

SEPTEMBER 2026—ISSUE 293

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

NYCJAZZRECORD.COM

THE NEW YORK CITY JAZZ RECORD

JIMMY GARRISON

**COLTRANE'S
HEARTBEAT**

**GUNHILD
CARLING**

**JOE
HERTENSTEIN**

**LYNNE
MUELLER**

**JEREMY
STEIG**

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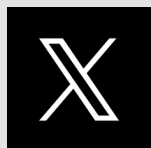
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IN CORRECTION (August 2026 issue)

*In the Randy Weston Boxed Set review (p. 30),
Bobby Thomas is Bahamian (not Jamaican). In the
Marilyn Crispell/Anders Jormin Album Review
(p. 16) "Memento" begins with four free
improvisations, then compositions by both Crispell
and Jormin, not "In Winds, In Light", which was
composed entirely by Jormin. We regret the errors.*

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Letter from the Editor

September traditionally marks back-to-school. It also represents the transition from summer to fall, with the much-welcomed seasonal change marked by the first full day of the autumn equinox. This day (September 23) serendipitously also falls on the much-anticipated centennial of John Coltrane, a day that the global jazz community has seemingly been counting down to all year. This month, throughout NYC and beyond, there are, as-expected, numerous dedications to the saxophonist, composer and bandleader's legacy, as there have been in the weeks and months leading up to this very moment, and undoubtedly will continue to be for generations to come. Nearly 60 years after Coltrane's passing, his influence has shown itself to be timeless, crossing generations and getting stronger by the year. The members of his Classic Quartet have joined him in permanently etching their respective names into the permanent record of jazz history, especially as one of the music's all-time greatest small groups: pianist McCoy Tyner, drummer Elvin Jones...and this month's Cover Story, bassist Jimmy Garrison. Garrison passed away just over a half-century ago at the age of 42, and for reasons that may be as simple as time, has not received the same notoriety as Tyner, who passed away at age 81 (in 2020), or Jones, who died at age 76 (in 2004). With this month's cover feature, NYCJR's hope is to further move that needle in the right direction, in keeping the memory of Garrison's musical contributions alive. The feature runs in conjunction with this month's two-day festival at Brooklyn's ShapeShifter Lab: "John Coltrane Centennial 2026: Celebrating Jimmy Garrison" is being presented by the 501(c)(3) non-profit ShapeShifter Plus and its co-founders, Fortuna Sung and Jimmy Garrison's son, electric bassist Matt Garrison. And, while we're at it, let's all mark those jazz calendars for March 3, 2034: the Jimmy Garrison centennial!

Onwards and outwards, and see you out at the shows...

On The Cover: Jimmy Garrison with son Matthew Garrison ©Val Wilmer

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TICKETS: WWW.JAZZCULTURAL.COM OR WWW.SMALLSLIVE.COM. Our café opens at 1PM.
Jam in the café each day from 2pm to 6pm.

Tue 9/1. 7 PM & 9 PM Sets:
Dan Nimmer Trio w. David Wong (bs) & Aaron Kimmel (dr)

Wed 9/2. 7 PM & 9 PM Sets:
Mike LeDonne Groover Quartet w. Eric Alexander (tn), Peter Bernstein (gt) & Joe Farnsworth (dr)

Thu 9/3. 7 PM & 9 PM Sets:
Russell Hall Sextet w. Robert Vega (tp), Mike Troy (as), Leo Larratt (gt), Esteban Castro (pn) & Joe Farnsworth (dr)

Fri 9/4, Sat 9/5, Sun 9/6. 7 PM & 9 PM Sets:
Myron Walden Quartet w. Theo Hill (pn), Mark Lewandowski (bs) & Jay Sawyer (dr)

Fri & Sat, 10:30 PM Show:
Willerm Delisfort Sextet w. Tahira Clayton (vc) (fri), Alexa Barchini (vc) (sat), David Neves (tp), Stantawn Kendrick (as), Ahmed McLemore (bs) & Mike Piolet (dr)

Mon 9/7. 7 PM & 9 PM Sets:
Ari Hoenig Trio w. Gadi Lehavi (pn) & Ben Tiberio (bs)

Tue. 9/8. 7 PM & 9 PM Sets:
Aaron Goldberg Trio w. Matt Pennman (bs) & Obed Calvaire (dr)

Wed 9/9. 7 PM & 9 PM Sets:
Brian Charette Quartet w. Mike DiRubbo (as), Tom Guarna (gt) & Jason Tiemann (dr)

Thu 9/10. 7 PM & 9 PM Sets:
Pete Malinverni's Invisible Cities Quintet w. Wayne Tucker (tp), Grant Stewart (ts), Ugonna Okegwo (bs) & Aaron Seeber (dr)

Fri 9/11, Sat 9/12, Sun 9/13. 7 PM & 9 PM Sets:
Samara Joy & Her Septet w. Jason Charos (tp), David Mason (as), Kendric McCallister (ts), Nanami Haruta (tb), Isaac Byrd (pn), Marty Jaffe (bs) & Evan Sherman (dr)

Fri & Sat. 10:30 PM Show:
Abraham Burton Quartet

Mon 9/14. 7 PM & 9 PM Sets:
Bruce Harris: To Be or not to Bop w. Matt Martinez (as), Tyler Henderson (pn), Peter Washington (bs) & Peter Van Nostrand (dr)

Tue 9/15. 7 PM & 9 PM Sets:
Glenn Zaleski Trio w. Dave Baron (bs) & Adam Arruda (dr)

Wed 9/16. 7 PM & 9 PM Sets:
Jason Brown Organ Group w. Asaf Yuria (tn), Jerry Weldon (tn) & Mike LeDonne (or)

Thu 9/17. 7 PM & 9 PM Sets:
Pete Rodriguez Quintet w. Jon Beshay (tn), Esteban Castro (pn), Raul Reyes (bs), Jose Clausell (pc) & Francisco Alcala (dr)

Fri 9/18, Sat 9/19, Sun 9/20. 7 PM & 9 PM Sets:
Antonio Hart Quartet w. Richard Johnson (pn), Alex Apolo Ayala (bs) & Jerome Jennings (dr)

Fri & Sat. 10:30 PM Show:
Eric Wyatt Quartet

Mon 9/21. 7 PM & 9 PM Sets:
Richie Vitale Quintet w. Frank Basile (bt), Steve Ash (pn), Paul Gill (bs) & Gary Kerkezou (dr)

Tue 9/22. 7 PM & 9 PM Sets:
Luther Allison Trio w. Jonathon Muir-Cotton (bs) & Mekhi Boone (dr)

Wed 9/23. 7 PM & 9 PM Sets:
Jerry Weldon Quintet w. Kyle Koehler (og), Ed Cherry (gt) & Jason Tiemann (dr)

Thu 9/24. 7 PM & 9 PM Sets:
Scott Wendholt/Adam Kolker Quartet w. Ugonna Okegwo (bs) & Adam Nussbaum (dr)

Fri 9/25, Sat 9/26, Sun 9/27. 7 PM & 9 PM Sets:
Cyrus Chestnut Trio w. Alexander Claffy (bs) & Carl Allen (dr)

Fri & Sat. 10:30 PM Show:
Philip Harper Sextet

Mon 9/28. 7 PM & 9 PM Sets
Benny Benack Quartet

Tues 9/29. 7 PM & 9 PM Sets
Bruce Barth Trio w. Mark Lewandowski (bs) & Maria Marmarou (dr)

Wed 9/30. 7 PM & 9 PM Sets
Jumaane Smith Quintet w. Ian Hendrickson-Smith (bs), Elijah Cole (gt), Will Gorman (or) & Carmen Intorre Jr (dr)

Festival of NEW YORK 2026 SEPT 14-20 TRUMPET music

Sept 14 – Brooklyn Conservatory of Music

Pablo Masis' Sparks

Jim Seeley Quintet

58 7th Ave, Brooklyn, NY

Sept 15 – The New School (2pm)

Ahmed Abdullah

FONT Award of Recognition 2026

55 W 13th St, New York, NY

Sept 15 – Close Up

Bell Thompson

Robert Vega / Jonathan Finlayson

Joey Curreri

Altus

154 Orchard St, New York, NY

Sept 16 – The Sultan Room

Beyondo Band

Peaceful Faces

Milena Casado

234 Starr St, Brooklyn, NY

Sept 16 – The Jazz Gallery

Skylar Tang Quartet

Miranda Agnew

1158 Broadway 5th floor, New York, NY

Sept 17 – The Jazz Gallery

Kal Ferretti Big Band feat. Ingrid Jensen

Akili Bradley

1158 Broadway 5th floor, New York, NY

Sept 18 – The Statuary

Diego Hede Quintet

Pete Rodriguez Quintet

Adam O'Farrill's ELEPHANT

53 Congress St, Jersey City, NJ

Sept 19 – Nublu

Cole-Kamen Green

AANI

151 Avenue C, New York, NY

Sept 20 – The Cutting Room

Volker Goetze Quartet

44 East 32nd Street, New York, NY

Exclusive virtual performances by

Cubana Bra'ss feat. Rachel Therrien

(Cuba), **Alistair Payne** (Netherlands),

Robin Fassie (South Africa), and **Judah**

Onesimus (Kenya) — fontmusic.org/bwb

Complete program and artist lineup

FONTMUSIC.ORG

In less than six months, Jazzcultural, the third Manhattan jazz venue in proprietor Spike Wilner's fleet, has become a thriving scene. On a Tuesday (Aug. 11), the music room, a separate café behind, even the sidewalk outside, were all packed with fans come for pianist **Brad Mehldau's** quartet, an all-star outfit with Peter Bernstein (guitar), John Webber (bass) and Gregory Hutchinson (drums). The first set began with a bluesy take on "Old Devil Moon", then "Bésame Mucho" played as a jazz waltz. Mehldau developed his solo out of short motifs, ending with a complex figure, employing a similar strategy on the second number, which was delivered with even more swing and drive. Bernstein, whose guitar tone is just about the prettiest in the city, led his composition "Just a Thought", supported by Webber's sustained, booming bass and Hutchinson's provocative but always on-point accompaniment. It was a heady environment that encouraged the performers to bring their A-game. The ante was upped when surprise guest Joshua Redman sat in for two songs. As Redman assembled his tenor saxophone, Mehldau launched into Clifford Brown's "Brownie Speaks", the band responding with increased enthusiasm before the saxophonist got a strong kick from Hutchinson, and plenty of house, for a spirited solo. Last was Charlie Parker's bop blues "Cheryl", with excellent improvising all around. By the end of the set, it seemed as if everyone in the venue, even those back in the café who couldn't see the stage, were paying undivided attention to the music: mouths closed, ears open. — **Tom Greenland**



Brad Mehldau @Jazzcultural

Next summer, trumpeter **Jon-Erik Kellso's** regular Sunday night gig at The Ear Inn turns twenty. His band, the EarRegulars, features a rotating cast of musicians, so besides Kellso himself and Matt Munisteri (guitar), the only thing "regular" about it is its artistic excellence. A recent gig (Aug. 8) included Kellso, Evan Arntzen (clarinet, tenor), Josh Dunn (guitar) and Tal Ronen (bass). The repertoire, drawn from traditional New Orleans jazz and the Great American Songbook, comprised well-roasted chestnuts from the 1910s ("Milenberg Joys", "Shim-mesha-wabble", "Someday, Sweetheart", "Smiles"), 1920s ("I'm Coming Virginia"), 1930s ("I'm Gonna Sit Right Down and Write Myself a Letter", "In a Shanty in Old Shantytown", "Louisiana Fairytale") and one from 1950: "The Best Thing for You (Would Be Me)" — all of which could easily sound stuffy or dated in less inspired hands. What makes the EarRegulars so attractive is how they bring fresh expression to elderly repertoire. Each musician is a sterling soloist, taking extended turns that often begin with a short motif, perhaps derived from the song's melody, then developed into long lyrical sequences infused with ebullient syncopations. It gets even more exciting when they "talk" to each other in real time: Kellso embellishing the main theme, Arntzen coloring in the spaces around the leader's gestures with artful filigree, Dunn tying both parts together with smooth inner harmonies and chunky, sometimes surprising rhythms, Ronen anchoring the boat — everyone improvising at once without getting in each other's way. (TG)

Among the many Tony Bennett centenary shows of late, Hot Sardines founder, vocalist **Elizabeth Bougerol**, presented hers, *Are You Having Any Fun*, a narrative-heavy tribute to the icon, at Joe's Pub on Bennett's actual birthday (Aug. 3). Possessed of the ghost of Art Tatum, pianist Matt Ray opened with "I Left My Heart in San Francisco", followed by a rollout of tunes from the mighty Bennett catalog. A wonder of the evening was the number of personnel that were successfully crammed onto a postage stamp of a stage, with John Manzari still able to tap in spectacular style. There were expected tunes, such as "It Had to Be You", but also lesser-known fare, such as Freddie Green's "Corner Pocket", transformed into the standard, "Until I Met You". A highlight was the harmonized vocal duet of trombonists J. Walter Hawkes and Todd Londagin with "I Can't Believe That You're in Love with Me". Guest vocalist Kat Edmonson sang two duets with Bougerol: "I've Grown Accustomed to (His) Face" and "Firefly"; but a misstep was the lack of a solo for Edmonson, although Ray offered one with "The Best Is Yet to Come". Guitarist Emeline O'Rourke accompanied Bougerol on "Close Your Eyes" and ukulele-bearing Hawkes duetted with the singer on "The Very Thought of You". After an evening of mostly midtempo jazz, the ensemble finally broke out with hot closers, "It's All Right with Me" and the title song. Throughout, bassist Jen Hodge and drummer David Berger were stalwarts. — **Marilyn Lester**



Elizabeth Bougerol @Joe's Pub

The Big Easy might boast the Preservation Hall Jazz Band, but for that enduring Nola sound, NYC has the **High Society New Orleans Jazz Band** (HSNOJB) born at the Café Carlyle in 1997, though it grew out of Woody Allen's weekly residencies that began at Michael's Pub in 1971. Co-leaders and founders, trumpeter Simon Wettenhall and GRAMMY-winning pianist Conal Fowkes, were at the helm in Birdland Theater (Aug. 6), fronting a septet that has the genre down to a "T." Aside from a sub for clarinetist Tom Abbott, the band is Harvey Tibbs (trombone), Josh Dunn (banjo, guitar), Brian Nalepka (bass, vocals) and Kevin Dorn (drums). Most of the repertoire is performed jauntily midtempo, with the first vocal, "Should I?" (Nacio Herb Brown, Arthur Freed), revealing Fowkes to have the sound of a period vocalist. "Bouncing Around" was a bouncy treat, with a bright tempo and onomatopoeia of sound. In a change of mood, the 1858 hymn "Sweet By and By" (Joseph P. Webster, Sanford Fillmore Bennett) found itself living next to the lively 1898 Italian waltz, "Ciribiribin" (Alberto Pestalozza, Carlo Tiochet). Moving up in history, finally getting her due, Lil Hardin's "Just for a Thrill" was voiced by Fowkes, with proper introductory deference by Wettenhall. Closer was the sprightly Jelly Roll Morton classic, "Black Bottom Stomp" — not exactly a burner, but lively enough. Similarly addressed earlier in the program was "Mr. Jelly Lord". HSNOJB, as a longtime unit, has settled into a comfortable groove: sweetly appealing without being groundbreaking. (ML)

The Jazz Foundation of America's Thursday afternoon concert series at the National Jazz Museum in Harlem included a unique duo set (Aug. 6) featuring **Darius Jones** (alto) and **Ra Kalam Bob Moses** (drums). Both are extremely eclectic musicians who defy easy categorization; between them, they have occupied countless positions on the jazz-to-avantgarde spectrum as players and composers. This performance showed their compatibility as heartfelt instrumentalists with instantly recognizable styles. Moses, still youthful in his late-70s, conjured a rainbow-hued palette of sounds from his custom kit, using varied implements on the drums, ranging from his bare hands to rubber-ball-tipped mallets. The drummer often kept up a steady stream of activity, but he still left plenty of room for Jones to showcase his deep, iridescent timbre. Apart from a bit of Albert Ayler's "Ghosts", the set was entirely improvised, broken up into relatively short sections. These took the form of little scenes in which each player focused on a few specific techniques; Moses introduced some with on-the-spot titles, such as "Bluesy Dirty Nasty March" and "Noise 'R' Us". Though Jones might explore percussive attacks or multiphonics, he often concentrated on simple melodies with a folk-song quality, illustrating how free improvisation doesn't need to be abstract to be effective. In these moments, Moses often seemed to take a melodic approach as well; the two players continually filled in each other's sonic space without ever directly copying or repeating ideas.

— **Elijah Shiffer**



Ra Kalam Bob Moses @National Jazz Museum in Harlem

Tenor saxophonist **Ricky Ford** brought an all-star quartet to Smalls (Aug. 7) featuring Mark Soskin (piano), Jerome Harris (acoustic bass guitar) and Barry Altschul (drums). These four veterans of the scene, each with illustrious careers going back at least five decades, cut loose on a straight-ahead set of standards and originals by the leader. At first a little rough around the edges, this band soon found its level at a high collective energy on Ford's "A Maiden's Voyage", spearheaded by the saxophonist's robust timbre and dramatic lines. On this and elsewhere in the set, the quartet was joined by rising star marimba player Andrés Coll, visiting from Spain. Coll's fiery solos, full of rolls and tremolos, highlighted the lack of sustain that differentiates his instrument from the vibraphone. Altschul, best known as a member of New York's '60s-70s free jazz underground, was equally at home in this more conventional setting; however, there were a few opportunities for the drummer's avant garde roots to peek through. One of these was a freely-interpreted version of Billy Strayhorn's "Passion Flower", in a far more intense mood than a typical ballad. Ford stated the melody, originally written as an alto feature for Johnny Hodges, in the same octave on tenor—bringing the bridge far into his instrument's altissimo register for a particularly impassioned climax. Another moment of noisy abandon came at the set's end, with a blast of group free improv before the closing theme of Milt Jackson's "Bags' Groove".

(ES)

Marta Sánchez Trio at the Lower East Side's Close Up (Aug. 7) was a jazz hang of the highest order: warm, alert and so enveloping that the club's jewel-box room seemed briefly womb-like. The all-originals set list skipped her recent solo prepared-piano record, *For the Space You Left* (Out Of Your Head), drawing instead from 2024's *Perpetual Void* (Intakt) and newer material. It was a first-time lineup: Dan Weiss subbed ably for drummer Mark Whitfield Jr. (who got called away to another gig) and bassist Kanoa Mendenhall was a find, her lines expressive and unusually alive to the shape of a phrase. Though Sánchez has been a standout member of David Murray's Quartet for years, it was clear here how much authority she carries as a leader, her compositions dense with tradition even as they push past it. On "3:30 AM", introduced as a piece about insomnia and anxiety, her playing stayed cool and assured, though an undertow of vulnerability came through in her touch and in the trio's interplay. "The Absence of the People You Long For", a slower, angular piece, still frothed with a restless energy, as if in possession of an unruly momentum that it couldn't slough. Newer tunes, including "Ancient", and the older "This Is the Last One About You", darted with a traffic-jam energy, laced with Bach-like counterpoint moves. The second set turned inward, opening with a solo that seemed to stretch time, capturing listeners in its spell; all we could do was allow ourselves to get swept away in it.

— **Ariella Stok**



Marta Sánchez @Close Up

"I'm so excited to play with these guys," saxophonist **Michaël Attias** announced, introducing his Trio Heliotrope with Mark Helias (bass) and Jeff Williams (drums) for the first installment (Aug. 1) in a month-long Saturday residency at Barbès, featuring different configurations. This was the trio's first outing, though they have history: Attias describes Helias as a hero, first encountering him playing with Don Cherry and Ed Blackwell in '80s Paris; with Williams, Attias played in Lisbon earlier this year in another trio. The set interwove free improvisation with originals—Attias' "A Wobble in the Sky", Helias' "Pendular"—and covers such as "Boo Boo's Birthday" (Thelonious Monk) and "I've Grown Accustomed to Her Face" (from *My Fair Lady*). Blurring the line between tune and improvisation, Monk's "Played Twice" appeared, superimposed against the leader's own "Eeyore". The lyrical warmth of Attias' alto filled the room, occasionally pushing into altissimo shrieks. Helias' playing was muscular yet nimble; on "Pendular", shifting patterns gathered heat, dwindled to a bass solo, then surged back. Williams' playing was both fluid and crackling, adding texture and energy throughout. During one stretch, Attias switched to soprano and Helias to arco, the trio settling into an easy intimacy that let ideas unfold slowly. After the first set, saxophonist Tim Berne (in attendance) exclaimed to Helias, "Nice that you're playing loud!" Helias asked, "Oh, am I playing too loud?" To which Berne replied, "No, I want to hear *THAT* fucker!", then told Williams: "You sound fucking amazing!" (AS)

WHAT'S NEWS

NYCJR is thrilled to celebrate this month's John Coltrane centennial (Sep. 23) by putting the spotlight on longtime Coltrane Quartet bassist Jimmy Garrison. We are doubly thrilled to have two historic photos gracing our cover and inside feature, each by legendary photographers with current photo exhibitions. Celebrated UK photographer **Val Wilmer's** wonderful photo of Garrison and his son Matthew Garrison (see cover image) is one of her many classic images on exhibit (through Oct. 4) as part of *Val Wilmer: Blue Moments - Black Sounds*—along with photos of Rashied Ali, Albert Ayler, Archie Shepp, et al.—at Lucy Bell Gallery in Southeast England's East Sussex. For more info visit lucy-bell.com. The inside cover feature photo (p. 8), capturing Garrison with Coltrane at Rudy Van Gelder's recording studio in December 1964, is by none other than the late **Chuck Stewart** (1927-2017), widely considered the most prolific, consequential music photographer of the 20th century. *Chuck Stewart: Framing the Sound* is an exhibition of his iconic photographs at The Sun ATL (in Atlanta, GA) through Sep. 26. For more info visit vinsonart.com/exhibitions.

This fall, the nonprofit **Blank Forms (BF)** will move from its Clinton Hill location to a new home in downtown Manhattan, where its loft space on 151 Lafayette Street will house a performance space, gallery, archives, offices, bookstore and bar. As its online moving campaign states: "We've been thinking a lot about the downtown loft tradition that inspired Blank Forms from the beginning: artist-centered environments where performance, research, conversation and social life could coexist, and which helped make NYC one of the world's most vital cities for music and art. Spaces like these have become increasingly rare, and the opportunity to create a new home for experimental art in this tradition feels both heartening and urgent." Upcoming events include BF's ninth annual benefit gala at Angel Orensanz Foundation, honoring Keiji Haino (Nov. 9). For more info and to donate visit blankforms.org.

The deadline for grant submissions regarding **Chamber Music America's** Presenter Consortium for Jazz (partially funded by the Doris Duke Jazz Ensembles Project) is coming up: Sep. 24. The grant period is Jan. 2027 to Jun. 2028, and grants will fund 100% of eligible expenses up to \$15K for the applicant. The applicant receives all grant funds and is responsible for the distribution to consortium partners as needed for the project. Past recipients include Arts for Art, ArsNova Workshop and Earshot Jazz Society of Seattle. For more info visit... chambermusicamerica.org/grants/presenter-consortium-for-jazz.

This month's 19th Annual **West Orange Jazz Festival** (in West Orange, NJ, about 30 miles outside Manhattan) celebrates the 25th anniversary and grand reopening of the recently-renovated Oskar Schindler Performing Arts Center (OSPAC). Festival Artistic Director Monifa Brown has put together a seven-hour music marathon (Sep. 19) including the Jaleel Shaw Trio, Dion Parson & 21st Century Band, Antoinette Montague, Joe Locke, Mark Gross, Oscar Perez and the Montclair State University Jazz Ensemble. The festival will additionally honor NEA Jazz Master Dorthaan Kirk, a founding member of WBGO FM and widow to Rahsaan Roland Kirk. She will receive the inaugural OSPAC Jazz Fest Spirit Award. For more info visit pleasantvalleyproductions.org.

The tribute concert to the 2026 **NEA Jazz Masters** will take place at LA's Music Center's Walt Disney Concert Hall and will also be streamed online (Sep. 15). Though Jazz Masters Airtio Moreira and Patrice Rushen are unable to attend, Carmen Lundy and Rhonda Hamilton will participate, in addition to performers including Terri Lyne Carrington, Michael Carvin, Dezron Douglas, Diana Purim (daughter of Airtio and Flora Purim), Ben Williams and many others. For more info visit arts.gov.

A fond and sad farewell to the prolific, Lisbon, Portugal-based record label **Clean Feed Records**, which celebrated its silver anniversary this year but has announced that the recently-released *VIVA! O Carro de Fogo De Sei Miguel* will be its final album. *VIVA!* also represents the first posthumous album by Sei Miguel, the France-born (Portugal-based since the mid '80s) trumpeter who passed away last November at the age of 64. Label founder Pedro Costa's deep catalog of Clean Feed recordings served as a home for significant Portuguese musicians such as Luís Vicente, Susana Santos Silva, Carlos Bica, João Lencastre and Rodrigo Amado, as well as Americans Mario Pavone, Marty Ehrlich, Eric Revis, Rob Mazurek, Ned Rothenberg, Mark Dresser, Kris Davis, Nate Woolley, Angelica Sanchez, Tony Malaby, plus the UK's Evan Parker and many others. For more info visit cleanfeed-records.com.

To submit news email ldgreene@nycjazzrecord.com



GUNHILD CARLING

SWEDEN'S SWING QUEEN DOES IT ALL

BY JIM MOTAVALLI

Gunhild Carling began playing instruments before she could even walk – and she became transfixed by jazz at an early age. Today, she's known as "Sweden's Queen of Swing," and she is equally at ease singing as well as playing trombone, trumpet, recorder, ukulele, piano, drums, harmonica and even the bagpipes. Carling has played Carnegie Hall, worked with the WDR Big Band, held down residences at Birdland and toured with the Count Basie Orchestra under Scotty Barnhart (who described her as "one of the most important musicians and ambassadors for the arts in the world today."). She leads both big bands and small groups and is among the more energetic performers reviving the music of the Swing era. Carling also tours the world regularly as an ambassador for jazz, and her videos have gotten over 70 million views on YouTube. That was also Carling in the Swedish version of Dancing with the Stars!

THE NEW YORK CITY JAZZ RECORD: In addition to being Sweden's first lady of swing, you're sometimes called swing's answer to Rahsaan Roland Kirk, because, like him, you play so many different instruments.

GUNHILD CARLING: That's so true. You know, I love Rahsaan Roland Kirk. I hear a different voice and soul in every instrument, like different people. I love to find and dive deeper into the special voice of every instrument.

NYCJR: Have you heard of Rufus Harley, the only other jazz player I know to attempt the bagpipes?

CARLING: I did eventually hear of him, but he was not the reason why I started. I didn't know there was a bagpiper in jazz when I started. It was just coincidence. The first time was at a gig where I had only brought my bagpipes. The audience didn't know what to make of it—they wanted to hear jazz. But then I took off and began improvising, and it was a huge success. And since then, I have to play bagpipes in all my shows. The bagpipes are tough, with a very demanding sound. Among the antique instruments that I play, the recorder has a very lyrical, beautiful fairy-tale quality. A lot of the instruments I play are very old, from the Renaissance—including harp, trumpet and trombone.

NYCJR: Whatever instrument you play, you always seem to swing. And you certainly make the bagpipes swing too! You had music surrounding you from an early age. Did that include jazz?

CARLING: I heard all kinds of music, but not a lot of jazz at first. Maybe it's important that among the first recordings I listened to were from Billie Holiday. My parents gave me records starting when I was seven years old. So, I have been listening all my life.

NYCJR: What came first for you – playing instruments or singing?

CARLING: Both at the same time actually. Since I was a child, I've been doing the exact same thing, playing and singing New Orleans jazz. People in America often ask me why I play in a New Orleans style as a Swedish person, but this form of music has been and still is huge in Scandinavia, since the '60s. The audiences really know the artists and have heard all the essential recordings. My Swedish influences are Monica Zetterlund, Svend Asmussen, Stan Hasselgård, Jan Lundgren and Jesper Lundgaard. From the UK, there's Chris Barber, Ken Colyer and Monty Sunshine. From France, Django Reinhardt and Stéphane Grappelli, of course.

NYCJR: All forms of jazz are pretty popular in Europe, and that was the case even during the war years, when jazz was being listened to surreptitiously. It was America's popular music then. And, of course, a lot of American jazz musicians fled to Europe in the '50s, including to Sweden, because they got a better reception there than in the US.

CARLING: We had Ben Webster in Sweden, and Dexter Gordon was nearby in Copenhagen, Denmark. Yes, a lot of American musicians lived in Europe.

NYCJR: When did you start leading your own bands?

CARLING: When I was an older teenager, or maybe around 20. It was the most natural thing to do. As a leader, I compose my own songs, and I play the classics. To challenge myself, I also play a lot of Medieval music. I say, "OK, I have these very old instruments, and now I'm going to play an ancient song." There are many types of performance. I'm interested in older music styles and entertainment forms. Vaudeville is the art of performance before jazz, and it's a beautiful art form, full of ideas and very individual for every performer. It speaks to the audience in a different way than just music. It makes the listener relax and feel good.

NYCJR: You live in California now and tour the US with a big band. Are you more comfortable working in the large band format?

CARLING: When I play in sizable theaters, for 500 people or even thousands, it's good to have a big band show. You paint with large letters in that format. For smaller clubs and an old-style 1920s Gatsby party vibe, I have a six-piece band. I have a big, big fascination and love for melodies of the 1920s, and I study them and try to learn everything by heart. One time I counted and knew 6,000 melodies by heart!

NYCJR: That must include just about all the songs in the Great American Songbook.

CARLING: Yep.

NYCJR: What do you think it is that made that period of songwriting so amazing?

CARLING: I think it's because of 78 rpm records, which allowed people to own individual songs. Professional songwriters wrote those songs—before The Beatles. Artists didn't typically compose their own material. Once the songs were written, they went to arrangers, and finally to the artists and the record companies. By 1920, with phonographs in homes, they were selling 100 million records a year in the US. Radio wasn't even a factor then. It was a golden era.

(CONTINUED ON PAGE 33)

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SEPTEMBER 2026 JAZZ CALENDAR

TUESDAYS 8 -11

Weekly Jam Session with Diego Voglino and Guests

WEDNESDAYS 8 & 9:30

Dabin Ryu Trio (9/2) Fabio Gouvea Quintet (9/9)

Dezron Douglas 3Peace (9/16)

Mat Maneri MIST album release (9/23) Oscar Peñas Quartet (9/30)

THURSDAYS 8 & 9:30

Adam Kolker + Jeremy Stratton with Guests:

Marta Sanchez (9/3) Peter Kronreif (9/10)

Steve Cardenas (9/17) Chet Doxas, Jacob Sacks (9/24)

FRIDAYS 8 & 9:30

Ludovica Burtone (9/4)

Caleb Wheeler Curtis (9/11)

Jerome Sabbagh (9/18) Noah Preminger (9/25)

SATURDAYS 8 & 9:30

Mathias Jensen (9/5) Arthur Kell (9/12)

Kevin Sun Quartet Album Release (9/19)

Michael Attias BOBOLINKS 4 (9/26)

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BILL CHARLAP TRIO

DAVID WONG - BILL STEWART

SEPTEMBER 15TH - SEPTEMBER 20TH

BILL CHARLAP TRIO

DAVID WONG - CARL ALLEN

SEPTEMBER 22ND - SEPTEMBER 27TH

MIGUEL ZENÓN QUARTET

LUIS PERDOMO - HANS GLAWISCHNIG
HENRY COLE

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IMMANUEL WILKINS QUARTET

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JOE HERNSTEIN

REMEDY, RESILIENCE & RHYTHM

BY JOHN SHARPE

German drummer Joe Hertenstein has made his home in New York for longer than anywhere else and still regularly visits the city from his current base in Berlin. But how did this son of the Black Forest, born in 1977 in the small town of Lahr, Germany, get to rub shoulders with some of the scene's finest talents, such as Greg Cohen, Jon Irabagon, Darius Jones, Matthew Shipp, Anthony Coleman, Ray Anderson, Butch Morris, Karl Berger, Ravi Coltrane, Tim Hagans and James Brandon Lewis? It was the result of a very particular mixture of determination and good fortune, the one perhaps stemming from the other.

As a child, Hertenstein showed precocious talent on pots and pans, and soon enough, orchestral percussion. As a teenager, he played in punk, doomcore and cover bands, until a revelatory encounter with a Charlie Parker recording at age 19, which made him realize that jazz offered the broadest vehicle for self-expression. The young Hertenstein embarked on learning, both academically and on the bandstand, in Munich, Rotterdam, Berlin and eventually Cologne. In the last he found his mentor in Keith Copeland—drummer with the likes of George Russell, Bill Evans and Stevie Wonder—and studied with him for five years until 2006 (Copeland died in 2015). He then enjoyed another slice of luck, applying successfully for a much sought-after educational grant, which financed a master's degree in the US at NYC's Queens College, where he studied with drummers Gene Jackson and Sam Ulano. As Hertenstein reflects: "Life-changing stuff."

Although the course was very much a means-to-the-end of pursuing the jazz life in New York, Hertenstein pushed the boundaries to perform his graduation recital in the campus recording studio rather than a sparsely-attended auditorium. He recruited fellow German expats—trumpeter Thomas Heberer and bassist Pascal Niggenkemper—and the output ultimately became *HNH*, issued by Clean Feed in 2010. It's a group that embeds American sass within European improv sensibilities. Heberer explains the attraction: "His enthusiasm for the music has no limits. [He's] a really good, all-around player—he's a good reader, has very good timing, has no ego issues whatsoever when it comes to playing...what's not to like?" Even so, it proved hard to become established. As the drummer wryly notes: "New York is so tough. Most of the legends and heroes live there. So you get to see them and you walk the same streets. But who would ever call you for a gig? Why should they? They have 280 incredible drummers to call before they think of you."

Salvation came from private jam sessions in people's homes, where he met significant future collaborators, including keyboardist Anthony Coleman and saxophonist Jon Irabagon. In addition, he found himself an apartment where he could play during the day. "I could invite people to make coffee, cook pasta and just meet and jam and rehearse and create music together. My focus was on the creative scene: to find

musicians to try out your own compositions with and see what clicks, who's interested to read what you're putting on paper and try those things out. Whoever it clicks with best is a potential candidate to put a new band together."

Gradually the relationships solidified as the drummer's fluent amalgam of crisp execution and savvy tonal organization became more widely appreciated. Hertenstein's membership in Butch Morris' Nublu Orchestra proved an especially fertile meeting ground. Along the way he worked with Matthew Shipp, who guested with The Core Trio (led by bassist Thomas Helton, with Hertenstein and saxophonist Seth Paynter). Shipp recalls: "What I remember is an intense sonic imagination for particular textures and timbre, plus a unique placement of things coupled with an elastic ability to go from abstraction to some type of groove. I must say, I really enjoyed playing with The Core Trio and Joe was one of the reasons."

Another notable ensemble bloomed just after the COVID-19 pandemic. Hertenstein reunited with Heberer at bassist Joe Fonda's house, and recounts: "We started playing and it felt really great. And it was Fonda who said, 'Finally, I get to play with musicians again. It feels like a remedy.' We made it the band name and started to record." *Remedy* has endured and now has five albums to its name. Though there are only three members, they all think orchestrally, and the inventive arrangements further advance the overall cohesion. For Heberer there's a benefit to the age range within the band: "I'm very much interested in [Hertenstein's] approach to improvised music from a generational point of view—he's of a different generation with a different musical background and different influences." The musicians' synergies are well represented on the group's handful of albums to date, including their last two (both released on the Polish label Fundacja Sluchaj): *Hipp Hipp Hooray*, which celebrates the centenary of pioneering German pianist Jutta Hipp, and *Remedy + Aki Takase*, expanding the trio through adding the lauded, now-78-year-old Berlin-based, Japanese pianist.

But as much as he loved living and working in NYC, by the end of 2020, the cumulative effects of the pandemic, the political situation and the infirmity of his parents led Hertenstein and his American wife to relocate to Berlin. Though he's carved out a niche for himself there, he still returns on a regular basis to visit family and set up numerous performance opportunities. Among his concerts when he hits town this month are three dates with the latest incarnation of *FUTURE DRONE*, an organ trio with a twist, documented on the just-released *Live at Porgy & Bess* (Hat Hut), featuring Coleman on Hammond B3 alongside Irabagon. For the first time, Hertenstein introduced compositions to the band, widening the trio's scope yet further. As Irabagon enthuses: "He's familiar with many different genres and the subworlds within those, and he isn't afraid to draw inspiration from all those directions all

at once."

Indeed, Hertenstein's trajectory ultimately says less about changing addresses than about the continuity of a musical imagination, one sustained by curiosity, cooperation and an instinct for finding fresh conversations wherever the music leads.

For more info visit joehertenstein.com. Hertenstein is at Downtown Music Gallery Sep. 1 (with Harvey Valdes) and Sep. 12 (with Stephen Gauci), The Keep Sep. 6 (with Welf Dorr), New York Public Library for the Performing Arts Sep. 11 (with the Chicago Tap Theatre for American Tap Dance Foundation's "Tap City Awards"), Main Drag Sep. 15 (with David Watson) and Sep. 20 (with The Spirit of Billy Cobham's Spectrum, as part of the Miles in the Sky 5 Festival), The Stone at The New School Sep. 19 (with Sana Nagano), Handbell Studio at The Shirt Factory (Kingston, NY) Sep. 27 (with CMS Improvising Orchestra) and Sisters Brooklyn Sep. 30 (with Dave Watson). Hertenstein's *FUTURE DRONE* (with Anthony Coleman and Jon Irabagon) is at Nublu Sep. 23, plus National Jazz Museum in Harlem and at Jazz at The Lodge (Ossining, NY) Sep. 24. See Calendar and 100 Miles Out.

Recommended Listening:

- Joe Hertenstein, Pascal Niggenkemper, Thomas Heberer—*HNH* (Clean Feed, 2008)
- The Core Trio—*Live Featuring Matthew Shipp* (Evil Rabbit, 2014)
- Sana Nagano—*Smashing Humans* (577 Records, 2019)
- *Remedy* (Thomas Heberer, Joe Fonda, Joe Hertenstein)—*Remedy* (Fundacja Sluchaj, 2020)
- Joe Hertenstein *FUTURE DRONE*—*Live at Porgy & Bess* (Hat Hut, 2022)
- Joe Hertenstein/Ray Anderson—*The 7th Dinner Live* (Fundacja Sluchaj, 2024)

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JIMMY GARRISON

COLTRANE'S HEARTBEAT

BY TERRELL K. HOLMES

This month marks the centennial of John Coltrane, the saxophonist, composer and bandleader of boundless innovation and creativity, a once polarizing figure who has become a global musical icon. His Classic Quartet recorded a number of timeless albums and set a standard for live performance that bands still try to reach today. Although Coltrane, drummer Elvin Jones and pianist McCoy Tyner have been widely celebrated, bassist Jimmy Garrison has been somewhat overlooked. Small in stature but robust in sound and technique, Garrison was the propulsive force behind that great ensemble. He also did significant work outside of Coltrane's orbit, and his influence endures across generations.

James Emory Garrison was born Mar. 3, 1934, in Americus, GA. At age 10, his family moved to Philadelphia, where he started playing bass during his senior year of high school. Fortuitously, '50s Philadelphia was a hard bop incubator, nurturing luminaries including Coltrane, Tyner, trumpeter Lee Morgan, and fellow bassists Henry Grimes and Reggie Workman. "Most of the musicians who were in Philadelphia knew one another, so I knew Jimmy," Workman recalls. "We became friends and we got a little bit closer when I moved to New York, as he was also in New York at that time [and] our paths crossed a lot. He was very jovial, very straightforward, made a lot of jokes, and had a very positive attitude."

Garrison developed his chops by playing and recording with a first-call roster including Bill Evans, Kenny Dorham and Jackie McLean. But it was his work with Ornette Coleman, especially on *Ornette on Tenor* (Atlantic, 1961), that earned him wider notice. It also put him on Coltrane's radar, and Garrison joined his group for the famous Village Vanguard shows in November 1961. "Jimmy was invited by John to come down and sit in, because at that time my father was dying of cancer and I was going back and forth to Philadelphia," Workman explains. "I told John, 'I'm sorry about my inconsistency but I have family problems.' And John told me, 'Well, I'm sorry, too, but I'm intending to do something different anyway.' In other words, he was telling me that he liked what I had done but he was ready to make a change. [Ornette] and John were very close, so he told John, 'Why don't you try Jimmy, because I like Jimmy's style.'"

Garrison established himself during those Vanguard shows, pulsating on epics such as "Chasin' the Trane" and "Impressions". He would then spend the next six years with Coltrane until the saxophonist's death in 1967. In that time the Classic Quartet recorded some of the most memorable music of any genre. Ashley Kahn, author of *A Love Supreme: The Story of John Coltrane's Signature Album*, notes, "Jimmy Garrison had a very important role supporting that incredible all-star Coltrane group... For me, there was a physicality to his playing that was incredibly non-intrusive but at the same time you felt the wood...not aggressive, but very physical and you feel the elements that go into a bass. I love that, and I'm sure that was a big thing for Coltrane, too, that push forward and his fingers on the fretboard that was part of his signature."

Two generations younger than Garrison, bassist Dezron Douglas says, "There are a lot of bass players who need to be reminded that they play the bass." He continues, "This is a support instrument first...The way he plays his bass lines, he's communicating. It's like a dance where there's rules of engagement. It's probably the quality I love in Jimmy Garrison the most."

William Parker, a free jazz bass stalwart and Garrison's former student, observes, "You can't go note for note with a strong musician because that's not your role. Your role is to push, not follow, complement and not borrow. [Jimmy] showed me that that's what I'm supposed to do. He had a knack for connecting phrases; he was writing poems with his bass. But there was also this rhythmic thing happening when he and Elvin played together. There was this drive, there was this bounce, what you'd call—the dance," reiterating Douglas' comment.

Garrison recorded only one album as a leader, the co-led *Illumination!* (Impulse!, 1963) with Elvin Jones, but he appeared on notable albums by Curtis Fuller, Lee Konitz, Philly Joe Jones, Sonny Rollins, Alice Coltrane and Archie Shepp, among others. In 1967 Garrison recorded *Impressions of New York* (Impulse!) with the Rolf and Joachim Kühn Quartet, a suite of open, free-flowing music. "My brother [clarinetist Rolf] lived in New York from 1950 to 1961," pianist Joachim recalls. "In his last quartet in New York there was Jimmy Garrison, drummer Pete LaRoca and on piano Al Haig. He was raving about the rhythm section when he came back to Germany. We played [the Newport Jazz Festival] on July 3rd, 1967." The Kühns' quartet at the time included drummer Aldo Romano and bassist Jean-François Jenny-Clark, but according to Joachim, "Jenny-Clark had to go into the army, so my brother said, 'I'll call Jimmy Garrison.'" Garrison met the brothers the day before, rehearsed two hours, then went to Newport to perform. "Since Jimmy was a very friendly person, we asked him, 'Do you think it would be possible to meet John Coltrane?' He said, 'I'll call and ask him.' So we played in Newport in the afternoon and [producer] Bob Thiele saw the concert. He came to our dressing room afterward and said, 'I like what I heard. Do you want to make an album for Impulse?' It was incredible that he was there to listen to us...because Jimmy was playing with us."

