd made with Vernon Reid that same year); and at least one jazz nod, in a low-key take on Billy Strayhorn-Duke Ellington's "Isfahan". The players, the tunes, the sound, all are familiar, and the album is nothing short of lovely.

Frisell played Jazz at Lincoln Center's Appel Room on a nine-city birthday tour, playing with the *In My Dreams* band (Mar. 27), and another old friend, singer Petra Haden, along with trumpeter Ambrose Akinmusire and drummer Tim Angulo (Mar. 28). Haden and Frisell have a fantastic camaraderie, one that calls to mind the Ella Fitzgerald/Oscar Peterson partnership. Haden doesn't showboat like Ella, and she was better suited to "You Only Live Twice" than "Lush Life", but there's not much to complain about with two such heavy-hitting songs in one set—even one that runs well over an hour. In concert, their simpatico, and his guitar prowess, are most evident. Frisell makes changes to complement each band member, adding slight bits of dissonance, subtly pushing volume and pulling it back, and finding surprising extrapolations for segues across medley arrangements. It's easy to smile from the audience, as well. The angel is in the details.

For more info visit bluenote.com. Frisell is at LeFrak Center Jun. 13 (part of Brooklyn Guitar Festival), Kirby Center for the Performing Arts (Wilkes-Barre, PA) Jun. 6 and Daryl's House (Pawling, NY) Jun. 10. See Calendar and 100 Miles Out.



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Landings
Ingrid Jensen (Newvelle)
Civil Disobedience
Civil Disobedience (Blue Frog)
by Josh Gagnon

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

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

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

For more info visit newvelle-records.com and bluefrogrecords.com The Civil Disobedience album release concert is at Joe's Pub Jun. 11. Jensen is also at Dizzy's Club Jun. 12-13 (with Elio Villafranca) and Jun. 25 (with Roni Ben-Hur). See Calendar.



No Wonder
Judy Wexler (Jewel City Jazz)
by Marilyn Lester

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

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

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

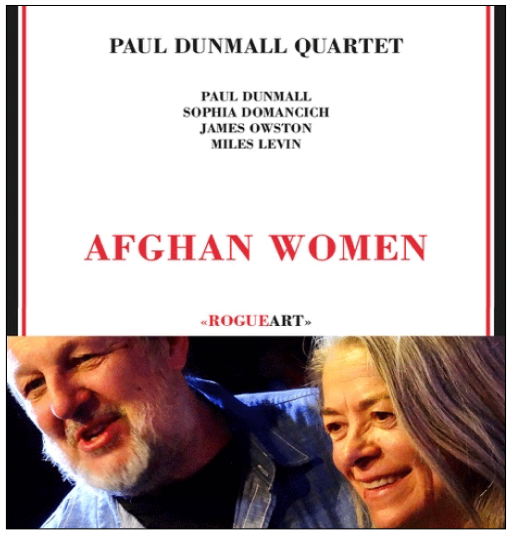
Like other Wexler albums, *No Wonder* is a laid-back pleasure, perfect for relaxing with a beverage of choice.

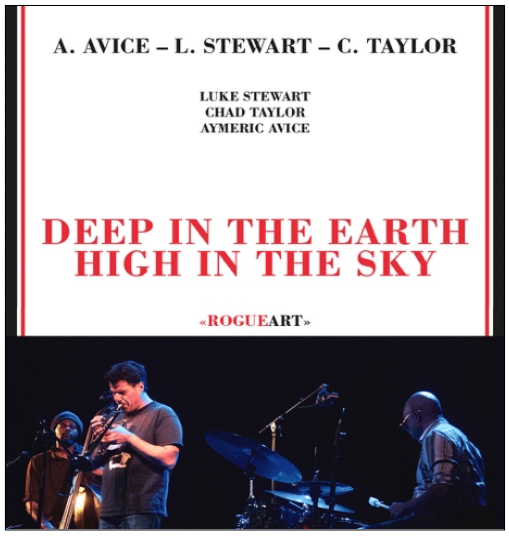
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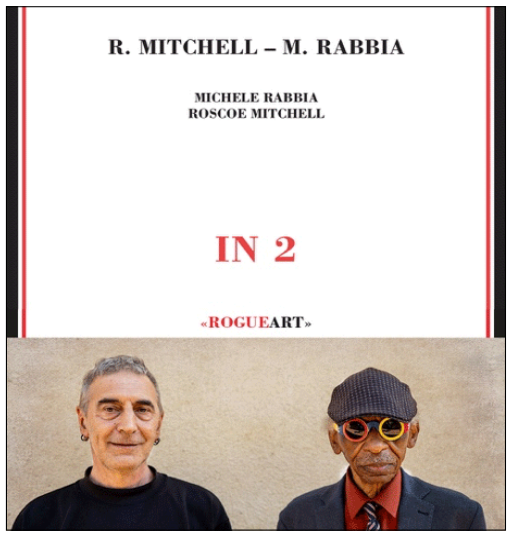
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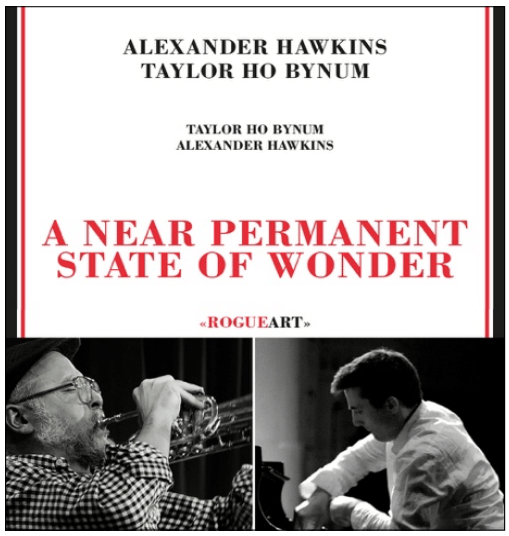












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Let X=X (Live)
Laurie Anderson with Sexmob (Nonesuch)
ResoNation Trio/Ultra Resonance
Steven Bernstein (Royal Potato Family)
by Kurt Gottschalk

A collaboration between trumpeter, composer and arranger Steven Bernstein, and performance artist Laurie Anderson, is as much a surprise as either of their individual careers by a factor of two. They've been individually enigmatic and unpredictable for decades: Anderson the quizzical observer and Bernstein the fun-loving jazzman. They wouldn't seem to share a lot of common ground, but Bernstein loves an orchestration challenge, which might have been all the overlap they needed for his four-piece Sexmob to back her on a greatest hits tour in 2023. About a quarter of *Let X=X (Live)*'s 23 tracks (available as two CDs, three LPs or download) come from Anderson's debut album, 1982's *Big Science* (plus the "O Superman" B-side, "Walk the Dog"), and they're consistently the most exciting tracks on the collection. Bernstein's arrangements for songs originally dominated by keyboards, violin and accordion add a punch that makes them sound new again. Subsequent albums used larger ensembles and smoother arrangements. The new versions of those songs are strong but less surprising.

Monologues are interspersed throughout, as are a few surprises. Bernstein accentuates the calypso on the little-heard 1977 single "It's not the bullet that kills you—it's the hole", dedicated to the controversial artist Chris Burden. An arrangement of Lou Reed's "Junior Dad" (originally recorded with the band Metallica for Reed's ill-begotten final album) uses Reed's isolated vocal track against a gentler accompaniment, and condenses the song considerably. Laurie and the Mob do the catalogue of her late husband a kindness in reworking the song. The album concludes with a Buddhist lesson (related by Anderson) that "the reason we're here is to have a really, really, really good time." This belief might point to the true Anderson-Bernstein overlap.

Bernstein called on bassist Scott Colley and drummer Nasheet Waits for *ResoNation Trio*, a laid back and fully enjoyable set that highlights what a superb instrumentalist Bernstein is. The uncommon trumpet trio leaves no room to hide, and Bernstein sets aside his usual slide in favor of the more common valve trumpet with a sharp balance of precision and soulfulness. The album commences with a wonderfully rumbling take on the blues standard "Sitting on Top of the World". But that's only half the story. For the second LP of the set, or the second half of the CD, Bernstein handed the *ResoNation* cuts over to Scotty Hard (who produced and possessed the last Sexmob album, 2023's *The Hard Way*) to remix, repurpose and restructure it into a heavy, low-key jam. Hard isn't beholden to the original recordings, making *Ultra Resonance* a very opposite side of a very same coin. It's got processed beats and up-front synths, but the sound of breathing instruments is very much in the mix. Like the first half of the project, it doesn't push for speed where it very much might have, instead gravitating toward midtempo grooves full of spirit. Unsurprisingly, even for a straight-up acoustic session, Bernstein has surprises up his sleeve, and good ones at that.

For more info visit nonesuch.com and royalpotatofamily.com. The Let X=X *album release concert is at Central Park Summerstage Jun. 26. The* Ultra Resonance *album release concert is at National Sawdust Jun. 27 and Solar Myth (Philadelphia, PA) Jun. 30. See Calendar and 100 Miles Out.*



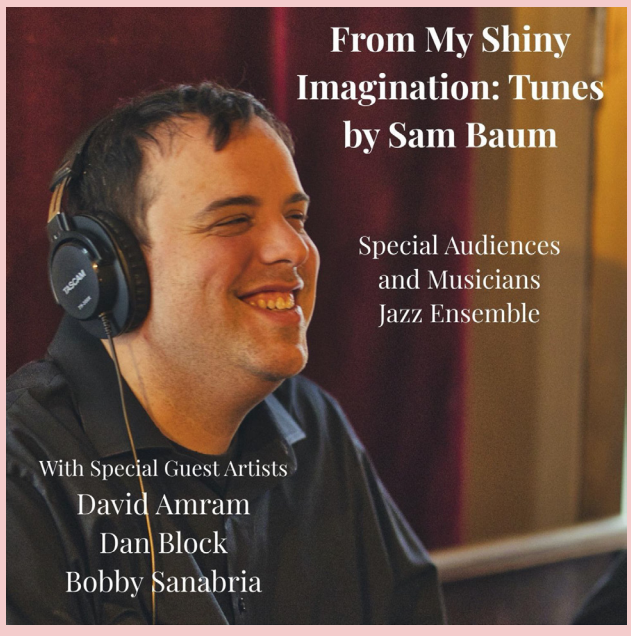
Live in the Listening Room
Isaiah Collier/Tim Regis (The Vinyl Factory)
by Marc Medwin

If the John Coltrane/Elvin Jones or Sonny Fortune/Rashied Ali duos received an update, they might sound something like the vinyl-only release of *Live in the Listening Room*. Saxophonist Isaiah Collier and drummer-percussionist Tim Regis recorded this EP (three tracks totaling 26 minutes), direct-to-tape, in January 2025 at Devon Turnbull's Hi-Fi Listening Room Dream No. 1, at 180 Studios in London; but enter a third member of the group: sound artist Sonny Daze, who transformed that already fertile space into a malleable, multi-traditional Xanadu of possibility.

Like poet Samuel Coleridge's "Kubla Khan, Or, A Vision in a Dream: A Fragment", describing a fantastical pleasure dome, album opener, "Pacing Devon's Room" is an extended fragment, its impact cavernously measureless even as Collier and Regis carve

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out its instantaneously multihued areas. Coltrane-like *Interstellar Space* vibes morph as Daze's first influence is felt at 1:28, advancing and retreating in glacially concentric waves of glass and iron, transforming Regis' already Protean swing into polyrhythmic torrents screeching their fed-back freedom narratives, while Collier's high-energy ascent is a constant companion. With the seamless transition into "2nd Genesis", Daze turns Collier's tenor into something like a bass clarinet, whose fragmentary melodic motive unravels even as it emerges, restoring the tenor's sonic signature only to enhance the space with multi-dimensional echo and contrapuntal delay.

Both players receive the Daze treatment: dig the "vocalizations" imbuing drum and cymbal at 8:53. A similar mechanical scream leads to the brief, poignant and aptly named "Den of Iniquity (Orange Satan) Beelzebub", where saxophone becomes winds-and-brass ensemble, even if the abiding riff slides right out of the blues. However opulent, and no matter how high the energy, each piece from this magical collaboration is built of the simplest melodic materials. In that, Coltrane is certainly a guiding light, and it is fitting that Collier will perform Coltrane's music at the Blue Note Jazz Festival this month, in preview of his next album release. Yet, "Den of Iniquity" also prefigures the R&B and soul influences pervading *Joy*, his highly arranged, song-based EP, also soon-to-be released (on Brownswood Recordings in July).

If *Live in the Listening Room* demonstrates anything, it is that Collier is as at home in these traditions, even as he is unwilling to be stultified by them.

For more info visit thevinylfactory.com. Collier is at Blue Note Jun. 16-17 (part of Blue Note Jazz Festival). See Calendar.



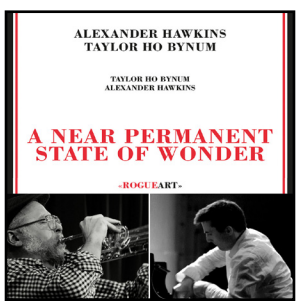
Arsenio and Beyond
Bobby Sanabria Multiverse Big Band (Jazzheads)
by Marilyn Lester

Of proud Puerto Rican heritage, and equally proud to be Bronx-born, drummer-percussionist Bobby Sanabria has also been a dedicated educator and a fierce activist of Latin music and its rightful place in the jazz canon. In his latest release, *Arsenio and Beyond*, with his 23-piece Multiverse Big Band, six of the nine tracks are by Cuba-born Arsenio Rodriguez (1911-1970), "El Ciego Maravilloso," master of the mandolin-like tres and the tumadora conga. Rodriguez, Sanabria says, is "The true Father of Mambo and Son Montuno; without Arsenio Rodriguez there is no salsa, Afro-Cuban jazz, and many would even argue, rock and funk." Played by the powerhouse Multiverse Big Band, the album, conceived and interpreted with progressive, jazz-oriented arrangements, was recorded live in the new Bronx Music Hall, which was brought to fruition by Sanabria and spouse, co-Artistic Director, Elena Martinez.

Opener, "Tumba y Bongó" (Rodriguez) begins with a Palo rhythm along with band chants, giving way to measured brass statements and vocals by Gerardo Contino, Jennifer Jade Ledesna and Sanabria. Trumpet soloists Kali Rodriguez-Peña and Max Darché, along with a saxophone soli section, bring a danceable classic son vitality to this foot tapper. A reconceived, updated arrangement of Tito Puente's "Mambo Diablo" was written as a hat-tip to Rodriguez. Multiple horn lines by Peter Brainin, and Benjamin Lapidus' tres cadenzas, along with group vocalizations, call up the spirit of the Palladium Ballroom of yore. But modernism is at the fore with an orchestration by Takao Heisho for Rodriguez' "No Quiero" and his own "La Fruta", bookended by trumpet solos by Rodriguez-Peña (opening) and Darché (closing). The number taps into ritualistic West African spirituality with a hip jazz bent. Romantic old Havana nights are evoked in Rodriguez' "La Vida Es un Sueño", with multiple vocalists and a trim bass trombone feature for Chris Washburne.

Rodriguez was to Afro-Cuban music as Louis Armstrong was in jazz. By 1952 he was living in the South Bronx, performing regularly in Manhattan and The Bronx, influencing, inspiring and mentoring the likes of Ray Barretto, Johnny Pacheco, Orlando Marin, Charlie and Eddie Palmieri, Willie Colón, Larry Harlow and the entire genre. *Arsenio and Beyond* is a hip, energetic homage and window into a genre and world of music worthy of exploration.

For more info visit jazzheads.com/Sanabria. Sanabria is at Bronx Music Hall Jun. 18 (with Sam Baum Allstars featuring David Amram, Dan Block). See Calendar.



A Near Permanent State of Wonder
Alexander Hawkins/Taylor Ho Bynum (RogueArt)
by Ken Waxman

Perhaps the state of wonder suggested here is why UK pianist Alexander Hawkins and American cornetist/flugelhornist Taylor Ho Bynum have never before recorded as a duo. Both lead their own bands and have affiliations with the likes of Tomeka Reid and Joe McPhee (Hawkins) and Anthony Braxton and Mary Halvorson (Bynum) and were even part of a quartet with Canadian drummer Harris Eisenstadt and British bassist Dominic Lash more than a decade ago. But this new opportunity begs the question of how the two can operate alone. Very well is the answer, since both have played solo sets as well as gone one-on-one with a variety of other instrumentalists.

Hawkins may seem to be at the advantage with the multiple rhythms, colors and pitches available from a piano. Yet Bynum easily holds his own, separating his two horns for distinctive sound definition. Smokey flugelhorn textures are perfect for lyrical interpretations as grace notes and muted snuffles meet rich keyboard chording for comforting vibrations as on "Song of Clarity". Elsewhere, lowing purrs extend Hawkins' echoing kalimba-like inner string plinks to attain full emotional purity on "Catalogue (Part 2)". In contrast, the biting ripples and brassy shakes from the cornet operate as foils to those times when the pianist's connective chording moves from straight ahead to emphasize unexpected stops, starts and percussive detours. This is most prominent on "Aria Far Away" as Hawkins' linear theme is punctuated with galloping keyboard cascades and thickened projections. Cornet plunger tones, vibrating smears and half-valve undulations also reach prestissimo quivers before finally uniting with the piano narrative for a unison, ascending conclusion.

Perhaps the most demonstrative example of the duo's kindred versatility is "Q (Index)". A multi-layered Bill Dixon line—Hawkins composed six of the remaining seven tunes—it evolves from a subdued section of muffled brass whines and soundboard strings and hammer shakes to dynamic contrasts between echoing piano pedal point and masticated half-valve brass timbres. After antithetical open horn blasts and sped up but controlled piano chording is heard, Bynum repeats his cornet variations while Hawkins' concentrated key plinking preserves the original exposition.

With myriad other commitments, Bynum and Hawkins likely can't often repeat this realized exercise in dual-perceptive musical admiration. But maybe a near permanent, if at least occasional set of similar meetings, could advantageously be arranged.

For more info visit roguart.com. Bynum is at Abrons Arts Center Jun. 27 (part of Vision Festival). See Calendar.

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***The Quartet* (Otoroku)**
***Hurricane* (Old Heaven Books)**
Peter Brötzmann
by John Sharpe

Death has done little to silence Peter Brötzmann (1941-2023): three years after the German reedman's passing on Jun. 22 at age 82, albums still arrive, charged with the visceral impact that made him one of improvised music's great disrupters. Although his playing settled into recognizable ways in later years, its potency retained the ability to shock, engage and most importantly, energize his partners. Live, onstage, was the most rewarding setting in which to encounter Brötzmann, and though that is no longer an option, there are many concert recordings, like these two, which give a strong flavor.

The Quartet documents Brötzmann's last-ever performances in a two-day residency at London's Café OTO in February 2023. This writer was lucky enough to be there on the first night and still remember physically recoiling in my seat from his opening salvo. Fair to say then that he had lost none of his power, in spite of a recent bout of pneumonia. But as the four sets (comprising over two hours of music) show, while unable to sustain such ferocity at length, he compensates by leaning into the tender introspection that has long been part of his expression, yet in its present fragility is perhaps even more affecting. And, of course, his bandmates take up any slack. Alongside Brötzmann, reuniting a quartet dormant since 2016, are Chicagoan Jason Adasiewicz (vibraphone) and the English pair of John Edwards (bass) and Steve Noble (drums). They integrate driving beats and timbral adventure into a dynamic, constantly flexing architecture that affords the leader both launchpad and respite. As ever, he tempers the fire-breathing, running variants on a favorite tune, codified as "Master of a Small House" on *Tales Out Of Time* (hatOLOGY, 2004), and the band even slips briefly into a slow Wuppertal blues on the final night. Electrifying at the time. Incredibly poignant in retrospect.

In 2015, Brötzmann along with Adasiewicz, visited China in the company of Japanese percussionist Sabu Toyozumi, another colleague with a long, shared history. *Hurricane* captures their appearance at the OCT-LOFT Festival in Shenzhen during their week-long tour. The leader's vibrato-laden banshee wail, whether on alto or tenor, clarinet or tarogato, permeates the four pieces in this 42-minute set. Once again, those familiar melodic contours surface, worried at and abraded until they ascend into a heart-rending cry. With the vibraphone furnishing part color and part cadence, and the drums offering bursts of pulsation, Adasiewicz and Toyozumi interlock to create a sparsely rhythmic carpet that buoys up equally Brötzmann's fury and bathos. The expansive "Hurricane 1", which waxes alternately brusque and plaintive, stands among the reedman's finest moments of his latter-day playing, while the gentle clarinet feature, "Hurricane 2", contrasts with the full-pelt intensity of the last two tracks. On the encore, "Hurricane 4", Brötzmann paraphrases Max Roach and Oscar Brown Jr.'s "Driva Man" from the classic *We Insist! (Freedom Now Suite)*. It affirms a connection to the jazz canon that was always there for those willing to listen.

For more info visit otoroku.bandcamp.com and oldheavenbooks.bandcamp.com





Feed the Fire
Hannah Marks (Endectomorph Music)
by Matty Bannond

This *Feed the Fire* quartet is in a scramble to get somewhere quick—but is oddly laid back about where it winds up. Start and end points are beside the point for bassist-composer Hannah Marks. Her music prioritizes what happens between those positions. It spins in circles, zips along tangents and lingers on vamps with unshakable belief that wherever it may land is the right place. Marks' path through life began in Des Moines, IA. After stations at the Jacobs School of Music and New England Conservatory, she relocated to NYC in 2019.

Pianist Jason Moran serves as producer for this, Marks' second album, a ten-track release, which includes fellow Big Apple associates Nathan Reising (alto), Lex Korten (piano) and Steven Crammer (drums). The bassist remembers hearing Moran perform this record's Geri Allen-penned title tune, shortly after her move back to NYC. She recalls Moran's uninhibited performance, which transformed the bassist's musical concept and is reflected in the busy melodic shapes and helixing rhythms that characterize much of the album. Straight-ahead approaches are sprinkled into the mix, too. There are blue notes and traded solos on "When Day Becomes Night", with sharp, angled piano lines and frequent changes of velocity. "On the Sunnier Side of the Pool" leans on the cheerful Jimmy McHugh-Dorothy Fields swing standard of a similar name, blending new arrangements with old compositional material. For the final track, "Fan Club", Korten switches to Fender Rhodes and slips into circular patterns beneath Reising's staccato saxophone solo, creating a funky, frisky and Brecker Brothers-ish piece.

Feed the Fire zigzags from one jazz neighborhood to the next without ever setting up camp. As a composer and arranger, Marks' unpredictable style nail-guns her listeners to the edge of their seats. The music gets somewhere quickly, then gets somewhere else just as fast—but it always keeps its cool.

For more info visit endectomorph.com. The album release concert is at The Jazz Gallery Jun. 27. See Calendar.



Matter
Fred Frith/Mariá Portugal (Intakt)
by Fred Bouchard

Encapsulating the exploits of legendary guitar innovator Fred Frith, consider these epigrammatic notes: with Henry Cow ('70s), sped-up, quick-cut, slap-downs of mid Zappa-era; fully-prepared, tinkering *Guitar Solos I, II* (1974-76) with speed/slows, dubs, retunes, fades ghost notes up/out; *Gravity* (1980) and its Residents' zany, loopy, Balkan-eyed art rock via Art Bears' mannerly, chamberly reeds, plectra strings. Frith's restless nano-creativity can be tracked as he refits axes, invents tools, produces tons over the course of 400+ albums with fellow co-conspirators including Brian Eno, Iva Bittová, Lol Coxhill, John Zorn and others.

Here's Frith, 77, on his dozenth album since 2009 for Zurich-based Intakt (celebrating 40 adventuresome years), going head-to-hand with Brazilian percussionist Mariá Portugal at Köln's The Loft. Adept at pop, free improv and MPB, Portugal (who has worked with Maggie Nicols, Joe McPhee, Anthony Braxton, Tomeka Reid) proves an adept, experimental partner. While pure audio of their interactions—intimate, intuitive—induces a trance-like, meditative state, it also evokes a rare itch to peek at precisely how barefoot Frith wields his trade-tool kit-bag: violin + bow? tin cup? ashtray? shoebrush? chopsticks? kebab skewer? pie-plate? Though the duo here is less nuanced than their live dates, Portugal goes pit-for-pat on drumkit with hands, sticks, mallets, brushes, bottle-cap shekere. On "Things Considered", the ice crystal feedback and wavy organ skitter under legato ghost voices as flat hands strum lap-top guitar. The gong waves of "See-Through Blind" build a staccato march with hard mallets that morphs into a kinetic strum. "Looking Up" matches gnarly licks with more mallets. On "O tempo e sua secura" ("Dry Times" is a sketchy Brazilian translation), the two settle in a discomfort zone of drone snatches and folksy chant (both also vocalize). Critic Whitney Balliett famously called jazz "the sounds of surprise"; such adept, inveterate experimentalists as Frith and Portugal playfully tweak us with glittering galaxies and micro-sounds of surprise.

For more info visit intaktrec.ch. Frith is at The Stone at The New School Jun. 20 (with Simon Hanes) and The Perch (Philadelphia, PA) Jun. 24. See Calendar and 100 Miles Out.

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Jazz Patterns
Joe Henderson/Woody Shaw
(Everest-Real Gone Music)
Multiple
Joe Henderson (Milestone-Craft Recordings)
Consonance (Live at the Jazz Showcase)
Joe Henderson (Resonance)
by Andrew Schinder

For such a formidable figure of 20th century jazz, Joe Henderson (1937-2001), who died 25 years ago Jun. 30 at age 64, never really had what could be deemed as an "artistic prime." Throughout his career, the tenor saxophonist consistently produced some of jazz' most remarkable, musically important recordings. He spent his many decades constantly productive, always expanding one of the richest catalogs in the idiom and exploring a variety of moods and styles. Three recent releases act as somewhat of a road map of Henderson's career trajectory throughout the '70s, beginning with forays into progressive groove-forward funk at the beginning of the decade, but ending with him revisiting the post-bop sounds with which he first established himself in the early '60s.

Henderson began working with legendary producer Orrin Keepnews at the end of the '60s as he began to explore fusion and free jazz. Keepnews recorded the saxophonist's quintet in September 1970 at Southern California's The Lighthouse, and the result, *Jazz Patterns*, ultimately received a release on the tiny Everest label in 1982—but the sound quality was poor, plus the tracks were mislabeled. Reissue imprint Real Gone Music gave the album its proper and overdue vinyl reissue last year, including corrected song titles. Looking back, Henderson's quintet was an absolute powerhouse: Woody Shaw (trumpet, flugelhorn), about to enter his artistic peak, along with George Cables (electric piano), Ron McClure (bass), Lenny White (drums) and Tony Waters (percussion). The front line displays wonderful chemistry, marking the beginning of a long and fruitful relationship, with both Henderson and Shaw approaching their instruments in a similar, rhythmic manner and engaging in delightfully sophisticated harmonic duets. Cables is exhilarating on electric piano, with funky tones filling in the brass spaces beautifully. The album only consists of three tracks (Bronisław Kaper's standard "Invitation" and the now-classic Henderson originals "Punjab" and "Power to the People"), but the band kills these versions.

Keepnews recorded Henderson and another dynamic band three years later, taking full advantage of the studio technology available to them at that time. The album, *Multiple*, is another Henderson classic of the period. Reissued as a 180g LP by Craft Recordings, it's one of Henderson's most vital albums of the period. Joined by Larry Willis (electric piano, ring modulator, echoplex), Dave Holland (electric and acoustic bass), Jack DeJohnette (drums) and Arthur Jenkins (congas, percussion), with James "Blood" Ulmer and John Thomas each taking guitar features on one track, Henderson creates "fusion" in its most literal form, successfully combining disparate styles and inspirations. The songs are challenging, but at the same time deeply funky. Opener "Tress-Cun-Deo-La" is a joyful party. "Bwaata" has a relaxed vibe, with Henderson taking a virtuosic but chill solo in front of a groovy Holland bass line.

Henderson ultimately returned to the post-bop sound that defined him in the previous decade. "Jazz Detective" Zev Feldman unearthed live Henderson recordings from 1978 at Chicago's Jazz Showcase and released them in a spectacular three-LP package for Record Store Day 2026, titled *Consonance*. The sessions find Henderson in stripped-down mode, eschewing the larger, percussion-forward bands favored earlier in the decade for a quartet: Joanne Brackeen (piano), Steve Rodby (bass) and Danny Spencer (drums), which, despite its smaller size, is blazing and exuberant. The leader is in fine form here, and Brackeen complements his intensity perfectly. The archival release offers an epic, 26-minute take on the Henderson classic "Inner Urge" and the longer length allows the song to breathe and further develop. The quartet also performs superb versions of standards such as John Coltrane's "Mr. P.C." and the ubiquitous, but still lovely, "'Round Midnight". Also included is another version of "Invitation", but softer and well-rounded, compared to the more electric, pointed version on *Jazz Patterns*. Nevertheless, both are essential, and together truly capture Henderson's rich, diverse artistry in a nutshell.

