

OCTOBER 2026—ISSUE 294

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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THE NEW YORK CITY JAZZ RECORD

LEW TABACKIN *STILL SEARCHING*

SPECIAL FEATURE:
**CASSANDRA
WILSON**
IN MEMORIAM



**ROBERT
IRVING III**

**MEG
OKURA**

**KLAUS
KOENIG**

**KEITH
INGHAM**

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US Subscription rates: 12 issues, \$45

Canada Subscription rates: 12 issues, \$50

International Subscription rates: 12 issues, \$55

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IN CORRECTION (September 2026 issue)

In the Album Reviews, Steve Millhouse's *The Vinyl Session* (p. 18) is a "self-release" (not SteepleChase). On the masthead page (p. 2), writer Sarah "Flake" Grosser's name was misspelled. We regret the errors.

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BY MARILYN LESTER

Letter from the Editor

Welcome to October! It's time for trick or treating, leaf peeping and Oktoberfest. It's also Emotional Wellness Month, and with November's midterm elections barreling towards us, let's not take anything for granted: get out and vote, and let's hope for the best while trying to maintain our collective and respective sanity in anticipation of much-needed good news.

It's a big month for sports fans: NFL football has gotten underway, with its first weekends now under its belt; NHL hockey games have just commenced; NBA basketball starts up later this month (the Knicks of course looking to repeat)—and once again it's post-season for the Bronx Bombers ("LET'S GO YANKEES!"). It's also a banner month in the jazz world, as we mark the birthdays of numerous giants: Yusef Lateef (Oct. 9), Thelonious Monk and the centennial of Oscar Brown Jr. (Oct. 10), Art Blakey (Oct. 11), Art Tatum and the centennial of Ray Brown (Oct. 13), Anita O'Day (Oct. 18), Dizzy Gillespie (Oct. 21), Jimmy Heath (Oct. 25) and Clifford Brown (Oct. 30). In addition, two noteworthy and still active Miles Davis collaborators from different eras celebrate birthdays: Dave Holland (who becomes an octogenarian Oct. 1) and former Miles music director Robert Irving III (who turns 73 on Oct. 27). The ongoing 2026 Miles centennial events include Irving (see Interview Feature), who this month comes to NYC with M.E.B. (Miles Electric Band), as part of 92NY's two-day "Miles Centennial Celebration." We also mark the milestone 90th birthday (Oct. 13) of Klaus Koenig (see Encore). Though the Germany-born, longtime Switzerland-based pianist has no plans of performing in NYC, we take great pleasure and pride in honoring and celebrating his long and accomplished career, which includes performances and recordings with the likes of Johnny Griffin, Dexter Gordon, Clark Terry, Tony Scott and Albert Mangelsdorff, many with his prolific Jazz Live Trio dating back to the mid '60s.

Another modern-day jazz giant we would like to bring to your attention is octogenarian Lew Tabackin (see Cover Story), a virtuoso and distinctive voice for over 60 years on each of his primary instruments of tenor saxophone and flute. A big band veteran—from Duke Pearson's Big Band and the Jazz Composer's Orchestra to the Toshiko Akiyoshi-Lew Tabackin Big Band (later known as the Toshiko Akiyoshi Jazz Orchestra)—Tabackin also thrives in smaller contexts. This month "Tenor Legacy with Lew Tabackin" is at Dizzy's Club, and his Dual Nature Trio performs at Michiko Studios (a monthly residency) as well as north of the city at The Falcon. See and hear why he was not only long overdue for an NYCJR Cover Story, but is—and has been for some time—a prime candidate for recognition as a National Endowment for the Arts' (NEA) Jazz Master Fellow. We hope our attention rectifies that oversight.

Onwards and outwards and see you out at the shows. And...LET'S GO YANKEES!

On The Cover: Lew Tabackin by Tomoji Hirakata

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

Thu 10/1. 7 PM & 9 PM Sets:
Mike Clark Quartet w. Craig Handy (ts), Mike LeDonne (pn) & Joris Teepe (bs)
10 PM Show:
Late Set With Jon Beshay w. Jonathan Thomas (pn), Ahmed McLemore (bs) & Curtis Nowosad (dr)

Fri 10/2, Sat 10/3 & Sun 10/4. 7 PM & 9 PM Sets:
E.J. Strickland Quintet w. Jaleel Shaw (as), Mark Shim (ts), Luis Perdomo (pn) & Eric Wheeler (bs)
Fri & Sat, 10:30 PM Show:
Corey Wallace Dubtet

Mon 10/5. 7 PM & 9 PM Sets:
Asaf Yuria Quartet w. George Cables (pn), Santi DeBriano (bs) & Billy Hart (dr)

Tue 10/6. 7 PM & 9 PM Sets:
Joe Block Open Heart Trio w. Paul Sikivie (bs) & Byron Landham (dr)

Wed 10/7. 7 PM & 9 PM Sets:
Mike LeDonne Groover Quartet w. Eric Alexander (ts), Peter Bernstein (gt) & Mike Clark (dr)
10 PM Show:
Organ After Hours: Ralph Lalama

Thu 10/8, Fri 10/9, Sat 10/10 & Sun 10/11. 7 PM & 9 PM Sets:
Eric Scott Reed Quartet w. Stacy Dillard (ts), Danton Boller (bs) & Willie Jones III (dr)
Thu. 10 PM Show
Late Set with David Gibson w. Paul Bollenback (gt), Toru Dodo (pn), Joseph Lepore (bs) & Jay Sawyer (dr)
Fri & Sat. 10:30 PM Show:
Johnny O'Neal Trio

Mon 10/12. 7 PM & 9 PM Sets:
Benny Benack III Quartet w. Victor Gould (pn), Zwelakhe-Duma Bell le Pere (bs) & Kush Abadey (dr)

Tue 10/13. 7 PM & 9 PM Sets:
Adam Birnbaum Trio w. Peter Washington (bs) & Kenny Washington (dr)

Wed 10/14. 7 PM & 9 PM Sets:
Dave Stryker Trio w. Jared Gold (og) & Steve Johns (dr)
10 PM Show:
Organ After Hours: Nick Hempton w. Kyle Koehler (og), Charlie Sigler (gt) & Fukushi Tainaka (dr)

Thu 10/15. 7 PM & 9 PM Sets:
Tim Armacost Quartet w. Hendrik Meurkens (hr), Jim Ridl (pn), Kenny Davis (bs) & TBA (dr)
10 PM Show:
Late Set With Sarah Hanahan

Fri 10/16, Sat 10/17, Sun 10/18. 7 PM & 9 PM Sets:
Mike Rodriguez Quintet w. John Ellis (ts), Gary Versace (pn) (Fri, Sat), Adam Birnbaum (pn) (Sun), Joe Martin (bs), E.J. Strickland (dr) (Fri, Sat) & Isaiah Bravo (dr) (sun)
Fri & Sat. 10:30 PM Show:
Carlos Abadie Quintet w. Matt Knoegel (ts), Maki Nientao (pn), Ahmed McLemore (bs) & Jared Spears (dr)
Mon 10/19. 7 PM & 9 PM Sets:
Eric Alexander Quartet

Tue 10/20. 7 PM & 9 PM Sets:
David Berkman Trio w. Rick Rosato (bs) & Allan Mednard (dr)

Wed 10/21. 7 PM & 9 PM Sets:
Ed Cherry Organ Trio w. Kyle Koehler (og) & Anwar Marshall (dr)
10 PM Show
Organ After Hours: Nick Hempton w. Kyle Koehler (og), Charlie Sigler (gt) & Fukushi Tainaka (dr)

Thu 10/22. 7 PM & 9 PM Sets:
Anderson Brothers Octet w. Joseph Boga (tp), Willie Applewhite (tb), Frank Basile (bt), Spike Wilner (pn), Neal Miner (bs) & Paul Wells (dr)

Fri 10/23, Sat 10/24 & Sun 10/25. 7 PM & 9 PM Sets:
Jeff "Tain" Watts Quartet w. Paul Bollenback (gt), David Kikoski (pn) & Chris Smith (bs)
Fri & Sat. 10:30 PM Show:
Eric Wyatt Quartet w. Benito Gonzalez (pn), Evan Wohlrabe (bs) & TBA (dr)

Mon 10/26. 7 PM & 9 PM Sets:
Ari Hoenig Quartet w. Tivon Pennicott (ts), Gadi Lehavi (pn) & Ben Tiberio (bs)

Tue 10/27. 7 PM & 9 PM Sets:
ELEW Trio w. Bar Filipowicz (bs) & David Hawkins (dr)

Wed 10/28. 7 PM & 9 PM Sets:
Jerry Weldon Quintet
10 pm show:
Organ After Hours: Ralph Lalama Trio

Thu 10/29. 7 PM & 9 PM Sets:
Hendrik Meurkens Quintet w. Steve Davis (tb), Steve Ash (pn), Joe Fitzgerald (bs) & Joe Strasser (dr)
10 pm show:
Late Set With Sarah Hanahan Quartet

Fri 10/30, Sat 10/31 & Sun 11/1. 7 PM & 9 PM Sets:
Warren Wolf Quartet w. Alex Brown (pn), Richie Goods (bs) & Anwar Marshall (dr)
Fri & Sat. 10:30 PM Show:
Winard Harper and Jeli Posse

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On opening night (Sep. 9) of his four-day residency at The Stone, pianist-composer **Matt Mitchell** could've taken many different routes. He chose free improvisation and chose his ensemble-mates wisely: Anna Webber (flute), Erica Dicker (violin), Sara Schoenbeck (bassoon) and Yuhuan Su (vibraphone). Then he let them make the rest of the choices. His opening gambit was a low-low, left-hand bass note with a high spread interval in the right, the resultant sound suggestive rather than prescriptive. What ensued was almost an hour of ad-hoc collaboration. Su's brassy, metallic timbre was often the loudest voice, balanced by the generous gaping spaces she left in the wake of her most strenuous exertions. Dicker was in a percussive frame of mind, employing plucks, whacks, sliding microtonal double-stops and diverse extended techniques to maintain a propulsive tinkling and twittering backdrop. Webber didn't modify her sound too much—except for a short bout of gobbling and growling—but her flute seemed to be everywhere and nowhere at once. Schoenbeck, when she wasn't trading bass chores with Mitchell's plunging left hand, provided the melodic heart of the extended improvisation. Her extemporized themes, rendered in a beautiful, mellow tone, sounded like compositions: singable through-lines that anchored the densely layered soundscape. Although Mitchell's name topped the billing, and he was privileged to cue the beginning and ending of the music, elsewhere his role remained very much that of an equal contributor to a collective brainstorming session. And what a storm it was!

— Tom Greenland



Anna Webber, Erica Dicker, Sara Schoenbeck, Yuhuan Su @The Stone

Arturo O'Farrill's Afro Latin Jazz Orchestra, established in 2001 as a continuation of his late father Chico's Afro-Cuban Jazz Orchestra, currently holds a Tuesday-night residency at The Pocket. The Times Square basement venue was full of friends, fans and family on the first day of September, when O'Farrill & Co. hit the downbeat loudly and proudly with a rousing arrangement of "Havana Blues", a catchy cha-cha composed by his father and propelled by a rhythm team comprised of Raúl Reyes (bass), Keisel Jiménez (congas), Carlos Maldonado (cowbell, bongos) and Vince Cherico (drums). Even louder and prouder were soloists Iván Renta (tenor) and Seneca Black (trumpet), both possessed of *muy macho* tones that easily cut through the orchestra. "Aláfia" contained tricky rhythmic figures in 5/4 time, based on Brazilian Candomblé traditions. O'Farrill introduced his four-part *Afro Latin Jazz Suite* with a powerful piano soliloquy before launching into a series of movements based on driving 16th notes, 12/8 rhythms, a slow bolero and finally a fiery montuno, his son Zack cameoing on drumkit and Sunhyun Yoo (alto) soloing with quiet charisma. "En La Oscuridad", another bolero, showcased Renta in a mellower mood, O'Farrill encouraging him with quicksilver raillery and a potent cadenza. After the convoluted machinations of "Mercado En Domingo", O'Farrill paused to introduce the band before he himself was presented (by yours truly) with the Jazz Journalists Association's "Large Ensemble of the Year" award. The ensemble then celebrated its well-deserved win with a stirring rendition of "Tico Tico". (TG)

On May 25, 2026, Walter Theodore "Sonny" Rollins, the last man standing from the iconic "A Great Day in Harlem" photograph, passed into glory. He would have been 96 on Sep. 7. In a three-plus hours long tribute befitting a colossus, the Cathedral of St. John the Divine hosted *Saxophone Colossus: A Celebration of the Life and Music of Sonny Rollins* (Sep. 19), presented by the Jazz Foundation of America in partnership with the Rollins family. It was fittingly monumental, packed with video tributes and footage of Rollins (a highlight: a young Sonny playing "It Don't Mean a Thing..." at super speed), plus guest speakers and live music. A welcome by SiriusXM's Mark Ruffin led quickly to a 12-piece ensemble (fronted by Joe Lovano) playing "Alfie's Theme". "Oleo", "Tenor Madness", "Freedom Suite", "The Bridge", "East Broadway Rundown" and "I'm an Old Cowhand" and more, featured small groups led by the likes of saxophonists Camille Thurman, Javon Jackson, Gary Bartz, Chris Potter, Eric Wyatt and George Braith on his unique, custom-made Braithophone. The last piece, a medley of "Global Warming", "Don't Stop the Carnival" and "St. Thomas", with a full complement of musicians (17+, too many to cite here), including pianist Monty Alexander, was a sublimely joyous calypso outro. In this convocation of musicians, jazz dignitaries (such as Archie Shepp in the audience), friends, family and fans, the great cathedral served as the perfect testament to a man of humanity, humility, immense spiritual connection and talent "beyond category."

— Marilyn Lester



Joe Lovano @Cathedral of St. John The Divine

In a newly-renovated FiDi tenement, drummer Joe Strasser and his pal Mark Quinn have opened the spanking new club, One Flight Up, which is just that—and it's a perfect spot for jamming. On a Tuesday (Sep. 8), vocalist-pianist **Alexis Cole** inaugurated her weekly Vocal Jam session, and this first was swingin' with expectant energy and party vibes. The long, narrow room, dominated by a bar, opens to an intimate street-facing space with a casual speakeasy feel. The jam starts at 10 pm and ends when the vocalists who've signed up each have had their turn—'round about midnight or so. There's plenty of seating for everyone, but the easy feel of the session means people come and go throughout. Cole, a genial, high-energy vocal coach and educator, knows her territory well. She operates jazzvoice.com and co-runs the annual Virginia Beach Vocal Jazz Summit. She kicked off the evening at the piano with "Night and Day" and then threw the jam open, from pros Marianne Solivan, Andrea Wolper, Mary Foster Conklin and Susan Mack, to many who are ones to watch. Musicians also have a place to stretch out, and included A-list pianist Matt Baker, up-and-coming bassist Joe Michaels and stalwart guitarist Mark Capon. Interestingly, some singers came from faraway places (Argentina and Tokyo), only a handful were male, and the material chosen was drawn uniformly from solid Great American Songbook standards. With its relaxed, collegial atmosphere, reasonable cover and drink pricing, Cole's Tuesday Vocal Jam is bound to be among the hottest gigs in town.

(ML)

A rare Monday show at Downtown Music Gallery (Sep. 7) featured Philadelphia-based free improv legend **Jack Wright** (alto, soprano) alongside some rising stars of the NYC avant garde. Now in his mid-80s, but showing no signs of slowing down, Wright proved that his non-linear style of improvising, more Dada than expressionist, fits right in with bandmates six decades his junior. For the first of two unbroken sets, the saxophonist joined T.J. Borden (cello) and James Paul Nadien (drums) in a trio focused on small gestures throughout. Though all three players spent more time on each texture as the set progressed, this development took the form of repeating brief phrases rather than any broadening into longer tones. Borden and Nadien complemented Wright's slap-tongued stabs and zany multiphonics with their own playful, extended techniques, but the group sound was all counterpoint: three independent voices, blurring distinctions of fore-, middle- and background. The second lineup saw Wright in a duo with Chuck Roth, a guitarist with an equally unique improvising language. This set was a bit more rhythmic than the first (though never explicitly "in time"), with the players matching each other's restless energy, notably toward the end. Wright played alto at the start and end of each set, switching to soprano in the middle. His vocabulary on the two saxophones was subtly different, often contrasting percussive attacks on alto, with breathy, guttural articulation on soprano—the latter particularly effective in the duo against Roth's knob-twiddling dynamic contrasts. — **Elijah Shiffer**



Jack Wright @Downtown Music Gallery

Guitarist **Brandon Seabrook** celebrated the release of his album *Utility Modern* at Public Records (Sep. 9) in Gowanus, Brooklyn, performing with the same star-studded lineup heard on the recording: Bill Frisell (guitar), Rashaan Carter (electric bass) and Marcus Gilmore (drums). The opening solo set by **Zeena Parkins** (harp, electronics, percussion)—like Seabrook and his bandmates, a master improviser who defies all considerations of genre—conjured an alien world of shimmery noise and drones. With a whammy bar and ribbon controller, she brought a rare, singing quality to the harp. Seabrook's quartet then followed, playing most of the repertoire from the new album. His compositions for this group are often metrical and patterned, but hold enough breathing space for all players to turn the grids into tasteful grooves, often with well-placed pauses in intros and interludes. On many pieces, Frisell had the first solo, with the leader improvising over a different form at the end. All these elements came together in "Tapestry and Document". A very still opening theme led to a beautifully deep duo improv from Frisell and Gilmore, followed by some twisty stop-time, with Seabrook bending and breaking the framework of his written material. "The Guitar Is a Weather Event, Even" showcased the two guitarists trading fours, contrasting Frisell's eloquent phrases with the leader's more frenetic attack. Carter and Gilmore were featured on "Star-Crossed Phantasms", with the latter's solo juxtaposed against a dramatic buildup from minimalistic two-guitar chords to a swirling, full-band conclusion. (ES)

The second night of **John Patitucci's** Village Vanguard weeklong residency (Sept. 2) unfolded as a conversation with the lineage that helped make his trio with saxophonist Chris Potter and drummer Brian Blade possible. Opening with Charlie Parker's "Visa", Patitucci started alone, his bass sensuous and melodic, before settling into a line. Potter's tenor then roamed while Patitucci and Blade locked together contrapuntally—slinky, volatile, hugely pleasurable. The leader switched to six-string electric for "Thoughts and Dreams" and "Spirit Fall", the title track from the group's 2025 release. His delayed notes in the former fell like dripping embers; in the latter he fretted chords and bass lines at once, bringing a Wes Montgomery-like warmth that Blade repeatedly disrupted with huge, off-center accents. The drummer had that rare quality of seeming both grounded and airborne, his pocket deep enough to absorb rhythmic fracture. Back on acoustic, Patitucci's "Think Fast" turned an East Flatbush stickball memory into joyful street chaos, Blade's pulse bounding underneath. The lineage sharpened with Wayne Shorter's "House of Jade", introduced by Patitucci as a song by a "second father." Potter's soprano kept lifting away from the melody and returning, while the bassist's solo took a turn on the melody as lead voice. They closed with Sonny Rollins' "Freedom Suite", returning the pianoless trio to one of its defining rooms. Potter moved back to tenor while his bandmates traded fours, turning homage into friction. The point was not to reenact a tradition but to show how much freedom still lives inside it. — **Ariella Stok**



John Patitucci @Village Vanguard

At the community-minded Record Shop in Red Hook, Brooklyn (Sep. 1), the amenities included different types of free vegan jerky of mysterious provenance: one good, one bad, a kind of jerky roulette. The music followed a similar principle of surprise, with a bill that expanded into five configurations. **Kevin Murray**, drummer and co-founder of the pinball museum next door, opened alone on snare drum. His set was monastic but hardly serene. He pressed the drum head while striking it, karate-chopped it, scraped circles with a stick and sent one stick flying—then deliberately sent another after it, converting accident into form. At one point the lights flickered, as if his concentrated intensity had reached the wiring. **Vid Linger** followed with noise guitar, pausing his set to reject one pedal setting as "too Mark Morgan." Then **Teté Leguía's** bowed electric bass skittered against **James McKain's** baritone saxophone blurts in a duo that returned for a 45-second blowout. The night's longest and richest set belonged to **Sandy Ewen** with Gíán Pérez and Nic Rose. Ewen worked her guitar with rods, screws, a sawtooth blade and other bits of metal arranged like surgical instruments, producing scrapes, detonations and unstable magnetic hums. Pérez made his guitar throb bassward; Rose eventually moved from upright piano to two toy pianos, whose chiming opened an unexpected register. Their scurrying interference briefly settled into something almost delicate. The closing quartet—Leguía, McKain, Murray and Rose—returned Murray's snare to the fray, less inward now, but newly social, another noise among noises. (AS)

WHAT'S NEWS

Last month, at Julien's Auctions' Jazz Legends sale, the original artwork of **Dave Brubeck's** 1959 *Time Out* album on Columbia Records (directly from the Estate of Dave Brubeck and signed by artist S. Neil Fujita) sold for \$576K! The sale set a new auction record for original album cover artwork previously held by David Bowie's *Alladin Sane*, and prior to that, Led Zeppelin's self-titled debut album. Fujita was hired by Columbia Records in 1954 and led the label's design department, creating nearly 50 album covers during his career, including for releases by Brubeck, Miles Davis and Charles Mingus. His iconic *Time Out* cover art is a mid-century modern abstract geometric design rendered in watercolor, gouache and mixed media on board. For more info visit davebrubeck.com.