"Later, Jimmy said that he spoke to Coltrane and he was OK to meet us. It was July 10th. So my brother called and Alice [Coltrane] answered the phone. She said, 'John doesn't feel good this week. Can you call back next week?'," remembers Joachim, of course disappointed. A week later, the doorbell of the Kuhn's NYC apartment rang at seven in the morning. "We opened the door and Jimmy was there. He said, 'Coltrane is dead. Put on the radio.' We let him in, I made coffee, and the radio was already playing Coltrane's music. Jimmy stayed about an hour and then said, 'I have to go.' I'd never seen somebody so sad." For the Kühns' session with Garrison, scheduled a few days after Coltrane's passing, Joachim suggested that they not play any tunes on the record, but instead just a long suite: "Bob Thiele was the perfect producer. He didn't say a word, he just let us do it," Joachim says. "We just talked about the solos and that was it." On side one, which includes "The Saddest Day" (for the day Coltrane died), Garrison takes a stunning, emotional, three-minute solo.

Matt Garrison, Jimmy's son (b. Jun. 2, 1970) and godson to the late drummer Jack DeJohnette, is a highly regarded electric bassist. He is also co-founder of the cutting-edge, Park Slope, Brooklyn performance space, ShapeShifter Lab. Sadly, Matt was very young when his father succumbed to lung cancer at age 42 (on Apr. 7, 1976). "I do have vague memories of him being around the house, but it was early on," Matt says. "My father and mother [dancer and choreographer Roberta Escamilla

Garrison] separated and eventually divorced. They got back together again when I was about six, towards the end when he was very sick. That's when I have memories of hanging out with him. The most vivid memory I have is when they got married again the day before he died at the loft."

Matt learned about his father from his family, his father's friends and other musicians. "I always have this sense that my playing in the field that he was playing in, with a lot of the musicians that knew him, was my way of connecting to my father, because any time I play with those cats they would enlighten me with some amazing story of him. I guess I just kept playing more of this music because I wanted to hear more of those stories." Matt has proudly incorporated some things his father did on the bass into his own playing: "An album I've been putting on continuous rotation is *John Coltrane and Johnny Hartman*. Jimmy just puts those notes down solidly, but it's just so gentle at the same time. That little slide, or this little move, or this little syncopation, or the way he delayed that note or pushed it forward, I try to incorporate all of it. If you listen to a period of bass playing before Jimmy and after, it is very clear and distinct what he brought to the table. He's definitely the unsung hero of the (Coltrane) Quartet. But when it comes to musicians, they know exactly what Jimmy did, and that's what I really want to focus on during this event that we're presenting."

That event is the "John Coltrane Centennial 2026: Celebrating Jimmy Garrison" two-day tribute this month at ShapeShifter Lab, presented by the 501(c)(3) non-profit ShapeShifter Plus. It will include music, spoken word and visual arts, and feature Matt and fellow bassists Reggie Workman, Stanley Clarke and John Patitucci, as well as saxophonist Ravi Coltrane (son of John) and others. Matt is passionate about what he wants the audience to take away from the celebration: "I want them to know more about who Jimmy was. I want people to understand a little bit of history as observed by people who were close to him, or knew him, because some of them worked with both [Coltrane and Garrison], and God bless that they're still around. And I want there to be that understanding that you can take something from what those people left us and then push it to the next space...So it's past, present and future."

For more info visit shapeshifterplus.org. Presented by ShapeShifter Plus, "John Coltrane Centennial: Celebrating Jimmy Garrison" is at ShapeShifter Lab Sep. 16-17. Other Coltrane centennial events are at The Pocket Sep. 19-20 (with Conrad Herwig), Birdland Sep. 22-26 (with Steve Smith), NY Public Library Sep. 23 (with Ashley Kahn), Marcus Garvey Park Sep. 23 (presented by Jazzmobile), Janes United Methodist Church Sep. 23 (with James Carter), Zinc Bar Sep. 23 (with Abraham Burton), Dizzy's Club Sep. 22-27 (with Roxy Coss, Ron Blake, Camille Thurman, Rudresh Mahanthappa, Wayne Escoffery) and Five Spot Jazz Sep. 25-26 (with Ralph Bowen). See Calendar.

Recommended Listening:

- John Coltrane Quartet — *Coltrane* (Impulse!, 1962)
- John Coltrane — *A Love Supreme* (Impulse!, 1964)
- Sonny Rollins — *East Broadway Rundown* (Impulse!, 1966)
- Archie Shepp — *Life at the Donaueschingen Music Festival* (SABA, 1967)
- Elvin Jones — *Puttin' It Together* (Blue Note, 1968)
- Ornette Coleman — *New York is Now* (Blue Note, 1968)



John Coltrane Centennial 2026: > Celebrating Jimmy Garrison <



SEPTEMBER 16

5:30-6:45pm > **Arturo O'Farrill & Afro Latin Jazz Orchestra/Winnie Dahlgren/Aaron Goldberg, Ravi Coltrane, Marcus Gilmore & Matt Garrison**

6:45-7:10pm > Intermission

7:10-7:20pm > **Reggie Workman:** Words on Jimmy/Solo Performance

7:25-7:35pm > **Stanley Clarke:** Words on Jimmy/Solo Performance

7:40-7:50pm > **John Patitucci:** Words on Jimmy/Solo Performance

7:50-8pm > Intermission

8-8:30pm > **Talks on John, Alice and Jimmy: Yasuhiro "Fuji" Fujioka + Special Guests**

8:40-9pm > **Fat Cats**

9-9:30pm > **SSL Ensemble + Guests**



SEPTEMBER 17

5:30-6:00pm > **Ravi Coltrane, Marcus Gilmore, Matt Garrison**

6:10pm-7:00pm > **Freedom First**

7:00-7:20pm > Intermission

7:30-8:10pm > **Talks on John, Alice and Jimmy: Yasuhiro "Fuji" Fujioka, Matt Garrison, Marcus Gilmore, Garrison Family**

8:10-8:30 > **Brief Intermission**

8:30-9:30pm > **Marcus Gilmore, Matt Garrison + Special Guests (TBA)**



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LYNNE MUELLER

A JAZZ ADVOCATE'S LEGACY
BY SUZANNE LORGE

Make no mistake—though she works behind the scenes, Lynne Mueller is and has been a powerhouse when it comes to jazz. Over the course of three decades, she's produced scores of concerts and festivals, established scholarships, curated historic archives and developed educational programs for up-and-coming musicians. During these years, she dedicated herself to creating new opportunities for audiences and musicians alike, while also working to preserve jazz history. Today, as an active leader on the New Jersey arts scene, she stands out as one of the region's most influential advocates for jazz, a role she never expected to play.

Mueller's first career actually had little to do with music. Armed with a degree in biology, she spent more than 30 years at Colgate-Palmolive, where she built an impressive career in research and development. She worked as a biologist and formulation chemist before becoming the company's first female section head in R&D; later, she managed global fragrance projects for the household and laundry products division. The organizational and leadership skills she developed there as a scientist, however, would later prove invaluable to her work in music. "I had an opportunity then to take the skills that I had learned in my corporate job into a passion for something that I loved," Mueller recalls. "That became jazz."

Jazz wasn't her first passion. Before turning to music, she had devoted years to figure skating, eventually serving as president of New Jersey's Union County Figure Skating Club. But after discovering jazz radio, volunteering at Newark's WBGO, her interests shifted permanently. Through the station, she met members of the Duke Ellington Society and soon found herself producing concerts for them (serving for a term as DES president) and continued to work full-time at Colgate-Palmolive. It was years later, upon retirement, Mueller could at last fully indulge her passion for jazz. "You should never retire unless you've got something planned to go into," she advises.

Around this time, Mueller discovered Saint Peter's

Church in Manhattan, which was just beginning to build out its renowned Jazz Ministry. Invited to participate in its strategic planning, she eventually came to champion its many jazz programs. From 2004-2016, she was instrumental in launching the popular Jazz on the Plaza concert series, the First Tuesdays educational business seminars for musicians (in partnership with Chamber Music America) and several popular festivals, including the All Nite Soul Jazz Festival, Prez Fest and Women in Jazz Festival. As she developed these programs, Mueller started to lean into documenting the work of the artists she was presenting. Case in point when legendary pianist Randy Weston was guest of honor at Saint Peter's, she first interviewed him, then worked with Rutgers University's Institute of Jazz Studies to assemble photographs, articles and archival materials to give audiences a richer understanding of his musical legacy. This presentation was an early expression of a philosophy that continues to guide her work today: preserving jazz means telling the stories behind the music.

That philosophy found perhaps its most meaningful expression through her relationship with trumpeter-flugelhornist Art Farmer. Mueller first admired Farmer as a fan after attending one of his performances at William Paterson University in the late '80s. Over time, she became not only a close friend but also his manager during the final years of his life, and since Farmer's death in 1999, she has remained one of the principal stewards of his legacy. In 2019, she donated a significant portion of Farmer's music, recordings, letters and memorabilia to William Paterson University's Living Jazz Archives. At the same time, she established the Art Farmer Jazz Master Scholarship through a \$28,000 gift to support future jazz students. For Mueller, such actions are essential in furthering jazz as an art form.

"Living jazz archives are really important," she said in an interview with the *William Paterson University News* at the time, noting that the university's collection is distinctive because it preserves the work of individual artists while making their music and personal papers available to students. She hopes young musicians will not only study Farmer's recordings and compositions but also gain insight into what it meant to build a life in jazz. Recalling Farmer's appearance in the Academy Award-nominated documentary, *A Great Day in Harlem*, Mueller then quoted one of his more poignant observations: "Musicians are not gone, [they] live on in the next generation of musicians."

Today, much of Mueller's energy is devoted to another legacy project—building a thriving jazz

community in her hometown of Metuchen, NJ (less than 30 miles from midtown Manhattan). As Director of Metuchen Jazz and a founding member of Friends of Metuchen Arts, she has helped transform the borough into an important regional spot for live jazz. Since 2017 she has overseen an ambitious calendar that includes festivals, concert series, jazz brunches, educational programs and performances throughout the year. But her vision extends well beyond presenting concerts. "We are working hard to put Metuchen Jazz on the map as a destination," she says.

That vision comes to life each year during the Middlesex County Jazz Festival, the result of a partnership between Metuchen Jazz and neighboring communities. The festival spans four towns and presents internationally recognized artists alongside local performers. In Metuchen, the event begins with student dancers and high school jazz ensembles before segueing into professional groups and nationally-acclaimed headliners such as the Mingus Big Band. The festival's wide-ranging program serves multiple purposes, offering top-tier music to the community while providing up-and-coming young musicians with performing opportunities alongside established professionals.

The annual Middlesex County Jazz Festival (Sep. 23-26) is the highlight of the Metuchen Jazz program each year. Even so, Mueller is equally passionate about regularly scheduled performances and ongoing jazz education during non-festival months, as Metuchen Jazz boasts a full roster of local youth performances and monthly concerts with visiting artists. Metuchen Jazz will also soon host listening parties where participants can share their love of classic recordings and discuss the music in depth.

For many, decades spent promoting jazz would be enough. Yet Mueller still believes there is more to do—namely, cultivating the next generation of jazz listeners. This powerhouse wants to ensure that the spark that first drew her to jazz as a WBGO volunteer—and changed the course of her life—is kindled in others. In that sense, Art Farmer's observation rings true not only for musicians but for jazz advocates as well: they live on through their legacy.

For more info visit friendsofmetuchenarts.org. The fourth annual Middlesex County Jazz Festival (featuring Mingus Big Band, Dave Schumacher & Cubey, Eli Yamin's Jazz & Blues Band, Camille Thurman with the Darrell Green Quartet, Lance Bryant, et al.) is Sep. 23-26. See 100 Miles Out.

LEST WE FORGET



JEREMY STEIG

HOWLING FOR MORE FLUTE
BY JEFF CEBULSKI

Every September since 2018, flutist Cheryl Pyle has gathered fellow flute players for the Howling for Jeremy Steig Solo Flute Festival, held at the Lower East Side's 6BC Botanical Garden. The celebration of Steig's birthday (Sep. 23, 1942) and remembrance of his unique talent features solos, improvisations and readings from *Get Me Out of Here*, Steig's collection of musings and drawings. The idea for the festival came after Steig's passing one decade ago. Pyle had been attracted to his adventurous style in the '70s, when she was studying music at UC Berkeley. "Jeremy was such a free player, incorporating blues and straight-ahead ideas, [but] he

sounded new, embracing rock and experimental ideas," she says. "His freedom and playful experiments were stunning, musical adventures."

That the Greenwich Village-born Steig had the opportunity for a long musical career was a minor miracle, the result of determination and imagination. The son of the famous cartoonist and illustrator William Steig (yes, the author of *Shrek*), he took up the flute at 11 and quickly developed a mastery of the instrument. But a 1961 motorbike accident in Bermuda nearly derailed his career, leaving the left half of his face paralyzed. To hold air in when he tried to play, he created a cardboard-and-tape mouthpiece that fit under his lips, allowing him to return to performance. His adventurous style caught the attention of legendary Columbia Records producer John Hammond, who produced Steig's first album as a leader, *Flute Fever* (Columbia, 1963). As the jazz fusion era evolved, the flute player formed a band that supported folk singers Tim Hardin and Tom Rush, which ultimately became the Satyrs. His second album, *Jeremy and the Satyrs* (Reprise, 1968), is in the running as one of the first-ever jazz-rock albums (*Out of Sight*

and *Sound* by The Free Spirits—with Larry Coryell, Jim Pepper and Bob Moses—precedes it by a year). The Satyrs had a two-and-a-half-month residency in the West Village at the Dom on St. Mark's Place, where they played six nights a week. The group's lineup included the formidable bassist Eddie Gomez, a member of Bill Evans' trio (with drummer Marty Morell), an association that led to Steig and the Evans trio's standards-laden album, *What's New* (Verve, 1969). Gomez would remain Steig's near-constant musical partner for over 40 years.

The Satyrs became big enough to open for Cream at Fillmore West and Winterland before they broke up. Steig would go on to play on folk singer Richie Havens' second and third albums, but he didn't get radio programmers' attention until his *Wayfaring Stranger* (Blue Note, 1970), which had a bluesy swing leavened by his wandering, sharply-rendered improvisations. For a time, Steig became a darling of the rock elite. He would form a high-voltage new band (with keyboardist Jan Hammer, bassist Gene Perla and drummer-

(CONTINUED ON PAGE 33)

RED HOOK RECORDS

A LABEL'S PHILOSOPHY
BY KEN WAXMAN

Although the New York-founded Red Hook Records label is relatively young, its methodology is similar to that of such independent jazz companies of the '50s as Riverside, Candid and Contemporary. "We provide the practical services of a label at the highest standards," explains Sun Chung, label founder and main producer. "But the primary focus is to create productions from the ground up, with musicians that have a unique voice, and develop projects that may not always fit within conventional industry models but possess lasting musical value." Celebrating this concept, the label is hosting a five-year anniversary, two-night celebration at Roulette this month, featuring musicians who have or will release albums on the imprint.

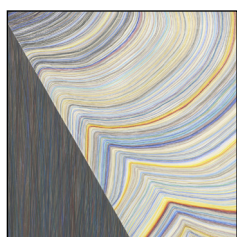
Chung's philosophy is one reason Red Hook has so far only released ten albums. Many companies are merely a "mechanism to release completed masters," he notes, but Red Hook's ultimate goal "is to create a label where listeners can discover music that vibrates with a clear perspective and a strong sense of aesthetics, and build a distinctive catalog where each release contributes to a larger picture. Red Hook is as much a production company as it is a record label. Ten albums may not sound like many, but every one of them reflects an enormous investment of time, collaboration and creative work." Certainly the label has so far provided unique situations for veteran musicians such as Wadada Leo Smith and Amina Claudine Myers, and younger stylists like BlankFor.ms. Going into 2027, new releases by RJ Miller, Kalia Vandever, Thomas Morgan and Patrick Corrigan are planned.

While the imprint also uses designers, photographers, filmmakers, a publicist and recording

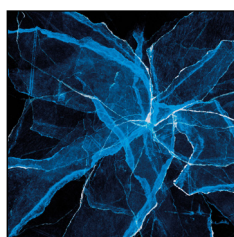
engineers, Chung is the only full-time employee, whose experience led him to formulate his label's goals. Initially a guitarist at The New School of Jazz, he studied composition at the New England Conservatory (NEC), where his interest in production grew. When invited to observe an ECM session, Chung met label head Manfred Eicher. Subsequently he was hired as an ECM assistant producer and moved to Germany from 2012-2020. The experience "gave me a deep understanding of the artistic and practical aspects of making records, as well as the importance of setting the right environment for musicians to express themselves," he explains.

The next step was Red Hook, named for Chung's then-Brooklyn neighborhood. Initially financed by his personal savings, enough copies are now sold to make the label sustainable. This is "a real success for a label that doesn't have a clear commercial genre. The goal is to build something that can grow organically while

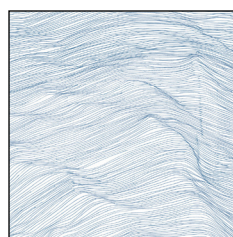
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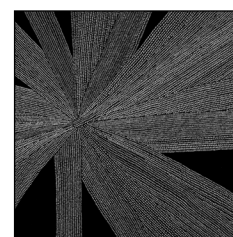
Breaking the Shell
Bill Frisell, Andrew Cyrille, Kit Downes



Shards
Jason Moran, BlankFor.ms, Marcus Gilmore



Two Centuries
Wadada Leo Smith, Qasim Naqvi, Andrew Cyrille



Solace of the Mind
Amina Claudine Myers



Hanamichi
Masabumi Kikuchi

VOXNEWS

A REFRESHING RESTART

BY TESSA SOUTER

September. The lazy (and way too hot this year) days of summer are almost over, the kids are back in school, and it's time for a reset, however you want to do it.

In a year of important centennials—including Miles Davis, Tony Bennett, Jimmy Heath, Melba Liston and John Coltrane—the Branford Marsalis Quartet and Dianne Reeves are revisiting the seminal 1963 album *John Coltrane and Johnny Hartman* (Impulse!). This month marks the centennial of Trane (Sep. 23, the first full day of the autumn equinox), and to honor his legacy, their tribute recording, *Dedicated to You* (Blue Note), reimagines the six songs sung by Johnny Hartman on the original. Their album release worldwide tour includes Carnegie Hall next month.

Speaking of fresh starts, vocalist and composer Carmen Lundy has just released her 17th album, *Notes from the Wine Cellar* (Afrasia), featuring ten of her originals. "I spent the past several years recording and making sketches of these songs by playing numerous instruments including drums, piano, electric keyboards, synthesizers, acoustic and electric guitars, orchestrating with strings, woodwinds and brass, writing and re-writing the music, to make this musical statement," says Lundy. If her recent gig at London's Ronnie Scott's—where she won over a sold-out house with her songs and showmanship—is anything to go by, she's on a roll. And there's plenty to celebrate: Lundy has been named a 2026 NEA Jazz Master, the nation's highest honor in jazz, as well as an inaugural Mellon Foundation Jazz Legacies Fellow, recognizing a five-decade career that includes more than 150 published songs.

The Royal Bopsters are getting a September

refresh, with Tyler Bassett stepping into the tenor chair previously held by Darmon Meader, Pete McGuinness and the late Danny Bacher, completing the current roster alongside Amy London, Jeanne O'Connor and Dylan Pramuk. The band is currently rehearsing for its next album (watch this space). Meanwhile, you can hear Bassett guesting with the group on London's new single, "New York Afternoon", from her upcoming album *Alto Madness* (FiveCat). Originally a self-taught saxophonist, Bassett earned several state-level awards for his playing before hearing the legendary Mel Tormé in his senior year of high school and switching to voice. He's a fabulous addition to the group. "He writes great arrangements, he's a good reader, a great scat singer, and he has a gorgeous sound," says London. "Plus he swings!"

Sometimes a fresh start means giving something unfinished a second life. In 2025, vocalist Suzanne Pittson rediscovered a demo she had recorded with pianist, composer and arranger Bevan Manson in 2002. Never released, the music had remained unheard for more than two decades. Listening again, Pittson was struck by the depth of Manson's artistry and the remarkable chemistry they had captured in the studio. Convinced the music deserved an audience, she set out to bring the project back to life. The result is the beautifully realized *Conversations* (Vineland). Catch Pittson at Five Spot Jazz (Sep. 10) celebrating Coltrane's centennial, no doubt revisiting songs from her 1999 release, *Resolution: A Remembrance of John Coltrane* (Vineland).

Last but not least, Lizz Wright finds renewal in old material on her new album, *Nearness* (Blues & Greens/Candid), a duo recording with pianist Kenny Banks Sr. It's a gorgeous mix of standards and spirituals, delivered in Wright's direct, unadorned style—which is in itself utterly refreshing right now. "It feels like taking old tools out of a museum and running them along a grinder and getting them sharp again and shiny," she says. "If I do my part in taking them out of historical reference mode, I really can bring something new to them."

DON'T MISS...Singer-songwriter Cécile McLorin Salvant at Trinity Church (Sep. 20), where she will sing songs from her new *With Every Breath I Take* (Nonesuch).

Nicole Zuraitis' celebration last month at Dizzy's Club of her astounding new album, *The Devil I Knew* (La Reserve)—an epic 20-track mix of original songs, and poems by famous women poets—was an absolute smash. If you missed that (or even if you didn't), catch her at Drom (Sep. 30), combining another celebration with the Modern Songbook Society Scholarship Fundraiser. Marcus Goldhaber has an album release for *The Promise of You* (Fallen Apple) at 54 Below (Sep. 18). Latin GRAMMY-nominee Claudia Acuña's official release show for *Ave de Luz* (Delfin) is at the Pocket Jazz Club (Sep. 2). A love letter to her Chilean roots, it's a brilliant blending of South American folk music with jazz and world music, rendered with deep emotion. Gabrielle Stravelli has a string of early set Saturday nights at Birdland (Sep. 12, 19, 26). British jazz sensation, Emma Smith, returns to Birdland Theater (Sep. 18-19). Also at Birdland is Monica Ramey with Billy Stritch (Sep. 6) and rising star Emily Braden (Sep. 13). Hot Sardines with vocalist Elizabeth Bougerol (Sep. 29-30) is always huge fun. Brazilian super star Eliane Elias returns for a five-night run (Sep. 15-19). City Parks Foundation's Central Park Summerstage presents a free concert celebrating Verve Records' 70th anniversary at Rumsey Playfield (Sep. 2), featuring headliner Samara Joy and Christian McBride, plus a tribute to Getz/Gilberto by Mei Semones and friends, including British-Brazilian vocalist Liana Flores and an opening set by vocalist-DJ Sparklami. (Joy is also at Jazzcultural Sep. 11-13!) JazzVoice.com and Virginia Beach Vocal Jazz Summit present a new weekly series on Tuesdays at One Flight Up. Hosted by Alexis Cole, guest vocalists (followed by an open jam) include: Emily Braden (Sep. 8), Emily Wade Adams (Sep. 15), Monika Ryan (Sep. 22) and guitarist-vocalist Dida Pelled (Sep. 29). April Varner debuts her new "Vocal Revue" featuring a rotating slew of new young singers at the Zinc Bar (Sep. 21). Pianist Hod O'Brien's widow, vocalist Stephanie Nakasian (parents of vocal wunderkind Veronica Swift) is putting on a special tribute to her late husband: "All You Can Swing Bebop Buffet at Mezzrow" (Sep. 15) will feature his music on the tenth anniversary of his passing.

BEZAU
BEATZ

BY SARAH "FLAKE" GROSSER



Luisa Muhr @Beza Beatz' Kloster Beza

JAZZ
IN JULY

BY MARILYN LESTER



Ron Carter @92NY's Kaufmann Concert Hall

JAZZFEST
BUDAPEST

BY MARTIN LONGLEY



Yulhee Kim @JazzFest Budapest's Rákóczi Tér

Nestled in the Austrian Bregenzerwald Alps, the tiny mountain town of Beza becomes home for four days every August to the annual Beza Beatz Festival. This year's edition (Aug. 6-9) was the 19th installment of drummer, founder and label-owner Alfred Vogel's legendary boutique event, renowned for its boundary-pushing, experimental lineups. Tickets are capped at around 250 patrons per day, so the atmosphere quickly becomes familiar, with musicians often casually joining the crowd in seeing the shows. (Many of these artists have also released records on Vogel's excellent Boomslang label.)

The festival home base is the Hotel Post, a day spa run by skincare entrepreneur, Susanne Kaufmann. This means that musicians are subsequently treated to a luxurious weekend alpine getaway, with all the trimmings: panoramic views, swimming pools, sauna, fitness rooms and outdoor reclining areas. The stages are only a short walk away from each other, and the program avoids any overlap between concerts. Unlike many music festivals, at Beza Beatz it is possible to see every show. During the days, concerts are held in the Hotel Post lobby, with additional events in the basement and various other nearby venues. During the afternoon and into the evening, festivities migrate over to the Beza train station: a large shed beside an active railroad. Vast, shadowy peaks, low clouds, broad skies and exciting music—what better place to enjoy the sunset?

Day one was a humid one: windows about town were noticeably covered with blackout curtains to keep out the sun. People gently fanned themselves with programs. Alto saxophonist **Signe Emmeluth's Amoeba** quartet was visceral and aggressive, but with elegant grooves. The crowd shuffled into the basement for **NarrSteidle**, the kooky German experimental duo of Steffi Narr (guitar) and Oliver Steidle (drums). Switching between instruments and electronics, the sounds they created were as zany and colorful as their snazzy attire. Over at the train station, a black steam engine with red details provided a coincidentally complementary backdrop for **Teis Semey's quintet**, the group adorned in red and black. Guitarist Semey's compositions were melodic, but he knew how to rock out. Next up was the all-female quartet of **Hilde**, with its unique instrumentation of violin, cello, voice and trombone. The gliding and bending of strings with vocals blended with the trombone's slide. It was a commanding performance, but such quiet, dramatic music does call for total silence, which was sometimes disrupted by vendors packing bottles.

(CONTINUED ON PAGE 31)

The culturally-attuned 92nd Street Y (92NY) birthed a modern era of jazz programming in 1985 when piano master-composer Dick Hyman helmed a new series titled Jazz in July. The baton was passed in 2005 to the hand-picked piano great Bill Charlap and again in 2023, when Charlap chose a third maestro of the keys as Artistic Director of the series: Aaron Diehl. After getting his feet wet in 2024 and 2025, continuing the tradition of primarily mixing straight-ahead jazz with bebop over a couple of nights, Diehl expanded the series this year (Jul. 15-25) to six concerts, capturing a wider swath of programming, four in the large Kaufmann Concert Hall and two in the intimate, upstairs Buttenwieser Hall. This year's series also had an overarching theme: *Echoes of Miles*, celebrating the trumpeter's centenary. Keenly curated, each concert reflected Davis' greatness via various pathways.

On opening night, in the smaller of the two halls, NEA Jazz Master **Billy Hart**, who worked with Miles, among a catalog of other greats, effortlessly demonstrated why, for over 60 years, he's been an innovator, including early days with Herbie Hancock's groundbreaking sextet Mwandishi. Fronting a quartet that included longtime bandmember, Ethan Iverson (piano), plus Tyrone Allen II (bass) and Nicole Glover (tenor), the drummer shared his "divine" spark liberally. Iverson kept a watchful accompanist's eye out while proving his chops, particularly on John Coltrane's "Giant Steps", in recognition of another major 2026 centennial. Glover, incredibly dexterous, glided through transcendently, seemingly without effort from opener "South Hampton" to "Duchess" and "Lorca" to the encore, "Teule's Redemption". The quartet played seamlessly, while all along, with sticks, mallets, ride cymbals, hi-hat and more, Hart literally hit the right notes and made the most judicious moves, revealing himself as a magician of the drums.

Another drummer, the cross-genre **Gregory Hutchinson**, was the leader of an ensemble comprising Marquis Hill (trumpet), Walter Smith III (tenor), Emmanuel Michael (guitar), Aaron Diehl (piano, keyboard) and Matt Brewer (bass), in the grand Kaufmann Concert Hall. The focus was on music from Hutchinson's just-released album *Kind of Now* (Warner Music), reimagining such classic Miles career-spanning tracks as the concert's set opener, Charlie Parker's "Ah-Leu-Cha", the penultimate "Bitches Brew" and closer "Seven Steps to Heaven". Among the wonders of this

(CONTINUED ON PAGE 32)

Only a few weeks before its opening, Hungary's JazzFest Budapest (Jun. 27 - Jul. 2) was suddenly canceled, due to poor ticket sales and the fear of a mountainous debt. The original program featured ambitious bookings such as Al DiMeola, Charles Lloyd and the touring *Miles Davis 100* show. The focus on South Korean jazz remained in place, probably due to confirmed embassy funding (also support from the Jarasum Jazz Festival), and a clutch of local Hungarian combos persisted, as well as a lone Italian group. Yes, some sort of momentum was still possible. JazzFest had lost its original single-park location and was now moved to a series of smaller venues around the city center.

All of the performances held free admission, as if in defiance of its unfunded status and in rebellion against the commercial realm. Some shows required a speedy RSVP, so sometimes capacity was limited. The outdoor gigs had no such restrictions. The most impressive location in the greenery was Bákáts Tér, down at the quieter end of the touristic Raday Street, right in front of the scenic Saint Francis of Assisi Parish Church. Here, bassist **Péter Ajtai** celebrated his 40th birthday with a newly-penned large ensemble work, which combined composition with some pools of fevered improvisation. Your scribe had witnessed Ajtai at the 2025 JazzFest, playing a furiously abstract set with reed-gnasher Tobias Delius, and the bassist appears to be one of the most imaginative and powerful players in Budapest. The 12-piece band included saxophonists Mihály Dresch and István Grensó, the music using the entire crew from the onset, no subtle "growth" needed, with two drummers supporting the heavy momentum, tumbling in tandem. An organized theme jumped in, a celebratory cascade, horns a-quiver. For freebie music in a major park square, this set displayed a remarkably uncompromising sonic threat, but most of the audience weren't sent running. Instead, they embraced the free jazz sonics. The music wasn't completely cacophonous, but it did contain fiery abstract incidents. A searing tenor solo reflected memories of the political fires set off by Chris McGregor's Brotherhood of Breath and Charlie Haden and Carla Bley's Liberation Music Orchestra. In some ways, the players were underused, given the band resources: the spread was often quite sparse, making the periodic rousings more potent. Around 25 minutes in, the music began to abandon its snarl, embarking on a swinging chase, as flashing blue lights scampered up the church walls. Prior to this set, **Skylark Metropolitan**

(CONTINUED ON PAGE 32)



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Another Kind of Bird
Richard Baratta (Savant)
by Scott Yanow

Unlike his pal Dizzy Gillespie, who was one of the co-founders of Afro-Cuban jazz, Charlie Parker rarely played Latin-inspired music. He did compose one Latin jazz standard (“My Little Suede Shoes”) for a 1951 session that included two Latin percussionists, and he appeared as a guest with Machito’s orchestra (1948-49), but those were exceptions. However, Parker’s music can easily be transformed into Latin jazz, as drummer Richard Baratta proves on his latest release, *Another Kind of Bird: Reimagining Charlie Parker*. Baratta worked together with pianist Bill O’Connell to devise nine arrangements of Parker songs (plus “Embraceable You”) for a sextet that also includes Vincent Herring (alto), Paul Bollenback (guitar), Michael Goetz (bass) and Paul Rossman (percussion). In addition, there are guest appearances by Craig Handy (tenor, soprano, flute), Abraham Burton (alto) and Eric Alexander (tenor).

Rather than merely playing bebop with Latin rhythms added, O’Connell modernized the pieces while retaining the original melodies, giving each of the musicians ample opportunity to jam over the often-altered chord changes. Sometimes the alterations are a bit jarring, as on a funky rendition of “Now’s the Time”, the introduction to “Donna Lee” (which gives little hint of the tune’s melody), a drastically reharmonized “Embraceable You” and a rather intense version of “Ah-Leu-Cha”. Bollenback’s often-rockish guitar solos, although well-played, may take a moment to get used to in this setting. Highlights are bountiful, including “Yardbird Suite”, which finds the optimal balance between the original song and more modern ideas; Herring is consistently the solo star throughout. There is also a heated trade-off by the two saxophonists on “Donna Lee”. Handy takes a dazzling soprano solo on “Ah-Leu-Cha” and has an equally-rewarding spot on flute during “Little Suede Shoes”.

As its title implies, *Another Kind of Bird: Reimagining Charlie Parker* is a colorful, unpredictable album that is from the 21st century rather than the ’40s. While bebop purists may find it to be a mixed bag, those with no preconceived expectations will find the high musicianship and chance-taking, as well as modern arrangements, to be of strong interest.

For more info visit jazzdepot.com/savant.html. The album release concert is at Millbrook Vineyards & Winery (Millbrook, NY) Sep. 5. See 100 Miles Out.



Kevin Sun, I/II
Kevin Sun (Endectomorph Music)
by Mike Shanley

For a contemporary, open-eared tenor saxophonist-composer like Kevin Sun, inspiration comes not only from musical forebears (John Coltrane, Benny Golson) but also composers slightly beyond the jazz realm

(Ryuichi Sakamoto, Angelo Badalamenti) and more unlikely sources (video games and annoying hold music). Whatever the stimuli, Sun’s melodic scope, coupled with the occasional production trick, bring his ideas to fruition on this companion set of albums. Releasing both simultaneously, he sees them less as a two-part concept and more “like a pair of video games set in the same universe, each with its own style and cast of characters.”

Kevin Sun, I finds the leader in a quartet completed by Max Light (guitar), Walter Stinson (bass) and Jon Starks (drums). “Go In” sets expectations high and then pushes the band even further. Sun built it on the changes of Coltrane’s brisk “Countdown”, where the rhythm section plays a choppy foundation as the saxophonist and Light keep the flow smooth. The clipped tenor and guitar melodies of “Scrollwork” threaten to get too technical but never take that plunge. Several songs utilize cross-fading between channels to elevate the music. “Souls of Fire”, which comes from the video game *Dark Souls*, features Light floating between the speakers. “Between Night and Day” is bookended by backwards guitar (Sun’s first hat tip to David Lynch and *Twin Peaks*), making it the flowing centerpiece of this volume. In closing, a reading of Sakamoto’s “Riot in Lagos” overlays two tracks of the quartet, one per channel, each complementing rather than convoluting the work of their counterparts. Starks, especially, handles this task inventively.

Kevin Sun, II was recorded by Sun’s touring band with Christian Li (piano), Stinson (bass) and Kayvon Gordon (drums). The album’s seven tracks followed a week on the road, and the cohesion from that jaunt can be felt in the music. This time, *Demon Souls*, the precursor to *Dark Souls*, serves as a springboard. Sun arranged the plaintive “Souls of Mist” from that game while thinking of Coltrane’s “Crescent”, a combination that takes the setting into a new realm. It follows “Unformed, Shrouded by Fog”, a melody built on the spoken introduction to the *Dark Souls* trilogy, highlighted by the saxophonist’s rich tenor voice and a piano solo that sounds like cascading harp arpeggios. Later, “Laura Palmer’s Theme” evokes the dichotomy of tranquility and terror underlying *Twin Peaks* through turbulent, emotional piano and tenor solos. Just as the album starts becoming a soundtrack for an unmade film, the quartet cuts it straight with “Belong, Sonny”, the title both an anagram of Golson’s name and a salute to a fallen master. This track solidifies the side of Sun that includes a deep knowledge of straightforward blowing.

Whether drawing on game music or his own writing, Kevin Sun’s sharp senses pick up on small elements that others might miss, and he makes them bloom.

For more info visit endectomorph.com. The albums release concert is at Bar Bayeux Sep. 19. Sun is also at Five Spot Jazz Sep. 17 and Bar Bayeux Sep. 30 (both with Oscar Peñas). See Calendar.



Original
Mike Osborne/Stam Tracey (Cadillac)
by John Sharpe

The title of this remarkable, free-flowing duet proves doubly apt. It describes not only the music, but also the artistic trajectories of alto saxophonist Mike Osborne

(1941-2007) and pianist Stan Tracey (1926-2013). This month marks what would have been the saxophonist’s 85th birthday (it also is his 19-year deathaversary). And with the many 2026 centennial celebrations (Miles Davis, John Coltrane, Randy Weston, Melba Liston, Jimmy Heath, et al.), this December additionally marks Tracey’s.

These two towering figures of the British jazz scene transformed American influences into unmistakably individual voices. Tracey spent seven years as the house pianist at Ronnie Scott’s Jazz Club, which hosted a galaxy of touring stars. He elicited praise from many: Sonny Rollins famously asked the audience, “Does anyone over here realize how good this guy is?” A generation younger, Osborne emerged as a soloist alongside fellow reedman John Surman in composer Mike Westbrook’s Concert Band, before leading a series of his own fiery trios. Osborne was among those credited with persuading Tracey to continue playing when the latter, dismayed by lack of opportunities, considered quitting. He did so by introducing the older man to the sort of completely improvised performance documented here.

Recorded at a South London concert in 1972, this first-time reissue presents two sidelong tracks, totaling 47 minutes. Acute, mutual listening informs the instantaneous mood changes across a stream of cyclical patterns and oblique tension-inducing responses. While spontaneous, the mercurial dialogue remains tethered to the jazz tradition through an abundance of rhythmic and melodic passages, thanks to the protagonists’ grounding. Tracey absorbs Thelonious Monk’s angular displacements and Duke Ellington’s muscular piano lyricism into a percussive language entirely his own, one that adapts effortlessly to these uncharted excursions. Osborne meanwhile matches Ornette

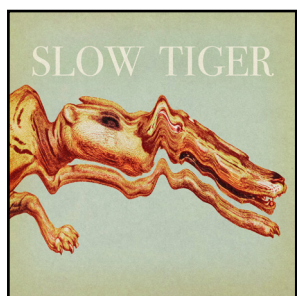
RECOMMENDED NEW RELEASES

- Aldrig I Livet – *Det Osagda Mumlar I Bäckén* (ILK Music)
- Ran Blake/Dominique Eade – *Roots & Byways* (Sunnyside)
- Samuel Blaser Quartet – *Rosina* (Blaser Music/L’Autre Distribution)
- Marion Brown – *Live in Europe 1968 & 1972* (NoBusiness)
- Charles Downs Quartet – *inner* (ESP-Disk’)
- Satoko Fujii – *Bunker Ulmenwall Orchestra* (Libra)
- Hannah Gill – *I Like the Sunrise* (Turtle Bay)
- Brad Goode Quintet (featuring Ernie Watts) – *Live Your Dream* (Origin)
- Alexander Hawkins – *No Nation but Imagination* (Intakt)
- Paul Hecht – *Pyrography II* (ears&eyes)
- Huebner Brothers – *A Family Affair* (GLM/Fine Music)
- Srdjan Ivanovic Blazin’ Quartet – *Cosmogonie* (s/r)
- Hilary Jeffery – *Green Prism* (Discus Music)
- Joe Lovano – *Paramount Quartet* (ECM)
- Michael Marcus Quartet – *Next Stop Down* (ESP-Disk’)
- Oscar Peterson – *World Tour* (Two Lions-Mack Avenue)
- Henry Threadgill, Vijay Iyer, Dafnis Prieto – *Fifteen* (Nonesuch)
- Alexander von Schlippenbach – *Main Lines/1967* (Corbett vs. Dempsey)
- Wadada Leo Smith – *Constellations and Hemispheres* (Burning Ambulance Music)
- The Vampires – *Skydancer* (Earshift Music)

Coleman's lyrical imagination with folk-inflected tunefulness, but delivered with a tart Jackie McLean-like tone. Nonetheless, some of the most arresting moments arrive when they abandon progenitors. Nowhere is this clearer than midway through "Part 1", in a startling collision between skirling bagpipe-like yelps and a succession of hammered tremolos, but the saxophonist's playing drips raw emotion almost everywhere.

Although the response from contemporary critics was mixed, this album still sounds fresh and vital over half a century later. The pair hooked up several more times, but it stands as one of their most potent summits. Tracey entered similarly off-the-wall territory with the likes of Evan Parker and Keith Tippett, before retreating to more conservative fare until his death in 2013. Sadly, Osborne struggled with mental illness and retired from music in 1982, which makes this release an invaluable addition to the scant evidence of his prowess.

For more info visit cadillac77.bandcamp.com



Slow Tiger
Slow Tiger (Endectomorph Music)
by Andrew Schinder

Keyboardist JP Schlegelmilch organized the New York-based quintet Slow Tiger in the wake of the post-pandemic comeback of live music, and in so doing managed to redefine the scope of what an organ-driven jazz group could be. On its self-titled debut album, Slow Tiger traverses multiple genres that traditional jazz combos don't typically explore. The record is certainly one of the more distinctive jazz releases to emerge in recent memory, but the band manages to be unique without sounding off-putting or pretentious. Slow Tiger, in fact, pulls off a substantial achievement by balancing idiosyncrasies with listenability.

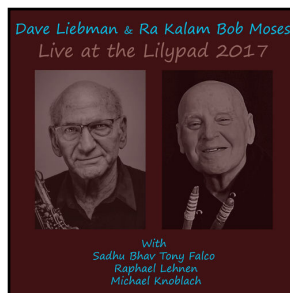
On this collection of originals, Schlegelmilch's organ is joined by Kenny Warren (trumpet), Adam Schneit (tenor, clarinet), Andrew Dow (electric bass) and Nathan Ellman-Bell (drums). Warren and Schneit take the lead on most tracks, with Dow and Ellman-Bell working together as a crackerjack rhythm section. Schlegelmilch straddles the two sections, providing balance and depth where needed, and jumping out front with relative frequency.

Opening track "Powerpuff Backpack", written by Warren, bears a name perfectly suited to such a quirky tune. With their organ/bass harmonizing, Schlegelmilch and Dow create a circus-like atmosphere of whimsy that alternates with a delightfully melodic organ/trumpet duet. Schneit's clarinet then kicks in, improvising over organ lines in a mid-track breakdown before the band takes it home with the core melody. Schneit's "Wharf Street" is a jazz interpretation of classic psychedelic pop, and queries whether a jazz group has ever attempted such an endeavor since Jimi Hendrix closed out Woodstock with "Hey Joe". The band recreates the style without sounding cloying or precious, which is a real feat. Schlegelmilch and Ellman-Bell provide a head-bobbing rhythm, over which Schneit and Warren add soulful brass harmonizing. The album takes a left turn with the organist's "Mending the Nets", deflating the preceding flights of fancy with a moody, melancholy piece where Schneit and Warren improvise over Schlegelmilch's

atmospheric tones. Warren's "Eleven in Six", which amps the energy back up, is a fascinating listen. The bassist and drummer create a driving rhythm that, in keeping with the retro flavor of "Wharf Street", evokes '60s spy movies. This contrasts, however, with the free-jazz cacophony of Schneit and Warren, creating a brilliantly divergent ambiance.

