

JULY 2026—ISSUE 291

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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THE NEW YORK CITY JAZZ RECORD

SPECIAL FEATURE:
SONNY
ROLLINS
IN MEMORIAM

**BARRY
ALTSCHUL**

RAG TIME TO NO TIME

**JON
WEBER**

**ELSA
NILSSON**

**ART
BARON**

**LARANCE
MARABLE**

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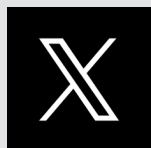
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IN CORRECTION (June 2026 issue)

*In the On Screen review of Luray Caverns, the
photographer credit should be Patrick Hinley. In
the Kōu Label Spotlight, the name of the label is
Chinese for "mouth." In the NY@Night on Alyssa
Chetrick, her bassist was Victor Lin. In the Album
Reviews, Alan Braufman plays alto and flute on
his Anthem for Peace. We regret the errors.*

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Letter from the Editor

For most anyone in and around NYC lately, the energy has been palpable—if not scorching even before the first day of summer hit. The New York Knicks won their first NBA championship in 53 years (!) and celebrated with a victory parade downtown in “The Canyon of Heroes,” which attracted over two million New Yorkers. The city will be riding that high for lifetimes to come. Then there’s the men’s World Cup, which is well underway, with over a half-dozen matches at MetLife Stadium in the nearby Meadowlands, including the highly-anticipated Jul. 19 final. At press time, the US team is looking good, as one of the first three countries to make it into the knockout round of 32. And have we New Yorkers ever seen so many soccer (excuse us, “football”) jersey-donning fans? To add to the thrills, The Bronx Bombers are on a hot streak and in first place, even with future Hall of Famer Aaron Judge sidelined for a month+ due to injury. But what’s really hot around town is the gobsmacking jazz club renaissance that’s been taking place. In midtown, three month-old Jazzcultural has already claimed its place as part of the Big Apple’s jazz landscape and a few blocks east, the even wetter-behind-the-ears The Pocket has already impressed. Additionally, there’s downtown’s newly-christened One Flight Up, plus recent-enough and newish-enough go-to spots certainly worthy of mention: Jazz Genius, Five Spot Jazz, Close-Up and the now weekends-only Birds.

But adding a bit of yin to our yang enthusiasm, is the reality of the jazz sequoias who continue to fall around us. With last month’s June issue, just before press time, we heard of the late-May passing of saxophone colossus Sonny Rollins (check out the In Memoriam Special Feature in this issue); now, just before press time we learned of the death of another significant nonagenarian—South African pianist, Abdullah Ibrahim—as well as guitarist-vocalist James “Blood” Ulmer. These losses to the jazz community remind us to further appreciate the here and now. For starters, be sure to check out octogenarian drummer Barry Altschul (Cover Story), at any one or all three of the different local venues he plays at this month. From the mid ’60s to present day, he’s consistently been a central figure in jazz—an estimable leader, as well as collaborator with the likes of Paul Bley, Chick Corea, Anthony Braxton, Sam Rivers and many others. Carrying the jazz torch is pianist Jon Weber (Interview Feature), who quite literally plays the history of jazz (from Scott Joplin through Keith Jarrett). Weber can be heard this month as part of Bryant Park’s annual summer afternoon solo jazz piano series. Like Weber, we encourage jazz fans to pay their respects to the livelihood of the jazz tradition. Simply get out there to hear as much live jazz as possible. Stretch your ears and your mind; challenge yourself while you take advantage of shows both in- and outdoors. The possibilities are endless (as our Event Calendar and “100 Miles Out” pages prove). Onwards and outwards and see you out at the shows...And stay cool out there!

On The Cover: Barry Altschul by R.I. SUTHERLAND-COHEN/JAZZEXPRESSIONS.ORG

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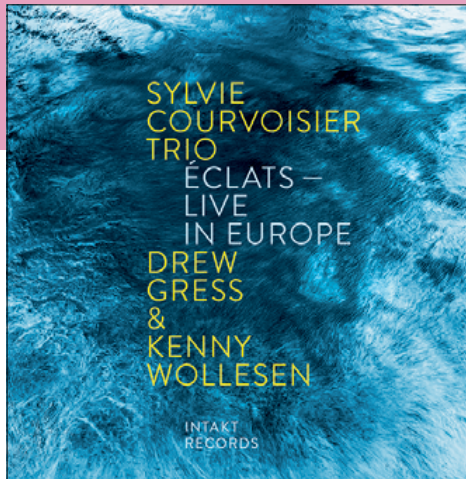
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Intakt CD 450

NITE BJUTI + Guests
Nicole Mitchell and Milena Casado
Minwi

Candice Hoyes: Vocals, Pedals, Lyrics
Mimi Jones: Bass, Vocals, Pedals · Val Jeanty: Drums, Electronics



Intakt CD 452

SYLVIE COURVOISIER TRIO
with Drew Gress and Kenny Wollesen
Éclats – Live In Europe

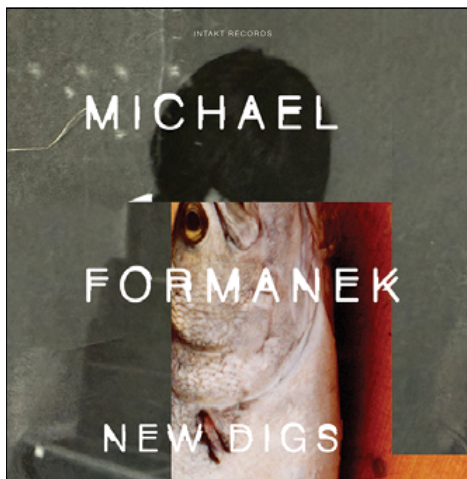
Sylvie Courvoisier: Piano, Compositions
Drew Gress: Bass · Kenny Wollesen: Drums, Wollesonics



Intakt CD 449

BIONDINI – GODARD – NIGGLI
Fables of Time

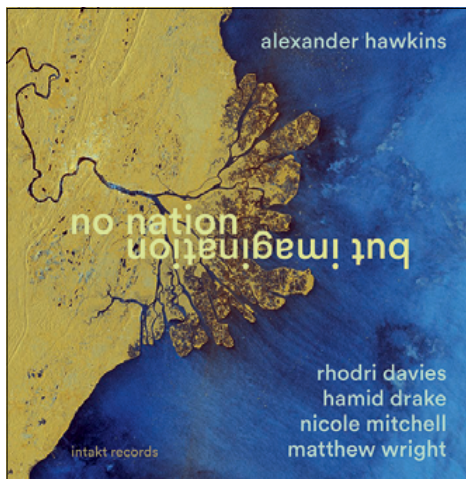
Luciano Biondini: Accordion
Michel Godard: Tuba, Serpent, E-Bass
Lucas Niggli: Drums, Percussion



Intakt CD 451

MICHAEL FORMANEK
New Digs

John O'Gallagher: Alto Saxophone
Chet Doxas: Tenor Saxophone, Clarinet
João Almeida: Trumpet · Mary Halvorson: Guitar
Alexander Hawkins: Hammond B3 Organ
Michael Formanek: Double Bass
Tomas Fujiwara: Drums



Intakt CD 453

ALEXANDER HAWKINS
No Nation but Imagination

Alexander Hawkins: Piano, Synthesizer, Sampler
Rhodri Davies: Harp
Hamid Drake: Drums
Nicole Mitchell: Flute
Matthew Wright: Turntables, Live Sampling



Intakt CD 455

OM
Südpol

Urs Leimgruber: Soprano Saxophone
Christy Doran: Electric Guitar, Devices
Bobby Burri: Double Bass, Devices
Gerry Hemingway: Drums, Percussion
Tony Buck: Drums, Percussion

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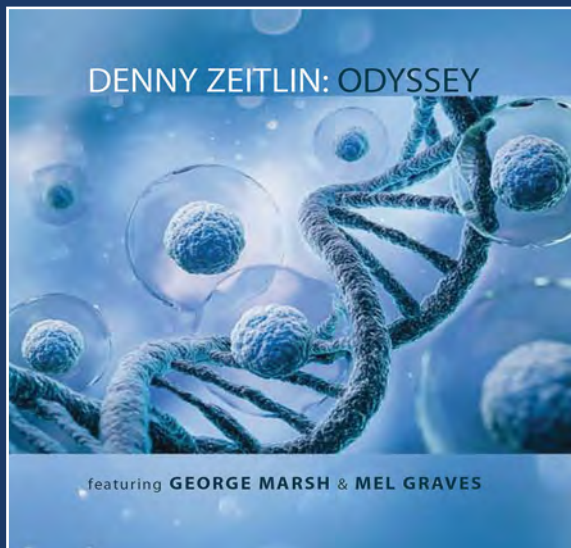
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**DENNY ZEITLIN
ODYSSEY**

GEORGE MARSH & MEL GRAVES
SSC 1816 / AVAILABLE 7/31/26

Denny Zeitlin has long compared music making to setting out on a journey. His new collection, *Odyssey*, highlights three long-standing projects, namely piano led trio with recently departed bassist Mel Graves and percussionist George Marsh, solo piano, and electro-acoustic duo with Marsh.



**RAN BLAKE / DOMINIQUE EADE
ROOTS & BYWAYS**

SSC 1813 / AVAILABLE 7/3/26

Ran Blake and Dominique Eade have enthusiastically combed the diverse paths of the “American songbook” for decades and their new recording, *Roots & Byways*, showcases just how fruitful their journey has been. Ran Blake and Dominique Eade’s *Roots & Byways* is a captivating recording that celebrates the legacy of a long running partnership that continues to find new ways to challenge and delight listeners and the practitioners.



www.sunnysiderecords.com

Rio de Janeiro-born *Carioca* drummer **Duduka Da Fonseca** has been in NYC 50 years, adding his native *suingue* (swing) to many worthy Brazilian jazz projects, most recently his working Brazilian Quartet of Vinícius Gomes (guitar), Manuel Valera (piano) and Gili Lopes (bass), which appeared at Jazz Genius (Jun. 4). Da Fonseca and Lopes enjoy a close, cohesive, rhythmic lock-up, a product of their longtime collaboration. Strong and supple, both play to serve the music, their presence powerful but never obtrusive, as heard in the drummer’s sympathetic support of Lopes’ solo during a cover of Dom Salvador’s “Transition”. Gomes and Valera, in contrast, were firebrands. Gomes handled most melodies, Valera answering with almost nonstop repartee, fingers flying over the piano with precipitous but tasteful virtuosity that would’ve made jaws drop if it hadn’t seemed so effortless. The guitarist, equally quick, linked his ideas into rolling melodic arcs of rhyming phrases. He sparked bright moments on Milton Nascimento’s “Novena”, Tom Jobim’s “Águas de Março” and Marcos Silva’s “Dry Land”, when his guitar seemed to catch fire, shredding melodies that pushed outward against the harmonic frontiers. Wayne Shorter’s “E.S.P.” must’ve been lodged in his subconscious (a song rehearsed at sound check but not performed) because he quoted it in two different solos. Maucha Adnet graced four tunes with her husky, *tranquilo* vocal style, including Jobim’s “Águas” and “Desafinado”, both high points. — *Tom Greenland*



TANYA PARKS

Duduka Da Fonseca @Jazz Genius

When William James “Count” Basie shed his mortal coil in 1984, the unit he founded in 1935, the **Count Basie Orchestra**, kept going, and for the last dozen+ years it’s been under the leadership of trumpeter Scotty Barnhart. For a week at Birdland last month, the Count’s repertoire remained sacred, with Basie’s reputation for hard swing undiluted. A wall of brass in a powerful opener (Jun. 10) might have blown socks off, and burners prevailed. Too much? Heck, no—it’s why the club was jammed to the rafters. Plus, Basie-style swing lies in the fact that no arrangements feature reeds other than saxophones. The blues-style “Who, Me?” (Frank Foster) largely featured the entire trombone section, muted. A “break” from swing came with a superb rendition of temporal control in “Li’l Darlin’” (Neil Hefti). Barnhart, a polished and effective leader, modestly takes only a few solos, with each member offering a rollout of features throughout the repertoire—this is a high-tech jazz machine with well-oiled gears. Barnhart was out front with “I Can’t Give You Anything but Love, Baby” (Jimmy McHugh, Dorothy Fields), his bright tone in homage to Louis Armstrong. The Basie band also features a “girl singer” in the person of Carmen Bradford, whose easy style simultaneously contains plenty of natural swing. As for vocal tone, she’s clarion—akin to another horn in the band. She offered several tunes, including some blues, and was especially noteworthy with the delightfully mercurial “Sometimes I’m Happy”. — *Marilyn Lester*



ADRIEN H. TILLMANN

Count Basie Orchestra @Birdland

Pianist-composer **Yvonne Rogers** has been a regular at Lower East Side’s Close Up for much of its two-year existence, one of a number of emerging artists responsible for the growing buzz around the venue. On Jun. 4 she played a late set of original compositions with Simón Willson (bass) and Kayvon Gordon (drums), staying to host an even later jam session. Her originals—“Holdfast”, “Polyodon”, “Bass Melody”, “Techno”, “Puzzle Building” (from her new solo piano album, *The Button Jar* on Pyroclastic), “Something Sentimental” and “Gray Paint”—all sounded complex, with serpentine, rhythmic schemes and unusual, melodic phrases. Someone might be playing in beat groups of five, while another plays in three, each in an (occasionally overlapping) world of their own; or else a melody might spin out of control, beyond its expected bar line, so that the song form gets forced to adapt to the inspiration of the emergent theme. Amazingly, all this complexity didn’t feel complex. It felt just fine. And Rogers was clearly having a lot of fun with it, her long slender fingers momentarily sagging below the keyboard, only to hoist high and then swoop and swat downwards, flat-handed. Along with her playfulness came moments of subdued ecstasy—on “Techno”, “Puzzle Building” and “Something Sentimental”—when an intuitive spirit took charge. Those hanging for the jam session witnessed Rogers’ equally-inspired approach to the standard “I Hear a Rhapsody” (Fragos, Baker, Gasparre), assisted by trumpeter Skylar Tang and vibraphonist Joel Ross—but on drums! (TG)

Between the mania of a NY Knicks championship NBA win, World Cup soccer and the UFC cage fight on the White House lawn, an energizing yet calming energy was to be found at Chelsea Table + Stage (Jun. 14) via vocalist **Stephanie Nakasian** and the Matt Baker Trio, who opened with their feature of “Have You Met Miss Jones?” (Richard Rodgers, Lorenz Hart). Baker is a player who combines technical prowess, creative ideas and plenty of soul, and with Karl Kimmel (bass) and Aaron Seeber (drums), the trio superbly supported Nakasian through a set of welcome, refreshing tunes off the beaten track. Entering, chanting “We love basketball,” the vocalist launched into a swinging “Sweet and Low Down” (George and Ira Gershwin), followed by “Don’t Look Back” (Johnny Mandel, Kaye Lawrence Dunham), with a propulsive beat provided by Kimmel. Married to the late pianist Hod O’Brien, his tune with lyricist Fran Landesman, the quirky “Mystery Man”, was on the bill, as was “House of Gold” (Hank Williams), a hat tip to her first career on Wall Street. Nakasian can also scat up a storm, as in a vocalese with her lyrics to Miles Davis’ “So What?”. A duet with Kimmel on Carly Simon’s “Mockingbird” involved role-playing levity. A warm, relaxed and chatty stage presence, Nakasian is a vessel of fun and joy. In a set full of riches, by the closer, “Hallelujah I Love (Him) So” (Ray Charles) with guest artists, singer Meri Ziev and mouth trumpeter, Robert Gurland, all was right with the world. (ML)

The Midtown Theater District, the heat's rising and there's a brand-new club in town and it's one we've been waiting for. The Pocket lured listeners down to its below street-level space like a siren song, to hear alto saxophonist **Lakecia Benjamin** (Jun. 6) who leapt onstage as her exquisitely funky yet continuously swinging ensemble lit the real fire. Benjamin, who commands a special popularity in jazz, one expected of a pop act, took immediate command on a riff-heavy fusion piece, blowing high into the horn's range, soprano-like. The overall effect marked the shape of this unique homage to John and Alice Coltrane, sporting Trane's unique Mid-Eastern tone alongside the empowering drones of Elias Bailey's bass, Jonathan Barber's Elvin-indebted drumming and pianist Oscar Perez in his vital place between McCoy Tyner and Alice. As the steam rose, Benjamin's energy level followed suit and, wide-eyed, she wore a near smile within her embouchure as the crowd erupted. Perez' solo flight was biting, aerial, catapulting off the energy, a tireless exhibition of the pianist's breadth. Benjamin cast a vision of universal jazz fusion, including leading the house in uproarious chants. But the highlights eclipsed even the furor: "I Wish I Knew How It Would Feel to Be Free" (composed by Dr. Billy Taylor, made famous by Nina Simone) spoke loudly against oppression, with a blue rubato intro by the leader—and a resounding "My Favorite Things", reflecting the Coltranes' later, free adaptations, particularly when Benjamin and Barber released a lengthy, boiling duet. — *John Pietaro*

Anyone wandering into the E. 11th Street 11BC Serenity Garden last month (Jun. 7) would have found flautists **Cheryl Pyle** and **Robert Dick** deep in improvised conversation; it was the kind of special encounter that keeps NYC a place worth living in. Pyle began her Beyond Flute project in 2013 with guitarist Bern Nix (1947-2017), then turned toward fellow flautists, as well as woodwinds, playing the gardens of her East Village neighborhood with a rotating cast, including duos, ever since. She has followed the now 76-year-old veteran, Robert Dick, from when she first arrived in NYC in 1980. Almost immediately, the garden itself seemed to enter the improvisation. A dog howled, birds called back, and two flutes of various types and sizes fluttered and whooped in reply, sounding eerily alive. Over 45 minutes of short improvisations, the duo moved through the family—C flute, bass flute, piccolo—dismantling any fixed idea of what sounds come forth from a flute. Dick, a specialist in extended techniques, whose innovations have expanded the flute's vocabulary, played the glissando headjoint he invented, bending pitch like a guitar's whammy bar, in quick swoops and long sighs. Using circular breathing (he wrote the authoritative text on the subject), he sustained tone without pause and sang into the flute to spill out multiphonics that braided into Pyle's lines, his voice seeming to emerge from some unknown source. The performance unfolded patiently, without urgency or destination, an extraordinary invitation into an unexpectedly vast sound world. — *Ariella Stok*



Lakecia Benjamin @The Pocket



Robert Dick, Cheryl Pyle @11BC Serenity Garden

The majestic art deco trappings, reaching back a century, start at the entryway of Zinc Bar, NYC's oldest continuously running jazz room (once the Cinderella Club). Here, the brilliant alto saxophonist **Rudresh Mahanthappa** (Jun. 1), on this perfect pre-summer evening, artfully united swirling decades of new music and culture, from his family roots of southern India to NYC's downtown haunts. The performance (sponsored by reed company Vandoren) served as a Charlie Parker homage. "On the DL" (based on the Parker/Miles Davis collaboration "Donna Lee", a contrafact itself of "[Back Home Again in] Indiana") began as a rubato arabesque with the leader's meaty alto out front, conjuring more Pharoah Sanders than Bird. A thicket of accented bass (Matthew Parrish) and piano repetitions (Oscar Perez) carried the piece into a new realm, with phenom Rudy Royston near assaulting his drumkit as Mahanthappa released rivers of improv, cycling over several Eastern modes, equal parts hypnotic dance and mourning lament. Perez' explosive solos painted the stage with Afro-Cuban history: Machito is apparently alive and well within his pianisms! Other Mahanthappa originals (based on Parker) included "Chillin'" ("Relaxin' at Camarillo") and the moody "Sure, Why Not?" (grown from "Confirmation"). The latter was jazz balladry perfection—dark, breathtakingly slow with band interactions uncannily layered. The former pummeled the presto tempo with the leader's upper register crafting instrumental South Asian vocal stylings, while Royston and Parrish forged a ceaseless, rhythmic locomotive. (JP)

Night one of the two-night Pi Recordings' 25th anniversary at Roulette (Jun. 4) was a study in contrasts that traced the label's range: the introspective experimentalism of **Marc Ribot's** solo guitar, then the in-the-pocket charge of alto saxophonist **Steve Coleman's** Five Elements. Both sets offered unfettered improvisation, the label's animating concern. Ribot spent much of his set bent over his acoustic guitar, face pressed close to its body, as if communing with the wood's vibrations as much as the notes. He shook the instrument until loose string-ends clattered against it, detuned a string and let the pitch sigh and licked his fingers to coax squeaks and friction from the surface. He moved through the many languages he commands—pure abstraction, blues, and a lovely, slightly fractured lullaby—with a restraint that turned technique into sorcery. His jagged reading of John Coltrane's "Dearly Beloved" seemed to summon Coltrane's full quartet out of one instrument. After that sobriety, Coleman's group felt like a party. A searching alto solo gave way to the band crashing in like a freight train; the momentum never flagged across 70 minutes. As Sean Rickman's drumming bounced, the band would lock into a loop, throb at its edge, then diverge into new layers and dense polyrhythms. Trumpeter Jonathan Finlayson traded cowbell and solos with Coleman over Anthony Tidd's kneading electric bass, building intricate, rhythmic designs. Throughout, they balanced precision with propulsion, making complexity feel communally alive. (AS)

WHAT'S NEWS

In Albany, NY, the New York State Assembly and the New York State Senate passed legislation commemorating "COLTRANE 100," John Coltrane's centennial, the resolution reading: "celebrating the 100th Anniversary of the birth of John Coltrane, renowned artistic trailblazer and innovative New York jazz musician." Impulse! Records representatives, the label in midst of its year-long celebration in collaboration with the Coltrane Estate, joined members of the legislature for this historic event, which was sponsored by Senators Cordell Cleare and Jamaal Bailey, plus Assembly member Jordan J.G. Wright (whose grandfather spent years as a lawyer representing John Coltrane, as well as Miles Davis, Max Roach and Art Blakey). The resolution was unanimously passed by both chambers. In a statement from the Coltrane Estate: "This resolution will be a permanent fixture of the collection at the John and Alice Coltrane home in Dix Hills, NY...we encourage all to visit that cultural and educational landmark." Of forthcoming COLTRANE 100 events: this month tenor-soprano saxophonist Ravi Coltrane will be featured in his first-ever performance of his father's music adapted for orchestra, at Philadelphia, PA's TD Pavilion (Jul. 22); tenor saxophonist Kamasi Washington plays at Newport Jazz Festival (Aug. 1) in tribute to Coltrane (and Miles); and alto saxophonist Lakecia Benjamin is the featured artist as part of "COLTRANE 100: Legacy" at the Hollywood Bowl in Los Angeles, CA (Sep. 23). For more info visit shorefire.com/roster/john-coltrane.

The Sun Ra Arkestra and its 102-year-old fearless leader **Marshall Allen** has been busy with performances and ceremonies of late. The Arkestra was honored with a plaque on the Philadelphia Music Alliance Walk of Fame on Broad Street in May. Last month in the East Germantown section of Philadelphia, near the Arkestra house (where Ra lived from 1969-93), a newly-revealed, large-scale mural—*In The Orbit of Ra* by artists Erel Martinez and Keir Johnston—was dedicated to Sun Ra, at which Allen and the Arkestra performed as part of the ceremony. And featured as part of this year's Vision Festival: Allen & The Cosmic Future (with Dave Burrell, William Parker, Dave Hoteb, Darius Jones and Andrew Cyrille) at Roulette (Jun. 26). For more info visit sunraarkestra.com.

The Kennedy Center lost its case against jazz drummer-vibraphonist **Chuck Redd**, who canceled his annual Christmas Eve engagement there on the heels of President Trump illegally adding his name to the institution (Trump's name has also since been taken down from the building's exterior). The judge on the case dismissed the \$1 million retaliatory suit filed against Redd by The Kennedy Center, which alleged the last-minute cancellation cost the center \$1 million in damages. Note: the event was free. The Chuck Redd Quartet performs this month at Jazzcultural (Jul. 3-5) For more info visit chuckredd.com.

The two 2026 grant recipients of the 501(c)(3) **John Abercrombie Jazz Scholarship Fund** (JJSF) were recently announced: Toronto native and current Berklee College of Music student, guitarist Darcy Wigston, and guitarist Dylan Lizza, who is enrolled in SUNY-Purchase's Jazz Studies program and currently studies with Pasquale Grasso. Named after the pioneering jazz-rock style guitarist John Abercrombie (1944-2017)—whose extensive discography included a lengthy affiliation with ECM Records (including his 1974 debut album, *Timeless*)—the JJSF was founded to pay tribute to its namesake's legacy "by providing tuition assistance to students based on need and merit." For more info visit johnabercrombiejazzfund.org.

In other 501(c)(3) not-for-profit news...After 40+ years, Mark Morganelli and Ellen Prior—founders of Jazz Forum Arts (JFA)—have officially stepped down from the arts presenting jazz organization they built from the ground up. Retiring as of this month, they are handing over the reins of JFA, which includes its centerpiece—the **Jazz Forum** jazz club in Tarrytown, NY (20 miles north of Manhattan)—to new, incoming Executive Director (and drummer) Darrian Douglas (Jazz Forum's Director of Programs for the last year) and Chief Operating Officer Clara Ward (who has been with JFA for the last decade). Both will help carry on the tradition by continuing to bring jazz to Westchester County—and we look forward to what they have in store. Coming to the venue this month, highlights include the groups of pianist William Hill, bassist Corcoran Holt, trumpeter Bruce Harris, alto saxophonist Sarah Hanahan, organist Ana Petrova and others. For more info visit jazzforumarts.org.

To submit news email ldgreene@nycjazzrecord.com

COURTESY OF ARTIST



JON WEBER

SONGBOOK STEWARD

BY JOSH GAGNON

Attaching the word “genius” to Jon Weber is no stretch. The Milwaukee-born pianist spontaneously sat down at a keyboard at age three, and by the age of five had memorized thousands of standards from his grandmother’s piano rolls. Largely self-taught, Weber has perfect pitch, virtuosic technique and an encyclopedic knowledge of jazz and popular music history; plus ask him to play like any known pianist and he’ll replicate the style perfectly. There’s melodic recall and the gift of weaving musical quotes into the creative ideas of his playing. Also a composer, and host of NPR’s “Piano Jazz with Jon Weber” (the chosen successor of the legendary Marian McPartland’s “Piano Jazz” program), Weber’s multi-decade career has established him as a recorded jazz luminary in his own right as well as a sought-after music director-accompanist for countless jazz and cabaret vocalists.

THE NEW YORK CITY JAZZ RECORD: You’re the late-night pianist at Mona’s club. How long have you been doing that gig?

JON WEBER: At first, it was just a place to go. I remember I was playing a concert at Symphony Space with Bria Skonberg, Evan Arntzen and Glenn Crytzer. And after the show, this is 2012 I want to say, they said, “Hey, you want to go to Mona’s?” I’m like, “What’s Mona’s?” Little did I know, and as soon as I arrived, I was thinking, “Oh, this is so cool.” It was an 11 to 3 (am) gig at that time, and I was there as a visitor, just in the jam, right up my alley because I have done late-night jams before, when I lived in Chicago, for example. Dennis [Lichtman] decided to make it 9 to midnight after COVID-19. It was just an easier thing, and he thought, “Well, we want to have a late night thing too,” so he wanted to have it midnight to 2 (am). And I think, I can’t remember if it was Jesse Gelber or Gordon Webster, a piano player played the late-night, one of them, I forget which one. Dennis just asked me and I said, “Oh God, yeah!” I usually play until the last person leaves happy, which is usually me [laughs]! Actually, it stays pretty packed.

We always have waves of people coming from different clubs that close at various hours, and all of a sudden, we’ll have a whole bunch of people come in from this club or that. It’s never been the same exact crowd twice. We have a lot of regulars, but no two weeks have ever been the same. And I’ve been doing it steadily since 2021, doing the late-night thing. Every once in a great while, I’ll have to take a Tuesday off because I’ve got to go somewhere to play. For example, I’m bringing my suitcase next week. Yeah, I’m on a 6:30 (am) flight to the Twin Cities again.

NYCJR: What’s your relationship with travel like?

WEBER: I don’t travel anywhere near as much as I once did. I remember moving out of one apartment about a year ago, and I went through my old calendars. I thought, “Oh my God, how did I ever get this much

done?” I moved from, let’s see, well, I was in 18 different countries in that year. But I think, let me ask you something—during COVID-19, did you find yourself looking at your calendar from 2019 and saying, “Oh my God, how did I get all this stuff done? How am I ever going to get used to this life again if it ever resumes?” When it came back, I said to myself, “Oh yeah, I remember now!” So yeah, I do love it if I have the chance to go somewhere.

NYCJR: What do you think your role is as the host of a jam session, and how do you see your relationship with the next generation of people who are enthusiastic about this music?

WEBER: I would hope that there’s a contagious interest or enjoyment of this repertoire, of this stuff, of this approach. If I could be the ombudsman, that’s a good Norse word, to be the middleman—I’ll say, “What do you guys feel like playing? What do you want to play?” Every once in a while, there’s a dead silence for 30 seconds, which is an eternity for me on stage because I rarely get up from the bench. If nobody says anything, I’ll start playing something that I think they’ll know. If I’m feeling really confident about the group of folks that are up there, I’ll play something that I’m pretty sure they don’t know.

I’ve got to give my grandma another shoutout because she had all these piano rolls. One day, when I was five years old, her piano just showed up at her house with about 2,000 rolls, which I immediately learned by heart because when you’re five, what else are you doing? You don’t have any car payments, or mortgage, or alimony, or anything else. You don’t have any responsibilities. It’s a time of maximum fun and minimum responsibility. If I can do anything, if I can pass the torch of my grandma’s time, if I can keep her alive in a way...I just think it ought not to disappear, this joyful stuff that I listen to. I think about the people who created it in the first place, and many of them were Black composers like Shelton Brooks or Scott Joplin. They made up this stuff in response to being treated terribly. It was a terrible time of persecution for them. They were being humiliated and lynched and shot and burned and hanged. All these awful things are happening to them. The response was this joyful thing. It’s astonishing the kind of alchemy that arose from that situation. It’s putting the best possible spin on an awful thing that was happening. If nothing else, I feel inspired and obligated to pass that on as long as I possibly can.

NYCJR: You have this ability to go layers deep in these stories—the ability to, in a context that one wouldn’t expect, quote these diverse melodies from across genres. How did you go about starting to play like that? You mentioned your grandmother’s piano rolls, but how did you develop this vast repertoire from which you’re pulling? Did that come naturally?

WEBER: I’d have to say that it’s because all types of music interested me, because there’s some value in every piece of music I’ve ever heard. Because somebody likes it. Somebody enjoyed it. Somebody created it. I remember hearing a Sammy Davis Jr. record as a kid where he was singing. He impersonated forty different people. He would sing a song that everybody knew, and he’d have (impersonate) five different people singing it here and there. And he’d kind of have them trade off. He’d have himself as Louis Armstrong singing, and then Mario Lanza, and then he’d have Boris Karloff doing it, then Dean Martin, then Jerry

(CONTINUED ON PAGE 33)

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JULY 2026 JAZZ CALENDAR

<p>TUESDAYS 8–11 PM Weekly Jam Session House Band: Diego Voglino with guests</p>	<p>WEDNESDAYS 8 & 9:30 PM Allison Miller (7/1) Duduka Da Fonseca’s <i>Quadrilogy</i> (7/8) Morgan Guerin (7/15) Elsa Nilsson Band of Pulses (7/22) Marty Ehrlich Quartet <i>Expanse</i> (7/29)</p>
<p>THURSDAYS 8 & 9:30 PM Gary Versace (7/2), Jacob Sacks (7/9), Steve Cardenas (7/16), Julian Shore (7/23), Ben Monder (7/30)</p>	<p>FRIDAYS 8 & 9:30 PM Zoe Obadia (7/3) Ember with Caleb Wheeler Curtis (7/10) Jerome Sabbagh (7/17), Kazemde George (7/24) Stephan Crump with Darius Jones, Eric McPherson (7/31)</p>
<p>SATURDAYS 6 - 7:30 PM DUET SET(s), followed by 8 & 9:30 PM sets: Wayne Tucker (7/4), Garvin Blake (7/11) Daniel Meron, Pablo Menares, Jimmy Macbride (7/18) Melissa Aldana (7/25)</p>	

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JULY 28TH - AUGUST 2ND

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ELSA NILSSON

A WORLD OF FLUTE

BY JIM MOTAVALLI

Flute player-composer Elsa Nilsson grew up in Gothenburg, Sweden with an American mother and a Swedish father, which helps to explain her international outlook. Her working band includes Argentinian pianist Santiago Leibson, Chilean drummer Rodrigo Recabarren and Alaskan bassist Marty Kenney. Together, they can take you just about anywhere in the world.

"I started singing at age two," the now Brooklyn-based Nilsson says. "My dad directed an [ex-Navy] choir and he put me out there. When I was four, he had me singing harmonies with my brother. I started piano at five, with lessons from a Brazilian woman living in Sweden." Illuminating more about her father and his influence on her formative years, she adds, "My dad was a fisherman, and I hated to go out with him because I'd get motion sickness, plus I didn't like killing things. So he'd drop me off on a remote island, where I'd make up songs. The first one that got written down is from when I was six." At 13, Nilsson was sent off to Camp Unalayee, a Quaker wilderness camp in California: "I couldn't bring the piano, but the flute fit well in a backpack!" There Nilsson taught herself to play flute by improvising on mountain tops. In returning to music school she was told she wasn't good enough to become an orchestral flautist, so her teacher started showing her avant garde classical pieces. "It was a sideways door into jazz."

Another entry point came via her brother, who owned *The Köln Concert* (ECM, 1976), pianist Keith Jarrett's iconic solo album, and then there was her mother's America, the home of jazz, which beckoned. "In 2005 I bought a round-trip ticket to Seattle and never used the return trip," she says. And in 2010, Nilsson made the cross-country trip to the City That Never Sleeps. "I was drawn to the urgent way people relate to the music here," she explains. Plus, Nilsson is a lifelong scholar and New York provided opportunities of study; she has, over the years, studied with (and sometimes recorded with) teachers including Karl Berger, Jamie Baum, Jon Cowherd (*After Us*, 2018), Robert Dick and Bill Frisell (through a CMA Performance Grant with her sometime collaborator, pianist-vocalist Dawn Clement). Dick acknowledges that, "Elsa was my student through the NYU jazz program [where she earned a master's degree]. She was really gifted, and she had been told a lot of stupid things by a bunch of jazz dabblers. Once she started playing more in harmony with the nature of the flute, she just blossomed." Unsurprisingly, Dick was an early champion of Nilsson's music, and helped with her early solo work, including the 2013 debut, *Already There Yet*. Baum reveals that Nilsson studied with her, via mail, when she was located in Seattle, and then for a year in New York after she came East. "She's a wonderful player, and I know she does cool stuff," Baum says. "She organized a flute quartet, including me, Robert Dick and Jessica Lurie, and we played a gig at Spectrum on the Lower East Side—probably in 2012 or 2013. It's great to see the next generation of dedicated flautists taking the music in new directions." Of new directions, saxophonist Peter Apfelbaum, who has played with Nilsson's

quartet and worked with her in the Creative Music Studio Improvisers Orchestra, observes that Nilsson is not only a virtuoso flautist, but one who is reordering and reinfusing jazz by creating her own instrumental structures to improvise within, thus redefining the roles of the different instruments in her groups. "I love how varied and wildly imaginative her music is," he enthuses. "Rhythmically, harmonically and conceptually, from the very spare to the very dense. And however knotty and complex her music gets, it always feels lyrical."

Nilsson, who might have as easily majored in philosophy instead of music, has made three records with Band of Pulses, including her latest, the just-released *Liminal* (Adhyâropa). The album title is derived from Latin and means threshold, and thus liminality, an existential state of being "betwixt and between," of existing on the boundary of what has passed and not yet arrived. "I've become fascinated with the in betweens," Nilsson explains. "We all have these big, life-changing moments, such as moving to a new place, leaving our old lives behind. In my current case, it's going through a divorce. You have to let go of a version of yourself to grow into the next phase." The music on *Liminal*, which consists entirely of her original works, is extremely varied, from serene passages that fit right into the mainstream jazz repertoire to moments of agitation and total turbulence that reflect liminality. "We all have these experiences," Nilsson explains. "Beauty and brutality are two sides of the same thing."—a statement that arose from one of many projects she is involved with: *Live from Death Row* (2025) with political activist-pianist Albert Marquès and Keith LaMar, who is on Death Row in Ohio and who speaks about the dichotomy of human existence. "That's something Keith said to me, along with 'everything is everything,'" Nilsson says. "If you refuse to look at the grit, you're cutting yourself off from part of life."

Among her projects, and inspired in part by veteran flute player Paul Horn (who recorded inside the Taj Mahal) as well as Eric Dolphy (who imitated and was inspired by the sound of birds), Nilsson has been traveling the world to create in far-flung nature, as part of her *Atlas of Sound* series. She made *Quila Quina*, a duo record with Santiago Leibson in Patagonia, and *Coastal Redwoods* in the Pacific Northwest. The third in the series will be recorded in the Czech Republic this summer.

In the final analysis, Nilsson isn't focused on commercial success. She says a huge influence on her "both musically and personally" was the late trumpet player-composer Ron Miles, who had lessons to teach about keeping one's integrity intact. Nilsson's teaching work at The New School keeps her solvent while she pursues a demanding muse: "I'm trying to do something as deeply honest as possible, and to capture as much of the experience of being alive as I possibly can."

For more info visit elsanilssonmusic.com. Nilsson's album release concert is at Bar Bayeux Jul. 22. She is also at *Soup & Sound* Jul. 19 (with Ravi Coltrane) and *Mezzrow* Jul. 29 (with Steve Cardenas). See Calendar.

Recommended Listening:

- Elsa Nilsson/Jon Cowherd—*After Us* (Bumblebee Collective, 2018)
- Elsa Nilsson—*Hindsight* (Bumblebee Collective, 2019)
- Martin Fabricius/Elsa Nilsson—*Glaciers* (Gateway Music, 2023)
- Esthesis Quartet—*Sound of Fury* (Sunnyside, 2023)
- Elsa Nilsson/Santiago Leibson—*Atlas Of Sound, Quila Quina*, -41°17'38.21"N -71°45'68.48"S (ears&eyes, 2023)
- Elsa Nilsson Band of Pulses—*Liminal* (Adhyâropa, 2024)



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<p>National Jazz Museum in Harlem* 58 West 129th St., 2PM 7/16 - Jorge Sylvester Ace Collective 7/23 - Barry Altschul Trio 7/27 - Monday Night Jam, 6PM 7/30 - Steve Swell - The Poetics of Improvisation <small>*and livestreaming on JFA Facebook and YouTube</small></p> <p>Bushwick Inlet Park 86 Kent Ave at North 9th St, Brooklyn, 6:30 PM 7/16 - Reggie Woods Quintet 7/23 - George Gray Jazz Coalition</p> <p>Brooklyn Museum 200 Eastern Parkway, Brooklyn, 2PM 7/12 - Beareather Reddy 7/26 - Terrance Simien and the Zydeco Experience</p> <p><small>This project is supported in part by an award from the National Endowment for the Arts, the New York State Council on the Arts with the support of the Office of the Governor and the New York Legislature and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council and by the Howard Gilman Foundation.</small></p> <p>  </p>	<p>Hudson River Park Jazz at Pier 84 555 12th Ave, 7PM 7/1 - Clifton Anderson 7/8 - Chief Baba Neil Clarke Trio Plus 7/15 - Ghanniyya Green and Soulful Sound 7/22 - Spaceman Patterson and the Celestials</p> <p>Boardwalk Blues - Pier 97 Pier 97 at W. 57th St, 6:30 PM 7/7 - Phil Young's House of Blues feat. Annette St. John 7/14 - Keith "the Captain" Gamble 7/21 - Charlie Burnham Quartet 7/28 - Debbie Knapper and the Knappertime Band</p> <p>Riverside Park Sunsets Sounds Pier 1 at W. 70th St, 7PM 7/14 - Andrea Brachfeld 7/21 - Ronnie Burrage Holographic Principle</p>
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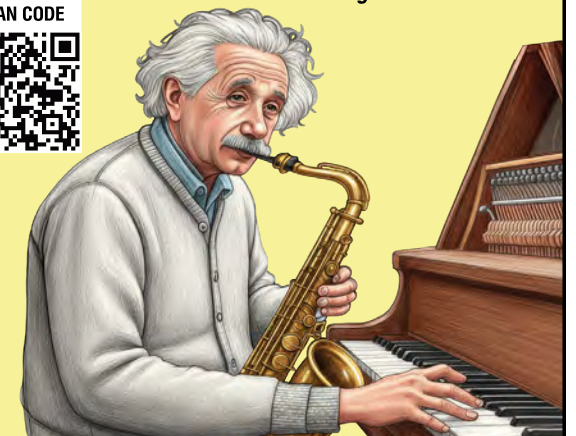
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BARRY ALTSCHUL

RAG TIME TO NO TIME

BY JEFF CEBULSKI

R.I. SUTHERLAND-COHEN



The history of “free” or avant garde jazz is littered with notable artists and giants such as John Coltrane, Charles Mingus, Ornette Coleman, Cecil Taylor, Eric Dolphy and Sam Rivers, with references to their “sidemen.” One name that isn’t often mentioned, as leader or “sideman,” but should be, as he has certainly been prominent in the music’s development (including extensively with Rivers), is drummer Barry Altschul. And at 83 years old Altschul still remains an active participant. Of drumming icons, he credits Zutty Singleton, Big Sid Catlett, Papa Jo Jones, Art Blakey, Max Roach, Philly Joe Jones, Roy Haynes, Charli Persip, Tony Williams and Elvin Jones. “After that, I stopped listening to drummers for influences!”

One good example of his individualism and enduring stage presence is Altschul’s 3dom Factor, with new generation saxophonist Jon Irabagon and veteran bassist and longtime collaborator, Joe Fonda. The group’s live recording from a decade ago, *Live in Kraków* (Not Two) opens with a three-and-a-half minute drum solo on “Martin’s Stew”. The drummer’s heft can additionally be felt during the trio’s hard swinger “For Papa Jo, Klook, and Philly too”, in homage to drummers Papa Jo Jones, Kenny “Klook” Clarke and Philly Joe Jones. And like those iconic drum predecessors, says Fonda, “Barry is (also) an innovator, one of the individuals who helped create and invent the music that has influence on all of us who are involved with some aspect of creative music today. He is a musician of the highest order and a man whose swing is so deep that you can’t sit still when he hits that groove!”

In 1965-66, when Altschul’s name and playing first graced the albums of pianist Paul Bley (the drummer’s earliest albums included Bley’s *Touching* and *Blood* on Fontana as well as *Closer* on ESP-Disk’), Bley was in the early years of his transition from post-bop to the new “free jazz” world. Up to that point, the South Bronx native had worked his way into Bley’s orbit after a largely self-taught period that ended with lessons from veteran bop era drummer Persip at age 18, followed by stints with alto saxophonists Lee Konitz and Art Pepper, pianist Hampton Hawes and others. That Altschul became associated with the free jazz movement was not that ironic; as a young man, he, in his terms, “cancelled from academia” when his parents would not let him attend the city’s vaunted Music and Art High School. With a disciplined approach (as he says, “my true love was bebop”) and the rigor of accompaniment, Altschul quickly became known as a good listener who adapted his style to whomever he played with. So, when Bley asked him to join his trio, Altschul was able and willing to follow the leader into unexplored territory: “When Paul Bley got me, I had no idea about free music whatsoever. And I’m very fortunate, actually, because with Bley, Rivers, Chick Corea and Anthony Braxton, they’re all very schooled in the language of bop and had careers playing that kind of music. And so their influence on me was great.”

Thinking back to those days, Altschul remembers the challenges of the material Bley championed as, across the spectrum, Bill Evans himself was reimagining standards and roles with his trio of bassist Scott LaFaro and drummer Paul Motian. For Altschul, the difference was that “there was a motion, a speed, rather than a delineated time. The approach was to take time to the next place. There were ballads that we learned that I had to learn to play freely... it’s like there’s a clock, and the hands of the clock are

swinging freely, but they always pass the 12 at the same time...the dynamics are very important, especially playing with piano trios.” Bley recorded many compositions by his then wife Carla Bley, as well as the enigmatic Annette Peacock, who “was writing this music that’s very airy, very different than what I was used to playing,” Altschul says. “I didn’t know how to approach the music.” Then came an acid trip on a beach in Rhode Island. Listening to the waves coming in and droplets of water splashing off the rocks, Altschul had an awakening. “It was the motion of the waves that was exactly the kind of rhythm that was needed for Annette’s music, which we eventually called ‘wave music.’”