Eleven semi-finalists for the 2026 **Herbie Hancock Institute's** International Jazz Vocals Competition have been announced. The internationally-represented group of vocalists includes Anouk Chemia (Paris, France), Lucy-Anne Daniels (Leeds, UK), Courteney Hooper (Adelaide, Australia), Kristin Lash (Bratislava, Slovakia), Zhenxuan "Jimmy" Lin (Guangzhou, China) and Malou Oheix (Nantes, France) in addition to Americans Joie Bianco (Staten Island, New York), Kate Kortum (Houston, TX), Georgia Heers (Greenville, SC), Ashley Pezzotti (Miami, FL) and Tawanda Suessbrich-Joaquim (Las Cruces, NM). Judges include Dee Dee Bridgewater, Patti Austin, Roberta Gambarini, Gretchen Parlato and Gregory Porter. In addition to the notoriety, the top-three selected vocalists will be awarded \$100K, \$25K and \$10K, for highest honors down, respectively. The competition takes place at Fondation Louis Vuitton in Paris (Oct. 10-11). After winners are announced, an all-star gala concert will include music director John Beasley with Hancock, Ambrose Akinmusire, Monty Alexander, Terri Lyne Carrington, Nils Landgren, John Patitucci, Danilo Pérez, Tineke Postma and Till Brönner. For more info and to view livestream visit hancockinstitute.org.

More good news for jazz vocalists (and jazz vocal fans): two new jam sessions have recently sprouted in the Big Apple: **Jazzcultural's** Vocal Jam in the Café, hosted by Noa Chait, is held on Sundays (2 pm); at **One Flight Up** Alexis Cole hosts a Vocal Jam Session (co-presented by JazzVoice.com and Virginia Beach Vocal Jazz Summit) on Tuesdays (10 pm). For more info visit jazzcultural.com and oneflightupjazz.com.

The seventh annual **Jazz Congress** conference returns to NYC (Jan. 13-14, 2027) at Jazz at Lincoln Center. As with each year, attendees include presenters, artists, managers, agents, publicists, journalists, radio programmers and other jazz professionals. Among the series of workshops, panels, networking opportunities and performances, early highlights recently revealed include a percussionist panel led by JALC Artistic Excellence Award recipient Weedie Braimah, plus a closing concert by the all-star Jazz Legacy Fellowship recipients (for many in attendance at last January's Jazz Legacy Fellowship concert, it still proves to be one of 2026's most memorable live shows). Special early-bird registration for discounted single-day and two-day passes go through Nov. 17 (attention students: be sure to ask for student discounts!). To register and for more info visit jazzcongress.org.

"The Universal Language of Jazz: America's Pioneer Artform Across Disciplines" will feature Lincoln Center Visionary Artist and Jazz at Lincoln Center Artistic Director **Wynton Marsalis**, along with Peter Gelb, General Manager of The Metropolitan Opera. The free event (Oct. 27) will take place at The New York Public Library for the Performing Arts. Co-presented by Lincoln Center, The Metropolitan Opera and The New York Public Library for the Performing Arts, the panel will be discussing the influence, collaborations and cultural legacy of jazz across genres. For more info visit lincolncenter.org.

To submit news email ldgreene@nycjazzrecord.com



ROBERT IRVING III

REFLECTING BACK TO PASS IT FORWARD

BY EMILY STEINHILBER

Robert Irving III entered Miles Davis' orbit at age 26, just as Davis was returning from a five-year hiatus, and he subsequently became the trumpeter's pianist, composer, arranger and musical director within one of jazz' most consequential working laboratories. Irving's memories reach beyond repertoire into the mechanics of Davis' listening lessons delivered over a piano, introductions to Gil Evans and an insistence that every note carry intention. Now performing with the M.E.B. (formerly Miles Electric Band)—the progressive all-star ensemble including many Davis alumni—and mentoring another generation of musicians, Irving is still exploring what Davis taught him, reflecting on sound, inheritance, Coltrane and the discipline of keeping music alive.

THE NEW YORK CITY JAZZ RECORD: When you first entered Miles Davis' orbit, before you had decades to understand what that relationship would eventually mean, who was Miles to you?

ROBERT IRVING III: I was only 26 years old, so the depth of my understanding of the breadth of his work was somewhat limited. It was mostly associated with the *Bitches Brew* electric era. I hadn't gone back and really done my homework on the earlier periods—the post-bop period, his development of the cool period and all that. Because I grew up as a horn player and was familiar with all the brass instruments, I related to him as a fellow brass player. He also played piano and understood theory and harmony, so we had that in common.

The first thing that happened when he opened the door was that he was shocked I was the same height as he was, and I was surprised he was as short as I was. He said I sounded like I was six feet tall on the phone. I said, "Well, I could say the same thing about you!" He also knew I loved to cook. At the time, I didn't know he was a gourmet cook. I grew up with restaurateurs in my family, so I had always cooked. That day he and I cooked a meal together. That began this long journey. The depth of who he was came later, and I continue to unpack discoveries and lessons I learned throughout my collaboration with him.

NYCJR: We spend an enormous amount of time discussing how Miles sounded. But how did he listen?

IRVING: When we first met, he had not played in five years. We were going to the studio every week and recording music we had been developing. About two months in, (producer) Teo Macero said to me, "Bobby, this is all great music, but it's not going anywhere without trumpet Miles." On the ride home that evening, I mentioned to Miles that we would love to hear his horn on some of this stuff. Until that point, he had been playing organ at the sessions. He said, "What's the matter? You don't like my organ playing?"

The next week Miles came to the studio with his trumpet. He unpacked it slowly, put the mouthpiece

in and put it to his lips. You could tell he had it in his fingers and he had it in his head, but his lips were completely unforgiving. He sounded like a beginner. He was embarrassed. The sessions were shut down, and we went back home to Chicago. Around Christmas, Miles called me and said, "Bobby, check this out," and started blowing the trumpet. I knew that from September until that moment he had been playing long tones every day, because that's the only way to get back to that point. Over the next years he came all the way back to his strength and color. He had such a distinctive tone and color. Eventually I understood that he had a particular way of listening and hearing.

NYCJR: What did that way of hearing look like when he was teaching another musician?

IRVING: The day we first met, after we had talked for about an hour, he had me sit at the piano and play something for him. I pretty much exhausted my vocabulary of harmonies and idiomatic licks. Like a doctor diagnosing a deficiency in the patient, he came around to the piano and said, "Bobby, check this out." I was trying to get off the piano to let him sit down, and he said, "No, no." He reached over my shoulder so I would have a bird's-eye view and played these really simple but very deep harmonies that I call polychords—chords on top of chords. Because I understood theory, I could see the shapes and hear the tension and release. It made sense to me. It was eye-opening. It opened me to all the harmonic possibilities that existed beyond what I knew.

I sat there for probably 45 minutes exploring those different ideas. Miles sat there and nodded in approval every time I hit on something interesting. Sometimes he would say, "Yeah, you got it. You hear it. You heard that." That was the lesson.

NYCJR: M.E.B. uses the word "extend." As this music moves across generations and musicians, and now an entire century, what has to survive for you to recognize Miles inside it?

IRVING: That sends me back to the development of Miles here in Chicago and the scene that was here. There was this continuity of people listening to one another and passing things on. It's significant to me because of my Chicago roots, but also because when Miles was contemplating doing orchestral work again, Gil Evans eventually became a mentor to me. I had the unique privilege of sitting in a master class with Gil every Saturday for about two months—while Miles cooked lunch. Then I would go hear Gil's big band work and sometimes sit in on piano. I got the chance to hear firsthand how those orchestrations came to life onstage.

That whole continuity of generations passing on knowledge was invaluable. Miles talked about the

musicians who had mentored him. Then Miles passed things to me. For the last 20 years, I've become a mentor myself through the Jazz Institute of Chicago. It's an ongoing continuity and legacy. We carry it and pass it forward.

NYCJR: What did you understand about Miles differently, after studying with Gil Evans?

IRVING: Gil had this special demeanor—very laid-back, very easygoing, very open, very exploratory. That was especially attractive to Miles because that

(CONTINUED ON PAGE 35)

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JAZZ CALENDAR

TUESDAYS 8 - 11 PM Weekly Jam Session House Band: Diego Voglino with guests	WEDNESDAYS 8 & 9:30 PM Jerome Sabbagh Trio (10/7) Tobias Meinhardt Quartet (10/14) Sam Newsome Quartet (10/21) Noah Stoneman Trio (10/28)
THURSDAYS 8 & 9:30 PM Dan Tepfer (10/1), Jeremy Stratton (10/8) Dabin Ryu (10/15), Marc Copland (10/22) Julian Shore (10/29)	NO COVER ONE DRINK MINIMUM
FRIDAYS 8 & 9:30 PM Vinnie Sperrazza Quartet (10/2) Julieta Eugenio Trio (10/9) Altus with Dave Adewumi (10/16) Álvaro Torres Trio (10/23), Max Light Quartet (10/30)	
SATURDAYS 6 - 7:30 PM DUET SET(S), followed by 8 & 9:30 PM sets: Michael Blake Halloween Tales (10/3), Billy Mintz Quintet (10/10) Peter Watrous Quintet (10/17), Emi Makabe (10/24) Tony Malaby Trio (10/31)	

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MATT BAKER



MEG OKURA

BETWEEN WORLDS

BY JR SIMON

Meg Okura defies easy definition. She's a classically-trained violinist with an irrepressible sense of groove, a composer who never formally studied composition and a musician who moves from Japanese and Jewish cultural influences to jazz, classical and everything in between. Okura has spent two decades saying yes to opportunities that take her into unfamiliar territory, absorbing what she finds and carrying it into whatever comes next. The result is a body of work that is exuberant, restless, deeply melodic, occasionally contradictory and never easily categorized. "I am a living oxymoron," Okura says. "And my music is an unrestrained manifestation of that."

That multiplicity is on full display in three projects this year. *Isaiah*, the fifth album by her Pan Asian Chamber Jazz Ensemble, includes music honored by the ISJAC (The International Society of Jazz Arrangers & Composers) Fundamental Freedoms Commission and the Symphonic Jazz Orchestra's George Duke Commissioning Prize, and brings disparate musical languages into the same joyous space. *Uncommon Tones – Live at the Stone* captures Okura, pianist Angelica Sanchez and soprano saxophonist Sam Newsome, with guest vocalist Basya Schechter, following improvisation wherever it leads. And this month, Okura revives the Michael Brecker Quintet (MBQ) at Birdland, two decades after she first played in the ensemble, this time not only as its violinist, but as its musical architect. Donny McCaslin will fill the tenor chair, and Okura will introduce new arrangements of MBQ staples.

Okura says she has always been a composer; at five, she told her mother she wanted to be one. Her mother played classical records every morning and discovered her daughter's perfect pitch. By second grade, Okura fantasized about a synthesizer and sequencer so she could make her own music. Instead, her mother decided her daughter would become a violinist, and, as a dutiful child in a strict Protestant household, Okura obliged. She debuted in Japan at age 16 and moved to the US to study classical violin at Juilliard, earning two degrees. Theory professors encouraged her to pursue composition, but the formal world of contemporary classical music didn't appeal to her.

Jazz, which her family had treated as something forbidden, became her unofficial graduate school. She slid into NYC's downtown scene in the early 2000s and said yes to everything. "Because I knew that that was going to be my school," she explains. Okura had evenings when she'd go from playing Cuban-Jewish music with Roberto Rodríguez and David Krakauer to big band music with Vince Giordano. Refusing to acknowledge genre barriers led to gigs with Steve Swallow, Lee Konitz, even David Bowie. "Jazz isn't jazz if you don't go out and play it with others," she says. Without formal jazz training, she learned by listening, adapting and delivering.

Newsome, her husband and longtime collaborator, had a front-row seat to Okura's evolution. "When I first met Meg, her goal was to be the next Regina Carter," he says. "Fortunately for her, and for us, she became Meg Okura." That personal voice extends beyond music. On

her Substack, *UnKosher Notes*, she writes candidly about the challenges and rewards of making art. Okura doesn't consciously set out to combine genres. "I just start hearing stuff. So then I let it happen organically," she says. Seemingly inconsistent elements occupy the same space because, according to her, they aren't contradictory at all. On *Isaiah*, she simply lets those different worlds coexist. For an artist whose life has unfolded between cultures, traditions and musical languages, that isn't confusion; it's truth. *Uncommon Tones* explores another kind of freedom, with Okura less interested in predetermining where the music *should* go than discovering where it *can* go. Schechter, a frequent collaborator, describes Okura's playing as almost impossible to capture on paper: "She plays things you can't actually score. No one takes you on a journey the way Meg does."

The MBQ revival is a kind of departure from that freedom. Okura immersed herself in the musical language of Brecker and pianist-accordionist and arranger Gil Goldstein, painstakingly reconstructing the original scores and preparing two new arrangements. The project isn't nostalgia, but another opportunity to learn. "I've had this freedom of non-school, but that's not an option anymore," she says. Okura manually entered every note of Goldstein's arrangements into notation software and with Ryuta Yoshimura worked to restore and re-engrave the scores and recover articulations, dynamics and other details from the archival performances, which are preserved at William Paterson University's Living Jazz Archives.

Brecker's untimely death in 2007 cut short what Okura describes as the best musical job she ever had. Losing that future pushed her toward building her own ensemble and becoming the composer she yearned to be as a child. Now she returns to Brecker's music, not as the violinist who left it, but as the multifaceted composer she has become. Her ambition for MBQ extends beyond Birdland: she envisions a continuing ensemble that commissions new music for the Quintet's distinctive instrumentation. Darryl Pitt, Brecker's longtime friend and manager, immediately embraced Okura's idea. "Meg is, in the truest sense, an explorer," Pitt says. "With her, I knew we weren't simply going to hear an interpretation; we were going to hear something original and exciting, which at the same time honors Mike's intent."

For all the musical languages Okura has accumulated, she's less interested in displaying their breadth than in what she can communicate through them. "Whenever I play the violin, I always try to give something extra," she says. "It's an invisible gift from the bottom of my heart to whoever might be listening." After decades spent moving between musical worlds, perhaps the point was never to reconcile them. They are simply the vocabulary Okura has acquired to give that something extra.

For more info visit megokura.com. Okura is at Birdland Oct. 6 (with the Michael Brecker Quintet) and Ibeam Brooklyn Oct. 7 (with Angelica Sanchez and Sam Newsome). See *Calendar*.

Recommended Listening:

- Meg Okura and The Pan Asian Chamber Jazz Ensemble – *Meg Okura's Pan Asian Chamber Jazz Ensemble* (s/r, 2005)
- Meg Okura and The Pan Asian Chamber Jazz Ensemble – *Naima* (s/r, 2009)
- NPO Trio (Sam Newsome, Jean-Michel Pilc, Meg Okura) – *Live at The Stone* (Chant, 2016)
- Meg Okura/Kevin Hays – *Lingering* (Adhyâropa, 2022)
- Meg Okura – *Isaiah* (Adhyâropa, 2022)
- Uncommon Tones (Meg Okura, Angelica Sanchez, Sam Newsome) – *Live at The Stone* (Adhyâropa, 2025)

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This project is supported in part by an award from the National Endowment for the Arts, the New York State Council on the Arts with the support of the Office of the Governor and the New York Legislature and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council and by the Howard Gilman Foundation.

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– Bill Milkowski: *JazzTimes Magazine*, January 2009

LEW TABACKIN

STILL SEARCHING

BY THOMAS STAUDTER



An abiding desire to improve his playing drives Lew Tabackin forward, he admits—even now, with a professional musical career that spans more than 60 years, during which time he’s been widely recognized as a preeminent jazz flutist, as well as a supremely expressive tenor saxophonist. While his renown as a protean instrumentalist and improviser with a “dual nature” (rather than being merely a “doubler”), gained in small groups and big bands, should allow him, now at 86, to ease into a lighter performance schedule, it is unlikely to happen soon. Case in point: two weeks after a mid-August surgical procedure that would cause most mortals to lay up some, Tabackin was packing for a month-long tour of Japan, where he led a trio with bassist Motoi Kanamori and drummer Shinnosuke Takahashi on twenty dates, then performed an additional five dates with flutist (and former student) Yuka Sasaki. Characteristically, preparations for the last month’s tour also included a rehearsal in his Manhattan residence with his working New York City trio mates, bassist Boris Kozlov and drummer Jason Tiemann.

The soon-to-be 97-year-old Toshiko Akiyoshi says she did not try to persuade Tabackin, her husband and musical soulmate for nearly 57 years, to postpone the tour and rest up instead. “Lew is very independent and determined,” says the pianist, composer and bandleader. “I knew he really looked forward to this annual tour and would do everything to honor his commitments. And Lew would be ready, too; he’s always practicing—and trying to get me to practice more! In fact, what I admire more than anything is his dedication. Lew has never stopped trying to be a better musician.” Indeed, Tabackin’s full calendar of rehearsals, gigs and tours, as well as daily practice sessions on flute and tenor saxophone, all end up subservient to his larger, never-ending quest for excellence as a musical artist. The twenty-five shows in Japan, another monthly residence trio date this month at Manhattan’s Michiko Studios, followed by a “Tenor Legacy” performance with a quartet at Dizzy’s Club, then a November tour of Europe—it all is meant to add up to something.