The album concludes with Schlegelmilch's title track, and one would assume that the composition acts as Slow Tiger's theme or mission statement. Instead, the music is measured and reflective but also triumphant, as if the group is keenly aware of what they have achieved.

For more info visit endectomorph.com. The album release concert is at Threes Brewing Sep. 27. See Calendar.



Live at the Lilypad 2017
Dave Liebman & Ra Kalam Bob Moses (Ra Kalam)
by Jeff Cebulski

While the great post-Coltrane saxophonist Dave Liebman gets top billing, the dominant presence on this live album, recorded almost a decade ago, is drum master Ra Kalam Bob Moses and his associates — percussionists Raphael Lehnen, Michael Knobloch and Tony "Sadhu Bhav" Falco — whose rumbling fuels most of the nearly 50-minute improvised foray on *Live at the Lilypad 2017*. Liebman climbs, dances and weaves throughout, but each piece begins with Moses on the move, providing an impactful sound mantra atop which the saxophonist orates.

"Peace Universal", an original Moses composition, receives two renditions here. The album opener features Liebman's elastic, Eastern-tinged tenor, riding Moses' throbbing drum kit and welcoming the listener into the duo's musical mysticism. "Soprano Burn/Piano Dance" settles things down a bit, starting with another pulsating Moses solo augmented by adjoining cymbals. Liebman, on soprano, plays upper register commentaries before changing to piano during a sedate but nonetheless dramatic moment adorned with soft percussion.

In perhaps the most satisfying performance, "Lift Off to Hyperspace" finds the drummer in an energetic Elvin Jones-ish groove that Liebman matches with a deep Coltrane-like tenor display, reaching heights of spiritual expression. "Cry of the Wild" mixes Moses' tom-tom attack with added percussion that simulates animalistic yearning, while "Joyous Ascension" extends his pounding for two-and-a-half minutes before Liebman pounces with an impressively animated excursion that again conjures Coltrane, this time more in swing mode. A second "Peace Universal" finds Liebman switching to soprano, with a passive, prayerful meditation that counters Moses' Eastern-tinged, rhythmic backdrop. The finale, "Drums of Compassion", a pulsatile statement, seals the session in fine fashion.

The recording succeeds on at least two fronts: it reminds us that Dave Liebman (who turns 80 this month) has been the longest-running purveyor of John Coltrane's late period legacy; it also reveals the still-vital, 78-year-old Ra Kalam Bob Moses to be a percussive link between East and West, creating a world beat that energizes the searching soul.

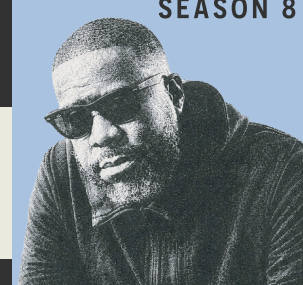
For more info visit rakalamrecords.bandcamp.com

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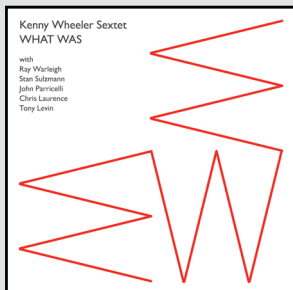
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What Was
Kenny Wheeler Sextet (False Walls)
by Fred Bouchard

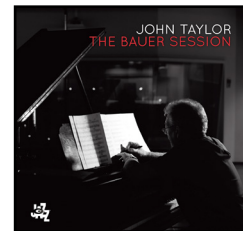
Limpid lines of exquisite purity and gentle sadness, bristling with passionate melodicism, are suddenly punctuated with squibs and squeals, then balanced with broad, calming subtones—few trumpeters and flugelhorn players are as instantly recognizable as Kenny Wheeler, who passed away a dozen years ago this month at age 84. The shy Torontonian made his early (but permanent) jump to London's cautiously exploratory mainstream, where he deftly carved welcome niches in the bands of John Dankworth, Tubby Hayes and Ronnie Scott. Wheeler collaborated equably with rockers (The Animals' Eric Burdon) and avant-gardists Anthony Braxton, Globe Unity Orchestra and Evan Parker, who is the producer here for False Walls, a Chicago-UK boutique label. Wheeler often ran his own ensembles, large and

small, playing his iconic melodies, with resonant favorites (check ECM and CAM Jazz) including *Gnu High* (1975), *Kayak* (1992), *Angel Song* (1996) and *What Now?* (2004).

On *What Was*, a 1995 archival studio session released here in full for the first time, the ostensible leader readily shares the limelight with long-standing bandmates Ray Warleigh (alto, flute), Stan Sulzmann (tenor), John Parricelli (guitar), Chris Laurence (bass) and Tony Levin (drums). "Blue Nile" takes Wayne Shorter's exotic "Footprints" bassline at a camel walk, its motilic, ever-alert, bass and drum backfield muscling support. "You've Read the Book", a ballad led by cocky flute, lets Wheeler tell his own sad-but-true tale. Oddly structured, "Masbro" features a tenor saxophone/drum duo and the leader's energized but wistful solo. The gently lilting flugelhorn leads on "Footloose" lets Wheeler air his lofty views with typical modesty. On the title track, heraldic in intent as a Booker Little-type flagwaver, Wheeler and Levin duel over 8-4-2s, leading—surprise—to a variant on "Sub-Conscious Lee", likely a transcribed Lee Konitz chorus. Clever by half! "Kind Folk", a eulogistic ode, well-suited to the phlegmatic Wheeler temperament, opens with watery guitar and mild flute, as horns sit *shiva*.

What Was offers a fine late chapter of Wheeler memorabilia in a starkly elegant package.

For more info visit falsewalls.co.uk/release/what-was



Tramonto (ECM)
The Bauer Session (CAM Jazz)
John Taylor
by Ken Dryden

The English pianist John Taylor (1942-2015), who would have turned 84 this month, was widely known in his homeland and in Europe as a bandleader and collaborator with his former wife, Norma Winstone, as well as John Surman, Mike Westbrook and Kenny Wheeler. His distinctive sound, brilliant improvising and creative compositions make it worth exploring his extensive discography.

Tramonto is the first-time release of Taylor's 2002 trio concert in Birmingham, UK, with two veteran Americans—Marc Johnson (bass) and Joey Baron (drums). Given the greats that both have played with in trios, here they once again prove themselves to be interactive musicians, rather than serving as simple accompanists. The pianist's "Pure and Simple" is anything but, at times it's a whirlwind of jagged lines, dazzling runs and intricate interplay, which is a specialty of the leader's rhythm section partners. Taylor's humorous touch is central to the trio's rendition of Steve Swallow's "Up Too Late", which is marked by frenetic runs and a bit of dissonance. Johnson is prominent on a reading of Ralph Towner's title track ("Tramonto" is Italian for sunset), as the

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pianist gives the bassist much of the spotlight in this low-key ballad.

The Bauer Session, Taylor's solo piano studio date from 2014, is also previously unreleased. While he's recorded a few solo albums, they were only a small part of his discography, and this session makes his skills in this setting clear. Kenny Wheeler's "Sophie" reveals the pianist's immense lyricism as he explores this ballad, expanding upon it with rich chords and constant shifts in direction. "Impro" is a masterful improvisation, combining an aggressive tempo with endless ideas as Taylor creates an on-the-spot masterpiece. His original ballad "Three" has an impressionistic air, as if he is ruminating at the keys, lost in thought. "Fifteen" is a bit more dramatic, as it finds him in a mood for reflection, the music unfolding like a series of reminiscences. No explanation is offered for the intriguing title of "Deer on the Moon" (co-composed with his son, singer-songwriter Alex Taylor), but it is pensive and tentative, with a meandering theme that gives the air of lurking danger. The album wraps with "Intro Sophie", an original miniature evidently intended as an introduction to Wheeler's "Sophie" composition, though it stands on its own, even with its unresolved ending.

For more info visit ecmrecords.com and camjazz.com



Love Is the Whole Thing, We Are Only Pieces
Matt Wilson Good Trouble (Palmetto)
by Fred Watts

Matt Wilson's Good Trouble is set to release its sophomore album this month, presenting a new set of music that furthers the group's social mission. In response to the divided state we now find ourselves in as a country, *Love Is the Whole Thing, We Are Only Pieces* seeks to foster togetherness through a joy present throughout the album. Those familiar with the drummer-bandleader's oeuvre will know the positivity that emanates from his recordings and his presence.

The opening track, "Wind Spirit", is a familiar and appealing type of Wilson composition. This anthemic melody, initially stated by vocalist-pianist Dawn Clement, is underpinned by a loose and undulating accompaniment from the rest of the band. It's reminiscent of "Flowers for Felicia", a striking ballad from Wilson's 2016 release *Beginning of a Memory*. "Joonam" shares this chant-like quality, stating and restating its thematic material through an ever-evolving texture. Alto saxophonist Bobby Watson's "Fuller Love" serves as a stylistic foil, with its driving tempo and high energy. Originally composed as a tribute to trombonist Curtis Fuller, the inclusion here tips the hat to alto saxophonist Tia Fuller (no relation), who makes this piece her own with a striking solo that weaves ideas through a form reminiscent of early '60s Jazz Messengers recordings. The late Jack DeJohnette's "Festival" serves as another energetic high point of the album. Wilson pays homage to this titan of the jazz world with a beautiful interplay between his own drum solos and masterful ensemble playing. The collective improvisations by saxophonists Anisha Rush and longtime collaborator Jeff Lederer build a captivating bridge between stretches of composed material.

With *Love Is the Whole Thing, We Are Only Pieces*, Matt Wilson's Good Trouble shows a clear mutual

bond and sense of development. Especially where the compositions give the band a sense of freedom, they possess what is needed to build something meaningful together. Here's hoping there's more on the way from this group, and that its positivity rubs off on every listener.

For more info visit mattwilsonjazz.com. The album release concert is at Birdland Sep. 25 + Sep. 27. See Calendar.



A Silence Opens
Columbia Icefield (Out Of Your Head)
by Stuart Broomer

In its brief history, trumpeter Nate Wooley's quartet Columbia Icefield produced lyrical, powerfully elegiac music. For its first release in 2019, Wooley was the nominal artist, *Columbia Icefield* its title and inspiration. The group included Mary Halvorson (guitar), Susan Alcorn (pedal steel guitar) and Ryan Sawyer (drums). The personnel remained the same when the group name took over for 2022's *Ancient Songs of Burlap Heroes*. By May 2024, when the group appeared at Quebec's FIMAV (Festival International de Musique Actuelle de Victoriaville), Ava Mendoza was the guitarist in a powerfully elegiac concert that opened with Wooley's homage to his late friend and mentor Ron Miles, "We Say Goodbye Twice", and ended with Wooley's unaccompanied and impassioned performance of Albert Ayler's "Ghosts".

A Silence Opens was initially intended as a tribute to Ron Miles; "We Say Goodbye Twice" (here conjoined with the Carter Family's "Wildwood Flower") is Wooley's only composition credit here. The quartet's other three tracks are beautifully wrought Ron Miles compositions. "Howard Beach" is an orchestrally-rich performance emphasizing both the quartet's range and creativity, from an energized Wooley solo with some stratospheric high notes to the shifting sound palettes of Alcorn, Mendoza and Sawyer. "Darken My Door" moves episodically, propelled by Sawyer's percolating shakers; Mendoza's edgy, acidic highs; Alcorn's subtle timbral shifts; then Wooley's formal clarity. "You Taste" also benefits from Mendoza's rock-edged punch, Alcorn's pitch slides and Wooley's movement from august clarity to electronic distortion. The final trumpet soliloquy presents a series of brief and shifting sonic gestures.

Alcorn's subsequent passing led Wooley to create a double memorial. The homage assumes more radical form, with him finding "one of her favorite pieces of protest music," recording different versions and alternating them with the quartet pieces. The song is "El Derecho (The Right to Live in Peace)", composed by Chilean songwriter Victor Jara. The album is bracketed with Wooley whistling the song and shuffling his feet. Mendoza sings a brief, moving version; Wooley overdubs a multiple trumpet arrangement. One ambitious take has the quartet members joined in a solemn choir with other friends of Alcorn: Ingrid Laubrock, Wendy Eisenberg, gabby fluke-mogul, Laura Ortman and Patrick Holmes.

A Silence Opens includes some of the saddest music to be released in 2026. It also possesses both beauty and emotional urgency.

For more info visit outofyourheadrecords.bandcamp.com. Wooley is at Roulette Sep. 14 and 30. See Calendar.

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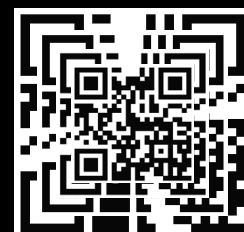
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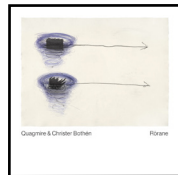
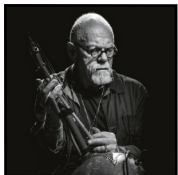
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Donso n'goni

Christer Bothén (Black Truffle)

Rörane

Quagmire & Christer Bothén (Relative Pitch)

Serpentine

Christer Bothén, Oren Ambarchi, Johan Berthling,
Andreas Werliin (Black Truffle)

by Bill Meyer

In 1971, a hunting community in southern Mali faced an existential crisis: should they adhere to tradition and keep the music they played on a harp-like instrument called the donso n'goni exclusive to their own kind – or should they teach their old songs to a visiting Swedish musician? The opinion that prevailed was that if the visitor learned their music, he might spread the news of their community's existence. Their gamble paid off. Christer Bothén took his donso n'goni back to Sweden, where he started playing this hitherto unheard music on radio and TV. A year later, he opened his door one morning to find Don Cherry on his doorstep, ready to learn the instrument and ultimately procure his own.

The Malians could not have picked a more effective ambassador if they had tried. Bothén (who turns 85 this month) would play with Cherry throughout the '70s before going on to work as a leader and featured sideman, primarily on bass and contrabass clarinets. His career has followed a gradually ascending arc in which the last decade has been his most productive. The records under consideration here include a rare solo excursion and, demonstrating Bothén's musical adaptability, two

collaborations with established ensembles.

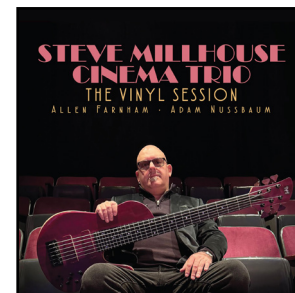
Donso n'goni reveals his conceptual solidity. It is his only recording devoted exclusively to the instrument, which he plays in a personal style that combines Malian tradition with his own unhurried, melodic sensibility. Bothén departs from tradition in that he doesn't use the instrument to accompany praise songs; his phrases are wordless, but they nonetheless convey a strong sense of narrative. While deep bass patterns impart momentum, more intermittent, higher pitches tilt the music's vista upwards, inviting listeners to lose themselves in his highly individual sound world.

Rörane pairs Bothén with Quagmire, which comprises Karin Johansson (piano), Nina de Heney (bass) and Henrik Wartel (drums). It looks like a standard piano trio, but it subverts conventional instrumental hierarchies and vocabularies. On each of the album's five tracks, the four musicians improvise a zone of sound or mode of interaction and then explore it with parsimonious purpose. Johansson gravitates more to her instrument's potential as a zither in a sonorous box than its familiar role as a keyboard, while Wartel and de Heney engage in enough frictional activity to kick up a cloud of rosin dust. Bothén fits right into their dynamic, sometimes probing, other times threading long, texturally rich strands of pitch with his low reeds.

Culturally, Sweden is not that big a place. Andreas Werliin, who recorded *Rörane*, is also the drummer of the band now known as the Ghosted Trio. His partners in that endeavor: Johann Berthling (bass) and Oren Ambarchi (guitar) – the latter who plays through a signal chain that very effectively filters out any evidence that his sounds originated from a plank with six strings. Ambarchi's swirling output on *Serpentine* sounds like it came from a Hammond organ or, on "Antigorite", a music box that's hit a gusher, shooting refracted plucks

into the atmosphere nurtured by his associates' rhythmic grid. Most of the time, Berthling plays an unchanging ostinato around which Werliin constructs an elaborate, constantly mutating, rhythmic superstructure. Bothén appeared as a guest on the trio's first album, but here he is an equal partner, using his donso n'goni to add gravity to their grooves and his bass clarinet to loft gradually unfurling cries over the music's pulsing surfaces.

For more info visit blacktrufflerecords.com and relativepitchrecords.bandcamp.com



The Vinyl Session

Steve Millhouse Cinema Trio (s/r)

by Andrew Schinder

The movies have always been fertile ground for exploration by jazz musicians. Even forgettable films have spawned some of the genre's most revered standards. Contrabass guitarist Steve Millhouse's Cinema Trio continues this tradition of mining film music for inspiration, drawing on soundtracks both obscure and beloved.

On his group's latest album, *The Vinyl Session* (intended for listening on vinyl, though also available on CD and as a digital download), the Cinema Trio

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presents four compositions that demonstrate the diversity and musical history of the movies, while also emphasizing common elements. The album reminds listeners that the best motion picture scores stand on their own as musical creations, and the group honors its source material by drawing out the richness and depth of the pieces. Allen Farnham (piano) and Adam Nussbaum (drums) join Millhouse on the record, with Tim Armacost (tenor) guesting on one selection.

The trio covers two Victor Young tunes. “Golden Earrings” originated in a 1947 romantic spy thriller of the same name, which became a standard with Peggy Lee’s hit rendition (lyrics by Ray Evans and Jay Livingston). Here it swings hard, with Millhouse providing a soulful, masterful solo accompanied by the pianist and drummer. The leader and Farnham then switch roles midway through the track: Farnham takes the lead with a bouncy, buoyant improvisation as Millhouse and Nussbaum anchor the driving beat. The second Young cover, “My Foolish Heart”, the title theme from the 1949 romantic drama, has since remained a popular standard. Farnham delivers an emotional, engaging piano performance, and when the rhythm section kicks in, it does so gently and subtly. The version of Antônio Carlos Jobim and lyricist Vinicius de Moraes’ “A Felicidade”, the opening theme of the 1959 classic *Orfeu Negro* (*Black Orpheus*), showcases Armacost. The quartet interpretation of the Brazilian tune is popping, the tenor saxophonist blasting off over a boisterous bossa nova beat before Millhouse and Farnham take turns with virtuosic showpieces of their own.

The album concludes with perhaps its most famous tune, one that should evoke deep nostalgic feelings for many listeners—“Alice in Wonderland”, from the 1951 Disney animated classic. It is a wonderful version, appropriately sweet and lovely. Farnham starts out softly, but then builds up to a passionate crescendo that recalls the emotional journey of the film’s heroine. Even the Queen of Hearts would be moved.

For more info visit stevemillhouse.com. The album release concert is at Five Spot Jazz Sep. 15. See Calendar.



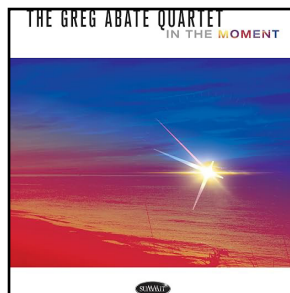
There Is No Greater Love
John McNeil Trio (SteepleChase)
by Fred Watts

SteepleChase has recently done the jazz world a service by releasing a previously unheard session from John McNeil, the late trumpeter whose two-year deathiversary is commemorated this month. *There Is No Greater Love*, a live recording made in Denmark, features Danish rhythm duo Jesper Lundgaard (bass) and Aage Tanggaard (drums), and although it is 43 years this September since the 1983 live date, the trio plays with an energy and creativity that a jazz fan would be lucky to hear in a club today.

There’s an egalitarian quality that is perhaps best heard on the Charlie Parker blues “Si Si”. Throughout its runtime, each of the three musicians takes the lead at varying points in shaping the intensity, from Tanggaard’s fills and punctuations, to Lundgaard’s breadth of volume during his solo and McNeil’s harmonic explorations, which are acknowledged and supported. This interplay aids in the group’s loose interpretation of the title track, which begins as the familiar standard and, over the course of its ten minutes, morphs into something else entirely.

Throughout, the trumpeter’s control of sound and his technical facility are on full display. On the Jimmy Van Heusen ballad “Darn That Dream”, McNeil weaves melodies around the progression, expressively adding color by bending and manipulating notes without losing his characteristically spacious quality. These modifications of color carry over into the more uptempo tracks, such as “Out” and “Lady Bird”, where post-bop language is leavened with alternate fingerings, multiphonics and other extended techniques. The album closer sheds light on the fleeting nature of a record like this: the final minutes are given to the leader thanking the audience as well as his fellow musicians who had to split from the gig to catch a boat back to Copenhagen. He jokes, “We’re going to take a break for about a year.” How lucky we are that this recording has resurfaced four decades later.

For more info visit arkivmusic.com/collections/steeplechase



In the Moment
Greg Abate Quartet (Summit)
by Jeff Cebulski

This new album by Rhode Island saxophonist-flutist Greg Abate mixes COVID-era compositions with memories and tributes. Some have been previously recorded by Abate, but they benefit here from readings by this veteran quartet, which features Bill O’Connell (piano), Harvie S (bass) and Steve Johns (drums).

The opener “Realization (Living the Dash)” (composed after 9/11) crackles with energy, Abate’s alto attack squarely in Phil Woods mode. Johns, who is stellar throughout, carries his own percussive weight supporting O’Connell’s always-excellent comping and solo, as well as the bassist’s deep-wooded support. The soft, Latin treatment of “The Little Men” is a tribute to Abate’s sons, rendered on tenor atop the pianist’s chordal accompaniment. “All or Nothin’”, another COVID-era moment, represents a deliberate choice in the midst of uncertainty, as Harvie S’ swinging bass communicates positivity and the leader’s garrulous alto rides Johns’ swing.

Another beloved family member receives a Latinesque tribute on “Kerry’s Song”, where Abate’s affectionate flute soliloquy is accompanied by a matching keyboard lilt and melodic bass solo. O’Connell’s “Black Sea” (a nod to Wayne Shorter’s “Black Nile”) commences with a resounding splash from the drummer as Abate, on tenor, does his Shorter best to set up an O’Connell solo that gets a nice push from the bassist. The saxophonist’s eventual solo here is one of his finer moments. COVID solitude produced the title cut, which sounds inspired by “Naima” in its phrasing and its reliance on the musical partnership with O’Connell. (The album features two versions, the second a “radio cut.”) Abate’s rich tone, relaxed confidence and evident harmony with his mates make this another album high point. A tribute to his father, “CCA” is an affable shuffle that showcases O’Connell’s pianistic depth in tandem with Abate’s rich, bluesy tenor display. “Angelic” breezily honors the saxophonist’s daughter, while the closer, “Into Somewhere”, reestablishes Abate’s alto bop cred.

For more info visit summitrecords.com. The album release concert is at Clement’s Place (Newark, NJ) Sep. 18. See 100 Miles Out.

IN PRINT



Now Jazz Now: 100 Essential Free Jazz & Improvisation Recordings, 1960-80
Thurston Moore, Mats Gustafsson, Byron Coley
(Ecstatic Peace Library)
by Pierre Crépon

The authors of *Now Jazz Now*—Thurston Moore, Mats Gustafsson and Byron Coley—have collected entries on 100+ records dating from free jazz’ prehistory to the year 1980. The geographical scope is gratifyingly broad, including US regional scenes, Western Europe and its free improvisation developments, Scandinavia (a strong point) and Japan. Records are typically allocated two pages: one features the cover of the album’s first pressing, the other a short, often superlative text and basic recording data. The texts are signed by either ex-Sonic Youth guitarist Moore, free jazz saxophonist Gustafsson (to whom the more memorable points are owed) or writer Coley. (Entries sometimes reproduce additional parts of the album artwork.)

The selection is the book’s main strength, leaning toward free jazz’ more underground corners and its harsher edges (words from the “frantic” family often appear). Musicians included range from Ornette Coleman and Cecil Taylor to Bengt Nordström, François Tusques, the Black Unity Trio, FMP and British improv units, Mario Schiano, Mototeru Takagi, the Feminist Improvising Group and John Zorn. The book could act as a road map for listeners beginning to investigate free music’s lesser-known corners, performing the necessary task of pointing to specific recordings among opaque discographies, while more seasoned listeners will certainly be reminded of valuable recordings they have overlooked. The authors agreed on a one-leader-disc-per-musician rule, which means that no central figures emerge. This egalitarian principle can be appreciated, but it also means that the overall picture cannot be historically representative. What emerges is a rather abstract version of free jazz’ past.

It is hard to disagree with the idea that Albert Ayler’s *Spiritual Unity* “is the ONE record you can’t live without”—but that it is “the ONE record you need ALL versions of (and there are at least fifty variations known to date)” is obviously a different matter. Pronouncements about the importance of original pressings—some now worth thousands of dollars—are hopefully intended as humorous, but they are unfortunately paired with a certain factual fuzziness and research occasionally close to basic Googling. At times, these issues make *Now Jazz Now* feel like a book that is more about its authors’ record collections than about the music itself. The question of the intended audience is never fully cleared up: owners of the equivalent of a sports car in vinyl might not need an introductory book, and newcomers should certainly be directed to free YouTube uploads rather than to premium online auctions.

For more info visit ecstaticpeace.net

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Netzach
 Jon Madof Trio (Tzadik)
 by Brad Cohan

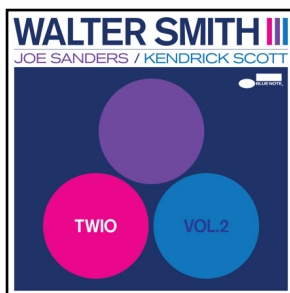
It's been over three decades since John Zorn birthed the pioneering Radical Jewish Culture (RJC) series under the umbrella of his Tzadik record label. Both concept and movement, RJC's confluence of Jewish traditional music, the avant garde and a plethora of other styles, has produced hundreds of releases. Some of the musicians who helped spearhead the series include Marc Ribot, Anthony Coleman, Shelley Hirsch and, of course, Zorn himself.

Since the early aughts, guitar shredder and virtuosic composer Jon Madof has been a pillar of the Tzadik imprint, with a string of boundary-crossing albums. In the process, he's lived and breathed the RJC ethos: "Jewish music beyond klezmer: adventurous recordings bringing Jewish identity and culture into the 21st century." Whether recording for Tzadik or his own label, Chant, he's done just that in spades.

Netzach, Madof's eighth Tzadik release, is a further manifestation of RJC-inspired virtuosic genre hurdling, which draws on Jewish music and culture to convey the experience of being Jewish, particularly in these unsettling times. Here, he debuts his new trio with Yoshie Fruchter (bass) and Nate Rappaport (drums). And what a power trio they are! Explosive and introspective, *Netzach* (Hebrew for "eternity" or "victory") is part protest music, part political statement and all guitar freakout heroics. Madof lets his six-string do the talking throughout the set's nine pieces, unleashing spates of piercing licks drawing from metal, jazz, dub and reggae, while the bassist and drummer lock in on deep grooves.

The crunching opener, "Achdut" ("Unity"), is dedicated to Israeli author and journalist Yossi Klein Halevi. Madof pays homage elsewhere to heroes such as Derek Trucks, Nick Cave and Zorn, his blistering fingerwork invoking Ribot and Jimi Hendrix (he even winks to Hendrix on the bluesy, psychedelic rager, "Shimi"). But it's the themes and messages that punctuate this album—from the cover art that shows people *davening* at the Western Wall in Jerusalem to the telling song titles in Hebrew to a deep meditation called "The Beautiful Six" (for the six Israeli hostages murdered by Hamas on August 31, 2024)—that say as much as the music itself.

For more info visit tzadik.com. The album release concert is at Nublu Sep. 9. See Calendar.



Twio, Vol. 2
 Walter Smith III (Blue Note)
 by Andrew Schinder

Tenor saxophonist Walter Smith III hails from Houston, and many of the Lone Star State clichés apply

to him and his music. Smith's sound is, ahem, Texas-sized, and like the skies at night, his work is indeed big and bright. He marries a remarkable, technical ability with a heavy dose of soul that pays homage to his post-bop elders, while presenting modern, forward-thinking interpretations.

The saxophonist's latest, *Twio, Vol. 2*, takes the classic saxophone trio and adds a muscular overlay, which adds definite strength and intensity without being overwhelming. The new album is a follow-up (in concept, not personnel) to 2018's *Twio*, on which Smith also explored the creative facets of the sandbox created by the pianoless saxophone trio form. *Vol. 2* includes the tight, rhythmic tandem of Joe Sanders (bass) and Kendrick Scott (drums), both of whom have a longstanding, working relationship with the bandleader (Smith met Scott, a fellow Houstonian, at an ice cream social prior to the start of high school). Ron Carter (who plays bass on half of the album's ten tracks) and Branford Marsalis (saxophone on two) also lend their mastery to the album as extra-special guests.

The album consists of Smith's successful reinterpretations of standards or other older tunes made famous by influences and inspirations. Opener is Richard Whiting's 1930 ballad, "My Ideal", on which the leader's bluesy riffs create a phlegmatic yet deliberate introductory mood. Later, the group gives Wayne Shorter's masterpiece "Fall" a beautiful, dulcet treatment, appropriately featuring Carter, who played on the song's original 1967 version (Miles Davis' *Nefertiti*). Marsalis partakes in a blazing duet with Smith on his father, Ellis' "Swingin' at the Haven", where Scott provides a driving, spirited accompanying beat.

Smith and his core trio celebrated the album release during a residency at the Village Vanguard earlier this year. At the Vanguard, as on the album, the trio smoldered with power, amplified by the live setting. For its opening night set (Mar. 10), the group mostly explored songs appearing on either of the *Twio* volumes. Their cover of "Circus" (inspired by Art Blakey's famous version) was rousing and exhilarating, while the following adaptation of Carla Bley's "Lawns" was smooth and graceful. Saxophonist Seamus Blake later joined the group (a different saxophone contemporary guested each evening of the residency, including Nicole Glover and Dayna Stephens on other nights), and the two masters engaged in a friendly but intense duet, almost drifting into one-upmanship. The group's "Casual-Lee" (one of the highlights on the new album) is Smith's reconstruction of Brooks Bowman's 1934 standard "East of the Sun (And West of the Moon)". Live as on the album, the song proved uplifting and thrilling, an appropriately seismic conclusion to what was an epic album release set.

Smith has certainly made Texas proud.

For more info visit bluenote.com. Smith's TWIO is at Smoke Sep. 23-27. See Calendar.



Got My Wings
 Dan Blake (Adhyaropa)
 by Jason Gross

For a saxophonist who started off with free-jazz-flavored second-line shuffles (his 2005 debut, *The Party Suite*) then moved on to bop bliss (*The Aquarian Suite*, 2011), then to free stylings over bop grooves

(*The Digging*, 2016) and then on to relatively calmer, more keyboard-heavy fare (*Da Fé*, 2021), Dan Blake has happily skirted styles and expectations. Now, he ups the ante again with an ambitious project that pulls triple duty. The work of wrongly-convicted former death row inmate and writer Jarvis Jay Masters provided the inspiration for Blake's latest release, *Got My Wings*, which is mostly played solo. The album also serves to educate students about justice reform and provide musical accompaniment for an enigmatic Tomiko Magario dance piece.

A swirl of reverbed, delayed and looped saxophones, which later call and respond, launches the music with "Red Tara", recalling the earlier work of Sam Gendel and the bouncy interplay of the World Saxophone Quartet. The title track is, appropriately, more flighty, with recurring flute and clarinet loops (reminiscent of Jon Hassell's lighter moments) and transcendent piano tones, later gracefully, gently floating around, assisted by Mike Sempert's sound design. The lovelorn "Heart Connection" changes pace, its sad noir built on bluesy saxophone, atmospheric electric piano and synth bass drum thumps. Starting with stern synthesizer strings and gentle electric piano, "Pema" continues the melancholy mood, later layering in stretched-out flute, clarinet and saxophone tones and returning to a brooding spirit before picking up pace and then tapering off gracefully. Processed angry rumbling noises begin "Just Because You're Out", leading to eerie saxophonic loops and ripples before transforming into aggressively repeated and occasionally abstract patterns. This segues into Masters himself making a cameo appearance at the end on "Doesn't Mean You're Free", reciting resiliently over Blake's gospel-like keyboard and saxophone, with occasional programmed drum crashes. A wave of

triumphant saxophones is soon accompanied by Bryan Copeland's frantic salsa drumming, then winds back down to Masters' filtered voice and the leader, whose gentle electric piano precedes the composition's more frenzied section.

Got My Wings is as rich as you could hope for with a multi-media, multi-purpose collection—and it's inspirational too.

For more info visit adhyaroparecords.com. Blake is at Smalls Sep. 9 (with guest Arturo O'Farrill). See Calendar.



Transcend
Dave Douglas (Greenleaf Music)
by Bill Meyer

Dave Douglas is a project-oriented guy. Each record, each band, begins with a framing notion. On *Transcend*, the trumpeter approaches the later music of Duke Ellington as inspiration. Appropriately enough, the platform for this endeavor is the same band that he used to explore Billy Strayhorn's music several years ago on *GIFTS*, but here it is augmented for greater orchestral potential. Tomeka Reid (cello) joins James Brandon Lewis (tenor), Rafiq Bhatia (guitar) and Ian Chang (drums)—the latter two constituting two-thirds

of the band Son Lux. Reid's presence adds ballast, a welcome lower-frequency presence.

Both the sound of the ensemble and the material they play assure that this is not a straightforward tribute. Bhatia's choice of effects brings a flickering, digital aura that is complemented by the echo laid onto the drumming of Chang, who switches up his attack as the music requires. But his solid-rock punch is ever close at hand. And while three tunes are drawn from Ellington's sacred works, six are Douglas originals that foreground the ensemble's blend of probing horns, sturdy bowing and 21st century post-rock textures.

Ellington's sacred music represented a late career summation. These works capped a 50+ decade career in which Ellington knew he had the maturity to define his spiritual beliefs. He said. "this is the most important music I've ever written." While there's plenty of strong playing on *Transcend*, it never imparts a sense of now or never. The problem in part is technological; even when the band sounds like it's kicking some butt, as on "Energy Fields", the sound mix cushions the impact. Unlike the recent work of Lewis and Reid, the music doesn't feel transcendent. Rather, it continues Douglas' practice of putting together a killer band, here without ever quite letting it off the leash.

For more info visit greenleafmusic.com. Douglas' FONT (Festival of New Trumpet Music) is Sep. 14-20 at Brooklyn Conservatory of Music, The New School, Close Up, The Sultan Room, The Jazz Gallery, Nublu, The Cutting Room and The Statuary, featuring artists including Jim Seeley, Dave Adewumi, Milena Casado, Skylar Tang, Ingrid Jensen, Akiki Bradley, Adam O'Farrill, Volker Goetze, Ahmed Abdullah (who receives the annual FONT Award of Recognition) and many others. See Calendar and 100 Miles Out for line-ups and details.



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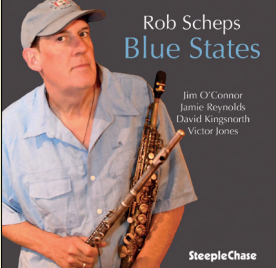
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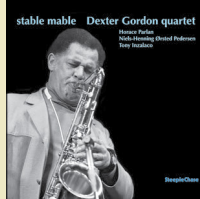
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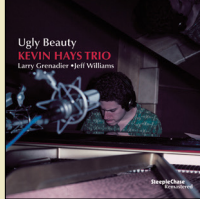
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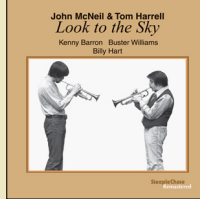
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Keeping It In Context

Daniel Carter, Sabir Mateen, William Parker,
Lou Grassi (NoBusiness)
by Robert Iannapolo

Looking back on the free jazz scene coming out of NYC in the '90s reveals it to have been a fertile ground for expanding the music's reception. The players were getting their live music out to the country at large and seizing the means of production by issuing their own albums. Occasionally, recordings were released by producers favorable to what they were doing. There was also a loose aggregate of players organized into The Improvisers Collective, started by William Parker and Patricia Nicholson, which helped in getting the music out there, as music was recorded but not always released for a variety of reasons. Among those recordings is this recent release, *Keeping It In Context*, documenting a live concert by the quartet of Daniel Carter (alto, tenor, trumpet, flute), Sabir Mateen (alto, tenor, clarinet, flute), Parker (bass) and Lou Grassi (drums), four frequent collaborators.

The album consists of three lengthy tracks of free playing: the 18-minute "The Angle of Repose" opener, the 35+ minutes of "The Surface of No Strain" and the 13+ minute album closer, "The Correct Diagonal". Prime among them, as luck would have it, is the middle selection—the longest of the three. As with the best of free jazz, the music ebbs and flows, morphing its way through various, emerging interludes, including a featured Parker arco solo. The horn players use reeds and brass to create a variety of textures and group sounds. Mateen appears on clarinet and Carter on flute for a remarkable, quiet trio sequence that's one of the session's highlights. This is not to say Grassi plays a backseat—*au contraire*. In addition to his trap set work, which drives the music throughout, he also dynamically contributes color with hand percussion. His striking drums at the end of "The Surface of No Strain" brings the piece to its rousing conclusion.

It's good to see that over 30 years later, there are still record labels favorably disposed to releasing these musically and historically worthwhile sessions.

For more info visit nobusinessrecords.com. Carter is at NY Jazz Workshop Sep. 3, Children's Garden de Carmen Rubbio Sep. 7 and New York Forward Festival Sep. 25-27. Grassi is at Pangea Sep. 2 and Pisticci Sep. 28, See Calendar.



Mist

Mat Maneri Quartet (Sunnyside)
by Sarah "Flake" Grosser

On *Mist*, violist Mat Maneri reassembles his quartet of long-time collaborators: Lucian Ban (piano), John Hébert (bass) and Randy Peterson (drums), returning for the third installment of his group's "particles in the air" trilogy, following *Dust* (2019) and *Ash*

(2023). While the earthy, textured cover art of *Mist* takes a slight detour away from the original series of blurred monochrome portraits, the music continues steadfast on its established trajectory. Each piece evokes a certain breathiness—quite impressive for a band whose instrumentation contains no brass or winds. This album's breezy atmosphere allows each song's time to disintegrate, as if being overtaken by entropy. The longer tracks feel shorter than they are in actuality.

Maneri's masterful string bending creates nuanced microtones that, combined with his use of spiccato, set a somewhat eerie mood. This is balanced out by Ban's selective, sparse chords and accentuations, and rounded off neatly by the cascading, fluid rhythm section. Slow and pensive compositions give space for free improvisation, but surprisingly memorable themes occasionally arise, such as the anthemic chorus of "A Piece of God" or the haunting outro on the closer, "Missed".

Across the trilogy, drummer Paul Motian is twice referenced in the track titles. Where "Motian" from *Dust* floats across a series of improvisations, "Paul Motian" from *Mist* drifts towards an unexpectedly harmonious conclusion in which piano and viola sing in unison. Gentle drum pattering creates a fittingly restrained, patient space in which Motian would have felt right at home. Here, it is filled out with lush, warm piano and Maneri's subtle, textural viola, accentuated with the faintest touch of reverb.

Mist is as intriguing and elusive as a perfume: complex but emotionally familiar, haunting like a memory, one that leaves you yearning for just one final whiff.

For more info visit sunnysiderecords.com. The album release concert is at Bar Bayeux Sep. 23. See Calendar.



Dynasty Vol. 2

Fuller Sound (Tia Fuller & Shamie Fuller-Royston)
(Cellar Music)
by Ken Dryden

Alto saxophonist-vocalist Tia Fuller and pianist Shamie Fuller-Royston grew up in a musical family in Colorado, as their parents were performers. Although the sisters played together in their youth as members of the family band (called, of course, Fuller Sound), opportunities for them to record together over the years have been sporadic. Their musical connection is still apparent on this recently released 2025 studio session that revives the family band name.

From the opening track, the two play as if they have musical E.S.P., anticipating the direction and detours that they each will take. The voices of parents are heard on the introduction to "Windsoar", their father describing how his late wife Ethiopia Fuller came up with their band name, providing words of encouragement. The pianist's composition is a spirited, constantly-shifting work filled with joy and the sound of surprise. The saxophonist's "Dooty Baby" is a playful blues dedicated to their younger brother and shares considerable bop chops, spurred on by her sister's creative accompaniment. Tia Fuller's vocal feature on "Mamma Said" is a warm tribute, which incorporates their mother's favorite sayings in its lyrics. The dazzling interpretation of Sam Rivers' "Beatrice", the first of several jazz classics here, is a

virtual masterclass by the saxophonist in how to build a solo, and Fuller-Royston's inventive variations and strong accompaniment only add to its luster.

There is a heartfelt vocal by Tia Fuller in the meditative "In a Quiet Place" (buoyed by the pianist's rich chords), and her alto saxophone statement conveys the angst of the search for healing. The duo's setting of Freddie Hubbard's "Dear John" (a contrafact of John Coltrane's "Giant Steps"), bristles with energy from the saxophonist who negotiates its familiar changes. Tia Fuller's "Black Viking", inspired by her touring with Polish pianist Leszek Możdżer and his Symphosphere Orchestra, has a Baroque flavor as seen through a modern jazz lens. Horace Silver's "Summer in Central Park" is one of the hard bop pianist's overlooked gems, but the sisters here turn it into a celebratory jazz waltz, sounding as if they are watching children playing on a joyful, sunny day. Tia Fuller's "Descend to Barbados" serves as the album's brief postlude to what is an outstanding release.

For more info visit cellarlive.com. Tia Fuller is at Clef Club (Philadelphia, PA) Sep. 26. See 100 Miles Out.



Talamanti
Patricia Brennan/Sylvie Courvoisier (Antlia)
by John Sharpe

On *Talamanti*, vibraphonist Patricia Brennan and pianist Sylvie Courvoisier transform the familiar duet format into something restlessly inventive, matching one another with uncanny intuition and constant surprise. Each has been featured in the other's ensembles, but this album marks their first recording as a double act, spotlighting their undoubted rapport. It adds yet another entry to Brennan's already distinguished discography following on from the acclaimed Pyroclastic issues *Of the Near and Far* (2025) and *Breaking Stretch* (2024). Seven of the nine cuts on this new album stem from the vibraphonist's pen, while Courvoisier contributes the remainder, but together they share a sense of ambiguity and elusive structure, which pervades the whole set.

