

AUGUST 2026—ISSUE 292

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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THE NEW YORK CITY JAZZ RECORD

Linda May Han Oh
Present in the Moment

SPECIAL FEATURE:
**ABDULLAH
IBRAHIM**
IN MEMORIAM

**T.K.
BLUE**

**JOCelyn
GOULD**

**JAY
HOGGARD**

**IOLA
BRUBECK**

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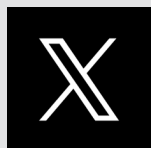
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IN CORRECTION (July 2026 issue)

In the Cover Story (p. 8), Barry Altschul is a Bronx (not Queens) native. In the In Memoriam (p. 47), James "Blood" Ulmer played with Ornette Coleman pre-Prime Time (he was never a member other than in later years as a sub). In the Album Reviews, the Louis Armstrong title (p. 22) is The Wonderful Word (not The Wonderful World) of Louis Armstrong. In the Festival Reports (p. 12), the photo credits were inadvertently reversed; corrected: Billy Hart (by Peter Serling) and Bobby Previte (by Daniel Dittus). We regret the errors.

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BY MARILYN LESTER

Letter from the Editor

It's that time of year again. Hot time, summer in the city! Yes, but summertime also means plenty of outdoor (mostly free) jazz options, including a number of local festivals: Jazzmobile's Summerfest, Summerstage's Charlie Parker Jazz Festival, West Harlem Summer Jazz Festival and the BKLYN Jazz Festival, to name a few – and all are happening in August. For a quick jaunt just outside the city, there's also the Montclair Jazz Festival (NJ), Nyack Jazz Festival (NY) and Hamptons Jazz Fest (NY), plus just north of Manhattan in various locations along the Hudson River—in Dobbs Ferry, Irvington, Tarrytown, Ossining and Sleepy Hollow – there's the Jazz Forum Arts' Summer Concerts series. So plenty of jazz to cool you off in what is typically one of the most humid months of the year.

As a sneak preview, three of this issue's featured artists will be performing outside. Linda May Han Oh (Cover Story) is one of the most impressive, creative bassists of the last two decades—from her collaborations with Dave Douglas, Joe Lovano and Vijay Iyer, to her own varied projects as leader. At Prospect Park's first annual BKLYN Jazz Festival, Oh presents her quartet as part of the festival's stellar, single-day programming roster. And for those who might long for a little A/C, Oh also curates and performs a week at The Stone. Vibraphonist Jay Hoggard (Encore) and woodwinds master T.K. Blue (Interview) – septuagenarian veterans of the music – take to Harlem's Marcus Garvey Park on separate Fridays this month, thanks to Jazzmobile Summerfest. Both have paved their distinct paths over decades of live performances as well as recordings, and each speak to the significance and invaluable tools that are collaboration and mentorship. Now *they* have become the griots they speak so fondly of: Blue is touring with the African Rhythms Alumni Quintet fêting the late Randy Weston, with whom he performed for 30+ years (including many of those years as his music director); Hoggard, also for over three decades, has been a professor at Wesleyan University, where he has taught and mentored thousands.

So, take advantage of all the in-to-outdoor possibilities this month: there's certainly no shortage of them. For a quick reference tool: go to the Event Calendar listings starting on p. 34, and don't forget to check out "100 Miles Out" (p. 44-45), dedicated to jazz events happening throughout the tri-state area within a hundred miles radius of the city. Though gas prices are still through the roof, a short road trip is still a good reason to hear some great jazz! Better yet, in many cases, you can reach your jazz destination by hopping on a Metronorth or Amtrak train.

Stay cool, see you out at the shows, and be sure to keep your eyes and ears open to the music...

On The Cover: Linda May Han Oh by Shervin Lainez

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Our café opens at 1PM. Jam in the café each day from 2pm to 6pm.

Fri, 7/31., Sat 8/1 & Sun 8/2. 7 PM & 9 PM Sets:

Primary Influences w. Steve Davis (tb), Jaleel Shaw (alt), Steve Nelson (vib), David Hazeltine (pn), David Williams (bs), Byron Landham (dr)

Fri & Sat, 10:30 PM Show:

Chris Beck Quartet w. John Beshay (tn), Wilfie Williams (pn), Ryan Berg (bs)

Mon 8/3. 7 PM & 9 PM Sets:

Ari Hoenig Quartet feat. Gilad Hekselman w. Gadi Lehavi (pn) & Ben Tiberio (bs)

Tue 8/4. 7 PM & 9 PM Sets:

Caelan Cardello Trio w. Jonathan Muir-Cotton (bs) & Domo Branch (dr)

Wed 8/5. 7 PM & 9 PM Sets:

Mike LeDonne Groover Quartet w. Eric Alexander (tn), Peter Bernstein (gt) & Joe Farnsworth (dr)

Thu 8/6. 7 PM & 9 PM Sets:

Theo Hill Quartet w. Mark Shim (tn), Conway Campbell (bs) & Damion Reid (dr)

Fri 8/7, Sat 8/8, Sun 8/9. 7 PM & 9 PM Sets:

Ethan Iverson Sextet w. Jonathan Finlayson (tp), Sam Newsome (sp), Jacob Garchik (tb), Peter Washington (bs), Kush Abadey (dr)

Fri & Sat, 10:30 PM Show:

Corey Wallace 'DUBtet' w. Brandon Woody (tp), Arcoiris Sandoval (pn), Jonathan Muir-Cotton (bs), Brian Richburg Jr (dr)

Mon 8/10 & Tue 8/11. 7 PM & 9 PM Sets:

Brad Mehldau Quartet w. Peter Bernstein (gt), John Webber (bs) & Gregory Hutchinson (dr)

Wed 8/12. 7 PM & 9 PM Sets:

Bill Heid Trio w. Ralph Tope (gt) & Byron Landham (dr)

Thu 8/13. 7 PM & 9 PM Sets:

Imani Rouselle Quartet w. Willerm Delisfort (pn), Jared Baeckstead-Craan (bs) & Gary Jones (dr)

Fri 8/14, Sat 8/15, Sun 8/16. 7 PM & 9 PM Sets:

Patrick Bartley Quartet w. William Hill (pn), Barry Stephenson (bs) & Charles Gould (dr)

Fri & Sat. 10:30 PM Show:

Winard Harper & Jeli Posse w. Ted Chubb (tp), Anthony Ware (tn), Charlie Sigler (gt), Elliot Bernard (pn) & Anthony Perez (bs), Alioune Faye (prc) & AC Lincoln (tap)

Mon 8/17. 7 PM & 9 PM Sets:

Paul Bollenback Quartet w. Jon Davis (pn), Boris Kozlov (bs) & Tommy Campbell (dr)

Tue 8/18. 7 PM & 9 PM Sets:

Brandon McCune Trio w. Danton Boller (bs) & Alvester Garnett (dr)

Wed 8/19. 7 PM & 9 PM Sets:

Mel Davis Quartet w. Tommy Morimoto (tn), Mark Bowers (gt) & Tommy Campbell (dr)

Thu 8/20. 7 PM & 9 PM Sets:

Alex Norris Quintet w. Ari Ambrose (tn), Jeremy Manasia (pn), Paul Gill (bs) & Brian Floody (dr)

Fri 8/21, Sat 8/22, Sun 8/23. 7 PM & 9 PM Sets:

Dezron Douglas Quintet w. SILKA (vc), Jaleel Shaw (alt), George Burton (pn) & Darrell Green (dr)

Fri & Sat. 10:30 PM Show:

Greg Glassman Quartet w. Eric Lewis (pn), Danton Boller (bs) & Alvester Garnett (dr)

Mon 8/24. 7 PM & 9 PM Sets:

Benny Benack Quartet w. Jon Thomas (pn), Mark Lewandowski (bs) & Maria Marmaou (dr)

Tue 8/25, Wed 8/26, Thu 8/27. 7 PM & 9 PM Sets:

Kurt Rosenwinkel Riptet w. Aidan McKean (tn), Joe Block (pn), Alexander Claffy (bs) & Ofri Neheya (dr)

Fri 8/28, Sat 8/29, Sun 8/30. 7 & 9 PM Sets:

Kurt Rosenwinkel 'Next Step Band' w. Mark Turner (tn), Ben Street (bs) & Jeff Ballard (dr)

Fri & Sat. 10:30 PM Show:

Mike DiRubbo Quartet w. Caili O'Doherty (pn), Ugonna Okegwo (bs) & Adam Arruda (dr)

Mon 8/31. 7 PM & 9 PM Sets

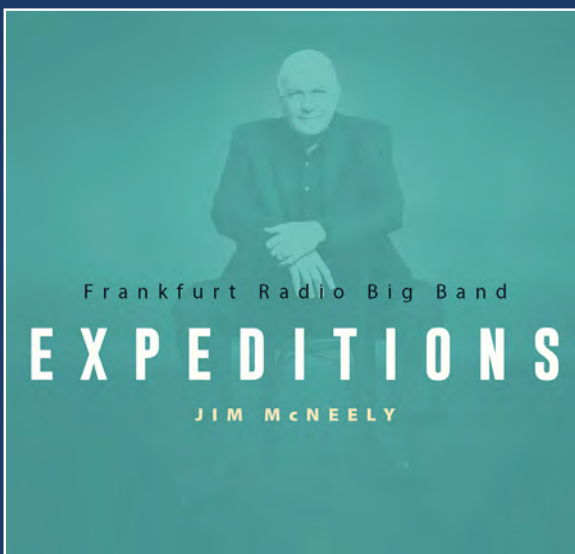
Joe Farnsworth Quartet w. Jaleel Shaw (alt), Micah Thomas (pn) & Peter Washington (bs)



GAIA WILMER LARGE ENSEMBLE feat. MÔNICA SALMASO PARABÓLICO

SSC 1808 / AVAILABLE 8/14/26

Saxophonist, composer and conductor Gaia Wilmer turns her attention to the work of the legendary Brazilian artist Gilberto Gil. With a repertoire chosen in collaboration with featured guest vocalist Mônica Salmaso, the large ensemble unites some of New York's most renowned jazz musicians.



FRANKFURT RADIO BIG BAND JIM McNEELY EXPEDITIONS

SSC 1795 / AVAILABLE 8/21/26

In 2025, the jazz world lost one of its beloved talents in the arts of composing and arranging with the passing of Jim McNeely. But before he left, McNeely completed and recorded a suite of original music for his long time favored collaborative ensemble, the Frankfurt Radio Big Band. Expeditions is quite a journey, as the music suggests adventures through sound for individual musicians that McNeely had devised unique environments for.



Sunnyside

www.sunnysiderecords.com

Prolific bassist **Greg Cohen** celebrated his 72nd birthday with a three-day residency at The Stone playing duos with a different guitarist each night. The second night (Jul. 2) featured Julian Lage and it was immediately apparent that the pair was well-comfortable with each other's artistic proclivities. The pared-down setting engendered an experience similar to watching the 1981 film, *My Dinner with Andre*, where two intelligent, creative people (André Gregory and Wallace Shawn) discuss the facts and fictions of life as they perceive them. The conversation began with "Nature Boy", anchored to a *cantus firmus* with crisscrossing countermelodies. Next, since we were on the (two-day) cusp of the nation's 250th birthday, came a freedom suite, which included the WWI standard "There's a Long, Long Trail" performed in a playfully soulful, avant-Americana style; and the gorgeous "Freedom", composed by Bernard Hermann for the 1966 movie *Fahrenheit 451*. The pair grew more garrulous on Cohen's "Scramble", taking the conversation outside of the bounds of decorum to the fringes of freedom before two Johnny Mandel gems, "Close Enough to Love" and "Emily", returned the topic to standards. Lage, a master of diverse techniques, kept altering his tone and touch to suit musical exigencies. Cohen, equally limber, reacted with almost anything other than what you might expect from a bassist. The set ended, appropriately, with "Circle in the Circle", written for late uber-fans Irving and Stephanie Stone, namesakes of the venue.

— Tom Greenland



SCOTT FRIEDLANDER @TWOOTOOLS

Greg Cohen @The Stone at The New School

Tenor saxophonist **James Brandon Lewis** made his Village Vanguard debut as a headliner in residency (Jun. 30 - Jul. 5) with his quartet of Aruán Ortiz (piano), Brad Jones (bass) and Chad Taylor (drums). Ironically, though the group was founded in 2019, with six albums (including just-released *Omni*) and extensive European touring, it had only appeared in NYC twice before. For Thursday's (Jul. 2) late set, and reportedly the rest of the week, the room was fully packed. A scion of the downtown avant-jazz community, Lewis immediately established his presence with a big, brash, brusque, ecstasy-tinged tenor tone on a new blues/gospel song "Testify", his sound signaling that he wasn't going to hold back, that things might get a little raw. Ortiz' light-handed acoustic piano brought yin energy to Lewis' yang, creating a balanced flow, while Jones and Taylor brought animation, adaptability and edge. The foursome knew each other and the repertoire so well that they could afford to take chances during the performance—and indeed seemed to relish it—by bending, almost breaking the structures of the leader's compositions, confident that the others would follow along and maybe catch them if they fell. The 80+ minute set ranged from ballads, swingers and funkies to odd-timers, Baroque hymns and free-blows. It sounded like the band really wanted to play—intros, solos, outro blowing and cadenzas were extended, repeated—but things never got so far-out that the saxophonist couldn't bring everyone back to earth for a soft, soulful landing.

(TG)

As part of Lincoln Center's Summer for the City festival, trombonist **Sam Chess** presented and narrated *Louis Armstrong at 125, America at 250: A Birthday Celebration for Pops* (Jul. 5) at David Rubenstein Atrium, in collaboration with Jazz at Lincoln Center—making for a welcome double-dip into Pops over two days for your correspondent. The evening was a metaphoric Second Line, with a succession of A-list trumpeters, backed by a large ensemble, paying homage to the American icon, identified by Wynton Marsalis as a foundational, "transcendent genius of jazz." This career-spanning, musical journey proved it. Leading the program with his usual gusto, was the two-time GRAMMY-nominated Alphonso Horne, perhaps the trumpeter most closely associated with Armstrong today. Along with Horne, appearing were Mike Davis, Joseph Boga, Bria Skonberg and Andrew Stephens, each of whom played three selections. Horne also paid homage to Armstrong spouse, Lil Hardin, with her "Struttin' with Some Barbecue", which included a bass solo by Nighthawks leader, Vince Giordano (who went for broke later on a "Tiger Rag" feature). He also played tuba, and sang *a la Louis*, "When You're Smiling", leading the audience in joyous clapping. Skonberg, a skilled vocalist to boot, ached "Dream a Little Dream of Me". Chess finally soloed on "Who's It", while closer to a dazzling program full of Armstrong-flavored joy, was an all-cast, five-trumpeter, round robin salute to both Pops and his mentor, King Oliver, in "West End Blues".

— Marilyn Lester



SHERRY RUBEL @SRSTUDIOS BIZ

Sam Chess @David Rubenstein Atrium

As is customary, the Louis Armstrong House Museum hosted its birthday celebration for its namesake, Pops (Jul. 4), at which THE leading authority on Armstrong, Ricky Riccardi, announced definitively that the trumpeter-vocalist was born on Independence Day. Amen. Due to extreme heat, the traditional garden festivities were moved indoors, across from the house, to the Louis Armstrong Center. The early afternoon kickoff, a curated, 30-minute listening session of original Armstrong vinyl, was spun by archivist Matthew "Fat Cat" Rivera, followed by a performance by students from the museum's Trumpet Learning Program, with tubist David Ostwald, instructor-trumpeter Andrew Stephens and Riccardi at the piano, lending support as the kids gamely tackled "Down in New Orleans" and "West End Blues", among others. The main feature (in two sets) then arrived: a concert by the seven-member **Armstrong House All-Stars**, led by trumpeter Alphonso Horne, largely showcasing Hot Five tunes. A treat was "Gut Bucket Blues", the first track released from the Hot Five, recorded in November 1925. In homage to Armstrong mentor, Joe "King" Oliver, 1923's "High Society" acknowledged Armstrong's membership in the Creole Jazz Band, in which he played cornet. A Lil Hardin tune was also included, referencing his then wife as a creative in her own right as well as the catalyst for his career and fame. The historic 1926 recording of "Heebie Jeebies" commemorated the birth of scat, and Horne was heard in prime Louis scat mode.

(ML)

A rare bass trombone-fronted combo, **Jennifer Wharton's Bonegasm** gave a particularly satisfying celebration of all things trombone at Smalls Jazz Club (Jul. 1). Wharton—a low brass specialist, educator, bandleader and Broadway-leaning studio musician—was joined in the front line by fellow trombonists Nate Mayland, John Fedchock and Ryan Keberle, with Michael Eckroth (piano), Evan Gregor (bass, electric bass) and John Sturino (drums). The tight lineup presented detailed, challenging arrangements with flawless precision, often sounding like a big band minus trumpets and reeds. And most of the compositions were expressly written for this band. Vanessa Perica's dramatic, multi-tempo "In Our Darkest Hour" (from the group's latest album, 2023's *Grit & Grace*) was a highlight. Sturino's "Dream River" also stood out with its soaring melody over a tricky, odd-meter groove. From Bonegasm's 2019 self-titled debut album, two clever features for the trombone section's funky, rhythmic punch served as the set's opener and closer, respectively: "Low Ball", by the late Jim McNeely, and Mayland's "Stellar". All septet members were also heard as soloists, with some fun opportunities to compare and contrast individual styles, especially when Fedchock's butter-smooth lines were juxtaposed with Keberle's percussive, high-register attack. Wharton contributed warm-toned, lyrical solos showcasing her instrument's rarely heard capacity for melody. In her stage banter between songs, the leader brought a boisterous sense of humor to the set, fitting for an ensemble with such a risqué name. — **Elijah Shiffer**



Jennifer Wharton @Smalls

At Kato Sake Works (Jul. 11), which is among a growing roster of Brooklyn breweries and distilleries hosting world-class jazz, **Subtle Delivery**—Nick Lyons (alto), Evan Francis (tenor, flute), Adam Lane (bass) and Vijay Anderson (drums)—played two sets of lesser-explored repertoire. Lyons, Lane and Anderson are often encountered in more avant garde settings, so it was fascinating to hear them essaying relatively straight-ahead material—though also included were songs by free jazz legends Ornette Coleman, Marion Brown and Bobby Bradford (Anderson has recorded with the latter). All members were facile, fiery improvisers and tasteful listeners, tuned into their bandmates, showing a deep reverence for the bebop and post-bop canons alongside their own creative perspectives. Lane, with his unique and powerful style, dug deeply into blues vocabulary on Sonny Rollins' "Decision" and Benny Golson's "Hasaan's Dream". Every selection had a subtly clever form, exploring all possibilities of interplay allowed by the chordless quartet configuration. There were plenty of backgrounds for soloists too: Francis sometimes restated a melody behind Lyons, plus trading and collective improv were almost as frequent as solos. The most intriguing arrangements were two Ornette tunes: Lane and Anderson gave "Humpty Dumpty" a downtown, punk-jazz edge with a groove between samba and uptempo rock; for "Mind and Time", after the theme, the saxophonists continued the melody in reverse—somehow a fitting extension to the original. (ES)

Tap exists twice: as spectacle—arms carving shapes in the air—and sound. **Melissa Almaguer** built her new piece, "jalebrijes!", on that duality. At The Jazz Gallery (Jul. 10), Almaguer's feet, plus assorted gongs, served as the band's percussion; her gestures echoed Jan Suphitcha's projected animations of the leader's drawings: black-and-white creatures prancing and floating across a dreamed landscape. The creatures are fantastical, hybrid animals, which Mexican artist Pedro Linares saw in a fever dream in the 1930s and realized in papier mâché—now folk-art canon, understood as spiritual guides. Almaguer, from Mexico, uses them to argue against a fixed identity, for the self and the shadow self. She learned tap by watching and listening, and she works as an improviser, though this was her first time writing for a band. Building gradually, her feet stated a rhythm. Almaguer's mentor, David Virelles (piano) looped a Latin-tinged figure over it. Henry Fraser (bass) punctuated the beat, letting big tones ring. When Samantha Kochis (flute) and DoYeon Kim (gayageum) entered, the music pulled free and the bandleader's tapping gathered velocity. Almaguer and Kim approach tap and gayageum, both often filed under heritage, as living forms. Later Fraser's bass stalked, like one of the creatures, then softened into a duet with Virelles—the loveliest music of the night. She called this a first incarnation, which sounds right. Her improvising already becomes the focal point of any band she joins and Almaguer's "jalebrijes!" suggests a composer just beginning to find out what she has. — **Ariella Stok**



Melissa Almaguer @The Jazz Gallery

Zeena Parkins designed her own electric harp because no such instrument existed. At Ibeam Brooklyn (Jul. 12), she spent the afternoon explaining it, and the evening making it growl and throb. Her workshop opened the second day of the third annual **Brooklyn Free Spirit Festival**, curated by Mara Rosenbloom, Melanie Dyer and Kyoko Kitamura, with improvisation exercises, including a miniature version of John Zorn's *Cobra*. Next: listening with eyes closed, soon-to-be octogenarian Cooper-Moore played his recordings, spanning percussion duets, film scores and diddley-bow, supplying stories and counsel to Rosenbloom. Then Parkins' trio, with Nate Wooley and Ryan Sawyer, realized her workshop's principles of empathetic listening. Over 45 minutes, noise gathered, broke apart, then re-formed. Harp electronics buckled and flashed; Wooley's circular-breathed trumpet tones stood like sentries; Sawyer prowled his drum kit. Standing at the instrument, a posture her design made possible, Parkins swayed, as if slow dancing with the harp, while Wooley switched to piccolo trumpet for a finale that whinnied into fire. The Interstellar Duo—Warren Trae Crudup III and Jamal Moore—stirred up (and threw down) something more organic and ceremonial from drums, bells, shells, reeds, congas and Moore's custom-made Abujaphone. Intensity rose, tightened and receded, again demonstrating the possibilities of deep communion in improvisation. Between sets, people spilled onto the sidewalk for food and talk. That was part of it, too: a festival built around improvisation, community and belonging. (AS)

WHAT'S NEWS

The Annual Francis Davis Jazz Critics Mid-Year Poll has recently been published by *The Arts Fuse*. Founded in 2006 by the late jazz critic Francis Davis (1946-2025), the annual version of the poll originally appeared in *The Village Voice* (where it appeared through 2011). After the *Voice*, the yearly critics poll was published in *Rhapsody*, then via NPR (National Public Radio) and most recently *The Arts Fuse* (since 2021), helmed for the last few years by Tom Hull (both Hull and Davis were longtime *Voice* contributors). In addition to the year-end poll, this is now the second-ever mid-year poll with best-of lists, which Hull has compiled from 127 jazz critics. Drummer Tyshawn Sorey and Tomeka Reid top the results, with honorable mentions, including Adam O'Farrill, Ambrose Akinmusire, Mary Halvorson, Immanuel Wilkins, Angelika Niescier and Bill Frisell, in addition to *Rara Avis* (archival) albums by Cecil Taylor and Joe Henderson. The independent cultural online arts magazine, *The Arts Fuse*—established nearly 20 years ago—covers dance, film, food, literature, TV, theater and visual arts, in addition to music. For the full results visit hullworks.net/jazzpoll/26my/index.php and for more info visit artsfuse.org.

As one of the country's leading non-profit organizations for music education, Save The Music (STM), the devoted national music education charity, has helped almost 3K schools across the US to start, and expand, music programs and to collaborate closely with school and community leaders to tailor these programs to each respective school's needs. STM advocates for the essential role of music within school curricula nationwide and promotes academic and personal growth, offering children a chance to succeed and express themselves creatively. Across the country, as music programs face ongoing and increasing challenges tied to funding uncertainty, staffing shortages, rising instrument costs and shifting education priorities, find out how you might be able to help STM continue its mission. To donate and for more info visit savethemusic.org.

The application deadline for the 17th European Young Artists' Jazz Award Burghausen 2027 is Oct. 18 (note: applicants must not be older than 30 years of age by the first day of the 2027 festival). The prize is awarded annually to promote young jazz artists and will be presented in conjunction with the 56th Burghausen International Jazz Festival (Mar. 3-7, 2027) in Germany. The names of the four selected ensembles will be published this December. For the top three placements, prizes range from \$2K (third place) to \$5K (first place), plus a performance slot at the festival. Past winners include Trio Anaphora (Belgium), Simone Locarni (Italy), Nils Kugelmann Trio (Germany), Trio LBT (Switzerland) and Elliot Galvin Trio (UK). For more info and to apply online visit b-jazz.com.

Last month the Brooklyn Conservatory of Music (BCM) announced the two winners of its sixth annual Jazz Leaders Fellowship (JLF), which supports emerging Black women and non-binary jazz musicians in NYC to "further their projects and careers." Contemporary jazz vocalist Marikara (whose jazz foundation melds blues storytelling, hip-hop, R&B/Soul and the spirit of gospel) and Brooklyn-based, avant garde guitarist-composer-arranger alana amore colvin (who performs with Ryan Easter's Trap Music Orchestra and S.A. Selendis Johnson's Big Band) will each receive an unrestricted \$12,500 award, in addition to free rehearsal space and performance and curatorial opportunities. The JLF program was conceived by former BCM Board member Daniel DiPietro, and has been developed by the JLF Committee, led by vocalist-educator Fay Victor, with cellist Marika Hughes and vocalist Lezlie Harrison, among others. For more info visit bkcm.org/jlf.

NYCJR bids a fond farewell to the Lower East Side's Jazz Genius (151 Essex St.), which officially opened its doors last November, but unfortunately had to close them early last month (just prior to NYCJR's Cover Story Barry Altschul's Jul. 9 scheduled concert date there). Though the venue didn't make its one-year anniversary, in its brief existence it did host a bevy of NYC jazz talent, serving as home for a number of pianists in particular: ELEW, Ted Rosenthal, Ethan Iverson, David Kikoski, Marcos Varela, Jonny King, Yayoi Ikawa, Misha Piatigorsky, Jon Davis, Spike Wilner, Jean-Michel Pilc, Adam Birnbaum, pianist-vocalists Johnny O'Neal and Champion Fulton, among others. "We were open for just seven months. But it was about six months more than many people predicted!" said Marc Rabinowitz, founder and manager of Jazz Genius. Thank you, Marc, for putting your best foot forward, and here's hoping for a jazzy, Genius resurrection.

To submit news email ldgreene@nycjazzrecord.com



T.K. BLUE

HONORING THE ELDERS

BY ANNA STEEGMANN

For more than five decades, saxophonist, flutist, composer and educator T.K. Blue (Talib Kibwe) has been weaving the rich threads of his West Indian heritage and African rhythms into a deeply lyrical, hard-driving sound. Best known for his 38-year association with Randy Weston, Blue has bridged continents and generations through his mastery of alto and soprano saxophones, flute and kalimba. With more than 90 recordings (15 as leader), his work is both searching and grounded, equally at home in tradition and the open horizons of improvisation.

THE NEW YORK CITY JAZZ RECORD: Talk about your musical journey. Did you grow up in a musical family and was playing an instrument encouraged?

T.K. BLUE: Nobody in my household played an instrument. I grew up listening to the popular music of the day, R&B, Motown. My parents had calypso records, island music and jazz records by Louis Armstrong and Horace Silver. I started playing the trumpet because of Armstrong. I wanted to emulate him with the trumpet, his handkerchief and all of that. I played trumpet from the age of eight to ten. Then I also wanted to play drums, but I had a very strict band director who only allowed one instrument. He took the trumpet away and gave me a rubber drum pad, but he wouldn't let me play the drums. I then lost interest in playing. It wasn't until my senior year of high school that I got back into music. This time it was the flute. I liked the soul/funk group Mandrill, and they had a guy who played the flute [Carlos Wilson]. I just loved the flute. My mom got me classical flute lessons. It was the flute that made me want to be a musician.

NYCJR: And the saxophone?

BLUE: I went to NYU and stayed on the Bronx campus in the dormitory. My roommate, David Anthony, was a jazz fanatic. He loved John Coltrane and Eric Dolphy, had all of their records, and played alto and tenor saxophones. David explained that the fingering for the flute is almost identical to that of the saxophone. He let me borrow his horn, and I would experiment playing it. He would turn me onto Coltrane. My first saxophone was a soprano. I was studying with Jimmy Heath at Jazzmobile. He asked me who I was listening to besides Coltrane, and I didn't know what to answer. So, he said, "You've got to check out people that came before him." He told me to check out Charlie Parker. Jimmy was very wise. This year is Coltrane's centennial, so I think about Jimmy all the time.

NYCJR: Jimmy Heath was a mentor for you. Tell us more about the roles of mentors in your life and music career.

BLUE: In the '70s, there were a lot of organizations in NYC where you could study jazz for free. I was a student at Jazzmobile. You paid a five-dollar registration fee and took lessons every Saturday. You got a chance to play in a band. I studied with people like Jimmy Heath, as well as Frank Foster, Ernie Wilkins, Chris Woods,

Benny Powell, Freddie Waits, Jimmy Owens, Sonny Red. Paul West started a music program at Henry Street Settlement. I studied there with him and also with Billy Mitchell. I studied with Jazz Interactions, run by Joe Newman and his wife. I studied with Rahsaan Roland Kirk and also Yusef Lateef. At Muse in Brooklyn, Kenny and his brother Bill Barron taught and I studied there with Reggie Workman. I was really lucky to be around all of these masters for free.

NYCJR: Do these opportunities for younger people still exist?

BLUE: You have some young musicians who seek out the elders, but many don't. They do their own thing. I can dig it. But I always have to check with the elders for that wisdom and guidance. I didn't have a father growing up, so for me, having an elder male figure, a positive role model, was very important and very helpful.

NYCJR: On stage, you often speak about the elders and the ancestors with great appreciation and gratitude.

BLUE: They paved the way; they made the sacrifice. Look at Dr. Randy Weston. He came up in the era of extreme discrimination. Born in 1926, he had to ride in the back of the bus, couldn't go to certain restaurants and was told he was inferior. He was on a mission throughout his life to learn about African culture. I don't see what's inferior about African culture. They had great empires, built the great pyramids, brought civilization to Spain; all of these facts made me want to find out more about Africa.

NYCJR: Your nearly four-decade partnership with Weston is extraordinary. What did being in his musical world teach you about rhythm, composition and purpose, and how did it shape your sense of jazz as a global language?

BLUE: The first time I heard him play I was blown away. He was almost playing the piano like a drum, rhythmically, and then I heard his influences. Randy was a perfect synthesis of Monk and Duke. He combined those two styles, and he still had his own style, his own voice. I got to know him as an individual who had great integrity, great principles. He would not compromise for financial gain. I was privileged to witness his integrity, his perseverance, his cultural awareness. His house was like a library. He had books on all aspects of African culture. He made me more aware of the African aesthetic and more aware of my role as a musician. He said that being a musician was a privilege (and) not to be taken lightly. It's not about making money but about telling a story, about uplifting people, giving of yourself, opening your heart, sharing everything you have, making people feel better than before they came. He referred to us musicians as griots or historians. I was blessed to be with Randy for 38 years, 28 of them as his musical director.

NYCJR: When you perform tribute concerts today to him, especially given that this year is Randy Weston's centennial, what message do you want to convey most, especially to audiences who never got the opportunity to see and hear him live?

BLUE: To project African beauty, African culture, African aesthetics. This month, the ARAQ (African Rhythms Alumni Quintet) plays tribute to Weston in Harlem at Marcus Garvey Park; we will also honor him as part of the Los Angeles Jazz Festival in early-August, and then next month at the Detroit Jazz Festival and DC Jazz

(CONTINUED ON PAGE 32)

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THURSDAYS 8 & 9:30 PM Jeff Williams with Chet Dexas (8/6), David Berkman Quartet (8/13), TBA (8/20), TBA (8/27)	NO COVER ONE DRINK MINIMUM
FRIDAYS 8 & 9:30 PM VEN Trio with Vinicius Gomes, Noah Garabedian, Ele Howell (8/7), Carmen Quill with Jacob Sacks, Billy Hart (8/14), Kaz Takemura (8/21), Tal Yahalom Mirror Image (8/28)	
SATURDAYS 6 - 7:30 PM DUET SET(S), followed by 8 & 9:30 PM sets: Alec Goldfarb (8/1), Jon Cowherd Quartet (8/8), George Schuller (8/15), Martin Nevin (8/22), Tim Norton (8/29)	

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JOCELYN GOULD

PERSONIFICATION OF DETERMINATION

BY SYLVIA LEVINE

The mainstream Canadian jazz guitarist-vocalist Jocelyn Gould has made a name for herself in a seemingly short time, bursting upon the scene as a Benedetto artist and head of the guitar program at Toronto's Humber College (from 2019-2024). Her prodigious chops and easy fluency with mainstream jazz of the '50s and '60s era has heralded a bright future, and it appears that she is fulfilling these early expectations—performing across North America, Europe and Japan, often in quartet, and increasingly accompanying her guitar playing with vocals.

About her career thus far, Gould recalls growing up in Winnipeg, Canada, in a family saturated in music—her father was an elementary school music teacher and amateur guitarist, while her mother and older brother were also amateur guitarists. “Whatever talent I have, I think I got from my dad—from his knowledge and his ear. But as I grow older, I realize that whatever soulfulness I have, that passion for music and the guitar, came from my mom.” Plus, she was driven to get better at the instrument through competitiveness with her rock-leaning, guitarist brother. “When I was 13, he showed me how to play power chords, a simple rock voicing, and I asked him how long would I have to practice to be as good as him. I’ll never forget what he said: ‘Forget it. Practice all you want but you’ll never be as good as me.’ So I took that very seriously and I am still competing with him on some level!”

Gould attended the University of Manitoba in Winnipeg and then received her master’s degree from Michigan State University in 2018, where many of her formative musical connections took place. Faculty member, trombonist Michael Dease introduced Gould to Posi-Tone Records founder and owner Marc Free, who would release her first recording as a leader, *Elegant Traveler* (Posi-Tone, 2019), along with Dease and fellow Michigan Staters, trumpeter Anthony Stanco and bassist George DeLancey. Also appearing are drummer Quincy Davis, one of Gould’s professors at the University of Manitoba, tenor saxophonist Brandon Wright and pianist Addison Frei, both of whom she met during a brief stay in NYC. That auspicious debut album won her a JUNO award, Canada’s GRAMMY equivalent.

Dease continues to be a fan, friend and collaborator of Gould’s: “Jocelyn brings a focused energy to the music that is both infectious and inspiring. I admire her soulful, authentic approach to playing jazz guitar.” Dease also observes that the guitarist’s improvisations and comping reveal a bright, optimistic spirit derived from her influences, especially guitar legend Wes Montgomery. “Her level of attention to the depth of emotion that jazz presents is profound,” he adds, setting her apart from her peers. Gould also plays and sings on Dease’s Roy Hargrove tribute album, *Grove’s Groove*. “Her two features are my favorites of the album,” he says.

It was Quincy Davis who recommended Gould to the Associate Head of Jazz Studies at MSU, guitarist Randy Napoleon. Napoleon enthuses about his former

pupil and friend: “Jocelyn is the personification of determination. When Quincy was still teaching up in Manitoba, he called me. Quincy is a no BS kind of guy. He said, ‘I have a student for you; she isn’t yet killing but she will be (and) she will be your favorite student.’ He was right on all counts.” The sponge-like Gould would record her lessons with Napoleon, who soon recognized her as a sister in the pursuit of this music. In his words: “direct and sincere with a commitment to authenticity.” He subsequently invited Gould to record with him too, as a member of his five-guitar choir featured on last year’s *Waking Dream* (OA2).

The LA-based Free remembers his enthusiasm on first hearing her play. “She is an incredibly talented guitar player and improviser,” he says, “who plays with feeling and commitment.” Having done his share of recording with Michigan Staters, Free notes they each have fit the label’s mission to showcase new and emerging artists—ones who pass the ear test. “I like to help them learn how to get their act together professionally, A&R, work with their sound, that kind of thing,” he says. “So that first album did very well. I am very proud of that.” But Posi-Tone’s brand is entirely instrumental and when Gould wanted to incorporate her vocals on subsequent recordings, they parted ways. Her next four recordings, self-produced and released on her own label, would feature her vocals on many of the tracks.

“Singing is a different path for me,” Gould explains. “I haven’t studied formally, but from childhood I have always sung. I stopped for several years while studying guitar. But it is important to me.” Singing is kind of vulnerable on a whole other level, she discloses, reasoning that as she grew older it was a path to follow, to just do it and love it. When her trio opened for guitarist Russell Malone (1963-2024) in Winnipeg, and again when he came to Michigan State for a week, she was encouraged by him to sing. As she points out, “in central Canada we have Joni Mitchell, Neil Young, all these great singer-songwriter-guitarists. So Malone’s mentorship was pretty important.” Drawn to the Great American Songbook, her performances and recordings include much of that material, music from the '50s and '60s, in addition to her own compositions, which often owe more than a passing nod to that era.

For her newest self-released quartet album, *Portrait of Right Now* (2024), Gould gathered a tight band consisting of all Winnipeg colleagues who got together to record the album in a single day. The title tune, a Gould original, has a strong Thelonious Monk flavor, her solo ending appropriately with a quote from his “Eronel”. The Rodgers and Hart standard “Bewitched, Bothered and Bewildered” is an effective showcase for the leader’s guitar chord playing, the band arrangement echoing Ella Fitzgerald’s mid '50s recordings. The guitarist also pays tribute to her primary influence Montgomery in a personal tribute and close rendition of his “Jingles”.

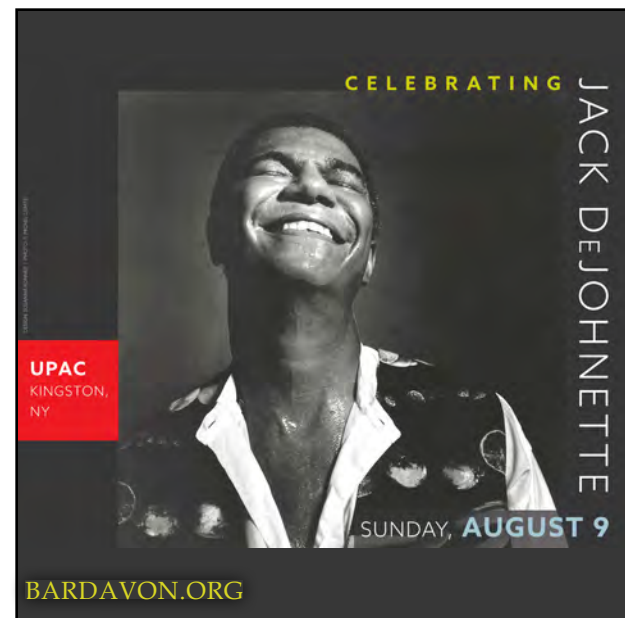
As Napoleon concludes of Gould: “She isn’t showy.

(She) is a very classy, intelligent and soulful player (and) her voice continues to become more focused as the years go on. We haven’t found her limits yet!”

For more info visit jocelyngould.com. Gould is Birdland Theater Aug. 21-23. See Calendar.

Recommended Listening:

- Jocelyn Gould — *Elegant Traveler* (Posi-Tone, 2019)
- Jocelyn Gould — *Golden Hour* (s/r, 2021)
- Jocelyn Gould — *Sonic Bouquet* (s/r, 2022)
- Michael Dease — *Grove’s Groove* (Le Coq, 2022)
- Jocelyn Gould — *Portrait of Right Now* (s/r, 2024)
- Jocelyn Gould — *Solo* (s/r, 2025)



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Linda May Han Oh

Present in the Moment

BY MATTY BANNOND



SHERVIN LAINEZ

The soles of bassist Linda May Han Oh's shoes rarely stay fixed to the bandstand floor for long. A restless performer, she bounces and sways to her polyrhythmic creations, dipping her instrument like a ballroom dance partner. "Music and dance are closely intertwined, and I play better when I move freely," she says. "But I resisted it for a long time." That resistance had its roots in the rigid discipline that shaped her earliest engagements with music.

Born in Malaysia to parents of Chinese heritage, her family moved to Perth in Western Australia when she was three years old. "The traditional Asian way is about rules...and fear," Oh says with a half-laugh. "I started learning classical piano in a strict school that emphasized discipline, but with that also the idea that, if you moved around too much, you likely weren't focusing hard enough on the material." More opportunities for movement presented themselves thanks to the Yamaha Music Program, which encourages youngsters to feel the emotions of music when completing ear training and improvisation exercises. Teachers ask students to describe the colors evoked when listening, for example. Those piano-based insights led to phases studying clarinet and bassoon before she eventually would switch over to the bass.

As a teenager, Oh played electric bass in rock bands covering Metallica and Rage Against the Machine. Her adolescent years would also bring exposure to jazz, plus encounters with New York City. She participated in the West Australian Youth Jazz Orchestra (WAYJO) and the global Sisters in Jazz program. "In 2004, I got the chance to play at the International Association for Jazz Education (IAJE) conference when I was 19," she recalls. "It blew my mind and changed my life. I came back to New York a short time later, playing in jam sessions. That was when I knew I needed to move to this city." A third trip to the Big Apple found Oh auditioning for the master's program at the Manhattan School of Music. While most applicants wore formal attire, Oh showed up in jeans and a t-shirt. Despite this free-and-easy wardrobe choice (which the bassist attributes to her Australian upbringing), she got the thumbs up, enrolled and began a new life in Harlem.

During this time, she would first meet soon-to-be regular collaborators, including pianist Fabian Almazan, drummer Justin Brown and saxophonist Joel Frahm. Trumpeter Ambrose Akinmusire and drummer Obed Calvaire would also soon enter Oh's orbit. Both appeared on her 2009 debut release, *Entry* (s/r), an airy album with a toe-in-the-water quality, where ideas are given time to germinate at their own speed. Her experiences of, and interest in, rock music can be heard in the bassist's pugnacious attack and close connection to Calvaire's drumming, in particular. "I remember leaving that session thinking: 'wow!'," says Akinmusire. "Linda has a rare combination of technique, skill, openness and being completely present in the moment. She can hear everything and at any time she's willing to switch directions if that's where the music wants to go. I think that's what makes her so unique. She has the chops, but at the same time she's a truly brilliant improviser. It has been beautiful to watch Linda grow into such a strong leader over the years."

Those stand-out skills quickly drew interest from senior figures across the NYC jazz scene. Her first show with a titan of the music was with pianist Kenny Barron at the Dakota venue in Minneapolis. Thanks to introductions via trumpeter Dave Douglas, she then built working relationships with saxophonist Joe Lovano, pianist Vijay Iyer and guitarist Pat Metheny. Oh's second and third albums as leader—*Initial Here* (2011) and *Sun Pictures* (2012)—were released on Douglas' label, Greenleaf Music. She is also featured on numerous recordings by the quintet Sound Prints, co-led by Douglas and Lovano. "When I first met Linda at the Banff Center for the Arts, she was already a highly-skilled composer and player," Douglas says. "Later, I saw that she'd moved into new spaces. Her trio recording with Ambrose and Obed was an astounding and impressive step. Soon after that, I invited her to be in my quintet and in Sound Prints. She continues to evolve and I am always excited to hear what she will do next."

Further evidence of Oh's evolution can also be heard in her work as part of a trio with Iyer and drummer Tyshawn Sorey, which has released two albums, both on ECM: *Uneasy* (2019) and *Compassion* (2022). The latter record is built around stripped-back compositions that the group unfurls patiently. The bassist plays lyrical improvisations that interrogate melodic shapes and patterns by leveraging a softer touch and a sharper clarity of expression than much of her earlier output.

Oh has picked up multiple high-profile awards, especially over the last half-dozen years. In 2022, she won the German Jazz Prize in the International String Instruments category and was declared *JazzTimes* "Bassist of the Year." 2023 brought the Herb Alpert Award in the Arts. The Jazz Journalists Association (JJA) announced Oh as "Bassist of the Year" seven times between 2018-2025; last month she became the newly-crowned *DownBeat* "Bassist of the Year." In 2023 she released *The Glass Hours* (Biophilia), with support from Chamber Music America, a quintet she describes as her most ambitious project as leader due to the use of blended vocals, doubled bass parts and piano effects to generate a fuller overall sound. That dynamic gives the written material a density and heft that arrives with irresistible momentum like molten rock surging down the steep sides of a volcano.

Last year, Oh returned to the trio format that has marked much of her work. On *Strange Heavens* (Biophilia), the bassist reunites with Akinmusire and Sorey. "I wanted this record to be less composed, more open," she says. "Improvisation is a group agreement but it involves resistance, too, which is what makes it so beautiful. These songs are more of a framework or vehicle to discover things. Ambrose and Tyshawn have such great ears and they're so quick about reacting to anything that happens in terms of the direction that we go with each piece."

This month, Oh swaps trio for duo, with a week residency at The Stone, appearing with various partners each night, including tenor saxophonist Melissa Aldana. The duo's newly released *Beneath Lifted Skies* (Biophilia) examines much-loved standards by jazz luminaries including John Coltrane, Billie Holiday and Thelonious Monk. The album also features three solo bass tracks,

as well as three free improvisations. The two forward-thinking players marry their reverence for the music's tradition with excitement about its future possibilities. "I first met Linda many years ago and she immediately became one of my role models," Aldana says. "Over the years she has remained a source of inspiration for me. Linda has one of the most distinctive voices in music. I admire the honesty and depth she brings to everything she plays...There is so much intention, generosity and beauty in her sound. Every time we make music together, I come away inspired. I'm grateful to have crossed paths with her as a musician and a person."

Oh's other duo partners at The Stone this month include up-and-coming guitarist Emmanuel Michael and electronicist Pamela Z. For the final show of the bassist's residency, she welcomes saxophonist Greg Ward, pianist Almazan and guitarist Mark Whitfield. "This is my third or fourth residency at The Stone and I'm excited about playing with people I admire so much," Oh says. "We're lucky to have John Zorn curating this venue that has gone strong for two decades." Other concerts featuring the bassist in August include her quartet in Prospect Park for the first annual BKLYN Jazz Festival, and as one of dozens of guests for the "Celebrating Jack DeJohnette" tribute at Ulster Performing Arts Center in Kingston, NY.

On top of her busy performance schedule, she is also working on several new ventures. As the winner of a Guggenheim Fellowship this year, Oh is investigating interdisciplinary projects that bridge science, data and music, including collaborations that were a result of the Jazz Artist-in-Residence program at the Zuckerman Institute with neuroscientists to create music that matches data with emotional narratives—starting with a focus on communication between elephantnose fish, which have the highest brain-to-body mass ratio of any known vertebrate. Another project is exploring data about the planet's shifting climate. She is also plotting to team up with Chicago-based group Third Coast Percussion in the coming months. The long and varied list of eminent projects and performances indicates the bassist's popularity among peers in the NYC scene, but it is also a reflection of her willingness to examine new themes, instrumentations and associations.