In the next two years, Altschul accompanied Bley on eight albums, including the drummer’s first as a leader—*Virtuosi* (Improving Artists Inc.), a trio with bassist Gary Peacock, which was released in 1976 though recorded a decade prior in 1967. He would then land with rising pianist Corea and the Miles Davis-fusion educated bassist Dave Holland, forming A.R.C., which released its eponymous debut on ECM in 1971. While the album was unconventional, Corea’s similar bop background was a connective tissue for Altschul: “Chick was an incredible musician, composer, great drummer. He had that whole background of playing time and changes, and so I really enjoyed what we played.” Holland, who was “quite knowledgeable of the whole history of the music” also became a very compatible rhythm partner. In 1972, the wildly-talented and unconstrained saxophonist-composer Braxton joined the trio, thus creating the quartet Circle, whose live recording *Circle: Paris-Concert* became an early ECM classic. Braxton, says Altschul, “wanted to be consciously different as a player. Dolphy came before him and took that space, but then [Braxton’s] compositional skills emerged.” Another aspect of the freer collective paradigm that Altschul dealt with was his accompanying relationship with the individual members: “Everyone [in Circle] played very busy. Whoever was the leader at the moment determined what direction you were going in. If the creative energy of that person fell, someone else took it. Now, in order for me not to drown out all the subtleties that were going on, for me to keep playing as busy as I was, we started experimenting with drum sound and realized that the best way for everything to be heard was to tune my drums very high and not have so much overtone running into the other notes of the people who were playing.” Holland, Braxton and Altschul continued their partnership on another ECM classic, *Conference of the Birds* (1973), which eschewed the piano and included Rivers. Altschul explains, “Playing with people like Rivers, where there was also no pianist, gave me another sense of freedom.”

With his reputation solidified, the drummer moved to leading his own albums in the late ’70s and early ’80s that mixed bop and free modes, but were largely melodic and rhythmic, pointing back to his early bop roots. Two of them are among the drummer’s personal favorites: *You Can’t Name Your Own Tune* (Muse, 1977), with Holland, Rivers, pianist Muhal Richard Adams and trombonist George Lewis; and *Irina* (Soul Note, 1983), an underappreciated piano-less quartet with Enrico Rava (trumpet, flugelhorn), John Surman (baritone) and Mark Helias (bass).

Since that time, Altschul has been sporadically active on stage and in the recording studio, accompanying a wide

assortment of people including bassist John Lindberg, trombonist Lewis, keyboardist Steve Cohn, pianists Denis Levaillant and, more recently, Álvaro Torres and veteran tenor saxophonist Ricky Ford. In 2007, Rivers, Holland and Altschul joined one last time on the momentous *Reunion: Live in New York* (Pi Recordings) at Columbia University’s Miller Theatre. He was also a featured artist on the live presentation *The Art of Percussion* with Andrew Cyrille and Andrea Centazzo (Ictus, 2020). A large swath of his work since 2010 has been with Irabagon, either on the saxophonist’s albums or with 3dom Factor. Says Irabagon of Altschul’s significance: “His contributions in the breadth and command of all the branches of the jazz tree are, in my estimation, unmatched. He encompasses the full jazz history and lineage and did it at a time where the music was experiencing exponential growth and change. Barry has gone unnoticed for way too long.”

While Altschul’s main identity is with left-of-center jazz, he is grateful that the younger generation has not jettisoned the American songbook. “But what I don’t feel good about,” he muses, “and I had discussed this with Jimmy Heath, who felt the same way, is that swing is gone. It’s now groovin’ or rockin’, but the energy and swing is not really getting used, and I miss that.” Among his current favorite drummers are Nasheet Waits and Marcus Gilmore: “They have the whole thing that a lot of cats attain, but they still are able to deal with the whole, as Beaver Harris once said, ‘from ragtime to no time.’ They’re able to play in all the different jazz styles plus more contemporary styles.” Another appreciative and appreciated drummer regarding Altschul is Tomas Fujiwara, who without hesitation says, “Barry means so much to me (and) he has treated me like family since I moved to NYC.”

Currently, Altschul (who recently weathered a hospital stay after a European tour) has an undiminished focus on playing and still plans to travel to distant parts to perform and serve as a purveyor of his bop-based roots. “Barry deserves a Lifetime Achievement Award (and) I hope one day he receives it for all that he’s given to the music,” says Fonda, as a pointed reminder to the jazz community at large. With three local dates this month—at Jazz Genius, the National Jazz Museum in Harlem, Smalls, plus upstate at Bop Shop Records—and with the grace of good care and his rhythm instincts intact, Altschul hopes to carry on as an ambassador of the age when time and no time merged to form modern jazz’ free expression.

For more info visit pirecordings.com/artists/barry-altschul. Altschul’s Quartet is at Jazz Genius Jul. 9, his 3dom Factor is at National Jazz Museum in Harlem Jul. 23 and he is also at Smalls Jul. 30 - Aug.1 (with Ricky Ford). See Calendar.

Recommended Listening:

- Paul Bley—*Closer* (ESP-Disk’, 1965)
- Chick Corea, Dave Holland, Barry Altschul—*A.R.C.* (ECM, 1971)
- Barry Altschul—*You Can’t Name Your Own Tune* (Muse, 1977)
- Barry Altschul Quartet—*Irina* (Soul Note, 1983)
- Sam Rivers, Dave Holland, Barry Altschul—*Reunion: Live in New York* (Pi Recordings, 2007)
- Barry Altschul—*The 3dom Factor: Live in Krakow* (Not Two, 2016)

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ALEXANDER CLAFFY / BASS

AARON SEEBER / DRUMS

JULY 10 -12 7 PM & 9 PM

GEORGE COLLIGAN QUARTET

GEORGE COLLIGAN / PIANO

STEVE WILSON / ALTO SAX

ALEXANDER CLAFFY / BASS

BILL STEWART / DRUMS

JULY 17 -19 PM & 9 PM

GEOFFREY KEEZER QUINTET

GEOFFREY KEEZER / PIANO

RON BLAKE / TENOR SAX

NORIKO UEDA / BASS

JOCELYN GOULD / GUITAR

RYAN SANDS / DRUMS

JULY 24 -26 7 PM & 9 PM

STEVE WILSON

STEVE WILSON / ALTO SAX

JOE LOCKE / VIBRAPHONE

HELEN SUNG / PIANO

JAY ANDERSON / BASS

ADAM CRUZ / DRUMS

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BYRON LANDHAM / DRUMS

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WEEKNIGHTS IN JULY 2026

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JULY 6 SARAH HANAHAN QUARTET

JULY 13 BRUCE HARRIS: TO BE OR NOT TO BOP

JULY 20 ARI HOENIG TRIO

JULY 27 JOE FARNSWORTH QUARTET

TUESDAYS

PIANOTRIONITE

JULY 7 ALAN BROADBENT TRIO

JULY 14 JONATHAN THOMAS TRIO

JULY 21 JEB PATTON TRIO

JULY 28 VICTOR GOULD TRIO

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JULY 8 BYRON LANDHAM QUARTET

JULY 15 GEORGE PAPAGEORGE

JULY 22 IAN HENDRICKSON-SMITH QUARTET

JULY 29 JERRY WELDON QUARTET

THURSDAYS

JULY 2 MEJEDI OWUSU QUARTET

JULY 9 JAY COLLINS & THE D.F.C

JULY 16 STEVE NELSON QUARTET

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ART BARON

BEYOND CATEGORY 'BONE PLAYER

BY MARILYN LESTER

Some careers are storied. Trombonist Art Baron's is one of them. For one thing, in 1973, Baron, at age 23, was one of the very last musicians hired by the maestro himself to join the Duke Ellington Orchestra (DEO). Baron had already made his mark on the road with Buddy Rich, James Taylor, Lou Reed and Stevie Wonder, a turning point gig when he performed the trombone solo on "Love Having You Around" for Wonder's *Music of My Mind* (1972). And Ellington, ever well-informed was hipped to the trombonist's already developed proficiency on complex, plunger-mute techniques—a hallmark of the Ellington trombone section. Greatest among these were Joe "Tricky Sam" Nanton and Lawrence Brown (the latter who retired from the DEO in 1970). Looking back, Baron says "For me it's all about Lawrence Brown." Ellington had played concerts in Bridgeport, CT, near Baron's hometown of Fairfield, making an impression on the young man: "I was floored." After Booty Wood had replaced Brown, Baron joined Vince Prudente and bass trombone player Chuck Connors on the bandstand.

When Ellington passed on May 24, 1974, his son Mercer took over the band, and aside from touring, came the Tony Award-winning Broadway revue, *Sophisticated Ladies*, from February 1981 through January 2, 1983, with the DEO on stage. Woodwinds player, Patience Higgins, who was in that band, remembers Baron as "a musician with a very high musical IQ who had amazing soloing ability. His reverence for his predecessors was always present and his joy and humor was infectious." But on February 8, 1996, Mercer Ellington succumbed to a heart attack, effectively ending the extraordinary unbroken record of DEO touring and performances. Yet, Ellington karma brought Baron back to Broadway again with the *After Midnight* revue, based on 2011/2012 City Center Encore runs entitled *Cotton Club Parade* and colloquially referred to as "the Duke Ellington musical," which ran from November 2013 through June 2014.

Arthur John Baron, born January 5, 1950, enjoyed a public school music education, like many kids of the day. When it came to choosing a musical instrument

as part of his cultural education, he was attracted to the glockenspiel, which his mother put the kibosh on. "She thought it was too effeminate," Baron laughs. "You're not playing *that*," she said," noting he could have become a vibraphone player. So the trombone called instead and Baron threw himself into music full bore, also picking up tuba and penny whistles. He eventually could play "three different penny whistles, different keys in the same song with no written music." In the sixth grade, his parents bought him a jazz album and by eighth grade he was taking private lessons that got him into the high school jazz band. There he also made Allstate Orchestra auditioning with a "piece of music I'd never played before," adding, "I never played in an orchestra in my life." Yet the teenager had been furiously gigging in clubs and joints around Bridgeport, "soaking it all up." Pragmatically, he entered Berklee College of Music intending to become a music educator, "just in case." But one of his professors took a look at him and, according to Baron, said: "you're a composer, I can tell." He adds, "So I took composing as a major." But Berklee couldn't contain Baron's energy and drive. "There were too many rules," he says. "You'd walk into class and already there were 25 things you can't do." And so he left Berklee behind and the saga of Baron on the road began, leading to Duke and his eventual rise into the "Tricky Sam" Nanton, plunger chair in the DEO.

In the last 25-30 years, Baron has amassed plenty of first-call work and has established himself as an undisputed master of the trombone and plunger mute. He's fronted his ensemble, The Duke's Men, initially with former members of the DEO and he's played in the Lionel Hampton big band, George Gruntz Concert Jazz Band, Mingus Big Band and the Rivbea All-star Orchestra, as well as recording with David Sanborn, Frank Wess, Betty Carter and many others. Fellow trombonist Ray Anderson—who with Baron was in the New York Composers Orchestra, Sam Rivers' Rivbea Orchestra and with the Gruntz Concert Jazz Band, and with whom Baron recorded on Anderson's own big band project—met Baron on a subway platform the second time he took a subway train upon arriving in New York in 1973. "It was one of my luckiest days ever," he says. "He is one of the truly great trombone virtuosos and an exceptionally generous and supportive person. He's an absolute master of the plunger techniques that inspire all of us. I, and countless others have benefited immeasurably both musically and personally from knowing Art." Trombonist Ed Neumeister, who met

Baron in 1980 and who's worked with him frequently, was also an early beneficiary of Baron's skills. "Art was always very positive, jovial and fun to be around and work with," he says. "He was extremely influential to me as a plunger playing—especially with pixie mute—trombonist."

Baron, whose past collaborations additionally include the small groups of Jack Walrath, Elliott Sharp, Mario Pavone, Lou Grassi and Jerome Harris and ensembles Ballin' The Jack and Kamikaze Ground Crew, was also a member of the Lincoln Center Jazz Orchestra (precursor of the Jazz at Lincoln Center Orchestra) under David Berger. Many of its players were fellow Ellingtonians, including Britt Woodman, Buster Cooper, Clark Terry, Jimmy Hamilton, Willie Cook, Milt Grayson and Joe Temperley. Saxophonist Andy Farber, who has known Baron since those days, in Ellington-speak, considers him a "beyond category" player, with chops rooted in pure feeling and attitude. "He is strictly an in-the-moment improviser, who creates melodies, and effects that supports the musical environment of the gig he is on, rather than regurgitating licks he has learnt in a practice room," Farber observes.

That philosophy of playing, given his early rebellion at Berklee, defines Baron's observation that young musicians today are over-schooled, graduating from institutions of higher learning, knowing technique first and improvisation and soulfulness second. In the last several years, Baron has encountered a health challenge with motor skills, which he's been addressing with positivity and physical therapies, including boxing. He keeps his chops up with regular practice and looks forward to gigging again, echoing Farber's sentiment: "I hope he soon recovers from his recent struggles, so we may make some noise together very soon."

For more info visit [instagram.com/artbaronmusic](https://www.instagram.com/artbaronmusic)

Recommended Listening:

- Duke Ellington and His Orchestra—*The Last Tour: Farewell From Vienna* (ORF, 1973)
- Bobby Watson—*The Year of the Rabbit* (Evidence, 1987)
- Lincoln Center Jazz Orchestra—*Portraits by Ellington* (Columbia, 1991)
- Jerome Harris Quintet—*Rendezvous* (Stereophile, 1998)
- Ballin' The Jack—*Jungle* (Knitting Factory, 1999)
- Mark Masters Ensemble—*Masters & Baron Meet Blanton & Webster* (Capri, 2019)

LEST WE FORGET



CHARLIE PARKER, LARANCE MARABLE (HOWARD MORRIS/HEAD)

LARANCE MARABLE

BEBOP'S UNDERSUNG RHYTHMIST

BY LAURENCE DONOHUE-GREENE

With all the semiquincentennial celebrations planned nationwide, this Fourth of July also represents the landmark occasion of the traditionally-celebrated birthday of Louis Armstrong—the only thing more American than baseball and apple pie—with 2026 representing his 125th birthday (though he was actually born Aug. 4). But among the more under-the-radar July 4th occasions we commemorate is the 14-year deathaversary of one who, during his final years of playing, many considered to be one of the last real bebop drummers: Larance Marable (1929–2012). Marable may best be known for his decade-plus

tenure in bassist Charlie Haden's Quartet West—in essence his swan song affiliation, and notably a high profile one—before he suffered a stroke and stopped playing altogether. Dig deeper, though, and one quickly realizes that he was not only one of the last real bebop drummers, but one of the best bebop drummers period.

A distant relative of early 1900s pianist, riverboat bandleader Fate Marable (whose bands served as springboards for a vast array of prominent jazz figures, including Armstrong, Henry "Red" Allen, Johnny and "Baby" Dodds, Jimmie Blanton and Zutty Singleton), Larance (also less-commonly spelled "Lawrence") Marable was born May 21, 1929 in Los Angeles, CA, where he quickly became an integral part of the West Coast jazz scene. Largely self-taught, he was originally influenced by Kenny Clarke and Art Blakey, and would quickly become a dependable presence behind the kit for numerous bandleaders, respected for his powerful cymbal work, reliably driving snare technique and impeccable timing. His professional debut was in 1947, and as a teenager,

he played with bebop pioneer, alto saxophonist Charlie "Bird" Parker (Marable can be heard on quite a few Bird bootlegs, recorded in L.A.). Soon he would accompany most every significant West Coast-associated horn player: tenor saxophonists Dexter Gordon, Wardell Gray, Teddy Edwards and Harold Land; alto saxophonists Frank Morgan, Herb Geller and Art Pepper; and trumpeters Chet Baker and Jack Sheldon. Marable recorded with many and additionally played behind countless others at numerous jam sessions. One go-to location for such regular jams was the famed, hallowed jazz venue The Lighthouse (in Hermosa Beach, CA), at which he was the house drummer as a member of bassist Howard Rumsey's Lighthouse Allstars. In addition to Rumsey, The Lighthouse's house trio included pianist Hampton Hawes, with whose trio Marable debuted on his first jazz recording in 1951 (the drummer possibly may have recorded prior to that in 1950 with early R&B pianist-vocalist Amos Milburn). *The Hamp Hawes*

(CONTINUED ON PAGE 32)

HIGH TWO

DEMOCRATIC & EGALITARIAN CREATION

BY JOHN SHARPE

Daniel Piotrowski didn't set out to found a record label so much as to correct an imbalance. In 2003, while covering Philadelphia's arts scene for the *Philadelphia Weekly*, he recognized that pianist Dave Burrell (who turns 86 this September)—long a distinctive voice in creative music—remained underexposed despite his presence in the city. Their rapport grew as Piotrowski followed Burrell's work, and when he learned the pianist hoped to record with William Parker (bass) and Andrew Cyrille (drums), but wasn't gaining any traction, he saw an opening. "I stepped forward with the idea of starting a label. And he was up for it," he recalls. High Two was born not from business ambition (Piotrowski still talks of "break even dreams") but from a fan's impulse: to bring important music into better view.

The label launched with Burrell's *Expansion*, featuring what he dubbed his Full Blown Trio. Burrell's art—an idiosyncratic telescoping of blues, free improvisation, stride and lyrical romanticism—gave

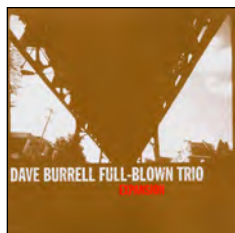
the new imprint a high profile from the start. Such was the acclaim that a second disc, *Momentum*, followed in 2006, this time with Michael Formanek (bass) and Guillermo E. Brown (drums). Burrell's presence didn't end with the music however; he inadvertently helped christen the label too. As Piotrowski explains: "It's a reference to a Dave Burrell record called *High Won - High Two* (Arista Freedom, 1968). So it's a play on that." But High Two was never meant as a one-artist boutique. In parallel with Burrell's project, Piotrowski issued *Ashé A Go-Go* by Kevin Diehl's Sonic Liberation Front (SLF), a group that quickly became one of the label's defining pillars, amassing a further six albums until the band's eventual dissolution amid COVID-19 in 2020. SLF's fusion of Afro-Cuban percussion, free jazz and chamber-like writing brought another facet of Philly's creative ecosystem into focus. Diehl enlightens: "We evolved and tried to look at how can we present ourselves in different ways. And we had various collaborators. We did a release with Sunny Murray. We did two with Oliver Lake: with a string quartet [*Bombogenic*]; and more recently we commissioned him to compose music for voices [*Justice: The Vocal Works of Oliver Lake*]. So it's his trademark of close interval music but with voices and SLF-adjacent to that. Those are just some examples. High Two was a great home to

try these different things out."

Reflecting Piotrowski's catholic tastes the label broadened beyond jazz in its early years, taking in rock, folk, electronics and other corners of the local scene. But that expansion eventually met the reality of what a small imprint can reasonably shoulder. "More recently, it's really been more back to the origins and focus on what I think is interesting in the jazz scene in Philadelphia," he says. The return to a jazz-centered mission sharpened the label's profile while allowing Piotrowski to concentrate on the music that was his passion. "There's a lot going on here always," he adds, a point indisputable in a city whose creative circles can feel both tight-knit and inexhaustible. The move also coincided with Diehl taking a greater role in the label. Having young children and a full-time job, Piotrowski welcomed the help from someone embedded in the roster. "He's always been a partner, an ally and friend and a useful resource for the label. But he's taken more of a step forward in recent years. So it's both of ours now."

Although he has always been the face of SLF, its spokesperson and founder, Diehl promotes an ethos which encourages everyone to shine. Such endeavors

(CONTINUED ON PAGE 33)



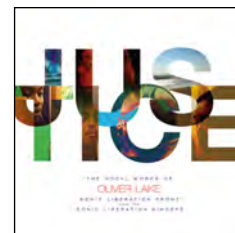
Expansion
Dave Burrell Full Blown Trio



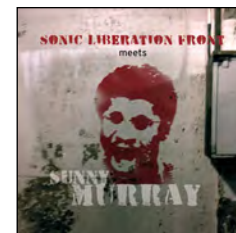
The Omniverse Oriki
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Sweet Earth Flower
His Name Is Alive



Justice
Sonic Liberation Front



Meets Sunny Murray
Sonic Liberation Front

VOXNEWS

MORE VOCALS

BY TESSA SOUTER

Calling all vocalists aged 30 and under: applications are due this month (Jul. 15) for the Herbie Hancock Institute's International Jazz Vocals Competition, which will take place in Paris (Oct. 10-11)—the first time this prestigious event is being held outside the US. Previous winners include **Jane Monheit**, **Cécile McLorin Salvant** and **Jazzmeia Horn**.

There seems to be more vocal jazz than ever happening this summer, indoors and out. Jazz on the Plaza at Saint Peter's Church features four wonderful singers: rising star **April Varner** (Jul. 9), **Tyler Bassett** (Jul. 16), trumpeter-vocalist **Benny Benack III** (Jul. 23) and tenor saxophonist-vocalist **Camille Thurman** (Jul. 30). The ever-adventurous vocalist-songwriter **Andrea Wolper** belatedly celebrates her birthday at Mezzrow (Jul. 12), with Miki Yamanaka and Ken Filiano, and at Five Spot Jazz (Jul. 30) with Janis Friedman and Filiano. **Marcus Goldhaber**, a singer with echoes of Chet Baker, celebrates the release of his new *The Promise of You* (Fallen Apple) at Mezzrow (Jul. 16). Expect a mix of standards and originals that sound as though they emerged from the Great American Songbook. Also at Mezzrow are Brazilian singer **Jamile** (Jul. 5), a vocalist with impeccable taste and a beautiful instrument; the remarkable singer-songwriter **Vanisha Gould** (Jul. 12); **April Varner** (Jul. 19), who also appears at Zinc Bar the following day (Jul. 20); and **Naama Gheber** (Jul. 19), whose latest release, *They Say It's Spring* (La Reserve), is a joyful celebration of two beloved New York seasons: the album features 11 exquisitely-chosen standards, six devoted to spring, five to autumn.

Honduras-born, Spain-raised and NYC-based vocalist-songwriter **Eva Cortés** celebrates her beautiful album *La Malinche* (TRCC) at Drom (Jul. 16). Described as "a personal take on identity, memory and collective awakening," the project is inspired by the historical figure La Malinche, an enslaved Nahua woman who became interpreter, adviser, intermediary and eventual lover to Spanish conquistador Hernán Cortés. Montreal-based Juno and Félix Award-winning vocalist-arranger **Emilie-Claire Barlow** and her stellar band return to Birdland (Jul. 9-11), featuring Great American Songbook classics, bossa novas, ballads and French chansons, reimagined in her distinctive style. In this new show, she presents selections from *La Plus Belle Saison*, her most recent all-French project, alongside the singer's other favorites. Also at Birdland, Accentuate the Positive celebrates America's 250th birthday in song, presented in memory of Ken Peplowski, with vocalists **Olivia Chindamo**, Paris-based **Angela Grey** and The Voice finalist **Wyatt Michael** (Jul. 3-4). Other vocal highlights include Chilean vocalist-guitarist **Camila Meza** (Jul. 7-8), **Stella Cole** (Jul. 15-18), **Allan Harris** (Jul. 17-19) and cabaret star **Karen Akers** (Jul. 13), celebrating France on the eve of Bastille Day. At the Blue Note, **Lisa Fischer** with the Orrin Evans Trio is an absolute don't miss (Jul. 16-19); as is the Baylor Project with vocalist **Jean Baylor** and drummer Marcus Baylor (Jul. 10-12). At JALC's Rose Theater, Duke Ellington's masterpiece *Black, Brown and Beige*, features the extraordinary young singer **Ekep Nkwelle** (Jul. 23-24). Composer-poet-pianist **Janice Lowe** and vocalists **Olitheia Anglin** and **Kyoko Kitamura** will appear at the Brooklyn Free Spirit Festival (Jul. 11-12). **Kate Kortum** performs with the Aaron Diehl Trio at 92NY's "Jazz in July" (Jul. 22).

Currently enjoying a world tour, double GRAMMY-winner **Nicole Zuraitis** releases her latest album, *The*

Devil I Knew (La Reserve). Described by Zuraitis as "a self-reckoning" rather than a breakup piece, the album unfolds across five thematic movements—The Mirror, The Martyr, The Malediction, The Reckoning and The Requiem—each connected through poetry by iconic female writers including Dorothy Parker, Emily Dickinson, Edna St. Vincent Millay and Francis Ellen Watkins Harper. Catch her live at The Jazz Loft (Jul. 16) and the Shubert Theater in New Haven, CT (Jul. 17). **Tierney Sutton** has a beautiful new duo album with longtime collaborator, pianist Tamir Hendelman. *Spring* (BFM Jazz) celebrates the season with a beautiful version of "You Must Believe in Spring", featuring a previously unheard verse by the Bergmans, close friends of the singer. The release concerts are at Smoke with special guests Randy Brecker and Lewis Nash (Jul. 1-3) and Houston Person (Jul. 4-5). Also at Smoke, **Jane Monheit** (Jul. 15-19), one of the foremost interpreters of the Great American Songbook, sings Cole Porter. Later in the month, **René Marie**—one of the most distinctive vocalists of her generation—appears as special guest with Eric Scott Reed (Jul. 22-26), showcasing the music of Duke Ellington and Billy Strayhorn.

RETROSPECTIVES...The first-ever reissue of poet and social activist **Amiri Baraka's** (aka LeRoi Jones) electric and live 1982 beat-poetry recording *New Music - New Poetry* (Modern Harmonic), is newly remastered and accompanied by a zine-style poetry insert and liner notes by avant garde saxophonist David Murray. **Ella Fitzgerald's** *Live at Falconer Theater, Copenhagen 1966* (Gearbox) captures the singer at the top of her game on a previously unreleased recording made the night before her celebrated Stockholm concert. And **Jimmy Scott's** *Falling in Love Is Wonderful*, recorded in 1968 (released on Ray Charles' Tangerine label), and Scott's rare *Doesn't Love Mean More* (Modern Harmonic) are both available again.

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FESTIVAL REPORT

LONG PLAY FESTIVAL

BY TOM GREENLAND



Billy Hart @Roulette

Bang on a Can's annual Long Play festival, held for five years in downtown Brooklyn, has established itself as a don't-miss event for curious listeners. This year's program (Apr. 29 - May 3) continued its mission to embrace both composition and improvisation, a mingling and mangling that often yielded surprising results. Below is a sizzle reel of festival highlights.

Opening night's double-feature at Roulette juxtaposed YPY's (aka Koshiro Hino) sinuously syncopated computerized dance-beats with goat (jp)'s human-hand-made grooves. The latter, an Osaka-based quintet spurred by the ultra-precise drumming of Rai Tateishi and Akio Jeimus, played so tightly it sounded quantized. Judging by the crowd's kinetic responses to the second set, humankind beat the machine. A second preview show at the same venue the next night presented weaver Catherine DeGennaro seated at a large, close-mic'd loom, pressing treadles with her feet to create a triangle-shaped "shed" to pass the shuttle through, then pulling the beater bar to push a new weft against the growing rows, finally releasing the pedals to switch harnesses. She repeated this four-step cycle for almost an hour, establishing an utterly hypnotic auditory and visual momentum as an accordion droned tones and 53 "virgin violinists" stared vacantly out into the audience, waiting for the conductor's cues. They (the violinists) knew that we (the audience) knew that they weren't trained, didn't really know what to do, and were waiting curiously—just as listeners were—to see what would happen next. DeGennaro, meanwhile, was locked into her loom and knew exactly what to do, all of which created a strange tension, transforming something potentially monotonous into something momentous.

Two "jazzier" shows appeared at Roulette the following evening. Over the course of drummer Billy Hart's quartet set, Nicole Glover (tenor) proved an engaging storyteller and Ethan Iverson (piano) an intelligent contrapuntalist along with Ben Street (bass), while the 85-year-old bandleader showed himself (once he was safely seated atop his throne) to be an adroit and kingly practitioner of all-things-drums. Just after, BlankFor.ms' (aka Tyler Gilmore) trio with Jason Moran (piano) and Marcus Gilmore (drums) negotiated the human/machine matrix when Gilmore mixed in live samples of the pianist with his own EFX processing. For their closer, a cover of Thelonious Monk's "Evidence", the drummer's grapevining feet played

(CONTINUED ON PAGE 32)

MILES 100

BY DAVID CRISTOL



Bobby Previte @Elbphilharmonie

Since opening its doors in 2017, Hamburg, Germany's Elbphilharmonie has become an architectural landmark of the city, its wavy, crested roof and reflective glass façades visible from afar. Two peerless auditoriums are located at its core, which one reaches by way of winding flights of stairs leading into the upper floors. Cradled by the Elbe river, the building evokes a gigantic ship ready to sail, and visitors are free to roam its wide indoor plazas and outdoor passageways, which offer unobstructed views over the docks, extending as far as the eye can see. It's hard to think of a worthier temple to celebrate a towering figure such as Miles Davis (1926-1991), whose centennial concerts there (May 1-6) addressed different periods of his career.

Trumpeter Ambrose Akinmusire is on a Miles streak. He's scheduled to perform Davis and Gil Evans' joint repertoire at London's Royal Albert Hall in August, and can be heard on drummer Gregory Hutchinson's newly released album *Kind of Now - The Pulse of Miles Davis* (Warner Music). In Hamburg, on the last evening of an eight-date tour, the Brussels Jazz Orchestra (BJO) and Akinmusire presented "... What's Not There: A New Perspective on Miles," delving into the mid '60s Miles Davis Quintet repertoire. The Grosser Saal was packed to the rafters. The pieces were arranged for a 17-strong ensemble—13 winds and brass plus rhythm section, and including saxophonist Lennert Baerts and Argentine pianist Guillermo Klein. In this setting, Akinmusire's command of the sonic possibilities afforded by his instrument, from warm, velvety flurries to arrow-like high-pitches and impeccably articulate phrases, dazzled. He was highlighted by the orchestra, backing him and the other soloists, including BJO's founder, saxophonist Frank Vaganée. The instrumentation differed wildly from the originals, with some tunes initially unrecognizable. Opener was a goosebump-inducing medley of Herbie Hancock's "Riot" and "Sorcerer", followed by Wayne Shorter's "Water Babies", in lush sound colors. Acoustic bliss continued with Shorter's "Fall", a vehicle for Akinmusire, who favors long, breathy tones, the stage lit in sunset-red hues for the dusky theme. To project the accented notes, the trumpeter sometimes reverted to the trademark Davis position, head leaning forward, bell directed towards the floor. His playing style, however, is his own. He offered the fascinating "Mademoiselle Mabry

(CONTINUED ON PAGE 33)

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I was Sonny's pianist for 20 years. In 1978, I auditioned for him in California and thought that there would be a band. No band—just me and Sonny. We played some tunes and afterwards he said that I was in the group. The next day we did a live recording at the Great American Music Hall, *Don't Stop the Carnival*, with Donald Byrd, Jerome Harris, Tony Williams. It was all very exciting. We went on the road, traveling the world and recorded many more albums. He was supposed to start a new band and play some amazing venues but got sick and the tour was canceled. After that we would speak on the phone often. I was very close to Sonny Rollins.

—MARK SOSKIN (piano)

Words cannot express the depth of feelings sparked by Sonny's transition. He plucked me up when I was just 16 years old, watched me grow, then put me in his band, twice: 1982-88 and 2005-10. I have no idea how many gigs that totaled. Thousands perhaps. Anecdotes of our relationship span the gamut—from serious insights he shared, to gut-busting gig and road stories, to personal advice. One of many stories that comes to mind was in 1987. I'd recently done a live recording at the Village Vanguard with Kenny Burrell's Jazz Guitar Band. I'd also just gotten the gig with Miles Davis' band and had received an itinerary with a handful of dates. One of Miles' dates fell on the same day as a gig that I had on the books with Kenny. The Burrell gig would've marked the first live date after the release of our record. I called Sonny for advice. After explaining the situation (including that Miles' gig would be in Chicago and possible for family and friends to attend), I offered my feelings. "Part of me just wants to do the gig with Miles..." After a brief silent pause, Sonny said quite plainly, "What part is that?" From that response I knew what I had to do. I called Miles and got him a sub for the gig. Imagine that?

—BOBBY BROOM (guitar)

Personally, I've been very fortunate to have played with some wonderful musicians. I am still enjoying that privilege. I am saddened that Sonny Rollins, one of those people who helped shaped my career as a person as well as a musician, has left the concert. His musical wisdom, his trust in his fellow musicians and his spirit made every job I did with him a pleasure not just to play with him, but to watch the process. He's upstairs now playing with the other guys. I enjoyed playing with him down here. Let us remember him in joy.

—RON CARTER (bass)

What can I say? He has influenced every note I've played from my early teens till present day. I only met Sonny once, at Perry Ritter's Woodwind Repair shop in 2001, not long after 9/11. Perry was fixing my horn and I went out for a coffee, and when I came back to the shop an hour later, as I walked up to the counter, I saw a man with his back to me and heard that unmistakable voice. It's the only time in my life I've felt "star struck." I went up to the counter and told Sonny how he had been such a huge influence and thanked him. Then Perry handed me my horn and said, "Try it and see if that feels better." I started sweating profusely, realizing that I now had to play in front of Sonny. I played the first A section of "You Go to My Head" and Sonny said, "Yeh! Nice big sound"—the greatest compliment you could ever hope for as a tenor player. I've been fortunate to have known many great jazz musicians and, over the years, see them go and been sad and mourned, but I have to say that Sonny's passing has left a feeling of emptiness and an absence that's the closest to the feeling of losing a parent I've felt in the years since losing mine. But as I've always felt, the beauty of a great artist like Sonny is that his mind and music run through the hands of myself and so many others, and his musical DNA will be passed on for many generations to come. Sonny lives!

—GRANT STEWART (tenor saxophone)

Many of us apply the term "icon" to those whose cultural work has earned wide renown. I understand that, but I feel that "icon," "titan" and "colossus" tags can distract us from recognizing the humanity of those whose contributions we cherish. As a prodigious instrumentalist and spontaneous musical thinker, whose intuition and consciousness enhanced each other, Sonny Rollins had undeniably rare gifts. But crucially Sonny also did the work, as exemplified by his love-fueled engagement of time, thought and physical practice on the bridge that deserves to be graced with his name. And as documented in the published edition of his personal notebooks, he engaged in notable spiritual and intellectual work as well. His lifelong quest to live up to the example of artists he revered set a path that anyone, musician or non-musician, can choose to follow and benefit from. I'll be forever grateful that Sonny chose to include me in parts of his long artistic journey, but we are all fortunate to have shared time on the planet with him. His recorded legacy will continue to inspire; his memory is a blessing. Thanks, Sonny!

—JEROME HARRIS (bass guitar, guitar)

Maestro di Maestri "Saxophone Colossus Supreme" Theodore "Sonny" Rollins has set the pace for generations upon generations, musically and otherwise. He will continue to inspire and elevate all of us to higher unforeseen heights within the fabric of the music and the art of living. His passion, wisdom and embrace will fuel my ideas throughout my lifetime. We have all been blessed for 95 years of Sonny Rollins' majesty! Thanks be to God...Love & Music.

—JOE LOVANO (saxophone)

When my dad died in 1989, my life changed. I was an alto player and Sonny knew that, so after my father passed away, Sonny started calling me to check in and see how I was. He asked, "Are you gonna' play that horn I gave your dad?" It was not my intention, but I could tell he wanted me to. At first it was hard, just knowing it had belonged to my father. I did begin to play it, though, and would send Sonny recordings. He would tell me "I hear some Coltrane in your sound" and he suggested some musical things for me to work on. Then we had a conversation and he said, "If you ever need anything, just ask me." An opportunity came with my recording for the Japanese label, King Records, and so I asked him to be involved. He agreed and at the meeting with the producers they asked Sonny what we should name the recording? He said, "Godson. Eric's dad was a best friend." It was truly an honor for him to suggest that. I had earned his musical respect that day.

We lost a special human being, one who I will forever be grateful for what he did in helping me with my first recording as a leader. RIP my Godfather.

—ERIC WYATT (tenor saxophone)

One of the first pieces of music I learned in my school jazz band at age 10 or 11 was "St. Thomas". It was my first introduction to Sonny Rollins. Not long after, I received *Saxophone Colossus* on CD and had that on repeat, getting lost in his playing for hours. Sonny Rollins was truly one of the first jazz musicians I was hooked on; for years I got as many albums of him as a bandleader and sideman as I could find. In my teens I was lucky enough to see him play live at the Barbican Centre for the London Jazz Festival. I was almost in disbelief that after hundreds of hours of listening to him, I was able to see and hear him play. I was completely transfixed. It's a night I'll never, ever forget. For me, Sonny really represented a different energy in the music: beautiful thematic development as well as language, alongside a unique and instantly recognizable sound and writing style. This really, undoubtedly shaped how I wanted to sound, play and write music myself.

—NUBYA GARCIA (tenor saxophone)

Highly-tuned and sensitive players learn different lessons from everyone they play with. But there are those who are both masters, and master teachers. Playing under their tutelage can literally change your playing, and your life. One such master is Sonny Rollins. Sonny taught me how to listen. Because of him I now know half of playing is listening. When I started in Sonny's band, for a year he never said anything about my playing, good, bad or ugly. All he'd say was, "just keep playing." I kept going back to him, asking how it sounded. Nothin'. I was also asking bassist Bob Cranshaw for feedback, but all he would say is: "Well, you're still in the band, right?" (lol) One concert it dawned on me that we had stopped playing this particular song. I had no idea why. As a fairly young player, I was so hungry for feedback. But then I realized that if he didn't like how anyone in the band was playing a particular song, he simply just stopped playing that song, with no words or reasoning why. The song would just vanish. Then, one concert in particular, we were playing one of the songs that I was questioning my playing on, and Sonny noticed my insecurity and hesitancy. As we were playing, he came back from the front of the stage to me and started playing right in my face! And started playing many (probably 20) musical quotes on the horn, followed by about 18 different melodies of songs that I knew the lyrics to (I'm big on vocalists and lyrics).

He told me what size shoe he wears, his favorite flower, the name of his first girlfriend, why he liked coming to a city a few days before his concerts, how he got his nickname "Newk," his favorite meal, why he likes my playing and why I was in the band, his favorite country, city, the first car he ever had, why we were trading 8s instead of choruses and vice versa. I realized these were all musical instructions, like melodic text messages. It opened my ears. In that moment, I realized all I had to do was listen to the music. He was literally talking through the music. He would play a Max Roach quote on his horn to tell us to play this bit like Max. He'd touch on "Goin' to Chicago and I can't take you..." That meant we better be in the lobby at 8 am or you ain't goin'. Once you learn to listen, you don't have to work that hard and you get all the feedback you need from those around you. Thank you Sonny, forever!

—TOMMY CAMPBELL (drums)

My first introduction to The Saxophone Colossus came through "The Eternal Triangle" on the historic 1957 recording *Sonny Side Up*. As a 12-year-old, I found hearing Sonny Rollins and Sonny Stitt battle it out on tenors mind-blowing. Rollins had a big, husky sound, lines that jabbed from different harmonic angles with the wit, finesse, and sophistication of a musical boxer. He was sonic poetry. His discography alone is a rarity in jazz. You can find recordings of him from the very beginning of his career as a teen through over 60 years of his evolution as a saxophonist, improviser and composer. He witnessed and was a key part of the evolution of jazz, from the bebop era to present day. Hearing his sonic journey, from an avid Charlie Parker disciple in his early recordings to forging his own path, was an inspiration not just to saxophonists but to musicians of all instruments. As a saxophonist, he taught me the importance of being the drummer, the harmony, and the "comping" on the saxophone; how to hear and see yourself outside the limits of your instrument. I had the great privilege of seeing him perform live and was struck by how he was a never-ending fountain of creativity, pushing boundaries and exploring. Musicians are storytellers, giving healing musical sermons through sound. He made the whole audience forget we were outside in the middle of NYC for two hours, taking us on a journey into his musical world that uplifted everyone spiritually. I knew from seeing and hearing him that being a musician is about making an impact on humanity through sound. He lived a life that did exactly that, and it inspires me to want to do the same as an artist.

—CAMILLE THURMAN (tenor saxophone, vocals)

My uncle Sonny has always been a prominent presence in my life. Looking back it seems I was destined to figure somewhat prominently in his as well. While people know him as The Saxophone Colossus, I knew him first as my uncle that my mother dearly loved. His sister was his biggest fan and probably knew him better than anyone else. She told me one day we would play music together and instilled in me the duty to always be there for him. He gave me my first horn when I was seven. About eight years later he came to the house for us to play together. After hearing the sound that came out of his horn, I was so intimidated I couldn't play. Ten years later I was on stage with him performing in Canada and ended up working with him for almost 30 years. The journeys throughout these years were filled with far too many lessons, experiences and life-changing excursions that have shaped my understanding of myself, life, music and beyond, to even attempt to touch on here. I know that I reside in a unique place because of this. Many around the world will forever be inspired by his gifts, music and performances and the standards he's set throughout his life as a musician and human being. I am blessed to have been part of his journey. Sonny leads by examples for us to follow. Let's follow the leader—The Saxophone Colossus, Uncle Sonny.

—CLIFTON ANDERSON (trombone)

Sonny Rollins spoke with love and excitement about growing up in Harlem. Stories he had probably told a million times—about what Joe Louis meant to him and his generation, Willie Mays and the old Polo Grounds, how his mother marched in the streets of Harlem protesting various injustices before the Civil Rights movement took shape. Most importantly, he didn't have a bad word to say about anyone. He never stopped practicing until health issues in his late 80s forced him to. But even then, he never stopped learning. He never stopped listening. He never stopped loving. He never lost faith in the human condition. That's rare.

When I first saw Sonny Rollins live in the summer of 1987 at Penn's Landing in my hometown of Philadelphia, it was beyond incredible. Even at age 15, I was well aware that I was watching perhaps jazz' greatest improviser. A few years later, I began working with Roy Haynes. After one set, Roy casually dropped a question so heavy and so out of left field that I couldn't process it: "Hey man, did Sonny call you?...Expect a call from him soon." I was floored. About a week later, the phone rang. In that beautifully quirky, almost Kermit the Frog (down an octave) voice, I heard: "Hello, Christian. This is Sonny Rollins." What he told me next exceeded anything I could have imagined. He was preparing for one of his Carnegie Hall concerts, but this one would celebrate the 50th anniversary of his first appearance at the legendary hall. At that 1957 concert, he performed in a trio with bassist Wendell Marshall and drummer Kenny Dennis. He wanted to put together a new trio with Roy Haynes and me. I could have dropped the phone. In fact, I might have. I said, "I'd be honored to be part of such a historic night...whatever the date is, I'll be there." Then he added something that nearly made me tear up. "I was talking with Roy about this, and he said you were the bass player who should play this gig. Roy really loves you, man. And I've been curious about you for quite some time. You've been tearing it up, young man." Sonny said he would book rehearsal time so we could "feel each other out." I didn't realize he meant just the two of us! The endless drive, creativity and curiosity of the world's greatest living improviser was astonishing. For three hours, I got to play duets with Sonny Rollins. It was easily one of the greatest days of my life. The concert, as expected, was a triumph. I had just played one of the most anticipated jazz concerts of our time with two titans. I'm honored to have been in his orbit. Thank you, Mr. Rollins.

—CHRISTIAN MCBRIDE (bass)

Mr. Walter Theodore "Sonny" Rollins has been a part of the saxophonic soundtrack of my life since the age of 13. My first exposure to him was courtesy of hometown NPR affiliate, WDET-FM Detroit when they played in its entirety, Sonny's pianoless album *Our Man in Jazz*. Hearing this document for the first time confirmed to me that the sky's the limit, as Sonny had inexhaustible ideas and the energy to bring them forth. No matter what the material, his spirit, humor and intelligence always would shine through. He always cited Coleman Hawkins and Charlie Parker as his chief influences and one of the items he adopted from Hawk was to encourage and play with the younger generation in a series of concerts titled "Sonny Rollins & Friends." Over the years he had Wynton Marsalis, Roy Hargrove and Branford Marsalis, to name a few, as special guests. In April 1996, I was privileged to add my name to this list and share the stage with The Saxophone Colossus at Severance Hall in Cleveland, OH. The month before, I was in Kansas City, MO, playing the Drum Room when I received a call from Willard Jenkins alerting me that "Sonny will call you about the gig and make a set list, shouldn't take more than 15 minutes on the hotel phone line." Sonny called ten minutes later and after the gig particulars were discussed, we proceeded to talk freely for the next two and a half hours about everything under the sun. Upon checkout time, I had a telephone bill close to \$100, time and money well spent. Over the years, in phone conversations and festival encounters, I always loved how he was so free with his time to continue encouraging the youth and his contemporaries. I thank Sonny for allowing me access to him at his home on his 95th birthday. Sonny was still swinging even without the horn in hand, encouraging me and others to "Keep fighting the good fight!"