“If I come off a tour playing twenty percent better than when I left—well, that’s the idea of playing, and it has to be done,” says Tabackin. “Shit, I don’t have to be doing this anymore, but I have to see if I can get better. That’s the concept, that’s the process in becoming a musician—perfecting what you know and what you can do. For me, it’s not a matter of creating anything new; it’s more about continuing to refine my ideas and seeing how I can express them better. I always feel this work is worth my time, that chasing the carrot is a big part of my reality, a way to reach another level of playing or epiphany.”

The jazz gods surely have smiled on Tabackin and Akiyoshi, blessing them with longevity and the ability to persevere and share their musical artistry with audiences around the world. They first met in 1967 when Akiyoshi subbed for Don Friedman in a rehearsal of the Clark Terry All-Star Band. As she recalls, her back was to the band, and she says, “We were playing a blues in B flat, and after the first chorus of the tenor sax solo I turned around to see who was playing, figuring he would be about 50 years old, his sound was so developed.” After Tabackin was asked but unable to play in her big band Town Hall concert later that year, the two eventually played together in some small group projects, then married in 1969. Fast forward to the first of last month: Tabackin flew out to commence his tour, as Akiyoshi was returning on a flight to NYC from Japan (where she had performed a triumphant concert at the Tokyo Metropolitan Theatre Concert Hall)—a remarkable, combined feat considering their

advanced ages. Not quite *Guinness Book of World Records* material, but on the button for a legendary jazz couple who helped keep the spirit of the big band alive during the ascendancy of rock and disco. Together, they earned ten GRAMMY Award nominations and numerous *DownBeat* poll citations between 1976-1994 under the rubric of the Toshiko Akiyoshi-Lew Tabackin Big Band (so named until 1982, while based in LA) and then the Toshiko Akiyoshi Jazz Orchestra Featuring Lew Tabackin (after a move back to NYC). The ensemble was disbanded officially in 2003, but has since been revived for special occasions, including a 2010 concert in Shanghai that was released the following year on CD and DVD. All told, the band made over two dozen recordings. “It was an evolution from the start, and not always that easy to pull off,” says Tabackin. “But we made our contributions.” Of his wife’s formidable efforts as the band’s composer, arranger, conductor and pianist, a level of creative industry that was Ellingtonian in scope and style, he adds, “Someday there will be a bigger and proper appreciation for Toshiko’s greatness.” Meanwhile, Akiyoshi pointed out that she didn’t actually write a lot of music just for her husband, but that every jazz big band needs a top soloist, “and I had Lew,” she says. “He was a great asset for me and my writing.”

From the start, Tabackin would have to be considered an unlikely success story. He was born and raised in a rough, working-class South Philadelphia neighborhood rife with racism and antisemitism; his grandparents had fled the pogroms that swept through Belarusian villages of the Russian Empire in the early 1900s and arrived in the US in 1911. Tabackin’s father applied gold leaf at a local greeting card company, while his mother managed the home, raising Lew and his younger sister. Although his parents were not musical, his mother enjoyed listening to opera on the radio and would also take her son to hear different jazz big bands at the nearby Earle Theatre. Philly had a lively jazz culture back then—“it was part of everyday life,” he notes; and a luncheonette he frequented in his youth had an amazing jukebox; he remembered being particularly enamored by Miles Davis’ “Walkin’” with tenor saxophonist Lucky Thompson and trombonist J.J. Johnson. At 12, wanting to learn how to play clarinet, he was given a flute at school instead. Tabackin advanced quickly, took lessons at the Settlement Music School, and was admitted eventually to the Philadelphia Conservatory of Music. All along he took lessons with the area’s top flute players, including James Pellerite (co-founder of the National Flute Association) and Murray Panitz (principal flutist for the Philadelphia Orchestra). He also started playing tenor saxophone at 15, inspired after hearing Al Cohn. “Once I got into music, I locked myself away and concentrated,” Tabackin says. He spent years voraciously listening to records and practicing continuously.

In the American tradition of the working stiff, Tabackin brought a “get it done” attitude to his musical development—he’d be unobtrusive, someone who knew the score, so speak, but didn’t expect to score himself. Nonetheless, his talent was noticeable. Trumpeter Randy Brecker, five years younger than Tabackin, remembers meeting him at rehearsal bands in Philly, and then played with him in the All-City Orchestra. In 1965, after two years of service in the US Army, Tabackin moved to NYC, as did Brecker. They found steady work every weekend in the Larry Elgart Big Band, and soon people were associating the two musicians together, says Brecker; they ended up playing in large ensembles led by pianist Duke Pearson (who led their first recording date) and trumpeter Clark Terry. “You heard the history of the tenor in Lew’s playing,

from Coleman Hawkins and Don Byas through Sonny Rollins,” says Brecker. “The way he managed the vibrato to gain a certain sound, all his ideas, the way he played off the melody—it was special. And his flute playing! There was none better. We always blended together and never had any problems with intonation. Playing with him was like playing with my brother Michael—we didn’t have to talk about what we were going to do.”

Tabackin worked in small groups led by greats such as Elvin Jones, Donald Byrd and Roland Hanna during the ’60s, but his bread and butter, by far, was earned in big bands—first with the Elgart brothers (Larry and Les), then with Pearson, Terry, Cab Calloway (“a great experience—it’s where I learned how to communicate within a saxophone section”), Maynard Ferguson, Thad Jones and Mel Lewis, Michael Mantler’s Jazz Composer’s Orchestra, and then with Doc Severinsen on *The Tonight Show* and later on *The Dick Cavett Show*. It was an apprenticeship that reconciled him to never quite getting the billing he deserved, his sporadic intrusions into the foreground not allowing him to express himself fully. All that changed in the big bands with Akiyoshi and also with smaller groups under his own name. The latter include recordings with Akiyoshi (of course), Shelly Manne, Phil Woods, John Lewis (“I was 40 years old and stupidly playing over the top, but on our duet album I had to control myself, which was a great and lasting lesson for me”), Randy Brecker, Dave Holland, Hank Jones and Warne Marsh. That’s where Tabackin became an integral part of jazz history, his work no longer needing the endorsement of critics or retrieval of anthologists. “Lew is part of that generation of jazz musicians who could shine in any kind of situation, large or small groups and everything in between,” says drummer Bill Goodwin, who first played with Tabackin at a jam session in Atlantic City in 1963 and later accompanied the big band with Akiyoshi to Japan in 1974.

The impact Tabackin has had on other musicians cannot be overlooked. Saxophonist Melissa Aldana met Tabackin in 2014, and they have since become friends. She says, “From the very beginning, Lew was interested in my sound. Not just the saxophone sound itself, but what the sound was saying...What do you actually sound like? Who are you when you play one note? Lew made me think about that in a much deeper way. I also learned from him that developing your sound is not something you accomplish and then move on from. It is something you live with your whole life...You keep searching, listening, questioning, and trying to get closer to something that you may not be able to fully explain. What inspires me most is that Lew still has that curiosity. After so many years of playing and so much knowledge and experience, he is still listening and still searching.”

For more info visit lewtabackin.com. Tabackin’s *Dual Nature Trio* is at Michiko’s Studios Oct. 11. “*Tenor Legacy with Lew Tabackin*” is at Dizzy’s Club Oct. 14. Tabackin is also at *The Falcon* (Marlboro, NY) Oct. 25. See *Calendar* and *100 Miles Out*.

Recommended Listening:

- Toshiko Akiyoshi/Lew Tabackin Big Band — *Road Time* (RCA, 1976)
- Lew Tabackin Trio — *Black and Tan Fantasy* (Ascent, 1979)
- John Lewis/Lew Tabackin — *Duo* (Eastworld, 1981)
- Lew Tabackin Quartet — *Desert Lady* (Concord, 1989)
- Toshiko Akiyoshi Jazz Orchestra (featuring Lew Tabackin) — *Desert Lady/Fantasy* (Columbia, 1993)
- Lew Tabackin Trio — *Live in Paris* (s/r, 2007)



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ENCORE



KLAUS KOENIG

BEING BACK ON THE SCENE

BY ANDREW SCHINDER

Switzerland has long played an important role in the growth of jazz music, and pianist Klaus Koenig has been right in the middle of the Swiss jazz scene throughout his adult life, either in front of the microphone or behind it. Koenig's Jazz Live Trio, the house band of Swiss Radio's live jazz concerts, has supported the many iconic American and European jazz artists who have passed through Switzerland—from Johnny Griffin and Slide Hampton to Karin Krog and Karl Berger. With his other projects, including the brilliant funk/fusion group Magog, classical, jazz, solo and ensemble work, Koenig has created music of quality and diversity that rivals any of his peers. This month, Koenig celebrates his 90th birthday (Oct. 18) with a special performance at the Moods club in Zurich, accompanied by the new version of his longstanding Jazz Live Trio, featuring bassist Patrick Sommer and drummer Andreas Wettstein. For those lucky enough to attend, the concert will represent a rare opportunity to witness a living legend of jazz who is still performing.

Raised in the small town of Braunschweig, West Germany, Koenig grew up studying classical piano while listening to jazz on American radio. He developed his jazz sound on his own and with friends; but insecure about his prospects as a full-time professional pianist, instead he became a radio engineer for Swiss Radio in Zurich. It was soon thereafter that his career took an unexpected turn. "The radio station was very surprised that I could play piano," Koenig says. "I started accompanying musicians who had a recording reserved, but they had no piano player. So I was responsible for church music and jazz."

Eventually, Koenig formed a trio with friends, bassist Peter Frei and drummer Peter Schmidlin. Through the pianist's relationships at Swiss Radio, the three together began accompanying visiting jazz musicians and soon became known as the Jazz Live Trio (named for the Swiss Radio show *Jazz Live*). In total, the Jazz Live Trio performed over a hundred times between 1964 and 1982, sharing the stage with such luminaries as Dexter Gordon, Kenny Wheeler, Clark Terry and many others. Koenig remarks: "Dex was wonderful. He was very calm, not a great talker, but always very friendly. He loved drinks, it was well known, but he always had total control of himself. One day he was

in Zurich with his great Copenhagen-based trio with Kenny Drew and Niels-Henning Ørsted Pedersen, the Danish bass wonder. I went into town to listen and during the intervals Dex came to me—I probably was the only person he knew in the audience—and we sat at the bar smiling at each other nearly without any talking. But you felt the sympathy he had for you, after having played together two or three times. And he accepted totally that I was not a second Kenny Drew. He was realistic."

Empowered by his status as a renowned jazz musician, by the early '70s Koenig sought to expand his artistic ambitions. Along with Frei and Schmidlin, he recruited trumpeter Hans Kennel, saxophonist Andy Scherrer and trombonist Paul Haag to form Magog, an intensely groove-heavy project that eschewed the straight-ahead jazz played by the Jazz Live Trio in favor of exploratory funk and fusion. "The idea was to come together, without thinking of gigs, to develop something from point zero," Koenig says. "We knew how to play the post-bop thing. We knew something about free jazz. We had experiences in New York jazz. My idea was to bring these three directions together, because at the time it looked like they would spread out and never come together again."

"Magog was incredible," says Barbara Frei Schmidlin, owner of TCB Records (founded by her late husband, Peter), which has released numerous Koenig recordings. "They had a really great response all over England and in other places. They were performing in Eastern European countries where there was still the Iron Curtain." Frei Schmidlin also confirms that the group's stunning *Live in Montreux* (1973) album, which represents the group at its apex, has just been remastered and reissued. Good news for any and all fusion fans the world over.

"Magog was all thanks to Klaus," says Peter Frei (no relation to Barbara). "He had a different approach to the music at that time. At first, everything was new for everyone; but over time they came to understand what he meant. Magog was an interesting experience—quite a change from playing the standards." The group disbanded in 1978, mostly for financial reasons, and the original Jazz Live Trio broke up in 1982. Nevertheless, despite the lack of a regular group (which he lamented), Koenig continued to work, prolifically composing both jazz and classical music, working solo and accompanying such established European musicians as Albert Mangelsdorff and longtime Swiss colleagues Franco Ambrosetti and Pierre Favre (on whose classic 1968 trio recording, *Santana*—with German bassist Peter Kowald and Swiss pianist Irène Schweizer—Koenig was the recording engineer). In 1982, Koenig contributed masterfully to Italian saxophonist Gianni Basso's European Quartet's post-bop recording, *Lunet*, and the pianist's avant garde composition "Gog's

Dreams" (originally the title track of his 1988 solo album) became a staple of his late-career repertoire.

Says the soon-to-be 85-year-old Ambrosetti, "Klaus is an excellent musician with large experience in both classical music and jazz...His approach to jazz isn't the traditional one, which makes him interesting to work with, to discover new ways of approaching our music." Unfortunately, in 1997, Koenig's productivity came to a crashing halt. The day after engaging in an extended composition session, Koenig found himself unable to play the piano. "I went to a rented room in a studio about 10 am," he recalls. "I worked on the piano from ten to six without a pause. I didn't drink, I didn't eat, I just played and played. And at 6 pm, I stood up, and I felt wonderful. I felt fresh. I went home, and I said, 'Well, it was a wonderful day. I'll do the same thing tomorrow.' And when I went to my studio the next morning, nothing worked anymore. Nothing. I had focal dystonia."

Focal dystonia is a neurological disorder that affects the ability of a person to manipulate a particular body part—in Koenig's case, tragically, his hands. Koenig spent the next 15 years unable to play the piano, searching for a way to alleviate the disorder's symptoms. "That was a very, very hard time," he says. "I went to doctors. I tried different therapies. I spent much money." Koenig eventually met Professor Eckart Altenmüller, who specializes in the neurophysiology of musicians. With Altenmüller's support, he was miraculously able to perform again, and since his return in 2013, Koenig has released a staggering 13 albums with his new Jazz Live Trio, as well as his quintet, *Seven Things*.

"Without [Altenmüller's] encouragement, I would have never dared to go back to the jazz scene. I wouldn't have dared to go onstage again. But it went quite well. Playing with dystonia is very hard because you have to look very keen not to play a false note. And so I'm never relaxed and free when I play with dystonia, and that is a drag. But I couldn't do it any other way. I went back, and I'm still in the scene."

For more info visit klauskoenig.ch

Recommended Listening:

- Dexter Gordon & Magog—*Swiss Radio Days Jazz Live Trio Concert Series, Vol. 38* (TCB, 1972/75)
- Magog—*Live in Montreux* (Evasions Disques-TCB, 1973)
- Magog—*Magog* (JAPO-TCB, 1974)
- Jazz Live Trio (Klaus König, Peter Frei, Peter Schmidlin)—*Galatea* (Dire, 1984)
- Klaus Koenig *Seven Things*—*Seven Things I Always Wanted To Say* (TCB, 2016)
- Klaus Koenig Jazz Live Trio—*Songs For Laila* (TCB, 2023)

LEST WE FORGET



KEITH INGHAM

ENCYCLOPEDIA PIANIST

BY MARILYN LESTER

Although this column usually honors musicians of the more-distant past, this month, we are moved to remember pianist-arranger and music director Keith Ingham, who died earlier this year, on March 12, at age 87. He recorded prolifically beginning in the early '70s and worked with an A-list roster of musicians and

vocalists who would fill a jazz *Who's Who*.

Keith Christopher R. Ingham was born in London on Feb. 5, 1938, at the outset of World War II. Although his father was a church organist, Ingham was self-taught, beginning his exploration of the piano at age ten. Before formal education, he entered government service in Hong Kong in 1960, monitoring Chinese airfields. Yet it was in Hong Kong that he first began playing jazz, sitting in at clubs with a local Filipino quartet. Returning to the UK in 1962, he enrolled at Oxford, specializing in Mandarin and Chinese studies, graduating in 1966. But jazz called and so he dove into the British jazz scene, performing with the likes of Humphrey Lyttelton, Bruce Turner, Wally Fawkes and Sandy Brown. In 1978, Ingham made a permanent move to NYC, kicking off a robust international career.

Ingham quickly became a fixture of the jazz and festival circuits, playing in major clubs and venues. Over the years, his collaborations included Benny Goodman, Bob Wilber, Bud Freeman, Harry Allen, Bobby Gordon and Marty Grosz, as well as vocalists Peggy Lee, Maxine Sullivan, Joyce Breach, Barbara Lea and Susannah McCorkle. Loren Schoenberg, saxophonist and noted jazz scholar and educator, who played and recorded with Ingham, notes, "I have no doubt that if he had been born just a decade or two earlier, Keith would have been Billie Holiday's and Mildred Bailey's accompanist. Not only because of his piano playing, but also his temperament was very much like Teddy Wilson's. Keith made magic happen."

(CONTINUED ON PAGE 34)

CLOSE UP RECORDS

EMBRACE THE NEWNESS
BY JOSH GAGNON

A jazz venue, a hip neighborhood bar, a cultural incubator. Since its opening in 2024, Close Up has become known as many things. Beyond its reputation for programming some of the city's most notable contemporary voices, this Orchard Street outpost has quickly become a fixture for Lower East Side nightlife, featuring a vinyl listening room and a robust food and beverage program. Last month, Close Up began a new endeavor: releasing nine albums on its inhouse boutique label, recorded live at the club. These albums vary in style and scope, capturing the variety present on any given week in the listening room. With this new

record label, Close Up reminds us that it's more than a venue—it's a movement.

In conversation with some of the musicians featured on these newly-released recordings, one gets the impression that Close Up is a critical part of the current moment the NYC scene is in. David Leon, whose *Panamerican Orchid Club* was among the new label's first releases, likens what is happening at Close Up to the Loft era scene of the '70s. Like the Loft scene, Close Up's programming encapsulates contemporary jazz in all its forms, not tethered to one particular aesthetic. There's also a feeling that, like the lofts, a venue like Close Up almost had to exist. Solomon Gottfried, one of the club's co-founders, describes this phenomenon as something that is "way bigger than us...we're just a container." The label side of the venue now brings this outside the walls of 154 Orchard Street, documenting this new era of and for the music.

Like the hole in the scene that necessitated the club, its new project of starting up a label extends the time-honored tradition of live albums coming from the city's jazz clubs. Whether on bootlegs or formal live sessions, the live jazz album has been a cornerstone of the music for the better part of a century. From NYC clubs such as the Village Vanguard, Blue Note, Smalls or the old Five Spot and Café Bohemia, listeners around the world have been transported into these rooms to hear the masters on record. Close Up brings this tradition to the new age, exposing listeners to a fresh take on the city's scene. The label is run by a small team: producer Gottfried, executive producer Daniel Gaynor, recording engineer (and photographer) Jimmy Katz, mixing and mastering engineer (and bassist) Eivind Opsvik and album designer (and guitarist) Tim

(CONTINUED ON PAGE 34)



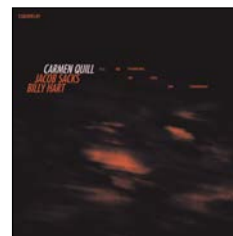
A Mysterious Letter
Zekkereya El-magharbel



Pan American Orchid Club
David Leon



Fiesta En Casa
Daniel Prim Y Su Parampaman



I'll Be Thinking of You on Thursday
Carmen Quill



Strands
Tony Malaby

VOXNEWS

THERE AIN'T NOTHIN' LIKE THE REAL THING...