Oh plays with freedom and embraces opportunities when they arrive—always moving, always restless and rarely fixed in one place for long.

For more info visit lindamayhanoh.com. Oh is at LeFrak Center at Lakeside Aug. 8 (part of BKLYN Jazz Festival) and The Stone at The New School Aug. 19-22. She is also at Ulster Performing Arts Center (Kingston, NY) Aug. 9 (part of "Celebrating Jack DeJohnette"). See Calendar and 100 Miles Out.

Recommended Listening:

- Linda Oh—*Entry* (s/r, 2008)
- Linda Oh—*Sun Pictures* (Greenleaf Music, 2012)
- Linda May Han Oh—*Aventurine* (Biophilia, 2017)
- Vijay Iyer, Linda May Han Oh, Tyshawn Sorey—*Uneasy* (ECM, 2019)
- Linda May Han Oh, Ambrose Akinmusire, Tyshawn Sorey—*Strange Heavens* (Biophilia, 2025)
- Linda May Han Oh/Melissa Aldana—*Beneath Lifted Skies* (Biophilia, 2026)

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JAY HOGGARD

UNDEREXPOSED VIBES

BY JEFF CEBULSKI

Even though he's been a presence on the jazz scene since the mid '70s, vibraphonist and Wesleyan University music professor Jay Hoggard has no illusions about his position within the public consciousness: "I am not one who has suffered from overexposure," he declares. About his forthcoming Jazzmobile Summerfest concert this month, for which he will be presenting his sextet at Marcus Garvey Park, he considers the performance as yet another introduction to his oeuvre. "I'm at the stage now that I have enough material that I can draw on from different projects," he says, "trying to bridge the gap between the art of the music and what is in the marketplace, and presenting it as one, organic whole." In fact, a blueprint for this approach is Hoggard's most recent album, *Retro Focus* (JHVM, 2023), a re-recording of tunes that cover the diverse aspects of his career.

What the soon-to-be 72-year-old Hoggard has attained is remarkable, given his educational and professional pedigree. Raised in Mount Vernon, NY—the son of an African Methodist Episcopal Zion bishop who helped arrange Duke Ellington's *Second Sacred Concert* in Harlem (at AME Zion Church, two months prior to the formal premier at Cathedral of St. John the Divine for which J. Clinton Hoggard, Jay Hoggard's father, was also one of its principal coordinators), and a mother and educator who introduced him to piano—at 15 Hoggard had a dream that he could play the vibraphone and then boldly embraced the instrument. "I had been on the New York scene as a kid," he says. "I used to stand outside the door at the Vanguard and go to all of the lofts in Lower Manhattan, in Brooklyn, the East Village. I took all that in... (and) felt that I was going to be playing with them eventually." He attended and graduated from Wesleyan University, where many influential musicians taught: "Sam Rivers, Ed Blackwell, Jimmy Garrison, Ken McIntyre, Bill Barron, Daoud Haroon and a trumpet player named Clifford Thornton were teaching here. So, I got to know people who were part of the guiding spirit, so to speak, of the '70s and '80s." Hoggard's auspicious early '70s recording debut was on the B-side of trumpeter, cornetist and multi-

instrumentalist Thornton's *Communications Network* (Third World), recorded at Wesleyan's 1972 Festival of African American Music, along with poet Jayne Cortez, saxophonist Nathan Davis, bassist Andy Gonzalez and percussionist Jerry Gonzalez, among others.

The vibraphonist soon found himself among the young lions to emerge in the mid '70s, when educated, fledgling jazz artists had to negotiate, both artistically and economically, the twists and turns of NYC's new music jazz period. It helped that fellow younger musicians and musical colleagues such as pianist Anthony Davis and drummer Pheeroan akLaff were along for the experience. Davis and Hoggard would become key members of an ensemble led by woodwinds virtuoso Chico Freeman (son of revered Chicago saxophonist Von Freeman and nephew to legendary Chicagoan guitarist George Freeman and drummer Buzz/Bruz Freeman), including on Chico's noted album *Kings of Mali* (India Navigation, 1977). The pianist and vibraphonist continued their musical partnership over the years, performing and recording prolifically together, particularly in the late '70s and early '80s—from flute player James Newton's eponymously titled album (Gramavision, 1982), to Hoggard's *Mystic Winds, Tropic Breezes* (India Navigation, 1982), Davis' *Song for the Old World* (India Navigation, 1978) and *Epistémè* (Gramavision, 1981), and as an efficient and explorative duo on *Under the Double Moon* (MPS, 1980). Says Freeman, "Jay's a very warm person, a really likable guy. We had some wonderful learning experiences on my first tour in Europe. What he brought was a level of accomplishment and musicianship...he played anything. Open arms and open mind, and open heart. I never argued about what direction we were going...if we had conflict, we just let the music decide!"

Versatility has unquestionably been a major characteristic of Hoggard's career. He explains that "when I did my first record in '78 (*Solo Vibraphone*, India Navigation), I kind of continued being in two (sub-genres) that appeared to be different because of marketing strategies but were in a cultural packaging of African-American musics [sic]. That said, during the day, when I was rehearsing for a record with (pianist) Dave Grusin for GRP (*Days Like These*), in the afternoon I was also rehearsing with Cecil Taylor. I never thought anything of it." akLaff, who has been a musical partner for as long as Hoggard has been performing, remembers, "We were 20 years old, playing together in New Haven, CT, in a band named Déjà Vu, which included reggae as part of the repertoire. We both came out of a tradition of music as a spiritual force; working with the 'hallelujah

force' to raise consciousness was part of what we were trained to do before entering commercial music." While akLaff and Hoggard performed gigs in the '70s, the drummer's recorded presence became more prominent in the '80s, when Hoggard's music began to more directly reflect his gospel roots and affinity for world music. "He's more versed of knowing African music and instruments, like the balafon from West Africa, that pre-date the vibes," says akLaff, "as well as the energy that brings a ritual feeling of raising the spirits in the room."

That world-conscious spirituality, bolstered by his continued musical ministry, and over 30 years teaching at Wesleyan, has empowered much of Hoggard's recorded output in the 21st century. "I play in church every Sunday that I can," he says. "There was a time when the saints would be like, 'oh, this is bringing too much jazz into the church.' But at this point they are, like, 'bring it.' I teach a course called: Sacred and Secular African and African-American Musics. The assertion is that, in the pre-1500 (European colonization) era, there were tens of thousands of years of the development of African culture, of which music is one aspect. One great thing about Wesleyan is that it has stuck strongly with its concept of a broad vision of what is human, what should be studied in an institution of higher learning, and what is, specifically in music, humanly organized sound, which is the underlying philosophy of the discipline of ethnomusicology."

For those attending this month's (or, for that matter, any) Jay Hoggard concert, not only is a musical class part of the experience, but also a reintroduction to the vibraphonist's works. His good will and erudition continue to raise the level of his art—and, hopefully, the number of listeners who may discover his veteran talent and versatile abilities.

For more info visit jayhoggard.com. Hoggard is at Marcus Garvey Park Aug. 7 (part of Jazzmobile Summerfest). See *Calendar*.

Recommended Listening:

- Jay Hoggard — *Solo Vibraphone* (India Navigation, 1978)
- Jay Hoggard — *Mystic Winds, Tropic Breezes* (India Navigation, 1982)
- Jay Hoggard — *A Night In Greenwich Village* (Muse, 1996)
- Jay Hoggard/James Weidman — *Songs Of Spiritual Love* (JHVM, 2004)
- Jay Hoggard — *Harlem Hieroglyphs* (JHVM, 2016)
- Jay Hoggard — *Retro Focus* (JHVM, 2023)

LEST WE FORGET



IOLA BRUBECK

WOMAN OF MANY PARTS

BY MARILYN LESTER

The truly inspiring Iola Brubeck (1923-2014) could never be called a "power behind the throne," not that it would have mattered to her. She was indeed a partner to husband Dave Brubeck, fully equal alongside him, pivotal in personal and professional roles. Iola was a driving force as a lyricist, creative business manager and administrator, tour manager, confidante and advisor. She was also the mother to six children: musicians Darius, Chris, Dan and Matt; the theater- and dance-leaning Catherine (who passed in 2022); and Michael who, due to health issues stemming from childhood,

lived a quiet life, passing away in 2009. Married to Dave for 70 years, Iola outlived him by two, joining him in death in March 2014. The children's devotion to Iola, to both parents, is palpable. The four who remain are vibrant, living legacies whose commitment to furthering their Brubeck heritage speaks volumes.

Iola Marie Whitlock was born 103 years ago this month on August 14, 1923, in the northern California town of Redding. Dave was born on a horse ranch in Concord, CA, a man "with a steel backbone, high ideals and a tough work ethic," according to Chris Brubeck. "My father once said it was like being raised in two different homes at the same time, a hardworking cowboy culture ranch-house and a...house in the scorching hot, burnt-brown grazing fields of Northern California." Iola was a highly-accomplished student, winning several statewide awards for public speaking, debate and essay writing and graduated as the valedictorian of her high school class. She matriculated at the College of the Pacific in Stockton, CA, a student of drama and radio production, where she met the budding

pianist and her soon-to-be lifemate. The attraction was immediate, but it was wartime, and upon graduating in 1942, Dave joined the Army, the pair marrying that year when Dave was home on leave.

Iola continued her studies, winning a radio drama contest and working as a freelance radio actress. Upon Dave's discharge, both pursued graduate education at Mills College, where she studied philosophy and creative writing. Early days were marked with struggle as children began arriving in 1947 and Dave was working in the San Francisco Bay Area to build a career. Matt Brubeck reflects, "I doubt Dave would have had such great success without Iola's unwavering support, business sense and artistic collaboration. It's hard to sum up the extent of Iola's impact on his career..." Dan Brubeck adds, "Iola really believed in him. And Dave could get very insecure and down in those dark early years."

Then in the early '50s, inspiration struck in the

(CONTINUED ON PAGE 33)

TCB RECORDS

TAKING CARE OF BUSINESS

BY ANDREW SCHINDER

That well-known mantra of Elvis Presley and Bachman Turner Overdrive—“taking care of business”—is one that motivates Barbara Frei Schmidlin, who continues the legacy of her late husband, Peter Schmidlin (1947-2015), in owning and operating Montreux-based TCB Records. One of the jazz epicenters of Europe, the Swiss city is of course home to the Montreux Jazz Festival, whose first edition was in 1967. Peter Schmidlin, a drummer from nearby Basel, spent several decades as a professional musician, playing with some of the finest jazz musicians as they passed through the area, including at the annual festival. Realizing that making a living as a musician was sometimes difficult, in the late '80s he moved to recording, producing and releasing local and international jazz artists, formalizing the TCB label in 1991. According to Frei Schmidlin, the name

was derived from the local musicians’ goodbye: “Take care and TCB!”

“In the '90s, the business would work quite fine,” reports Frei Schmidlin. “You could still sell CDs. We had fantastic musicians. We even had a TCB night at the Montreux Jazz Festival in 1999.” She also notes that her husband had to do everything himself, taking no salary. “It was just his baby.” Since Peter’s passing in 2015 (when Frei Schmidlin took over), she began operating the business in her spare time for love of the music. As a tax attorney, she grew up in a jazz household and has always been a passionate jazz fan, continuing her late husband’s relationships, and additionally cultivating her own network in the local and international jazz communities. But continuing the label’s business has been challenging. Distributors have come and gone, and COVID-19 was a major setback. But Frei Schmidlin is determined. She knows that TCB is an institution and a resource, which drives her to persevere at all costs.

TCB is unique among labels in its catalog classification system. The label assigns different subcategories of albums with color codes: red for

the traditional bebop/post-bop/hard-bop; black for world jazz; blue for Swing era offerings; yellow for contemporary jazz and green for its “Swiss Radio Days” series. The latter is a service greatly important to jazz culture, as it consists of releases of remastered recordings of decades-worth of performances by jazz masters who have passed through Switzerland and recorded sessions for Swiss Radio. The catalog is rich and deep: Charles Lloyd, Cannonball Adderley, Art Blakey, Miles Davis, plus many others. Swiss saxophonist and journalist Yvan Ischer was a friend and collaborator of Schmidlin’s and was heavily involved in Swiss Radio, having hosted a long-running local jazz show. He also helped Schmidlin in the conceptual development of the series. Quincy Jones’ big band appeared on the first Swiss Radio Days series release, and getting Jones’ permission to put out the album was challenging. “I was basically ringing Quincy’s and his lawyers’ doorbell,” Ischer says. Over two years later, they were eventually able to achieve success. “We talked to him for almost

(CONTINUED ON PAGE 33)



Backyard (with Barry Harris Trio)
Roni Ben-Hur



Alter Ego
Marc Copland



Geneva 2007
Dizzy Gillespie All-Star Big Band



Swiss Radio Days, Vol. 33
Nat “King” Cole/Quincy Jones



Songs For Laila
Klaus Koenig

VOXNEWS

SUMMERTIME

BY TESSA SOUTER

And the music is: HOT!

LISTENING...Singer-songwriter **Somi** has a beautiful new album, *What Does It Take to Bloom* (Salon Afrikaana), her first collection of original songs in six years. Written and recorded between Dakar, Lagos, Paris and NYC, it explores the ongoing process of staying faithful to oneself amid life’s dissonances. **Katie Bull**’s *The Hope Etudes* (Orchard of Pomegranates) is an improvisational meditation on love and hope, mixing originals (some collectively improvised on the spot) along with totally reimagined versions of “Light My Fire” and “Oh, What a Beautiful Morning” [sic]. Ethereal-voiced Danish vocalist-composer **Randi Pontoppidan** fronts Paper Trio’s gorgeous *Light in the Dark: The Music of Carl Nielsen*. Nite Bjuti, the visionary Afro-Caribbean trio featuring vocalist **Candice Hoyes**, with bassist Mimi Jones and percussionist Val Jeanty, blends Haitian drum rhythms, electronics and spoken word to create a completely original sonic experience. Their *minwi* (Intakt), already nominated for the German Record Critics’ Award Quarterly Critics Choice, envisions a future rooted in empathy and mutual care. West Coast singer-songwriter **Mark Winkler** (his music has been recorded by Dianne Reeves, Dee Dee Bridgewater and Liza Minnelli, among others) has a new album, *Love Comes First* (Café Pacific), featuring six originals and five standards, including “More Than You Know”, his late husband’s favorite song. **Sarah Elizabeth Charles**’ latest, *Dawn* (Ropeadope), is an all-originals, gorgeous, heartfelt tribute to her sons and her late brother. Another all-originals project, **Maryanne De Prophetis**’ *Come O Light* is a beautiful tribute to her husband, the late, great pianist Frank Kimbrough. Boston-based vocalist **Dominique Eade**

appears on two Sunnyside releases: pianist-composer Armen Donelian’s *Inquiry*, and *Roots & Byways*, the latter with nonagenarian pianist Ran Blake. The duo’s third recording together, it showcases the depth of their musical connection with a selection of standards, pop songs, film music and folk tunes. **Denise Donatelli**’s star-studded *Take My Breath Away* (Savant) features arrangements by musical director and producer, pianist Geoffrey Keezer. Hot Jazz star **Bria Skonberg**’s *Brass* is a fun romp that puts the focus firmly on her trumpet playing (only one vocal on the entire album) while her *Indigo* (both albums on Cellar Music) is an exquisite, Gil Goldstein-arranged showcase for her vocals, as well as trumpet. **Sara Gazarek** has produced the debut album of **Nicole Yvette**: *Say Yes* is a bluesy outing of mostly originals, with a guest spot from **Kurt Elling**. **Champion Fulton** also wore the producer’s hat for young singer **Isabella Isherwood**’s debut, the aptly named *The Sweetest Sounds* (Sabrina).

DON’T MISS...Surprisingly, for such a phenomenal live performer, **Catherine Russell**’s *Live at Lincoln Center* (Dot Time) is her first live release. Invited to perform for JALC’s 2023-2024 season theme of “Community and Consciousness,” she crafted a program honoring The Hot Club of New York, a community of enthusiasts who gather weekly to listen to vintage jazz and blues on 78 rpm shellac records. Catch her live at Little Island with Louis Cato + Ron Carter (Aug. 20-24) and Charlie Parker Jazz Festival in Marcus Garvey Park (Aug. 29). Russell has also just co-produced (along with guitarist Gerry Leonard, who together toured in David Bowie’s last band) *Into the Blue*, the debut EP from vocalist **Layla**, who she has been mentoring the past ten years. Passionate and heartfelt vocalist and composer **Claudia Acuña** celebrates *Ave de Luz* (Delfin), a beautiful album rooted in her Chilean heritage and shaped by the rhythms, songs and instruments she grew up with. It is probably her most personal statement yet. Catch her at Brooklyn’s Billie Holiday Theater (Aug. 7). The always brilliant, always reaching **Cécile McLorin Salvant** at Little Island

in duo with Sullivan Fortner (Aug. 15) and in trio (Aug. 16), hopefully playing songs from her stunning new album, *With Every Breath I Take* (Nonesuch), which was recorded with the Metropole Orkest. Vocalist, pianist, arranger and songwriter, **Nicole Zuraitis** celebrates *The Devil I Knew* (La Reserve) at Dizzy’s Club (Aug. 5) —part of her 80-city world tour! Arriving hot on the heels of her GRAMMY-nominated live album, *Live at Vic’s Las Vegas* (La Reserve) it is a transcendent 20-track epic investigation of relationships, told in five parts and interspersing her compositions with poems by iconic female poets Dorothy Parker, Emily Dickinson and others. Also at Dizzy’s Club, celebrating her self-released debut album *Stars*, the soulful **Shenel Johns** (Aug. 20) and **Dida Pelled** (Aug. 19). At Birdland (Aug. 4-8), **John Pizzarelli** celebrates the release of *Dear Mr. Bennett* (Green Hill Music), a tribute to Tony Bennett, whose centennial is this year. Bennett was a frequent collaborator with Pizzarelli’s father, guitarist Bucky. Also paying homage to Bennett is **Lucy Yeghiazaryan** at the Queens Jazz Trail Concert Series (Aug. 27). The Charlie Parker Jazz Festival uptown in Marcus Garvey Park features **Ekep Nkwelle** (Aug. 28) and downtown, at Tompkins Square Park, the superb singer-songwriter **Vanisha Gould** (Aug. 30). The effervescent **Samara Joy** is at the Chautauqua Amphitheater (Aug. 28). **Dianne Reeves** is at the Montclair Jazz Festival (Aug. 15) with Christian McBride, Patrice Rushen and the Spanish Harlem Orchestra, an event that promises to be epic. **Jaana Narsipur**, whose album *The Re-Collection* features jazz arrangements of Britpop standards, is storming up the charts. She appears at Five Spot Jazz (Aug. 9). **Nancy Kelly** is at Dante Park (Aug. 19). **Kaushik Viswanath** is at Jazz WaHi Vocal Series (Aug. 3). **Marianne Solivan** is at Joe’s Pub (Aug. 26). The ever-authentic **Paul Jost** (whose voice you may have heard on Orrin Evans’ Captain Black Big Band’s GRAMMY-nominated *Walk a Mile in My Shoes*) is at Saint Peter’s Church (Aug. 7). And **Alexis Cole**’s trio is at Westchester Collaborative Theater in Ossining (Aug. 1).

VISION FESTIVAL

BY ARIELLA STOK

BROOKLYN GUITAR FESTIVAL

BY TOM GREENLAND

SARATOGA JAZZ FESTIVAL

BY KURT GOTTSCHALK



Joe Morris @Abrons Arts Center



Vernon Reid, Eric Gales @Warsaw Brooklyn



Cécile McLorin Salvant @Saratoga Jazz Festival

The night before the music started, 30-odd people sat at Anthology Film Archives (AFA) watching film portraits of the music's elders—some gone (e.g. Kidd Jordan and Charles Gayle), some very much still with us, such as pianist Dave Burrell, who would be on stage for Vision Festival's 30th anniversary (Jun. 23-28). Looking around AFA, nearly everyone present was an artist playing the festival later that week. During the break they greeted one other. Asked how he was doing, tenor saxophonist James Brandon Lewis answered, "Managing the illusion. You know it's all just an illusion?" Festival founder Patricia Nicholson Parker told the room the spirits were with us: "Their music is with us and we can access it any moment." She recalled the sign that hung over the door at Studio Rivbea—the Lower Manhattan Sam Rivers loft where she and her husband, bassist William Parker, met in 1972—a sign, which addressed to everyone who wasn't in the room: "Tell them what they missed." That is roughly the assignment.

For the 2026 edition of Arts For Art's Vision Festival—six nights at Abrons Arts Center on Manhattan's Lower East Side—two honored artists were chosen, and the distance between them is an apt portrait of the festival's ethos. Guitarist-bassist Joe Morris is an educator at New England Conservatory of Music who codified his ideas about improvisation in the book, *Perpetual Frontier*, rendering the practice legible even while defining it as perpetually becoming. Woodwinds musician and trumpeter Daniel Carter, who closed the festival, swore off playing changes decades ago, refuses charts, and picks collaborators not by status but by openness—an oral philosopher who plays as readily with musicians 50 years younger as with coevals like bassist Parker. The festival holds both as equal goods.

Joe Morris' night was five configurations wide. It opened with a duo, with Nicole Mitchell coaxing multiphonics from her flute, while electronics turned Morris' electric guitar into something like a spacecraft, the two sounds merging until you could no longer disentangle which was coming from which instrument. Whenever the echo-soaked tones drifted toward dreaminess, they were yanked back into dissonance, refusing to coast. A string quartet followed—Tomeka Reid, Melanie Dyer, Solomon Caldwell—playing Morris' compositions in the lineage of Wilber Morris, Billy Bang and Fred Hopkins; a passage of relentless

(CONTINUED ON PAGE 32)

Those attending the first (and hopefully not last) Brooklyn Guitar Festival (Jun. 12-13) could engorge themselves with almost fifteen hours of music: four acts the first day at Warsaw ballroom, and nine more on the closing Saturday at Arlo Hotel. Co-curated by Joel Harrison and Alex Skolnick, the event's timing was apropos: James "Blood" Ulmer had recently passed (Jun. 3); West 8th Street, site of Electric Ladyland Studios, had just been renamed Jimi Hendrix Way (Jun. 10); and—though attendees couldn't know it yet—later that night the New York Knicks would end their 53-year NBA championship drought, less than an hour after Al Di Meola, the festival's final act, had finished his encore.

The line-up was diverse. For the jazz folks, there were long-established stars: Di Meola, Bill Frisell, John Scofield and Mike Stern, as well as younger, equally stellar players: Harrison, Steve Cardenas, Lolivone de la Rosa, Nir Felder, David Gilmore, Gilad Hekselman and Adam Rogers—plus blues rockers Eric Gales, Greg Koch, Ally Venable and Jackie Venson, acoustic finger-stylist Andy McKee, and two (for want of a more precise term) "eclectic avant-shredders": Skolnick and Vernon Reid. Two sets paid tribute to Scofield and Jeff Beck, respectively, and the aura of Hendrix hung in the air: his name dropped, his tunes covered, his influence heard in many participants' playing.

Friday's opener was Jackie Venson, who, in lieu of a full band, played and sang her songs along with a drummer and backing tracks—which could've killed the immediacy of the performance if not for her manifest talent and distinctive style blending pop, funk, George Benson-style jazz and Hendrixian psychedelia. John Scofield's trio set—with Vicente Archer (bass) and Bill Stewart (drums)—proved that, at 74, he's still one of the most creative improvisers playing, reeling out long narratives chockful of plot points, punctuated with crunchy (sometimes audacious) comping chords, redolent with funk and soul—a standout performance. Equally impressive in his own right was Adam Rogers' DICE trio powered by the uber-funky drumming of Nate Smith. Wielding a wide-open Stratocaster tone with a deft touch on whammy bar and wah-wah pedal, Rogers mixed chunky chording, bluesy bends and chromatic but lyrical phrasing that would've made Hendrix proud to have been an inspiration. The night concluded with the Jeff Beck tribute kicked off by Skolnick's muscular but nuanced reading of "Freeway Jam". The

(CONTINUED ON PAGE 31)

Assembling a two-day, 22-act music festival is no doubt something like putting together a jigsaw puzzle in which the pieces don't actually fit. Artist schedules are just one variable that certainly can force difficult decisions. Still, putting Bill Frisell's trio with guest saxophonist Greg Tardy on the smaller stage at three in the afternoon was at best a surprise. Having them overlap with Cécile McLorin Salvant on the main stage was if not an unfortunate necessity, then malignant neglect. Fortunately, the Saratoga Jazz Festival (Jun. 27-28) attracts audiences enough to keep both stages occupied.

Day one of this 49th annual event was filled with difficult choices and seemed unevenly stacked against the second. First up was a New Orleans second line from Brooklyn at 11 am to make it clear for anyone not sure where we were at. Brass Queens brought tradition, energy and taut arrangements, crowd-pleasing even before the Motown medley and Prince cover. Second was First Meeting—Gonzalo Rubalcaba (piano), Chris Potter (tenor, soprano), Larry Grenadier (bass) and Eric Harland (drums), who had encountered one another before and released a recording last year. They played an easy groupthink groove in the '60s Blue Note tradition with open flow energy. Potter stunned, especially on soprano, or when pushing his tenor into the soprano range, and his interplay with Rubalcaba suggested they were having a sublime good time. Harland and Grenadier were endlessly in-the-pocket inventive.

The first competing-stages dilemma (the two are a short walk apart, but usually fairly well sonically isolated) pitted Tyreek McDole's slightly yelping take on the male vocal tradition against Terri Lyne Carrington on the main stage. There was enough time to devote a bit to McDole before catching Carrington's Social Science playing songs off their upcoming *Trip the Night Fantastic*. It's a full band, with keys, flute, guitar, bass and three (sometimes four) singers, plus the leader's drums—not quite the same lineup, or the same sound, as on the front-and-center, heavily produced album. They sounded, arguably, even better, thanks in part to the clear and expansive sound in the amphitheater (although there was a small and persistent feedback problem throughout the weekend). The music was big and warm, falling between jazz fusion and contemporary R&B, infectious grooves messaging justice. The bluesy "Solidarity Song" was a highlight.

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4TH ANNUAL WEST HARLEM

SUMMER JAZZ FESTIVAL



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Jackie Robinson Park Bandshell

148th Street & Bradhurst Ave.

Friday, June 5, 6 PM
Monday, June 29, 6 PM*
Friday, July 10, 6 PM
Friday, August 7, 6 PM

St. Nicholas Park @ 135th St

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

Morningside Park @ 114 St Pond

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

Montefiore Sq Park @ 137

All concerts start @ 6 PM

Saturday, June 6
Saturday, June 13
Saturday, June 20
Monday, June 22*
Saturday, June 27
Saturday, July 11
Saturday, July 18
Saturday, July 25
Saturday, August 1
Saturday, August 8
Saturday, August 15
Saturday, August 22
Saturday, August 29

***Note: Not a usual day or time**



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FRIDAY, AUGUST 28
MARCUS GARVEY PARK
JAZZ AT LINCOLN CENTER ORCHESTRA
WITH SPECIAL GUESTS
MARQUIS HILL AND EKEP NKWELLE
BILL SAXTON HARLEM ALL-STARS
SATURDAY, AUGUST 29
MARCUS GARVEY PARK
JOSHUA REDMAN
NAT ADDERLEY JR.
CATHERINE RUSSELL
NICOLE GLOVER
SUNDAY, AUGUST 30
TOMPKINS SQUARE PARK
RAVI COLTRANE
KASSA OVERALL
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LEGENDARY BASS. TIMELESS MUSIC.
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NOW IN TIME
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Now In Time captures a powerful performance from veteran bassist Nat Reeves. Recorded with an all-star ensemble personally selected by Reeves, the album stands as both a celebration of his 70th birthday and a reflection on a distinguished career spanning more than five decades.
Joined by Eddie Henderson, trumpet; Steve Davis, trombone; Eric Alexander, tenor saxophone; Orrin Evans, piano; Jeff "Tain" Watts, drums, the recording presents new original compositions alongside music by Jackie McLean, Kenny Garrett, Mulgrew Miller, Sonny Stitt and Pharoah Sanders.
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I toured with Abdullah Ibrahim (A.I.) and Ekaya, playing tenor saxophone, from 2013-2025. I was always amazed at the effect Abdullah's music had on people, including myself, during every performance. It completely drew you in. Sometimes the music required you to have the patience to allow it to slowly develop, but every note and chord held the promise that something beautiful was about to happen. You were always willing to wait for it. And for those of us playing wind instruments in the band, having to hold out long notes at a super quiet dynamic over a slow tempo had us literally waiting to exhale. Surprisingly, it was physically demanding, but Abdullah insisted his music be performed this way. And for good reason because audiences were captivated. A.I.'s music is, to use Ellington's term, "beyond category." It is genre blending and he was very specific as to how his pieces were to be performed.

And yet, true to jazz tradition, each soloist was expected to bring their own voice and style to the music. And if you weren't really "bringin' it," he would definitely let you know. Performing with A.I. was always a wonderful, musically and spiritually nourishing experience.

—LANCE BRYANT
(saxophone)

I had the good fortune to work with Abdullah Ibrahim for a few years, and I have to say that my time with him was a musical experience like none other I had ever experienced. Performing with him was like being a part of a very meditative and healing experience. I was able to record with Abdullah and toured Europe and South Africa with him. One of the highlights of my musical career was performing for the 50th ANC Congress in his trio, with drummer George Gray. Nelson Mandela was in attendance and after our performance we were invited to meet Mr. Mandela. I remember speaking with him and shaking his hand. It was an experience I can't put into words, to have had the opportunity to meet someone of such great stature will be with me for the rest of my life. Thank you, Abdullah—for the opportunity to go to South Africa twice and letting me be a part of your musical journey.

—MARCUS MCLAURINE (bass)

I performed with Abdullah Ibrahim for 16 years starting in 1997. One of my main takeaways—and there were many—from working in his band was: his absolute control of dynamics, with the concept of less is more and how that was a fundamental part in how he presented his music. One time in particular this illuminated itself to me. As an acoustic trio, we were performing at the North Sea Jazz Festival (anyone who's been there knows it's an eclectic music festival), and there was a hard-hitting fusion band on before us. They finish

their set and leave the stage to rousing applause, while the stage crew changes the stage, puts the equipment in place and quickly ushers in our trio. We then have about a three or four-minute window to line check before the stage manager looks over to us and says that it's time to start.

So they introduce Abdullah, but meanwhile the audience is still buzzing and talking about the band before us. I look over to him to ask what we are going to play. I'm thinking he's going to play one of his more powerful up-tempo pieces. He doesn't say anything, then starts playing the piano,

going into a very soft, quiet ballad song of his called "Blue Bolero". About 30 seconds in, we start to hear people in the audience hushing others throughout the venue of about 4,500 to 5,000

people. In about two minutes you could hear a pin drop, and the audience was riveted for the entire performance. That was the power of his music. I looked over to Abdullah and he smiled. I said to myself, "OK maestro, you're the man." Thank you, Abdullah, for an amazing journey. Your music lives on.

—BELDEN BULLOCK (bass)

An enormous African "Baobab" tree has fallen in the form of Abdullah Ibrahim, a pianist of tremendous stature hailing from Capetown, South Africa. Serendipity played a huge part in my introduction to Ibrahim. During my undergraduate years at NYU, I connected with pianist and South African multi-instrumentalist Ndikho Xaba. I performed in his band The Natives, which also featured the great saxophonist Marvin Blackman. We performed opposite Hugh Masekela at Howard University, where both he and Ndikho spoke highly of Abdullah, who was living in the Chelsea Hotel on 23rd Street. Once back in NYC, Ndikho arranged a meeting and the rest is history. Abdullah invited me to perform with his band at Alice Tully Hall on Sept 17th, 1977, and we recorded the next day "Hajj" for *The Journey* on Hank O'Neal's Chiaroscuro label. Maestro Ibrahim subsequently asked me to join his band for the next three years until 1980, which included my very first European tour and two more recordings: *Africa Tears and Laughter* and *South African Freedom Songs*. This was a period of fecundity for him and his demeanor was full of ebullience despite the challenges of Apartheid in his country. His band at the time was primarily myself (reeds, flute), Greg Brown (electric bass) and John Betsch (drums). While we had many special guests during this period, one concert stands out above all others: Berlin Philharmonic Hall featuring vocalist and civil rights activist Miriam Makeba. It was pure magic to watch her and Abdullah put together a program of music one hour before the concert began.

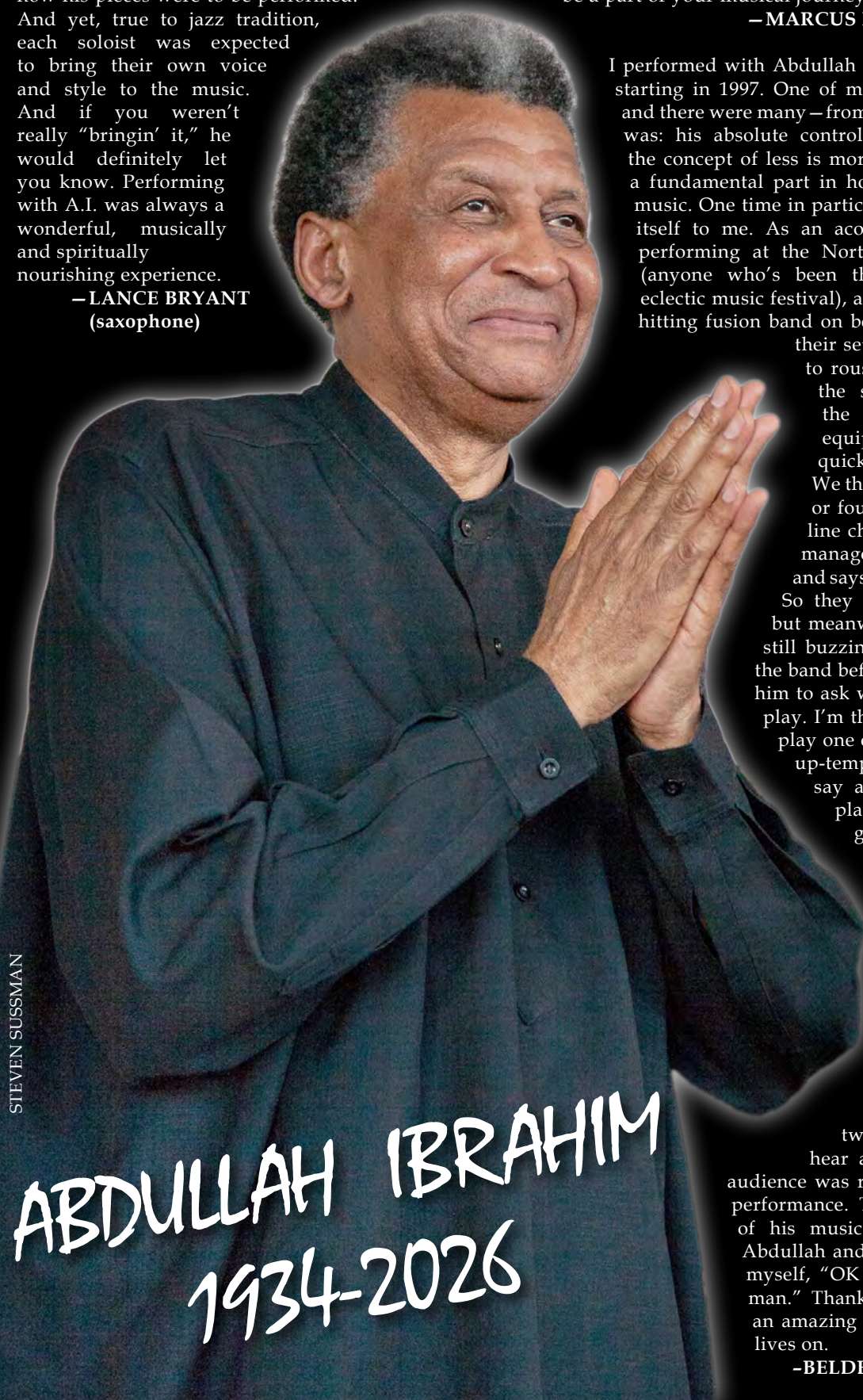
Abdullah's acumen was quite astounding as he was fluent in several languages, including Arabic. He was also quite munificent and displayed immense altruism. My life was enriched by his presence, and I stand on his shoulders. May his music and memory live onward through our collective memories.

—T.K. BLUE (saxophones, flute)

In November 1973 Matthias Winckelman of Enja Records showed up at my barely one-year-old recording studio with a busload of great musicians who were nominally led by the then legendary South African pianist, Dollar Brand. I remember this first recording session with Dollar/Abdullah very clearly...*African Space Program's* 12-piece band. I was particularly impressed with his playing, and even more impressed with his demeanor. He was as calm as the eye of a tornado, and much of the music swirling about him was pretty frantic. A couple of years later, Abdullah was back in the studio, once more for Enja, but this time, instead of his space children, he brought along the often-working duo of Cecil McBee and Roy Brooks. Abdullah was the first musician I'd ever encountered who was really drawing on an African experience, because that was his experience...Abdullah was the real thing, and it was apparent in every note he played. I don't know if this was why he was able to seemingly play without boundaries, but something made the difference. He could play Ellington, Monk, be as out there as anyone in town, swing with mainstreamers and compose beautiful melodies as well. Of course, everything he did had an edge to it, unlike anyone else, and it was an edge I liked.

In 1976, Abdullah met with Bill Gallagher and myself at Bill's office on W. 57th Street. We wanted to make a deal and we did. Bill thought Abdullah's tune "Cape Town Fringe" (also known as "Mannenbergh") was the most infectious jazz melody he'd heard since Paul Desmond's "Take Five" and he wanted to license the album for release in the US. *Cape Town Fringe* became Chiaroscuro's first release that sold in excess of 20K copies, making the Billboard jazz charts. Fifty years later people still request it, though it has never been reissued as a CD.

—HANK O'NEAL (Founder, Chiaroscuro Records)



STEVEN SUSSMAN

ABDULLAH IBRAHIM
1934-2026

On behalf of Abdullah Ibrahim’s Ekaya, I wish to express deepest condolences on the passing of our beloved musical leader. We are all deeply saddened and devastated by the loss of our mentor, teacher and guide. Every note we played with him was a gift. His music was far more than sound—it was a profound lesson in life. Through his compositions, performances and example, we learned not only about music, but also about humanity, resilience, dignity and grace throughout life’s journey. His wisdom extended beyond the bandstand and touched our hearts, shaping us as musicians and as people. His mastery, vision and spirit will continue to inspire generations to come, and we will carry his legacy with us in every note we play. His touching and heartfelt music will be dearly missed by myself and the members of Ekaya, in addition to the countless people from many cultures around the world whose lives were enriched by his artistry. Though he is no longer with us, his music and teachings will remain alive in our hearts forever. With love, gratitude and deepest respect.

—CLEAVE GUYTON (alto saxophone, clarinet, flute)

When I began my journey into jazz as a student at the South African College of Music (SACM) at the University of Cape Town, I first encountered the name Abdullah Ibrahim, formerly Dollar Brand. As a newcomer to the worlds of jazz, South African jazz, and jazz piano, I was constantly discovering new sounds, artists and influences. At the time, I could not have imagined how Ibrahim’s music would come to permeate my own work as a jazz pianist, composer and educator. As I explore the sounds and traditions of South African jazz in my creative practice, his influence emerges again and again—sometimes consciously, sometimes indirectly, but always profoundly. I vividly recall an occasion, during my second year of study, when he visited the South African College of Music to present a performance and workshop for students. I was fascinated by the sounds and emotions he drew from the piano, but even more striking was the fierceness with which he spoke about life, music, protest and human rights. It was one of my first encounters with the idea of music not merely as artistic expression, but as a powerful force for social justice and cultural identity. It truly strikes me, nearly 30 years on from that first encounter with Ibrahim’s music and passion, how profoundly his music and unique artistic voice have shaped generations of South African musicians, myself included. He helped define the sound of South African jazz in so many ways. His music is distinctly Cape Town, weaving together the rhythms of ghoema, the melodies of the imam’s call to prayer, the harmonies of church hymns and the language of American jazz into something entirely his own. Through my work as an educator and in youth development, I continue to share the legacy of Abdullah Ibrahim with the next generation of musicians, and through them, the next, and the next.

—AMANDA TIFFIN (piano, vocals)

Abdullah Ibrahim was a very special person in my life. I spent five years performing with him and learned so much. We talked about our families: he told me that his father died when he was four years old and that his mother and grandmother played piano in the church. A lot of his compositions are hymns he composed from listening to his mother and grandmother. He inspired me to compose and was a major musical mentor in my life. He also had a great sense of humor. Very few people got to see that side of him. I also remember him sitting at the grand piano and making it sound like an upright with tacks on the keys! I will miss him so much. He was one of a kind. My deepest condolences to his family. Rest in peace.

—DICK GRIFFIN (trombone)

I spent a short while with Abdullah Ibrahim’s Ekaya (1990-92)—with musical director Horace Alexander Young III (alto, soprano, flute), Jimmy Cozier (baritone), Ricky Ford (tenor), Buster Williams (bass) and Ben Riley (drums)—and I played on the recording Abdullah did for Claire Denis’ movie in Paris, *No Fear No Die*. I remember Abdullah doing his prayers during this recording, playing this motif he hummed out to the horns in 7/4. He also had this thing he would practice, some unique martial arts, which he would do with the cats. My first trip to Africa in 1992 with Ekaya was at the time Nelson Mandela was about to become president. I went with Abdullah to South Africa a second time as well, and we played the Cape Town Jazz Festival. We used to always talk about the parallels of the history of South Africa and the history of America. Abdullah mostly gave us the melodies, the motifs, the songs, and then let us—the American jazz cats—take it from there. I highly respected how he valued our knowledge of the music and gave us free rein to interpret his music. Good people, good roots.

—KU-UMBA FRANK LACY (trombone)

Abdullah Ibrahim was a really big influence on a lot of us because he had something different. He was the guy that put our music on the world map. I first heard him when I was a kid. I was about 12 or so and one of my uncles took me to a show at the University of Cape Town. I remember all these people jumping up and down to his music, including rich people with jewelry on also jumping—it was loud and infectious. He had one of the old Klopse (Cape Town Minstrel) legends on percussion. I first met Abdullah in 1987, when we were in Amsterdam, for the Culture in Another South Africa (CASA) festival. I was there with my band the Genuines and Basil Coetzee, a lot of musicians, artists and playwrights, poets and activists. There were around 300 of us, a conference organized by the Dutch anti-Apartheid movement. I don’t remember how, but we started chatting and it turned out that he knew who my dad was (musician Tony Schilder) and had great respect for him. I last saw Abdullah in 2024 at his concert at Cape Town City Hall. He was about to turn 90 and we had a nice time catching up and talking about doing something together. I must say, I’ve taken a chapter out of his book about not compromising and playing your own music: not compromising no matter what.

—HILTON SCHILDER (piano)

From working with Abdullah Ibrahim in the late ’70s in both his large and small groups, it always impressed me how he was always able to get his sound. I saw him play the best pianos and the worst pianos, and he was always able to get his sound. That touch really allowed him to convey his voice into the piano. His detailed presentation and pacing of each set were rituals, ebbing and flowing like the ocean. He was always able to get and convey his sound to the musicians and to audiences. As his South African brothers and sisters, who grew up with him, would say: “Thank you, Dollar.”

—CRAIG HARRIS (trombone)

I played, toured and recorded with Abdullah Ibrahim as well as his then wife, Sathima Bea Benjamin. With Sathima, I wrote a song (“Winnie Mandela – Beloved Heroine”) for Nelson Mandela’s wife. I recall Abdullah as a very sensitive player. What I really enjoyed about playing and working with him was the fact that he was always in the moment, even in the recording studio. He would have each of the musicians come up with something on the spot—and it would always come out very interesting. I had such great admiration for him, the way he trusted his musicians and the way he trusted his own ability to really create in the moment. He was also quite the gentleman.

—BUSTER WILLIAMS (bass)

I will forever remember Abdullah Ibrahim’s distinct explorations of triadal colors, blended with a unique determination rhythmically to explore more complex harmonies, which excited that unique South African flavor that was unlike any other concept of sound. The voices and sounds of his origin and nature were really special to be a part of.

—CECIL MCBEE (bass)

In 1967 or ’68 my father brought home the vinyl recording of “Mannenberg”, played by the then Dollar Brand, on an upright piano with a drawing pin sunk into the felt of the striking point of each hammerhead (this I discovered to be the case years later), which delivered that unique sound. It was a fantastic song, masterfully performed and totally iconic. Later around 1991—in The Monument Theatre, at the top of the hill overlooking Grahamstown in South Africa—I saw such great players as alto saxophonist Robbie Jansen and tenor saxophonist Bêr Basil “Mannenberg” Coetzee shuffling, even scuttling, onto the stage, guesting with the great Abdullah Ibrahim. Literally crouched, with left hands grasping their right forearm, both arms behind the back, of course—it was like chain-gang members on a brief respite, perhaps to slake their thirst with brackish water from a tin mug. It was not nice to witness. But listening to songs such as “Mannenberg” and “The Wedding”, I realized what a truly great composer-pianist he was. When I listen to his recordings, I hear nobody else but him. He delivered a rendering of the musical soul of Capetown, such as no other pianist has ever done, nor will ever do. A true blessing. May he rest in peace.

—PAUL HANMER (piano)

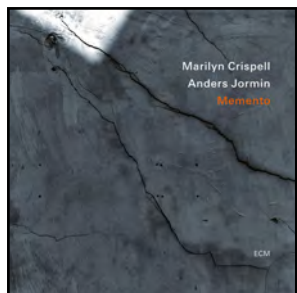
Abdullah Ibrahim stands tall as a guiding light in sonic expression. His music is imbued with the spirit of his homeland and is foundational in the tradition of South African music. His music is an inspiration to all of us who have come after him and I am grateful for his life and his contribution.