—JAMES CARTER (woodwinds)

What can one say? We lost the generator. Hawkins was the source, Sonny Rollins was the one to carry the torch and show us special ways to develop personal expression and improvisational storytelling: a Zen master at one with the universe. I never will forget the many hours as a youngster in Philadelphia, hearing him create long, wondrous, magical paintings full of humor, joy and compositional clarity. These experiences are etched in my soul. Sonny is alive in the sonic universe for so many of us. RIP my hero. You gave so much.

—LEW TABACKIN (tenor saxophone, flute)

Sonny was truly a father figure to me. He always cared about me, how I dressed and looked onstage and always giving me advice. One day he caught my attention, looked at me and said "I want you to be yourself. Don't please me, be who you are."

Sonny was the president of improvisation, the ambassador of uniqueness. There will never be another who could manipulate this art form better than him. Every time he picked up his horn, he tried to find something new. He was a truly adventurous musician. And he was truly himself. That's what made Sonny Rollins a genius.

—SAMMY FIGUEROA (percussion)

Some musicians leave behind a body of work. Sonny Rollins left behind a way of searching. When I was twelve years old, I switched from alto to tenor saxophone after hearing his sound. It felt less like discovering an instrument and more like discovering a voice—one that carried strength, vulnerability, humor, wisdom and an endless sense of possibility. His sound seemed to contain a whole life within it. As a young musician, I spent countless hours listening to and transcribing his solos. What I found was much more than notes and phrases. I found courage. Sonny taught us that improvisation is not the art of having answers; it is the art of asking deeper questions. Every solo felt like a journey into the unknown, guided by an unwavering trust in curiosity and truth. What moves me most when I think of Sonny is his lifelong devotion to growth. Even after reaching heights most artists only dream of, he continued searching. He never stopped listening for something beyond himself. That restless spirit became as inspiring as the music itself. For generations of saxophonists, Sonny was more than a master of the instrument. He was a reminder that our voice is not something we find once, but something we spend a lifetime uncovering. His sound remains, echoing through the music, through the lineage and through all of us who continue the search.

—MELISSA ALDANA
(tenor saxophone)

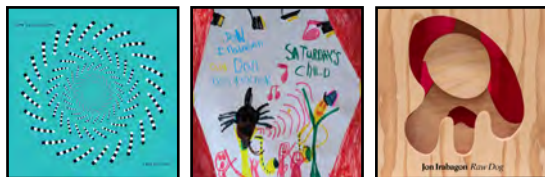


SONNY ROLLINS

1930-2026

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ALBUM REVIEWS



Focus Out (Irabagast)
Saturday's Child (Irabagast)
Raw Dog (Corbett vs. Dempsey)
Jon Irabagon
 by Bill Meyer

Maybe it's not such a remarkable thing to say about Jon Irabagon that no single record can contain the full measure of his artistry. If you commit your life to jazz, that's part of the plan, right? The Chicago-based saxophonist's CV is undeniably dense. You can mention that he's a Guggenheim Fellowship recipient, a University of Illinois professor, an associate of veteran drummer Barry Altschul and guitarist Mary Halvorson, as well as the group Talibam!, and still come up frightfully short. The three albums under consideration here are united mainly by temporality: all three are relatively recent recordings released this spring. Between them they convey impressions of Irabagon as a bandleader and composer, a free improviser, an interpreter of others' compositions, as well as record label honcho.

Focus Out is the third record that Irabagon has made with the otherwise New York-based quartet he formed in 2019, which includes Matt Mitchell (piano), Chris Lightcap (electric bass) and Dan Weiss (drums). Curiously, the quartet has always recorded as the core of a larger band. Four other musicians—KOKAYI (vocals), Donny McCaslin and Mark Shim (tenors), Miles Okazaki (guitar) and Dave Ballou (trumpet)—appear on one or two of the album's seven tracks, and Irabagon plays alto saxophone throughout. As a rule, the more people who play on each track, the more compelling the results, for while the quartet is undeniably facile in its rendering of some pretty demanding music, its performances feel a bit too on-the-nose in their representations of electric, acoustic and gospel modalities. The dynamic gets especially exciting when the extra horns start coloring outside the lines and KOKAYI commences hectoring.

Saturday's Child is a first-time, totally improvised meeting between Irabagon and Dan Oestreicher. Oestreicher might be best known to the general public for his association with Trombone Shorty, but his interest in less-showbiz-focused endeavors has led to his ongoing involvement with the Instigation Festival, a migratory congress of creative musicians from Chicago and New Orleans. The instigation for this particular encounter, which took place in 2023 at Chicago's Hungry Brain, was the fact that both musicians own a bass saxophone, and aside from a few moments when Oestreicher switches to bass flute, that's what they play throughout. The two men match and exchange long tones, withering cries, breathy huffs and stomping rhythms with lusty abandon and acute sensitivity, finding common ground in shared sound material. The album reproduces the full set, which sounds nearly as thrilling as being there (I know—I was). For good measure, it also throws in a radio edit of one tune enhanced by mixing and mastering engineer Mike Pride's drums.

The bass saxophone is Irabagon's only instrument on *Raw Dog*, which was recorded in September 2025 at the gallery of Corbett vs. Dempsey (who also released the album). Playing solo, he interprets two pieces by Anthony Braxton and two more by Julius Hemphill, both composers with a more than passing acquaintance with the extremes of reed language, the potentialities of extreme sonorities and the never-ending rewards obtained by returning to the ideas of Charlie Parker. The dynamic range is immense, from barely-there exhalations to rippling roars, and Irabagon sounds quite in control of his unwieldy

instrument throughout the set. He is also quite tuned in to what each piece requires, confidently negotiating the distorted abstractions of bebop conjugation on Braxton's "Composition 40M" and the corkscrewed contortions of West Coast glide on "Composition 23M". He likewise reconciles the analytical and expressive impulses of Hemphill's "#2" and transforms "Kansas City Line" from a fine line drawing into a rough charcoal scrawl. The composers' materials correspond closely to Irabagon's management of sound and form, making this as much a statement of his art as anything issuing from his own pen.

For info visit jonirabagon.com and corbettvsdempsey.com. Irabagon is at *The Jazz Gallery* Jul. 15-16 (with Miles Okazaki's *Boomtown*), *National Jazz Museum in Harlem* Jul. 23 (with Barry Altschul's *3dom Factor*) and *First Street Green* Jul. 25. See *Calendar*.



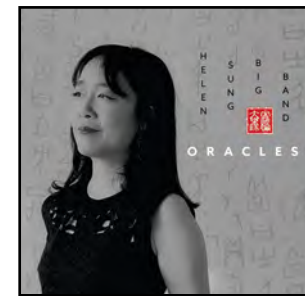
These Are Soulful Days
James Brandon Lewis & Lutosławski Quartet
(TAO Forms)
 by JR Simon

Recorded live at Jazztopad Festival in Wrocław, Poland in 2021, *These Are Soulful Days* features James Brandon Lewis (tenor) and Poland's Lutosławski Quartet: Roksana Kwaśnikowska (violin 1), Marcin Markowicz (violin 2), Artur Rozmysłowicz (viola) and Maciej Młodawski (cello). Lewis' first long-form composition for string quartet and tenor is not a jazz/classical mashup or crossover exercise. Over a prologue, four movements and an epilogue, saxophone and string quartet speak the same language. That shared vocabulary is immediately apparent in "Prologue-Humility", where the quartet opens alone before Lewis' tenor slips in almost imperceptibly, blending so naturally with cello that, at first, it scarcely sounds like a saxophone at all. A simple, comforting melody unfolds over a repeated string pattern, eventually giving way to a soaring breakout from Lewis before settling back into its original, melodic warmth. "Movement II" builds similarly, from lightly pulsing pizzicato strings beneath a slow, legato saxophone melody that feels almost hymn-like in its warmth and directness. As the movement develops, Lewis pushes outward into more forceful improvisation, yet the melody continues to anchor the piece, preventing the music from ever feeling chaotic. Throughout the suite, recurring pizzicato figures function almost like a heartbeat beneath the music's more lyrical passages.

What makes this album so compelling is its confidence and restraint. Lewis' tenor sound is rich and muscular, but never showy or excessive. "Movement I" showcases the quartet's remarkable articulation—crisp, angular and sharply focused—while still leaving room for the leader's thrilling solo passages. Elsewhere, particularly in the gorgeous "Movement IV", the music feels almost prayerful, with Lewis and his quartet passing melodies seamlessly between one another as if they were variations of the same voice. Some listeners may find the album too rooted in chamber music to fit comfortably within jazz, while others may hear too much improvisational freedom to call it classical. But that would miss the point entirely.

These Are Soulful Days succeeds because it uncovers the shared emotional core beneath different traditions: music rooted in memory, resilience, prayer and song.

For more info visit taoforms.bandcamp.com. Lewis is at *Village Vanguard* Jun. 30 - Jul. 5. See *Calendar*.



Oracles
Helen Sung Big Band (Sunnyside)
 by Ken Dryden

Helen Sung has distinguished herself from the time that she abandoned her classical studies in college to focus on jazz, a late start for some, but her focus and creativity earned her a spot in the inaugural class of the Thelonious Monk Institute of Jazz. Since moving to New York over two decades ago, the pianist has distinguished herself leading small groups, in addition to her work in other bands. Encouraged to compose by Ron Carter (one of her teachers) and invited to arrange for the Jazz at Lincoln Center Orchestra by Wynton Marsalis, *Oracles* marks her first recording of originals and arrangements for a large ensemble, several of which are dedicated to her mentors and heroes, all of which are in her own voice rather than merely being derivative of their approaches.

Her potent opener, "Convergence", is fueled by its brisk post-bop tempo and dazzling piano solo, accented by the intricate blending of brass and reeds, showcasing strong contributions by Alex Norris (trumpet) and John

RECOMMENDED NEW RELEASES

- Ambrose Akinmusire/Mary Halvorson—*Slo-Mo Luminare Hoverings* (Nonesuch)
- Ben Allison, Steve Cardenas, Ted Nash—*Triological* (Sunnyside)
- Mátyás Bartha Trio (feat. Scott Robinson)—*Hercules* (Bartha)
- Ron Carter/Yotam Silberstein—*Duets* (JOJO)
- Caleb Wheeler Curtis—*Ritual* (Chill Tone)
- Joe Fiedler's Big Sackbut—*Journey to Bowerbird* (Multiphonics)
- Frankfurt Radio Big Band, hr-Big Band, Nils Wogram, Jim McNeely—*Trilogue +15: A Tribute to Albert Mangelsdorff* (ACT Music)
- Phillip Greenlief/Amanda Irrazabal—*la verdad es la Verdad* (Mother Brain)
- Carlos Henriquez—*Monk Con Clave* (s/r)
- Dave Liebman/Ra Kalam Bob Moses—*Live at the Lilypad 2017* (Ra Kalam)
- Myra Melford/Satoko Fujii—*Katarahi* (RogueArt)
- Jason Moran, BlankFor.ms, Marcus Gilmore—*Shards* (Red Hook)
- Ocean Fanfare—*Third Nature* (Barefoot)
- Heather Pierson—*Alone At Last* (Vessel)
- Nat Reeves—*Now in Time* (The Side Door)
- Lisa Rich—*I Still Rise* (s/r)
- Elias Stemeseder/Thomas Morgan—*lo Pur Respiro* (Squama)
- Helen Sung Big Band—*Oracles* (Sunnyside)
- The Westerlies—*Have You Heard? The Music of Bill Frisell, Vol. 1* (Westerlies)
- Randy Weston—*The Music of Randy Weston* (In+Out)

Ellis (tenor). Sung's inspired setting of Clark Terry's lesser-known "Samba Da Gumz" is a brief, richly textured feature for trumpets and flugelhorn that segues into her "Positively C.T." salute to the late horn virtuoso. Unaccompanied brass leads the way, before the piece transforms into a snappy blues that wails much like a Terry original. Sung switches to electric piano, joined by Ellis on soprano, for a sojourn into Wayne Shorter's dreamy ballad "Diana", segueing into "Wayne's World" as she returns to grand piano. Her playful tribute to the late master interweaves a colorful blend of ideas with a constantly shifting perspective, as she and Ellis flesh out the center of this engaging work. Tenor saxophonist Nicole Glover takes center stage in Sung's energetic post-bop salute to Jimmy Heath, "A Little Bird Watchin'", while bassist Vicente Archer and the composer also shine in the solo spotlight. Sung's diverse three-part suite "Pianism" fêtes three piano giants: (the late) Barry Harris, Kenny Barron and Herbie Hancock. Each movement provides an intriguing portrait of its namesake, with ample surprises awaiting the listener.

This is Helen Sung's most ambitious album to date and will stand the test of time.

For more info visit sunnysiderecords.com. Sung is at Zinc Bar Jul. 13 (with Mark Lewandowski) and Jazzcultural Jul. 24-26 (with Steve Wilson). She is also at Gordon Hall at Music Mountain Summer Festival (Falls Village, CT) Jul. 11. See Calendar and 100 Miles Out.



Talk to Your Tomatoes
Stevie Holland (150 Music)
by Marilyn Lester

Does vocalist-songwriter-actress Stevie Holland really talk to her tomatoes? The title track, the fun piece on the album, written by lyricist Holland, with composer husband and album producer-arranger, Gary William Friedman, is a Dave Frishberg-like instructional, a slightly swinging philosophy that communing with vegetables is a good way to achieve inner peace. The tune is one of three written with Friedman on this ten-track outing, the others being "When These Two Hearts Collide" (a Latinesque ballad of relationship difficulties) and "You Pull Through" (an instructional for maintaining a stiff upper lip in life). These tunes are pleasant enough, but largely don't stack up to the varied covers, beginning with opener "On a Clear Day" (Burton Lane, Alan Jay Lerner), more suitable to Holland's rangy vibrato and slightly nasal vocal tone. With a foot in musical theater (Holland is also a playwright), the album also includes Friedman's "How I Feel", lyrics by Will Holt, a bluesy tear-jerker from Broadway's *The Me Nobody Knows*.

What is consistently excellent on this album are its production values and superb musicianship from Chet Doxas (alto), Matthew Sheens (piano), Ben Monder (guitar), Matt Aronoff (bass) and Jeff Davis (drums). Additional color is provided by Sam Hoyt (trumpet, flugelhorn), Mike Fahie (trombone) and a nonet of string players (violins, violas, celli). The one jazz standard on the album, "Round Midnight" (Thelonious Monk, Bernie Hanighen) features an *a capella* opening, sliding into duo accompaniment with Monder—another slow mover on the other end of cheerful. The guitarist's artistry is, however, superb. "Help Me" (Joni Mitchell) and "Blossom" (James Taylor) both lack verve. "Pure

Imagination" (Leslie Bricusse, Anthony Newley) finally picks up the pace, with Sheen's solo adding the necessary juice and swing, encouraging Holland to join in the party. Closer, Brooks Bowman's songbook standard, "East of the Sun (And West of the Moon)", often taken as an uptempo celebration, here falls back to Holland's predilection for doleful, sometimes lethargic, approaches to lyric interpretation.

Talk to Your Tomatoes is ideally suited to diehard Holland fans, those who can look beyond vocal presentation and tempi to excellence in musicianship, and those who might be in a mood to drown sorrows.

For more info visit stevieholland.com. Holland is at 54Below Jul. 28. See Calendar.



Of the Earth
Shabaka (Shabaka)
by Andrew Schinder

British musician Shabaka (né Shabaka Hutchings) was closing in on jazz superstardom, hitting significant commercial heights (for jazz or otherwise) with his fusion projects *The Comet is Coming* (electro dance rhythms) and *Sons of Kemet* (politically-charged global beats), among several other groups. His skill as a tenor saxophonist rivaled some of the instrument's best in clarity and power—and then Shabaka moved on, transitioning away from the tenor as his primary instrument, mostly utilizing the flute and clarinet on 2024's *Perceive its Beauty, Acknowledge its Grace*, an amalgam of different styles and moods that blend together in a rich, ethereal synthesis, balancing his roots with a musical curiosity.

Moving even further away from traditional jazz on this, Shabaka's new album, *Of the Earth*—a hybrid of diverse styles including contemporary chamber, ambient, techno and hip-hop—begs the question: was Shabaka ever really a "jazz" musician in the first place? Indeed, he plays saxophone, and his groups relied heavily on improvisation, but he could never be constrained in any kind of descriptive box, despite the efforts of many in the music industry to define him. Regardless of this album's genre (or anti-genre), it nonetheless represents an impressive achievement.

The album opens with "A Future Untold", creating a cosmic, otherworldly atmosphere that includes his return to recorded saxophone, layered over a cello and electronic keyboard. Shabaka's hip-hop vocals—heard on "Go Astray" and "Eyes Lowered"—feature his deep, hauntingly effective moody voice. He amps up the rhythm midway through "Step Lightly", creating a driving, looping electronic beat that bolsters layered flute textures. "Marwa the Mountain" reduces *Sons of Kemet*'s trademark tribal groove to its bare essence, with Shabaka utilizing a range of woodwind patterns over percussion that slowly increases in intensity.

While his previous record was positioned as a solo album, a recording on which he had plenty of help—including from André 3000, Carlos Niño and Brandee Younger—here on *Of the Earth* Shabaka is all alone, taking charge of composition, production and all instrumentation, thus laying himself bare.

For more info visit shabaka.world. The album release concert is at Central Park Summerstage Jul. 1 (part of Blue Note Jazz Festival, co-presented by City Parks Foundation). See Calendar.

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Oceans of Time: The Musical Autobiography of Billy Hart (Cymbal Press)
Billy Hart
 by Terrell K. Holmes

The revered drummer, bandleader and composer, Billy Hart, has time in his hands; he has not only synthesized the history and styles of other drummers, but has developed a singular technique and become a standard-bearer of what he likes to refer to as “America’s classical music.” Hart recounts his decades-long career to pianist and longtime bandmate Ethan Iverson on *Oceans of Time*, winner of the 2026 Jazz Journalists Association’s Jazz Book-Biography/Autobiography of the Year.

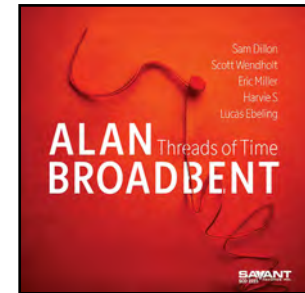
Hart’s journey began on a Christmas in Washington, DC, when he received “the absolute cheapest drum set ever made in the history of this planet.” The book has a kinetic energy, moving through time, exploring how Hart developed his chops by playing with a roster of all-time greats, including Jimmy Smith, Wes Montgomery, Herbie Hancock, McCoy Tyner and Stan Getz as well

as musicians who were out of the spotlight but who mentored him (and others), and helped move the music forward. There were challenging years for Hart, trying to find his voice while dealing with the mercuriality of the music business, balancing artistic integrity with financial reward (something he calls “the game”), all while raising a family. But he endured.

Hart, who turns 86 this November, recalls the countless people he’s played with, and his knowledge of the history and mechanics of drumming is vast; he discusses technical concepts with a minimum of explanation, which the reader will find either daunting or illuminating (some of the many footnotes could have been incorporated into the text to help the narrative flow). The most challenging aspect of the book is also its greatest strength. His stories about all of the people he’s worked with and admires, and the albums he’s recorded and loves, make it nearly impossible not to put the book down and run to one’s music collection, or streaming service of choice, to check out what he’s talking about. And his knowledge of drumming, and the pride he feels in continuing its great tradition, ensures that you will never hear a drummer at a show the same way again.

Hart reveals himself to be an esteemed teacher, self-effacing and proud, who continues to learn from his students, and whose generosity of spirit is as boundless as his talent. *Oceans of Time* is an instant classic, an engrossing look at the luminous life of Billy Hart.

For more info visit cymbalpress.com/billyhart. The Billy Hart Quartet is at 92NY’s “Jazz in July” Jul. 15. See Calendar.



Threads of Time
Alan Broadbent (Savant)
 by Scott Yanow

Alan Broadbent has been a major pianist, arranger and composer ever since joining the Woody Herman Orchestra in 1970, and especially since recording the classic *Gentle Rain* duo set with Irene Kral in 1977. He has been featured in a wide variety of settings, leading at least 30 albums, generally featuring him in solo, trio or large orchestra contexts, as well as accompanying and/or arranging for vocalists, ranging from Sheila Jordan to Diana Krall.

Threads of Time is a little different since it has Broadbent at the head of a sextet, which includes Scott Wendholt (trumpet), Eric Miller (trombone), Sam Dillon (tenor), Harvie S (bass) and Lucas Ebeling (drums). The pianist performs eight originals, all previously recorded, though never with this size group and instrumentation. While the horn players have their share of concise solos and Harvie S contributes some short improvisations, the leader is generally the recording’s main voice, whether as a soloist or leading the ensembles. His arrangements, particularly on the opening “Another Time” and the closing “Sonny’s Skip” (a tribute to pianist Sonny

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Clark), have similarities to West Coast '50s cool jazz. "Clifford Notes" (a tribute to trumpeter Clifford Brown) sounds very much like the type of music that Brownie had recorded for Pacific Jazz while on the West Coast in 1954, even though Broadbent's music is neither derivative nor overly predictable. Among the other selections, the pianist contributes a few thoughtful pieces that are nostalgic and could be utilized as movie themes: "The Long Goodbye" (a jazz waltz that he had recorded 25 years ago with Charlie Haden's Quartet West, of which he was a founding member), the quietly optimistic "Journey Home", the ballad "Covenant" (a feature for the leader) and "Prelude to Peace" with its warm harmonies arranged for the horns. Also included on this set is the boppish "This One's for Bud" (an homage to Bud Powell).

Threads of Time is a pleasing set that features Alan Broadbent in prime form, both as a pianist and original writer.

For more info visit jazzdepot.com. Broadbent is at Zinc Bar Jul. 1, Jazzcultural Jul. 7, VFW Post 399 (Westport, CT) Jul. 18 and Deer Head Inn (Delaware Water Gap, PA) Jul. 19. See Calendar and 100 Miles Out.



The Button Jar
Yvonne Rogers (Pyroclastic)
by Ariella Stok

Playing solo subjects pianists to a condition of unique exposure, with melody, rhythm, momentum and arrangement all resting in one pair of hands. Bill Evans described the feeling of solo performance as psychologically difficult, calling it "a problem of personal self-consciousness" in his liner notes to his 1968 record *Alone*. At SEEDS Brooklyn, the postage-stamp room that shares its name with Yvonne Rogers' 2023 quartet debut, the Brooklyn-based pianist played pieces from *The Button Jar*, her new solo record, in what was only her second solo concert ever. "Solo piano is terrifying," she told the audience. "I'm just going to pretend you're not here." If she felt the fear, you wouldn't notice. She moved through ten of the album's eleven composed tracks—three others freely improvised—in interlocking groups of three, with an unpretentious ease, her head swaying dreamily as she inhabited the music. She thanked Kris Davis, her mentor and Pyroclastic record label founder, who helped her shape these miniatures from fragments she'd been turning over privately: "I don't think I would have made [the record] without a little push," Rogers offered. That sense of intimacy remains audible throughout the record. The music often sounds like something discovered, a treasure uncovered within a chord progression or phrase.

Album opener, the minimalist "Luster", introduces a sparse figure that unfurls and complicates with each repetition, then inverts back, symmetrically. The pieces have the feel of a whirligig wound and let go, a childhood memory compressed. At the concert, inside the piano sat two totems from her rural Maine upbringing: a small stone and a star knot her father had tied, which she lifted from a case to introduce "Monkeys Fist", named for another nautical knot. Rogers explained, "I grew up around knots." The piece begins with chords that unravel like skeins of thread, left hand staving, right hand

answering, then the line passes over and the chords echo behind it. Two titles are anagrams of her heroes: "Linear Gel" for Geri Allen, "Avid Risk" for Davis. "Scatter and Sort" and "Mismatch" offer quizzical phrases that seem to trace the contours of an inner landscape, opening up to a rich density of ideas as they go. "Cloud Chorale" and "Puzzle Building" carry themselves like standards, rich with emotional depth and poignancy. "Thank you for having us," she said at the end of the concert, then corrected: "...Me. Just me." Fans queued afterward to buy the album and hand-sewn bags that she had made, and to confirm they were following her across the river to Close Up on Manhattan's Lower East Side for her trio residency, where she'd be appearing again later that night. The trio, she said, is pure communal fun—a piece of cake, compared to going it alone.

For more info visit pyroclasticrecords.com. Rogers is at Ibeam Brooklyn Jul. 17 (part of Wide Open Works' Summer Festival), The Jazz Gallery Jul. 18 (with Alexandra Ridout) and SEEDS Brooklyn Jul. 19-21. See Calendar.



Deep in the Earth High in the Sky
Aymeric Avicé, Luke Stewart, Chad Taylor
(RogueArt)
by Bill Meyer

Deep in the Earth High in the Sky takes its name from the two pieces that bookend this album. On each, bassist Luke Stewart and drummer Chad Taylor play mbiras, creating an intricate lattice of plucked metallic tones that merge the two musicians into a collective presence. The choice of instrument honors their African roots; its bright timbre, so distinct from Stewart's bass and Taylor's drumkit, affirms each player's determination to put an expanded spectrum of sound at the service of whatever music they play. They're not just a rhythm section—they're an aesthetic union.

Stewart and Taylor have worked together for years in the former's Silt Trio, with poet and saxophonist Elliott Levin's trio, and on the recent album by revenant reeds player Alan Braufman. In January 2025 they were brought to Paris to form yet another trio with French brass player Aymeric Avicé, playing at the Sons D'Hiver festival in addition to a couple of other concerts. Nothing was written ahead of time for *Deep in the Earth High in the Sky*; this music was collectively composed in the moment that it was made. Avicé makes generous use of electronics to fatten, filter and multiply the sounds of his trumpet and flugelhorn. Taylor's work with Rob Mazurek, as well as in Stewart's Irreversible Entanglements, demonstrate each player's confidence in a hybrid electronic-acoustic setting, but they do much more than simply support him. On the three grouped sets of tracks that fill the space between the titular bookends, Taylor and Stewart open their circle to admit Avicé. They match noise for noise, fit jubilant rhythm to celebratory cry, and lurch and glide as one. The three players forge a discreet identity while maintaining a transparency that makes and reveals their old and new bonds, Stewart efficiently serving as the trio's flex glue.

For more info visit roguart.com. Luke Stewart is playing at Nublu 151 Jul. 1, Smalls Jul. 17-18 (with Yuhan Su), and The Stone at The New School: Jul. 29 (solo), Jul. 30 (Blacks' Myths), Jul. 31 - Aug. 1 (Silt Trio). See Calendar.

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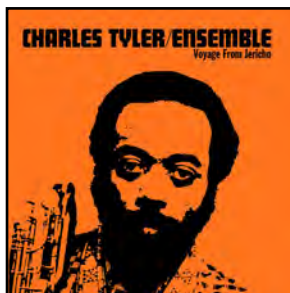
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Voyage From Jericho
Charles Tyler Ensemble
(AK-BA - Frederiksberg)
by Mike Shanley

In the entry for Charles Tyler in *Music Hound Jazz—The Essential Album Guide*, a 1,300-plus page listening resource, a passing reference was made to two albums on the saxophonist's own AK-BA imprint, concluding, "Good luck finding them!" True. Original copies of *Voyage From Jericho* (first released in 1975) command upwards of \$500. But fans of Tyler—who died 34 years ago on June 27, 1992, at the age of 50 (he would have been 85 this month)—now have a chance to discover this long-missing chapter of his career.

Tyler first appeared on Albert Ayler's ESP-Disk' albums *Spirits Rejoice* and *Bells* before releasing his two albums for the label and heading to Indiana University to study with David Baker (who played cello on one of those releases). *Voyage From Jericho* came after he returned to New York and got involved in the city's loft jazz scene. Probably best known as an alto saxophonist, here he is also on baritone. Earl Cross (trumpet) plays throughout, with Ronnie Boykins (bass) and Steve Reid (drums) holding down the rhythm section; two tracks additionally feature Arthur Blythe (alto) joining as a fiery third horn.

The five originals (one penned by Cross, the rest by Tyler) draw on a hybrid of Ayler-esque marching themes, vamps and, like Ornette Coleman's early work, harmonic adventures played over a steady tempo. The latter style features prominently in the title track, which launches the album. In it, Blythe solos first, setting a high standard with a sharp mix of technique and passion, but Tyler's raspy baritone work complements his frontline bandmate. The leader gets a chance to stretch out on alto saxophone in "Return From the East", which begins with an extended rubato melody before shifting into a heavy groove. Later, Reid takes a brief, liberating drum solo in "Just For Two". Tyler's "Children's Music March" gives the young ones a detailed theme, fueled by his baritone playing, while "Surf Ravin"—Blythe's second appearance—indicates that the New Thing's sense of exploration continued to burn bright well into the '70s.

Frederiksberg's reissue cleans up the sound of the original raw recording a bit and a 28-page booklet of notes by Cisco Bradley, with reproductions of flyers from the era, make for a great package.

For more info visit frederiksbergrecords.bandcamp.com



Live at the Village Vanguard Volumes 1-3
Immanuel Wilkins Quartet (Blue Note)
by Andrew Schinder

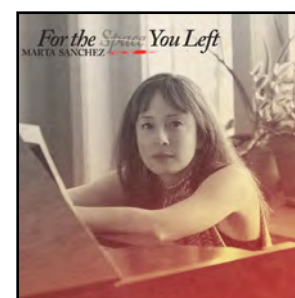
Alto saxophonist Immanuel Wilkins stands as one of the rising stars of contemporary jazz. At the mere age of 28, he offers an exciting opportunity for

young jazz fans to engage with a peer who can offer a gateway into the music, and this new release offers exciting, multi-faceted musical statements that foretell of the genre's bright future. His debut live recording, *Live at the Village Vanguard* (chronicling a May 2025 residency) consists of three volumes, released in succession this year, and the quartet's skill level and the quality of the music produced rightfully justify the largesse of the set.

Wilkins has spent the last several years as a member of piano legend Kenny Barron's group, playing delightfully classic straight-ahead jazz, as well as dabbling with modern non-jazz musical forms (including a recent single with popular Canadian electro-pop group Chromeo). *Live at the Village Vanguard*, however, is none of that—it is deeply spiritual, free, forward-thinking jazz, befitting a dark, intimate venue like the Vanguard that obviously owns a hallowed spot in jazz history but is no relic. Micah Thomas (piano), Ryoma Takenaga (bass) and Kweku Sumbry (drums) joined Wilkins, and together they were in lockstep for the entirety of these sessions. One volume does not differ much from the other, and indeed, Wilkins treats them as a single, cohesive work. The set showcases the four musicians' improvisational exploration of meditative, almost spectral, but highly rhythmic sounds. All selections are Wilkins originals, with the exception of a stirring cover of Alice Coltrane's "Charanam" that is just as devotional as the source material but swaps out Sanskrit vocals for gospel melodies.

Despite the intellectual, chamber mood of the entire set, the free-flowing nature of the music leads to the Wilkins Quartet exploring diverse themes within the structure created by its fearless leader. The first volume opens with "Warriors", where the saxophonist is at his most assertive, exploring a scale-based improvisation while his bandmates provide a moderately cadenced canvas. Thomas' dulcet piano melodies carry *Volume 2's* beautiful ballad "Grace and Mercy" before Wilkins' saxophone comes in for the second side of a duet. From *Volume 3*, "Dolla\$" is straight blues and, by the standards achieved by the rest of the set, quite catchy.

For more info visit bluenote.com. The album release concert is at The Pocket Jul. 1-2. See Calendar.



For the Space You Left
Marta Sánchez (Out Of Your Head)
by JR Simon

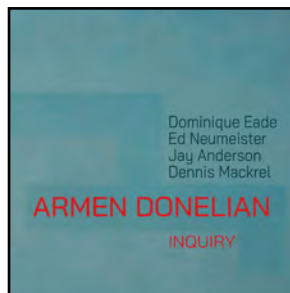
Pianist Marta Sánchez' first solo album, *For the Space You Left*, takes the listener through nine tracks of prepared piano built around the idea of solitude. The title and liner notes point toward isolation, but the project explores the complex nature of loneliness. Throughout the album Sánchez demonstrates an impressive range as a solo performer. Commanding and percussive one moment, weightless and ethereal the next, her confidence and technical control are on full display. There's a strong sense of space and resonance, and the recording captures reverberation and decay in striking detail. The pianist's approach to preparation is careful and controlled. Rather than transforming the entire instrument, she leaves the lower register largely intact while focusing many

of the altered tones in the mid-to-upper range. The result (especially clear on “Echolord” and “One for Blake”) juxtaposes solid bass notes with sounds that buzz, shimmer and fracture into unusual colors. Even the most heavily altered notes feel purposeful; Sánchez never lets the effect take over the music.

Repetition is one of the album’s main structural tools, and Sánchez finds remarkably different uses for it. The opener, “Frost Bloom”, pairs strong bass notes with altered tones that blur and soften the instrument’s usual attack. Small changes to repeated figures continually highlight the differences between prepared and unprepared sounds. On “Inward Loop”, repetition becomes a source of tension and drama. The layering of heavy bass, circling upper-register motifs and piercing unaltered tones, creates an almost hypnotic effect. By contrast, “Snowing In The Woods” unfolds patiently, its slower pacing and delicate textures creating a sense of stillness and reflection.

For the Space You Left succeeds not because of its concept, but because of Sánchez’ ability to find new expressive possibilities within a deliberately limited palette. Using essentially the same setup across all nine of the album’s tracks, she creates a remarkable variety of colors, textures and emotional registers. The result is a *tour de force* of solo piano that reveals solitude not as a quiet or simple state of being, but as an experience filled with tension, beauty, persistence and contradiction.

For more info visit outofyourheadrecords.com. Sánchez is at Ornithology Jazz Club Jul. 13 (as leader), Dizzy’s Club Jul. 16 (with Yuhan Su) and St. Luke’s Episcopal Church (East Hampton, NY) Jul. 19 (part of Hamptons Jazz Festival). See Calendar and 100 Miles Out.



Inquiry
Armen Donelian (Sunnyside)
by Fred Bouchard

In Armen Donelian’s thirteenth album in over three decades for Sunnyside (the label founded in 1982 by François Zalacain), the Brooklyn-born pianist presents an unusual, highly personal project. What began as an introspective solo piano study, gradually morphed into a somber studio inquiry, enlisting four bandmates, often in layered overdubs, intense in its fathomless darkness and somber in its grief.

Donelian values his piano sound as “a refuge, a safety zone, a spacious place where soul-searching is welcomed and supported.” His music expresses gratitude towards his mentors, notably late piano innovator Richie Beirach (1947-2026), deep thanks to soulful colleagues, and righteous disdain towards immoral politicians. Piano solos lead us in: from “Beyond”, a simple, deep melody, possibly a rear-view coda to his 60-year career, laced with gravity and sadness, to “Somewhere” (Bernstein’s *West Side Story* anthem), which summons a flutter of birdsong from Messaien’s *Catalogue des Oiseaux*.

From that point, most tracks feature Donelian’s trio – with Jay Anderson (bass) and Dennis Mackrel

(drums)—formed in 2020 during the COVID-19 pandemic. Just as Donelian’s calm demeanor and principled interpretations once applied soothing balm for saxophonist Billy Harper and percussionist Mongo Santamaria, today his chosen collaborators reflect styles arching towards congenial introspection and mutual empathy. Miles Davis/Bill Evans’ iconic “Blue in Green” welcomes Dominique Eade, a vocalist of rare expressive depth, who, after a warm bass solo, reinterprets Cassandra Wilson’s lyrics exquisitely. “Aqua Reminiscence”, untethering Anderson and Eade, floats free as its spacy stepchild, “Dark Moon”, which is a bizarre, minor-key transformation of Beethoven’s “Moonlight Sonata” into a wasted battlefield, trod by longtime colleague Ed Neumeister as a haunted survivor, wielding his trombone with plunger or hat mute. “What Is” is a blithely skipping 6/8 tribute to meditation practice, pentimentos all around. “Petite Triste”, a wistful waltz à la Nino Rota, unites Mackrel’s brushed cymbals, Donelian’s glissandi and an echoey Eade. “Weeping Willow” pairs two piano parts with bass in mixing session magic as haunting as *Twin Peaks*. “Too Soon Gone” is an austere solo salute to Yvonne Ervin, the late, ebullient, tireless jazz advocate and presenter, who passed away in 2018 at the age of 59. For his deep-dive centerpiece “Inverted Reality”, Donelian summons all to a swirling musical maelstrom, quietly commending political outrage at rampant greed and flagrant humanitarian indignities.

For more info visit sunnysiderecords.com. Donelian plays solo at Bryant Park’s Piano Jazz Series Jul. 13-16 and Isaan Thai Star (Hudson, NY) Sundays. See Calendar and 100 Miles Out.

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Live In Tompkins Square Park
Steve Tintweiss and The Purple Why
(INKY DoT MEDIA)
by Daniel A. Brown

In the hit-or-miss spectrum of archival releases, Steve Tintweiss and The Purple Why album scores a certain, vibrant bullseye. Primarily culled from an August 7, 1967 concert on the Lower East Side of Manhattan, *Live In Tompkins Square Park* is a captivating 13-track collection of seminal '60s NYC avant garde jazz. The ensemble is led by bassist Tintweiss (turning 80 this month), who from 1965-1970 performed with such north-star jazz artists as saxophonists Albert Ayler and Frank Wright, pianist Burton Greene and vocalist Patty Waters. He has since continued to enjoy a decades-long career as true-blue carrier of the flame. Here Tintweiss is heard leading a sextet with Jacques Coursil and

James DuBoise (trumpets), Perry Robinson (clarinet), Joel Peskin (tenor, bass clarinet), Randy Kaye (piano, drums) and Laurence Cook (drums).

"Water" finds the ensemble charging in with a chorus of mournful wails and agitated rhythmic shrapnel, discovering then disbanding a whole-tone-flecked motif. "N.E.S.W. Up/Down" burns along on a post-Ornette deranged-bop motif, propelled by the leader's unrelenting walking bass and Cook's locomotive drumming. "Space Rocks" toggles a minor-second theme with textural, ambient playing, eventually reaching a *bona fide* freak-out crescendo. At nearly 11-minutes, the swinging "California Sandra" keeps the slightest thread tethered to the blues, while "Ramona, I Love You" utilizes Tintweiss' ostinato line to nudge and goad the band into similar long-form excursions. A notable asset is the presence of Coursil and Robinson, arguably two of the more intriguing, chops-rich and singular players of the international free music scene.

Sweetening the pot, the album also serves as a historical document, highlighting the shift from the incendiary and terse ESP-Disk'-style playing to the more extended suite-like, exploratory music featured on the eventual bounty of BYG/Actuel releases. Released nearly 60 years after its occurrence, *Live In Tompkins Square Park* is well worth the wait.

For more info visit originalvinylrecords.com/inkydot



Spring
Tierney Sutton/Tamir Hendelman (BFM Jazz)
by Jim Motavalli

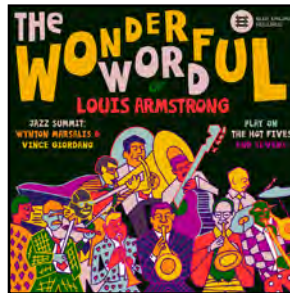
When vocalists make duo albums it's generally with a pianist (though the late Sheila Jordan liked to get intimate with bass players). Here, on her 17th album, Tierney Sutton shares the studio with pianist Tamir Hendelman, who she describes as "an encyclopedia of songs," and he bows to no one in swinging hard.

Their duo album's program encompasses and overflows with songs about the spring season, and fortunately the Great American Songbook, as well as Tom Jobim's *oeuvre*. Sutton takes on two of the latter, both classics: "Double Rainbow" and "Waters of March". The first is introduced with vocalese and luminous piano work that segue into a rapturous reading of the lyrics, "rain falling on the roses," and "a robin to announce the season." Singing with Stan Getz on the 1976 *Best of Both Worlds*, vocalist Heloisa Buarque de Hollanda did it faster, but Sutton here offers an equal amount of reverie. "Waters of March", which captures the cascading effects of the heavy rains of March in Rio de Janeiro, has been recorded dozens of times, and Sutton and Hendelman are totally in sync for a bright version that takes a few useful liberties. The two also perform Simon and Garfunkel's evocative song about the departure of a romantic partner in "April, Come She Will", which develops as an effective slow jazz ballad, minus the folk overtones.

The Gershwin's "'S Wonderful" isn't actually about spring, but Sutton added a few lyrics to make it fit the theme—and it works; the tune is also a nice

showcase for Hendelman, who puts a touch of stride into his long solo. The pianist proves even more spectacular on "L.O.V.E" (Kaempfert, Gabler). "Spring Can Really Hang You Up the Most" (Wolf, Landesman) was definitively recorded in a super-slow version by Betty Carter on her *Inside* album and here the duo does it at a slightly faster tempo, with the lonely poignancy of the lyric still intact. Hoagy Carmichael's "I Get Along Without You Very Well" is similar in feel, with an added dose of self-delusion. "Things Are Swingin'" is a lesser-known 1958 song by a Sutton role model, Peggy Lee, capturing the lightly swaying original (which was written with Jack Marshall). "You Must Believe in Spring", originally Michel Legrand's film melody to *The Young Girls of Rochefort*, is balladry personified.

For more info visit tierneysutton.com. The album release concert is at Smoke Jul. 1-5. See Calendar.



The Wonderful World of Louis Armstrong
Wynton Marsalis/Vince Giordano (Blue Engine)
by Fred Watts

Now that a century has passed since Louis Armstrong's first efforts as a leader were recorded, the jazz community is abuzz with occasions to champion his masterworks. And what better time to celebrate than on his traditionally-celebrated Fourth of July birthday (even though his actual birthday is Aug. 4). Here in NYC, lectures, concerts and radio broadcasts have popped up to celebrate the session that resulted in "Cornet Chop Suey" and Blue Engine, the recording arm

of Jazz at Lincoln Center (JALC), has joined in on this celebration with the archival release of *The Wonderful World of Louis Armstrong*. Made during a 2012 run at Dizzy's Club, the album is a collaboration between JALC artistic director/trumpeter Wynton Marsalis (who recently announced that he'll step down from his position there this time next year) and traditional jazz luminary Vince Giordano (bass saxophone, tuba). Marsalis, Giordano and their first-rate band present a set of music that celebrates this important part of American history while, at times, reimagining the musical landscape.

This reimagining manifests in various ways throughout the album, which may catch listeners off guard if they are unfamiliar with Marsalis' musical ethos. A listener looking for an album of pure historical performance will surely be confused by the third chorus of "Hotter Than That", when the rhythm section of Dan Nimmer (piano), Carlos Henriquez (bass) and Ali Jackson (drums) transport the groove from early jazz to hard bop to accompany Victor Goines (clarinet). This hard shift almost feels like a needle drop into the '60s, and despite its jarring effect, it perhaps serves as an allegory. Marsalis has long made comparisons between jazz and democracy, comparing the discourse and debate of policy to being on the bandstand, communicating musical ideas with bandmates, and perhaps not always being in agreement. This shift in texture functions as a fitting parallel to the chaos of contemporary life. Ultimately, on tracks including "Potato Head Blues", "Cornet Chop Suey" or "Heebie Jeebies", these changes in time, feel and orchestration serve to inject a new perspective into these oft-performed numbers. Despite these changes, traditionalists have much to enjoy with this new record. "Savoy Blues", "12th Street Rag" and "Weary Blues" are largely preserved in their stylistic conventions, and the improvisations throughout are captivating.

With the next few years of important centennial dates regarding Armstrong's recordings, *The Wonderful World of Louis Armstrong* provides an ability to reflect on our current moment through these timeless tunes.

For more info visit jazz.org. The Jazz at Lincoln Center Orchestra with Wynton Marsalis (performing Ellington's Black, Brown and Beige) is at Rose Theater Jul. 13-14. Marsalis tributes are at David Rubenstein Atrium Jul. 12 and Jul. 16. Vince Giordano is at Birdland Mondays and Tuesdays. See Calendar.



Patterns from Nature
Quinsin Nachoff (Whirlwind)
by Ken Waxman

Jazz suites have been composed to celebrate revolution and freedom; depict space exploration; and portray numerous geographical locations from whole countries to city parks. So why not write one interpreting the dynamics of flow and fracture illuminated by physics theory? That's exactly what tenor saxophonist Quinsin Nachoff has done here, using University of Toronto professor Stephen Morris' research into emergent patterns as his base, and collaborating with three filmmakers for a distinctive multi-media presentation. *Patterns from Nature* is its audio portion, but the effectiveness of the music by the Torontonion turned New Yorker and its interpretation by soloists François Houle (clarinet), Ryan Keberle (trombone), Matt

Mitchell (piano), Carlo De Rosa (bass), Satoshi Takeishi (percussion), and Nachoff himself, means the music can be appreciated on its own.