For more info visit realgonemusic.com, craftrecordings.com and resonancerecords.org





Wellspring
DoYeon Kim (TAO Forms)
by Kurt Gottschalk

DoYeon Kim's 2023-24 fellowship at Roulette worked like a statement of purpose. Not yet well known in New York music circles at the time (but growing in stature since), she used the spotlight to showcase her melding of improvisation, theatricality and Korean tradition, calling on a list of players that included David Leon and Yuma Uesaka (saxophones), Brandon Lopez (bass) and Tomas Fujiwara and Satoshi Takeishi (percussion). But central to the performances were Kim's gayageum, dance, costuming and powerful singing voice. She has continued to make impressive displays, including at the 2025 Vision Festival and as part of Flushing Town Hall's Mini-Global Mashup series.

Wellspring is Kim's first album as a New York bandleader, with a quartet that includes Mat Maneri (viola), Henry Fraser (bass) and Tyshawn Sorey (drums), and establishes that her flair for drama works on an audio document just as well as it does onstage. The deep bass end of the gayageum—a Korean relative of the Chinese guzheng and Japanese koto—resonates with the bass and, when bowed, melds into the rich tones of the viola. But most often, the bright flurries of fast plucking carve a swirling space of their own. Sorey, unsurprisingly, is magnificent, subtle and detailed, not anchoring so much as redefining. The album opens with the fairly programmatic "The Beats of Distant Thunder", conjuring an incoming storm with the rattling of sticks secured between strings, but finding an unexpectedly swinging melody along the way. "Walking in the Dream" begins as if in secret, with a partially sung narrative made mystical with small gongs. "Whispers Among Dawn" features the gayageum in near traditional fashion while "Sun Shower" and "Diffraction" show off the band in full dynamics. At nearly 16 minutes, "Linear System" more than doubles the length of any of the other six tracks, giving space for a long build to mad, metered bowing, a retreat into percussion, another instrumental swell and decrescendo, and then a fairly brief vocal outburst. That roller coaster in the dark gives way to the grace of "Calculus of Our Souls", but the respite is brief before Kim's double-tracked vocals evoke sermon or incantation. In her notes, Kim calls the album "an act of rebirth—a new first conversation with the world." The artist's next steps are greatly anticipated.

For more info visit taoforms.bandcamp.com. Kim is at Roulette Jun. 3 (with Peter Evans), David Rubinstein Atrium Jun. 20 (part of Jazztopad Festival) and Abrons Arts Center Jun. 23, 25, 26 (part of Vision Festival). She is also at Solar Myth (Philadelphia, PA) Jun. 24. See Calendar and 100 Miles Out.

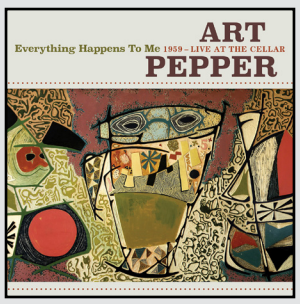


Memories of Home
John Scofield/Dave Holland (ECM)
by Tom Greenland

Although guitarist John Scofield and bassist Dave Holland have often shared the stage over the course of their lengthy careers, *Memories of Home* is their first duo album, an outgrowth of two well-received tours. Recorded in August 2024, the studio atmosphere is both intimate and lively, a meeting of two old friends who know each other's ways and means well, and who can communicate in musical shorthand.

The repertoire is all original, half Scofield's, half Holland's, the program unfolding like a late-night set: neither is out to impress, preferring to make music for their collective enjoyment. The compositions typically have contrasting sections, though some sound more through-composed, without a clear tonal center; the melodies, while not exactly hummable, are nevertheless distinctive. Holland's bass sound is clean, full, warm, heard in sharp relief in this pared-down setting;

BOXED SET



Everything Happens To Me: 1959 – Live at The Cellar
Art Pepper (Widow's Taste Music/Omnivore)
by Scott Yanow

It would not be an understatement to say that Art Pepper (1925-1982)—whose 44-year deathaversary is Jun. 15—had a difficult life. And, although some might think this is debatable, it would also not be an understatement to say that he was a musical genius. Consider that, despite his life being erratic, dramatic, and at times quite dangerous, no matter what desperate shape he might have been in at the time (unlike his contemporary, the equally-plagued Chet Baker), Pepper never made a recording that was less than extremely good. Musically, the alto saxophonist did not have an off period except when he was absent from the scene altogether.

One of the few young altoists of the '50s (along with Lee Konitz and Paul Desmond) who did not sound as if he was a close relative of Charlie Parker, Pepper was as influenced by Lester Young and Benny Carter as he was by Bird. From the start, when he was a member of Stan Kenton's band, Pepper had his own sound. Unfortunately, he became a heroin addict early on, and even when making his classic recordings of the '50s, he was scuffling. Jail sentences resulted in several periods off the scene, and other than some brief returns (including a stint with Buddy Rich's big band), he was largely absent during 1962-72. That all changed in the mid '70s when, with the inspiration of his wife, Laurie Pepper, he made an unlikely comeback that found him playing consistently brilliant music, particularly during his final seven years.

There have been many posthumous releases of his previously unissued concert performances, particularly by Laurie Pepper's Widow's Taste Music label. While most are from his later period, this four-CD set, *Everything Happens To Me,* is taken from a ten-day stint at The Cellar in Vancouver, British Columbia that took place in September 1959. Earlier that year, Pepper had recorded as a sideman with Marty Paich, Dave Pell, Jack Sheldon, Herb Ellis, Barney Kessel, Anita O'Day and Mel Torme, in addition to leading the classic *Art Pepper + Eleven*, which showcased him with Paich's arrangements. Despite the activity, as related in the liner notes, outside of the recording studios the 34-year-old Pepper had been struggling in the Los Angeles area, playing tenor in a rock and roll band and even gigging with a country music group.

None of that is apparent during the 30 songs released for the first time here. Pepper is teamed with an excellent, if obscure, local rhythm section comprised of Chris Gage (piano), Tony Clitheroe (bass) and George Ursan (drums). Gage worked with veteran Canadian tenor-saxophonist Fraser McPherson and trombonist Dave Robbins, led one date of his own, and is on part of an album with trombonist J.J. Johnson. Clitheroe and Ursan, both of whom had not previously recorded, would enjoy similar musical experiences, working with McPherson and top Canadian players. Ursan is on an album with trombonists Frank Rosolino and Carl Fontana, and sets headed by George Robert and P.J. Perry. During their engagement with Pepper, Gage has occasional solos, Ursan gets a few tradeoffs, and the rhythm section gives the altoist the solid foundation that he needed to be comfortable and sound in top form. While switching to tenor for a few numbers, Pepper is mostly heard on his primary alto instrument, on which he plays at his bebop best. Although six of the 30 performances are incomplete, all but the very brief opener "When You're Smiling" are close to complete, with fadeouts taking place near their conclusions. The recording quality is surprisingly quite good, particularly for previously unreleased live performances from almost 65+ years ago—and the sidemen sound inspired by their meeting with musical greatness.

These recordings are Pepper during his first prime period, before he was influenced by John Coltrane, suffered through his longest jail sentences and started really stretching himself emotionally in his playing. Other than his medium-tempo blues "Holiday Flight", which is heard in three versions, and a rendition of "Brown Gold" (based on "I Got Rhythm"), all of the songs are standards. Among the highlights are a surprisingly rapid rendition of "I Surrender Dear", two heartfelt renditions of "Over the Rainbow" and romps through such songs as "(Back Home Again in) Indiana", "Yardbird Suite", "Allen's Alley" and "Strike Up the Band". Although some of the tunes are heard two or three times, needless to say the solos never repeat themselves. Pepper is the dominant voice throughout, really digging into the music, swinging hard and creating an endless flow of inventive ideas within the bebop tradition. If he had faded out altogether in the '60s and not made his comeback, he would still be recognized as one of the greats.

For more info visit omnivorerecordings.com

Scofield's tasteful comping gives him plenty of space during solos. Holland exploits this space to improvise distinctive melodic architecture, which transcends the low range of his instrument to achieve horn-like clarity and immediacy. On several tracks, the bassist trades fours with Scofield, moments that showcase the pair's close camaraderie. The guitarist is casually brilliant throughout: his guitar tone slightly gritty, wettened with echo; his attack changeable, off-center, always surprising; his phrasing quirky yet logical; his melodic sense unerring. His unique approach to chording—suggestive rather than prescriptive, expressing big ideas with only a few choice notes—is a big factor in the overall success of this duet setting.

Although the music is routinely rewarding, there are standout moments. On Scofield's minor blues—punningly titled "Mine Are Blues"—the duo cuts loose from the comfort zone, soloing, trading, then blowing in tandem. On Holland's "Not for Nothing", an easy swinger in 10/4 time, the guitarist sounds like he's got a big smile on his face as he unleashes soulful lines, then lays some ultra-hip chord voicings over the outro vamp. On Holland's "You I Love", he takes a page from the Wes Montgomery playbook, building an improvisation on single-note lines, octaves and chords, then mixing them all together, comping for himself, ending with a definitive statement. The set-concluding, title track is a slice of Americana: Scofield weaving strange but lyrical lines over the tune's "cowboy chords," Holland stepping to the fore with a strong gesture during the latter half of his solo, both finishing their collaborative colloquy in a muted, meditative mood.

For more info visit ecmrecords.com. Scofield is at Warsaw Jun. 12, and The Brooklyn Guitar Festival Allstars "Play John Scofield" (with Nir Felder, Bill Frisell, David Gilmore, Steve Cardenas, Gilad Hekselman) are at LeFrak Center at Lakeside in Prospect Park Jun. 13 (both events part of the Brooklyn Guitar Festival). See Calendar.



Peregrine
Peter Erskine (Hard Wag)
by Pierre Giroux

The newly-released *Peregrine* feels less like a project and more like a conversation you happen to overhear at the right moment. Septuagenarian drummer Peter Erskine (who turns 72 on Jun. 5), with Alan Pasqua (piano) and Scott Colley (bass), settle into the album's 11 tracks with the ease of a long association and deep listening. Nothing is forced; everything coalesces. It is that intimacy, which becomes *Peregrine*'s quiet strength.

Pasqua's "Gumbo Time" opens with a sly nod to New Orleans, its rhythmic undercurrent gently simmering rather than boiling. The trio resists caricature, opting instead to evoke the city's spirit through color and space. On "BeBop", Keith Jarrett's affectionate gesture to the tradition, the pianist delivers crisp, articulate bop lines, while Colley commands his instrument with muscular assurance. All the while, Erskine keeps the tune moving with interesting timekeeping figures. As The Beach Boys' driving force, Brian Wilson wrote "God Only Knows" (for the group's 1966 Capitol Records release, *Pet Sounds*), which dealt with the end of a romantic relationship. The rendition of the tune here is treated with reverence. Pasqua captures the reharmonization without disturbing its fragile heart, buoyed by Colley's full-bodied bass support. A welcome surprise is guest Kate Lamont's expressive vocal on Phoebe Snow's "Poetry Man". Two other guests, saxophonist Bob Sheppard and percussionist Brian Kilgore add subtle hues as well.

Throughout, one detects a seasoned patience that recalls the best piano trios of an earlier era. Erskine never crowds the music, offering guiding transitions with a light, decisive touch. Colley listens as much as he speaks, while Pasqua shades every phrase with a storyteller's instinct. The pianist's "Chillipso" delivers exactly what the title promises, easing a calypso lilt into something relaxed yet alert. He stretches the groove just enough to let the phrases develop, while Erskine colors the edges with percussive touches. In 1968, Jimmy Webb wrote "Wichita Lineman", which made *Rolling Stone* magazine's list of the 500 best songs of all time. Pasqua's arrangement here is quietly inventive, allowing the melody to linger; he reshapes the harmony with patience, letting Colley anchor the song, while the nominal leader's brushwork whispers in the background. Album closer is Pasqua's "Dear Chick", on which the trio offers a perky salute to the unattributed "Chick" (presumably pianist Corea).

Throughout, Pasqua's harmonic imagination, Erskine's clarity and Colley's grounding, create a dialogue that feels both immediate and enduring. Even at its most understated, this trio evokes history, friendships and a shared musical language.

For more info visit hardwagrecords.com. Erskine is at Village Vanguard Jun. 16-21 (with Fred Hersch). See Calendar.

(GOTHAM FESTIVAL CONTINUED FROM PAGE 12)

Lounge, singer-banjo player and entertainer **Bryce Edwards**, who's deeply immersed in the '20s, has the period's mannered singing style down pat. He's a one-man revivalist, unearthing such material as Walter Donaldson's 1920 song "'Tain't No Sin (To Dance Around in Your Bones)"—sourced from the sultry Lee Morse 1930 recording. Edwards also brought out the gifted theatrical singer, Reilly Wilmit, for some sweet duets.

Following Edwards in the 4th Floor Lounge, and filling the afternoon slots, were the solo piano of **Mathis Picard**—an extraordinary, classically-trained player who offered two originals of astounding complexity and pianistic skill—and the young trumpeter **Summer Camargo**. At 24, she stood out in the crowded festival program, bringing both high energy and interpretive smarts to her trio's renditions of music generations older than herself. She also proved to be an effervescent presence. Camargo's playing, with ample use of the mute, was assured, assertive, inventive and respectful of the source material—plus she barely needed a microphone.

In the 2nd Floor Ballroom, trumpeter **Alphonso Horne** and the Gotham Kings began with a robust New Orleans-style second line. This aggregation (in Kermit Ruffins' territory) had energy to spare and a really strong ensemble of musicians. Special mention should be made of **C. Anthony Bryant**'s uniquely-styled and phrased baritone vocals and the leader's thrilling high-note specialties. The music was deep in the Crescent City groove, and included a great gospel medley. Overlapping in the 3rd Floor Ballroom, **The Hot Toddies Jazz Band**, whose lineup included festival organizer, drummer **Patrick Soluri**, were in fine fettle, and featured several singers: **Hannah Gill**'s warm vocals on "In a Mellotone" and "I'm Confessin'"; **Justin Poindexter** sang as well as played guitar; and trumpeter **Michael Cruse** stepped up for a stellar "St. James Infirmary Blues". Later in the evening, in the 2nd Floor Ballroom, Poindexter and vocalist-accordionist **Sasha Papernik**, plus special guests, offered *Always: An Irving Berlin Tribute to Ken Peplowski*. The tribute to Berlin was originally scheduled to feature the late and much-missed tenor saxophonist-clarinetist, who passed away in February and whom Poindexter described as "the world's greatest clarinet player, something nobody would dispute." Papernik's exuberant vocal led with Berlin's first international hit, "Alexander's Ragtime Band" (though churlish critics have pointed out it's not actually a ragtime song). While the theme was Berlin, there were outliers in Bernice Petkere's "Close Your Eyes" (Ella Fitzgerald did a fabulous version, and so did Papernik) and Cole Porter's "Don't Fence Me In".

The early evening slot in the 2nd Floor Ballroom was occupied by **Elizabeth Bougerol** & Her Band, which featured two trombonists. Her material—"When My Sugar Walks Down the Street" (1924), "You and the Night and the Music" (1934)—is of the period, but her singing was tinged with modernism. After a short breather, in the primetime evening slot on the 2nd Floor, Bougerol appeared with the popular **The Hot Sardines**, where she also seemed open to tinkering with the formula, turning "Love Potion #9" into impeccable swing. Competing in the 3rd Floor Ballroom was **Imani Rousselle**, singing with the exceptional **Eyal Vilner Big Band**; she is a true find, whose emergence fully-formed is reminiscent of Samara Joy. On material that ranged from "'Tain't What You Do (It's The Way That You Do It)" and "Darktown Strutter's Ball" to "What Are You Doing New Year's Eve?", she demonstrated the full package: wide vocal range, stage presence, control and power. Vilner directs the band when he's not playing alto saxophone or flute, and the musicians are drilled to a fine point. This group really brought out the dancers too, as the floor was packed. The **Gordon Webster** Band played between The Hot Toddies and Vilner slots, and later, after Waldo's Gotham City Band's appearance, Webster led the 4th Floor Lounge jam session.

And what of the 2nd Floor Lounge? That was the VIP Room and Artist Lounge where featured artists included pianist-vocalist **Quintin Harris**, pianist **Evan Palazzo** and **Bryce Edwards**' Frivolity Tri-Oh. Closing out the evening in the lounge was polymath, historian, pianist extraordinaire, **Jon Weber**. His gig became a challenge match, with lounge patrons sending out requests, trying to stump him. They never did.

Gotham Jazz Festival's strong turnout (significantly up from last year's edition) and crowded dance floors underscored optimism about the strong future of NYC's swing scene, which is filling several city venues weekly through Soluri's Prohibition Productions, in band residencies at Birdland and beyond.

For more info visit gothamjazzfestnyc.com

(R.I.K. FESTIVAL CONTINUED FROM PAGE 12)

mic and to his own body to produce a didgeridoo-like drone. Karlson stretched a plastic tube under her bass strings; Neuberg rubbed rolls of masking tape across his drumheads in a sort of extended-technique cabaret. A scheduled set by vibraphonist Selendis Sebastian Alexander Johnson's group proceeded despite the illness-related absence of its leader. The remaining trio, including **Orchid McRae** (drums) and **Shogo Yamagishi** (bass), kept up a restless undertow while the playing of **Matei Predescu** (keyboard) spread out into ambient space.

In a first-time duo with drummer **Warren "Trae" Crudup III**, visual artist **Ximena Bedoya** transformed the pedal steel guitar into an experimental sound sculpture, vibrating the strings with e-bows and altering pitch by placing and removing small metal objects on rotating jewelry-display turntables. The result was as arresting visually as it was musically, producing wavering drones and ghostly overtones that at times resembled birdsong or distant train whistles, and Crudup met her there, in motion across the kit, with a constantly shifting wash of percussion. Night one closed with the 16-piece **Sam Day Harmet Soundpainting Collective**, spilling off the stage with four horns stationed up the staircase behind it. Harmet conducted using Walter Thompson's hand-signal, conduction vocabulary. Thompson, the inventor of Soundpainting, played Wurlitzer at center stage. With electronics, children's toys and a sound collage built from Tylenol commercials and news broadcasts whose phrases vocalists caught and threw back, the performance took on the unruly energy of a happening, attention skipping around the room as the piece composed itself in real time.

Opening night two, the **Daniel Carter**, **Ayumi Ishito**, **Yuko Togami** trio delivered one of the festival's standout sets. They began with field-recording-like samples—water, birds, wings beating—and from there blurred the line between acoustic and electronic for thirty minutes. Ishito ran her tenor saxophone through processing that bent its sound into something between wind in a tunnel and a robot. Togami played drums the way Carter plays his horns: lighter than air, lyrical, patient. Carter (who switched between trumpet, alto and tenor) at one point dueted in a tenor pairing with Ishito, their instruments talking in a private code. The next trio collaboration—**John King**, **Jennifer Gersten**, **Jess Tsang**—went in the other direction: tense, drawn out, a thatch of clangs and agitated taps. King conjured a menacing drone on his electric guitar with e-bow, conventional bow, mixers and laptop; Tsang bowed the head of a concert bass drum, while Gersten attacked her violin with relentless pressure. The performance resembled a malfunctioning orchestra, teetering between precision and disintegration.

On Ka'a Davis' 3D Veve offered the festival's nearest approach to conventional song form with his Djuke Music, an African-rooted fusion with rock and free improvisation. Over Don McKenzie's drums and Davis' Jimi Hendrix-tilted theatrics, the band moved between abstraction and groove. Femi Shonuga-Fleming (the Providence-based sound artist who records as sadnoise) set up behind an impressive tangle of cables, and built a brief but memorable piece of dense, processed textures from sampled voice (through what looked like a school intercom mic), flute and an apparently homemade horn-and-coil device, before abruptly disconnecting a cable and ending the performance.

The weekend closed with **Hans Tammen**'s Third Eye Festival All Star Band, a large ensemble conducted by the festival's co-organizer. With Hooker, finally, behind the drum kit, a guitar army—King, Chris Cochrane, Mark Howell, Briggan Krauss—collided with the reeds of Dave Sewelson, Ras Moshe, Josh Sinton, plus synths and daxophone. The set cycled between maelstrom and minimalism and then, inexplicably, careened into the closing riff of The Beatles' "I Want You (She's So Heavy)", all while a smoke machine fogged the stage.

Even separated from the neighborhood that originally defined it, Rhythm in the Kitchen demonstrated the value of maintaining spaces where experimental musicians can gather without compromise. Geography may be negotiable. The need to make a room for this music is not.

For more info visit rhythminthekitchen.bandcamp.com

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

Dunn says. One artist who took that leap of faith is guitarist David Torn, whose *now i imagine a place not the same* was released last month. Dunn invited Torn for a studio visit even before Kŏu was conceived. "We just totally hit it off from minute one," the guitarist-producer says. A subsequent breakfast meeting about 18 months later came with the invitation to produce a solo album. Dunn and Lee wanted a solo performance. Torn wanted it to be fully improvised. Coming to an agreement was quick. "The business thing took exactly an hour; we were all in agreement on how to proceed," Torn explains. "I think they have the ideas that are perfect for crazy people like me who believe that we shouldn't be marginalized by music fashion or style."

Torn himself is a studio geek who has worked on albums released by CMP, Cuneiform, ECM, Pi Recordings and Windham Hill. But working with Kŏu, he was content in the role of instrumentalist. "'Randall, you're the producer and you're a great mixer. You do this,'" he recalls saying. "I don't think I had a single note. Randall made a few edits, I may have done an overdub or two. Randall suggested adding a drone on one track." Creating the cover art was also a collaboration, between Torn and artist Arik Roper. Torn looked at Roper's portfolio and suggested mood and color schemes. (When he got the proofs, his only comment was that his hair should be whiter on the back cover portrait.) "The focus on how the artwork appears, everything is in place," he says. "It's more than a label, it's a big idea, featuring people who have singular voices."

This summer will see releases by cellist Aliya Ultan, sound artist-composer Robert Aiki Aubrey Lowe and bassist Henry Fraser. Dunn and Lee have about 30 future releases planned as well, but their dream project? A solo synthesizer record by Herbie Hancock. "We just have big blue-sky thinking all the time," Lee says.

For more info visit kourecords.com. Kŏu Records curates Roulette Jun. 24-25, featuring Aliya Ultan, David Torn, Eyvind Kang, Jessika Kenney and others. See Calendar.

(INTERVIEW CONTINUED FROM PAGE 6)

NYCJR: Can you tell me more about *The Lost Women of Song*, the live show that you developed over the years?

PELLED: It started at a time in my life when I got obsessed with these women who wrote or made music that was way ahead of their time. Some of them made one record and then disappeared. Some never even recorded, and demos of their songs were found years after they passed and released posthumously. I learned their songs, arranged them and performed the project monthly at Brooklyn's Barbès in Park Slope. At the shows I would also tell their stories, or whatever I could find about them. Some of them are very mysterious, and it was hard to find information.

These women are a huge influence on me, and I want to honor them when I play. They are also a little depressing. The music is so good, but heavy, and at some point I got tired of telling these stories. Maybe I was scared I was becoming a lost woman myself. But they still find their way into my records. "Rosa Mae" by Mary Lou Williams made it onto this blues record, and it's one of my favorite tracks, even though she's not really a "lost woman." *Love of the Tiger* had one song from this project, the only cover on the record, "Smooth Talking Con Man" by Mistress Mary. Following *I Wish You Would*, I'm releasing a more Americana, singer-songwriter-leaning record with the same band. There's a song on it that I learned from Tia Blake, "I Wish I Was a Single Girl Again". She recorded one album at 19 while living in Paris, and later stopped making music and became a writer.

NYCJR: There's something so simultaneous about the way you work. You're clearly someone who lives in the moment, and yet you're also drawing from these really moving artistic bodies of the past. How do you hold both of those things at once?

PELLED: I think it's related to my past in some intuitive way. When I wrote the song "Love of the Tiger", I thought about my Thai grandmother, who I barely knew. She passed away when I was two years old. She was born in Bangkok, raised there, married my Iraqi grandfather, and they later lived in Switzerland, where my mom grew up. At the time, I was thinking about what kind of songs I wanted to write, exploring different parts of myself. I was also listening to psychedelic Thai music from the '60s, and that led me to writing kind of a Thai love song I imagined my grandmother would sing. There's something about the women in my life that haunts me. I keep looking for more. In the song, it feels like I'm channeling my family's emotions…my grandmother, my mom. I got this role in my family. They're lovely, but not very expressive emotionally, it's just not the way they learned to be in the world. I feel like I had to learn that on my own. And because of that, I'm kind of carrying it for them.

NYCJR: That's something that could be so heavy as a child, to feel like you are the translator of emotions, but also, I feel confident in saying that's probably part of what has made you such an extraordinarily evocative singer and musician.

PELLED: Totally, I think that's what makes me want to sing. When I sing, I don't mind it at all. I feel like if it connects with people and makes them feel something, that's the best thing that can happen. Dealing with these emotions and passing them around the room, and everyone just thinks about themselves in a good way, you know? Someone who wants to sing needs to be down for the ride of exploring these emotions. It's not for everyone. If you're a singer, that's what you have to work with. If you want to go on stage, you want to bring all this stuff, you know? That's why I tend to find myself with crazy girlfriends, and now a totally unhinged wife. I take the drama, and I sing with it. It's okay, they know they're wild.

NYCJR: Probably, they love every minute of it. We need a place to put those emotions. I wonder if you've ever had an experience, maybe it's every experience, where you're at the front of a room delivering a song, and you can feel everyone giving emotional energy back? What is that like for you as the absorber of all of the emotions?

PELLED: That's the best thing that can happen. When you feel that coming back from the room, that's when you know it's working! That's my job, to make people feel something, to wake them up in that way.

For more info visit didamusic.com. Pelled is at Ornithology Jun. 4 and Joe's Pub Jun. 17. See Calendar.

Recommended Listening:
- Dida Pelled—*Plays and Sings* (Red, 2010)
- Dida Pelled—*Modern Love Songs* (s/r, 2013)
- Dida Pelled—*A Missing Shade of Blue* (Red, 2014)
- Dida Pelled—*Love of the Tiger* (Husky Pants, 2020)
- Dida Pelled—*I Wish You Would* (La Reserve, 2024)

(LEST WE FORGET CONTINUED FROM PAGE 10)

at the wheel, struck a slow-moving truck, causing the car to roll over, leaving Smith with catastrophic injuries, including a nearly severed arm. Dr. Hugh Smith, a surgeon from Memphis, coming upon the accident, stopped to give assistance. Eventually, two ambulances arrived—one from the local white hospital and one from the Black G. T. Thomas Hospital where Smith was taken, dying later that morning without regaining consciousness.

Shortly after Smith's death, music critic John Hammond wrote in *DownBeat* that she had been refused admission to a "whites-only" hospital and subsequently bled to death due to racial discrimination. It was an albeit believable narrative that stuck for decades, despite evidence to the contrary. Regardless of that now firmly rectified fiction, Smith's legacy is brighter than ever. Jazz royalty, vocalist Catherine Russell—the daughter of Carline Ray (the pioneering bassist-guitarist and member of the International Sweethearts of Rhythm) and Luis Russell (the legendary pianist-bandleader and longtime Louis Armstrong music director)—sums it up eloquently: "Of all the Blues women of the 1920s, Bessie Smith is my favorite. I believe every word she sang because her intention was always clear. Every story she told came straight from her heart. There was no separation between her strong, beautiful voice and the story she was telling. There was pain inside her joy and joy inside her pain. Her voice and spirit sound as fresh today as I'm sure they always did. Bessie is still teaching us how to sing the blues one hundred years later."

For more info visit nmaahc.si.edu/lgbtq/bessie-smith. A Bessie Smith tribute is at Flushing Town Hall Jun. 10. See Calendar.

Recommended Listening:
- Bessie Smith—*The Complete Recordings, Vol. 1* (Columbia-Legacy, 1923-33)
- Bessie Smith (with Louis Armstrong)—*The Bessie Smith Story, Vol. 1* (Columbia, 1923/25)
- Bessie Smith—*The Complete Recordings, Vol. 2* (Columbia-Legacy, 1924-25)
- Bessie Smith—*The Complete Recordings, Vol. 3* (Columbia-Legacy, 1925-28)
- Bessie Smith—*The Complete Recordings, Vol. 4* (Columbia-Legacy, 1928-31)
- Bessie Smith—*The Complete Recordings, Vol. 5* (Columbia-Legacy, 1931-33)

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There is a $25 cover charge on Wednesday & Thursday and a $35 cover charge on Friday & Saturday.