—BOKANI DYER (piano)

I first encountered Dollar (Abdullah Ibrahim) back in 1962, nearly 65 years ago, at a well-known Cape Town jazz club, now a forgotten relic. We were performing with the Four Yanks, my vocal group from East London, which included the talented young Johnny Dyani. I was on lead vocals and piano. During the break, Dollar, along with Chris McGregor, came backstage. They expressed their excitement about my playing. It was our first meeting, and they encouraged me to focus on my piano playing. In 1963, we played at the Castle Lager Jazz Festival at Jabavu Stadium in Soweto, where I had the honor of winning the best piano player award, competing against remarkable talents such as Dollar, Chris, Pat Matshikiza and Shakes Mgudlwa. Fast forward to 1968, when a band from Port Elizabeth sought Dollar’s guidance for their recording. Due to his hectic schedule and invitations from Europe, he recommended me to the band, known as the Soul Jazzmen, led by tenor saxophonist Duke Makasi. Thanks to Dollar, I joined them, and in 1969, we released *Inhlupheko Distress*.

I cherish my memories with Dollar, who played a significant role in promoting abroad our musical culture. I admire his bravery, dating back to his days with the Jazz Epistles. We shared a deep love for music and the piano, using our artistry to express the struggles we faced during apartheid times. Dollar’s music is deeply rooted in Africanness, and his songs—such as “Ntintinyana”, “Pula” and “Bra Timing from Phomolong”—reflect his affection for township culture and the essence of home. May his great soul rest in peace.

—TETE MBAMBISA (piano)



Memento
Marilyn Crispell/Anders Jormin (ECM)
by David Cristol

Closely associated with the ECM label, Swedish bassist Anders Jormin has appeared on 30+ album releases since 1993, starting with *Dona Nostra*, which appears to be pocket trumpeter Don Cherry's final studio album; American audiences might best know Jormin from a string of Charles Lloyd's mid '90s recordings for ECM. Pianist Marilyn Crispell has been as, if not more, prolific within the same timeframe, including a recent partnership with saxophonist Joe Lovano and his remarkable Trio Tapestry trilogy. The first encounter between the elegant and sensitive Jormin and like-minded Crispell can be heard on the former's *In Winds, In Light* from over twenty years ago, an album whose structure is programmed, opening with four free improvisations before transitioning into written compositions by both musicians.

Titled after its track with the shortest running time, their newly-released *Memento* offers music of the thresholds—elusive, inconceivably nuanced, immune to ostentation and overstatement. Its 38 minutes of mostly modal improvisations and compositions explore the notion of memory and loss. While “memento” has come to be most used meaning a souvenir in English, the original Latin means “remember” and as the well-known phrase, *memento mori*: “remember you must die.” Thus, Crispell offers a tribute to the young victims of current wars, and another one to the late bassist and past frequent collaborator, Gary Peacock (the heartbreaking “Dragonfly” for solo piano closes the album). Other album selections stem from the pianist's recollection of a visit to the coasts of Cornwall to newer versions of songs recorded in previous eras with different setups and instrumentations.

An antidote to our mindlessly noisy times, *Memento* best exerts its magic through focused and exclusive listening: not background music by any stretch, its sparseness and lightness of touch only lead to an increased and sometimes overwhelming intensity of emotion. This musical impressionism strikes a perfect balance between clarity and abstraction, joy and sadness. It's one for the ages.

For more info visit ecmrecords.com/product. Crispell is at *The Maverick* (Woodstock, NY) Aug. 22 (with the CMS Legacy Ensemble). See 100 Miles Out.



Stardust & Starlight: At The Jazz Showcase
Mal Waldron (Resonance)
by John Sharpe

Mal Waldron's *Stardust & Starlight: At The Jazz Showcase*—a previously-unreleased live recording (available as a limited edition double-vinyl or single CD) drawn from club owner Joe Segal's personal

archive documenting a weeklong engagement in August 1979—captures the pianist at a revealing juncture, balancing his austere late style with a surprisingly direct program of standards. Waldron's career followed an atypical arc, and after a drug-induced breakdown in 1963, he had to relearn his instrument, and gradually developed a much darker, more percussive style that leaned towards the avant garde. This recording, with only two originals, stands as an outlier in his output at the time, perhaps a nod to the jazz club environment as well as the practicalities of working with limited rehearsal time and a house band of Steve Rodby (two years prior to the bassist joining and spending the following three decades with guitarist Pat Metheny) and Wilbur Campbell (the legendary Chicago drummer, who frequently accompanied such Windy City royalty as saxophonists Johnny Griffin and Von Freeman). However, Waldron's sense of time—his *own* time—remained so strong that he didn't really need assistance: he performs three of the nine tracks entirely unaccompanied and a fourth nearly so.

The album opens with a brooding rendition of the pianist's own “All Alone”, conjured from simple ingredients: somber chords and shimmering right-hand tremolos. Moments of consolation and desolation vie with one another in a deeply affecting performance. Rodby enters just before the close, with imaginative, melodic touches. Waldron's other composition, his well-known “Fire Waltz” (originally recorded on the pianist's 1961 *The Quest* with Eric Dolphy and Booker Ervin and again the same year live *At The Five Spot* with Dolphy and Booker Little), proves almost as compelling. He digs into distinctive minimalist variations, building tension and subsequent release in a miniature version of his approach to freer settings. Even on “All God's Chillun Got Rhythm” and “Stella by Starlight”, taken straight with bass and drums, the pianist sustains repeated motifs just that bit longer than might be expected, creating an elevating frisson of discomfort.

At the heart of the album lie three solo pieces. Waldron renders “I Thought About You” as a ballad packed with drama, while he litters a dancing “It Could Happen to You” with playful quotes, fleetingly alighting on “Oh! Susanna” and Thelonious Monk's “Locomotive” among others, before he turns to the real thing, as he carves out his own spaces in a close reading of “Round Midnight”. The pianist takes a back seat on the final two cuts, “Old Folks” and “Stardust”, on which bebop royalty Sonny Stitt (on alto saxophone) poignantly holds court, alternately stately and note-filled, to the audible delight of the audience. *Stardust & Starlight* catches Waldron, whose centennial was last August, at his most relaxed, but he still twists familiar material into a private conception of mood, memory and time.

For more info visit resonancerecords.org



The Latin Side of Chick Corea
Conrad Herwig (Savant)
by Pierre Giroux

Trombonist Conrad Herwig has never treated his *Latin Side of...* series as a mere exercise in rearrangement, and *Latin Side of Chick Corea* is no exception. From his new album's opening bars, it is clear that these performances are fresh interpretations rather than

affectionate reproductions. Corea's music has always welcomed rhythmic adventure. While the honoree's melodies remain instantly recognizable, Herwig and co-arranger Bill O'Connell, surround them with vibrant Afro-Caribbean rhythms, inventive harmonies and room for the musicians to stretch, making familiar material sound surprisingly new.

The album's ten compositions span every stage of Corea's remarkable career and receive thoughtful, imaginative treatment from a stellar group led by Herwig, with Craig Handy (soprano, tenor, flute), Alex Norris (trumpet, flugelhorn), O'Connell (piano), Ruben Rodriguez (bass), Robby Ameen (drums) and Mauricio Herrera (congas). Opener is “Matrix”, a clever programming choice, signaling that this is not a “greatest hits” tribute centered on “Spain”, a number which is this tribute's closing track. By saving that number for the end, Herwig builds anticipation and lets listeners appreciate the depth of Corea's catalog before arriving at his most celebrated composition. As for “Matrix”, one of Corea's early gems, it bristles from the opening notes and quickly establishes the album's adventurous spirit. The ensemble attacks the tune with confidence, transforming its post-bop complexity into an exhilarating Afro-Latin groove. One of Corea's earliest and most sophisticated compositions, “Tones for Joan's Bones”, receives a thoughtful reimagining. The intricate harmonic structure remains intact, yet the Latin rhythmic undercurrent lends the piece unexpected warmth and buoyancy. Herwig, alongside Handy on tenor and O'Connell, offers solo interjections that unfold with graceful inevitability. “Humpty Dumpty” is among Corea's most rhythmically playful creations. Herwig, Handy and O'Connell are again front and center, delivering solos filled with unexpected twists and shifting accents, as the ensemble showcases its

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- **Nate Wooley Columbia Icefield – A Silence Opens** (Pyroclastic)

precision and imagination. “Windows”, one of Corea’s most harmonically beautiful compositions, serves as the emotional centerpiece of this release. The leader here treats it with sensitivity, and Norris contributes a thoughtful flugelhorn solo that complements its theme.

“Spain” arrives not as the obligatory, closing crowd-pleaser but as the culmination of the musical journey. The familiar anthem bursts with renewed vitality, and the exemplary solos by Herwig, Handy and O’Connell bring the session to its exhilarating conclusion.

For more info visit jazzdepot.com. Herwig is at The Pocket Aug. 10, 17, 24, 31 (with Mingus Big Band) and Birdland Theater Aug. 14-16 (with Mingus Orchestra). He is also at Montauk Playhouse Cultural Center (Montauk, NY) Aug. 8 (part of Hamptons Jazz Fest). See Calendar and 100 Miles Out.



Breathe
Miki Yamanaka (Cellar Music)
by Ken Dryden

The Japanese-American pianist Miki Yamanaka has been a creative force in recent years with her steady output of inspired originals interpreted by collaborators who bring out the essence of her works, in addition to touring worldwide and occasionally playing in other groups. Her band has included drummer Jimmy Macbride (who is also her husband) and bassist Tyrone Allen, while this session adds tenor and soprano saxophonist Nicole Glover, a close friend of hers and another rising star who has shared the bandstand with the pianist.

Most of the selections are originals, a mix of the leader’s new and old works. The intense post-bop “Indigo” includes an intricate unison line by the saxophonist and bassist, with Yamanaka’s driving piano and McBride’s prominent percussion. The late organist Akiko Tsuruga, a good friend of Yamanaka’s, composed “Dancing Cats”, a funky, soulful piece that is a natural fit for Glover’s spirited tenor. The pianist’s fiery “Tucson” celebrates a city that she loves to visit, as this twisting, uptempo theme finds her burning on all cylinders with the explosive solos that she trades with Glover, while Allen’s interactive bass and Macbride’s rhythms audibly inspire their bandmates. The title track, a gorgeous ballad, is dedicated to the pianist’s father who died last autumn. The spaciousness of the composition allows the listener to catch the subtlety of each player’s contribution (e.g. Glover’s burnished tenor solo certainly invites comparisons to masters such as Ben Webster).

Yamanaka revisits her older work “Dandelion Puff”, which she recorded on her 2012 debut release *Songs Without Lyrics*. This trio arrangement reveals how she has grown as an improviser, utilizing space and restraint in her playing to showcase the facets within this early compositional gem. “Pre-school” represents the pianist’s more-quirky side, as she inserts Thelonious Monk-like humor, sudden twists and a constantly-shifting tempo. Glover adds a suitably playful soprano solo. “Delayed Flight” is a riot for anyone who has been exasperated with repeated travel delays. The leader, along with the saxophonist and bassist, whistle in unison in the introduction, then Glover handles the boarding announcements in the interim as the piece tries to take off. The cadence, however, suggests that

passengers received yet another announcement of dreaded delay or even cancellation, culminating a delightful session that retains its sounds of surprise with each repeated listening.

For more info visit cellarlive.com. Yamanaka is at Birdland Theater through Aug. 2. She is also at Smalls Aug. 14 (with Willie Martinez) and Aug. 28, as well as Mezzrow Aug. 30 (with Jamile Staevie Ayres). See Calendar.



Accentuate The Positive
Various Artists (Songbook Ink)
by Marilyn Lester

The latest release from Jazz at the Ballroom/Songbook Ink, *Accentuate the Positive* is a collection of songs from the ’30s and ’40s in celebration of America’s 250th birthday, featuring 21 tunes that bolstered American spirits during The Great Depression and World War II. The multiple vocal artists contributing to the album are also graced by the presence of the late clarinet and tenor saxophone master, Ken Peplowski who, on a big burner of Ellington’s “It Don’t Mean a Thing (If It Ain’t Got That Swing)” along with Norwegian clarinetist, Felix Peikli, created a legacy-making, breathtaking, whirlwind version of it. Peplowski’s brilliance is also apparent on a sweet delivery of “That’s All” (featuring singer Lucy Wijnands), with a clarinet button beautifully ending the tune. Appearing throughout is Harry Allen (tenor) and on two tracks, Klas Lindquist (alto).

In addition to Wijnands, vocalists on the album include Jane Monheit, Tahira Clayton, Kate Kortum, Angela Grey, Wyatt Michael, Renee Lubin-Holmes, Gretje Angell, Olivia Chindamo, bassist Nicki Parrott, trumpeters Alphonso Horne and Byron Stripling and pianist Robbie Lee (the latter provides features on all the vocal tracks). Horne offers a sunny “On the Sunny Side of the Street” featuring his clear, clarion playing, while Stripling’s fine baritone and bright trumpet brought the famously minor key “Blue Skies” into an uptempo, happy place. Rising star Kate Kortum (winner of the 2025 Sarah Vaughan International Jazz Vocal Competition), with a hint of her Texas accent intact, delivers a relaxed but swinging “Stompin’ at the Savoy”, plus a lively “It Had to Be You”.

Last month six shows at Birdland (Jul. 3–5) were timed for the Fourth of July weekend and presented in memory of Peplowski (who passed away in February at the age of 66). Appearing at the July 4 second set were vocalists Chindamo, Grey and Michael, each performing three numbers apiece, plus vocalist-pianist Lee. Also on board were Peikli, Liany Mateo (bass) and Bryan Carter (drums). From the album, Chindamo sang an uptempo “Let’s Face the Music and Dance”; crooner Michael reprised his bouncy “Too Marvelous for Words”; and Grey, with Peikli, offered “I’ll Be Seeing You”. Lee sang two numbers from the release: a slinky “Makin’ Whoopee” and “You’d Be So Nice to Come Home To”. Peikli with “Moonlight Serenade” no doubt made the spirit of Peplowski proud.

Those titular wise words of Johnny Mercer, “accentuate the positive,” are as necessary now as ever before. This album, as intended in title and music, is not only an antidote to a country now deeply divided, but stands as a terrific release for those who love songbook standards beautifully arranged and executed.

For more info visit songbook-ink.com

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AUG 25-30
ARTURO SANDOVAL



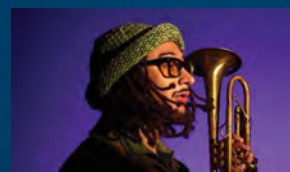
SEPT 1-2
BTTRFLY



SEPT 3-4
GHOST-NOTE



SEPT 11-13
**DAVID MURRAY
QUARTET**



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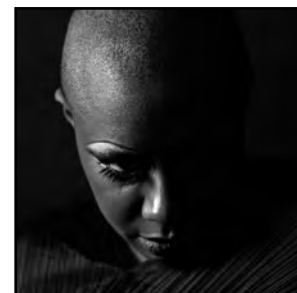
Better Do It Now Before You Die Later
Sonny Simmons with Marc Chaloin
(Blank Forms Editions)
by Tom Staudter

Sonny Simmons (1933-2021), born 93 years ago this month, bridged the bebop and avant garde free jazz eras, one of the few to do so with such brio and creative artistry. A saxophonist who performed primarily on alto, very much influenced by Charlie Parker, he also distinguished himself as an expert improviser on tenor as well as the English horn (*cor anglais*, a larger, lower-pitched version of the double-reeded oboe). His early acclaim grew in the mid '60s when he recorded several highly-regarded albums, first with flautist-saxophonist-clarinetist Prince Lasha, and then trumpeter Barbara Donald, Simmons' wife at the time. Plagued by substance-abuse disorder, homelessness and an often-surly temperament, he somehow lived long enough to experience a phoenix-like career renaissance in the early '90s, which included high-

profile festival appearances, noteworthy recordings and even a documentary film about his life.

Better Do It Now Before You Die Later gives readers an opportunity to unspool most of Simmons' life in his own words, assembled into a linear narrative from interviews with Marc Chaloin, the French journalist and author known for his oral history of Albert Ayler. This project to chart Simmons' life began in 1998 and continued into 2012, where the story ends, *sans* info about his last decade, including the powerful 2014 collaboration between him and Moksha Samnyasin, a trio from France, or any other later achievements. Still, the 553-page book is quite a vivid, frequently despairing window to a fertile artistic era. (Be forewarned: many will be offended, justly so, by Simmons' casual racism, misogyny and antisemitism.) Simmons received early motivating support from John Coltrane, Sonny Rollins and Eric Dolphy; details from those interactions and other fruitful musical associations—such as his late-career work with multi-reedist Michael Marcus in The Cosmosamatics—give this autobiography its unique value. Elsewhere his disparagements and dismissals grow tiresome. His ascent from a sharecropper's farm in Louisiana to Oakland, CA, where Simmons began his professional career, is a worthy first-person depiction of Black Americans' Great Migration in the 1940s and a far cry from what today's up-and-coming jazz artists live through.

For more info visit blankforms.org



With Every Breath I Take
Cécile McLorin Salvant (Nonesuch)
by Kurt Gottschalk

Last year, the exemplary Cécile McLorin Salvant released *Oh, Snap!*, a short, charming and unexpected album of songs delivered like passing thoughts. Created at home and fleshed out with her longtime pianist Sullivan Fortner, it swung from folkie to techno and included a 30-second take on The Commodores' 1977 hit "Brick House". *Oh, Snap!* could have been a bid for popularity outside her jazz rooting, and it might have been readily dismissed by some (their loss). Her next step was anyone's guess. And anyone who guessed that she'd go full-on orchestral torch song for the follow-up should be playing the prediction markets.

With Every Breath I Take finds Salvant crooning and swooning in stupendous fashion, positively floating through a set of ten songs with the Dutch Metropole Orkest under the direction of Jules Buckley, all in heart-wrenching arrangements by Darcy James Argue. A word about the collaborators: the Metropole backed Ella Fitzgerald and Dizzy Gillespie back in the day and, more recently, Tori Amos, Asha Bhosie, Brian Eno and Markus Stockhausen (to drop just a few names). They're good at their game. Composer-arranger Argue

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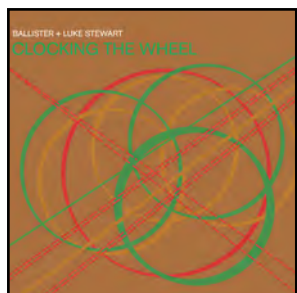
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has long led his Secret Society big band and did the arrangements for Salvant's brilliant, unrecorded concert work *Ogresse*. He's a tasteful and talented orchestrator.

The star of the show is an insightful and playful interpreter. Salvant is lucid and articulate with a flair for drama that's never overplayed. Stephen Sondheim's "Send in the Clowns" is almost too trite to touch; Salvant gives it a gentle caress. Michel Legrand's "Les Parapluies de Cherbourg"—maddening to anyone who's seen the movie of the same name (in English, *The Umbrellas of Cherbourg*) more than once—is played with restraint in a clear and studied French. The album drags a bit in its final third, with a nondescript Noël Coward waltz ("I'll See You Again") and another Sondheim song ("Being Alive") but comes to a stunning conclusion in about as good a take on "Lush Life"—one of two selections from the Ellington-Strayhorn book—as you can ask for, with Fortner deftly playing the cocktail pianist. But the real highlight is an eight-minute rendering of the Brecht-Weill "Barbara Song" from *The Threepenny Opera*. Like the singer, it's sly, knowing, coquettish and strident.

With Every Breath I Take is one for the ages.

For more info visit nonesuch.com. Salvant is at Little Island's *The Amph* Aug. 15-16. See Calendar.



Clocking The Wheel
Ballister + Luke Stewart (Aerophonic)
by Bill Meyer

In automotive maintenance, wheel clocking involves seating rotating objects so that the wheels spin just right. It's an apt term to apply to the music of Ballister, since each of its members engage in precision actions while maneuvering collectively at top speed; one wrong vibration could make their improvisations pile up. However, no such disasters occur on their *Clocking The Wheel*.

Dave Rempis (alto, tenor, soprano, baritone), Fred Lonberg-Holm (cello) and Paal Nilssen-Love (drums) have been playing as a unit since 2009, so they know each other's potentialities quite well. And even if someone does flub up, since Rempis is also the record label boss, bad performances simply don't make it to disc! This album is the group's twelfth, as well as the fiftieth physical release by the saxophonist's Aerophonic imprint. It documents a relatively rare NYC appearance by Rempis (presently Nilssen-Love lives near Oslo and Lonberg-Holm in a Bay area suburb), as his most common US performance destinations are his longtime home of Chicago, and his original hometown of Boston. It's an even rarer recording of Ballister with a guest: bassist Luke Stewart plays through the second of the two sets presented on this generously-filled album, recorded April of last year at Brooklyn's Roulette.

The trio is on point from the first seconds of "Carpet Joint". Rempis' alto lines descend through Lonberg-Holm's prickly plucking and seething bowed figures like a bird of prey puncturing a dense tree canopy. Nilssen-Love takes his time to emerge, then explodes with a rimshot plus sizzling cymbals. The bursting energy of its first minutes concentrates into a quieter exchange, one that uses spare, higher pitches to highlight the space that surrounds it. Density and intensity wax and wane and wax again, like a time-lapse footage of sunspots blowing out of the side of a star. Bassist Stewart moves right into the empty spaces in "Sauce

for the Goose", filling them with a hurtling forward charge that combines easily with the contributions of first cello, then Brazilian hand percussion, then wailing tenor, without slowing. The ensemble then coheres with a crash, bearing down on a good old-fashioned free blow-out. At times the forty-minute-long set eases up on volume, making space for more lyrical moments without surrendering the shuddering force that makes Ballister so reliably thrilling.

For more info visit aerophonicrecords.com. Luke Stewart is at The Stone at The New School through Aug. 1. See Calendar.



Rhombus
Larry Goldings, Peter Bernstein, Bill Stewart
(Smoke Sessions)
by Andrew Schinder

Is there any musical instrument that makes as purely a pleasurable listening experience as the jazz organ? Its dulcet tones travel around a person's auditory canal and then bloom like springtime flowers. The organ can be funky, bluesy, spiritual or just plain pleasant. Moreover, it blends with jazz guitar like peanut butter and jelly. The organ/guitar/drums trio is one of jazz' classic lineups and for good reason: assuming a certain level of skill, the instrumentation (no need for a bassist) never fails to disappoint.

Larry Goldings (organ), Peter Bernstein (guitar) and Bill Stewart (drums) certainly uphold that tradition with their new release, *Rhombus*. They are each respectively modern masters of their instruments and have been performing and releasing music together now for over three decades. That history is quite evident here, with the three musicians' chemistry on full display. The trio mostly adapts songs by other jazz masters that weren't initially written for this format, skillfully adapting and reinventing each of them; Goldings and Bernstein also each contribute an original.

"Everything That Lives Laments" is a beloved tune written by piano legend Keith Jarrett and originally performed with the pianist's classic American Quartet (Dewey Redman, Charlie Haden and Paul Motian). The organ trio here keeps the atmosphere of the moody ballad, but perks it up a bit, featuring interplay between Bernstein and Goldings, in particular, as they switch between bluesy guitar and spiritual organ. Stewart holds down a lightly-touched but driving rhythm on the Goldings-penned title track, which contains delightfully swinging harmonies by the organist and guitarist. Irving Berlin's "They Say It's Wonderful" is given a beautifully modern treatment, with Bernstein and Goldings each taking a turn with the melody. Here, as with most of the tracks, the two musicians alternate between being out front and then as part of the rhythm section, a versatility made possible by the malleability of their instruments and their sensitive, empathic musicianship. There's a gorgeous rendition of Wayne Shorter's "Penelope", with all three offering soft, subtle instrumentation, providing space and texture, allowing each note, each statement, to properly breathe. Album closer "In Walked Bud" is a fast, fun and breezy version of the Thelonious Monk tune, leaving listeners beaming with swinging glee.

For more info visit smokesessionsrecords.com. The album release concert is at Smoke Aug. 19-23. See Calendar.

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Around You Is A Forest
Thomas Morgan (Loveland Music)
Io Pur Respiro
Elias Stemeseder/Thomas Morgan (Squama)
 by Mike Shanley

In addition to being a highly sought-after bassist, it turns out that Thomas Morgan also knows a good deal about the evolution of computer software. The son of a computer science professor, the younger Morgan was playing with MacPaint as a toddler, long before he took up an instrument. In the liner notes to his *Around You Is A Forest*, he explains in great detail how his fascination with information technology grew, even as his musical studies took precedence. It eventually resulted in *WOODS*, a virtual string instrument Morgan created through SuperCollider, a real-time audio server. Sounding alternately like a cimbalom, zither, marimba and West African lute-harp, it produces cascading, melodic patterns that move steadily, thanks to generative code written by the bassist.

For his debut album as leader, Morgan invited a group of friends to perform together with music he wrote with *WOODS*. The title track (the one piece to prominently include his bass) features lines that flow and bend thoughtfully while his “partner” calmly unleashes an arrhythmical pentatonic scale. Dan Weiss’ tablas and Gerald Cleaver’s trap kit make interesting partners with *WOODS* on their respective tracks,

due to the rhythmic ideas both players throw into the fray. But despite strong performances by other guests (Frisell, Taborn, Henry Threadgill, Ambrose Akinmusire), the non-human contributions start to sound indistinguishable from track to track. While not as minimal as a Philip Glass melody, they feel like relentless arpeggios with slightly melodic variations, all operating in the same, subdued dynamic range. The one selection that feels unique to this, ironically, comes at the end when Gary Snyder recites his poem “Here”.

Io Pur Respiro captures Morgan and pianist Elias Stemeseder live in Florence, Italy. With a set that ranges from variations on a 17th-century madrigal to originals, the album reveals the deep connection between both players, which only gets more enthralling, thanks to the warm acoustics of the setting: the Sala Vanni, a concert hall, formerly a 17th-century refectory. “Madrigal, Variation, Courante”, based on the piece that gives the album its name, begins with Morgan’s pensive work in the lead, eventually shifting to a syncopated part with animated chords and a skipping bass line. A similar feeling underlies “On the Euclidian Plane”, where the pianist and bassist both feed off an implied groove that inspires some staccato piano jabs. Here, and on “I Have the Room Above Her” (Kern, Hammerstein), Stemeseder briefly switches to harpsichord, which resonates beautifully in the performance space. Morgan has garnered a reputation for the sensitivity he brings to a wide range of musical settings. Pieces such as “Subjects Carved from Words Uttered” exemplify his reputation by putting his strong vibrato and melodic range in the forefront.

For more info visit lovelandcph.bandcamp.com and squamarecordings.bandcamp.com. Morgan is at Village Vanguard Aug. 11-16 (with Bill Frisell) and Close Up Aug. 19, 21 (with Micah Thomas). See Calendar.



Paramount Quartet
Joe Lovano (ECM)
 by George Kanzler

Joe Lovano began his career a half century ago playing in B3 organ soul jazz bands, and his style, mostly on tenor, has morphed from that hard-driving groove, through featured big band soloing, to more avant styles with groups featuring guitarists and, in some cases, two drummers. His latest stylistic shift coincides with his move, just over a half-dozen years ago, to the mellow, space-oriented ECM label.

Paramount Quartet is another band pairing Lovano’s tenor saxophone (also G-mezzo soprano and tárogató) with guitar and a rhythm section: Julian Lage (guitar), Asante Santi Debriano (bass) and Will Calhoun (drums). The album’s seven tracks divide neatly into two arcs, each begun with one of only two titles not written by Lovano: ballads “First Song” (Charlie Haden) and “Lady Day” (Wayne Shorter). In each case, they are followed by selections that increase, or change up, both tempo and mood. The ravishingly lyrical “First Song” is treated with sublime tenderness by the leader. First Lage, then Lovano, limn the melody and elaborate on it with exquisite warmheartedness, lightly accompanied by discreet brushes and anchoring bass. “Amsterdam”

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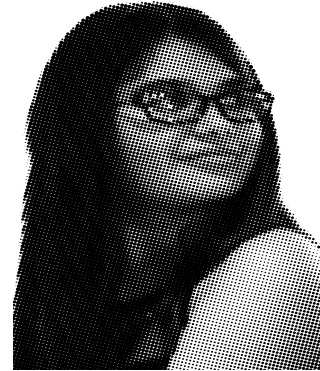
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follows with its theme built on a rising scale in unison from the saxophonist's G-mezzo soprano (pitched between an alto and soprano, it looks like a small alto saxophone) and Lage's guitar. "The Call" evokes the title's description, tenor beckoning over guitar and the rhythm section; Lovano then switches to tárogató (a clarinet-like instrument used in Hungarian folk music), which he plays over spacey guitar chords, while Debriano shifts between pizzicato and arco. The four-track arc ends with "Fanfare for Unity", a boppish tune with an appropriately swinging tenor solo. Shorter's "Lady Day" opens with Lage's introduction of the melody, Lovano elaborating on tenor over soft bass and drums accompaniment, before the guitarist then builds a lyrical feature for himself, paving the way for a closing, warm tenor solo by the leader. A faster rhythm propels "Great Outdoors", as Calhoun enunciates more of an emphatic pulse. This selection also provides another feature for the G-mezzo soprano, Lovano noticeably sliding in over the rest of the quartet's implied beats. The second arc ends with the shuffle swing of "Congregation". Like "Fanfare for Unity", it's catchy.

For more info visit ecmrecords.com. The album release concert is at Village Vanguard Aug. 25-30. See Calendar.



Now in Time
Nat Reeves (The Side Door)
by Jim Motavalli

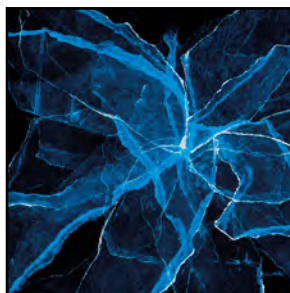
The well-traveled bassist, Nat Reeves, was given a welcome gift at his 70th birthday party from The Side Door Jazz Club owner Ken Kitchings—the chance to record an album with whomever he wanted. So he picked an all-star band—Steve Davis (trombone), Eddie Henderson (trumpet), Eric Alexander (tenor), Orrin Evans (piano) and Jeff "Tain" Watts (drums). The result celebrates Reeves' saxophone mentors, and it is—as you might expect from a man who has recorded with Jackie McLean, Pharoah Sanders and Sonny Stitt—straight-ahead with a touch of "new thing."

The bassist's own snappy "Blue Ridge" (written with pianist Rick Germanson) was originally on the album of the same name and kicks off here in the best '60s tradition. The string of solos demonstrates that all of these guys came to play. Stitt's "Katea's Dance" proves a bebop gem worthy of this unearthing. Alexander sounds muscular in his lengthy solo, Evans contributes a spiky statement, and Watts kicks up a storm on the fours. Davis, in contrast, is relatively subdued. McLean's "Appointment in Ghana" features all three horn players digging in. J. Russel Robinson and Gordon Burdge's "Portrait of Jennie" (adapted from Bernard Herrmann's "Jennie's Theme" to the 1948 movie) showcases Henderson at length. It's a welcome chance for this often-busy player to relax, and it puts him in the company of other great trumpeters (e.g. Clifford Brown, Blue Mitchell, Freddie Hubbard) who have recorded the tune. Evans, meanwhile, nods to another Evans—Bill. And speaking of Bill Evans, the Sammy Fain, Bob Hilliard "Alice in Wonderland" (a theme from the 1951 Disney movie) is Reeves' spotlight, in which he bases his performance on the Evans/Scott La Faro 1961 Village Vanguard recording. But here it's heard with even more bass on top. It's gorgeous. Brought in from another dimension is Pharoah Sanders' "The Creator Has a Master Plan", which ditches the vocal and much of the '60s spiritual jazz vibe to concentrate

on its memorable and catchy melodic statement. Kenny Garrett's "Sounds of the Flying Pygmies" turns out to be a big-hearted romp for the whole group.

Now in Time is an extended-play album, with its dozen selections, including one more go-round of "On Green Dolphin Street". Understandably, it seems the group just didn't want to stop playing!

For more info visit thesidedoorjazz.com/listen. Reeves is at The Side Door Jazz Club Aug. 14-15 (Old Lyme, CT). See 100 Miles Out.



Shards
Jason Moran, BlankFor.ms, Marcus Gilmore
(Red Hook)
by Ken Waxman

Refining their rapprochement with electronics, pianist Jason Moran and drummer Marcus Gilmore have come up with their second tranche of *Shards*, an eight-track collaboration with electronic musician BlankFor.ms, putting a finer point on both the processed and played parts of the equation. Moran, who is involved with many forms of music, having played with bassist Dave Holland and saxophonists ranging from Lee Konitz, Charles Lloyd and Henry Threadgill to Greg Osby, was also artistic director of the Kennedy Center's jazz program until just before the Trump debacle. Another veteran, Gilmore has worked across the board with just about everyone from pianists Craig Taborn, Vijay Iyer and Chick Corea to vibraphonist Patricia Brennan. Meanwhile, BlankFor.ms (real name: Tyler Gilmore, no relation to Marcus) specializes in using non-digital media and has composed for film and games, and has created sample packs for sound designers.

Confirmation that the electronic hasn't subsumed the acoustic is "Shard V", the album's closer, in which the pianist elaborates a blues line at a languid pace with bent notes and key clanks breaking free from the synthesized hisses and fizzes that precede it. Contrast this with "Barbershop", where an affiliated near-danceable groove seems to be propelled from refracted and reconstituted textures live sampled from stopped keyboard and drum reverberations. As the electrified buzzes and scrapes created by BlankFor.ms rumble forward, only Moran's inner piano string strums confirm acoustic consistency.

The clearest indication of how the electro-acoustic fusion also works is on "Tape Loop A Echo". Following an introduction of rocket-launching-like explosions, wave form whooshes and looped refractions recede to cushion a piano melody. Projected with pedal point emphasis and a distinctive, descending keyboard glissandi, plus Gilmore adding cymbal clatters and hard, bass-drum smacks, the theme advances alongside compressed but echoing wave forms. Since Moran and Gilmore have proven their expertise with traditional music sounds, there seems little point for them pivoting to electronic fusion exclusively. But the significant advances on this album, and the trio's preceding one, suggest investigation of electro-acoustic improvisation is an experiment worth repeating.

For more info visit redhookrecords.com. Moran and Gilmore are at LeFrak Center at Lakeside Aug. 8 (part of BKLYN Jazz Festival). Moran is also at Ulster Performing Arts Center (Kingston, NY) Aug. 9 (part of "Celebrating Jack DeJohnette"). See Calendar and 100 Miles Out.

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Portraits at the Penthouse: Live in Seattle
Bill Evans (Resonance)
by Marc Medwin

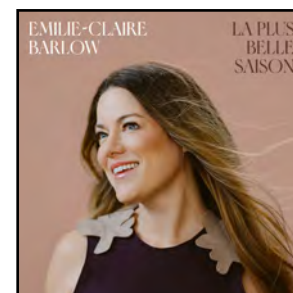
Augmenting the already impressive catalog producer and Resonance co-president, Zev Feldman, has amassed, *Portraits at the Penthouse: Live in Seattle* is another variable in the ever-intriguing Bill Evans equation. These superb 60-year-old recordings from Seattle's Penthouse were made for broadcast by radio host, Jim Wilke, and his archive affords this glimpse into a trio previously undocumented in the Evans discography.

In May 1966, the trio of Evans, Eddie Gomez (bass) and Joe Hunt (drums), formed the previous month, arrived for a residency at the Penthouse. While there's no shortage of Evans/Gomez documentation, *Portraits at the Penthouse* is now the earliest. It's also the only album to include Hunt, who played with Evans on and off for about a year. As with all of Feldman's lavish packages, multiple perspectives purvey these historical details. We learn that Hunt and Gomez would practice together, and

the relationship is palpable. While Hunt expresses some discomfort with the trio's take on "Autumn Leaves", Gomez' is one of the only solos on the album eliciting applause from a rapt audience. Dig the two-note phrases the bassist initiates beginning at 1:32, Evans laying out completely, and the whiplash pace with which Hunt echoes them. The polite audience acknowledgement ushers a slightly bewildered Evans back in, but like those succinct Max Roach solos enhancing Charlie Parker records, bassist and drummer have made their point.

It's a magnificent trio. They can swing like mad, as the abbreviated but poignant "Nardis" Evans solo, drenched in percussive blues and dyadic syncopation, makes abundantly clear. Far from what the Miles Davis-penned tune would become in later years, this trio seethes with distilled energy. But they can just as easily dig deep into a ballad, as happens on a luscious "'Round Midnight" rendering. Hunt's brushwork is exquisite and precise, mirroring the nuance informing Gomez' sinewy slide within the first minute and Evans' always multihued articulations. The trio rides each minute change via arcs and angles, and their gestural symbiosis is quietly stunning. It could be posited that restraint governs the dialogue a bit too completely, but the music-making equals that from any of Evans' best-known trios. In anticipation of the pianist's centennial (three years from this month), there should and hopefully will be more from this group in the catalog.

For more info visit resonancerecords.org. "A Celebration of Bill Evans" tribute is at *The Pocket Aug. 12*. See Calendar.



La plus belle saison
Emilie-Claire Barlow (Empress Music Group)
by Marilyn Lester

Canadian singer-arranger Emilie-Claire Barlow, solidly established up north for over 25 years, is Toronto-born but currently moves between her hometown, Montreal and Southern Mexico. Along the way she developed a connection to the music of the Francophone province of Québec, releasing her 15th studio album, *La plus belle saison*, sung entirely in French.

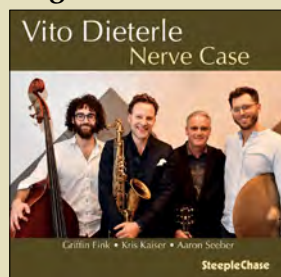
The album's eleven tracks (all by Canadian and French songwriters) blend chanson with samba, folk, pop and jazz. The opener is a lively, traditional musette, "Dans les rues de Québec", written by one of France's most iconic singer-songwriters, Charles Trenet. Guitar-driven, with a lively Lex French trumpet feature, it sets a mood and reveals Barlow's smoky vocal tone and assured delivery. In contrast, a modern take of French *amore* follows with a Latin-tinged "Quelles sont les chances" (uncredited) in which Barlow and guest vocalist Damien Robitaille offer a flirtatious duet.

Samba appears in "J'ai rencontré l'homme de ma vie" (Luc Plamondon, François Cousineau) and pop-funk in "Jerrycan" (Anique Granger)—a highly contemporary, percussion-driven tune with hip

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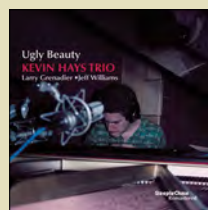
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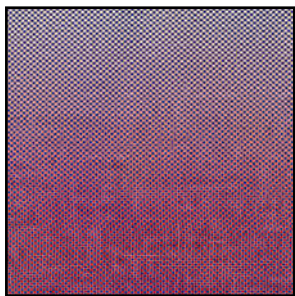
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NATADDERLEYJR.COM

backing vocals and Barlow in rap-adjacent delivery. With a momentary illusion of being a sea chanty, "Les deux printemps" (Daniel Bélanger) soon moves into a waltz beat, offering a hard-driving insistent declaration of emotion with exchanges between saxophone and Barlow's scat vocals. Variety is also featured in the spirited bluegrass "D'la bière au ciel" by another English-to-French convert, Canadian singer-songwriter and guitarist Jim Corcoran, who guests on the track. Closer, "Pendant que" offers an emotional statement, verging on a dirge, but somehow very French, written by and guesting poet-singer Gilles Vigneault.

At Birdland last month, in the first set of the concluding night of three (Jul. 11), Barlow shared the stage with her rhythm section and trumpeter Lex French in support. She barely touched upon *La plus belle saison*, but the vocalist did offer variety in superbly re-imagined pop tunes: a blues version of Paul Simon's "The 59th Street Bridge Song (Feelin' Groovy)"; a Latinesque, scatful "Don't Think Twice, It's All Right", the Bob Dylan classic; and a charmingly swingy "Raindrops Keep Fallin' on My Head" by Burt Bacharach and Hal David. Moving to the French portion of the set, she began with the Trenet piece, "Dans les rues de Québec" and then the mournful, "Pendant que", more effectively placed here than as an album closer. Not on the album, a French version of "Dream a Little Dream of Me" (Fabian Andre, Wilbur Schwandt, Gus Kahn) was offered with a Julie Londonesque edge of sexiness. Overall, Barlow proved an animated, charming sophisticate, comfortable in her skin and connected to her audience.

For more info visit
empressmusicgroup.com/emilie-claire-barlow



Slo-Mo Neon Luminare Hoverings
Ambrose Akinmusire/Mary Halvorson (Nonesuch)
 by JR Simon

Though they have known each other and played together for years, *Slo-Mo Neon Luminare Hoverings* is trumpeter Ambrose Akinmusire and guitarist Mary Halvorson's first recorded collaboration. What emerges is an intimate conversation built as much from timbre and texture as from melody and harmony.

The duo's use of delay pedals is central to the album's identity. Rather than serving as an effect, looping creates an additional musical plane, allowing each musician to improvise not only with each other, but also with echoes of their own ideas. The result is music that feels as though it is unfolding in real time, balancing spontaneity with uncanny structural cohesion. "Prelude in the Ash" opens with Akinmusire's heralding trumpet call before easing into an unhurried, searching dialogue. His remarkably broad timbral palette, particularly his crystalline altissimo register, provides a striking contrast to Halvorson's endlessly inventive guitar work. Few discover as many unexpected colors and textures from a single instrument as Halvorson, whose imagination remains one of contemporary jazz' great gifts.

"This Vivid" offers the album's most compelling demonstration of the duo's looping aesthetic. While literal screams briefly command attention, it is Halvorson's layered guitar phrases that captivate, accumulating into intricate, interlocking layers that

somehow sound both meticulously constructed and entirely spontaneous. "Soundcheck" returns to a more ambient landscape, with Akinmusire's trumpet cutting cleanly through the surrounding textures. The standout "Blood & Sand" begins with the album's most immediately memorable melody. Its repeating guitar figure gently anchors the performance, while Akinmusire spins a lyrical trumpet line above it. Even as the improvisation ventures further afield, Halvorson's accompaniment provides a reassuring center of gravity. The title track closes the album with a lush, swirling sea of sound in which trumpet and guitar merge into a richly-textured whole.

Slo-Mo Neon Luminare Hoverings challenges listeners but never feels academic. Instead, it presents two exceptional improvisers listening intently, taking risk and discovering new sonic landscapes together.

For more info visit nonesuch.com. Akinmusire is at Baruch Performing Arts Center Aug. 3 (part of NoMad Jazz Festival). See Calendar.



Filin
Melissa Aldana (Blue Note)
 by Scott Yanow

Most of the great jazz saxophonists at one time or another have recorded a ballad album. *Filin* is Melissa Aldana's, but it's a bit different than the work of others. "Filin" (which translates to "feeling" in English, from Spanish) is the name given to romantic Cuban boleros dating from the late '40s through the early '60s, which often originated in pre-revolutionary Cuban films. Sung in Spanish, and popular at the time, the melodies are mostly unknown in the US today. But because Spanish is the Chile-born Aldana's original language, she was able to relate to the lyrics more than if the selections were taken from the Great American Songbook. In addition to the Cuban numbers, the saxophonist also added a pair of complementary numbers from Brazil.

For this project, Aldana is joined by Gonzalo Rubalcaba (piano), who suggested many of the pieces, Peter Washington (bass) and Kush Abadey (drums). Their playing is quite sensitive throughout and, while there are some mostly-brief piano and bass solos, the focus is primarily on the leader. The exceptions: "No Te Empenes Mas" and "Las Rosas No Hablan" both have vocals in Spanish by the always-remarkable and ever-flexible Cécile McLorin Salvant. Her passionate yet restrained singing perfectly fits the mood of this quiet, introspective, sometimes-wistful album. Aldana primarily caresses the melodies like a cool-toned singer, while offering understated creativity. On the uniformly slow tempos, she consistently makes melodic statements that are quite conversational, as if she were speaking aloud in a soft voice. Occasionally she sounds reminiscent of Ben Webster ("Dime Si Eres Tu"), John Coltrane ("Imagenes") or present-day Charles Lloyd (Hermeto Pascoal's "Little Church"), while generally sounding like herself.

The results of *Filin* are subtle, laid-back, quietly sensuous and charming.

For more info visit bluenote.com/artist/melissa-aldana. Aldana is at Close Up Aug. 1 (with Kush Abadey) and The Stone at The New School Aug. 21 (with Linda May Han Oh). See Calendar.

"I regret not discovering Louis Stewart earlier" **Mary Halvorson**



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GLOBE UNITY



Maracanós (featuring Flora Purim)
Airtó Moreira/Ricardo Bacelar (Jasmin Music)
Endless Dialogues 1977 & 2024
(The Complete Sessions)
Pierre Favre/Andrea Centazzo (Ictus)
40 Springs in Paris
Ramon Lopez (RogueArt)
 by Daniel A. Brown

And the beat goes on. Whether through tempo, rhythm, texture or combined dynamics, the role of percussion in the history and current scene of jazz cannot be underestimated. Played in parallel with a traditional drum kit, or the main focus of solo or ensemble performance, jazz percussion is arguably the terra firma of the music, ranging from indigenous tribal beats to outer-realm, timbral experimentations. This month, we focus on three releases that accent the state of contemporary, global percussion.

Grandeur-rich, yet never degrading into garishness, the eight tracks of *Maracanós* feature legendary percussionist Airtó Moreira (who turns

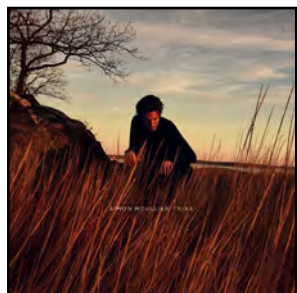
85 this month) and pianist Ricardo Bacelar forging epic-style Brazilian jazz in both performance and production. The album includes a sizable roster of guest players, as well as two tracks with the Kalimera String Quartet. “Voo da Tarde” features legendary jazz vocalist (and longtime Airtó spouse) Flora Purim offering emotional, lilting scatting over the lush, musical bedrock of propulsive beats and keyboard filigrees. “3 Minutos de Paz” is an Airtó/Bacelar duet performance, an otherworldly blend of voice, piano and synthesizer vortices. Joined by Stênio Gonçalves (slide resonator guitar, 12-string guitar) and Hoto Júnior (percussion), album closer “Pau Rolou” merges berimbau, hand drums and voices into a farewell chant.

For fans of purely rhythmic music, *Endless Dialogues 1977 & 2024 (The Complete Sessions)* is a double album of soon-to-be nonagenarian Pierre Favre and Andrea Centazzo, locked in a percussion and drum-kit conversation, recorded during two sessions nearly 50 years apart. Two stalwarts of the global improv scene, Swiss player Favre and Italy-born Centazzo boast impressive collective and respective jazz bona fides. Opener “Dialogue” exemplifies what’s in store, with its gradual build up from sonic abstraction into pure rolling thunder from the duo. “Wake Up!” is a study in pure spatial, sonic experience and “Wengen” is an unpredictable albeit captivating mix of rattles, washes of cymbal,

hand caps and come-and-go drum strikes. Boasting 31 tracks of pure percussion glory, *Endless Dialogues* might mainly target a specific audience, but adventurous listeners will surely be rewarded.