Both musicians expand the sonic possibilities of their instruments—Courvoisier through seamlessly integrated preparations; and Brennan through deft manipulations of timbre and reverberation, supplemented by a move to marimba for the dash, crash and abrupt switchbacks of "Corto". Having such distinctive voices avoids overloading the middle registers, making their unisons feel almost startling when they arrive. The vibraphonist alternates ringing runs and clanking rattles, bending her notes for expressive impact, and placing them with exquisite care, while the pianist emphasizes her instrument's percussive origins, with conjunctions of castanet snap, gamelan chime and mechanical grind, particularly striking on the mysterious, then sprightly opener "Disparate Chase".

The writing allows ample space for solo touches and wayward interludes, exploited with a playful exuberance and improv attitude. Tuneful snatches glint amid an array of detours, suspensions and silences, as phrases hang unresolved in mid-air. The rapid shifts between mood and texture lead to a cinematic quality, cutting from close up to crowd scene, even within tracks. But the effect continually beguiles through a range of guises, from the wistfully Satie-esque lyricism

and swinging outbursts of "Perdidos en el Lamento", via the terse exchanges of "Hojas de Malabar", to the somber menace of the brief "Trece Cielos" and the richly enveloping "Coma Berenices", in which the closing melody only slowly comes into focus.

Vibraphone and piano duets can be a niche interest, but in this pairing the instrumental choices soon take a back seat to the fearless way these two singular improvisers hear the world.

For more info visit antliarecords.com. Courvoisier is at White Plains Jazz Festival Sep. 26 (duo with Mary Halvorson). See 100 Miles Out.



Origami
Erik Friedlander (ArconomX Music)
by JR Simon

Cellist Erik Friedlander has been an essential voice in NYC's downtown jazz scene since the late '90s. He has worked with John Zorn and the Masada String Trio and released several recordings on Zorn's Tzadik label. In recent years, Friedlander has increasingly brought his music into the world of film and TV scoring. *Origami* reflects that evolution with its ambient textures, looping and structural arc. His source material is *Floating City*, a 27-minute bonus project released with the 2024 album *Dirty Boxing*. Featuring Sara Serpa (vocals), Wendy Eisenberg (guitar), Mark Helias (bass) and Friedlander, *Floating City* is lush and ethereal, with Serpa's voice generally at the forefront. It evokes a place apart from where we are.

Origami is something entirely different. Friedlander has re-pitched, layered and extensively processed snippets from the original recordings. The result feels less like a folded version of *Floating City* and more like an entirely new quilt, intricately stitched together from its constituent parts. Only with careful listening do the original pieces occasionally emerge. "The Dove" is a striking example. Serpa's re-pitched voice is low and deeply resonant, but the individual instruments have dissolved into continuous vibrations that expand and contract like singing bowls. "The Primordial Chaos" introduces more distinct voices, circling one another as they build before fading away. "The Tree of Knowledge" is a standout and also the album's biggest departure from its ambient opening. Its driving rhythm almost morphs into a dance track, jolting the listener into motion. "Eros" similarly shifts dramatically midway through, when a crisp beat arrives with an unmistakable early '90s flavor—a refreshing, though fleeting, nostalgia trip.

The final three tracks are affectionate portraits of Friedlander's cats, Cleo and Ponzu. "Cleo II" incorporates actual feline meows and mews, while "Ponzu" closes the album with twinkling pinpricks of sound over bowed cello: light, airy and gorgeous. There are uncredited piano and drums scattered throughout, including crystalline piano at the beginning of "Cleo I" and the snare in "Eros". Their welcome yet unexplained presence adds another layer to an album built around transformation.

Origami is ethereal but never static, experimental without being forbidding, and cinematic without simply becoming background music.

For more info visit erikfriedlander.com. Friedlander is at The Stone at The New School Sep. 2-4. See Calendar.

DROP THE NEEDLE



Surf Ride
Art Pepper (Savoy-Craft Recordings)
by Jim Motavalli

What a great title for a West Coast jazz album recorded in the early '50s before The Beach Boys even existed. The cover, reproduced from the original 1956 Savoy 12-inch, is pretty evocative too. The tracks, originally waxed for Discovery (between 1952-54), are alto saxophonist Art Pepper's first recordings as a leader—after heroin addiction, but before jail.

Despite the harrowing circumstances described in his 1979 autobiography, *Straight Life*, Art Pepper (whose centennial was last September) almost never had an off day in the studio. And that's certainly true of these sides with three different groups (all Pepper originals, with the exception of Kern/Fields' "The Way You Look Tonight" and Lester Young's "Tickle Toe"). Pepper's music publisher, Planemar, got co-writing credit back then—typical of the music industry thievery at the time. The first three selections feature the legendary Russ Freeman (piano), which is where the aural comparison to trumpeter Chet Baker's early groups comes to mind. But Pepper played hot, not cool, and on the other relatively brief pieces (some starting out as 45s), he's joined by hard-core swingers, including Jack Montrose (tenor), Hampton Hawes or Claude Williamson (piano), Monte Budwig or Joe Mondragon (bass) and Larry Bunker (drums). The mood doesn't change hugely between the groups; it's light, the way Gerry Mulligan always was, but though there's lots of California sunshine none of it is compromised as easy listening.

"Brown Gold" is a classic bop line, and Hawes comes out swinging madly, and bluesier than Freeman. The title cut is a wild trip on the waxed board, jerky but melodic and a lot of fun. Pepper is in top form, and Mondragon's bass playing is unheralded; though he never made an album as a leader, he prolifically recorded as a sideman on hundreds of sessions and freelanced widely with many of the usual suspects on the West Coast. "Straight Life" is one of Pepper's better-known tunes. Recorded a few years later on the classic 1957 album *Art Pepper Meets the Rhythm Section*, it would be resurrected as the title of a Galaxy date as well as his biography (both released in 1979). The version heard here is taken at a furious tempo that is clearly chasing the Bird. "The Way You Look Tonight", also played as if the group is in an all-fired up hurry, isn't quite as effective. But the chase between Pepper and Montrose's saxophones is great (the elusive tenor player enlivens the other five tracks he is on too). "Nutmeg", which begins with just the horn players, is another high point, using its time efficiently. The original 45-rpm format served useful for more concise and precise musical statements.

The label apologizes for the sound quality of these recordings, but no need. Though maybe not in Rudy Van Gelder territory, they're crisp and clear on this 180g high-quality vinyl reissue, which comes in a glossy, Stoughton tip-on jacket.

For more info visit craftrecordings.com

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GLOBE UNITY



Trilogie + 15: A Tribute to Albert Mangelsdorff
Frankfurt Radio Big Band, Nils Wogram,
Jim McNeely (Nwog)

Parabólico: Reflections on Gilberto Gil, Vol. 1
Gaia Wilmer Large Ensemble (Sunnyside)

Jagged Edges & Elegant Lines:
The Music of Ayn Inserto
WDR Big Band with Sean Jones (Summit)
by Daniel A. Brown

This month we explore three recent releases from the international big band scene: two offer tribute, while the third offers us insight into the vitality of contemporary jazz composition. With their diversity of approaches and material, each demonstrates that the jazz big band—an entity emblematic of the sophistication and compositional freedom of jazz—remains in good standing.

A key liberator of 20th-century European jazz from the influence of its American precedents, German trombonist Albert Mangelsdorff (1928-2005) is honored in *Trilogie + 15: A Tribute to Albert Mangelsdorff*. In this live concert recording from 2018, the Frankfurt Radio Big Band, featuring conductor-arranger Jim McNeely (whose one-year deathaversary is this month) and

trombonist Nils Wogram, offers an impressive large-scale reimagining of *Trilogie – Live!*, the one-off 1977 summit between Mangelsdorff, electric bassist Jaco Pastorius and drummer Alphonse Mouzon. Here “Trilogie” begins with droning, low-register multiphonics from Wogram, then opens into its core heraldic theme; the performance is prodded along with tasteful arpeggios by deft bassist Hans Glawischnig. The minor-second vamp of the original “Foreign Fun” is transformed into a swirling, hallucinatory dirge with rising and falling solo turns in the style of a phantasmagoric Mingus piece. “Accidental Meeting” is a kaleidoscope of timbres and song forms, with each section of the ensemble offering tonal and melodic ideas. It is nice to see a somewhat obscure album from a half-century ago receive this kind of recognition, and the playing and arranging throughout *Trilogie + 15* make it a success.

A tribute to a living legend, *Parabólico: Reflections on Gilberto Gil, Vol. 1* features the Gaia Wilmer Large Ensemble honoring the now-84-year-old Brazilian singer-songwriter and political exile-turned-progressive politician. Brazilian saxophonist, composer and conductor Gaia Wilmer has previously recorded tributes to Egberto Gismonti and Caetano Veloso; here, her 19-strong ensemble (which includes members of Darcy James Argue’s Secret Society and the Afro-Latin Jazz Orchestra), and guest vocalist-percussionist Mônica Salmaso, interpret seven Gil compositions. Elegiac opener “Overture: O Nascer De Cada Dia” floats along on a cloud-bed of woodwinds and soft brass, gradually buffeted by piano and bass. Clocking

in at nearly 12 minutes, “Oriente” gives the band a chance to flex their chops; bold, shifting, call-and-response passages are met with equal confidence by Salmaso’s vocal performance. “Parabolicamará” offers another gentle, pensive foray into the grandeur of Gil, with darting arpeggios dancing over the bedrock of syncopated rhythms.

Jagged Edges & Elegant Lines: The Music of Ayn Inserto features the Cologne, Germany-based WDR Big Band and trumpeter Sean Jones performing original works by Singaporean-American composer-bandleader Inserto to impressive effect. Inserto has described her compositions as being “either on the beat or off the beat.” The album’s ten compositions reveal this to be true. Opener “Eshel Sketch” uses shifting chromaticism, the syncopated horn lines breaking into an equally unpredictable swinging section for solos, including a blazing turn by Jones. “Down a Rabbit Hole” is a potent slice of postmodern jazz composition, taking a minor-key vamp and fractalizing it into altogether new rhythmic forms. The unison lines of “The Artist”, with its subdued drum beat and alternating melodic blasts from the brass frontline and the piano and bass, coaxes Jones to deliver savvy trumpet lines across the instrument’s full register. In total, *Jagged Edges & Elegant Lines* lives up to its title, providing a worthy mix of unpredictable rhythms and melodic ideas.

For more info visit nwog-records.com, sunnysiderecords.com and summitrecords.com. The Gaia Wilmer album release concert is at Dizzy’s Club Sep. 11-13. See Calendar.

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Sat, Sept 26 | 5:30 – 9:45pm | METUCHEN *Metuchen High School, 400 Grove Ave*
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Metuchen High School (MHS) Jazz Ensemble and MHS Orchestra • Metuchen Dance Centre



Grant funding has been provided by the Middlesex County Board of County Commissioners through a grant award from the Middlesex County Cultural and Arts Trust Fund.





The Devil I Knew
Nicole Zuraitis (La Reserve)
 by Anna Steegmann

Nicole Zuraitis is a supremely gifted vocalist, pianist, arranger and composer. In 2024, she won the Best Jazz Vocal Album GRAMMY for *How Love Begins*, becoming the only person to write and arrange an entire winning album in this category. With *The Devil I Knew*, her eleventh album as a leader, she delivers her most ambitious project to date.

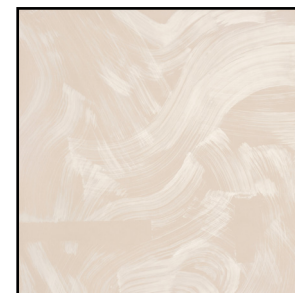
The 20-track concept album is divided into five “chapters” containing “books” (the tracks), which explore themes of self-reflection, intimacy, crumbling romance, grief and transformation. Zuraitis, who wrote (or co-wrote) all but one of the songs, intersperses her lyrics with poems by Dorothy Parker, Emily Dickinson and Edna St. Vincent Millay, which introduces each book. This gives the record a striking throughline, a song cycle that demands to be heard as a complete work. She is joined by an elite roster of collaborators, which includes producer Larry Klein; arrangers Vince Mendoza (strings) and Jerry Hey (horns); Christian McBride, Sam Weber and Larry Klein (bass); Jon Cowherd and Larry Goldings (organ) plus David Cook (piano); Donny McCaslin and Larry Williams (tenor),

Brandon Fields (baritone), Rashawn Ross (trumpet) and Lori Stuntz (trombone); Scott Sharrard, Idan Morim and Gilad Hekselman (guitar); the vocalist’s husband Dan Pugach (percussion), the Budapest Scoring Orchestra plus back-up singers, spoken word artists and others.

Stylistically, Zuraitis resists any single idiom. She sounds dreamy on “The Hardest Part” and funky on “Let Us Hang” (Walter Becker, Larry Klein), shy and moody on a dark trio outing with Pugach and McBride on “He’s a Demon, He’s a Devil, He’s a Doll” (Don Raye, Harold Spina). On “Won’t Make It Out Alive,” driven by McBride’s walking bassline and Goldings’ solid organ work, her vocals pivot smoothly between fragility and defiance. The album’s closing track, Hoagy Carmichael’s “I Get Along Without You Very Well”, leaves her voice beautifully exposed over lush string arrangements. At the album release concert at Dizzy’s Club (Aug. 5) with her touring band (Pugach, Morim, Weber)—sans horns, organ or string orchestra—the vocalist captivated the audience with an impressive vocal range and deeply emotional piano playing. This was most evident on the sparse tracks where she accompanied herself, and in an outstanding duo with McBride on “He’s a Demon...”

As part of her extensive summer, national and international touring schedule, Zuraitis continues to enchant live audiences, and *The Devil I Knew*—live and on record—matches her ambition and execution. Another GRAMMY may well be waiting for her.

For more info visit lareserverecords.com. Zuraitis is at City Winery Sep. 27 and Drom Sep. 30. She is also at COTA Jazz Festival (Delaware Water Gap, PA) Sep. 13 and Avram Theater (Southampton, NY) Sep. 17. See Calendar and 100 Miles Out.



Peace Anthems
Various Artists (Red Hook)
 by Kurt Gottschalk

It might be hard, at least for some, not to think of John Lennon and Yoko Ono’s Vietnam Christmas carol “Happy Xmas (War Is Over)” on initially glimpsing the new compilation *Peace Anthems* and the track “War Is Over” by Ethiopian-Italian singer Martha Deribe and Italian pianist Simone Maggio. Their song isn’t a cover per se, but it might be said to be one in spirit. The 1971 single wasn’t a news alert, it was a message of hope. The unpopular Vietnam War would rage on for several years more—and the planet, of course, would carry on in a constant state of military conflict for another 55 years and counting. The newer “War Is Over” is a lovely lullaby about being safe at home, perhaps sung to a returning soldier, but maybe to anyone who needs to hear it, Deribe ever so soothing and Maggio altogether balm on Fender Rhodes.

The song stands out as the only sung track on *Peace Anthems*, but it’s hardly the only provision of comfort. The set is, start to finish, a warm embrace. Poet Moor Mother delivers a prayer, processed and reshaped by BlankFor.ms. Pianist Amina Claudine Myers, a high priestess of calm within a storm, plays two gorgeous

MA RAINEY MOTHER OF THE BLUES



118 Tracks (5) CDs 108pp color booklet Notes by David Sager

“Now, at long last, Rainey’s low and heavy singing voice makes its mark as never before with fresh-as-morning-dew audio restoration by Doug Benson.” - **Downbeat** ★★★★★

“For both devoted blues scholars and casual historians, this collection stands as the definitive testament to a woman who didn’t just sing the blues; she gave them their blueprint. It is a vital, breathtaking masterpiece that firmly re-establishes Ma Rainey in her rightful artistic position.” - **All About Jazz** ★★★★★



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MY FAVORITE THINGS

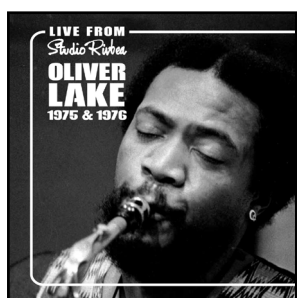


Listen to Indonesia-born crooner Reggie Pryor pair with Singapore’s legendary “King of Swing,” Maestro Jeremy Monteiro, for their latest album, *My Favorite Things*. Experience lush, sweeping orchestrations by the European Recording Orchestra String Ensemble alongside an elite rhythm section. The album features stunning, masterfully tailored reinterpretations of “My Favorite Things” and “Pure Imagination,” highlighted by a duet with Carmen Bradford. Stream it on your preferred music platform today.

duets with trumpeter Wadada Leo Smith; “Reflections on Palestine” in particular demonstrates Smith’s unique ability to capture sentiment and setting in sound. He appears again in a trio with drummer Andrew Cyrille and Qasim Naqvi on modular synthesizer. Naqvi also contributes a synth solo, which like two tracks here by Kit Downes on pipe organ, offers a brief oasis of ambience, a sensation foreshadowed early on by Taylor Deupree’s ethereal guitar effects in trio with Kalia Vandever’s mournful trombone playing and Thomas Morgan’s lilting bass performance.

This 27-minute tranquility suite, released to mark Red Hook’s fifth anniversary, positively floats by. The label (now based in Ireland, not Brooklyn) has released records by many, but not all, of the artists included here. Maybe the others are yet to come. There’s not a cut in the lot that wouldn’t be satisfying at double or quadruple the length. Maybe think of it not as a collection of selections from other releases in the label’s small catalog, but a sampler of a better future.

For more info visit redhookrecords.com. The album release concert and Red Hook Record’s 5th Anniversary celebration is at Roulette Sep. 18-19. See Calendar.



Live from Studio Rivbea, 1975 & 1976
Oliver Lake (NoBusiness)
by Ken Waxman

A sonic souvenir of alto saxophonist-flutist Oliver Lake’s first years in NYC and a reminder of the freedom available to improvisers during the city’s so-called Loft Jazz era of the ’70s, *Live from Studio Rivbea, 1975 & 1976* (the fourth volume in the Rivbea Live! Series) captures two sets from the best-known loft venue. Curated by Sam and Bea Rivers, Studio Rivbea was where the *Wildflowers: The New York Loft Jazz Sessions* set was recorded. Two of the seven selections here are from that same date, while the others are from a year earlier.

Formerly part of St. Louis’ Black Artists Group (BAG) collective, and later a founding member of the World Saxophone Quartet in New York, Lake, who turns 84 this month, frequently interacted with creative musicians from all points, including (on all tracks here) New Haven native, guitarist Michael Gregory Jackson and Chicago bassist Fred Hopkins (1947-1999). The Windy City is additionally represented by Phillip Wilson (1941-1992), who plays drums on two tracks, spelled by local Jerome Cooper (1946-2015) on the others. Fellow BAGster Baikida Carroll (trumpet) appears on two tracks, most prominently the extended “Rue Roger”, which likely commemorated Lake’s recent Paris sojourn at that time. The piece includes the most textural contrasts: Carroll’s brassy grace notes ascend to triplets when not intertwined with the leader’s soprano saxophone puffs, tongue stops and nasal honks. Guitar riffs create contrapuntal pops and frails, while Cooper’s martial drum rolls anchor the bottom. Before a tandem horn recap of the theme, Hopkins adds additional colors by varying an unyielding pulse with string slides.

Hopkins provides gutsy invention throughout. If he isn’t creating crisp frails and thick stops, alongside descending guitar strums and percussion clatters, to buoy the saxophonist’s bites and squeaks on the busy “A Space Rontoto” — he’s using the darker tone of his low strings to nudge flighty flute peeps away from excess airiness on “Re-Cre-Ate”. Overall the bassist’s varying pulse is the rhythmic glue that holds together

Jackson’s sometimes too decorative picking and keeps the drummers’ persuasive pressured ruffs and centered press rolls from overloading the music.

Since these recordings, Lake has gone on to experiment with many genres, from near-rock to notated music. But these well-paced sets serve as a reminder of his expertise as an innovative sound explorer. They also serve as a fitting remembrance of the skills of three now-deceased players equally involved in stretching jazz’ definition.

For more info visit nobusinessrecords.com. SEED Artists presents FLUX Quartet’s tribute to Oliver Lake at Montclair Public Library (Montclair, NJ) Sep. 13. See 100 Miles Out.



Steve Davis Meets Hank Jones, Volume 2
Steve Davis (Smoke Sessions)
by Pierre Giroux

Some recordings arrive years after they were made yet still sound as if they happened yesterday. *Steve Davis Meets Hank Jones, Volume 2* is one of those rare sessions. This is the second helping from a 2008 encounter between trombonist Steve Davis, the late, legendary pianist Hank Jones (1918-2010) and the great bassist Peter Washington. It captures three musicians who never seem to be trying to impress anyone. They are simply making music together, and that is exactly what makes this new release so rewarding.

Davis has said he wanted the recording to feel like an evening at Bradley’s, the celebrated Greenwich Village piano bar. The intention was for Washington and Jones to play as if it were just another night on the bandstand, with Davis simply joining in. That is precisely how it comes across: no grand concept, no unnecessary polish, just three great musicians listening, responding and swinging with complete ease.

The first volume leaned towards ballads, but this one smiles a little more. Charlie Parker’s “Au Privave” opens with crisp ensemble lines, then the music loosens into a wonderful, natural exchange. Davis’ trombone has a rich, singing sound, while Jones seems to float above the rhythm without ever losing the pulse. Washington, as always, is the quiet force holding everything together. “My Heart Stood Still” follows with effortless swing and the easy confidence that runs through the session, with Jones covering the keys with his inexhaustible stream of ideas. The Rodgers and Hart classic “I Could Write a Book” brings a touch of lightness as the trio delights in its familiar melody without ever sounding predictable. There is not a wasted note or phrase. “Nardis”, which became a cornerstone of Bill Evans’ repertoire, may be the album’s biggest surprise. Jones digs into the number with an edge, reminding us of how adventurous he could be when the spirit moved him. Davis answers with beautifully-measured ideas, while Washington anchors everything with customary authority. On “The Nearness of You”, the trombonist lets the melody unfold naturally, while Jones colors the harmony with his unmistakable, customary elegance.

The alternate takes of “Nardis”, “I Could Write a Book” and “The Nearness of You” are far more than bonus material. They serve as a reminder that great improvisers never tell the same story twice.

For more info visit smokesessionsrecords.com. Davis is at Dizzy’s Club Sep. 25-26 (part of the “John Coltrane Centennial Celebration”). See Calendar.



THE MICHAEL BRECKER QUINDECTET

Artistic Director: MEG OKURA



OCTOBER 6

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Dan Willis — oboe, English horn
Roger Rosenberg — bass clarinet & bari sax
David Smith — trumpet & flugelhorn
Jacob Garchik — trombone
Justin Mullens — French horn
Pete McCann — guitar
Meg Okura — musical director & violin
Tomoko Akaboshi — violin
Benjamin von Gutzeit — viola
Dave Eggar — cello
Boris Kozlov — bass
E.J. Strickland — drums
Daniel Sadownick — percussion
Erica Seguire — conducting

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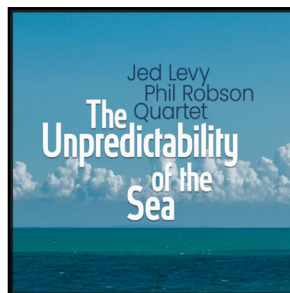
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The Unpredictability of the Sea
Jed Levy-Phil Robson Quartet (Livvia)
by Scott Yanow

Tenor saxophonist Jed Levy has worked with Jaki Byard, Ron McClure, Jack McDuff, Chico O'Farrill, Peter Leitch, Hendrik Meurkens and Mike Clark, recording at least a dozen albums of his own along the way. He has a mellow tone and a relaxed style even when playing fast double-time runs. Levy met British guitarist Phil Robson at a New York club and for a time their quartet performed in NYC, San Francisco and Europe. During the COVID-19 era, Robson (who has worked with David Liebman, Benn Clatworthy, Claire Martin, Alex Dankworth and Christine Tobin) moved to Ireland. But since Levy and Robson enjoyed working together (the two have similar styles), they recently put together a new quartet with English bassist Mark Hodgson (formerly with Bill Bruford's Earthworks) and the prolific Italian drummer Roberto Gatto to record their first album together.

Performing five songs apiece by Robson and Levy, the quartet could be said to be playing modern cool jazz. While none of the originals' melodies will stick in one's mind or are particularly hummable, they nonetheless offer inventive chord changes that challenge musician and listener alike. Other than an occasional uptempo number such as "Now", the music is generally a bit melancholy and laid back, most obviously on the mournful "Love Loss" and the brooding "Why" (the latter a response to gun violence in schools, Levy overdubbing on several tenor saxophones).

While Hodgson has a few solos and Gatto gets a spot on "3 Chord Trick" (the drummer also contributes a memorable introduction to the title track), they are heard primarily in the background, offering quiet support of the session's co-leaders. Robson's playing behind Levy blends in well and gives the saxophonist a comfortable foundation no matter how complex the tune. Although the pieces are more modern (at times the lead voices are a little reminiscent of the saxophone/guitar pairing of Lee Konitz and Jimmy Raney) the quartet here creates cool-toned music that generates heat just below the surface.

For more info visit liviarecords.com. Levy is at The Django Sep. 13. See Calendar.



in this body
Sparklmami (Verve/slowplay)
by Sophia Valera Heinecke

From the opening moments of *in this body*, Sparklmami's debut release, listeners are lifted up. A radio dial spinning across worlds of rhythm, memory and desire, the music is crisp yet carries listeners in a dreamy wash, cinematic in its timing and its emotional

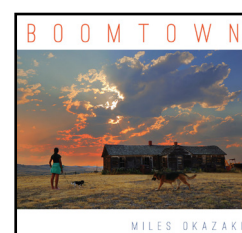
breadth. William Corduroy's bass gives a sense that you've walked onto a soundstage, the star of a show, but it's Sparklmami, the audacious conductor, who serves as a guide across their relatable narratives, improvisations and compositions.

Josh Jessen's keyboards and synths are this album's connective tissue, guiding the music smoothly between moments of reflection and points of action. "Vaga Interlude" establishes an air of mystery, blending futuristic sounds with echoes of memory, while the Bembé rhythm evoked on "Penso en Voce" adds a vibrant pulse. On "Grounded", saxophonist Kenneth Leftridge Jr. offers a wistful rebuttal to stagnation, as this sonic world is not one trapped in nostalgia. Over a beat that flourishes into something like samba, the leader plays with the double meaning of being grounded: are we children being punished or are we holding it down in the midst of wave after wave of chaos? "5 am" wakes up with a punchy bass lead-in and fades out mid-thought, the last vibrations of Sparklmami's voice letting us know there is no resolution. Tracks that fade in and out (the album's signature) seem to represent something eternal. We as listeners are privileged to tune into one little piece of it.

Voice charts compel shifts from station to station. Sparklmami nudges the dial, scanning through the soundtrack of their life, traversing spoken-word articulation with a formal, almost British lilt, so different from cantando, which drips with pleasure and from the jazz singing that ricochets from the subconscious. Some tracks, such as "quisiera", contain many shifts; it begins with a whimper of classical piano, then dissolves into gentle bass, a resigned doo-wop stroll into an exclamation, "ay mi madrecita". Jessen's keyboard textures swirl with the vocals, pulling from wash to wakefulness. This movement between languages, literal and figurative, embodies the album's central motif: the soundtrack of a life, ever evolving and borderless, is both reality and fantasy. A crisp 24 minutes leaves you wanting more.

in this body is an album that puts Sparklmami in your ear and keeps them on your mind, inviting you to savor every note and every memory it awakens.

For more info visit store.ververecords.com. The album release concert is at Central Park Summerstage Sep. 2 (part of "Verve's 70th Anniversary"). See Calendar.



Boomtown
Miles Okazaki (Pi Recordings)
Unclassified Affections
Dan Weiss (Pi Recordings)
by Tom Greenland

Guitarist Miles Okazaki and drummer Dan Weiss have been hanging out, socially and artistically, since they met as students at Manhattan School of Music in 1998. In addition to expertise in mainstream jazz practices, they share an affinity for ulterior influences, such as Indian and additive rhythms, as well as eclectic compositional approaches derived from the graphic, plastic, visual and literary arts. Each has a new record out (*Boomtown* and *Unclassified Affections*, respectively) on which the other appears. Both records, not surprisingly, are full of surprises.

Like many a science fiction writer, Okazaki understands that constructing novel, fanciful worlds takes time, patience and close attention to detail, small choices having potentially large consequences. Two of his previous trilogies of albums explored two

BOXED SET



**Verve Records: The Sound of America
Various (Verve)
by Marilyn Lester**

This year, powerhouse jazz label Verve celebrates its 70th anniversary, and this thoughtfully-curated boxed set of music has been released to mark the occasion. And what a job it must have been, compiling tracks for this 4-LP (180g heavyweight vinyl) or 2-CD collection. That task was accomplished by co-producer and Norman Granz biographer, Tad Hershorn, who also wrote the liner notes. Record producer and Verve founder, Granz, was an impresario to be reckoned with. By 1956, he had already established himself in the jazz world, producing as well as managing a few independent labels, including Clef and Norgran. Famously, he created Verve to provide a safe and secure home for Ella Fitzgerald, whose *Song Books* series for the label remains one of its greatest achievements. By the time Granz sold Verve to MGM in 1961, he'd established a stable of iconic figures, including Billie Holiday, Charlie Parker, Oscar Peterson, Louis Armstrong, Dizzy Gillespie, Sister Rosetta Tharpe and many, many others.

Verve was more than just a cool label: Granz made advances in production, with larger commercial possibilities in mind. He championed high-fidelity sound and released his albums with upmarket, distinctive artwork. Verve artists also benefited from a large degree of artistic freedom. That largesse was canny on Granz' part, as it led to a greater spectrum of artistic creativity, which listeners still enjoy to this day. The collection is wide-ranging; there are vocal tracks, instrumental tracks (including Charlie Parker with strings), Beatnik poetry and stand-up

comedy. The four LPs here each feature two sides of four tracks, while the two CDs contain 15 tracks apiece, all the work of "golden age" artists.

It's fair to start with Granz' pre-Verve inspiration, a series of concerts he began producing in 1944 under the title Jazz at the Philharmonic (JATP). Granz was a civil rights activist who was especially frustrated by racial discrimination in the music industry. The first JATP concert, at Philharmonic Auditorium in LA, was a multiracial benefit to raise bail for imprisoned Mexican Americans from the Sleepy Lagoon murder trial, and to support the Los Angeles Urban League. With these concerts, Granz elevated the image of jazz beyond segregated urban clubs and venues. "Blues (1st B-Flat Blues)", from the inaugural JATP concert, runs a little over ten minutes; it's a burner featuring Illinois Jacquet and Jack McVea (tenors), J.J. Johnson (trombone), Nat King Cole (piano) and Les Paul (guitar) in a high-energy jam session format. The track is a lesson in jazz history, from the era when swing was yielding to bebop. Jacquet's high-register screaming dominates much of the track, and his performance was a huge hit, as you can hear from the delighted audience cheering in the background. Recorded live, a youthful Ella, under the wing of and in duet with Armstrong, displays her greatness to come in "You Won't Be Satisfied (Until You Break My Heart)". Fitzgerald is heard again in a rehearsal capture of Billy Strayhorn's "Chelsea Bridge" with the Duke Ellington Orchestra—a piece of pure gold, not only for the legends in the room, but because of her vocal interpretation of a tune without lyrics. Johnny Hodges, who spent most of his career with Ellington, but who also fronted his own groups from time to time, is represented with his orchestra on "Castle Rock". Out front, his alto tone and creative ideas are a reminder of why his artistry remains an aural mystery, a wonderment never to be reproduced or approached by anyone since.

Vocal contributions to the set are plentiful and mighty, crossing from pop to jazz, including Holiday, Margaret Whiting, Mel Tormé, Bing Crosby, Fred Astaire and Anita O'Day. The latter jazzes up the 1932 ballad "Lullaby of the Leaves", composed by Bernice Petkere (lyrics by Joe Young), once known as the "Queen of Tin Pan Alley", and largely forgotten

today. And speaking of forgotten, Rose Murphy, a pianist-vocalist known for her babyish voice, is represented with "You Were Meant for Me". Other idiosyncratic choices on the collection are the four non-musical cuts: Jack Kerouac (sounding much like *Twilight Zone's* Rod Serling) reciting his observational piece, "The Subterraneans"; an excerpt from a routine by social critic and political satirist Mort Sahl, "The Future Lies Ahead"; a stand-up piece by frequent TV guest Jonathan Winters, "Football Game"; and Shelley Berman's "Department Store", a truly hilarious piece that's a reminder of the comic talent of these OG storyteller comedians.

Pianists are represented by Oscar Peterson ("Tenderly"), Bud Powell ("Like Someone in Love") and Art Tatum, whose staggering ability to insert as many notes and creative ideas as possible into a melody is showcased in "I'll Never Be the Same". Teddy Wilson is paired with Lester Young on "Taking a Chance on Love"; Wilson introduces the melody with sprightly Tatum-esque embellishments before Young enters at the halfway point, taking up the melody with mildly boppish riffs, his tenor smooth and cool. Count Basie and His Orchestra offer "New Basie Blues" and "Thou Swell" (with vocalist Joe Williams): it's pure Basie hard swing. And as the old commercial goes, "Wait! There's more!"—Coleman Hawkins ("Picasso"); Benny Carter ("Flamingo"); Roy Eldridge ("Dale's Wail"); Buddy Rich ("Can't We Be Friends?") and many others, including Charlie Parker, Lionel Hampton, and a supergroup of Dizzy Gillespie, Sonny Rollins and Sonny Stitt performing "On the Sunny Side of the Street" (from their *Sonny Side Up* album recorded in 1957).

This aptly named set, *The Sound of America*, leans heavily into songbook standards, which is a strength, considering the history of the label and the time period encompassed. It is an aural feast, a compilation that will be savored by listeners time and time again.

For more info visit store.ververecords.com. "Verve's 70th Anniversary" is at Central Park Summerstage Sep. 2 (featuring Samara Joy, Christian McBride, Sparklmami, Mei Semones & Friends "Play the Music of Getz/Gilberto" and others). See Calendar.

disparate, carefully delimited musical ecosystems. With 2024's *Miniature America* he began work on a third trilogy, *Boomtown* being the second installment. This new world has a larger population: Jon Irabagon (soprano, tenor), Caroline Davis (alto), Anna Webber (tenor, flute), Jacob Garchik and Kalia Vandever (trombones), Matt Mitchell (piano), Christopher Tordini and Hannah Marks (bass), plus Okazaki and Weiss. The dectet functions less as a big band than a mercurial mixture of small ensembles, wherein individual personalities feature prominently. The local residents seem less prone to grandiose statements than to brief, intimate exchanges with their immediate neighbors. Indeed, many of Okazaki's tunes sound like transcribed conversations with overlapping dialogue, something like a Robert Altman film. We can discern Okazaki's intentions in the morphing themes and intricate rhythmic schemes, yet in this third world, more so than the previous two, the author appears to grant its denizens tacit permission to bend (or even break) rules at whim, such that law and order constantly threaten it to collapse into outlaws and disorder. While this doesn't actually occur, the looming prospect is thrilling.

Weiss' *Unclassified Affections* is a quartet adventure with Okazaki, Peter Evans (trumpet) and Patricia

Brennan (vibraphone). His leadership style is similar to that of Dan Briggs, the original head of TV's *Mission: Impossible* spy squad—a man who favored brains and ingenuity over brawn and bravado. Listening to the record you might not even realize Weiss is heading the mission because, rather than drawing attention to himself, he draws on the diverse strengths of his crack team. Even his extended soliloquy on "Holotype" is a model of decorum and thematic unity, though if you listen closely, the suave shifting of 3-over-4 and 4-over-3 polyrhythms is quite impressive. His compositions are often structured by two- or three-part, radically syncopated counter-lines, each fiercely independent of the others. In the midst of such complexity, Weiss might introduce a basic 4/4 rock pattern with a backbeat, only in this context it won't sound so simple, even as it anchors and organizes the surrounding chaos. Evans—whooping, popping, yodeling, hocketing—is an incessant catalyst, taking his horn down paths less trodden. Okazaki, equally pliant and inventive, sometimes functions as surrogate bassist. Brennan's tolling bell tones, slow tremolos and quicksilver arpeggios generate the warmest waves of the session.

For more info visit pirecordings.com. Weiss and Okazaki are at *The Stone at The New School* Sep. 11 (with

Mitchell). Weiss is at *Smalls* Sep. 21. Okazaki is at *Close Up* Sep. 24 and "The Monkathon: Miles Okazaki plays *Thelonious Monk*" film screening is at *Roulette* Sep. 22. See Calendar.

JAZZ, SEEN

Photographs by Steven Sussman

EXHIBITION OPENING
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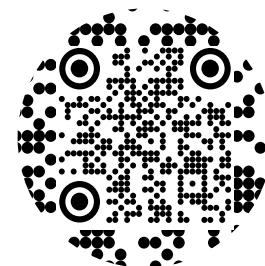
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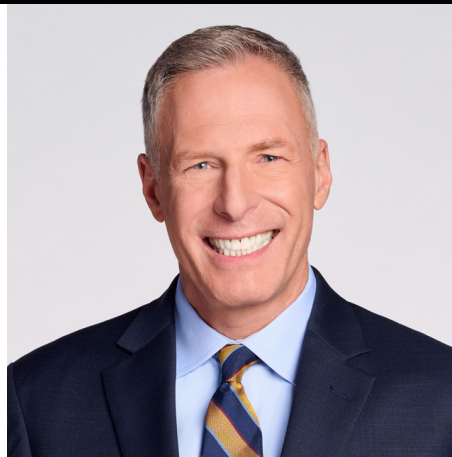
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NBC New York



HONORING

Senator Liz Krueger
Catherine Russell



FEATURING

Bill Charlap
Aaron Diehl
Arturo O'Farrill



(BEZAU BEATZ CONTINUED FROM PAGE 12)

Back to the hotel for a nightcap of **Wobble8's** metal-infused jazz, complete with double bass-drum pedal from drummer Valentin Schuster. Dan Peter Sundland's bizarre metal vocals must be heard to be believed, particularly when growling in harmony with Schuster. Due to the late hour and the extreme nature of the music, the crowd dwindled towards the end, but a dedicated posse stayed and danced throughout. Extensive cheering and an encore topped off what was a successful opening day for the festival.

An early morning, avant garde concert in the monastery saw late-night partygoers tottering bleary-eyed into the offerings of day two. Austrian-New Yorker vocalist **Luisa Muhr** stood before the altar, with cellist Elisabeth Coudoux and saxophonist Jonathan Reisin on each side. They performed a powerful spoken-word German poem with screeching operatic bursts, heavy on the vibrato, and earned a standing ovation. Heading into the afternoon, the hotel lobby was crammed for the heavy-duty **Philip Zoubek** trio, which over the last decade has evolved into one of the most delightfully disturbing and disorienting groups. Relentless and crushing—the crowd ate it up like chocolate. Saxophonist **Camila Nebbia's** The Hanged One sextet created an intense mystical space with gliding strings from cello and bass to reverberating electronics.

The high art was temporarily paused for a rail excursion into the countryside. It was a 20-minute ride to the next town over, and the party carriage and DJ were located at the very back of the train, so if Eurythmics, Daft Punk and Cher weren't your bag, you could still enjoy the pretty scenery in peace. A mobile drink service operated throughout: this was Austria, where the beer comes to *you*! Back at the train shed, drummer **Edward Perraud's** Sauvages Paradis was a strange, but enticing combo of flute, organ, guitar and drums. The songs built like epic rock or prog. Perraud was especially animated, with fast trills and galloping beats evoking a primal urge to at least bop along. Banshee-like distorted cries on flute further amplified the ensemble's ritualistic element.

An equally packed third day featured workshop performances from Luisa Muhr and an impressive show from **Jonathan Reisin's** trio. Next up, Detours—the virtuosic fusion trio of **Kalle Kalima** (guitar) with Leo Genovese (keyboards) and Christian Lillinger (drums). Kalima shredded up and down the fretboard, while Genovese's organ playing added a tripped-out, psychedelic '70s twist to the overall frenzy. Lillinger appeared right at home amongst the speedy chaos, effortlessly adding his own stylized rhythms. Another trio in the form of **Shelley Hirsch** (voice) with Christian Weber (bass) and Vogel (drums) also proved memorable. Hirsch was a true show-stealer, though, utilizing phenomenal wit in her lyrics that flowed like streams of consciousness. The band invited Vogel's son Viktor on stage to yodel with her. In a bright yellow dirndl (traditional Austrian dress), he led the crowd in the most heartwarming call-and-response. If jazz yodeling has gone out of style and favor, it's back now!

The final live act was **Gabriel Zucker** (piano, synth, vocals) with Attila Gyárfás (drums), which featured confessional stories told via Zucker's unique tenor voice. It was a maximalist avant-indie affair, and a strong, emotional finish to a massive weekend. One last coda appeared in the form of **Vera Morais Eupnea**, a quintet of vocals, flute and piccolo. Bewitching, complex harmonies of scarily accurate pitch made for a beautiful, satisfying *finis*.

Even after the final notes had been played, the magic and creativity of the festival continued to smolder, as some artists stuck around to make use of Vogel's onsite studio. This year it was Kalima's Detours, which will see its debut album eventually released on Vogel's Boomslang.

For more info visit bezaubeatz.at

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

remaining artistically independent." All of the label's albums are available for download and streaming. Still, as Chung notes, "physical formats remain preferred for the quality of the listening experience. A great deal of care is put into each album and the physical edition (LP and CD) allows that to be fully experienced through sequencing, artwork, design and presentation." Three or four singles are released from each production, leading up to the release of the full album.

"Every Red Hook project is on a per album basis," reports Chung. "I believe that collaborations should continue because both parties are genuinely inspired to continue working together. When a partnership feels meaningful and the artist and the label believe there is more to explore, we continue that relationship." Making albums is a very demanding process, Chung further explains: "Pre-production alone can take a year or more, as we work with musicians to shape the artistic direction. Editing, and when appropriate, overdubbing often requires 50 to 100 hours of listening and musical decision-making before the final form begins to emerge. Then there's mixing and mastering, a significant portion of what makes an album happens long after the musicians leave the studio."

Brooklyn-based composer-electronic musician BlankFor.ms, who has been part of two Red Hook releases with pianist Jason Moran and drummer Marcus Gilmore, explains how for years he and Moran had been thinking about a project featuring electronic musicians and improvisers, but it needed a proper context. So when Chung contacted BlankFor.ms with a similar idea, "it became clear that this might be a great home for that project." He was interested, he says, since "Red Hook's philosophy is entirely different from other labels. My other albums have been with electronic music labels, where they often accept a completed work with minor notes if any. Being present and having a voice in the entire process is central to Sun's conception. We don't always tend towards the same solutions to some problems. But more often than not we all find different aspects to focus on, and the end result is better for it."