For Reservations, Menu & Show Details, Visit:
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Monday, June 1

- **Eri Yamamoto Duo; Grove Street Stompers with Peter Balance, Mike Weatherly, Joe Licari, John Halsey, Barry Bryson, Giampaolo Biaggi; Richard Cortez** Arthur's Tavern 5, 7, 10 pm
- **Agustin Uriburu Quartet with Daniele Germani, Luke Marantz, Juan Chiavassa** Bar LunÀtico 9, 10:30 pm $10
- ★**NoMad Jazz Festival: "El Arte del Bolero": Miguel Zenón/ Luis Perdomo** Baruch Performing Arts Center 7 pm $25-75
- **Bean Tones with Chris Peters, James Gillen, Grant Heineman, Davin Kingston** Birdland 7 pm $35-80
- ★**Vince Giordano and the Nighthawks** Birdland Theater 5:30, 8:30 pm $25-45
- ★**Pete Malinverni** Bryant Park 12:30 pm
- **Julia Danielle** Café Ornithology 11 pm
- ★**Johnny O'Neal Trio** Cellar Dog 7, 8:30 pm $5
- **Anthony McGill, Lara Downes, Lezlie Harrison** City Winery Loft 7 pm $54-66
- **Close Up Big Band; Jam Session** Close Up 8, 10, 11:30 pm $20-25
- ★**Ted Nash Big Band** Dizzy's Club 7, 9 pm $30-60
- **Kieran Brown Quartet with William Schwartzman, Ilya Osachuk, Max Marsillo; Brandon Suarez Quartet with Pasquale Grasso, Caleb Tobocman, Phil Stewart** The Django 7, 8:45, 10:15, 11:30 pm $35
- **Daniel Song** Five Spot Jazz 7, 9 pm
- ★**Ed Palermo Big Band "Plays Frank Zappa, Simon & Garfunkel, and Pat Metheny"** Iridium 8:30 pm $30
- ★**Pasquale Grasso Trio** Mezzrow 9, 10:30 pm $40
- ★**Mingus Big Band with Alexander Norris, Jeremy Pelt, Philip Harper, Mark Gross, Brandon Wright, Mike Shim, Abraham Burton, Lauren Sevian, Conrad Herwig, Joe Fiedler, Earl McIntyre, David Kikoski, Boris Kozlov, Donald Edwards** The Pocket 7, 9 pm $25-30
- **Jon Regen** The Roxy Lounge at Roxy Hotel 6, 7 pm
- ★**Eliot Zigmund Quintet; Lafayette Harris Quintet with Jerome Jennings; Mike Boone Jam Session** Smalls 6, 7:30, 9, 10:30, 11:45 pm $40
- **"Tito Puente: The Man, Legend, Music": Tito Puente Jr. Latin Jazz Orchestra** Saint Peter's Church 5 pm $20-35
- ★**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
- ★**Rudresh Mahanthappa** Zinc Bar 7, 9 pm $35

Tuesday, June 2

- **Tomohiro Mori; Stew Cutler** Arthur's Tavern 5, 7 pm
- **SCREE with Ryan El-Solh, Carmen Quill, Jason Burger** Bar LunÀtico 9, 10:30 pm $10
- **Tamar Korn Kornucopia** Barbès 7 pm $20
- ★**Stacey Kent with Jim Tomlinson, Art Hirahara** Birdland 7, 9:30 pm $45-55
- ★**Vince Giordano and the Nighthawks** Birdland Theater 5:30, 8:30 pm $25-45
- ★**Pete Malinverni** Bryant Park 12:30 pm
- **Ehud Asherie Trio** Cellar Dog 7, 8:30 pm $5
- **Brandon Suarez Duo** Cicchetti 7 pm
- **Arteidolia Press presents SOUNDWRDS with patrick brennan, On Ka'a Davis, Susan Hwang, Claire de Brunner, Westbrook Johnson, Dafna Naphtali, Michael T.A. Thompson** Dada Bar 8:30 pm
- **"Bluesday": Valerie Turner/Benedict Turner; Charenee Wade** Dizzy's Club 7, 9 pm $30-50
- **Helio Alves Trio; Sonido Costeño** The Django 7, 8:45, 10:15, 11:30 pm $35
- ★**Sebasitano Mattiazzi, Sara Schoenbeck, Miranda Agnew, Colin Hinton; Jon Madof/Nate Rappaport; Rich Rosenthal, Dave Sewelson, Adam Lane, Nick Neuberg** Downtown Music Gallery 6:30 pm
- ★**Peperoncino Jazz Festival: Mike Mainieri Meets Combo Nuvo & Strings** Frederick Loewe Theater 8 pm
- **Kim Kalesti; AC Lincoln** The Jazz Club at Aman New York 6:30, 9 pm
- ★**Shawn Lovato, Brandon Seabrook, Satoshi Takeishi** Lowlands 8, 9:30 pm $10
- **Peter Beets Trio with Herman Burney, Willie Bowman; Steve Ash Trio with Alexander Claffy, Peter Van Nostrand** Mezzrow 6, 7:30, 9, 10:30 pm $40
- ★**Arturo O'Farrill Afro Latin Jazz Orchestra with Jasper Dutz, Sun Yoo, Ivan Renta, Berta Moreno, Larry Bustamante, Seneca Black, Jim Seeley, Allison Philips, Miles Keingstein, Jasim Perales, Rafi Malkiel, Juanga Lakunza, Earl McIntyre, Raúl Reyes, Vince Cherico, Zack O'Farrill, Keisel Jiménez, Carlos Maldonado** The Pocket 7, 9 pm $25-35
- ★**Michael Foster with Strings + LeopardSlug; watergh0st solo (Chuck Roth)** Singers 8 pm $20
- **Amos Hoffman Quartet with Asaf Yuria, Sam Edwards, Xavier Braker; Jovan Parris Alexandre Trio with Matt Dwonszyk, Michael Camacho; Jason Maximo Clotter Jam Session** Smalls 6, 7:30, 9, 10:30, 11:45 pm $40
- ★**Barry Wallenstein with John King, Robert Silverman, Kaori Yamada + Jeff Cyphers Wright, M.L. Liebler** Tompkins Square Library 5:30 pm
- ★**Kurt Rosenwinkel Quintet with Mark Turner, Aaron Goldberg, Joe Martin, Jeff "Tain" Watts** Village Vanguard 8, 10 pm $45
- **Jihee Heo Trio** Zinc Bar 7, 8:30 pm $35

Wednesday, June 3

- **Xiomara Laugart; Art Bailey** Arthur's Tavern 7, 10 pm
- ★**John Hébert Quartet with Neta Raanan, Jonathan Finlayson, Ches Smith** Bar Bayeux 8, 9:30 pm
- **Yacouba Sissoko & SIYA** Bar LunÀtico 9, 10:30 pm $10
- ★**Stacey Kent with Jim Tomlinson, Art Hirahara** Birdland 7, 9:30 pm $45-55
- ★**David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Pasquale Grasso, Gary Mazzaroppi, Alex Raderman + Dave Stryker** Birdland Theater 5:30, 8:30 pm $35-45
- ★**Pete Malinverni** Bryant Park 12:30 pm
- **Greg Glassman Trio** Cellar Dog 7, 8:30 pm $5
- **Dee Brown** Chelsea Table + Stage 7, 9:30 pm $20
- **Max Light; Pau Jorba; Pau Jorba Jam Session** Close Up 7:30, 9, 10:30, 11:30 pm $20-25
- **Edmar Castañeda Global Heartbeat with Andrea Tierra, Zeudi Castaneda, Zamir Castaneda, Birsa Chatterjee, Julian Miltenberger** Dizzy's Club 7, 9 pm $30-60
- **Fima Ephron Band; Jesse Fischer Group with Craig Hill, Leighton Harrell, Elé Howell** The Django 7, 8:45, 10:15, 11:30 pm $35
- **Richard Cortez; Joe Saylor** The Jazz Club at Aman New York 6:30, 9 pm
- **Trap Music Orchestra** The Jazz Gallery 7, 9 pm $34-39
- **Michael Ode Jam Session** Jazz Genius 7:30 pm $10
- ★**Mike LeDonne Groover Quartet; Nick Hempton Organ Band** Jazzcultural 7, 9 pm $40
- **Emilio Solla + Antonio Lizana Quartet** Joe's Pub 7 pm $36
- **Marty Isenberg with Sami Stevens, Alicyn Yaffe, Nitzan Gavrieli, Rodrigo Recabarren** Joe's Pub 9:30 pm $30
- **Brooks Hartell Trio** Mezzrow 6, 7:30 pm $40
- ★**Joy Guidry** Park Avenue Armory 7:30 pm $55
- ★**Willie Jones III with Jeremy Pelt, Gerald Cannon, Tyler Bullock** The Pocket 7, 9 pm $30-35
- ★**Queen Esther/Wayne Tucker and The Bad Mothas** Red Cube 12 pm
- ★**Peter Evans Being & Becoming + Voices with Joel Ross, Nick Joz, Tyshawn Sorey, Alice Teyssier, DoYeon Kim, Mazz Swift** Roulette 8 pm $25
- **Caleb Michel** SEEDS Brooklyn 8:30 pm
- **Silvano Monasterios Venezuelan Nonet with Alex Norris, Troy Roberts, Jeff Lederer, Juan Diego Villalobos, Ricky Rodriguez, Jimmy Macbride; Yvonnick Prené Quartet with Ed Cherry, Brian Charette, Jason Tiemann; Carlos Abadie Jam Session** Smalls 6, 7:30, 9, 10:30, 11:45 pm $40
- ★**John Patitucci Quartet with Joey Calderazzo, John Patitucci, Adam Cruz + Steve Wilson** Smoke 6:30, 8:30 pm $25-55
- **Russ Nolan Quartet Jam Session** Sour Mouse 8 pm
- ★**Cyro Baptista Trio with Kaoru Watanabe, Tim Keiper** The Stone at The New School 8:30 pm $20
- ★**Kurt Rosenwinkel Quintet with Mark Turner, Aaron Goldberg, Joe Martin, Jeff "Tain" Watts** Village Vanguard 8, 10 pm $45
- **Misha Piatigorsky** Zinc Bar 7, 8:30 pm $40

Thursday, June 4

- **Aftertones with Matthew Nelson, Mike Denis, Farah Mbahwe; Danny Lipsitz Brass Tacks; Terry Waldo Gotham City Band** Arthur's Tavern 5, 7, 10 pm
- ★**Max Light; Marc Copland with Adam Kolker, Jeremy Stratton, Colin Stranahan** Bar Bayeux 5:30, 8, 9:30 pm
- **Arthur Kell Speculation Quintet with Alfredo Colón, Brad Shepik, Nate Radley, Allan Mednard** Bar LunÀtico 9, 10:30 pm $10
- ★**Stacey Kent with Jim Tomlinson, Art Hirahara** 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
- **Chief Adjuah** Blue Note 8, 10:30 pm $30-45
- ★**Pete Malinverni** Bryant Park 12:30 pm
- **Darrell Green Quartet** Cellar Dog 7, 8:30 pm $5
- **Jaana Narsipur with Nicki Adams, Marco Panascia, Joe Abba + Wayne Tucker, Sean Nowell, Sara Caswell, Laura Masferrer** Chelsea Table + Stage 7 pm $20-40
- **Brandon Woody with Ebba Dankel, Vittorio Stropoli, Liany Mateo, Morgan Guerin; Yvonne Rogers Trio; Yvonne Rogers Jam Session** Close Up 7:30, 9, 10:30, 11:30 pm $20-25
- **Dion Parson 21st Century Band with Sean Jones, Ron Blake, Carlton Holmes, Reuben Rogers, Victor Provost, Alioune Faye** Dizzy's Club 7, 9 pm $30-60
- **Joe Farnsworth Quartet with Mejedi Owuso, Caelan Cardello, Joey Ranieri; Rale Micic Quartet** The Django 7, 8:45, 10:15, 11:30 pm $35
- **Glenn Crytzer Quartet** Festival Café 7:30 pm
- **Michael Shekwoaga Ode; Cucu Diamantes** The Jazz Club at Aman New York 6:30, 9 pm
- **Roy Hargrove Big Band** The Jazz Gallery 7, 9 pm $35-45
- **Duduka Da Fonseca Brazilian Jazz Quartet** Jazz Genius 7, 9 pm $30
- **Grant Stewart Quartet; David Gibson Quartet** Jazzcultural 7, 9 pm $40
- **Tal Cohen Trio with Ben Tiberio, Billy Drummond; Justin Wert Trio with Bar Filipowicz, Jay Sawyer** Mezzrow 6, 7:30, 9, 10:30 pm $40
- **West Harlem Summer Jazz Festival: Sebastián Natal Orchestra** Montefiore Square Park 6 pm
- ★**Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs Big Band** Mount Morris Ascension Presbyterian Church 7 pm $30
- **JFA presents Greg Bufford** National Jazz Museum in Harlem 2 pm
- **Van Pool with Andy Haas, Kirk Schoenherr, Omer Leibovitz, Ari Folman-Cohen, Layton Weedeman** Nublu 7 pm $20
- ★**Dida Pelled; Nitzan Gavrieli** Ornithology Jazz Club 6:30, 9 pm
- ★**Joy Guidry** Park Avenue Armory 7:30 pm $55
- ★**Walter Smith III Trio with Ben Wendel, Larry Grenadier, Bill Stewart** The Pocket 7, 9 pm $35-55
- **Seoyeon Im Swing Quartet** Red Pavillion 7 pm $15-70
- ★**"Pi Recordings 25th Anniversary": Marc Ribot solo; Steve Coleman & Five Elements with Jonathan Finlayson, Anthony Tidd, Sean Rickman** Roulette 8 pm $40
- **Jon Regen Quartet** The Roxy Lounge at Roxy Hotel 7:30, 9 pm
- ★**Joel Ross** SEEDS Brooklyn 8:30 pm
- **Lívio Almeida Quartet with Helio Alves, Eduardo Belo, Dennis Bulhões; Jake Hart solo** ShapeShifter Lab 7, 8:30 pm $20-23
- **Gabe Newman/Max Kassoy Quartet** Silvana 8 pm
- **Mark Zaleski Band with Donny McCaslin, Glenn Zaleski, Cecil Alexander, Dezron Douglas, Jay Sawyer; Chris Bergson Quartet with Jay Collins, Richard Hammond, Tony Mason; Greg Glassman Jam Session** Smalls 6, 7:30, 9, 10:30, 11:45 pm $40
- ★**John Patitucci Quartet with Joey Calderazzo, John Patitucci, Adam Cruz + Chris Potter** Smoke 6:30, 8:30 pm $25-55
- ★**Cyro Baptista Ensemble with Shunzo Ohno, Quintin Zoto** The Stone at The New School 8:30 pm $20
- ★**Kurt Rosenwinkel Quintet with Mark Turner, Aaron Goldberg, Joe Martin, Jeff "Tain" Watts** Village Vanguard 8, 10 pm $45
- **Axel Tosca Trio + Xiomara Laugart** Zinc Bar 8, 9:30 pm $35

Friday, June 5

- ★**Eric Person Organ Trio** Albert's Bar 3 pm
- **Etienne Charles with Godwin Louis, Axel Tosca, Alex Wintz, Russell Hall, Harvel Nakundi, Andre White, Markus Schwarz + Erol Josue, Steffano Marcano, Abby Charles, Lisa La Touche, Eljon Wardally** The Appel Room 7, 9 pm $67-102
- **Yuichi Hirakawa Group** Arthur's Tavern 5 pm
- ★**Peter Watrous; Caleb Wheeler Curtis** Bar Bayeux 5:30, 8, 9:30 pm
- **Wayne Tucker & The Bad Mothas** Bar LunÀtico 9, 10:30 pm $10
- ★**Oscar Noriega Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary** Barbès 5:30 pm $20
- **AC Lincoln** Baretto New York 8:30 pm $40
- **Bill Saxton Harlem Allstars** Bill's Place 7, 9:30 pm $38
- ★**Birdland Big Band; Stacey Kent with Jim Tomlinson, Art Hirahara** Birdland 5:30, 8:30, 10:30 pm $35-55
- ★**Scott Robinson Quartet with Jim Ridl, Boris Kozlov, Dennis Mackrel** Birdland Theater 7, 9:30 pm $35-45
- **Bloomingdale School of Music Jazz Festival** Bloomingdale School of Music 5:30 pm
- **Chief Adjuah** Blue Note 8, 10:30 pm $30-45
- ★**Pete Malinverni** Bryant Park 12:30 pm
- **Samba de Gringo; Ai Murakami Quartet** Cellar Dog 7, 8:30, 11:30 pm $10
- **Latin Soul Collective with Kevin Luis, Cindy Miranda, Johnny Bongo** Chelsea Art Museum 7 pm $20
- **Brandon Woody with Liany Mateo, Devron Dennis** Close Up 8, 10 pm $35
- **Dion Parson 21st Century Band with Sean Jones, Ron Blake, Carlton Holmes, Reuben Rogers, Victor Provost, Alioune Faye** Dizzy's Club 7, 9 pm $30-60
- **Daniel Sadownick Quintet with Wayne Escoffery, Etienne Stadwijk, Conrad Korsch, Dan Aran; Freddy DeBoe Band with Al Street, Ben Stivers, Moses Patrou, Evan Pazner** The Django 7:30, 9:15, 11 pm, 12:15 am $35
- **Composers Concordance presents Sahara von Hattenberger solo** Gallery MC 7 pm $20
- ★**Yoon Sun Choi, Brittany Karlson, Elsa Nilsson, Deidre Rodman** Ibeam Brooklyn 7:30 pm $20
- ★**West Harlem Summer Jazz Festival: Bethune Big Band; Dick Griffin Big Band** Jackie Robinson Park 6 pm
- **April Varner; Philippe Lemm** The Jazz Club at Aman New York 6:30, 9 pm

• **NoMad Jazz Festival: Matthew Stevens with Rich Hinman, Simon Moullier, Morgan Guerin, Kyle Miles, Eric Doob** The Jazz Gallery 7, 9 pm $34-45
• **Michael Ode Trio** Jazz Genius 7, 9 pm $30
★**Louis Hayes Cannonball Legacy with Jeremy Pelt, Vincent Herring, Rick Germanson, John Webber; Philip Harper Quintet with Raphael Silverman, Maki Nientao, Jason Maximo Clotter, Willie Bowman** Jazzcultural 7, 9, 10:30 pm $40
• **Wataru & The Band with Wataru Uchida, Shinya Arasuna, Oleg Osenkov, Jackson Bernstein** Kato Sake Works 7 pm
• **Russ Nolan, Paul Bollenback, Boris Kozlov** Marriott Vacation Club Pulse 3 pm
• **Ben Sidran Quartet with Jon Ellis, Alexis Cuadrado, Leo Sidran; William Hill III Trio with Langston Kitchen, Jared Spears; Chris McCarthy solo** Mezzrow 6, 7:30, 9, 10:30, 11:55 pm $40
★**John Medeski, Jonathan Goldberger, Joe Russo** Nublu 151 8, 10 pm $35
★**Walter Smith III Trio with Ben Wendel, Larry Grenadier, Bill Stewart** The Pocket 7, 9 pm $35-55
• **Red Pavilion Jazz Band** Red Pavillion 7 pm $15-68
★**"Pi Recordings 25th Anniversary": Snark Horse with Matt Mitchell, Kate Gentile, Kim Cass, Peter Evans; Tyshawn Sorey Trio with Aaron Diehl, Harish Raghavan** Roulette 8 pm $40
★**Pasquale Grasso Quartet** Saint Tuesday 9:30 pm
★**Joel Ross** SEEDS Brooklyn 8:30 pm
• **David Sandman Jam Session; Mark Morganelli Quartet with George Cables, Yasushi Nakamura, Elio Coppola; Bernd Reiter Unity with Joe Magnarelli, Kirk MacDonald, Pat Bianchi; Eric Wyatt Quartet** Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm $40
★**John Patitucci Quartet with Joey Calderazzo, John Patitucci, Adam Cruz + Chris Potter** Smoke 6:30, 8:30, 10 pm $25-55
★**Cyro Baptista solo** The Stone at The New School 8:30 pm $20
• **Luisito Quintero 3rd Element** Terraza 7 7:30, 9:30 pm $20
★**Kurt Rosenwinkel Quintet with Mark Turner, Aaron Goldberg, Joe Martin, Jeff "Tain" Watts** Village Vanguard 8, 10 pm $45
• **Benji Goldsmith** Westbeth Community Room 7 pm $20
• **Sam Dillon/Andrew Gould Quintet** Zinc Bar 7, 8:30 pm $35

Saturday, June 6

• **Etienne Charles with Godwin Louis, Axel Tosca, Alex Wintz, Russell Hall, Harvel Nakundi, Andre White, Markus Schwarz + Erol Josue, Steffano Marcano, Abby Charles, Lisa La Touche, Eljon Wardally** The Appel Room 4:30, 7 pm $67-102
★**Michael Sarin with Leo Traversa, Fima Ephron, Jerome Harris, Michael Blake** Bar Bayeux 8, 9:30 pm
• **UNITY Quartet with Hélio Alves, Guilherme Monteiro, Gili Lopes, Alex Kautz** Bar LunÀtico 9, 10:30 pm $10
• **Bill Saxton Harlem Allstars** Bill's Place 7, 9:30 pm $38
• **Michelle Lordi/Matthew Parrish Trio; Stacey Kent with Jim Tomlinson, Art Hirahara** Birdland 8:30, 10:30 pm $35-55
★**Scott Robinson Quartet with Jim Ridl, Bar Filipowicz, Dennis Mackrel** Birdland Theater 7, 9:30 pm $35-45
• **Chief Adjuah** Blue Note 8, 10:30 pm $30-45
★**Donald Edwards Quintet; Clovis Nicolas Quartet** Cellar Dog 7, 8:30, 11:30 pm $10
★**Hannah Marks Salt of the Earth with Jacob Sacks, Tom Rainey** Church of the Advent Hope 7 pm
★**Devon Gates; Solomon Gottfried; Solomon Gottfried Jam Session** Close Up 8, 10, 11:30 pm, 12:30 am $25-35
• **Dion Parson 21st Century Band with Sean Jones, Abraham Burton, Carlton Holmes, Reuben Rogers, Victor Provost, Alioune Faye** Dizzy's Club 7, 9 pm $30-60
• **AC Lincoln Quintet; Latona Brothers** The Django 7:30, 9:15, 11 pm, 12:15 am $35
• **Ed MacEachen** East 4th Street Community Garden 12 pm
• **JFA presents Nikita White** Herbert Von King Park 3 pm
• **Wide Open Works presents Michel Gentiile Flow; Rob Garcia** Sizzle 8 pm
• **Itai Kriss; Misha Piatigorsky** The Jazz Club at Aman New York 6:30, 9 pm
• **Jonathan Paik** The Jazz Gallery 7, 9 pm $27-38
• **Michael Ode Trio** Jazz Genius 7, 9 pm $30
★**Louis Hayes Cannonball Legacy with Jeremy Pelt, Vincent Herring, Rick Germanson, John Webber; Philip Harper Quintet with Raphael Silverman, Maki Nientao, Jason Maximo Clotter, Willie Bowman** Jazzcultural 7, 9, 10:30 pm $40
• **Roger Lin Trio with Itai Eliezri, Drew Deur** Kato Sake Works 7 pm
• **EcoTones with Jody Redhage Ferber** Madison Square Park 2 pm
• **Mikael Darmanie solo** Merkin Concert Hall 6 pm $30
• **Ben Sidran Quartet with Jon Ellis, Alexis Cuadrado, Leo Sidran; William Hill III Trio with Langston Kitchen, Jared Spears; Chris McCarthy solo** Mezzrow 6, 7:30, 9, 10:30, 11:55 pm $40
• **Glenn Crytzer Quartet** Peck Slip Social 1 pm
★**Lakecia Benjamin Phoenix with Oscar Perez, Elias Bailey, Jonathan Barber** The Pocket 7, 9 pm $30-55
• **Victor Lin Trio** Red Pavillion 6 pm $15-67
★**Joel Ross** SEEDS Brooklyn 8:30 pm
★**Tyler Mitchell Jam Session; Mark Morganelli Quartet with George Cables, Yasushi Nakamura, Elio Coppola; Bernd Reiter Unity with Joe Magnarelli, Kirk MacDonald, Pat Bianchi; Justin Robinson Quartet with Sharp Radway, Danton Boller, Chris Beck** Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm $40
★**John Patitucci Quartet with Joey Calderazzo, John Patitucci, Adam Cruz + Michael Rodriguez** Smoke 6:30, 8:30, 10 pm $25-65
★**Cyro Baptista Sextet with Felipe Hostins, Zé Luis Oliveira, Jason Fratticelli, Scott Kettner, Junior Karegato** The Stone at The New School 8:30 pm $20
★**Kurt Rosenwinkel Quintet with Mark Turner, Aaron Goldberg, Joe Martin, Jeff "Tain" Watts** Village Vanguard 8, 10 pm $45

Sunday, June 7

★**Cheryl Pyle Beyond Flute Group with Robert Dick, Samantha Kochis** 11BC Serenity Garden 4 pm
• **Harlem Groove Band with David Lee Jones** American Legion Post 398 6 pm
• **Creole Cookin' Jazz Band with Barry Bryson, Joe Licari, Dick Dreiwitz, Steve Elmer, John Beal, Ed Bonoff** Arthur's Tavern 7 pm
• **George Burton with Siya Makuzeni** Bar LunÀtico 9, 10:30 pm $10
• **Daisy Castro with Emeline O'Rourke, Brad Brose, James Robbins** Barbès 10 pm $20
• **Eric DiVito with Jamie Baum, Jennifer Vincent, Nadav Snir-Zelniker** Bell Blvd Food and Music Festival 2 pm
• **Bryce Edwards/Mike Davis Hot Combination with Ricky Alexander, Jay Rattman, Josh Holcomb, Dalton Ridenhour, Felix Lemerle, Colin Hancock; Birdland Latin Jazz Orchestra with David DeJesus** Birdland 5:30, 8:30, 10:30 pm $35-45
★**Scott Robinson Quartet with Jim Ridl, Russell Hall, Dennis Mackrel** Birdland Theater 7, 9:30 pm $35-45
• **Chief Adjuah** Blue Note 8, 10:30 pm $30-45
• **Leeben Tinos Trio with Adam Turay, Morgan Greenstreet** Bunna Café 7:30 pm $10
• **Organ Grooves** Cellar Dog 7, 8:30 pm $5
• **PRISM Quartet with Timothy McAllister, Taimur Sullivan, Matthew Levy, Zachary Shemon** Christ and St. Stephen's Church 4 pm $10-35
• **Antonio Ciacca Trio** Cicchetti 6 pm
• **Yoav Eshed with Gadi Lehavi, Ben Tiberio, Ofri Nehemya; Neta Raanan; Neta Raanan Jam Session** Close Up 7:30, 9, 10:30, 11:30 pm $20-25
• **Rob Duguay Music Explorers** Dada Bar 10:30 am
• **Dion Parson 21st Century Band with Sean Jones, Ron Blake, Carlton Holmes, Reuben Rogers, Victor Provost, Alioune Faye** Dizzy's Club 5, 7:30 pm $30-60
• **Matt Chertkoff Trio; Hendrik Meurkens Quartet** The Django 6:30, 8, 9:30, 11 pm $35
★**Jon-Erik Kellso EarRegulars** The Ear Inn 8 pm
★**Louis Hayes Cannonball Legacy with Jeremy Pelt, Vincent Herring, Rick Germanson, John Webber** Jazzcultural 7, 9 pm $40
• **Ba'sik Jazz Jam Session** Kato Sake Works 7 pm
• **Welf Dorr, Robert Boston, Carlo De Biaggio, Dave Miller** The Keep 9 pm
• **Kendra Shank Trio with Gary Versace, Dean Johnson; Jamile Trio** Mezzrow 6, 7:30, 9, 10:30 pm $40
• **Ilhan Ersahin, Yusuke Yamamoto, Gintas Janusonis** Nublu 10 pm $20
★**Lakecia Benjamin Phoenix with Oscar Perez, Elias Bailey, Jonathan Barber** The Pocket 7, 9 pm $30-55
• **Nate Lucas All Stars** Red Rooster Harlem 12 pm $10
★**Charmaine Lee solo; Gamelan Dharma Swara** Roulette 8 pm $25
• **Jon Regen** The Roxy Lounge at Roxy Hotel 6, 7 pm
• **Danica with Audrey Silver, Hyuna Park, Jennifer Vincent** Saint Peter's Church 5 pm
• **Galaxy Trio with Ras Burnett, James Keepnews, Dave Miller; Music Now Galaxy with Ras Burnett, Dafna Naphtali, Chris Forbes, Payton MacDonald, Georgia Wartel Collins, Caroline Morton** Scholes Street Studio 7, 8 pm $15
• **Fat Cats Youth Orchestra; Travis Sullivan's Bjorkestra with Aubrey Johnson, Travis Sullivan, Sean Nowell, Art Hirahara, Yoshi Waki, Joe Abba** ShapeShifter Lab 11 am, 7 pm-23
• **Shrine Big Band** Shrine 8 pm
• **Matt Wolfe solo** Silvana 6 pm
• **Ryo Sasaki Jam Session with Steve Ash, Bill Crow, Steve Little; Marianne Solivan Quartet with Brandon McCune, Steve Wood, Jay Sawyer; Peter Smith Quintet with Duane Eubanks, Abraham Burton, Dezron Douglas, Eric McPherson** Smalls 2, 6, 7:30, 9, 10:30 pm $40
• **John Patitucci Quartet with Joey Calderazzo, John Patitucci, Adam Cruz + Michael Rodriguez** Smoke 6:30, 8:30 pm $25-55
★**Marty Ehrlich/Frank Carlberg** Soapbox Gallery 7 pm $25
★**Anthony Coleman/Satoshi Takeishi** The Stone at The New School 8:30 pm $20
★**Kurt Rosenwinkel Quintet with Mark Turner, Aaron Goldberg, Joe Martin, Jeff "Tain" Watts** Village Vanguard 8, 10 pm $45
• **Valtinho Anastácio** Zinc Bar 7:30, 9 pm $35