Finally, the percussion path narrows with the solo excursions by Spain-born, Paris-based drummer-percussionist Ramon Lopez on *40 Springs in Paris*. Known for his engaging work with Japanese pianist-accordionist Satoko Fujii and English bassist Barry Guy, with the ten pieces of *40 Springs in Paris*, Lopez (who turns 65 this month) cuts loose with evident technical skill, savvy restraint and unbridled glee. “The Son and Grandson” is a cymbal-heavy meditation propelled along by skittering, gradual beats that are discarded as soon as they arrive. “The Sun That Awakens the Mountains” focuses on the snare drum as fulcrum; Lopez uses the drum as a pivot, volleying kick and floor tom beats, peppered with vocal grunts that emphasize the free form action. At nearly nine minutes, the gurgling, percolating energy of “Climbing” also uses the snare, yet now without its wires, as a warm-toned foundation to catch and release a bitstream of rhythmic ideas and motifs. All in all, Lopez’ new album release is a worthy object listen of exploratory, even intimate, solo-drum work.

For more info visit jasminmus.com, ictusrecords.com and rogueart.com



Ceiba
Simon Moullier (s/r)
 by Tom Greenland

New York City seems to be experiencing a renaissance of young jazz vibraphonists with artists such as Sasha Berliner, Patricia Brennan, Joel Ross and Yuhan Su expanding and expounding on the instrument’s technical and expressive capabilities. France-born Simon Moullier is part and parcel of this rebirth, with a new release (his sixth as leader) and a deservedly growing buzz around his talent.

Titled *Ceiba*, the album is the third recorded with his working quartet: Lex Korten (piano), Rick Rosato (bass) and Jongkuk “JK” Kim (drums). Inspired by the giant pantropical Ceiba trees, known for prominent buttress roots and towering canopies, and often associated with spiritual powers, Moullier’s music embodies the same: revealing its roots even as it indicates where new growth is occurring. On “Mr. Hutch”, inspired by Bobby Hutcherson’s “Herzog”, we recognize the fast, light swing of its namesake; on “Iron Giant”, the syncopations of a jazz waltz; on “Low Blues”, an extended, pan-tonal blues form—all of these exposing prominent roots. Yet the sound is fresh, free of cliché, showing new growth in its unique rhythms, harmonies and melodic phrasing. Moullier’s compositions often toggle between familiar resting chords and less familiar, often curious, tension chords.

Ceiba’s floating canopy is represented almost everywhere else in the urgent yet ethereal quality of the playing. The leader’s vibraphone, recorded with

a wet, echoey tone panned across the stereo field, becomes an integral part of the soundscape. Korten is right in there with him, covering the same range, the two spliced together and synchronized like a four-armed Hindu deity. Both bring an ecstatic quality to their performances, especially on the title cut, “Baïão”, “Low Blues” and “Apollo”, where at times notes stream out so fast and fluent they lose their individual character and are instead heard as grand gestures, recognizable only at the peaks or valleys of their contour lines. On “Fuji” and “Baïão”, the considerable rhythmic drive of the quartet is amped up at least another notch by the presence of guest percussionist Keita Ogawa (congas, frame drums and other implements). To leaven all this intensity, “Lotus Pt. 2”, “Ancient Ones”, “Intro” (a solo piano interlude) and “Voices of the Wind”, offer moments of respite and relaxation.

Moullier and company offer exciting and inspired music—a worthy constituent of and addition to the current resurgence of jazz vibraphone.

For more info visit simonmoullier.com. Moullier is at *The Jazz Gallery Aug. 8 (with The Jazz Gallery All-Stars)* and *Bar Aida (Larchmont, NY) Aug. 20 (with Jakob Dreyer)*. See *Calendar* and *100 Miles Out*.



Tether
Alden Hellmuth (Leiter)
 by Kurt Gottschalk

No one becomes an overnight sensation overnight, but saxophonist Alden Hellmuth hit hard in 2024,

receiving a Herb Alpert Young Jazz Composer Award and winning the German Jazz Prize for Debut Album of the Year International for her well-titled album *Good Intentions*. Alongside those intentions, Hellmuth has big ambitions. For *Tether*, her second release as a leader, she cites influences from jazz icons Anthony Braxton and John Coltrane and the hard-edged trio Punkt.Vrt.Plastik (Kaja Draksler, Petter Eldh and Christian Lillinger), eclectic rockers Deerhoof and manic Japanese punks Otoboke Beaver. Those are a lot of directions to travel, but *Tether* is a wide-ranging record.

Two things quickly stand out across this album’s eight tracks: the presence of the playing and the cohesion of the whole. Released on LP or download by the Berlin-based Leiter (the label co-founded by keyboardist-producer Nils Frahm) the set features Hellmuth’s alto against drummer Justin Brown (who has worked with Ambrose Akinmusire, Terence Blanchard and the exploratory R&B singer Bilal) and a pair of bassists—Logan Kane and Miller Wrenn—who occupy very different places in the stereo field and in register, never muddying the mix. Pianist Paul Cornish and trumpeter Yakiv Tsvietinskyi flesh out a few tracks and haana lee’s sound design, effects and processing provide occasional psychedelic swirls and ghost dimensions—elevating without obstructing.

The album opens with the sweet, melody-driven “Microfictions” but quickly morphs with the wonderfully geometric “Fake(rs)”. “Supply Chain” works in fluid layers of unison and counterpoint through Brown’s tight propulsion, and “Witness” is dreamily discordant. Even at its furthest reaches—like the punk-informed closer “Face the Wall”—Hellmuth works her quartet like a jazz band. It’s a simple theme and simpler rhythm, but approached as head and solos. Elsewhere, she shows a keen, post-bop sensibility, as on “Satellite (K)”, based on Coltrane’s “Satellite”, which itself is a reworking of the standard “How High the Moon”.

Tether trades on multiple directions brought into cohesion: multiple inspirations tethered into a single

sensibility. A native of Hartford, CT (and proponent of that city's famed saxophonist Jackie McLean), Hellmuth cut her teeth in LA before relocating to NYC, where she's been building a relationship with the ever-thoughtful pianist Sylvie Courvoisier. It's a good place for her to land, at least for the moment.

For more info visit leiter-verlag.com. Hellmuth is at The Jazz Gallery Aug. 13 (with Sylvie Courvoisier) and Aug. 19 (with Joel Ross), as well as Close Up Aug. 19 (as leader). See Calendar.



REX
Christopher Hoffman (Out Of Your Head)
by Jeff Cebulski

In 2023, cellist Christopher Hoffman, whose recorded output includes a longtime membership in Henry Threadgill's Zooid quintet and his vigorous, urbane albums as a leader, decided to move his family from Brooklyn to somewhere further north, away from the city. While looking for properties, Hoffman was introduced to the bucolic estate of the late Rex Brasher, considered by many to be the premier painter of birds, having created over 1,200 watercolor images and 88,000 hand-painted prints that comprise 100 sets of a 12-volume printed collection. Concurrent to the domestic change, with Threadgill's encouragement, Hoffman wrote and performed his first solo excursion for Tomeka Reid's String Summit in Chicago. The conjunction of encouragement, environment and imagination has culminated in his first solo recording, *REX*, a "conversation," in Hoffman's words, "with Brasher's world...where place and memory continue to shape one another."

The album's 13 selections were written and recorded on site, using the cello as the only creative mechanism, rather than his usual piano. The music is inspired by art, surroundings, personal loss, tributes to members of Brasher's family and reactions to Brasher's book of poems and musings, *Spindrift*. Many of the pieces are double-tracked combinations of acoustic and electric cello, meant to be continually improvised in live performance. Once the listener becomes acquainted with the album's background, Hoffman's music takes on deeper connotations. The opener "Snow Owls", based on the first Brasher image Hoffman encountered, has a dramatic edge representing a breakthrough for the cellist. "Swallowtail Kite", the image of which adorns the album cover, pairs a loping plucked-note acoustic intro with another such melodic statement on electric cello, meant to represent a weaving road through the property. The short piece is attached to "Steer Home", where the electric cello turns reverberant and mechanically angular in anticipation and longing for a return to domesticity, perhaps a mirror to Hoffman's soul. A similar echo-affected approach dominates "Buffalo Mountain", perhaps emphasizing the appearance and presence of the summit that looms over the property. "Heavy" is an exquisite, in-tandem paean to an old friend who passed away. "Sabateur" opens with a thick, death metal-ish bass line, over which Hoffman places a catchy, melodic line.

Throughout *REX*, Hoffman's acoustic and electric reflections uncannily blend, forming a

naturalistic, two-cello narrative of two artists, a shared habitat and mutual experience.

For more info visit outofyourheadrecords.com. Hoffman is at Sisters Aug. 4 and Barbés Aug. 11 (both with Kenny Warren's Sweet World). See Calendar.



Klang
Teiku (Gingko)
by Ariella Stok

While Passover is my favorite Jewish holiday, it's because of the food—chopped liver, charoset, brisket—not the music: for most American Jews, standardized, sung by rote, banged out on tables. Teiku's premise is that the songs once were as personal as a family's accent. *Klang*, the group's second album, makes the case six times over.

The band began with a coincidence: Chicago pianist Josh Harlow and Detroit drummer Jonathan Barahal both grew up singing Passover melodies each believed existed nowhere outside their own families, uniquely and privately quirky. Then they met and learned otherwise. The tunes actually trace back to ancestral villages in the Pale of Settlement—proscribed lands, a vast territory and ghetto for Jews, created by the Russian Empire in 1791 under the reign of Empress Catherine the Great. After Teiku's self-titled 2024 debut, others with their own family melodies began getting in touch, and the project turned partly ethnomusicological: documenting, transcribing and translating Hebrew and Yiddish sources, including the *Musikalischer Pinkes*, the 1927 anthology of Jewish folk melody.

Five of the album's six tracks set the same liturgical text, "Ki Lo Naeh", a medieval hymn with singular family melodies—none sounds like another. The Krumholz version opens the record, festive and bright. The Fendrick is a study in texture—ringing bells, scraped and pulled strings, electronic burble—until a chanted Hebrew voice surfaces through it. The Chasman melody of "Khasul Seydur Peysakh", the album's one outlier text, broods like an Albert Ayler anthem. Harlow moves to Rhodes for the Shlita version, which chimes toward funk, and stays there for the Gerster, all noir languor under Jason Stein's bass clarinet. Stein (Natural Information Society) is the band's portal: stating a melody, he transports you to the shtetl; pushing the timbre, he puts you at the music's outer edge, as on the closer, "Odir Bimlikhe (Lunski melody)", which opens into free improvisation.

Last month at Nublu (Jul. 1), the band dedicated the set to the people of Palestine—noting the shared liberation theme of Passover and creative music—and treated each melody as a starting point. Barahal triggered electronics from a pedalboard beside his kit, his light touch on drums lending fluidity; Harlow's Rhodes swirled above; the great bassist Jaribu Shahid, a mentor to both leaders via the Art Ensemble of Chicago and Sun Ra Arkestra, anchored everything; Stein, front and center, supplied the fire. These musicians seem to be getting something extra from this band: a route into their own histories. Also, their mothers come to the shows (Stein's was there!).

For more info visit
gingkorecords.bandcamp.com/album/klang



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**Dear Mr. Bennett
PS Mr. Bennett
John Pizzarelli (Green Hill)
by George Kanzler**

While the album *Dear Mr. Bennett* has been out for a few months, guitarist-singer John Pizzarelli has just added the EP *PS Mr. Bennett*, with five more tracks celebrating the music of Tony Bennett (1926-2023) in commemoration of the seminal jazz-pop singer's centennial. The recordings also celebrate the disappearing tradition of the singer-instrumentalist jazz trio that Pizzarelli is an exemplar of.

Famously popularized by Nat King Cole and more recently Diana Krall, here Pizzarelli celebrates that same piano, guitar and bass trio format. And like Cole's, this trio features an exceptional pianist, Isaiah J. Thompson, as well as topnotch bassist Mike Karn. The music covers a wide range of Bennett's career, from his earliest big hits to his iconic signature songs. But Pizzarelli and Bennett differ as singers: akin to boxing, they are like Sugar Ray Robinson (Pizzarelli) opposed to Rocky Graziano; or, in dancing, Fred Astaire opposed to Gene Kelly (Bennett). Bennett was dramatic, almost operatic, while Pizzarelli is breezy, almost vocally diffident at times. That said, Pizzarelli honors Bennett well, even singing many of the songs largely over piano accompaniment, as the honoree did.

The *Dear Mr. Bennett* album covers many of his career highlights, from the singer's first number one hit song, "Because of You" (1951), to his most iconic signature song, "I Left My Heart in San Francisco", which stayed on the Billboard album charts for almost three full years. And Bennett's famous collaborations with pianist Bill Evans are fondly remembered with Evans' own "Waltz for Debby", presented solo by Pizzarelli, singing with his own guitar; and "Young and Foolish", sung over piano and bass. The album also features a tour-de-force for the trio in Duke Ellington's 1931 toe-tapper, "It Don't Mean a Thing (If It Ain't Got That Swing)", with Pizzarelli's scatting along to his guitar solos and trading with Thompson's swinging fours. Also featured are a quartet of Cy Coleman-Carolyn Leigh songs. Not to miss is Bennett's tango hit, "The Boulevard of Broken Dreams".

Duke Ellington, an idol of Bennett, who mentored the young singer and encouraged his painting talents, shows up again on *PS Mr. Bennett*, with "In My Solitude", Pizzarelli incorporating stop-time breaks into it. The EP also features Bennett's rare, self-penned hit, "Making That Love Scene", as well as the title song from his 1963 hit album *I Wanna Be Around*, penned by Johnny Mercer expressly for Bennett. The EP closes with Pizzarelli's guitar in an instrumental of "We'll Be Together Again", coupled with a vocal of "The Touch of Your Lips", adding Karn's bass.

For more info visit greenhillmusic.com. The albums release concert is at Birdland Aug. 4-8. See Calendar.



**Alone Together
Louis Stewart/Brian Dunning (Livia)
by Ken Dryden**

Irish guitarist Louis Stewart (1944-2016) is an overlooked artist among US jazz fans, simply because he did most of his performing and recording in the UK. But during his long career, Stewart (whose ten-year deathaversary is this month) made many important recordings as a leader, along with being a sideman for such names as Benny Goodman, Clark Terry, George Shearing and Ronnie Scott. This live concert duo, with flute player (and fellow Irishman) Brian Dunning, recorded in 1979 at Dublin's Peacock Theatre, showcases their incredible chops, deep knowledge of a wide range of music and their ability to anticipate each other's path on the bandstand.

The set list is a blend of standards, bossa nova and classic jazz tunes. Although guitar-flute duos are rarely heard in jazz, their mastery of this instrumentation reveals the freedom available without having additional players. Stewart is hardly playing background to Dunning's inspired improvisations, as his lines are just as unpredictable, starting with a dazzling rendition of the chestnut "There Will Never Be Another You". Their lyrical, lighthearted exploration of Chick Corea's "Windows" suggests a sunny spring day with birds singing. Their improvised "Definitely Doctored" gets its name from having part of its introduction edited out during production, though the communication is so tight it actually gives the impression of being a composed work. Joe Henderson's "Inner Urge" is a favorite of saxophonists, and here Stewart and Dunning reshape the piece to fit their approach without losing any of its furious sound, as they negotiate its many twists with some of this album's most dazzling playing.

"Alone Together" has long been a favorite standard of jazz instrumentalists; Stewart sets it up with a long introduction before Dunning joins him, breaking new ground versus simply rehashing more familiar approaches. Even a demanding song like Charlie Parker's rapid-fire "Donna Lee", a contrafact of "(Back Home Again in) Indiana", presents little challenge to the two masters who work in playful quotes as they go. The two studio bonus tracks are also enjoyable. The offbeat setting of "Someday My Prince Will Come" plays around the edges of its theme, emphasizing the joy within this standard, while their spirited rendition of Wes Montgomery's "West Coast Blues" adds an unnamed bassist.

The revival of the Livia record label has given jazz guitar fans another opportunity to learn more about Louis Stewart. This is but one of his numerous and memorable sessions, which the Irish label has released.

For more info visit liviarecords.com



**Organ Monk Sings (Introducing Ms. Raina)
Gregory Lewis (Sunnyside)
by John Pietaro**

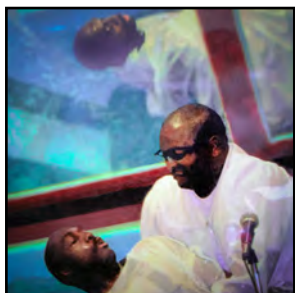
Gregory Lewis developed the *nom de bop* "Organ Monk" as a mission to prove just how hip the work of the great jazz conceptualist could sound on a Hammond organ. Thelonious Monk, born of the same movement that begat Charlie Parker, Dizzy Gillespie and Max Roach, looked beyond the advancements of modern jazz toward a modernist jazz previously unimagined: he foresaw abstract expressionism in the music decades before Ornette Coleman's 5-Spot premier. And his compositions, in Lewis' hands, ring authentically as the advanced harmonies become sonic alarm bells over thrashing basslines and crashing melodic weaponry. With the addition of vocalist Raina Welch, Lewis and company beautifully capture even the unsung, painfully beautiful qualities inherent in anything Monk put to manuscript paper.

One of Monk's most perfect ballads, "Ruby, My Dear" features a vocal melody reminiscent of Betty Carter. Lewis' Hammond playing is at a whisper, and Jerry Weldon's tenor floats just overhead. This is an utterly classic rendition of a classic. And this perhaps goes double for "Round Midnight", the effect of which is a late-night session back when after-hours clubs were essential to the city and the music's growth. Welch's full, evocative, emotive alto brings something very special to this standard. She appears to conjure Carmen McRae with echoes of Sarah Vaughan through each melodic turn, calling on the darkness in that once smoke-filled lounge. And Lewis' breathless solo midway through exudes brilliance, mastery that exposes the weaknesses in far too many who've come before him. This band swings and soars too, with drummer Nasheet Waits' dance over skins and cymbal-driving with his unique command and, as needed, absolute discipline. "Well, You Needn't" is another highlight, its clipped midtempo groove, its swinging vocal, and an all too brief solo by Weldon (his cool, light tone seems inspired by Lester Young, who, too, foresaw the music's next phase). "Straight, No Chaser" is another memorable version of the tune, with Welch managing to breathe even as she sings through the rapid-fire lyric *à la* Annie Ross. The instrumental



"Off Minor" features Waits' melodic drumming, and his traded 8s in "Rhythm-a-Ning", coming off a brisk uptempo Welch vocal, carries the ears directly to the Minton's Playhouse of an earlier, now lost day.

For more info visit sunnysiderecords.com. Lewis is at DADA Aug. 8, Hudson River Park Aug. 15 (part of Blues BBQ Festival), Midnight Blue Aug. 22, Arthur's Tavern Aug. 31, and American Legion Post 398 Sundays (with Harlem Groove Band). See Calendar.



(Beautifulism) Sweet Surrender
Marquis Hill
(Black Unlimited Music Group/Big Shoulders)
by Andrew Schinder

Trumpeter Marquis Hill surveys many facets of the jazz idiom with his new EP, *(Beautifulism) Sweet Surrender*, a study of his explorations in straight-head jazz, hip-hop, R&B, soul and gospel. Despite the relative brevity of the EP, it still seamlessly blends all of this musical diversity into the release.

Here Hill surrounds himself with fellow iconoclastic Chicagoans: Junius Paul (bass) and Makaya McCraven (drums), plus Marcus Gilmore as well as Juan Pastor and Justin Brown (and, on one track, Hill himself) taking turns on percussion. Paul holds it down on every track, with a variety of guest stars making appearances. The downside to the scale and musical range of the release is that it, ironically, has the effect of diminishing the showcase of Hill's own talents on the horn. Thus, listeners looking for a standard jazz release where leaders demonstrate instrumental virtuosity over, or with, a "backing" group, may want to look elsewhere for more suitable Hill showcases (of which there are many, dating back to his 2011 leader debut). This EP is nonetheless an exciting expression of jazz and jazz-adjacent, musical forward-thinking and represents another facet of Hill's talent and concept.

Young alto star Immanuel Wilkins and vocalist Amyna Love take the lead on "Water (Feelings, Emotions)", with Gilmore and Paul providing heavy rhythm. Love emotes beautifully, harmonizing with backup vocalist Manessah. Wilkins takes a more restrained approach, downplaying his typical saxophonic acrobatics, with a Wilkins/Hill duet emphasizing soul over technique. The title track is an affecting, expressive R&B ballad featuring Atlanta-based vocalist Zacchaeus Paul, harmonizing with Manessah's backup vocals. This selection is mostly electronics-based, with the leader pulling triple duty on trumpet, keys and percussion (Pastor contributes percussion, with Matt Gold on guitar). The purely instrumental "Blues" is based on a killer, overdubbed guitar blues riff provided by Gold; Hill's studio-manipulated trumpet takes the place of any vocals. The twin tracks "Free #1A" and "Free #1B" have Hill playing in his hip-hop sandbox. Authoritative, Queens-based, jazz-inspired rapper Kumbaya takes the mic on the former track, and she is commanding and imposing. On the latter, Cisco Swank has a more laid-back yet still commanding delivery, with Hill providing strong brass interludes between verses.

For more info visit marquishill.com. Hill is at Village Vanguard Aug. 1 (with Makaya McCraven) and Marcus Garvey Park Aug. 28 (part of Charlie Parker Jazz Festival, presented by Summerstage). See Calendar.

DROP THE NEEDLE



The Complete 'Round About Midnight
at the Café Bohemia
Kenny Dorham (Blue Note Tone Poet)
by Tom Greenland

McKinley Howard (aka Kenny) Dorham's classic *The Complete 'Round About Midnight at the Café Bohemia* sessions is now available for the first time as a 3-LP, all-analog, 180g high-grade vinyl edition on Blue Note's Tone Poet series, pressed directly from recording engineer Rudy Van Gelder's original on-site masters. A 2-CD set of this historic night was released in 2002, but vinylphiles wanting the whole shebang were previously obliged to locate used copies of each of the three volumes, the second and third only available on a 1984 Japanese release. But this music, recorded live over four sets 70 years ago on May 31, 1956, in the basement of 15 Barrow St., is a vital time capsule documenting the tentative flowering of what would later be codified as hard bop.

As a trumpeter-composer-arranger, Dorham (born 102 years ago this month) was always more of a musicians' musician than a popular favorite. He'd worked in Dizzy Gillespie and Charlie Parker's bands and was a founding member of Art Blakey's Jazz Messengers, soon to get the call to replace the late Clifford Brown in Max Roach's group. Here, he was in between jobs, and this was a chance to show his stuff as a leader. He brought his working band—J.R. Monterose (tenor), Bobby Timmons (piano), Sam Jones (bass), Arthur Edgehill (drums) and special guest Kenny Burrell (guitar). It was the second live recording

ever made at the venue (after Blakey's in November 1955), but Van Gelder's precocious skill makes you feel like you're seated at a stage-side table. Dorham, highly adept, artful, yet never a show-off, prepared what was an appealing selection and sequencing of repertoire, enhanced by light but effective arrangements to preserve variety and spontaneity.

There are up-tempo burners: "Monaco", "Mexico City" (a contrafact of Bud Powell's "Tempus Fugue-it"), "Hill's Edge" (a contrafact of "Tune Up", attributed to Miles Davis) and Thelonious Monk's "The Theme" (here titled "N.Y. Theme" and attributed to Dorham). There are blues: Dorham's "K.D.'s Blues" and "Riffin'", and "Royal Roost" (aka "Tenor Madness", originally composed by Kenny Clarke and Fats Navarro)—all of which are played in extended takes that give Dorham, Monterose, Timmons and Burrell the space and time to exhibit the full extent of their imaginations. There are also standards: "'Round About Midnight", "A Night in Tunisia", "Autumn in New York", "Who Cares?" and "My Heart Stood Still". Alternate takes of four tunes allow close listeners to trace subtle differences in the improvisational strategies.

Dorham's playing should come as a rediscovery. Monterose will be a revelation for those who haven't heard him before: an overlooked jazzman deserving wider recognition (a year after this recording he made his eponymously-titled leader debut on Blue Note, a quintet with Ira Sullivan, Horace Silver, Wilbur Ware and Philly Joe Jones). Timmons, making his recording debut here, shows signs of inchoate mastery. Burrell, the surviving member of this group, scuffles with precipitous tempos and overcomes technical limitations to emerge triumphant. What delights is the overall "listenability" of this music: it's of its moment, in search of its own voice and style, newly discovering itself.

For more info visit store.bluenote.com. The second annual Kenny Dorham Festival is at Dizzy's Club Aug. 31. See Calendar.



Took So Long
Nat Adderley Jr. (NAJ)
by Scott Yanow

The answer to this album's title is: "It sure did!" After a full career in music, Nat Adderley Jr., at 70, has finally recorded his first jazz album as a leader. The pianist-keyboardist is the son of cornetist Nat Adderley Sr. and the nephew of altoist Julian "Cannonball" Adderley. While he was a guest on a few of his famous relatives' records during 1970-76, it was mostly as a singer. He did appear as a jazz keyboardist on a few albums through the years by Dwight Andrews, Gloria Lynne and Jay Hoggard, but he has spent most of his career playing R&B and pop music, including with Luther Vandross from 1981-2003.

Nat Adderley Jr.'s credible jazz playing on *Took So Long* is a bit of a revelation. Sticking to acoustic piano, he sounds like a veteran, modern mainstream player who has been performing in jazz trios for years, rather

than someone who is merely moonlighting. Clearly, this is his background even though it has often been hidden during the past half-century. The pianist heads a trio that has either Belden Bullock or Chris Berger (bass) and Tommy Campbell, Vince Ector, Dwayne "Cook" Broadnax or Steve Johns (drums). Regardless of the personnel in accompaniment, the rhythm section is tastefully supportive and swinging throughout.

While a few numbers are a touch funky, such as "People Make The World Go Round", "Superstar" and "You Make Me Feel Like a Natural Woman", the performances are mostly straight ahead and creative within a vintage style. In addition to the pianist's thoughtful playing on his original title cut, the trio performs Stevie Wonder's "You and I", which swings well, "Invitation", Dizzy Gillespie's "Con Alma", a particularly rewarding rendition of "On Green Dolphin Street", a sensitive "You Don't Know What Love Is" and "Old Devil Moon". Also included is a warm vocal by Alana Adderley (the pianist's daughter) on "Don't Explain".

While it is true that it "took so long" for Nat Adderley Jr. to get around to leading a jazz album, hopefully his sophomore effort and additional future ones will follow before too much more time passes.

For more info visit natadderleyjr.com. Adderley Jr. is at Marcus Garvey Park Aug. 29 (part of Charlie Parker Jazz Festival, presented by Summerstage). See Calendar.



Hercules
Mátyás Bartha Trio (featuring Scott Robinson)
(Bartha)
by Terrell K. Holmes

Hungarian pianist Mátyás Bartha strikes international gold with his new album, *Hercules*. With American Danny Ziemann (bass), Austrian Christian Salfellner (drums) and another American in Scott Robinson (tenor), the quartet plays a selection of standards, show tunes and originals that vibrantly celebrate the hard bop tradition.

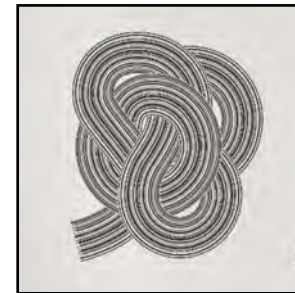
The leader's "You Dig", a tune inspired by a phrase said often by the late trumpeter Jim Rotondi, opens the album. The warm tonality of Robinson's midrange tenor defines confidence and sophistication, while Bartha's deft, crisp solo shows how quick he is on his harmonic feet. There's a downshift to a lilting arrangement of "I Concentrate on You" (Cole Porter) whose vibe recalls drummer Vernel Fournier's patented beat on Ahmad Jamal's classic version of "Poinciana" (Nat Simon, Buddy Bernier). Robinson expertly navigates his instrument with voices approximating that of a singer. His rapid-fire survey of the horn's range, from high-pitched cries to guttural growls mirrors the deepest emotions of the most impassioned vocalist. Ziemann

and Salfellner, a propulsion duo throughout, are at their best on "A Lot of Living to Do" (from the musical *Bye Bye Birdie*). Bartha swings ferociously, building complex chord structures at breakneck speed without a single misstep.

On "Stairway to the Stars" (by Matty Malneck and Frank Signorelli), Salfellner's brushes and Ziemann's reflective pizzicato complement Robinson, who, with an economy of notes and some well-timed key changes, provides a prime example of how to play a ballad. Bartha's sleek title track sounds like it has strands of "Caravan" (Juan Tizol) and Dizzy Gillespie's "A Night in Tunisia" in its double helix, which underscores this album's bop pedigree. "(I'm Afraid) The Masquerade Is Over" (Allie Wrubel) is usually played at heartache tempo but this arrangement is a joyous, foot-tapping workout, a celebration of freedom rather than a torch song of regret. The quartet's take on "Portions" (Thad Jones) is pitch perfect, with excellent playing all around and a surprising stride piano segment. The album closes on an optimistic note with Charles Stouse's "Tomorrow" (from *Annie*), a pleasing ending to a work of impressive depth, range and color.

Bartha and the quartet bring it on in *Hercules*, and if jazz fans are lucky this group will be prominent on the scene for many years, particularly with their special guest, Scott Robinson (who, on another recent recording with this exact group, *Call of the Taragato*, plays tárogató, the traditional woodwind instrument native to the pianist's country).

For more info visit matyasbartha.com. Robinson's *Call of the Taragato* is at Smalls Aug. 14-15 (with Mátyás Bartha). Robinson is also at Ear Inn Aug. 23 (with Jon-Erik Kellso's EarRegulars) and Zinc Bar Aug. 26 (with Kelly Green). See Calendar.



BaRcoDe
Ben Wendel (Edition)
by Ken Waxman

As a musician usually involved in more mainstream and contemporary projects, on *BaRcoDe*, Ben Wendel frames his tenor and EWI within the distinctive sustain and reverberations from four vibraphones and affiliated instruments. The Canada-born, Brooklyn-based Wendel, also a producer, has worked with just about everyone from Gerald Clayton to Snoop Dogg and is a founding member of Kneebody. Here he expands his purview by interaction with Patricia Brennan (vibraphone, EFX), Simon Moullier (vibraphone, chromatic balafon, EFX), Joel Ross (vibraphone, marimba) and Juan Diego Villalobos (vibraphone, electric marimba, percussion, EFX). All bandleaders in their own right, Brennan has also recorded with Alan Braufman; Moullier with Terri Lyne Carrington; Ross with Makaya McCraven; and Villalobos with the Caracas Trio.

Hovering in the background, EFX oscillations add rippling textures to the six tracks. More crucially, the restrained hollow gourd-like resonations sometimes projected from the marimba and balafon, moderate the electric instruments' harshness and intensify the balladic consistency of the tunes. Reflecting the

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RAMON LOPEZ

RAMON LOPEZ

With the ten pieces, Lopez cuts loose with evident technical skill, savvy restraint and unbridled glee...All in all, 40 Springs in Paris is a worthy object listen of exploratory, even intimate, solo-drum work.

– Daniel A. Brown (*The New York City Jazz Record*)

40 SPRINGS IN PARIS

Ramon Lopez is one of the most respected European artists in contemporary jazz, having recorded over 150 albums and participated in concerts and festivals all over the world with some of the most influential and innovative representatives of the jazz world, including Mark Feldman, Satoko Fujii, Barry Guy and Joachim Kühn.

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backgrounds of Villalobos and Brennan as well, the occasional Latin-directed percussive motifs create unique timbres when coupled with mallet bounces and gentling pings from the acoustic instruments. But most of the time, except for the occasional swift pop or multi-mallet metal bar stress, the idiophone emphasis is on maintaining a serene and stable narrative. That leaves Wendel to bring discordant reed stretches, strains and smears to the tracks, all of which but one (Antônio Carlos Jobim's "Olha Maria") are his compositions. The contrasts between hard-reed techniques and softer interpretation are most rewarding on languid tunes such as "Olha Maria". However, even when the saxophonist's split tones, segmented squeaks and refracted snarls intensify on more invigorating pieces such as "Birds Ascend", the addition of chiming vibes patterns and concentrated idiophone pressure cement the narrative flow.

BaRcoDe is definitely a notable musical departure for Wendel and demonstrates that he can loosen his playing in some fashion. For those who overlook the mettle created by the metal from the other instruments, the disc will sound like a pleasant diversion. Once attempted in this fashion however, it appears as if Wendel could go further in this new direction. Probably he should also consider a heightened and more energetic future revisit of this configuration.

For more info visit editionrecords.com/artists/ben-wendel. Wendel is at Madison Square Park Aug. 7 (part of NoMad Jazz Festival). See Calendar.



Alone At Last
Heather Pierson (Vessel Recordings)
by Jason Gross

With an output mostly spanning this millennium, the prolific, award-winning pianist-singer-composer and poet, Heather Pierson, has a resume that would bedevil a fiction writer. Raised on rock and classical music, Pierson started prog-rock and country bands before moving onto a *capella* and new-age ensembles, and later she had a folk hit and COVID-19 era viral novelty hit. Settled for now with a jazz trio, she's taken another stylistic turn on her first venture into ragtime music via a self-released album of nine originals, inspired in part by Scott Joplin.

Performed almost entirely as solo piano, Pierson picks up on the jaunty spirit of this joyful early music, creating evocative tunes mined from rich sources, including travelogues. "Happenin' Rag" opens the album with two different strains of melody, a middle habanera section and then two more forms at the end in different keys. "Old Dime Box" was inspired by an East Texas community visit and does have a bit of an old West feel to it. The lovely, short vignette "Beulah in Her Chair" is an ode to Pierson's grandmother wherein you can almost imagine her swinging away in her rocker. Inspired by another trip, to Washington state, "Stacks of Apples" has a New Orleans strut to it and like the opener, has a habanera section in the middle, leading to a bluesy conclusion. The brief, playful "Devil's Rag" was a self-imposed exercise that Pierson devised to fit in as many tritones (aka "the devil's interval") as she could into one piece. The well-named "Sunny Stroll" does feel like a refreshing walk on a pleasant day, with the pianist taking percussive breaks for emphasis to perhaps stop and smell the roses. Centered around

two types of feathered creatures (Pierson is a birder), "Catbird & Veery" offers the lithe, fluttery qualities that you'd expect on a bird-watcher's outing. The regal "Popinjay Blues", the only vocal on the album, humorously tells the tale of a bird-like chatterbox of the male species. The title track provides a wistful ending: "Alone At Last" seeks and finds peace.

Though the album is a brief 24 minutes, Pierson is thankfully considering a follow-up with more ragtime pieces.

For more info visit heatherpierson.com. The album release concert is at Parker Press Park (Woodbridge, NJ) Aug. 12 (part of Union Jazz Festival, presented by Woodbridge Arts). See 100 Miles Out.



The Longest Way Round
Ben Rosenblum Nebula Project (One Trick Dog)
by Sarah "Flake" Grosser

To quote James Joyce's *Ulysses*: "[The] longest way round is the shortest way home." For NYC-based pianist-accordionist Ben Rosenblum, this literary reference is both a mission statement and a record summary. Regarding his new album, Rosenblum has spoken about his extensive travels as a touring musician: "I find that no matter what world music forms I'm drawing from, I always come back to these musical foundations that are intrinsically, inescapably me."

The Longest Way Round, Rosenblum's third album with his Nebula Project sextet, is sonically more adventurous than his previous endeavors: 2020's *Kites and Strings* and 2023's *A Thousand Pebbles*. Here with Wayne Tucker (trumpet), Jasper Dutz (soprano, alto, clarinet, bass clarinet, flute), Rafael Rosa (guitar), Marty Jaffe (bass) and Ben Zweig (drums, percussion), plus guest percussionists Brad Dutz and Gustavo Di Dalva, the leader leans even further into his eclecticism, drawing inspiration from a potpourri of international resources—from Dominican merengue and West African and Caribbean rhythms to Irish folk music, neo-soul, J-pop and hard bop, among other traditions.

What binds Rosenblum's maximalist concept together is an uncanny ability to weave each cultural influence into an overall cohesive collection. Whether reel ("Sheridan's Reel") or reggae ("Blue Water"), he handles each inspiration with both respect and tact, and his scores find them a natural-sounding home. On paper these wild combinations might seem somewhat ambitious, but in practice nothing sounds jarring, or as if it shouldn't be there. The record is indeed focused and, somehow, Rosenblum makes it work. The inclusion of accordion adds a distinctly folksy flair that at any given moment could echo the traditional music of France, Brazil, Ireland and beyond. Save for a couple of ballads ("Scenes Frozen in Time Part 2: Old Friends" and "Last Call"), the mood is mostly upbeat, with an audibly adventurous spirit. These are the musical tales of the places Rosenblum has been, and the characters he has met along the way.

The Longest Way Round is an easy listen that should appeal to lovers of pretty melodies and beautiful musicianship.

For more info visit onetrickdogrecords.com. Rosenblum is at Saint Peter's Church Aug. 2. See Calendar.

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BOXED SET



The Music of Randy Weston
Randy Weston (IN+OUT)
by Fred Bouchard

This year the jazz world has been in the midst of numerous centennial celebrations of past giants of jazz—from Miles Davis, John Coltrane, Ray Brown, Tony Bennett, Lou Donaldson, Jimmy Heath and Toots Thielemans to Randy Weston and Melba Liston. This recently-released 5-LP (or 3-CD) boxed set—comprising five heretofore previously unreleased 1980s dates, ranging from big band and ensemble peppered with piano (and brass) solos to solo piano doubled with an island soul-bro—suitably encapsulates the multifaceted, world-embracing career of pianist Weston, which includes significant spotlight shed on his longtime collaborator, conductor, arranger and earth sister Liston.

Like the music's central force, man-mountain Weston, these sets are earthy, impassioned, rambunctious, challenging, endearingly untethered. He grew from roots in Brooklyn and Jamaica, then spread luxurious branches in Tangier and France, and would travel and play widely throughout US, Europe and North Africa. As musician, composer, activist, griot, ethnomusicologist, Weston followed Louis Armstrong as America's African Jazz Ambassador. Of many notable collaborators in this set (in addition to Liston) are Kingston-born Monty Alexander, the powerhouse pianist and Weston admirer; and producer Jacques Muyal, Moroccan jazz aficionado,

who facilitated Weston's enterprising Tangier night-spot, African Rhythms Club, cheer-led and annotated these dates, and died last January.

The lone ensemble showpiece of the 20-man studio date at the Brooklyn Academy of Music is the opening, concert-length, 17-minute "African Sunrise". Following fanfares, a leisurely montuno kicks off a five-stave chart, and Benny Powell states the noble trombone melody. After Weston's statement and solid solos by Johnny Coles (trumpet) and Norris Turney (alto), hearty full ensemble choruses rock under the rollicking pianist, pinging Sam Kelly bongos and fanfares. "The Last Day" unveils a rare, if brief, formal aria for soprano voice: here a vibrato-endowed Shirley Steward-Farmer. The bandleader wrote musical portraits of most of his family members: here he and Liston sketch his mother "Vivian" in warm romantic tones, with bold if echoey ensemble lines backing Harold Vick (tenor). But after Big Black's clacker triplets, taut 8-bar piano vamp, and rousing ensemble, "Blue Moses" fades out abruptly into tentative, if lively, patched-in duos of Weston with the alto saxophone of Talib Kibwe (aka T.K. Blue).

From Montreux 1985, Weston fields a truly dynamic nonet, with Liston charts interleaved with power piano. Juxtaposing trombonists, mellow veteran Powell with sly avant-gardist George Lewis, exemplifies the arranger's contention to showcase old vs. new. Lead-off monsta' jam "African Cookbook" rolls out lean solos larded with arched sectional riffing: Sahib Shihab's burly baritone preaches, Lewis' manic trombone bruises and Kibwe's alto pleads as Weston pounds and horns wail. But Bennys take all: Benny Bailey's trumpet keens while Powell's trombone spans from tuba depths to euphonium rants. Once the pianist and bassist Wilbur Little wind it down, the crowd—and posterity—go wild. Signature favorite "Hi Fly" starts leisurely, picks up steam with blistering baritone, soothes with honeyed Powell; the horns trade fours with drummer Clyde Lucas, and the pianist waltzes out the coda. Weston, in a typical

piano double portrait, meditates on heroes: "Blues for Strayhorn/Portrait of F.E. Weston" is dedicated to, respectively, Ellington's right/left hand composer Billy Strayhorn and Weston's wryly influential father. A lean nonet version of "African Sunrise" still rips fanfare cadenzas (Powell, Bailey) fore and aft, packs ace solos and drum duels. "Congolese Children" is a music-box pic of kids grinning arms-wide. "C-Jam Blues", Ellington's foot-stomping hand-clapper, wraps it, as Weston shares the stool with conductor-composer Hale Smith for a four-hand, no-slouch, scattin' sit-in. A celebration for the ages.

In July 1988 at three Euro-festivals, we hear the best of second-set Weston/Alexander duets, lightly juiced by drummers. "Hi Fly" comes in two stretch versions: companionably easy-going at Montreux, they double-time half-way, exercising maxi-ESP, with space-age codas; while at Zaragoza they stomp firmly on a lazy, late-night indigo groove. Back at Montreux, "Blue Moses" lopes like a camel train along Sahel wadis, but at Ramatuelle, hand-claps propel full-pedal, carillon bell-tolling, treble tripletting and light derring-do with congas (cowbells, African percussion) by Ghanaian Eric Asanté, plus steady bongos by Jamaican Bobby Thomas. Face-offs between idol and mentee, Weston and Alexander, are congenial, expectedly witty and mutually challenging. The two pianists suss out each other's moves, coordinate lock-hand vamps, alternate trills, arpeggios and overall merry mayhem. "Caravan" salutes Duke via trombonist-composer Juan Tizol; "Blue Monk" tips the funky fez to Thelonious with stop-time, single-note griot tales, and "St. Thomas" nods to Sonny Rollins with a bright island shuffle.

As this set proves at every corner, every encounter with Weston seems to be spiritually momentous.

For more info visit inandout-records.com. The African Rhythms Alumni Quintet (featuring T.K. Blue) celebrates Randy Weston's centennial at Marcus Garvey Park Aug. 14 (presented by Jazzmobile's Summerfest). See Calendar.



For All Your Flowers
Skúli Sverrisson with Bill Frisell (Newvelle)
Quiet Lights (feat. Bill Frisell, Greg Osby)
Florian Arbenz (Hammer)
Have You Heard? The Music of Bill Frisell, Vol. 1
The Westerlies (Westerlies)
by David Cristol

In addition to high-profile, exquisitely-executed but not entirely progressive recordings under his name, everybody's favorite guitarist, Bill Frisell, regularly steps out of his square zone to explore uncharted terrain: on collaborative endeavors such as *Owl Song* with Ambrose Akinmusire, *Breaking the Shell* with Andrew Cyrille and Kit Downes, and as a performer on Henry Threadgill's *Listen Ship* and John Zorn's *Sing Me Now Asleep*. Three further releases of recent vintage showcase the diversity of his non-leader work.

After *Strata* in 2018, *For All Your Flowers* is Frisell's second duo album with Icelandic bassist Skúli Sverrisson, author of all compositions bar one. They're highly compatible with the guitarist's aesthetic leanings, although harder to file under a country-specific genre such as Americana, while still projecting a whiff of rurality, belying a recording at NYC's state-of-the-art EastSide Sound studio. The kindred spirits play

similarly-shaped, sibling instruments, told apart by their range and players' touch on the strings: unwavering, yet intricate for Sverrisson, lithe and subtly lyrical for Frisell, who makes constant yet subdued use of the vibrato. A soloist vs. accompanist approach is eschewed in favor of joint note-knitting and world-building. Melodies are seductive but the overall feel is more apprehensive than serene. The 36-minute album duration makes this music a perfect fit for a vinyl release on upscale label Newvelle, as the last installment of its most recent 5-LP collection, Newvelle Ten.

Basel, Switzerland drummer Florian Arbenz increases the jazz factor with trio offering *Quiet Lights*. Arbenz' compositions (plus a Swiss traditional) explore various rhythms and shapes: ballad, rhumbas, hymn—with a loose enough quality to accommodate the guest player's inventions. The record finds its unity in the noticeable enthusiasm of the protagonists, as well as in the peculiar sounds of the leader's custom-made percussions. The tunes have a narrative aspect, which likely appealed to musical storyteller Frisell. His playing and that of Greg Osby (whose alto and soprano sounds throughout are a thing of wonder) veer into free abstraction at times, yet he always falls back on thematic unisons and lines. Frisell gets down with his bad self on stop-start, bluesy groove "The Barradas Opening", while the album's title tune plunges headfirst into pop-ish waters. Overall this is a constantly engaging release that combines a tendency to sparseness with a wealth of ideas.

The Westerlies, a quartet of two trumpets (Riley Mulherkar and Chloe Rowlands) and two trombones

(Andy Clausen and Addison Maye-Saxon), here perform original compositions by Frisell. During the 2020-2021 pandemic era, the guitarist-composer jotted down musical sketches in a notebook, which he then gifted to the band to freely develop, arrange and put their spin on. Frisell's unmistakable style and ethos translate well to the brass quartet's *Have You Heard? The Music of Bill Frisell, Vol. 1*. The only exception to the pandemic timeline, and penned in 2024, "A Wonderful Day" is as buoyant as its title suggests, and its catchy, upbeat nature must be the reason for its inclusion as the album opener. The variously conceived and shaped songs include a country waltz, both tender and making use of extended techniques with trombone lines sounding eerily close to vocals. "Early Winters" sees the quartet successfully evoking a frosty breeze over snowy hillsides, their playing akin to cinematic sound effects. "Pause" brings Ennio Morricone-like layering and textural triturations to the table. A *Vol. 1* mention logically calls for a second volume, and indeed a follow-up has been officially announced.