Coupled with a performance of "Winding Tessellations", Nachoff's three-part saxophone concerto, and aided by contributions throughout from the Molinari String Quartet, plus a five-member orchestral ensemble, the complete program substantiates the saxophonist's talent as composer and improviser. One of the complements here is that the musicians—including most in the formal ensemble—are as cognizant of freeform extemporization as formal education. This means that even precise interjections into the compositional flow, by the likes of John Clark (French horn), Sara Schoenbeck (bassoon) and members of the string quartet come with a profound understanding of multiple musical forms. On "Cracks", for instance, Houle's peeping clarion cries curl and whirl as they extend variations in counterpoint to De Rosa's string stops and clenched swells, as fluid harmonies from the other strings vibrate around them. Eventually, all work up to a rolling crescendo when horn vamps and kettle-drum-like smacks are added. Percussion reverberations are more prominent on "Flow" as Takeishi's gong pealing and idiophone shakes and pings cut through the strings' buzzing undulations at the same time as one violinist's lyrical string stretching adds needed emotion. More singularly arrives during "Convergence", the bouncy mid-section of the saxophone concerto, as Nachoff's pressurized reed and overblowing emphasize each note of the scale; as he vibrates pitches up and down, he's seconded the low-pitched splutters of bassoon and French horn.

A complete audio and visual wrap around may produce another *Patterns from Nature* involvement,

but there are plenty of moods and colors that can be appreciated from this recording experience alone.

For more info visit whirlwindrecordings.com. Nachoff is at Dizzy's Club Jul. 13 (with the Miggy Augmented Orchestra). See Calendar.



Triological

Ben Allison, Steve Cardenas, Ted Nash (Sunnyside)
by George Kanzler

After a decade, and four albums celebrating Broadway, pop and jazz composers, the trio of Ben Allison (bass), Steve Cardenas (guitar) and Ted Nash (reeds) presents their first collection of originals. *Triological* proves that in their ten years together—Allison and Nash have collaborated since they were founding members of New York's Jazz Composers Collective (1992-2005)—the three have achieved a superb rapport that is both delicately intricate and full-bore swinging, and all without a drummer. The trio was originally inspired by the model of multi-reedman Jimmy Giuffre's drummerless trios of the '50s, although here, with Nash playing tenor on eight of the ten tracks, another group from that era comes to mind, namely tenor saxophonist Lucky Thompson's trio (with guitarist Skeeter Best and

bassist Oscar Pettiford).

The three musicians here bring distinctive ideas and styles to their compositions. Allison, who contributes four tracks, plays a Hofner electric bass on three of them, meshing like a second guitar with Cardenas. His work has a cinematic cast: "See Forever" is inspired by Henry Mancini, while "Fellas with Umbrellas" (a contrafact of bassist and Giuffre alum Steve Swallow's "Ladies in Mercedes") is indebted to Michel Legrand. The slow, rhythmically simmering "Milton" brings out Nash's most lyrical tenor crooning. And Allison's reflective "Peace Out There" features Nash's clarinet delivering lush glissandi over a cushion of guitar and Hofner bass riffs and chords. Cardenas contributes a gossamer ballad, "By Heart", as well as swingers in 5/4 and Kansas City swing in 4/4. Nash is the most adventurous composer, with three tracks reworking or inspired by jazz icons: "Burnt Toast and Avocados" finds him playing clarinet in Ornette Coleman's orbit; "For Bill" brings swing momentum to a take on pianist Bill Evans' "Time Remembered"; "Ida's Spoons" (a contrafact of "Stella by Starlight") is Lennie Tristano-like, its intricate ensemble lines and steady, bass-led swing, *sui generis* Tristano.

Triological adds up to this album not only being the latest, but also the best, from a trio that has been developing a balanced, intricate musical kinship akin to a classical string quartet. And although his sound on tenor is out of the Four Brothers style rather than Lucky Thompson's Coleman Hawkins-derived approach, Nash here meshes exquisitely with guitar and bass as Thompson did back in the middle of the last century.

For more info visit sunnysiderecords.com. The album release concert is at Dizzy's Club Jul. 10-12. See Calendar.

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Universal Truth
Emmet Cohen (Mack Avenue)
by Jeff Cebulski

Jazz ambassador Emmet Cohen's pianistic *joie de vivre* and his infectious, creative muse uncannily transport vitality into whomever he plays with, as demonstrated by his award-winning, home woodshedding *Emmet's Place* livestream. Cohen's democratic philosophy is prominent on the new album *Universal Truth*, his contribution to the centennial celebrations of Miles Davis and John Coltrane. While sticking to his post-bop predilections, the pianist gathered an adroit ensemble and celebrates his respect for, and inspiration from, the two revered giants, involving two important icons from Davis' career while receiving inspiration for new music from the spirit of Coltrane.

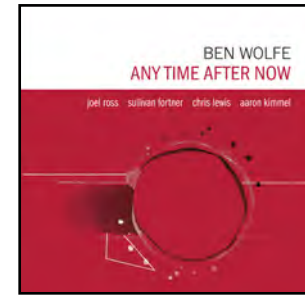
Of the album's eight selections, five are energized and tethered by the swinging duo of Yasushi Nakamura (bass) and Joe Farnsworth (drums). Farnsworth, who always seems to be in motion, is a solid choice for the bop-peripatetic Cohen, whose post-Ellington keyboard energy keeps the energy high. On three middle selections, as a tribute to Davis, Nakamura is replaced by the eminent Miles alum Ron Carter, who never fails to serve as a

fulcrum for great music. On "My Funny Valentine", Carter reunites with eloquent elder tenor saxophonist George Coleman, as the pair revisit Davis' version from the classic live album *My Funny Valentine: Miles Davis in Concert* (Columbia, 1964), on which they both appeared. Coleman here is no less eloquent; Carter's solid center is demonstrated nobly on "Well You Needn't" and "Gingerbread Boy", while supporting trumpeter Jeremy Pelt's playing exudes a welcome brightness and verve, his arpeggios and striking tone lifting the tunes considerably.

A second tenor saxophonist, Tivon Pennicott, provides a partner for Pelt during Cohen's three-part suite, "I. Eternal Glimpse, II. Compassion, III. Universal Truth", which is the pianist's testimony to Coltrane's influence and a personal philosophy statement. "Eternal Glimpse" moves on a shimmering Cohen intro to a pleasant two-horn refrain advanced atop a mild calypso groove, exuding good vibes. "Compassion", the least-energized album piece, is anointed by Pelt's exquisite, Davis-coned statement. The final movement/section (and album title) of the suite finishes the testimony with a solemn opening refrain that leads to a powerful ensemble convergence where Nakamura and Farnsworth provide a deep pocket for an expansive Cohen expression and a stirring Pelt solo. The group gathers one last time for the classic "Blue Train", performed mostly on the nose but in more of a celebratory spirit.

On *Universal Truth*, Emmet Cohen again showcases his ability to convene fellow artists in his comfort zone where swing dominates and respect reigns.

For more info visit mackavenue.com. Cohen is at *Smoke Jul. 8-12* and *Caramoor Jazz Festival (Katonah, NY) Jul. 25*. See *Calendar and 100 Miles Out*.



Any Time After Now
Ben Wolfe (Resident Arts)
by Thomas Conrad

For his twelfth recording as a leader, bassist Ben Wolfe assembled a new quintet and brought in two players who are rapidly becoming famous. Sullivan Fortner and Joel Ross are, according to the 2025 *DownBeat* Critics Poll, the #3 pianist and #2 vibraphonist in jazz. Wolfe's other two choices were tenor saxophonist Chris Lewis and drummer Aaron Kimmel. The leader booked this band for three nights at Dizzy's Club, then took them into a studio (Power Station at BerkleeNYC) and recorded this album in one day. Jeff "Tain" Watts wrote the liner notes, which reports, "It feels like one of those days where everything works." It is true. *Any Time After Now* has a natural, poised, self-possessed, even elegant quality. Wolfe has said, "It is about the ensemble sound." That is also true. Fortner and Ross are both special improvisers. But here they are so intuitively complementary that you almost forget which one is soloing.

"If Only" is a typical track: each intertwines their personal versions of Wolfe's alluring melody, gliding in and out of one another's thoughts. Fortner has achieved his current stature not through ostentation

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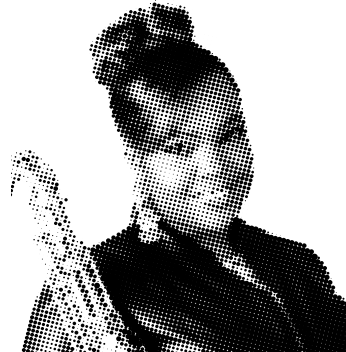
July 9
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June Cavlan



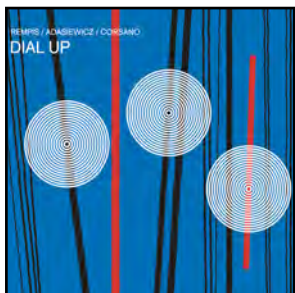
August 20
Wayne Tucker



August 27
Leonieke Scheuble

but through sensitivity to nuances of lyric beauty. Ross is a sound poet. They were meant for each other. As for the others, Kimmel proves he belongs in this fast company from the first (title) track, on which he swings the band firmly but gracefully and takes a clear, concise, declarative solo. Lewis does not play on every selection, but when he gets his moments, as on “Down with Gravity”, his warm tone and measured, intelligent flow of ideas comply with the album’s emphasis on finesse. Wolfe’s bass is the primary source of this music’s subtle yet fervent energy, and he composed all ten songs. He may not be gifted with titles (he gives his pieces names such as “Blues” and “Waltz II” and “5/4 Groove”), but he writes some nice melodies. His most important contribution is his shaping influence on ensemble form. Every track feels like an integrated, finished, organic whole.

For more info visit benwolfe.com. Wolfe is at David Rubinstein Atrium Jul. 12 (with “From Black Codes to Magic Hour: Wynton Marsalis’ Small Group Sound”). See Calendar.



Dial Up
Dave Rempis, Jason Adasiewicz, Chris Corsano
(Aerophonic)
by Mike Shanley

The company a musician keeps can make all the difference when the tapes are rolling. Chicago saxophonist Dave Rempis excels in the presence of many longtime associates and often adds new friends to his free improvisation performances, with the results appearing on *Aerophonic*, the imprint he has run for 13 years. When vibraphonist Jason Adasiewicz returned from a musical hiatus of several years and drummer Chris Corsano relocated to the Windy City, the opportunity for a new enterprise was obvious.

On a typical session, Rempis will feature his mastery on a variety of horns—including soprano, alto, tenor and baritone saxophones. Each instrument brings out different ideas, which adds to the variety and dimension to the music he plays. On his new album, *Dial Up*, each musician brings energy and focus, but the album’s intrigue lies in what is created by the instrumentation. Rempis’ alto and Corsano’s cascading drums might sound turbulent on their own, but Adasiewicz brings a sense of serenity to the opening track “Cutups”. His vibrato floats over Corsano, before Rempis enters on a slow-moving blue line, taking a hint from the vibraphonist’s lines. The drummer launches “Down the Path/Madness”, serving as a reminder that Corsano’s enthusiasm always comes across, whether in person or through speakers. The saxophonist tests listeners’ ears on this one, since the opening blasts that could be from his alto ultimately reveal themselves as altissimo barks from his baritone. “One Dollar Cheaper” finds the trio stretching out for a solid 18 minutes, with Adasiewicz creating a dreamlike drone as Rempis switches to tenor for what is some of the album’s most impassioned playing. Album closer, “Third Person” features some unhinged soprano wailing, which, in its final minutes, seems to channel both the tone and attack of John Coltrane’s later, exploratory work. That might sound like a herculean effort but Rempis—never one who intentionally spends his time channeling the masters—sounds perfectly natural as he unleashes a series of

short music cells over Corsano’s rolling, thunderous rhythms and Adasiewicz’ swirling, malletted pulse. Combined with the track’s spiky, unaccompanied soprano saxophone introduction, the whole piece reveals itself as a deep, original statement.

For more info visit aerophonicrecords.com. Dave Rempis is at The Stone at The New School Jul. 23 (with Larry Ochs). Chris Corsano is at The Stone at The New School Jul. 17 (with Yoona Kim and Joe Morris). See Calendar.



The Copenhagen Session Vol. 2
Scandinavian Art Ensemble with Tomasz Stańko
(April)
by Ken Waxman

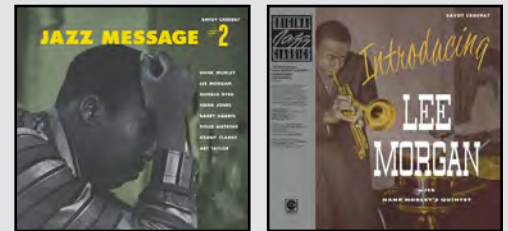
Partially a graduation concert and partially a newly unearthed piece of jazz history, *The Copenhagen Session Vol. 2* is the companion and completion of sessions Polish trumpeter Tomasz Stańko created with participants after a week-long summer course he led in 2016. Stańko (1942-2018)—whose birthday and eight-year death anniversary fall in this month—was involved in the birth of Polish free jazz in the ’60s with the likes of Adam Makowicz, Krzysztof Komeda, Zbigniew Seifert and others, worked internationally with ensembles such as Globe Unity Orchestra, and in the last decades of his life toured with a Polish quartet and composed film and theatre soundtracks.

A rare teaching gig for Stańko, the participants here were younger but already professional and have since gone on to decisive careers in creative music: they include Poles in Tomasz Dąbrowski (trumpet), Artur Tużnik (piano) and Radek Wośko (drums); Danes, Thomas Hass (tenor), Martin Fabricius (vibraphone) and Richard Andersson (bass); Icelander Snorri Sigurðarson (trumpet); and Finnish Johanna Elina Sulkunen (vocals). With three trumpeters featured it’s difficult to ascribe individual solo work, though it’s likely that most of the moody, atmospheric brass patterns are Stańko’s even though the others—especially Dąbrowski—continue to make a distinctive mark on the European scene. Participants noted that Stańko made a point of always joining the ensemble, creating space for all the players. Besides layered trumpet setups, most prominent are the pianist’s sympathetic comping and the vocalist’s mostly wordless murmurs in sync with expositions and elaborations.

Andersson’s potent pulse makes “Anti-Freeze” one standout track as his pumps and Wośko’s ruffs create a rhythmic whirlpool upon which constant keyboard swirls and an assemblage of brassy shakes, triplets and narrowed smears rest. Energetic throughout, there are still places here and elsewhere where then-popular fusion stylistic cadences predominate. Other interjections from trumpet obligatos, throaty vocalized syllables and a heartfelt saxophone solo on the concluding “Sunrise” also make an impression. However, the overall slow pace and languid narratives produce a certain sameness with some sequences more enervating than exciting. But still that’s hardly the point, as this decade-old archival recording allows yet another instance of Stańko’s work as a player and organizer to be heard by the public at large. It also offers a rare glimpse of soon to be notable Northern European players during a pedagogical apprenticeship.

For more info visit aprilrecords.com

DROP THE NEEDLE



Jazz Message #2
Hank Mobley (Savoy-Craft Recordings)
Introducing Lee Morgan
Lee Morgan (Savoy-Craft Recordings)
by Duck Baker

At the time of these November 1956 recordings for both album releases, 26-year-old tenor saxophonist Hank Mobley (1930-1986) was already recognized as a new star. Young as he was, he was a grizzled veteran compared to 18-year-old trumpeter Lee Morgan (1938-1972), who was participating in only his second recording session (the first having occurred the day before).

This month marks the birthday of each Mobley and Morgan. The latter was still developing his own style at the time, while the former was already very much his own man. But a note of caution for those getting into Mobley’s early recordings: he recorded five LPs in 1956, the first four of which are called *The Jazz Message of Hank Mobley*, *Mobley’s Message*, *Jazz Message #2* and *Mobley’s 2nd Message*. Listeners and collectors need to pay attention or they’ll wind up missing or duplicating these records. All of this activity was of course to capitalize on the popularity of Art Blakey’s Jazz Messengers, of which he was an original member.

A lineup featuring Morgan and Mobley along with Hank Jones (piano), Doug Watkins (bass) and Art Taylor (drums) is heard on *Introducing Lee Morgan* as well as on Side A of *Jazz Message #2*. The quintet on Side B of that record finds Donald Byrd taking Morgan’s place in the front line, while Watkins returns to a rhythm section filled out by pianist Barry Harris and drummer Kenny Clarke. The program kicks off with a medium-tempo blues by Thad Jones and continues with “Doug’s Minor B’ok”, an attractive theme contributed by Watkins. The three tunes that make up the B side are all Mobley originals, and show that he was already an above-average hard bop composer. All the soloists shine throughout. The leader somehow sounds relaxed even at breakneck tempos, providing a foil for the brilliant young trumpeters who were Clifford Brown’s foremost acolytes at this point. Hearing Jones and Harris on the same record is interesting, as Jones’ subtle influence on the decade-younger pianist is impossible to miss. The rhythm section work is terrific, and both drummers, plus Watkins, make good use of a fair amount of solo space.

Introducing Lee Morgan starts off with another Mobley original, the blazing “Hank’s Shout”. The composer delivers a terrific solo, and Morgan’s scorching statement demonstrates not only his mastery of Clifford Brown’s style, but the ways he was finding to use that as the basis for his own. He follows by saluting Brown’s biggest influence, Fats Navarro, who used a mute for his most famous tune, “Nostalgia”, and Morgan follows suit, but at a slightly faster tempo. Both of the horns turn in solid solos, but it’s Jones (the pianist had actually worked with Navarro) who strikes the right chord, as he always did. The record ends with a medley of four standards, each being a showcase for a different soloist.

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For more info visit craftrecordings.com



Blues in Blueprint (12 Variations on the Blues)
Clovis Nicolas (Sunnyside)
 by Jason Gross

After the hard bop delights of his early albums (2014's *Nine Stories* and 2017's *Freedom Suite Ensuite*), France-born, NYC-based bassist Clovis Nicolas, released a virtuoso solo bass album (2019's *Autoportrait*), the austere *The Contrapuntist* (2023) with a string quartet, and pleasing trio records with guitarist Michael Veleau and saxophonist Jon Boutellier. But could he craft a credible blues album that doesn't hone in on the music's Delta origins or where the music grew and thrived in Chicago? Surprisingly, that's exactly what Nicolas achieves here in *Blues in Blueprint (12 Variations on the Blues)* with a trio including Larry Goldings (piano) and Carl Allen (drums).

Given his jazz background, it makes sense that the leader here focuses on the blues through this lens. The traditional "Old Stack O'Lee Blues" comes via Sidney Bechet's doomy, raucous version, heard here in a calmer, late-night vibe. The snappy, swinging groove of Wes Montgomery's "Twisted Blues" is retained with Nicolas taking a spacious solo, leading to Goldings' supple feature and Allen's brief, recurring drum rolls. Great American Songbook standard

"One for My Baby (And One More for the Road)" preserves its melancholy vibe thanks to the pianist's mini flourishes. Carla Bley's airy, elegant "Lawns" sounds more downcast than the original, punctuated by Allen's doomy thumps. Ornette Coleman's "Ramblin'" keeps its playful, lively feel thanks to Goldings' occasional percussive crashes and Allen's rumbling, rhythmic figures. The title track mirrors the grace and elegance of the Duke Ellington original, which originated on another blues concept album (1960's *Blues in Orbit*). The traditional hymn "Abide With Me" was previously performed by the likes of Ella Fitzgerald (ethereally) and Thelonious Monk (as a New Orleans funeral march) but here it's played in a sadly reverential, yet hopeful rendition.

Several Nicolas originals sit comfortably alongside the covers. "Hutch" features Allen's explosive playing going back-and-forth with the rest of the trio, while the sly, sultry "The Bass Speaks" has Nicolas refracting off the refined melody. "The 5:30PM Dive Bar Rendezvous" is revived from an earlier album by the bassist, transformed from a lively, joyous vibe to a more relaxed, strolling pace. Goldings' minor blues "The Double Nickle" features his measured playing surrounded by a propulsive, rhythmic performance, care of Allen. Though previously unrecorded, the leader's "Groovy Globy" had been his usual set closer, done here with a boogaloo sound. In all, this is yet another surprising twist in Nicolas' work.

For more info visit sunnysiderecords.com. The album release concert is at Cellar Dog Jul. 21. Nicolas is also at Cellar Dog Jul. 9 (with Richard Clements) and Smalls Jul. 15 (with Behn Gillece). See Calendar.

athlete, the drummer can make time seem to bend to his will, enabling him to compress incisive motifs into impossibly tight spaces, offering commentary and ignition in equal measure. Piano and drums surge into a stratospheric dialogue from the start on "Leanings". To chisel out his place, Jones takes up his bow, bidding his time before leaping into the fray once the initial tension loosens. In tandem with Drake, he bolsters a restless flow, propelled by Graewe's constant reshaping of ideas. When the pair solidify around a driving rhythmic undertow, it not only ties back to the tradition, but tempts the leader into more overtly swinging territory, albeit usually fleetingly.

In an unaccompanied intro to the concluding title track, the pianist displays the breadth of his language in a sweeping rapid-fire sequence of muscular, recurring figures, which elicits roars of audience approval. But notwithstanding such virtuosity, the album's most striking trait remains the near-telepathic responsiveness at full velocity.

For more info visit randomacoustics.net. Brad Jones is at Village Vanguard Jun. 30 - Jul. 5 (with James Brandon Lewis). See Calendar.



In Search Of...
Virginia MacDonald (Cellar Music)
 by Ken Dryden

Canadian clarinetist Virginia MacDonald makes her debut as a leader with these 2024 sessions, *In Search Of...*, with a rhythm section consisting of three seasoned veterans: Geoffrey Keezer (piano), Ira Coleman (bass) and Curtis Nowosad (drums). The daughter of noted tenor saxophonist Kirk MacDonald, she has previously recorded and performed with trombonist Michael Dease (who also wrote the liner notes) and worked extensively with revered bass clarinetist Todd Marcus.

Six of the album's eight selections feature her own compositions, beginning with her very first work, the intense post-bop vehicle "Last Call at Dmitri's", a constantly-shifting piece that also incorporates the wordless vocals of fellow Canadian Laura Anglade. The mood shifts with the leader's enchanting samba-flavored "In Search Of", which features Coleman's intricate bass lines along with MacDonald's lyrical clarinet playing. Hoagy Carmichael's "Stardust" (written originally as a jazz instrumental) has been a favorite of jazz musicians for decades, though the clarinetist here finds a fresh approach with a swirling, disguised introduction to this timeless ballad, working her way into it alone before Coleman enters to make it a duet.

MacDonald's bop gem "Retrospection" (a contrafact of George Shearing's "Conception") features her inspired lines, making it seem like she's been a veteran of many decades. Keezer's potent piano feature and Nowosad's drum solo further add to this track's appeal. The pensive "Up High, Down Low" has a bittersweet air, a ballad that seems made for a lyric, though her heartfelt clarinet and Anglade's wordless vocals carry the message of loss and searching for sunnier days. "Hope" is another dazzling showcase of the leader's formidable technique in an uptempo setting, with the rhythm section engaging her challenging, constantly-shifting melody. "Duke Ellington's Sound of Love" (Charles Mingus) is an



More Than Anything
Georg Graewe, Brad Jones, Hamid Drake
 (Random Acoustics)
 by John Sharpe

German pianist Georg Graewe convenes a live-wire trio with Brad Jones (bass) and Hamid Drake (drums) on *More Than Anything*, captured at the 2024 Nickelsdorf festival. Graewe (who became a septuagenarian late last month on Jun. 28) has long-favored ensembles that test his limits: for many years he led a storied threesome with cellist Ernst Reijseger and drummer Gerry Hemingway, but he has also operated at all scales from solo to chamber orchestra. His association with Drake dates back to a six-month sojourn in Chicago in 1997 and they have renewed ties regularly since. Though new to Graewe's orbit, Jones has proven his mettle with pianists such as Muhai Richard Abrams, Misha Mengelberg and Aruán Ortiz, as well as partnering Drake with saxophonist David Murray. Such connective tissue proves crucial to the trio's fluency here.

Graewe refracts the post-Cecil Taylor avant garde and classical maneuvers through an improvisatory lens to create something unmistakably individual. His playing alternates between crisply argued percussive attacks, florid Bud Powell-like runs and abrupt, harmonic switchbacks. The strength of the bond between pianist and drummer emerges immediately as they closely entwine across three lengthy collective inventions. Drake shapes a timbrally varied pulse while sidestepping explicit time, which energizes and extends Graewe's mercurial phrasing. Like an elite

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

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

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



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

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

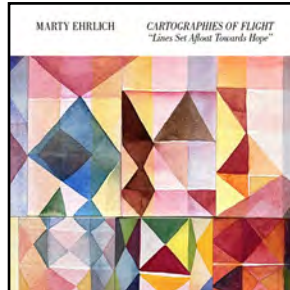
From opener, a lightly swinging "Skylark" (Hoagy Carmichael) to closer, "The Best Is Yet to Come" (Cy Coleman, Carolyn Leigh) a clear voyage of purpose is vividly portrayed in the album's dozen tracks, Goldhaber's clear, smooth tenor paving the way, with solid support from pianist and co-producer, co-arranger,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

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

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

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

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



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

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

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

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

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

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



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Rise Again Vol. 2

Manuel Valera New Cuban Express (s/r)
We Are Not the Headliner (Live from Studio 9)
Omar Sosa Quarteto Americanos (Otá)
Nuit Parisienne à La Havane
Roberto Fonseca/Vincent Ségal (Artwork)
 by Daniel A. Brown

The Cuban influence on jazz cannot be understated. Singular elements of Cuban music—including clave and syncopated rhythms, Afro-Cuban percussion instruments, extended chords (including 9ths, 11ths and 13ths), piano-based montuno patterns that lock in with the rhythm section, bass lines grooving on the offbeat ostinato tumbao rhythm-line—all tie together with call-and-response ensemble playing. These pervasive qualities, as well as the influence of groundbreaking musicians such as Mario Bauzá, Machito, Chano Pozo, Chucho Valdés and Gonzalo Rubalcaba, have long-since merged the streams of Cuban and jazz music into potent forms. Three recent releases throw light on the current state of Cuban jazz, albums as varied as the unique elements of the storied island’s creolized son cubano and drum-based, West African-derived musical heritage.

Born and raised in Havana, NYC-based pianist-composer Manuel Valera is a GRAMMY Award-

nominated artist, Guggenheim Fellow and NYU professor. Valera maintains that credibility with the recent *Rise Again Vol. 2*, boasting the participation of his band the New Cuban Express: Alex Norris (trumpet, flugelhorn), John Ellis and Felipe Lamoglia (tenors), Boris Kozlov (electric bass), Hamish Smith (bass), Jimmy Macbride (drums), plus Mauricio Herrera and Samuel Torres (percussion). Opener “Emilianesque (dedicated to Emiliano Salvador)” is indicative of the album’s allure: a syncopated, polished-to-a-chrome-sheen arrangement, courtesy of the ensemble’s crackling performance. “Mr. Shorter (dedicated to Wayne Shorter)” is a languid tribute to the late jazz magus, a dreamy ballad featuring sensitive playing from the assembled players, while the percolating “La Otra Mano”, with its blinding, unison playing and unpredictable shifts, dips into fusion territory.

Recorded live in concert at the titular venue in North Adams, MA, *We Are Not the Headliner (Live from Studio 9)* is the 11-track debut from Omar Sosa Quarteto Americanos. A seven-time GRAMMY Award nominee, pianist-composer Sosa and his Bay Area-based, Latin-world-jazz ensemble—Sheldon Brown (woodwinds), Ernesto Mazar Kindelán (bass), Josh Jones (drums)—augment their sound with guests Natacha Atlas (vocals), Guillermo Gómez-Peña and Reggie Stephens (spoken word), Camilo Landau and Kai Lyons (both on *tres*, the traditional guitar-like Cuban instrument) and Tito Leliebre (percussion). The light, airy ballad “Back Home to My Dwelling” complements the genre-mashup of “Africa in My Fingers”, the latter hinting at contemporary jazz, rock and all points in between. The hip-hop-tinted “Hella

Changui” boasts spitfire rap rhymes, expansive piano chords and a whip-smart rhythm. In total, *We Are Not the Headliner* is a solid collection of the current state of forward-thinking Cuban jazz.

Pianist Roberto Fonseca and cellist Vincent Ségal join forces for *Nuit Parisienne à La Havane*, an 11-song collection of dark, shadow-hued romanticism. The players’ career mixtures—from Fonseca (Buena Vista Social Club, Herbie Hancock, esperanza spalding) to Ségal (Cesária Évora, Elvis Costello, Sting)—blend well in creating a potent genre-jumping blend on cuts such as the modern, classical-tinged “Rumbo a Tí”, where ethereal cello lines move ghostlike atop metronomic piano rounds. Conversely, “Paciencia Es Lo Que Hay Que Tener” builds like a menacing flame, an unrelenting minor-key swirl of Fonseca’s piano trills and Ségal’s confident arco work. “Un Homme Qui Dort” evokes a nebulous hint of Duke Ellington’s “Fleurette Africaine”, as Fonseca’s unhurried approach to the arrangement is partnered with plucked and bowed unison lines from Ségal, culminating in a dizzying solo from the pianist that spans the gamut from Cuban to blues and classical. This album proves to be the ideal spin for fans of intimate, candle-lit jazz.

For more info visit manuelvalera.com, omarsosa.com and store.pias.com. Sosa’s album release concert is at Blue Note Jul. 13-14. Valera’s *New Cuban Express* is at Smalls Jul. 23-24. Valera is also at Smalls Jul. 1, 8, 15, 22 (with Carlos Abadie) and Jul. 17-18 (with Dave Schumacher and Cubeye), Bar Bayeux Jul. 8 (with Duduka Da Fonseca), The Django Jul. 21 (as leader) and Mezzrow Jul. 22 (with Tony Moreno). See Calendar.



Freedom of Art
Corcoran Holt (Holthouse Music)
 by Rachel Smith

Bassist and composer Corcoran Holt’s sophomore album is well constructed from a thematic point of view, but not necessarily from a sonic point of view. The title, which makes reference to the names of his children (Freedom and Art), captures with admirable poetry the goal of this album: to self-consciously bring together the theme of family with the versatility of jazz. Supported in this highly personal move, the leader is joined by Stacy Dillard (tenor, soprano), Josh Evans (trumpet), Benito Gonzalez (piano, Fender Rhodes), Kweku Sumbry (drums, djembe) and Lewis Nash (drums).

The opener, “Theme for Ma” introduces the album’s most inventive thread: the intermingling of music and speech. Holt composes the tune around an everyday voicemail left for him by his mother and his use of the bow here is masterful. There is something melancholy about using voicemails—reminders of a missed connection—as the basis for tunes. That sadness is especially poignant in “Golson Calling”, another voicemail (no music) left for Holt by the late great tenor saxophonist, Benny Golson. It’s jarringly private, and Holt’s musical voice disappears for a moment. But he does deliver some wonderful musical tributes elsewhere on this album, including a rendition of “Kiss to the Skies”, written by Kenny Garrett (Holt is best-known for

playing in Garrett’s bands). This tune is one of several instrumentals—along with “Transition Blues”, “Hello” and “Ibou & Art”—that each serve as high points of the album, highlighting the entire band’s chops (Dillard shines in particular). On the last selection, “To My Dear Ones”, pianist Sharp Radway delivers an expressive reading of a poem written by Holt’s father. Again, the track fits thematically, but the curated sound of spoken word comes at the expense of closure to the album. Though the pieces may not always sound like they fit together, *Freedom of Art* has some very fine moments built around a thoughtful concept.

For more info visit corcoranholt.com. Holt is at Dante Park Jul. 15 (part of Lincoln Square BID’s “Summer Jazz Sensations”). He is also at Jazz Forum (Tarrytown, NY) Jul. 10. See Calendar and 100 Miles Out.



Ella
April Varner (Cellar Music)
 by Pierre Giroux

Paying tribute to Ella Fitzgerald is among jazz’ most daunting tasks. The temptation to imitate is ever-present. But vocalist April Varner wisely avoids that trap on her *Ella*, honoring by embracing the qualities that made the First Lady of Song unique, including joy, swing, imagination and impeccable musicianship, while remaining true to herself.

From the opening notes of “A-Tisket, A-Tasket” (Fitzgerald’s 1938 breakthrough hit), Varner makes her intentions clear. Pianist Emmet Cohen’s clever arrangement shifts effortlessly between swing and Latin rhythms, allowing the singer to recast the classic nursery rhyme in a fresh light, respectful without being reverent. The supporting cast is first-rate throughout. Cohen, Yasushi Nakamura (bass) and Ulysses Owens Jr. (drummer, producer) bring energy and sensitivity to the small-group tracks, while trumpeter Brian Lynch’s arrangements lend color and excitement to the big-band performances. “I’ve Got You Under My Skin” (Cole Porter) benefits from Lynch’s dramatic alternation between Latin grooves and swinging passages, complementing Varner’s command of melody and rhythm. The other Porter gem, “Night and Day”, an intimate, heartfelt reading, moves in the opposite direction. Varner resists grand gestures, allowing the lyric to unfold with elegance and clarity.

One of the album’s most affecting moments comes in the ballad pairing of Jimmy McHugh, Harold Adamson’s “I Couldn’t Sleep a Wink Last Night” (a song Fitzgerald never recorded) and David Mann/Bob Hilliard’s “In the Wee Small Hours of the Morning” (memorably performed by Ella in 1958 on her *Live at Mister Kelly’s*). Varner’s warm, conversational delivery suggests longing and temporary separation rather than heartbreak, lending the medley an appealing emotional nuance. “Cheek to Cheek” (Irving Berlin) highlights the superb rapport between Varner and Nakamura, whose elegant bass quietly acknowledges the influence of bassist Ray Brown, Fitzgerald’s former, longtime musical partner and, briefly, husband as well. The intricate multi-tempo arrangement of “Mr. Paganini” (Sam Coslow) draws on one of Fitzgerald’s earliest influences, The Boswell Sisters, and showcases Varner’s technical command and playful scatting. Conversely on “Bewitched, Bothered and Bewildered” (Rodgers, Hart), she covers the initial run-through using the original lyrics before yielding

to Cohen for an extended spotlight, becoming an equal partner in the storytelling. Varner then closes the arrangement with an unexpected melodic variation.

The album closer, "Undecided" (Charlie Shavers, Sid Robin) sends this new release out on a high note, propelled by a blistering tempo and bold improvisations from Varner and her ensemble. The performance captures both the exuberance and spontaneity that were hallmarks of Fitzgerald's recordings, culminating in an exhilarating finale. Varner avoids replication and captures something more valuable, namely artistic freedom.

For more info visit cellarlive.com. Varner is at Saint Peter's Church Jul. 9, The Django Jul. 12, Mezzrow Jul. 19 and Zinc Bar Jul. 20. See Calendar.



Extra Pressure (25th Anniversary Edition)
Eric Person (Distinction)
by Scott Yanow

The reissue of Eric Person's *Extra Pressure* celebrates the silver anniversary of its original release. By the time of this 1999 recording, Person, an alto and soprano saxophonist with his own intense sound and passionate ideas, had already picked up important experience and quite a bit of recognition for his work and recordings with drummers Ronald Shannon Jackson's Decoding Society and Chico Hamilton (with whom he had a long association), as well as the World Saxophone Quartet, plus bassist Dave Holland's quartet.

This album represents the initial release on Person's Distinction label and his fourth album as a leader since 1992, and the only documentation of this particular quartet. Formed in 1998 as the debut recording of his group Meta Four, Person's unit featured John Esposito (piano), E.J. Strickland (drums), and the newest member, Carlos Henderson (bass). Surprisingly, this reissue actually leaves out one of its original 11 songs ("Plummet"), though Person in the liner notes assures listeners that it will be reissued in the future along with alternate takes of this music. All of the pieces excepting Esposito's "Personal Blues" (note: not a blues) are by the leader. None of the selections utilize standard chord changes and, although the opening title cut may remind one in spots of John Coltrane and McCoy Tyner, in general the musicians all display original voices on their instruments.

There are numerous album highlights. The leader's short outbursts of notes are quite effective on the title track, as is his playing without piano accompaniment during the first half of his solo on "Personal Blues". "Fallout" has a somber theme accentuated by the shifting pattern played by bass and drums, and Henderson's half-time walking bass on "The Pull" is an excellent contrast to Person's passionate improvising. The bassist and drummer make for a formidable and flexible team throughout, as they show on the danceable "There Will Be Better Days", and on "This Devotion" in 5/4. "Perfection" may have an immodest title but the inventive and explorative piano and alto saxophone solos come close to reaching that goal.

More than 25 years later, the dynamic music on *Extra Pressure* sounds extra timeless.

For more info visit ericperson.com. Person is at Smalls Jul. 24-25 and "Jazz By The Water Festival" on Governor's Island Jul. 25. See Calendar.

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	10 - 14	Larry Ham Jazz, composer, educator *Thurs: Sing-A-Long (2pm-3:30pm) with Dan Manjovi
	17	Roman Ivanoff American Songbook swing
	18 - 19	Celia Tewey Jazz improvisation
	20	American Songbook Swing Trio Roman Ivanoff (piano, harmonica) Paul Nowinski (bass, violin), Nat Harris (guitar)
	21	Victor Neufeld's Jazz Party David Pearl (piano), Linus Wyrtsch (clarinet/sax) John DeCesare (bass), Tony Galino (drums)
	24 - 28	Joel Forrester Boogie-woogie, swing, stride *Thurs + Fri: Dred Scott (piano jazz)
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	17	Yuka Aikawa Jazz, composer, accompanist Tap-A-Long with Toes Tiranoff and Friends
	21 - 25	Peter Yarin Stride, jazz, composer *Thurs: Uri Zelig (drums), Dmitri Kolesnik (bass)
	28 - 30	Charlie Judkins Ragtime, protégé of Terry Waldo
Oct	1	Terry Waldo's Gotham City Band

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ON SCREEN



Sun Ra: Do the Impossible (by Christine Turner)
Sun Ra and His Arkestra (Firelight Films)
 by Paul Gaita

When asked, “How do you decide what’s going to come out on Saturn Records?,” Sun Ra, pianist, composer, big band leader, avant garde pioneer, Afrofuturist and mercurial emperor of the galaxy, replied: “Whatever I think people aren’t going to listen to.” At first blush, the statement sounds another indication of his eccentricity—a label slapped on Sun Ra throughout his career, and one that that the documentary *Sun Ra: Do the Impossible*

seeks to contextualize (though not dispel entirely). But as he later says in the interview clip, he wasn’t making music for the here and now—those concepts didn’t really exist in his interplanetary philosophy, anyway. Sun Ra’s music was for people to discover decades later, once they had freed themselves from preconceived notions about their history and destiny. Consider producer-director Christine Turner’s excellent exploration, which aired on PBS’ “American Masters” series, your ticket to the spaceways.

Do the Impossible is, in one sense, a traditional documentary, detailing Sun Ra’s transition from pianist Herman “Sonny” Blount to sonic Afonaut and eternal pharaoh through archival footage and interviews. Plenty of his fellow travelers in various iterations of his big band, the Arkestra, fill out the latter, including centenarian Marshall Allen (Sun Ra’s successor as longtime Arkestra leader), Ahmed Abdullah and Cheryl Banks-Smith, as well as a host of scholars and authors (among them Ishmael Reed) and musicians such as DJ Spooky. Through them, we follow Sun Ra from Alabama to Chicago, where he

sowed the seeds of his unique perspective—a mix of ancient mythology, Black activism and scholarship, and futuristic aspirations that he would carry over into his music with the Arkestra and daily life, which at times orbited a cult-like ethos. But Turner also follows Ra’s lead and lets the music take her film and the viewer beyond simple history. The film is ripe with stunning visuals and animation, much of it evoking the Pop Art science fiction imagery of Ra albums and his Arkestra’s remarkable stage costumes. These moments allow the viewer to, quite frankly, coast the spaceways with the music, to soak up the fusion of past and present, myth and fantasy, and hopes and dreams that coursed through his vast body of musical work.

For longtime admirers, *Do the Impossible* gives Sun Ra an appropriately cosmic scope and grandeur. For first-timers, this is the first-class ticket they need to explore the awe and mystery of his work.

For more info visit firelightfilms.to/films. Marshall Allen is at *Grounds for Sculpture (Hamilton, NJ)*. See *100 Miles Out*.



The Analects of Confucius
Misha Mengelberg/Sabu Toyozumi
(NoBusiness-Chap Chap)
Sun's Blessings
Sunny Murray/Sabu Toyozumi (NoBusiness)
 by Kurt Gottschalk

The Lithuanian label NoBusiness has made a basement industry releasing works by drummer Sabu Toyozumi, whose catalog includes titles with Lol Coxhill, Barre Phillips, Fred Frith, Wadada Leo Smith and members of the ICP Orchestra. NoBusiness’ releases pair the drummer (who turns 83 this month) with Derek Bailey, Peter Brötzmann, Mats Gustafsson and Paul Rutherford. He has, of course, worked with a host of musicians from his native Japan as well, but the work with European players has brought him international attention.

Toyozumi’s connection with the members of the longstanding Dutch dada-jazz Instant Composers Pool (ICP) seems to be a special one. *The Analects of Confucius*, recorded in 2000, opens with the 40-minute “my guru MM” (about half the album’s run time), a dedication to his duo partner, ICP co-founder Misha Mengelberg (1935-2017), eight years his senior. The set could certainly have been subdivided; it’s surely impromptu but nicely sequential. Each takes solo passages, and together they discover unpolished ballads and jagged stillness and dive headlong into headstrong tumult. Mengelberg’s solo “song for AMY” is surprisingly somber, but played in a sort of Chopin syncopation. The repose is broken by a percussive snap, initiating a rowdy rag and the 20-minute “teremakashi to forest of KEYAGU”. But Toyozumi is a restless percussionist and they’re soon off on another suite-of-consciousness, a bit more gelled this time and incorporating a lovely motif. There’s no other way to conclude, if you’re Mengelberg, than Monk. The duo spends a joyous four minutes with “Off Minor”, Toyozumi hitting such a commanding stride that Mengelberg all but drops out, adding sparse, single notes.

The Toyozumi/Sunny Murray duo *Sun's Blessings* (recorded in 1999) comes off something like a four-handed

solo. The players aren’t hard-panned left/right, making the recording both literally and figuratively out-of-sight. They tumble and roll with momentum and finesse, as if expanding under pressure. My ear-read of the first half dozen minutes is that Murray plays a fine if unsurprising solo and, at some length, Toyozumi comes in with a low tom roll. This sets up a division of personality, Toyozumi actively accentuating, not restrained, but offering supportive commentary on the pronouncements of the master, 15 years his senior. As on the Mengelberg meeting, the dynamic comes together after an extended opener. After the 50-minute “Mischievous Saga”, the 15 minutes of “Brave Warriors” establishes a groove. They pound away at it quite convincingly.

The Sabu subseries albums are room recordings with reasonably good sound and nicely designed covers with a common, calligraphic design. The sound quality is less than stellar but more than merely acceptable. On the trap duets, however, the thin fidelity becomes a small liability. The low end is muffled, the snare snaps harsh—nowhere near the point of unlistenability, but still skimming off the pleasure factor. But NoBusiness is in the business of preserving some vital history; dedicated listeners will reap rewards.

For more info visit nobusinessrecords.com



Kind Of Now: The Pulse of Miles Davis
Gregory Hutchinson (Warner Music)
 by Jeff Cebulski

Among the recorded tributes to Miles Davis in his centenary year, *Kind Of Now: The Pulse of Miles Davis*, led by the estimable drummer Gregory Hutchinson, offers striking new versions representing Davis’ modern career (plus three originals) that move the tradition forward. Hutchinson deftly formed an ensemble of versatile musicians who display great rapport while capturing the spirit of the originals and

casting interpretive light upon them.

The core trio here shines, impressively interpreting and extending the drummer’s ability to hold the center. Bassist Joe Sanders’ compatibility with Hutchinson provides a crucial pocket and pianist Gerald Clayton’s harmonic counterpointing, both acoustic and electric, recalls Herbie Hancock’s presence. Guests include: Ambrose Akinmusire (trumpet), taking on the various forms of Miles with aplomb; Ron Blake (tenor, bass clarinet), creating a keen partnership with Akinmusire that leads to some striking interplay; and two genius additions in postmodernists Jakob Bro and Emmanuel Michael (guitars), each applying their angular, atmospheric styles to compositions from Davis’ late ’60s output.