Monday, June 8

• **Eri Yamamoto Duo; Grove Street Stompers with Peter Balance, Mike Weatherly, Joe Licari, John Halsey, Barry Bryson, Giampaolo Biaggi; Moses Patrou** Arthur's Tavern 5, 7, 10 pm
• **Jeremy Gustin, Henry Fraser, Jacob Drab** Bar LunÀtico 9, 10:30 pm $10
★**Brian Drye Two by Two with Curtis Hasselbring, Charlotte Greve, Oscar Noriega, Chris Tordini, Jacob Garchik, Allan Mednard** Barbès 7 pm $20
★**Vince Giordano and the Nighthawks** Birdland Theater 5:30, 8:30 pm $25-45
★**Blue Note Jazz Festival: Dirty Dozen Brass Band with Roger Lewis, Gregory Davis, Kirk Joseph, Trevarri Huff-Boone, Stephen Walker, Julian Addison, Takeshi Shimmura** Blue Note 8, 10:30 pm $30-45
★**Ted Rosenthal** Bryant Park 12:30 pm
★**Brandi Disterheft Trio** Cellar Dog 7, 8:30 pm $5
• **Jarrod Lawson/Raina Sokolov-Gonzalez** City Winery 7:30 pm $38-66
• **Tyler Bullock; Jayla Chee; Jayla Chee Jam Session** Close Up 7:30, 9, 10:30, 11:30 pm $20-25
• **Susan E. Wagner High School Jazz Band** Dizzy's Club 7, 9 pm $30-55
• **Sandy Ewen; Elliott Sharp** Downtown Music Gallery 6:30 pm
• **Annette A. Aguilar Stringbeans** Dyckman Farmhouse Museum 6:30 pm
• **Allison Lee** Five Spot Jazz 7, 9 pm
• **Bruce Harris** Jazzcultural 7, 9 pm $40
• **Dan Block Trio with Steve Ash, Lee Hudson** Mezzrow 9, 10:30 pm $40
★**NoMad Jazz Festival Benefit: Ravi Coltrane, Brandee Younger, Samara Joy** Nubeluz 6 pm
• **Kyon; Nazir Ebo with Tim Watson, Emmanuel Michael, Tone Whitfield** Nublu 7 pm $20
★**Mingus Big Band with Alexander Norris, Jeremy Pelt, Philip Harper, Mark Gross, Erena Terakubo, Craig Handy, Abraham Burton, Jason Marshall, Conrad Herwig, Joe Fiedler, Earl McIntyre, Orrin Evans, Boris Kozlov, Donald Edwards** The Pocket 7, 9 pm $25-30



• **Jon Regen** The Roxy Lounge at Roxy Hotel 6, 7 pm
• **Brian Resnick Jazz Machine with Shareef Clayton, Griffin Ross, Corey Wallace, Yayoi Ikawa, Dylan Kaminkow** Shrine 10 pm
• **Tony Lepore's Jazz Conjunctio with Adam Kolker, Dave Scott, Benjamin Barantschik, David Ambrosio** Silvana 8 pm
★**Mike Clark Quartet with Craig Handy, David Kikoski, Alexander Claffy; Ben Solomon 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, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Max Seigel, Adam Birnbaum, David Wong, John Riley** Village Vanguard 8, 10 pm $45
• **William Hill III Trio** Zinc Bar 7, 8:30 pm $40

Tuesday, June 9

★**Tomohiro Mori; Gregory Lewis Organ Monk Trio** Arthur's Tavern 5, 7 pm
★**"BK Strays play Strayhorn": Will Bernard, Steve Cardenas, Dan Loomis, Diego Voglino; Jam Session** Bar Bayeux 8 pm
• **OUTERNET with Rob Duguay** Bar LunÀtico 9, 10:30 pm $10
★**Count Basie Orchestra with Scotty Barnhart** Birdland 7, 9:30 pm $45-55
★**Vince Giordano and the Nighthawks** Birdland Theater 5:30, 8:30 pm $25-45
★**Blue Note Jazz Festival: Dirty Dozen Brass Band with Roger Lewis, Gregory Davis, Kirk Joseph, Trevarri Huff-Boone, Stephen Walker, Julian Addison, Takeshi Shimmura** Blue Note 8, 10:30 pm $30-45
★**Ted Rosenthal** Bryant Park 12:30 pm
• **Vanderlei Pereira Trio** Cellar Dog 7, 8:30 pm $5
• **Chris Ferdinand Duo** Cicchetti 7 pm
• **Oran Etkin with Vinicius Gomes, Gili Lopes, Alex Kautz + Maucha Adnet** Dizzy's Club 9 pm $30-55
• **Anita Donndorff Quartet with Hector Martignon, John Benitez, Rubén Coca** The Django 7, 8:45 pm $35
• **patrick brennan s0nic 0penings with Melanie Dyer, Hilliard Greene, Michael T.A. Thompson** Downtown Music Gallery 6:30 pm
• **Jane Irving; Amina Figarova** The Jazz Club at Aman New York 6:30, 9 pm
★**David Kikoski Trio** Jazzcultural 7, 9 pm $40
★**Mike Lipskin Trio with Colin Hancock, Kevin Dorn; Ray Gallon Trio with Peter Washington, Kenny Washington** Mezzrow 6, 7:30, 9, 10:30 pm $40
★**Arturo O'Farrill Afro Latin Jazz Orchestra with Jasper Dutz, Sun Yoo, Ivan Renta, Berta Moreno, Larry Bustamante, Seneca Black, Jim Seeley, Allison Philips, Miles Keingstein, Jasim Perales, Rafi Malkiel, Juanga Lakunza, Earl McIntyre, Raúl Reyes, Vince Cherico, Zack O'Farrill, Keisel Jiménez, Carlos Maldonado** The Pocket 7, 9 pm $25-35
★**Yvonne Rogers Quartet with Stephane Clement, Kanoa Mendenhall, Jonas Esser** Roulette 8 pm $25
★**Ole Mathisen with Amir ElSaffar, Kim Cass, Colin Stranahan** Scandinavia House 7 pm
• **Ha Do** Shrine 8 pm
★**Kaisa Mäensivu Quartet with Simon Moullier, Eden Ladin, Joe Peri; Kyle Colina Jam Session** Smalls 6, 7:30, 11:45 pm $40
★**Renee Rosnes Quartet with Chris Potter, John Patitucci, Savannah Harris** Village Vanguard 8, 10 pm $45

THE STONE AT THE NEW SCHOOL RESIDENCY
(8:30 pm | $20 per night)
(6/10) Anthony Coleman / Satoshi Takeishi
(6/11) Yoona Kim, Tom Rainey, Anthony Coleman
(6/12) Studio 265 Ensemble |
(6/13) Anthony Coleman *Sounding Board* album release concert!
ANTHONY COLEMAN

Is it jazz? Is it contemporary music? Is that the throbbing motor of rock-and-roll in there? – Thomas Mießgang
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• **Seoyeon Im Quartet** Zinc Bar 7, 8:30 pm $40

Wednesday, June 10

• **Xiomara Laugart** Arthur's Tavern 7 pm
• **Blimp Band with Julian Shore, Max Light, Massimo Biolcati, Colin Stranahan** Bar Bayeux 8, 9:30 pm
• **Justin Purtill Trio with Leo Genovese, Sean Conly** Bar LunÀtico 9, 10:30 pm $10
★**Count Basie Orchestra with Scotty Barnhart** Birdland 7, 9:30 pm $45-55
★**David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Pasquale Grasso, Gary Mazzaroppi, Alex Raderman + Bill Wurtzel** Birdland Theater 5:30, 8:30 pm $35-45
★**Blue Note Jazz Festival: Dirty Dozen Brass Band with Roger Lewis, Gregory Davis, Kirk Joseph, Trevarri Huff-Boone, Stephen Walker, Julian Addison, Takeshi Shimmura** Blue Note 8, 10:30 pm $30-45
• **Glenn Crytzer Quartet with Mike Davis, Garrett Manley, Jen Hodge** Brooklyn Botanic Garden 6:30 pm
★**Ted Rosenthal** Bryant Park 12:30 pm
• **Dualing Mbira with Kevin Nathaniel, Saco Myoji** Bunna Café 7:30 pm $10
• **Cellar Dog All-Stars** Cellar Dog 7, 8:30 pm $5
★**Summerstage: "Homage to Dinah Washington": Ledisi; José James; Spilata; DJ Kultured Child** Central Park Summerstage, Rumsey Playfield 6 pm
• **My Trio with Tim Watson, Yvonne Rogers, Jon Starks; Alex Koi; Alex Koi Jam Session** Close Up 7:30, 9, 10:30, 11:30 pm $20-25
• **Bryan Carter Jazz at Pride Orchestra** Dizzy's Club 7, 9 pm $30-60
• **Sam Barsh Band; Allan Bezama Group with Bar Filipowicz, David Hawkins** The Django 7, 8:45, 10:15, 11:30 pm $35
★**"Jazz Jam Honoring Bessie Smith": Carol Sudhalter with Joe Vincent Tranchina, Eric Lemon, Scott Neumann** Flushing Town Hall 7 pm $15
★**Jazzmobile presents Craig Harris** Interchurch Center 7 pm
• **Blck Madonna; Keith Loftis** The Jazz Club at Aman New York 6:30, 9 pm
• **Michael Ode Jam Session** Jazz Genius 7:30 pm $10
• **Lezlie Harrison Quartet; Nick Hempton Organ Band** Jazzcultural 7, 9 pm $40
• **"Swing Dance Party": Eyal Vilner Big Band** Josie Robertson Plaza at Lincoln Center 6:30 pm
★**The Ghost: Michael Foster, Zach Rowden, Joey Sullivan; Ka Baird, Shelley Hirsch** Lava Club 8, 9 pm
• **Kalia Vandever eucademix** Le Poisson Rouge 7:30 pm $20-25
• **Chris Flory Trio with Steve Ash, Lee Hudson; David Cook Trio** Mezzrow 6, 7:30, 9, 10:30 pm $40
• **Louise Alexandra Koopman** Pangea 7 pm $25
★**Peter Bernstein/Ed Cherry with Vicente Archer, Billy Drummond** The Pocket 7, 9 pm $30-35
• **Svetlana & The New York Collective Orchestra with DeWitt Flemming Jr.** Red Cube 12 pm
• **Victor Lin Red Room; Owen Chen Eternal Wind Quintet** Red Pavillion 7, 9:15 pm $15-70
• **Wet Ink Ensemble with Aurora Nealand, Erin Lesser, Madison Greenstone, Alex Mincek, Ian Antonio, Eric Wubbels, Modney, Mariel Roberts Musa, Sam Pluta** Roulette 8 pm $25
• **Charlie Ballantine Quartet** Silvana 9 pm
• **Ferenc Nemeth Trio with Sam Yahel, Massimo Biolcati; Kike Perdomo Quartet with Joseph Lepore; Carlos Abadie Jam Session** Smalls 6, 7:30, 9, 10:30, 11:45 pm $40
★**Danilo Peréz Trio with Ben Street, Adam Cruz** Smoke 6:30, 8:30 pm $25-55
• **Russ Nolan Quartet Jam Session** Sour Mouse 8 pm
★**Renee Rosnes Quartet with Chris Potter, John Patitucci, Savannah Harris** Village Vanguard 8, 10 pm $45
• **Leslie Pintchik Trio with Scott Hardy, Michael Sarin** Zinc Bar 7, 8:30 pm $40

Thursday, June 11

• **Danny Lipsitz Brass Tacks; Terry Waldo Gotham City Band** Arthur's Tavern 7, 10 pm
★**Max Light; Yayoi Ikawa with Adam Kolker, Jeremy Stratton, George Schuller** Bar Bayeux 5:30, 8, 9:30 pm
• **ORENDOPOLA with Joanna Schubert, Elizabeth LoPiccolo, Gabby Sherba, Nico Osborne, Sam Decker, Aaron Edgecomb** Bar LunÀtico 9, 10:30 pm $10
• **Baklava Express with Josh Kaye, Daisy Castro, Max O'Rourke, James Robbins, Jeremy Smith** Barbès 10 pm $20
★**Count Basie Orchestra with Scotty Barnhart** 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
★**Blue Note Jazz Festival: Brian Blade Fellowship Band** Blue Note 8, 10:30 pm $30-45
★**Ted Rosenthal** Bryant Park 12:30 pm
• **Zaid Nasser Quartet** Cellar Dog 7, 8:30 pm $5
★**Maria Grand; "Monk on Thursdays": Miles Okazaki; Miles Okazaki Jam Session** Close Up 7:30, 9, 10:30, 11:30 pm $20-25
• **Bryan Carter Jazz at Pride Orchestra** Dizzy's Club 7, 9 pm $30-60
• **Richie Vitale Quintet** The Django 7, 8:45 pm $35
• **Glenn Crytzer Quartet** Festival Café 7:30 pm
• **"Les Paul Birthday Week Celebration": Dan Wilson Quartet with Mitch Towne, Troy Roberts, Jeff "Tain" Watts** Iridium 8:30 pm $30-35
• **Jonathan Michel** The Jazz Club at Aman New York 6:30 pm
★**Greg Ward Quintet with Marta Sanchez, Emmanuel Michael, Harish Raghavan, Kenneth Salters** The Jazz Gallery 7, 9 pm $34-39
★**Noriko Ueda/Ted Rosenthal Trio** Jazz Genius 7, 9 pm $30
• **Luke Carlos O'Reilly Quartet; David Gibson Quartet** Jazzcultural 7, 9 pm $40
★**Civil Disobedience: Donny McCaslin, Ingrid Jensen, Bruce Barth, David Ambrosio, Johnathan Blake** Joe's Pub 9:30 pm $42
• **Art Lande Trio with Bruce Williamson, Dean Johnson; Jordan Piper Trio** Mezzrow 6, 7:30, 9, 10:30 pm $40
★**Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs Big Band** Mount Morris Ascension Presbyterian Church 7 pm $30
• **JFA presents George Gray** National Jazz Museum in Harlem 2 pm
• **Gilles Peterson** Public Records 10:30 pm $25
• **"Music From The Movies and Animated Media of East Asia": Ben Rosenblum/Jasper Dutz** Queens Public Library, Flushing Branch 4 pm
★**Ras Burnett, Hilliard Greene, Claire de Brunner, Mary Cherney, Will Glass** Recirculation 7 pm
• **James McKain, Weasel Walter, Caleb Duval, Ipek Eginli; Sandy Ewen, Kevin Murray; Bookers with Luke Rovinsky, Caleb Duval, Michael Larocca** The Record Shop 7:30 pm $10
• **Jon Regen Quartet** The Roxy Lounge at Roxy Hotel 7:30, 9 pm
★**Caleb Wheeler Curtis Quartet with Juana Trujillo, Sean Conly, Mike Sarin** SEEDS Brooklyn 8 pm
• **Broken Roots** Shrine 8 pm
• **Sean Lyons Quintet with Steve Davis, David Hazeltine, Johon Webber, Willie Jones III; Tom Dempsey/Tim Ferguson Quartet; Matt Snow Jam Session** Smalls 6, 7:30, 9, 10:30, 11:45 pm $40
★**Danilo Peréz Trio with Ben Street, Adam Cruz** Smoke 6:30, 8:30 pm $25-55
★**Anthony Coleman Trio with Yoona Kim, Tom Rainey** The Stone at The New School 8:30 pm $20
• **Justin Purtill with Leo Genovese, Matt Kilmer** Terraza 7 7:30, 9:30 pm $20
★**Renee Rosnes Quartet with Chris Potter, John Patitucci, Savannah Harris** Village Vanguard 8, 10 pm $45
• **Axel Tosca Trio + Xiomara Laugart** Zinc Bar 8, 9:30 pm $35

Friday, June 12

• **Daddy Rabbit presents Misha Piatigorsky** Adélaïde's Salon 7:30 pm $60-130
★**Eric Person Organ Trio** Albert's Bar 3 pm
• **Yuichi Hirakawa Group** Arthur's Tavern 5 pm
• **Peter Watrous; Tomoko Omura with Glenn Zaleski, Pablo Menares, Jay Sawyer** Bar Bayeux 5:30, 8, 9:30 pm
• **Álvaro Benavides Group** Bar LunÀtico 9, 10:30 pm $10
★**Oscar Noriega Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary** Barbès 5:30 pm $20
• **Svetlana/Alphonso Horne** Baretto New York 8:30 pm $40
• **Bill Saxton Harlem Allstars** Bill's Place 7, 9:30 pm $38
★**Birdland Big Band; Count Basie Orchestra with Scotty Barnhart** Birdland 5:30, 8:30, 10:30 pm $35-55
★**Harry Allen Quartet with John DiMartino, Mike Karn, Bryan Carter** Birdland Theater 7, 9:30 pm $35-45
★**Blue Note Jazz Festival: Brian Blade Fellowship Band** Blue Note 8, 10:30 pm $30-45
★**"A World of Percussion": Pedrito Martinez, Cyro Baptista, Kaoru Watanabe, Suphala, Sunny Jain, Glen Velez, Batalá, Adam Rudolph** Bryant Park 7 pm
• **James Austin Quartet; Simona Premazzi Quartet** Cellar Dog 7, 8:30, 11:30 pm $10
• **Bloomingdale School of Music Vocal and Jazz Ensembles** Christ and St. Stephen's Church 7 pm

★**Micah Thomas with Dean Torrey, Kayvon Gordon; Micah Thomas Jam Session** Close Up 8, 10, 11:30 pm $25-35
• **JFA presents Kahlil Kwame-Bell** De Matti Park 6 pm
★**Elio Villafranca Chick Corea Afro-Caribbean Experience with Ingrid Jensen, Jaleel Shaw, Edward Perez, E.J. Strickland, Luisito Quintero** Dizzy's Club 7, 9 pm $30-65
• **Jason Tiemann Quintet with Scott Wendholt, Tim Armacost, Luis Perdomo, Paul Gill** The Django 7:30, 9:15 pm $35
• **Art Lande Quartet with Danielle Wertz, Sam Priven, Dean Johnson** Ibeam Brooklyn 8 pm $20
• **"Les Paul Birthday Week Celebration": Raul Midón** Iridium 8:30 pm $40-50
• **Danny Lipsitz; Melaner** The Jazz Club at Aman New York 6:30, 9 pm
★**Sullivan Fortner/Kenny Barron; Sullivan Fortner/Luis Perdomo** The Jazz Gallery 7, 9 pm $33-77
★**Noriko Ueda/Ted Rosenthal Trio** Jazz Genius 7, 9 pm $30
★**Steve Turre Sextet with Wallace Roney Jr, James Carter, ELEW, Kenny Davis, Orion Turre; Justin Robinson Quartet** Jazzcultural 7, 9, 10:30 pm $40
• **Composers Concordance presents "Readings & Reeds": Loki Karuna, Stefan Zeniuk, Michiyo Suzuki, Ariana Varvaro** Jim Kempner Fine Art Gallery 7 pm
• **Bobby Spellman Quartet with Tyler Burchfield, Evan Hyde, Julian Smith** Kato Sake Works 7 pm
• **Russ Nolan, Paul Bollenback, Boris Kozlov** Marriott Vacation Club Pulse 3 pm
★**Jonny King Trio with Dezron Douglas, Nasheet Waits; Caelan Cardello Trio with Joseph Ranieri, Domo Branch** Mezzrow 6, 7:30, 9, 10:30 pm $40
★**Harlem Jazz Boxx presents Franz Hackl** Mount Morris Ascension Presbyterian Church 7 pm $25
• **Anne Phillips with Adam Asarnow, Jay Leonhart + Jeffrey Hairston, Victoria Davis** Pangea 7 pm $25
★**Yotam Silberstein** The Pocket 7, 9 pm $30-35
• **"Sounds of Brazil": Jazz at Lincoln Center Orchestra with Wynton Marsalis + Hamilton de Holanda** Rose Theater 7:30 pm $42-201
★**Caleb Wheeler Curtis Quartet with Juana Trujillo, Sean Conly, Mike Sarin** SEEDS Brooklyn 8 pm
★**Andrew Kushnir Jam Session; Santi Debriano Sextet; Noah Preminger Quintet with Billy Buss, Julian Shore, Kim Cass, Dan Weiss; Philip Harper Quartet** Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm $40
★**Danilo Peréz Trio with Ben Street, Adam Cruz** Smoke 6:30, 8:30, 10 pm $25-55
★**Anthony Coleman Chamber Music with Julian Seney, David Leon, Steven Long, Nick Neuburg, Tanya Kalmanovitch, Ted Reichman** The Stone at The New School 8:30 pm $20
• **Matt Baker Extravaganza: Four Hands Collective with Antongiulio Foti, Hannah Celeste + guests** Triad Theater 7 pm $25-50
★**Renee Rosnes Quartet with Chris Potter, John Patitucci, Savannah Harris** Village Vanguard 8, 10 pm $45
★**Brooklyn Guitar Festival: Jackie Venson; Adam Rogers DICE with Nate Smith, Fima Ephron; John Scofield Trio; Brooklyn Guitar Festival Allstars "Play Jeff Beck" with Vernon Reid, Alex Skolnick, Eric Gales, Greg Koch** Warsaw 7, 8, 9, 10:15 pm $65
• **Samuel Torres Alegria with Alejandro Berti, Jonathan Saraga, Noah Bless, Alejandro Aviles, Peter Brainin, Larry Bustamante, Alex Pastrana, Ruben Rodriguez, Pablo Bencid** Zinc Bar 7, 8:30 pm $40

Saturday, June 13

• **Axel Tosca** Arthur's Tavern 7 pm
• **Fred Thomas** Bar LunÀtico 9, 10:30 pm $10
• **Bill Saxton Harlem Allstars** Bill's Place 7, 9:30 pm $38
★**Brandon Goldberg Trio; Count Basie Orchestra with Scotty Barnhart** Birdland 5:30, 8:30, 10:30 pm $35-55
★**Harry Allen Quartet with John DiMartino, Mike Karn, Bryan Carter** Birdland Theater 7, 9:30 pm $35-45
★**Blue Note Jazz Festival: "Strictly Sinatra - A Tribute To Frank Sinatra" with Michael Dutra 9-Piece Big Band Ensemble; Brian Blade Fellowship Band** Blue Note 1:30, 8, 10:30 pm $30-45
• **Grant Stewart Quartet; Kyoko Oyobe Quartet** Cellar Dog 7, 8:30, 11:30 pm $10
★**Ben Monder with Matt Brewer, Jonathan Blake; David Leon; David Leon Jam Session** Close Up 8, 10, 11:30 pm, 12:30 am $25-35
• **Star/Meltykiss + Dialog Talk, Feldspar 00000** Dada Bar 7 pm
★**Elio Villafranca Chick Corea Afro-Caribbean Experience with Ingrid Jensen, Jaleel Shaw, Edward Perez, E.J. Strickland, Luisito Quintero** Dizzy's Club 7, 9 pm $30-65
• **David Gibson Quartet with Toru Dodo, Joseph Lepore, Alvester Garnett** The Django 7:30, 9:15 pm $35
• **BwO presents Jack Wright solo; Miss Ambivalent with Jeong Lim Yang, Santiago Leibson, Kevin Shea; Jonathon Haffner Trio with Tony Scherr, Dalius Naujo** First Street Green 4 pm
★**JFA presents George Braith** Herbert Von King Park 3 pm
• **Art Lande Quartet with Danielle Wertz, Sam Priven, Dean Johnson** Ibeam Brooklyn 8 pm $20
★**"Les Paul Birthday Week Celebration": Robben Ford + Oz Noy Organ Trio with Brian Charette, Shawn Pelton** Iridium 7, 9:30 pm $50-55
★**Joe McPhee, James Ilgenfritz, AC Diamond** Issue Project Room 8 pm
• **Justin Purtill; Justin Purtill/Leo Genovese** Ix Restaurant 7, 8 pm
• **Sean Fitzpatrick; Gerardo Contino** The Jazz Club at Aman New York 6:30, 9 pm
★**Sullivan Fortner/Bertha Hope; Sullivan Fortner/Orrin Evans** The Jazz Gallery 7, 9 pm $33-77
★**Noriko Ueda/Ted Rosenthal Trio** Jazz Genius 7, 9 pm $30
★**Steve Turre Sextet with Wallace Roney Jr, James Carter, ELEW, Kenny Davis, Orion Turre; Justin Robinson Quartet** Jazzcultural 7, 9, 10:30 pm $40
• **Floyd Ding Quartet with Marshall Herridge, Simon Heberholz, Drew Deur** Kato Sake Works 7 pm
★**Brooklyn Guitar Festival: Greg Koch Trio; Ally Venable Trio; Mike Stern Group; Bill Frisell Trio; Brooklyn Guitar Festival Allstars "Play John Scofield" with Nir Felder, Bill Frisell, David Gilmore, Lolivone de la Rosa, Steve Cardenas, Gilad Hekselman; Al Di Meola** LeFrak Center at Lakeside Main Stage 1, 3, 5, 6 8:30 pm $20-180
★**Brooklyn Guitar Festival: Andy McKee; Joel Harrison; Alex Skolnick; Vernon Reid** LeFrak Center at Lakeside Second Stage 12, 2, 4, 7:30 pm $20-180
★**Jonny King Trio with Dezron Douglas, Nasheet Waits; Caelan Cardello Trio with Joseph Ranieri, Domo Branch** Mezzrow 6, 7:30, 9, 10:30 pm $40
• **West Harlem Summer Jazz Festival: DaSo Afro-Carribean Soul** Montefiore Square Park 6 pm
• **West Harlem Summer Jazz Festival: Ka Kollective** Morningside Park 5 pm
• **Glenn Crytzer Quartet** Peck Slip Social 1 pm
★**Carmen Lundy with Luciano Minetti, Andrew Renfroe, Curtis Lundy, Terreon Gully** The Pocket 7, 9 pm $40-60
• **Alyssa Chetrick Quartet** Red Pavillion 6 pm $15-70
• **"Sounds of Brazil": Jazz at Lincoln Center Orchestra with Wynton Marsalis + Hamilton de Holanda** Rose Theater 8 pm $42-201
★**Caleb Wheeler Curtis Quartet with Juana Trujillo, Sean Conly, Mike Sarin** SEEDS Brooklyn 8 pm
• **Muffin Man Orchestra** Shrine 8 pm
• **Mejedi Owusu with Sharp Radway** Sistas' Place 8, 9:30 pm $30
• **Marc Devine Jam Session; Santi Debriano Sextet; Noah Preminger Quintet with Billy Buss, Julian Shore, Kim Cass, Dan Weiss; Matt Martinez Quartet** Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm $40
★**Danilo Peréz Trio with Ben Street, Adam Cruz** Smoke 6:30, 8:30, 10 pm $25-65
★**Anthony Coleman solo** The Stone at The New School 8:30 pm $20
★**Renee Rosnes Quartet with Chris Potter, John Patitucci, Savannah Harris** Village Vanguard 8, 10 pm $45