BY TESSA SOUTER

There's been a lot of talk in the news and on social media lately about the evils of AI. A top safety researcher for Anthropic was recently quoted as saying that there's more than a 10% chance it could kill humanity within the next decade. In music, this is already happening before our very eyes and ears: companies using musicians' work without consent or compensation; entirely AI-generated tracks flooding streaming services; fake or cloned voices; and—if it hasn't happened yet, it surely will—companies deciding that a generated jingle or backing track is cheaper than hiring real musicians. "Listeners have been clear in telling us that they don't like seeing an artist profile that seems human, only to find out that the persona is AI-generated," says Spotify. Meanwhile, a Deezer poll found that 40% of listeners would skip an AI track if they knew it was AI, without even listening to it, *even though they may not be able to identify the difference when they do hear it.*

In mid-September, Spotify added an AI Persona badge to artist profiles whose public identities appear to be AI-generated, rather than real people. More significantly, those AI Personas will, by default, be excluded from Spotify's editorial and algorithmic recommendations. Artists will be encouraged to identify themselves voluntarily, but Spotify says it will also review profiles and apply the badge where appropriate. We shall have to see how effective *that* is. It should also be noted that, as Spotify states: "This badge is about the artist's public identity, not about how the music was made." In other words, a human artist can use AI to generate parts

of a song—or even the entire track—and release it under their own name without getting the AI Persona badge. So, contrary to the headlines, Spotify has not "killed AI music." It has targeted AI *personas*, a very different thing.

On the other hand, live music, of which you as an audience member are a vital part, is undeniably human—authentic, imperfect (with flashes of soaring brilliance and graceful recovery), nuanced, spontaneous and responsive in real time. Chilean singer-songwriter **Claudia Acuña's** stunning performance last month, at the newly-opened The Pocket, was a perfect demonstration: about as organic and "real" as it gets. Celebrating her beautiful new album, *Ave de Luz* (Delfin), with a great band behind her, every note, every phrase was in the service of the song and, one felt, her life experience. So gut-wrenchingly real and profoundly emotionally resonant, it landed with almost physical force.

Few artists have done more to shape the modern language of vocal jazz than former Manhattan Transfer member **Janis Siegel**, herself a fabulous—and always fun—live performer. Her new album, *The Art of Vocalese* (Origin), is both a tribute to her mentor, master vocalist-lyricist **Jon Hendricks** (featuring rediscovered Hendricks lyrics) and a reflection on a lifetime devoted to inspired storytelling and beautiful vocal harmonies. "This was my first project immediately after the retirement of The Manhattan Transfer," Siegel says. "It's as much a tribute to Manhattan Transfer and the work we did as anything else." The album also features vocalists **Raul Midón**, **Lea DeLaria** and Siegel's vocal trio **JaLaLa**, with **Laurel Massé** and **Lauren Kinhan**.

New York jazz vocalist, lyricist and educator **Amy London** has announced *Alto Madness* (FiveCat), her first solo album in eight years. A founding member of the **Royal Bopsters**, who appear as special guests on the lead single "New York Afternoon", London wrote three new vocalese passages for the album, adding to the more than a dozen she has written and recorded over her career. The album also memorializes London's five-year weekly residency at Swing 46. "I was so inspired by the high level of musicianship onstage, I decided we should document this wonderful collaboration," says London. Catch her live at Birdland (Oct. 11).

Speaking of spontaneity, **Brigitte Fontaine's**

landmark 1970 Saravah album *Comme à la Radio* has just been reissued. Infused with the freewheeling improvisation of the Art Ensemble of Chicago (the album features AEC members Joseph Jarman, Roscoe Mitchell and Malachi Favors), the recording is about as spontaneous as studio albums get. The deluxe double LP pairs the original album with a second LP of rare bonus material and a 24-page bilingual booklet featuring an introduction by journalist Andy Beta, essays by Wadada Leo Smith (who, along with fellow trumpeter Lester Bowie, also plays on the album), Fontaine biographer Benoît Mouchart and Benjamin Barouh, plus a recent interview with Fontaine and the late Areski Belkacem.

Vocalist-composer **Judi Silvano's** Garden Winds, a voice-bassoon-flute trio, celebrates its new album, *First Flight* (JSL), at Westbeth (Oct. 3) and Jazz at the Barn (Oct. 18). At Ibeam Brooklyn (Oct. 4), catch Trio Nu, a collaborative group of improvisers led by vocalist **Noa Fort**, in a rare appearance while they're in town. **Amber Weekes** celebrates the centennial of her mentor and friend, prolific songwriter, poet, lyricist, vocalist and Civil Rights activist **Oscar Brown Jr.** Her album, *To Oscar With Love* (Amber Inn), honors a legacy that feels as relevant as ever. **Teri Roiger** will celebrate Thelonious Monk's birthday at Five Spot Jazz (Oct. 10). California singer-songwriter **Sylvia Brooks** is in town for the NYC release of her new album, *Soliloquy* (SBM), at Drom (Oct. 4). Billed as "an evening of music meant to be felt in the room," it marries four jazz standards with four original compositions exploring the many facets of human experience. Singer **Jon Regen** celebrates *Live in London* (JRM/Symphonic), recorded last year at the London Jazz Festival. A protégé of the great Kenny Barron, catch him at The Django (Oct. 21). Last year, vocalist-songwriter **Vicki Burns** debuted a spectacular Halloween show at the Green Room 42, which she is reprising at Chelsea Table + Stage in "Love Spell: An Enchanting Halloween" (Oct. 30). Singer-songwriter **Somi** celebrates her new album, *What Does It Take to Bloom?* (Salon Africana), at Sony Hall (Oct. 1) and SOPAC (Oct. 3). The daughter of Rwandan and Ugandan immigrants, Somi weaves global sensibilities into a grounded reflection on the journey toward belonging, through jazz, soul and spoken word. *Tessa Souter appears at Saint Peter's Church (Oct. 11)

NOMAD JAZZ FESTIVAL

BY HARI ADIVAREKAR

JAZZ EM AGOSTO

BY STUART BROOMER

MONTCLAIR JAZZ FESTIVAL

BY ANDREW SCHINDER



Godwin Louis @Madison Square Park



Joachim Kühn @Jazz em Agosto



Patrice Rushen @Montclair Jazz Festival

There are many hands that coax a music festival to life. The hands of a curator, the organizer, the stage hand, the sound engineer, the security personnel, the sponsor, the custodial staff, the hands of the maestro shining an inner voice into the outer world. These many hands were reflected in the second annual NoMad Jazz Festival (Aug. 2-8), presented in partnership with The Jazz Gallery, Flatiron NoMad Partnership and the Madison Square Park Conservancy. The festival weekend was held at Madison Square Park (but with the first day cancelled due to a raging thunderstorm) with 39 performances—a week's worth and more—held across 12 venues, featuring 146 artists, plus a dozen local food stalls, and almost every performance was free.

"New York's greatest cultural experiences should be available to everyone. Free festivals remove barriers and invite people of all ages and backgrounds to discover artists they may never have heard before," said Miriam Dalaei Fodera, NoMad Jazz Festival's Executive Director. This view was echoed by NYC Parks Commissioner Tricia Shimamura, who presented the festival organizers with a special citation from NYC Mayor, Zohran Mamdani, and added, "World class art, music and culture changes you, connects you, transforms you—that should be for everyone."

In the week leading up to the festival weekend, NoMad Jazz held a string of standalone concerts, including a gentle and reflective conversation between two deeply sensitive musicians, guitarist **Bill Frisell** and trumpeter **Ambrose Akinmusire**, at the neighboring Baruch Center for Performing Arts. The duo started off with tonal utterances and monosyllables, gradually building their way to full sonic sentences. This was mature playing that was full of ease, patience and mutual listening.

Festival Artistic Director, Rio Sakairi, already a legendary NYC figure (working behind the scenes for almost three decades at The Jazz Gallery), commented, "I generally don't think in a thematic manner. I'm always thinking about the audience, what the space feels like. I'm interested in creating moments of joy, understanding and connection. I just close my eyes and imagine what it would feel like if I were there."

The start of this year's festival with Frisell and Akinmusire showcased this intention with clarity. In secondary venues, **Craig Handy & Second Line Smith** and the **Matt Chertkoff Trio** played free gigs at the

(CONTINUED ON PAGE 34)

Jazz em Agosto, presented by Portugal's Gulbenkian Foundation, is a special event, from Lisbon's nighttime breezes to the state-of-the-art music that regularly makes up its programming. The festival retains a timetable and performance spaces that it has enjoyed for decades, with a continuity marked by the grace of its principal setting, an amphitheater brushed by illuminated trees with the sounds of ducks and frogs arising from the woodland background. The music represents the vision of its artistic director Rui Neves, who has programmed the festival for some 40 years, his ear still keenly attuned to the shifting soundscape of jazz, balancing a reassuring consistency with a creative edge, a match definitely apparent this year.

The festival has a consistent structure, starting on a Friday night and running for ten days, one concert per day, with two per day on weekends, scheduled around the first ten days of August (this year Jul. 31 - Aug. 9). While the 2026 edition's special emphasis was on American music, there was significant input from Europe and Portugal itself. The opening solo concert was by German (Ibiza-based) pianist **Joachim Kühn**, who at 85 has lost none of his intensity, inventiveness and sheer virtuosity. Jazz-focused, Kühn's virtuosity intimates other roots too, with his creative energies suggesting the foundational eras when Bach, Mozart and Beethoven were keyboardist-composers regularly improvising their own cadenzas. Kühn can build vast edifices in sound, but he can also opt for melodic directness, here offering a composition by Ornette Coleman (a former collaborator) for an encore. Near the festival's conclusion, a similarly titanic solo pianist appeared: **Pat Thomas**. As much a spontaneous composer as improviser, he demonstrated comparable but distinct energy, matching a bright percussive clarity to dense layers of polyrhythmic invention.

The quality of Lisbon's own music was apparent in several performances. A distinguished big band, **L.U.M.E.** (Lisbon Underground Music Ensemble), led by keyboardist-composer Marco Barroso, celebrated its 20th anniversary with music that was at once complex, witty and engaging. The expressionist duo of organist **David Maranhã** and tenor saxophonist **Rodrigo Amado** works at the opposite pole in terms of mood, Maranhã creating a roaring, electronic backdrop while Amado constructs his own epic onslaught—rapid bursts of melody, dense multiphonics and impassioned roars—all coming at the edge of chaos and control, apocalypse

(CONTINUED ON PAGE 33)

The Smithsonian Institution has, since January 2025, become unduly and misguidedly politicized. Nevertheless, the Institution continues to find ways to fulfill its mission. In commemorating the 250th anniversary of the founding of America, the Smithsonian included the 17th annual Montclair Jazz Festival (MJF) as part of its "Of the People: The Smithsonian Festival of Festivals" celebration. Held in the forward-thinking suburb of Montclair, NJ, the MJF embraced the partnership with the Smithsonian, and in doing so honored the diversity, creativity and ingenuity of America and its true native art form of jazz. Its climax, named "Downtown Jamboree" (Aug. 15) billed itself as the largest free jazz festival in the New York metropolitan area, and it showcased a lineup of crowd-pleasing, populist acts that emphasized joy and pleasure.

MJF began as an offshoot of Jazz House Kids (JHK), an organization based in Montclair that provides top-level jazz musical education to area youth, and in particular fills in the gaps left by school districts that lack the funding or resources to deliver such instruction. JHK also continues to present and produce the festival. At the Downtown Jamboree, JHK had its own stage, showcasing the immense talents of its students, which receive instruction from established jazz artists, including trumpeter Ingrid Jensen (who leads the all-female-identifying Chica Power Big Band) and saxophonist Birsã Chatterjee (who also serves as JHK's Education Program Coordinator).

JHK, and subsequently MJF, was founded by Melissa Walker, who serves as President. Walker's husband, bassist Christian McBride, is currently Artistic Director of both JHK and the festival, which began as a somewhat spontaneous gathering in a local park with JHK students. Soon after, pianist Monty Alexander became the MJF's first outside professional performer, and the festival has since grown exponentially from there (this year's edition had an estimated attendance of 32,000).

"What's so wonderful about the festival is it really just grew organically," Walker said. "It grew out of us doing what we do in our mission, which is to provide performance opportunities for kids to explore and grow in this music. When you think of the pillars of the organization, it's all about creating access. And so we make sure that the barriers to play this music, to hear this music, to be a part of it, are reduced as

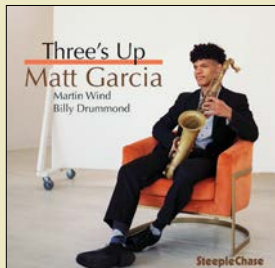
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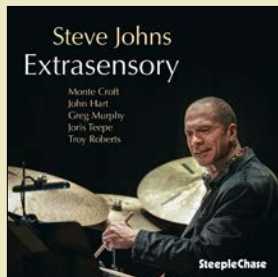
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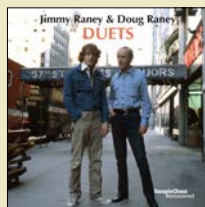
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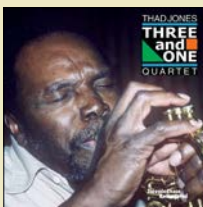
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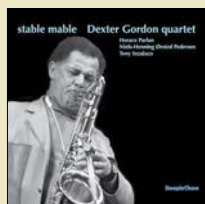
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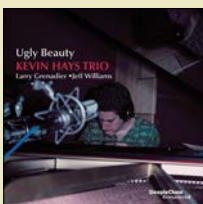
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Today, I remember not only an extraordinary artist, but a dear friend whose presence shaped an important chapter of my life. It's always a gift to know someone before the big thing happens. Before they dipped your voice onto the world to bring joy and comfort to the many souls you touched. In our early years in New York, we spent hours together pursuing musical and philosophical ideas. As far as I knew, she had come from a life in New Jersey and was in New York to do this music. So "let's go" I thought. We had many conversations that only happen between people excited about discovery. I'd say I knew Cassandra in an important discovery period. What a gift. It was her debut recording. I remember the studio and the feeling like it was yesterday. Musicians in a room playing live. It felt like each one of those musicians represented a specific importance in her life. The big brother, the confidante, the love, the new life, the old life, the present, all aptly represented. I felt her like an older sister who knew where she was going, and what she wanted to do, but wanted you to take the trip with her. That was very nice. What I recognized about her immediately and consistently was her ability to mold a song that often had a variety of styles going on. She embraced difference and used her own alchemy to bring it into a coherent, unified expression. When I worked with her, she was by nature progressive, curious. Her curiosity allowed those of us working with her to influence her, to put another touch on her music because at the end, that warm sultry voice and deft ability to treat a song were going to make it a classic.

As her career grew and her talent intersected with the commercial industry, I was pleasantly surprised to hear of her success while I was out of the country. She stayed radiant and thoughtful. More minimal, economical, yet still expanding. That's mastery. What the world came to know and admire was the same remarkable artist I had known from those early days—a gifted vocal musician with an undeniable presence and voice that called you to it. When I returned to the US, I carried with me a quiet hope that our musical paths would cross again. I often imagined that we would reconnect, you know, going so far out into the world and perhaps coming back together to feel that round trip.

Her untimely passing leaves a profound sense of loss, not only for those who loved her personally, but for everyone whose lives were touched by her music. I will always cherish the humble times, the idealistic memories we shared, the friendship we built, and the inspiration and caring she brought to my life. For all the music she laid down, you just know her spirit will continue to resonate for generations to come. I was privileged enough to be there around her talent before the lights hit, yet she was our light. She was our Lady Day.

—JEAN-PAUL BOURELLY (guitar)

Cassandra Wilson gave me my very first formal position as a professional pianist working with a major artist. I was about 21 years old. I remember getting on her tour bus for the first time, leaving Harlem, waking up and watching the moon skip along the trees as the bus headed along through the night. She set me free when it was needed for the music. She taught me how to listen, trusted me and was a straight shooter. She said something to me in the studio a few weeks ago, listening to the playback of "Hounds of Winter", which we had just recorded for my upcoming album of Sting's songs; she said happily, "My work is done!" She was referring to the fact that I had done well and shown her I had truly listened to her and learned from her. Her comment foreshadowed more than I would realize at that moment.

I don't have too many friends. I definitely don't have too many friends in the music entertainment business. Cassandra was one of the few and most precious. I don't really have adequate words to express my sadness at her passing away into the universe. She was and remains: Beyond. Mythic. Beauty. A true immortal and American icon. A gem. I will miss you, Cassandra. Always and forever, your pianist...

—ELEW (piano)

As Cassandra Wilson's music director for many years, when we did a show that felt to us as a thing we were merely conduits for, I would walk into her dressing room after the fans and well-wishers had gone, to sit down with her for a minute, when it was still vibrating in the ether. She would look at me and say, "Another book, 'B'. Another book..." We KNEW it, and we did it, often. WE didn't WRITE it, it was "The Author's" book, being written through us to the extent that we could hold, carry and allow. I was reminded of a riddle/joke, which summed up so much about Cassandra for me:

Q: Where do Good girls go?

A: They go to Heaven!

Q: And where do Bad girls go?

A: ... ANYWHERE THEY WANT TO!

She kept moving and did whatever it was, HER way. And I think that's a thing that once realized, changes EVERYTHING. It silences the gallery and anoints them who have been laid low. It isn't necessarily a conscious choice. It's an accepting of that which is, in the name of Love, unconditioned and self-defined. Some might call it JAZZ, or at least the lesson of it. A lesson Cassandra Marie Fowlkes Wilson learned and exemplified perfectly.

—BRANDON ROSS (guitar)

My relationship with Cassandra began early in her career, long before the world came to know the extraordinary artist she would become. We were close friends and traveled around the world together. I witnessed her growth as an artist firsthand. She had a rare voice, and she could take a melody and make it feel completely new, bringing depth, mystery and emotion to every song. As her pianist in the mid/late '80s to early '90s, I had the privilege of being part of that musical journey. Comping behind Cassandra, you could not treat her like a regular vocalist—as someone simply delivering a melody while the pianist supplied conventional accompaniment. What makes a singer brilliant is not how loud they can sing a note, but how many nuances they can evoke through their approach. Cassandra was a very nuanced singer, and I had to respond to her unique phrasing, leaving openings for her to bend time, stretch a melody or move into unexpected harmonic territory. When I think of Cassandra, I remember my friend, the young artist I knew near the beginning of her journey and the beautiful musical experiences we shared. I will always be grateful that our paths crossed. We hadn't communicated in many years, but the music is still there and so are the memories.

—ROD WILLIAMS (piano)

Cassandra's passing is indeed so sad and too soon. I was so lucky to have met her through Steve Coleman and even got to sing with her twice. She was a huge influence on my voice and how to embrace the audience, and she was always so sweet and encouraging to me in every interaction. I got to see her perform many times, including the first time when I was singing with Steve's Five Elements after we opened for her at the Marciac Jazz Festival in 2003. I remember that Steve invited her to sit in during our set where he had her and me sing and improvise together on his tune "Wheel of Nature". Then sitting backstage in the wings and watching her shine onstage and capture the audience's hearts in her warm way was something I'll never forget.