On “Ah-leu-cha”, the horn players dig in for the theme before Sanders makes his presence known with a crisp solo that heralds an intervallic rhythm portion, an arrangement philosophy Hutchinson applies: a musician leading off with an opening refrain before arriving at the melodic point. Clayton’s intro to “Fran-Dance” is exquisite, and he is given rein over the trio rendition. An abstract, electronic guitar duet intro anoints Wayne Shorter’s “Fall”, which rides the elongated lines from Akinmusire’s horn and understated electric comping from Clayton, with Blake uncannily channeling Shorter. “Orbits” is led by the trumpeter’s frenetic solo, as the band delivers an animated ride, highlighted by Sanders and Hutchinson’s deep pocket. The guitarists open Shorter’s spooky “Feio”, maintaining the original’s atmospheric keyboard ambiance, while Akinmusire and Blake punch in truncated and elastic comments. Bro’s echoed chords give “Water Babies” another chromatic layer, and Michael’s dreamy intro to “Circle in the Round” presages a John McLaughlin-ish display before a typically lyrical Clayton solo leads to a horn refrain supported by Hutchinson’s Tony Williams-like counterpoint. And when the jazz returns to post-bop, the ensemble cooks on “Seven Steps to Heaven”, where Blake does his George Coleman best atop Clayton’s marvelous comping.

On *Kind Of Now*, Gregory Hutchinson’s leadership produces that rare tribute album that encourages the listener to go back to the originals, to find the music that inspired such a unique effort.

For more info visit facebook.com/gregoryhutchinsonmusic. The album release concert is at 92NY’s “Jazz in July” Jul. 18. See *Calendar*.

92NY

ECHOES OF MILES

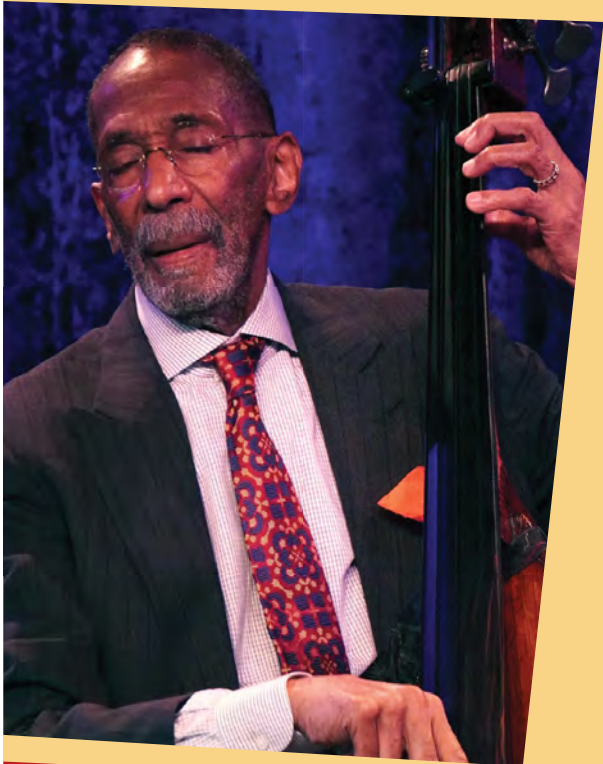
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SAT, JULY 18, 7:30 PM ET
Gregory Hutchinson

Kind of Now – The Pulse of Miles Davis

TUE, JULY 21, 7:30 PM ET

Aaron Diehl
& **John Patitucci**

WED, JULY 22, 7:30 PM ET

Kate Kortum
& the **Aaron Diehl Trio**

THU, JULY 23, 7:30 PM ET

Terence Blanchard
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(LEST WE FORGET CONTINUED FROM PAGE 10)

Trio was recorded live at L.A.'s legendary jazz venue, The Haig, a well-known epicenter showcasing such pioneering jazz ensembles as the Gerry Mulligan/Baker pianoless quartet and the Red Norvo Trio (with a young Charles Mingus and guitarist Tal Farlow).

Through the '50s, Marable memorably recorded with pianists Carl Perkins and Kenny Drew, vibraphonists Teddy Charles and Milt Jackson, trumpeter Conte Candoli, alto saxophonist Sonny Criss, saxophonist-clarinetist Jimmy Giuffre and others. In 1956, the drummer recorded his sole album as leader, *Tenorman* (Jazz West). Released as the "Lawrence Marable Quartet featuring James Clay" – with Sonny Clark (piano) and Jimmy Bond (bass) – it was recently given the Blue Note Tone Poet 180g vinyl-only reissue treatment. The original record label may have only briefly been in existence (1954-56), but in that short window of time Jazz West put out a handful of significant releases, *Tenorman* included. Label founder and record producer, Herbert Kimmel describes Clay in the album's liner notes as "Marable's discovery...a voice that could speak right out, unschooled, unrefined, free and clear of...restraints." Six years younger than Marable, and not yet even 21 at the time, Dallas-born Clay had just arrived in L.A., two weeks before the drummer took him into the studio to record this now-classic, which marks the recording debut of the tenor saxophonist (who would also become known as an equally-estimable flute player) and the sole album under Marable's name.

In the late '50s to early '60s, Marable played and recorded with saxophonists Johnny Griffin and Curtis Amy, pianist George Shearing, organist Richard "Groove" Holmes, The Montgomery Brothers – with guitarist Wes, pianist (and vibraphonist) Buddy and bassist Monk – as well as continuing connections with the likes of Dexter Gordon and Teddy Edwards. But between his 1962 recording on pianist-vibraphonist Victor Feldman's *Stop the World I Want to Get Off* (World Pacific) and saxophonist Joe Farrell's 1979 album *Skate Board Park* (Xanadu), Marable was for all intents and purposes basically off the scene due to an extended period of drug addiction issues and time served in prison. It was that very Farrell session, with pianist Chick Corea and bassist Bob Magnusson, which marks the drummer's official return. In a recent conversation, Magnusson recalls the session like it was yesterday: "It was really a thrill for me to play with Larence on that Don Schlitten-produced Farrell record with Chick. It was the only time I got to play with Larence, but it was a total joy. He was in prison for drugs, then got himself together to display his talent and again earn a living. The album was basically a blowing session and Larence just played beautifully on everything. He had an intense, fiery energy. 'Speak Low' was so wonderful. And Chick's 'High Wire-The Aerialist', how beautifully Larence played in that style. Intuitively and musically he could move from a straight-ahead bebop thing to a two feel. For me, just a real treat. He's unheralded, how great he was."

By the '80s, Marable was looking to get back in full swing. He had joined vibraphonist Bobby Hutcherson for two years and reunited with past employers such as Milt Jackson and Johnny Griffin, as well as joining saxophonist Med Flory's Supersax (which included a prior West Coast associate in trumpeter Candoli). Native New Yorker Jon Mayer first started playing with Marable (a decade Mayer's senior) around the time the pianist became an L.A. transplant, just before the drummer would join Haden's Quartet West. Mayer recalls contacting Larence "for a couple of trio gigs. He had that authentic feel of drummers I had grown up listening to, that East Coast sensibility, like Art Taylor and Philly Joe Jones. It was really a joy

playing with him." It was through Marable's playing that both Mayer and the drummer first met Ernie Watts, a serendipitous occasion, as Watts happened to be window shopping and walked by and heard the drums from an open window to one of Mayer's trio gigs. Watts walked in for what was the end of a set, introduced himself and the rest, as they say, is history – or as Watts recalls one of Marable's many favorite sayings: "It's a small world but I'd hate to have to paint it!" The two would soon become bandmates in Quartet West after the group's original drummer, Billy Higgins, became too busy (including touring with the *'Round Midnight* allstar band, which played with frequency upon the release of Bertrand Tavernier's 1986 titled movie). Watts recalls that it was Higgins who was the one that recommended Marable to Haden as his replacement, as he was a frequent visitor to Higgins' The World Stage (the educational and performance art space, located in South L.A.'s Leimert Park Village, which Higgins founded in 1989). Says Watts, "That's where Marable worked with young people. (And) they took care of him over there."

Over the course of almost a dozen years, Marable recorded a half-dozen albums for Verve with Quartet West (the group rounded out by founding pianist Alan Broadbent), starting with *Angel City* (1988), ending with *The Art Of The Song* (1999). Following a stroke, though, he would eventually develop dementia and start to drift, living in a health care facility before passing away at the age of 83 on Jul. 4, 2012. Watts frequently visited Marable's home in the Little Ethiopia district of L.A. "We had become like family. He hardly recognized us, though. One time my wife and I got a CD player for him and we put on some Bird. All of a sudden, he sat up and started tapping and playing. There was another part of his mind, another aspect, that was triggered. He wasn't talking, but the music of Bird certainly triggered him!"

Marable's legacy has been cemented with a two and a half+ hour long, oral history interview from the UCLA Library Center for Oral History Research (COHR), part of its archival "Central Avenue Sounds" series. The significance of this amazingly vast resource (based on dozens of interviews, mostly conducted in the 1990s by Steven Isoardi) cannot be understated. Collectively it became the foundation for the oral-history project and served as the impetus for the impressive 1998 publication of the 442-page *Central Avenue Sounds: Jazz in Los Angeles* (University of California Press). Marable's interview is available as a transcript as well as an audio recording, alongside many of Marable's West Coast contemporaries, including Buddy Collette, Frank Morgan, Gerald Wilson, Melba Liston, Hadda Brooks, Ernie Andrews, Britt Woodman, Lee Young, Vi Redd and others.

For more info visit oralhistory.library.ucla.edu

Recommended Listening:

- Hampton Hawes – *The Hamp Hawes Trio* (Vantage, 1951)
- Lawrence Marable Quartet (featuring James Clay) – *Tenorman* (Jazz West-Blue Note, 1956)
- Teddy Edwards Octet – *Back to Avalon* (Contemporary, 1960)
- Dexter Gordon – *The Resurgence Of* (Jazzland, 1960)
- Milt Jackson – *Night Mist* (Pablo, 1980)
- Charlie Haden Quartet West – *Haunted Heart* (Verve, 1991)

(LONG PLAY FESTIVAL CONTINUED FROM PAGE 12)

two high-hats and two kick drums simultaneously without ever losing his funky feel, while Tyler Gilmore mirrored and manipulated Moran's previously played

phrases, mixing them right back into play, creating the illusion that the pianist was having an acoustic/electric conversation with himself.

The festival was in full swing by the weekend, as Saturday offered 28 shows from noon until almost midnight (Sunday upping that to 29). **Matthew Shipp's** solo piano set in the Theatre for a New Audience at Polansky Shakespeare Center, as viewed from a seat in the top tier (close to the high-vaulted ceiling, directly behind, almost over, the piano) was a marvel of aural animation. Shipp moved like a boxer, shoulders and upper torso panning left and right, long limbs and fingers flailing forward over the keyboard with deft, rapid-fire hooks, jabs, crosses and haymakers, his touch growing more delicate as his tempos accelerated, abruptly down-shifting to slower, heavier motions, hunkering down at last on a few thick, T-bone steak-sized chords. Somewhere in all this unified anarchy were threads of themes, glimpses of swing, even a B-flat blues.

The Percussion Collective's performance of "Dressur", a sticks-cum-schtick composition by Mauricio Kagel, staged at the Church of St. Luke & St. Matthew, combined slapstick and other low comedy and pantomime with sophisticated hijinks and innovative eccentricity. The trio of rhythmic tricksters plied unusual home-grown and found wooden instruments (e.g. a pair of clogs) with equal attention paid to fun and finesse, earning as many laughs as they did oohs and aahs for their efforts.

The final day of the festival opened with an immersive piece played by 30 or so musicians on the terrace at the top of Fort Greene Park, just in front of the Prison Ship Martyrs Monument. No one was conducting. Each aerophonist or percussionist seemed to operate independently, spread out over a large area. (It was later discovered that they'd been following pre-taped cues coming from their ear buds.) All seemed to loiter around the key of C, though their short, overlapping motifs never quite meshed. Over the course of an hour the performers slowly moved towards the center of the terrace, as if drawn by a magnet, never acknowledging one another's presence, then reversed this inward migration in the second half hour of the piece, the quality of the music changing as a flute player passed close by a xylophonist or bass drummer. Listeners/spectators could change that quality for themselves by striding or idling in and among the temporarily planted performers – in sum, another example of potentially monotonous material achieving depth and variety.

One of the fest's most sizzling sets came later that evening at Brooklyn Music School with the onslaught of **Marty Ehrlich's** saxophone sextet playing arrangements by the late Julius Hemphill. Comprised of Ehrlich, Caroline Davis (whose soon-to-be-born baby had the best 'seat' in the house), Cleave Guyton, Alex Harding, Brian Landrus and Brian Settles, the ensemble swung and funkied their collective butts off, playing beautiful lush ballads and attained ecstatically skronking collective climaxes on tunes including "Mirrors" and "Mr. Critical". They ended with a soulful take on "The Hard Blues", buoyed by Harding's bad-ass baritone saxophone. Back at Shakespeare Center, pianist **Kris Davis'** trio – with Robert Hurst (bass) and Jeff "Tain" Watts (drums) – thrived on the polar musical personalities of the pianist and drummer: she mercurial and quicksilver, light and lightning fast; he, sturdy but supple, obviously tickled by the flow of her imagination, shadowing, shunting and variously supporting her with uncanny ingenuity. Back at Roulette, the packed house was treated to an exuberant rendition of **Philip Glass'** seminal *Glassworks*, the composer himself on hand to appreciate the proficiency and unfettered enthusiasm of the Long Play All-Stars' performance.

For more info visit bangonacan.org

(INTERVIEW CONTINUED FROM PAGE 6)

Lewis. So it was this hilarious thing. The whole expression, “that has no business being in there,” was always funny to me. Frank Zappa called it “putting the eyebrows on something.” And for me, that’s a funny thing. Doing something that has no business being in there. And that’s been a theme pretty much throughout my entire life.

NYCJR: Are you optimistic about jazz here in NYC? Is there anything in particular that’s exciting you about the contemporary music scene?

WEBER: In about a week, I’m revisiting a show of mine called “Joplin to Jarrett,” in which I start with Scott Joplin, and I evolve forward, showing who evolved into whom—how W.C. Handy came along, and then Jelly Roll Morton and so on, saying “Here’s the through line of all these people. This is where this music came from.” I stopped with Keith Jarrett because there have been great players who’ve come along since that I could include, but the thing is, it’s too early to tell if they’re going to shape the music because Jarrett is still affecting the way people play now. Chick Corea’s music, which is in the show, is still affecting the way people play now. I’m waiting for another Thelonious Monk, and whoever he or she is, they’re gonna do it. It’s getting harder and harder to do. YouTube is a great equalizer, but it’s also a great homogenizer in a way because people hear things and they don’t come up with something radical on their own. But somebody will. I can’t wait to hear who the next Scott Joplin is or who the next Jelly Roll Morton is, or James P. Johnson. Some innovator is going to do something that nobody else has tried before, and it’s going to shape everybody else, but the thing is, it’s just too early in their career for me to know *who* they are.

For more info visit facebook.com/p/Jon-Weber-100063705424124. Weber plays the “Piano in Bryant Park” concert series Jul. 6-10 and is at *Mona’s Tuesdays*. See *Calendar*.

Recommended Listening:

- Jon Weber — *Jazz Wagon* (IMI, 1993)
- Jon Weber — *Live in Concert: Flying Keys* (Jazz Connaissanceur, 1997)
- Jon Weber — *It’s Never Quite the Same: Jon Weber Plays the Songs of Livingston & Evans* (Mood, 1998)
- Jon Weber — *Simple Complex* (2nd Century Jazz, 2003)
- Joyce Breach — *Odds & Ends* (Audiophile, 2009)
- Stacy Sullivan — *On The Air: A Tribute to Marian McPartland* (Harbinger, 2014)

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

particularly appeal to Piotrowski: “I would say my preference has always been, other than Dave Burrell, in the sort of the collective-run groups.” That preference is audible across High Two’s catalog, which spotlights ensembles operating with lateral decision-making rather than top-down direction: Shot x Shot’s four-way abstraction; Inzinzac’s jagged Franco-Philly manœuvres; Feeler Gauge’s tensile free improvisations; and Special What’s minimalist collisions of texture and rhythm. As Diehl affirms, “High Two really is a fertile ground for that democratic, egalitarian creation.”

Artist autonomy remains a guiding principle for Piotrowski. His role, he says, is largely about clarity and facilitation, not editorial interference. In recent years, Diehl has taken the lead on commissioning and producing, a shift that has brought several new projects under the label’s wing. Among them is *The Omniverse Oriki* by the now 102-year-old Marshall Allen, in which Yoruba drums and chants thread through

buoyant electronics and Allen’s ever-surprising reed work. On *Lingua Franca* by the Instant Arts Quartet, with saxophonist Terry Lawson, the brass and winds of Matt Lavelle and bassist Pete Dennis alongside Diehl, the label leans into a grittier strain of free jazz—robust, declarative and rooted in the community that sustains it. Diehl’s own post-SLF trajectory continues to feed High Two’s forward motion. As he reveals: “I’ve been doing a residency, post-Sonic Liberation Front, so it’s going on over four years. And we call that the AIRLFT series and AIRLFT is an ensemble, which grows and shrinks.” The forthcoming album from this project draws on musicians whose pedigrees map the city’s avant garde continuum: Lavelle, who studied with Ornette Coleman; Elliott Levin, a veteran of Cecil Taylor’s ensembles; and Dave Hotep, long associated with Allen and the Sun Ra Arkestra. In Diehl’s words, “So we have this amazing array of creative perspectives.” Piotrowski’s enthusiasm remains similarly undimmed: “The scene is so great here in Philly that it’s still exciting after 20 years of doing this.”

High Two’s catalogue stands as evidence: a portrait of Philadelphia not as a footnote to larger jazz capitals, but as a generative center in its own right, where artists build their own structures, cross-pollinate freely, and trust that someone—like Piotrowski and Diehl—will make sure the record exists.

For more info visit hightwo.net. High Two artists performing this month include Marshall Allen at *Grounds for Sculpture* (Hamilton, NJ) Jul. 18. See *100 Miles Out*.

(MILES 100 CONTINUED FROM PAGE 12)

(Miss Mabry)”, an uncredited Gil Evans reworking of Jimi Hendrix’ “The Wind Cries Mary”, titled after Betty Mabry, the soul-funk singer who was Miles’ wife at the time (aka Betty Davis) and who brought psychedelic rock to his attention. This background must be the reason why Akinmusire elected to play at full throttle on this selection. By contrast, Hermeto Pascoal’s dreamy “Selim” made for a sweet closer.

Down at the fifth floor, audiences were welcomed to a pop-up bar where a listening marathon of 64 LPs recorded by Miles Davis were played in chronological order. The drinks menu offered special brews for the occasion, including the Miles High (Monkey Shoulder Malt Whisky, Weisser Vermut, hausgemachter Mandarinen, Likör, Bitter)—perfect for sipping while listening to Miles on massive speakers, or perusing the newly published *Miles Davis—Three Days in Malibu* photo book by Ralph Quinke. A cool initiative to get in the swing before the shows or prolong the jaunt.

In the late ’60s, Miles Davis declared “jazz needs a new motor, like James Brown’s music has a motor,” and proceeded to build the engine: band members, song structures, plugged sounds, to materialize his ideas. If *Bitches Brew* wasn’t his first album to feature electric instruments, it was a decisive step forward in a direction that proved highly influential on the jazz world and beyond. New York drummer Bobby Previte admits to a lifetime worship of that record, and has been using its contents as a springboard for improvisation since the late ’90s, first with bands to tour with, then as a workshop for young musicians. He describes his *Bitches Brew Reimagined* project as “the perfect vehicle for teaching [students] patience, thoughtfulness, deep listening, and above all, how to banish fear from their playing.” The premise may seem odd to begin with, contradictory even: taking unscripted jams resulting from multiple takes and post-production splicing and editing, as a textbook, transcribed into sheet music for the participating players. At the festival, close associates Brad Jones (electric bass) and Fabian Rucker (bass clarinet) evoked Bennie Maupin’s key presence on the album.

They were joined by violin, saxophones, keyboards, trombone, guitar, electronics and, for the first time, flute by standout Clémence Manachère. Intriguingly, no trumpet. The tentet launched into sprawling versions of “Spanish Key”, “John McLaughlin”, “Miles Runs the Voodoo Down”, “Bitches Brew” and best of all, “Pharaoh’s Dance”. The pieces took no definite shape aside from their basic pulses, sporadic themes and ostinati bass lines. These elements were fleshed out by the younger players who actively engaged in the now moment under Previte’s guidance (when he was not behind his drum kit).

The **Norddeutscher Rundfunk (NDR) Bigband**, Hamburg’s premier jazz ensemble since the mid ’40s, has featured a wide array of musicians through the course of its history, including Chet Baker, Herb Geller, Al Jarreau, Pee Wee Ellis, Susi Hyldgaard, Jiggs Whigham and Michael Gibbs. Its set opened with Miles Davis and Gil Evans’ masterwork *Sketches of Spain*. If you’re familiar with that album (originally recorded in November 1959 and March 1960), you needn’t read further, as the concert was a carbon copy of that record. Hearing it live and loud, however, was a thrilling experience, from opener “Concierto de Aranjuez (Adagio)” and follow-up “Will o’ the Wisp” (its lurching rhythm, including the sound of castanets, calling to mind a horse’s trot), by twentieth century composers Joaquín Rodrigo and Manuel de Falla respectively, to third stream selections and arrangements by Gil Evans, inspired by flamenco and other folk and religious songforms, such as the hypnotic and swirling “The Pan Piper”, the unruly fanfare/bolero “Saeta” and the danceable brass and percussion-laden “Soleá”. On flugelhorn and muted or unmuted trumpet, Germany’s virtuoso Claus Stötter was spellbinding. Olé!

After an intermission, the NDR Bigband reappeared with instruments removed (goodbye harp) and others added (hello electric guitar). The addition of featured artist, Spanish bassist, composer and bandleader **Pablo Martín Caminero** and his *New Flamenco Sketches* to the program made thematical and opened a window onto today’s Iberian jazz. Caminero’s take on flamenco-jazz fusion is joyous and playful, rather than displaying the melancholy, solemn bent of *Sketches of Spain*. Replete with ideas, his writing was tasty, impactful and ever forging ahead.

The *Miles 100* celebration continues at the Elbphilharmonie with a Terence Blanchard/Ravi Coltrane co-led quintet (Jun. 30) that additionally honors the memory of John Coltrane (2026 also of course represents the saxophonist’s centennial) and Marcus Miller’s *We Want Miles!* (Jul. 9) featuring members from that 1981 live album of the same name.

For more info visit elbphilharmonie.de/en/

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Wednesday, July 1

- "Sinatra & Stories": Tony Danza Band 54 Below 7 pm \$35-140
- ★ Allison Miller Bar Bayeux 8, 9:30 pm
- Christina Courtin Bar Lunático 9, 10:30 pm \$10
- ★ Christian Sands Quartet Birdland 7, 9:30 pm \$35
- ★ David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Gary Mazzaroppi, Alex Raderman + Janis Siegel Birdland Theater 5:30, 8:30 pm \$35-45
- Jon Lampley + Clyde Lawrence, Gracie Lawrence, Sammy Rae Blue Note 8, 10:30 pm \$30-45
- ★ Daryl Sherman Bryant Park 12:30 pm
- Ray Gallon Trio Cellar Dog 7, 8:30 pm \$5
- ★ Blue Note Jazz Festival: SHABAKA, Kokoroko, Omar, Lovie Central Park Summerstage, Rumsey Playfield 6 pm
- Luther Allison with Brandon Woody, Lenard Simpson, Jeffery Miller, Jared Beckstead-Craan, Nazir Ebo; Alexandra Ridout Close Up 7:30, 9, 10:30 pm \$25
- Rutgers University Emerging Artists Ensemble with Kenny Davis Dante Park 12 pm
- "Declaration: Songs of Democracy, Voices of Hope": Lara Downes with American Composers Orchestra + Kurt Elling, Ekep Nwelle, Aoife O'Donovan, Christian McBride, Carrie Rodriguez, Wyatt Ellis, Miguuel Anggelo, Louis Cato, Golden Voices Concert Choir David Geffen Hall 7:30 pm
- ★ Will Bernard Group with John Ellis, Eric Finland, Brian Richburg The Django 10:15, 11:30 pm \$35
- Kevin Du Quartet with Billy Drewes, Aidan Taylor, Connor Sturge Five Spot Jazz 8 pm \$20
- Bruce Harris The Jazz Club at Aman New York 8 pm
- ★ Mike LeDonne Groover Quartet with Eric Alexander, Peter Bernstein, Willie Jones III Jazzcultural 7, 9 pm \$40
- Maria Kaushansky Le Petit Parisien Supper Club 6:30 pm
- Evan Schwam Quartet with Spike Wilner, Chris Van Voorst Van Beest, Phil Stewart; Sebastian Noelle Trio with Rick Rosato, Jochen Rueckert Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★ Teiku with Jonathan Barahal, Josh Harlow, Jaribu Shahid, Jason Stein + Blacks' Myths with Luke Stewart, Warren G. "Trae" Crudup III Nublu 151 7 pm \$20
- ★ JFA presents Clifton Anderson Pier 84 7 pm
- ★ Immanuel Wilkins Quartet with Micah Thomas, Ryoma Takenaga, Kweku Sumbry The Pocket 7, 9 pm \$35-55
- Owen Chen Eternal Wind Quintet Red Pavillion 8:45 pm \$15-70
- Jon Menges Quartet Shrine 7 pm
- Gerard Pola Silvana 8 pm
- ★ Jennifer Wharton Bonegasm with John Fedchock, Alan Ferber, Michael Eckroth, Evan Gregor, John Sturino; Patrick Hill Quartet; Carlos Abadie Jam Session Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ Tierney Sutton, Randy Brecker with Tamir Hendelman, Ricky Rodriguez, Lewis Nash Smoke 6:30, 8:30 pm \$25-55
- Russ Nolan Quartet Sour Mouse 8 pm
- ★ Greg Cohen/Anthony Wilson The Stone at The New School 8:30 pm \$20
- ★ James Brandon Lewis Quartet with Aruán Ortiz, Brad Jones, Chad Taylor Village Vanguard 8, 10 pm \$45
- ★ Alan Broadbent Trio Zinc Bar 7, 8:30 pm \$35

Thursday, July 2

- "Sinatra & Stories": Tony Danza Band 54 Below 7 pm \$35-140
- ★ Steven Crammer; Gary Versace with Adam Kolker, Jeremy Stratton, Jochen Rueckert Bar Bayeux 5:30, 8, 9:30 pm
- Jesse Fischer Trio with Elé Howell, Or Bareket Bar Lunático 9, 10:30 pm \$10
- Royale Tango Trio with Alejo de los Reyes, Sergio Reyes, Emilio Teubal Barbès 8 pm \$20
- ★ Christian Sands Quartet Birdland 7, 9:30 pm \$35
- 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
- Soul Rebels Blue Note 8, 10:30 pm \$30-45
- ★ Daryl Sherman Bryant Park 12:30 pm
- James Austin Quartet Cellar Dog 7, 8:30 pm \$5
- ★ Sylvie Courvoisier with Alden Hellmuth, Drew Gress, Kenny Wollesen; Kevin Sun Close Up 7:30, 9, 10:30, 11:30 pm \$25
- Guilhem Fourty Quartet Dada Bar 8 pm
- Caelan Cardello Trio with Joey Ranieri, Willie Bowman; Todd Herbert Quartet with Marcus Persiani, Marty Kenny, Larry Banks The Django 7, 8:45, 10:15, 11:30 pm \$35
- Composers Concordance presents Denis Sedov/Karina Pogosbekova The Ellington Room at Manhattan Plaza 7 pm
- Glenn Crytzer Quartet Festival Café 7:30 pm
- Jun Iida Quartet with Luther Allison, Jason Maximo Clotter, Jerome Jennings Five Spot Jazz 8 pm \$20
- Imani Rousselle The Jazz Club at Aman New York 8 pm
- Mejeidi Owusu Quartet with William Schwartzman, Ahmed McLemore, Joe Farnsworth Jazzcultural 7, 9 pm \$40

- Alice Smith Joe's Pub 9:30 pm \$65-85
- Larry Fuller Trio with Lorin Cohen, Carmen Intorre Jr; Colin Stranahan Trio with Emmanuel Michael, Rick Rosato Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★ Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs Band Mount Morris Ascension Presbyterian Church 7 pm \$25
- ★ Immanuel Wilkins Quartet with Micah Thomas, Ryoma Takenaga, Kweku Sumbry The Pocket 7, 9 pm \$35-55
- Seoyeon Im Swing Quartet Red Pavillion 7 pm \$15-70
- Jon Regen Quartet The Roxy Lounge at Roxy Hotel 7:30, 9 pm
- Alester Shrine 9 pm
- Frank Perowsky Quartet with Uri Caine, Ugonna Okegwogwo, Ben Perowsky; Tim Hegarty Band with Charlie Sigler, Elliot Bernard, Anthony Perez, Winard Harper; Matt Snow Jam Session with Wayne Smith Jr Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ Tierney Sutton, Randy Brecker with Tamir Hendelman, Ricky Rodriguez, Lewis Nash Smoke 6:30, 8:30 pm \$25-55
- ★ Greg Cohen/Julian Lage The Stone at The New School 8:30 pm \$20
- ★ James Brandon Lewis Quartet with Aruán Ortiz, Brad Jones, Chad Taylor Village Vanguard 8, 10 pm \$45
- Axel Tosca Trio + Xiomara Laugart Zinc Bar 8, 9:30 pm \$35

Friday, July 3

- "Sinatra & Stories": Tony Danza Band 54 Below 7 pm \$35-140
- ★ Eric Person Albert's Bar 3 pm
- Zoe Obadia Bar Bayeux 5:30 pm
- Craig Dreyer with Tony Mason, Andy Hess, Luca Benedetti, Jon Deley, Neal Pawley Bar Lunático 9, 10:30 pm \$10
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
- ★ Birdland Big Band; Christian Sands Quartet Birdland 5:30, 8:30, 10:30 pm \$35-55
- "Accentuate the Positive: Celebrating America's 250th Birthday in Song": Olivia Chindamo Quartet with Robbie Lee, Neal Miner, Bryan Carter + Angela Gray, Wyatt Michael, Felix Peikli Birdland 7, 9:30 pm \$35-45
- Aidan McKeon with Skylar Tang Birds 8, 10 pm \$25
- Soul Rebels Blue Note 8, 10:30 pm \$30-45
- ★ Daryl Sherman Bryant Park 12:30 pm
- Cellar Dog All-Stars; Ai Murakami Quartet Cellar Dog 7, 8:30, 11:30 pm \$10
- Sergio Tabanico with Emmanuel Michael, Caleb Michel, Dion Kerr, Connor Parks; Tim Watson Close Up 8, 10, 11:30 pm \$35
- Takeshi Asai Quartet with Hashem Assadullahi, Mark Wade, John Clay Culture Lab LIC 8 pm
- David Gibson Quartet with Simona Premazzi, Joseph Lepore, Alvester Garnett; T.K. Blue Quartet with Alva Nelson, Paul Beaudry, Greg Bufford The Django 7:30, 9:15, 11 pm, 12:15 am \$35
- Luther Allison Trio Five Spot Jazz 8 pm \$30
- Melanie Charles/Luke O'Reilly The Jazz Club at Aman New York 8 pm
- ★ Chuck Redd Quartet with Mike LeDonne, Alexander Claffy, Aaron Seeber Jazzcultural 7, 9 pm \$40
- Tal Mashiach with Panagiotis Andreou, Ofri Nehemya + Dandi, Gadi Lehavi, Gabriel Chakarji, Khondzi, Itai Kriss, Yonatan Peled Joe's Pub 7 pm \$30

- "Tribute to Latin Music Giants": Jimmy Bosch Grop with Jeff Lederer Josie Robertson Plaza at Lincoln Center 6:30 pm
- Ayane Kurachi Quartet with Jun Iida, Teresa Sanchez, Rintaro Mikami Kato Sake Works 7 pm
- ★ Bill Mays Trio with Dean Johnson, Ron Vincent; Harry Allen Trio with Steve Ash, Neal Miner; Yago Vazquez solo Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★ Harlem Jazz Boxx presents Eddie Allen Mount Morris Ascension Presbyterian Church 7 pm \$25
- Red Pavilion Jazz Band Red Pavillion 7 pm \$15-65
- Darnell White Trio The Roxy Lounge at Roxy Hotel 7:30, 9 pm
- Maria Kaushansky Sant Ambroeus Brookfield Place 6 pm
- ★ Ralph Bowen Quartet with Jim Ridi, Kenny Davis, Clifff Almond; Mike DiRubbo Quartet with Caili O'Doherty, Ugonna Okegwogwo, Cory Cox; Eric Wyatt Quartet Smalls 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★ Tierney Sutton, Randy Brecker with Tamir Hendelman, Ricky Rodriguez, Lewis Nash Smoke 6:30, 8:30 pm \$25-55
- ★ Greg Cohen/Smokey Hormel The Stone at The New School 8:30 pm \$20
- ★ James Brandon Lewis Quartet with Aruán Ortiz, Brad Jones, Chad Taylor Village Vanguard 8, 10 pm \$45
- Wayne Escoffery Quartet Zinc Bar 7, 8:30 pm \$40

Saturday, July 4

- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
- ★ Danny Tobias Quartet; Christian Sands Quartet Birdland 5:30, 8:30, 10:30 pm \$35-55
- "Accentuate the Positive: Celebrating America's 250th Birthday in Song": Olivia Chindamo Quartet with Robbie Lee, Neal Miner, Bryan Carter + Angela Gray, Wyatt Michael, Felix Peikli Birdland 7, 9:30 pm \$35-45

- Eric Zolan Birds 8, 10 pm \$25
- Soul Rebels Blue Note 8, 10:30 pm \$30-45
- Nick Hempton Trio Cellar Dog 7, 8:30, 11:30 pm \$10
- Jacob Chung with Mason Millard, Richie Clements, Ari Roland, Keith Balla Five Spot Jazz 8 pm \$30
- ★ Chuck Redd Quartet with Mike LeDonne, Alexander Claffy, Aaron Seeber Jazzcultural 7, 9 pm \$40
- ★ Bill Mays Trio with Dean Johnson, Ron Vincent; Harry Allen Trio with Steve Ash, Neal Miner Mezzrow 6, 7:30, 9, 10:30 pm \$40
- Glenn Crytzer Quartet Peck Slip Social 1 pm
- ★ Benny Green Trio with Dezron Douglas, Carl Allen The Pocket 7, 9 pm \$40-65
- Owen Chen Eternal Wind Red Pavillion 6 pm \$15-66
- Chino Pons The Roxy Lounge at Roxy Hotel 7:30, 9 pm
- Bill Warfield Hell's Kitchen Funk Orchestra Shrine 8 pm
- ★ Ralph Bowen Quartet with Jim Ridi, Kenny Davis, Clifff Almond; Mike DiRubbo Quartet with Caili O'Doherty, Ugonna Okegwogwo, Cory Cox; Anthony Wonsey Quintet Smalls 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★ Tierney Sutton, Houston Person with Tamir Hendelman, Ricky Rodriguez, Lewis Nash Smoke 6:30, 8:30 pm \$25-65
- ★ James Brandon Lewis Quartet with Aruán Ortiz, Brad Jones, Chad Taylor Village Vanguard 8, 10 pm \$45

Sunday, July 5

- ★ Cheryl Pyle Beyond Flute Group with Sylvain Leroux, Ayumi Ishito 11BC Serenity Garden 4 pm
- Harlem Groove Band with David Lee Jones American Legion Post 398 6 pm
- Dan Block Quartet; Birdland Latin Jazz Orchestra with David DeJesus Birdland 5:30, 8:30, 10:30 pm \$35-45
- "Accentuate the Positive: Celebrating America's 250th Birthday in Song": Olivia Chindamo Quartet with Robbie Lee, Neal Miner, Bryan Carter + Angela Gray, Wyatt Michael, Felix Peikli Birdland 7, 9:30 pm \$35-45
- Soul Rebels Blue Note 8, 10:30 pm \$30-45
- ★ Jeb Patton Trio Cellar Dog 7, 8:30 pm \$5
- Rob Duguay Music Explorers: Joel Viera Trio Dada Bar 10:30 am, 7 pm
- ★ "Louis Armstrong at 125, America at 250": Sam Chess David Rubenstein Atrium 6 pm
- Roberta Piket Quartet; Eli Yamin Jazz and Blues Band with Zaid Nasser, Jen Hodge, Dwayne "Cook" Broadnax The Django 6:30, 8, 9:30, 11 pm \$35
- ★ Jon-Erik Kelloso EarRegulars The Ear Inn 8 pm
- ★ Nanami Haruta with Christopher Minami, Kazuki Takemura, Fukushi Tainaka Five Spot Jazz 8 pm \$30
- ★ Chuck Redd Quartet with Mike LeDonne, Alexander Claffy, Aaron Seeber Jazzcultural 7, 9 pm \$40
- Matt La Von Jam Session Kato Sake Works 7 pm
- ★ Welf Dorr, Leo Genovese, Dmitry Ishenko, Roberto Giaquinto The Keep 9 pm
- Maria Kaushansky Le Petit Parisien Supper Club 6:30 pm
- Jamile Trio Mezzrow 9, 10:30 pm \$40
- Wayne Tucker and the Bad Mothas Pier 1 7 pm
- ★ Benny Green Trio with Dezron Douglas, Carl Allen The Pocket 7, 9 pm \$40-65
- Nate Lucas All Stars Red Rooster Harlem 12 pm \$10
- Allan Bezama Trio; Jon Regen The Roxy Lounge at Roxy Hotel 12, 1:30, 5:30, 6:45 pm
- Nicki Adams Trio with Evan Hyde, Eddy Khaimovich Saint Peter's Church 5 pm

- Ben Sherman, Solomon Gottfried, Eric McPherson SEEDS Brooklyn 8:30 pm
- Shrine Big Band Shrine 8 pm
- ★ Jed Levy Quartet with Luis Perdomo, Peter Slavov, Alvester Garnett Smalls 6, 7:30 pm \$40
- ★ Tierney Sutton, Houston Person with Tamir Hendelman, Ricky Rodriguez, Lewis Nash Smoke 6:30, 8:30 pm \$25-55
- ★ James Brandon Lewis Quartet with Aruán Ortiz, Brad Jones, Chad Taylor Village Vanguard 8, 10 pm \$45
- Valtinho Anastácio Zinc Bar 7:30, 9 pm \$35

Monday, July 6

- Jon Dryden's Pony with Anson Jones, Chris Lightcap, Dan Rieser Bar Lunático 9, 10:30 pm \$10
- ★ NoMad Jazz Festival: Roy Hargrove Big Band Baruch Performing Arts Center 7 pm \$25-75
- Miss Maybell & Her Ragtime Romeos Birdland 7 pm \$35-45
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- ★ Jon Weber Bryant Park 12:30 pm
- Brandi Disterheft Trio Cellar Dog 7, 8:30 pm \$5
- ★ Jacob Garchik with Hannah Marks, Tomas Fujiwara; Brent Lermen Close Up 7:30, 9, 10:30, 11:30 pm \$25
- Julia Danielle Quartet with Tyler Henderson, Guillermo Lopez, Janae Yates; Max Bessesen Quartet with Lex Korten, Tyrone Allen II, Kayvon Gordon The Django 7, 8:45, 10:15, 11:30 pm \$35

- Allison Lee Jam Session Five Spot Jazz 8 pm
- ★ Sarah Hanahan Jazzcultural 7, 9 pm
- ★ Mingus Big Band The Pocket 7, 9 pm \$25-30
- Jon Regen The Roxy Lounge at Roxy Hotel 5:30, 6:45 pm
- Ben Sherman, Solomon Gottfried, Eric McPherson SEEDS Brooklyn 8:30 pm
- ★ Mike Clark Quartet with Jed Levy, Mike LeDonne, Alexander Claffy; Mike Troy Quartet with Mike LeDonne, Tony Golden, Corey Garcia; Mike Boone Jam Session Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- Charles Colizza, Trevor Robertson; Jam Session Sour Mouse 8, 9:30 pm
- ★ 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
- ★ Greg Ward; Greg Ward Jam Session Zinc Bar 7, 8:30 pm \$35

Tuesday, July 7

- Camila Meza Band Birdland 7, 9:30 pm \$35-45
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- ★ Jon Weber Bryant Park 12:30 pm
- Vanderlei Pereira Trio Cellar Dog 7, 8:30 pm \$5
- Maria Kaushansky Chez Josephine 5:30 pm
- Rokoko Dada Bar 8 pm
- ★ Sol Liebeskind Quartet with Tal Yahalom, Toru Dodo, Joel Mateo; Duduka Da Fonseca Quartet The Django 7, 8:45, 10:15, 11:30 pm \$35
- Ryoji Ray Daiké Quartet with Kuni Mikami, Ron McClure, Andrew Pastorino Five Spot Jazz 8 pm \$20
- AJYOYO with Sarah Elizabeth Charles, Jesse Fischer Gantry Plaza State Park 7 pm
- ★ Venture Bound Quintet with Alon Nechustan, Troy Roberts, Greg Ward, Michael O'Brien, Jay Sawyer Greenwich House Music School 8 pm
- Brandon Sanders The Jazz Club at Aman New York 8 pm
- ★ Alan Broadbent Trio with Harvie S, Billy Mintz Jazzcultural 7, 9 pm \$40
- Greg Ruggiero Trio with Daniel Duke, Keith Balla; Greg Murphy Trio with Eric Wheeler, Steve Johns Mezzrow 6, 7:30, 9, 10:30 pm \$40

- ★ Brian Charette Organ Trio with Eric Zolan, Jordan Young Midnight Blue 7, 8 pm \$10
- ★ Jon Weber Jam Session Mona's 11:59 pm
- JFA presents Phil Young's House of Blues with Annette St. John Pier 97 6:30 pm
- ★ Arturo O'Farrill Afro Latin Jazz Orchestra with Jasper Dutz, Sun Yoo, Ivan Rentá, 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
- Charlie Roman Scarlet Lounge 8, 10 pm
- Ben Sherman, Solomon Gottfried, Eric McPherson SEEDS Brooklyn 8:30 pm
- Mark Capon solo; Jacob and The Conartists Quintet; Cameron Suber Shrine 7, 8, 10 pm
- Danica with Audrey Silver Silvana 7 pm
- Nabaté Isles Quintet with John Ellis, David Gilmore, Richie Goods, Mark Whitfield Jr; Mike Karn Trio with Steve Wilson, Daniel Sadownick; Kyle Colina Jam Session Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- Kieran Brown Winnie's 7:30 pm
- Mejudi Owusu Quartet Zinc Bar 7, 8:30 pm \$35

Wednesday, July 8

- ★ Duduka Da Fonseca Quadrilogy with Vinicius Gomes, Manuel Valera, Eduardo Belo Bar Bayeux 8, 9:30 pm
- Malaya Sol Soleros Bar Lunático 9, 10:30 pm \$10
- Camila Meza Band Birdland 7, 9:30 pm \$35-45
- ★ David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Gary Mazaroppi, Alex Raderman + Sheryl Bailey Birdland Theater 5:30, 8:30 pm \$35-45
- Flying Lotus Blue Note 8, 10:30 pm \$85
- ★ Jon Weber Bryant Park 12:30 pm
- ★ Brian Charette Organ Trio with Eric Zolan, Jordan Young Cellar Dog 7, 8:30 pm \$5
- Nu Music; Robbie Lee with Felix Moseholm, Charlie Steiner Close Up 7:30, 9, 10:30, 11:30 pm \$25
- ★ Ron Jackson Trio + Lucia Jackson Dante Park 12 pm

- Alex Claffy Electric Project; Anastassiya Petrova Organ Trio with Veronica Leahy, Anton Kot The Django 7, 8:45, 10:15, 11:30 pm \$35
- Patrick Hill Five Spot Jazz 8 pm \$20
- Carol Sudhalter with Joe Vincent Tranchina, Scott Neumann, Eric Lemon + Angela Arthur, Richard Braithwaite, Gary Davis, Richie Desimone, Terrence Dove, Jason Greenberg, Joe Knipes, Ken Meyer, Keeley Mitchell, Gerald Thomas Flushing Town Hall 7 pm
- ★ Jazzmobile presents Winard Harper Jeli Posse with Ted Chubb Grant's Tomb 7 pm
- Eric Wheeler The Jazz Club at Aman New York 8 pm
- Trap Music Orchestra The Jazz Gallery 7, 9 pm \$33-39
- ★ Byron Landham Organ Group with Victor North, Lucas Brown, Paul Bollenback Jazzcultural 7, 9 pm \$40
- Glad Rags Orchestra with Gabriel Evan Josie Robertson Plaza at Lincoln Center 6:30 pm
- Maria Kaushansky Le Petit Parisien Supper Club 6:30 pm
- Sarah Jane Cion Trio with Alec Safy, Michael Camacho; Stefan Vasnier Trio with Daniel Duke, Keith Balla Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★ NoMad Jazz Festival: Kyle Koehler Trio NoMad Piazza 12 pm
- ★ JFA presents Chief Baba Neil Clarke Trio Plus Pier 84 7 pm
- ★ Donny McCaslin with Jason Lindner, Jonathan Maron, Nate Wood The Pocket 7, 9 pm \$30-35
- Alex Weitz Quartet with Tal Cohen, Dan Montgomery, Mike Piolet; Darryl Yokley's Sound Reformation with Zaccai Curtis, Luques Curtis, Wayne Smith Jr; Carlos Abadie Jam Session Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- Emmet Cohen Trio with Peter Washington, Joe Farnsworth Smoke 6:30, 8:30 pm \$25-55
- Russ Nolan Quartet Sour Mouse 8 pm
- ★ Eyvind Kang solo The Stone at The New School 8:30 pm \$20
- Jennifer Jade Ledesna Wave Hill 7 pm \$15
- William Hill III Trio Zinc Bar 7, 8:30 pm \$40