Adds Harlem-based pianist-educator Moran: "Sun is a very supportive ear in the studio. His attention to the fidelity is part of the label's success. The sounds he captures from the piano are uniquely intimate and special. Our sessions are tranquil and nonjudgmental—literally finding a sound while the tape is rolling." Still, Moran, who was BlankFor.ms' teacher at NEC, stresses that the sessions were primarily BlankFor.ms'. "I greatly enjoyed being a passenger on the ride, even though it [may] feel like the piano is primarily driving the conversation."

Peace Anthems, the imprint's most recent release, is both a departure and a continuation. Given the quantity of unreleased music left over from previous albums, the idea of creating a compilation seemed entirely logical. "Given the terrible conflicts taking place around the world, it felt like the project could become more than a compilation," notes Chung. "I invited additional musicians to participate in an album dedicated to the idea of peace." The artists contributed their music pro bono, and 100% of profits from its sales, along with additional Bandcamp donations, goes to the International Red Cross.

"I actually see this album as a natural extension of the label's philosophy," adds Chung. "Red Hook has always been about collaboration, listening, community and making great albums. This project brings those same values together while allowing the music to support a broader humanitarian purpose."

For more info visit redhookrecords.com. The Red Hook 5th Anniversary concerts are at Roulette Sep. 18-19 (featuring Wadada Leo Smith, Andrew Cyrille, Qasim Naqvi, Amina Claudine Myers, Jason Moran, BlankFor.ms, Marcus Gilmore, Caroline Davis and Grey McMurray). See Calendar.



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OCTOBER 2-3

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WITH SPECIAL GUEST CYNDI LAUPER

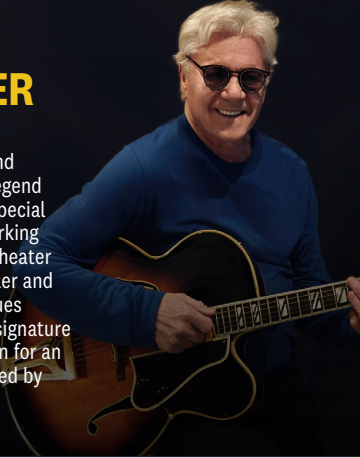
Two-time Grammy Award-winning vocalist Catherine Russell marks her 70th birthday with a joyful celebration honoring the music, the mentors, and the moments that have shaped her remarkable career.



OCTOBER 9-10

STEVE MILLER

Rock & Roll Hall of Fame and Songwriters Hall of Fame legend Steve Miller returns for a special milestone performance marking his 10th year on the Rose Theater stage. A masterful storyteller and bandleader in the Texas blues tradition, Miller brings his signature sound to the hall once again for an unforgettable evening, joined by special guests.



JAZZ AT LINCOLN CENTER

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super-group was Michael, who, through native technique and electronics, coaxed ethereal sounds from his guitars, even to the point of emulating horns. A highlight was a piano trio performance (Diehl, Brewer, Hutchinson) of “Fran Dance” in which this core rhythm section began with a balladic opening tempo, rising with intensity, arcing to a climax and then bringing the instrumental story to a gentle, whispering conclusion. Hutchinson’s big spotlight turn came in a wall of percussive sound on “Black Comedy”.

A very different experience came in Kaufmann Hall with the twosome of **Aaron Diehl** (piano) and **John**

Patitucci (bass). The latter’s work in the Akoustic and Elektric Bands of Chick Corea combined easily with his acoustic bass work to channel Miles’ influence. But the chamber jazz focus was right up Diehl’s street of excellence in melodicism and harmonic complexity. Opener, “The Villager” was sheer meditation, the flavor of which carried through into Wayne Shorter’s “Dance Cadaverous”. But it was Duke Ellington’s masterwork, “Reflections in D”, in Diehl’s hands, that grabbed the audience, collective breath held—you could hear a pin drop. Patitucci entered the spotlight for a solo closer on “Dr. Jackle” (composed by Jackie McLean and recorded by Miles on several occasions). The program of ten tunes ended with a surprise guest, **Melissa Aldana**, who demonstrated her fine tenor chops on a lively, boppish rendition of Chick Corea’s “Tones for Joan’s Bones”.

Back in the Buitenhuis Hall, breakout vocalist-composer **Kate Kortum**, 2025 winner of the Sarah Vaughan International Jazz Vocal Competition, held the stage with Diehl’s trio of Peter Washington (bass) and Aaron Kimmel (drums). Kortum has created quite a splash in the jazz world, just releasing her debut album, *Good Woman*. This concert marked her first NYC small group appearance, and it was a hat tip to Miles’ work with songbook standards. The vocalist swings, scats, and, with a trace of her Texas accent, gets into the core of lyrics, with excellent storytelling ability on numbers such as “Love Me or Leave Me”, “Surrey With the Fringe on Top” and “Everything I’ve Got Belongs to You”. A few of her own compositions proved pleasant and revealed compositional promise. A novelty number, Kate Aaron’s “He May Be Your Dog”, was sheer fun. As if we didn’t know already, Kortum is one to watch in the vocal jazz universe.

Another departure from centrist jazz came in Kaufman Hall in a concert that celebrated both Miles’ and Coltrane’s 2026 centennials. Here, NEA Jazz Master and eight-time GRAMMY-winning trumpeter, composer and creative polymath **Terence Blanchard** joined forces with tenor saxophonist **Ravi Coltrane** (son of John) for a nine-tune workout of largely jazz fusion, drawn from the trumpeter’s groove-focused electric ensemble, The E-Collective: Charles Altura (guitar), Tom Oren (piano, synthesizers), David “DJ” Ginyard Jr. (bass) and Jaylen Petinaud (drums). With Blanchard leading, the mighty abilities of Oren easily transcended the artistry of the others—no mean feat. Ravi Coltrane was somewhat surprisingly low key, but interpretations of “On Green Dolphin Street”, “Some Day My Prince Will Come”, “Teo” and “Blue in Green” stood up in the hands of a creative ensemble that aimed to play, have fun and entertain.

In the much-anticipated Jazz in July closing night in the big hall, a deity was in the house: NEA Jazz Master **Ron Carter**, who possesses credits too numerous to mention, including his mid-to-late ’60s work in Miles’ Second Great Quintet. More than 2,500 sessions have made him the most recorded bassist in music history. With his quartet Foursight—Jimmy Greene (tenor), Renee Rosnes (piano) and Payton Crossley (drums)—synchronicity flowed through a set in which these masters easily dispatched “Mr. Bow Tie”, “Flamenco Sketches” and “Seven Steps to Heaven”. A Carter/Rosnes duet on “My Funny Valentine” was a mind-meld of sublimity, but the bassist’s solo on “You Are My Sunshine” was transporting. In what became transcendent, deep meditation, Carter was truly one with his instrument. What a way to end a remarkable, extended 92NY Jazz in July festival.

For more info visit 92ny.org/culture-arts/concerts/jazz-in-july

(BUDAPEST CONTINUED FROM PAGE 12)

opened, lighter and funkier in tone, fronted by the alto saxophonist **Viktor Tóth**. The young guitarist Péter Cseh had already impressed during the 2025 edition,

and he provided a soothing foil to the leader’s serpentine soulfulness.

Across the Danube, at the Fonó house of traditional folk dance and ethnographic musics, the long-established Italian group **Quintetto Atlantico** played a substantial set. Although they had not convened for nearly two decades, a lively freshness emanated from their marriage of jazz and folksy melodies. **Enzo Favata** (soprano, bass clarinet, flute) is the leader, with Daniele di Bonaventura (bandoneon) and Marcello Peghin (10-string guitar), leaving bassist Salvatore Maltana and drummer U.T. Gandhi (who died a month later) to solidify the spread. The membership is drawn from Corsica, Sardinia and the Italian north. Light colors and faint shade blended weaving bandoneon and reverbed, rippling clarinet lines, with the guitarist unfortunately placed too high in the mix. Favata’s bass clarinet, conversely, took some incredibly low-note dives, down into didgeridoo-land.

The festival’s South Korean guests provided diverse styles and approaches. The moderately adventurous singer **Youn Sun Nah** and wild Serbian keyboardist Bojan Z (here restraining himself, solely on acoustic piano) appeared at the slick and intimate Korean Cultural Centre. Bojan romped through “Libertango”—Astor Piazzolla’s classic 1974 tango (transformed by Grace Jones in 1981)—after which the vocalist got somewhat carried away with some very shrill scattling. She could also pull her voice down into substantial deepness, mostly singing in English, as Bojan unveiled a light touch, as well as acting and delicately elaborating as if a mini-orchestra at the keys. The set included a brisk sweep of Hoagy Carmichael’s “Baltimore Oriole”, the pianist pushing an electric button to trigger some basic living room beats, then scooting off. Nah toyed with a small music box (with manually-scrolled trigger-roll), singing “Lilac Wine”, then, in an unusual move, performed “White Rabbit” (written by Grace Slick in 1965, pre-Jefferson Airplane) in cabaret style.

The **Near East Quartet** performed on the Rákóczi Tér stage, which was nowhere near as well-located as the church site. Their early evening set wasn’t ideal for their near-ambient, mood-shaping approach, but the pieces transcended their circumstances. The group’s elements—saxophone, bass clarinet, guitar, piano and drums—were augmented by Yulhee Kim’s soft vocal stylings in a more traditional folk ritual vein, with sparingly-caressed gong in hand, carefully restrained. Slowly and purposefully gyrating, Sungjae Son’s Coltrane-like tenor was melodic yet tough. Abstract drums crafted a cumulative *taiko* frisson.

As a complete contrast, to close out the festival, the **One Mind Trio** played a pair of late sets at Jedermann, one of the city’s finest jazz haunts. The aptly-named Suzy Song steered on piano, buoyed by Jonghyun Kim (fulsome bass) and Hayeon Song (deep-timbre drums), adopting a very American style, almost completely shorn of South Korean content. The songbook set included numbers by Cedar Walton and Thelonious Monk, but also several of her original compositions, such as “Loiter”. Solos were strong across the full trio, extroverted and boldly delineated, swinging straight ahead. Their second set picked out Charlie Parker’s “Confirmation”, not usually heard as a piano trio, which was delivered as a confident stroll and perhaps served as a microcosm of this year’s edition of JazzFest Budapest.

Although shorn of its grander guise, the festival survived via its strategic recalibration, assuming a more modest character, and becoming a very different, though no less successful, event—one that still allowed sonic intimacy, varied styles from different lands and a wily twisting of on-the-run circumstances by artistic director Attila Kleb. As fate would have it, the full JazzFest Budapest, as originally planned, would have been eventually derailed by the intense heat wave that hit the city right at its start.

For more info visit jazzfestbudapest.hu

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(LEST WE FORGET CONTINUED FROM PAGE 10)

percussionist Don Alias), which recorded two albums and led off festivals in front of Jimi Hendrix and Elton John. “Jeremy was a work,” says Perla. “He was straight ahead and always played his ass off!” According to Perla, Hendrix heard their album *Energy*—recorded in 1970 with Eddie Kramer at Hendrix’ Electric Lady Studios—and wanted to jam with them once he returned from London; alas, that never came to be, as Hendrix passed away in September of that year.

Steig spent some time in Europe, concentrating on free jazz. However, his album *Firefly* (CTI, 1977) was viewed by fans there as a corporate-produced cop-out. “They thought I had sold out,” Steig said in an interview with this publication in 2004. His popularity then began to fade. “That was the start of the gigs not happening much anymore,” he continued. Pyle, who worked at Tower Records in NYC’s West Village, remembers, “Jeremy said he would market a new album as ‘the new one by the half-dead flutist,’ so more people would buy it. I always dug his dry sense of humor.” Steig would press on, continuing his fruitful collaborations with Gomez, particularly in a series of duets, from the live *Outlaws* (Enja, 1976), *Music For Flute & Double-Bass* (CMP, 1978) and *Rain Forest* (CMP, 1980), to *Lend Me Your Ears* (CMP, 1978) with Gomez and drummer Joe Chambers.

Another accident, however, curbed the flutist: in 1982, Steig was bicycling when he was hit by a car, which ran a red light, and subsequently suffered a broken neck. He was sidelined for six months and disappeared from the scene, working privately on his “flute band” projects, where he overdubbed a variety of flute parts. Steig re-emerged as a leader in 1992 on *Jigsaw* (Triloka). His productivity, though, hid his own instabilities, including the shock of 9/11. He appeared on two albums led by Gomez in 2002 and 2003, but it wasn’t until he married his wife Asako in 2003 that Steig’s life seemed to stabilize, including one fine album, *Improvised* (Steig Music, 2004), which paired his flute with guitarist Vic Juris.

Steig would perform regularly in the early aughts at the West Village Cornelia Street Café—with bassists Gomez, Cameron Brown and others. He would spend his last half-dozen years in relative anonymity, after moving with his wife to Yokohama, where he created art, wrote his musings, composed music for short animated films, and performed the occasional concert. Steig passed away due to cancer on April 13, 2016, even though news of his death was not widely circulated until almost two months after the fact.

The flutist Robert Dick, who has appeared at five of Pyle’s Howling for Jeremy Steig Solo Flute Festivals, affirms, “I play in the Howling to honor Jeremy’s inner child. I dig the wildness and freedom in his playing. He didn’t self-edit.” In an uncanny irony, Steig’s 1970 recording of “Howlin’ for Judy” (originally released on his *Legwork*, and from which the Howling Festival gets its name) was prominently sampled by the Beastie Boys on their 1994 hit “Sure Shot”. Steig noted that he made more money from its residuals than he made throughout his entire career.

For more info visit jeremysteig.info. The annual Howling for Jeremy Steig Solo Flute Festival/Jeremy Steig birthday tribute is at 6BC Botanical Garden Sep. 20 (presented by Cheryl Pyle’s Beyond Flute Group and featuring Pyle, Samantha Kochis, Sylvain Leroux, Ras Moshe Burnett, Chip Shelton and others). See Calendar.

Recommended Listening:

- Jeremy Steig—*Flute Fever* (Columbia, 1963)
- Jeremy Steig—*Wayfaring Stranger* (Blue Note, 1970)
- Jeremy Steig—*Legwork* (Solid State, 1970)
- Jeremy Steig/Eddie Gomez—*Outlaws* (Enja, 1976)
- Jeremy Steig, Eddie Gomez, Joe Chambers—*Lend Me Your Ears* (CMP, 1978)
- Jeremy Steig Quartet—*Flute on the Edge* (Steig Music, 2005)

(INTERVIEW CONTINUED FROM PAGE 6)

NYCJR: I should mention that you also dance while you play, and you did *Dancing with the Stars* in Sweden. How did you do on the show?

CARLING: It was mostly celebrities on that show. But one year it was raining all day, every day, and nobody went out the whole summer. And I had a gig in Stockholm’s Central Park. And suddenly, when my show started the sun came out, the doors opened and the whole city saw me. The next year I did an even bigger show with my New Orleans group, playing songs like “Bourbon Street Parade”. And that’s when they called me and said I should be on *Dancing with the Stars*. I had to learn different styles—this was ballroom dancing, and I tap dance and do the Lindy Hop. Ballroom dancing is much more stiff, totally different. The competition was difficult, but I made it to third place.

NYCJR: I know you played both with the WDR Big Band in Germany and also with the Count Basie Orchestra, under Scotty Barnhart.

CARLING: That was fantastic. I played with the Basie Orchestra in London, and then two shows in Sweden, where it was winter, snowing and freezing. Then we went to Germany and everywhere. The audiences, they just love the Basie band so much. There was a lot of pride from the Europeans that I was one of them and in that band. And the musicians in that band are SO good. It was the time of my life, and a once-in-a-lifetime experience.

NYCJR: In 2018 you relocated to California. What led to that?

CARLING: Two things. I was invited to do a tour with Postmodern Jukebox [a rotating musical collective that plays contemporary music in the style of the ’20s] in America, and that was really a dream that I wanted to do. They play in every city, and I wanted to see every city. And I also wanted to be a part of the Postmodern Jukebox world, and work with them in Europe. My husband found a job in America, in San Francisco, and so we moved there.

NYCJR: And then came COVID-19.

CARLING: I was in California, and we couldn’t travel. We couldn’t even leave the house. So, I started a jazz band with my neighbors, and we started to livestream. It was the best thing, working with young musicians from all over the world. We started with “Tin Roof Blues”, by the New Orleans Rhythm Kings, and we explored the Louis Armstrong Hot Fives and the music of Fletcher Henderson, on to Kansas City with Bennie Moten, and then Chicago jazz.

NYCJR: Do you like the caliber of the jazz musicians you find in America?

CARLING: Very, very good. In Europe we fell in love with jazz through records, and we see it as like the classical music of the 20th century. It’s more free in America. You can mix and match as you like.

NYCJR: And what do you have coming up?

CARLING: I’m doing a Louis Armstrong record, a tribute with the big band, strings and guests, and all of Satchmo’s highlights, from “Cornet Chop Suey” to “La Vie En Rose” and beyond. And then a tour. In September I play at The Loft at City Winery in New York and Boston’s City Winery. I will also play Keystone Korner in Baltimore, and Centenary University in Hackettstown, NJ [on Aug. 30, Carling also plays the Nyack Jazz Festival in Nyack, NY].

NYCJR: I was wondering if you’ve ever played NYC’s Gotham Jazz Festival, which is all about ’20s and ’30s jazz music. It just seems made for you.

CARLING: Oh, it’s definitely made for me! I haven’t been yet, but one day. I was invited, but right then I couldn’t go because of my visa status. My residency in NYC has always been Birdland, the jazz club that’s my favorite place to play.

NYCJR: Watching you, I’m reminded that Louis Armstrong and Count Basie were great musicians, but they were also entertainers.

CARLING: When people go out on a Friday or Saturday night, it’s a special time and the energy has to be there. But if they go out on a Monday, it’s different. You can slow it down, play these songs and talk about the music. If it’s a Friday night, though, you have to give blood, sweat and tears!

For more info visit gunhildcarling.net. Carling is at The Loft at City Winery Sep. 18. She is also at Sellersville Theater (Sellersville, PA) Sep. 10 and Centenary Stage Company (Hackettstown, NJ) Sep. 12. See Calendar and 100 Miles Out.

Recommended Listening:

- Gunhild Carling Band—*I Lost My Heart in Dixieland* (Phontastic, 1984)
- Gunhild Carling and Her Swing Band—*That’s My Desire* (Heptown, 2002)
- Carling Family—*Hot Jazz* (Heptown, 2008)
- Gunhild Carling & Carling Big Band—*Variete* (Carling, 2012-13)
- Gunhild Carling—*Good Evening Cats!* (Jazz Art, 2022)
- Gunhild Carling—*Jazz is My Lifestyle* (Jazz Art, 2024)



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Tuesday, September 1

- Amblur Trio with Brad Shepik, Ben Monder, Diego Voglino; Jam Session Bar Bayeux 8, 9:30 pm
- COWS with Ely Perlman, Yoni Ben Ari, Salim Charvet, Chris Napoleon Bar Lunático 9, 10:30 pm \$10
- Tamar Korn Kornucopia Barbès 7 pm \$20
- ★ “Dancing with Duke—The Music of Duke Ellington”: Greg Osby with Eric Harland, Ethan Iverson, Lonnie Plaxico Birdland 7, 9:30 pm \$45-55
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- BTTRFLY with Eric “Benny” Bloom, Dominic Lalli, Adam Deitch, Borahm Lee, Hunter Roberts Blue Note 8, 10:30 pm \$30-45
- Organ Grooves Cellar Dog 7, 8:30 pm \$5
- Carlos Henriquez Dizzy’s Club 7, 9 pm \$30-65
- Hector Martignon Trio with John Benítez, Pablo Bencid; Sonido Costeño The Django 7, 8:45, 10:15, 11:30 pm \$35
- ★ James Paul Nadien, Francesca Naibo, Tony Orzano; Giacomo Meregá, Harvey Valdes, Joe Hertenstein; Jonathan Haffner, Kellen Mills, James Paul Nadien Downtown Music Gallery 6:30, 7:30, 8:30 pm
- ★ Summer Camargo Five Spot Jazz 8 pm \$20
- ★ James Austin Jr; Dan Nimmer Trio with David Wong, Aaron Kimmel; Yago Vazquez Jam Session Jazzcultural 2, 3, 7, 9, 10 pm \$40
- Zack Shubert Trio with Jayla Chee, Ari Hoenig; Toru Dodo Trio with Yasushi Nakamura, Keita Ogawa Mezzrow 6, 7:30, 9, 10:30 pm \$40
- Andrea Veneziani; Kenny Wessel; Alyssa Chetrick New York Jazz Workshop 6, 7, 8 pm \$35
- Chiara Izzi Quartet One Flight Up 7, 8:30 pm \$20-30
- ★ 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
- Paul Austerlitz Band Shrine 8 pm
- Rule of Five; Rachel Bronstein Quartet; Myles Lino Quintet Silvana 7, 8, 10 pm
- Peter Watrous Quintet; Nate Jones Septet; Kyle Colina Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ John Patitucci Trio with Chris Potter, Brian Blade Village Vanguard 8, 10 pm \$45
- Hjordys with Marcus Moore, Maco Dacanay, Humberto Olivieri, Carl Hennings, Hiroyuki Matsuura Zinc Bar 7, 8:30 pm \$35

Wednesday, September 2

- ★ Dabin Ryu Trio with Walter Stinson, Jimmy Macbride Bar Bayeux 8, 9:30 pm
- Yacouba Sissoko SIYA Bar Lunático 9, 10:30 pm \$10
- Andy Statman Trio with Jim Whitney, Larry Eagle Barbès 8 pm \$20
- ★ “Dancing with Duke—The Music of Duke Ellington”: Greg Osby with Eric Harland, Ethan Iverson, Lonnie Plaxico Birdland 7, 9:30 pm \$45-55
- ★ David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola with Pasquale Grasso, Gary Mazzaroppi, Alex Raderman + Jimmy Bruno Birdland Theater 5:30, 8:30 pm \$35-45
- BTTRFLY with Eric “Benny” Bloom, Dominic Lalli, Adam Deitch, Borahm Lee, Hunter Roberts Blue Note 8, 10:30 pm \$30-45

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- Noriko Ueda Trio Cellar Dog 7, 8:30 pm \$5
- ★ “Verve’s 70th Anniversary”: Sparkmami; Mei Semones “Plays Getz/Gilberto” with aro!i, Liana Flores, John Roseboro; Samara Joy/Christian McBride Central Park Summerstage, Rumsey Playfield 7 pm
- ★ Alfredo Colón with Ryan Easter, Jonathan Paik, Steve Williams, Connor Parks; Eden Girma with Micah Thomas Close Up 7:30, 9, 10:30 pm \$20
- Wayne Tucker The Club Room 7:30, 9 pm \$25
- Mitch Marcus, Julian Smith, Hamir Atwal Dada Bar 9 pm \$10-75
- Pucci Amanda Jhones with Bobby Sanabria Dante Park 12 pm
- Yoko Miwa Trio with Will Slater, Scott Goulding + Mikayla Shirley Dizzy’s Club 7, 9 pm \$30-65
- Third Reprise; Oz Noy Trio The Django 7, 8:45, 10:15, 11:30 pm \$35
- Andy Bianco Five Spot Jazz 8 pm \$20
- ★ John Webber Jam Session; Mike LeDonne Groover Quartet with Eric Alexander, Peter Bernstein, Joe Farnsworth Jazzcultural 2, 7, 9 pm \$40
- Martha Kato Trio; Raphael Silverman Trio with Peter Washington, Rodney Green Mezzrow 6, 7:30, 9, 10:30 pm \$40
- Michelle Walker; David Scott; Patience Higgins, Marc Mommaas, Melissa Walker New York Jazz Workshop 6, 7, 8 pm \$35
- ★ Ralph Lalama Organ Trio One Flight Up 7, 8:30 pm \$20-30
- Melissa Hamilton with Lee Tomboulain, Boots Maleson, Lou Grassi + Daryl Sherman Pangea 7 pm \$25
- “Films from the Bob Dylan Center”: Bill Frisell Paris Theater 7 pm \$17
- Claudia Acuña with Manu Koch, Carlos Henderson, Yayo Serka The Pocket 7, 9 pm \$25-40
- Owen Chen Eternal Wind Quintet Red Pavilion 7 pm \$15-70
- Bill Dobrow The Roxy Lounge at Roxy Hotel 7:30, 9 pm
- Sofia Laifi; Donny Sakulprasertying Trio with Daniel Zawel, Ryan Barski Silvana 7, 9 pm
- David Penn Creative Tone with Raquel Lozano, Fareed Mahluhi, Joel Stewart, Tracy Williams; Carlos Abadie Smalls 6, 7:30, 9, 10:30 pm \$40
- ★ George Cables Quartet with Craig Handy, Essiet Okon Essiet, Jerome Jennings + Sarah Elizabeth Charles Smoke 6:30, 8:30 pm \$25-55
- Russ Nolan Quartet Sour Mouse 8 pm
- ★ Erik Friedlander Chimera with Satoshi Takeishi, Shoko Nagai, Marty Ehrlich The Stone at The New School 8:30 pm \$20
- ★ John Patitucci Trio with Chris Potter, Brian Blade Village Vanguard 8, 10 pm \$45
- Hamish Smith Quartet Zinc Bar 7, 8:30 pm \$35

Thursday, September 3

- ★ Marta Sanchez with Adam Kolker, Jeremy Stratton, George Schuller Bar Bayeux 8, 9:30 pm
- Maryam Turkey Bar Lunático 9, 10:30 pm \$10
- Leo Sidran with John Sneider, Danny Fox, Rob Jost, Moses Patrou Barbès 8 pm \$20
- ★ “Dancing with Duke—The Music of Duke Ellington”: Greg Osby with Eric Harland, Ethan Iverson, Lonnie Plaxico Birdland 7, 9:30 pm \$45-55
- High Society New Orleans Jazz Band with Conal Fowkes, Simon Wetenhall, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn Birdland Theater 5:30, 8:30 pm \$35-45
- Ghost Note with Robert “Sput” Searight Blue Note 8, 10:30 pm \$25-35
- Asian American Arts Alliance presents Ashni; Grace Kelly Bryant Park 7, 8 pm
- James Austin Quartet Cellar Dog 7, 8:30 pm \$5
- Sean Wayland with Mar Villaseca, Alexandra James, Arath Corral, Nick Llerandi, Oliver Unger, Raghav Mehrotra; Noam Borns with Joe Melnicove, Martin Nevin, Kayvon Gordon Close Up 7:30, 9, 10:30 pm \$20-25
- Madeline Dalton The Club Room 7:30, 9 pm \$25
- Noël Simoné Whippler Corner Lounge Bistro 7 pm
- Charlie Steiner Quartet with Andres Malagon, Max Boiko, Phil Ambuel Dada Bar 8 pm \$10-75
- Ronnie Foster Trio Dizzy’s Club 7, 9 pm \$30-60
- Darnell White Trio; COWS with Ely Perlman, Salim Charvet, Yoni Ben Ari, Chris Napoleon The Django 7, 8:45, 10:15, 11:30 pm \$35
- Kyoko Oyobe Five Spot Jazz 8 pm \$20
- Willem Delisfort solo The Jazz Club at Aman New York 6:30 pm
- ★ Steve Nelson Jam Session; Russell Hall Sextet with Robert Vega, Mike Troy, Leo Larratt, Esteban Castro, Matt Lee Jazzcultural 2, 7, 9 pm \$40
- ★ Harvie S Trio with Miki Hayama, Matt Wilson; Michael Eckroth Trio with Raul Reyes, Allan Mednard Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★ Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs Band Mount Morris Ascension Presbyterian Church 7 pm \$25
- ★ Charlie Apicella + Daniel Carter; Vito Lesczak; Ole Mathisen New York Jazz Workshop 6, 7, 8 pm \$35
- Steve Einerson Trio One Flight Up 7, 8:30 pm \$20-30
- Sounds of April & Randall with April May Webb, Randall Haywood The Pocket 7, 9 pm \$25-35
- Miriam Elhajli, Savannah Harris, Malik Abdul-Rahmaan Public Records 7 pm \$30
- Seoyeon Im Swing Quartet Red Pavilion 7 pm \$15-70
- Jon Regen Quartet The Roxy Lounge at Roxy Hotel 7:30, 9 pm
- Stefano Doglioni Quartet The Rum House 9:30 pm
- Juilliard Jazz Ensemble Saint Peter’s Church 12:30 pm
- Secret Handshake; Rule of Five Shrine 8, 10 pm
- Fábio Gouvêa Quintet with John Ellis, Helio Alves, Gili Lopes, Alex Kautz; Alex Goodman Quartet with Chris Cheek, Ben Street, Adam Arruda; Ben Barnett Jam Session Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ George Cables Quartet with Craig Handy, Essiet Okon Essiet, Jerome Jennings + Sarah Elizabeth Charles Smoke 6:30, 8:30 pm \$25-45
- ★ Erik Friedlander Topaz with Andy Laster, Timothy Newman, Stomu Takeishi The Stone at The New School 8:30 pm \$20
- ★ John Patitucci Trio with Chris Potter, Brian Blade Village Vanguard 8, 10 pm \$45
- Axel Tosca Trio + Xiomara Laugart Zinc Bar 8, 9:30 pm \$35

Friday, September 4

- Eric Person Albert’s Bar 3 pm
- Ludovica Burtone Bar Bayeux 8, 9:30 pm
- ★ Greg Lewis Organ Monk Trio Bar Lunático 9, 10:30 pm \$10
- ★ Birdland Big Band; “Dancing with Duke—The Music of Duke Ellington”: Greg Osby with Eric Harland, Ethan Iverson, Lonnie Plaxico Birdland 5:30, 8:30, 10:30 pm \$35-55
- Steve Smith Vital Information with Manuel Valera, Janek Gwizdala Birdland Theater 7, 9:30 pm \$35-45
- Ghost Note with Robert “Sput” Searight Blue Note 8, 10:30 pm \$25-35
- New Breed Brass Band with Jenard Andrews; Aberdeen with Allison Philips, Olivia Hughart, Jared Yee, Mackenzie McCarthy, Brian Plautz, Stephen Chen, Jacob Melsha, Jasim Perales, Shubh Saran, Ronnie Lanzlotta, Ross Pedersen; Brass Queens Bryant Park 7 pm
- Swing Collective; Nick Green Quartet Cellar Dog 7, 8:30, 11:30 pm \$10
- Morgan Guerin with Cecil Alexander, Kyle Miles, Buz Donald Close Up 8, 10 pm \$35
- David Zheng The Club Room 7:30, 9 pm \$25
- Alex Madeline Culture Lab LIC 8 pm

- Ann Hampton Callaway with John DiMartino, Martin Wind, Tim Horner Dizzy’s Club 7, 9 pm \$30-65
- David Hazeltine Quartet with Jon Boutellier, Paul Gill, Aleksí Heinola; Ron Jackson Quartet The Django 7:30, 9:15, 11 pm, 12:15 am \$35
- Deanna Kirk Five Spot Jazz 8 pm \$20
- Panas Athanatos Jam Session; Myron Walden Quartet with Theo Hill, Mark Lewandowski, Jay Sawyer; Willem Delisfort Sextet with Tahira Clayton, David Neves, Stantawn Kendrick, Ahmed McLemore, Mike Piolet Jazzcultural 2, 7, 9, 10:30 pm \$40
- JAJN Quartet with Jerry Wilkie, Nick Salomone, Shawn Berman, Joe Malone Kato Sake Works 7 pm
- Julian Shore Trio with Martin Nevin, Allan Mednard; Billy Drummond Trio; Jill McCarron solo Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★ Harlem Jazz Boxx presents Marty Ehrlich with Rod Williams, Sean Conly, Reggie Nicholson Mount Morris Ascension Presbyterian Church 7 pm \$25
- ★ Mike DiRubbo with Caili O’Doherty, Ugonna Okegwo, Adam Arruda; Matt Snow Jam Session One Flight Up 7, 8:30, 10 pm \$20-30
- “Dia Do Brasil”: NY Choro Quartet with Vitor Gonçalves, Eduardo Belo, Dennis Bulhões The Pocket 7, 9 pm \$20-35
- Booker Stardrum/Evan Shornstein + Alfredo Colón Trio Public Records 7 pm \$25
- Red Pavilion Jazz Band; Owen Chen Eternal Wind Music Red Pavilion 7, 9:20 pm \$15-70
- Blüe Crüe Shrine 8 pm
- Gabriel Nieves Quartet Silvana 7 pm
- Will Vinson Quintet with Philip Dizack, Glenn Zaleski, Matt Penman, Obed Calvaire; Chris McCarthy Sextet with Vanisha Gould, Noah Halpern, Eden Bareket, Sam Minaie, Steven Crammer Smalls 6, 7:30, 9, 10:30 pm \$40
- ★ George Cables Quartet with Craig Handy, Essiet Okon Essiet, Jerome Jennings + Sarah Elizabeth Charles Smoke 6:30, 8:30 pm \$25-55
- ★ Erik Friedlander Awakenings with Myk Freedman, Nava Dunkelman, Kevin Norton The Stone at The New School 8:30 pm \$20
- ★ John Patitucci Trio with Chris Potter, Brian Blade Village Vanguard 8, 10 pm \$45
- HVLt with Wes Montego, Logan Butler, Wilfie Williams, Butler Knowles, Michael Shekwoaga Ode Zinc Bar 7, 8:30 pm \$40

Saturday, September 5

- Mathias Jensen Bar Bayeux 8, 9:30 pm
- Alvaro Benavides Group Bar Lunático 9, 10:30 pm \$10
- Daddy Rabbit presents Misha Piatigorsky, Hilary Kole, Hamish Smith Berimbau Brazilian Table 7:30 pm \$80-130
- Bill Saxton Harlem Allstars Bill’s Place 7, 9:30 pm \$38
- ★ Gabrielle Stravelli Trio with Art Hirahara, Pat O’Leary + Tim Armacost; “Dancing with Duke—The Music of Duke Ellington”: Greg Osby with Eric Harland, Ethan Iverson, Lonnie Plaxico Birdland 5:30, 8:30, 10:30 pm \$35-55
- Steve Smith Vital Information with Manuel Valera, Janek Gwizdala Birdland Theater 7, 9:30 pm \$35-45
- Abraham Burton Quartet; Tad Shull Quartet Cellar Dog 7, 8:30, 11:30 pm \$10
- ★ Arts for Art presents InGardens Festival: Whit Dickey/Rob Brown; Marty Ehrlich Exaltation with John Hébert, Nasheet Waits; Michael Wimberly, Baba Don Eaton, Juan Pablo Carletti Children’s Magical Garden de Carmen Rubio 2, 3, 4 pm
- Morgan Guerin with Mike King, Kyle Miles, Buz Donald; Tyler Bullock Close Up 8, 10, 11:30 pm \$25-35
- N’Kenge The Club Room 7:30, 9 pm \$25
- Ann Hampton Callaway with John DiMartino, Martin Wind, Tim Horner Dizzy’s Club 7, 9 pm \$30-70
- Bill Dobrow Quintet with Michael Blake, David Sneider, Ed Cherry, Paul Gill; Alex Minasian Quartet with Eric Alexander, Noah Garabedian, Aaron Seeber The Django 7:30, 9:15, 11 pm, 12:15 am \$35
- Jamile Staevie Ayres Quartet with Miki Yamanaka, Matt Dwonszylk, Jimmy Macbride Five Spot Jazz 8 pm \$20
- Samuel Lerner Jam Session; Myron Walden Quartet with Theo Hill, Mark Lewandowski, Jay Sawyer; Willem Delisfort Sextet with Tahira Clayton, David Neves, Stantawn Kendrick, Ahmed McLemore, Mike Piolet Jazzcultural 2, 7, 9, 10:30 pm \$40
- Zachariah Lambert Trio with Arthur Kell, Jonas Müller Kato Sake Works 7 pm
- ★ Marcus Gilmore/Ryoma Takenaga Louis Armstrong House Museum 3 pm
- Julian Shore Trio with Martin Nevin, Allan Mednard; Billy Drummond Trio; Jill McCarron solo Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$40
- Saul Rubin Trio; Jacob Chung Jam Session One Flight Up 7, 8:30, 10 pm \$20-30
- Glenn Crytzer Quartet Peck Slip Social 1 pm
- ★ “Dia Do Brasil”: Chico Pinheiro/Romero Lubambo The Pocket 7, 9 pm \$25-40
- Chris Bergson Quartet with Michael Blake, Dan Loomis, Matt Wilson The Roxy Lounge at Roxy Hotel 7:30, 9 pm
- Will Vinson Quintet with Philip Dizack, Glenn Zaleski, Matt Penman, Obed Calvaire; Chris McCarthy Sextet with Vanisha Gould, Noah Halpern, Eden Bareket, Sam Minaie, Steven Crammer Smalls 6, 7:30, 9, 10:30 pm \$40
- ★ George Cables Quartet with Craig Handy, Essiet Okon Essiet, Jerome Jennings + Sarah Elizabeth Charles Smoke 6:30, 8:30 pm \$25-65
- ★ John Patitucci Trio with Chris Potter, Brian Blade Village Vanguard 8, 10 pm \$45

Sunday, September 6

- ★ Michael Eaton, Lathan Hardy, Rosi Hertlein; Beyond Flute Group with Cheryl Pyle, Ayumi Ishito, Dave Sewelson 11BC Serenity Garden 3, 4 pm
- Harlem Groove Band with David Lee Jones American Legion Post 398 6 pm
- Seamus Blake Quintet Bar Lunático 9, 10:30 pm \$10
- Stéphane Wrembel; Daisy Castro with Emeline O’Rourke, Brad Brose, James Robbins Barbès 8, 10 pm \$20
- Bill Saxton Harlem Allstars Bill’s Place 7, 9:30 pm \$38
- Monica Ramey with Billy Stritch, Roger Spencer, Eric Halvorson; Birdland Latin Jazz Orchestra with David DeJesus Birdland 5:30, 8:30, 10:30 pm \$35-45
- Steve Smith Vital Information with Manuel Valera, Janek Gwizdala Birdland Theater 7, 9:30 pm \$35-45
- Dan Aran Trio Cellar Dog 7, 8:30 pm \$5
- ★ Arts for Art presents InGardens Festival: Trae Crudup/Craig Taborn; Mara Rosenbloom, Kyoko Kitamura, Claire de Brunner; Anders Nilsson, Dan Kurtfirst, Ken Filiano Children’s Magical Garden de Carmen Rubio 2, 3, 4 pm
- Alex Laurenzi; Gervis Myles Close Up 7:30, 9, 10:30 pm \$20-25
- Rob Duguay Music Explorers Dada Bar 10:30, 11:30 am \$10
- Ann Hampton Callaway with John DiMartino, Martin Wind, Tim Horner Dizzy’s Club 5, 7:30 pm \$30-60
- ★ Pete Zimmer Quartet; Chris Berger Quartet with Bruce Williams, Sharp Radway, Chris Beck The Django 6:30, 8, 9:30, 11 pm \$35
- ★ Jon-Erik Kellso EarRegulars The Ear Inn 8 pm
- Duduka Da Fonseca Quarteto Universal with Marcio Philomena, Helio Alves, Gili Lopes Five Spot Jazz 8 pm \$20
- Glenn Crytzer Quintet Jaywalk Distillery 6 pm
- Noa Chait Jam Session; Myron Walden Quartet with Theo Hill, Mark Lewandowski, Jay Sawyer; Marc Devine Jam Session Jazzcultural 2, 7, 9, 10 pm \$40
- Matt La Von Jam Session Kato Sake Works 7 pm

★Welf Dorr, Marta Sanchez, Dmitry Ishenko, Joe Hertenstein The Keep 9 pm
★Alma Micic Quartet with Rale Micic, Brandon McCune, Alexander Claffy;
Vanisha Gould Quartet with Chris McCarthy, Charlie Lincoln, Samuel Bolduc
Mezzrow 6, 7:30, 9, 10:30 pm \$40
The Pocket 7, 9 pm \$25-40
Red Rooster Harlem 12 pm \$10

• “Dia Do Brasil”: Toninho Horta
• Nate Lucas All Stars
• Hector Martignon Trio; Jon Regen

The Roxy Lounge at Roxy Hotel 12, 1:30, 5:30, 6:45 pm
Saint Peter’s Church 5 pm
Shrine 8 pm
• Eve Zanni
• Shrine Big Band
• Larry Banks G.I.G. Quintet; Altin Sencalar Quintet with Virginia MacDonald,
William Hill III, Boris Kozlov, Gary Kerkezou; Jeff McGregor Quartet
Smalls 6, 7:30, 9, 10:30, 11:55 pm \$40

★George Cables Quartet with Craig Handy, Essiet Okon Essiet, Jerome Jennings +
Sarah Elizabeth Charles Smoke 6:30, 8:30 pm \$25-55
★John Patitucci Trio with Chris Potter, Brian Blade Village Vanguard 8, 10 pm \$45
• Valtinho Anastácio Zinc Bar 7:30, 9 pm \$35

Monday, September 7

• Duduka Da Fonseca Quarteto Universal Bar Lunático 9, 10:30 pm \$10
• Musics with Ilusha Tsinadze, Gocha Tsinadze, Chris Tordini, Jason Nazary
Barbès 7 pm \$20

• Joe Alterman Trio; Jim Caruso with Billy Stritch, Steve Doyle, Daniel Glass
Birdland 7, 9:30 pm \$35-45
• Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
• Victor Lin Bryant Park 12:30 pm
• Nick Biello Trio Cellar Dog 7, 8:30 pm \$5

★Arts for Art presents InGardens Festival: Dave Sewelson Four Flats with
Daniel Carter, Dave Hofstra, Steve Moses; Tracie Morris; Francesca H,
Chuck Roth Children’s Magical Garden de Carmen Rubio 2, 3, 4 pm
• Keiko Matsui City Winery 7:30 pm \$54-84
• Caelan Cardello with Miles Keingstein, Ian Munoz, Eytan Schillinger-Hyman,
Isaiah Bravo; Robert Vega Close Up 7:30, 9, 10:30 pm \$20-25
• Khailah Johnson with Fima Chupakhin, Bar Filipowicz, Isaiah Bravo; Nolan
Nwachukwu Sextet with Stephane Clemente, Adam Lamoureux, Willerm Delisfort,
Ely Pearlman, Josh Green The Django 7, 8:45, 10:15, 11:30 pm \$35
★Jack Wright, TJ Borden, James Paul Nadien; Chuck Roth/Jack Wright
Downtown Music Gallery 6:30, 7:30 pm
Five Spot Jazz 8 pm \$20

• Daniel Song; Daniel Song Jam Session
• Saul Rubin Jam Session; Ari Hoenig Trio with Gadi Lehavi, Ben Tiberio;
Katie Cosco Jam Session Jazzcultural 2, 7, 9, 10 pm \$40
★Spike Wilner Trio; Pasquale Grasso Trio with Keith Balla
Mezzrow 6, 7:30, 9, 10:30 pm \$40
The Pocket 7, 9 pm \$25-30