Sunday, June 14

• **Harlem Groove Band with David Lee Jones** American Legion Post 398 6 pm
• **Creole Cookin' Jazz Band with Barry Bryson, Joe Licari, Dick Dreiwitz, Steve Elmer, John Beal, Ed Bonoff** Arthur's Tavern 7 pm
• **Moon Radio; Smoota Tête-a-Tête** Bar LunÀtico 9, 10:30 pm $10
★**Ben Monder** Barbès 6 pm $20
★**Michael Coleman Blump; Invisible Guy: Ben Goldberg, Michael Coleman, Hamir Atwal** Big Bar 7, 9 pm
★**Duchess with Hilary Gardner, Melissa Stylianou, Amy Cervini; Birdland Latin Jazz Orchestra with David DeJesus** Birdland 5:30, 8:30, 10:30 pm $35-45
★**Harry Allen Quartet with John DiMartino, Mike Karn, Bryan Carter** Birdland Theater 7, 9:30 pm $35-45
★**Blue Note Jazz Festival: Brian Blade Fellowship Band** Blue Note 8, 10:30 pm $30-45
• **Saul Rubin Trio** Cellar Dog 7, 8:30 pm $5
• **Stephanie Nakasian + Matt Baker Trio with Karl Kimmel, Aaron Seeber** Chelsea Table + Stage 7 pm $20
• **Antonio Ciacca Trio** Cicchetti 6 pm
★**Ben Monder with Matt Brewer, Jonathan Blake; Ben Sherman; Ben Sherman Jam Session** Close Up 7:30, 9, 10:30, 11:30 pm $20-25
★**Stacy Dillard Duo** Cork Wine Bar 6 pm
• **Rob Duguay Music Explorers** Dada Bar 10:30 am
★**"Buhaina's Hot Seat: The Art Blakey Jazz Messengers": Bruce Harris** David Rubenstein Atrium 6 pm
• **"Songbook Sundays: Harold Arlen": Deborah Grace Winer with Richard Cummings, Nikki Renee Daniels, Ed Jackson, Kenny Davis, Damon DueWhite** Dizzy's Club 5, 7:30 pm $30-60
• **William Hill III Trio; Eloise Carter Quartet with Bruce Acosta, Caleb Tobocman, Willie Bowman Jr.** The Django 6:30, 8, 9:30, 11 pm $35
★**Jon-Erik Kellso EarRegulars** The Ear Inn 8 pm
★**"Les Paul Birthday Week Celebration": Robben Ford + Oz Noy Organ Trio with Brian Charette, Shawn Pelton** Iridium 7, 9:30 pm $50-55
★**Steve Turre Sextet with Wallace Roney Jr, James Carter, ELEW, Kenny Davis, Orion Turre** Jazzcultural 7, 9 pm $40
• **Tamangoh with Jay Rodriguez, Kaoru Watanabe** Joe's Pub 6 pm $36
• **Ba͞sik Jazz Jam Session** Kato Sake Works 7 pm
• **Welf Dorr, Elias Meister, Dmitry Ishenko, Kevin Shea** The Keep 9 pm
• **Sarah King Trio with Stefan Vasnier, Aidan O'Donnell; Naama Trio** Mezzrow 6, 7:30, 9, 10:30 pm $40
★**Carmen Lundy with Luciano Minetti, Andrew Renfroe, Curtis Lundy, Terreon Gully** The Pocket 7, 9 pm $40-60
• **Nate Lucas All Stars** Red Rooster Harlem 12 pm $10
• **Jon Regen** The Roxy Lounge at Roxy Hotel 6, 7 pm
• **Olli Soikkeli Trio with Paul Sikivie, Ben Zweig** Saint Peter's Church 5 pm
• **Fat Cats Youth Orchestra** ShapeShifter Lab 11 am $23
• **Peter Louis Octet** Silvana 8 pm
• **Ryo Sasaki Jam Session with Steve Ash, Bill Crow, Steve Little; Saul Dautch Quintet with Noah Halpern, Caelen Cardello, Louie Leager, Hank Allen-Barfield; Ai Murakami Quartet with Frank Basile, Steve Ash, Paul Sikivie** Smalls 2, 6, 7:30, 9, 10:30 pm $40



★**Danilo Peréz Trio with Ben Street, Adam Cruz** Smoke 6:30, 8:30 pm $25-55
★**Renee Rosnes Quartet with Chris Potter, John Patitucci, Savannah Harris** Village Vanguard 8, 10 pm $45
• **Valtinho Anastácio** Zinc Bar 7:30, 9 pm $35

Monday, June 15

• **Eri Yamamoto Duo; Grove Street Stompers with Peter Balance, Mike Weatherly, Joe Licari, John Halsey, Barry Bryson, Giampaolo Biaggi; Richard Cortez** Arthur's Tavern 5, 7, 10 pm
• **Sebastián de Urquiza Quartet with Leo Genovese, Vinícius Gomes, Rudy Royston** Bar LunÀtico 9, 10:30 pm $10
★**Vince Giordano and the Nighthawks** Birdland Theater 5:30, 8:30 pm $25-45
★**Blue Note Jazz Festival: Brandee Younger** Blue Note 8, 10:30 pm $30-45
• **Marc Devine** Bryant Park 12:30 pm
• **Tardo Hammer Trio** Cellar Dog 7, 8:30 pm $5
• **Lena Bloch/Adam Caine** Cicchetti 7:30 pm
• **David Gibson; Emmanuel Michael** Close Up 7:30, 9, 10:30, 11:30 pm $20-25
★**Javier Nero Jazz Orchestra with Kate Kortum, Josh Kauffman, Alec Aldred, Chris Burbank, Sean Jones, Rob Edwards, Alan Ferber, Taylor Esbenshade, Dan Andrews, Dan Dickinson, Lucas Pino, Peter Reardon-Anderson, Joey Rosin, Adam Moezinia, Alex Brown, Ben Thomas, Evan Hyde, Murph Aucamp** Dizzy's Club 7, 9 pm $30-60
• **Connor MacLeod Quintet with Mason Millard, Steve Ash, Ahmed McLemore, Karl Seyer** The Django 7, 8:45 pm $35
• **Daniel Song** Five Spot Jazz 7, 9 pm
★**"Les Paul Birthday Week Celebration": Robben Ford + Oz Noy Organ Trio with Brian Charette, Shawn Pelton** Iridium 7, 9:30 pm $50-55
★**Joe Farnsworth Quartet with Jaleel Shaw, Micah Thomas, Peter Washington** Jazzcultural 7, 9 pm $40
★**Alan Broadbent Trio with Harvie S, Billy Mintz; Pasquale Grasso Trio** Mezzrow 6, 7:30, 9, 10:30 pm $40
★**Mingus Big Band with Tatum Greenblatt, Alexander Norris, Philip Harper, Mark Gross, Sarah Hanahan, Craig Handy, Abraham Burton, Lauren Sevian, Conrad Herwig, Joe Fiedler, Dave Taylor, David Kikoski, Boris Kozlov, Donald Edwards** The Pocket 7, 9 pm $25-30
• **Jon Regen** The Roxy Lounge at Roxy Hotel 6, 7 pm
• **Ari Hoenig Trio; Bruce Cox Quartet with Jay Rodriguez-Sierra, Paul Odeh, Eric Lemon; 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, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Max Seigel, Adam Birnbaum, David Wong, John Riley** Village Vanguard 8, 10 pm $45
• **Yotam Silberstein Trio** Zinc Bar 7, 8:30 pm $35

Tuesday, June 16

• **Tomohiro Mori; Edsel Gomez Latin Jazz Trio** Arthur's Tavern 5, 7 pm
• **Firas Zreik** Bar LunÀtico 9, 10:30 pm $10
• **Tamar Korn Kornucopia** Barbès 7 pm $20
★**Ravi Coltrane Quartet with David Virelles, Vicente Archer, Johnathan Blake** Birdland 7, 9:30 pm $45-55
★**Vince Giordano and the Nighthawks** Birdland Theater 5:30, 8:30 pm $25-45
★**Blue Note Jazz Festival: Isaiah Collier "Plays Coltrane"** Blue Note 8, 10:30 pm $30-40
• **Marc Devine** Bryant Park 12:30 pm
• **Brazilian Grooves** Cellar Dog 7, 8:30 pm $5
★**Steve Lehman Quartet with Joel Ross, Chris Tordini, Jeff "Tain" Watts** Close Up 7:30, 9 pm $30-25
• **Bokani Dyer Trio with Tim Norton, Lumanyano Mzi** Dizzy's Club 7, 9 pm $30-60
• **Helio Alves Trio; Hector Martignon's Foreign Affair** The Django 7, 8:45, 10:15, 11:30 pm $35
• **Vicki Burns; Alexander Claffy** The Jazz Club at Aman New York 6:30, 9 pm
★**Spike Wilner Trio** Jazzcultural 7, 9 pm $40
• **Matthew Ostrowski; Peter Knoll/Christian Finger; Jam Session** Main Drag Music 7 pm $15
• **Toru Dodo Trio with Yasushi Nakamura, Keita Ogawa; Tardo Hammer Trio with Lee Hudson, Keith Balla** Mezzrow 6, 7:30, 9, 10:30 pm $40
★**Arturo O'Farrill Afro Latin Jazz Orchestra with Jasper Dutz, Sun Yoo, Ivan Renta, Berta Moreno, Larry Bustamante, Seneca Black, Jim Seeley, Allison Philips, Miles Keingstein, Jasim Perales, Rafi Malkiel, Juanga Lakunza, Earl McIntyre, Raúl Reyes, Vince Cherico, Zack O'Farrill, Keisel Jiménez, Carlos Maldonado** The Pocket 7, 9 pm $25-35
• **Alexi David Quartet; Nate Jones Septet; Jason Maximo Clotter Jam Session** Smalls 6, 7:30, 9, 10:30, 11:45 pm $40
★**Fred Hersch/Drew Gress/Peter Erskine** Village Vanguard 8, 10 pm $45
★**Danton Boller Trio with Dave Kikoski, Willlie Jones III** Zinc Bar 7, 8:30 pm $35

Wednesday, June 17

★**Xiomara Laugart; Gregory Lewis Organ Monk Trio** Arthur's Tavern 7, 10 pm
• **Sebastian de Urquiza with Glenn Zaleski, Vinicius Gomes, Rudy Royston** Bar Bayeux 8, 9:30 pm
• **Samuel Torres & Trio Libre with Carmen Staaf, Daniel Neville** Bar LunÀtico 9, 10:30 pm $10
★**Ravi Coltrane Quartet with David Virelles, Vicente Archer, Johnathan Blake** Birdland 7, 9:30 pm $45-55
★**David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Pasquale Grasso, Gary Mazzaroppi, Alex Raderman + Vinny Raniolo** Birdland Theater 5:30, 8:30 pm $35-45
★**David Murray/Kahil El'Zabar** Blank Forms 7:30 pm
★**Blue Note Jazz Festival: Isaiah Collier "Plays Coltrane"** Blue Note 8, 10:30 pm $30-40
• **Marc Devine** Bryant Park 12:30 pm
• **Ryan Weisheit Trio with Pete Mattheissen, Emeline O'Rourke** Bunna Café 7:30 pm $10
• **Dan Aran Trio** Cellar Dog 7, 8:30 pm $5
• **Altus; Joe Block** Close Up 7:30, 9, 10:30, 11:30 pm $20-25
★**Jazztopad Festival: Tomasz Dąbrowski with Marta Sanchez, Luke Stewart, Kweku Sumbry** Dizzy's Club 7, 9 pm $30-50
• **Al Carty Group with Miles Robertson, Steven Salcedo, Otis Brown III; Brian Charette Sextette** The Django 7, 8:45, 10:15, 11:30 pm $35
• **Lynette Washington; Lucy Wijnands** The Jazz Club at Aman New York 6:30, 9 pm
• **Anthony Tidd** The Jazz Gallery 7, 9 pm $27-38
• **Michael Ode Jam Session** Jazz Genius 7:30 pm $10
★**Sam Yahel Quartet; Nick Hempton Organ Band** Jazzcultural 7, 9 pm $40
★**Dida Pelled with Sullivan Fortner, Tony Scherr, Kenny Wollesen** Joe's Pub 9:30 pm $30
• **Joe Alterman Trio; David Berkman Trio** Mezzrow 6, 7:30, 9, 10:30 pm $40
• **JFA presents Bill Saxton Harlem AllStars** Pier 84 7 pm
★**Melanie Charles** The Pocket 7, 9 pm $25-30
★**Alphonso Horne & The Gotham Kings + Lisa LaTouche** Red Cube 12 pm
• **Red Pavilion Jazz Band** Red Pavillion 7 pm $15-67
• **Lambkin solo** Roulette 8 pm $25
• **Noa Fort Plant People with Sara Schoenbeck, Mike McGinnis, Anders Nilsson, Satoshi Takeishi** SEEDS Brooklyn 8:30 pm
• **Tyler Blanton & Brazilian Bros with Vitor Gonçalves, Eduardo Belo, Alex Kautz; Michael Blake Quartet; Carlos Abadie Jam Session** Smalls 6, 7:30, 9, 10:30, 11:45 pm $40
★**Terri Lyne Carrington Quartet with Caroline Davis, Orrin Evans, Matt Brewer** Smoke 6:30, 8:30 pm $25-55
• **Russ Nolan Quartet Jam Session** Sour Mouse 8 pm
★**Simon Hanes Quartet with Anthony Coleman, Mat Maneri, Billy Martin** The Stone at The New School 8:30 pm $20
★**Fred Hersch/Drew Gress/Peter Erskine** Village Vanguard 8, 10 pm $45
• **Ryan Devlin with Leo Genovese** Zinc Bar 7, 8:30 pm $40

Thursday, June 18

★**LAHM Gala: Bruce Harris, Jon-Erik Kellso, Wycliffe Gordon, Evan Arntzen, Russell Hall, Ricky Riccardi, Herlin Riley** 583 Park Ave 6 pm
★**Aftertones with Matthew Nelson, Mike Denis, Farah Mbahwe; Mimi & The Podd Brothers; Terry Waldo Gotham City Band** Arthur's Tavern 5, 7, 10 pm
★**Max Light; Bruce Barth with Adam Kolker, Jeremy Stratton** Bar Bayeux 5:30, 8, 9:30 pm
• **Erik Deutsch Band** Bar LunÀtico 9, 10:30 pm $10
★**Ravi Coltrane Quartet with David Virelles, Vicente Archer, Johnathan Blake** 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
★**Sam Baum + Dan Block, Bobby Sanabria, David Amram, Ciara Moser; Camila Cortina Trio** Bronx Music Hall 4, 8 pm
• **Marc Devine** Bryant Park 12:30 pm
• **Wayne Tucker Quintet** Cellar Dog 7, 8:30 pm $5
★**Abdias Armenteros; Yvonne Rogers Trio** Close Up 7:30, 9, 10:30, 11:30 pm $20-25
• **Jazztopad Festival: SUTARInova with Basia Songin, Kasia Kapela, Filip Zakrzewski + Shahzad Ismaily** David Rubenstein Atrium 7:30 pm
• **"Mother Africa Salon": Somi** Dizzy's Club 7, 9 pm $30-60
• **John Sneider Quintet with Chico Pinheiro, Adam Birnbaum, Neal Caine, Rudy Royston; Mike DiRubbo Quartet** The Django 7, 8:45, 10:15, 11:30 pm $35
• **Glenn Crytzer Quartet** Festival Café 7:30 pm
★**Lluís Capdevila Trio with Pablo Menares, Luca Santaniello** Instituto Cervantes New York 7 pm
• **Antonia Bennett** Iridium 8:30 pm $30-35
• **Guillermo Klein Quartet with Vinicius Gomes, Sebastiám de Urquiza, Rodrigo Recabarren, Roggerio Boccato** The Jazz Gallery 7, 9 pm $27-38
• **Richie Goods Quartet; David Gibson Quartet** Jazzcultural 7, 9 pm $40
★**"Celebrating Miles Davis and John Coltrane": Logan Richardson, James Zollar, David Freeman** Metropolitan Museum of Art 2 pm
• **Richie Vitale Trio with Pasquale Grasso, Caleb Tobocman; Dred Scott Trio** Mezzrow 6, 7:30, 9, 10:30 pm $40
★**Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs Big Band** Mount Morris Ascension Presbyterian Church 7 pm $30
• **Peter Slavov** Ornithology Jazz Club 9 pm
★**Paul Cornish Trio with Joshua Crumbly, Jonathan Pinson** The Pocket 7, 9 pm $30-35
• **Victor Lin Trio** Red Pavillion 7 pm $15-67
• **Christone "Kingfish" Ingram with Sherman Irby, Shemekia Copeland** Rose Theater 7:30 pm $52-197
• **Jon Regen Quartet** The Roxy Lounge at Roxy Hotel 7:30, 9 pm
• **Two Hearts** Shrine 9 pm
• **Kerry Politzer Quartet with Steve Wilson, Alexander Claffy, George Colligan; Peter Brainin Quartet; Matt Snow Jam Session with Luke Glavanovits, Raphael Silverman, Errold Lanier Jr** Smalls 6, 7:30, 9, 10:30, 11:45 pm $40
★**Terri Lyne Carrington Quartet with Caroline Davis, Orrin Evans, Matt Brewer** Smoke 6:30, 8:30 pm $25-55
★**Simon Hanes/Jorge Roeder + Rahul Carlberg/Elias Stemeseder** The Stone at The New School 8:30 pm $20
★**Fred Hersch/Drew Gress/Peter Erskine** Village Vanguard 8, 10 pm $45
★**Ron Blake & Friends with Mike King, David Ginyard Jr., Kendrick Scott** West End Church 7:30 pm
• **Axel Tosca Trio + Xiomara Laugart** Zinc Bar 8, 9:30 pm $35

Friday, June 19

★**Eric Person Organ Trio** Albert's Bar 3 pm
• **Yuichi Hirakawa Group** Arthur's Tavern 5 pm
• **Peter Watrous; Kayla Williams with Vinicius Gomes, Dan Pappalardo, Keita Ogawa** Bar Bayeux 5:30, 8, 9:30 pm
• **Modupe Onilu** Bar LunÀtico 9, 10:30 pm $10
★**Oscar Noriega Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary; Simon Hanes Tsons of Tsunami with Kevin Newton, Selendis Sebastian Alexander Johnson, Anna Abondolo, Jon Starks + Billy Martin** Barbès 5:30, 8 pm $20
• **Richie Nuzz** Baretto New York 8:30 pm $40
• **Bill Saxton Harlem Allstars** Bill's Place 7, 9:30 pm $38
★**Birdland Big Band; Ravi Coltrane Quartet with David Virelles, Vicente Archer, Johnathan Blake** Birdland 5:30, 8:30, 10:30 pm $35-55
★**Melissa Aldana Quartet with Glenn Zaleski, Pablo Menares, Kush Abadey** Birdland Theater 7, 9:30 pm $35-45
• **Blue Note Jazz Festival: Take 6 with Claude McKnight, Mark Kibble, Joel Kibble, Dave Thomas, Alvin Chea, Khristian Dentley** Blue Note 8, 10:30 pm $40-55
• **Marc Devine** Bryant Park 12:30 pm
• **Chris Beck Quartet; Katie Cosco Quartet** Cellar Dog 7, 8:30, 11:30 pm $10

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- **Ryan Easter; Esteban Castro** Close Up 8, 10 pm $35
- ★**Gil Evans Orchestra with Miles Evans, Randy Brecker, Adam Rogers, Mark Egan, Matt Garrison, Conrad Herwig, Gil Goldstein, Oz Noy, Mino Cinelu** The Cutting Room 9 pm $38
- **"Mother Africa Salon": Somi** Dizzy's Club 7, 9 pm $30-60
- ★**Eric Alexander Quartet; J.C. 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
- ★**The Trio with Henry Threadgill, Vijay Iyer, Dafnis Prieto** The Jazz Gallery 7, 9 pm $83-165
- ★**Jeff "Tain" Watts Quartet with Paul Bollenback, James Francies, Chris Smith; Eric Wyatt Quartet** Jazzcultural 7, 9, 10:30 pm $40
- **Niwa Duo with Tsuyoshi Niwa, Hajime Yoshida** Kato Sake Works 7 pm
- **Jazztopad Festival: Jazztopad Festival Artists** Maqam Studio 6 pm
- **Russ Nolan, Paul Bollenback, Boris Kozlov** Marriott Vacation Club Pulse 3 pm
- ★**Spike Wilner Trio; Uri Caine Trio; Jill McCarron solo** Mezzrow 6, 7:30, 9, 10:30, 11:55 pm $40
- **Kim Lake, Gene Lake, Lonnie Plaxico, Ethan Bailey-Gould** Nublu 7 pm $20
- **Chad Selph Freelance** The Pocket 7, 9 pm $25-45
- **Red Pavilion Jazz Band** Red Pavillion 7 pm $15-65
- **Christone "Kingfish" Ingram with Sherman Irby, Shemekia Copeland** Rose Theater 7:30 pm $52-197
- **Pasquale Grasso Quartet** Saint Tuesday 9:30 pm
- ★**Elias Stemeseder/Thomas Morgan** SEEDS Brooklyn 8 pm
- **Bill Warfield Hell's Kitchen Funk Orchestra** Shrine 8 pm
- **Carol Morgan Jam Session with Steve Nelson, Wallace Stelzer, Steve Little; Bruce Williams Quintet; Anthony Wonsey Quintet** Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm $40
- ★**Terri Lyne Carrington Quartet with Caroline Davis, Orrin Evans, Matt Brewer** Smoke 6:30, 8:30, 10 pm $25-55
- ★**Blue Note Jazz Festival: The Bad Plus with Reid Anderson, Dave King, Ben Monder, Chris Speed** Sony Hall 8 pm $35-40
- **West Harlem Summer Jazz Festival: Soul Power Band; Harmony Bartz Experience** St. Nicholas Park James Baldwin Lawn 6 pm
- ★**Fred Hersch/Drew Gress/Peter Erskine** Village Vanguard 8, 10 pm $45
- ★**Mingus Dynasty** Zinc Bar 7, 8:30 pm $45

Saturday, June 20

- **Luisito Quintero Latin Jazz** Arthur's Tavern 7 pm
- **Aubrey Johnson with Tomoko Omura, Alex LoRe, Chris McCarthy, Matt Aronoff, Jay Sawyer** Bar Bayeux 8, 9:30 pm
- **Belo & The Beasts** Bar LunÀtico 9, 10:30 pm $10
- **Bill Saxton Harlem Allstars** Bill's Place 7, 9:30 pm $38
- ★**Brandon Goldberg Trio; Ravi Coltrane Quartet with David Virelles, Vicente Archer, Johnathan Blake** Birdland 5:30, 8:30, 10:30 pm $35-55
- ★**Melissa Aldana Quartet with Glenn Zaleski, Pablo Menares, Kush Abadey** Birdland Theater 7, 9:30 pm $35-45
- **Blue Note Jazz Festival: Take 6 with Claude McKnight, Mark Kibble, Joel Kibble, Dave Thomas, Alvin Chea, Khristian Dentley** Blue Note 8, 10:30 pm $40-55
- **Bebop Collective; Jinjoo Yoo Quartet** Cellar Dog 7, 8:30, 11:30 pm $10
- **Luke Bergman with Martin Nevin, Jason Burger; Solomon Gottfried** Close Up 8, 10, 11:30 pm $25-35
- ★**Jazztopad Festival: DoYeon Kim Quartet with Matylda Gerber, John Hébert, Satoshi Takeshi** David Rubenstein Atrium 7:30 pm
- **"Mother Africa Salon": Somi** Dizzy's Club 7, 9 pm $30-60
- **Steve Davis Quintet with Abena Koomson-Davis, Rick Germanson, Matt Dwonszyk, Chris Beck; Lee Taylor with Will Sellenraad, Yoshi Naki, Ismail Lawal** The Django 7:30, 9:15, 11 pm, 12:15 am $35
- **JFA presents Steven Kroon Latin Jazz Sextet** Herbert Von King Park 3 pm
- **Bruce Harris; Nick Cassarino** The Jazz Club at Aman New York 6:30, 9 pm
- ★**The Trio with Henry Threadgill, Vijay Iyer, Dafnis Prieto** The Jazz Gallery 7, 9 pm $83-165
- ★**Jeff "Tain" Watts Quartet with Paul Bollenback, James Francies, Chris Smith; Eric Wyatt Quartet** Jazzcultural 7, 9, 10:30 pm $40
- **Zeju Zheng Trio** Kato Sake Works 7 pm
- ★**Spike Wilner Trio; Uri Caine Trio; Jill McCarron solo** Mezzrow 6, 7:30, 9, 10:30, 11:55 pm $40
- **West Harlem Summer Jazz Festival: Dennis Hernandez** Montefiore Square Park 6 pm
- **Glenn Crytzer Quartet** Peck Slip Social 1 pm
- ★**Joel Ross Good Vibes** The Pocket 7, 9 pm $30-45
- **RTA presents Ron McClure** Riverside Park 7 pm
- **Christone "Kingfish" Ingram with Sherman Irby, Valerie June** Rose Theater 7:30 pm $52-197
- ★**Elias Stemeseder/Thomas Morgan** SEEDS Brooklyn 8 pm
- ★**"John Coltrane Centennial: Celebrating Jimmy Garrison – Miles Davis 100th Birthday Celebration": George Colligan Trio with Matthew Garrison, E.J. Strickland + Zyanna Melada; Gil Evans Orchestra with Miles Evans, Randy Brecker, Chris Rogers, Shunzo Ohno, Birch Johnson, Conrad Herwig, Alden Banta, Joe Fiedler, Earl McIntyre, Dave Taylor, John Clark, Rob Scheps, Tim Hegarty, Gil Goldstein, Adam Rogers, Oz Noy, Mark Egan, Matthew Garrison, Mino Cinelu; Jam Session** ShapeShifter Lab 7, 8:30, 10 pm $25-35
- ★**Steve Nelson Jam Session; Bruce Williams Quintet; Stacy Dillard Quintet** Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm $40
- ★**Terri Lyne Carrington Quartet with Caroline Davis, Orrin Evans, Matt Brewer** Smoke 6:30, 8:30, 10 pm $25-65
- ★**Simon Hanes Quartet with Fred Frith, Brian Chase** The Stone at The New School 8:30 pm $20
- ★**Fred Hersch/Drew Gress/Peter Erskine** Village Vanguard 8, 10 pm $45

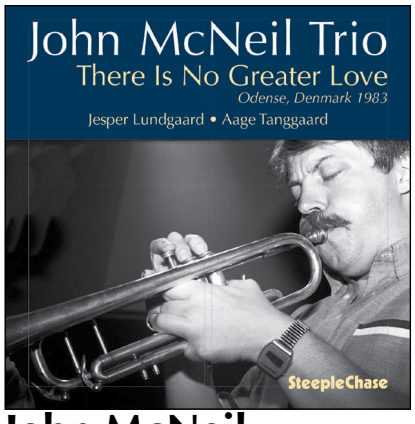
Sunday, June 21

- **Cheryl Pyle Beyond Flute Group with Mary Cherney, Gene Coleman** 6BC Garden 4 pm
- **ShapeShifter Lab presents "John Coltrane Centennial: Celebrating Jimmy Garrison": ShapeShifter Lab Ensemble and Big Band; Fat Cats Youth Orchestra Ensembles; ShapeShifter Lab Youth Ensemble and Big Band** 7th Heaven Street Festival 11:30 am
- **Harlem Groove Band with David Lee Jones** American Legion Post 398 6 pm



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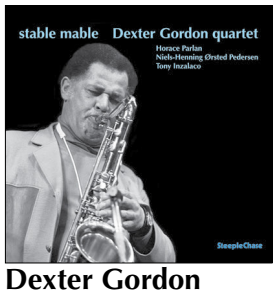
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• **Creole Cookin' Jazz Band with Barry Bryson, Joe Licari, Dick Dreiwitz, Steve Elmer, John Beal, Ed Bonoff; John Benitez Quintet** Arthur's Tavern 7, 10 pm
★**Miss Maybell Ragtime Romeos with Charlie Judkins, Brian Nalepka; James Carney Quartet with Ralph Alessi, Mark Helias, Allan Mednard** Barbès 6, 8 pm $20
★**Jonathan Haffner, Yusuke Yamamoto, Kevin Shea; Invisible Guy: Ben Goldberg, Michael Coleman, Hamir Atwal** Big Bar 7, 9 pm
★**Anderson Brothers Big Band "Play Duke at Newport" with Peter Anderson, Will Anderson; Birdland Latin Jazz Orchestra with David DeJesus** Birdland 5:30, 8:30, 10:30 pm $35-45
★**Melissa Aldana Quartet with Glenn Zaleski, Pablo Menares, Kush Abadey** Birdland Theater 7, 9:30 pm $35-45
• **Blue Note Jazz Festival: Take 6 with Claude McKnight, Mark Kibble, Joel Kibble, Dave Thomas, Alvin Chea, Khristian Dentley** Blue Note 8, 10:30 pm $40-55
★**Sheryl Bailey Trio** Cellar Dog 7, 8:30 pm $5
★**Paul Shapiro's Ribs & Brisket Nine Piece Extravaganza** Chelsea Table + Stage 6:30 pm $20
• **Antonio Ciacca Trio** Cicchetti 6 pm
★**Jazztopad Festival: Tomasz Dąbrowski, Henry Fraser, Jon Starks, Elias Stemeseder, Mat Ylda; Yvonne Rogers, Solomon Gottfried, Sutt Ari** Close Up 7:30, 9, 10:30 pm $20-25
★**Mark Whitfield Duo** Cork Wine Bar 6 pm
• **Rob Duguay Music Explorers** Dada Bar 10:30 am
• **"Call & Response: Blues, Spirituals & Folk Songs": Sean Mason Trio with Felix Moseholm, Domo Branch** David Rubenstein Atrium 6 pm
• **"Mother Africa Salon": Somi** Dizzy's Club 5, 7:30 pm $30-60
• **Alexander Claffy Quartet with Matthew Rotker-Lynn, Ben Rice, Tosh K; Jonny King Trio with Ed Howard, Kush Abadey** The Django 6:30, 8, 9:30, 11 pm $35
★**Jon-Erik Kellso EarRegulars** The Ear Inn 8 pm
• **Stanley Banks with Gene Ghee, Monte Croft, Bernard Davis, Rose Jackson, Lisa Muhammad** Emmanuel Baptist Church 3 pm $15
★**Jeff "Tain" Watts Quartet with Paul Bollenback, James Francies, Chris Smith** Jazzcultural 7, 9 pm $40
• **Ba͞sik Jazz Jam Session** Kato Sake Works 7 pm
★**Welf Dorr, Shoko Nagai, Dmitry Ishenko, Yuko Togami** The Keep 9 pm
• **Mary Foster Conklin Trio with John DiMartino, Yoshi Waki; Vanisha Gould Quartet** Mezzrow 6, 7:30, 9, 10:30 pm $40
★**Joel Ross Good Vibes** The Pocket 7, 9 pm $30-45
• **Nate Lucas All Stars** Red Rooster Harlem 12 pm $10
• **Jon Regen** The Roxy Lounge at Roxy Hotel 6, 7 pm
• **Alex Leonard Trio with James Chirillo, Jay Leonhart** Saint Peter's Church 5 pm
★**Trudy Silver, Ellen Christi, Ras Burnett; Ras Burnett, Matt Lavelle, Kris Gruda, Andrew Drury, Gordon Beeferman** Scholes Street Studio 7, 8 pm $15
• **Fat Cats Youth Orchestra** ShapeShifter Lab 11 am
• **Althea Pettigrew** Shrine 7 pm
• **Ryo Sasaki Jam Session with Steve Ash, Bill Crow, Steve Little; Ron Vincent Quartet with Matt Garrison, Jay Azzolina, Dean Johnson; Rob Scheps Quartet** Smalls 2, 6, 7:30, 9, 10:30 pm $40
★**Terri Lyne Carrington Quartet with Caroline Davis, Orrin Evans, Matt Brewer** Smoke 6:30, 8:30 pm $25-55
• **Blue Note Jazz Festival: Alicia Hall Moran** Sony Hall 8:30 pm $35-70
★**Fred Hersch/Drew Gress/Peter Erskine** Village Vanguard 8, 10 pm $45
• **Valtinho Anastácio** Zinc Bar 7:30, 9 pm $35