After her set, I remember thanking her for the short time that we sang together, and she took my hand and pulled me in close, and she almost whispered something like: "You make sure you make yourself heard and take your time, take your space." She always urged me to not downplay my accomplishments. Her voice: a force of nature. When she performed at the 2007 Charlie Parker Jazz Festival, subbing for Abbey Lincoln, there was a delay due to tech issues, but she stayed on stage and said calmly to the audience, "Thank you for your patience. We just wanna get it right for you." Watching her: an education. Her music and being: a blessing.

—JEN SHYU (vocals, dance, multi-instrumentalist)

Cassandra didn't care about genres, styles of music. She borrowed from every style. This was one of the key things of M-Base, at a time when everyone wanted to "define" what jazz was and what jazz musicians were supposed to be influenced by. I heard that even before Cassandra came to New York one of her biggest influences was Joni Mitchell. Cassandra was a griot, a storyteller. In that sense she reminded us of Abbey Lincoln, who was also a griot. Cassandra was beyond style. As Duke Ellington said, "music beyond category." She hailed from Mississippi and had a lot of stories from there. I wish I had listened to more of those stories. She loved and respected the jazz continuum and she loved Betty, Carmen, Abbey and the rest. But she was not going to limit herself. She recorded a song by The Monkees, "Last Train to Clarksville", and she made it work in HER style. When we were concerned with intervals and cross-rhythms, she was also interested and studied and participated in our theories. But she wanted to get the soul: the "music beyond music," as Miles put it. She achieved that and it helped her to create her own individual sound. She was a warm soul, a Southern girl through and through. She liked the things I had recorded with West African and Arab musicians. She also liked my work with electronics. She did not believe in closing doors and kept all doors open musically.

Cassandra could be a lot of fun. She liked to hang and listen to all the stories. To me, she was one of the last real bohemians in this music. Before the music got co-opted by academia, it was about being IN the bohemia, learning and sharing stories. She had a lot of that. Olu Dara, Butch Morris, Cassandra were some of the last of that breed of artist, and we would all hang and learn from them. It's also notable to acknowledge that Cassandra did not seek stardom or popularity. It kind of fell into her lap, more or less. When it came, she embraced it. At heart, she was always that Southern girl with a curious mind.

—GRAHAM HAYNES (cornet, electronics)

In 1985, with Steve Coleman & Five Elements, I was the guitarist and she was the vocalist who was precisely singing Steve's intricate and complex horn melodies, ready to put you in check if you couldn't keep up. Cassandra would scat and improvise over chord changes in odd meters as well as, if not better than, most horn players. She always seemed eager to demonstrate she knew what the hell she was doing and was not going to be discounted because she was a woman. She and pianist Geri Allen set a high bar in that band. We toured together and I recorded two albums with the group before most of the original members dispersed and went their separate ways.

A decade later, I was honored when bassist Lonnie Plaxico asked me to join Cassandra's band. Jumping into the best of her fifteen-plus years of Blue Note repertoire was more of a feast than a challenge. I discovered she remained true to the innovative approach we had experimented with earlier. Her compositions are full of polytonal inventions and polyrhythmic odd-meter excursions, while being an authentic expression of her soulful, blues-based Mississippi roots. One song I fell in love with, and I think exemplifies my point, is "You Move Me", from the *Love Jones* soundtrack. She was able to create a 5/4 time, melodic theme using altered augmented chords, while opening and massaging the listener's chakras, like the blues heals a broken spirit. Without using extra volume, super-high notes or pyrotechnics, she set our souls on fire—softly. She would end her live performances and bring the audience to their feet with "Harvest Moon" (Neil Young), the slowest, softest song in her book. Not many can achieve this kind of magic.

I just love Cassandra because she fought so hard to maintain that high standard of excellence and purity necessary to sustain a great and powerful quiet fire, the fire that burns in us all eternally, as gifted by the creator. Rest in Power, Warrior Queen Cassandra Wilson.

—KELVYN BELL (guitar)

Soft warm sand. Deep purrs. Grand pourings. Passionate sincerity. Grace. Intensity. Wonderful Cassandra Wilson. Truly.

—JILL SCOTT (vocals)

Cassandra was a great voice: luminous, intense, intelligent and moving. She was proud of her Mississippi artistic heritage and she made them proud. She was hard working, curious and creative. With one intentioned note she could put grits and gravy on an unfriendly table, put lace curtains up in a juke joint and stained-glass windows in a storefront church. Soul is in shorter supply as a result of her passing.

—WYNTON MARSALIS (trumpet)

Cassandra Wilson's album, *New Moon Daughter*, was one of my all-time favorites and had a huge influence on my music, especially my first album. Rest in peace.

—NORAH JONES (vocals, piano, guitar)

It was very heartbreaking for me to hear of Cassandra Wilson's transition. Hard to believe. I met Cassandra back in the '80s. Those that heard her knew that she could sing all types of music (including scatting) with her beautiful voice, playing the guitar that expressed deep feelings of understanding love with positive feelings of human experiences of life here on Earth. She had visited my home and I hers. She was not only a singer with original works, having her own sensuous style, but she was also an artist who painted lovely pictures. I was amazed. We recorded Greg Osby's music and had fun making the record. I will never forget her and how kind she was.

Of course, her music will definitely live on as an artist who traveled the world making great music for all to hear.

—AMINA CLAUDINE MYERS (piano, organ, vocals)

She called me Ri. I called her Ra. I don't know what to say. This was not supposed to go down this way.

I'm thinking about the hangs in her Brooklyn studio apartment. And then again in Harlem, downtown, Woodstock, Europe—damn, playing music in the key of "H" and the light and energy around being creative.

Thank you for your friendship and your musical gifts. I love you eternally.

—TERRI LYNE CARRINGTON (drums)

Cassandra Wilson had a very unique instrument. There are trained voices— and then there are voices that come almost fully formed, which is the class she came in. With this special something, she navigated her way in the music.

We are fortunate to have a large body of work to represent her life in music.

—HENRY THREADGILL (alto saxophone, flute)

Cassandra first called me when I was still living in Montreal, and I struggled to reconcile how wholeheartedly she had taken Steve Coleman's endorsement of my abilities as a pianist. Fortunately, when I learned of his referral, I prioritized learning all the music on *Jump World*. I was also eagerly learning the music on the latest Five Elements recordings, *Rhythm People* and *Black Science*. Cassandra's voice was featured prominently on those albums, and they were my gateway to cultivating a fondness for her voice and approach. She invited me to come to New York to rehearse with her band and based on that session, we stayed in touch. A few months later, she offered me a gig, which was a pivotal steppingstone to solidifying my move to the US. Cassandra was central to my securing US immigration status and for a time, rented me a spare apartment she used for rehearsals. Before discovering M-Base, I had imagined I'd be vying for the Betty Carter gig, but the opportunity to be in Cassandra's band, and eventually Steve Coleman's, was ironically what I was looking for. This amazingly fortunate synergy helped define my early development as a player and composer. I had worked with some great singers in Montreal, but Cassandra, and the demands of her music, pushed me in ways that were both uncomfortable and hugely rewarding. Her influence had a huge impact on how I would use the voice in my own groups and I am forever grateful.

—ANDY MILNE (piano, keyboards)

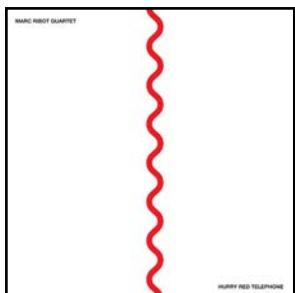
Some years ago, I mused that Cassandra had the ability to sing the names listed in a phone directory and make it a classic! I first met her in 1984. I was Abbey Lincoln's pianist at the time. WBGO presented Abbey in a concert at the Peppermint Lounge in Orange, NJ. Abbey chose Cassandra Wilson, along with Bemshi Shearer, to join her as background singers. The two young vocalists were also featured together singing lyrics to Joe Henderson's "Black Narcissus". Cassandra's captivating sound was already present then. In 1987, during my association with Steve Coleman and Five Elements and the M-Base Collective, she was a key figure within the development of that music. No matter how intricate the music seemed to be, Cassandra consistently imbued the music with an earthy naturalness. While she had studied icons like Abbey and Betty Carter, it is important to note Cassandra's roots. In her birthplace of Jackson, MS, jazz was present (her father was a bassist), but she also immersed herself in the sounds of folk music through artists like Odetta. Those Southern roots remained foundational throughout her life.

—JAMES WEIDMAN (piano)

CASSANDRA WILSON

1955-2026

SÁNTA ISTVÁN CSABA



Hurry Red Telephone
Marc Ribot (Pi Recordings)
by Bill Meyer

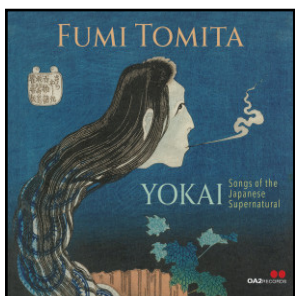
A dozen years have passed since guitarist Marc Ribot made his last totally instrumental album, *Live at the Village Vanguard*. On that outing, he and a rhythm section (bassist Henry Grimes and drummer Chad Taylor)—with feet planted firmly on either end of the free jazz historical continuum—drew connections between fire music and pre-WWII standards such as “Ol’ Man River” and “I’m Confessin’ (That I Love You)”. Not long after that recording, the world changed, and it showed in the albums that Ribot made. His voice was up front, saying what he needed to say: a world that should know better was going to hell.

Matters haven’t gotten any better, but Ribot has stepped back from the microphone anyway, and on *Hurry Red Telephone* he’s assembled a new, flexibly-configured instrumental quartet. Once more, Taylor is on drums, bringing an encyclopedic command of swinging, pummeling and loping beats that drive everyone else like a controlled gale. Matched sets of bassists and saxophonists fill the other two chairs—Sebastian Steinberg and Briggan Krauss on three tunes, Hilliard Greene and either James Brandon Lewis or Brian Settles on the other three. And for good measure, David Watson kicks off the opener with some blood-boiling bagpipes before yielding the mic to Lewis.

Once more, Ribot uses instrumental music to connect points that are decades apart, but this time, it’s personal. Steinberg is a confederate from the ’90s, when they played together in the band Shrek, and a pair of tunes by Ribot’s mentor, Haitian guitarist and composer Frantz Casseus, take the music back to the beginning. But the guitarist’s tone is very much in the noise-saturated, rock-informed style he’s favored in the last decade with Ceramic Dog. The combination of past notions and present sonics works quite well.

On *Hurry Red Telephone*, while playing in unison with the horn players, Ribot leads his ensemble through a set of emotive originals that encompass winding near-prog, hurtling free jazz and damp-sleeved, defiant balladry. Casseus’ “Rara” closes the album on a note of jubilant, pure joy, demonstrating that in a world that’s increasingly unreal, sometimes the only thing to do is feel.

For more info visit pirecordings.com. The album release concert is at Roulette Oct. 19. See Calendar.



Yokai: Songs of the Japanese Supernatural
Fumi Tomita (OA2)
by Marilyn Lester

What an intriguing idea! Like Western mythology, Japanese art and literature are full of spirits, phantoms

and divine entities (good and bad) occupying at least a thousand years of history. According to Japanese animism, spirit-like entities, called *yokai*, reside in all things, including natural phenomena and inanimate objects. In *Yokai: Songs of the Japanese Supernatural*, bassist Fumi Tomita draws on this folklore to create the musical equivalent of anime worlds such as those created by Studio Ghibli; think *Howl’s Moving Castle* or *Night in the Valley of the Witches*.

Each of the album’s nine original compositions describes a specific entity, yet the compositions have an overall lyrical cohesion, and although quite pleasing are also strangely haunting. There is a wonderful, mystical synchronicity among the players joining Tomita: Carl Clements (saxophones, flute), Jason Ennis (guitar) and Gary Fieldman (drums). The most evocative tracks are “Kitsune (The Fox)” and “Wakana Hime (Princess Wakana)”. The former conjures an image of a wily fox stalking a chicken coop (and ultimately succeeding), while the swaying rhythmic flow of the latter, with its harp-like guitar licks and delicate flute, invokes an ethereal princess gliding through the halls of a castle. Clements’ flute also beautifully suggests the oceanic currents of “Amabiko (Sea Lad)”. Elegant drumming underscores the moods of “Daija (Monster Snake)” and “Kiyomori”, a vengeful spirit. But if there’s an expectation of chaos with “Hyakki Yagyo (A Night Parade of One Hundred Demons)”, this charming piece counters any such idea.

In 2023 Tomita was dealing with grief and a spiritual crisis after his father’s death; he began exploring a book of Japanese woodblock prints his wife had given him, which depicted many of the *yokai*. Indeed, the resulting compositions make the most sense as a panacea for grief; they are beautiful and spiritual, invoking the supernatural in the form of angels and good fairies rather than demons. No matter the impetus, the result is an album that’s ultimately uplifting.

Yokai: Songs of the Japanese Supernatural isn’t Hollywood scary or Japanese frightening (take a look at some of those woodblock creatures), but it is folklorically attuned and a delight to be enjoyed.

For more info visit originarts.com/oa2/recordings. The album release concert is at ShapeShifter Lab Oct. 18 and Christ Church Cathedral (Hartford, CT) Oct. 17. See Calendar and 100 Miles Out.



Dedicated to You
Branford Marsalis/Dianne Reeves (Blue Note)
by Emily Steinhilber

The repertoire of John Coltrane (whose centennial was marked last month) survives reverence by remaining usable and alive. Vocalist Dianne Reeves joins saxophonist Branford Marsalis’ quartet on *Dedicated to You* to perform six standards, all of which were originally recorded on *John Coltrane and Johnny Hartman* (Impulse!, 1963), in addition to readings matched with instrumental versions of several Coltrane originals. “They Say It’s Wonderful” establishes the shared vocabulary of breath, patience and phrasing. Recorded by Rob Hunter at Spivey Hall at Clayton State University, *Dedicated to You* makes that space audible.

Sometimes a record makes closing your eyes feel like the most intelligent response; within the opening

moments of Marsalis’ version of “Central Park West”, the safest place in the world is inside a saxophone. Marsalis plays soprano here, in duet with pianist Joey Calderazzo, revisiting Coltrane’s ballad with remarkable composure. Calderazzo gives the harmony room to settle, while Marsalis holds the melodic line in a warm, centered tone, allowing phrases to arrive, resonate and recede. Marsalis establishes the romantic language through the horn; Reeves finds another route into the same tenderness. On “Autumn Serenade”, that relationship becomes rhythmic. Reeves adjusts her placement around the pulse, leaving openings for Marsalis, who answers with distinct, vocal phrasing. Voice and saxophone approach, separate and reconnect without crowding one another.

On “Lush Life”, Reeves holds Strayhorn’s long, melodic contours with a rounded, luxurious tone and extraordinary dynamic control; the technique disappears into the line. “Nancy (With the Laughing Face)” gives Marsalis the corresponding instrumental challenge. He preserves the melody while changing its weight through small inflections, finding expression inside the tune rather than decorating it beyond recognition. “Big Nick” says, okay, enough velvet, folks—here’s the band. Eric Revis (bass) and Justin Faulkner (drums) establish a pocket with propulsion while Marsalis and Calderazzo work freely above it; it’s a blissful ensemble groove architecture. “26-2” tightens the rhythmic and harmonic demands further. The quartet moves through the complex changes with conversational ease. Lines pass between players, the rhythm section keeps the music buoyant, and the complexity never announces itself as such.

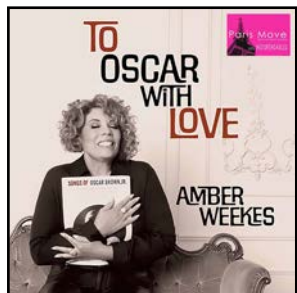
Marsalis has described Coltrane as being “like a whale,” a musician who knew the tradition and

RECOMMENDED NEW RELEASES

- Dave Adewumi – *The Flame Beneath The Silence* (Giant Step Arts)
- Chuck Bergeron – *Bass & Face* (Summit)
- John Clayton – *The Two-o Duo Project* (ArtistShare)
- Jeff Colella/Putter Smith – *Between Friends* (AJI)
- Kris Davis Trio – *Lost in Geneva* (4166 Records)
- Paul Dunmall – *Afraid to Speak* (Discus Music)
- Kirk Knuffke, Marilyn Crispell, Thommy Andersson – *Paintbrush* (Sunnyside)
- Ben Goldberg Duo – *Dreaming Upon Waking* (BAG Productions)
- Muriel Grossmann – *First Meditations on John Coltrane* (RR Gems)
- Joel Harrison – *Live at Big Ears: In A Silent Way Reimagined* (AGS Recordings)
- Kevin Hays – *Live at The Stone* (AHT)
- Alden Hellmuth – *Tether* (Leiter)
- Mathis Picard – *The Sound Orchestra* (La Reserve)
- Adam Rudolph – *Invisible Threads* (Omni Sound)
- Janis Siegel – *The Art of Vocalese* (Origin)
- Space (Lisa Ullén, Elsa Bergman, Anna Lund) – *London Concert* (Fönstret)
- Henry Threadgill, Vijay Iyer, Dafnis Prieto – *Fifteen* (Nonesuch)
- Too Noisy Fish – *Tolstoy* (Inside Jazz)
- Isabella Sherwood – *The Sweetest Sounds* (Sabrina)
- Wadada Leo Smith – *Constellations and Hemispheres* (Burning Ambulance Music)

understood how to expand it, while describing his own goal here as remaining “sympathetic to the music.” Sympathetic is the operative word. Marsalis knows the tradition well enough to expand it without conquering it. *Dedicated to You* moves through preservation, reinterpretation, vocal dialogue, melodic tenderness and the quartet works as a functioning organism; the group adheres to a musical methodology where every note feels chosen.

For more info visit store.bluenote.com. The album release concert is at Carnegie Hall Oct. 27. See Calendar.



To Oscar with Love
Amber Weekes (Amber Inn)
by Anna Steegmann

Los Angeles-based jazz vocalist Amber Weekes has built her career on well-chosen tribute projects. Timed to this month's centennial of singer, songwriter and civil rights activist Oscar Brown Jr. (Oct. 10, 1926 - May 29, 2005), whom Weekes counted as both mentor and friend, *To Oscar with Love*, her fifth album, may be her most personal yet. Weekes approaches Brown's compositions as a living text that continues to hold up a mirror to the Black American experience today. Four tracks originally released on earlier albums have been remixed, remastered and re-orchestrated here. Weekes is one of the most compelling storytellers in modern vocal jazz. She lets songs breathe with measured, almost instrumentalist-like phrasing, and her warm timbre, dynamic range and narrative depth pull the listener in.