For more info visit newvelle-records.com, florianarbenz.com and westerliesmusic.com. Frisell is at Village Vanguard: Aug. 4-9 (with the Andrew Cyrille Quartet), Aug. 11-16 (Bill Frisell Trio) and Aug. 18-23 (Bill Frisell Four). He also plays duo with Ambrose Akinmusire at Baruch Performing Arts Center Aug. 3 (part of NoMad Jazz Festival) and is at Ulster Performing Arts Center (Kingston, NY) Aug. 9 (part of "Celebrating Jack DeJohnette"). The Westerlies are at Shelter Island Friends of Music (Shelter Island, NY) Aug. 26. See Calendar and 100 Miles Out.

(BROOKLYN GUITAR CONTINUED FROM PAGE 12)

tribute also included Harrison, Reid and Rogers, but even these prodigious talents were hard-pressed to match the larger-than-life presence of **Eric Gales**, who, hunched over his Stratocaster, playing left-handed and upside-down, huge hands engulfing its neck, unleashed a torrent of notes and emotion on “Goin’ Down”, then topped himself on “Cause We’ve Ended as Lovers”, finally leading the five other guitarists in a charge over Stevie Wonder’s “Superstition”.

Friday was hard to top, but Saturday offered even more. **Andy McKee**, an acolyte of the Michael Hedges school of acoustic fingerstyle, employed a gorgeous tone and unusual extended techniques, his hands and fingers dancing up, down, over and across the guitar with exquisite choreography. **Greg Koch**, a master chicken-picker, coaxed a plethora of sounds from his Telecaster, including two of the festival’s trickiest licks: a cello-like effect created by rapid rolling of the volume knob, and another executed by dragging his right thumb along a string to emit a series of rising harmonics. **Ally Venable** joined him onstage, trading riffs on Howlin’ Wolf’s “Killing Floor”, then led her own set of rockin’ blues and yet another Hendrix cover with powerful down-stroked phrases, fast strums and gritty vocals.

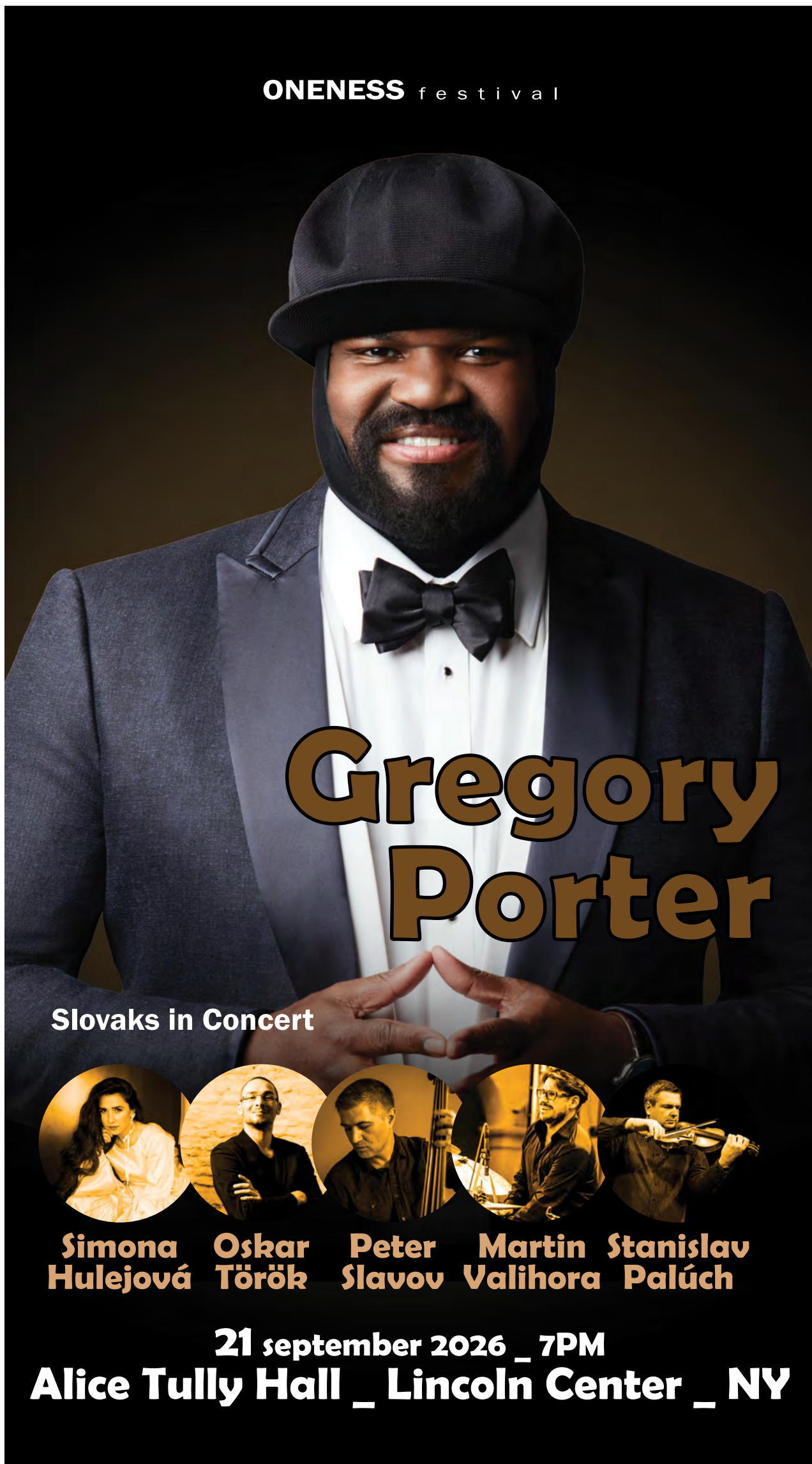
The Stardust Reunion Band presented **Joel Harrison**’s original songs with vocals by Everett Bradley, Nicki Richards and Keith Fluitt, the leader adding tasty touches on slide guitar, and **Nir Felder** a trip-hammer solo on electric. Co-curator **Alex Skolnick**’s set with his trio—Nathan Peck (bass), Matt Zebroski (drums)—was another festival highlight, showcasing his range and versatility as each number (one a fresh take on Aerosmith’s “Dream On”) morphed through a series of mood- and mode-swings, the leader executing astounding passages that belied his calm poise. **Mike Stern**’s set showed, like Scofield, that he’s still (at 73) in the prime of his powers, his damaged but in no way deterred right arm oscillating like a flywheel over rapid runs, yet equally capable of hushing the crowd with sensitive melody readings and tender chording. His guitarist-wife **Leni Stern** also earned house for her on-point soloing.

The next living legend to appear was **Bill Frisell** who, at 75, was the senior member of the septuagenarian squad. Playing a camouflage Telecaster, covering tunes including “I’m an Old Cowhand” and the James Bond theme, John Barry’s “You Only Live Twice”, his trio set was a paragon of space and decorum, though prodded by the time-warping antics of drummer Timothy Angulo. In a sea of shredders, Frisell bucked the tide by making the most of each note, his musical message heard in pregnant silences floating between notes.

The John Scofield tribute showcased a bevy of (mostly) younger talents: de la Rosa, Cardenas, Felder, Gilmore and Hekselman. Each played a Scofield tune alone and/or in duo with another guitarist, backed by Jerome Harris (bass) and Rudy Royston (drums), the latter’s simmering pulse an inspiration to all. Felder’s take on “Camp Out” was a standout. Reid opened his set with “Trouble in Mind”, a testament to the late “Blood” Ulmer, rocked Hendrix’ “Are You Experienced?”, then worked his fingers and (18!) pedals to find those storytelling tones. Last was **Al Di Meola**—at 71, the youngest senior shredder—who presented his set in two parts: first an acoustic duo with Isaac Romagosa Torrellardona (who deserves an award for most relaxed playing technique); second an electric quartet playing the high-voltage fusion he’s famous for. He too was in peak form.

Judging from the sheer quantity and high-quality of guitar excellence on display at the festival, we can cautiously, optimistically look forward to a second annual go-round.

For more info visit bklynguitarfest.com



ONENESS festival

Gregory Porter

Slovaks in Concert



Simona Hulejová **Oskar Török** **Peter Slavov** **Martin Valihora** **Stanislav Palúch**

21 september 2026 _ 7PM
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(INTERVIEW CONTINUED FROM PAGE 6)

Festival. I've actually been recently traveling in African countries for months, and have found a lot of beauty, a lot of giving, a lot of generosity, a lot of altruism. The Africa we see in the news is mostly portrayed in a very negative way. However, there is hope, as Dr. Weston ebulliently proclaimed in his composition "African Sunrise": we have a shared ancestry and humanity. We must unite in our common goal as custodians for Mother Earth. Africa, through its arts and culture, is a unifying paradigm by which all of us will benefit.

NYCJR: You have worked with many musicians. Who has stood out to you besides Randy Weston?

BLUE: Sam Rivers. I toured with his Winds of Manhattan. He did a whole tour with eleven saxophones, no rhythm section. He taught me to write in a way that made things interesting. Also, Chico Hamilton had a way of connecting with the audience, telling jokes, little stories. Then there was my first European tour, which was with Abdullah Ibrahim in 1977. One of the highlights performing with him was with Miriam Makeba in Berlin. I was blown away by her artistry, her integrity, and what she stood for as a person. I also toured with Chris McGregor from South Africa and Archie Shepp was a special guest.

NYCJR: You spent significant time in Paris as well as across Africa. How did those environments reshape your sound? Were there particular rhythms or tonalities from West Africa that became lasting elements in your musical language?

BLUE: They definitely shaped my sound. Also, my heritage: Trinidad, Jamaica, listening to the music I grew up with of R&B and funk. In Africa in the '70s, I heard rhythms that sounded like funk, like James Brown. Musicians I heard in Mozambique reminded me of the second line of New Orleans funeral tradition music. As far as reaching people, bringing people together, rhythm is your heartbeat, rhythm is at the forefront. Rhythm in Africa is infectious: it is the heartbeat that brings people together and it's integral to all musical genres one finds in the Motherland.

NYCJR: You play alto and soprano saxophones, flute and kalimba. Do you experience these instruments as different voices telling the same story, or do certain emotions call for a specific instrument?

BLUE: Different songs call for a different emotional voice. Some of my songs I play on more than one instrument; sometimes I feel the vibe on flute, at other times on soprano. I can tell when I'm writing a piece which instrument will fit well.

NYCJR: Let's talk about your latest recording *Planet Bluu* (JAJA). You assembled a talented group of younger musicians plus veteran trombonist Steve Turre. You describe the album as a sonic sanctuary, free from war, racism and intolerance. Given the turbulent state of the world right now, how did creating this album feel different from your past recordings?

BLUE: *Planet Bluu* is the dream of a place where we don't have fighting, we don't have wars, we don't have privilege for one people, we don't have passports, and we don't have ICE arresting people. Everybody's free, everybody lives in harmony. Musicians are held in high regard because they are *guerisseurs*, healers. A lot of the music was composed from the kalimba, then I went to the piano and added the harmonic chords, a bridge.

I'm going to Morocco to play with Gnawa musicians. We're going to honor Randy Weston. At the core of their music is healing. They hold spiritual ceremonies in which they heal people through music. My core belief is

that music is a healing force, and that's the story behind *Planet Bluu*.

NYCJR: Your music has a very spiritual component.

BLUE: I appreciate that. Spirituality and music are synonymous for me. Randy used to say, "I'm an instrument being played by the Creator." When I play, I (too) am a vehicle for the Creator. Jazz was born out of adversity. It's a music of survival. Art Blakey had a beautiful saying: "Jazz washes the dust off of everyday life." We're going to have trials and tribulations, but music just helps us get through.

NYCJR: Critics often point to the restraint and economical phrasing in your recent work, favoring depth and space over speed. Was there a turning point where you consciously embraced this approach?

BLUE: That was not always the case. I think as you mature, you start to embrace Monk's concept of "the note you don't play is just as important as the note you do play." When you're young, you have all this energy and dexterity, you want to say a million things, you play solos, you play fast. As you get older, you find out that you can make the same statement with fewer notes. Before he died, I got a call from Frank Wess. He was a father figure to me. He said, "When you practice fast, whatever you practice fast goes out fast. It leaves you. But if you practice slowly, it stays with you."

NYCJR: If someone listens to your music 50 years from now, what do you hope they hear beyond the notes?

BLUE: Someone who has love and forgiveness in his heart. That's what I want them to hear through the music. That it's music for all of us to come together as one family. And tap our feet—and have a good time.

For more info visit tkblue.com. Blue and ARAQ (African Rhythms Alumni Quintet) plays tribute to Randy Weston and Melba Liston at Marcus Garvey Park Aug. 14 (part of Jazzmobile Summerfest). Blue's Planet Bluu is at The Django Aug. 15 and Englewood Public Library (Englewood, NJ) Aug. 20. See Calendar and 100 Miles Out.

Recommended Listening:

- Dollar Brand [Abdullah Ibrahim] Quartet—*Africa-Tears and Laughter* (Enja, 1979)
- Talib Kibwe—*Egyptian Oasis* (Cryonic, Inc.-Anaïs, 1986)
- Randy Weston—*The Spirits of Our Ancestors* (Verve, 1991)
- T.K. Blue—*Eyes of the Elders* (Arkadia Jazz, 2000)
- Randy Weston and his African Rhythms Sextet—*The Storyteller* (Motéma Music, 2009)
- T.K. Blue—*Planet Bluu* (JAJA, 2023-24)

(VISION FESTIVAL CONTINUED FROM PAGE 12)

strumming stopped so abruptly the audience gasped in one body. With Parker and pianist Matthew Shipp—relationships going back to the late '70s and early '80s, respectively—Morris returned to his clean tone, clusters and snaking scales against Shipp's octave splashes, the trio cycling in and out of rhythmic consonance without ever letting the pulse settle. For his quintet the honoree switched to bass and began playing before realizing nothing was coming out. "He's so humble he doesn't even plug in his bass!" cornetist Taylor Ho Bynum yelled from the audience. The night ended with an octet of his students, Morris conducting by hand signals, the ensemble deliberately never resolving, swelling on his "bring it" gesture to a grand finish. Afterward, the sidewalk filled with alumni, and as he wheeled his bass up Grand Street, people shouted his name after him: "Joe Morris!"

The circle closed two nights prior to Vision's final day, when **DoYeon Kim**—the gayageum player who had watched Morris from inside that octet, waiting for his direction on opening night, then was featured as part of saxophonist Ingrid Laubrock's Grammy Season—returned, this time leading her own group, Wellspring. Her band—Laura Cocks (flute), Henry Fraser (bass), Tom Rainey (drums)—sizzled under the resonance of an instrument Kim is reinventing in service of something with no obvious precedent. "Let's get on fire!" she yelled, then launched a piece that felt like a manic march. Between the bookends, the reinventions kept arriving.

Bassist **Luke Stewart's** Silt Trio, augmented by Chris Williams (trumpet) and Angelica Sanchez (piano), premiered a Wadada Leo Smith composition, while Smith witnessed from the front row the spaciousness and simmering fire, its James Baldwin narration detonating into free energy. (The venue's strict ten o'clock curfew bumped Kaoru Watanabe's set entirely, a casualty of Arts For Art's chronic surplus of programming and long search for a home that suits its loose relationship to clock-based time.) In duo, pianist **Craig Taborn** and cellist **Tomeka Reid** (her register entirely shifted from the Morris strings set) built an instant composition by accretion. The former placed noisemakers on piano strings, while the latter bowed so vigorously she produced only the ghost of a sound. Electronicist **Val Jeanty** and Nicholson Parker (dance and spoken word) made the week's most singular hybrid: face paint, a red branch sprouting from Nicholson's head, drum pads that sounded like the ancient instruments they sampled before fracturing into dublike dissipation, folkloric ritual threaded through technological gossamer. **James Brandon Lewis** with **Alexis Marcelo** (piano) closed out night three with tenor blasts and gospel animism, braids of saxophone climbing into the stratosphere. "I needed that," more than one person said on the way out.

"Are you ready for a cosmic future?" Nicholson Parker asked, introducing a band led by 102-year-old **Marshall Allen**, with Burrell (piano), Parker (bass), Andrew Cyrille (drums) and Darius Jones (alto). Allen came out front with a blare, his synthesizer wobbling the music into orbit. At one point the whole band locked onto a single held note—a halcyon moment of beatitude. The nominal leader stood periodically to play, projecting a power that argued with his birth certificate. Immediately following was drummer **Trae Crudup's** Milford Graves tribute, setting a small statue on the stage before erupting into a drum solo. Shara Lunon joined, her voice fractured through live electronics, narrating the South Carolina Negro Act of 1740—the law that banned enslaved people from drums—until the set (with saxophonist Alfredo Colon and bassist Gervis Miles) became a séance: a history that outlawed drumming, answered by drumming.

The festival's finale belonged to **Daniel Carter**. It began with him alone on alto—that instantly recognizable instrumental voice, a meditation of fragile beauty. Parker and Shipp joined to form their drumless trio, Seraphic Light, hovering in delicate space. Then the stage filled, becoming Black Octopus, with **Hamid Drake** (who had performed two nights prior with Parker as the Black Cherry duo) among a crowd of the younger players Carter has spent decades seeking out, thriving on the new, shunning anything reified. A large improvising orchestra honoring the least front-and-center figure in the music made the point: the freedom Carter embodies isn't a solo property, it's a condition you create for other people.

In one of the films at AFA the night before the festival officially began, Charles Gayle had said it: "Music is sharing. Sharing your life." Joe Morris codified it; Daniel Carter lives it; the festival, now at 30, keeps building rooms where both can happen. Tell them what they missed.

For more info visit artsforart.org

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

two hours, and he said, ‘OK, great.’” It’s the one and only Quincy Jones live recording, which is not a bootleg and not produced by Quincy since 1958. And once Jones legitimized TCB’s efforts to distribute the recordings, other artists quickly followed and TCB was able to put together its vast catalog. “We got Louis Hayes, Woody Shaw, and it went on and on. Dizzy Gillespie. Slide Hampton...It’s absolutely gorgeous,” Ischer enthuses.

Pianist Marc Copland participated in a unique project for the Swiss Radio Days series in 2022. He recorded a solo piano set where he dueted with a pre-recorded track of himself playing an additional piano line. “That Marc Copland project was absolutely beautiful,” Ischer says. Copland adds, “Peter was and Barbara is just great people, really interested in just supporting the music and putting out quality product.” Pianist Lynne Arriale recorded several contemporary TCB projects as well, including a “red line” release, titled *A Long Road Home* (1997). “I had a wonderful experience with TCB,” she says. “Peter was incredibly supportive. He was a phenomenal musician himself, and so he really supported and promoted the artists on the label and did everything he could to help.” Trombonist Ed Neumeister recorded a “yellow line” series album *The Mohican and the Great Spirit* (1996). “That was my first recording as a leader,” Neumeister fondly recalls. “We came through Switzerland, and Peter heard us play. He was the kind of guy you just couldn’t not like—friendly, personable, he respected us (and) knew what we were doing...It was a great opportunity.”

Today, with some outside help with social media and distribution (TCB is distributed in the US through Dot Time), Frei Schmidlin continues with unwavering determination. New releases may come in dribs and drabs (this year the label released new music by near-nonagenarian, German pianist Klaus Koenig), and digitization and distribution of the label’s archive remains a challenge—but Frei Schmidlin is resolute. “Barbara is just a lovely person,” Arriale says. “I’ve been in touch with her over the years since Peter passed away. It’s great that she’s decided to keep TCB going. I know she’s been putting out projects, but it takes a lot of energy to run a record label to say the least.” “Slowly, but surely, we’re progressing!” Frei Schmidlin says with a laugh.

For more info visit tcbrecords.com. TCB artists performing this month include: Jon Davis at Jazzcultural Aug. 17 (with Paul Bollenback); Roni Ben-Hur at Smalls Aug. 6 and Five Spot Jazz Aug. 16, as well as Horan’s Landing (Sleepy Hollow, NY) Tuesdays (with Mark Morganelli); Buster Williams at Mezzrow Aug. 1, and at The Side Door Jazz Club (Old Lyme, CT) Aug. 8 (with Benito Gonzalez); Steve Nelson at Dizzy’s Club Aug. 11 (as leader) and Jazzcultural Aug. 1 (with Steve Davis) and Thursdays; Dizzy Gillespie All-Star Big Band at Blue Note Aug. 11-16 and Duane Eubanks at Matthiessen Park (Irvington, NY) Aug. 13 (with Tony Jefferson). See Calendar and 100 Miles Out.

(SARATOGA FESTIVAL CONTINUED FROM PAGE 12)

The hard choice of catching only part of **Bill Frisell**’s set and that from the back was compensated to a small degree by getting to experience him in the county fair setting of the Jazz Discovery stage and, to a greater degree, how beautifully Tardy (himself a frequent Frisell playmate) fit in with the trio. **Cécile McLorin Salvant** played a set that included songs by Bob Dorough and Cy Coleman, a few of her own and a couple of selections from her astounding new album, *With Every Breath I Take*, although without the orchestra. Backed by a trio including her ever stalwart pianist Sullivan Fortner, she showed that a keen sense of vocal interpretation can weather multiple arrangements and settings, even of her own songs. Exquisiteness

maybe shouldn’t be such a reliable quality, but Salvant delivers like the greats. Her set spilled over into the first part of the **Orrin Evans** Trio, who evidenced the unhurried ease of old friends.

It is, or has become, a jazz festival tradition to book non-jazz acts, “jazz” seemingly having become a catchall term for catchall programming, so attendees also got the Americana of the **Dip** and **The Revivalists**, the groove of **Ana Popovic + Cimafunk** and first night closer **Patti LaBelle**, who didn’t pull from her 2017 jazz album but instead from her upcoming R&B album, connecting immediately and consistently with the audience in a charming and confident concert. We also got the **Miles Electric Band** (M.E.B.) celebrating the Davis centennial and the Skidmore Jazz Institute Faculty All-Stars marking John Coltrane’s 100th, tributes to two musicians who radically broke from tradition. M.E.B. is led by drummer (and Davis’ nephew) Vince Wilburn, Jr, with rotating players. At least on this night, it seemed a showcase for trumpeter Keyon Harrold, and why shouldn’t it be? But the ground Davis broke ends up being jammy as repertory. Likewise, the Coltrane tribute was no doubt heartfelt but lacked oomph—at least for the first half, before the main stage and saxophonist **Lakecia Benjamin** called. At least in spirit, her set seemed more of a Coltrane tribute than were the Skidmore stars. Hard-edged, modal post-bop, with heavy chordal piano, called the master to mind even before Benjamin’s rendition of “My Favorite Things”, dedicating it not to John but to Alice Coltrane. Elsewhere, shades of Latin rhythms and her Washington Heights upbringing shone through. She closed with an impassioned “I Wish I Knew How It Would Feel to Be Free”.

Benjamin also gave **Dianne Reeves** her second shout-out from the stage, following Salvant’s the previous day. Reeves’ own afternoon set opened with her scatting through Fleetwood Mac’s “Dreams” and included a take on “What’s New?”, which foreshadowed her forthcoming Coltrane/Johnny Hartman tribute album with Branford Marsalis. The soon-to-be septuagenarian’s voice was in fine form, as was that of the 82-year-old LaBelle. Both also sang barefoot—there may be a lesson there. The high point was a handful of songs in duo with guitarist Romero Lubambo, including a lovely “Our Love is Here to Stay”. The Sunday spirit carried on in **Kyle Russo**’s New Orleans piano with Beethoven interpolations and some more muscular rhythms than might be expected, and in vocalist **Sasha Dobson**’s with violinist Charlie Burnham, drawing influence from ’60s French pop and classic country. But much of the day fell in Saturday’s shadow, one of the few shadows to be found under the bright, hot sun. Still it was a fine weekend in a beautiful park, carrying on in the honored, *Jazz on a Summer’s Day* tradition.

For more info visit spac.org

(LEST WE FORGET CONTINUED FROM PAGE 10)

“college circuit,” a sheerly brilliant idea based on the notion that college kids largely didn’t have the funds for jazz clubs. And according to son, Chris, she changed the business model of jazz. Iola wrote to hundreds of colleges, providing a 40-page guide on how to organize a Dave Brubeck Quartet concert. Tremendous success—and a fan base—followed, leading to albums such as *Jazz Goes to College* and *Jazz at Oberlin*. No wonder Dave called her his “greatest inspiration.” But according to Iola biographer, John Bolton: “She was his biggest fan.”

In 1959, the landmark hit album *Time Out*—with Paul Desmond (alto), Eugene Wright (bass) and Joe Morello (drums)—was released, leading to a major 1960 relocation to Wilton, CT, close to the major cultural, media and entertainment hub of NYC. “One of her greatest contributions to Dave’s career,” says Chris, “was to encourage him to keep working with Desmond

even after they were on the outs at times. She always talked my dad back into working with Paul because she knew they had a legendary magic in their musical language.” In Wilton, the Brubeck home was itself a hub, becoming known as the “Wilton Hilton.” Iola added welcoming hostess to her resumé, as musicians, friends, associates and family were welcomed to the pastoral grounds. Like Ginger Rogers, who famously said she made all the moves Fred Astaire did, but backwards and in heels, Iola was called on to handle a spouse’s huge fame and popularity. Darius Brubeck muses, “My mother ran a complicated household, raised six children, dealt with schedules and itineraries and kept a diary. It seemed natural to me growing up, but now I understand what it must have been like to be constantly busy and on deadline. Right from the beginning, she must have believed that Dave Brubeck would become ‘Dave Brubeck.’”

All the while, her creativity flowed freely and abundantly. A seminal composition, 1962’s musical, *The Real Ambassadors*, starring Louis Armstrong and Carmen McRae, with original lyrics by Iola, broke ground as a commentary on racial segregation and the hypocrisy of the US government promoting American freedom abroad while failing to address racism at home. The indefatigable Iola also wrote lyrics for songs such as “In Your Own Sweet Way”, and for Dave’s sacred works, including *The Light in the Wilderness*, *The Gates of Justice* and *Truth is Fallen*; she wrote liner notes and initiated the *Dave Brubeck Newsletter*, a communication tradition still carried out by the Brubeck children. “Many people after meeting our mother would say there was something very ‘regal’ about her, it glowed from the inside out. She emoted a sense of authority and kindness simultaneously,” Chris observes. “Our family was extraordinarily blessed to have such an elegant, wise, talented, loving mother guiding the family through post-WWII years into the next century.”

For more info visit brubecklivinglegacy.com/who-we-are/iola. *Photo of Iola Brubeck at Brubeck home, 1940s (Oakland, CA) [Courtesy of The Brubeck Collection, Wilton Library]

Recommended Listening:

- Louis Armstrong, Dave Brubeck, Lambert Hendricks & Ross—*The Real Ambassadors* (CBS-Columbia, 1961)
- Dave Brubeck—*The Light in the Wilderness* (Decca, 1968)
- Dave Brubeck—*The Gates of Justice* (Decca, 1969)
- Dave Brubeck—*Truth is Fallen* (Atlantic, 1972)
- Dave Brubeck—*La Fiesta De La Posada* (CBS-Columbia, 1979)
- Dave Brubeck—*Songs* (Naxos, 2005)

	FREE CONCERTS www.jazzfoundation.org
National Jazz Museum in Harlem 58 West 129th St., 2PM 8/6 - Ra Kalam Bob Moses and the Heart Breath Ensemble* 8/13 - Bernice Brooks and Friends* 8/24 - Charlie Parker Jazz Festival: Monday Night Jam feat. Kim Clarke, Roxy Coss, Anisha Rush, 6PM *and livestreaming on JFA Facebook and YouTube	Hudson River Park Jazz at Pier 84 555 12th Ave, 7PM 8/5 - Pucci Amanda Jhones 8/12 - Ghanniyya Green Blues BBQ Festival - Pier 76 408 12th Ave, 1PM 8/15 - 2nd Stage: feat. the Hammond B3 organ: Radam Schwartz, Mel Davis, Kathryn Farmer, Gregory Lewis - Organ Monk Sings
Brooklyn Museum 200 Eastern Parkway, Brooklyn, 2PM 8/16 - Peter Apfelbaum Heiroglyphics Sextet 8/23 - Chemo Corniel	Charlie Parker Jazz Festival In Partnership with City Parks Foundation, NJM, The New School, Studio Museum, Stay for the Credits, Summerstage, and Ariana's List Studio Museum, 144 W. 125th St, 1PM 8/23 - James Stewart Quartet // Screening of <i>Sun Ra: Do The Impossible</i>
Riverside Park West Harlem Piers W. 125 St & Marginal St, 7PM 8/7 - Trio Cachimbo 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.	Glass Box at The New School 55 W. 13th St, 6PM 8/25 - Eddie Allen Quintet preceded by a student ensemble El Sol Brillante, 522 E. 12th St, 5:30PM 8/26 - Xiomara Laugart feat. Reverse Audio Harlem Rose Garden, 6 E. 129th St, 5:30PM 8/28 - David Lee Jones Quartet

Saturday, August 1

- Alec Goldfarb Bar Bayeux 8, 9:30 pm
 - Vinícius Gomes with Saci, Henrique Eisenmann, Eduardo Belo, Rógerio Boccato Bar Lunático 9, 10:30 pm \$10
 - Dirty Desmonds with Eric Pakula, Nick Cudahy, Blake Lindberg Barbès 3 pm \$15
 - ★Michaël Attias Trio Heliotrope with Mark Helias, Jeff Williams Barbès 6 pm \$20
 - Daddy Rabbit presents Misha Piatigorsky, Jackie Ribas Berimbau Brazilian Table 7:30 pm
 - Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
 - ★Bill Charlap/Renee Rosnes Birdland 5:30, 8:30, 10:30 pm \$45-55
 - ★Miki Yamanaka Trio Birdland Theater 7, 9:30 pm \$35-45
 - Fred Thomas Birds 8, 10 pm \$15
 - Bob James Blue Note 8, 10:30 pm \$45-55
 - Next-Gen Jazz Festival: Akili Bradley; Dylan Smith; Gary Jones III; Guillermo López; Idris Frederick; Jack Kuelling; Julian Frazier; Keenyn Omari; Kevin Oliver Jr; Nathaniel Coben Brooklyn Conservatory of Music 7 pm \$10-40
 - Grant Stewart Quartet; Ai Murakami Quartet Cellar Dog 7, 8:30, 11:30 pm \$10
 - ★Kush Abadey with Melissa Aldana, Emmanuel Michael, Sam Yahel, Pablo Menares Close Up 8, 10 pm \$20
 - David Zheng The Club Room 7:30, 9 pm \$25
 - Duduka Da Fonseca, Maucha Adnet, Helio Alves with Craig Handy, Peter Washington, Guilherme Monteiro Dizzy's Club 7, 9 pm \$30-60
 - David Gibson Quartet with Brandon McCune, Joseph Lepore, Alvester Garnett; Ron Jackson Quartet The Django 7:30, 9:15, 11 pm, 12:15 am \$35
 - Laura Dubin Trio with Sam Weber, Antonio Guerrero Five Spot Jazz 8 pm \$20
 - Marius Van Den Brink solo; Nathan Ferrell The Jazz Club at Aman New York 6:30, 8 pm
 - Charles Altura Quintet with Jonathan Finlayson, Adam O'Farrill, Matt Brewer, Jeremy Dutton The Jazz Gallery 7, 9 pm \$33-44
 - ★Samuel Lerner Jam Session; Primary Influences with Steve Davis, Jaleel Shaw, Steve Nelson, David Hazeltine, David Williams, Byron Landham; Chris Beck Quartet with Jon Beshay, Wilfie Williams, Ryan Berg Jazzcultural 2, 7, 9, 10:30 pm \$40
 - Hyeonseon Baek Kato Sake Works 7 pm
 - ★Charlie Burnham with Marvin Sewell, Kenny Wollesen Looe Annex 8 pm
 - ★Brandon Goldberg/Buster Williams; William Hill III Trio; Jill McCarron solo Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$35-40
 - ★West Harlem Summer Jazz Festival: Mac Gollehon Montefiore Square Park 6 pm
 - ★Nick Hempton Band with Kyle Koehler, Peter Bernstein, Pete Van Nostrand One Flight Up 7, 9 pm
 - Glenn Crytzer Quartet Peck Slip Social 1 pm
 - ★Simon Moullier The Pocket 7, 9 pm
 - Akari Village Red Pavillion 6 pm \$15-75
 - Ben Stivers Quartet The Roxy Lounge at Roxy Hotel 7:30, 9 pm
 - Klaire with Etienne Wittich Silvana 7 pm
 - ★Marc Devine Jam Session; Chuck Zeuren Quintet with George Garzone, Ralph Lalama, Allen Farnham, David Kingsnorth; Jochen Rueckert Quartet with Alexandra Ridout, Kevin Sun, Hamish Smith; Anthony Wonsey Quintet Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$35-40
 - ★Kris Johnson NYO Jazz + Dee Dee Bridgewater Stern Auditorium at Carnegie Hall 7 pm \$17-58
 - ★Luke Stewart Silt Trio with Brian Settles, Chad Taylor + Daniel Carter The Stone at The New School 8:30 pm \$20
 - Willerm Delisfort solo The View 5:30 pm
 - ★Makaya McCraven Tet with Marquis Hill, Jeff Parker, Joel Ross, Junius Paul Village Vanguard 8, 10 pm \$45
 - Valtinho Anastácio Zinc Bar 7:30, 9 pm \$35
- Sunday, August 2
- ★Cheryl Pyle Beyond Flute Group with Sylvain Leroux, Jeff Pearing 11BC Serenity Garden 4 pm
 - “Celebrating 100 Years of Tony Bennett”: Billy Stritch 54 Below 7 pm \$30-107
 - Harlem Groove Band with David Lee Jones American Legion Post 398 6 pm
 - Silvan Joray Quartet with Evan Main, Pablo Menares, Colin Stranahan Bar Lunático 9, 10:30 pm \$10
 - Stéphane Wrembel; Daisy Castro with Emeline O'Rourke, Brad Brose + James Robbins Barbès 8, 10 pm \$20
 - Greg Ruvolo Big Band Collective; Birdland Latin Jazz Orchestra with David DeJesus Birdland 5:30, 8:30, 10:30 pm \$35-45
 - ★Miki Yamanaka Trio Birdland Theater 7, 9:30 pm \$35-45
 - Bob James Blue Note 8, 10:30 pm \$45-55
 - Nick Biello Trio Cellar Dog 7, 8:30 pm \$5
 - Kazemedede George with Tyrone Allen II, Kayvon Gordon Close Up 7:30, 9 pm \$20
 - George Winstone Duo Cork Wine Bar 6 pm

- Rob Duguay Music Explorers Dada Bar 10:30, 11:30 am
 - Zahili Zamora David Rubenstein Atrium 6 pm
 - Duduka Da Fonseca, Maucha Adnet, Helio Alves with Craig Handy, Peter Washington, Guilherme Monteiro Dizzy's Club 7, 9 pm \$30-60
 - ★Matt Chertkoff Trio; Amanda Monaco Glitter Quartet with Lauren Sevia, Jason Yeager, Matt Wilson The Django 6:30, 8, 9:30, 11 pm \$35
 - ★Jon-Erik Kellso EarRegulars The Ear Inn 8 pm
 - Victor Jones Quartet with Roberta Piket, Janetza Miranda, Gabriel Beledo Five Spot Jazz 8 pm \$20
 - Joel Forrester Grace Gospel Church 11:15 am
 - ★Jeremy Pelt Hot Club of New York 3 pm \$30
 - ★Katie Cosco Jam Session; Primary Influences with Steve Davis, Jaleel Shaw, Steve Nelson, David Hazeltine, David Williams, Byron Landham; Marc Devine Jam Session Jazzcultural 2, 7, 9, 10 pm \$40
 - Matt La Von Jam Session Kato Sake Works 7 pm
 - Welf Dorr, Eva Novoa, Dmitry Ishenko, Yuko Togami The Keep 9 pm
 - Katie Collins Quartet with Raphael D'Lugoff, Stephanie Grieg, Takashi Inoue; Noa Lee Chait Trio Mezzrow 6, 7:30, 9, 10:30 pm \$40
 - Maggie Gould Pangea 7 pm \$25
 - ★Benny Benack III “Allstar Celebration of Tony Bennett” The Pocket 7, 9 pm
 - Nate Lucas All Stars Red Rooster Harlem 12 pm \$10
 - ★Michael Leonhart Orchestra Rizzoli Bookstore 5 pm \$35
 - Ray Gallon Trio; Jon Regen The Roxy Lounge at Roxy Hotel 12, 1:30, 5:30, 6:45 pm
 - ★Ben Rosenblum Trio with Eduardo Belo, Cesar Garabini Saint Peter's Church 5 pm
 - Shrine Big Band; Josh Quddus Quintet with Gibson McAssey, Ezra Moran, Lucas Giordano, Zev Vestel Shrine 8, 10 pm
 - Ryo Sasaki Jam Session with Steve Ash, Bill Crow, Steve Little; Woody Witt Quartet with Larry Ham, Adam Cote, Tom Melito; Willy Rodriguez Quintet Smalls 2, 6, 7:30, 9, 10:30 pm \$40
 - ★Makaya McCraven Tet with Joel Ross, Junius Paul, Emmanuel Michael, Immanuel Wilkins Village Vanguard 8, 10 pm \$45
- Monday, August 3
- Celebrating 100 Years of Tony Bennett”: Billy Stritch 54 Below 7 pm \$30-107
 - Elé Howell Quartet with Cecil Alexander, Morgan Guerin, Ryoma Takenaga Bar Lunático 9, 10:30 pm \$10
 - ★NoMad Jazz Festival: Bill Frisell/Ambrose Akinmusire Baruch Performing Arts Center 6 pm \$25-150
 - ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
 - ★“125 Years of Louis Armstrong”: American Symphony Orchestra Jazz Ensemble Bronx Music Hall 5:30 pm
 - Dan Manjovi Bryant Park 12:30 pm
 - ★Johnny O'Neal Trio Cellar Dog 7, 8:30 pm \$5
 - Buz Donald with Greg LaPine, Asher Kurtz, John Feliciano; Hillai Govreen with Haeyn Joo, Felix Moseholm, Tyson D. Jackson; Hillai Govreen Jam Session Close Up 7:30, 9, 10:30, 11:30 pm \$20-25
 - “Happy 100th Tony Bennett”: Joe Gransden Big Band with Sam Skelton, Jarien Jamanila, Jerry Weldon, Brandon Suarez, Vinnie D'Agostino, Wes Funderburk, John Fedchock, Dan Levine, Jennifer Wharton, Ryan Chapman, Kevin Lyons, Jeff Jarvis, Benny Benack III, Geoff Haydon, Neal Starkey, Greg Sudmeier Dizzy's Club 7, 9 pm \$30-60
 - Cameron Campbell Trio with Way Campbell, Anton Kot; Tomohiro Mori Trio with Sterling Cozza, Bar Filipowicz The Django 7, 8:45, 10:15, 11:30 pm \$35
 - Saul Rubin/Miles Wick Jam Session; Ari Hoenig Quartet with Gilad Hekselman, Gadi Lehavi, Ben Tiberio; Wilfie Williams Jam Session Jazzcultural 2, 7, 9, 10 pm \$40
 - Elizabeth Bougerol “Celebrates Tony Bennett at 100” Joe's Pub 7, 9:30 pm \$42-54
 - Sasha Dobson Quartet with Peter Bernstein, Neal Miner; Ed Cherry Trio Mezzrow 6, 7:30, 9, 10:30 pm \$40
 - ★Mingus Big Band with Tatum Greenblatt, Jeremy Pelt, Philip Harper, Mark Gross, Wayne Escoffery, Abraham Burton, Jason Marshall, James Burton III, Earl McIntyre, David Kikoski, Boris Kozlov, Donald Edwards The Pocket 7, 9 pm \$25-30
 - Jon Regen The Roxy Lounge at Roxy Hotel 5:30, 6:45 pm
 - ★Mike Clark Quartet; Owen Howard Quintet with John Ellis, David Smith, David Cook, Matt Pavolka; Adam Ray Jam Session Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
 - Willerm Delisfort solo The View 5:30 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
 - David Milazzo Zinc Bar 7, 8:30 pm \$35

Tuesday, August 4

- Jazzmobile presents Winard Harper Jeli Posse 32nd Police Precinct 7 pm
 - Joe Saylor Cowboy Quartet Bar Lunático 9, 10:30 pm \$10
 - Tamar Korn Kornucopia Barbès 7 pm \$20
 - ★John Pizzarelli with Isaiah J. Thompson, Mike Karn Birdland 7, 9:30 pm \$45-55
 - ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
 - Dan Manjovi Bryant Park 12:30 pm
 - Ehud Asherie Trio Cellar Dog 7, 8:30 pm \$5
 - Tim Watson with Dion Kerr, Craig Weinrib; Joey Curreri with Adam Lamoureux, Esteban Castro, Rafael Enciso; Joey Curreri Jam Session Close Up 7:30, 9, 10:30, 11:30 pm \$20-25
 - BLUES People with Kelton Cooper, Ron Thomspson, Mike Griot, Gene Lake Dizzy's Club 7, 9 pm \$30-55
 - Camila Cortina Trio with John Benitez, Julian Miltenberger; Bryan Martinez and Hacha y Machete The Django 7, 8:45, 10:15, 11:30 pm \$35
 - Jack Kotze Quintet with Nicola Caminiti, Sam Towse, Rafael Enciso, Danno Petersen Five Spot Jazz 8 pm \$20
 - Bartlett Contemporaries Gantry Plaza State Park 7 pm
 - Sean Fitzpatrick solo; Briana Swann The Jazz Club at Aman New York 6:30, 8 pm
 - Richard Clements Jam Session; Caelan Cardello Trio with Jonathon Muir-Cotton, Domo Branch; Yago Vazquez Jam Session Jazzcultural 2, 7, 9, 10 pm \$40
 - ★Steve Swell, Hans Tammen, Deric Dickens; Jason Kao Hwang Resonance with Andrew Drury, Bryan Carrott, Ken Filiano, Chris Forbes; Jam Session Main Drag Music 7 pm \$15
 - Steve Ash Trio with David Wong, Aaron Kimmel Mezzrow 6, 7:30, 9, 10:30 pm \$40
 - ★Arturo O'Farrill Afro Latin Jazz Orchestra with Jasper Dutz, Sun Yoo, Ivan Renta, Berta Moreno, Larry Bustamante, Seneca Black, Jim Seeley, Allison Philips, Miles Keingstein, Jasim Perales, Rafi Malkiel, Juanga Lakunza, Earl McIntyre, Raúl Reyes, Vince Cherico, Zack O'Farrill, Keisel Jiménez, Carlos Maldonado The Pocket 7, 9 pm \$25-35
 - Audrey Silver Danica Silvana 7 pm
 - ★Kenny Warren's Sweet World with Christopher Hoffman, Nathan Ellman-Bell Sisters 8 pm \$20
 - Dylan Band Quartet; Thomas Linger Quartet; Kyle Colina Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
 - ★Andrew Cyrille Quartet with Bill Frisell, David Virelles, Ben Street Village Vanguard 8, 10 pm \$45
 - Michael Cruse Quintet Zinc Bar 7, 8:30 pm \$35
- Wednesday, August 5
- ★Yvonne Rogers Trio with Kanoa Mendenhall, Jonas Esser Bar Bayeux 8, 9:30 pm
 - Secret Trio Bar Lunático 9, 10:30 pm \$10
 - Andy Statman Trio with Jim Whitney, Larry Eagle Barbès 8 pm \$20
 - ★John Pizzarelli with Isaiah J. Thompson, Mike Karn Birdland 7, 9:30 pm \$35-55
 - ★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Pasquale Grasso, Gary Mazzaroppi, Alex Raderman + Ed Cherry, Jimmy Bruno Birdland Theater 5:30, 8:30 pm \$35-45
 - Dan Manjovi Bryant Park 12:30 pm
 - ★Teri Roiger “Sings Abbey Lincoln” with Steve Einerson, John Menegon, Matt Garrity Café Ornithology 7:30, 8:30, 9:30 pm \$20
 - ★Noriko Ueda Trio Cellar Dog 7, 8:30 pm \$5
 - Elé Howell with Morgan Guerin, Cecil Alexander, Ryoma Takenaga; Thorbjorn Stefansson with Jules Gardner, Robert Vega, Jonas Esser Close Up 7:30, 9, 10:30, 11:30 pm \$20-25
 - Sonny Step The Club Room 7:30, 9 pm \$25
 - ★Jason Marshall Dante Park 12 pm
 - ★Nicole Zuraitis with Idan Morim, Sam Webber, Dan Pugach Dizzy's Club 7, 9 pm \$30-60
 - Fima Ephron Band; Allan Bezama Group with Bar Filipowicz, David Hawkins The Django 7, 8:45, 10:15, 11:30 pm \$35
 - Mitchell Selib Quintet with Kevin Sun, Ellie Pruneau, Matt Honor, Matt Stavrakas Five Spot Jazz 8 pm \$20
 - ★Jazzmobile presents Houston Person Quartet Grant's Tomb 7 pm
 - George Papageorge solo; Joie Bianco The Jazz Club at Aman New York 6:30, 8 pm
 - Trap Music Orchestra The Jazz Gallery 7, 9 pm \$33-39
 - ★John Webber Jam Session; Mike LeDonne Groover Quartet with Eric Alexander, Peter Bernstein, Joe Farnsworth Jazzcultural 2, 7, 9 pm \$40
 - Nate Radley Trio with Ugonna Okegwo, Adam Nussbaum; Trifon Dimitrov Trio with Ray Gallon, Jerome Jennings Mezzrow 6, 7:30, 9, 10:30 pm \$40
 - ★NoMad Jazz Festival: Craig Handy Second Line Smith; Matt Chertkoff Trio NoMad Piazza 12, 5 pm

- ★ Todd Coolman with David Hazeltine, Joe Strasser
One Flight Up 7, 9 pm \$30
- JFA presents Pucci Amanada Jhones
Pier 84 8 pm
- ★ Glenn Zaleski Trio
The Pocket 7, 9 pm
- Gabe Newman/Max Kassoy Quartet
Shrine 10 pm
- Alex "Apolo" Ayala 2nd Language Quartet with Matt Estabrook,
Juan Diego Villalobos, E.J. Strickland; Jamie Reynolds Quintet with
David Smith, Jason Rigby, Gary Wang, Jay Sawyer; Carlos Abadie
Jam Session
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ "A Supreme Blue: Inspired by Coltrane's A Love Supreme and
Miles' Kind of Blue": Nicholas Payton, Mark Turner, Mike Moreno,
Vicente Archer, Mark Whitfield Jr.
Smoke 6:30, 8:30 pm \$25-55
- Russ Nolan Quartet
Sour Mouse 8 pm
- ★ Matana Roberts Cinder Sessions I with Chris Ryan Williams,
Lester St. Louis, Adi Meyerson, Ryan Sawyer
The Stone at The New School 8:30 pm \$20
- ★ Andrew Cyrille Quartet with Bill Frisell, David Virelles, Ben Street
Village Vanguard 8, 10 pm \$45
- Djékady Trio with Balla Kouyaté, Mike Block, Idrissa Koné
Wave Hill 7 pm \$15
- ★ ELEW Trio
Zinc Bar 7, 8:30 pm \$40