Monday, June 22

★**Eri Yamamoto Duo; Grove Street Stompers with Peter Balance, Mike Weatherly, Joe Licari, John Halsey, Barry Bryson, Giampaolo Biaggi; Gregory Lewis Organ Monk Trio** Arthur's Tavern 5, 7, 10 pm
• **Elé Howell Quartet with Rodriguez Bros, Luques Curtis** Bar LunÀtico 9, 10:30 pm $10
★**Vince Giordano and the Nighthawks** Birdland Theater 5:30, 8:30 pm $25-45
• **Blue Note Jazz Festival: Ozomatli with Raúl Pacheco, Asdrubal Sierra, Justin 'El Niño' Porée, Ulises Bella, Wil-Dog Abers, Jiro Yamaguchi** Blue Note 8, 10:30 pm $30-45
• **Ramona Baker** Bryant Park 12:30 pm
• **Tony Davis Trio** Cellar Dog 7, 8:30 pm $5
• **Skylar Tang; Matt Knoegel** Close Up 7:30, 9, 10:30, 11:30 pm $20-25
• **Future of Jazz Orchestra "Plays the Blues" with Leo Steinriede** Dizzy's Club 7, 9 pm $30-55
• **Tim Lin Quartet with Jeb Patton, Alexander Claffy, Pete Van Nostrand; Liam Sutcliffe Quintet** The Django 7, 8:45, 10:15, 11:30 pm $35
★**Chuck Roth** Downtown Music Gallery 6:30 pm
• **Allison Lee** Five Spot Jazz 7, 9 pm
• **Bruce Harris Quartet** Jazzcultural 7, 9 pm $40
• **Spike Wilner Trio; Jon Davis Trio** Mezzrow 6, 7:30, 9, 10:30 pm $40
• **West Harlem Summer Jazz Festival: Kumba Carey** Montefiore Square Park 6 pm
• **JFA presents Jam Session** National Jazz Museum in Harlem 6 pm
★**Jazz at Lincoln Center Orchestra with Wynton Marsalis, Ryan Kisor, Kenny Rampton, Marcus Printup, Chris Crenshaw, Vincent Gardner, Elliot Mason, Sherman Irby, Alexa Tarantino, Abdias Armenteros, Chris Lewis, Paul Nedzela, Dan Nimmer, Carlos Henriquez, Obed Calvaire** The Pocket 7, 9 pm $85-200
• **Jon Regen** The Roxy Lounge at Roxy Hotel 6, 7 pm
★**Barry Altschul Quartet with Hayes Greenfield, Kenny Wessel, Joe Fonda; Kenyatta Beasley Septet; 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
• **William Hill III Trio** Zinc Bar 7, 8:30 pm $40

Tuesday, June 23

★**Arts for Art presents Vision Festival: Joe Morris/Nicole Mitchell; Joe Morris Quartet with Tomeka Reid, Melanie Dyer, Solomon Caldwell; Joe Morris Trio with Matthew Shipp, William Parker; Joe Morris Quintet with Rob Brown, Hery Paz, Matt Rousseau, Hidemi Akaiwan; Joe Morris Octet with DoYeon Kim, Dan Blacksberg, Jonathan Paik, Selendis Johnson, Nick Neuberg, Noah Campbell, Lemuel Marc** Abrons Arts Center 6, 6:40, 7:20, 8:30, 10 pm
• **Tomohiro Mori; Stew Cutler** Arthur's Tavern 5, 7 pm
★**Marta Sanchez** Bar LunÀtico 9, 10:30 pm $10
★**Cyrille Aimée** Birdland 7, 9:30 pm $45-55
★**Vince Giordano and the Nighthawks** Birdland Theater 5:30, 8:30 pm $25-45
• **Blue Note Jazz Festival: Ozomatli with Raúl Pacheco, Asdrubal Sierra, Justin 'El Niño' Porée, Ulises Bella, Wil-Dog Abers, Jiro Yamaguchi** Blue Note 8, 10:30 pm $30-45
• **Ramona Baker** Bryant Park 12:30 pm
• **Will Terrill Trio** Cellar Dog 7, 8:30 pm $5
• **Matt Martinez Duo** Cicchetti 7 pm
★**Bill O'Connell Quintet with Randy Brecker, Craig Handy, Lincoln Goines, Billy Hart** Dizzy's Club 7, 9 pm $30-60
• **Manuel Valera Quartet with Patrick Cornelius, Alex "Apolo" Ayala, Ludwig Alfonso; People of Earth with Ivan Llanes, Raul Rios, Claudia Mulet, Ahmed Alom, Carlos Mena, Andy Warren, Arthur Torres, Ilarivis Despaigne, Víctor Pablo, Keisel Jimenez, Gabriel Globus-Hoenich** The Django 7, 8:45, 10:15, 11:30 pm $35
• **Anita Donndorff; Marius van den Brink** The Jazz Club at Aman New York 6:30, 9 pm
★**Adam Birnbaum Trio** Jazzcultural 7, 9 pm $40
• **James Austin Jr. Trio with Ben Rubens, Jeremy Warren; Michael Kanan Trio with Greg Ruggiero, Neal Miner** Mezzrow 6, 7:30, 9, 10:30 pm $40
★**Jazz at Lincoln Center Orchestra with Wynton Marsalis, Ryan Kisor, Kenny Rampton, Marcus Printup, Chris Crenshaw, Vincent Gardner, Elliot Mason, Sherman Irby, Alexa Tarantino, Abdias Armenteros, Chris Lewis, Paul Nedzela, Dan Nimmer, Carlos Henriquez, Obed Calvaire** The Pocket 7, 9 pm $85-200
• **Paul Carlon Trio with Alex "Apolo" Ayala, Chembo Corniel** Riverdale Neighborhood House 6:30 pm
• **Minaret Saxophone Summit** SEEDS Brooklyn 8:30 pm
• **Kat Gang Sextet with Matt Chiasson, Pat Brennan, Matthew Sheens, Phil Palombi, Jay Saywer; Timothy Norton Quartet with Seth Trachy, Bokani Dyer, Lumanyano Mzi; Kyle Colina Jam Session** Smalls 6, 7:30, 9, 10:30, 11:45 pm $40
• **Blue Note Jazz Festival: The Church with Steve Kilbey, Tim Powles, Ian Haug, Jeffrey Cain, Ashley Naylor + DJ Andre Ferro** Sony Hall 8 pm $50
★**Terell Stafford Quintet with Tim Warfield, Bruce Barth, David Wong, Johnathan Blake** Village Vanguard 8, 10 pm $45
• **Nick Biello Quintet** Zinc Bar 7, 8:30 pm $35

Wednesday, June 24

★**Arts for Art presents Vision Festival: Jen Shyu with Layale Chaker, Alexandria DeWalt, Melanie Dyer, Elizabeth Kate, Lesley Mok; Luke Stewart Silt Trio "Play Wadada Leo Smith" with Jonathan Finlayson, Brian Settle + Angelica Sanchez; Konjur Collective with Jamal Moore, Emperor King Solomon, David Diongue, Bashi Rose; Bloodlines Interwoven with Kaoru Watanabe, Kweku Sumbry, Yinya Edi Kwon, Maeve Gilchrist, Cyro Baptista, Alicia Hall Moran** Abrons Arts Center 6:30, 7, 8, 9 pm
• **Xiomara Laugart; Art Bailey** Arthur's Tavern 7, 10 pm
★**Jaleel Shaw with Dezron Douglas, E.J. Strickland** Bar Bayeux 8, 9:30 pm
• **ROCKET SCI with Kenny Wollesen, Jonathon Hafner, Tony Scherr** Bar LunÀtico 9, 10:30 pm $10
★**Cyrille Aimée** Birdland 7, 9:30 pm $45-55
★**David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Pasquale Grasso, Gary Mazzaroppi, Alex Raderman + Sara Caswell** Birdland Theater 5:30, 8:30 pm $35-45
• **Ramona Baker** Bryant Park 12:30 pm
• **Noriko Ueda Trio** Cellar Dog 7, 8:30 pm $5
• **Brass in a Box with Lara Kelley, Anya Combs, Laura Foxx, Thomas Abercrombie, Mike Steiner, Tom McHugh, Peter Sobot, Dustin Magidson** Citigroup Center Plaza 4:30 pm
• **Carmen Quill; Gervis Myles** Close Up 7:30, 9, 10:30, 11:30 pm $20-25
• **Elias Meister** Dada Bar 9 pm
★**Bill O'Connell Quintet with Randy Brecker, Craig Handy, Lincoln Goines, Billy Hart** Dizzy's Club 7, 9 pm $30-60
• **High and Mighty Brass Band** The Django 10:15, 11:30 pm $35
★**Altin Sencalar with Art Hirahara, Boris Kozlov, Gary Kerkezou** Five Spot Jazz 8 pm $20
• **Mark Adams & Ubiquity Band** Jamaica Performing Arts Center 8 pm
• **Griffin Ross; Liany Mato** The Jazz Club at Aman New York 6:30, 9 pm
• **Tim Angulo** The Jazz Gallery 7, 9 pm $27-38
★**Jerry Weldon Quartet; Nick Hempton Organ Band** Jazzcultural 7, 9 pm $40
• **Tal Ronen Trio with Scott Robinson, Greg Ruggiero; Noah Garabedian Trio with Kris Davis, Mark Whitfield Jr** Mezzrow 6, 7:30, 9, 10:30 pm $40
★**NoMad Jazz Festival: Nick Hempton Quartet** NoMad Piazza 5 pm
• **Lori Williams** Pangea 7 pm $25
★**JFA presents Dick Griffin Big Band** Pier 84 7 pm
★**Ekep Nkwelle with Luther Allison, Liany Mateo, Brian Richburg Jr** The Pocket 7, 9 pm $30-35
• **Victor Lin Red Room** Red Pavillion 7 pm $15-60
★**Kou Records: David Torn solo; Aliya Ultan Boreas Quintet with Fung Chern Hwei, Georges Mefleh o Espy, Eivind Opsvik** Roulette 8 pm $25

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- **Minaret Saxophone Summit** SEEDS Brooklyn 8:30 pm
- **Jason Yeager Trio with Danny Weller, Jay Sawyer; Tom Christensen Quartet with Gary Versace, Jay Anderson, Adam Nussbaum; Carlos Abadie Jam Session** Smalls 6, 7:30, 9, 10:30, 11:45 pm $40
- ★**Eric Alexander Quartet with Brad Mehldau, Alexander Claffy, Carl Allen** Smoke 6:30, 8:30 pm $25-65
- **Russ Nolan Quartet Jam Session** Sour Mouse 8 pm
- **Simon Hanes Tons of Tsunami Large Ensemble with Anna Abondolo, Jesse Heasly, Jon Starks, Nora Stanley, Rahul Carlberg, Billy Martin, Anna Fortuna, Pauline Roberts, Adam Turay** The Stone at The New School 8:30 pm $20
- **Big Band Schapiro 17 with Jon Schapiro, Bryan Davis, Andy Gravish, Joey Curreri, Noyes Bartholomew, Alex Jeun, Deborah Weisz, Andrea Neumann, Walter Harris, Ken Robinson, Nathan Bellott, Paul Carlon, Rob Middleton, Matt Hong, Simona Premazzi, Sebastian Noelle, Bob Sabin, Jon Wikan** Third Street Music School Settlement 6:30 pm
- ★**Terell Stafford Quintet with Tim Warfield, Bruce Barth, David Wong, Johnathan Blake** Village Vanguard 8, 10 pm $45
- **Gabriela Anders Quartet** Zinc Bar 7, 8:30 pm $40

Thursday, June 25

- ★**Arts for Art presents Vision Festival: Ingrid Laubrock Grammy Season with Brandon Seabrook, Tom Rainey, DoYeon Kim; Craig Taborn/Tomeka Reid; Change with Val Jeanty, Patricia Nicholson + Laura Fernandez; James Brandon Lewis/Alexis Marcelo + Bill Mazza** Abrons Arts Center 6, 7, 8:10, 9:05 pm
- **Daddy Rabbit presents Misha Piatigorsky** Adélaïde's Salon 7:30 pm $60-130
- **Aftertones with Matthew Nelson, Mike Denis, Farah Mbahwe; John Benitez Quintet; Terry Waldo Gotham City Band** Arthur's Tavern 5, 7, 10 pm
- ★**Max Light; Fab 4 Tribute with Jacob Sacks, Adam Kolker, Jeremy Stratton, Vinnie Sperrazza** Bar Bayeux 5:30, 8, 9:30 pm
- **Chico Pinheiro Quartet** Bar LunÀtico 9, 10:30 pm $10
- ★**Cyrille Aimée** 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
- **Swing Collective** Cellar Dog 7, 8:30 pm $5
- **Resonance with Stephane Clement, Nicolaus Gelin; Nicole McCabe Quartet** Close Up 7:30, 9, 10:30, 11:30 pm $20-25
- **Mitch Marcus, Julian Smith, Hamir Atwal** Dada Bar 9 pm
- ★**Roni Ben-Hur with Ingrid Jensen, Ray Gallon, Martin Wind, Jason Tiemann, Marianne Solivan** Dizzy's Club 7, 9 pm $30-60
- **Champian Fulton Trio; Jason Marshall Quartet** The Django 7, 8:45, 10:15, 11:30 pm $35
- **Glenn Crytzer Quartet** Festival Café 7:30 pm
- **Luke Carlos O'Reilly** The Jazz Club at Aman New York 9 pm
- ★**Ethan Iverson** The Jazz Gallery 7, 9 pm $33-44
- ★**Johnny O'Neal Trio with Joey Ranieri, Itay Morchi** Jazz Genius 7, 9 pm $30
- **Corcoran Holt Quartet; David Gibson Quartet** Jazzcultural 7, 9 pm $40
- **Louis Armstrong House Museum Big Band** Josie Robertson Plaza at Lincoln Center 6 pm
- **Danny Tobias Trio with Steve Ash, Earl Sauls; JD Walter Quartet with Emmanuel Michael, Luques Curtis, Ari Hoenig** Mezzrow 6, 7:30, 9, 10:30 pm $40
- ★**Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs Big Band** Mount Morris Ascension Presbyterian Church 7 pm $30
- **JFA presents Rick Fiori** National Jazz Museum in Harlem 2 pm
- **Alicia Olatuja with Mike King, Dezron Douglas, TJ Reddick** The Pocket 7, 9 pm $35-50
- **Seoyeon Im Swing Quartet** Red Pavillion 7 pm $15-70
- ★**Kou Records: Robert Aiki Aubrey Lowe solo; Eyvind Kang/ Jessika Kenney** Roulette 8 pm $25
- **Jon Regen Quartet** The Roxy Lounge at Roxy Hotel 7:30, 9 pm
- ★**Altin Sencalar Sextet with Alex Norris, Willie Morris III, Art Hirahara, Boris Kozlov, Gary Kerkezou; Ben Barnett Jam Session** Smalls 6, 7:30, 9, 10:30, 11:45 pm $40
- ★**Eric Alexander Quartet with Brad Mehldau, Alexander Claffy, Carl Allen** Smoke 6:30, 8:30 pm $25-65
- **"L'Histoire du Soldat": Simon Hanes with Josefina Vergara, Jesse Heasly, Matt Bent, Jake Baldwin, Kathryn Vetter, Colin Babcock, Sara Schoenbeck + John Hanes, Anthony Coleman, Anna Abondolo** The Stone at The New School 8:30 pm $20
- ★**Terell Stafford Quintet with Tim Warfield, Bruce Barth, David Wong, Johnathan Blake** Village Vanguard 8, 10 pm $45
- **Axel Tosca Trio + Xiomara Laugart** Zinc Bar 8, 9:30 pm $35

Friday, June 26

- ★**Arts for Art presents Vision Festival: Marshall Allen Cosmic Future with Dave Burrell, David Hotep, William Parker, Darius Jones, Andrew Cyrille + Mickey Davidson; Trae Crudup with Alfredo Colón, Shara Lunon, Gervis Miles + Miriam Parker; Black Cherry with Hamid Drake, William Parker, Josh Abrams + Lissa Alvarado; DoYeon Kim with Henry Fraser, Tom Rainey, Laura Cocks** Abrons Arts Center 6, 7:15, 8:30, 9:25 pm
- ★**Eric Person Organ Trio** Albert's Bar 3 pm
- **Yuichi Hirakawa Group** Arthur's Tavern 5 pm
- **Peter Watrous; Maria Grand with Marta Sánchez, Miguel Russell** Bar Bayeux 5:30, 8, 9:30 pm
- **Sugartone Brass Band** Bar LunÀtico 9, 10:30 pm $10
- ★**Oscar Noriega Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary** Barbès 5:30 pm $20
- **Melaner** Baretto New York 8:30 pm $40
- **Bill Saxton Harlem Allstars** Bill's Place 7, 9:30 pm $38
- ★**Birdland Big Band; Cyrille Aimée** Birdland 5:30, 8:30, 10:30 pm $35-55
- **Lucy Yeghiazaryan Sextet with Bruce Harris, Grant Stewart, Paul Sikivie, Tardo Hammer, Phil Stewart** Birdland Theater 7, 9:30 pm $35-45
- **Blue Note Jazz Festival: Slum Village + Chris Rob; Chris Rob Jam Session** Blue Note 8, 10:30 pm, 12 am $20-45
- **Frank Basile Quartet; Matt Martinez Quartet** Cellar Dog 7, 8:30, 11:30 pm $10
- ★**Summerstage: Laurie Anderson "Republic of Love" with Sexmob (Steven Bernstein, Briggan Krauss, Tony Scherr, Kenny Wollesen)** Central Park Summerstage, Rumsey Playfield 8 pm





• **Nick Rossi Quartet** Chelsea Table + Stage 7 pm $20
★**Nicole Glover with Tyrone Allen II, Kayvon Gordon; Miki Yamanaka; Miki Yamanaka Jam Session** Close Up 8, 10, 11:30 pm, 12:30 am $35
• **Andrew Ahr Trio with August Sheehy, Michael Shapira** Dada Bar 8 pm
★**Eric Scott Reed Trio with Danton Boller, Willie Jones III** Dizzy's Club 7, 9 pm $30-65
• **Ron Jackson Quartet; Richard Cortez Band with Jacob Chung, David Sneider, Brandon Goldberg, Ben Wolstein, Gary Kerkezou** The Django 7:30, 9:15, 11 pm, 12:15 am $35
• **Sarah Sharp Quintet with Mitch Watkins, Masumi Jones, John Fremgen, João Camargo** Five Spot Jazz 8 pm $20
• **Corinne** The Green Room at Yotel 8 pm $35-45
★**Yoon Sun Choi, Jacob Sacks, Vinnie Sperrazza** Ibeam Brooklyn 7:30 pm $20
• **Dolly Lowe** The Jazz Club at Aman New York 6:30 pm
★**Simon Moullier with David Leon, Vinícius Gomes, Carmen Quill, Rogerio Boccato** The Jazz Gallery 7, 9 pm $27-38
★**Johnny O'Neal Trio with Joey Ranieri, Itay Morchi** Jazz Genius 7, 9 pm $30
★**Joel Frahm Quartet with Brad Mehldau, Joe Martin, Ari Hoenig; Jason Marshall Quartet** Jazzcultural 7, 9, 10:30 pm $40
• **Connor Sobieri Trio with Gavin Gray, Clement Pytel** Kato Sake Works 7 pm
• **Russ Nolan, Paul Bollenback, Boris Kozlov** Marriott Vacation Club Pulse 3 pm
★**Gray Sargent Trio; Jeremy Pelt Trio with William Hill III, Esh Whitacre** Mezzrow 6, 7:30, 9, 10:30 pm $40
• **Alicia Olatuja with Mike King, Dezron Douglas, TJ Reddick** The Pocket 7, 9 pm $35-50
• **"Pueblo Harlem: Celebrating Latino Culture": Arturo O'Farrill Afro Latin Jazz Orchestra; Fat Cats** Riverside Church 11 am
• **Press Play with Lara Starr Rigores, George Gonzales** Silvana 8 pm
• **Andrew Kushnir Jam Session; Julius Tolentino Quintet; Wayne Escoffery Quartet with Ugonna Okegwo, Mark Whitfield Jr; Chris Beck Quartet** Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm $40
★**Eric Alexander Quintet with Nicholas Payton, David Kikoski, Alexander Claffy, Carl Allen** Smoke 6:30, 8:30, 10 pm $25-55
★**"Gargantua": Simon Hanes with isa crespo pardo, Priya Carlberg, Jolee Gordon, Anna Abondolo, Jesse Heasly, Kevin Newton, Noah Fotis, Blair Hamrick, Jen Baker, Jacob Garchik, Colin Babcock, Matt Bent, Jon Starks, Kevin Murray** The Stone at The New School 8:30 pm $20
★**Terell Stafford Quintet with Tim Warfield, Bruce Barth, David Wong, Johnathan Blake** Village Vanguard 8, 10 pm $45
• **Ramiro Marziani** West Harlem Piers Park 7 pm
• **Matt Cappy Quintet** Zinc Bar 7, 8:30 pm $40

Saturday, June 27

★**Arts for Art presents Vision Festival: William Hooker Quartet with Mara Rosenbloom, Ahmed Abdullah, Jair-Rohm Parker Wells; Alan Braufman Quartet with Eri Yamammoto, Luke Stewart, Chad Taylor; Time3 with Cooper-Moore, Bobby Zankel, Chad Taylor; Rhythm & Soul with William Parker, Hamid Drake, Mixashawn Rozie, Taylor Ho Bynum, Jason Kao Hwang + Art Jones** Abrons Arts Center 6, 7, 8:10, 9:10 pm
• **Chris Van Voorst van Beest with Zach Lapidus, Nathan Ellman-Bell** Bar Bayeux 8, 9:30 pm
• **AMAYO** Bar LunÀtico 9, 10:30 pm $10
• **Bill Saxton Harlem Allstars** Bill's Place 7, 9:30 pm $38
• **Eric Comstock/Barbara Fasano Quartet with Sean Smith, Vito Lesczak; Cyrille Aimée** Birdland 7, 9:30 pm $35-55
• **Lucy Yeghiazaryan Sextet with Bruce Harris, Grant Stewart, Paul Sikivie, Tardo Hammer, Phil Stewart** Birdland Theater 7, 9:30 pm $35-45
• **Blue Note Jazz Festival: Louie Vega Elements of Life + Leroy Burgess** Blue Note 8, 10:30 pm $50-65
★**Philip Harper Quintet; Tad Shull Quartet** Cellar Dog 7, 8:30, 11:30 pm $10
• **P. Lowe** Chelsea Table + Stage 7 pm $20
★**Savannah Harris; Nicole Glover with Tyrone Allen II, Kayvon Gordon; Miki Yamanaka** Close Up 6, 8, 10, 11:30 pm, 12:30 am $25-35
• **Rob Duguay Music Explorers** Dada Bar 10:30 am
★**Eric Scott Reed Trio with Danton Boller, Willie Jones III** Dizzy's Club 7, 9 pm $30-65
★**Eric Person Quartet with Julius Chen, Adam Armstrong, Jason Tiemann; Craig Handy 2nd Line Smith with Matt Chertkoff, Kyle Koehler, Kenny Bentley, Donald Edward** The Django 7, 8:45, 10:15, 11:30 pm $35
• **Marcus G. Miller** The Jazz Club at Aman New York 9 pm
★**Hannah Marks with Nathan Reising, Jonathan Paik, Steven Crammer** The Jazz Gallery 7, 9 pm $27-38
★**Johnny O'Neal Trio with Joey Ranieri, Itay Morchi** Jazz Genius 7, 9 pm $30
★**Joel Frahm Quartet with Brad Mehldau, Joe Martin, Ari Hoenig; Jason Marshall Quartet** Jazzcultural 7, 9, 10:30 pm $40
• **Sundate with Victor Solano, Alfredo Colón, Carter Yasutake, Steve Williams, Ed Gavitt, Connor Parks** Kato Sake Works 7 pm
★**Gray Sargent Trio; Jeremy Pelt Trio with William Hill III, Esh Whitacre** Mezzrow 6, 7:30, 9, 10:30 pm $40
★**West Harlem Summer Jazz Festival: Annette A Aguilar & StringBeans** Montefiore Square Park 6 pm
★**Steven Bernstein ResoNation Trio with Scott Colley, Nasheet Waits** National Sawdust 7:30 pm $35
• **Glenn Crytzer Quartet** Peck Slip Social 1 pm
• **Robbie Lee; J. Hoard** The Pocket 7, 9 pm $30-45
• **Owen Chen Eternal Wind Quintet** Red Pavillion 6 pm $15-70
• **Oscar Feldman Group** Silvana 8 pm
• **Ilya Lushtak Jam Session; Julius Tolentino Quintet; Wayne Escoffery Quartet with Ugonna Okegwo, Mark Whitfield Jr; Ken Fowser Sextet** Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm $40
★**Eric Alexander Quintet with Nicholas Payton, David Kikoski, Alexander Claffy, Carl Allen** Smoke 6:30, 8:30, 10 pm $25-65
★**Chelsea Music Festival: Chick Corea's "Lyric Suite for Sextet": Warren Wolf with Alex Brown + Ivalas Quartet** St. Paul's German Lutheran Church 7 pm $85
★**Simon Hanes solo** The Stone at The New School 8:30 pm $20
• **Bloomingdale Trio** Straus Park 1 pm
★**Sugar Hill Music Festival: Nnenna Freelon; Steven Oquendo Latin Jazz Orchestra; Jenn Jade Ledesna** Sugar Hill Luminaries Lawn on Edgecombe Ave./155th St. 1 pm
★**Terell Stafford Quintet with Tim Warfield, Bruce Barth, David Wong, Johnathan Blake** Village Vanguard 8, 10 pm $45