The album opens with a playful “Mr. Kicks”, her phrasing loose and conversational, setting the tone for an album unafraid to shift registers song-to-song. She leans into Brown's comic side on “But I Was Cool”, matching his sendup of stoic masculinity with knowing restraint rather than caricature, and brings a sly, flirtatious swing to “Hazel's Hips” that lets the lyric's wink land without overplaying it. On “Hum Drum Blues”, she delves into the grittier, blues-rooted side of Brown's writing, her tone shifting as the material demands. The album's emotional center is the Civil Rights-era lullaby, “Brown Baby”. Weekes' delivery is hushed and patient, treating the song's hope for a freer future as something private rather than performed. “A Tree and Me” and “Strong Man”—the latter written for Abbey Lincoln—give Weekes room to stretch past homage into interpretation. She sounds most at home here, her voice unhurried and confiding, as if finishing one of Brown's sentences rather than repeating it. With its patient, melodic unfolding, the track could become a signature piece in her live sets.

Producer and violinist Mark Cargill frames several songs with string writing that never overreaches, while Tony Campodonico (piano), Paul Jackson Jr. (guitar) and Harvey Estrada (bass) turn in standout performances. They are joined by an expansive lineup of talented musicians—far too numerous to name individually—who add texture without crowding out Weekes' storytelling instincts. *To Oscar with Love* succeeds because Weekes inhabits this material rather than merely honoring it—which is exactly what Brown himself might have asked for.

For more info visit amberweekes.com



Halloween Tales
Michael Blake (s/r)
by Marilyn Lester

You won't hear Johann Sebastian Bach or the Phantom of the Opera spooking it up at the organ with the “Toccata and Fugue in D minor”, but you will hear wily tenor saxophonist Michael Blake celebrate that scary time of year with *Halloween Tales*—and why not? Why should the winter holidays have all the fun? And so Blake has rounded up nine perfect, thematic tunes and gleefully and ingeniously reimagined them, with Gary Versace (piano), Ben Allison (bass) and Michael Sarin (drums) playing clever, often humorous and funky improvisations.

The stage is set with the opener, the theme from John Carpenter's 1978 slasher epic, *Halloween*. The haunted-mansion underscore and relentless piano repetition of the original begins here with Blake's stalking tenor to Allison's relentless bass, as Versace enters with terrifying piano insistence. A rising arc of saxophone hysteria cements the frightening mood. When Duke Ellington and Billy Strayhorn scored *Anatomy of a Murder* in 1959, their GRAMMY-winning music was, in cinematic terms, considered wonderfully innovative and avant garde. The theme's edgy, spiky, dramatic and driving statements are faithfully delivered here by the rhythm section, creating fertile territory for Blake's contrasting smoothed-out creative ideas. Ellington-Strayhorn are heard again with “Stalking Monster”, the second movement of the *Night Creature* suite. With Ellington's sly piano and a dollop of Ray Nance's violin, the hip intent of the original is unmistakable. Blake retains the mood with an extended, lyrical saxophone improvisation; this monster is one cool cat of the nightlife scene.

The references in *Halloween Tales* are mostly cinematic, but one songbook standard takes its place in the track list: Cy Coleman's “Witchcraft”, a composition that gives Blake a head start for improv with its unusual 40-bar ABCDA form. But in place of the usually jaunty melody, is a haunting piano intro, with Blake sliding into the lyricism of the tune with elongated minor statements, then opening up to a more discernible melodic familiarity. Picture Morticia and Gomez Addams dancing to this one—and perhaps also to a waltz on the lighter side of the Halloween spectrum: pianist-composer Vince Guaraldi's “Pumpkin Waltz” from the TV special, *It's the Great Pumpkin, Charlie Brown*. Blake maintains the lyrical and joyous mood of the piece, despite the notion that a doleful Charlie Brown might be playing the tenor. “Transylvanian Lullaby” (*Young Frankenstein*), “Sally's Song” (*The Nightmare Before Christmas*) and another Guaraldi Charlie Brown tune, “Breathless”, precede the closer, Blake's original, “The Creep”, a portrait of an outlier straight from the graveyard.

Blake grew up celebrating Halloween in Canada, with pillowcases full of candy, streets full of firecrackers and an “invitation to wave your freak flag and enjoy the unexpected.” He's translated that fun mood into his *Halloween Tales*—so don your best costume, get ready to trick or treat, and revel in the mystery of spooky fun.

For more info visit michaelblake.bandcamp.com. The album release concerts are at Bar Bayeux Oct. 3, The Django Oct. 22 and Bar Lunático Oct. 31. See Calendar.

Blue Note NEW YORK

UPCOMING SHOWS



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NOV 5-6

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FT. JULIUS RODRIGUEZ
& AUSTIN WILLIAMSON**



NOV 7-8

KENYON DIXON



NOV 9

YAZMIN LACEY



NOV 11

**THE DON BROWN
COLLECTIVE**



NOV 16

MAMAS GUN



NOV 18-19

**CHARLES LLOYD
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NOV 20-22

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NOV 24

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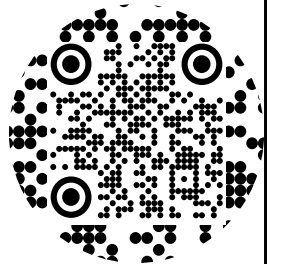


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AT SAINT PETER'S

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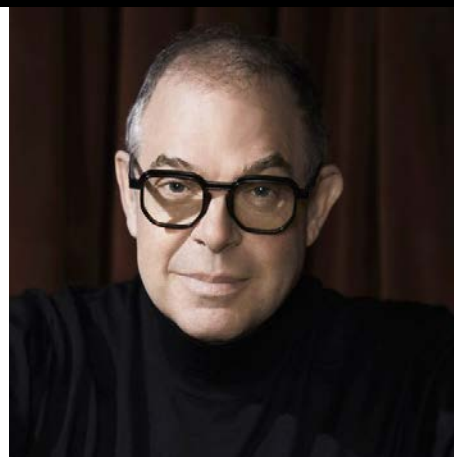
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Senator Liz Krueger
Catherine Russell



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Bill Charlap
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GLOBE UNITY



Venezuela: Latin American Songbook Vol. 2
Edward Simon (ArtistShare)
Mais Que Tudo (Live at Kerry Hall 1995)
Jovino Santos Neto Quarteto (Origin)
There is no end to anything round
Alicia Lázaro (s/r)
 by Daniel A. Brown

Afro-Cuban, Latin and Puerto Rican rhythms and colors are foundational and ongoing currents within jazz music. In honor of National Hispanic Heritage Month (Sep. 15 – Oct. 15), we dip into this stream with three recent releases that fuse tradition and progression, ranging from folk forms to postmodern electronics, highlighting the vital pulse of contemporary Hispanic and Latin jazz.

Venezuela: Latin American Songbook Vol. 2 features journeyman pianist-composer Edward Simon, with Reuben Rogers (bass), Adam Cruz (drums) and guest artist Jacqueline Rago (cuatro, maracas). They perform an engaging six-song set of indigenous Venezuelan melodies, rebooted with a decidedly 21st-century jazz-tinged sensibility. Opener “Presagio” begins as a languid, syncopated ballad that the pianist and

his band slowly build through savvy dynamics. On the lilting “Atardecer”, Simon and Rogers explore a subdued piano-bass conversation; Rago joins the fray on “El Vuelo de la Mosca”, a percolating groove that encourages the band to goad one another. The 17-minute “Dama Antanona” is undoubtedly the album’s centerpiece, a suite-like composition that shifts from the pensive to the joyous. In total, Simon’s *Venezuela* is a worthy set of music that combines technical prowess with cerebral exploration.

Mais Que Tudo (Live at Kerry Hall 1995) is an archival release from Rio de Janeiro-born pianist Jovino Santos Neto, best known for his lengthy membership in Hermeto Pascoal’s group. It’s a fiery, passionate performance, which finds Neto and his Quarteto—Hans Teuber (saxophones, flute), Chuck Deardorf (bass) and Mark Ivester (drums)—putting a set of striking tunes through their paces. The dizzying chromaticism of “Metamorph” sets the scene, with Neto and Teuber jabbing unison lines over the propulsive backline changes. Opening with a deft pizzicato solo by Deardorf, “Choreletico” develops into a tapestry of melodic counterpoint. On “Candango—Haja Juntas”, Teuber’s swirling flute lines guide the group through rapture, while the soft-lit “Hoping for the Day” is marked by a delicate swing. Key to the success of *Mais Que Tudo* is Neto’s generosity as a leader, allowing everyone’s voice to be heard at length.

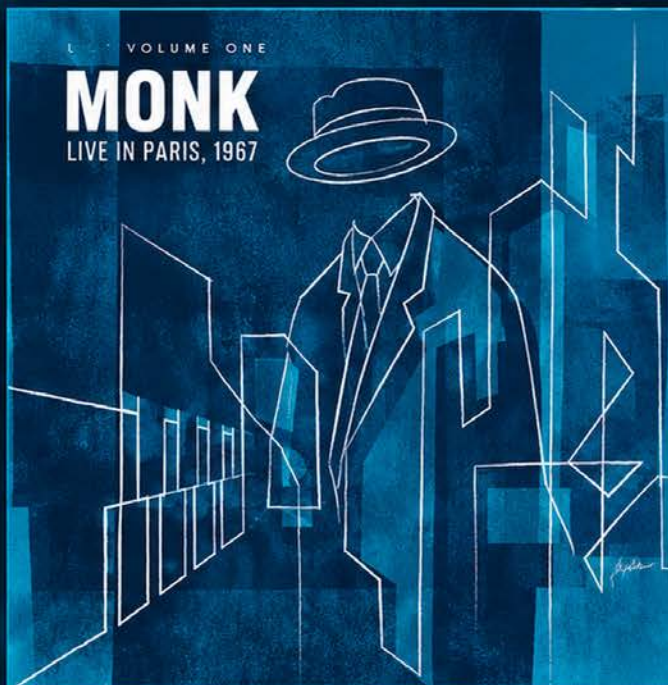
Spanish interdisciplinary artist-composer Alicia Lázaro (voice, piano, electronics) invites the listener

into a liminal world of mysticism, myth and otherworldly sonics with *There is no end to anything round*. Using global fables and lore as a conceptual springboard, the Sweden-based Lázaro and her band—Adrian Åsling Sellius (alto, clarinet), Arve Henriksen (trumpet), Liv Fridén (flute), Jonas Nilsson (bass) and Andrea Oliva Blanco (viola)—offer a phantasmagoric ten-song set that evokes kindred spirits such as Annette Peacock, Kenny Wheeler, even Kate Bush, while revealing Lázaro’s provocative, singular take on the possibilities of ethereal jazz. The overall effect of the album is of a gradual blooming on the vine: the wordless, reverberated vocals of opener “The Unwishing Well [beginning]” segue into the pensive solo lyrics of “Los Cuatro Muleros [hope]”, which in turn is softly shadowed by the gentle arrival of accompanying instruments in “Love, How Long Will You Ever Wait to Land? [longing]”. While darkness arrives mid-album, the band never allows the pressure to overtake the restrained color scheme they seem to inhabit. In total, *There is no end to anything round*, with its parenthetical titles and lysergic atmospherics, plays like the processing of emotions. When the cathedral-like “The Song of the Sea [love]” ushers the audience home, open-minded listeners are rewarded with a certain serenity from taking this musical journey.

For more info visit artistshare.com, originarts.com and alicialazaro.com

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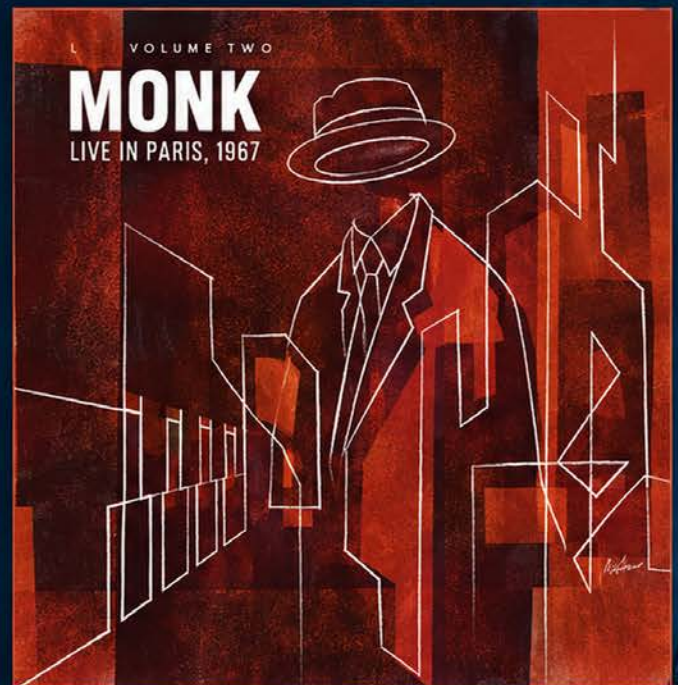


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Mother Ship
Larry Young (Blue Note Tone Poet)
by Andrew Schinder

One of the seminal organists in jazz history, Larry Young helped establish the Hammond B-3 organ as a legitimate instrument in a post-Coltrane jazz idiom. Born and raised in Newark, NJ, Young, in his tragically shortened life (he would have turned 86 this month, but passed away at age 37 in 1978), developed a complex, layered approach that started out in the realms of soul jazz and post-bop and ultimately explored funk, fusion and the avant garde.

Blue Note's Tone Poet series has recently reissued Young's posthumously-released *Mother Ship*, the organist's sixth and final album for Blue Note, which found him at a stylistic crossroads. Young was moving away from the more straight-ahead sound of *Unity* (1965), considered by many to be his masterpiece. As brilliant as *Unity* is, however, *Mother Ship* is perhaps even more fulfilling. Not the crowd pleaser that *Unity* is considered, here the organist and his group experiment with different textures, sonic possibilities and time signatures. Recorded in 1969, this album went unreleased until 1980, and even then remained fairly unheralded.

There are two secrets to *Mother Ship*'s success—two Morgans, in fact (no relation): Lee and Herbert. Lee Morgan's trumpet work is aggressive and confident, the musician fully unleashed from his hard bop output over the prior decade, while fellow Newarker, tenor saxophonist Herbert Morgan provides additional depth. While not as celebrated as Lee, the saxophonist was a regular collaborator of Young's (appearing on the organist's prior albums *Of Love and Peace*, *Contrasts* and *Heaven on Earth*) and his contributions to this session are essential. The quartet here demonstrates a palpable, substantial chemistry, as the harmonic brassiness of the two-horn frontline beautifully complements the leader's dark, enigmatic organ sound. Though drummer Eddie Gladden did appear on two earlier Young albums (*Contrasts* and *Heaven on Earth*), he was a bit of an unsung hero at this early juncture in his career. Throughout this session, he can be heard providing a relentless, reliable, motoring, rhythmic undercurrent, including on the opening title track, on which Gladden provides a background percussion freakout for its duration. It's a monster, with the horns blasting off, in contrast with the leader's sinister organ tones. "Street Scene" mellows out the mood, an exercise in funk that allows the two Morgans to cook. "Trip Merchant", perhaps the album's most fascinating track, is a dense, percussion-forward avant garde mood piece that enables the musicians to play free, while encouraging each to demonstrate enough discipline to maintain cohesion.

With Tone Poet's *Mother Ship*, Blue Note has provided the jazz community, as well as the legacy of Larry Young, a great service with this vinyl-only, 180g audiophile re-release, which comes in a snazzy, deluxe, gatefold tip-on jacket.

For more info visit store.bluenote.com



Hoodies
New Jazz Underground (Artwork)
by Rachel Smith

They say that timing is everything. Bands only get one chance to make their debut and New Jazz Underground (NJU)—the working trio of Juilliard graduates Abdias Armenteros (saxophones, vocals), Sebastian Rios (bass) and T.J. Reddick (drums)—has certainly picked the right moment in the band's lifetime to release their debut album. There's the energy: "how do you do (ii)" begins as a percussion-vocal duo, with tension bubbling under the surface, until it explodes into the trio's full intense sound. There's the strength of the compositions, and the fact that these three players gel perfectly. NJU has been playing "Hold My Halo (Paint Me Perfectly)" for more than four years, and the track is one of the album's high points. While there are certainly solos, the focus of the album remains the sound of the band as a whole. About half of *Hoodies* also centers on a unifying concept: an ambitious six-part suite written by the band's primary composer, Rios, which moves masterfully from blues to traditional Irish music influences.

While this is the band's full debut album, it is not their first release: it follows last year's six-track EP *Dying of Thirst*, which featured reinventions of the music of Kendrick Lamar, and which showed NJU to be a creative band with expressive power tied to their generation. Those same strengths come through here, as this release already marks a change in the band's self-presentation. While the music feels fresh, its connection to today is subtler. Titles such as "Pseudo latin vibe" and "sad boy interlude" feel like a residue of the band's earlier status as a viral sensation. The group's identity has since grown with this music.

The history of jazz has always been pushed forward by such creative, thoughtful, young minds like New Jazz Underground.

For more info visit newjazzunderground.com. The album release concert is at Exit Zero Jazz Festival (Cape May, NJ) Oct. 25. See 100 Miles Out.



Saha Gnawa
Saha Gnawa (Pique-Nique)
by Tom Greenland

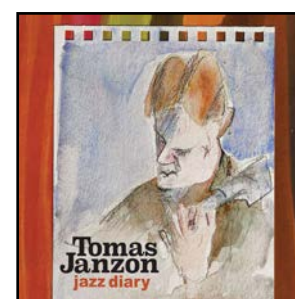
Moroccan Gnawa and jazz turn out to be compatible playmates. Both are multicultural musics that arose from the spiritual and secular traditions of slaves. Saxophonist Pharoah Sanders and pianist Randy Weston, among others, have previously explored their compatibilities, but one of the most exciting projects to emerge is Saha Gnawa, an eclectic ensemble co-led by Maalem Hassan BenJaafar (vocals, guembri) and Daniel Freedman (drums).

BenJaafar's deep understanding of Gnawa, developed through childhood tutelage under the

Moroccan masters, is fused with Freedman's fluency in African, Afro-Caribbean, Arabic and jazz musics. The basic sound is driven by BenJaafar's thumping guembri—a bass lute with hollowed-out wooden resonator box, camel skin top and goat strings—which approximates the intimate moans of nomadic Saharan dromedaries. His soulful, repetitive vocals are answered by a men's chorus (Amino Belyamani, David Lizmi, Ahmed Jeriouda, Naoufal Atiq) accompanying themselves on qraqebs (double-cupped iron castanets) in two-handed, trance-inducing rhythms that slipperily shift between 3- and 4-beat accent patterns—akin to the way a swing beat shifts between triplets and even eighth-notes. Add to this Freedman and Gustavo DiDalva's layered percussion, Guilherme Moneiro's prickly, muted guitar and Jason Lindner's subtly dissonant keyboard and synthesizer textures—and something wonderful (and 'wanderful') starts to transpire.

This sound world has been germinating for over a decade in BenJaafar's Innov Gnawa ensemble, but Saha Gnawa takes the further step of adding improvisational firepower in the form of special guests Gilad Hekselman and Nels Cline (guitars) and Donny McCaslin (tenor). Hekselman (who appears on five of the album's eight selections) adds yet another layer to the cake, but on "Aicha", the only track in an odd meter—beginning in 5/4, smoothly segueing to 6/8 halfway through—he delivers a short, melodic solo employing outward-bound pentatonic motifs. Cline contributes muffled trills to "Soudani Manayou" as the band slowly but steadily accelerates; on "Bacha Hamou" he colors his more extroverted solo with mellow distortion. The most notable cameo is by McCaslin who, though commencing and concluding quietly and tastefully, nevertheless releases a gush of energy in the middle of "Negshah". Another highlight is "Tbal", which features Nuyorican vocalist Abraham Rodriguez Jr., invoking Santería deities much as, earlier in the song, BenJaafar invokes African spirits. Percussionists Gilmar Gomes and Román Díaz (representing Brazil and Cuba, respectively) add additional palpitations to the music's racing heartbeat.