★Mingus Big Band The Roxy Lounge at Roxy Hotel 5:30, 6:45 pm
• Jon Regen
• Nicolas Hetko, Rich Syracuse, Jeff Siegel; Seamus Blake Quartet;
Adam Ray Jam Session Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
★Vanguard Jazz Orchestra with Ted Nash, Billy Drewes, Rich Perry, Ralph Lalama,
Gary Smulyan, Brian Pareschi, Jon Shaw, Terell Stafford, Scott Wendholt,
Dion Tucker, Jason Jackson, Robert Edwards, Max Seigel, Adam Birnbaum,
David Wong, John Riley Village Vanguard 8, 10 pm \$45

★Troy Roberts Quartet with Glenn Zaleski, Desmond White, Jimmy Macbride
Zinc Bar 7, 8:30 pm \$35

Tuesday, September 8

• Sol Liebeskind Boleros Trio Bar Lunático 9, 10:30 pm \$10
★Emmet Cohen Trio with Yasushi Nakamura, Joe Farnsworth
Birdland 7, 9:30 pm \$45-55
• Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
• Victor Lin Bryant Park 12:30 pm
• Brian Charette Trio Cellar Dog 7, 8:30 pm \$5
• JFA presents Steve Cromity Columbus Park 12 pm
• Isaiah J. Thompson Trio with Eytan Schillinger-Hyman, Matthew Lee
Dizzy’s Club 7, 9 pm \$30-60

• Jamile with Miki Yamanaka, Simón Willson, Dennis Bulhões
The Django 10:15, 11:30 pm \$35
• Joey Curreri Quartet with Brahm Sasner, Simón Willson, Jonas Esser
Five Spot Jazz 8 pm \$20

• Richard Clements; Aaron Goldberg Trio with Matt Penman, Obed Calvaire;
Yago Vazquez Jam Session Jazzcultural 2, 3, 7, 9, 10 pm \$40
• Julian Fleisher with Tedd Firth, Tom Hubbard, Mark McClean + Marilyn Maye
Joe’s Pub 6:30 pm \$48
The Lost and Found 7:30 pm

• Stefano Doglioni One Flight Up 7, 8:30, 9:30 pm \$20-30
★Emily Braden; Alexis Cole Jam Session
★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

• Simona Daniele Quartet with Marius Van Den Brink, Alex Tremblay,
Kevin Congleton The Roxy Lounge at Roxy Hotel 7:30, 9 pm
• Press Play with Lara Starr Rigores, George Gonzales; Nick Chesnaïs Quartet;
Olivier van Niekerk Silvana 7, 8, 9 pm
• Lummie Spann Quintet; Seamus Blake Quartet; Jason Maximo Clotter Jam
Session Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
• Astra Collective with Leah Jane, Billy Popfinger, Jessica Ringston, Devin Oswald,
Sofia Nangle The Stone at The New School 8:30 pm
★Bill Charlap Trio with David Wong, Bill Stewart Village Vanguard 8, 10 pm \$45
★Pasquale Grasso Trio Zinc Bar 7, 8:30 pm \$35

Wednesday, September 9

• Fabio Gouvea Quintet with Jerome Sabbagh, Helio Alves, Gili Lopes, Alex Kautz
Bar Bayeux 8, 9:30 pm
Bar Lunático 9, 10:30 pm \$10
★Emmet Cohen Trio with Yasushi Nakamura, Joe Farnsworth
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
• Victor Lin Bryant Park 12:30 pm
• Ehud Asherie Quartet Cellar Dog 7, 8:30 pm \$5
★John Hébert with Michael Attias, Kayvon Gordon Close Up 7:30, 9 pm \$25

• Sean Temme Group Dada Bar 9 pm \$10-75
• Bobby Sanabria Ascensión Dante Park 12 pm
• Isaiah J. Thompson Trio with Eytan Schillinger-Hyman, Matthew Lee
Dizzy’s Club 7, 9 pm \$30-60

• Secret Trio with Ara Dinkjian, Ismail Lumanovski, Tamer Pinarbaşı Drom 7 pm \$20
• Zack Shubert Five Spot Jazz 8 pm \$20
• Trap Music Orchestra The Jazz Gallery 7, 9 pm \$33-39
★John Webber Jam Session; Brian Charette Quartet with Mike DiRubbo,
Tom Guarna, Jason Tiemann Jazzcultural 2, 7, 9 pm \$40
• Vinicius Gomes/Manuel Valera; Soyoung Park Quartet
Mezzrow 6, 7:30, 9, 10:30 pm \$40
NoMad Piazza 5 pm

• Greg Joseph
★Jon Madof Trio with Yoshie Fruchter, Nate Rappaport; The Modulators with
Brian Marsella, John Lee, Reid Taylor, Kenny Grohowski; Golem with
Annette Ezekiel Kogan, Aaron Diskin, Jeremy Brown, Curtis Hasselbring,
Taylor Bergren-Chrisman, Tim Monaghan Nublu 151 7 pm \$20
• Yves Broqui Quartet One Flight Up 7, 8:30 pm \$20-30
• Karrin Allyson The Pocket 7, 9 pm \$30-40
★Brandon Seabrook Utility Modern with Bill Frisell, Marcus Gilmore,
Rashaan Carter Public Records 7 pm \$30
• Tomoya Ogawa Cinema Paradiso Red Pavilion 7 pm \$15-67
• Bill Dobrow The Roxy Lounge at Roxy Hotel 6, 7 pm
★Dan Blake Quartet with Arturo O’Farrill, Dmitry Ishenko, Richie Barshay; Noah
Halpern Quintet; Carlos Abadie Jam Session Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
★Steve Davis We See Sextet with Eddie Henderson, Ralph Moore, Renee Rosnes,
Essiet Okon Essiet, Lewis Nash Smoke 6:30, 8:30 pm \$25-55
• Russ Nolan Quartet Sour Mouse 8 pm
★Matt Mitchell Quintet with Anna Webber, Erica Dicker, Sara Schoenbeck,
Yuhan Su The Stone at The New School 8:30 pm \$20
★Bill Charlap Trio with David Wong, Bill Stewart Village Vanguard 8, 10 pm \$45
★Miki Yamanaka Trio Zinc Bar 7, 8:30 pm \$40

Thursday, September 10

• Peter Kronreif with Adam Kolker, Jeremy Stratton Bar Bayeux 8, 9:30 pm
★Emmet Cohen Trio with Yasushi Nakamura, Joe Farnsworth
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

• Victor Lin Bryant Park 12:30 pm
• George Gee Swing Orchestra; Alfredo De La Fé Bryant Park 7 pm
• Richard Clements Quintet Cellar Dog 7, 8:30 pm \$5
• Martin Nevin with Emmanuel Michael, Craig Weinrib; Nick Mikhail with
Brahm Sasner, Chet Carlson, Jared Spears Close Up 7:30, 9, 10:30 pm \$20-25
• Melaner The Club Room 7:30, 9 pm \$25
• Noël Simoné Wippler Corner Lounge Bistro 7 pm
• Sam Keedy Quintet with Allison Young, Isaac Byrd, Anthony Golden,
Jacob WA Smith Dada Bar 8 pm \$10-75
• George Crotty Trio with John Murchison, Jeremy Smith
David Rubenstein Atrium 7:30 pm

SAINT PETER’S CHURCH



JAZZ VESPERS 5PM

September 6
Eve Zanni

JAZZ EDUCATION 6:30PM
September 27
Noah Kellman

September 13
Jonathan Saraga:
Miles Davis Tribute

JAZZ MEMORIALS 5:30PM
September 29
James Blood Ulmer

September 20
Mike McGinnis

RSVP
saintpeters.org/events

September 27
Noah Kellman



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Joe Hertenstein in September!

(9/1) with Harvey Valdes & Giacomo Meregà
@Downtown Music Gallery (7:30 pm)

(9/6) with Welf Dorr, Marta Sanchez, Dmitry Ishenko
@The Keep (9 pm)

(9/11) with The Chicago Tap Theatre for ATDF/American Tap
Dance Foundation “Tap City Awards” @NY Public Library for
the Performing Arts Bruno Walter Auditorium (7 pm)

(9/12) with Stephen Gauci & Adam Lane
@Downtown Music Gallery (7:30 pm)

(9/15) with David Watson & Matt Mottel “Hans Tammen
series LOOSE TALK #9” @Main Drag (9 pm)

(9/20) Miles in the Sky Festival #5: “The Spirit of Billy
Cobham’s Spectrum” @Main Drag (9 pm)

Joe Hertenstein FUTURE DRONE
Hat Hut Records Album Release Concerts
with Anthony Coleman & Jon Irabagon
(9/23) @Nublu (8 pm)
(9/24) @National Jazz Museum in
Harlem (2 pm)
(9/24) @Jazz at the Lodge
in Ossining, NY (7 pm)

(9/27) with CMS Improvisers
Orchestra @Handbell Studio at
The Shirt Factory
in Kingston, NY (4 pm)

(9/30) Dave Watson Trio
with Brandon Lopez
@Sisters Brooklyn (8 pm)

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the music from the
bottom up.”

- The New York City Jazz Record

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photography TJ Krebs

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9/10 @ 6pm LISTENING SESSION

Let's Listen to...GERI ALLEN

Host: VIJAY IYER

9/13 @ 4pm CONCERT

FLUX QUARTET

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new-music ensembles” (*SF Chronicle*)
performs works of OLIVER LAKE .

9/23 @ 6pm AUTHORTALK + CONCERT

A CELEBRATION OF ABBEY LINCOLN

ADA C.M. THOMAS discusses her book *Abbey
Lincoln's Songs of Faith*. Performance by
VERONICA NUNN, TRAVIS SHOOK, TARIK
SHAH, PHEEROAN AKLAFF.

9/27 @ 2pm SCREENING

SUN RA: DO THE IMPOSSIBLE

Host: SCOTT ROBINSON

SEEDARTISTS.ORG

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- ★“Saxophone Colossus: Celebrating Sonny Rollins”: Luther Allison with Melissa Aldana, Jerry Weldon, Chris Lewis, Jacob Chung, Jared Beckstead-Craan, Anwar Marshall
Dizzy's Club 7, 9 pm \$30-60
- ★Jonny King Trio with Ed Howard, Kush Abadey The Django 10:15, 11:30 pm \$35
- ★Suzanne Pittson Quartet with Jeff Pittson, Bryan Copeland, Dave Meade
Five Spot Jazz 8 pm \$20
- ★Oz Noy/Mark Lettieri + Nate Wood, Evan Marien Iridium 8:30 pm \$30-40
- ★Roy Hargrove Big Band The Jazz Gallery 7, 9 pm \$38-49
- ★Steve Nelson Jam Session; Pete Malinverni Invisible Cities Quintet with Wayne Tucker, Grant Stewart, Ugonna Okegwo, Aaron Seeber Jazzcultural 2, 7, 9 pm \$40
- ★Steve Sandberg Trio; Charlie Sigler Trio Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs Band
Mount Morris Ascension Presbyterian Church 7 pm \$25
- ★Marcus Gilmore/Ryoma Takenada National Jazz Museum in Harlem 2 pm
- ★Vito Dieterle Quartet with Kris Kaiser, Will Gorman, Joe Strasser
One Flight Up 7, 8:30 pm \$20-30
- ★Lucia Gutierrez Reboloso The Pocket 7, 9 pm \$25-35
- ★Victor Lin Trio Red Pavilion 7 pm \$15-67
- ★Jon Regen Quartet The Roxy Lounge at Roxy Hotel 7:30, 9 pm
- ★New School Jazz Ensemble Saint Peter's Church 12:30 pm
- ★Kavita Shah Quintet with Guilherme Monteiro, Julian Shore, Matt Penman, Varun Das + Steve Wilson; Spin Cycle with Scott Neumann, Tom Christensen, Pete McCann, Matt Pavolka; Greg Glassman Jam Session
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★Steve Davis We See Sextet with Eddie Henderson, Ralph Moore, Renee Rosnes, Essiet Okon Essiet, Lewis Nash
Smoke 6:30, 8:30 pm \$25-45
- ★Matt Mitchell Quartet with Peter Evans, Kim Cass, Ches Smith
The Stone at The New School 8:30 pm \$20
- ★Bill Charlap Trio with David Wong, Bill Stewart Village Vanguard 8, 10 pm \$45
- ★Axel Tosca Trio + Xiomara Laugart Zinc Bar 8, 9:30 pm \$35

Friday, September 11

- ★Eric Person Albert's Bar 3 pm
- ★Caleb Wheeler Curtis Bar Bayeux 8, 9:30 pm
- ★Modupe Onilu Bar Lunático 9, 10:30 pm \$10
- ★Birdland Big Band; Emmet Cohen Trio with Yasushi Nakamura, Joe Farnsworth
Birdland 5:30, 8:30, 10:30 pm \$35-55
- ★“Way Out West: A Birthday Tribute to Sonny Rollins”: Donny McCaslin, Ben Allison, Steve Smith
Birdland Theater 7, 9:30 pm \$35-45
- ★“The Music of the Buena Vista Social Club”: Francois Wiss, Joshua Szeimberg, Jose Ramon Rosario; David Murray Quartet + Francesca Cinelli
Blue Note 1, 8, 10:30 pm \$20-45
- ★Victor Lin Bryant Park 12:30 pm
- ★Philip Harper Quintet; Simona Premazzi Quartet Cellar Dog 7, 8:30, 11:30 pm \$10
- ★Russell Hall Close Up 8, 10 pm \$35
- ★Nathan Farrell The Club Room 7:30, 9 pm \$25
- ★David Bixler Trio Incognito Culture Lab LIC 8 pm
- ★Amyra León David Rubenstein Atrium 7 pm
- ★Gaia Wilmer Large Ensemble + Mônica Salmaso Dizzy's Club 7, 9 pm \$30-65
- ★Charles Goold Quartet; Freddy DeBoe Band with Al Street, Ben Stivers, Moses Patrou, Evan Pazner
The Django 7:30, 9:15, 11 pm, 12:15 am \$35

- ★Margo Stanisewska Trio with Darryl Yokley, Bart Hadala + Dezron Douglas, Billy Hart
Five Spot Jazz 8 pm \$20
- ★Alone Not Lonely with Yoon Sun Choi, Kana Miyamoto, Sarah Bernstein
Ibeam Brooklyn 7:30 pm \$20
- ★Stanley Jordan Iridium 8:30 pm \$40-50
- ★Kevin Hays/Kenny Wollesen; Kevin Hays/Ben Wendel
The Jazz Gallery 7, 9 pm \$44-55
- ★Panas Athanatos Jam Session; Samara Joy Septet with Jason Charos, David Mason, Kendric McCallister, Nanami Haruta, Isaac Byrd, Marty Jaffe, Evan Sherman
Jazzcultural 2, 7, 9, 10 pm \$40
- ★Bell Thompson Quartet Kato Sake Works 7 pm
- ★Dena DeRose Trio with Martin Wind, Matt Wilson; John Di Martino Trio; Doug Wamble solo
Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★Harlem Jazz Boxx presents Craig Harris
Mount Morris Ascension Presbyterian Church 7 pm \$25
- ★American Tap Dance Foundation's “Tap City Awards”
New York Public Library for the Performing Arts, Bruno Walter Auditorium 7 pm
- ★Matt Snow Jam Session One Flight Up 10 pm \$20-30
- ★Anat Cohen The Pocket 7, 9 pm \$35-60
- ★Red Pavilion Jazz Band Red Pavilion 7 pm \$15-70
- ★Pasquale Grasso Quartet Saint Tuesday 9:30 pm
- ★Composers Concordance presents “9/11 Memorial”: CompCord Ensemble with Charles Coleman, Audrey Morse, John Clark, David Taylor, Kathleen Supové, Gene Pritsker
Salomon Arts Gallery 7 pm \$20
- ★Yves Brouqui Quartet with Spike Wilner, Paul Gill, Joe Strasser; Carlos Abadie Quartet
Smalls 6, 7:30, 9, 10:30 pm \$40
- ★Steve Davis We See Sextet with Eddie Henderson, Ralph Moore, Renee Rosnes, Essiet Okon Essiet, Lewis Nash
Smoke 6:30, 8:30 pm \$25-55
- ★Matt Mitchell Zealous Angles with Miles Okazaki, Chris Tordini, Dan Weiss
The Stone at The New School 8:30 pm \$20
- ★Bill Charlap Trio with David Wong, Bill Stewart Village Vanguard 8, 10 pm \$45
- ★Eve Zanni + Isaac Raz Trio with Andrea Veneziani, Jason Mathena
Westbeth Community Room 7 pm \$20
- ★Samuel Torres Alegria with Alejandro Berti, Jonathan Saraga, Noah Bless, Alejandro Aviles, Peter Brainin, Larry Bustamante, Alex Pastrana, Ruben Rodriguez, Pablo Bencid
Zinc Bar 7, 8:30 pm \$40

Saturday, September 12

- ★Arthur Kell Bar Bayeux 8, 9:30 pm
- ★Brianna Thomas Band Bar Lunático 9, 10:30 pm \$10
- ★Michael Hurst Band; Karen Mantler Trio with Doug Wieselmann, Kato Hideki
Barbès 4, 8 pm \$20
- ★Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
- ★Gabrielle Stravelli Trio with Joshua Richman, Pat O'Leary; Emmet Cohen Trio with Yasushi Nakamura, Joe Farnsworth
Birdland 5:30, 8:30, 10:30 pm \$35-55
- ★“Way Out West: A Birthday Tribute to Sonny Rollins”: Donny McCaslin, Ben Allison, Steve Smith
Birdland Theater 7, 9:30 pm \$35-45
- ★David Murray Quartet + Francesca Cinelli Blue Note 8, 10:30 pm \$30-45
- ★Samba de Gringo; Jinjoo Yoo Quartet Cellar Dog 7, 8:30, 11:30 pm \$10
- ★Arts for Art presents InGardens Festival: Lee Hooper with Dani Jimenez Ochoa, Mobéy Lola Irizarry; Nathan Nakadagwa-Lee, Shinya Lin, Lulu West, Kevin Murray
Children's Magical Garden de Carmen Rubio 2, 4 pm

- ★Emmanuel Michael; Miguel Russell with Tim Watson, Esteban Castro
Close Up 7:30, 9, 10:30 pm \$25-35
- ★Ollice Spaulding The Club Room 7:30, 9 pm \$25
- ★Gaia Wilmer Large Ensemble + Mônica Salmaso Dizzy's Club 7, 9 pm \$30-70
- ★Tommy Campbell Quartet with Paul Bollenback, Jon Davis, Gianluca Renzi; Latona Brothers
The Django 7:30, 9:15, 11 pm, 12:15 am \$35
- ★Stephen Gauci with Adam Lane, Joe Hertenstein, et al.
Downtown Music Gallery 6:30, 7:30, 8:30 pm
- ★Juan Chiavassa Trio with Ojiik, Jonathan Chapman Five Spot Jazz 8 pm \$20
- ★Stanley Jordan Iridium 8:30 pm \$40-50
- ★WeBop Family Jazz Band Jazz at Lincoln Center 12:30 pm
- ★Kevin Hays/Gilad Hekselman; Kevin Hays/Craig Taborn
The Jazz Gallery 7, 9 pm \$44-55
- ★Samuel Lerner Jam Session; Samara Joy Septet with Jason Charos, David Mason, Kendric McCallister, Nanami Haruta, Isaac Byrd, Marty Jaffe, Evan Sherman
Jazzcultural 2, 7, 9 pm \$40
- ★Villalobos Brothers Joe's Pub 9:30 pm \$85
- ★Pineapple Jazz Group with Nanae Atarashi, Ross Davis, John Marino, Edan Soroker
Kato Sake Works 7 pm
- ★Citizen Arts International Festival: James Brandon Lewis + Antoine Le Menestrel
MADE Bush Terminal 5 pm
- ★Dena DeRose Trio with Martin Wind, Matt Wilson; John Di Martino Trio; Doug Wamble solo
Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★West Harlem Summer Jazz Festival: Carlos Jimenez Mambo Band
Morningside Park 5 pm

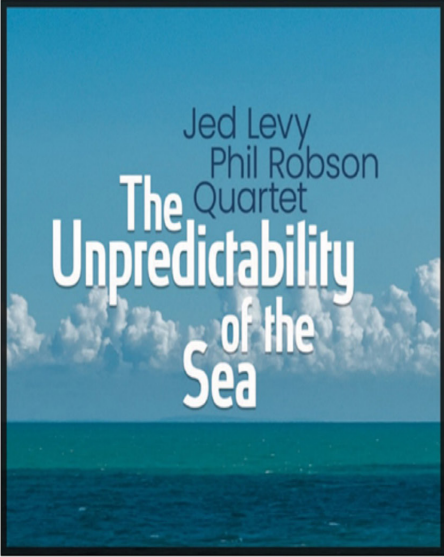
- ★Jacob Chung Jam Session One Flight Up 10 pm \$20-30
- ★Glenn Crytzer Quartet Peck Slip Social 1 pm
- ★Anat Cohen The Pocket 7, 9 pm \$35-60
- ★Red Pavilion Jazz Band Red Pavilion 6 pm \$15-68
- ★Wayne Tucker Quartet The Roxy Lounge at Roxy Hotel 8, 9 pm
- ★Yves Brouqui Quartet with Spike Wilner, Paul Gill, Joe Strasser; Carlos Abadie Quartet
Smalls 6, 7:30, 9, 10:30 pm \$40
- ★Steve Davis We See Sextet with Jeremy Pelt, Ralph Moore, Renee Rosnes, Essiet Okon Essiet, Lewis Nash
Smoke 6:30, 8:30 pm \$25-65
- ★Matt Mitchell Quartet with Andrew Smiley, Kim Cass, Kate Gentile
The Stone at The New School 8:30 pm \$20
- ★Troy Roberts NU-JIVE with Tim Jago, Alex Pastrana, Desmond White, Michael Piolet
Terraza 7 7:30, 9:30 pm \$20
- ★Bill Charlap Trio with David Wong, Bill Stewart Village Vanguard 8, 10 pm \$45
- ★April Varner Quintet Winnie's 7 pm

Sunday, September 13

- ★Harlem Groove Band with David Lee Jones American Legion Post 398 6 pm
- ★Stéphane Wrembel Barbès 8 pm \$20
- ★Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
- ★Emily Braden with Luke Carlos O'Reilly, Barry Stephenson, Chris Beck; Birdland Latin Jazz Orchestra with David DeJesus
Birdland 7, 9:30 pm \$35-45
- ★“Way Out West: A Birthday Tribute to Sonny Rollins”: Donny McCaslin, Ben Allison, Steve Smith
Birdland Theater 7, 9:30 pm \$35-45
- ★David Murray Quartet + Francesca Cinelli Blue Note 8, 10:30 pm \$30-45
- ★Duduka Da Fonseca Trio Cellar Dog 7, 8:30 pm \$5



Livia Records



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CELEBRATION OF INTERNATIONAL DAY OF PEACE
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One Breath Rising
Presents
Friday, September 18th 8pm
Vocalist Vanessa Rubin & her Trio
featuring
Brandon McCune, Kenny Davis, Winard Harper & Poet Nancy Mercado

Greenhouse Creators' Consortium
presents
A Mini Festival
Saturday, September 19th 7-10pm
Ahmed Abdullah's Diaspora with Monique Ngozi Nri, Don Chapman, Alexis Marcelo, Norbert Marius & George Gray

D.D. Jackson with Jay Rodriguez, Norbert Marius & Michael Wimberly

Martha Cinader & Jay Rodriguez

Iqua and Adegoke Steve Colson with Mark Helias & Michael Wimberly

Jay Rodriguez - Composition for the
Greenhouse Creators' Consortium

NYC Cultural Affairs GREENHOUSE CREATORS CONSORTIUM CONTINUUM CULTURE & ARTS INC

One Breath Rising



★Arts for Art presents InGardens Festival: Rob Brown/Juan Pablo Carletti; Yoshiko Chuma School of Hard Knocks; Alexis Marcelo/Gervis Myles
Children's Magical Garden de Carmen Rubio 2, 3, 4 pm
★Caroline Davis with Julian Shore, Chris Tordini, Timothy Angulo
Close Up 7:30, 9 pm \$25
• Marius Van Den Brink Duo
Cork Wine Bar 6 pm
• Steven Maglio Big Band with Christopher Rinaman
The Cutting Room 7 pm \$100
• Rob Duguay Music Explorers; Ridgewood Jazz presents Jam Session
Dada Bar 10:30, 11:30 am, 8 pm \$10
★Gaia Wilmer Large Ensemble + Mónica Salmaso
Dizzy's Club 5, 7:30 pm \$30-60
★Jed Levy Quartet with Luis Perdomo, Peter Slavov, Alvester Garnett;
David Gibson Quartet with Brandon McCune, Joseph Lepore, Alvester Garnett
The Django 9:30, 11 pm \$35
★“Celebrating the Legacy of Duke Ellington”: Eli Yamin Duke Ellington Center Big Band + Mercedes Ellington, Tony Waag
Duke Ellington Statue 2 pm
★Jon-Erik Kelloso EarRegulars
The Ear Inn 8 pm
• Fukushi Tainaka Quintet with Chihiro Tainaka, Chris Johansen, Marc Devine, Hide Tanaka
Five Spot Jazz 8 pm \$20
• Glenn Crytzer Quintet
Jaywalk Distillery 6 pm
★Vanisha Gould Jam Session; Samara Joy Septet with Jason Charos, David Mason, Kendric McCallister, Nanami Haruta, Isaac Byrd, Marty Jaffe, Evan Sherman; Marc Devine Jam Session
Jazzcultural 2, 7, 9, 10:30 pm \$40
• Matt La Von Jam Session
Kato Sake Works 7 pm
• Welf Dorr, Julian Smith, Kevin Shea
The Keep 9 pm
• Lauren Henderson Quartet; Joie Bianco Quartet
Mezzrow 6, 7:30, 9, 10:30 pm \$40
★Anat Cohen
The Pocket 7, 9 pm \$35-60
• Nate Lucas All Stars
Red Rooster Harlem 12 pm \$10
• Leo Chang; Alex Zhang Hungtai, Tashi Dorji, Raven Chacon
Roulette 8 pm \$25
• Andrew Latona Trio; Jon Regen
The Roxy Lounge at Roxy Hotel 12, 1:30, 5:30, 6:45 pm

• Jonathan Saraga
Saint Peter's Church 5 pm
★Dave Burrell Windward Passages with Monika Larsson, Ken Filiano, Michael TA Thompson, Edward Washington II, Afi Bijou, Aakash Mittal
ShapeShifter Lab 8 pm \$20

• Nick Green Quintet; Mike Troy Quartet; Aaron Johnson Boplicity
Smalls 6, 7:30, 9, 10:30, 11:55 pm \$40

★Steve Davis We See Sextet with Jeremy Pelt, Ralph Moore, Renee Rosnes, Essiet Okon Essiet, Lewis Nash
Smoke 6:30, 8:30 pm \$25-55
★Bill Charlap Trio with David Wong, Bill Stewart
Village Vanguard 8, 10 pm \$45
• Valtinho Anastácio
Zinc Bar 7:30, 9 pm \$35

Monday, September 14

• Dayna Kurtz
Barbès 7 pm \$20
• Jim Caruso with Billy Stritch, Steve Doyle, Daniel Glass
Birdland 9:30 pm \$35-45
★Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm \$25-45
★FONT (Festival of New Trumpet Music): Pablo Masis Sparks with Nitsan Kolko, Mathias Jensen, Angus Mason; Jim Seeley Quintet with Ivan Renta, Camila Cortina, Raul Reyes, Juan Carlos Polo
Brooklyn Conservatory of Music 7, 8:30 pm \$20

★Bertha Hope
Bryant Park 12:30 pm
• Willerm Delisfort Trio
Cellar Dog 7, 8:30 pm \$5
• Pau Jorba with Ben Sherman, Adam Cordero, Esteban Castro, Thorbjørn Stefansson, Koley Royston; Kevin Sun
Close Up 7:30, 9, 10:30 pm \$20-25
• Essentially Ellington Alumni Big Band with Summer Camargo
Dizzy's Club 7, 9 pm \$30-60

• Daniel Song; Daniel Song Jam Session
Five Spot Jazz 8 pm \$20
• Ed Palermo Big Band
Iridium 8:30 pm \$30
• Saul Rubin Jam Session; Bruce Harris To Be or Not to Bop;
Caleb Tobocman Jam Session
Jazzcultural 2, 7, 9, 10 pm \$40
★Álvaro Torres Quartet with Hery Paz, Thorbjørn Stefansson, James Paul Nadlen
Omithology Jazz Club 6, 7:30 pm

★Mingus Big Band
★“The Scores Project: Experimental Notation in Music, Art, Poetry, and Dance”:
The Rise of the Novel with Travis Laplante, Nate Wooley
Roulette 8 pm \$25
• Jon Regen
The Roxy Lounge at Roxy Hotel 5:30, 6:45 pm
• Jessi Campo
Shrine 8 pm
• Joe Farnsworth Quartet; Rico Jones Bearer of the Awakening;
Mike Boone Jam Session
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
★Vanguard Jazz Orchestra with Ted Nash, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, Brian Pareschi, Jon Shaw, Terell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Max Seigel, Adam Birnbaum, David Wong, John Riley
Village Vanguard 8, 10 pm \$45
★Marta Sanchez Quartet
Zinc Bar 7, 8:30 pm \$35

Tuesday, September 15

• David Berkman, Joe Martin, Diego Voglino; Jam Session
Bar Bayeux 8, 9:30 pm
• TRANPE with Sheila Anozier, Rufus Cappadocia, Bonga Jean-Baptiste
Bar Lunático 9, 10:30 pm \$10

• Tamar Korn Kornucopia
Barbès 7 pm \$20
• Eliane Elias
Birdland 7, 9:30 pm \$45-55
★Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm \$25-45
• Theo Croker/Nicholas Daley
Blue Note 8, 10:30 pm \$30-45
★Bertha Hope
Bryant Park 12:30 pm
• Our Delight
Cellar Dog 7, 8:30 pm \$5
★FONT (Festival of New Trumpet Music): Bell Thompson; Robert Vega, Jonathan Finlayson, Joey Curreri; Peter Evans; Altus with Dave Adewumi, Isaac Levien, Nathan Reising, Neta Raanan, Ryan Sands
Close Up 6, 7:30, 9, 10:30 pm \$25
• JFA presents Gene Ghee Quartet
Columbus Park 12 pm
• Dayramir González V.I.D.A. Quartet
Dizzy's Club 7, 9 pm \$30-60
• Los Dukes; Kali Rodriguez-Peña Quartet with Camila Cortina, Raúl Reyes, Zack O'Farrill
The Django 7, 8:45, 10:15, 11:30 pm \$35
• Tom Dill solo; Frank Lao/Dylan DelGiudice; TJ Borden/Anton Pomonarev
Downtown Music Gallery 6:30, 7:30, 8:30 pm

★Steve Millhouse Quartet with Tim Armacost, Allen Farnham, Adam Nussbaum
Five Spot Jazz 8 pm \$20

• Richard Clements; Glenn Zaleski Trio with Dave Baron, Adam Arruda; Yago Vazquez
Jazzcultural 2, 3, 7, 9, 10 pm \$40
• Danny Lipsitz and The Brass Tacks
Joe's Pub 9:30 pm \$30
• Stefano Doglioni
The Lost and Found 8 pm
★Bonnie Kane/John Loggia Hypothesis; Ellen Christi, Jeff Pearring, Evan Crane; David Watson, Matt Mottel, Joe Hertenstein
Main Drag Music 7 pm \$15
★“Celebrates Hod O'Brien”: Stephanie Nakasian + Josh Richman Trio; Alyson Murray Trio with Jonathan Thomas, Alex Tremblay
Mezzrow 6, 7:30, 9, 10:30 pm \$40
★FONT (Festival of New Trumpet Music): “Ahmed Abdullah Recognition Award”
New School Theresa Lang Community & Student Center 2 pm
★Café Society with Emily Wade Adams, Justin Flynn, Joe Strasser; Alexis Cole
One Flight Up 7, 8:30, 9:30 pm \$20-30

• Jaana Narsipur Trio with Nicki Adams, Trifon Dimitrov
Pangea 7 pm \$25
★Arturo O'Farrill Afro Latin Jazz Orchestra with Jasper Dutz, Sun Yoo, Ivan Renta, Berta Moreno, Larry Bustamante, Seneca Black, Jim Seeley, Allison Philips, Miles Keingstein, Jasim Perales, Rafi Malkiel, Juanga Lakunza, Earl McIntyre, Raúl Reyes, Vince Chericco, Zack O'Farrill, Keisel Jiménez, Carlos Maldonado
The Pocket 7, 9 pm \$25-35
The Roxy Lounge at Roxy Hotel 7:30, 9 pm
Silvana 9 pm

• Jeff Kazee Quartet
• Brian Resnick Jazz Machine
• Aaron Burnett Quartet; Patrick Hill Quintet; Kyle Colina Jam Session
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
★Bill Charlap Trio with David Wong, Carl Allen
Village Vanguard 8, 10 pm \$45
• Nick Biello Quintet
Zinc Bar 7, 8:30 pm \$35

Wednesday, September 16

★Dezron Douglas 3Peace with Glenn Zaleski, Chris Beck + Jaleel Shaw
Bar Bayeux 8, 9:30 pm

• Chris McCarthy Quartet
Bar Lunático 9, 10:30 pm \$10
• Eliane Elias
Birdland 7, 9:30 pm \$45-55
★David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Pasquale Grasso, Gary Mazzaroppi, Alex Raderman + Jimmy Bruno, Ulf Wakenius
Birdland Theater 5:30, 8:30 pm \$35-45
Blue Note 8, 10:30 pm \$30-45

• Theo Croker/Nicholas Daley
Bryant Park 12:30 pm
★Bertha Hope
• Vanderlei Pereira Trio
Cellar Dog 7, 8:30 pm \$5
★Wrens with Jason Nazary, Ryan Easter, Lester St. Louis, Elias Sterneseder; Jon Starks
Close Up 7:30, 9, 10:30 pm \$20-25
• Lou Watson
Dante Park 12 pm
• Bobby Watson Quintet with Nabaté Isles, Jordan Williams, Curtis Lundy, Victor Jones
Dizzy's Club 7, 9 pm \$30-60
• Abe Fogle Band with Geoff Mattoon, BD Lenz, Jeff Miller, Gary Foote
The Django 7, 8:45 pm \$35
Five Spot Jazz 8 pm \$20
Freddy's Backroom 9 pm

★Tomas Janzon
• LTD RES with Tom Djill, Hans Tammen
The Jazz Club at Aman New York 6:30 pm
• Joseph Miller
• FONT (Festival of New Trumpet Music): Skylar Tang with William Schwartzman, John Murray, Ethan Oliver; Miranda Agnew with Celine Kang, Brittany Karlson, Orchid McRae
The Jazz Gallery 7, 9 pm \$33-37

• John Webber; Jason Brown Organ Group with Jerry Weldon, Asaf Yuria, Mike LeDonne
Jazzcultural 2, 7, 9 pm \$40
★Álvaro Torres Trio with Sean Conly, Tom Rainey; Christian Finger Tri with Grant Richards, Adam Armstrong
Mezzrow 6, 7:30, 9, 10:30 pm \$40
• Tad Shull Quartet
One Flight Up 7, 8:30 pm \$20-30

• Tyondai Braxton/Qasim Naqvi
Public Records 7 pm \$25
• Owen Chen Eternal Wind Quintet
Red Pavillion 7 pm \$15-70
• Joy Guidry + Scott Li
Roulette 8 pm \$25
• Bill Dobrow
The Roxy Lounge at Roxy Hotel 6, 7 pm
SEEDS Brooklyn 8:30 pm

★Martina Liviero Septet
★“John Coltrane Centennial 2026: Celebrating Jimmy Garrison”: ALJO, Winnie Dahlgren, Ravi Coltrane + Marcus Gilmore, Matt Garrison; Reggie Workman solo; Stanley Clarke solo; John Patitucci solo; Yasuhiro Fuji Fujioka; Fat Cats; SSL Ensemble
ShapeShifter Lab 5:30, 7:10, 7:25, 7:40, 8, 8:40, 9 pm \$45-500
• Dennis Mitcheltree Trio with Jesse Crawford, Bill McClellan
Silvana 8 pm

• Vito Dieterle Quartet with Kris Kaiser, Griffin Fink, Aaron Seeber; Matt Chertkoff Quintet with Craig Handy, Adam Birnbaum, Paul Gill, Peter Van Nostrand; Carlos Abadie Jam Session
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40

★Steve Turre All-Star Sextet with Jon Faddis, James Carter, ELEW, Peter Washington, Orion Turre
Smoke 6:30, 8:30 pm \$25-55
• Russ Nolan Quartet
Sour Mouse 8 pm
★Sana Nagano Epicbeasts with Adam Minkoff, Matt Hollenberg, Danny Sher
The Stone at The New School 8:30 pm \$20

★FONT (Festival of New Trumpet Music): Beyondo Band with Eric Biondo, Stuart Bogie, Grey McMurray, Timmy James, Yusuke Yamamoto, Rob Jost, Rich Terrana; Peaceful Faces with Tree Pairedo, John Cushing, Alex Graff, Joanna Schubert, Tony Solis, Eli Cohen; Milena Casado with Lex Kortzen, Rashaan Carter, Elé Howell
The Sultan Room 7:15, 8:15, 9:15 pm \$20
★Bill Charlap Trio with David Wong, Carl Allen
Village Vanguard 8, 10 pm \$45
• William Hill III Trio
Zinc Bar 7, 8:30 pm \$35

Thursday, September 17

★Steve Cardenas with Adam Kolker, Jeremy Stratton
Bar Bayeux 8, 9:30 pm
• Pre-War Ponies with Daria Grace, J. Walter Hawkes, Jim Whitney, Willie Martinez; Evan Arntzen, Leif Arntzen, Miles Francis Arntzen + Arnt Arntzen
Barbès 8, 9 pm \$20

• Eliane Elias
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
Bryant Park 12:30 pm

• Yuka Aikawa
• Wayne Tucker Quintet
• Mary Halvorson Canis Major with Dave Adewumi, Henry Fraser, Tomas Fujiwara
Cellar Dog 7, 8:30 pm \$5
Close Up 7:30, 9 pm \$25

• MJ Songstress
• Noël Songé Whippler
• Aaron Diehl Trio with Felix Moseholm, Aaron Kimmel;
Josh Lee and the Extended Family
Dizzy's Club 7, 9, 10:45 pm \$30-60
• Glenn Crytzer Quartet
• Oscar Peñas with Kevin Sun
Five Spot Jazz 8 pm \$20
• Sofia Rei/JC Maillard
Instituto Cervantes New York 7 pm

★FONT (Festival of New Trumpet Music): Kal Ferretti Big Band with Tessie Overmyer, Olivia Hughart, David Hodgson, Nathan Nakadegawa-Lee, Allison Young, Andre Perlman, Laura Orzechoski, Bruno Tzinas, Allie Biancoviso, Nathaniel Williford, Miles Keingstein, Alex Ridout, Anthony Hervey, Noam Avnon, Zach Walgren, George Greenhill, Kai Ferretti + Ingrid Jensen; Akili Bradley with Brandon Woody, Daniel Bereket, Wilfie Williams
The Jazz Gallery 7, 9 pm \$33-37
• Steve Nelson Jam Session; Pete Rodriguez Quintet with Jon Beshay, Esteban Castro, Raul Reyes, Francisco Alcala, Jose Clausell
Jazzcultural 2, 7, 9, 10 pm \$40
• Noah Stoneman Trio; Neal Kirkwood Trio with Jeff Carney, Mike Clark
Mezzrow 6, 7:30, 9, 10:30 pm \$40

★Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs Band
Mount Morris Ascension Presbyterian Church 7 pm \$25

• JFA presents Okaru Lovelace
National Jazz Museum in Harlem 2 pm
★Jazz Passengers with Roy Nathanson, Isaiah Barr, Lucy Hollier, Gabe Nathanson, Bill Ware, Sam Bardfield, John Menegon, E.J. Rodriguez, Teri Roiger
Nublu 7, 8, 9 pm \$20
★Adam O'Farrill with Yvonne Rogers, Walter Stinson, Russell Holzman
The Pocket 7, 9 pm \$25-35
Red Pavillion 7 pm \$15-70

• Seoyeon Im Quartet
★“Marsalis and the Masters”: Wynton Marsalis Jazz at Lincoln Center Orchestra
Rose Theater 7:30 pm \$57-201

★Katherine Young with Olivia Block, Ben LaMar Gay, Brian Chase + Yarn/Wire with Laura Barger, Julia Den Boer, Dustin Donahue, Russell Greenberg
Roulette 8 pm \$25
The Roxy Lounge at Roxy Hotel 7:30, 9 pm

• Jon Regen Quartet
• William Paterson University Jazz Ensemble
• “John Coltrane Centennial 2026: Celebrating Jimmy Garrison”: Freedom First; Ravi Coltrane, Marcus Gilmore, Matt Garrison; Yasuhiro Fuji Fujioka; Roberta Escamilla Garrison, Robbie Garrison, Joy Garrison, Maia Claire Garrison
Saint Peter's Church 12:30 pm
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
ShapeShifter Lab 6 pm \$45-500

• Eclectic Chamber Jazz Bands; Sofia Laiti
Shrine 7, 9 pm
• Felipe Brito
Silvana 10 pm

• Chris Johansen Quartet with Tardo Hammer, Neal Miner, Steve Little; Dennis Mitcheltree Quartet with Johannes Wallmann, Jesse Crawford, Bill McClellan; Matt Snow Jam Session
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
★Steve Turre All-Star Sextet with Jon Faddis, James Carter, ELEW, Peter Washington, Orion Turre
Smoke 6:30, 8:30 pm \$25-45
★Sana Nagano solo
The Stone at The New School 8:30 pm \$20
★Bill Charlap Trio with David Wong, Carl Allen
Village Vanguard 8, 10 pm \$45
• Axel Tosca Trio + Xiomara Laugart
Zinc Bar 8, 9:30 pm \$35

Friday, September 18

• Eric Person
Albert's Bar 3 pm
★Jerome Sabbagh
Bar Bayeux 8, 9:30 pm
• Living Language
Bar Lunático 9, 10:30 pm \$10
★Lucian Ban/Mat Maneri
Barbès 8 pm \$20
• Birdland Big Band; Eliane Elias
Birdland 5:30, 8:30, 10:30 pm \$35-55
• Emma Smith Quartet
Birdland Theater 7, 9:30 pm \$35-45
• Chris Dave, Meshell Ndegeocello, Eric Gales
Blue Note 8, 10:30 pm \$55-65
• Alana Colvin; Aaron Yanda; Marc Edwards Slipstream Time Travel
Brothers Wash & Dry 7:30, 8:30, 9:30 pm