Thursday, August 6

- ★ Lucas Winter; Jeff Williams with Chet Dexas, Adam Kolker,
Jeremy Stratton
Bar Bayeux 5:30, 8, 9:30 pm
- Peaceful Faces with Tree Palmetto
Bar Lunático 9, 10:30 pm \$10
- ★ John Pizzarelli with Isaiah J. Thompson, Mike Karn
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
- ★ Kenny Garrett
Blue Note 8, 10:30 pm \$30-45
- Natalia Bernal Quintet
Bronx Music Hall 8 pm \$15
- Charles Goold
Brooklyn Conservatory of Music 6:30 pm
- Dan Manjovi
Bryant Park 12:30 pm
- Brandon Lee Quintet
Cellar Dog 7, 8:30 pm \$5
- Noël Simoné Wippler
Corner Lounge Bistro 7 pm
- ★ Ben Wolfe Quartet with Joel Ross, John Ellis, Aaron Kimmel
Dizzy's Club 7, 9 pm \$30-60

- Jed Levy Quartet with Luis Perdomo, Peter Slavov, Alvester Garnett;
Sam Dillon Quartet with Liya Grigoryan, David Barron,
Jason Tiemann
The Django 7, 8:45, 10:15, 11:30 pm \$35
 - Glenn Crytzer Quartet
Festival Café 7:30 pm
 - Connor MacLeod Quartet with Tyler Henderson, Caleb Tobocman,
Jacob Smith
Five Spot Jazz 8 pm \$20
 - Sean Fitzpatrick; Linda Epo The Jazz Club at Aman New York 6:30, 8 pm
 - Roy Hargroove Big Band
The Jazz Gallery 7, 9 pm \$38-49
 - ★ Steve Nelson Jam Session; Theo Hill Quartet with Mark Shim,
Conway Campbell, Damion Reid
Jazzcultural 2, 7, 9 pm \$40
 - Joel Forrester Quartet
Little Branch 9:30 pm
 - Yuval Amihai Trio
Mezzrow 9, 10:30 pm \$40
 - ★ JFA presents Ra Kalam Bob Moses Heart Breath Ensemble with
Don Pate, Darius Jones
National Jazz Museum in Harlem 2 pm
 - Alyssa Chetrick Quartet
Red Pavilion 7 pm \$15-70
 - ★ Wycliffe Gordon
Rockaway Beach 7 pm
 - Jon Regen Quartet
The Roxy Lounge at Roxy Hotel 7:30, 9 pm
 - Yoav Eshed Quartet with Gadi Lehavi, Alex Claffy, Ari Hoenig
Saint Peter's Church 12:30 pm
 - Henry Ivie-Gardner, Shogo Yamagishi, Evan Furrow
Silvana 9 pm
 - Roni Ben-Hur Quartet; Troy Roberts Quartet with Glenn Zaleski,
Des White, Jochen Rueckert; Ben Barnett Jam Session
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
 - ★ "A Supreme Blue: Inspired by Coltrane's A Love Supreme and
Miles' Kind of Blue": Nicholas Payton, Mark Turner, Mike Moreno,
Vicente Archer, Mark Whitfield Jr.
Smoke 6:30, 8:30 pm \$25-55
 - ★ Matana Roberts Cinder Sessions II with Chris Ryan Williams,
Lester St. Louis, Adi Meyerson, Ryan Sawyer
The Stone at The New School 8:30 pm \$20
 - ★ Andrew Cyrille Quartet with Bill Frisell, David Virelles, Ben Street
Village Vanguard 8, 10 pm \$45
 - Axel Tosca Trio + Xiomara Laugart
Zinc Bar 7, 8:30 pm \$35
- #### Friday, August 7
- ★ Eric Person
Albert's Bar 3 pm
 - VEN Trio with Vinicius Gomes, Noah Garabedian, Ele Howell
Bar Bayeux 8, 9:30 pm
 - Itai Kriss Telavana
Bar Lunático 9, 10:30 pm \$10
 - Joel Forrester solo
Barbès 6 pm \$20

- Bill Saxton Harlem Allstars
Bill's Place 7, 9:30 pm \$38
- ★ Birdland Big Band; John Pizzarelli with Isaiah J. Thompson,
Mike Karn
Birdland 5:30, 8:30, 10:30 pm \$35-55
- Hot Club of Cowtown
Birdland Theater 7, 9:30 pm \$35-45
- ★ Kenny Garrett
Blue Note 8, 10:30 pm \$30-45
- Dan Manjovi; "Celebration of Ella Fitzgerald" with Latonia Moore,
Guy Mintus Trio, Ray Brown Jr.
Bryant Park 12:30, 7 pm
- Swing Collective; Jinjoo Yoo Quartet
Cellar Dog 7, 8:30, 11:30 pm \$10
- ★ Marta Sanchez with Kanoa Mendenhall, Mark Whitfield Jr.
Close Up 8, 10 pm \$35
- Ollice Spaulding
The Club Room 7:30, 9 pm \$25
- ★ Ben Wolfe Quartet with Joel Ross, John Ellis, Aaron Kimmel
Dizzy's Club 7, 9 pm \$30-65
- ★ Jason Marshall Quartet
The Django 7:30, 9:15 pm \$35
- ★ Willy Rodriguez Quintet with Neta Raanan, Dave Smith,
Dov Manski, Michael Bates
Five Spot Jazz 8 pm \$20
- West Harlem Summer Jazz Festival: Sista Zock
Jackie Robinson Park 6 pm
- Marius Van Den Brink solo; June Cavalan
The Jazz Club at Aman New York 6:30, 8 pm
- ★ Panas Athanatos Jam Session; Ethan Iverson Sextet with Jonathan
Finlayson, Sam Newsome, Jacob Garchik, Peter Washington,
Kush Abadey; Corey Wallace DUBtet with Flavio Silva, Pat Bianchi,
E.J. Strickland
Jazzcultural 2, 7, 9, 10:30 pm \$40
- Misuzu Watanabe Duo
Kato Sake Works 7 pm
- ★ NoMad Jazz Festival: John Ellis Double Wide; Ben Wendel;
José James
Madison Square Park 12, 6, 8 pm
- ★ Jazzmobile presents Jay Hoggard Sextet with Fostina Dixon,
Yayoi Ikawa, Belden Bullock, Yoron Israel, Jocelyn Pleasant
Marcus Garvey Park, Richard Rogers Amphitheater 7 pm
- ★ Lex Korten Trio with Dean Torrey, Nasheet Waits; Victor Gould Trio
with Tamir Shmerling, Samuel Bolduc
Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★ Ray Gallon with Peter Washington, Kenny Washington
One Flight Up 7, 9 pm \$30
- ★ Helen Sung
The Pocket 7, 9 pm
- Red Pavilion Jazz Band
Red Pavilion 7 pm \$15-67
- Darnell White Trio
The Roxy Lounge at Roxy Hotel 7:30, 9 pm

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**Aug 1 Upstairs / Montreal
Aug 6 Maison Musicale de Warwick
Aug 7 North Hatley Jazz Festival**

- Press Play with Lara Starr Rigores, George Gonzales Silvana 7 pm
- ★Andrew Kushnir Jam Session; Ricky Ford Quartet with Mark Soskin, Jerome Harris, Barry Altschul; Diego Urcola Quartet with Alex Brown, Hamish Smith, Julian Miltenberger; Eric Wyatt Quartet Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$35-40
- ★"A Supreme Blue: Inspired by Coltrane's A Love Supreme and Miles' Kind of Blue": Nicholas Payton, Mark Turner, Mike Moreno, Vicente Archer, Mark Whitfield Jr. Smoke 6:30, 8:30, 10 pm \$25-55
- ★Matana Roberts Cinder Sessions III with Chris Ryan Williams, Lester St. Louis, Adi Meyerson, Ryan Sawyer The Stone at The New School 8:30 pm \$20
- ★Andrew Cyrille Quartet with Bill Frisell, David Virelles, Ben Street Village Vanguard 8, 10 pm \$45
- JFA presents Trio Cachimbo West Harlem Piers Park 7 pm
- ★John Menegon Trio Essence with Pete Smith, Matt Garrity + Teri Roiger Westbeth Community Room 7 pm \$20
- Georgia Heers Quartet Zinc Bar 7, 8:30 pm \$40

Saturday, August 8

- Jon Cowherd Quartet with Steve Cardenas, Tony Scherr, Adam Cruz Bar Bayeux 8, 9:30 pm
- ARMO Bar Lunático 9, 10:30 pm \$10
- ★Michaël Attias Renku with John Hébert, Satoshi Takeishi Barbès 6 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
- ★Danny Tobias Quartet; John Pizzarelli with Isaiah J. Thompson, Mike Karn Birdland 5:30, 8:30, 10:30 pm \$35-55
- Hot Club of Cowtown Birdland Theater 7, 9:30 pm \$35-45
- ★Kenny Garrett Blue Note 8, 10:30 pm \$30-45
- James Austin Quartet; Simona Premazzi Quartet Cellar Dog 7, 8:30, 11:30 pm \$10
- Sabeth Perez with Glenn Zaleski, Mathias Jensen, Steven Crammer Close Up 8, 10 pm \$35
- ★Dion Kerr eko vizion meusik + Nate Coben Nateland; Gregory Organ Monk Lewis Dada Bar 5, 8:30 pm
- ★Ben Wolfe Quartet with Joel Ross, John Ellis, Aaron Kimmel Dizzy's Club 7, 9 pm \$30-70
- David Hazeltine Quartet with Jon Boutellier, Paul Gill, Aleksí Heinola The Django 7:30, 9:15 pm \$35
- ★Steve Slagle Quartet "Celebrates Monk" with Matthew Rotker-Lynn, Peter Brendler, Jason Tiemann Five Spot Jazz 8 pm \$20
- Sean Fitzpatrick solo; Liya Grigoryan The Jazz Club at Aman New York 6:30, 8 pm
- ★Samuel Lerner Jam Session; Ethan Iverson Sextet with Jonathan Finlayson, Sam Newsome, Jacob Garchik, Peter Washington, Kush Abadey; Corey Wallace DUBtet with Arcoiris Sandoval, Jonathon Muir-Cotton, Brian Richburg Jr Jazzcultural 2, 7, 9, 10:30 pm \$40
- Jean Ramirez Trio with Eriko Kitagawa Kato Sake Works 7 pm
- ★BKLYN Jazz Festival: Linda May Han Oh Quartet; Marcus Gilmore Journey to the New; Chris Potter Quartet with Craig Taborn, Joe Martin, Kendrick Scott; First Meeting with Gonzalo Rubalcaba, Chris Potter, Larry Grenadier, Eric Harland; Jason Moran & The Bandwagon + Akili Bradley, Devon Gates LeFrak Center at Lakeside Main Stage 1, 3, 5:15, 7:30, 9 pm
- ★BKLYN Jazz Festival: Vinicius Gomes Bailinho; Joel Ross Good Vibes; Brooklyn All-Stars "Play Miles Davis" with Vernon Reid, Ingrid Laubrock, Micah Thomas, Jerome Harris; Bobby Sanabria Ascención LeFrak Center at Lakeside Second Stage 12, 2, 4, 6:15 pm
- ★Jazzmobile presents David Ostwald's Louis Armstrong Eternity Louis Armstrong House Museum 3 pm
- ★NoMad Jazz Festival: Godwin Louis; Yuhan Su; Jaleel Shaw; George Cables; The Jazz Gallery All-Stars with Miguel Zenón, Nicole Glover, Skylar Tang, Simon Moullier, Charles Altura, Dabin Ryu, Ryoma Takenaga, Kendrick Scott + Renée Neufville Madison Square Park 12, 2, 4, 6, 8 pm
- ★Lex Korten Trio with Dean Torrey, Nasheet Waits; Victor Gould Trio with Tamir Shmerling, Samuel Bolduc Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★West Harlem Summer Jazz Festival: Santi Debriano Montefiore Square Park 6 pm
- West Harlem Summer Jazz Festival: Plena del Puente Morningside Park 5 pm
- Glenn Crytzer Quartet Peck Slip Social 1 pm
- Owen Chen Eternal Wind Quintet Red Pavilion 6 pm \$15-70
- Chino Pons The Roxy Lounge at Roxy Hotel 7:30, 9 pm
- ★Andrew Kushnir Jam Session; Ricky Ford Quartet with Mark Soskin, Jerome Harris, Barry Altschul; Diego Urcola Quartet with Alex Brown, Hamish Smith, Julian Miltenberger; Justin Robinson Quartet Smalls 6, 7:30, 9, 10:30 pm \$40
- ★"A Supreme Blue: Inspired by Coltrane's A Love Supreme and Miles' Kind of Blue": Nicholas Payton, Mark Turner, Mike Moreno, Vicente Archer, Mark Whitfield Jr. Smoke 6:30, 8:30, 10 pm \$25-65

- ★Matana Roberts Cinder Sessions IV with Chris Ryan Williams, Lester St. Louis, Adi Meyerson, Ryan Sawyer The Stone at The New School 8:30 pm \$20
- ★Andrew Cyrille Quartet with Bill Frisell, David Virelles, Ben Street Village Vanguard 8, 10 pm \$45
- Valtinho Anastácio Zinc Bar 7:30, 9 pm \$35

Sunday, August 9

- Harlem Groove Band with David Lee Jones American Legion Post 398 6 pm
- Gaby Moreno/Jon Cowherd Bar Lunático 9, 10:30 pm \$10
- Stéphane Wrembel Barbès 8 pm \$20
- Uptown Jazz Tentet with Brandon Lee, Willie Applewhite, James Burton III, Andrew Gutaszkas, Jon Irabagon, Carl Maraghi, Tatum Greenblatt, Adam Birnbaum, Clovis Nicolas, Aaron Kimmel; Birdland Latin Jazz Orchestra with David DeJesus Birdland 5:30, 8:30, 10:30 pm \$35-45
- Bruce Forman Trio Birdland Theater 7, 9:30 pm \$35-45
- ★Kenny Garrett Blue Note 8, 10:30 pm \$30-45
- Saul Rubin Trio Cellar Dog 7, 8:30 pm \$5
- Nathan Reising with Sarah Rossy, Lex Korten, Noam Tanzer, Evan Hyde; Katie Webster with Thorbjorn Stefansson, Tom Rainey; Katie Webster Jam Session Close Up 7:30, 9, 10:30, 11:30 pm \$20-25
- ★Evan Palmer with Steve Swell, Nick Neuberg; David Truilo with Tim Watson, Jasper Grigsby-Schulte, Connor Parks; David Truilo Jam Session Close Up 7:30, 9, 10:30, 11:30 pm \$20-25
- Pablo Menares Duo Cork Wine Bar 6 pm
- Rob Duguay Music Explorers Dada Bar 10:30, 11:30 am
- "Tony Bennett Centennial": Debby Boone with Billy Stritch, Gabrielle Stravelli, David Marino Dizzy's Club 5, 7:30 pm \$30-65
- Sarah Jane Cion Trio with Alec Safy, Mike Camacho; Ray Gallon Trio The Django 6:30, 8, 9:30, 11 pm \$35
- ★Jon-Erik Kellso EarRegulars The Ear Inn 8 pm
- Jaana Narsipur Quartet with Nicki Adams, Michael O'Brien, Kenneth Salters Five Spot Jazz 8 pm \$20
- Joel Forrester Grace Gospel Church 11:15 am
- ★Katie Cosco Jam Session; Ethan Iverson Sextet with Jonathan Finlayson, Sam Newsome, Jacob Garchik, Peter Washington, Kush Abadey; Marc Devine Jam Session Jazzcultural 2, 7, 9, 10 pm \$40
- Matt La Von Jam Session Kato Sake Works 7 pm
- Welf Dorr, Hajime Yoshida, Dmitry Ishenko, Dave Miller The Keep 9 pm

- Declan Cashman Quartet with Silas Irvine, Graham Kozak, Justin Bowden; Vanisha Gould Quartet Mezzrow 6, 7:30, 9, 10:30 pm \$40
- Nate Lucas All Stars Red Rooster Harlem 12 pm \$10
- Liya Grigoryan Trio; Jon Regen The Roxy Lounge at Roxy Hotel 12, 1:30, 5:30, 6:45 pm
- Erli Perez Trio with Ben Feldman, Takaaki Otomo Saint Peter's Church 5 pm
- Helen Garey Quartet with Mike Melkonian, John Chambers, Mike Bayer Silvana 7 pm
- Ryo Sasaki Jam Session with Steve Ash, Bill Crow, Steve Little; Craig Wuepper Quartet with Josh Evans, Paul Odeh, Tom DiCarlo; Sam Dillon/Andrew Gould Quintet with Steven Feifke, Luques Curtis, Jared Schonig Smalls 2, 6, 7:30, 9, 10:30 pm \$35-40
- ★"A Supreme Blue: Inspired by Coltrane's A Love Supreme and Miles' Kind of Blue": Nicholas Payton, Mark Turner, Mike Moreno, Vicente Archer, Mark Whitfield Jr. Smoke 6:30, 8:30 pm \$25-55
- ★Jazzmobile presents Bobby Sanabria Multiverse Big Band Snug Harbor Cultural Center 5 pm
- ★Andrew Cyrille Quartet with Bill Frisell, David Virelles, Ben Street Village Vanguard 8, 10 pm \$45

Monday, August 10

- David Marino "Sings Michel Legrand"; Jim Caruso's Cast Party with Billy Stritch, Steve Doyle, Daniel Glass Birdland 7, 9:30 pm \$30-45
- ★Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- Brandon Woody's Upendo Blue Note 8, 10:30 pm \$25-35
- Larry Ham Bryant Park 12:30 pm
- Organ Grooves Cellar Dog 7, 8:30 pm \$5
- Angus Mason; Kelly Green with Elijah Thomas, Luca Rosenfeld, Evan Hyde; Kelly Green Jam Session Close Up 7:30, 9, 10:30, 11:30 pm \$20-25
- JAZZ HOUSE KiDS + Christian McBride Dizzy's Club 7, 9 pm
- William Hill III Trio; Liam Sutcliffe Quintet The Django 7, 8:45, 10:15, 11:30 pm \$35
- Allison Lee Five Spot Jazz 8 pm

- Jon Regen The Roxy Lounge at Roxy Hotel 5:30, 6:45 pm
- Wiggleroom Silvana 8 pm
- ★ Jerome Jennings Quartet; Eviatar Slivnik Quartet with Ben Solomon, Eden Ladin, Felix Moseholm; Mike Boone Jam Session Smalls 6, 7:30, 9, 10:30, 11:45 pm \$35-40
- ★ Vanguard Jazz Orchestra with Ted Nash, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, Brian Pareschi, Jon Shaw, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Max Seigel, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$45
- ★ Houston Person Quartet with Mike Bond, Matthew Parrish, Byron Landham & Michelle Lordi Zinc Bar 7, 8:30 pm \$35

- ★Joe Farnsworth Trio with Brad Mehldau, Larry Grenadier
Smoke 6:30, 8:30 pm \$25-55
- ★Steve Coleman Five Elements with Jonathan Finlayson,
Matt Mitchell, Anthony Tidd, Sean Rickman
The Stone at The New School 8:30 pm \$20
- ★Bill Frisell Trio with Thomas Morgan, Rudy Royston
Village Vanguard 8, 10 pm \$45
- Axel Tosca Trio + Xiomara Laugart
Zinc Bar 7, 8:30 pm \$35

Friday, August 14

- ★Eric Person
Albert's Bar 3 pm
- ★Carmen Quill with Jacob Sacks, Billy Hart
Bar Bayeux 8, 9:30 pm
- COLUMBO
Bar LunÀtico 9, 10:30 pm \$10
- Joel Forrester solo
Barbès 6 pm \$20
- Bill Saxton Harlem Allstars
Bill's Place 7, 9:30 pm \$38
- ★Birdland Big Band; Monty Alexander
Birdland 5:30, 8:30, 10:30 pm \$35-55
- ★Mingus Orchestra with Jeremy Pelt, Brandon Wright,
Wayne Escoffery, Conrad Herwig, Boris Kozlov, Donald Edwards
+ David Gilmore, Michael Rabinowitz, Stefano Doglioni,
John Clark
Birdland Theater 7, 9:30 pm \$35-45
- ★Dizzy Gillespie All-Star Big Band
Blue Note 8, 10:30 pm \$40-55
- Larry Ham
Bryant Park 12:30 pm
- New York Guitar Festival: Raphaël Feuillâtre; Goran Ivanovic/
Fareed Haque; Ziggy & Miles; Gabriele Leite
Bryant Park 7 pm
- Zaid Nasser Quartet; Katie Cosco Quartet
Cellar Dog 7, 8:30, 11:30 pm \$10
- ★John Yao & His 17-Piece Instrument
Culture Lab LIC 8 pm
- “Chick Corea’s Lyric Suite for Sextet”: Warren Wolf/Alex Brown
with Lavinia Pavlish, Kobi Malkin, Tia Allen, Eleanor Norton;
Dylan K. Smith’s UNGANO
Dizzy’s Club 7, 9, 10:45 pm \$15-65
- Vivian Sessoms Quartet with Dov Manski, Adam Chilensky,
Greg Joseph
The Django 7:30, 9:15 pm \$35
- Ashley Pezzotti
Five Spot Jazz 8 pm \$20
- Melaner
The Jazz Club at Aman New York 8 pm
- Jonathan Paik Fugitive with Harrison Clark, Shogo Yamagishi,
Mark Valdes
The Jazz Gallery 7, 9 pm \$27-38

- Panas Athanatos Jam Session; Patrick Bartley Quartet with
William Hill III, Barry Stephenson, Charles Gould; Winard Harper
Jeli Posse
Jazzcultural 2, 7, 9, 10:30 pm \$40
- Adam Cordero Arcadia
Kato Sake Works 7 pm
- “Tin Pan Alley”: Mikaela Bennett
Little Island Amphitheater 8:30 pm
- ★Jazzmobile presents “Randy Weston and Jimmy Heath
Centennials”: Jimmy Heath Big Band with Antonio Hart;
Randy Weston’s African Rhythms Alumni Quintet with T.K. Blue
Marcus Garvey Park 7 pm
- Ehud Asherie Trio with Paul Sikivie, Bryan Carter
Mezzrow 6, 7:30 pm \$40
- ★Joey Alexander
The Pocket 7, 9 pm
- Red Pavilion Jazz Band
Red Pavilion 7 pm \$15-70
- Ben Butler Quartet
The Roxy Lounge at Roxy Hotel 7:30, 9 pm
- Pasquale Grasso Quartet
Saint Tuesday 9:30 pm
- Moon Sugar
Shrine 10 pm
- ★David Sandman Jam Session; Scott Robinson Call of the Tarogato
with Matyas Bartha, Danny Ziemann, Christian Salfellner; Mark
Sherman Quartet with Jim Ridl, Ugonna Okegwo, Bernd Reiter;
Matt Martinez Quartet
Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$35-40
- ★Joe Farnsworth Trio with Brad Mehldau, Larry Grenadier
Smoke 6:30, 8:30, 10 pm \$25-55
- ★Steve Coleman Five Elements with Jonathan Finlayson,
Matt Mitchell, Anthony Tidd, Sean Rickman
The Stone at The New School 8:30 pm \$20
- Luisito Quintero 3rd Element
Terraza 7 7:30, 9:30 pm \$20
- ★Bill Frisell Trio with Thomas Morgan, Rudy Royston
Village Vanguard 8, 10 pm \$45
- Willerm Delisfort Trio
Zinc Bar 7, 8:30 pm \$40

Saturday, August 15

- ★George Schuller
Bar Bayeux 8, 9:30 pm
- Binky Griptite Orchestra
Bar LunÀtico 9, 10:30 pm \$10
- ★Michaël Attias Renku with John Hébert, Satoshi Takeishi
Barbès 6 pm \$20
- Bill Saxton Harlem Allstars
Bill's Place 7, 9:30 pm \$38
- ★Jon-Erik Kellso Quartet; Monty Alexander
Birdland 5:30, 8:30, 10:30 pm \$35-55

- ★Mingus Orchestra with Jeremy Pelt, Brandon Wright,
Wayne Escoffery, Conrad Herwig, Boris Kozlov, Donald Edwards
+ David Gilmore, Michael Rabinowitz, Stefano Doglioni,
John Clark
Birdland Theater 7, 9:30 pm \$35-45
- ★Tito Puente Jr. Latin Jazz Ensemble; Dizzy Gillespie All-Star
Big Band
Blue Note 12:30, 2:30, 8, 10:30 pm \$25-55
- New York Guitar Festival: The Messthetics with Anthony Pirog,
Joe Lally, Brendan Canty; Gyan Riley/David Cossin;
Pierre Bensusan
Bryant Park 7 pm
- Richard Clements Quintet; Steve Ash Quartet
Cellar Dog 7, 8:30, 11:30 pm \$10
- Ben Solomon with Esteban Castro, Way Campbell, Kush Abadey;
Neta Raanan; Neta Raanan Jam Session
Close Up 8, 10, 11:30 pm, 12:30 am \$25-35
- Anita Donndorff
The Club Room 7:30, 9 pm \$25
- “Chick Corea’s Lyric Suite for Sextet”: Warren Wolf/Alex Brown
with Lavinia Pavlish, Kobi Malkin, Tia Allen, Eleanor Norton;
Dylan K. Smith’s UNGANO
Dizzy’s Club 7, 9, 10:45 pm \$15-70
- ★Manuel Valera Quartet with Patrick Cornelius,
Alex “Apolo” Ayala, Ludwig Alfonso; T.K. Blue Planet Bluu
The Django 7:30, 9:15, 11 pm, 12:15 am \$35
- ★Michael Cochrane Trio with Calvin Hill, Steve Johns
Five Spot Jazz 8 pm \$20
- ★Arturo O’Farrill/Vincent Hsu Afro-Taiwanese Jazz Orchestra
Flushing Town Hall 8 pm \$45-150
- ★Blues BBQ Festival: Bobby Rush; Buckwheat Zydeco Jr;
Gregory Lewis’ Organ Monk Sings with Radam Schwartz,
Melvin Davis, Kathryn Farmer
Hudson River Park Pier 76 1 pm
- Brandon McCune solo; Kate Kortum
The Jazz Club at Aman New York 6:30, 8 pm
- Samuel Lerner Jam Session; Patrick Bartley Quartet with William
Hill, Barry Stephenson, Charles Gould; Winard Harper Jeli Posse
Jazzcultural 2, 7, 9, 10:30 pm \$40
- Hajime Yoshida Trio with Yoshiki Yamada, Yuko Togami
Kato Sake Works 7 pm
- ★“Tin Pan Alley”: Cécile McLorin Salvant/Sullivan Fortner
Little Island Amphitheater 8:30 pm



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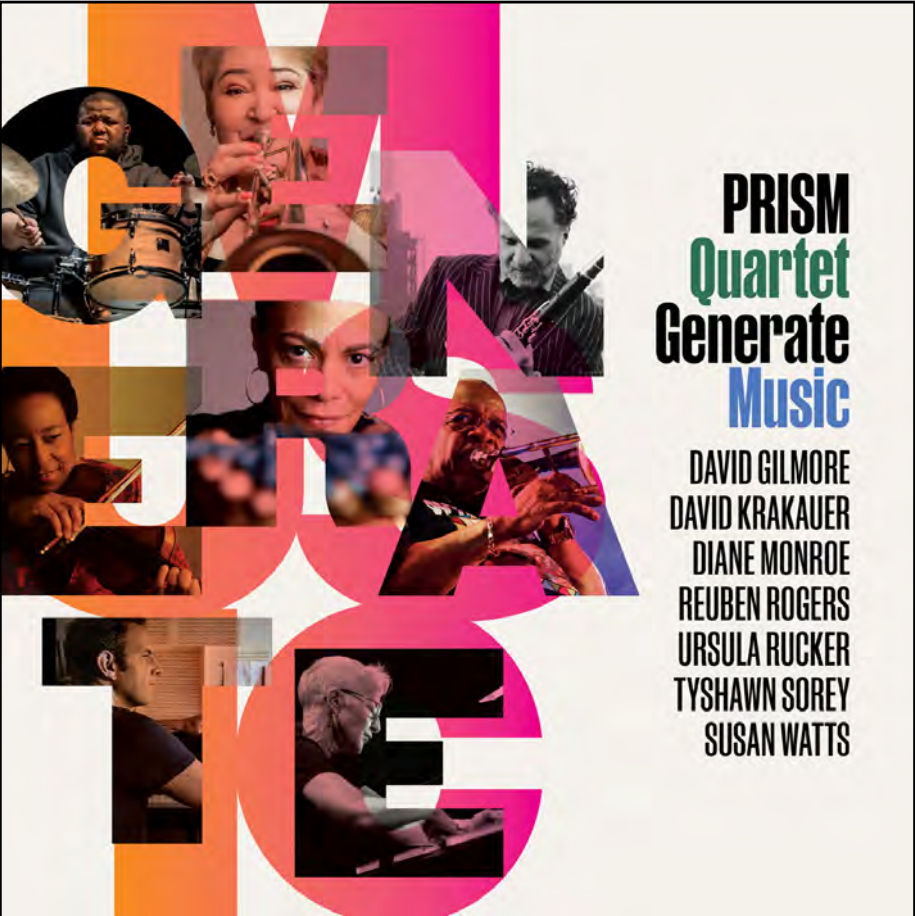
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- Ehud Asherie Trio with Paul Sikivie, Bryan Carter
Mezzrow 6, 7:30 pm \$40
- West Harlem Summer Jazz Festival: Kali Rodriguez
Montefiore Square Park 6 pm
- Glenn Crytzer Quartet
Peck Slip Social 1 pm
- ★Joey Alexander
The Pocket 7, 9 pm
- Andrew Latona Quartet
The Roxy Lounge at Roxy Hotel 7:30, 9 pm
- ★Tyler Mitchell Jam Session; Scott Robinson Call of the Tarogato
with Matyas Bartha, Danny Ziemann, Christian Salfellner;
Mark Sherman Quartet with Jim Ridl, Ugonna Okegwo,
Bernd Reiter; Stacy Dillard Quintet
Smalls 6, 7:30, 9, 10:30 pm \$40
- ★Joe Farnsworth Trio with Brad Mehldau, Larry Grenadier
Smoke 6:30, 8:30, 10 pm \$25-65
- ★Steve Coleman Five Elements with Jonathan Finlayson,
Matt Mitchell, Anthony Tidd, Sean Rickman
The Stone at The New School 8:30 pm \$20
- Willerm Delisfort solo
The View 5:30 pm
- ★Bill Frisell Trio with Thomas Morgan, Rudy Royston
Village Vanguard 8, 10 pm \$45
- Valtinho Anastácio
Zinc Bar 7:30, 9 pm \$35

Sunday, August 16

- ★Cheryl Pyle Beyond Flute Group with Sylvain Leroux,
Robert Dick
6BC Garden 4 pm
- Harlem Groove Band with David Lee Jones
American Legion Post 398 6 pm
- END Trio with Aurora Nealand, Josh Dunn, Jared Engel
Bar Lunático 9, 10:30 pm \$10
- Miss Maybell & The Ragtime Romeos with Charlie Judkins,
Brian Nalepka; Stéphane Wrembel
Barbès 6, 8 pm \$20
- Eliane Amherd Band; Birdland Latin Jazz Orchestra with
David DeJesus
Birdland 5:30, 8:30, 10:30 pm \$35-45
- ★Mingus Orchestra with Jeremy Pelt, Brandon Wright,
Wayne Escoffery, Conrad Herwig, Boris Kozlov, Donald Edwards
+ David Gilmore, Michael Rabinowitz, Stefano Doglioni,
John Clark
Birdland Theater 7, 9:30 pm \$35-45
- ★Dizzy Gillespie All-Star Big Band
Blue Note 8, 10:30 pm \$40-55
- ★JFA presents Peter Apfelbaum Hieroglyphics Sextet
Brooklyn Museum of Art 2 pm
- ★Brandi Disterheft Trio
Cellar Dog 7, 8:30 pm \$5
- ★David Leon with Brandon Seabrook, Henry Fraser,
Kayvon Gordon; Jon Elbaz; Jon Elbaz Jam Session
Close Up 7:30, 9, 10:30, 11:30 pm \$20-25
- Marius Van Den Brink Duo
Cork Wine Bar 6 pm
- Steven Maglio Big Band Orchestra
The Cutting Room 7 pm
- Rob Duguay Music Explorers
Dada Bar 10:30, 11:30 am
- “Chick Corea’s Lyric Suite for Sextet”: Warren Wolf/Alex Brown
with Lavinia Pavlish, Kobi Malkin, Tia Allen, Eleanor Norton
Dizzy’s Club 5, 7:30 pm \$30-60
- ★David Janeway Trio with Ugonna Okegwo, Chris Beck;
Andy Ezrin Trio with David Finck, Clint DeGanon
The Django 6:30, 8, 9:30, 11 pm \$35
- ★Jon-Erik Kellso EarRegulars
The Ear Inn 8 pm
- ★Roni Ben-Hur Trio with Harvie S, Jason Tiemann
Five Spot Jazz 8 pm \$20

- Joel Forrester
Grace Gospel Church 11:15 am
- Katie Cosco Jam Session; Patrick Bartley Quartet with
William Hill III, Barry Stephenson, Charles Gould;
Marc Devine Jam Session
Jazzcultural 2, 7, 9, 10 pm \$40
- Matt La Von Jam Session
Kato Sake Works 7 pm
- ★“Tin Pan Alley”: Cécile McLorin Salvant, Sullivan Fortner,
Kyle Poole, Paul Sikivie
Little Island Amphitheater 8:30 pm
- Tamuz Nissim Quartet with George Nazos, Dan Asher, Joe Abba;
Naama Gheber Trio
Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★Lew Tabackin Dual Nature Trio
Michiko Studios 3, 4:30 pm \$20
- Nate Lucas All Stars
Red Rooster Harlem 12 pm \$10
- Jon Regen
The Roxy Lounge at Roxy Hotel 5:30, 6:45 pm
- Will Gorman Trio with Eric Dupont, Charlie Sigler
Saint Peter’s Church 5 pm

- Wynn Chang Quintet
Silvana 8 pm
- Ryo Sasaki Jam Session with Steve Ash, Bill Crow, Steve Little;
Joe Barna Quartet with Stacy Dillard, Fima Chupakhin,
James Robbins
Smalls 2, 9, 10:30 pm \$40
- ★Joe Farnsworth Trio with Brad Mehldau, Larry Grenadier
Smoke 6:30, 8:30 pm \$25-55
- ★Bill Frisell Trio with Thomas Morgan, Rudy Royston
Village Vanguard 8, 10 pm \$45

Monday, August 17

- ★Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm \$25-45
- Simon Phillips Protocol 6
Blue Note 8, 10:30 pm \$30-45
- Roman Ivanoff
Bryant Park 12:30 pm

- Will Terrill Trio
Cellar Dog 7, 8:30 pm \$5
- Dean Torrey with Matt Knoegel, Billy Drummond
Close Up 7:30, 9 pm \$25
- ★International Contemporary Ensemble with Rebekah Heller,
Isabel Lepanto Gleicher, Jasmine Daquin, Emmalie Tello,
Alexander Davis, Erin Rogers, Nicolee Kuester, Gareth Flowers,
Michael Lormand, Marcus Rojas, Modney, Leah Asher, Wendy
Richman, Irène Han, Randall Zigler, Nuiko Wadden, Ross Karre,
Clara Warnaar, Erika Dohi
The DiMenna Center 7:30 pm \$20
- ★Jason Marshall Big Band
Dizzy’s Club 7, 9 pm \$30-60
- ★Ricardo Grilli Quartet; April Varner Quartet with William Hill III,
Aaron Matson, Eytan Schillinger-Hyman
The Django 7, 8:45, 10:15, 11:30 pm \$35

- Daniel Song
Five Spot Jazz 8 pm
- ★Saul Rubin/Miles Wick Jam Session; Paul Bollenback Quartet
with Jon Davis, Boris Kozlov, Tommy Campbell; Wilfie Williams
Jam Session
Jazzcultural 2, 7, 9, 10 pm \$40
- Joel Forrester Trio
Little Branch 9:30 pm
- ★Pasquale Grasso Quartet
Mezzrow 9, 10:30 pm \$40
- ★Mingus Big Band with Alexander Norris, Jeremy Pelt, Philip
Harper, Sarah Hanahan, Wayne Escoffery, Abraham Burton,
Lauren Seviaan, Conrad Herwig, Joe Fiedler, Earl McIntyre, Helen
Sung, Boris Kozlov, Donald Edwards
The Pocket 7, 9 pm \$25-30
- Jon Regen
The Roxy Lounge at Roxy Hotel 5:30, 6:45 pm
- Brandon Suarez Quintet with Tyler Henderson, Caleb Tobocman,
Jacob Smith; Mike Boone Jam Session
Smalls 9, 10:30, 11:45 pm \$40
- ★Vanguard Jazz Orchestra with Ted Nash, Billy Drewes,
Rich Perry, Ralph Lalama, Gary Smulyan, Brian Pareschi, J
on 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
- Andy Bianco
Zinc Bar 7, 8:30 pm \$35

Tuesday, August 18

- Tamar Korn Kornucopia
Barbès 7 pm \$20
- Yardbird Big Band with David DeJesus
Birdland 7, 9:30 pm \$45-55
- ★Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm \$25-45
- Simon Phillips Protocol 6
Blue Note 8, 10:30 pm \$30-45
- Celia Tewey
Bryant Park 12:30 pm
- Our Delight
Cellar Dog 7, 8:30 pm \$5
- Barry Stephenson with Jon Thomas, Joe Dyson; Joe Block;
Joe Block Jam Session
Close Up 7:30, 9, 10:30, 11:30 pm \$20-25
- Marius Van Den Brink with Noah Halpern, Stacy Dillard, Steve
Davis, Matt Penman, Anwar Marshall
Dizzy’s Club 7, 9 pm \$30-60
- New York Flamenco All-Stars with Tim Ries, Barbara Martinez,
Albert Alabedra, Olyda Ola, Koji Cassetta, Engin Gunaydin;
Sol Liebeskind Quartet with Tal Yahalom, Toru Dodo, Joel Mateo
The Django 7, 8:45, 10:15, 11:30 pm \$35
- Rahul Shah
Five Spot Jazz 8 pm \$20
- Sean Fitzpatrick solo; Briana Swann
The Jazz Club at Aman New York 6:30, 8 pm

- Tomoko Omura Roots Quintet with Jeff Miles, Glenn Zaleski,
Pablo Menares, Jay Sawyer + Diana Huey, Noah McNeil
The Jazz Gallery 7, 9 pm \$27-38
- Richard Clements Jam Session; Brandon McCune Trio with
Danton Boller, Alvester Garnett Yago Vazquez Jam Session
Jazzcultural 2, 7, 9, 10 pm \$40
- Joel Forrester Quartet
Little Branch 9:30 pm
- Chris Cochrane/Kevin Bud Jones; TONS with David Linton,
Zack Layton; Trevor Deke Bajus’ Science Officer; Jam Session
Main Drag Music 7 pm \$15
- Tardo Hammer Trio with Lee Hudson, Keith Balla; Pucci Amanda
Jhones Quartet with Joe Vincent Tranchina, Hilliard Greene,
Bobby Sanabria
Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★Arturo O’Farrill Afro Latin Jazz Orchestra with Jasper Dutz,
Sun Yoo, Ivan Renta, Berta Moreno, Larry Bustamante,
Seneca Black, Jim Seeley, Allison Philips, Miles Keingstein,
Jasim Perales, Rafi Malkiel, Juanga Lakunza, Earl McIntyre,
Raúl Reyes, Vince Cherico, Zack O’Farrill, Keisel Jiménez,
Carlos Maldonado
The Pocket 7, 9 pm \$25-35
- Sam Keedy Quartet
Shrine 7 pm
- Ben Sherman Quartet with Roman Goron, Daniel Song, Isaiah
Bravo; Kyle Colina Jam Session
Smalls 9, 10:30, 11:45 pm \$40
- TMPSS with Jude Botten, Jack Horvath, Ricky Jefferson
The Stone at The New School 8:30 pm

- Willerm Delisfort solo
The View 5:30 pm
- ★Bill Frisell Four with Greg Tardy, Gerald Clayton,
Johnathan Blake
Village Vanguard 8, 10 pm \$45
- Anthony Bolden Quartet with Abe Gold, Warren Louie,
Andy Stone
Zinc Bar 7, 8:30 pm \$35



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August 21st: Jonathan Finlayson
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August 28th: Henry Jeria
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Wednesday, August 19

- ★Ralph Alessi Escalation with Matt Mitchell, John Hebert, Ches Smith Bar Bayeux 8, 9:30 pm
- ★Caroline Davis Portals with Julian Shore, Chris Tordini, Tim Angulo Bar Lunático 9, 10:30 pm \$10
- Yardbird Big Band with David DeJesus Birdland 7, 9:30 pm \$45-55
- ★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Pasquale Grasso, Gary Mazzaroppi, Alex Raderman Birdland Theater 5:30, 8:30 pm \$35-45
- Pedrito Martinez + Itai Kriss The Bitter End 8 pm \$60
- Katalyst Blue Note 8, 10:30 pm \$25
- Celia Tewey Bryant Park 12:30 pm
- Chris Beck Trio Cellar Dog 7, 8:30 pm \$5
- Bebel Gilberto City Winery 7:30 pm \$66-90
- ★Micah Thomas Lucid with Immanuel Wilkins, Kalia Vandever, Thomas Morgan, Lesley Mok; Alden Hellmuth; Alden Hellmuth Jam Session Close Up 7:30, 9, 10:30, 11:30 pm \$20-30
- D'Nasya The Club Room 7:30, 9 pm \$25
- Nancy Kelly Dante Park 12 pm
- Lolivone de la Rosa with Josh Evans, David Suleiman, Ned Goold, Luis Perdomo, John Benitez, Obed Calvaire Dizzy's Club 7, 9 pm \$30-60
- ★Dida Pelled Dizzy's Club 7, 9 pm \$30-55
- A.C.E. (Alex Claffy Elektric) The Django 10:15, 11:30 pm \$35
- ★David Gibson Five Spot Jazz 8 pm \$20
- ★Jazzmobile presents Camille Thurman + Darrell Green Quartet Grant's Tomb 7 pm
- Dream Horizon with Jeff Coffin, Nir Felder, James Genus, Roy "Futureman" Wooten Iridium 8:30 pm \$35-45
- George Papageorge solo; Tim Ries The Jazz Club at Aman New York 6:30, 8 pm
- Chris Morrissey Sans Vox Quintet with Aurora Nealand, Marvin Sewell, Dan Weiss The Jazz Gallery 7, 9 pm \$27-38
- ★Joel Ross with Joe Melnicove, Alden Hellmuth, Sergio Tabanico, Henry Fraser, Kayvon Gordon The Jazz Gallery 7, 9 pm \$33-44
- John Webber Jam Session; Mel Davis Quartet with Tommy Morimoto, Mark Bowers, Tommy Campbell Jazzcultural 2, 7, 9 pm \$40

- ★Louis Cato with Catherine Russell, Evan Sherman, Jeffrey Miller, Louis Fouché, Mathis Picard, Philip Kuehn, Tivon Pennicott, Alphonso Horne + Ron Carter Little Island Amphitheater 8:30 pm
- Tom Pietrycha Trio Mezzrow 9, 10:30 pm \$40
- Ari Hoenig/Daniel Prim Michiko Studios 7 pm \$55
- Kay Koustopolis Pangea 7 pm \$25
- Michael Mayo The Pocket 7, 9 pm \$25-30
- Owen Chen Eternal Wind Quintet Red Pavillion 7 pm \$15-70
- ★Jakob Dreyer Quartet with John Ellis, Sasha Berliner, Kenneth Salter; Simon Mogul Quintet with Wallace Roney Jr, Marc Payne, Jason Maximo Clotter, Jacob Smith; Carlos Abadie Jam Session Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★Larry Goldings, Peter Bernstein, Bill Stewart Smoke 6:30, 8:30 pm \$25-55

- Russ Nolan Quartet Sour Mouse 8 pm
- ★Linda May Han Oh/Emmanuel Michael The Stone at The New School 8:30 pm \$20
- ★Bill Frisell Four with Greg Tardy, Gerald Clayton, Johnathan Blake Village Vanguard 8, 10 pm \$45
- William Hill III Trio Zinc Bar 7, 8:30 pm \$35

Thursday, August 20

- "For Silent Movies": Joel Forrester solo 251 Fenimore St. 8 pm
- Max Light Bar Bayeux 5:30 pm
- Luisito Quintero 3rd Element Bar Lunático 9, 10:30 pm \$10
- Pre-War Ponies with Daria Grace, J. Walter Hawkes, Jim Whitney, Willie Martinez; Evan Arntzen, Leif Arntzen, Miles Francis Arntzen + Arnt Arntzen Barbès 7, 9 pm \$20
- Yardbird Big Band with David DeJesus 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
- Hiromi Piano Quintet with PUBLIQuartet Blue Note 8, 10:30 pm \$55-75

- Wayne Tucker Quintet Cellar Dog 7, 8:30 pm \$5
- Bebel Gilberto City Winery 7:30 pm \$66-90
- Madeline Dalton The Club Room 7:30, 9 pm \$25
- Noël Simoné Wippler Corner Lounge Bistro 7 pm
- ★Brass Queens Cunningham Park 7 pm
- ★Shenel Johns Dizzy's Club 7, 9 pm \$30-60
- Tyler Blanton Quartet with Klaus Muller, Eduardo Belo, Dennis Bulhoes; Mark Whitfield The Django 7, 8:45, 10:15, 11:30 pm \$35

- Glenn Crytzer Quartet Festival Café 7:30 pm
- Joe Barna Five Spot Jazz 8 pm \$20
- The Jazz Gallery presents Declan Sheehy-Moss Greeley Square Park 6 pm