Thursday, July 9

- Steven Crammer; Jacob Sacks Bar Bayeux 5:30, 8, 9:30 pm
- ★ Allison Miller with Caroline Davis, Allison Phillips, Jorge Roeder Bar Lunático 9, 10:30 pm \$10

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- ★Stephan Crump Palimpsest Quartet with Sam Newsome, David Leon, Eric McPherson; Buck and A Quarter Quartet Barbès 8, 10 pm \$20
- Emilie-Claire Barlow with Lex French, John Sadowy, Morgan Moore, Ben Riley 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
- Flying Lotus Blue Note 8, 10:30 pm \$85
- Gabriela Anders & Los Dukes + Bobby Sanabria Bronx Music Hall 8 pm \$15
- ★Jon Weber Bryant Park 12:30 pm
- Richie Clements Quintet with Stefano Doglioni, Mason Millard, Clovis Nicolas, Joe Strasser Cellar Dog 7, 8:30 pm \$5
- ★Elias Stemeseder with Henry Fraser, Kayvon Gordon; Robert Vega Close Up 7:30, 9, 10:30, 11:30 pm \$25
- Anthony Almonte with Steven Salcedo, Jonathan Montes, Marcos J. Lopez, Jhair Sala, Marcos Torres, Quique Gonzalez, Eddie Rosado Dizzy's Club 7, 9 pm \$30-60
- Jonny King Trio with Ed Howard, Kush Abadey; Lee Taylor with Will Sellenraad, Yoshi Naki, Ismail Lawal The Django 7, 8:45, 10:15, 11:30 pm \$35
- Glenn Crytzer Quartet Festival Café 7:30 pm
- ★Charlie Apicella Iron City with Brad Whiteley, Austin Walker + Ken Fowser Five Spot Jazz 8 pm \$20
- Guy Lockard The Jazz Club at Aman New York 8 pm
- Esteban Castro The Jazz Gallery 7, 9 pm \$27-33
- ★Barry Altschul Quartet with Hayes Greenfield, Kenny Wessel, Joe Fonda Jazz Genius 7, 9 pm \$30
- Jay Collins D.F. C. with Jeremy Baum, Chris Vitarello, Manuel Quintana; Benny Benack III Jazzcultural 7, 9, 10:30 pm \$40
- Alice Smith Joe's Pub 9:30 pm \$65-85
- Quintin Harris Trio; Bennett Paster Trio with Gary Wang, Tony Mason Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs Band Mount Morris Ascension Presbyterian Church 7 pm \$25
- ★Isaiah J. Thompson Quartet The Pocket 7, 9 pm \$40-50
- Alyssa Chetrick Quartet Red Pavillion 7 pm \$15-70
- No Fun New Perspectives: Bill Nace, Carlos Giffoni, Charmaine Lee; Twig Harper, Hada Benedito, Michael Foster; Lea Bertucci/David Watson; Mark Morgan, Samara Lubeski, Greg Kelley Roulette 8 pm \$25

- Jon Regen Quartet The Roxy Lounge at Roxy Hotel 7:30, 9 pm
- ★April Varner Quintet Saint Peter's Church 12:30 pm
- McQuay Morton Quartet Silvana 10:30 pm
- Ralph Alessi Quartet; Robby Ameen Quartet with Bob Franceschini, Edsel Gomez, Lincoln Goines Smalls 6, 7:30, 9, 10:30 pm \$40
- ★Emmet Cohen Trio with Peter Washington, Joe Farnsworth Smoke 6:30, 8:30 pm \$25-55
- Eyvind Kang/Mir Naqibul Islam
- The Stone at The New School 8:30 pm \$20
- Itai Kriss Televana Travers Park 7 pm
- Axel Tosca Trio + Xiomara Laugart Zinc Bar 8, 9:30 pm \$35

Friday, July 10

- ★Eric Person Albert's Bar 3 pm
- Iris Ormig; Ember with Noah Garabedian Bar Bayeux 5:30, 8, 9:30 pm
- Cesar Orozco SON AHEAD Bar Lunático 9, 10:30 pm \$10
- Suznak Trio with Sami Abu Shumays, Johnny Farraj Barbès 8 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
- Birdland Big Band; Emilie-Claire Barlow with Lex French, John Sadowy, Morgan Moore, Ben Riley Birdland 5:30, 8:30, 10:30 pm \$35-55
- Pasquale Grasso Quartet Birdland Theater 7, 9:30 pm \$35-45
- Fred Thomas Birds 8, 10 pm \$15
- Baylor Project with Jean Baylor/Marcus Baylor Blue Note 8, 10:30 pm \$25-35
- ★Jon Weber Bryant Park 12:30 pm
- Abraham Burton Quartet; Kyoko Oyobe Quartet Cellar Dog 7, 8:30, 11:30 pm \$10
- ★Sarah Hanahan Close Up 8, 10 pm \$35
- Wiggleroom Culture Lab LIC 8 pm
- ★Ted Nash Trio with Ben Allison, Steve Cardenas Dizzy's Club 7, 9 pm \$30-65
- ★Ron Jackson Quartet; Jerome Sabbagh Quartet with Greg Tunney, Gary Wang, Kayvon Gordon The Django 7:30, 9:15, 11 pm, 12:15 am \$35
- Kristina Koller Quartet with Fima Chupakhin, James Robbins, Juan Chiavassa Five Spot Jazz 8 pm \$30
- Ragan Whiteside Iridium 8:30 pm \$35-45
- Webb Crawford solo Issue Project Room 8 pm
- West Harlem Summer Jazz Festival: iamchelseaiaam Jackie Robinson Park 6 pm

- Brian Newman The Jazz Club at Aman New York 8 pm
- Melissa Almaguer with DoYeon Kim The Jazz Gallery 7, 9 pm \$27-33
- ★George Colligan Quartet with Steve Wilson, Alexander Claffy, Bill Stewart; Duane Eubanks Quintet with Mark Gross, Jordan Williams, Elam Friedlander, Chris Beck Jazzcultural 7, 9, 10:30 pm \$40
- Jackson Dunkin Trio with Luke Richards, Esh Whitacre Kato Sake Works 7 pm
- ★Arsen Nalbandian Trio Jazz Genius 7, 9 pm \$20-30
- ★Peter Zak Trio Mezzrow 9, 10:30 pm \$40
- ★Harlem Jazz Boxx presents Eli Yamin Jazz and Blues Band with Zaid Nasser, Jen Hodge, Dwayne "Cook" Broadnax Mount Morris Ascension Presbyterian Church 7 pm \$25
- ★Donald Harrison with Dan Kaufman, Nori Naraoka, Brian Richburg The Pocket 7, 9 pm \$35-50
- Owen Chen Eternal Wind Quintet Red Pavillion 7 pm \$15-70
- No Fun New Perspectives: Carlos Giffoni, Lee Rinaldo, Raven Chacon; Keith Fullerton Whitman/Chris Goudreau; C. Spencer Yeh, Brandon Lopez, Sean Meehan; Marcia Bassett, Chuck Bettis, Christopher Reid Martin, Gabie Strong Roulette 8 pm \$25
- Ben Butler Quartet The Roxy Lounge at Roxy Hotel 7:30, 9 pm
- Maria Kaushansky Sant Ambroeus Brookfield Place 6 pm
- Sela Foster Silvana 8 pm
- Nir Felder Trio with Matt Penman, Ofri Nehemya; Michael Dease Quartet Smalls 6, 7:30, 9, 10:30 pm \$40
- ★Emmet Cohen Trio with Peter Washington, Joe Farnsworth Smoke 6:30, 8:30 pm \$25-55
- Eyvind Kang with Kier GoGwilt, Josh Henderson, Carrie Frey, Irene Han The Stone at The New School 8:30 pm \$20
- Samuel Torres Trio Libre with Carmen Staaf, Felipe Fournier Terraza 7 7:30 pm \$20
- Cameron Mizell, Paul Sanwald, Andreas Brade Westbeth Community Room 7 pm \$20
- Victor Jones Quintet with Janetza Miranda, Roberta Piket, Craig Handy, Alex Blake Zinc Bar 7, 8:30 pm \$35

Saturday, July 11

- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
- Danny Tobias Quartet; Emilie-Claire Barlow with Lex French, John Sadowy, Morgan Moore, Ben Riley Birdland 5:30, 8:30, 10:30 pm \$35-55
- ★Pasquale Grasso Quartet Birdland Theater 7, 9:30 pm \$35-45

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- Willerm Delisfort Project with Alexa Barchini, Josh Evans, Joseph Miller, Jonathon Muir-Cotton, Christian McGhee Birds 8, 10 pm \$15
- Baylor Project with Jean Baylor & Marcus Baylor Blue Note 8, 10:30 pm \$25-35
- Brandon Lee Quintet; Simona Premazzi/Kyle Nasser Quartet with Noah Garabedian Cellar Dog 7, 8:30, 11:30 pm \$10
- ★ Ted Nash Trio with Ben Allison, Steve Cardenas Dizzy's Club 7, 9 pm \$30-70
- Alex Minasian Quartet with Eric Alexander, Noah Garabedian, Aaron Seeber The Django 11 pm, 12:15 am \$35
- Marie-Paule Franke with Dongfeng Liu, Marcos Varela, Daniel Silva Five Spot Jazz 8 pm \$30
- ★ Brooklyn Free Spirit Festival: Kyoko Kitamura + Rachel Bernsen; Selendis S.A. Johnson, Hans Young-Binter, Josh Matthews; Janice Lowe's Museometry with Olitheo Anglin, Yohann Potico + Melissa Almaguer Ibeam Brooklyn 5, 7:30, 8:30 pm \$20
- Irwin Hall The Jazz Club at Aman New York 8 pm
- ★ Vanisha Gould The Jazz Gallery 7, 9 pm \$27-33
- ★ Arsen Nalbandian Trio Jazz Genius 7, 9 pm \$20-30
- ★ George Colligan Quartet with Steve Wilson, Alexander Claffy, Bill Stewart; Duane Eubanks Quintet with Mark Gross, Jordan Williams, Elam Friedlander, Chris Beck Jazzcultural 7, 9, 10:30 pm \$40
- ★ Subtle Delivery with Vijay Anderson, Nick Lyons, Evan Francis, Adam Lane Kato Sake Works 7 pm
- ★ Peter Zak Trio Mezzrow 9, 10:30 pm \$40
- ★ West Harlem Summer Jazz Festival: Carlos Jimenez Montefiore Square Park 6 pm
- West Harlem Summer Jazz Festival: Danaya Band Morningside Park 5 pm

- Glenn Crytzer Quartet Peck Slip Social 1 pm
- ★ Donald Harrison with Dan Kaufman, Nori Naraoka, Brian Richburg The Pocket 7, 9 pm \$35-50
- Tanya The Record Shop 7:30 pm \$10
- ★ Arturo O'Farrill Afro Latin Jazz Orchestra + The Freedom Trap Riverbank State Park 3 pm
- The Afro-Latineers Riverside Clay Tennis Courts 7 pm
- Rockaway Swing All-Stars Rockaway Beach 11 am
- No Fun New Perspectives: NIKA/Nate Wooley; Zeena Parkins, Ryan Sawyer, Elaine Carey; Mir Naqibul Islam/Randall Dunn; Michael Vallera/Alan Licht Roulette 8 pm \$25
- Joey Keysade Shrine 10 pm
- Nir Felder Trio with Matt Penman, Ofri Nehemya; Michael Dease Quartet; Stacy Dillard Quintet Smalls 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★ Emmet Cohen Trio with Peter Washington, Joe Farnsworth Smoke 6:30, 8:30 pm \$25-65
- Eyvind Kang/Jessika Kenney The Stone at The New School 8:30 pm \$20

Sunday, July 12

- Harlem Groove Band with David Lee Jones American Legion Post 398 6 pm
- Los Cielitos Bar Lunático 9, 10:30 pm \$10
- Ari Folman-Cohen Barbès 6 pm \$20
- Myles Weinstein with Sean Jones, Steve Wilson, Billy Childs, Matt Penman, Alicia Olatuja; Birdland Latin Jazz Orchestra with David DeJesus Birdland 5:30, 8:30, 10:30 pm \$35-45
- ★ Pasquale Grasso Quartet Birdland Theater 7, 9:30 pm \$35-45
- Baylor Project with Jean Baylor & Marcus Baylor Blue Note 8, 10:30 pm \$25-35
- JFA presents Beareather Reddy Brooklyn Museum of Art 2 pm
- ★ Peter Zak Trio Cellar Dog 7, 8:30 pm \$5
- Diego Hede; Alexander Dewalt Close Up 7:30, 9, 10:30, 11:30 pm \$35
- Joris Teepe Duo Cork Wine Bar 6 pm
- Rob Duguay Music Explorers Dada Bar 10:30 am
- ★ "From Black Codes to The Magic Hour: Wynton Marsalis' Small-Group Sound": Xavier Anderson, Nicole Glover, Orrin Evans, Ben Wolfe David Rubenstein Atrium 6 pm
- ★ Ted Nash Trio with Ben Allison, Steve Cardenas Dizzy's Club 5, 7:30 pm \$30-60
- ★ April Varner Quartet with William Hill III, Aaron Matson, Eytan Schillinger-Hyman; Chris Berger Quartet with Bruce Williams, Sharp Radway, Chris Beck The Django 6:30, 8, 9:30, 11 pm \$35
- ★ Jon-Erik Kellso EarRegulars The Ear Inn 8 pm
- Jackson Potter Five Spot Jazz 8 pm \$30
- ★ Brooklyn Free Spirit Festival: Zeena Parkins; Cooper-Moore + Mara Rosenbloom; Zeena Parkins, Nate Wooley, Ryan Sawyer; Interstellar Duo with Jamal R. Moore, Warren Crudup III Ibeam Brooklyn 3, 5, 7:30, 8:30 pm \$20
- ★ George Colligan Quartet with Steve Wilson, Alexander Claffy, Bill Stewart; Duane Eubanks Quintet with Mark Gross, Jordan Williams, Elam Friedlander, Chris Beck Jazzcultural 7, 9, 10:30 pm \$40
- Matt La Von Jam Session Kato Sake Works 7 pm
- Welf Dorr, Robert Boston, Carlo de Biaggio, Yuko Togami The Keep 9 pm
- Maria Kaushansky Le Petit Parisien Supper Club 6:30 pm
- Andrea Wolper Trio with Miki Yamanaka, Ken Filiano; Vanisha Gould Quartet Mezzrow 6, 7:30, 9, 10:30 pm \$40

- ★ Donald Harrison with Dan Kaufman, Nori Naraoka, Brian Richburg The Pocket 7, 9 pm \$35-50
- Nate Lucas All Stars Red Rooster Harlem 12 pm \$10
- Jon Regen The Roxy Lounge at Roxy Hotel 5:30, 6:45 pm
- Arta Jékabsone Trio with Dabin Ryu, Hamish Smith Saint Peter's Church 5 pm Shrine 8 pm
- Peter Louis Octet Shrine 8 pm
- David Sneider Quintet with Esteban Castro, Tim Watson, Ilya Osachuk, Kush Abadey; Wayne Tucker and The Bad Mothas with Miles Tucker, Addison Frei, Tamir Shmerling, Curtis Nowosad Smalls 6, 7:30, 9, 10:30 pm \$40
- ★ Emmet Cohen Trio with Peter Washington, Joe Farnsworth Smoke 6:30, 8:30 pm \$25-55
- Valtinho Anastácio Zinc Bar 7:30, 9 pm \$35

Monday, July 13

- Richard Clements 11th Street Quintet 11th Street Bar 8 pm
- Yacine Boularés 4Tet Bar Lunático 9, 10:30 pm \$10
- Karen Akers with Alex Rybeck Birdland 7 pm \$35-45
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- Omar Sosa Quarteto Americanos with Sheldon Brown, Ernesto Mazar Kindelán, Josh Jones Blue Note 8, 10:30 pm \$35-45
- ★ Armen Donelian solo Bryant Park 12:30 pm
- Willerm Delisfort Trio Cellar Dog 7, 8:30 pm \$5
- Nora Stanley with Shahzad Ismaily, Zosha Warpeha, Kenny Wollesen; James Haddad Close Up 7:30, 9, 10:30, 11:30 pm \$25
- ★ Miggy Augmented Orchestra with Migiwa "Miggy" Miyajima, Dan Urness, David Smith, Stuart Mack, Rachel Therrien, Ryan Keberle, Jason Jackson, Evan Amoroso, Gina Benalcazar-Lopez, Ben Kono, Todd Bashore, Sam Dillon, Quinsin Nachoff, Carl Maraghi, Pete McCann, Martha Kato, Jared Beckstead-Craan, Tim Horner, Megan Masako Haley + Ashton Muñoz, Arielle Gonzalez Dizzy's Club 7, 9 pm \$25-60
- Alex "Apolo" Ayala 2nd Language The Django 10:15, 11:30 pm \$35
- Daniel Song Jam Session Five Spot Jazz 8 pm
- ★ Bruce Harris Jazzcultural 7, 9 pm
- ★ Marta Sanchez Trio with Kanoa Mendenhall, Mark Whitfield Jr Ornithology Jazz Club 6:30 pm
- ★ Mingus Big Band The Pocket 7, 9 pm \$25-30
- Jon Regen The Roxy Lounge at Roxy Hotel 5:30, 6:45 pm
- Ari Hoenig Trio with Gadi Lehavi, Ben Tiberio; Adam Ray Jam Session Smalls 6, 7:30, 11:45 pm \$40

- Charles Colizza, Trevor Robertson; Jam Session Sour Mouse 8:30, 10 pm
- ★ Vanguard Jazz Orchestra with Ted Nash, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, Brian Pareschi, Jon Shaw, Terrell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Max Seigel, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$45
- ★ Mark Lewandowski Quartet with Virginia MacDonald, Helen Sung, Kush Abadey Zinc Bar 7, 8:30 pm \$35

Tuesday, July 14

- Frank Catalano Quartet Birdland 7, 9:30 pm \$35-45
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- Omar Sosa Quarteto Americanos with Sheldon Brown, Ernesto Mazar Kindelán, Josh Jones Blue Note 8, 10:30 pm \$35-45
- ★ Armen Donelian solo Bryant Park 12:30 pm
- Tony Davis Trio Cellar Dog 7, 8:30 pm \$5
- Maria Kaushansky Chez Josephine 5:30 pm
- Martin Kelley Duo Cork Wine Bar 6 pm
- Carlos Henriquez Latin Jazz Initiative Dizzy's Club 7, 9 pm \$25-60
- Helio Alves Quintet; Kali Rodriguez-Peña Quartet with Camila Cortina, Raúl Reyes, Zack O'Farrill The Django 7, 8:45, 10:15, 11:30 pm \$35
- Timothy Johnson Five Spot Jazz 8 pm \$20
- Ivan Llanes Gantry Plaza State Park 7 pm
- Angie Wells The Jazz Club at Aman New York 8 pm
- Jonathan Thomas Trio Jazzcultural 7, 9 pm \$40
- ★ Michael Kanan Trio with Greg Ruggiero, Neal Miner; Ray Gallon Trio with Peter Washington, Kenny Washington Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★ Jon Weber Jam Session Mona's 11:59 pm
- JFA presents Keith "The Captain" Gamble Pier 97 6:30 pm
- Conrad Tao solo; Charmaine Lee solo; Randall Dunn/Aaron Turner Pioneer Works 7:30 pm \$20
- ★ 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 Chericco, Zack O'Farrill, Keisel Jiménez, Carlos Maldonado The Pocket 7, 9 pm \$25-35
- Karen Ng, Kenneth Jimenez, Buz Donald, Samantha Kochis The Record Shop 7:30 pm \$10

SAINT PETER'S CHURCH



JAZZ VESPERS 5PM

July 5
Nicki Adams

July 12
Arta Jékabsone

July 19
Austin Ford

July 26
Hendrik Meurkens



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OCTOBER 26, 2026
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A benefit event to restore Billy Strayhorn's piano
and rebuild jazz studios at Saint Peter's

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HEART
OF THE
CITY

- JFA presents Andrea Brachfeld Riverside Park 7 pm
- Jesse Featherstone Scarlet Lounge 8, 10 pm
- Paul Austerlitz Band Shrine 8 pm
- Rico Jones Bearer of the Awakening with William Hill III, Tony Golden, Jerome Gillespie; Jason Maximo Clotter Smalls 9, 10:30, 11:45 pm \$40
- Isaac Grossman/Alicia Lindberg The Stone at The New School 8:30 pm
- ★ Ben Wendel with Gilad Hekselman, Taylor Eigsti, John Patitucci, Nate Wood Village Vanguard 8, 10 pm \$45
- ★ Johnny O'Neal Trio Zinc Bar 7, 8:30 pm \$40

Wednesday, July 15

- ★ "Jazz in July": Billy Hart Quartet with Nicole Glover, Ethan Iverson, Ben Street 92NY 7:30 pm \$50-76
- Morgan Guerin Bar Bayeux 8, 9:30 pm
- ★ Leo Genovese Vinchuka with Mark Shim, Francisco Mela Bar Lunático 9, 10:30 pm \$10
- ★ Will Bernard Trio Barbès 8 pm \$20
- Stella Cole Birdland 7, 9:30 pm \$45-55
- ★ David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Gary Mazzaroppi, Alex Raderman + Chris Flory Birdland Theater 5:30, 8:30 pm \$35-45
- Wyatt Waddell Blue Note 8, 10:30 pm \$25-35
- ★ Armen Donelian solo Bryant Park 12:30 pm
- ★ Grant Stewart Trio Cellar Dog 7, 8:30 pm \$5
- Kevin Oliver Jr; Ben Rubie with Abe Gold, Shogo Yamagishi, Ethan Kogan Close Up 7:30, 9, 10:30, 11:30 pm \$25
- ★ Corcoran Holt Quintet Dante Park 12 pm
- John Ellis Heroes Quintet with Michael Rodriguez, Gary Versace, Kush Abadey Dizzy's Club 7, 9 pm \$25-55
- Nir Felder Trio with Joe Martin, Ofri Nehemya; High and Mighty Brass Band The Django 7, 8:45, 10:15, 11:30 pm \$35
- Anthony Bolden Five Spot Jazz 8 pm \$20
- ★ Jazzmobile presents Wycliffe Gordon Grant's Tomb 7 pm
- Trombone Shorty & Orleans Avenue + Larkin Poe The Greens on The Rooftop at Pier 17 7 pm \$50-150
- Cyrus Aaron The Jazz Club at Aman New York 8 pm
- ★ Miles Okazaki Boomtown with Caroline Davis, Jon Irabagon, Anna Webber, Jacob Garchik, Matt Mitchell, Hannah Marks, Chris Tordini, Dan Weiss The Jazz Gallery 7, 9 pm \$33-44
- George Papageorge Jazzcultural 7, 9 pm \$40

- Maria Kaushansky Le Petit Parisien Supper Club 6:30 pm
- Ray Gallon Trio Mezzrow 9, 10:30 pm \$40
- JFA presents Ghanniyya Green Pier 84 7 pm
- ★ Veronica Swift with Julius Rodriguez, Kris Monson, Charles Goold The Pocket 7, 9 pm \$35-55
- Public Ear Shrine 9 pm
- ★ Behn Gillette Quartet with Willie Morris III, Clovis Nicolas, Vinnie Sperrazza; Adam Niewood Quartet with Eric Lewis, Sean Conly, Ben Perowsky; Carlos Abadie Jam Session Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- Jane Monheit "Sings the Cole Porter Songbook" with Max Haymer, Neal Miner, Rick Montalbano Smoke 6:30, 8:30 pm \$25-55
- Russ Nolan Quartet Sour Mouse 8 pm
- ★ Yoona Kim/Greg Kelley The Stone at The New School 8:30 pm \$20
- ★ Ben Wendel with Gilad Hekselman, Taylor Eigsti, John Patitucci, Nate Wood Village Vanguard 8, 10 pm \$45
- ★ Melissa Aldana Wave Hill 7 pm \$15
- Daniel Sky Quintet with Rico Jones, Tom Oren, Stefano Battaglia, Tyson Jackson Zinc Bar 7, 8:30 pm \$40

Thursday, July 16

- ★ "Coltrane @ 100": Vincent Herring/Steve Turre Baisley Pond Park 7 pm
- Steven Crammer Bar Bayeux 5:30 pm
- Stella Cole 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
- Lisa Fischer + Orrin Evans Trio with James Genus, Mark Whitfield Jr. Blue Note 8, 10:30 pm \$40-55
- ★ Armen Donelian solo Bryant Park 12:30 pm
- JFA presents Reggie Woods Quintet Bushwick Inlet Park 6:30 pm
- Patience Higgins Campbell Sports Center 6:30 pm \$150-3500
- Zaid Nasser Quartet Cellar Dog 7, 8:30 pm \$5
- ★ Angelica Sanchez with Taylor Ho Bynum, Noah Jarrett, Hamir Atwal; Alon Benjamini Close Up 7:30, 9, 10:30, 11:30 pm \$25
- Celina Kang Quartet + Nathan Nakagegawa-Lee Trio Dada Bar 7:30 pm
- American Quartet "Plays Wynton Marsalis" with Ruggero Alliffranchini, Laura Frautschi, Shmuel Katz, Ilya Finkelshteyn David Rubenstein Atrium 7:30 pm
- ★ "Cal Tjader Birthday Celebration": Yuhuan Su Sextet with Marta Sanchez, Pablo Menares, Luisito Quintero Dizzy's Club 7, 9 pm \$30-60
- Tyler Blanton Quartet with Klaus Muller, Eduardo Belo, Dennis Bulhoes The Django 7, 8:45 pm \$35
- Eva Cortés with Axel Tosca, Luques Curtis, John Mateo; Paul Carlon Trio with Alex "Apolo" Ayala, Chembo Corniel Drom 7, 9:30 pm \$15-25
- Glenn Crytzer Quartet Festival Café 7:30 pm
- Jakob Dreyer Quartet Five Spot Jazz 8 pm \$20
- ★ Wide Open Works Summer Festival: Anders Nilsson/Ty Citerman; Mara Rosenbloom, Joe Fonda, Rob Garcia; Aurora Nealand Trio Ibeam Brooklyn 7:30, 8:30, 9:30 pm \$30
- ★ Oz Noy Trio + Peter Bernstein Iridium 8:30 pm \$30-35
- ★ Miles Okazaki Boomtown with Caroline Davis, Jon Irabagon, Anna Webber, Jacob Garchik, Matt Mitchell, Hannah Marks, Chris Tordini, Dan Weiss The Jazz Gallery 7, 9 pm \$33-44
- ★ Jonny King Trio Jazz Genius 7, 9 pm \$30
- Steve Nelson Quartet; Josh Evans Jazzcultural 7, 9, 10:30 pm \$40
- Alice Smith Joe's Pub 9:30 pm \$65-85
- ★ Marcus Goldhaber Quartet with Sean Fitzpatrick, Michael O'Brien, Alvester Garnett Mezzrow 6, 7:30 pm \$40
- ★ Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs Band Mount Morris Ascension Presbyterian Church 7 pm \$25
- ★ JFA presents Jorge Sylvester Ace Collective with Waldron Mahadi Ricks, Nora McCarthy, Marvin Sewell, Donald Nicks, Kenny Grohowski National Jazz Museum in Harlem 2 pm \$45
- Lucy Kalantari and the Jazz Cats Pier 1 10 am
- ★ Veronica Swift with Julius Rodriguez, Kris Monson, Charles Goold The Pocket 7, 9 pm \$35-55
- Seoyeon Im Swing Quartet Red Pavillion 7 pm \$15-70
- Jon Regen Quartet The Roxy Lounge at Roxy Hotel 7:30, 9 pm
- Tyler Bassett Quartet with Allen Farnham, Harvie S, Paul Wells Saint Peter's Church 12:30 pm
- Dave Scott Quintet; Chris Berger Quartet with Bruce Williams, Sharp Radway, Alvester Garnett; Ben Barnett Jam Session Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- Jane Monheit "Sings the Cole Porter Songbook" with Max Haymer, Neal Miner, Rick Montalbano Smoke 6:30, 8:30 pm \$25-55
- Yoona Kim Trio with Anthony Coleman, Tom Rainey The Stone at The New School 8:30 pm \$20
- ★ Ben Wendel with Gilad Hekselman, Taylor Eigsti, John Patitucci, Nate Wood Village Vanguard 8, 10 pm \$45
- Axel Tosca Trio + Xiomara Laugart Zinc Bar 8, 9:30 pm \$35
- ★ Eric Person Albert's Bar 3 pm
- CALI MAMBO Bar Lunático 9, 10:30 pm \$10

Friday, July 17

- Abraham Gomez-Delgado Zemog Barbès 10 pm \$20
 - Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
 - Birdland Big Band; Stella Cole Birdland 5:30, 8:30, 10:30 pm \$35-55
 - Allan Harris Band Birdland Theater 7, 9:30 pm \$35-45
 - ★ Dida Pelled Birds 8, 10 pm \$25
 - Lisa Fischer + Orrin Evans Trio with James Genus, Mark Whitfield Jr. Blue Note 8, 10:30 pm \$40-55
 - Roy Eaton Bryant Park 12:30 pm
 - Wayne Tucker Quintet; Jinjoo Yoo Quartet Cellar Dog 7, 8:30, 11:30 pm \$10
 - ★ Vinnie Sperrazza with Steve Nelson, Jacob Sacks, Dave Ambrosio; Alfredo Colón Close Up 8, 10, 11:30 pm \$35
 - Madeline Dalton Culture Lab LIC 8 pm
 - Leo Genovese Dada Bar 8 pm
 - ★ Charles McPherson Quintet with Terell Stafford, Randy Porter, Peter Washington, Billy Drummond Dizzy's Club 7, 9 pm \$30-65
 - Jason Tiemann Quintet with Scott Wendholt, Tim Armacost, Luis Perdomo, Paul Gill; David Hazeltine Quartet with Jon Boutellier, Caleb Tobocman, Pete Van Nostrand The Django 7:30, 9:15, 11 pm, 12:15 am \$35
 - Alfira Ahmatjan Five Spot Jazz 8 pm \$30
 - ★ Wide Open Works Summer Festival: Yvonne Rogers solo; Mazz Swift; Michel Gentile Quartet with Gary Versace, Rob Garcia Ibeam Brooklyn 7:30, 8:30, 9:30 pm \$30
 - Jason Marshall The Jazz Club at Aman New York 8 pm
 - Tyler Bullock Trio The Jazz Gallery 7, 9 pm \$35
 - ★ Jonny King Trio Jazz Genius 7, 9 pm \$30
 - ★ Geoffrey Keezer with Ron Blake, Noriko Ueda, Jocelyn Gould, Ryan Sands Jazzcultural 7, 9 pm \$40
 - Joe Bataan Josie Robertson Plaza at Lincoln Center 7:30 pm
 - Sohei Narita Quartet with Sanchez Fernandes, Mason O'Donnel, David Najera Gonzalez Kato Sake Works 7 pm
 - ★ Jazzmobile presents Jeremy Pelt Quartet Marcus Garvey Park 7 pm
 - Jim Ridl Trio with Danton Boller, Colin Stranahan; Cameron Campbell ON AIR! Band with Dave Strawn, Charlie Scheff Mezzrow 6, 7:30, 9, 10:30 pm \$40
 - ★ Harlem Jazz Boxx presents Sonelius Smith Mount Morris Ascension Presbyterian Church 7 pm \$25
 - Dawn Drake ZapOte Pier 1 7 pm
 - ★ George Coleman with Peter Bernstein, John Webber, George Coleman Jr. The Pocket 7, 9 pm \$35-55
 - Red Pavillion Jazz Band Red Pavillion 7 pm \$15-67
 - Maria Kaushansky Sant Ambrose Brookfield Place 6 pm
 - ★ Yuhuan Su Quartet with Caleb Wheeler Curtis, Luke Stewart, Colin Stranahan; Chris Beck Quartet Smalls 6, 7:30, 11:55 pm \$40
 - Jane Monheit "Sings the Cole Porter Songbook" with Max Haymer, Neal Miner, Rick Montalbano Smoke 6:30, 8:30 pm \$25-55
 - ★ Yoona Kim Trio with Joe Morris, Chris Corsano The Stone at The New School 8:30 pm \$20
 - ★ Ben Wendel with Gilad Hekselman, Taylor Eigsti, John Patitucci, Nate Wood Village Vanguard 8, 10 pm \$45
 - ★ Mingus Dynasty Zinc Bar 7, 8:30 pm \$45
- ### Saturday, July 18
- ★ "Jazz in July": Gregory Hutchinson's Kind of Now-The Pulse of Miles Davis with Marquis Hill, Walter Smith III, Emmanuel Michael, Aaron Diehl, Matt Brewer 92NY 7:30 pm \$45-76
 - Daniel Meron with Pablo Menares, Jimmy Macbride Bar Bayeux 8, 9:30 pm
 - Tumbao! Bar Lunático 9, 10:30 pm \$10
 - Dirty Desmonds with Eric Pakula, Blake Lindberg, Nick Cudahy Barbès 3 pm \$20
 - Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
 - Danny Tobias Quartet; Stella Cole Birdland 5:30, 8:30, 10:30 pm \$35-55
 - Allan Harris Band Birdland Theater 7, 9:30 pm \$35-45
 - C. Anthony Bryant 5th Sunday Birds 8, 10 pm \$25
 - Lisa Fischer + Orrin Evans Trio with James Genus, Mark Whitfield Jr. Blue Note 8, 10:30 pm \$40-55
 - Hendrik Meurkens Quartet; Stefano Doglioni Quartet Cellar Dog 7, 8:30, 11:30 pm \$10
 - Miguel Russell with Maria Grand, David Leon, Lex Korten, Tyrone Allen II Close Up 8, 10 pm \$35
 - ★ Charles McPherson Quintet with Terell Stafford, Randy Porter, Peter Washington, Billy Drummond Dizzy's Club 7, 9 pm \$30-70
 - Danny Jonokuchi Quintet with Sam Dillon, Konrad Paszkudzki, Liany Mateo, Kevin Congleton; Craig Handy 2nd Line Smith with Matt Chertkoff, Kyle Koehler, Kenny Bentley, Donald Edwards The Django 7:30, 9:15, 11 pm, 12:15 am \$35
 - ★ Tomohiro Mori Quartet with Raphael Silverman, Dan Nimmer Five Spot Jazz 8 pm \$30
 - ★ Wide Open Works Summer Festival: Caroline Davis, Grey McMurray, Qasim Naqvi; "Hemphill and More": Marty Ehrlich, Tim Berne, Matt Pavolka; "Charmgiver: The Music of Joseph Jarman": Kavita Shah, Michel Gentile, Leo Genovese, Hilliard Greene, Rob Garcia Ibeam Brooklyn 7:30, 8:30, 9:30 pm \$30

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MEZZROW

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- ★ Ben Vida/Sara Magenheimer; Matana Roberts
Issue Project Room 8 pm \$22
- ★ Alexandra Ridout Quartet with Yvonne Rogers, Simón Willson, David Sirkis
The Jazz Gallery 7, 9 pm \$27-33
- ★ Jonny King Trio
Jazz Genius 7, 9 pm \$30
- ★ Geoffrey Keezer with Ron Blake, Noriko Ueda, Jocelyn Gould, Ryan Sands
Jazzcultural 7, 9 pm \$40
- Bo Zhang Trio with Zeju Zheng, Yuko Togami
Kato Sake Works 7 pm
- Ted Chubb Quartet
Lounge on Pearl 8 pm
- Jim Ridl Trio with Danton Boller, Colin Stranahan; Cameron Campbell ON AIR! Band with Dave Strawn, Charlie Schefft
Mezzrow 6, 7:30, 9, 10:30 pm \$40
- West Harlem Summer Jazz Festival: Gina D'Soto
Montefiore Square Park 6 pm
- ★ Jeremiah Cymerman solo
New York Insight Meditation Center 6:30 pm \$20
- Glenn Crytzer Quartet
Peck Slip Social 1 pm
- ★ George Coleman with Peter Bernstein, John Webber, George Coleman Jr.
The Pocket 7, 9 pm \$35-55
- Victor Lin Trio
Red Pavillion 6 pm \$15-67
- Michael Morgan Group
Silvana 8 pm
- ★ Yuhan Su Quartet with Caleb Wheeler Curtis, Luke Stewart, Colin Stranahan; Justin Robinson Quartet with Sharp Radway, Danton Boller, Chris Beck
Smalls 6, 7:30, 11:55 pm \$40
- Jane Monheit "Sings the Cole Porter Songbook" with Max Haymer, Neal Miner, Rick Montalbano
Smoke 6:30, 8:30 pm \$25-65
- ★ Yoona Kim Trio with Shoko Nagai
The Stone at The New School 8:30 pm \$20
- ★ Ben Wendel with Gilad Hekselman, Taylor Eigsti, John Patitucci, Nate Wood
Village Vanguard 8, 10 pm \$45

Sunday, July 19

- "Frank Sinatra: The Concert!": Scott Siegel + Tommy Ferolano, Tyler McCall, Michael Winther
54 Below 7 pm \$25-90
- ★ Cheryl Pyle Beyond Flute Group with Sylvain Leroux, Ayumi Ishito
6BC Garden 4 pm
- Harlem Groove Band with David Lee Jones
American Legion Post 398 6 pm
- Tal Yahalom; Tom Oren
Bar Lunático 9, 10:30 pm \$10
- ★ Will Holshouser
Barbès 6 pm \$20

- Jon Gordon Nonet; Birdland Latin Jazz Orchestra with David DeJesus
Birdland 5:30, 8:30, 10:30 pm \$35-45
- Allan Harris Band
Birdland Theater 7, 9:30 pm \$35-45
- Lisa Fischer + Orrin Evans Trio with James Genus, Mark Whitfield Jr.
Blue Note 8, 10:30 pm \$40-55
- Saul Rubin Trio
Cellar Dog 7, 8:30 pm \$5
- Dabin Ryu; Leo Larratt
Close Up 7:30, 9, 10:30, 11:30 pm \$25
- Andrew Gould Duo
Cork Wine Bar 6 pm
- Steven Maglio Big Band Orchestra with Christopher Rinaman
The Cutting Room 7 pm \$100
Dada Bar 10:30 am
- Rob Duguay Music Explorers
Dada Bar 10:30 am
- ★ Charles McPherson Quintet with Terell Stafford, Randy Porter, Peter Washington, Billy Drummond
Dizzy's Club 5, 7:30 pm \$30-60
- ★ Brian Charette Trio; Brandon Goldberg Trio with Joey Ranieri, Ben Esposito
The Django 6:30, 8, 9:30, 11 pm \$35
- ★ Jon-Erik Kellso EarRegulars
The Ear Inn 8 pm
- Nick Vayenas Quartet with Pete McCann, Massimo Biolcati, Jay Sawyer
Five Spot Jazz 8 pm \$30
- ★ Geoffrey Keezer with Ron Blake, Noriko Ueda, Jocelyn Gould, Ryan Sands
Jazzcultural 7, 9 pm \$40
- Matt La Von Jam Session
Kato Sake Works 7 pm
- ★ Welf Dorr, Shoko Nagai, Dmitry Ishenko, Kevin Shea
The Keep 9 pm
- Maria Kaushansky
Le Petit Parisien Supper Club 6:30 pm
- ★ April Varner Quartet; Naama Trio
Mezzrow 9, 10:30 pm \$40
- ★ Lew Tabackin Dual Nature Trio with Ahmed McLemore, Jason Tiemann
Michiko Studios 3 pm \$20
Nublu 151 7 pm \$25
- jTumbao!
- ★ George Coleman with Peter Bernstein, Jon Webber, George Coleman Jr.
The Pocket 7, 9 pm \$35-55
- Nate Lucas All Stars
Red Rooster Harlem 12 pm \$10
- Jon Regen
The Roxy Lounge at Roxy Hotel 5:30, 6:45 pm
- Austin Ford Quartet with Tyler Henderson, Guillermo Lopez, Aleksí Heinola
Saint Peter's Church 5 pm
- ★ My Trio with Tim Watson, Yvonne Rogers, Jon Starks
SEEDS Brooklyn 8:30 pm
Shrine 8 pm
- Michela Musolino Quartet
Shrine 8 pm
- Larry Ham/Ali Ryerson Quartet with Lou Pappas, Tom Melito; Hendrik Meurkens Quintet with Nick Hempton, Steve Ash, Chris Berger, Andy Watson
Smalls 6, 7:30, 9, 10:30 pm \$40

- Jane Monheit "Sings the Cole Porter Songbook" with Max Haymer, Neal Miner, Rick Montalbano
Smoke 6:30, 8:30 pm \$25-55
- ★ Ravi Coltrane/Elsa Nilsson
Soup & Sound 8 pm
- Mark Wade Trio
Travers Park 6 pm
- ★ Ben Wendel with Gilad Hekselman, Taylor Eigsti, John Patitucci, Nate Wood
Village Vanguard 8, 10 pm \$45
- Valtinho Anastácio
Zinc Bar 7:30, 9 pm \$35

Monday, July 20

- Richard Clements 11th Street Quintet
11th Street Bar 8 pm
- ★ Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm \$25-45
- Russ Kassoff
Bryant Park 12:30 pm
- Dan Aran Trio
Cellar Dog 7, 8:30 pm \$5
- Noah Halpern; Maliq Wynn
Close Up 7:30, 9, 10:30, 11:30 pm \$25
- Ginita y La Orquesta Esa Big Band with Gina Benalcázar-López
Dizzy's Club 7, 9 pm \$25-60
- Kieran Brown Quartet with William Schwartzman, Ilya Osachuk, Max Marsillo; Marty Scott Quintet
The Django 7, 8:45, 10:15, 11:30 pm \$35
- Allison Lee Jam Session
Five Spot Jazz 8 pm
- Ari Hoenig Trio with Gadi Lehavi, Ben Tiberio
Jazzcultural 7, 9 pm \$40
- ★ Mingus Big Band
The Pocket 7, 9 pm \$25-30
- Jon Regen
The Roxy Lounge at Roxy Hotel 5:30, 6:45 pm
- My Trio with Tim Watson, Yvonne Rogers, Jon Starks
SEEDS Brooklyn 8:30 pm
Smalls 11:45 pm \$40
- Mike Boone Jam Session
Smalls 11:45 pm \$40
- Charles Colizza, Trevor Robertson; Jam Session
Sour Mouse 8:30, 10 pm
- ★ 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
- ★ April Varner Quintet
Zinc Bar 7, 8:30 pm \$35

Tuesday, July 21

- ★ "Jazz in July": Aaron Diehl/John Patitucci
92NY 7:30 pm \$45-76
- ★ Gerry Gibbs Dream Band with Gary Bartz, Randy Brecker, Cyrus Chestnut, Buster Williams
Birdland 7, 9:30 pm \$45-55



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This special summer concert features the **Jazz at Lincoln Center Orchestra (JLCO)**, with music direction by trombonist **Chris Crenshaw**, performing Duke Ellington's pioneering 1943 masterpiece *Black, Brown and Beige*, a monumental three-movement magnum opus that was, in his words, a "tone parallel to the history of the Negro in America." Vocalist **Ekep Nkwelle** and violinist **Eli Bishop** join the JLCO as special guests.