★Bertha Hope
Bryant Park 12:30 pm
• Bebop Collective; Ai Murakami Quartet
Cellar Dog 7, 8:30, 11:30 pm \$10
★Gunhild Carling
City Winery Loft 7 pm \$33-60
★Mary Halvorson Canis Major with Dave Adewumi, Henry Fraser, Tomas Fujiwara
Close Up 8, 10 pm \$35

• Haven Star
The Club Room 7:30, 9 pm \$25
• Zachary Berns Ensemble
Culture Lab LIC 8 pm
• New Swing Sextet
David Rubenstein Atrium 7:30 pm
★Aaron Diehl Trio with Felix Moseholm, Aaron Kimmel; Simona Daniele Jam Session
Dizzy's Club 7, 9, 10:45 pm \$30-65

• Lee Taylor with Marius Van Der Brink, Will Sellenraad, Steve Wood, Ismail Lawal
The Django 11 pm, 12:15 am \$35
Drom 7 pm \$20

• César Orozco SonAhead
• Dennis Mitcheltree Quartet with Johannes Wallmann, Jesse Crawford, Bill McClellan
Five Spot Jazz 8 pm \$20
• Michael Rodriguez
The Jazz Gallery 7, 9 pm \$35
★Panas Athanatos; Antonio Hart Quartet with Richard Johnson, Alex Apolo Ayala, Jerome Jennings
Jazzcultural 2, 7, 9 pm \$40
• Colin Bharat Quartet with Ronan McKinnon, Reynard Sitepu Kato Sake Works 7 pm
• Arnie Sainz
Knickerbocker Bar & Grill 9 pm \$3.50



★ A Greenwich Village listening room and lounge ★

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Celebrates the Music of
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*An All-You-Can-Swing
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A joyful evening of Hod's original music, laughter, stories, and fond memories

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With the Josh Richman Trio



★ **Tuesday, September 15, 2026**
Two shows:
6:00 PM & 7:30 PM
★
Doors open 30 minutes early

\$35 per person
★
Seating is limited — early reservations are highly recommended. ★

 **Tickets: smallslive.com/events/StephanieNakasian.com** 

ARTSWESTCHESTER, THE CITY OF WHITE PLAINS & THE WHITE PLAINS BID

JAZZFEST

WHITE PLAINS, NY
SEPT. 23-27, 2026

Presented by: **Montefiore Einstein**

FEATURING

John Patitucci Trio with Danilo Pérez & Adam Cruz •

Ben Wendel Group • Sylvie Courvoisier & Mary Halvorson •

Papo Vázquez • Nat Adderley Jr. • Micah Thomas •

Bertha Hope with Joe Boykin • Sarah Hanahan • Vanisha Gould •

Matthias Schmidt • Butter & Company • Sound Shore Jazz

Orchestra • Kat Gang • The MCW Jazz Faculty Ensemble •

Brian Carter • Luke Hart



Full 5-Day
Festival Schedule,
Ticket Info & More:
artsw.org/jazzfest



COMMUNITY PARTNERS:



MEDIA SPONSORS:



- **Danton Boller Trio with Dave Kikoski, Kush Abadey** Zinc Bar 7, 8:30 pm \$35

Wednesday, September 23

- *Mat Maneri MIST Quartet with Lucian Ban, Eivind Opsvik, Randy Peterson
Bar Bayeux 8, 9:30 pm
- *"Coltrane Revisited": Jimmy Greene, Helen Sung, Lonnie Plaxico,
Steve Smith
Birdland 7, 9:30 pm \$45-55
- *David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with
Pasquale Grasso, Gary Mazzaroppi, Alex Raderman

- Peter Yarin Bryant Park 12:30 pm
- Chris Beck Trio Cellar Dog 7, 8:30 pm \$5
- ★Chris McCarthy; Yvonne Rogers Close Up 7:30, 9, 10:30 pm \$20-25
- ★“John Coltrane Centennial Celebration—John Coltrane and Johnny Hartman”: Ron Blake, Geoffrey Keezer, Noriko Ueda, Rudy Royston + José James Dizzy’s Club 7, 9 pm \$30-65
- Philippe Lemm Organ Trio The Django 10:15, 11:30 pm \$35
- ★Jamie Baum Quartet with Leo Genovese, Peter Slavov, Jeff Hirshfield Five Spot Jazz 8 pm \$20
- ★Joe Fonda From the Source with Sam Bardfeld, Kenny Wessel, Rob Garcia Ibeam Brooklyn 7 pm \$20
- Tyrone Allen II The Jazz Gallery 7, 9 pm \$35
- John Webber Jam Session Jazzcultural 2 pm \$40
- ★Jazzmobile presents “John Coltrane Festival” Marcus Garvey Park 3 pm
- Tal Cohen Trio; William Schwartzman Trio Mezzrow 6, 7:30, 9, 10:30 pm \$40
- Joe Herstein Future Drone with Anthony Coleman, Jon Irabagon

- **Richie Vitale Quartet** One Flight Up 7, 8:30 pm \$20-30
- **Gideon King & City Blog with Sonny Step, Jolie Swanson, Bryan Reeder,**
Jeff Hanley, Jake Goldbas; Marcus Machado The Pocket 7, 9, 11 pm \$20-35
- **Tomoya Ogawa Cinema Paradiso** Red Pavillion 7 pm \$15-67
- **Bill Dobrow** The Roxy Lounge at Roxy Hotel 6, 7 pm
- **Joel Ross** SEEDS Brooklyn 8:30 pm
- ★ **Sistas' Place presents "John Coltrane Centennial": James Carter,**
Steve Turre, Sharp Radway, Leon Lee Dorsey, Kahili Kwame Bell
 Janes United Methodist Church 7:30 \$60

- Eyal Vilner Big Band with Imani Rousselle, Bryan Davis, Brandon Lee, Nick Mesler, Julieta Eugenio, Joshua Lee, Jack Glottman, Tal Ronen, Erán Fink; Emilio Solla y La Inestable de Brooklyn with Meg Okura, Rodolfo Zanetti, Tim Armacost, Alejandro Aviles, David Smith, Mike Fahie, Edward Perez, Rogerio Boccato; Carlos Abadie Jam Session
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ Walter Smith III CMA Premiere Ensemble with Matthew Stevens, Jason Moran, Matt Brewer, Bill Stewart
Smoke 6:30, 8:30 pm \$25-55
- Russ Nolan Quartet
Sour Mouse 8 pm
- Sugar Vendil solo
The Stone at The New School 8:30 pm \$20
- Álvaro Torres with Sam Newsome, James Paul Naden; Georgia Warton Collins Band
Threes Brewing 8, 9 pm

- ★Miguel Zenón Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole
Village Vanguard 8, 10 pm \$45
- ★Miguel Zenón Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole
Village Vanguard 8, 10 pm \$45
- ★“Celebrating John Coltrane”: Abraham Burton Quartet
Zinc Bar 7, 8:30 pm \$40

Thursday, September 24

- ★ **L.U.N.G.S. Harvest Arts Festival: Musique Libre Femmes with Cheryl Pyle, Mary Cherney, Ayumi Ishito** 11BC Serenity Garden 6 pm
- ★ **Jacob Sacks with Chet Doxas, Jeremy Stratton** Bar Bayeux 8, 9:30 pm
- ★ **“Coltrane Revisited”: Jimmy Greene, Helen Sung, Lonnie Plaxico, Steve Smith** 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
- **Peter Yarin with Uri Zelig, Dmitri Kolesnik** Bryant Park 12:30 pm
- **Dave Gibson Quartet** Cellar Dog 7, 8:30 pm \$5
- **Miles Okazaki Trickster with Matt Mitchell, Anthony Tidd, Sean Rickman; Jonathan Paik with Shogo Yamagishi, Max Nguyen**

- ★ Robbie Pate The Club Room 7:30, 9 pm \$25
- ★ Noël Simoné Whippler Corner Lounge Bistro 7 pm
- ★ "John Coltrane Centennial Celebration—Expressions of Infinity":
 Rudresh Mahanthappa, Ron Blake, Brandee Younger, Geoffrey Keezer,
 Noriko Ueda, Ryan Sands Dizzy's Club 7, 9 pm \$30-65
- ★ Champion Fulton Trio; Todd Herbert Quartet with Marcus Persiani,
 Marty Kenny, Larry Banks The Django 7, 8:45, 10:15, 11:30 pm \$35
- ★ Glenn Crytzer Quartet Festival Café 7:30 pm
- ★ Vanessa Lemonides Five Spot Jazz 8 pm \$20
- ★ Instrumental Underground with Shelley Hirsch, Hans Tammen, Ken Filiano
 Ibeam Brooklyn 6 pm \$20
- ★ Vinicius Gomes The Jazz Gallery 7, 9 pm \$33
- ★ Steve Nelson Jam Session; Scott Wendholt/Adam Kolker Quartet with
 Ugonna Okegwo, Adam Nussbaum Jazzcultural 2, 7, 9 pm \$40
- ★ Brenda Earle Stokes Trio; Adam Moezinia Trio with Ilya Osachuk,
 Steven Crammer Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★ Harlem Jazz Boxx presents Craig Harris Harlem Nightongs Band
 Mount Morris Ascension Presbyterian Church 7 pm \$25
- ★ JFA presents Joe Hertenstein Future Drone with Jon Irabagon,
 Anthony Coleman National Jazz Museum in Harlem 2 pm
- ★ Micheal Weiss Trio One Flight Up 7, 8:30 pm \$20-30
- ★ Darcy James Argue's Secret Society The Pocket 7, 9 pm \$30-45
- ★ Owen Chen Eternal Wind Quintet Red Pavilion 7 pm \$15-70
- ★ Jon Regen Quartet The Roxy Lounge at Roxy Hotel 7:30, 9 pm
- ★ Manhattan School of Music Presents Saint Peter's Church 12:30 pm
- ★ Joel Ross SEEDS Brooklyn 8:30 pm

- ★ **Richard Baratta Gotham City Sextet with Craig Handy, Paul Bollenback, Bill O'Connell, Michael Goetz, Paul Rossman; Matt Dwonszyk Quintet with Matt Knoegel, Brian Simontacchi, Chris McCarthy, Adam Arruda; Matt Snow Jam Session**
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ **Walter Smith III CMA Premiere Ensemble with Matthew Stevens, Jason Moran, Matt Brewer, Bill Stewart**
Smoke 6:30, 8:30 pm \$25-45
- **Sugar Vendil Trio with Alex Koi, Kirin McElwain**
The Stone at The New School 8:30 pm \$20
- **Miguel Zenón Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole**
Village Vanguard 8, 10 pm \$45
- **Axel Tosca Trio + Xiomara Laugart**
Zinc Bar 8, 9:30 pm \$35

Friday, September 25

- **Eric Person** Albert's Bar 3 pm
- ★ **Noah Reminger with Julian Shore, Kim Cass, Dan Weiss** Bar Bayeux 8, 9:30 pm
Bar Lunático 9, 10:30 pm \$10
- **Brooklyn Boogaloo Blowout**
- **Birdland Big Band; "Coltrane Revisited": Troy Roberts, Helen Sung,** Birdland 6:30, 8:30, 10:30 pm \$35-55
Lonnie Plaxico, Steve Smith
- ★ **Matt Wilson Good Trouble with Tia Fuller, Anisha Rush, Dawn Clement,** Birdland Theater 7, 9:30 pm \$35-45
Jeff Lederer, Ben Allison
- **Peter Yarin** Bryant Park 12:30 pm
- **Cellar Dog All-Stars; Kyoko Oyobe Quartet** Cellar Dog 7, 8:30, 11:30 pm \$10
- ★ **Lucian Ban with Abraham Burton, John Hebert, Eric McPherson**
Close Up 8, 10 pm \$35
- **Darnell White** The Club Room 7:30, 9 pm \$25
- **Lucas McCrosson** Culture Lab LIC 8 pm
- **"John Coltrane Centennial Celebration—Blue Train": Camille Thurman,**
Jeremy Pelt, Steve Davis, Geoffrey Keezer, Peter Washington, Dizzy's Club 7, 9 pm \$30-60
Kenny Washington
- **Danny Jonokuchi Quintet with Sam Dillon, Konrad Paszkudzki, Liany Mateo,**
Kevin Congleton; AC Lincoln Quintet The Django 7:30, 9:15, 11 pm, 12:15 am \$35
- ★ **"Tribute to John Coltrane": Ralph Bowen Quartet with Orrin Evans,** Five Spot Jazz 8 pm \$20
Kenny Davis, Byron Landham
- **Corinne** The Green Room at Yotel 8 pm \$35-45
- **Nick Stefanacci/Jay Rowe** Iridium 8:30 pm \$25-30
- ★ **Wolfgang Muthspiel solo** The Jazz Gallery 7, 9 pm \$33-39
- ★ **Panas Athanatos Jam Session; Cyrus Chestnut Trio with Alexander Claffy,** Jazzcultural 2, 7, 9 pm \$40
Carl Allen
- **Bobby Spellman Quartet** Kato Sake Works 7 pm
- **Jon Davis, Jakob Dreyer** Knickerbocker Bar & Grill 9 pm \$3.50
- **Helio Alves Quartet; Janice Friedman Trio with David Kingsnorth,** Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$40
Mike Campenni; Chris McCarthy solo
- ★ **Harlem Jazz Boxx presents Kelynn Bell** Mount Morris Ascension Presbyterian Church 7 pm \$25
- ★ **New York Forward Festival: Daniel Carter, Matthew Putman, Zachary**
Swanson, Federico Ughi; DoYeon Kim/Shahzad Ismaily; Daniel Carter/Léo New York Forward Festival 7, 8, 9 pm \$20
Genovese

KEN'S JAZZ ATTIC

TICKETS

Larchmont, NY

10 OCT **BEYOND THE VEIL** BY JASON KRUK
ft. Oz Noy, Alex Smith, Sean Nowell, Dave Edwards

12 NOV **MARIEL BILDSTEN**
ft. Miki Yamanaka, Charles Goold

10 DEC **PARIS MONSTER**
ft. Josh Dion, Geoff Kraly

14 JAN **MANUEL VALERA**

Ken

- ★ Joe Magnarelli Quartet; Matt Snow Jam Session
One Flight Up 7, 8:30, 10 pm \$20-30
- ★ Mingus Dynasty
The Pocket 7, 9 pm
- ★ Red Pavilion Jazz Band
Red Pavillion 7 pm \$15-68
- ★ Pasquale Grasso Quartet
Saint Tuesday 9:30 pm
- ★ Joel Ross
SEEDS Brooklyn 8:30 pm
- ★ Jack Walrath Quintet; David Weiss Sextet
Smalls 6, 7:30, 9, 10:30 pm \$40
- ★ Walter Smith III CMA Premiere Ensemble with Matthew Stevens,
Jason Moran, Matt Brewer, Bill Stewart
Smoke 6:30, 8:30 pm \$25-55
- ★ Sugar Vendil Trio with Melinda Faylor, Hajnal Pivnick
The Stone at The New School 8:30 pm \$20
- ★ Miguel Zenón Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole
Village Vanguard 8, 10 pm \$45
- ★ Pete Rodriguez Quintet
Zinc Bar 7, 8:30 pm \$40

Saturday, September 26

- ★ Michaël Attias Bobolinks 4 with Santiago Leibson, Sean Conly,
Satoshi Takeishi
Bar Bayeux 8, 9:30 pm
- ★ Abraham Gomez-Delgado Zemog
Barbès 10 pm \$20
- ★ Bill Saxton Harlem Allstars
Bill's Place 7, 9:30 pm \$38
- ★ Gabrielle Stravelli Trio with Michael Kanan, Pat O'Leary + Ricky Alexander;
"Coltrane Revisited": Troy Roberts, Helen Sung, Lonnie Plaxico,
Steve Smith
Birdland 5:30, 8:30, 10:30 pm \$35-55
- ★ Matt Wilson Good Trouble with Tia Fuller, Dawn Clement, Jeff Lederer,
Ben Allison
Birdland Theater 7, 9:30 pm \$35-45
- ★ Hypnotic Brass Ensemble
Blue Note 8, 10:30 pm \$30-45
- ★ Darrell Green Quartet; Matt Martinez Quartet
Cellar Dog 7, 8:30, 11:30 pm \$10
- ★ Neta Raanan with Robert Vega, Alfredo Colón, Joe Melnicove, John Hébert,
Nasheet Waits
Close Up 8, 10 pm \$35
- ★ "John Coltrane Centennial Celebration—Blue Train": Camille Thurman,
Jeremy Pelt, Steve Davis, Geoffrey Keezer, Peter Washington,
Kenny Washington
Dizzy's Club 7, 9 pm \$30-70
- ★ Dwayne "Cook" Broadnax Quartet; JC Hopkins Biggish Band with AC
Lincoln, Joy Hanson, Ellah Vaughn, Cam Suber, Jaslin Shiver, Hunter Pullen,
Jasim Perales, Daniel Bereket, Elais Ortiz, Emile Berlinerblau, Jesse Parker,
Vincent Malachulan
The Django 7:30, 9:15, 11 pm, 12:15 am \$35
- ★ Arts for Art presents InGardens Festival: Titan Choi/Kaizen Connor;
Selendis S.A. Johnson/Nico Daglio; Michael Wimberly, Baba Don Eaton,
Juan Pablo Carletti
First Street Green 2, 3, 4 pm
- ★ "Tribute to John Coltrane": Ralph Bowen Quartet with Orrin Evans,
Kenny Davis, Byron Landham
Five Spot Jazz 8 pm \$20
- ★ Thana Alexa with Alejandra Sofia, JC Maillard, Jacqueline Acevedo
The Jazz Gallery 7, 9 pm \$33-38
- ★ Samuel Lerner Jam Session; Cyrus Chestnut Trio with Alexander Claffy,
Carl Allen
Jazzcultural 2, 7, 9 pm \$40
- ★ Sundate; Matt La Von Jam Session
Kato Sake Works 7 pm
- ★ Miho Sasaki
Knickerbocker Bar & Grill 9 pm \$3.50
- ★ Helio Alves Quartet; Janice Friedman Trio with David Kingsnorth,
Mike Campenni; Chris McCarthy solo
Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★ New York Forward Festival: Daniel Carter, Matthew Putman, Hill Greene,
Federico Ughi; Melissa Almaguer; Jeff Pearing solo; International Avant-
Garde Movement
New York Forward Festival 7, 8, 9, 9:30 pm \$20
- ★ Glenn Crytzer Quartet
Peck Slip Social 1 pm
- ★ Matthew Avedon
The Roxy Lounge at Roxy Hotel 12, 1:30 pm
- ★ Adam O'Farrill Project
SEEDS Brooklyn 8:30 pm
- ★ A.F. Mejia
Silvana 8 pm
- ★ Jack Walrath Quintet; David Weiss Sextet
Smalls 6, 7:30, 9, 10:30 pm \$40
- ★ Walter Smith III CMA Premiere Ensemble with Matthew Stevens,
Jason Moran, Matt Brewer, Bill Stewart
Smoke 6:30, 8:30 pm \$25-65
- ★ Billy Lester solo
Soapbox Gallery 8 pm \$25
- ★ Sugar Vendil Isogram with Cindy Lan, Annie Nikunen, Marie Lloyd Paspe,
Annie Wang
The Stone at The New School 8:30 pm \$20
- ★ Miguel Zenón Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole
Village Vanguard 8, 10 pm \$45

Sunday, September 27

- ★ Harlem Groove Band with David Lee Jones
American Legion Post 398 6 pm
- ★ Stéphane Wrembel
Barbès 8 pm \$20
- ★ Bill Saxton Harlem Allstars
Bill's Place 7, 9:30 pm \$38
- ★ Birdland Latin Jazz Orchestra with David DeJesus
Birdland 8:30, 10:30 pm \$35-45
- ★ Matt Wilson Good Trouble with Tia Fuller, Dawn Clement, Jeff Lederer,
Ben Allison
Birdland Theater 7, 9:30 pm \$35-45
- ★ Hypnotic Brass Ensemble
Blue Note 8, 10:30 pm \$30-45
- ★ Ned Goold Trio
Cellar Dog 7, 8:30 pm \$5
- ★ Dave Chamberlain Band of Bones
Christ and St. Stephen's Church 3 pm \$25
- ★ Domo Branch with Imani Rousselle, William Hill III, Guillermo Lopez;
June Arc
Close Up 7:30, 9, 10:30 pm \$20-25
- ★ Russell Hall Duo
Cork Wine Bar 6 pm
- ★ Rob Duguay Music Explorers
Dada Bar 10:30, 11:30 am
- ★ "John Coltrane Centennial Celebration—Classic Quartet": Wayne Escoffery,
Geoffrey Keezer, Noriko Ueda, Jeff "Tain" Watts
Dizzy's Club 5, 7:30 pm \$30-60
- ★ Jim Ridl Quartet with Paul Bollenback, Noriko Ueda, Tim Horner
The Django 9:30, 11 pm \$35
- ★ Jon-Erik Kellso EarRegulars
The Ear Inn 8 pm
- ★ Arts for Art presents InGardens Festival: Andrea Wolper, Ellen Christi,
Ken Filiano, Michael T.A. Thompson; Ellen Christi, Patricia Nicholson,
Michael TA Thompson; Alfredo Colón/Ryan Easter
First Street Green 2, 3, 4 pm
- ★ Sofia Laiti
Five Spot Jazz 8 pm \$20
- ★ Glenn Crytzer Quintet
Jaywalk Distillery 6 pm
- ★ Noa Chait Jam Session; Cyrus Chestnut Trio with Alexander Claffy,
Carl Allen; Marc Devine Jam Session
Jazzcultural 2, 7, 9, 10 pm \$40
- ★ Welf Dorr, Carlo De Biaggio, Dave Miller
The Keep 9 pm
- ★ Libby York Trio with Roni Ben-Hur, Harvie S; Lucy Wijnands Quartet
Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★ New York Forward Festival: Daniel Carter, Matthew Putman, Zachary
Swanson, Federico Ughi; Francisco Mela Quartet with Raoul Schimkat,
Tommy Liu, Kapees Sukhavasi
New York Forward Festival 7, 8, 9 pm \$20
- ★ Nate Lucas All Stars
Red Rooster Harlem 12 pm \$10
- ★ John Zorn's Alea lacta Est with Brian Marsella, Jorge Roeder, Ches Smith,
Sae Hashimoto
Roulette 8 pm \$35
- ★ Ray Gallon Trio; Jon Regen
The Roxy Lounge at Roxy Hotel 12, 1:30, 5:30, 6:45 pm

ONENESS festival

Gregory Porter

Slovaks in Concert



**Simona
Hulejová**



**Oskar
Török**



**Peter
Slavov**



**Martin
Valihora**



**Stanislav
Palúch**

21 september 2026 _ 7PM
Alice Tully Hall _ Lincoln Center _ NY

- Noah Kellman Saint Peter's Church 5 pm
- ★ Sam Blakeslee Large Group with Michael Thomas, Brian Krock, Charles Pillow, John Lowery, Carl Maraghi, John Lake, Stuart Mack, David Smith, Dave Adewumi, Matt McDonald, John Yao, Willie Applewhite, Jennifer Wharton, Pete McCann, Martha Kato, Matt Pavolka, Lee Fish ShapeShifter Lab 8:30 pm \$30
- Peter Louis Octet Shrine 8 pm
- Victor Jones Orchestra; Ai Murakami Quartet; Panas Athanatos Trio Smalls 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★ Walter Smith III CMA Premiere Ensemble with Matthew Stevens, Jason Moran, Matt Brewer, Bill Stewart Smoke 6:30, 8:30 pm \$25-55
- ★ Slow Tiger with Kenny Warren, Adam Schneit, JP Schlegelmilch, Andrew Dow, Nathan Ellman-Bell Threes Brewing 8 pm \$20
- ★ Miguel Zenón Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole Village Vanguard 8, 10 pm \$45
- Valtinho Anastácio Zinc Bar 7:30, 9 pm \$35

Monday, September 28

- Tal Mashiach Who's Around? with Panagiotis Andreou, Gabriel Chakarji, Ofri Nehemya Bar Lunático 9, 10:30 pm \$10
- Jim Caruso with Billy Stritch, Steve Doyle, Daniel Glass Birdland 9:30 pm \$35-45
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- Charlie Judkins Bryant Park 12:30 pm
- Zaid Nasser Trio Cellar Dog 7, 8:30 pm \$5
- Kevin Oliver Jr. with Miles Wilkins, Devon Gates, Ethan Oliver Close Up 7:30, 9, 10:30 pm \$20-25
- Joe Block Quintet with Noah Halpern, Dylan Band, Morgan Guerin, Sam Harris, Christian McGhee Dizzy's Club 7, 9 pm \$30-60
- Tim Lin Quartet with David Kikoski, Jay Anderson, Adam Nussbaum; Brandon Goldberg Trio with Joey Ranieri, Ben Esposito The Django 7, 8:45, 10:15, 11:30 pm \$35
- Daniel Song; Daniel Song Jam Session Five Spot Jazz 8 pm \$20
- Saul Rubin Jam Session; Willie Williams Jam Session Jazzcultural 2, 10 pm \$40
- Michael Kanan Trio Mezzrow 9, 10:30 pm \$40
- JFA presents Jam Session National Jazz Museum in Harlem 6 pm
- ★ Kenny Wessel, Ken Filiano, Lou Grassi Pisticci 6 pm
- ★ Mingus Big Band The Pocket 7, 9 pm \$25-30
- Jon Regen The Roxy Lounge at Roxy Hotel 5:30, 6:45 pm
- Rale Micic Quartet with Ugonna Okegwo, E.J. Strickland; Mike Boone Jam Session Smalls 9, 10:30, 11:45 pm \$40
- WKCR 85th Anniversary Series: William Hill III Trio Zinc Bar 7, 8:30 pm \$40

Tuesday, September 29

- ★ Rich Perry, Ugonna Okegwo, Diego Voglino; Jam Session Bar Bayeux 8, 9:30 pm
- Kazemde George Quartet with Leandro Pellegrino, Ben Tiberio, Elé Howell Bar Lunático 9, 10:30 pm \$10

- Hot Sardines Birdland 7, 9:30 pm \$45-55
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- Charlie Judkins Bryant Park 12:30 pm
- Brazilian Grooves Cellar Dog 7, 8:30 pm \$5
- JFA presents Pablo Rosario Latin Jazz Messengers Columbus Park 12 pm
- ★ "YoungArts 45th Anniversary Celebration": Emmet Cohen, Russell Hall, Jake Goldbas Dizzy's Club 7, 9 pm \$30-60
- People of Earth with Ivan Llanes, Raul Rios, Claudia Mulet, Ahmed Alom, Carlos Mena, Andy Warren, Arthur Torres, Ilarivis Despaigne, Victor Pablo, Keisel Jimenez, Gabriel Globus-Hoenich The Django 10:15, 11:30 pm \$35
- patrick brennan Sketchbook Series; Michael Eaton, Dan Wick, Evan Palmer, Nick Neuberger; Ken Kobayashi Downtown Music Gallery 6:30, 7:30, 8:30 pm
- Kieran Brown Five Spot Jazz 8 pm \$20
- Richard Clements; Bruce Barth Trio with Mark Lewandowski, Maria Marmarou; Yago Vazquez Jam Session Jazzcultural 2, 3, 7, 9, 10 pm \$40
- Stefano Doglioni The Lost and Found 8 pm
- Nat Harris Quartet with Jeb Patton, Peter Washington, Peter Van Nostrand; Falkner Evans Trio Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★ Dida Pelled with Aaron Goldberg, Paul Sikivie, Mark Whitfield Jr One Flight Up 7, 8:30 pm \$20-30
- ★ 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
- ★ Sheela Bringi/Clinton Patterson; Trap Music Orchestra; Angelica Sanchez; James Brandon Lewis Trio Roulette 8 pm \$25
- John Lee Quartet The Roxy Lounge at Roxy Hotel 7:30, 9 pm
- ★ "Jazz Memorial: James Blood Ulmer" Saint Peter's Church 5:30 pm
- Steven Blane Shrine 8 pm
- ★ Rick Margitza Quartet; Michael Blake Quartet with Gary Versace, Ben Allison, Michael Sarin; Kyle Colina Jam Session Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ Immanuel Wilkins Quartet with Micah Thomas, Ryoma Takanaga, Kweku Sumbry Village Vanguard 8, 10 pm \$45
- ★ WKCR 85th Anniversary Series: Sarah Hanahan Quartet Zinc Bar 7, 8:30 pm \$35

Wednesday, September 30

- ★ Oscar Peñas Quartet with Kevin Sun, Corentin Le Hir, Rodrigo Recabarren Bar Bayeux 8, 9:30 pm
- Rez Abbasi Trio Bar Lunático 9, 10:30 pm \$10
- Hot Sardines Birdland 7, 9:30 pm \$45-55
- ★ David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Pasquale Grasso, Gary Mazzaroppi, Alex Raderman + Hirofumi Asaba Birdland Theater 5:30, 8:30 pm \$35-45
- Charlie Judkins Bryant Park 12:30 pm
- Greg Glassman Trio Cellar Dog 7, 8:30 pm \$5

- ★ Anna Webber with Adam O'Farrill, Elias Stemeseder, Mariel Roberts, Lesley Mok; Kayvon Gordon with Joel Ross, David Leon, Elias Stemeseder, Dean Torrey Close Up 7:30, 9, 10:30 pm \$25
- Atom String Quartet with Dawid Lubowicz, Mateusz Smoczyński, Michal Zaborski, Krzysztof Lenczowski Dizzy's Club 7, 9 pm \$30-55
- Al Carty Group with Miles Robertson, Steven Salcedo, Otis Brown III; Wayne Tucker Band The Django 7, 8:45, 10:15, 11:30 pm \$35
- ★ Nicole Zuraitis with Idan Morim, Sam Weber, Dan Pugach Drom 7 pm \$30
- Wen-Ting Wu Five Spot Jazz 8 pm \$20
- Jacques Schwarz-Bart with Or Bareket, Elé Howell The Jazz Gallery 7, 9 pm \$33-38
- John Webber Jam Session; Jumaane Smith Quintet with Ian Hendrickson-Smith, Will Gorman, Elijah Cole, Carmen Intorre Jr Jazzcultural 2, 7, 9 pm \$40
- Rite of Strings with Ehsan Matoori, Edward Perez, Eylem Basaldi, Engin Kaan Günaydin Joe's Pub 7 pm
- Mamiko Watanabe Trio Mezzrow 6, 7:30 pm \$40
- Anthony Hervey; Yellow Couch Music; Ajile Nublu 151 7 pm \$20
- "Dorothy Fields and Cy Coleman: Together and Apart": Jane Scheckter with Ted Firth, Jay Leonhart, Peter Grant Pangea 7 pm \$25
- Allan Harris The Pocket 7, 9 pm \$25-40
- Aberdeen with Brian Plautz, Allison Philips, Olivia Hughart, Jared Yee, Mackenzie McCarthy, Jacob Melsha, Jasim Perales, Stephen Chen, Shubh Saran, Ronnie Lanzilotta, Ross Pederson + Donny McCaslin Public Records 7 pm \$25
- TJ Borden, Tom Djl, Hunter Brown The Record Shop 7:30 pm \$10
- Victor Lin Red Room Red Pavilion 7 pm \$15-67
- ★ Nate Wooley Mutual Aid Music with Modney, Lester St. Louis, Matt Moran, Luke Stewart, Russell Greenberg; Larry Ochs Safe Havens (for the Abstract Truth) with Charles Burnham, Trevor Dunn, Ikue Mori Roulette 8 pm \$25
- Bill Dobrow The Roxy Lounge at Roxy Hotel 6, 7 pm
- Andrea Zerbetto Trio Shrine 8 pm
- ★ Dave Watson Trio with Brandon Lopez, Joe Hertenstein Sisters Brooklyn 8 pm
- ★ Rick Margitza Quartet; Michael Blake Quartet with Gary Versace, Ben Allison, Michael Sarin; Carlos Abadie Jam Session Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ Mark Turner Quartet with Jason Palmer, Joe Martin, Jonathan Pinson Smoke 6:30, 8:30 pm \$25-55
- Russ Nolan Quartet Sour Mouse 8 pm
- ★ Peter Evans Pulverize the Sound with Tim Dahl, Mike Pride The Stone at The New School 8:30 pm \$20
- ★ Immanuel Wilkins Quartet with Micah Thomas, Ryoma Takanaga, Kweku Sumbry Village Vanguard 8, 10 pm \$45
- ★ Vanguard Jazz Orchestra with Ted Nash, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, Brian Pareschi, Jon Shaw, Terrell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Max Seigel, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$45
- WKCR 85th Anniversary Series: Georgia Heers Quartet Zinc Bar 7, 8:30 pm \$35

FRIDAY OCTOBER 2 @ 7PM

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cook

christian
mcbride

gregory
porter

charles
lloyd

ben
vereen

Niladri Kumaar
The Space
Between the Notes
Fri, Nov 6 @ 7:30PM

Miles @ 100 with
Jon Faddis & Friends
Celebrating
Kind of Blue and
Birth of the Cool
Nov 12 @ 7:30PM

Gregory Porter
with special guest
Madeleine Peyroux
Fri, Nov 13 @ 8PM

Jesse Cook
Forever Live
Sat, Nov 14 @ 8PM

Bruce Hornsby with
Christian McBride
One on One
Sun, Nov 15 @ 3PM

Charles Lloyd Quartet
Sat, Nov 21 @ 3PM

Ben Vereen's 80th
Birthday Concert
Sat, Nov 21 @ 8PM

Wallace Roney Jr.
Quartet
Dorthaan's Place
Jazz Brunch
Sun, Nov 22 @ 11:30AM
& 1:30PM

Sarah Vaughan
International Jazz
Vocal Competition
Sun, Nov 22 @ 3PM

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Sep. 11:

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Sep. 12:

Centenerary Stage Company
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100 MILES OUT

CONNECTICUT

Chester Meeting House (Chester, CT) collomoreconcerts.org

9/20 (4 pm) The Westerlies with Riley Mulherkar, Chloe Rowlands, Andy Clausen, Addison Maye-Saxon

Firehouse 12 (New Haven, CT) firehouse12.com

9/4 (8:30 pm) John Zorn's Flatlands with Matt Hollenberg, Simon Hanes, Ches Smith

9/25 (8:30 pm) Joe Fonda From the Source with Sam Bardfeld, Kenny Wessel, Rob Garcia

La Zingara (Bethel, CT) lazingara.com

9/23 (7 pm) Tim DeHuff Quartet with Rob Aries, Dave Anderson, Tyger MacNeal

9/30 (7 pm) Jaana Narsipur Trio

Music Mountain (Falls Village, CT) musicmountain.org

9/5 (7 pm) Borromeo String Quartet

Palace Theater Poli Club (Waterbury, CT) palacetheaterct.org

9/11 (7, 9 pm) Yoko Miwa Trio + Mikayla Shirley

Ridgefield Playhouse (Ridgefield, CT) ridgefieldplayhouse.org

9/22 (7:30 pm) Pat Metheny Side-Eye III+ with Chris Fishman, Jermaine Paul, Joe Dyson, Leonard Patton

9/23 (7:30 pm) Kenny G

Side Door Jazz Club (Old Lyme, CT) thesidedoorjazz.com

9/4, 9/5 (8 pm) Aaron Goldberg Trio with Matt Brewer, Kendrick Scott

9/11, 9/12 (8 pm) Bobby Watson Quartet with Jordan Williams, Curtis Lundy, Victor Jones

9/13 (7:30 pm) The Cookers with Eddie Henderson, David Weiss, Donald Harrison, Azar Lawrence, George Cables, Cecil McBee, Billy Hart

9/16 (7:30 pm) Sean Nelson Jazz Orchestra

NEW JERSEY

Centenary Stage Company (Hackettstown, NJ) centenarystageco.org

9/12 (7:30 pm) Gunhild Carling

Clement's Place (Newark, NJ) facebook.com/clementsplacejazz

9/18 (7:30 pm) Greg Abate Quartet with Bill O'Connell, Harvie S, Steve Johns

Count Basie Center for the Arts (Red Bank, NJ) thebasie.org

9/18 (7:30 pm) Pat Metheny Side-Eye III+ with Chris Fishman, Jermaine Paul, Joe Dyson, Leonard Patton

Englewood Public Library (Englewood, NJ) englewoodlibrary.org

9/3 (7:30 pm) Chris Beck

9/14 (7 pm) Bradford Hayes Quartet with Michael Cochrane, Matt Parrish, Noel Sagerman

9/26 (7 pm) "100 Years of Miles & Coltrane": Muneer Nasser Trio

Medley's Bayou (Teaneck, NJ) medleysbayou.com

9/6 (4 pm) Carrie Jackson with Radam Schwartz, Takashi Otsuka, Gordon Lane Jam Session

Middlesex County Jazz Festival (Carteret, NJ)

middlesexcountyjazzfestival.org

9/25 (7, 7:45 pm) at Carteret Performing Arts and Events Center: Jeff Levine; Lance Bryant & Shout! Big Band

9/26 (5:30, 6, 8, 8:15 pm) at Metuchen High School Auditorium: Metuchen Dance Center Jazz Tap; MHS Jazz Ensemble with John Messenger, Christopher McEwan; Dave Schumacher Cubeye; Mingus Big Band with Alexander Norris, David Adewumi, Philip Harper, David Lee Jones, Kris Allen, Wayne Escoffery, Abraham Burton, Lauren Seviaan, Joe Fiedler, James Burton III, Earl McIntyre, Orrin Evans, Boris Kozlov, Donald Edwards

9/24 (5:30, 7 pm) at Liberty Square Park: Cocomama; Camille Thurman + Darrell Green Quartet

9/23 (7, 7:30, 8:40 pm) at Parker Press Park: Woodbridge High School Jazz Choir; Eli Yamin Jazz & Blues Band; Shayna Steele Quintet

Montclair Public Library (Montclair, NJ) montclairlibrary.org

9/13 (4 pm) SEED Artists present FLUX Quartet "Performs the Music of Oliver Lake"

9/23 (6 pm) SEED Artists presents "A Celebration of Abbey Lincoln": Veronica Nunn, Travis Shook, Tarik Shah, Pheeroan akLaff + Ada C.M. Thomas

Morris Museum (Morristown, NJ) morrismuseum.org

9/10 (7:30 pm) Mike Davis New Wonders

Shanghai Jazz (Madison, NJ) shanghaijazz.com

9/9 (7, 8:30 pm) Warren Vache Trio with Earl Sauls, Eddie Monteiro

9/17 (7, 8:30 pm) Stephan Fuller/Marty Eigen Amani with Ben Rubin, Gordon Lane

9/25 (7, 9:10 pm) Blue Soul with Herb Woodson, Bailey Gee, Ted Brancato, Mike Hogan, Joseph DeVico

The Statuary (Jersey City, NJ) thestatuaryofjerseycity.com

9/18 (7, 8, 9 pm) FONT (Festival of New Trumpet Music): Diego Hede Quintet with Arthur Alvarez, Raul Reyes, Keisel Jimenez, Julian Miltenberger; Pete Rodriguez Quintet with Jon Beshay, Esteban Castro, Raul Ryres, Koleby Royston, Adam O'Farrill Elephant with Yvonne Rogers, Walter Stinson, Russell Holzman

9/26 (7 pm) Doug Beavers Afro-Latin Sextet

Tavern on George (New Brunswick, NJ) nbjp.org

9/1 (7, 8:30 pm) Kristin Field Quartet

9/3 (7, 8:30 pm) Jason Maximo Clotter Quartet

9/8 (7, 8:30 pm) Tahj Walsh Quartet

9/10 (7, 8:30 pm) Ilan Eisenzweig Quartet

9/15 (7, 8:30 pm) Don Solomon Quartet

9/17 (7, 8:30 pm) Dave Post Quartet

9/22 (7, 8:30 pm) Danny Allen Quartet

9/29 (7, 8:30 pm) Jeremy Leon Sextet

Townley Presbyterian Church (Union, NJ) townleychurch.org

9/12 (8 pm) Carrie Jackson Quartet with Radam Schwartz, Takashi Otsuka, Gordon Lane

Triumph Brewery (Red Bank, NJ) triumphbrewing.com/red-bank

9/3 (7:30 pm) Gabe Plotkin Trio

9/4 (9 pm) Will Bernard Freelance Subversives

West Orange Public Library (West Orange, NJ) wopl.org

9/27 (3 pm) Lenore Raphael Trio with Hilliard Greene, Kahlil Kwame Bell

William Paterson University Jazz Room (Wayne, NJ)

wpunj.edu/wppresents/jazz-room-series

9/20 (3 pm) Vincent Gardner

9/27 (3 pm) "Miles Davis Centennial Celebration":

Todd Coolman New York All-Star Nonet

NEW YORK

Arrowood Farms (Accord, NY) woodsistfestival.com

9/26 (1 pm) Woodsist Festival: Secular Music Group;

"Divine Songs: The Music of Alice Coltrane"

Avram Theater (Southampton, NY) stonybrook.edu/southampton/avram

9/17 (7 pm) Nicole Zuraitis with Idan Morim, Sam Weber, Dan Pugach

Beanrunner Café (Peekskill, NY) beanrunnercafe.com

9/5 (6 pm) Nondarii Jazz Quartet

9/19 (6 pm) David Lopato Trio with Ratzo Harris, Bob Meyer

The Church (Sag Harbor, NY) hamptonsjazzfest.org

9/5 (6 pm) Hamptons Jazz Fest: Meg Okura Quintet with Sam Newsome

City Winery Hudson Valley (Montgomery, NY)

citywinery.com/pages/locations/hudson-valley

9/12 (11 am, 12, 1 pm) Teri Roiger/John Menegon

9/13 (7, 8, 9 pm) Jazz Passengers with Roy Nathanson, Isaiah Barr, Gabe Nathanson, Lucy Hollier, Bill Ware, Sam Bardfeld, John Menegon, E.J. Rodriguez, Teri Roiger

Cunneen-Hackett Arts Center VBI Theatre (Poughkeepsie, NY)

cunneen-hackett.org

9/19 (8 pm) EFW presents Judi Silvano's Garden Winds with Haruna Fukazawa, Claire de Brunner

Emelin Theatre (Mamaroneck, NY) emelin.org

9/26 (8 pm) Jane Monheit

The Falcon (Marlboro, NY) liveatthefalcon.com

9/3 (7:30 pm) Chris O'Leary Band

9/6 (7:30 pm) "Celebrate 100 Years of Miles Davis": Wayne Tucker and The Bad Mothas with Miles Tucker, David Linard, Tamir Shmerling, Diego Ramirez

9/9 (7 pm) Karl Allweier Jam Session

9/13 (7:30 pm) Jeff "Tain" Watts

9/20 (7:30 pm) Peter Erskine, Joe Locke, Scott Petito

9/27 (7:30 pm) Ricky Ford Quartet with John Kordalewski, Tony Marino, Thurman Barker