For more info visit sahagnawa.com. Saha Gnawa is at Pioneer Works Oct. 17-18 (part of Ragas Live Festival). See Calendar.



Jazz Diary
Tomas Janzon (Changes Music)
by Jeff Cebulski

The Swedish expatriate guitarist Tomas Janzon has settled in NYC, but he is never too far from his first American home, Los Angeles. His longtime musical partner, the bassist Nedra Wheeler, resides there, and his new album, *Jazz Diary*, was recorded in Pasadena, CA, in two 2025 sessions. An added live track attests to their sympatico relationship: "Six on Five", a scintillating live duet, was recorded in the early 2000s. Janzon's classical-influenced, bluesy Spanish guitar is juxtaposed here with Wheeler's deep bass expression and hollow-bodied percussion. The duo's synchronicity powers this typically lean, harmonically angular collection, which mostly developed from early-morning notations the guitarist sketched on folded sheets, usually in the wee hours. This peek into the composing process makes this new

album immediately compelling, emphasizing the music's originality and his rhythm section's integrated responses to his fleshed-out notations.

At around 40 minutes, *Jazz Diary* has no wasted moments. While only two tracks breach five minutes, Janzon's vivid imagination and his rapport with Wheeler and drummers Tony Austin (tracks 1-6) and Chuck McPherson (tracks 7-10) become more and more evident. Track titles imply stories that are animated through improvisation. The loping "Spirit Secret" opens the proceedings—Janzon on one side, Wheeler on the other, with Austin's kit spread across the two channels. One can sense the rhythm section facing their leader as the musical unity builds. In the session with McPherson, the guitarist is positioned in the middle stance of the mix, which creates a more unified sonic effect. If anything, Wheeler is more prominent, with notable resonance and rhythmic cadence, which helps when the tunes run together with barely a moment's pause: "Muddy Shoes", a plodding blues, is followed instantly by "Did I Say", which explores ideas along the same lines, as the bassist carries on without hesitation. Two versions of the album's waltzy single "All Neighbors" are included, with each drummer, respectively, having a turn. The first version has a slightly quicker pace, accentuated by Austin's snare rides, and a seemingly abbreviated finish, almost like a demo; the second is over a minute longer as Janzon and Wheeler improvise impressively in tandem, while McPherson brandishes his cymbals.

Jazz Diary is a winning addition to Tomas Janzon's growing oeuvre and a fine example of musical bonding in the midst of fluid creativity.

For more info visit tomasjanzon.com. Janzon is at Five Spot Jazz Oct. 17. See Calendar.



Away, I Was
John Butcher (Relative Pitch)
Form & Mesh
B:A:N:S Band (Fundacja Słuchaj)
 by Kurt Gottschalk

John Butcher (who turns 72 later this month) is a saxophonist of remarkable technique, something he's proven and expanded upon consistently over more than 40 years. His ability to coax unexpected, visceral sounds out of his instruments (primarily soprano and tenor) is stunning. It's both difficult and tempting to ascribe emotive weight to any abstract music, to project one's own layers of response to a recording.

On *Away, I Was*, Butcher offers touchstones in titles and dedications to connect with his intentions, and in the process delivers an unexpectedly tender album without holding back on the sometime surprising physicality of his playing. The collection of eight tracks is culled from recordings made between 2008-2014 and varies wildly in audio quality, including a particularly explosive audience recording, but also through differences in approach, from horn alone to multi-tracking, amplification and controlled feedback. Within Butcher's sound world, however, the variations in fidelity come off as aspects of his very particular form of expression. There are dedications to Derek Bailey, the grand-daddy of British free improvisation; Keiji Haino, like Bailey a master of guitar expression

and, like Butcher, someone given to harsh sounds who also has found tenderness within outbursts; Joe McPhee, another true master of saxophone technique; and Éliane Radigue, a composer who was dedicated to exploring pure tonality.

Of particular note is the Bailey dedication, "Listening to DB listening to JR", which breaks the mold without disrupting the program. Butcher plays a transcription by Chris Burn of "Listening to JR", an improvisation from *Drop Me Off at 96th Street*, one of the guitarist's finer solo recordings. The saxophonist gives the prickly lines and thick clusters a focused read on tenor, blurring the dissonances and using overtones, pops and flutters to emulate Bailey's enigmatic attack. It's a fascinating reshaping of improvised playing.

Butcher's clarity of vision crystallizes in the quartet recording *Form & Mesh*, with Sophie Agnel (piano), Pascal Niggenkemper (bass) and Ståle Liavik Solberg (drums). The B:A:N:S Band clearly established a rapport while touring in 2022, and two years later, played the Artacts Festival in Austria, documented on this album. They demonstrate a wonderful uniformity of attack across two tracks ("foam and mesh I" and "II"). The first runs 35 minutes and shows an impressive level of groupthink. It comes off as a suite in short sections with marked shifts in tempo and subgroupings. The second is more open, shaping rather than shifting dynamics, and reaches higher climaxes. With the quartet, Butcher has room for both harder and more melodic soloing, but it's altogether an ensemble effort and speaks well to the musicians' restraint and architectural thinking within free-flowing constructions.

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



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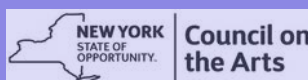
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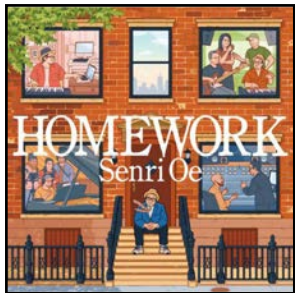
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Homework
Senri Oe (PND)
by Jim Motavalli

Pianist Senri Oe has had a remarkable trajectory, from being a huge pop star in '80s/'90s Japan to journeyman jazzman in NYC. He's credible in both roles, and jazz has been Oe's guiding light since 2008, when he first moved to the city.

Homework was recorded at Brooklyn's Bunker Studio, with Australian Matt Clohesy (bass) and Fargo, ND-born Ross Pederson (drums). The album's sixteen original pieces, mostly short and in both electric and acoustic trio settings, have the feel of standards whose titles you can't quite remember. They're pretty, but not schmaltzy. George Shearing would approve. Typical is "Rain Glass", which resembles the tender theme song to a two-hankie romance movie, something akin to Ryuichi Sakamoto's theme for *Merry Christmas, Mr. Lawrence*. By contrast, the bright "Acha!" sounds like a soul-jazz tune tossed off by Bobby Timmons, and it features a marvelously compact Clohesy bass solo. "Mohawked" could be, should be, an inductee into the Great American Songbook.

Less typical is lead-off "Fresh Edge", which is no less catchy than the rest but has backbeat drums,

electronic keyboards and even some discreet vocal effects. The 41-second "Dear X" is similar, and it manages to get a lot done in a short time. The plugged-in "First Wish" is the closest thing to easy listening on the disc, but the melody is so strong and the performance so adept you forgive its commercial leanings. And then there's "Pure Scars", which sounds jagged but isn't; it's a suspended ballad with inner tension that benefits from excellent rhythm section work—soundtrack music for a character looking out the window on a rainy day (even the sound of a police siren is captured as part of the action). The funky "Amber Lab" has a real urgency to it, showcasing Pederson's drumming, with "Amber Lab 2" its brooding cousin. Clohesy shines on "Country Love", another electric keyboard earworm, while "Homework" could be a Weather Report outtake, though Joe Zawinul's keyboard style was much spikier. It's impressive that Oe *doesn't* try to impress with similar, fancy keyboard work. On this album, at least, he doesn't even seem to improvise all that much—the stellar compositions themselves are at the forefront.

Overall, the palette is varied, but *Homework's* tracks share a rich, melodic sensibility. Jazz musicians might want to give up on yet another take of "Body and Soul" in favor of mining some of the gold on this disc.

For more info visit peaceneverdie.com. Oe is at Birdland Theater Oct. 30-31. See Calendar.



Live at The Stone
Kevin Hays (AHT)
by Franz A. Matzner

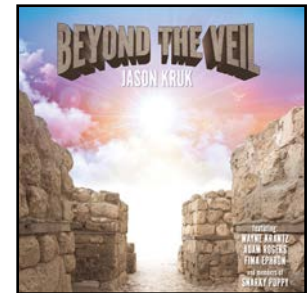
This album, *Live at The Stone* (available digitally and as limited-edition vinyl), was extracted from Kevin Hays' 2024 residency at NYC's The Stone at The New School, and it captures a special moment in time. Each track presents a duet between the pianist and a different musician, and the result is a compelling window into Hays' craftsmanship and a sumptuous array of musical expression. The musicians maneuver the space between sound and silence with nuance, and Hays' gifts of deep sensitivity, adaptability and dynamic facility are evident throughout.

Duets of piano and drums are a rarity, especially ones exploring the instruments' subtler capacities. "Bob Dylan", featuring drummer Kenny Wollesen, begins with gentle cymbals, bells and piano, flowing like water over a stream's pebbled bed. Then, notes begin to fall more firmly, while Wollesen holds the beat with delicate cymbal strikes, snare strokes and bass drum drops. "Presence" follows, a fully improvised piece matching Hays' acoustic piano with Craig Taborn's keyboards and electronics. The tune's soundscape owes allegiance to ambient innovators such as Aphex Twin. Again, open space is a key factor. Calm and dissonant waves and winds compete, while Hays' notes hang like clusters of grapes. Bleeps and blips interrupt, as if R2-D2 were a guest vocalist. Guitarist Gilad Hekselman's prayer for peace, "The Dove Will Fly High", is an airy composition balancing a sober mood with underlying optimism. With Hays, the two exchange ruminative phrases that float and wheel before fading into a joint retreat. The album closer is Hays' original "Remember Me", performed with tenor saxophonist Ben Wendel. Wendel's subtones meld with Hays' soft touch,

traversing wavering meadows under sunlit, melodic skies.

Together, these four live duets from *Live at The Stone* offer invitations into an intimate space, based on a common commitment to graceful touches and refined gestures.

For more info visit ahtrecords.bandcamp.com. Hays is at The Pocket Oct. 9-11. See Calendar.



Beyond the Veil
Jason Kruk (SunGoose)
by Jason Gross

Religious music isn't always gospel, as John McLaughlin proved with Mahavishnu Orchestra. Drummer Jason Kruk also proves this point with the similarly muscular, spiritual-minded jazz-rock album, *Beyond the Veil*. Whereas his 2009 debut *Leaving Saturn* leaned on minimalist funk by a small core group, Kruk goes for a more varied selection here, utilizing a cast of seven rotating musicians, including two bassists and three guitarists, in different combinations and styles.

In title and sound, "Ascension" brings John Coltrane to mind. But Kruk's composition is a more low-key, wistful piece, led by Brian Donohoe's somber tenor playing and Art Hirahara's flowing piano attack. The slamming Meters-like funk of "Awakening" is a trio session with Adam Rogers' searing guitar taking the lead. "The Lion" starts with a grand, heavy metal entrance, turning into a more intricate funk trio piece, again expressively led by Rogers, who occasionally intertwines with bassist Fima Ephron. "The Ox" features a hard-bop melody from Donohoe over a '70s fusion groove, later taking flight with Hirahara's driving electric piano performance. "The Eagle" moves back into hard-rock trio format, with Wayne Krantz applying wah-wah guitar licks, before shifting into driving funk. The guitarist lets notes fly furiously before cooling down to Kruk's subtle brushwork. "The Man" is another trio piece with Krantz, whose heavy riffing and leads cross both roots rock and hard rock. "Dad" shifts gears into a calm trio, which features Rogers' thoughtful, considered guitar playing.

Beginning an elements-themed set of songs, the contemplative, Zen-like "Water" features Donohoe's low-key tones, then picks up into a hard-driving fusion piece, ending with brief, yet powerful solos from Hirahara and guitarist Bob Lanzetti. "Wind" starts slow, coiled with intensity, then breaks into a driving fusion theme with Hirahara's spacy piano, Lanzetti's fiery guitar and Donohoe's yearning saxophone over Kruk's tumultuous drumming. "Earth" is a slow-burn funk trio composition, featuring Rogers' sustained tones. The same trio then launches headlong into the straight-ahead funk-fusion of "Fire", with Rogers going into high-speed overdrive. "Creation" brings things full circle with a peaceful, early-morning vibe, led by Donohoe's slow-paced tones over Kruk's rumbling drums and Hirahara's ghostly synthesizers; it then evolves into a spacey, atmospheric segment, before revving back up into a high-energy finale.

Kruk's musical rollercoaster of *Beyond the Veil* provides a thrill-ride from beginning to end.

For more info visit songooserecords.com. The album release concert is at Ken's Jazz Attic (Larchmont, NY) Oct. 10. See 100 Miles Out.

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Gregory Porter
with special guest
Madeleine Peyroux
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Jesse Cook
Forever Live
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Bruce Hornsby with
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One on One
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New Jersey Symphony
Rachmaninoff's
Symphonic Dances
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and Eric Jacobsen
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Larry Grenadier
& Kweku Sumbry
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80th Birthday Concert
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Shoshana Bean,
Melba Moore, Stephanie
Pope, Brian Stokes Mitchell,
Lillias White & more
Sat, Nov 21 @ 8PM

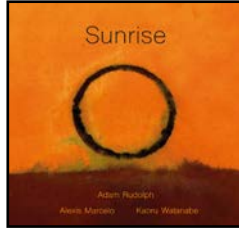
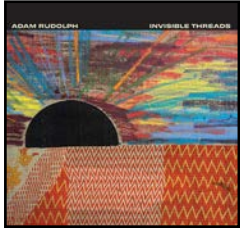
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***Invisible Threads* (Omni Sound)
Sunrise (Meta)
Adam Rudolph
by Ariella Stok**

Adam Rudolph's music has long behaved as if geography were something sound could pass through.

On *Invisible Threads*, recorded in Istanbul, a shaker opens the first track, "Dreaming of the Skyway", while flute and guitar drift through a wide interior space. Drums move around the stereo field almost sculpturally. Later, on "Archaic Imaginations", electronics begin shadowing acoustic sounds so closely that source and treatment blur. On "Ascensions", a repeating figure gathers force, suggestive of ritual, without hardening into a fixed groove. By "Nightingale", voices have become ghostly presences. The music seems less to occupy or emanate from a specific place than to suspend one.

That suspension is beautiful, even transcendent, but it raises a question. Hacı Ahmet Tekbilek's ney, the traditional Turkish flute, carries the history and devotional associations of Turkish Sufi practice; Okay Temiz (percussion), Sumru Ağırürüyen (voice), Özlem Kaya (violin) and Sıla Gerbağ (flute) bring other, equally particular histories. Rudolph surrounds them with prepared and electric guitar, bass, drum machine and live processing. What happens when culturally situated sounds are loosened from ceremony, geography and

use, and recast as atmosphere, texture, vibration? Rudolph's relationships with musicians outside the Western canon go back more than fifty years; Tekbilek and Temiz belong to a network around Don Cherry and the Creative Music Studio that Rudolph entered in the '70s. *Invisible Threads*, originally commissioned for the 35th Akbank Jazz Festival, is his 63rd album as a leader and is now released in Tekbilek's memory, following his death just two months ago on August 3. These are not anonymous suppliers of exotic color, but rather deep collaborators who arrive to the music with their own hybridity as both improvisers and musicians steeped in tradition.

Sunrise pushes the same approach further, almost beyond history. Rudolph's notes invoke "Paleolithic music." With Alexis Marcelo and Kaoru Watanabe, plus Stephen Haynes (cornet, flugelhorn and conch shell) on three of the album's eight tracks, the spontaneously composed music moves among hand drums, piano, keyboards, melodica, Japanese flutes and taiko, electric koto, mouth bow, Mbuti harp and electronics. "Clouds of Joy" is sparse and airborne; "Stumbled Upon" slowly thickens as hand drums accumulate beneath it; Haynes' reverb-soaked brass gives "Tide Activity" sudden depth; "Nebula" approaches Cagean stillness.

Here Rudolph's idea of the universal becomes almost metaphysical. He is searching not just across cultures but beneath them, toward a pre-religious zone of pulse, breath and awe. The risk is that the invocation of universality can have a flattening effect: history thinned into atmosphere, difference into essence. Yet the music resists its own abstraction. The taiko still sounds like taiko; the ney still breathes with its own history. Rudolph's achievement is to make transcendence and abstraction feel less like opposites than neighboring possibilities.

For more info visit adamrudolph.bandcamp.com. Rudolph's *Invisible Threads* album release concert is at ShapeShifter Lab Oct. 3. See Calendar.



***Soliloquy*
Sylvia Brooks (SBM)
by Marc Medwin**

"A soul is mirrored in the eyes..." Sylvia Brooks doesn't simply sing the altered adage—she intones it, her rich contralto elevating the line dynamically, but just by a hair. All has been leading to the word "mirror," which is highlighted just enough to demonstrate the life experience making the moment possible. Pianist Christian Jacob supports every nuance. Like that dynamic arc, the alteration is integral to her conception of the tune and to all of the tunes on *Soliloquy*, her newest album, equal parts originals and contributions from a wonderfully broad version of the "standards" book.

Brooks is no stranger to such instants of illumination. In one of the originals, "Lizzie's Dance", the whimsical expression of a dancer with Down syndrome illuminates her own moon-movements. Brooks' voice takes on the innocence of abandon in the opening lyrics, a deeply moving tribute to



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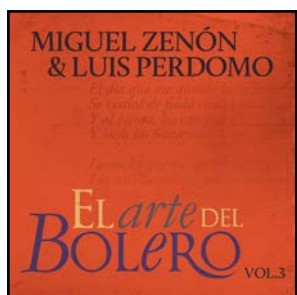
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artistic individuality. The album is rife with similar moments. Every time Brooks sings the titular word on Tom Waits' raw, groovy "Temptation", a slightly different meaning is manifested, and the word "bad" infuses "Talks a Good Game" with all the layers of smooth sludge infecting a "Killer Joe" descendant's personality. Brooks often discusses her classical theater training as paramount to her singing, and it couldn't be more apparent here. Her character shifts are never overstated or intrusive, as she changes timbre with staggering rapidity, but only enough to make the point and move along.

An album of such ambitious scope as *Soliloquy* could fall flat without excellent playing and arrangements, fortunately present in all cases. Dig the beautiful choral writing on "Fragile", Farzin Farhadi's scintillating saxophone solo on "Lizzie's Dance" and Kevin Axt's slinky bass interjections on "Talks a Good Game". Kevin Winard's subtle cymbals support "Letter to Sophie" with as much delicacy as the turns of phrase in its lyrics, and Grant Geissman's acoustic guitar seasons those melancholy utterances in just the right way.

The album moves from concision to emotion, each musician an ensemble player or soloist when necessary. Brooks' unique artistic vision guides it all, and it's not to be missed.