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JAZZ AT LINCOLN CENTER

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- ★Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm \$25-45
- Russ Kassoff
Bryant Park 12:30 pm
- ★Clovis Nicolas Trio with Miki Yamanaka, Joe Strasser
Cellar Dog 7, 8:30 pm \$5
- Maria Kaushansky
Chez Josephine 5:30 pm
- Terence Harper Collective
Dizzy's Club 7, 9 pm \$25-60
- ★Manuel Valera Quartet with Patrick Cornelius, Alex "Apolo" Ayala, Ludwig Alfonso; People of Earth with Raul Rios, Claudia Mulet, Ahmed Alom, Carlos Mena, Andy Warren, Arthur Torres, Ilarivis Despaigne, Victor Pablo, Keisel Jimenez, Gabriel Globus-Hoenich
The Django 7, 8:45, 10:15, 11:30 pm \$35
- Danny Lipsitz
The Jazz Club at Aman New York 8 pm
- ★Jeb Patton Trio
Jazzcultural 7, 9 pm \$40
- Howard Fishman Band with Erik Jekabson, Russell Farhang, Jon Flaucher, Mark McLean
Joe's Pub 7 pm \$24
- Alberto Pibiri Trio with Peter Maness; Tardo Hammer Trio
Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★Jon Weber Jam Session
Mona's 11:59 pm
- ★JFA presents Charlie Burnham Quartet
Pier 97 6:30 pm
- ★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
- ★JFA presents Ronnie Burrage Holographic Principle
Riverside Park 7 pm
- Charlie Roman
Scarlet Lounge 8, 10 pm
- ★My Trio with Tim Watson, Yvonne Rogers, Jon Starks
SEEDS Brooklyn 8:30 pm
- Kyle Colina Jam Session
Smalls 11:45 pm \$40
- ★Paradoxical Frog: Kris Davis, Ingrid Laubrock, Tyshawn Sorey
Village Vanguard 8, 10 pm \$45
- Orrin Evans Trash Gadget
Zinc Bar 7, 8:30 pm \$35

Wednesday, July 22

- "Jazz in July": Kate Kortum + Aaron Diehl Trio with Peter Washington, Aaron Kimmel
92NY 7:30 pm \$50-76
- ★Elsa Nilsson Band Of Pulses with Leo Genovese, Marty Kenney, Rodrigo Recabarren
Bar Bayeux 8, 9:30 pm
- ★Simon Moullier
Bar Lunático 9, 10:30 pm \$10
- ★Gerry Gibbs Dream Band with Gary Bartz, Randy Brecker, Cyrus Chestnut, Buster Williams
Birdland 7, 9:30 pm \$45-55
- ★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Gary Mazzaroppi, Alex Raderman + Jimmy Bruno
Birdland Theater 5:30, 8:30 pm \$35-45
- Russ Kassoff
Bryant Park 12:30 pm
- Noriko Ueda Trio
Cellar Dog 7, 8:30 pm \$5
- Latasha Barnes Jazz Continuum + Complexions Contemporary Ballet, Paul Taylor Dance Company
Central Park Summerstage, Rumsey Playfield 7 pm
- Alden Hellmuth; Bell Thomson
Close Up 7:30, 9, 10:30, 11:30 pm \$25
- Kerry Lewis Jr + Sunjay Jayaram Terrarium
Dada Bar 9 pm
- Jason Tiemann Trio
Dante Park 12 pm
- Terence Harper Collective
Dizzy's Club 7, 9 pm \$25-60
- Third Reprise; Philippe Lemm Organ Trio
The Django 7, 8:45, 10:15, 11:30 pm \$35

- ★Jazzmobile presents Nat Adderley Jr.
Grant's Tomb 7 pm
- ★Sasha Berliner
Iridium 8:30 pm \$25-35
- George Papageorge
The Jazz Club at Aman New York 8 pm
- Ben Sherman Quartet with Roman Goron, Daniel Song, Isaiah Bravo
The Jazz Gallery 7, 9 pm \$27-33
- ★Ian Hendrickson-Smith Quartet
Jazzcultural 7, 9 pm \$40
- Maria Kaushansky
Le Petit Parisien Supper Club 6:30 pm
- Ted Chubb Quartet
Lounge on Pearl 6:30 pm
- Melissa Stylianou Quartet with Pete McCann, Matt Aronoff, Mark McLean; JinJoo Yoo Trio with Daniel Duke, Keith Balla
Mezzrow 6, 7:30, 9, 10:30 pm \$40
- NoMad Jazz Festival: Eric Kalb Trio
NoMad Piazza 5 pm
- JFA presents Mala Waldron and Soulful Sound
Pier 84 7 pm
- ★Camille Thurman
The Pocket 7, 9 pm \$30-35
- Rabbitohole
The Record Shop 7:30 pm \$10
- Victor Lin Red Room
Red Pavillion 7 pm \$15-67
- Kyle Nasser Quintet; Carlos Abadie Jam Session
Smalls 9, 10:30, 11:45 pm \$40
- ★"The Music of Ellington & Strayhorn": Eric Scott Reed Trio + René Marie
Smoke 6:30, 8:30 pm \$25-55
- Russ Nolan Quartet
Sour Mouse 8 pm
- ★Larry Ochs Trio with Joe Morris, Michael Wimberly
The Stone at The New School 8:30 pm \$20
- ★Paradoxical Frog: Kris Davis, Ingrid Laubrock, Tyshawn Sorey
Village Vanguard 8, 10 pm \$45

Thursday, July 23

- "Sinatra & Stories": Tony Danza Band
54 Below 7 pm \$35-140

- ★"Jazz in July": Terence Blanchard/Ravi Coltrane "Miles Davis & John Coltrane Centennial" with The E-Collective (Charles Altura, Fabian Almazan, David "DJ" Ginyard, Oscar Seaton)
92NY 7:30 pm \$25-86
- Katie Cosco/Laura Dreyer; Julian Shore with Adam Kolker, Jeremy Stratton, Jochen Rueckert
Bar Bayeux 5:30, 8, 9:30 pm
- Punkadelick with Mike Dillon, Earl Harvin, Brian Haas
Bar Lunático 9, 10:30 pm \$10
- ★Gerry Gibbs Dream Band with Gary Bartz, Randy Brecker, Cyrus Chestnut, Buster Williams
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
- Oz Noy Quartet
The Bitter End 9:30 pm \$20
- ★Christian McBride Ursa Major with Ely Perlman, Michael King, Nicole Glover, Savannah Harris
Blue Note 8, 10:30 pm \$30-45
- Russ Kassoff
Bryant Park 12:30 pm
- JFA presents George Gray Jazz Coalition
Bushwick Inlet Park 6:30 pm
- Phil Stewart Quartet
Cellar Dog 7, 8:30 pm \$5
- Sonny Styles; Dave Adewumi
Close Up 7:30, 9, 10:30, 11:30 pm \$25
- ★Jon Faddis Quartet
Dizzy's Club 7, 9 pm \$30-60
- ★Joe Farnsworth Quartet with Mejeedi Owusu, Caelan Cardello, Joey Ranieri; Sheryl Bailey Trio
The Django 7, 8:45, 10:15, 11:30 pm \$35
- Glenn Crytzer Quartet
Festival Café 7:30 pm
- ★Arturo O'Farrill Quintet
Forest Park Bandshell 7 pm
- Briana and The Five
The Jazz Club at Aman New York 8 pm
- William Hill III
The Jazz Gallery 7, 9 pm \$27-33
- ★Jean-Michel Pilc Trio with Sam Minaie, Jerad Lippi
Jazz Genius 7, 9 pm \$30
- ★Leo Genovese Quartet; Benny Benack III Quintet
Jazzcultural 7, 9, 10:30 pm \$40
- Alice Smith
Joe's Pub 9:30 pm \$65-85
- Arcoiris Sandoval Trio; Chris Bergson Trio with Dan Loomis, Tony Mason
Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs Band
Mount Morris Ascension Presbyterian Church 7 pm \$25
- ★JFA presents Barry Altschul 3Dom Factor with Jon Irabagon, Joe Fonda
National Jazz Museum in Harlem 2 pm
- ★Billy Martin, Matt Glassmeyer, Jonathan Goldberger
Nublu 151 7 pm \$20
- Victor Lin Trio
Red Pavillion 7 pm \$15-67
- ★"Ellington's Greatest Masterpiece: Black, Brown and Beige":
Jazz at Lincoln Center Orchestra + Ekep Nkwelle, Eli Bishop
Rose Theater 7:30 pm \$20-100
- Jon Regen Quartet
The Roxy Lounge at Roxy Hotel 7:30, 9 pm
- Benny Benack III Quartet
Saint Peter's Church 12:30 pm
- ★Richard Sussman Quintet; Alex Tremblay Sextet;
Matt Snow Jam Session
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★"The Music of Ellington & Strayhorn": Eric Scott Reed Trio + René Marie
Smoke 6:30, 8:30 pm \$25-55
- ★Larry Ochs Spectral with Dave Rempis, Darren Johnston
The Stone at The New School 8:30 pm \$20
- Sean Cronin
Sunny's Bar 8 pm
- ★Paradoxical Frog: Kris Davis, Ingrid Laubrock, Tyshawn Sorey
Village Vanguard 8, 10 pm \$45
- Axel Tosca Trio + Xiomara Laugart
Zinc Bar 8, 9:30 pm \$35

Friday, July 24

- "Sinatra & Stories": Tony Danza Band
54 Below 7 pm \$35-140
- Julius Gawlik
Bar Bayeux 5:30 pm
- Bill Saxton Harlem Allstars
Bill's Place 7, 9:30 pm \$38
- ★Birdland Big Band; Gerry Gibbs Dream Band with Gary Bartz, Randy Brecker, Cyrus Chestnut, Buster Williams
Birdland 5:30, 8:30, 10:30 pm \$35-55
- Dan Wilson/Peter Bernstein Quartet with Brandon Rose, Jason Brown
Birdland Theater 7, 9:30 pm \$35-45
- HVL
Birds 8, 10 pm \$25
- ★Christian McBride Ursa Major with Ely Perlman, Michael King, Nicole Glover, Savannah Harris
Blue Note 8, 10:30 pm \$30-45
- Russ Kassoff
Bryant Park 12:30 pm
- Philip Harper Quintet; Matt Martinez Quartet
Cellar Dog 7, 8:30, 11:30 pm \$10
- Daniel Prim
Close Up 8, 10 pm \$35
- Sivan Arbel
Culture Lab LIC 8 pm
- ★Jon Faddis Quartet
Dizzy's Club 7, 9 pm \$30-65
- Corinne
The Green Room at Yotel 8 pm \$35-45
- Howard Levy 4
Iridium 8:30 pm \$25-35
- Downtown Jamaica Riddim and Jazz Festival: Dennis Collins; Steven Kroon
Jamaica Center for Arts and Learning 7 pm
- Nick Cassarino
The Jazz Club at Aman New York 8 pm
- Noah Garabedian Quintet
The Jazz Gallery 7, 9 pm \$27-33
- ★Jean-Michel Pilc Trio with Sam Minaie, Jerad Lippi
Jazz Genius 7, 9 pm \$30
- ★Steve Wilson Quartet with Joe Locke, Helen Sung, Jay Anderson, Adam Cruz
Jazzcultural 7, 9 pm \$40
- Ben Ferrell Trio
Kato Sake Works 7 pm
- ★Jazzmobile presents Sean Mason Trio
Marcus Garvey Park 7 pm

- ★Harlem Jazz Boxx presents Reggie Nicholson
Mount Morris Ascension Presbyterian Church 7 pm \$25
- ★"Ellington's Greatest Masterpiece: Black, Brown and Beige":
Jazz at Lincoln Center Orchestra + Ekep Nkwelle, Eli Bishop
Rose Theater 7:30 pm \$20-100
- Maria Kaushansky
Sant Ambroeus Brookfield Place 6 pm
- New Rivertown Sound with Benjamin Appel, Zach Kirsmae,
Gabe Wallace, Nathan Bellott, Tomasso Trancone, Adrian Condis,
Mark Collins, Elliott Brown, Joe Abba
ShapeShifter Lab 7 pm \$20
- Tyrone Birkett
Silvana 7 pm
- ★Eric Person Quintet with Ingrid Jensen, Matt King, Adam Armstrong,
Jason Tiemann; Manuel Valera New Cuban Express with Alex Norris,
Joel Frahm, Hamish Smith, Jimmy Macbride, Samuel Torres;
Ken Fowser Sextet
Smalls 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★"The Music of Ellington & Strayhorn": Eric Scott Reed Trio +
René Marie
Smoke 6:30, 8:30 pm \$25-55
- ★West Harlem Summer Jazz Festival: Kevin Oliver Jr. Group
St. Nicholas Park James Baldwin Lawn 6 pm
- ★Larry Ochs Trio with Simon Hanes, Billy Martin
The Stone at The New School 8:30 pm \$20
- ★Paradoxical Frog: Kris Davis, Ingrid Laubrock, Tyshawn Sorey
Village Vanguard 8, 10 pm \$45
- ★Abraham Burton Quartet
Zinc Bar 7, 8:30 pm \$40

Saturday, July 26

- "Sinatra & Stories": Tony Danza Band
54 Below 7 pm \$35-140
- ★"Jazz in July": Ron Carter Foursight Quartet with Jimmy Greene,
Renee Rosnes, Payton Crossley
92NY 7:30 pm \$45-81
- Aurora Nealand Royal Roses North
Barbès 10 pm \$20
- Bill Saxton Harlem Allstars
Bill's Place 7, 9:30 pm \$38
- ★Danny Tobias Quartet: Gerry Gibbs Dream Band with Gary Bartz,
Randy Brecker, Cyrus Chestnut, Buster Williams
Birdland 7, 9:30 pm \$35-55
- Dan Wilson/Peter Bernstein Quartet with Brandon Rose,
Jason Brown
Birdland Theater 7, 9:30 pm \$35-45
- Moses Patrou Brooklyn Dive Bombers
Birds 8, 10 pm \$25
- ★Christian McBride Ursa Major with Ely Perlman, Michael King,
Nicole Glover, Savannah Harris
Blue Note 8, 10:30 pm \$30-45
- Chris Beck Quartet; Jon Davis Trio with Tommy Campbell
Cellar Dog 7, 8:30, 11:30 pm \$10

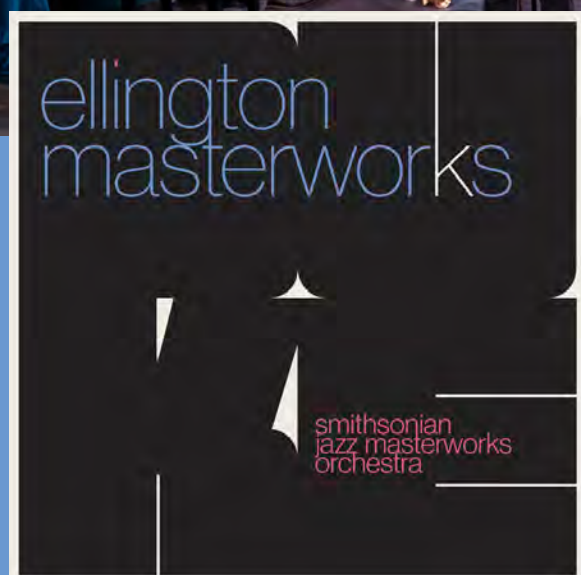
- Anthony Pearlman with Sergio Tabanico, Solomon Gottfried,
Jacob Patrone
Close Up 8, 10 pm \$35
- ★Jon Faddis Quartet
Dizzy's Club 7, 9 pm \$30-70
- ★Tommy Campbell Quartet with Patience Higgins, Jon Davis,
Paul Nowinski; AC Lincoln Quintet
The Django 7:30, 9:15, 11 pm, 12:15 am \$35
- ★Jon-Erik Kellso EarRegulars
The Ear Inn 8 pm
- ★Big Bar/BwO presents Invisible Guy with Ben Goldberg,
Michael Coleman, Hamir Atwal; Jon Irabagon solo; Pulverize the
Sound with Peter Evans, Tim Dahl, Mike Pride
First Street Green 4 pm
- Morgan Guerin
The Jazz Gallery 7, 9 pm \$27-33
- ★Jean-Michel Pilc Trio with Sam Minaie, Jerad Lippi
Jazz Genius 7, 9 pm \$30
- ★Steve Wilson Quartet with Joe Locke, Helen Sung, Jay Anderson,
Adam Cruz
Jazzcultural 7, 9 pm \$40
- Takayama Band with Hidetake Takayama, Ayako Kato, Martha Kato,
Takuya Kuroda
Kato Sake Works 6 pm
- Ted Chubb Quartet
Lounge on Pearl 6:30 pm
- West Harlem Summer Jazz Festival: Michael Pallas
Montefiore Square Park 6 pm
- Glenn Crytzer Quartet
Peck Slip Social 1 pm
- Lexiglass with Alexis Marcelo, Will Glass
Penny Jo's 9 pm
- Owen Chen Eternal Wind Quintet
Red Pavillion 6 pm \$15-70
- Richard Baratta Gotham City Septet with Bill O'Connell, Dave Stryker,
Craig Handy, Michael Goetz, Paul Rossman, Carroll Scott
Riverside Clay Tennis Courts 7 pm
- ★Downtown Jamaica Riddim and Jazz Festival: Branford Marsalis
Quartet with Joey Calderazzo, Eric Revis, Justin Faulkner
Rufus King Park 6 pm
- Winterfisch Trio
Silvana 7 pm
- ★Eric Person Quintet with Ingrid Jensen, Matt King, Adam Armstrong,
Jason Tiemann; Manuel Valera New Cuban Express with Alex Norris,
Joel Frahm, Hamish Smith, Jimmy Macbride, Samuel Torres;
Matt Martinez Quartet
Smalls 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★"The Music of Ellington & Strayhorn": Eric Scott Reed Trio +
René Marie
Smoke 6:30, 8:30 pm \$25-65
- ★Staten Island "Jazz By The Water Festival": Sharp Radway;
Eric Person; Lady Cantrese; Mark Adams & Joe Baione
Governor's Island 12 pm

- ★Larry Ochs + HIGHSMITH with Craig Taborn, Ikue Mori
The Stone at The New School 8:30 pm \$20
- ★Paradoxical Frog: Kris Davis, Ingrid Laubrock, Tyshawn Sorey
Village Vanguard 8, 10 pm \$45

Sunday, July 26

- Harlem Groove Band with David Lee Jones
American Legion Post 398 6 pm
- ★Sofia Rei/Jorge Roeder
Bar Lunático 9, 10:30 pm \$10
- Arcoiris Sandoval Sonic Asylum Trio; Birdland Latin Jazz Orchestra
with David DeJesus
Birdland 5:30, 8:30, 10:30 pm \$35-45
- Dan Wilson/Peter Bernstein Quartet with Brandon Rose,
Jason Brown
Birdland Theater 7, 9:30 pm \$35-45
- ★Christian McBride Ursa Major with Ely Perlman, Michael King,
Nicole Glover, Savannah Harris
Blue Note 8, 10:30 pm \$30-45
- JFA presents Terrance Simien and the Zydeco Experience
Brooklyn Museum of Art 2 pm
- Ned Gould Trio
Cellar Dog 7, 8:30 pm \$5
- Jonathan Paik
Close Up 7:30, 9 pm \$25
- Pablo Menares Duo
Cork Wine Bar 6 pm
- Eddie Bruce/Sue Matsuki with Dean Schneider, Brian Glassman,
Lew Leabman
The Cutting Room 3 pm \$38
- Rob Duguay Music Explorers
Dada Bar 10:30 am
- "Guzheng Meets Jazz": Qi Yu
David Rubenstein Atrium 6 pm
- ★Jon Faddis Quartet
Dizzy's Club 5, 7:30 pm \$30-60
- Conrad Korsch Trio with Marius Van Den Brink, Ross Pederson;
Dwayne "Cook" Broadnax Quartet
The Django 6:30, 8, 9:30, 11 pm \$35
- ★Steve Wilson Quartet with Joe Locke, Helen Sung, Jay Anderson,
Adam Cruz
Jazzcultural 7, 9 pm \$40
- Jasper Shogo Dutz Catbus Collective
Joe's Pub 8 pm \$30
- Matt La Von Jam Session
Kato Sake Works 7 pm
- Welf Dorr, Yusuke Yamamoto, Dmitry Ishenko, Dave Miller
The Keep 9 pm
- Maria Kaushansky
Le Petit Parisien Supper Club 6:30 pm
- ★Alyssa Allgood Trio; Lucy Wijnands Quartet
Mezzrow 6, 7:30, 9, 10:30 pm \$40
- JFA presents Jam Session
National Jazz Museum in Harlem 6 pm
- Nate Lucas All Stars
Red Rooster Harlem 12 pm \$10
- Jon Regen
The Roxy Lounge at Roxy Hotel 5:30, 6:45 pm
- Hendrik Meurkens/Steve Ash
Saint Peter's Church 5 pm

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- ★DoYeon Kim with Peter Evans, Satoshi Takeishi, Elias Stemeseder, Sam Minaie, Tom Rainey SEEDS Brooklyn 8:30 pm
- Caffeine with Chris Bittner, Moshe Elmakias, Pete Prendergast, B.A. Sprentz; Omar Edwards New York Jazz Gypsies Shrine 8, 10 pm
- Tad Shull Quartet with Ray Gallon, Paul Gill, Joe Strasser; Todd Herbert Quartet Smalls 6, 7:30, 9, 10:30 pm \$40
- ★"The Music of Ellington & Strayhorn": Eric Scott Reed Trio + René Marie Smoke 6:30, 8:30 pm \$25-55
- Cody Childs Travers Park 6 pm
- ★Paradoxical Frog: Kris Davis, Ingrid Laubrock, Tyshawn Sorey Village Vanguard 8, 10 pm \$45
- Valtinho Anastácio Zinc Bar 7:30, 9 pm \$35

Monday, July 27

- Richard Clements 11th Street Quintet 11th Street Bar 8 pm
- Alison Shearer Quartet Bar Lunático 9, 10:30 pm \$10
- Max Pollak Group with Nicki Denner, Jennifer Vincent, Felipe Fournier, Samuel Torres, Camila Aldet, Claudia Rahardjanoto, Nicholas Young Birdland 7 pm \$35-45
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- Isaac ben Ayala Bryant Park 12:30 pm
- Harry Allen Trio Cellar Dog 7, 8:30 pm \$5
- ★Susana Baca City Winery 7:30 pm
- William Hill III; Emile Berlinerbau Close Up 7:30, 9, 10:30, 11:30 pm \$25
- ★Nduduzo Makhathini Trio Dizzy's Club 7, 9 pm \$25-55
- June Cavan Quartet with Tyler Henderson, Joey Ranieri, Max Marsillo; Raphael Silverman Quartet with Eric Alexander, Will Gorman, Pete Van Nostrand The Django 7, 8:45, 10:15, 11:30 pm \$35
- Daniel Song Jam Session Five Spot Jazz 8 pm
- ★Joe Farnsworth Quartet Jazzcultural 7, 9 pm \$40
- ★Mingus Big Band The Pocket 7, 9 pm \$25-30
- Jon Regen The Roxy Lounge at Roxy Hotel 5:30, 6:45 pm
- ★DoYeon Kim solo SEEDS Brooklyn 8:30 pm
- Matt Pavolka New Quintet; Adam Ray Jam Session Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- Charles Colizza, Trevor Robertson; Jam Session Sour Mouse 8:30, 10 pm

- ★Vanguard Jazz Orchestra with Ted Nash, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, Brian Pareschi, Jon Shaw, Terrell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Max Seigel, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$45
- ★Benito Gonzalez Trio Zinc Bar 7, 8:30 pm \$35

Tuesday, July 28

- Stevie Holland with Chet Doxas, Ben Monder, David Smith, Mike Fahie, Matthew Sheens, Matt Aranoff, Jeff Davis 54 Below 7 pm \$25-90
- ★Bill Charlap/Renee Rosnes Birdland 7, 9:30 pm \$45-55
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- Isaac ben Ayala Bryant Park 12:30 pm
- Will Terrill Trio Cellar Dog 7, 8:30 pm \$5
- ★Nduduzo Makhathini Trio Dizzy's Club 7, 9 pm \$25-55
- Jamile with Miki Yamanaka, Simón Willson, Dennis Bulhões; Cesar Orozco SonAhead with Pangiotis Andeou, Ivan Llanes, Mauricio Herrera, Kali Rodriguez, Sam Hoyt, Jan Kus The Django 7, 8:45, 10:15, 11:30 pm \$35
- Joe Farnsworth The Jazz Club at Aman New York 8 pm
- ★Victor Gould Trio Jazzcultural 7, 9 pm \$40
- ★Harvey Diamond/Cameron Brown Mezzrow 6, 7:30 pm \$40
- ★Jon Weber Jam Session Mona's 11:59 pm
- JFA presents Debbie Knapper and the Knappertime Band Pier 97 6:30 pm
- ★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
- Miss Maybell/Charlie Judkins Scarlet Lounge 8, 10 pm
- ★DoYeon Kim Trio with Lester St. Louis, gabby fluke-mogul SEEDS Brooklyn 8:30 pm
- Denis Mitcheltree with Jesse Crawford, Bill McClellan Shrine 9 pm
- Jason Maximo Clotter Jam Session Smalls 11:45 pm \$40
- Gabriel Schillinger-Hyman Quartet Zinc Bar 7, 8:30 pm \$35

Wednesday, July 29

- ★Marty Ehrlich Quartet Expanse with Jacob Sacks, Matt Pavolka, Steven Crammer Bar Bayeux 8, 9:30 pm
- Tyrone Allen II Travelers with Mark Shim, Lex Kortan, Miguel Russell Bar Lunático 9, 10:30 pm \$10
- ★Bill Charlap/Renee Rosnes Birdland 7, 9:30 pm \$45-55
- ★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Gary Mazzaroppi, Alex Raderman + Ed Cherry Birdland Theater 5:30, 8:30 pm \$35-45
- Isaac ben Ayala Bryant Park 12:30 pm
- Greg Glassman Trio Cellar Dog 7, 8:30 pm \$5
- ★Tony Malaby with Ben Monder, Tom Rainey; Sam Weinberg with Thorbjorn Stefansson, Henry Mermer Close Up 7:30, 9, 10:30, 11:30 pm \$25
- Steve Davis Quintet with Abena Koomson-Davis, Tony Davis, Ahmed McLemore, Jacob Smith Dante Park 12 pm
- ★"Jazz Samba": Maucha Adnet and Duduka Da Fonseca with Helio Alves, Craig Handy, Peter Washington, Guilherme Monteiro Dizzy's Club 7, 9 pm \$30-60
- Al Carty Group with Miles Robertson, Steven Salcedo, Otis Brown III; Neal Caine Funk Unit The Django 7, 8:45, 10:15, 11:30 pm \$35
- Kate Baker The Jazz Club at Aman New York 8 pm
- Jerry Weldon Quintet Jazzcultural 7, 9 pm \$40
- ★Elsa Nilsson Trio with Steve Cardenas, Pablo Menares; Steve Myerson Trio Mezzrow 6, 7:30, 9, 10:30 pm \$40
- JFA presents Spaceman Patterson and the Celestials Pier 84 7 pm
- Itai Kriss Telavana with Noah Halpern, Camila Cortina Bello, Tamir Shmerling, Samvel Sarkisyan, Samuel Torres; Will Lyle Quartet; Carlos Abadie Jam Session Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★Cyrus Chestnut Trio with Mark Lewandowski, Carl Allen Smoke 6:30, 8:30 pm \$25-55
- Russ Nolan Quartet Sour Mouse 8 pm
- ★Luke Stewart solo The Stone at The New School 8:30 pm \$20
- Stella Cole Wave Hill 7 pm \$15
- Kieran Brown Quintet with Tyler Henderson, Caleb Tobocman, Peter Glynn Zinc Bar 7, 8:30 pm \$35

Thursday, July 30

- Steven Crammer; Ben Monder with Adam Kolker, Jeremy Stratton, Kayvon Gordon Bar Bayeux 5:30, 8, 9:30 pm
- Molly Miller Trio Bar Lunático 9, 10:30 pm \$10
- Joel Harrison Guitar Choir Barbès 8 pm \$20
- ★Bill Charlap/Renee Rosnes Birdland 7, 9:30 pm \$45-55
- High Society New Orleans Jazz Band with Conal Fowkes, Simon Weittenhall, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn Birdland Theater 5:30, 8:30 pm \$35-45
- ★John Yao 17-Piece Instrument Bowne Park 7 pm

- Isaac ben Ayala Bryant Park 12:30 pm
- Frank Basile Quintet Cellar Dog 7, 8:30 pm \$5
- ★Tony Malaby with Jacob Sacks, Sean Conly, Dan Weiss; Zoe Obadia Close Up 7:30, 9, 10:30, 11:30 pm \$25
- King Seiko Summer Jazz Camp All Stars with Benny Benack III, Diego Rivera, Michael Dease, Jocelyn Gould, Dan Nimmer, Yasushi Nakamura, Quincy Davis, Alicia Olatuja + Tomoaki Baba, Nanami Haruta, Hina Oikawa Dizzy's Club 7, 9 pm \$30-65
- ★Eric Person Quartet with Julius Chen, Adam Armstrong, Jason Tiemann; Mark Whitfield The Django 7, 8:45, 10:15, 11:30 pm \$35
- Glenn Crytzer Quartet Festival Café 7:30 pm
- Lao Tizer Band with Chieli Minucci, Cheikh N'Doye, Gene Coye + Elliott Yamin Iridium 8:30 pm \$35-45
- William Hill III The Jazz Club at Aman New York 8 pm
- Luke Marantz with Thomas Morgan, JK Kim The Jazz Gallery 7, 9 pm \$27-33
- ★Jamie Baum Trio Jazz Genius 7, 9 pm \$30
- ★Rudresh Mahanthappa Quartet; Josh Evans Quartet Jazzcultural 7, 9, 10:30 pm \$40
- Alice Smith Joe's Pub 9:30 pm \$65-85
- Kuni Mikami Trio; Dan Kaufman Trio Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs Band Mount Morris Ascension Presbyterian Church 7 pm \$25
- ★JFA presents "The Poetics of Improvisation" with Steve Swell National Jazz Museum in Harlem 2 pm
- Jon Regen Quartet The Roxy Lounge at Roxy Hotel 7:30, 9 pm
- ★Camille Thurman + Darrell Green Quartet Saint Peter's Church 12:30 pm
- Bees Deluxe Shrine 9 pm
- Arthur Kell Quartet; Josh Lawrence Quartet; Greg Glassman Jam Session Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★Cyrus Chestnut Trio with Mark Lewandowski, Carl Allen Smoke 6:30, 8:30 pm \$25-55
- ★Luke Stewart Blacks' Myths with Warren Crudup The Stone at The New School 8:30 pm \$20
- Axel Tosca Trio + Xiomara Laugart Zinc Bar 8, 9:30 pm \$35

Friday, July 31

- Daddy Rabbit presents Misha Piatigorsky Adélaide's Salon 7:30 pm \$60-130
- ★Eric Person Albert's Bar 3 pm
- Angus Mason Bar Bayeux 5:30 pm
- Super Yamba Band Bar Lunático 9, 10:30 pm \$10
- Bill Carney JugAddicts with Karl Meyer, Brian Mulrone, Steve Cooney, Jerry Fabris, Seth Kessel Barbès 8 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
- ★Birdland Big Band; Bill Charlap/Renee Rosnes Birdland 5:30, 8:30, 10:30 pm \$35-55
- ★Miki Yamanaka Trio Birdland Theater 7, 9:30 pm \$35-45
- Jonathan Barber Vision Ahead Birds 8, 10 pm \$25
- Bob James Blue Note 8, 10:30 pm \$45-55
- Isaac ben Ayala Bryant Park 12:30 pm
- Darrell Green Quartet; Jihee Heo Quartet Cellar Dog 7, 8:30, 11:30 pm \$10
- Nir Felder with Joe Martin, Dan Weiss Close Up 8, 10 pm \$35
- Matt Snow Culture Lab LIC 8 pm
- ★"Jazz Samba": Maucha Adnet and Duduka Da Fonseca with Helio Alves, Craig Handy, Peter Washington, Guilherme Monteiro Dizzy's Club 7, 9 pm \$30-65
- ★Eric Alexander Quartet The Django 7:30, 9:15 pm \$35
- Melanie Charles/Luke O'Reilly The Jazz Club at Aman New York 8 pm
- Charles Altura The Jazz Gallery 7, 9 pm \$27-33
- ★Jamie Baum Trio Jazz Genius 7, 9 pm \$30
- ★Steve Davis Primary Influences with David Hazeltine, Jaleel Shaw, Steve Nelson, David "Happy" Williams, Byron Landham Jazzcultural 7, 9 pm \$40
- Chelsea Reed and Fair Weather Band Josie Robertson Plaza at Lincoln Center 6:30 pm
- Aiden Woods/James Bally Kato Sake Works 7 pm
- ★Jazzmobile presents Antoinette Montague Experience "Tribute to Danny Mixon" Marcus Garvey Park 7 pm
- William Hill III Trio Mezzrow 9, 10:30 pm \$40
- ★Harlem Jazz Boxx presents Jordan Young Mount Morris Ascension Presbyterian Church 7 pm \$25
- Macula Dog + MSHR with Dan Deacon Pioneer Works 8 pm
- Red Pavilion Jazz Band Red Pavillion 7 pm \$18-68
- Kevin Metzger/R. Aaron Walters Upstate Quartet with Emmett Scott, Michael Schuller Silvana 8 pm
- Chuck Zeuren Quintet with George Garzone, Ralph Lalama, Allen Farnham, David Kingsnorth; Jochen Rueckert Quartet; Philip Harper Quartet Smalls 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★Cyrus Chestnut Trio with Mark Lewandowski, Carl Allen Smoke 6:30, 8:30 pm \$25-55
- ★Luke Stewart Silt Trio with Brian Settles, Chad Taylor The Stone at The New School 8:30 pm \$20
- ★Sarah Hanahan Quartet Zinc Bar 7, 8:30 pm \$40

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**BAISLEY POND PARK
JAMAICA**

7/23

**ARTURO
O'FARRILL**

**FOREST PARK BANDSHELL
WOODHAVEN**

7/30

**JOHN YAO
BIG BAND**

**BOWNE PARK
FLUSHING**

8/6

**WYCLIFFE
GORDON**

**ROCKAWAY BEACH PARK
FAR ROCKAWAY**

8/13

**WALLACE
RONEY JR.**
MILES DAVIS @ 100

**ARCHIE SPIGNER PARK
JAMAICA**

8/20

**THE BRASS
QUEENS**

**CUNNINGHAM PARK
FRESH MEADOWS**

8/27

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CONNECTICUT

BackCountry Jazz (Greenwich, CT) backcountryjazz.org
7/5 (6 pm) Greenwich Jazz Festival: Anthony Wilson, Godwin Louis, Simon Moullier, Matt Dwonszyk, Harvel Nakundi, Bennie Wallace
7/26 (6 pm) Matt Dwonszyk Quintet with Matt Knoegel, Joshua Bruneau, Taber Gable, Jonathan Barber
Bill's Seafood (Westbrook, CT) billsseafood.com
7/3, 7/17 (6 pm) Bill's Seafood All-Star Jazz Band
Butler-McCook House (Hartford, CT) ctlandmarks.org/properties/butler-mccook-house-garden
7/9 (6 pm) Ghazi Omair with Matt Dwonszyk
La Zingara (Bethel, CT) lazingara.com
7/8 (7 pm) John Fumasoli Jones Factor with David Brandom, Bill Harris, Brad Hubbard, Janet Lantz, Kenny Harbus, Ben Kibbey, Rob Aries, Dave Anderson, Tyger MacNeal
7/15 (7 pm) Library Jazz Band with Nancy Maron, William Schaeffer, Dave Levitt, Bruce Williamson, Matt Garrison, Frank Petrocelli, Karl Watson, Phil Granger, Jordan Hirsch, Ron Horton, Robert Sussman, Howard Levy, Walter Barrett, Sarah Jane Cion, Bob Gingery, Tony Romano, Bill Reeve
7/22 (7 pm) Isabelle Miner with Skye Stephens, Keenan Asbridge, Maxim Schiavone, Matt Spencer
7/29 (7 pm) Jon Garcia Clave Afro-Rican Jazz Octet with David DeJesus, Damian Curtis, Matt Dwonszyk, Marcos "Kilo" Torres, Fernando "Memo" Garcia + Edwin Rivera, Eddie Rivera Jr, Alex "Apolo" Ayala, Zack Guttsenok, Gracey DePhillips, Danny Planas, Jon Blanck
Music Mountain (Falls Village, CT) musicmountain.org
7/4 (7 pm) Paul Winter Consort with Theresa Thomason, Henrique Eisenmann, Dave Haughey, Peter Slavov, Bertram Lehmann
7/11 (7 pm) Helen Sung Oracles Quartet
7/18 (7 pm) Nicole Zuraitis Quartet with Idan Morim, Sam Weber, Dan Pugach
7/25 (7 pm) Bob Parker Jive by Five with Christopher Parker, Kris Jensen, Jeff Stephens, Peter McEachern, David Spinozza, Scott Heth, Wanda Houston
Owl Shop Cigars (New Haven, CT) owlshopcigars.com
7/1, 7/8, 7/15, 7/22, 7/29 (9 pm) Kevin Saint James Band
Ridgefield Playhouse (Ridgefield, CT) ridgefieldplayhouse.org
7/13 (7:30 pm) Trombone Shorty & Orleans Avenue
Side Door Jazz Club (Old Lyme, CT) thesidedoorjazz.com
7/3, 7/4 (8 pm) Joe Farnsworth Big Room Quintet with Eric Alexander, Medjé Owusu, Isaac Byrd, Peter Washington
7/10 (8 pm) Loston Harris Trio
7/11 (8 pm) Dave Stryker Quartet with Troy Roberts, Jared Gold, Steve Johns
7/17 (8 pm) Mark Zaleski Quintet
7/18 (8 pm) Joe McCarthy Afro Bop Alliance Sextet with Alejandro Aviles, Alex Norris, Juanga Lakunza, Zaccai Curtis, Luques Curtis
The Cannon (New Haven, CT) thecannonnhv.org
7/30 (7 pm) John Bean Trio with Matt Dwonszyk
Thomas Perakos Performing Arts Center (Washington, CT) litchfieldjazzfest.com
7/24 (5:45, 7:45 pm) Litchfield Jazz Festival: Litchfield Jazz Camp Stars: Don Braden & The Litchfield Jazz Fest Delect with Albert Rivera, Kris Allen, Andrew Hadro, Dave Ballou, Peter McEachern, Jen Allen, Sean Pentland, Anton Kot
7/25 (2, 3:45, 5:30, 7:15 pm) Litchfield Jazz Festival: Jimmy Greene Quintet with Mike Godette, Christian Sands, Matt Dwonszyk, Jonathan Barber: Steve Davis Sextet with Mike DiRubbo, Julian Shore, Avery Sharpe, Steve Johns, Abena Koomson-Davis; Paul Bollenback Quintet with Albert Rivera, Alejandra Williams, Dezron Douglas, Jerome Jennings; Curtis Brothers Trio with Zaccai Curtis, Luques Curtis, Richie Barshay
7/26 (12 pm) Litchfield Jazz Festival: Steve Koryka Sextet with Jean Caze, Will Evans, Sam Dingle, Ian Carroll, Anson Jones
VFW Post 399 (Westport, CT) vfw399ct.org
7/11 (7:30 pm) Sara Caswell/like Sturm
7/18 (7:30 pm) Alan Broadbent/Harvie S Quartet
7/25 (7:30 pm) Adam Nussbaum

NEW JERSEY

Berry Lane Parke (Jersey City, NJ) jerseycityculture.org/event/america-250-jersey-city-style-2026-2
7/4 (2, 3:30 pm) Winard Harper Jeli Posse: Grupo K'ndela
Brvsh Cul7ur3 (Teaneck, NJ) brvshcul7ur3.com
7/24 (8, 9:15, 10 pm) Johnathan Blake
Englewood Public Library (Englewood, NJ) englewoodlibrary.org
7/2 (7:30 pm) Calvin Hill Quartet
7/9 (7:30 pm) Darryl Yokley
7/16 (7:30 pm) Chris Beck
7/23 (7:30 pm) Jason Clotter Quartet
7/30 (7:30 pm) "Miles Davis Centennial": Nabaté Isles
Grounds for Sculpture (Hamilton, NJ) groundsforsculpture.org
7/18 (7 pm) Marshall Allen/Jamaaladeen Tacuma + Salvador Jiménez-Flores
Hamilton Park (Jersey City, NJ) jerseycityculture.org/event/america-250-jersey-city-style-2026-2
7/3 (7 pm) Rob Edwards Big Band + Vanessa Perea
Madame (Jersey City, NJ) madamejc.com
7/12, 7/19 (6 pm) Ted Chubb Quartet
Monte Irvin Orange Park (Orange, New Jersey) gregoryburrproductions.com/lineup-2026-jazz-health-and-food-truck-festival
7/18 (12 pm) Jazz, Health & Food Truck Festival: Bradford Hayes Quartet; James Gibbs Trio: Gemini/DRAGON/Linwood Taylor: Charlie Apicella + Pat Tandy; Nat Adderley Jr: Houston Person/Matt Cherkoff; Alexis Morrast; Lin Rountree
Morris Museum (Morristown, NJ) morrisismuseum.org
7/2 (7:30 pm) Alexis Morrast
7/16 (7:30 pm) "The Music of Burt Bacharach": Amani with Stephan Fuller, Marty Eigen
New Jersey Performing Arts Center (Newark, NJ) njpac.org
7/31 (8 pm) Herbie Hancock
Quimby Street (Westfield, NJ) westfieldnj.org
7/28 (6 pm) Carrie Jackson All Stars
Riverside Gardens Park (Red Bank, NJ) jazzartsproject.org
7/16 (7 pm) Dave Stryker

7/23 (7 pm) Marty Scott
7/30 (7 pm) Jeremy Pelt
Shanghai Jazz (Madison, NJ) shanghaijazz.com
7/10 (7, 9:30 pm) Dave Stryker Trio with Jared Gold, Steve Johns
7/14 (5:30, 6:30, 8 pm) Hal Slapin, John Vourtsis + Leonieke
7/16 (7 pm) Mark Wade Trio
7/21 (5:30, 6:30, 8 pm) Hal Slapin, John Vourtsis + John Bianculli
7/28 (5:30, 6:30, 8 pm) Hal Slapin, John Vourtsis + Jerry Zezza, Bob Harlon
Shea Center for the Performing Arts (Wayne, NJ) wpunj.edu/wppresents/events-by-type
7/20 (7:30 pm) Jon-Erik Kello Quintet with Jay Rattman, Rossano Sportiello, Tal Ronen, Charles Goold
7/21 (7:30 pm) Summer Camargo Quintet
7/22 (7:30 pm) Joe Farnsworth Big Room Quartet with Sarah Hanahan, Emmet Cohen, Peter Washington
7/23 (7:30 pm) Duduka Da Fonseca Quartet + Maucha Adnet
7/24 (7:30 pm) Dennis Mackrel Jazz Orchestra
South Brunswick Public Library (Monmouth Junction, NJ) sbpl.info
7/22 (7 pm) Carrie Jackson Jazzin' All Stars
Tavern on George (New Brunswick, NJ) nbjp.org
7/2 (7 pm) John Petrucelli Quartet
7/7 (7, 8:30 pm) Chris McCrum Quartet
7/9 (7 pm) Mike Lee Quartet
7/14 (7, 8:30 pm) Ed Crisonino Group
The Statuary (Jersey City, NJ) thestatuaryofjerseycity.com
7/7 (7 pm) Ted Chubb with Bruce Williams, Oscar Perez, Tom DiCarlo, Jerome Jennings
Triumph Brewery (Princeton, NJ) triumphbrewing.com/princeton
7/2 (8 pm) Rodrigo Bonelli Quartet; 7/3 (6 pm) Behn Gillece Trio; 7/5 (1 pm) Federico Foli Trio; 7/10 (6, 7 pm) Steve Hiltner Trio, Jeff Kazee, Paul Jost; 7/11 (6, 7 pm) J Green Trio, Paul Jost; 7/17 (6 pm) Federico Foli Trio, Damian DCQ; 7/18 (6, 7 pm) Parker Cheek Quartet, Ava Preston; 7/19 (1:30 pm) Audra Mariel A Real Human Jazz Band; 7/23 (8 pm) Ocean Avenue Stompers; 7/24 (6 pm) Mike Noordzy Trio, Justin Garcia Band; 7/25 (6, 7 pm) Eric McGarry Trio, Brandon McCune; 7/26 (1, 7 pm) Mike Noordzy Trio, Brandon McCune; 7/31 (6, 7 pm) Andrew Wagner Quartet, Winard Harper
Wellmont Arts Plaza (Montclair, NJ) montclairjazzfestival.org
7/1 (6 pm) Montclair Jazz Festival: Count Basie Orchestra with Jon Faddis
7/14 (6 pm) Orrin Evans Trio, Michele Rosewoman Quintessence
7/28 (6 pm) Joel Ross Good Vibes