The Grand (Croton-on-Hudson, NY) thegrandcroton.com

9/2 (7:30 pm) Jennie Colabattisto Quintet

9/16 (7:30 pm) Yvonnick Prené

Hewlett-Woodmere Public Library (Hewlett, NY) hwpl.org

9/24 (7:30 pm) "100 Years from Today – Songs from 1926": Glenn Crytzer Quartet

Jazz at the Lake Festival @Shepard Park (Lake George, NY)

lakegeorgearts.org/lake-george-jazz-weekend

9/18 (6, 7:30 pm) Jody Redhage Ferber Confluence; Chad McLouglin, Rich Syracuse, Scott Hopkins, Dylan Perillo

9/19 (1, 3, 5, 7 pm) Jerome Jennings iLL Philosophy;

Manuel Valera New Cuban Express; Shayna Steele; Kneebody

9/20 (1, 3, 5 pm) Paul Winter Consort; Ekep Nkwelle; Miguel Zenón Quartet

Jazz at the Lodge (Ossining, NY) jazzatthelodge.com

9/3 (7, 8:30 pm) Jesse Lewis, Paul Connors, Jon Doty

9/10 (7, 8:30 pm) Alex Smith, Jessie Lewis, Hamir Atwal

9/17 (7, 8:30 pm) Chris Vitarello, Paul Connors, Jon Doty

9/24 (7, 8:30 pm) Joe Hertenstein Future Drone with Jon Irabagon, Anthony Coleman

9/26 (7:30, 8:45 pm) Gerry Malkin Jazz Collective with Vinnie Cutro, Neil Alexander, Preston Murphy, Steve Johns

Jazz Forum (Tarrytown, NY) jazzforumarts.org

9/4, 9/5 (7, 9 pm) Dave Stryker Quartet with Jared Gold, Steve Johns, Troy Roberts

9/6 (4, 6, 8 pm) Gabrielle Stravelli Quartet; David Janeway Trio Jam Session

9/11 (7, 9 pm) Bill Mays Trio

9/12 (7, 9 pm) Virginia MacDonald Quartet

9/13 (4, 6 pm) Tom Larsen Trio with Spencer Murphy, Dave Tedeschi

9/18, 9/19 (7, 9 pm) Warren Wolf Quartet

9/20 (4, 6 pm) Dennis Bulhões Quartet with Ryan Keberle, Flavio Silva, Noah Garabedian

9/25, 9/26 (7, 9 pm) Georgia Heers with Eric Alexander, Dave Stryker, Jason Brown

9/27 (4, 6 pm) Nir Naaman Quartet

Jazz Forum (Tarrytown, NY) jazzforumarts.org

9/28 (4:15, 6 pm) Jazz Forum Arts Student Combo

The Jazz Loft (Stony Brook, NY) thejazzloft.org

9/2 (1, 7 pm) Tom Manuel Young at Heart Trio with Steve Salerno, Dean Johnson; Frank Hanson Trio Jam Session

9/3 (7 pm) Tom Manuel Jazz Loft Big Band

9/4, 9/5 (7 pm) "Celebrating Great Women In Song": Tom Manuel Jazz Loft Big Band + Nicole Zuraitis

9/9, 9/23, 9/30 (7 pm) Frank Hanson Trio Jam Session
9/16 (7 pm) Harbor Jazz Festival: Frank Hanson Trio
9/17 (7 pm) Harbor Jazz Festival: Mike LeDonne Organ Trio
9/18 (7 pm) Harbor Jazz Festival: Vijay Iyer Trio with Devon Gates, Jeremy Dutton
9/24 (7 pm) Interplay Jazz Orchestra with Joe Devassy, Gary Henderson
The Jazz Loft Lawn Stage (Stony Brook, NY) thejazzloft.org
9/19 (3, 6 pm) Birsá Chatterjee Quartet; Mark Gross Quartet
The Jazz Loft Village Green Stage (Stony Brook, NY) thejazzloft.org
9/19 (12, 1, 4, 7 pm) Harbor Jazz Festival: Dal Capo Brass Band;
Matt Chiasson Quintet; Dal Segño Trio + Georgia Heers; Camille Thurman + Darrell Green Trio
Jazz on Main (Mt. Kisco, NY) jazzonmain.com
9/3 (7 pm) Zeju Zheng Trio with Joaquin Eaton-Sharon, Joseph Emmanuel
9/4 (7 pm) Tamuz Nissim Trio
9/5 (7 pm) Amanda Monaco Glitter Quartet with Lauren Sevian, Jason Yeager, Matt Wilson
9/6 (12 pm) Alejandro Meola solo
9/10 (7 pm) Nick Chesnais Quartet with Adam Whitney, Jasper Christie, Owen Davies
9/17 (7 pm) Sherma Andrews with Mark Adamy, Mark Peynado
9/18 (7 pm) Brian Conigliaro Consort with Bob Gingery, Ron Vincent
9/19 (7 pm) Gustavo Casenave Trio with Franco Pinna, Sebastian De Urquiza
9/25 (7 pm) Don DuPont/Michele DuPont with Sarah Cion, Bryan Copeland, Eric Puente
9/26 (7 pm) Pete Rodriguez Quartet with Esteban Castro, Raul Reyes, Joel Mateo
9/27 (12 pm) Ron Drotos
JazzFest White Plains (White Plains, NY) artswestchester.org/programs/jazzfest-whiteplains
9/23 (12 pm) at Downtown Music at Grace: Micah Thomas
9/23 (5:30 pm) at Turner Park Stage: Sound Shore Jazz Orchestra with Casey Howard, Pat Dougherty, Ron MacKenzie
9/23 (12 pm) at Farmers Market: Matthias Schmidt Quartet
9/24 (7 pm) at ArtsWestchester: Golda Solomon with Christopher Dean Sullivan, JD Parran
9/24 (5:30 pm) at Chazz Palminteri Restaurant: Butter and Company with Mark Bowers, Greg Lewis
9/24 (7 pm) at Shiraz Kitchen and Wine Bar: Kat Gang
9/25 (7, 9 pm) at ArtsWestchester: Ben Wendel Group with Gilad Hekselman, Harish Raghavan, Nate Wood
9/25 (12 pm) at White Plains Public Library: Vanisha Gould Duo
9/26 (3 pm) at ArtsWestchester: Sylvie Courvoisier/Mary Halvorson
9/26 (7, 9 pm) at ArtsWestchester: John Patitucci Trio with Danilo Pérez, Adam Cruz
9/26 (5 pm) at Freebird Kitchen & Bar: Brian Carter Quartet
9/26 (12, 1 pm) at Music Conservatory of Westchester: MCW Jazz Faculty Ensemble; Jam Session
9/27 (12:15, 1:30, 3, 4:30, 6 pm) at Mamaroneck Ave.: Luke Hart Collective; Bertha Hope + Joe Boykin; Papo Vázquez Mighty Pirates Troubadours; Sarah Hanahan Quartet; Nat Adderley Jr. Quartet
The Local (Saugerties, NY) thelocalsaugerties.com
9/26 (8 pm) Alexis P. Suter Band
9/27 (5 pm) Thana Alexa
LTV Studios (Wainscott, NY) hamptonsjazzfest.org
9/12 (3 pm) Hamptons Jazz Fest: Arcoiris Sandoval/Steve Wilson
LTV Studios (Wainscott, NY) ltveh.org
9/13 (4 pm) "Play George Gershwin": Anderson Brothers with Peter Anderson, Will Anderson + Dalton Ridenhour
Lydia's Café (Stone Ridge, NY) lydias-cafe.com
9/5 (7, 8, 9 pm) Joel Harrison Quartet with David Gilmore, Ben Zwerin, Bram Kincheloe
9/12 (7, 8, 9 pm) Pete McCann Quartet
9/19 (7, 8, 9 pm) Mark Usvolk Septet with Ron Horton, Tim Armacost, Mark Dziuba, Tim Regusis, Jeff Siegel, Amir Halfon
9/26 (7, 8, 9 pm) Teri Roiger Quintet with Roy Nathanson, Bill Ware, John Menegon, Matt Garrity
Maura's Kitchen (Nyack, NY) mauraskitchen.com
9/3 (7 pm) Freddie Jacobs and Friends with Kendall Moore, David Janeway, Billy Mintz, Nori Naoka
9/11 (6 pm) Eric DiVito with Jamie Baum, Jennifer Vincent, Doug Hinrichs
Maureen's Jazz Cellar (Nyack, NY) maureensjazzcellar.com
9/4 (7, 9 pm) Donny McCaslin with Kevin Hays, Scott Colley, Ari Hoenig
9/5 (7, 9 pm) Scott Robinson with Helen Sung, Bar Filipowicz, Isaiah Bravo
Millbrook Vineyards & Winery (Millbrook, NY) millbrookwine.com
9/5 (5:30 pm) Richard Baratta Quintet
New Rochelle Library (New Rochelle, NY) nrpl.org
9/25 (7 pm) Lenore Raphael Trio with Rodney Jones, Hilliard Greene
Parrish Art Museum (Water Mill, NY) hamptonsjazzfest.org
9/6 (6 pm) Hamptons Jazz Fest: Ari Hoenig Quartet with Tivon Pennicott, Yoav Eshed, Ben Tiberio
Reason & Ruckus (Poughkeepsie, NY) reasonandruckus.com
9/27 (7 pm) Caroline Davis; Baba Andrew Lamb Trio with Hilliard Greene, Newman Taylor Baker
Reid Castle (Purchase, NY) mville.edu/about/reid-castle-events
9/24 (7 pm) Mark Morganelli Jazz Forum All-Stars
Rogers Memorial Library (Southampton, NY) hamptonsjazzfest.org
9/2 (3 pm) Hamptons Jazz Fest: Bill O'Connell/Richie Flores
Suffolk County Historical Society (Riverhead, NY) suffolkcountyhistoricalsociety.org
9/19 (3 pm) Harlem Blues and Jazz Band

TEMPO Concert Hall (Kingston, NY) tempokingston.org
9/26 (7:30 pm) Eyal Vilner Swing Band

PENNSYLVANIA

Chris' Jazz Café (Philadelphia, PA) chrisjazzcafe.com
9/1 (7:30, 9 pm) Silas Stewart Trio with Jordan Berger, Dan Monaghan
9/2 (7:30, 9 pm) Hudson River
9/3 (7:30, 9, 10:30 pm) James Fernando Trio; Matt Kahn Trio
9/4 (7:30, 9:30, 11 pm) Victor North/Brandon Suarez Quintet; Oliver Mayman Jam Session
9/5 (7:30, 9:30, 11 pm) "The Music of Cole Porter": Anais Reno + Tim Brey Quartet; James Santangelo Jam Session
9/8 (7:30, 9 pm) Josh Lawrence We Get Requests
9/9 (7:30, 9 pm) Jay Epstein Quintet with Dylan Band, Dave Allen, Marcos Valera, Wayne Smith Jr
9/10 (7:30, 9, 10:30 pm) Christian Ertl Quartet; Matt Kahn Trio
9/11 (7:30, 9:30, 11 pm) Adam Moezinia Trio with Pat Bianchi; Oliver Mayman Jam Session
9/12 (7:30, 9:30, 11 pm) Miki Yamanaka Trio; James Santangelo Jam Session
9/15 (7:30, 9 pm) Jason Blythe Band with Scott Edmunds, Justin Sekelew, Ben Cohen
9/16 (7:30, 9 pm) Josh Klamka Band
9/17 (7:30, 9 pm) Nate Tota Septet
9/18, 9/19 (7:30, 9:30, 11 pm) Bobby Watson Quartet; Jam Session
9/22 (7:30, 9 pm) Matt Kahn Quartet
9/23 (7:30, 9 pm) Jeremy Alie Leon Quartet with Andrew Rosenkilde, Kai Gibson, Logan Bogdan
9/24 (7:30, 9 pm) Mike Raymond Octet
9/25, 9/26 (7:30, 9:30, 11 pm) Lucy Yeghiazaryan w/Grant Stewart Quartet (9/25); w/James Santangelo Quartet (9/26)
9/29 (7:30, 9 pm) Daniel Meron, Pablo Menares, Jimmy Macbride
9/30 (7:30, 9 pm) Declan Cashman Quintet with Kiara Rouse, João Bueno, Madison Rast, Justin Bowden
COTA Jazz & Arts Festival (Delaware Water Gap, PA) cotajazz.org
9/12 (12 pm) Phil Markowitz Trio; Art Bailey Quintet; Chelsea Reed Quintet; Tony Miceli Quartet; Tyler Dempsey Trio; Water Gap Jazz Orchestra
9/13 (12:30 pm) Marcio Philomena Quartet; Adam Brenner Octet; COTA Cats; Dave Stryker Quartet; Stank Factory
Deer Head Inn (Delaware Water Gap, PA) deerheadinn.com
9/3 (9:30, 9/17, 9/24 (7, 8 pm) Bill Washer Trio; Bill Washer Jam Session
9/4 (7 pm) Giacomo Gates Trio with Tomoko Ohno, Paul Rostock
9/5 (7 pm) Clarence Spady Band
9/6 (5 pm) Davey Lantz/Dan Wilkins Quintet
9/11 (7 pm) David Ostwald's Louis Armstrong Eternity Band with Danny Tobias, Ricky Alexander, Jim Fryer, Alonso Delafuente Jr, Alex Rademan
9/12 (5, 6:30, 8:30 pm) COTA Jazz & Arts Festival: Minas; Nancy Reed Plus 3; Jam Session
9/13 (4:30, 6, 8 pm) COTA Jazz & Arts Festival: Gabrielle Stravelli Quartet + Tim Armacost; Nicole Zuraitis; Jam Session
9/18 (7 pm) Erin McClelland Band
9/19 (7 pm) Madelyn Dundon
9/20 (5 pm) Griffin Woodard Sextet with Coleman Rose, Evan Francis, Jon Ballantyne, Miles Gilbert, Hugh Kline
9/25 (7 pm) Adam Nussbaum
9/26 (7 pm) Carrie Jackson All Stars with Radam Schwartz, Takashi Otsuka, Gordon Lane
9/27 (5 pm) Bill Mays Trio with Dean Johnson, Ron Vincent
9/28 (7:30 pm) Water Gap Jazz Orchestra with Matt Vashlishan
Ensemble Arts Philly (Philadelphia, PA) ensembleartsp Philly.org
9/19 (8 pm) Pat Metheny Side-Eye III+ with Chris Fishman, Jermaine Paul, Joe Dyson, Leonard Patton
First Presbyterian Church (Philadelphia, PA) fpcphila.org
9/27 (3 pm) Marshall Allen
Miller Symphony Hall (Allentown, PA) millersymphonyhall.org
9/12 (7:30 pm) Anderson Brothers Sextet with Peter Anderson, Will Anderson
Philadelphia Clef Club (Philadelphia, PA) clefclubofjazz.org
9/26 (6 pm) Tia Fuller
Philadelphia Museum of Art (Philadelphia, PA) philamuseum.org
9/25 (7 pm) Isaiah Collier and The Chosen Few "Plays Coltrane"
Sellersville Theater (Sellersville, PA) st94.com
9/10 (8 pm) Gunhild Carling
Solar Myth (Philadelphia, PA) arsnovaworkshop.org
9/5 (8 pm) John Zorn Flatlands with Matt Hollenberg, Simon Hanes, Ches Smith
9/11 (8 pm) PRISM Quartet with Timothy McAllister, Taimur Sullivan, Matthew Levy, Zachary Shemon + Craig Taborn
South Jazz Kitchen (Philadelphia, PA) southjazzkitchen.com
9/4, 9/5 (7, 9:30 pm) Julie Dexter
9/6 (6, 8:30 pm) Julie Dexter
9/11, 9/12 (7, 9:30 pm) Christie Dashiell Quartet
9/13 (6, 8:30 pm) Quantum Blues Quartet with Tisziji Muñoz, Will Calhoun, Jamaaladeen Tacuma, Paul Shaffer
9/17 (6:30, 9 pm) Jeff Kashiwa
9/18 (7, 9:30 pm) Jeff Kashiwa
9/19 (7, 9:30 pm) Ruth Naomi Floyd Music for the Soul + Craig Handy, Aaron Graves
9/20 (6, 8:30 pm) Ruth Naomi Floyd Music for the Soul + Craig Handy, Aaron Graves
9/25, 9/26 (7, 9:30 pm) Emma Smith
9/27 (6, 8:30 pm) Emma Smith

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• **11BC Serenity Garden** 626 E. 11th St.
Subway: L to 1st Ave.

• **6BC Garden** 6th St. and Ave. B
Subway: F to Second Ave. **6bgarden.org**

• **Albert's Bar** 140 E. 41st St.
Subway: 4, 5, 6 to Grand Central **albertsbar.com**

• **Alice Tully Hall at Lincoln Center** 1941 Broadway at 65th St.
(212-875-5050) Subway: 1, 2 to 66th St. - Lincoln Center **lincolncenter.org**

• **American Legion Post 398** 248 W. 132nd St.
(212-283-9701) Subway: 2, 3 to 135th St. **post398americanlegion.com**

• **Arthur's Tavern** 57 Grove St.
(212-675-6879) Subway: 1 to Christopher St. **arthurstavern.nyc**

• **Bad Therapy** 1008 Cortelyou Rd., Brooklyn
Subway: Q to Cortelyou Rd. **badtherapybar.com**

• **Bar Bayeux** 1066 Nostrand Ave., Brooklyn
(347-533-7845) Subway: 2, 5 to Sterling St. **barbayeux.com**

• **Bar Lunático** 486 Halsey St., Brooklyn
(718-513-0339) Subway: C to Kingston-Throop Ave. **barlunatico.com**

• **Barbès** 376 9th St. at 6th Ave., Brooklyn
(718-965-9177) Subway: 2, 3 to 125th St. **barbesbrooklyn.com**

• **Barzakh Café** 147 Utica Ave., Brooklyn
(787-668-5068) Subway: A to Utica Ave. **barzakhcafe.com**

• **Bill's Place** 148 W. 133rd St. bt. Lenox/7th Ave.
(212-281-0777) Subway: 2, 3 to 125th St. **billsplaceharlem.com**

• **Birdland/Birdland Theater** 315 W. 44th St. bt. 8th/9th Ave.
(212-581-3080) Subway: 7, A, C, E, F, N, Q, R, to 42nd St. **birdlandjazz.com**

• **Birds** 64 Downing St.
Subway: 1 to Houston St. **birds-nyc.com**

• **Blue Note** 131 W. 3rd St. at 6th Ave.
(212-475-8592) Subway: A, B, C, D, E, F, M to W. 4th St. **bluenotejazz.com**

• **Brooklyn Conservatory of Music** 58 Seventh Ave., Brooklyn
(718-622-3300) Subway: F to Seventh Ave. , N, R to Union St. **bkcm.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
(917-231-4766) Subway: J, M, Z to Myrtle Ave. **cafeornithology.com**

• **The Cathedral of St. John the Divine** 1047 Amsterdam Ave.
(212-316-7490) Subway: 1 to 110th St. **stjohndivine.org**

• **Cellar Dog** 75 Christopher St. at 7th Ave.
(212-675-6056) Subway: 1 to Christopher St./Sheridan Sq. **cellardog.net**

• **Central Park Summerstage, Rumsey Playfield** 72nd St. and Fifth Ave.
(212-360-2777) Subway: B, D to 72nd St. **summerstage.org**

• **Children's Magical Garden de Carmen Rubio** 129 Stanton St.
Subway: F to Second Ave. **www.artsforart.org**

• **Christ and St. Stephen's Church** 120 W. 69th St.
Subway: 1, 2, 3 to 72nd St.

• **City Winery/City Winery Loft** 25 11th Ave.
(646-751-6033) Subway: A, C, E, L to 14th St. **citywinery.com**

• **Close Up** 154 Orchard St.
(646-410-2307) Subway: F, J, M, Z to Delancey St.; F to 2nd Ave. **closeupnyc.com**

• **The Club Room** 310 West Broadway
Subway: 1, 2 to Canal St.; N, Q, R, W to Canal St. **clubroomnyc.com**

• **Connect Bar** 92-01 160th St., Queens
(347-561-5878) Subway: E to Jamaica Center **theconnectbar.com**

• **Cork Wine Bar** 69 Thompson St.
(646-669-8169) Subway: 1 to Canal St. **corknyc.com**

• **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**

• **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**

• **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**

• **Duke Ellington Statue** Duke Ellington Circle at Fifth Ave./110th St.
Subway: 2, 3 to Central Park North

• **The Ear Inn** 326 Spring St. at Greenwich St.
(212-246-5074) Subway: C, E to Spring St. **earinn.com**

• **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**

• **Flohaus Gallery** 209 W. 38th St. #500
Subway: 1, 2, 3, 7, A, C, E, S to 42nd St.-Times Square **flohaus.nyc**

• **Flushing Town Hall** 137-35 Northern Blvd., Queens
(718-463-7700) Subway: 7 to Main St. **flushingtownhall.org**

• **Freddy's Backroom** 627 5th Ave., Brooklyn
(718-768-0131) Subway: R to Prospect Ave. **freddysbar.com/eventswayoutfreddys@gmail.com**

• **Hot Club of New York** 20 W. 20th St., Ste. 307
Subway: R, W to 23rd St. **hotclubny.org**

• **The Green Room at Yotel** 570 10th Ave.
(646-449-7700) Subway: 1, 2, 3, 7, A, C, E, S to 42nd St. /Times Sq. **yotel.com**

• **Ibeam Brooklyn** 168 7th St. bt. 2nd/3rd Ave., Brooklyn
Subway: F to 4th Ave. **ibeambrooklyn.com**

• **Instituto Cervantes New York** 211 E. 49th St.
(212-308-7720) Subway: 5 to 51st St. **newyork.cervantes.org**

• **Inwood Farm Restaurant** 600 W 218th St.
(212-884-2111) Subway: A to Inwood-207 St. **theinwoodfarm.com**

• **Inwood Hill Park** 218th & Indian Road
Subway: A train to 207 St. **inwoodjazzfestival.com**

• **Iridium** 1650 Broadway at 51st St.
(212-582-2121) Subway: 1, 2 to 50th St. **theiridium.com**

• **Jamaica Center for Arts and Learning** 161-04 Jamaica Ave., Queens
(718-658-7400) Subway: E to Jamaica Center **jcal.org**

• **Jaywalk Distillery** 573 Johnson Ave., Brooklyn
Subway: L to Jefferson St. **nydistilling.com/jaywalk-distillery**

• **Jazz at Lincoln Center** Broadway at 60th St.
(212-258-9800) Subway: A, B, C, D to 59th St./Columbus Circle; N, Q, R, W to 57th St./7th Ave. **jazz.org**

• **The Jazz Club at Aman New York** 730 5th Ave.
(212-970-2626) Subway: N, R, W to Fifth Ave./59th St. **aman.com/hotels/aman-new-york**

• **The Jazz Gallery** 1158 Broadway, 5th fl.
(212-242-1063) Subway: N, Q, R, W to 28th St.; F, M to 23rd St. **jazzgallery.org**

• **Jazzcultural** 349 W. 46th St.
(646-476-4346) Subway: 1, 2, 3, 7, A, C, E, S to 42nd St.-Times Square **jazzcultural.com**

• **Joe's Pub** 425 Lafayette St.
(212-539-8770) Subway: N, R to 8th St.-NYU; 6 to Astor Pl. **joespub.com**

• **Kato Sake Works** 379 Troutman St., Brooklyn
(917-719-1603) Subway: L to Jefferson St. **katosakeworks.com**

• **The Keep** 205 Cypress Ave., Queens
(718-381-0400) Subway: L to Jefferson St. **thekeepny.com**

• **Knickerbocker Bar & Grill**
(212-228-8490)

• **Le Poisson Rouge** 158 Bleecker St.
(212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th St. **lepoissonrouge.com**

• **The Lost and Found** 372 8th Ave.
(212-564-7515) Subway: 1, 2 to 28th St. **instagram.com/thelostandfoundnyc**

• **Louis Armstrong House Museum** 34-56 107th St., Queens
(718-478-8274) Subway: 7 to 11th St. **louisarmstronghouse.org**

• **MADE Bush Terminal** 13 42nd St., Brooklyn
Subway: D, N, R to 36th St. **madebushterminal.nyc**

• **Main Drag Music** 50 S. 1st St. bt. Kent/Wythe Ave., Brooklyn
(718-388-6365) Subway: L to Bedford Ave. **maindragmusic.com**

• **Mezzrow** 163 W. 10th St.
(646-476-4346) Subway: 1 to Christopher St. **smallslive.com**

• **Michiko Studios** 15 W. 39th St., 7th Fl.
(212-302-4011) Subway: N, Q, R, W to Times Square **michikostudios.com**

• **Midnight Blue** 106 E. 19th St.
Subway: N, Q, R, W to 14th St. **midnightblue.nyc**

• **Morningside Park** W. 110th St. to W. 123rd St., Manhattan Ave. to Morningside Ave.
Subway: 1 to 110th St. **nycgovparks.org/parks/morningside-park**

• **Mount Morris Ascension Presbyterian Church** 15 Mount Morris Park West
(212-831-6800) Subway: 2, 3 to 125 St. **harlemjazzboxx.com**

• **National Jazz Museum in Harlem**
58 W. 129th St. bt. 5th Ave./Malcolm X Blvd.
(212-348-8300) Subway: 6 to 125th St. **jazzmuseuminharlem.org**

• **New School** 66 W. 12th St.
(212-229-5600) Subway: F, V to 14th St. **newschool.edu**

• **New York Forward Festival** 219 E. 9th St., Brooklyn
Subway: Q to Beverly Rd. **forwardsoundsfoundation.org**

• **New York Jazz Workshop** 265 W. 37th St, 10th Fl.
(212-287-5908) Subway: A, C, E to 34th St.-Penn Station **newyorkjazzworkshop.com**

• **Nublu** 62 Ave. C bt. 4th/5th St.
(212-979-9925) Subway: F, V to Second Ave. **nublu.net**

• **Nublu 151** 151 Ave. C
Subway: L to 1st Ave. **nublu.net**

• **NY Society for Ethical Culture (NYSEC)** 2 W. 64th St. at Central Park West
(212-873-2848) Subway: 1, 2 to 66th St. -Lincoln **Center nysec.org**

• **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**

• **Paris Theater** 4 W. 58th St.
(929-532-2660) Subway: N, R, W to 5th Ave./59th St. **paristheaternyc.com**

• **Patrick's on the Hill** 1635 Amsterdam Ave.
(646-682-7243) Subway: A, C to 145th St. **patricksonthehill.com**

• **Peck Slip Social** 36 Peck Slip
(212-217-0449) Subway: 2, 3 to Fulton St. **peckslipsocial.com**

• **Pisticci** 125 La Salle St.
(212-932-3500) Subway: 1 to 125th St. **pisticciny.com**

• **The Pocket** 130 W. 46th St.
(646-653-9916) Subway: B, D, F, M to 47-50 St.s - Rockefeller Center **thepocketnyc.com**

• **Public Records** 233 Butler St., Brooklyn
(347-529-4869) Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Ave. **publicrecords.nyc**

• **The Record Shop** 360 Van Brunt St., Brooklyn
(347-668-8285) Subway: Bus: B61to Van Brunt St./King St. **360recordshop.com**

• **Red Pavillion** 1241 Flushing Ave., Brooklyn
Subway: L to Jefferson St. **theredpavilion.com**

• **Red Rooster Harlem** 310 Malcolm X Blvd.
(212-792-9001) Subway: 2, 3 to 125th St. **redroosterharlem.com**

• **Rose Theater** Broadway at 60th St., 5th fl.
(212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle **jazz.org**

• **Roulette** 509 Atlantic Ave., Brooklyn
(917-267-0363) Subway: 2, 3, 4, 5 to Atlantic Ave. **roulette.org**

• **The Roxy Lounge at Roxy Hotel** 2 6th Ave.
(212-519-6600) Subway: A, C, E to Canal St.; 1 to Franklin St. **roxyhotelnyc.com/dining/roxy-bar**

• **The Rum House** 228 W. 47th St.
(646-490-6924) Subway: N, Q, R to 49th St. **edisonrumhouse.com**

• **Saint Peter's Church** 619 Lexington Ave. at 54th St.
(212-935-2200) Subway: 6 to 51st St. **saintpeters.org**

• **Saint Tuesday** 24 Cortlandt Alley
(212-735-8000) Subway: 4, 6 to Canal St.; J, Z to Canal St. **sainttuesdaynyc.com**

• **Salomon Arts Gallery** 83 Leonard St.
(212-966-1997) Subway: N, R, W to Canal St. **salomonarts.com**

• **Scarlet Lounge** 468 Amsterdam Ave.
Subway: 1, 2 to 79th St.; 1, 2 to 86th St. **scarletloungenyc.com**

• **Scholes Street Studio** 375 Lorimer St., Brooklyn
(718-964-8763) Subway: L to Lorimer St. ; G to Broadway **scholesstreetstudio.com**

• **SEEDS Brooklyn** 617 Vanderbilt Ave., Brooklyn
Subway: 2, 3, 4 to Grand Army Plaza **seedsbrooklyn.org**

• **ShapeShifter Lab** 837 Union St., Brooklyn
(646-820-9452) Subway: D, N, R, W to Union St.; B, Q to 7th Ave. **shapeshifterplus.org**

• **Shrine** 2271 Adam Clayton Powell Blvd. bt. 133rd/134th St.
(212-690-7807) Subway: B, 2, 3 to 135th St. **shrinenyc.com**

• **Silvana** 300 W. 116th St.
(646-692-4935) Subway: B, C, to 116th St. **silvana-nyc.com**

• **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**

• **Sour Mouse** 110 Delancey St.
(646-476-7407) Subway: J to Bowery **sourcemousenyc.com**

• **St. Mazie Bar & Supper Club** 345 Grand St., Brooklyn
(718-384-4808) Subway: G to Metropolitan Ave.; J, M, Z to Marcy Ave. **stmazie.com**

• **The Stone at The New School** 55 W. 13th St.
(212-229-5600) Subway: F, V to 14th St. **thestonenyc.com**

• **The Sultan Room** 234 Starr St., Brooklyn
(612-964-1420) Subway: L to Jefferson St. **thesultanroom.com**

• **Terraza** 7 40-19 Gleane St.
(347-808-0518) Subway: 7 to 82nd St. /Jackson Heights **terrazza7.com**

• **Threes Brewing** 333 Douglass St., Brooklyn
(718-522-2110) Subway: R to Union St. **threesbrewing.com**

• **Trinity Wall Street** 89 Broadway
(212-602-0700) Subway: 4 to Wall St. **trinitywallstreet.org**

• **Village Vanguard** 178 7th Ave. South at 11th St.
(212-255-4037) Subway: 1, 2, 3 to 14th St. **villagevanguard.com**

• **Westbeth Community Room** 155 Bank St.
Subway: 1, 2, 3 to 14th St. **westbeth.org/venue/westbeth-community-room**

• **Winnie's** 63 West 38th St.
(646-846-9063) Subway: B, D, F, M to 42nd St; N, Q, R, W to Times Square; B, D, F, M to 34th St. **winniesnyc.com**

• **Zinc Bar** 82 W. 3rd St.
(212-477-8337) Subway: A, C, E, F, V to W. 4th St. **zincbar.com**

• **Zürcher Gallery** 33 Bleecker St.
(212-777-0790) Subway: 6 to Bleecker St.; B, D, F to Broadway-Lafayette **galeriezurcher.com**

BILL ARMSTRONG (Jun. 24, 1929 – Aug. 7, 2026) The Australia-born producer-engineer, a founding father of Australian recording, died at age 97. In the post-WWII era, he captured local bands on primitive wire-recording equipment and in 1949 established Bill Armstrong Sound, which released local jazz records on independent labels. With engineer Roger Savage he founded Armstrong Studios in 1965, credited with recording 80% of all charting music in Australia during its peak. He took over the Swaggie label in 2015 and also worked on albums released on World Record Club, Columbia, W&G, Fable, Philips and Jazz & Jazz.

JEANIE BRYSON (Mar. 10, 1958 – Jun. 19, 2026) The singer, who melded jazz, pop and Latin styles, died at age 68. The daughter of songwriter Connie Bryson and Dizzy Gillespie (whose paternity was initially kept secret), Bryson was mentored by Kenny Barron, who appeared on her 1993 debut for Telarc Jazz, *I Love Being Here With You*. Bryson's credits include Larry Coryell, Geoff Keezer, Grover Washington Jr., Terence Blanchard, Kenny Burrell and Don Sebesky.

BRIAN CASE (Aug. 17, 1937 – Jul. 17, 2026) The British music critic died at age 89. Case contributed to *New Musical Express* (NME), *Melody Maker*, *The Wire* and *Time Out*. He co-wrote *The Harmony Illustrated Encyclopedia of Jazz* and *The Hip: Hipsters, Jazz and the Beat Generation* as well as *On the Snap*, a collection of profiles and essays. Case wrote liner notes for albums on Ogun, Affinity, Cadillac, Island and Epic.

GIANNI CAZZOLA (May 9, 1938 – Jul. 18, 2026) The Italian drummer fell ill while performing on stage in Busto Arsizio and died shortly after at age 88. By the late '50s, he was part of the Milanese jazz circuit and would become a core member of the Gianno Basso-Oscar Valdambrini Quintet. Cazzola worked with Guido Manusardi, Giorgio Gaslini, Gianluigi Trovesi, Claudio Fasoli, Dado Moroni and Franco D'Andrea as well as Americans Count Basie, Stan Getz, Chet Baker, Gerry Mulligan, Dexter Gordon, Lee Konitz, Phil Woods, Art Farmer, Tony Scott, Sheila Jordan and Nancy King. His albums appear on Splasc(h), Radio SNJ and Azzurra Music (which released his 2026 *Swinging!* album).

GERALDINE DE HAAS (Jan. 16, 1935 – Jul. 28, 2026) Newark, NJ-born de Haas, "The First Lady of Chicago Jazz" and mother to jazz singer-performers Aisha and Darius de Haas, died at age 91. In her late teens she and sister Salome teamed up with their brother Andy Bey to form Andy and the Bey Sisters. De Haas moved to Chicago in 1968 and became a community activist. In 1974, following Duke Ellington's death, she helped organize a tribute in Grant Park that would become the annual Chicago Jazz Festival. She also created the South Shore Jazz Fest (1981-2012).

MARION EVANS (Jun. 1, 1926 – Jul. 22, 2026) The arranger, composer and conductor, who worked on Broadway, as well as in TV and the recording industry, died at age 100. Although he studied piano and violin, he graduated from the University of Alabama in engineering. During WWII, while serving in the US Navy, Evans became enthralled with military bands, subsequently attending Juilliard. He would work with the Glenn Miller Orchestra, Tommy Dorsey Orchestra, Urbie Green, Tony Bennett, Doc Severinsen, Diahann Carroll, Steve Lawrence and Eydie Gorme.

NEVEN FRANGEŠ (Jan. 8, 1951 – Aug. 10, 2026) The Croatia-born composer, pianist, organist, pedagogue and producer, died at age 75. He excelled across genres and wrote music for more than a hundred stage plays, in addition to feature and animated films, TV dramas and documentaries. Frangeš was the artistic director of the "Jazz Is Back!" festival in Grožnjan. He credits include Boško Petrović, Sal Nistico and Bob Mover.

U.T. GANDHI (Apr. 17, 1960 – Aug. 10, 2026) Born Umberto Trombetta, the Italian drummer-percussionist died at age 66. A self-taught musician, Gandhi came to jazz in the late '70s. He became known for his years with Enrico Rava's Electric Five; his other collaborations included John Surman, Miroslav Vitous, Palle Mikkelborg, Richard Galliano, Gianluigi Trovesi, Louis Sclavis, Dino Saluzzi, Enzo Favata, Stefano Bollani, Achille Succi, Daniele D'Agaro and Mark Helias. He had his own or collaborative albums on Nota, Artesuono ECM and CAM Jazz.

LUIS GASCA (Mar. 3, 1940 – Aug. 2, 2026) The Houston-born trumpet and flugelhorn player, whose career spanned Latin jazz, bebop, R&B and rock, died at age 86. He studied trumpet through his high school band program, developed perfect pitch and won a scholarship to Berklee School of Music. He had albums on Atlantic, Blue Thumb and Fantasy and credits with Mongo Santamaria, Stan Kenton, Woody Herman, Cal Tjader, Joe Henderson and Count Basie, as well as Janis Joplin, Van Morrison, Bob Weir and Santana.

JIM GILSTRAP (Nov. 10, 1946 – Jul. 18, 2026) The LA-based vocalist and session musician died at age 79. Gilstrap was a member of Wonderlove, Stevie Wonder's backing ensemble (as heard on *Talking Book* and *Innervisions*). His 400+ credits also include Quincy Jones, Weather Report, Stanley Turrentine, Nancy Wilson, Dee Dee Bridgewater, Donald Byrd, Roy Ayers, Ramsey Lewis, George Benson, George Duke, Joe Sample, Herbie Hancock and Stanley Clarke.

PATRICK GLEESON (Nov. 9, 1934 – Jul. 20, 2026) The electronic music and synthesizer pioneer died at age 91. Gleeson was instrumental in developing flexible, modular, portable synths, which took them out of the studio and onto the stage. His credits include Herbie Hancock and projects by Hancock bandmates Eddie Henderson, Julian Priestner and Bennie Maupin, plus Lenny White, Joe Henderson and Catalyst.

RAY GOMEZ (Aug. 15, 1952 – Jul. 29, 2026) The guitarist and producer died at age 73. Born in Casablanca, Morocco, he was a child prodigy who gave his first concert in front of 5,000 people at age ten. Gomez relocated to NYC in the mid '70s and soon became noted for innovative technical approaches. Among his credits were albums by Lenny White, Alphonso Johnson, Deodato, Stanley Clarke, Larry Young, John Lee/Gerry Brown, Dee Dee Bridgewater, Joachim Kühn, Sonny Fortune and Herbie Mann.

GUNTER HAMPEL (Aug. 31, 1937 – May 18, 2026) The German multi-instrumentalist (vibraphone, bass clarinet, saxophones, flute, piano) and composer, a "father" of post-WWII European free jazz, died at age 88. A prodigy, he founded jazz bands as a teenager, becoming dedicated to free improvisation in the '60s. Marriage to vocalist Jeanne Lee led to NYC and collaborations with Don Cherry, Cecil Taylor and others; from 1972, he lived alternately in Göttingen and NYC. He founded his own record label, Birth, in 1969, and released his albums on the imprint until 2014. His bands featured a roll call of avant garde jazz giants, from Europeans Alexander von Schlippenbach, Manfred Schoof, Willem Breuker and Enrico Rava to Americans Anthony Braxton, Perry Robinson, Sunny Murray and Marion Brown. Hampel also recorded for SABA/MPS, ESP-Disk', Calig, Wergo, Improvising Artists Inc., Karma, HORO, FMP and Intuition.

OLIVER JONES (Sep. 11, 1934 – Jul. 22, 2026) The Canadian pianist-organist, who was inducted into the Canadian Music Hall of Fame (2023), died at age 91. Like his mentor, Oscar Peterson, he grew up in Montreal's Little Burgundy neighborhood (where he studied with Daisy Peterson Sweeney, Peterson's older sister). He

toured in Vermont and Quebec with Bandwagon in the '50s, and from 1964-1980 was music director for the Jamaican calypso singer Kenny Hamilton. Since the '80s, Jones recorded with frequency and toured throughout Canada and internationally. He also taught music at Laurentian and McGill Universities. Jones released albums as a leader on Justin Time, Sackville and CBC.

RICHARD RAUX (1945 – Jul. 24, 2026) The French saxophonist-flutist, who spent his formative years in Madagascar, died at age 81. He returned to France in his late teens, settling in Paris, where he focused on modal and free jazz, inspired by the work of Mal Waldron, with whom he recorded on Roy Burrowes' *Live at the Dreher* (Marge, 1993). Raux released a handful of albums as leader; his credits include the early '70s French jazz-rock band Magma, as well as Eddy Louiss, Stephen McCraven and Sunny Murray.

YASUKAZU SATO (Sep. 21, 1951 – Aug. 1, 2026) The Japanese percussionist (aka Yas-Kaz), a pioneer in Japan's free jazz underground, died at age 74. In the '70s he collaborated with alto saxophonist Kaoru Abe, undertaking extreme sonic exploration and rejecting conventional harmony and rhythm. Sato released albums on Gramavision, Canyon and Face International, was a member of Prism and had credits with Ryuichi Sakamoto, Masahiko Satoh, Monday Michiru and Bill Laswell.

TAKESHI SHIBUYA (Nov. 3, 1939 – Jul. 16, 2026) The cross-genre Japanese pianist-arranger and composer died at age 86. He had his own or collaborative albums on Toshiba, Trio, Ninety-One, Verve, Tokuma Japan Communications and Owl Wing (including one of his last recordings, the 2022 tribute, *I Love Carla Bley*). His credits include Akira Sakata, Masabumi Kikuchi, Tristan Honsinger, Otomo Yoshihide and Itaru Oki.

TERRY TROTTER (Oct. 5, 1940 – Aug. 4, 2026) The LA-based pianist, who had a prolific career as a West Coast studio musician, died at age 85. His 1960 recording debut was drummer Lenny McBrowne's *And The 4 Souls* (Pacific Jazz) and the group's Cannonball Adderley-produced follow-up *Eastern Lights* (Riverside). He later released his own albums on Discovery, MAMA Foundation, Varèse Sarabande and Fuzzy Music, which included West Coast mainstays such as Clare Fischer, Peter Erskine, Chuck Berghofer and Joe LaBarbera. Other collaborations ranged from Les Brown, Conte Candoli, Jim Self and Larry Carlton to vocalists Tony Bennett, Ella Fitzgerald and Natalie Cole.

FRANK TUSA (Apr. 1, 1947 – Jul. 26, 2026) The NYC-born bassist died at age 79. Drafted into the military, Tusa was assigned to the 77th Army Band at Fort Sill, OK. Upon his early '70s discharge, he became involved in the NYC avant garde and modal jazz scenes. Tusa was an original member of Dave Liebman's Lookout Farm and Open Sky trio. In 1980, he relocated to San Francisco, gigging and teaching at San Jose State and Stanford Universities. He had albums on Enja and Trio and credits with Paul Bley, Barry Miles, Dom Um Romao, Richie Beirach, Fred Tompkins and Badal Roy.

DR. ALBERT A. "AL" VOLLMER (1928 – Jul. 3, 2026) With a lifelong passion for jazz, the orthodontist by occupation died at age 97. He was born in London to Swedish parents, raised near Stockholm, and moved to the US in 1947, actively engaging in the NYC jazz scene. In 1973, with Clyde Bernhardt, Vollmer co-founded the Harlem Blues & Jazz Band, a working home exclusively for senior citizen jazz musicians, which provided a platform for Doc Cheatham, Al Casey, Benny Waters, Eddie Chamblee, Lawrence Lucie, Eddie Durham, Fred Staton, George Kelly, Roger "Ram" Ramirez and others. Vollmer also championed multimedia documentation to ensure these musicians' legacies lived on.

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