- Addison Frei solo; Bri and the Five The Jazz Club at Aman New York 6:30, 8 pm
- Mike Moreno with Jesse Chandler, Glenn Zaleski, Matt Brewer, Obed Calvaire The Jazz Gallery 7, 9 pm \$33-44
- ★Steve Nelson Jam Session; Alex Norris Quintet with Ari Ambrose, Jeremy Manasia, Paul Gill, Brian Floody Jazzcultural 2, 7, 9 pm \$40
- ★Louis Cato with Catherine Russell, Evan Sherman, Jeffrey Miller, Louis Fouché, Mathis Picard, Philip Kuehn, Tivon Pennicott, Alphonso Horne + Ron Carter Little Island Amphitheater 8:30 pm
- David Morgan Trio with Neal Miner, Eric Halvorson; Dave Baron Trio with Gary Versace, Billy Drummond Mezzrow 6, 7:30, 9, 10:30 pm \$40

- ★Jerome Jennings + DJ OOOchid Michiko Studios 7 pm \$55
- Okra Juice; Michael Sarian Esquina; Planetary People Nublu 151 7 pm \$20

- Seoyeon Im Quartet Red Pavillion 7 pm \$15-70
- ★Jim Staley with Ikue Mori, Zeena Parkins Roulette 8 pm
- Jon Regen Quartet The Roxy Lounge at Roxy Hotel 7:30, 9 pm
- Wayne Tucker and the Bad Mothas with David Linard, Addison Frei, Tamir Shmerling, Diego Ramirez Saint Peter's Church 12:30 pm
- Jazz de Barro with Su Terry, Lucas Bravo, Christian Torres, Raúl Molina; Ted Chubb Quintet with Bruce Williams, Oscar Perez, Tom DiCarlo, Carmen Intorre Jr; Greg Glassman Jam Session Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40

- Larry Goldings, Peter Bernstein, Bill Stewart Smoke 6:30, 8:30 pm \$25-55

- ★Linda May Han Oh/Pamela Z The Stone at The New School 8:30 pm \$20

- ★Bill Frisell Four with Greg Tardy, Gerald Clayton, Johnathan Blake Village Vanguard 8, 10 pm \$45
- Axl Tosca Trio + Xiomara Laugart Zinc Bar 7, 8:30 pm \$35

Friday, August 21

- ★Eric Person Albert's Bar 3 pm
- Kaz Takemura Bar Bayeux 8, 9:30 pm
- ★Michael Blake BLAKETET with Lisa Parrott, Rob Jost, Tony Scherr, Kenny Wollesen Bar Lunático 9, 10:30 pm \$10
- Joel Forrester solo Barbès 6 pm \$20
- ★Simon Hanes TSONS OF TSUNAMI with Kevin Newton, Selendis S. A. Johnson, Anna Abondolo, Jon Starks + Billy Martin Barbès 8 pm \$20

- Daddy Rabbit presents "Tribute to Amy Winehouse": Misha Piatigorsky, Gabrielle Djenné Berimbau Brazilian Table 7:30 pm
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
- Birdland Big Band; Yardbird Big Band with David DeJesus Birdland 7, 9:30 pm \$35-55

- ★Jocelyn Gould Quartet Birdland Theater 7, 9:30 pm \$35-45
- ★Hiromi Piano Quintet with PUBLIQuartet Blue Note 8, 10:30 pm \$55-75

- Bebop Collective; Stefano Doglioni Quartet Cellar Dog 7, 8:30, 11:30 pm \$10

- ★Micah Thomas Lucid with Immanuel Wilkins, Kalia Vandever, Thomas Morgan, Lesley Mok Close Up 8, 10 pm \$35
- Marilyn Maye with Tedd Firth Dizzy's Club 7, 9 pm \$30-65
- Dwayne "Cook" Broadnax Quartet; Dave Stryker Quartet with Eric Alexander, Jared Gold, Steve Johns The Django 7, 8:45, 10:15, 11:30 pm \$35
- ★Tessa Souter Five Spot Jazz 8 pm \$20
- Nick Hetko solo; Maria Raquel The Jazz Club at Aman New York 6:30, 8 pm

- Mike Moreno with Jesse Chandler, Glenn Zaleski, Matt Brewer, Obed Calvaire The Jazz Gallery 7, 9 pm \$33-44
- ★Panas Athanatos Jam Session; Dezron Douglas Quintet with SILKA, Jaleel Shaw, George Burton, Darrell Green; Greg Glassman Quartet with ELEW, Danton Boller, Alvester Garnett Jazzcultural 2, 7, 9, 10:30 pm \$40
- Benjamin Young Quartet with Nathan Riesing, John Meier, Quinton Cain Kato Sake Works 7 pm
- ★Louis Cato with Catherine Russell, Evan Sherman, Jeffrey Miller, Louis Fouché, Mathis Picard, Philip Kuehn, Tivon Pennicott, Alphonso Horne + Ron Carter Little Island Amphitheater 8:30 pm
- ★Jazzmobile presents "The Voice of Miles Davis: A Symphonic Celebration" Marcus Garvey Park 7 pm
- ★Gilad Hekselman Trio; Art Hirahara Trio with Gary Wang, Jay Sawyer Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★Francisco Mela/Will Calhoun + Barry Greenspon Michiko Studios 7 pm \$55

- Red Pavilion Jazz Band Red Pavillion 7 pm \$15-65

- Camila Cortina Quartet The Roxy Lounge at Roxy Hotel 7:30, 9 pm
- Peter Louis Octet Shrine 8 pm
- ★ Andrew Kushnir Jam Session; Aaron Goldberg Quartet with Mark Turner, Kush Abadey; Philip Harper Quartet Smalls 2, 6, 7:30, 11:55 pm \$40
- ★ Larry Goldings, Peter Bernstein, Bill Stewart Smoke 6:30, 8:30, 10 pm \$25-55
- ★ Linda May Han Oh/Melissa Aldana The Stone at The New School 8:30 pm \$20
- ★ Bill Frisell Four with Greg Tardy, Gerald Clayton, Johnathan Blake Village Vanguard 8, 10 pm \$45
- ★ Mingus Dynasty Zinc Bar 7, 8:30 pm \$45

Saturday, August 22

- Martin Nevin Bar Bayeux 8, 9:30 pm
- Bessie & The Rainbowkids Bar Lunático 9, 10:30 pm \$10
- ★ Michaël Attias Spun 4 with Ralph Alessi, Sean Conly, Tom Rainey Barbès 6 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
- ★ Jon-Erik Kellso Quartet; Yardbird Big Band with David DeJesus Birdland 7, 9:30 pm \$35-55
- ★ Jocelyn Gould Quartet Birdland Theater 7, 9:30 pm \$35-45
- ★ Hiromi Piano Quintet with PUBLIQuartet Blue Note 8, 10:30 pm \$55-75
- Frank Basile Quintet; Matt Martinez Quartet Cellar Dog 7, 8:30, 11:30 pm \$10
- Lex Korten with Rafael Enciso, Miguel Russell; Lex Korten Jam Session Close Up 11:30 pm, 12:30 am \$25
- Marilyn Maye with Tedd Firth Dizzy's Club 7, 9 pm \$30-70
- Ed Cherry Quartet; Lee Taylor with Marius Van Den Brink, Will Sellenraad, Steve Wood, Ismail Lawal The Django 7:30, 9:15, 11 pm, 12:15 am \$35
- Big Bar/BwO presents Jessica Pavone, Lester St. Louis, gabby fluke-mogul, Mike Pride, Stefan O. Rak First Street Green 4 pm
- Jinju Kim Five Spot Jazz 8 pm \$20
- Misha Piatigorsky solo; Emily Braden The Jazz Club at Aman New York 6:30, 8 pm

- ★ Samuel Lerner Jam Session; Dezron Douglas Quintet with SILKA, Jaleel Shaw, George Burtono, Darrell Green; Greg Glassman Quartet with ELEW, Danton Boller, Alvester Garnett Jazzcultural 2, 7, 9, 10:30 pm \$40
- Off-Beat Jazz with Lara Kelley, Scott Woods, Peter Sobot, Justin Gage, Michael Friedman, Bruce Kung Kato Sake Works 7 pm
- ★ Louis Cato with Catherine Russell, Evan Sherman, Jeffrey Miller, Louis Fouché, Mathis Picard, Philip Kuehn, Tivon Pennicott, Alphonso Horne + Ron Carter Little Island Amphitheater 8:30 pm
- Gilad Hekselman Trio; Art Hirahara Trio with Gary Wang, Jay Sawyer Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★ Dafnis Prieto/Eric Harland Michiko Studios 7 pm \$55
- ★ Gregory Organ Monk Lewis Midnight Blue 9 pm
- West Harlem Summer Jazz Festival: Johnny Mambo Montefiore Square Park 6 pm

- Glenn Crytzer Quartet Peck Slip Social 1 pm
- ★ Fred Hersch solo The Pocket 7, 9 pm \$35-55
- Midtown Riders with Kai Gluska, Eden Har-Gil + Wanda Civic The Roxy Lounge at Roxy Hotel 7:30, 9 pm
- Bill Warfield Hell's Kitchen Funk Orchestra Shrine 8 pm
- ★ Marc Devine Jam Session; Aaron Goldberg Quartet with John Ellis, Matt Brewer, Kush Abadey Smalls 2, 6, 7:30 pm \$40
- ★ Larry Goldings, Peter Bernstein, Bill Stewart Smoke 6:30, 8:30, 10 pm \$25-65
- ★ Linda May Han Oh Quartet with Greg Ward, Fabian Almazan, Mark Whitfield The Stone at The New School 8:30 pm \$20
- Willerm Delisfort solo The View 5:30 pm
- ★ Bill Frisell Four with Greg Tardy, Gerald Clayton, Johnathan Blake Village Vanguard 8, 10 pm \$45
- Valtinho Anastácio Zinc Bar 7:30, 9 pm \$35

Sunday, August 23

- Harlem Groove Band with David Lee Jones American Legion Post 398 6 pm
- ★ Stéphane Wrembel Barbès 8 pm \$20
- Scott Reeves Jazz Orchestra with Carolyn Leonhart, Steve Wilson; Birdland Latin Jazz Orchestra with David DeJesus Birdland 7, 9:30 pm \$35-45

- ★ Jocelyn Gould Quartet Birdland Theater 7, 9:30 pm \$35-45
- ★ Hiromi Piano Quintet with PUBLIQuartet Blue Note 8, 10:30 pm \$55-75
- JFA presents Chembo Corniel Brooklyn Museum of Art 2 pm
- ★ Harry Allen Trio Cellar Dog 7, 8:30 pm \$5
- Birsa Chatterjee with Esteban Castro, Russell Hall, Domo Branch Close Up 7:30, 9 pm \$25
- Rob Duguay Music Explorers Dada Bar 10:30, 11:30 am
- Marilyn Maye with Tedd Firth Dizzy's Club 5, 7:30 pm \$30-60
- Alexander Claffy Quartet with Matthew Rotker-Lynn, Ben Rice, Tosh K; Hendrik Meurkens Quartet The Django 6:30, 8, 9:30, 11 pm \$35
- ★ Jon-Erik Kellso EarRegulars with Scott Robinson The Ear Inn 8 pm
- Simon Mogul Five Spot Jazz 8 pm \$20
- Joel Forrester Grace Gospel Church 11:15 am
- ★ Katie Cosco Jam Session; Dezron Douglas Quintet with SILKA, Jaleel Shaw, George Burtono, Darrell Green; Marc Devine Jam Session Jazzcultural 2, 7, 9, 10 pm \$40
- Matt La Von Jam Session Kato Sake Works 7 pm
- Welf Dorr, Robert Boston, Dmitry Ishenko, Roberto Giaquinto The Keep 9 pm
- ★ Louis Cato with Catherine Russell, Evan Sherman, Jeffrey Miller, Louis Fouché, Mathis Picard, Philip Kuehn, Tivon Pennicott, Alphonso Horne + Ron Carter Little Island Amphitheater 8:30 pm
- Yaala Ballin Quartet; Lucy Wijnands Quartet Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★ Allison Miller/Billy Martin Michiko Studios 7 pm \$55
- ★ Fred Hersch/Anat Cohen The Pocket 7, 9 pm \$35-55
- Nate Lucas All Stars Red Rooster Harlem 12 pm \$10
- Andrew Latona Trio; Jon Regen The Roxy Lounge at Roxy Hotel 12, 1:30, 5:30, 6:45 pm
- Juan Carlos Polo Quartet with Dan Blake, Arturo O'Farrill, Marty Kenney Saint Peter's Church 5 pm
- John Colonna Quartet with Kenji Tokunaga, Ji Kim Silvana 10 pm
- Ryo Sasaki Jam Session with Steve Ash, Bill Crow, Steve Little; Chris Byars Octet Smalls 2, 9, 10:30 pm \$40

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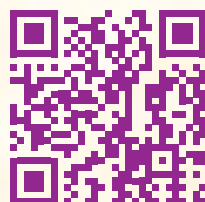
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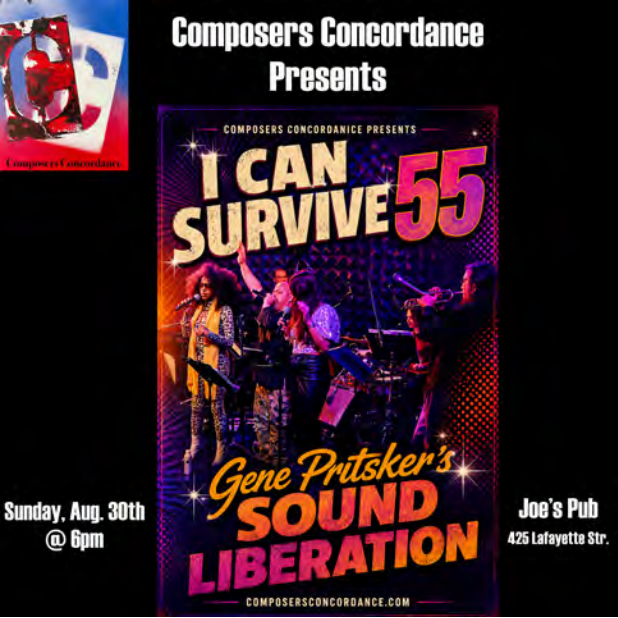
Saturday, Sept. 26
John Patitucci Trio



- ★Larry Goldings, Peter Bernstein, Bill Stewart
Smoke 6:30, 8:30 pm \$25-55
- ★Charlie Parker Jazz Festival: JFA presents James Stewart Quartet
Studio Museum In Harlem 1 pm
- ★Bill Frisell Four with Greg Tardy, Gerald Clayton, Johnathan Blake
Village Vanguard 8, 10 pm \$45

Monday, August 24

- Mike Moreno Trio
Bar Lunático 9, 10:30 pm \$10
- YTD with Jeong Lim Yang, Elijah J. Thomas, Deric Dickens
Barbès 7 pm \$20
- Sam Chiba Ouroboros with Joe Alterman
Birdland 7 pm \$24
- ★Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm \$25-45
- ★Joel Forrester solo
Bryant Park 12:30 pm



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- Tardo Hammer Trio
Cellar Dog 7, 8:30 pm \$5
- David Virelles Singers Grove with Mauricio Herrera, Keisel Jiménez, John Benítez, Diego Hernández; Miles Okazaki; Miles Okazaki Jam Session
Close Up 7:30, 9:15, 11 pm, 12:15 am \$20-30
- ★Jared Schonig Big Band
Dizzy's Club 7, 9 pm \$30-60
- Connor MacLeod Quintet with Mason Millard, Steve Ash, Ahmed McLemore, Karl Seyer
The Django 10:15, 11:30 pm \$35
- Daniel Song
Five Spot Jazz 8 pm
- Saul Rubin/Miles Wick Jam Session; Bennie Benack Quartet with Jon Thomas, Mark Lewandowski, Maria Marmaou; Wilfie Williams Jam Session
Jazzcultural 2, 7, 9, 10 pm \$40
- ★Charlie Parker Jazz Festival: JFA presents Kim Clarke, Roxy Coss, Anisha Rush Jam Session
National Jazz Museum in Harlem 6 pm
- ★Mingus Big Band with Tatum Greenblatt, Alexander Norris, Jeremy Pelt, Brandon Wright, Sarah Hanahan, Wayne Escoffery, Abraham Burton, Jason Marshall, Conrad Herwig, James Burton III, Earl McIntyre, David Kikoski, Boris Kozlov, Donald Edwards
The Pocket 7, 9 pm \$25-30
- Jon Regen
The Roxy Lounge at Roxy Hotel 5:30, 6:45 pm
- Wayne Tucker and the Bad Mothas with David Linard, Tamir Shmerling, Anwar Marshall; Adam Ray Jam Session
Smalls 6, 7:30, 11:45 pm \$40
- ★Vanguard Jazz Orchestra with Ted Nash, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, Brian Pareschi, Jon Shaw, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Max Seigel, Adam Birnbaum, David Wong, John Riley
Village Vanguard 8, 10 pm \$45
- ★Will Bernard Quartet with John Ellis, Dan Loomis, Brian Richburg
Zinc Bar 7, 8:30 pm \$35

Tuesday, August 25

- Sheffa Trio with Juan Chiavassa, Martín Giorgeff, Nacho Mateu
Bar Lunático 9, 10:30 pm \$10
- ★“Remembering Kiyoshi Kitagawa”: Makoto Ozone Trio with Yasushi Nakamura, Clarence Penn
Birdland 7, 9:30 pm \$45-55
- ★Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm \$25-45
- ★Arturo Sandoval
Blue Note 8, 10:30 pm \$45-65
- ★Joel Forrester solo
Bryant Park 12:30 pm
- Vanderlei Pereira Trio
Cellar Dog 7, 8:30 pm \$5
- David Virelles Singers Grove with Mauricio Herrera, Keisel Jiménez, John Benítez, Diego Hernández
Close Up 7:30, 9 pm \$30
- ★Sexmob with Steven Bernstein, Briggan Krauss, Tony Scherr, Kenny Wollesen
Dizzy's Club 7, 9 pm \$30-60
- Abelita Mateus Trio with Itaiguara Brandão, Dennis Bulhoes; Sonido Costeño
The Django 7, 8:45, 10:15, 11:30 pm \$35
- Eli Howell
Five Spot Jazz 8 pm \$20
- Luther Allison solo; Danny Lipsitz
The Jazz Club at Aman New York 6:30, 8 pm
- ★Richard Clements Jam Session; Kurt Rosenwinkel Riptet with Aidan McKeon, Joe Block, Alexander Claffy, Ofri Nehemya; Yago Vazquez Jam Session
Jazzcultural 2, 7, 9, 10 pm \$40
- ★Charlie Parker Jazz Festival: JFA presents Eddie Allen Quintet
New School Glass Box Theater 6 pm
- Joshua Mercado Quartet; Connor Sobieri Quartet;
Hayden Miller Quartet
Nublu 151 7 pm \$20
- Yaala Ballin Quartet with Tardo Hammer, Ari Roland, Keith Balla
One Flight Up 7, 9 pm \$30
- ★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
- Zhenya Strigalev Quartet; Jason Maximo Clotter Jam Session
Smalls 6, 7:30, 11:45 pm \$40
- Willerm Delisfort solo
The View 5:30 pm
- ★Joe Lovano Paramount Quartet with Julian Lage, Asante Santi DeBriano, Will Calhoun
Village Vanguard 8, 10 pm \$45
- ★Dave Kikoski Trio with Rick Rosato, Nasheet Waits
Zinc Bar 7, 8:30 pm \$35

Wednesday, August 26

- Tyrone Allen II Quartet with Neta Raanan, Lex Korten, Kayvon Gordon
Bar Bayeux 8, 9:30 pm
- Itamar Borochoy Quartet
Bar Lunático 9, 10:30 pm \$10
- ★“Remembering Kiyoshi Kitagawa”: Makoto Ozone Trio with Yasushi Nakamura, Clarence Penn
Birdland 7, 9:30 pm \$45-55
- ★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Pasquale Grasso, Gary Mazzaroppi, Alex Raderman + Jan Knutson
Birdland Theater 5:30, 8:30 pm \$35-45
- Pedrito Martinez + Itai Kriss
The Bitter End 8 pm \$60
- ★Arturo Sandoval
Blue Note 8, 10:30 pm \$45-65

- ★Joel Forrester solo
Bryant Park 12:30 pm
- Ehud Asherie Quartet
Cellar Dog 7, 8:30 pm \$5
- Craig Weinrib with Sam Harris, Martin Nevin
Close Up 7:30, 9 pm \$25
- Wayne Tucker
The Club Room 7:30, 9 pm \$25
- ★Leonieke Scheuble Midnight Special
Dante Park 12 pm
- ★Sexmob with Steven Bernstein, Briggan Krauss, Tony Scherr, Kenny Wollesen
Dizzy's Club 7, 9 pm \$30-60
- Al Carty Group with Miles Robertson, Steven Salcedo, Otis Brown III
The Django 7, 8:45 pm \$35
- Charlie Parker Jazz Festival: JFA presents Xiomara Laugart + Reverse Audio
El Sol Brillante Community Garden 5:30 pm
- ★Ned Goold
Five Spot Jazz 8 pm \$20
- ★Jazzmobile presents “Sonny Rollins Tribute” with Big Chief Donald Harrison Quartet
Grant's Tomb 7 pm
- Addison Frei solo
The Jazz Club at Aman New York 6:30 pm
- ★John Webber Jam Session; Kurt Rosenwinkel Riptet with Aidan McKeon, Joe Block, Alexander Claffy, Ofri Nehemya
Jazzcultural 2, 7, 9 pm \$40
- Marianne Solivan
Joe's Pub 9:30 pm \$30
- Bill Moring Trio with Allen Farnham, Vanderlei Pereira; Joel Forrester Quartet with Vito Dieterle, David Hofstra, Matt Garrity
Mezzrow 6, 7:30, 9, 10:30 pm \$40
- Caleb Tobocman Quartet with Peter Bernstein, Tyler Henderson, Aleksí Heinola; Dan Wilkins Quartet with Jon Ballantyne, Samuel Harris, Byron Landham; Carlos Abadie Jam Session
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★“Bird Lives!”: Vincent Herring/Eric Alexander Quintet with Mike LeDonne, John Webber, Lewis Nash
Smoke 6:30, 8:30 pm \$25-55
- Russ Nolan Quartet
Sour Mouse 8 pm
- “Matthew Welch String Quartets”: Flux Quartet with Tom Chiu, Conrad Harris, Josh Henderson, Rubin Kodheli
The Stone at The New School 8:30 pm \$20
- ★Joe Lovano Paramount Quartet with Julian Lage, Asante Santi DeBriano, Will Calhoun
Village Vanguard 8, 10 pm \$45
- ★Kelly Green Quartet with Elijah J. Thomas, Luca Soul Rosenfeld, Evan Hyde + Scott Robinson
Zinc Bar 7, 8:30 pm \$35

Thursday, August 27

- “Tony Bennett at 100”: Lucy Yeghiazaryan
Astoria Park 7 pm
- Max Light
Bar Bayeux 5:30 pm
- BIGYUKI/Jharis Yokley
Bar Lunático 9, 10:30 pm \$10
- ★“Remembering Kiyoshi Kitagawa”: Makoto Ozone Trio with Yasushi Nakamura, Clarence Penn
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
- ★Arturo Sandoval
Blue Note 8, 10:30 pm \$45-65
- ★Joel Forrester; Dred Scott
Bryant Park 12:30 pm
- Greg Glassman Quartet
Cellar Dog 7, 8:30 pm \$5
- Craig Weinrib with Sam Harris, Martin Nevin
Close Up 7:30, 9 pm \$25
- Noël Simoné Wippler
Corner Lounge Bistro 7 pm
- Denise Thimes
Dizzy's Club 7, 9 pm \$30-60
- Joe Farnsworth Quartet with Mejeđi Owuso, Caelan Cardello, Joey Ranieri; Rico Jones Quartet with William Hill III, Anthony Golden, Jerome Gillespie II
The Django 7, 8:45, 10:15, 11:30 pm \$35
- Glenn Crytzer Quartet
Festival Café 7:30 pm
- ★Marcos Varela
Five Spot Jazz 8 pm \$20
- Brandon McCune solo; Melanie Charles/Luke O'Reilly
The Jazz Club at Aman New York 6:30, 8 pm
- ★Steve Nelson Jam Session; Kurt Rosenwinkel Riptet with Aidan McKeon, Joe Block, Alexander Claffy, Ofri Nehemya
Jazzcultural 2, 7, 9 pm \$40
- Nitzan Gavrieli Trio with Rick Rosato, Eviatar Slivnik
Mezzrow 6, 7:30 pm \$40
- Zohar&Adam&Nory; Nate Wood; Kumite
Nublu 151 7 pm \$20
- ★Gil Evans Project “Plays Birth of the Cool” with Ryan Truesdell
The Pocket 7, 9 pm \$35-55
- Jon Regen Quartet
The Roxy Lounge at Roxy Hotel 7:30, 9 pm
- ★Leonieke Scheuble Group
Saint Peter's Church 12:30 pm
- R(A)H Quintet with Ryan Anselmi, Andrew Hadro
Silvana 8 pm
- ★Tim Lin Quartet with David Kikoski, Ed Howard, Adam Nussbaum; Caleb Wheeler Curtis Undercurrents with David Adewumi, Colson Jimenez, Rogerio Boccato, Mark Whitfield Jr; Matt Snow Jam Session with Clay Lyons, Cameron Campbell, Charlie Schefft
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★“Bird Lives!”: Vincent Herring/Eric Alexander Quintet with Mike LeDonne, John Webber, Lewis Nash
Smoke 6:30, 8:30 pm \$25-55
- Isabelle O'Connell; Matthew Welch
The Stone at The New School 8:30 pm \$20
- ★Joe Lovano Paramount Quartet with Julian Lage, Asante Santi DeBriano, Will Calhoun
Village Vanguard 8, 10 pm \$45
- Axl Tosca Trio + Xiomara Laugart
Zinc Bar 7, 8:30 pm \$35

Friday, August 28

- ★Eric Person Albert’s Bar 3 pm
- Tal Yahalom with Ledah Finck, Daniel Hass, David Leon, Rogerio Boccato Bar Bayeux 8, 9:30 pm
- Anant Pradhan/Larry McDonald Bar Lunático 9, 10:30 pm \$10
- ★Joel Forrester solo Barbès 6 pm \$20
- Bill Saxton Harlem Allstars Bill’s Place 7, 9:30 pm \$38
- ★Birdland Big Band; “Remembering Kiyoshi Kitagawa”:
Makoto Ozone Trio with Yasushi Nakamura, Clarence Penn
Birdland 5:30, 8:30, 10:30 pm \$45-55
- “Celebrating Charlie Parker”: David DeJesus Boptet with
Brandon Lee, Donald Vega, Ricardo Rodriguez, David Alvarez
Birdland Theater 7, 9:30 pm \$35-45
- ★Arturo Sandoval Blue Note 8, 10:30 pm \$45-65
- ★Joel Forrester; Dred Scott Bryant Park 12:30 pm
- Darrell Green Quartet; Raphael D’Lugoff Quartet
Cellar Dog 7, 8:30, 11:30 pm \$10
- ★David Virelles with Vicente Archer, Eric McPherson
Close Up 8, 10 pm \$35
- ★Gerald Clayton Dizzy’s Club 7, 9 pm \$30-65
- Daniel Sadownick Quintet with Wayne Escoffery, Etienne Stadwijk,
Conrad Korsch, Dan Aran; J.C. Hopkins Biggish Band with AC
Lincoln, Joy Hanson, Ellah Vaughn, Cam Suber, Jaslin Shiver,
Hunter Pullen, Jasim Perales, Daniel Bereket, Elais Ortiz,
Emile Berlinerblau, Jesse Parker, Vincent Malachulan
The Django 7:30, 9:15, 11 pm, 12:15 am \$35
- ★Amina Figarova Five Spot Jazz 8 pm \$20
- Corinne The Green Room at Yotel 8 pm \$35-45
- ★Charlie Parker Jazz Festival: JFA presents David Lee Jones Quartet
Harlem Rose Garden 5:30 pm

- Nick Hetko solo; Sarah Hanahan
The Jazz Club at Aman New York 6:30, 8 pm
- ★Panas Athanatos Jam Session; Kurt Rosenwinkel Next Step Band
with Mark Turner, Ben Street, Jeff Ballard; Mike DiRubbo Quartet
with Caili O’Doherty, Ugonna Okegwo, Adam Arruda
Jazzcultural 2, 7, 9, 10:30 pm \$40
- Aiden Woods Group Kato Sake Works 7 pm
- ★Charlie Parker Jazz Festival: Jazz at Lincoln Center Orchestra with
Sherman Irby + Marquis Hill, Ekep Nkwelle; Jazzmobile presents
Bill Saxton Harlem Allstars Marcus Garvey Park 7 pm
- Caelan Cardello solo Mezzrow 11:55 pm \$35
- ★Gil Evans Project “Plays Birth of the Cool” with Ryan Truesdell
The Pocket 7, 9 pm \$35-55
- Jeff Kazee Quartet The Roxy Lounge at Roxy Hotel 7:30, 9 pm
- Pasquale Grasso Quartet Saint Tuesday 9:30 pm
- ★Carol Morgan Jam Session; Miki Yamanaka Quartet; Duduka Da
Fonseca Quadrilogy with Vinicius Gomes, Manuel Valera, Eduardo
Belo; Ken Fowser Sextet Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$35-40
- ★“Bird Lives!”: Vincent Herring/Eric Alexander Quintet with Mike
LeDonne, John Webber, Lewis Nash Smoke 6:30, 8:30, 10 pm \$25-55
- ★Andrew Lamb Circadian Spheres of Light Project
St. Marks Church 8 pm
- West Harlem Summer Jazz Festival: Captain & The Nu Gypsies
St. Nicholas Park James Baldwin Lawn 6 pm
- Matthew Welch Eudimorphodon with Dan Plonsey
The Stone at The New School 8:30 pm \$20
- ★Joe Lovano Paramount Quartet with Julian Lage, Asante Santi
DeBriano, Will Calhoun Village Vanguard 8, 10 pm \$45
- Tivon Pennicott Quartet Zinc Bar 7, 8:30 pm \$45

Saturday, August 29

- Tim Norton Bar Bayeux 8, 9:30 pm
- The Tropicales Bar Lunático 9, 10:30 pm \$10
- ★Michaël Attias Lumi3 with Matt Pavolka, Michael Sarin
Barbès 6 pm \$20
- Bill Saxton Harlem Allstars Bill’s Place 7, 9:30 pm \$38
- ★Jon-Erik Kellso Quartet; “Remembering Kiyoshi Kitagawa”:
Makoto Ozone Trio with Yasushi Nakamura, Clarence Penn
Birdland 5:30, 8:30, 10:30 pm \$45-55
- “Celebrating Charlie Parker”: David DeJesus Boptet with
Brandon Lee, Donald Vega, Ricardo Rodriguez, David Alvarez
Birdland Theater 7, 9:30 pm \$35-46
- ★Arturo Sandoval Blue Note 8, 10:30 pm \$45-65
- Cellar Dog All-Stars; Kyoko Oyobe Quartet
Cellar Dog 7, 8:30, 11:30 pm \$10
- ★David Virelles with Vicente Archer, Eric McPherson
Close Up 8, 10 pm \$35
- ★Gerald Clayton Dizzy’s Club 7, 9 pm \$30-70
- Craig Handy 2nd Line Smith with Matt Chertkoff, Kyle Koehler,
Kenny Bentley, Donald Edwards The Django 11 pm, 12:15 am \$35
- Benjamin Barnett Five Spot Jazz 8 pm \$20
- Majid Khaliq Harlem School of the Arts 7 pm

- Misha Piatigorsky solo; Glen David Andrews
The Jazz Club at Aman New York 6:30, 8 pm
- ★Samuel Lerner Jam Session; Kurt Rosenwinkel Next Step Band
with Mark Turner, Ben Street, Jeff Ballard; Mike DiRubbo Quartet
with Caili O’Doherty, Ugonna Okegwo, Adam Arruda
Jazzcultural 2, 7, 9, 10:30 pm \$40
- Judette Elliston Trio with Matei Predescu, Jared Beckstead-Craan
Kato Sake Works 7 pm
- ★Charlie Parker Jazz Festival: Joshua Redman; Nat Adderley Jr.;
Catherine Russell; Nicole Glover Marcus Garvey Park 2 pm
- ★Caelan Cardello solo Mezzrow 11:55 pm \$35
- West Harlem Summer Jazz Festival: Alex Dyring
Montefiore Square Park 6 pm

- Glenn Crytzer Quartet Peck Slip Social 1 pm
- ★Gil Evans Project “Plays Miles Ahead” with Ryan Truesdell
The Pocket 7, 9 pm \$35-55
- Red Pavilion Jazz Band Red Pavilion 6 pm \$18-68
- Nathan Farrell Band The Roxy Lounge at Roxy Hotel 7:30, 9 pm
- ★Steve Nelson Jam Session; Miki Yamanaka Quartet; Duduka Da
Fonseca Quadrilogy with Vinicius Gomes, Manuel Valera, Eduardo
Belo; Chris Beck Quartet Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$35-40
- ★“Bird Lives!”: Vincent Herring/Eric Alexander Quintet with Mike
LeDonne, John Webber, Lewis Nash Smoke 6:30, 8:30, 10 pm \$25-65
- Matthew Welch Dreadnoughtus with Joel Nelson,
Jeremiah Cymerman The Stone at The New School 8:30 pm \$20
- ★Joe Lovano Paramount Quartet with Julian Lage, Asante Santi
DeBriano, Will Calhoun Village Vanguard 8, 10 pm \$45
- Naama Gheber Whitby Hotel 6 pm
- Valtinho Anastácio Zinc Bar 7:30, 9 pm \$35

Sunday, August 30

- Harlem Groove Band with David Lee Jones
American Legion Post 398 6 pm
- ★Otherlands Trio with Stephan Crump, Darius Jones,
Eric McPherson Bar Lunático 9, 10:30 pm \$10
- ★Stéphane Wrembel Barbès 8 pm \$20
- Glenn Crytzer Quartet with Mike Davis, Ricky Alexander,
Andrew Hall; Birdland Latin Jazz Orchestra with David DeJesus
Birdland 5:30, 8:30, 10:30 pm \$35-45
- “Celebrating Charlie Parker”: David DeJesus Boptet with
Brandon Lee, Donald Vega, Ricardo Rodriguez, David Alvarez
Birdland Theater 7, 9:30 pm \$35-47
- ★Arturo Sandoval Blue Note 8, 10:30 pm \$45-65
- ★Ned Goold Trio Cellar Dog 7, 8:30 pm \$5
- ★Stacy Dillard Duo Cork Wine Bar 6 pm
- Rob Duguay Music Explorers Dada Bar 10:30, 11:30 am
- ★Gerald Clayton Dizzy’s Club 5, 7:30 pm \$30-60
- Conrad Korsch Trio with Marius Van Den Brink, Ross Pederson;
John Di Martino Quartet The Django 6:30, 8, 9:30, 11 pm \$35
- ★Jon-Erik Kellso EarRegulars The Ear Inn 8 pm
- Moth to Flame Five Spot Jazz 8 pm \$20
- Joel Forrester Grace Gospel Church 11:15 am
- ★Katie Cosco Jam Session; Kurt Rosenwinkel Next Step Band with
Mark Turner, Ben Street, Jeff Ballard; Marc Devine Jam Session
Jazzcultural 2, 7, 9, 10 pm \$40
- Gene Pritsker Sound Liberation with D.Bankx, Zakiah Modeste,
Milica Paranosic, Lynn Bechtold, Machiko Ozawa, Artie Dibble,
Sahara von Hattenberger, Franz Hackl, Moppa Elliott, David Cossin
Joe’s Pub 6 pm \$30
- Matt La Von Jam Session Kato Sake Works 7 pm
- Welf Dorr, Robert Boston, Dmitry Ishenko, Kevin Shea
The Keep 9 pm

- Sam Gendel/Sam Wilkes Le Poisson Rouge 7:30 pm \$30
- Jamile Staevie Ayres Quartet with Miki Yamanaka, Simón Willson,
Jimmy Macbride Mezzrow 9, 10:30 pm \$40
- ★Gil Evans Project “Plays Miles Ahead” with Ryan Truesdell
The Pocket 7, 9 pm \$35-55
- Luke Rovinsky, Caleb Duval, Mackenzie Kourie
The Record Shop 7:30 pm \$10
- Nate Lucas All Stars Red Rooster Harlem 12 pm \$10
- John Lee Trio; Jon Regen
The Roxy Lounge at Roxy Hotel 12, 5:30, 6:45 pm
- Steve Sandberg Trio with Tony DePaolis, Dennis Bulhões
Saint Peter’s Church 5 pm
- Ryo Sasaki Jam Session with Steve Ash, Bill Crow, Steve Little;
Dan Aran Quartet with Glenn Zaleski, Matt Clohesy,
Daniel Sadownick; Nick Biello Sextet with Charlie Porter,
Tony Davis, Chris McCarthy, Alex Tremblay, Peter Kronreif
Smalls 2, 6, 7:30, 9, 10:30 pm \$40
- ★“Bird Lives!”: Vincent Herring/Eric Alexander Quintet with Mike
LeDonne, John Webber, Lewis Nash Smoke 6:30, 8:30 pm \$25-55
- ★Charlie Parker Jazz Festival: Ravi Coltrane; Kassa Overall;
Vanisha Gould Tompkins Square Park 3 pm

- ★John Yao & His 17-Piece Instrument Travers Park 6 pm
- ★Joe Lovano Paramount Quartet with Julian Lage, Asante Santi
DeBriano, Will Calhoun Village Vanguard 8, 10 pm \$45

Monday, August 31

- ★Gregory Organ Monk Lewis Arthur’s Tavern 10 pm
- Rogerio Boccato Quarteto with Nando Michelin, Dan Blake,
Jay Anderson Bar Lunático 9, 10:30 pm \$10
- ★Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm \$25-45
- Lizzie Berchie Blue Note 8, 10:30 pm \$25-35
- Kuni Mikami Bryant Park 12:30 pm
- ★Jerry Weldon Trio Cellar Dog 7, 8:30 pm \$5
- ★Kenny Dorham Festival: Ashlin Parker Big Band with Nathaniel
Williford, Bruce Harris, Joe Magnarelli, Dion Tucker, James
Burton, Javier Nero, Gina Benalcazar, Mark Gross, Bruce Williams,
Stacy Dillard, Andy Farber, Jason Marshall, Jeb Patton, Peter
Washington, Willie Jones III Dizzy’s Club 7, 9 pm \$30-55
- Kieran Brown Quartet with William Schwartzman, Ilya Osachuk,
Max Marsillo The Django 10:15, 11:30 pm \$35
- Allison Lee Five Spot Jazz 8 pm
- Saul Rubin/Miles Wick Jam Session; Joe Farnsworth Quartet with
Jaleel Shaw, Micah Thomas, Peter Washington; Wilfie Williams Jam
Session Jazzcultural 2, 7, 9, 10 pm \$40
- ★Pasquale Grasso Quartet Mezzrow 9, 10:30 pm \$40
- ★Mingus Big Band with Tatum Greenblatt, Jeremy Pelt,
Philip Harper, Mark Gross, Brandon Wright, Kris Allen,
Craig Handy, Sam Dillon, Jason Marshall, Conrad Herwig,
Joe Fiedler, Earl McIntyre, Helen Sung, Boris Kozlov,
Donald Edwards The Pocket 7, 9 pm \$25-30
- Jon Regen The Roxy Lounge at Roxy Hotel 5:30, 6:45 pm
- Tim Picard Trio with Graeham Guerin, Sam Rossi Silvana 9 pm
- Mike Boone Jam Session Smalls 11:45 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
- ★Mark Whitfield Trio Zinc Bar 7, 8:30 pm \$35

INWOOD JAZZ FESTIVAL

Sunday
September 20, 2026
at Inwood Hill Park

10:30 - 11:30am

Senegalese Dance Class
The Nature Center (Outdoors)
Inwood Hill Park
W 218th St. & Indian Road
Lamine Thiam Trio

12:00 - 5:00pm

Main Stage Performances
Pat’s Lawn, Inwood Hill Park
Dave Kikoski Trio
Blood Brothers Quartet
IMANI Winds
Elio Villafranca &
The Jass Sycopators

5:30 - 7:30pm

After-Festival Jam Session
Inwood Farm Restaurant
600 W 218th St.
Melvin “Tiger” Vines &
Beautiful Journey

InwoodJazzFestival.org

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CONNECTICUT

Fairfield Museum & History Center (Fairfield, CT) [fairfieldhistory.org](#)
8/7 (6:30 pm) Steve Davis Quintet with Abena Koomson-Davis, Tony Davis, Matt Dwonzyk, Jason Tiemann
8/14 (6:30 pm) Chris Coogan
8/21 (6:30 pm) Vinny & Ray
8/28 (6:30 pm) Paul Bollenback Trio with Matt Pavolka, Ryan Sands
La Zingara (Bethel, CT) [lazingara.com](#)
8/5 (7 pm) The Other Orchestra
8/19 (7 pm) "Plays Django Reinhardt and Stéphane Grappelli": Swing du Jour Music Mountain (Falls Village, CT) [musicmountain.org](#)
8/15 (7 pm) Zaccai Curtis Quartet with Luques Curtis, Willie Martinez, Reinaldo De Jesús
8/29 (7 pm) Bill Charlap Trio with David Wong, Dennis Mackrel
Owl Shop Cigars (New Haven, CT) [owlshopcigars.com](#)
8/5, 8/12, 8/19, 8/26 (9 pm) Kevin Saint James Band
Palace Theater Poli Club (Waterbury, CT) [palacetheaterct.org](#)
8/14 (7, 9 pm) Tad Shull Quartet
Ridgefield Playhouse (Ridgefield, CT) [ridgefieldplayhouse.org](#)
8/15 (8 pm) Glenn Miller Orchestra
River Room (Willimantic, CT) [riverroomwilli.com](#)
8/1 (7:30 pm) Zaccai Curtis Super Trio with Luques Cuurtis, Richie Barshay
8/8 (7:30 pm) The BIG JUMP with Perry Mandanis, Mark Davis, Lou Chatey, Frank Busse, Jan Jungden, Patty Tuite, Chris Beaudry
8/9 (3:30 pm) Tas Cru/Mary Ann Casale
8/11 (7 pm) Brandt Taylor; James Oliver Band
8/15 (7:30 pm) Randy Ingram Trio with Rufus Reid, Joe La Barbera
8/29 (7 pm) Steve Davis Quintet with Abena Koomson-Davis
Side Door Jazz Club (Old Lyme, CT) [thesidedoorjazz.com](#)
8/6 (7:30, 8:30 pm) Avery Wyman Quintet with Steve Davis, Anthony Bolden, Gavin Gray; Avery Wyman Jam Session
8/7 (8 pm) Adam Anderson Quartet with Naomi Wharry, Sam Mayer, Russ Algera
8/8 (8 pm) Benito Gonzalez Trio with Buster Williams, Lenny White
8/14, 8/15 (8 pm) Nat Reeves Sextet with Eric Alexander, Steve Davis, Eddie Henderson, Caelan Cardello, Jeff "Tain" Watts
8/22, 8/23 (8 pm) Sarah Hanahan Quartet
8/28, 8/29 (8 pm) Benny Green solo
VFW Post 399 (Westport, CT) [vfw399ct.org](#)
8/6 (7:30 pm) John Basile Quartet
8/13 (7:30 pm) Bob DeVos

NEW JERSEY

Englewood Public Library (Englewood, NJ) [englewoodlibrary.org](#)
8/6 (7:30 pm) Nelson Riveros
8/13 (7:30 pm) Sharp Radway
8/20 (7:30 pm) T.K. Blue Quartet
8/26 (7:30 pm) Calvin Hill Quartet
Madame (Jersey City, NJ) [madamejc.com](#)
8/30 (6 pm) Ted Chubb Organ Trio
Medley's Bayou (Teaneck, NJ) [medleysbayou.com](#)
8/2, 8/15 (4 pm) Radam Schwartz with Takashi Otsuka, Gordon Lane + Carrie Jackson
Montclair Jazz Festival (Montclair, NJ) [montclairjazzfestival.org](#)
8/4 (6 pm) Rebirth Brass Band
8/15 (11 am) The Gotham Kings; Take Me to the River New Orleans All Stars with Cyril Neville; Christian McBride Big Band with Bilal; Patrice Rushen; Dianne Reeves; Spanish Harlem Orchestra; "Honoring Miles Davis and John Coltrane": Jazz House Collective; Jazz House All Stars and Emerging Artists; DJ Prince Hakim
Morris Museum (Morristown, NJ) [morrismuseum.org](#)
8/1 (7:30 pm) "Tribute to our Legends of Jazz & Latin Jazz": Little Johnny Rivero
8/6 (7:30 pm) Lance Bryant SHOUT
8/8 (7:30 pm) The Fumos with Paul Vercesi, Tony Orbach, Kevin Bachelor, George Wurzbach, Jack Walsh, Charlie Sands, Gary Ciuzio
8/13 (7:30 pm) Evan Sherman
8/20 (7:30 pm) Carla Cook
8/26 (7:30 pm) Bria Skonberg
8/29 (7:30 pm) "Celebrating Charlie Parker and Dinah Washington": Lynette Sheard + John Lee
Riverside Gardens Park (Red Bank, NJ) [redbanknj.org/325/Summer-Series-in-the-Park](#)
8/10 (7 pm) Swingadelic
8/13 (7 pm) United Rhythms and Visions
8/20 (7 pm) Kal Feretti Quintet
Shanghai Jazz (Madison, NJ) [shanghaijazz.com](#)
8/4 (5:30, 6:30 pm) Rich Court solo; Bob Himmelberger, Hal Slapin, John Vourtsis
8/8 (7 pm) SaRon Crenshaw
8/11 (5:30, 6:30 pm) Rich Court solo; George Naha, Hal Slapin, John Vourtsis
8/15 (7 pm) Ty Stephens Soul Jazz with Richard Cummings Jr, Ron "Rondew" Monroe, Tony Lewis, Robert "R.T." Taylor
8/18 (5:30, 6:30 pm) Rich Court solo; John Bianculli, Hal Slapin, John Vourtsis
8/20 (7 pm) Deep Groove Trio with Leonieke, Derick Campos, John Vourtsis
8/25 (5:30, 6:30 pm) Rich Court solo; Jerry Vezza, Bob Hanlon, Hal Slapin, John Vourtsis
The Statuary (Jersey City, NJ) [thestatuaryofjerseycity.com](#)
8/21 (7 pm) Kyle Koehler Quartet with Ed Cherry, Jason Tiemann, Jerry Weldon
Tavern on George (New Brunswick, NJ) [nbjp.org](#)
8/4 (7, 8:30 pm) Pierre Cornilliat Quartet
8/6 (7, 8:30 pm) Philip Harper Quartet
8/11 (7, 8:30 pm) Jacob Hurlock Quartet
8/13 (7, 8:30 pm) Marel Hidalgo Organ Trio with Ana Petrova, Mike Camacho
8/18 (7, 8:30 pm) James Pakhomou Quartet