Sunday, June 28

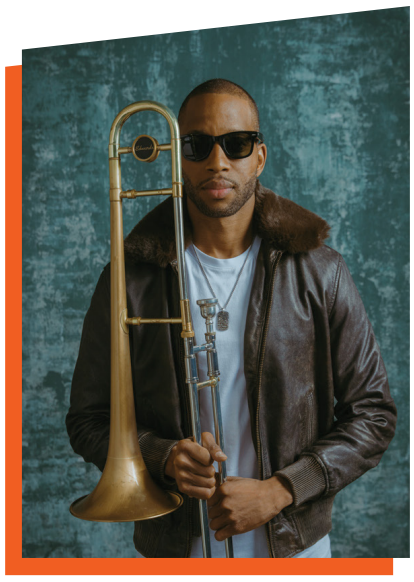
★**Arts for Art presents Vision Festival: Poetics of Improvisation with Steve Swell, Ellen Christi, Rob Brown, Jeremy Carlstedt, Ken Filiano, Miah Artola; Whit Dickey, Matthew Shipp, Brandon Lopez; Short Cuts with Ned Rothenberg, Sylvie Courvoisier, Nasheet Waits; Black Octopus with Daniel Carter, Ayumi Ishito, Stallios Mihas, Federico Ughi, Hamid Drake, William Parker, Matthew Shipp, Matt Lavelle** Abrons Arts Center 2, 3, 4:10, 5:15 pm
• **Harlem Groove Band with David Lee Jones** American Legion Post 398 6 pm
• **Creole Cookin' Jazz Band** Arthur's Tavern 7 pm
• **Guillermo Klein 5Tet with Rodrigo Recabarren, Rogério Boccato, Sebastián Urquiza, Vinícius Gomes** Bar LunÀtico 9, 10:30 pm $10
• **Eddy's Chemistry Set with Ray Marchica, Ed Palermo, Phil Chester, Bob Quaranta, Ted Kooshian, Paul Adamy, Nina Hennessey, Maddy Ruff; Birdland Latin Jazz Orchestra with David DeJesus** Birdland 5:30, 8:30, 10:30 pm $35-45
• **Lucy Yeghiazaryan Sextet with Bruce Harris, Grant Stewart, Paul Sikivie, Tardo Hammer, Phil Stewart** Birdland Theater 7, 9:30 pm $35-45
• **Blue Note Jazz Festival: Louie Vega Elements of Life + Leroy Burgess** Blue Note 8, 10:30 pm $50-65
• **Duduka da Fonseca Trio** Cellar Dog 7, 8:30 pm $5
• **Antonio Ciacca Trio** Cicchetti 6 pm
• **Or Bareket; Tyrone Allen II; Kayvon Gordon; Kayvon Gordon Jam Session** Close Up 7, 9, 10:30, 11:30 pm $20-25
• **Pablo Maneras Duo** Cork Wine Bar 6 pm
• **"Not Just Sinatra": Steven Maglio Big Band Orchestra with Christopher Rinaman** The Cutting Room 7 pm $100
★**"The Modern New Orleans Music": Jason Marsalis Quartet** David Rubenstein Atrium 6 pm
• **Band Director Academy Band** Dizzy's Club 7, 9 pm $30-55
★**Jonny King Trio with Ed Howard, Kush Abadey; Conrad Korsch Trio** The Django 6:30, 8, 9:30, 11 pm $35
★**Jon-Erik Kellso EarRegulars** The Ear Inn 8 pm
★**Joel Frahm Quartet with Brad Mehldau, Joe Martin, Ari Hoenig** Jazzcultural 7, 9 pm $40
• **Ba̅'sik Jazz Jam Session** Kato Sake Works 7 pm
★**Welf Dorr, Marta Sanchez, Dmitry Ishenko, Yuko Togami** The Keep 9 pm
• **Kieran Brown Quartet with Tyler Henderson, Caleb Tobocman, Aaron Seeber; Lucy Wijnands Quartet** Mezzrow 6, 7:30, 9, 10:30 pm $40
★**Lew Tabackin Dual Nature Trio with Boris Kozlov, Jason Tiemann** Michiko Studios 3, 4:30 pm
• **Vuyo Sotashe** The Pocket 7, 9 pm $30-35
• **Nate Lucas All Stars** Red Rooster Harlem 12 pm $10
• **Jon Regen** The Roxy Lounge at Roxy Hotel 6, 7 pm
• **Jacob Chung/Steve Ash** Saint Peter's Church 5 pm
• **Robert Vega Band** SEEDS Brooklyn 8:30 pm
• **Andy Farber Quintet; John Sneider Quintet** Smalls 6, 7:30, 9, 10:30 pm $40
★**Eric Alexander Quintet with Nicholas Payton, David Kikoski, Alexander Claffy, Carl Allen** Smoke 6:30, 8:30 pm $25-55
★**Terell Stafford Quintet with Tim Warfield, Bruce Barth, David Wong, Johnathan Blake** Village Vanguard 8, 10 pm $45
• **Valtinho Anastácio** Zinc Bar 7:30, 9 pm $35

Monday, June 29

• **Eri Yamamoto Duo; Grove Street Stompers with Peter Balance, Mike Weatherly, Joe Licari, John Halsey, Barry Bryson, Giampaolo Biaggi; John Benitez Quintet** Arthur's Tavern 5, 7, 10 pm
• **Alex Asher Quartet** Bar LunÀtico 9, 10:30 pm $10
★**Vince Giordano and the Nighthawks** Birdland Theater 5:30, 8:30 pm $25-45
★**Blue Note Jazz Festival: Marcus Gilmore with David Virelles, Rashaan Carter, Morgan Guerin, Emmanuel Michael** Blue Note 8, 10:30 pm $30-45
★**Daryl Sherman** Bryant Park 12:30 pm
• **Ned Goold Trio** Cellar Dog 7, 8:30 pm $5
• **Tony Davis; Emmanuel Michael** Close Up 7:30, 9, 10:30, 11:30 pm $20-25
• **Marcos Varela Quartet with Mike Lee, Tyler Henderson, Jerome Gillespie; Hans Luchs Trio with Simón Willson, Adam Arruda** The Django 7, 8:45, 10:15, 11:30 pm $35
• **Daniel Song** Five Spot Jazz 7, 9 pm $20
• **Reg Wyns** Jackie Robinson Park 6 pm
• **West Harlem Summer Jazz Festival: Reg Wyns** Jackie Robinson Park 6 pm
• **Ari Hoenig Quartet** Jazzcultural 7, 9 pm $40
• **Jeremy Manasia Trio; Stefano Doglioni Quartet** Mezzrow 6, 7:30, 9, 10:30 pm $40
★**Mingus Big Band with Alexander Norris, Jeremy Pelt, Philip Harper, Brandon Wright, Sarah Hanahan, Wayne Escoffery, Craig Handy, Jason Marshall, Joe Fiedler, Dave Taylor, David Kikoski, Boris Kozlov, Donald Edwards** The Pocket 7, 9 pm $25-30
• **Jon Regen** The Roxy Lounge at Roxy Hotel 6, 7 pm
• **Robert Vega Band** SEEDS Brooklyn 8:30 pm
★**Dan Weiss Quartet with Miguel Zenon, Yasushi Nakamura; Mike LeDonne Quartet; Adam Ray Jam Session** Smalls 6, 7:30, 9, 10:30, 11:45 pm $40
★**Blue Note Jazz Festival: Ibrahim Maalouf** Sony Hall 8 pm $45
★**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
• **Adam Levy Quartet with Alex LoRe, Vicente Archer, Kenny Wollesen** Zinc Bar 7, 8:30 pm $35

Tuesday, June 30

• **Tomohiro Mori** Arthur's Tavern 5 pm
★**Blue Note Jazz Festival: Marcus Gilmore with David Virelles, Rashaan Carter, Morgan Guerin, Emmanuel Michael** Blue Note 8, 10:30 pm $30-45
★**Daryl Sherman** Bryant Park 12:30 pm
• **Our Delight** Cellar Dog 7, 8:30 pm $5
• **José Armengot Duo** Cicchetti 7 pm
• **Abelita Mateus Trio with Itaiguara Brandão, Dennis Bulhoes** The Django 7, 8:45 pm $35
★**Ingrid Laubrock, Brandon Lopez, Willy Rodriguez** Downtown Music Gallery 7:30 pm
• **Richard Cortez; Kelly Green** The Jazz Club at Aman New York 6:30, 9 pm
★**David Hazeltine Trio** Jazzcultural 7, 9 pm $40
• **Neal Miner Trio with Michael Kanan, Keith Balla** Mezzrow 6, 7:30 pm $40
★**Arturo O'Farrill Afro Latin Jazz Orchestra with Jasper Dutz, Sun Yoo, Ivan Renta, Berta Moreno, Larry Bustamante, Seneca Black, Jim Seeley, Allison Philips, Miles Keingstein, Jasim Perales, Rafi Malkiel, Juanga Lakunza, Earl McIntyre, Raúl Reyes, Vince Cherico, Zack O'Farrill, Keisel Jiménez, Carlos Maldonado** The Pocket 7, 9 pm $25-35
★**John Zorn Simulacrum with Matt Hollenberg, Kenny Grohowski** Roulette 8 pm $35
• **Robert Vega Band** SEEDS Brooklyn 8:30 pm
★**Steve Nelson Quartet; Jason Maximo Clotter Jam Session** Smalls 6, 7:30, 11:45 pm $40
• **Blue Note Jazz Festival: Destin Conrad** Sony Hall 8 pm $40-45
★**James Brandon Lewis with Aruán Ortiz, Brad Jones, Chad Taylor** Village Vanguard 8, 10 pm $45
★**Marta Sanchez Quartet** Zinc Bar 7, 8:30 pm $35

















Free

SYRACUSE 40TH JAZZ FEST

Trombone Shorty & Orleans Avenue
Tower of Power • Gunhild Carling
Nathan & The Zydeco Cha Cha's 40th Anniversary Tour
Dumpstaphunk Plays Sly • Orange Juice
USAF Airmen of Note
***& Introducing* the UK's "Hejira" and their**
50th Anniversary Celebration of the Jazz of Joni Mitchell

July
9 – 12

At Beak & Skiff Apple Orchards
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Presented by:
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www.syracusejazzfest.com

100 MILES OUT

CONNECTICUT

Bill's Seafood (Westbrook, CT) ***billsseafood.com***
6/5, 6/19 (6 pm) Bill's Seafood All-Star Jazz Band
6/17 (6:30 pm) Corinthian Jazz Band
Firehouse 12 (New Haven, CT) ***firehouse12.com***
6/5 (8:30, 10 pm) Max Johnson Sextet with Yuma Uesaka, Anna Webber, Nate Wooley, Lester St. Louis, Jeff Davis
6/12 (8:30, 10 pm) Curtis Hasselbring Curhachestra with Raphael McGregor, Adam Minkoff, Dan Rieser
The Kate (Old Saybrook, CT) ***thekate.org***
6/16 (7:30 pm) The Bad Plus with Reid Anderson, Dave King, Ben Monder, Chris Speed
La Zingara (Bethel, CT) ***lazingara.com***
6/10 (7 pm) Pangea World Beat
6/11 (7 pm) Jay Prince with Dave Anderson, Tyger MacNeal, Bill Heller, Chris Eminizer, Jay Guitar
6/17 (7 pm) Berkshire Jazz Orchestra with Jon Saxon
Owl Shop Cigars (New Haven, CT) ***owlshopcigars.com***
6/3, 6/10, 6/17, 6/24 (9 pm) Kevin Saint James Band
Ridgefield Playhouse (Ridgefield, CT) ***ridgefieldplayhouse.org***
6/4 (8 pm) Preservation Hall Jazz Band
6/17 (7:30 pm) Sergio Mendes Band with Gracinha Leporace, Katie Hampton, Leo Costa, Gibi dos Santos, Kleber Jorge, Andre de Santanna, Scott Mayo, Jamieson Trotter
Round Hill Community House (Greenwich, CT) ***backcountryjazz.org***
6/25 (6:30 pm) Greenwich Jazz Festival: Bennie Wallace, Anthony Wilson, Donald Vega, Peter Washington, Herlin Riley
Side Door Jazz Club (Old Lyme, CT) ***thesidedoorjazz.com***
6/5 (8 pm) "Celebration of Elvin Jones": Tony Moreno with Troy Roberts, Patrick Cornelius, Manuel Valera, Gene Perla, Mauricio Herrera
6/6 (8 pm) Rich Goldstein with Brian Charette, Behn Gillece, Jordan Young
6/12 (8 pm) Kevin Hays Trio with Rick Rosato, Jimmy Macbride
6/13 (8 pm) Sounds of April and Randall with April May Webb, Randall Haywood, Yayoi Ikawa, Tyler Sherman, Nathan Webb
6/19 (8 pm) Jaleel Shaw Quartet with Lawrence Fields, Ben Street, Joe Dyson
6/20 (8 pm) Edmar Castañeda Quartet with Andrea Tierra, Birsa Chatterjee, Julian Miltenberger
6/21 (8 pm) Guillermo Klein Quintet with Vinicius Gomes, Sebastian De Urquiza, Rogerio Boccato, Rodrigo Recabarren
6/26 (8 pm) Corcoran Holt Quintet with Stacy Dillard, Josh Evans, Benito Gonzalez, Kweku Sumbry
6/27 (8 pm) Javon Jackson Meet the Masters All Stars with Rich Goldstein, Jeremy Manasia, Corcoran Holt, McClenty Hunter
VFW Post 399 (Westport, CT) ***jazzfc.org/events***
6/4 (7:30 pm) Greg Burrows with Greg Wall, Frank Basile, John Fumasoli, Dave Childs, Rich Zurkowski
6/18 (7:30 pm) Alan Broadbent/Harvie S Quartet with Greg Wall, Billy Mintz
6/25 (7:30 pm) Adam Nussbaum with Greg Wall, Jamie "Doc" Holiday, Rob Aries, Dave Santoro

NEW JERSEY

Brvsh Cul7ur3 (Teaneck, NJ) ***brvshcul7ur3.com***
6/11 (7, 8:15, 9 pm) Earotica Band with John Lang
6/12 (8, 9:15, 10 pm) Mike Clark Group
6/13 (8, 9:15, 10 pm) Diego Hedez Band
6/26 (5 pm) Jazz House Kids Bands
Casino Pier (Seaside Heights, NJ) ***casinopiernj.com***
6/19 (12 pm) Carrie Jackson All Star Quintet
Clement's Place (Newark, NJ) ***facebook.com/clementsplacejazz***
6/1 (7 pm) Tedd Chubb
6/18 (7:30 pm) James Austin Jr Jam Session
McCarter Theater Center (Princeton, NJ) ***mccarter.org***
6/7 (7 pm) Christian McBride Ursa Major with Ely Perlman, Nicole Glover, Savannah Harris, Mike King
Metuchen Public Library (Metuchen, NJ) ***metuchenlibrary.org***
6/7 (2 pm) Jerry Weldon Quartet
6/20 (2 pm) Marel Hidalgo Organ Trio
Monmouth University Pollak Theatre (West Long Branch, NJ) ***monmouth.edu/mca/pollak-theatre***
6/3 (7:30 pm) The Native American Music Experience: Gary Farmer Dish and Spoon Band; Cary Morin Pura Fe'; Osceola Brothers; Spencer Battiest/Doc Native; 28' Native and Flow; Felipe Rose; Levi Platero; Julia Keefe Mildred Bailey Project + Joy Harjo
Montclair Jazz Festival @Wellmont Arts Plaza (Montclair, NJ) ***montclairjazzfestival.org***
6/16 (6 pm) Bobby Watson/Jason Moran
Puffin Cultural Forum (Teaneck, NJ) ***puffinculturalforum.org***
6/5 (7 pm) Jake Hart solo; John Hart Trio with Bill Moring, Andy Watson
6/27 (7 pm) Marel Hidalgo Organ Trio with Leonieke Scheuble, Winard Harper
Ross Farm (Basking Ridge, NJ) ***rossfarm.org***
6/6 (7 pm) Katie Martucci; Becca Stevens
Shanghai Jazz (Madison, NJ) ***shanghaijazz.com***
6/2 (5:30, 6:30 pm) Rich Court solo; Ben Collins-Siegel, Hal Slapin, John Vourtsis
6/5 (7, 8:45 pm) Blue Soul
6/6 (7, 9:10 pm) Ty Stephens & The Soul Jazz
6/7 (6 pm) Laurie Vega Trio
6/9 (5:30, 6:30 pm) Rich Court solo; Jerry Vezza, Hal Slapin, John Vourtsis + Bob Hanlon
6/10 (7 pm) Deep Groove Trio with Leonieke, Derick Campos, John Vourtsis
6/11 (7 pm) Meant To Be Quartet with Glen Merritt, Alan Hayes, Pete Omelio, John Higgins
6/16 (5:30, 6:30 pm) Rich Court solo; John Bianculli, Hal Slapin, John Vourtsis
6/17 (7 pm) Danny Tobias with Steve Ash, Earl Sauls
6/23 (5:30, 6:30 pm) Rich Court solo; Tomoko Ohno, Hal Slapin, John Vourtsis
6/24 (7 pm) Leonieke Scheuble Trio with Bill Crow, Nick Scheuble
6/25 (7 pm) Warren Vache Trio with Earl Sauls, Eddie Monteiro
6/26 (7, 9:15 pm) Nat Adderley Jr.
6/30 (5:30, 6:30 pm) Rich Court solo; George Naha, Hal Slapin, John Vourtsis
Tavern on George (New Brunswick, NJ) ***nbjp.org***
4/18 (7, 8:30 pm) Ted Chubb Quartet
6/2 (7, 8:30 pm) Seraphina Taylor Quartet
6/4 (7, 8:30 pm) Nat Adderley Jr. Quartet
6/9 (7, 8:30 pm) Don Solomon Quartet
6/11 (7, 8:30 pm) Kate Baker Quartet
6/16 (7, 8:30 pm) Christian Orlowski Quartet
6/23 (7, 8:30 pm) Siddartha Quartet
6/25 (7, 8:30 pm) Maria Mamarou Quartet
6/30 (7, 8:30 pm) Brydon Bullock Quartet
Triumph Brewery (Princeton, NJ) ***triumphbrewing.com/princeton***
6/6 (6 pm) James Rosocha Trio
6/12 (6 pm) Federico Foli Trio
6/13 (6 pm) Jae Young Jeong Trio
6/20 (6 pm) Digba Ogunbiyi Quartet
6/26 (6 pm) Mike Noordzy Trio
6/11 (8 pm) Moses Patrou
6/25 (8 pm) Ocean Avenue Stompers
Union County Performing Arts Center Hamilton Stage (Rahway, NJ) ***ucpac.org/events***
6/6 (5, 8 pm) Dizzy Gillespie All Stars with John Lee + Paquito D'Rivera
Unity of Montclair (Montclair, NJ) ***unityofmontclair.org***
6/20 (6:30 pm) Dave Stryker Trio with Jared Gold, Steve Johns + Jackie Jones, Bobby Harden Jr., Carol Vasquez

NEW YORK

Alvin & Friends Restaurant (New Rochelle, NY) ***alvinandfriendsrestaurant.com***
6/7, 6/14, 6/21, 6/28 (12:30 pm) Bertha Hope Trio
Avalon Lounge (Catskill, NY) ***theavalonlounge.com***
6/7 (7:30 pm) Upstate Composers Orchestra
Beanrunner Café (Peekskill, NY) ***beanrunnercafe.com***
6/6 (6 pm) David Lopato Trio with Ratzo Harris, Bob Meyer
6/7 (3 pm) "Song Circle": Kati Mac, Amanda Homi, Brian Conigliaro, Paul Guzzone
6/13 (6 pm) Quarter to Four with Dean Aulogia, Barton Schindler, William Beveridge, Ralph Mills, Paul Carroll
6/20 (6 pm) Charu Suri/Premik Russell Tubbs
6/26 (7 pm) Alex Smith Organ Trio
6/27 (6 pm) T.K. Blue with Michael Cruse, Matt Smythe, George Coleman Jr
Blue Door Art Center (Yonkers, NY) ***bluedoorartcenter.org***
6/28 (2 pm) Christopher Dean Sullivan, David Lowe, Ayana Lowe, Golda Solomon, Rosemary George, Howard Meltzer, Jo-Ann Dammacco
Caramoor (Katonah, NY) ***caramoor.org***
6/26 (7:30 pm) Isaac Mizrahi Band
6/28 (4 pm) "Rhapsody in Blue": The Knights + Conrad Tao
Cunneen-Hackett Arts Center VBI Theatre (Poughkeepsie, NY) ***cunneen-hackett.org***
6/27 (8 pm) Elysium Furnace Works presents Brandon Ross/Stomu Takeishi
Emelin Theater (Mamaroneck, NY) ***emelin.org***
6/6 (8 pm) Mingus Big Band
The Falcon (Marlboro, NY) ***liveatthefalcon.com***
6/4 (7:30 pm) Jamie McLean, Eric Finland, Andy Hess, Eric Kalb
6/7 (7:30 pm) Chimera with Iva Bittová, Steve Gorn, Timothy Hill, Michael Bisio
6/10 (7 pm) Karl Allweier Jam Session
6/12 (7:30 pm) Chris Bergson with Jay Collins, Dan Loomis, Tony Mason
6/13 (3:30, 8 pm) Ed Palermo Big Band
6/14 (1, 7:30 pm) Hudson Valley Youth Jazz Orchestra, Bridge Arts Community Jazz Band with Dan Shaut, Bridge Arts Jazz Lab with Tristen Napoli; Guillermo Klein Quintet with Vinicius Gomes, Sebastian De Urquiza, Rogerio Boccato, Rodrigo Recabarren
6/17 (7 pm) Bryan Kopchak Jam Session
6/18 (7:30 pm) Chris O'Leary Band
6/19 (7:30 pm) Fred Thomas
6/21 (7:30 pm) The Klezmatics
6/25 (7:30 pm) Sasha Dobson
6/26 (7:30 pm) Brighton Beat
6/26 (9 pm) Juma Sultan's Aboriginal Music Society
6/28 (7:30 pm) Jamie Baum Septet+ with Jonathan Finlayson, Greg Ward, Chris Komer, Brad Shepik, Leo Genovese, Ike Sturm, Jeff Hirshfield, Sarah Elizabeth Charles, Rich Stein
Hastings on Jazz at VFW Plaza (Hastings-on-Hudson, NY) ***destinationhastings.org***
6/7 (3 pm) Vincent Herring Quartet
6/14 (3 pm) Patience Higgins Quartet
6/21 (3 pm) David Janeway Quintet
6/28 (3 pm) Eric Person/Duane Eubanks Quartet
Howland Cultural Center (Beacon, NY) ***howlandculturalcenter.org***
6/7 (5 pm) Composers Concordance presents CompCord Ensemble with Gwen Laster, Franz Hackl, Brad Hubbard, Charlie Hall, Bill Ware, Gene Pritsker, Lee Jeffryes + Roger Aplon
Jazz at the Lodge (Ossining, NY) ***jazzatthelodge.com***
6/4 (7, 8:30 pm) Jesse Lewis/Alex Smith Trio with Hamir Atwal
6/11, 6/25 (7, 8:30 pm) Paul Connors, Dave Kain, Jon Doty
6/13 (7:30, 8:45 pm) SUNDAD with John Eurell Sr., John Eurell Jr., Kendal Buchanan, Elijah Duncan
6/18 (7, 8:30 pm) Tom Kohl, Jon Doty, Matt Garrison, Bob Gingery
Jazz Forum Arts (Tarrytown, NY) ***jazzforumarts.org***
6/5, 6/6 (7, 9:30 pm) Nicole Zuraitis
6/7 (4, 6, 8 pm) Abelita Mateus Trio; David Janeway Trio Jam Session
6/12, 6/13 (7, 9:30 pm) Paquito D'Rivera Quintet
6/14 (4, 6 pm) "Raga Bossa": Charu Suri with Nanny Assis
6/19, 6/20 (7, 9:30 pm) Houston Person Quintet
6/21 (4, 6 pm) Steve Sandberg Brazilian Quartet with Hendrik Meurkens, Michael O'Brien, Vanderlei Pereira
6/26, 6/27 (7, 9:30 pm) Bill Charlap Trio with Noriko Ueda, Dennis Mackrel
6/28 (4, 6 pm) Bill Charlap Trio with Noriko Ueda, Dennis Mackrel
The Jazz Loft (Stony Brook, NY) ***thejazzloft.org***
6/3 (1, 7 pm) Young at Heart Trio with Tom Manuel, Steve Salerno, Dean Johnson; Frank Hansen Trio
6/4 (7 pm) Jazz Loft Big Band with Tom Manuel + Carlos Jimenez
6/10, 6/24 (7 pm) Frank Hansen Trio
6/11, 6/12, 6/13 (7 pm) "Viva Cuba!": Tom Manuel Latin Big Band
6/17 (6, 7 pm) Steve Salerno solo; Frank Hansen Trio
6/18 (7 pm) Bad Little Big Band with Madeline Kole, Rich Iacona
6/25 (7 pm) Interplay Jazz Orchestra with Joe Devassy, Gary Henderson
6/26 (7 pm) Pat Bianchi Organ Trio with Troy Roberts, Colin Stranahan
6/27 (7 pm) Bennie Wallace Quintet with Anthony Wilson, Donald Vega, Peter Washington, Herlin Riley
Jazz on Main (Mt. Kisco, NY) ***jazzonmain.com***
6/5, 6/26 (7 pm) John H. Smith Trio with Adrienne McKay, Steve Weiles
6/6 (7 pm) Jean Garner with James Brandfonbrener
6/7 (12 pm) Yoshiko "Yoppi"
6/11 (7 pm) Chris Vitarello Power Trio with Jeremy Baum, Micheal Bram
6/12 (7 pm) Al Cron Quartet with Hendrik Meurkens, Joe Fitzgerald, Steve Johns
6/13 (7 pm) Juliet Ewing with Ron Drotos, Jim Doncia
6/14, 6/21 (12 pm) Ron Drotos/Kati Neiheisel
6/19 (7 pm) Shayla Hernandez Group
6/20 (7 pm) Anderson Brothers "Play Harry Warren" with Dalton Ridenhour
The Local (Saugerties, NY) ***thelocalsaugerties.com***
6/4 (7 pm) Emilio Solla + Antonio Lizana Quartet
Lydia's Café (Stone Ridge, NY) ***lydias-cafe.com***
6/6 (7 pm) Yvonnick Prené/Jonathan Kirshner
6/13 (8 am) Neil Alexander Nail
6/20 (8 am) Roland Vazquez Sextet
Lynbrook Public Library (Lynbrook, NY) ***lynbrooklibrary.org***
6/14 (2 pm) Shawn Lovato with Jacob Sacks, Matt Wilson
Maura's Kitchen (Nyack, NY) ***mauraskitchen.com***
6/12 (6 pm) Erica DiVito with Jamie Baum, Jennifer Vincent, Mayra Casales
Mirabellla Cocina Latina (Dobbs Ferry, NY) ***mirabellacocina.com***
6/6 (2 pm) Paul Carlon Trio
Quinn's (Beacon, NY) ***quinnsinbeacon.com***
6/8 (8 pm) patrick brennan s0nic 0penings with Melanie Dyer, Hilliard Greene, Michael T.A. Thompson
Reason & Ruckus (Poughkeepsie, NY) ***reasonandruckus.com***
6/21 (7:30 pm) Angelica Sanchez/Harris Eisenstadt; Sean Morrison/Ben Basile
Stissing Center for Arts and Culture (Pine Plains, NY) ***thestissingcenter.org***
6/20 (7:30 pm) Sophia Zhou "Plays Gershwin"
TEMPO Lounge (Kingston, NY) ***tempokingston.org***
6/21 (6 pm) Sean Crimmins Jam Session
Tubby's Kingston (Kingston, NY) ***tubbyskingston.com***
6/7 (7 pm) Sarah Hennies/Tristan Kasten-Krause; Michael Foster The Ghost with Zach Rowden, Joey Sullivan
Westchester Collaborative Theater (Ossining, NY) ***wctheater.org***
6/6 (7, 9 pm) Karrin Allyson with Gary Versace, Marty Jaffe