NEW YORK

Beanrunner Café (Peekskill, NY) beanrunnercafe.com
7/3 (7 pm) Carlos Jiménez Mambo Quintet
7/7 (9 pm) Greg Murphy Trio
7/11 (6 pm) 4West with Eric Lane, Daniel Garbin, Steve Kaell, Campbell Youngblood-Petersen
7/17 (7 pm) Todd Isler
7/18 (6 pm) Ray Blue Series presents Bobby Sanabria Quarteto Aché
7/25 (6 pm) Ray Blue Series presents Sharp Radway + Bobby Sanabria Band
Blue Door Art Center (Yonkers, NY) bluedoorartcenter.org
7/28 (2 pm) Christopher Dean Sullivan, David Lowe, Ayana Lowe, Golda Solomon, Katori Walker
Caramoor (Katonah, NY) caramoor.org
7/3 (7:30 pm) "Louis Armstrong Hot Five Centennial Celebration": Alphonso Horne with Evan Arntzen, Ron Wilkins, Ricky Riccardi, Charles Goold
7/25 (12, 4:30, 7:30 pm) Caramoor Jazz Festival: Dion Parson 21st Century Band: Sofia Reil/Jorge Roeder; Georgia Heers; William Hill III Trio; JALC Summer Jazz Academy Big Bands: Miguel Zenón/Luis Perdomo; Emmet Cohen Trio with Russell Hall, Joe Farnsworth + Lucy Yeghiazaryan
The Church (Sag Harbor, NY) thechurchsagharbor.org
7/25 (6 pm) "Tribute to Big Mama Thornton": Pamela Sneed with Viva Deconcini, Mara Rosenbloom, David A. Barnes
City Winery Hudson Valley (Montgomery, NY) citywinery.com/pages/locations/hudson-valley
7/26 (6:30 pm) Stella Cole
Cunneen-Hackett Arts Center VBI Theatre (Poughkeepsie, NY) cunneen-hackett.org
7/18 (8 pm) Ingrid Laubrock/Cecilia Lopez
The Falcon (Marlboro, NY) liveatthefalcon.com
7/8 (7 pm) Karl Allweier Jam Session
7/9 (7:30 pm) Carolina Mama with Tal Yahalom, Lau Noah, Eduardo Belo
7/10 (7:30 pm) Johnny Nicholas
7/12 (7:30 pm) Mahavishnu Project with Jongyoono Lee, Majid Khaliq, Neil Alexander, Brian Mooney, Gregg Bendian
7/15 (7 pm) Bryan Kopchak Jam Session
7/16 (7:30 pm) Tiszji Muñoz with Lam Sobo John Medeski, Yaka Don Pate, Vija-Mu Adam Benhema, Tony 'Sadhu Bhav' Falco
7/19 (7:30 pm) Eddy's Chemistry Set with Ed Palermo + Napoleon Murphy Brock
7/25 (7:30 pm) Popa Chubby Band
7/26 (7:30 pm) Howard Levy 4 with Chris Siebold, Joshua Ramos, Luiz Ewerling
7/30 (7:30 pm) Willa Vincitore, Jeremy Baum, Karl Allweier, Kyle Esposito, Manuel Quintana
7/31 (7:30 pm) Glen David Andrews
The Grand (Croton-on-Hudson, NY) thegrandcroton.com
7/1 (7:30 pm) Kristina Koller
7/12 (11 am) Paul Connors
7/24 (8:30 pm) Liftoff Brass Band
Hampton Library (Bridgehampton, NY) hamptonsjazzfest.org
7/22 (6 pm) Hamptons Jazz Fest: Tony Davis Quartet
7/29 (6 pm) Hamptons Jazz Fest: Tomas Majcherski Quartet
Hamptons Jazz Fest @ The Church (Sag Harbor, NY) hamptonsjazzfest.org
7/18 (7 pm) Rez Abbasi Spark Quartet with Kiran Ahluwalia
Henry Gourdine Park (Ossining, NY) jazzforumarts.org
7/13 (6:30 pm) Jason Clotter Trio ESSENCE with Maki Nietao, Jahian Cooper-Monzie
7/27 (6:30 pm) Chris Coreil Quartet with Sam Korn, Jacob Hubbs, Rudi Neubrander

Isaan Thair Star (Hudson, NY) [isaanthaistar.com](#)
 7/5, 7/12, 7/19, 7/26 (6 pm) Armen Donelian solo
Jazz at the Lodge (Ossining, NY) [jazzatthelodge.com](#)
 7/2 (7, 8:30 pm) Roberta Piket, Virginia Mayhew, Kim Peralla
 7/9, 7/23 (7, 8:45 pm) Paul Connors, Jon Doty, Jesse Lewis
 7/15 (7, 8:30 pm) Bob Meyer with Alex Smith, Luke Franco
 7/30 (7, 8:30 pm) Alex Smith/Jesse Lewis Organ Trio
Jazz Forum (Tarrytown, NY) [jazzforumarts.org](#)
 7/3 (7, 9:30 pm) Alexa Barchini
 7/5 (4, 6, 8 pm) William Hill III Trio with Joey Ranieri, Jared Spears; David Janeway Trio Jam Session
 7/10 (7, 9:30 pm) Corcoran Holt Quintet
 7/11 (7, 9:30 pm) Bruce Harris To Be or Not to Bop
 7/12 (4, 6, pm) Ana Petrova Organ Trio with Bernell Jones III, Ross Pederson
 7/17 (7, 9:30 pm) David Janeway Quintet
 7/18 (7, 9:30 pm) Kale Kortum
 7/19 (4, 6 pm) Marcos Valera Quartet
 7/24 (7, 9:30 pm) Sarah Hanahan Quartet
 7/25 (7, 9:30 pm) Simon Moullier Quartet
 7/26 (4, 6 pm) Flavio Silva
 7/31 (7, 9:30 pm) Caelen Cardello Trio
The Jazz Loft (Stony Brook, NY) [thejazzloft.org](#)
 7/1 (1, 7 pm) "The Latin Side of Jazz": Tom Manuel Young at Heart Trio with Steve Salerno, Dean Johnson; Frank Hansen Trio
 7/2 (7 pm) Tom Manuel Jazz Loft Big Band
 7/8, 7/15, 7/23 (7 pm) Frank Hansen Trio
 7/10, 7/11 (7 pm) "Miles Davis: Birth of the Cool" Nonet
 7/14 (6 pm) Anderson Brothers Trio
 7/16 (7 pm) Nicole Zuraitis Quartet
 7/25 (7 pm) Carlos Jiménez Mambo Dulcet
 7/28 (6 pm) Greg Lewis Organ Monk Trio
 7/29 (6, 7 pm) Steve Salerno solo; Frank Hansen Trio
Jazz on Main (Mt. Kisco, NY) [jazzonmain.com](#)
 7/3 (7 pm) Keith Chasin Trio with Shane Aaserud, Kevin Blanke
 7/9 (7 pm) Apoorva
 7/10 (7 pm) DRD Modern Organ Trio with Dylan DeFeo, Rafael Rosa, Danny Borg
 7/12 (12 pm) Ron Drotos + Kati Nelheisel
 7/17 (7 pm) Sherma Andrews with Mark Adams, Mark Peynado + Sophia LaBlanc
 7/18 (7 pm) Doug Munro La Pompe Attack with Albert Rivera, Michael Goetz, Ian Carroll
 7/19 (12 pm) Maya Shaw
 7/23 (7 pm) Jared Pauley Quartet
 7/24 (7 pm) Marissa Mulder/Joe Ciardullo
 7/25 (7 pm) Laura Dubin Trio with Antonio Guerrero
 7/26 (12 pm) Jon Cobert solo
 7/30 (7 pm) Stan Ipcus with Max Bent, Marcus Pinn, Matt Barrett
 7/31 (7 pm) John H. Smith Trio Adrienne McKay, Steve Welles
Local TV (Wainscott, NY) [hamptonsjazzfest.org](#)
 7/10 (7:30 pm) Hamptons Jazz Fest: Edmar Castañeda Quartet
 7/12 (6 pm) Hamptons Jazz Fest: Cyrus Chestnut
LTV Studios (Wainscott, NY) [hamptonsjazzfest.org](#)
 7/24 (7:30 pm) Hamptons Jazz Fest: Ralph Moore Quartet with Gil Goldstein, Tommy Campbell
Lydia's Café (Stone Ridge, NY) [lydias-cafe.com](#)
 7/18 (7, 8, 9 pm) Teri Roiger Quartet with Bill Ware, John Menegon, Roy Nathanson
Masonic Temple (Sag Harbor, NY) [hamptonsjazzfest.org](#)
 7/25 (7 pm) Hamptons Jazz Fest: Edsel Gomez Quartet
Matthiessen Park (Irvington, NY) [jazzforumarts.org](#)
 7/9 (6:30 pm) Julia Danielle Smulson
 7/16 (6:30 pm) Miles Gilbert Trio with Peter Hoerenz, Graciliano Zamboni
 7/23 (6:30 pm) Donald Vega As I Travel Quartet with Luques Curtis, Jerome Jennings, Carly Maldonado
 7/30 (6:30 pm) Barry Stephenson Barry's Pocket with Jon Thomas, Tom Tierney, Michael Piolet
Maura's Kitchen (Nyack, NY) [mauraskitchen.com](#)
 7/10 (6 pm) Eric DiVito with Jamie Baum, Jennifer Vincent, Doug Hinrichs
Maureen's Jazz Cellar (Nyack, NY) [maureensjazzcellar.com](#)
 7/24 (7 pm) Stephanie Nakasian Quartet with David Budway, Pete Van Nostrand, Karl Kimmel
Parrish Art Museum (Water Mill, NY) [hamptonsjazzfest.org](#)
 7/3 (6 pm) Hamptons Jazz Fest: Steven Bernstein Sexmob with Briggan Krauss, Tony Scherr, Kenny Wollesen
 7/31 (7 pm) Hamptons Jazz Fest: Slavic Soul Party
Pierson Park (Tarrytown, NY) [jazzforumarts.org](#)
 7/4 (1, 2 pm) Alicia Renee "Blue Eyes"; Jason Marshall Big Band
 7/10 (5:30, 6:30 pm) Neal Spitzer Jam Session; Jon Beshay Quartet
 7/17 (5:30, 6:30 pm) Neal Spitzer Jam Session; Pablo Mayor Trio with Dave Hertzberg, Franco Pinna + Iván Rentá
 7/24 (5:30, 6:30 pm) Neal Spitzer Jam Session; Birsa Chatterjee
 7/31 (5:30, 6:30 pm) Neal Spitzer Jam Session; Brianna Thomas Band with Conun Pappas, Ryan Berg
Pocantico Center (Tarrytown, NY) [rbf.org/pocantico](#)
 7/25 (3 pm) "Tribute to Ken Peplowski": Rossano Sportiello with Jay Rattman, Harry Allen, Summer Camargo, Katie Thiroux, Willie Jones III; John Pizzarelli Trio
Southampton Arts Center (Southampton, NY) [hamptonsjazzfest.org](#)
 7/11 (6:30 pm) Hamptons Jazz Fest: Tyreek McDole
St. Luke's Episcopal Church (East Hampton, NY) [hamptonsjazzfest.org](#)
 7/19 (3 pm) Hamptons Jazz Fest: Maria Sanchez solo
Stissing Center for Arts and Culture (Pine Plains, NY) [thestissingcenter.org](#)
 7/31 (7:30 pm) Kazemde George Trio
Tilles Center for the Performing Arts (Greenvale, NY) [tillescenter.org](#)
 7/18 (1, 7 pm) Hot Jazz All-Stars; Bobby Sanabria Ascension; Dan Zanes/Claudia Zanes; Ruby Laks; Buena Vista Orchestra
Tubby's Kingston (Kingston, NY) [tubbyskingston.com](#)
 7/1 (7 pm) Greg Mendez/Scarlet Rae
 7/2 (8 pm) M. Geddes Gengras + Shemesh/Tampasis
 7/10 (7 pm) Vivian Girls

7/15 (7 pm) Styrofoam Winos + Will Lawrence, Wednesday Knudsen, Kryssi Battalene
 7/24 (7 pm) Alex Amen
Tusten Theatre (Narrowsburg, NY) [delawarevalleyartsalliance.org](#)
 7/11 (2, 3 pm) "Beyond The Curve": Thurman Barker/John Menegon
VFW Plaza (Hastings-on-Hudson, NY) [hohny.gov/calendar.aspx?EID=1187](#)
 7/5 (3 pm) Elliot Zigmund/David Janeway Quartet with Rick Savage
 7/12 (3 pm) Peter Brainin Latin Jazz Quartet
 7/19 (3 pm) Joe Magnarelli/Gary Smulyan Quartet with Joris Teepe, Victor Jones
 7/26 (3 pm) Matt Garrison Quartet
Waterfront Park (Dobbs Ferry, NY) [jazzforumarts.org](#)
 7/8 (5:30, 6:30 pm) Neal Spitzer Jam Session; Emily Braden Quartet
 7/15 (5:30, 6:30 pm) Neal Spitzer Jam Session; Boyce Justice Griffith Quartet
 7/22 (5:30, 6:30 pm) Neal Spitzer Jam Session; Bernd Reiter 4tet with Virginia MacDonald, Kirk MacDonald, Mark Lewandowski
 7/29 (5:30, 6:30 pm) Neal Spitzer Jam Session; Christopher McBride Whole Proof
Westchester Collaborative Theater (Ossining, NY) [wctheater.org](#)
 7/11 (7:30, 9 pm) KJ Denhart & The Evening News

PENNSYLVANIA

Chris' Jazz Café (Philadelphia, PA) [chrisjazzcafe.com](#)
 7/1 (7:30, 9 pm) ZTKM Quartet with Zephyr Kremer
 7/2 (7:30, 9, 10:30 pm) Kate Bresnahan Quartet with Jake Miller, Max Dolgin, Emily Rota; James McGovern Band
 7/3 (7:30, 9:30, 11 pm) V. Shayne Frederick Sextet with Elliot Bild, Yessseh Furaha-Ali, Tim Brey, Madison Rast, Khary Abdul-Shaheed; Oliver Mayman Jam Session
 7/7 (7:30, 9 pm) Josh Lawrence We Get Requests
 7/8 (7:30, 9 pm) Gabriel Meyer Sextet with Caleb Wheeler Curtis, Jake Miller, Josh Klamka, Eli Pace, Greg Masters
 7/9 (7:30, 9, 10:30 pm) Skylar Hagner Nonet; James McGovern Nonet
 7/10 (7:30, 9:30, 11 pm) Robert Boyd Jr. Quartet; Oliver Mayman Jam Session
 7/11 (7:30, 9:30, 11 pm) Bruce Klauber/Mary Ellen Desmond "Celebrate Frank Sinatra & Judy Garland"; James Santangelo Jam Session
 7/14 (7:30, 9 pm) Daniel Meron, Pablo Menares, Jimmy Macbride
 7/15 (7:30, 9 pm) Liam Sutcliffe Quintet
 7/16 (7:30, 9, 10:30 pm) Gusten Rudolph Quintet with John Petrucelli, Russell Gelman, Neil Podgurski, Madison Rast; Nisarg Shah Quartet
 7/17 (7:30, 9:30, 11 pm) Mike Raymond Octet with Jesse Deems, Matt Miller, Chris Farr, Bill Saurman, Tim Brey, Paul Briggs, Gusten Rudolph; Oliver Mayman Jam Session
 7/18 (7:30, 9:30, 11 pm) "Tribute to Henry Mancini and Harry Warren": Pete Malinverni Trio + Gabrielle Stravelli; James Santangelo Jam Session
 7/21 (7:30, 9 pm) Eric McGarry Group
 7/22, 7/29 (7:30, 9 pm) Joe Bongiovi Philadelphia Jazz Orchestra
 7/23 (7:30, 9, 11 pm) Dave Mosko Sextet; Nisarg Shah Quartet
 7/24 (7:30, 9:30, 11 pm) Keith Chasin Quintet with Andrew Carson, Shane Aaserud, Kevin Blanke, Hailey Brinnel; Oliver Mayman Jam Session
 7/25 (7:30, 9:30, 11 pm) Katie Oberholzer/John Dimase + Tim Brey Trio; James Santangelo Jam Session
 7/28 (7:30, 9 pm) Ben Singer Band
 7/30 (7:30, 9:30, 11 pm) Larry McKenna Jazz Orchestra + Joanna Pascale; James McGovern Band
 7/31 (7:30, 9:30, 11 pm) Steve Weiss Mallet Festival: Warren Wolf, Tony Miceli, Behn Gillece, Oliver Mayman, Morgan Wallbridge, Neil Podgurski, Mike Boone, Dan Monaghan; Oliver Mayman Jam Session
Deer Head Inn (Delaware Water Gap, PA) [deerheadinn.com](#)
 7/2, 7/9, 7/16, 7/23, 7/30 (8 pm) Bill Washer Trio; Bill Washer Jam Session
 7/3 (7 pm) Miss Maybell Ragtime Romeos with Charlie Judkins, Dan Levinson, Andy Stein
 7/4 (7 pm) Nancy Reed/Skip Wilkins
 7/5 (5 pm) "Miles Davis 100th Birthday Tribute": Chris Rogers Quintet with Bob Franceschini, Art Bailey, Paul Rostock, Marko Marcinko
 7/10 (7 pm) Dan Wilkins Quartet with Davey Lantz, Gene Perla, Koleby Royston
 7/11 (7 pm) Emily Braden
 7/12 (5 pm) Mighty Rumble Brass Band with Craig Yaremko, Jonny Gittings, Bill Smith, Frank Ortega, Jon DiFiore
 7/17 (7 pm) Duchess Trio with Amy Cervini, Hilary Gardner, Melissa Stylianou
 7/18 (7 pm) Paul Jost Quartet with Josh Richman, Matt Parrish, Tim Horner
 7/19 (7 pm) Alan Broadbent Trio with Harvie S, Billy Mintz
 7/24 (7 pm) Alexis Cole Trio with David Finck, Kenny Hassler
 7/25 (7 pm) 3D Jazz Trio with Jackie Warren, Amy Shook, Sherrie Maricle
 7/26 (5 pm) "Play the Music of Joe Henderson": Bill Washer/Jon Ballentyne
 7/27 (7:30 pm) Matt Vashlishan Water Gap Jazz Orchestra
 7/31 (7 pm) Svetlana
The Fillmore (Philadelphia, PA) [thefillmorephilly.com](#)
 7/17 (8 pm) Trombone Shorty & Orleans Avenue
Icebox Projects Space (Philadelphia, PA) [firemuseumrepresents.com](#)
 7/30 (8 pm) Fire Museum presents Lesley Mok, Koof & LN Celestine
Lafayette Bar (Easton, PA) [lafayettebarjazz.com](#)
 7/1, 7/15, 7/29 (8 pm) Mitch Stein, Joe Michaels, Adam Nussbaum
Solar Myth (Philadelphia, PA) [arsnovaworkshop.org](#)
 7/24 (8 pm) Sasha Berliner with Joe Block, Ben Tiberio, Tim Angulo
 7/30, 7/31 (8 pm) Nduduzo Makhathini with Kabelo Mokhallo, Zwelakhe Duma Bell le Pere
South Jazz Kitchen (Philadelphia, PA) [southjazzkitchen.com](#)
 7/2 (6:30, 9 pm) Lin Rountree
 7/3 (7, 9:30 pm) Webb Thomas Superband + Wali Ali
 7/9 (6:30, 9 pm) Ragan Whiteside
 7/10, 7/11 (7, 9:30 pm) C. Anthony Bryant 5th Sunday
 7/12 (6, 8:30 pm) C. Anthony Bryant 5th Sunday
 7/17, 7/18 (7, 9:30 pm) Angie Wells
 7/19 (6, 8:30 pm) Angie Wells
 7/26 (6, 8:30 pm) Trash Gadget with Orrin Evans, Matthew Parrish, Byron Landham
 7/30 (6:30, 9 pm) Gerald Veasley
 7/31 (7, 9:30 pm) Gerald Veasley



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CLUB DIRECTORY

- **11BC Serenity Garden** 626 E. 11th St. Subway: L to 1st Ave.
- **11th Street Bar** 510 E. 11th St. (212-982-3929) Subway: L to 1st Ave. 11thstbar.com
- **54 Below** 254 W. 54th St. (646-476-3551) Subway: N, Q, R to 57th St. ; B, D, E to Seventh Ave. 54below.com
- **6BC Garden** 6th St. and Ave. B Subway: F to Second Ave. 6bgarden.org
- **92NY** Lexington Ave. at 92nd St. (212-415-5500) Subway: 6 to 96th St. 92ny.org
- **Adelaide's Salon** 176 8th Ave. (212-337-9577) Subway: 1 to 18th St. adelaide-salon.com
- **Albert's Bar** 140 E. 41st St. Subway: 4, 5, 6 to Grand Central albertsbar.com
- **American Legion Post 398** 248 W. 132nd St. (212-283-9701) Subway: 2, 3 to 135th St. post398americanlegion.com
- **Arthur's Tavern** 57 Grove St. (212-675-6879) Subway: 1 to Christopher St. arthurstavern.nyc
- **Baisley Pond Park** Baisley Pond Park, Queens Subway: Q6 to Rockaway Blvd./Baisley Blvd.
- **Bar Bayeux** 1066 Nostrand Ave., Brooklyn (347-533-7845) Subway: 2, 5 to Sterling St. barbayeux.com
- **Bar Lunático** 486 Halsey St., Brooklyn (718-513-0339) Subway: C to Kingston-Throop Ave. barlunatico.com
- **Barbès** 376 9th St. at 6th Ave., Brooklyn (718-965-9177) Subway: F to 7th Ave. barbesbrooklyn.com
- **Baruch College** 17 Lexington Ave. at 23rd St. (646-312-3924) Subway: 6 to 23rd St. bpac.baruch.cuny.edu
- **Bemelmans Bar, Carlyle Hotel** 35 E. 76th St. (212-744-1600) Subway: 6 to 77th St. thecarlyle.com
- **Bill's Place** 148 W. 133rd St. bt. Lenox/7th Ave. (212-281-0777) Subway: 2, 3 to 125th St. billspplaceharlem.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
- **The Bitter End** 147 Bleecker St. bt. Thompson/LaGuardia (212-673-7030) Subway: A, B, C, D, E, F, V to W. 4th St. bitterend.com
- **Blue Note** 131 W. 3rd St. at 6th Ave. (212-475-8592) Subway: A, B, C, D, E, F, M to W. 4th St. bluenotejazz.com
- **Bowne Park** 29/32 Ave. bt. 155/159 St. Subway: Q16 to 29 Ave./158th St. nycgovparks.org/parks/bowne-park
- **Bronx Music Hall** 438 E. 163rd St. at Washington Ave., Bronx (917-557-2354) Subway: Bus: Bx15 bronxmusicall.org
- **Brooklyn Museum of Art** 200 Eastern Parkway, Brooklyn (718-638-5000) Subway: 2, 3 to Eastern Parkway brooklynmuseum.org
- **Bryant Park** 5th and 6th Ave. bt. 40th/42nd St. (212-768-4242) Subway: 4, 5, 6 to 42nd St. bryantpark.org
- **Bushwick Inlet Park** Kent Ave. bt. N. 7th/12th St., Brooklyn Subway: L to Bedford Ave.
- **Campbell Sports Center** 505 W. 218th St. Subway: 1 to 215th St. gocolumbialions.com/facilities/campbell-sports-center/26
- **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
- **Chez Josephine** 414 W. 42nd St. (212-594-1925) Subway: 1, 2, 3, 7, A, C, E, S to 42nd St.-Times Square chezjosephinenyc.com
- **City Winery/City Winery Loft** 25 11th Ave. (646-751-6033) Subway: A, C, E, L to 14th St. citywinery.com
- **Close Up** 154 Orchard St. (646-410-2307) Subway: F, J, M, Z to Delancey St.; F to 2nd Ave. closeupnyc.com
- **Cork Wine Bar** 69 Thompson St. (646-669-8169) Subway: 1 to Canal St. corknyc.com
- **Culture Lab LIC** 5-25 46th Ave., Queens (347-848-0030) Subway: 7 to Vernon Boulevard/Jackson Ave. facebook.com/culturelablic
- **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
- **Dante Park** Columbus Ave. and West 63rd St. Subway: 1, 2 to Lincoln Ctr.; A, B, C, D to Columbus Circle nycgovparks.org/parks/dante-park
- **David Geffen Hall** 10 Lincoln Center Plaza at 65th St. (212-875-5030) Subway: 1 to 66th St. - Lincoln Center lincolncenter.org/venue/david-geffen-hall
- **David Rubenstein Atrium** Broadway at 60th St. (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle atrium.lincolncenter.org
- **Dizzy's Club** 33 W. 60th St., 5th fl. (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle jazz.org
- **The Django** 2 6th Ave. (212-519-6600) Subway: A, C, E to Canal St. ; 1 to Franklin St. thedjangonyc.com
- **Downtown Music Gallery** 13 Monroe St. (212-473-0043) Subway: F to East Broadway downtownmusicgallery.com
- **Drom** 85 Ave. A (212-777-1157) Subway: F to 2nd Ave. dromnyc.com
- **The Ear Inn** 326 Spring St. at Greenwich St. (212-246-5074) Subway: C, E to Spring St. earinn.com
- **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
- **Festival Café** 1155 2nd Ave. (646-398-9686) Subway: 5, 6 to 59th St.
- **First Street Green** 33 E. First St. near Second Ave. 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. flushingtowhall.org
- **Forest Park Bandshell** Forest Park Drive off Woodhaven Blvd. (718-235-0815) Subway: J to Woodhaven Blvd.
- **Gantry Plaza State Park** 49th Ave. and Center Blvd. Subway: 7 to Vernon-Jackson Blvd. liveatthegantries.com
- **Grant's Tomb** 122nd St. and Riverside Dr. Subway: 1 to 125th St. jazzmobile.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
- **The Greens on The Rooftop** at Pier 17 89 South St. Subway: 2, 3 to Wall St.
- **Hot Club of New York** 20 W. 20th St. Ste. 307 Subway: R, W to 23rd St. hotclubnyc.org
- **Ibeam Brooklyn** 168 7th St. bt. 2nd/3rd Ave., Brooklyn Subway: F to 4th Ave. ibeambrooklyn.com
- **Iridium** 1650 Broadway at 51st St. (212-582-2121) Subway: 1, 2 to 50th St. theiridium.com
- **Issue Project Room** 22 Boerum Pl. (718-330-0313) Subway: 2, 3, 4, 5 to Borough Hall issueprojectroom.org
- **Jackie Robinson Park** Bradhurst & Edgecombe Ave., W. 145th to W. 155th St. Subway: D to 145th St.
- **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
- **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. thekeepnyc.com
- **Le Petit Parisien Supper Club** 355 E. 78th St. (917-262-0910) Subway: Q to 72nd St. supperclubpp.com
- **Le Poisson Rouge** 158 Bleecker St. (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th St. lepoissonrouge.com
- **Lounge on Pearl** 88 Wall St. (212-688-9255) Subway: 2, 3 to Wall St. thewallshotel.com/dining-and-drink/lounge-on-pearl
- **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
- **New York Insight Meditation Center** 115 W 29th St., 12th Fl. (212-213-4802) Subway: R, W to 28th St. nyimc.org
- **NoMad Piazza** Broadway bt. 25th/27th St.s Subway: R, W to 28th St. experiencenomad.com/nomad-piazza
- **Nublu** 62 Ave. C bt. 4th/5th St. (212-979-9925) Subway: F, V to Second Ave. nublu.net
- **Nublu** 151 151 Ave. C Subway: L to 1st Ave. nublu.net
- **Ornithology Jazz Club** 6 Suydam St., Brooklyn (917-231-4766) Subway: J, M, Z to Myrtle Ave. ornithologyjazzclub.com
- **Pangea** 178 2nd Ave. (212-995-0900) Subway: L to 1st Ave. pangeanyc.com
- **Patrick's on the Hill** 1635 Amsterdam Ave. (646-682-7243) Subway: A, C to 145th St. patricksonthehill.com
- **Peck Slip Social** 36 Peck Slip (212-217-0449) Subway: 2, 3 to Fulton St. peckslipsocial.com
- **Penny Jo's** 3898 Broadway (646-609-2216) Subway: 1 to 168th St.-Washington Heights
- **Pier 1 Riverside Park South** (212-870-3070) Subway: 1, 2, 3 to 72nd St.
- **Pier 84** W. 44th St. and Hudson River Subway: A, C, E, F, V to 42nd St.-Port Authority jazzfoundation.org
- **Pier 97** Hudson River Greenway Subway: 1 to 59th St./Columbus Circle
- **Pioneer Works** 159 Pioneer St., Brooklyn (718-596-3001) Subway: Bus: B61 pioneerworks.org
- **The Pocket** 130 W. 46th St. (646-653-9916) Subway: B, D, F, M to 47-50 St.s - 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
- **The Record Shop** 360 Van Brunt St., Brooklyn (347-668-8285) Subway: Bus: B61to Van Brunt St./King St. 360recordshop.com
- **Red Pavillion** 1241 Flushing Ave., Brooklyn Subway: L to Jefferson St. theredpavillion.com
- **Red Rooster Harlem** 310 Malcolm X Blvd. (212-792-9001) Subway: 2, 3 to 125th St. redroosterharlem.com
- **Riverbank State Park** 679 Riverside Dr. at 145th St. Subway: A, C, 1 to 145th St.
- **Riverside Clay Tennis Courts** 94th St. and Hudson River Subway: 1, 2, 3 to 96th St.
- **Riverside Park** 97th St. Subway: A, C, B, D to 96th St. riversideparkfund.org
- **Rockaway Beach** 97th St. Subway: A, S to Beach 98th St.
- **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
- **Rufus King Park** 150-29 Jamaica Ave, Jamaica (212-639-9675) Subway: E, J to Jamaica Center nycgovparks.org/parks/rufus-king-park
- **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
- **Sant Ambroeus Brookfield Place** 230 Vesey St. (212-732-0907) Subway: R to Cortlandt St. santambroeus.com
- **Scarlet Lounge** 468 Amsterdam Ave. Subway: 1, 2 to 79th St.; 1, 2 to 86th St. scarletlounge.nyc.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
- **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
- **Soup & Sound** 292 Lefferts Ave. bt. Nostrand/Rogers Ave., Brooklyn (917)-82-8495) Subway: 2 to Sterling St. soupandsound.org
- **Sour Mouse** 110 Delancey St. (646-476-7407) Subway: J to Bowery 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.
- **The Stone at The New School** 55 W. 13th St. (212-229-5600) Subway: F, V to 14th St. thestonenyc.com
- **Sunny's Bar** 254 Conover St. (718-625-8211) Subway: B61 to Beard St./Van Brunt sunnysredhook.com
- **Terraza** 7 40-19 Gleane St. (347-808-0518) Subway: 7 to 82nd St./Jackson Heights terraza7.com
- **Travers Park** 34th Ave. bt. 77th/78th St., Queens (914-694-5163) Subway: E, F, G, R, V, 7 to 74th St.
- **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
- **Wave Hill** West 249th St. and Independence Ave., Bronx (718-549-3200) Subway: 1 to Van Cortlandt Pk./242nd 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

PHILIP AABERG (Apr. 8, 1949 – May 23, 2026) The pianist-composer, classically-trained but also facile at jazz, bluegrass, rock and new music, died from pneumonia at age 77. By 14 he was performing with local bands in his native Montana, eventually moving to the San Francisco Bay Area post-college, where he played in blues clubs. His recording debut was with blues-rock guitarist Elvin Bishop, with whom he'd record a handful of albums in the '70s. He was also in singer Peter Gabriel's band, with Robert Fripp and Tony Levin, recording *Submerge* (1978). Aaberg returned to Montana, signed a recording contract with Windham Hill in 1985, and in 2000 began his record label Sweetgrass Music. He performed on over 200 albums with credits including William Ackerman, Jim Brickman, Mike Marshall and the Turtle Island String Quartet as well as Juice Newton, The Doobie Brothers and others.

JOHN EATON (May 29, 1934 – May 24, 2026) The Washington, DC-born pianist, a champion of the Great American Songbook and longtime leader of the Blues Alley house band, died at his home in Chevy Chase, MD, at age 91. Eaton recorded extensively for Chiaroscuro, and had credits with Stuff Smith (Smith's *Cat On A Hot Fiddle* Verve album was the pianist's 1960 recording debut), Eddie Condon, Maxine Sullivan, Lou McGarity, Wallace Davenport, Wild Bill Davison, Marian McPartland and others.

RON ESCHETÉ (Aug. 19, 1948 – May 20, 2026) The master of the seven-string guitar, a native of Louisiana who toured with singer Buddy Greco, then in 1970 relocated to L.A. (where he became a fixture in the West Coast jazz scene) died at age 77. He was an original instructor at L.A.'s Guitar Institute of Technology (GIT) and taught at various institutions, including Cal State-Long Beach. Escheté performed and recorded with Ray Brown, Ella Fitzgerald, Dizzy Gillespie, Milt Jackson, Diana Krall, Dave Pike, The Clayton Brothers, Gene Harris, Jack McDuff, Mary Stallings and others. He released albums on JAS (his 1977 leader debut), Muse, Bainbridge, The Jazz Alliance, Concord Jazz and SMS Jazz.

GARY FOSTER (May 25, 1936 - May 24, 2026) A prolific woodwind player in the LA studio scene, Foster died at age 89. Foster recorded over 500 motion picture soundtracks (starting with 1973's *Pat Garrett & Billy The Kid* with Bob Dylan), plus hundreds of TV scores. As an educator, he was on the faculties of Pasadena City College, University of Missouri-Kansas City and UCLA. He was also inducted into the California Jazz Foundation Hall of Fame. Foster had his own or collaborative albums on Revelation (1968's *Subconsciously* was his first album as leader), Discovery, Concord Jazz, AJI and Capri and credits with Clare Fischer (his 1963 recording debut was Fischer's *Extension*), Dennis Budimir, Warne Marsh, Toshiko Akiyoshi-Lew Tabackin Big Band, Alan Broadbent, Cal Tjader, Marty Paich, The Manhattan Transfer, Rosemary Clooney, Diane Schuur, John Patitucci, Arturo Sandoval, Milt Jackson, Nina Simone, Mark Masters, Poncho Sanchez, Shelly Manne, Mary Stallings, Tierney Sutton, Madeleine Peyroux, Lalo Schifrin and many others.

ABDULLAH IBRAHIM (Oct. 9, 1934 – Jun. 15, 2026) Born Adolph Johannes "Dollar" Brand in Cape Town, South Africa, and a symbol of resistance against apartheid, the pianist died at age 91. In 1959, he co-founded the Jazz Epistles (with Hugh Masekela), but with increasing state repression, he moved to Europe in 1962. Through his then wife, vocalist Sathima Bea Benjamin, he met Duke Ellington in Zürich, leading to the recording *Duke Ellington presents The Dollar Brand Trio*. Brand moved to NYC in 1965, studied at the Juilliard School of Music and converted to Islam in 1968, changing his name to Abdullah Ibrahim. His 1974 composition "Mannenberg" became the unofficial anthem for the anti-apartheid movement. Throughout the '80s and beyond, he led his group Ekaya, performing globally. He was awarded an NEA Jazz Masters Fellowship (2018). His albums appear on Black Lion, Blackhawk, Chiaroscuro,

ECM, Enja, Ekapa, Elektra, Freedom, Gearbox, Intuition, Sackville, Spectator and Tiptoe, among others.

RONELL JOHNSON (Sep. 23, 1976 – Jun. 14, 2026) The trombonist-tubist and vocalist who was a fixture in the New Orleans brass music scene, especially with Preservation Hall Jazz Band, died at age 49. In April 2020, Johnson suffered a heart attack requiring emergency medical intervention and a significant recovery period. In 2023, he released his sole album as leader (*On My Way*). He was a member of Soul Rebels Brass Band, Coolbone Brass Band, Oscar Washington's New Wave Brass Band, Doreen's Jazz New Orleans, New Orleans Legacy Band, Louis Ford And His New Orleans Flairs and Brian Carrick And His New Orleans Band.

JOE NEGRI (Jun. 10, 1926 – May 30, 2026) The guitarist and pedagogue, best known as "Handyman Negri" on *Mister Rogers' Neighborhood*, died at age 99. After serving in the US Army he became a fixture on the Pittsburgh music scene, becoming WTAE-TV's music director for over two decades. His leader debut *Guitar, With Love* (True Image) was released in 1968. Instrumental in establishing jazz guitar as a formal discipline in higher education, he taught for nearly five decades at the University of Pittsburgh, as well as at Duquesne University and Carnegie Mellon University. Negri performed with the Pittsburgh Symphony Orchestra. He had albums on MCG Jazz and credits with Joyce Breach, Nancy Wilson, Michael Feinstein and others.

CLYDE POUND (Dec. 3, 1934 – May 23, 2026) The pianist passed away at National Park Medical Center in Hot Springs, AR, at age 91. Pound's career began in San Francisco, where he performed with artists such as Dizzy Gillespie, Maynard Ferguson, Dave Pell, Bud Shank, Chris Connors, Helen Humes and Johnny Mathis. In Las Vegas, he worked with the Dukes of Dixieland and in the house band for the *Viva Les Girls* show at the Dunes Hotel. Returning to San Fran, he was musical director and conductor for the San Francisco production of *O Calcutta*, before relocating to Hawaii for 33 years. He served on the Board of the Hot Springs Jazz Society and was Chairman of the Hot Springs Jazz Festival (2007-17).

DON PRELL (Aug. 4, 1929 – May 25, 2026) The jazz and classical bassist died at age 96. Prell established himself in the West Coast jazz scene, where he formed a significant musical partnership with Bud Shank, becoming a member of the saxophonist's original quartet in 1956. Prell also had a long-standing tenure with the San Francisco Symphony, where he performed for 30 years. Following his retirement from the symphony, he formed the Sea Bop Ensemble. He had credits with George Redman (Prell's 1954 recording debut), Buddy Rich, Chet Baker, Bob Gordon, Claude Williamson and others.

KENNY "SPIDER WEBB" RICE (Jun. 15, 1944 – Jun. 2, 2026) The drummer, who worked in jazz, R&B, funk and pop genres, died at age 81. The Detroit native moved to New York in 1967, where he played with King Curtis' Kingpins (Curtis' *Sweet Soul* in 1968 was Rice's recording debut). He played drums for Harry Belafonte from 1969-72. Rice relocated to L.A., playing with Gabor Szabo and soon cementing his reputation as an A-list studio musician. Beyond session work, Rice was a member of the Funk Brothers and his credits include Eddie Fisher, Chuck Rainey, Jim Pepper, Hampton Hawes, Gene Harris, Carmen McRae, Freddie Hubbard, Herb Alpert/Hugh Masekela, Grover Washington, Jr., as well as Albert and Freddie King.

WALTER THEODORE "SONNY" ROLLINS (Sep. 7, 1930 – May 25, 2026) A giant in the history of jazz, the tenor saxophonist died at age 95 in Woodstock, NY, the last survivor of the 57 jazz musicians depicted in the famed 1958 photograph known as "A Great Day in Harlem." Rollins grew up in Sugar Hill, Harlem, to a musical family.

Largely self-taught, he played in a neighborhood band during his high school years and was mentored by (and would record with) Thelonious Monk. He began on alto saxophone, switching to tenor, influenced by his idol, Coleman Hawkins. Rollins began playing professionally after high school, making his first recordings in early 1949 with singer Babs Gonzales. His career advanced quickly, but in 1950, heroin use led to a robbery conviction and jail time. After attaining sobriety, he recorded *Saxophone Colossus* (1956), which is frequently cited as a high-water mark in jazz. In his seven-decade music career, Rollins, who became known as "saxophone colossus," became an NEA Jazz Master (1983), received a GRAMMY Lifetime Achievement Award (2004), plus Kennedy Center Honors and National Medal of Arts (both 2011). Rollins had albums on Prestige, Blue Note, Contemporary, Riverside, Impulse, Milestone, RCA and numerous other labels including his own Doxy, which released four volumes of live *Road Shows*. His credits are too numerous to mention, but included Fats Navarro, Bud Powell, Miles Davis, Art Farmer, Clifford Brown/Max Roach, Kenny Dorham, Abbey Lincoln, Dizzy Gillespie, Modern Jazz Quartet, the Milestone Jazzstars and The Rolling Stones. (*see *Special Feature tribute*: p. 14-15)

JAMES "BLOOD" ULMER (Feb. 8, 1940 – Jun. 3, 2026) The guitarist, singer and composer, died peacefully at age of 86. His father, a Baptist preacher, gave him his first guitar when he was four years old and his first professional gig was singing gospel with his father's vocal quartet, the Southern Sons. Relocating from the rural South to Pittsburgh, after high school, Ulmer accompanied doo-wop groups, followed by moves to Columbus, OH, and then Detroit, MI, where he taught music while playing local clubs with drummer Doug Hammond. In 1971, Ulmer moved to NYC, joining Ornette Coleman's harmolodic funk band, Prime Time. His final gig amid declining health was at the Detroit Jazz Festival (Sep. 1, 2024). He released his own or collaborative albums on Artists House (1979's *Tales of Captain Black* was his leader debut), Rough Trade, Columbia, Caravan Of Dreams Productions, Blue Note, In+Out, DIW, Bellaphon, Hyena and others. Ulmer was a founding member of the Music Revelation Ensemble, Phalanx and Third Rail. Credits include Hank Marr (Ulmer's first recording was Marr's *Sounds From The Marr-Ket Place* in 1968), Larry Young, Joe Henderson, Rashied Ali, Arthur Blythe, Juma Sultan, Jamaaladeen Tacuma, Cornell Rochester/Gerald Veasley, David Murray, G. Calvin Weston, Big John Patton, Jayne Cortez, James Carter and others.

JOHN B. WILLIAMS (Feb. 27, 1941 – Jun. 4, 2026) The Bronx-born bassist, who was in the bands of *The Tonight Show Starring Johnny Carson* and *The Arsenio Hall Show*, died at age 85. Williams transitioned from percussion and piano to bass during his service in the US Marine Corps, and studied classical bass with Ron Carter. In 1967 he joined the Horace Silver Quintet whose *Serenade to a Soul Sister* (Blue Note, 1968) was his recording debut. In the mid '70s, he formed his Expectations band (featuring Ernie Watts and Bill Mays) and began work with vocalist Nancy Wilson, with whom he played for over 25 years. In his latter career, Williams focused on solo projects and tributes, most notably 2024's *The African Queen*, dedicated to the legacy of Silver. He had credits with Johnny Hodges, Buddy Tate, Louis Armstrong, Roy Ayers, Count Basie, Billy Cobham, Louie Bellson, Benny Carter, Jon Hendricks, The Manhattan Transfer, Bennie Maupin and many others.

TONY WILSON (Jun. 26, 1959 – Jun. 6, 2026) The Canadian guitarist, who had been active in Vancouver since the '80s and was associated with the West Coast creative music scene, died in his sleep at age 66. He had his final concert the day before in Vancouver as part of *Butoh Jazz*, in a quartet with a trio of Kororo Dance performers. Wilson had his own or collaborative albums on Shire Editions, Spool, Drip Audio and Songlines and credits with François Houle, cellist Peggy Lee, Bill Smith, his co-led Pugs & Crows (with guitarist Cole Schmidt) and others.

JAZZMOBILE'S

SUMMERFEST 61

JULY

GRANT'S TOMB

RIVERSIDE DR. @ W. 122ND ST.

WEDNESDAYS | 7:00-8:30PM

JUL 08 WINARD HARPER & JELI POSSE

JUL 15 WYCLIFFE GORDON & FRIENDS

JUL 22 NAT ADDERLEY, JR. QUARTET

SUMMERFEST PROGRAMS ARE SUBJECT TO CHANGE
& WEATHER PERMITTING

MARCUS GARVEY PARK

FIFTH AVE @ W. 124TH ST.

FRIDAYS | 7:00-8:15PM

JUL 10 CRAIG HARRIS BAND

JUL 17 JEREMY PELT QUARTET

JUL 24 SEAN MASON TRIO

JUL 31 ANTOINETTE MONTAGUE

EXPERIENCE: A SPECIAL
TRIBUTE TO DANNY MIXON

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GRANT'S TOMB

RIVERSIDE DR. @ W. 122ND ST.

WEDNESDAYS | 7:00-8:30PM

AUG 05 HOUSTON PERSON QUARTET

AUG 12 STEVE OQUENDO BAND

AUG 19 CAMILLE THURMAN &
DARRELL GREEN QUARTET

AUG 26 NEA JAZZ MASTER
BIG CHIEF DONALD HARRISON QUARTET
W/ A SONNY ROLLINS TRIBUTE

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MARCUS GARVEY PARK

FIFTH AVE @ W.124TH ST

FRIDAYS | 7:00-8:30PM

AUG 07 JAY HOGGARD QUARTET

AUG 14 "JIMMY HEATH BIG BAND" | ANTONIO HART
RANDY WESTON'S "AFRICAN RHYTHMS
ALUMNI QUINTET" | T.K.BLUE
CENTENNIAL CELEBRATIONS

AUG 21 VOICE OF MILES DAVIS
CENTENNIAL CELEBRATION:
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