8/20 (7, 8:30 pm) Bob DeVos Trio
8/25 (7, 8:30 pm) Kai Gibson Quartet
8/27 (7, 8:30 pm) Carrie Jackson All Stars with Radam Schwartz, Takashi Otsuka, Gordon Lane
Triumph Brewery (Princeton, NJ) [triumphbrewing.com/princeton](#)
6/28 (6 pm) James Rosocha Trio
8/1 (6 pm) Union Jazz Quartet
8/7 (6 pm) Yvonnick Prené Trio
8/8 (6 pm) Nat Janoff Trio
8/14 (6 pm) Federico Foli Trio
8/15 (6 pm) J Taylor Leach Trio
8/21 (6 pm) Mike Noordzy Trio
8/22 (6 pm) Matt Kahn Trio
8/1 (7 pm) Winard Harper Jeli Posse
8/2 (1 pm) Federico Foli Trio
8/7 (9 pm) 41 Players with John Deley, Ethan Eubanks
8/8 (9 pm) Jon Scales Fourchestra with E'Lon JD, Maison Guidry
Union Jazz Festival (Union, NJ) [uniontownship.com/1151/Union-Jazz-Festival](#)
8/21 (4:30 pm) James Gibbs III; Anthony Nelson Jr; John Lee; Stéphane Wrembel; Marel Hidalgo
8/22 (1:30 pm) Leonieke Scheuble; Lee Hogans; Bruce Williams Quartet; Oz Noy Trio; BigFunk with Don Braden, Karl Latham; Jonathan Scales Trio3FOLD; Dave Stryker Trio
8/23 (2:30 pm) Brandon McCune; FAZZ with Damon Duewhite, Nat Adderley Jr
Westside Park (Red Bank, NJ) [redbanknj.org/325/Summer-Series-in-the-Park](#)
8/9 (3 pm) Eddie Allen Quintet
8/16 (3 pm) Arturo O'Farrill Quartet
8/23 (3 pm) Chuck Lambert Band
Woodbridge Arts (Woodbridge, NJ) [woodbridgeartsnj.org](#)
8/12 (7:30 pm) Union Jazz Festival: Sugaray Rayford with Heather Pierson Trio

NEW YORK

Bar Aida (Larchmont, NY) [kensjazzattic.com](#)
8/20 (7 pm) Ken's Jazz Attic presents Jakob Dreyer Quartet with John Ellis, Simon Moullier, Kenn Salters
Beanrunner Café (Peekskill, NY) [beanrunnercafe.com](#)
8/1 (6 pm) Premik Russell Tubbs with Neil Alexander, Michael O'Brien, Todd Isler, Swaminathan Selvaganesh, Margee Minier-Tubbs + Charu Suri, Sharkey McEwen
8/8 (6 pm) Winard Harper Jeli Posse
8/15 (6 pm) Cross Cultural Connections presents "Ray Blue Birthday Groove" with Jeff Barone Ray Blue Band
8/22 (6 pm) Sammulous
8/23 (3 pm) Alexandra Noailles with Matthias Schmidt, Miles Gilbert, Tony
8/29 (6 pm) Uptown Trio with Nat Janoff, Miles Gilbert, Nicolas Duran
Blue Door Art Center (Yonkers, NY) [bluedoorartcenter.org](#)
8/23 (2 pm) Po'Jazz Ensemble with Christopher Dean Sullivan, David Lowe, Golda Solomon, Maryanne de Prophetis
The Church (Sag Harbor, NY) [hamptonsjazzfest.org](#)
8/15 (6 pm) Hamptons Jazz Fest: Samuel Torres Trio Libre with Carmen Staaf, Felipe Fournier
City Winery Hudson Valley (Montgomery, NY) [citywinery.com/pages/locations/hudson-valley](#)
8/14 (5, 6, 7 pm) Teri Roiger/John Menegon
The Falcon (Marlboro, NY) [liveatthefalcon.com](#)
8/19 (7:30 pm) John "Papa" Gros
8/22 (7:30 pm) Jeff Coffin Dream Horizon with Nir Felder, James Genus, Roy "Futureman" Wooten
8/29 (7:30 pm) Ed Palermo Big Band
Hampton Library (Bridgehampton, NY) [hamptonsjazzfest.org](#)
8/5 (6 pm) Hamptons Jazz Fest: Patrick Cornelius Quartet
8/12 (6 pm) Hamptons Jazz Fest: Pete McCann Spin Cycle
Henry Gourdine Park (Ossining, NY) [jazzforumarts.org](#)
8/10 (6:30 pm) Nicolás Mayor Trio with Jasper Zimmerman, Eduardo Ortega + Theo Kornblum
8/24 (6:30 pm) Jazz Forum Lab Band with Boyce Griffith
Horan's Landing (Sleepy Hollow, NY) [jazzforumarts.org](#)
8/4, 8/11, 8/18, 8/25 (6:30 pm) "'Celebrate Brasil!": Mark Morganelli Quartet with Eddie Monteiro, Roni Ben-Hur, Nanny Assis
Hudson Hall (Hudson, NY) [hudsonhall.org](#)
8/9 (3 pm) Armen Donelian, Marc Mommaas + Steve Cardenas
Jazz at the Lodge (Ossining, NY) [jazzatthelodge.com](#)
8/6 (7, 8:30 pm) TBA
8/13 (7, 8:30 pm) Jon Doty/Tom Kohl Quartet with Matt Garrison, Bob Gingery
8/20 (7, 8:30 pm) Matt Dickey, Paul Connors, Jon Doty
8/27 (7, 8:30 pm) Jesse Lewis/Alex Smith Trio with Hamir Atwal
Jazz Forum (Tarrytown, NY) [jazzforumarts.org](#)
8/1 (7, 9 pm) Freddie Hendrix Quintet with Mark Gross, Jeb Patton, David Wong
8/2 (4, 6, 8 pm) Paul Francis Quartet with Richie Hart, David Janeway, Steve Wood; David Janeway Trio Jam Session
8/7, 8/8 (7, 9 pm) Joey Alexander
8/9 (4, 6 pm) Akili Bradley
8/14, 8/15 (7, 9 pm) Chad LB
8/16 (4, 6 pm) Quintin Harris
8/21, 8/22 (7, 9 pm) Quiana Lynell
8/23 (4, 6 pm) Darrian Douglas Unity Septet with Jon Beshay, Jordan Pettay, Jason Prover, Corey Wallace, Barry Stephenson, Jon Thomas
8/28, 8/29 (7, 9 pm) Ann Hampton Callaway
8/30 (4, 6 pm) Andy Bianco
The Jazz Loft (Stony Brook, NY) [thejazzloft.org](#)
8/5 (1, 7 pm) "The Gershwin Songbook": Tom Manuel Young at Heart Trio with Steve Salerno, Dean Johnson; Frank Hanson Trio Jam Session
8/8 (7 pm) Naama Gheber with Luther Allison, Dave Baron, Aaron Seeber
8/12, 8/26 (7 pm) Frank Hanson Trio Jam Session
8/13 (7 pm) "Nintendo Night": Liam McQuade Jazz Loft Youth Board

8/15 (7 pm) "Viva Cugat! Xavier Cugat Tribute Show": Jazz Loft Latin Orchestra
8/19 (6, 7 pm) Steve Salerno; Frank Hanson Trio Jam Session
8/20 (7 pm) Bad Little Big Band with Rich Iacona + Madeline Kole
8/21, 8/22 (7 pm) Pete Caldera Sinatra Project Sextet
8/27 (7 pm) Interplay Jazz Orchestra
Jazz on Main (Mt. Kisco, NY) [jazzonmain.com](#)
8/1 (7 pm) Hillai Govreen/Nitsan Kolkó
8/7 (7 pm) Giacomo Gates Trio with Bob Albanese, Phil Bowler
8/9 (12 pm) Gilad Ephrat
8/13 (7 pm) Sweet N Low with Tom Schmidt, Mike Mancini, Hans Broecking
8/14 (7 pm) Sherma Andrews with Mark Adamy, Mark Peynado
8/16 (12 pm) Jon Cobert
8/21 (7 pm) Miss Maybell & Her Ragtime Romeos with Charlie Judkins, Brian Nalepka
8/22 (7 pm) "Songs Of the Valley": Gilad Efrat, Oren Neiman, Enav Efrat, Joyce Hammann, Nadav Snir-Zelniker
8/23 (12 pm) Bees Deluxe with Carol Band, Matt Arenberg, Mike Wormwood, Conrad Warre
8/27 (7 pm) Stan Ayeroff solo
8/28 (7 pm) John H. Smith Trio with Adrienne McKay, Steve Weiles
8/29 (7 pm) "The Music of Meredith D'Ambrosio": MJ Territo Quartet with Ron Drotos, John Lang, Vince Cherico
Lake George Arts Project (Lake George, NY) [lakegeorgearts.org](#)
8/12 (7 pm) Alex Torres Latin Orchestra with Abe Sanchez, Robert Lopez, Wilo Rodriguez, Manuel "Tony" Garcia, Angel Dueño, Miguel Santiago, Jon Bronk, Terry Gordon, Zachary DiMeglio
LTV Studios (Wainscott, NY) [hamptonsjazzfest.org](#)
8/21 (7:30 pm) Hamptons Jazz Fest: Jeff Coffin Dream Horizon with Nir Felder, Viktor Krauss, Roy "Futureman" Wooten
8/28 (7:30 pm) Hamptons Jazz Fest: Immanuel Wilkins Quartet
Lydia's Café (Stone Ridge, NY) [lydias-cafe.com](#)
8/1 (7, 8, 9 pm) Shiri Zorn Trio
8/8 (7, 8, 9 pm) Teri Roiger Quintet with Roy Nathanson, Bill Ware, John Menegon, Matt Garrity
8/15 (7, 8, 9 pm) Ron Horton, Amy London, Neal Kirkwood
8/22 (7, 8, 9 pm) Jeff "Siege" Siegel Quintet with Erica Lindsay, Ron Horton, Francesca Tanksley, Rich Syracuse
8/29 (7, 8, 9 pm) Peggy Stern Quartet with Ron Horton, Lew Scott, Peter O'Brien
Masonic Temple (Sag Harbor, NY) [hamptonsjazzfest.org](#)
8/1 (7 pm) Hamptons Jazz Fest: Wayne Escoffery Quartet
8/14 (7 pm) Hamptons Jazz Fest: Bobby Watson Quartet
8/22 (7 pm) Hamptons Jazz Fest: Boris Kozlov Quartet
Matthew Wilson Backyard (Baldwin, NY) [facebook.com/matthew.wilson.124038](#)
8/8 (3 pm) Avant Yarde Jazz Festival
Matthiessen Park (Irvington, NY) [jazzforumarts.org](#)
8/13 (6:30 pm) Tony Jefferson Quartet with Duanne Eubanks, Kenny Wessel, Jim Donica
8/6 (6:30 pm) Giulia Coba
8/20 (6:30 pm) Carlos Abadie Afro-Caribbean Express with Matt Knoegel, Manuel Valera, Raul Reyes, Joel Mateo
8/27 (6:30 pm) Evan Amtzen with Emeline O'Rourke, Darrian Douglas, Barry Stephenson
Maura's Kitchen (Nyack, NY) [mauraskitchen.com](#)
8/14 (6 pm) Eric DiVito
Maureen's Jazz Cellar (Nyack, NY) [maureensjazzcellar.com](#)
8/1 (8 pm) Michelle Lordi/Matt Parish Quartet
8/5 (7 pm) Johnny Markowski Clay Tablet with Eugene Gardner, Michael Torres, Jules Quinn, Sammy Quinn
8/7 (7, 9 pm) Jose Elias Pagan, Richie Peña, Ariel Rosado, Marcos Ortiz, Juan Urbaez
8/8 (8 pm) Duane Eubanks Quartet
8/30 (1 pm) Nyack Jazz Festival: Gunhild Carling/Ildun Carlin Quintet; Ravi Coltrane/ Jeff "Tain" Watts; Joe Locke; David Budway; Steven Bernstein Sexmob; David Janeway Quintet; Carl Burnett Trio
Maverick Concerts (Woodstock, NY) [maverickconcerts.org](#)
8/22 (6 pm) CME Legacy Ensemble featuring Marilyn Crispell
Millbrook Vineyards & Winery (Millbrook, NY) [millbrookwine.com](#)
8/1 (6 pm) Bernie Williams
8/4 (5:30 pm) Richard Baratta Gotham City Sextet
Montauk Playhouse Cultural Center (Montauk, NY) [hamptonsjazzfest.org](#)
8/8 (7 pm) Hamptons Jazz Fest: "Latin Side of Miles & Coltrane": Conrad Herwig Quintet
Morgan Museum (Glen Cove, NY) [morganparkmusic.org](#)
8/23 (7 pm) Anderson Brothers Big Band with Peter Anderson, Will Anderson
Pierson Park (Tarrytown, NY) [jazzforumarts.org](#)
8/7 (6:30 pm) Kelly Green Quartet with Elijah J. Thomas, Evan Hyde, Luca Soul Rosenfeld
8/14 (6:30 pm) Corey Wallace
8/21 (6:30 pm) Caili O'Doherty Trio with Zwelakhe-Duma Bell le Pere, Cory Cox
8/28 (6:30 pm) Willem Delisfort
Reason & Ruckus (Poughkeepsie, NY) [reasonandruckus.com](#)
8/2 (7 pm) Fay Victor Group + Mary LaRose & Obliggato with Jeff Lederer, Joe Fiedler, Michael Bisio
Shelter Island Friends of Music (Shelter Island, NY) [sifriendsofmusic.org](#)
8/16 (6 pm) The Westerlies with Riley Mulherkar, Chloe Rowlands, Andy Clausen, Addison Maye-Saxon
Southampton Arts Center (Southampton, NY) [hamptonsjazzfest.org](#)
8/8 (6:30 pm) Hamptons Jazz Fest: Toomai String Quintet with Emilie-Anne Gendron, Alex Fortes, George Meyer, Hamilton Berry, Andrew Roitstein
8/29 (6:30 pm) "Tribute to Cal Tjader": Sammy Figueroa
St. Luke's Episcopal Church (East Hampton, NY) [hamptonsjazzfest.org](#)
8/16 (3 pm) Hamptons Jazz Fest: "The South Reimagined": Sean Mason solo
Stissing Center for Arts and Culture (Pine Plains, NY) [thestissingcenter.org](#)
8/28 (7:30 pm) Christopher Hoffman solo
Storm King Art Center (New Windsor, NY) [stormking.org](#)
8/15 (6:45 pm) Sun Ra Arkestra with Marshall Allen + DJ Ephraim Asili

Tarrytown House Estate (Tarrytown, NY) [tarrytownhouseestate.com](#)
8/3, 8/4, 8/5, 8/6 (4 pm) Snarky Puppy/Mark Lettieri
The Tavern (Stoneridge, NY) [tavernstoneridge.org](#)
8/28 (7 pm) Weirdos in the Woods Festival: Phil Haynes solo
Ulster Performing Arts Center (Kingston, NY) [bardavon.org/box-office/upac-information](#)
8/9 (5 pm) "Celebrating Jack DeJohnette: Sound Travels" with Don Byron, Michael Cain, Will Calhoun, Terri Lyne Carrington, Billy Childs, Denardo Coleman, Steve Coleman, George Colligan, Ravi Coltrane, Marc Copland, Dave "Fuze" Fiuczynski, Bill Frisell, David Gilmore, Edsel Gomez, Larry Grenadier, Drew Gress, Jerome Harris, Billy Hart, Dave Holland, Bruce Hornsby, Joe Lovano, Linda May Han Oh, Rudresh Mahanthappa, John Medeski, Roscoe Mitchell, Jason Moran, Ra Kalam Bob Moses, David Murray, Greg Osby, John Patitucci, Danilo Perez, Lonnie Plaxico, Chris Potter, Luisito Quintero, Rufus Reid, Tim Ries, Wallace Roney Jr., John Scofield, Marvin Sewell, Wadada Leo Smith, esperanza spalding, Bill Stewart, Tani Tabbal, Charles Tolliver, Nasheet Waits
VFW Plaza (Hastings-on-Hudson, NY) [hohny.gov/calendar.aspx?EID=1188](#)
8/2, 8/9 (3 pm) David Janeway
8/9 (3 pm) Spike Wilner Quartet
Waryas Park (Poughkeepsie, NY) [jazzinthevalleyny.org](#)
8/16 (12 pm) Jazz in the Valley Festival: Lisa Fischer, Sharp Radway, Chief Baba Neil Clarke, Alex Blake, Zaccai Curtis, Javon Jackson, Luques Curtis
Waterfront Park (Dobbs Ferry, NY) [jazzforumarts.org](#)
8/5 (6:30 pm) Spike Wilner Quartet
8/12 (6:30 pm) Adi Meyerson Dark Matter
8/19 (6:30 pm) Allison Philips Quartet with Neta Raanan, Isaac Levien, Connor Parks
8/26 (6:30 pm) Richard Baratta Gotham City Latin Jazz Quintet with Craig Handy, Bill O'Connell, Michael Goetz, Paul Rossman
Westchester Collaborative Theater (Ossining, NY) [wctheater.org](#)
8/1 (7:30 pm) Alexis Cole Trio with David Fink, Kenny Hassler

P E N N S Y L V A N I A

Chris' Jazz Café (Philadephia, PA) [chrisjazzcafe.com](#)
8/1 (7:30, 9:30, 11 pm) "Tribute to Lionel Hampton": Chuck Redd, Tony Miceli, Tom Lawton, Nimrod Speaks, Dan Monaghan; James Santangelo Jam Session
8/4 (7:30, 9:30 pm) Josh Lawrence
8/5, 8/12, 8/19, 8/26 (7:30, 9:30 pm) Philadelphia Jazz Orchestra with Joe Bongiovi
8/6 (7:30, 9, 10:30 pm) Don Glanden University of Delaware Jazz Chamber Ensemble with Matthew Gianquinto, Jeremy Sherman, Tim Augusteijn, Elliott Bastian, Daniel Porotov, Nicholas Bedway, Cooper Gottcent; Austin Snavelly Band
8/7 (7:30, 9:30, 11 pm) Venissa Santi Sextet with Bart Miltenberger, Michael Stark, Madison Rast, Olive Mitra, Cuco Castellanos; Oliver Mayman Jam Session
8/8 (7:30, 9:30, 11 pm) April Vamer Band; James Santangelo
8/11 (7:30, 9 pm) Hannah Marks Quartet with Jonathan Paik, Mark Valdes
8/13 (7:30, 9, 10:30 pm) Susie Meissner Sextet with John Swana, Greg Riley, John Shaddy, Lee Smith, Byron Landham; Elijah Lester Quartet
8/14, 8/15 (7:30, 9, 11 pm) Orrin Evans Trash Gadget with Matthew Parrish, Byron Landham + Caleb Wheeler Curtis, Duane Eubanks; Oliver Mayman Jam Session
8/18 (7:30, 9 pm) Nate Hook Quintet with Ben Karp, Ryan Tomski, Jordan Berger, Paolo Canarella
8/20 (7:30, 9 pm) Frank DiBussolo/Phyllis Chapell
8/21 (7:30, 9, 11 pm) Aidan McKeon Quartet; Oliver Mayman Jam Session
8/22 (7:30, 9, 11 pm) Ken Fowser Quartet with Matthew Rotker-Lynn, Brian Charette, Byron Landham; James Santangelo Jam Session
8/25 (7:30, 9 pm) Ravi Seenarine with Sean Butkovich, Ben Cohen, Dan McCain
8/27 (7:30, 9 pm) Levi Rozek Quintet
8/28, 8/29 (7:30, 9:30, 11 pm) Peter Bernstein Quartet with Tyler Henderson, Alex Claffy, Byron Landham; Oliver Mayman Jam Session
Deer Head Inn (Delaware Water Gap, PA) [deerheadinn.com](#)
8/1 (7 pm) Troy Roberts Organ Trio with Pat Bianchi, Adam Nussbaum
8/2 (5 pm) Joanie Samra Trio with Skip Wilkins, Paul Rostock
8/6, 8/13, 8/20, 8/27 (7, 8 pm) Bill Washer Trio; Bill Washer Jam Session
8/7 (7 pm) Melissa Stylianou Quartet with Pete McCann, Gary Wang, Tim Horner
8/8 (7 pm) Jerry Vivino
8/9 (5 pm) Stank Factory with Alex Kerssen, Patrick Kerssen, Spencer Guido, John Valinote, Noah Flaharty
8/14 (7 pm) Marel Hidalgo
8/15 (7 pm) Ramsay Rawson Trio with Manny Torres, Joanna Justice
8/16 (5 pm) Randy Ingram Trio with Rufus Reid, Joe LaBarbera
8/21 (7 pm) Su Terry Jazz de Barro
8/22 (7 pm) Gabrielle Stravelli Trio
8/23 (5 pm) Najwa Parkins
8/28 (7 pm) Nancy Reed, Billy Test with Tony Marino, Ian Froman
8/29 (7 pm) Billy Test Quartet with Marc Mommaas, Boris Kozlov, Ian Froman
8/30 (5 pm) Billy Test/Jay Rattman "Playing the Music of John Coates Jr"
Solar Myth (Philadelphia, PA) [arsnovaworkshop.org](#)
8/30 (8 pm) Titan to Tachyons with Sally Gates, Kenny Grohowski, Trevor Dunn, Matt Hollenberg
South Jazz Kitchen (Philadelphia, PA) [southjazzkitchen.com](#)
8/1 (7, 9:30 pm) Zeek Burse
8/2 (6, 8:30 pm) Zeek Burse
8/6 (6:30, 9 pm) Brian Simpson
8/7 (7, 9:30 pm) Brian Simpson
8/8 (7, 9:30 pm) ELEW
8/9 (6, 8:30 pm) ELEW
8/13 (6:30, 9 pm) Andrea Lisa
8/14, 8/15 (7, 9:30 pm) Sounds of April & Randall with April May Webb, Randall Haywood
8/20 (6:30, 9 pm) Alyson Williams
8/21, 8/22 (7, 9:30 pm) Vanessa Rubin
8/23 (6, 8:30 pm) Vanessa Rubin
8/27 (6:30, 9 pm) Larry Braggs
8/28, 8/29 (7, 9:30 pm) Brianna Thomas Band

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- 6BC Garden 6th St. and Ave. B
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- Baruch Performing Arts Center 17 Lexington Ave. at 23rd St.
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- Bill's Place 148 W. 133rd St. bt. Lenox/7th Ave.
(212-281-0777) Subway: 2, 3 to 125th St. *billsplaceharlem.com*
- Birdland/Birdland Theater 315 W. 44th St. bt. 8th/9th Ave.
(212-581-3080) Subway: 7, A, C, E, F, N, Q, R, to 42nd St. *birdlandjazz.com*
- Birds 64 Downing St.
Subway: 1 to Houston St. *birds-nyc.com*
- 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*
- Bronx Music Hall 438 E. 163rd St., Bronx
(917-557-2354) Subway: Bus: Bx15 *bronxmusichall.org*
- Brooklyn Conservatory of Music 58 Seventh Ave., Brooklyn
(718-622-3300) Subway: F to Seventh Ave. , N, R to Union St. *bkcm.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*
- Café Ornithology 1037 Broadway, Brooklyn
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(212-675-6056) Subway: 1 to Christopher St./Sheridan Sq. *cellardog.net*
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- The Club Room 310 West Broadway
Subway: 1, 2 to Canal St.; N, Q, R, W to Canal St. *clubroomnyc.com*
- Cork Wine Bar 69 Thompson St.
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- Corner Lounge Bistro 32 E 130th St.
(917-916-9961) Subway: 4, 5, 6 to 125th St. *cornerloungenyc.com*
- Culture Lab LIC 5-25 46th Ave., Queens
(347-848-0030) Subway: 7 to Vernon Boulevard/Jackson Ave. *facebook.com/culturelablic*
- Cunningham Park 196-10 Union Tpke., Queens
(212-639-9675) Subway: Q46 Bus to Union Tpke./198 St. *nycgovparks.org/parks/cunningham-park*
- 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./W. 63rd St.
Subway: 1, 2 to Lincoln Ctr.; A, B, C, D to Columbus Circle *nycgovparks.org/parks/dante-park*
- David Rubenstein Atrium 1887 Broadway
(212-875-5456) Subway: A,C,B,D to Columbus Circle *lincolncenter.org/venue/atrium*
- The DiMenna Center 450 W. 37th St.
(212-594-6100) Subway: A, C, E to 34th St. -Penn Station *dimennacenter.org*
- Dizzy's Club 33 W. 60th St., 5th fl.
(212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle *jazz.org*
- The Django 2 6th Ave.
(212-519-6600) Subway: A, C, E to Canal St. ; 1 to Franklin St. *thedjangonyc.com*
- Downtown Music Gallery 13 Monroe St.
(212-473-0043) Subway: F to East Broadway *downtownmusicgallery.com*
- Drom 85 Ave. A
(212-777-1157) Subway: F to 2nd Ave. *dromnyc.com*
- The Ear Inn 326 Spring St. at Greenwich St.
(212-246-5074) Subway: C, E to Spring St. *earinn.com*
- El Sol Brillante Community Garden 522 E. 12th St.
Subway: L to First Ave. *elsolbrillante.org*
- 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. *flushingtownhall.org*
- Gantry Plaza State Park 49th Ave. and Center Blvd.
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- 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*
- Harlem Rose Garden 6 E. 129th St.
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- Harlem School of the Arts 645 St. Nicholas Ave. at 145th St.
(212-926-4100) Subway: D to 145th St. *harlemschoolofhearts.org*
- Hot Club of New York 20 W. 20th St., Ste. 307
Subway: R, W to 23rd St. *hotclubnyc.org*
- Ibeam Brooklyn 168 7th St. bt. 2nd/3rd Ave., Brooklyn
Subway: F to 4th Ave. *ibeambrooklyn.com*
- Iridium 1650 Broadway at 51st St.
(212-582-2121) Subway: 1, 2 to 50th St. *theiridium.com*
- 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*
- 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.
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- 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*
- LeFrak Center at Lakeside 171 East Dr., Brooklyn
Subway: Q to Prospect Park *prospectpark.org/visit-the-park/places-to-go/lefrak-center-lakeside*
- Le Poisson Rouge 158 Bleecker St.
(212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th St. *lepoissonrouge.com*
- Little Branch 22 7th Ave. South
(212-929-4360) Subway: 1 to Houston St. *littlebranch.net*
- Little Island Amphitheater Little Island, Pier 55 at Hudson River Park, Hudson River Greenway
Subway: L to 14 St./8 Ave. *littleisland.org*
- Louis Armstrong House Museum 34-56 107th St., Queens
(718-478-8274) Subway: 7 to 11th St. *louisarmstronghouse.org*
- Madison Square Park 5th Ave. and 23rd St.
Subway: R, W to 23rd St.
- Main Drag Music 50 S. 1st St. bt. Kent/Wythe Ave., Brooklyn
(718-388-6365) Subway: L to Bedford Ave. *maindragmusic.com*
- Marcus Garvey Park, Richard Rogers Amphitheater 120th St. bt. Mt. Morris Park / Madison Ave.
(212-201-PARK) Subway: 2, 3, 4, 5, 6 to 125th St. *cityparksfoundation.org*
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- 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*
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(212-348-8300) Subway: 6 to 125th St. *jazzmuseuminharlem.org*
- New School Glass Box Theater 55 West 13th St.
(212-229-5600) Subway: F, V to 14th St. *newschool.edu*
- 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*
- One Flight Up 108 Greenwich St.
Subway: R, W to Rector St.; 4, 5 to Wall St. *oneflightupjazz.com*
- 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*

- Public Records 233 Butler St., Brooklyn
(347-529-4869) Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Ave. *publicrecords.nyc*
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(212-217-0449) Subway: 2, 3 to Fulton St. *peckslipsocial.com*
- Pier 76 408 12th Ave.
Subway: 7 to 34th St.-Hudson Yards *hudsonriverpark.org/locations/pier-76*
- Pier 84 W. 44th St. and Hudson River
Subway: A, C, E, F, V to 42nd St. -Port Authority *jazzfoundation.org*
- The Pocket 130 W. 46th St.
(646-653-9916) Subway: B, D, F, M to 47-50 St.s - Rockefeller Center *thepocketnyc.com*
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- 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. *theredpavilion.com*
- Red Rooster Harlem 310 Malcolm X Blvd.
(212-792-9001) Subway: 2, 3 to 125th St. *redroosterharlem.com*
- Rizzoli Bookstore 1133 Broadway
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Subway: A, S to Beach 98th St.
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(212-935-2200) Subway: 6 to 51st St. *saintpeters.org*
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Subway: 1, 2 to 79th St.; 1, 2 to 86th St. *scarletloungenyc.com*
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- 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*
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- St. Nicholas Park James Baldwin Lawn St. Nicholas Ave. at 135th St.
Subway: A, B, C to 135th St.
- Stern Auditorium at Carnegie Hall 881 7th Ave.
(212-247-7800) Subway: N, Q, R, W to 57th St.-Seventh Ave. *carnegiehall.org*
- The Stone at The New School 55 W. 13th St.
(212-229-5600) Subway: F, V to 14th St. *thestonenyc.com*
- Studio Museum in Harlem 144 W. 125th St.
(212-864-4500) Subway: 2, 3 to 125th St. *studiomuseum.org*
- Terraza 7 40-19 Gleane St.
(347-808-0518) Subway: 7 to 82nd St. /Jackson Heights *terrazza7.com*
- Tompkins Square Park 7th to 10th St. bt. Ave. A/Ave. B
(212-387-7685) Subway: L to 1st Ave. ; F, V to Second Ave. ; 6 to Astor Pl.
- Travers Park 34th Ave. bt. 77th/78th St. Queens
(914-694-5163) Subway: E, F, G, R, V, 7 to 74th St.
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Subway: 1 to 125th St.
- Westbeth Community Room 155 Bank St.
Subway: 1, 2, 3 to 14th St. *westbeth.org/venue/westbeth-community-room*
- Whitby Hotel 18 W. 56th St.
(212-586-5656) Subway: N, Q, R, W to 57th St.-7 Av.; F, M to 57th St. *firmedalehotels.com/hotels/the-whitby-hotel*
- 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*

DAVID CLAYTON-THOMAS (Sep. 13, 1941 – Jun. 24, 2026) The British-Canadian singer died at age 84. Early on he performed in Toronto’s Yorkville Village coffeehouse scene, immersing himself in jazz and blues and visiting legends such as Lenny Breau and Oscar Peterson. He then formed The Bossmen, a rock band that integrated jazz musicians. From 1968-72 (and then again from 1984-2004), he was leader (and lead singer) for Blood, Sweat & Tears. His hit song for the band, “Spinning Wheel”, has been covered by a wide-range of artists including Mongo Santamaria, Nancy Wilson, Ted Heath, Chet Baker, Maynard Ferguson, Peggy Lee, Erroll Garner, Ran Blake, Jaki Byard, Dr. Lonnie Smith, Lionel Hampton, Manhattan Jazz Orchestra and many others.

JOHN DEFFERARY (Mar. 27, 1941 – Jul. 10, 2026) The London-born clarinetist-saxophonist died at age 85. He developed a passion for classic New Orleans style jazz, studying under Duke Ellington/Louis Armstrong clarinetist Barney Bigard. Defferary had tenures with the bands of Keith Smith, Trevor Richards, Papa Bue and Chris Barber. In later years he worked with Lars Edegran, Peter “Banjo” Meyer and Reimer von Essen. Defferary also had credits with Preston Jackson, Benny Waters, Albert Nicholas and Don Ewell and worked with Mike Casimir, Louis Nelson, Sammy Price, Alton Purnell, Louis Barbarin, Superjazz and others.

EARL DUMLER (Sep. 20, 1942 – Jul. 6, 2026) The Kansas-born, LA-based oboist and woodwinds player, who worked in genres ranging from orchestral performance, chamber music, opera, and commercial recording for film, TV and popular music, died at age 83. He recorded with Stan Kenton (his 1968 recording debut), Frank Zappa, Dom Minasi, Norman Connors, Gene Harris, Quincy Jones, Tony Williams, John Patitucci and Brad Mehldau, as well as a wide range of vocalists: Barbra Streisand, Tony Bennett, Nina Simone, Leonard Cohen, Dolly Parton, Diane Schuur, Carmen Lundy and Pharrell Williams.

PETE ECKFORD (May 1963 – Jun. 29, 2026) The British percussionist died at age 63. In 1991, he co-founded jazz group Soul Station with pianist Conal Fowkes, performing the catalog of ‘60s soul-jazz music originally released on labels such as Blue Note and featuring arrangements of tracks by artists such as Donald Byrd, Horace Silver, Cannonball Adderley and Joe Zawinul. Eckford joined the acid jazz and indie pop band Freak Power in 1994, which disbanded in the late ‘90s. He had credits with The Beaujolais Band, System X, Vibraphonic, Dave O’Higgins and others.

RODNEY FRANKLIN (Sep. 16, 1958 – Jul. 8, 2026) The pianist-composer died at age 67. At age 14 he was leading funk-jazz band One Piece, and by age 20 he signed with Columbia to release his debut jazz fusion album, *In the Center*. His *You’ll Never Know* (1980) featured the hit single “The Groove”. Throughout the ‘80s, Franklin continued to release a series of well-received albums for Columbia before transitioning to Novus, then Northsound. His credits include Bill Summers (whose *Cayenne* on Prestige was Franklin’s 1977 recording debut), Phil Upchurch, Gerald Albright, Doc Powell, Paul Jackson and others.

RODNEY HOLMES (Aug. 24, 1966 – Jul. 11, 2026) The Bronx-born drummer, composer, producer and clinician died at age 59. Holmes moved easily across genres, including jazz, fusion, rock and funk. Notable fusion achievements included work with The Brecker Brothers, performing on their GRAMMY-winning *Out of the Loop* (GRP, 1994) and performing with Wayne Shorter on the DVD release *Live at Montreux 1996*. His drumming was notable for complex, interlocking polyrhythms with a deep, pocket-centric groove. Holmes’ sole leader date was the self-released *Twelve Months of October* (2005). His credits include Michael Gregory Jackson, Special EFX, Jean-Paul Bourelly, Leni Stern, Bob Belden, Michał

Urbaniak, Don Byron, Philip Catherine, George Colligan, Carlos Santana and Randy Brecker.

JIM HYNES (Sep. 15, 1954 – Jun. 18, 2026) The trumpeter-conductor died unexpectedly at home in Tennessee at age 71. He performed with the Rochester Philharmonic Orchestra before relocating to NYC where he began subbing in Broadway pit bands. He also became a session musician, playing on movie soundtracks, radio jingles and TV themes. During the COVID-19 pandemic, Hynes and his wife relocated to Tennessee where he joined the Knoxville Jazz Orchestra. He had credits with Terence Blanchard, New York Voices, Rachel Z, Bob James, Gato Barbieri, Richard Bona, Dennis Chambers, Jane Monheit, Nancy Wilson, The Manhattan Transfer and others.

PLAS JOHNSON (Jul. 21, 1931 – Jul. 15, 2026) The Louisiana-born, self-taught saxophonist, with feet in soul-jazz and hard bop, died at age 94 in Granada Hills, CA. He’s widely known as the tenor soloist on Henry Mancini’s “The Pink Panther Theme”. With a move to LA in 1954, he established himself as a prolific session musician, becoming a member of Southern California’s renowned The Wrecking Crew, which backed acts such as The Beach Boys, Frank Sinatra, Nancy Sinatra, Nat “King” Cole, Sam Cooke and many others. In 1970, Johnson joined the studio band for *The Merv Griffin Show*, and recorded several albums alongside fellow saxophonist Red Holloway. Johnson recorded for Tampa (his self-titled 1956 leader debut), Capitol, Concord, Milestone and Mojo, and had credits with Ray Anthony, Charlie Barnet, Lionel Hampton, Earl Hines, Benny Carter, Bobby Troup, Neal Hefti, Ella Fitzgerald, Quincy Jones, Les McCann, Jimmy Smith, Johnny Hartman, Oliver Nelson, Della Reese, Blue Mitchell, Bobby Hutcherson, Nancy Wilson, Hubert Laws, Milt Jackson and possibly thousands more, including non-jazz acts such as Ike & Tina Turner, Dick Dale, Duane Eddy, Harry Belafonte, Joni Mitchell and B.B. King.

NAOHIRO KAWASHITA (Apr. 20, 1954 – Jun. 25, 2026) The Tokyo-born, free jazz saxophonist died at age 72. Kawashita worked extensively with Fedayien, for which he was a founding member and recorded with throughout the ‘90s, as well as with bassist Daisuke Fuwa, leader of the jazz orchestra Shibusashirazu. He had his own or collaborative albums on Chitei (including his 1997 leader debut *I Guess Everything Reminds You of Something*), Off Note, Aurasia, Taruho Farm and Maneki Neko Trading Company, plus credits with New Jazz Syndicate (his 1980 recording debut), Shin Yamamoto/Maneki Neko, Itaru Oki and others.

ROBERT KIMBALL (Aug. 23, 1939 – Jul. 1, 2026) The NYC-born music historian, editor and critic, who dedicated his life to preserving the legacy of American popular song, died at age 86. Kimball served as *New York Post*’s music critic and collaborated with composer William Bolcom on the landmark *Reminiscing with Sissle and Blake*. In the *Complete Lyrics* series (published by Knopf), he compiled lyrics of those by Cole Porter, Lorenz Hart, Ira Gershwin and Frank Loesser. He also wrote liner notes for albums by Bobby Short, Eubie Blake, Dick Hyman, Ella Fitzgerald and Bunky Green, on such labels as Atlantic, New World, Columbia, Vanguard, Verve, RCA, Nonesuch, Musicmasters and Sony Masterworks.

GÜNTER LENZ (Jul. 25, 1938 – Jun. 26, 2026) Born in Frankfurt am Main, Germany, the bassist, who began as a self-taught guitarist playing jazz in US Army clubs during the mid ‘50s, died at age 87. In 1961, trombonist Albert Mangelsdorff recruited Lenz to join his quintet; Lenz would contribute to such landmark albums as *Tension* (1963) and *Now Jazz Ramwong* (1964)—his studio recording debuts. In the late ‘70s, he founded jazz-fusion band Springtime, and in this century became a professor at the State University of Music and Performing Arts Stuttgart. His credits include Tomasz Stanko, Emil Mangelsdorff, Don Menza, Volker Kriegel, Barney Wilen,

George Gruntz, Jimmy Owens, Rolf and Joachim Kühn, Sal Nistico, Manfred Schoof, Alexander von Schlippenbach, Wolfgang Dauner and Lajos Dudas, among others.

JEFF SCHLANGER (Nov. 2, 1937 – Jun. 23, 2026) The NYC-born, New Rochelle, NY-based visual artist (painter, sculptor, ceramicist) and jazz and peace activist, died at age 89. In the mid ‘50s, Schlanger began to sketch jazz musicians as they performed, leading to a professional signature of the musicWitness® Project. He was frequently seen at music events of every sort, nationally and internationally, including the Guelph Jazz Festival and NYC’s Vision Festival, the latter which gave him a Lifetime Recognition Award (2014). He also created the logo for Vision’s presenting umbrella organization, Arts For Art. Schlanger’s work has been frequently used on album covers by artists including the World Saxophone Quartet, Billy Bang, Roscoe Mitchell, Charles Gayle, William Parker, Julius Hemphill, Joseph Daley and David S. Ware, for labels including Black Saint, Soul Note, Music & Arts, Knitting Factory Works, Homestead, Thirsty Ear, Mutable Music, Barnyard, New Artists, Jazzwerkstatt, NoBusiness, AUM Fidelity, Intakt, Not Two, New World and others.

TENNYSON STEPHENS (Dec. 11, 1944 – Jun. 29, 2026) The Texas-born soul-jazz pianist and songwriter died at age 81 (note: an early clerical error gave his birth year as 1939 and his name variously as Tennison). Moving to Chicago, Stephens released a number of singles on arranger James Mack’s Aries label. His debut album was vocalist Rheta Hughes’ *Introducing An Electrifying New Star (with Tennyson Stephens)* (Columbia, 1965). Stephens recorded in the ‘70s with Phil Upchurch (*Lovin’ Feeling*, 1973) and the co-led *Upchurch/Tennyson* (Kudu, 1975), as well as with James Moody, Sonny Stitt, Oscar Brown Jr., Natalie Cole and Bo Diddley, before eventually moving to Hawaii following chronic health issues. His later career credits include Minnie Riperton, Harvey Mason, Bernie Ostrowski and others.

RENÉ URTREGER (Jul. 6, 1934 – Jul. 15, 2026) The Paris-born bebop pianist-composer died at age 92. Winning an amateur piano contest in 1953 prompted him to pursue music professionally, and he would become the preferred accompanist for American expats such as saxophonists Don Byas and Nathan Davis, guitarist Jimmy Gourley and drummers Kenny Clarke and Philly “Joe” Jones, as well as touring musicians such as Buck Clayton and Lester Young. Most notably, he collaborated with Miles Davis in 1957, providing the improvised piano accompaniment on the soundtrack of Louis Malle’s *Ascenseur pour l’échafaud (Elevator to the Gallows)*. Throughout his career, he recorded highly-regarded trio albums and performed with Stan Getz, Chet Baker, Dexter Gordon, Lionel Hampton and Sonny Rollins. He had his own or collaborative albums on Barclay (*Joue Bud Powell* was his 1955 leader debut), Versailles, Carlyne Music, Sketch, Universal and other labels. Additional credits include countrymen Hubert Fol, Bobby Jaspar, René Thomas, Stéphane Grappelli, Jean-Luc Ponty, Didier Lockwood and others.

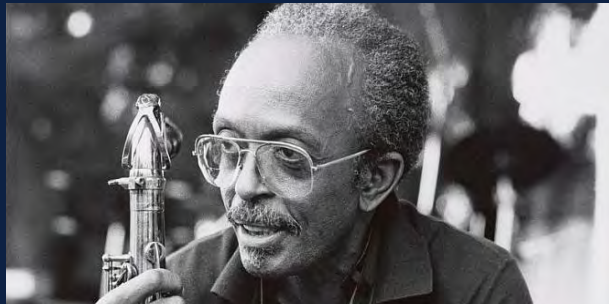
HAROLD WHEELER (Jul. 14, 1943 – Jun. 24, 2026) The keyboardist, composer, arranger and orchestrator, whose jazz-informed career spanned Broadway, TV, film and popular music, died at age 82. Born in St. Louis, MO, Wheeler broke barriers in the ‘60s by becoming the first Black music director of a major white pop act while working with Burt Bacharach. His Broadway work was noted for jazz elements in vocals and in utilizing big band horn sections and syncopated rhythms instrumentally. As the music director for *Dancing with the Stars*, he led a 17-piece live band that regularly performed jazz, swing, Latin jazz and big band arrangements. Wheeler’s credits include Nina Simone, Lena Horne, Billy Taylor, Grady Tate, Bernard “Pretty” Purdie, Michel Legrand, Buddy Rich, Dee Dee Bridgewater, Tommy Dorsey Band and Ann Hampton Callaway.



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JAZZMOBILE SUMMERFEST 61

A CENTENNIAL CONCERT CELEBRATING MELBA LISTON - RANDY WESTON - JIMMY HEATH



MARCUS GARVEY PARK - FRI. AUG. 14 - 7:00 - 9:00 PM

RANDY WESTON'S
AFRICAN RHYTHM ALUMNI QUINTET
featuring T.K. BLUE



THE JIMMY HEATH
BIG BAND
featuring ANTONIO HART

AUGUST

- GRANT'S TOMB**
RIVERSIDE DR. @ W. 122ND ST.
WEDNESDAYS | 7:00-8:30PM
- AUG 05 HOUSTON PERSON QUARTET
- AUG 12 STEVE OQUENDO NONET
- AUG 19 CAMILLE THURMAN &
DARRELL GREEN QUARTET
- AUG 26 NEA JAZZ MASTER
BIG CHIEF DONALD HARRISON QUARTET
W/ A SONNY ROLLINS TRIBUTE

All Jazzmobile programs in August are weather permitting & subject to change!

- MARCUS GARVEY PARK**
FIFTH AVE. & WEST 124TH ST.
FRIDAYS | 7:00-8:30PM
- AUG 07 JAY HOGGARD QUARTET
- AUG 14 CENTENNIAL CELEBRATIONS
"JIMMY HEATH BIG BAND" | FEATURING ANTONIO HART
RANDY WESTON'S "AFRICAN RHYTHMS ALUMNI QUINTET"
FEATURING T.K.BLUE
- AUG 21 CENTENNIAL CELEBRATIONS
THE VOICES OF MILES: A SYMPHONIC CELEBRATION
PARTNERS: JAZZMOBILE & CITY PARKS FOUNDATION SUMMERSTAGE
- *AUG 28 BILL SAXTON AND THE HARLEM ALL-STARS
JAZZ@LINCOLN CENTER ORCHESTRA
PRESENTED WITH CITY PARKS FOUNDATION SUMMERSTAGE
* OPENING NIGHT OF THE "CHARLIE PARKER JAZZ FESTIVAL"

- NATIONAL NIGHT OUT**
32ND POLICE PRECINCT W. 135TH ST.
BTWN A.C. POWELL & F. DOUGLASS BLVD
TUESDAY | 7:00 -8:30 PM
- AUG 04 WINARD HARPER & JELLI POSSE
"A SALSA AND SWING DANCE PARTY"

- THE LOUIS ARMSTRONG HOUSE MUSEUM •
CORONA QUEENS**
34-56 107TH STREET
SATURDAY | 3:00 - 5:30 PM
- AUG 08 **HAPPY 125TH BIRTHDAY POPS!**
DAVID OSTWALD'S LOUIS ARMSTRONG
ETERNITY BAND & KEVIN BLANCQ
CRESCENT CITY BRASS BAND

- SNUG HARBOR CULTURAL CENTER 1000 RICHMOND TERRACE,
STATEN ISLAND**
SUNDAY | 5:00 - 9:00 PM
- AUG 09 JAZZMOBILE | SUMMERFEST Presents:
BOBBY SANABRIA MULTIVERSE BIG BAND
CITY PARKS FOUNDATION | SUMMERSTAGE Presents:
CHARLIE APONTE | EL GRAN COMBO de PUERTO RICO
JUDY SANTOS | BACHATA
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