PENNSYLVANIA

Chris' Jazz Café (Philadephia, PA) ***chrisjazzcafe.com***
6/2 (7:30, 9 pm) Josh Lawrence
6/3 (7:30, 9 pm) Declan Cashman Quintet
6/4 (7:30, 9 pm) Matt Kahn Organ Trio
6/5 (7:30, 9, 11 pm) Danny Sinoff Trio; Oliver Mayman Jam Session
6/6 (7:30, 9:30, 11 pm) Lucy Wijnands Quartet with Pasquale Grasso; James Santangelo Jam Session
6/9 (7:30, 9 pm) Jason Blythe Band
6/10 (7:30, 9 pm) Rockwell Valentine Band with Josh Klamka, Emily Rota, Evan Wood, Jacquee Paul
6/11 (7:30, 9 pm) Tina Hashemi Band
6/12 (7:30, 9, 11 pm) John Vanore Abstract Truth; Oliver Mayman Jam Session
6/13 (7:30, 9:30, 11 pm) Tyler Henderson Quartet; James Santangelo Jam Session
6/17, 6/24 (7:30, 9 pm) Philadelphia Jazz Orchestra with Joe Bongiovi
6/18 (7:30, 9 pm) "The São Paulo-Philly Connection": Jacob Kelberman
6/19-20 (7:30, 9, 11 pm) Ari Hoenig Trio with Gadi Lehavi, Ben Tiberio; Jam Session
6/23 (7:30, 9 pm) Group 4 with Norman David, Tom Lawton, Jason Fraticelli, Dan Monaghan
6/26 (7:30, 9, 11 pm) Ryan Devlin/Dave Pollack; Oliver Mayman Jam Session
6/27 (7:30, 9, 11 pm) "Celebrating John Coltrane's Centennial": Tim Brey Quintet; James Santangelo Jam Session
6/30 (7:30, 9 pm) Bokani Dyer Trio with Timothy Norton, Lumanyano Mzi
Deer Head Inn (Delaware Water Gap, PA) ***deerheadinn.com***
6/4, 6/11, 6/18, 6/25 (7, 8 pm) Bill Washer Trio; Bill Washer Jam Session
6/5 (7 pm) Erin McClelland Band
6/6 (7 pm) Silvano Monasterios Venezuelan Nonet with Alex Norris, Troy Roberts, Jeff Lederer, Connie Grossman, Ricky Rodriguez, Jimmy Macbride, Jose Gregorio, Juan Diego Villalobos
6/7 (5 pm) Bill Charlap solo
6/12 (7 pm) Nellie McKay with Alexi David, Tim Carbone
6/13 (7 pm) Stephanie Nakasian Trio with Josh Richman, Karl Kimmel
6/14 (5 pm) Mosaic Collective Quintet with Jonas Ballantyne, Reid Justeson, Julian Lee, Esteban Ruiz, John Stana
6/19 (7 pm) Nancy Reed/Spencer Reed
6/20 (7 pm) Chuck Redd
6/21 (5 pm) Bill Mays/Russ Kassoff
6/26 (7 pm) Donna Antonow Quartet with Tony Marino, Jay Rattman, Tyler Dempsey
6/27 (7 pm) Jamie Baum Septet+ with Jonathan Finlayson, Jaleel Shaw, Chris Komer, Brad Shepik, Leo Genovese, Ike Sturm, Jeff Hirshfield, Rich Stein, Sarah Elizabeth Charles
6/28 (5 pm) Skip Wilkins with Paul Rostock, Rudy Petschauer
6/29 (7:30 pm) Water Gap Jazz Orchestra with Matt Vashlishan
Fire Museum at Maas Building (Philadelphia, PA) ***firemuseumpresents.com***
6/7 (7:30 pm) Max Johnson Sextett with Anna Webber, Yuma Uesaka, Nate Wooley, Lester St. Louis; Thomas Kraines solo
6/24 (8 pm) Fred Frith; Walnut Brain: Alina Josan/Steve Heise
6/9 (8 pm) Paolo Angeli solo
Lafayette Bar (Easton, PA) ***lafayettebarjazz.com***
6/3, 6/17 (8 pm) Mitch Stein, Joe Michaels, Adam Nussbaum
Miller Symphony Hall (Allentown, PA) ***millersymphonyhall.org***
6/12 (7:30 pm) Rob Stoneback Trombosis with Chuck Dressler, Adam Machaskee, James Borowski, George Grund, Paul Rostock, Pat Marcinko
The Perch (Philadelphia, PA) ***emeraldwildflowergarden.org***
6/24 (8 pm) Fred Frith & Walnut Brain
The Rotunda (Philadelphia, PA) ***therotunda.org***
6/9 (8 pm) Paolo Angeli
Settlement Music School, Germantown Branch (Germantown, PA) ***settlementmusic.org/about-settlement/branch-locations/germantown***
6/6 (7 pm) PRISM Quartet with Timothy McAllister, Taimur Sullivan, Matthew Levy, Zachary Shemon
Solar Myth (Philadelphia, PA) ***arsnovaworkshop.org***
6/4 (8 pm) Wonderful Sound 3 with Bobby Zankel, Cooper-Moore, Chad Taylor
6/12 (8 pm) Kalia Vandever
6/13 (8 pm) Anthony Tidd's Mono-Stereo with Damion Reid, Steve Lehman, Mark Shim
6/20 (8 pm) Alden Hellmuth Tether with Yvonne Rogers, Or Bareket, Timothy Angulo
6/21 (8 pm) Kahil El'Zabar/David Murray
6/24 (8 pm) DoYeon Kim Quartet with Laura Cocks, Henry Fraser, Tom Rainey
6/28 (8 pm) Teiku with Josh Harlow, Jonathan Barahal, Jason Stein, Jaribu Shahid
6/30 (8 pm) ResoNation Trio with Steven Bernstein, Scott Colley, Nasheet Waits
South Jazz Kitchen (Philadelphia, PA) ***southjazzkitchen.com***
6/4 (6:30, 9 pm) Marcus Johnson
6/5, 6/6 (7, 9:30 pm) Christopher Michael Stevens
6/7 (6, 8:30 pm) Christopher Michael Stevens
6/13 (7, 9:30 pm) Jamaaladeen Tacuma Quartet with Tyshawn Sorey
6/14 (6, 8:30 pm) Brynn. & The Collective
6/18 (6:30, 9 pm) Jackiem Joyner
6/19 (7, 9:30 pm) Jackiem Joyner
6/20 (7, 9:30 pm) Seraiah Nicole/Shaun Chris John
6/21 (2 pm) Seraiah Nicole/Shaun Chris John
6/26, 6/27 (7, 9:30 pm) Allan Harris
6/28 (6, 8:30 pm) Allan Harris

CLUB DIRECTORY

- **11BC Serenity Garden** 626 E. 11th St.
  Subway: L to 1st Ave.
- **583 Park Ave** 583 Park Ave.
  (212-583-7200) Subway: 4, 5, 6, N, Q, R to 59th St. ***583parkave.com***
- **6BC Garden** 6th St. and Ave. B
  Subway: F to Second Ave. ***6bgarden.org***
- **7th Heaven Street Festival** 7th Avenue bt. Union St./Berkeley Pl., Brooklyn
  Subway: Q to 7 Av.
- **Abrons Arts Center** 466 Grand St.
  (212-598-0400) Subway: F to Grand St. ***abronsartscenter.org***
- **Adélaïde'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***
- **American Legion Post 398** 248 W. 132nd St.
  (212-283-9701) Subway: 2, 3 to 135th St. ***post398americanlegion.com***
- **The Appel Room** Broadway at 60th St., 5th fl.
  (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle ***jazz.org***
- **Arthur's Tavern** 57 Grove St.
  (212-675-6879) Subway: 1 to Christopher St. ***arthurstavern.nyc***
- **Bar Bayeux** 1066 Nostrand Ave., Brooklyn
  (347-533-7845) Subway: 2, 5 to Sterling St. ***barbayeux.com***
- **Bar LunÀtico** 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***
- **Baretto New York** 60 E. 49th St.
  (646-869-5400) Subway: 5, 6 to 51st St. ***fasanorestaurantny.com/baretto***
- **Baruch Performing Arts Center** 17 Lexington Ave. at 23rd St.
  (646-312-3924) Subway: 6 to 23rd St. ***bpac.baruch.cuny.edu***
- **Bell Blvd Food and Music Festival** Bell Blvd. from 38th Ave. to 43rd Ave., Queens
  Subway: LIRR to Bayside
- **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***
- **Blank Forms** 468 Grand Ave., 1D
  Subway: C to Clinton-Washington Ave. ***blankforms.org***
- **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***
- **Bronx Music Hall** 438 E. 163rd St. at Washington Ave., Bronx
  (917-557-2354) Subway: Bus: Bx15 ***bronxmusichall.org***
- **Brooklyn Botanic Garden** 900 Washington Ave., Brooklyn
  (718-623-7333) Subway: B, Q to Prospect Park ***bbg.org***
- **Bryant Park** 5th and 6th Ave. bt. 40th/42nd St.
  (212-768-4242) Subway: 4, 5, 6 to 42nd St. ***bryantpark.org***
- **Bunna Café** 1084 Flushing Ave.
  (347-295-2227) Subway: L to Morgan Ave. ***bunnaethiopia.net***
- **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***
- **Central Park Summerstage, Rumsey Playfield** 72nd St. and Fifth Ave.
  (212-360-2777) Subway: B, D to 72nd St. ***summerstage.org***
- **Chelsea Art Museum** 160 11th Ave.
  (212-255-0719) Subway: C, E to 23rd Stret ***chelseaartmuseum.org***
- **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
- **Christ and St. Stephen's Church** 120 W. 69th St.
  Subway: 1, 2, 3 to 72nd St.
- **Church of the Advent Hope** 111 E. 87th St.
  Subway: 4, 5, 6 to 86th St. ***carnegiehillconcerts.org***
- **Cicchetti** 185 Howard Ave, Brooklyn
  Subway: C to Ralph Ave. ***instagram.com/cicchettibk***
- **Citigroup Center Plaza** 53rd St. and Lexington Ave.
  Subway: 6 to 51st St.
- **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***
- **Cork Wine Bar** 69 Thompson St.
  (646-669-8169) Subway: 1 to Canal St. ***corkny.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 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
- **De Matti Park** Tompkins Ave., Staten Island
  Subway: S78 to Tompkins Ave./Chestnut Ave. ***nycgovparks.org/parks/de-matti-park***
- **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***
- **Dyckman Farmhouse Museum** 4881 Broadway
  (212-304-9422) Subway: A to 207th St. ***dyckmanfarmhouse.org***
- **The Ear Inn** 326 Spring St. at Greenwich St.
  (212-246-5074) Subway: C, E to Spring St. ***earinn.com***
- **East 4th Street Community Garden** 171 E. 4th St.
  Subway: F to Fort Hamilton Pkwy
  nycgovparks.org/opportunities/volunteer/group/east-4th-street-community-garden-windsor-terrace-kensington-veterans-memorial
- **The Ellington Room at Manhattan Plaza** 400 W. 43rd St.
  (212-330-9285) Subway: 1, 2, 3, 7, A, C, E, S to Times Square
- **Emmanuel Baptist Church** 279 Lafayette Ave.
  (718-622-1107) Subway: C, G to Clinton-Washington Ave. ***ebcconnects.com***
- **Festival Café** 1155 2nd Ave.
  (646-398-9686) Subway: 5, 6 to 59th St.
- **First Street Green** 33 E. First St.
  Subway: F, V to Second Ave. ***artsforart.org/afa-events/ingardens***
- **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***
- **Gallery MC** 549 W 52nd St.
  (212-581-1966) Subway: C, E to 50th St. ***gallerymc.org***
- **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***
- **Herbert Von King Park** 670 Lafayette Ave.
  (718-622-2082) Subway: G to Bedford-Nostrand Ave. ***nycgovparks.org***
- **Hot Club of New York** 20 W. 20th St., Ste. 307
  Subway: R, W to 23rd St. ***hotclubny.org***
- **Ibeam Brooklyn** 168 7th St. bt. 2nd/3rd Ave., Brooklyn
  Subway: F to 4th Ave. ***ibeambrooklyn.com***
- **Instituto Cervantes New York** 211 E. 49th St.
  (212-308-7720) Subway: 5 to 51st St. ***newyork.cervantes.org***
- **Iridium** 1650 Broadway at 51st St.
  (212-582-2121) Subway: 1, 2 to 50th St. ***theiridium.com***
- **Ix Restaurant** 43 Lincoln Rd., Brooklyn
  (347-533-6920) Subway: Q to Prospect Park ***ixrestaurant.com***
- **Jackie Robinson Park** Bradhurst & Edgecombe Ave., W. 145th to W. 155th St.
  Subway: D to 145th St.
- **Jamaica Center for Arts and Learning** 161-04 Jamaica Ave., Queens
  (718-658-7400) Subway: E to Jamaica Center ***jcal.org***
- **The Jazz Club at Aman New York** 730 5th Ave.
  (212-970-2626) Subway: N, R, W to Fifth Ave./59th St.
  aman.com/hotels/aman-new-york
- **The Jazz Gallery** 1158 Broadway, 5th fl.
  (212-242-1063) Subway: N, Q, R, W to 28th St.; F, M to 23rd St. ***jazzgallery.org***
- **Jazz 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***
- **Josie Robertson Plaza at Lincoln Center** 1941 Broadway at 65th St.
  (212-875-5050) Subway: 1, 2 to 66th St. -Lincoln Center ***lincolncenter.org***
- **Kato Sake Works** 379 Troutman St., Brooklyn
  (917-719-1603) Subway: L to Jefferson St. ***katosakeworks.com***
- **The Keep** 205 Cypress Ave., Queens
  (718-381-0400) Subway: L to Jefferson St. ***thekeepny.com***
- **LeFrak Center** 171 East Dr., Brooklyn
  Subway: Q to Prospect Park
  prospectpark.org/visit-the-park/places-to-go/lefrak-center-lakeside
- **Le Poisson Rouge** 158 Bleecker St.
  (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th St. ***lepoissonrouge.com***
- **Lowlands** 543 3rd Ave., Brooklyn
  (347-463-9458) Subway: R to Prospect Ave. ***lowlandsbar.com***
- **Madison Square Park** 5th Ave. and 23rd St.
  Subway: R, W to 23rd St.
- **Main Drag Music** 50 S. 1st St. bt. Kent/Wythe Ave., Brooklyn
  (718-388-6365) Subway: L to Bedford Ave. ***maindragmusic.com***
- **Maqam Studio** 250 44th St., Brooklyn
  Subway: R to 45th St. ***maqamstudio.com***
- **Marriott Vacation Club Pulse** 33 West 37th St.
  (212-448-1024) Subway: N, R, W to 34th St./Herald Sq. ***marriottvacationclubs.com/s/location/1314x000000l9TDAA0/marriott-vacation-club-new-york-city***
- **Merkin Concert Hall** 129 W. 67th St. bt. Broadway/Amsterdam
  (212-501-3330) Subway: 1 to 66th St.-Lincoln Center ***kaufmanmusiccenter.org***
- **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***
- **Montefiore Square Park** W. 138th St. at Hamilton Pl.
  Subway: 1 to 137 St.
- **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.
- **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***
- **NoMad Piazza** Broadway bt. 25th/27th St.s
  Subway: R, W to 28th St. ***experiencenomad.com/nomad-piazza***
- **Nubeluz** 25 W. 28th St.
  (212-804-9070) Subway: R, W to 28th St. ***nubeluzbyjose.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***
- **P.I.T.** 411 South 5th St., Brooklyn
  (347-763-0333) Subway: J, M to Hewes St. ***propertyistheft.org***
- **Pangea** 178 2nd Ave.
  (212-995-0900) Subway: L to 1st Ave. ***pangeanyc.com***
- **Park Avenue Armory** 643 Park Ave.
  (212-616-3930) Subway: 6 to 68th St. ***armoryonpark.org***
- **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***
- **Pier 84** W. 44th St. and Hudson River
  Subway: A, C, E, F, V to 42nd St.-Port Authority ***jazzfoundation.org***
- **The Pocket** 130 W. 46th St.
  (646-653-9916) Subway: B, D, F, M to 47-50 St.-Rockefeller Center
  thepocketnyc.com
- **Public Records** 233 Butler St., Brooklyn
  (347-529-4869) Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Ave. ***publicrecords.nyc***
- **Queens Public Library, Flushing Branch** 41-17 Main St., Flushing
  (718-661-1229) Subway: 7 to Main St. ***queenslibrary.org***
- **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 Cube** 140 Broadway
  Subway: 2, 3, 4, 5 to Wall St.; R, W to Rector St.
  noguchi.org/artworks/public-works/view/red-cube
- **Red Rooster Harlem** 310 Malcolm X Blvd.
  (212-792-9001) Subway: 2, 3 to 125th St. ***redroosterharlem.com***
- **Riverdale Neighborhood Houe** 5521 Mosholu Ave., Bronx
  (718-549-8100) Subway: Bx7 to Riverdale Ave./254 St. ***riverdaleonline.org***
- **Riverside Church** 122nd St. and Riverside Dr.
  Subway: 1 to 116th St.
- **Riverside Park** 97th St.
  Subway: A, C, B, D to 96th St. ***riversideparkfund.org***
- **Rose Theater** Broadway at 60th St., 5th fl.
  (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle ***jazz.org***
- **Roulette** 509 Atlantic Ave., Brooklyn
  (917-267-0363) Subway: 2, 3, 4, 5 to Atlantic Ave. ***roulette.org***
- **The Roxy Lounge at Roxy Hotel** 2 6th Ave.
  (212-519-6600) Subway: A, C, E to Canal St. ; 1 to Franklin St.
  roxyhotelnyc.com/dining/roxy-bar
- **The Rum House** 228 W. 47th St.
  (646-490-6924) Subway: N, Q, R to 49th St. ***edisonrumhouse.com***
- **Saint Peter's Church** 619 Lexington Ave. at 54th St.
  (212-935-2200) Subway: 6 to 51st St. ***saintpeters.org***
- **Saint Tuesday** 24 Cortlandt Alley
  (212-735-8000) Subway: 4, 6 to Canal St.; J, Z to Canal St. ***sainttuesdaynyc.com***
- **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. ; G 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***
- **Singers** 30 Kosciuszko St., Brooklyn
  (516-907-2142) Subway: G to Bedford-Nostrand Ave. ***singersny.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***
- **Sour Mouse** 110 Delancey St.
  (646-476-7407) Subway: J to Bowery ***sourmousenyc.com***
- **St. Mazie Bar & Supper Club** 345 Grand St., Brooklyn
  (718-384-4808) Subway: G to Metropolitan Ave.; J, M, Z to Marcy Ave. ***stmazie.com***
- **St. Nicholas Park James Baldwin Lawn** St. Nicholas Ave. at 135th St.
  Subway: A, B, C to 135th St.
- **St. Paul's German Lutheran Church** 315 W 22nd St.
  (212-929-1695) Subway: A, C, E to 23rd St. ***stpaulny.org***
- **The Stone at The New School** 55 W. 13th St.
  (212-229-5600) Subway: F, V to 14th St. ***thestonenyc.com***
- **Straus Park** Ellington Blvd. 106th St. and Broadway
  Subway: 1 to 103rd St.
- **Terraza 7** 40-19 Gleane St.
  (347-808-0518) Subway: 7 to 82nd St. /Jackson Heights ***terraza7.com***
- **Third Street Music School Settlement** 235 E. 11th St.
  (212-777-3240) Subway: 6 to Astor Pl. ***thirdstreetmusicschool.org***
- **Tompkins Square Library** 331 E. 10th St.
  (212-925-5256) Subway: L to 1st Ave. ; F, V to Second Ave.
- **Triad Theater** 158 W. 72nd St., 2nd fl.
  (212-362-2590) Subway: 1, 2, 3 to 72nd St. ***triadnyc.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***
- **Warsaw** 261 Driggs Ave., Brooklyn
  (929-441-3114) Subway: G to Nassau Ave. ***warsawconcerts.com***
- **West End Church** 245 W. 77th St.
  (212-787-1566) Subway: 1 to 79th St. ***westendchurch.org***
- **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***
- **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***
- **Zinc Bar** 82 W. 3rd St.
  (212-477-8337) Subway: A, C, E, F, V to W. 4th St. ***zincbar.com***

IN MEMORIAM

BY MARILYN LESTER

KAMAL ABDUL-ALIM (Jul. 9, 1941 – May 2, 2026) The Cleveland-born trumpeter died at age 84. His best-known work, 1987's groove-based *Dance* (52 Rue Est-Stash)—reissued on Record Store Day 2021—was his sole leader date (featuring an allstar cast of James Spaulding, Bobby Watson, Rahn Burton and Idris Muhammad). His credits include The Brass Company, Milton Marsh, Jeffery Smith, Archie Shepp, Frank Wright, Spirit of Life Ensemble and others.

BENGT BERGER (Aug. 31, 1942 – May 15, 2026) The Swedish drummer-percussionist, composer and ethnomusicologist, whose work since the early '70s bridged jazz with Indian and West African music, died at age 83. Berger studied tabla and mridangam, underpinning the subsequent rhythmic foundation of his work. He collaborated with trumpeter Don Cherry (*Organic Music Society*, 1971-72 and *Eternal Now*, 1973), who was a Swedish resident for many years. He was also a member of Rena Rama (with Bobo Stenson and Palle Danielsson) and Arbete & Fritid. His 1981 ECM album *Bitter Funeral Beer* featured a large ensemble performing arrangements based on traditional Ghanaian funeral music. Berger's credits include Gunnar Lindqvist, Sven-Åke Johansson, Bernt Rosengren, Christer Bothén, Per Tjernberg and Anders Jormin.

MICHEL DENIS (May 1, 1941 – Apr. 28, 2026) Born in Boulogne-Billancourt, France, the jazz and blues drummer, highly influenced by Sam Woodyard and Sonny Payne, died at age 84. His career began in 1961, and throughout the '60s he performed with swing and Dixieland musicians such as Bill Coleman, Michel de Villers, Earl "Fatha" Hines, Stuff Smith and Rex Stewart, also later establishing an 18-year association with blues pianist-singer Memphis Slim. Denis was a fixture in Parisian jazz clubs and his sideman work included collaborations with Paul Gonsalves, Johnny Griffin, John Lee Hooker, T-Bone Walker, Big Joe Williams, Clarence "Gatemouth" Brown, Roosevelt Sykes and François Rilhac's Harlem Jazz Ensemble. Other credits include Michel Sardaby, Gerard Badini, Wild Bill Davis, Spanky Wilson and the Paris All Stars.

STANTON DAVIS (Nov. 10, 1945 – Apr. 18, 2026) The New Orleans-born trumpeter-educator, who attended Berklee College of Music and New England Conservatory (NEC) and who earned a Master's in Ethnomusicology from Wesleyan University, died at age 80. His first four records were in the early '70s with composer-arranger and NEC professor George Russell (he would continue his association with Russell through the '90s). Davis formed his Ghetto/Mysticism, which recorded *Brighter Days* (1975-76), an album of uptempo funk and experimental soundscapes. He would go on to teach at Wellesley College, Southeast Massachusetts University, Bennington College and NEC. He additionally worked with Jazzmobile and was a radio program director at MIT. His credits include Ray Anderson, Muhal Richard Abrams, Oliver Lake, Jimmy McGriff, Earl McIntyre, Errol Parker, Bob Stewart, Mario Bauza, Steve Turre and Randy Weston, as well as Lester Bowie's Brass Fantasy, Sun Ra Arkestra, Gil Evans Orchestra, Charlie Haden's Liberation Music Orchestra and others.

BILLY GAULT (Dec. 28, 1941 – Apr.19, 2026) The pianist, who later changed his name to William Kalim Zarif, died at age 84. In 1959, after high school, he moved from Buffalo to Harlem, working as a performer and mentor who taught music to homeless individuals. In 1975, he released his only album as leader, *When Destiny Calls (The Music of Billy Gault)*, released on SteepleChase, featuring Billy Skinner, Bill Saxton, Michael Carvin and Joe Lee Wilson. After moving to Connecticut, he founded The Artist's Collective in Hartford with Jackie McLean (with whom he recorded three SteepleChase albums) and was an instructor for the Hartford All City Jazz Ensemble at the University of Hartford. Gault's credits include Art Blakey, Joe Lee Wilson, Roberto Magris and Donald Byrd.

KATE HAMMETT-VAUGHAN (May 1, 1957 – May 7, 2026) The Nova Scotia-born vocalist died at home at age 69. She began singing jazz while a student at Acadia University, moving to Vancouver after graduating. The singer opened the first Vancouver Jazz Festival and appeared every year until illness prevented it. She released four albums in the new millennium on Maximum Jazz and her own label, was a member of the NOW Orchestra (with featured artists Barry Guy and Marilyn Crispell) and had additional credits with René Lussier, Susan Frykberg, George Lewis and others.

DANIEL HUCK (Mar. 22, 1948 – Apr. 25, 2026) The French alto saxophonist, clarinetist and vocalist, noted for his scat singing, died at age 78. He had a long collaboration with pianist-organist Eddy Louiss and credits with Orpheon Celesta, Cat Anderson, Les Primitifs Du Futur (with Robert Crumb), Miss Lulu White's Red Hot Creole Jazzband and a co-leader date with Dave Burrell (*Esquisses for a Walk*, 1997).

KIYOSHI KITAGAWA (Dec. 5, 1958 – Apr. 28, 2026) The Osaka-born bassist died at age 67, active until his final months. Kitagawa immigrated to NYC in 1988, joining the Harper Brothers and subsequently collaborating with a "who's who" of jazz. He was a longtime member of Kenny Barron's trio and quintet, and as a leader released ten solo albums, including *Ancestry* (2003)—with Barron and Brian Blade. His other credits include Makoto Ozone, Satoshi Inoue, Akira Sakurai, Kenny Garrett, Jimmy Heath, Tete Montoliu, Miki Hayama, Ben Riley, Terell Stafford, Dayna Stephens, Andy Bey, Jon Faddis and others.

PAUL MCKEE (Mar. 10, 1958 – Apr. 28, 2026) The big band trombonist, composer and educator died at age 68 after a long battle with cancer. In 1991 he became an Associate Professor of Jazz Studies at the University of Colorado Boulder, teaching theory and composition. The Paul McKee Jazz Festival in Indianola, IA, was established in his honor to foster competitive jazz performance. He had a 1995 album on Corridor and credits with the Woody Herman Big Band, University of Texas Two O'Clock Lab Band, Cleveland Jazz Orchestra, Kansas City Jazz Orchestra, Colorado Jazz Repertory Orchestra, Frank Mantooth Jazz Orchestra, Ben Markley Big Band, Socrates Garcia Latin Jazz Orchestra and Kevin Mahogany Big Band, as well as with Clay Jenkins, Bob Mintzer, Brad Goode and Von Freeman.

LINC MILLIMAN (c. 1940 – Apr. 25, 2026) The bassist-tubaist died at an estimated age of 86. He began his career in the early '60s, joining the Maynard Ferguson Orchestra, with which he recorded his first four albums. In 1969, he worked as a duo with pianist Marian McPartland (*Interplay*, Halycon) and, in addition to jazz, was active in Broadway pits during the '90s. His credits include Warren Vaché, Bill Watrous, Ken Peplowski, Don Ewell, Phil Wilson, Butch Miles, George Masso, Derek Smith, Johnny Blowers, Randy Sandke and others.

DANNY MIXON (Aug. 19, 1949 – May 1, 2026) The Harlem-born, Brooklyn-raised pianist-organist, notable as the Music Director at the since-defunct Lenox Lounge in Harlem, as well as for his long association with vocalist Antoinette Montague, died at age 76. With albums on Cinderella and his own label, his credits include Pharoah Sanders, Joe Lee Wilson, The Piano Choir (with fellow pianists Harold Mabern, Stanley Cowell, Hugh Lawson, Nat Jones, Sonelius Smith and Webster Lewis), Betty Carter, Charles Mingus, Frank Foster, Dannie Richmond, Count Basie Orchestra, Bill Easley, Lionel Hampton, Joe Williams, Max Roach, Savion Glover, Dee Dee Bridgewater, Chaka Khan, Cassandra Wilson, Hank Crawford, Lou Rawls, Art Blakey and many more.

YUJI OHNO (May 30, 1941 – May 4, 2026) The Japanese pianist, perhaps best known for his soundtrack work, died at age 84. His first two albums as sideman were auspicious outings with Hideo Shiraki (Ohno's 1966 recording debut) and Terumasa Hino (*Alone, Alone and Alone*, 1967). In the early '70s, he transitioned from session work to full-time composition for TV and film (including the *Lupin III* franchise), integrating jazz with rock and funk. Beyond his extensive commercial success in animation, Ohno remained a dedicated jazz musician with his own or collaborative albums on Liberty, CBS/Sony, Victor, Columbia, King Canyon, RCA Victor, Invitation and Vap.

RYAN PORTER (Jul. 31, 1979 – May 16, 2026) The trombonist, who had struggled with health issues and homelessness, died at age 46 following complications from injuries sustained in a traffic accident. He was a member of the LA-based musical collective the West Coast Get Down (with frequent collaborator Kamasi Washington) and had albums on Alpha Pup, World Galaxy and Rings, in addition to credits with Miles Mosley, Clayton-Hamilton Jazz Orchestra, Diana Krall, Cameron Graves, Quincy Jones, Henry Franklin, Gladys Knight, Queen Latifah and Kendrick Lamar.

JESPER THILO (Nov. 28, 1941 – Apr. 25, 2026) The Copenhagen-born reed player, who studied classical clarinet at the Royal Danish Academy of Music and later added alto and tenor saxophones (and occasional flute) to his arsenal, died at age 84. Winner of the Danish Jazz Musician of the Year award (1971) and Ben Webster Prize (1977), he was a member of the Danish Radio (DR) Big Band (1966-89) and Ernie Wilkins Almost Big Band and had his own or collaborative albums on Storyville, RCA Victor, Music Mecca, Sackville, Stunt and Nagel Heyer. His credits include Europeans Palle Mikkelborg and Hugo Rasmussen, as well as Americans and American ex-pats Clark Terry, Alvin Queen, Wild Bill Davison, Hank Jones, Harry "Sweets" Edison, Kenny Drew, Duke Jordan, Miles Davis and Tommy Flanagan. He frequently performed and recorded with fellow saxophonists, such as Ben Webster, Johnny Griffin, Oliver Nelson, Scott Hamilton and tenor saxophonist-clarinetist Ken Peplowski.

GEORG WADENIUS (May 4, 1945 – May 1, 2026) The Swedish multi-instrumentalist died at age 80. Throughout his career, Wadenius utilized a variety of instruments to achieve his signature sound, bridging jazz, rock and R&B. He played with Blood, Sweat & Tears (1972–75), had extensive NYC session work and was noted for a unique ability to "scat" his solos—vocalizing the melody lines in unison with his playing. He recorded for Luther Vandross, Donald Fagen and Steely Dan, then moved to Norway. Wadenius released new millennium jazz albums on Gazell, EMI, Parlophone and his own label and had 300+ credits, including with Åke Persson, Rune Gustafsson, Arild Andersen, Don Cherry, Joe Henderson, Jeremy Steig, Dexter Gordon, Paquito D'Rivera, Ronnie Cuber, George Benson, New York Voices, Howard Johnson's Gravity and others.

GEORGE YOUNG (Oct. 7, 1937 – Apr. 23, 2026) The Philadelphia-born woodwinds player, who established himself in the NYC jazz scene during the '60s, died at age 88. A prolific session musician, Young was also a member of the *Saturday Night Live* Band, led several quartets, was a founding member of the Manhattan Jazz Quintet (with Lew Soloff, David Matthews, Steve Gadd and Charnette Moffett, later Eddie Gomez) and released albums on Columbia, Chancellor, Electric Bird, Paddle Wheel, Bellaphon and Chiaroscuro. Among his many credits were sessions with Marvin Stamm, Dr. Lonnie Smith, Idris Muhammad, Eddie Palmieri, Quincy Jones, Herbie Mann, Jaco Pastorius, George Benson, Carla Bley and Jon Faddis.

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