For more info visit sylviabrooks.com. The album release concert is at Drom Oct. 4. See Calendar.



El Arte Del Bolero, Vol. 3
Miguel Zenón & Luis Perdomo (Miel Music)
by George Kanzler

When alto saxophonist Miguel Zenón and pianist Luis Perdomo invoke the term "bolero," they take a wide-angle view of the subject, one that begins with romantic songs and lyrics (in Spanish) in a style originating in Cuba in the late 19th century, which evolved into the "quintessential Latin American romantic song of the twentieth century." But *El Arte Del Bolero, Vol. 3* embraces romantic songs from South America, Puerto Rico and Nuevo York salsa as well.

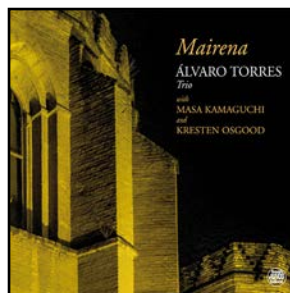
Zenón and Perdomo explore their expansive concept of bolero in a unique jazz setup: the duo. The most intimate of jazz group configurations, the duo demands rapport and reciprocity more than any other format, as the two players create a whole while remaining exposed as solo players. The two achieve that rapport, their music blending into a rapturous whole and capturing the romantic spirit of their concept of bolero, starting with the first selection, "La Gloria Eres Tú". Opening with a sumptuous cadenza from Zenón's saxophone, the composition quickly reveals a different side of a musician who is often praised for his bop-like ferocity. He then intones the melody over Perdomo's feathery, rippling piano. The engaging melody suggests American standards from the '30s. It is hard to forget and begs for an English lyric.

The other seven tracks travel far and wide, geographically and chronologically. Spain is represented by a roundelay melody on "Señora". Argentina's tango master, Carlos Gardel, is represented by the delicate melody of "El Dia Que Me Quieras". "Sombras" is an Ecuadorian "pasillo," with bouncing piano in 3/4 time under cheeky sax prancing. The pair represent the "Filin era," when bolero was infused "with harmonic cadences and progressions from the jazz world," with

"Convergencia". And they evoke the vibrant salsa world of Hispanic New York with Héctor Lavoe's hit song "Un Amor De La Calle" and with "Verdad Amarga", a staple in the book of Jerry González and the Fort Apache Band from The Bronx. The Puerto Rican band La Sonora Ponceña's version of Cuban Pablo Milanés' "De Que Callada Manera" is the duo's inspiration for their lively, salsa-driven version of the tune.

El Arte Del Bolero, Vol. 3 is a peripatetic journey through the romantic boleros of Latin American music, distilled into captivating, intimate, lyrical music by Miguel Zenón and Luis Perdomo, an empathetic pair of jazz musicians.

For more info visit miguelzenon.com. The album release concert is at The Jazz Gallery Oct. 17. See Calendar.



Mairena
Álvaro Torres Trio (Fresh Sound New Talent)
by John Sharpe

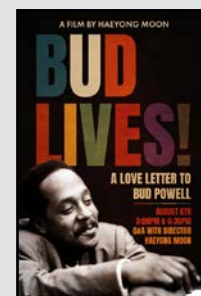
The disparate paths followed by the musicians on *Mairena* converge in a trio whose music is anything but itinerant. Madrid-born pianist Álvaro Torres took a decade to arrive in NYC, taking in Nepal, Barcelona and Copenhagen on the way. It was in this last location that he connected with Danish master drummer Kresten Osgood, who has since become a regular collaborator. Japanese expat bassist Masa Kamaguchi followed an almost opposite trajectory, leaving NYC for Spain in 2006. All three appeared on Torres' 2024 release, *Live in Barcelona*, which also featured unruly tenor saxophonist Tony Malaby.

The trio recorded *Mairena* during a tour of the Iberian Peninsula last year, capturing five Torres originals alongside one standard. In the liners the pianist talks about his attempt to reconcile his musical roots, which lie in a combination of classical music and Spanish folk traditions, with his background in jazz and improvisation. However, it is the last which comes across as the dominant force on this album, where his sparkling runs and minimalist repetitions at pace often assume a blue tinge. Kamaguchi's nimble counterpoint and adroit straddling of the melodic/rhythmic axis reinforce this notion, while Osgood guarantees drive and sensitivity, with just the occasional provocation betraying his maverick personality.

Two sprightly themes bookend the program, crisply executed and generous in their distribution of solo space. On the opening "Llum Verda", Osgood appropriately uses his sticks to evoke the clack of castanets between more tuneful figures, then on "The Good Life" he sets up a galloping tattoo to introduce the Ornette Coleman-like head. Between times the trio leans into the Bill Evans model of responsive three-way interplay. Hope and melancholy vie in the title cut, while the aching but propulsive "Calabosito" offers a richly dramatic portrait of its dedicatee, flamenco singer Camerón de la Isla. Cole Porter's "Everything I Love" (also covered by Evans) swings lightly, but the lyrical extemporizations only partly reveal the tune's full glory towards the close. Pick of the bunch, though, is the lovely ballad "Lisbon Mood", dedicated to Torres' mentor at the Manhattan School of Music, Aaron Parks (who moved to Portugal several years ago).

For more info visit freshsoundrecords.com. Torres is at Bar Bayeux Oct. 23. See Calendar.

ON SCREEN



Bud Lives! A Love Letter to Bud Powell
A Film by Haeyong Moon (s/r)
by Paul Gaita

The aptly titled *Bud Lives! A Love Letter to Bud Powell* is an unabashedly affectionate tribute to pianist and bebop founding figure Earl Rudolph "Bud" Powell (born 102 years ago September 27th) and to the staying power of his influence, now sixty years after his death. Director Haeyong Moon brings together a wealth of jazz luminaries in her film, who contribute heartfelt testimony to the impact of Powell's music on their lives. The result is, as its title suggests, a love letter, concise, brimming with emotion, and in its best moments, moving and memorable.

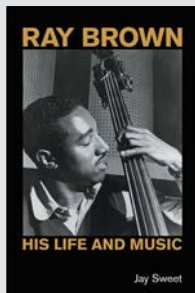
Bud Lives is short on hard data, as all good love letters should and tend to be. Through conversations with those who knew Powell's significance best—drummer T.S. Monk is, in particular, a font of information about the pianist's personal life as it intersected with that of his father, pianist Thelonious Monk—Moon touches on Powell's prodigious early skill as a performer, the streak of musical ability that ran through his family, and the emotional and physical turmoil that took his life and cut short his remarkable career at the age of 41. The historical elements serve as guideposts, not anchors; they're handled with skill and taste, but the focus of the film is, quite naturally, the music.

Moon corrals a great deal of stellar audio and visual material to underscore Powell's talent. We see clips of Jorgen Leth's dreamlike short *Stop for Bud* (1963) and footage of Powell playing with Charles Mingus in Paris circa 1960, and hear Sherman Fairchild's 1955 recording of Powell with Marian McPartland, along with many live and studio takes and interviews with the pianist. Moon lets the music play in long takes, showcasing Powell's remarkable dexterity and ear for both emotion and silence; one segment highlights the challenge of playing at Powell's level by having several musicians try their hand at one of the pianist's most challenging pieces, "Un Poco Loco".

Love letters are, at their core, about putting emotion into words, and as such, the interviews in *Bud Lives* are its highlight. Moon features both new and archival comments from, among others, Art Tatum, Sonny Rollins, Monk, bassist Chuck Israels and drummer Roy McCurdy (who both played with Powell), and the pianist's children, Celia and Earl. All speak about Powell not as a figure from the past but as an entity that remains present with them; pianist Jason Moran tears up to think about what he'd say to Powell were he alive today. An artist that generates such an emotional response deserves memorializing, and *Bud Lives* provides it in the most affecting way.

For more info visit budpowell.com. "Bouncin' with Bud: A Bud Powell Birthday Celebration" is at Birdland Oct. 2-4 (with Uri Caine).

IN PRINT



Ray Brown: His Life and Music
Jay Sweet (Equinox)
by Ken Dryden

Legendary bassist Ray Brown, whose centennial is this month (b. Oct. 13, 1926 – d. Jul. 2, 2002) has long been acclaimed for his vast contributions as a sideman, bandleader, composer and soloist. Author Jay Sweet’s in-depth biography, *Ray Brown: His Life and Music*, explores many aspects of Brown’s career and life, offering an excellent synopsis of his evolution from a young, self-taught Pittsburgh musician to becoming a full-fledged professional who was widely respected by his peers and listeners worldwide.

While working on the road as a teenager, Brown solicited work by mailing agencies, which resulted in offers from bandleaders Lucky Millinder and Billy Eckstine. But it was meeting trumpeter Dizzy Gillespie in a club that resulted in his prompt hiring. This was the moment his career received a significant jump start. Other important early milestones included backing Ella Fitzgerald in 1947, which led to their marriage (their union dissolved in 1953 due to Brown’s desire to expand his musical horizons by touring with Jazz at the Philharmonic and the Oscar Peterson Trio). He stayed with Peterson until late 1965; the two remained friends and played together when the opportunity arose, making numerous recordings together over the next three decades. During his years with Peterson, Brown took advantage of opportunities to play outside the Trio, recording his first solo albums and continuing to grow as a composer. By the mid ’70s he was working regularly as a leader or as a co-leader.

Much of the book is devoted to discussing Brown’s recordings with various groups, noting highlights as well as less-noteworthy performances. The author’s survey is extensive. He cites recordings by title with mention of record labels and catalog numbers within the text, instead of burying them in footnotes in the back of the book (a major help to collectors). And not only are his plethora of jazz dates discussed, but so too are his prolific work on pop and soundtrack albums. One of the bassist’s triumphs was coaxing pianist Gene Harris out of semi-retirement to join his quartet. After a long tenure recording for Concord Jazz with the L.A. Four and his own band, Brown would sign to Telarc Jazz, where he produced a formidable output of albums during his final years, while continuing to tour and mentor younger musicians, including pianists Benny Green and Geoffrey Keezer, as well as fellow bassists John Clayton and Christian McBride.

Jay Sweet has done an excellent job in helping readers understand how important the bassist is to jazz history, and what better bassist than Ray Brown to prove that point.

For more info visit equinoxonlinelibrary.com



Kuon Ganjo - Time Without Beginning
Mike Clark (Wide Hive)
by Scott Yanow

It has long been a well-known “secret” that Mike Clark, drummer with Herbie Hancock’s funk-oriented Headhunters and a colorful contributor to a large assortment of sessions, loves to play straight-ahead jazz. His last five albums as a leader (*Blues on Top*, *Plays Herbie Hancock*, *Standard Deviations*, *Kosen Rufe* and *Itai Doshin*) are filled with standards and swing. With the exception of bassist Essiet Okon Essiet (whose predecessor was Henry Franklin), *Kuon Ganjo* reunites the same band from his prior *Itai Doshin* album: Craig Handy (tenor), Eddie Henderson (trumpet), Patrice Rushen (piano, keyboards).

The album’s title is a Buddhist term, which translates to “time without beginning,” an eternal state that transcends measurable time. Not surprisingly, this relatively brief Clark composition is taken out-of-tempo and is the session’s most adventurous performance. Otherwise, the set consists of a three-minute version of Sonny Rollins’ “East Broadway Rundown” (Rollins’ original was over 20 minutes long), “Softly as in a Morning Sunrise”, “Monk’s Dream”, Hancock’s “Toys”, Wayne Shorter’s “Beauty and the Beast” and Jan Hammer’s passionate “Lungs”, plus a minor blues in “Austin City Shuffle”, and the slightly exotic “Eddy and Hyde”. In general, the music played is swinging, post-bop jazz, with concise solos, each musician making every note count. Henderson, 84 at the time of this recording, is as ageless as ever. That said, Handy’s muscular, fluent solos frequently take the honors. It is refreshing to hear Rushen playing no-nonsense jazz, and the supportive Essiet takes a few worthy, notable solos along the way.

One can feel Clark, who turns 80 this month, smiling throughout this rewarding set, content to play mostly in a supportive role, while consistently uplifting the music by bolstering the performances from each of his bandmates along the way.

For more info visit widehive.com. The album release concert is at Jazzcultural Oct. 1. He is also at Smalls Oct. 12. See Calendar.



A Mind in Motion
Zeju Zheng (Shifting Paradigm)
by Tom Greenland

An artist’s debut recording as a leader is an exciting event, a chance to present their personal vision, show their stuff, make a statement. China-born, NYC-based guitarist Zeju Zheng makes his opening move with *A Mind in Motion*, an album of original compositions, with Arnie Sainz (piano), Drew Gress (bass) and Chidiebere Emmanuel (drums). Many artists in a similar situation might be tempted to saturate a CD or digital download

with 78 minutes of crafty compositions and sizzling solos to display their chops and savvy. Zheng’s playing is indeed impressive, but he seems more interested in making an impression, in moving his listeners with sincere intent, as his impassive yet penetrating gaze in the front cover photo makes clear.

Recorded in March 2023, while Zheng was working on his master’s degree in jazz performance at NYU, the music is unhurried and unworried, like sparse poetry. The focal point is his beautiful guitar tone: warm with a honed edge, often wetted with a long-delay echo effect. The quavery echo can become a bit distracting on held notes, but most of the time it adds wonderful depth and clarity to his guitar sound. Zheng’s phrasing is rigorously motivic, the arc of his improvisations built on a foundation of short, clear units chained together. There are starts and stops. He leaves space to let statements sink in. When he speeds up, as on “Simple”, “Little Song” and “Waiting for You”, his tone and taste remain, his sound suggestive of Pat Martino’s driving eighth-notes and Pat Metheny’s liquid lyricism. On slower numbers such as “Drain” and “At the Corner”, Zheng’s melody readings are spartan, unadorned, while his improvisations are suffused with shifting shapes that become songs within songs, lending them a feeling of inevitability. Sainz is an active—even hyperactive—partner, closely shadowing Zheng’s every move with imitative counter-moves, almost like another echo effect, his solo style similarly motivic and lyrical. Gress, the group’s elder statesman, shines on his extended turns on the two ballads. Emmanuel does some of his best work on “Little Song” and “Simple”, blowing over a 7/8 outro vamp on the latter.

Given the promise of this debut, one wonders what Zheng sounds like today, three-and-a-half years later.

For more info visit shiftingparadigmrecords.com. Zheng is at Kato Sake Works Oct. 10. See Calendar.



Alight Upon the Lake: Live at the Jazz Showcase
Yusef Lateef (Resonance)
by Fred Bouchard

Twelve (mainly wind) instruments, eight genres, five careers, 83 years active. Statistics may quantify the career of the late Yusef Lateef, but the tally barely recounts the tale (read: legend) of this beloved reedman, composer, educator, philosopher, historian and extraordinary spirit. Born 106 years ago this month (Oct. 9), William (Bill) Emanuel Huddleston (Evans) grew up in Detroit, MI, and immersed himself in its diverse hotbed of musical activities, helping to evolve it further. He starred in the bands of Dizzy Gillespie and Cannonball Adderley, wrote short stories and academic studies and co-authored an autobiography, *The Gentle Giant* (2005), with journalist Herb Boyd (who shared these jacket notes). He was a philosophical soul, as the cover of his debut album, *The Thinker* (Savoy, 1957), suggests: its cover depicts his quintet in front of Rodin’s statue.

On these unearthed recordings, Lateef helms a fab four of brethren from the Philly scene—Kenny Barron (piano), Bob Cunningham (bass) and Albert “Tootie” Heath (drums)—playing all out on an uproarious weekend at Chicago’s world-class Jazz Showcase club in June 1975. Across three LPs (nearly three hours of music), the quartet consistently excites with originals and free-form fantasias. Barron’s “Untitled” roams the Lateef-scape, segueing travels to Jamaica, the Mideast

and Motor City, with all hands in: bowed Bob, 88-key Kenny, chugging Tootie. Lateef's tricky "Mutually Exclusive" flits through post-Coltrane "Giant Steps" modal riffs with extra verve. Detroit drummer Roy Brooks' "Eboness" features heady, vibrato-rich bamboo flute over swooning dotted-eighth bass à la Horace Silver. "Inside Atlantis", another Barron original, swims by like a suite from Sea World. Tenor rips the changes like sharks after herring, then swims with whales in strong, swooning bass lines; piano whisks us to a folksy fishing village where dock kids troll for snappy wire-brush bait-fish. On "I Remember Webster" Lateef tenderly evokes the breathy aura of gentle giant Ben (Webster), "a kindred spirit," who passed in 1973. "Opus 1 & 2", Akira Inoue's meditative chant for piano, bowed bass and Zen-tense "Eastern" flute, floats smoothly into a grrr-easy, funk groove.

The bandleader woos his "Golden Goddess" by reciting "If I were the wind..." inhabiting Aeolian and Boreal temperaments, then wafting an impassioned flute ballad to vocal house acclaim. "Straighten Up and Fly Right" (the Nat "King" Cole 1943 crossover hit) gets a-rockin' and a-stompin' as Lateef keens, flashes and wails over relentless rhythm. "Yusef's Mood", a YAL favorite, brings up the house in a rowdy romp and sets it back down with a "Goin' Home" a cappella coda for the grateful, enthralled faithful. One disappointment: Lateef never shares his signature double-reed mastery on oboe or bassoon all weekend!

Deep kudos to Joe and Wayne Segal, lifelong stewards of the music and its creators, and deacons/proprietors of the Jazz Showcase (which will be celebrating its 80th year in 2027), and to producer/caretaker Zev Feldman.

For more info visit resonancerecords.org



New Digs
Michael Formanek (Intakt)
by Stuart Broomer

The title *New Digs* may reference bassist-composer Michael Formanek's relocation from America to Portugal a few years ago. It might also refer to the new compositions that Formanek has crafted for the remarkable septet assembled here. Trumpeter João Almeida is a Portuguese native; alto saxophonist John O'Gallagher is, like Formanek, an American resident in Portugal; tenor saxophonist-clarinetist Chet Dexas is a Canadian transplanted to New York; Formanek's partners in Thumbscrew, guitarist Mary Halvorson and drummer Tomas Fujiwara, are also NYC residents, while Alexander Hawkins, a key figure playing Hammond organ, is English. Together they create music of special resonance, varied voices and influences, merging with Formanek's strong, new compositions.

The opening, "New Old World", signals a frequent contrast between weaving unison themes and free improvisations. As a bassist, often in a foundational role, Formanek has a keen sense of background and foreground, something that's frequently in play here. The title "Prequel" references the first musicians assembled for the project. It's essentially a quartet

piece, emphasizing the band's rhythmic and electric foundations: Hawkins providing dense organ, Halvorson electronic squiggles and Fujiwara brilliant machine-gun drumming, with Formanek developing a subtly detailed, complex lead.

The leader's roles as composer, orchestrator and bassist are all strongly reflected in "Gone Home/Interlude for Susan Alcorn", beginning with a moving unaccompanied bass solo. When the ensemble enters, it's with suggestions of hypnotic minimalism and Gil Evans-like transparent voicings. Admirable lead work from Almeida shifts from composed to improvised melody before turning to Halvorson's harp-like arpeggios and Fujiwara's sparkling percussion, ultimately concluding with Dexas' impassioned tenor soloing over rich orchestral support.

The same subtle matchings of composed material and liberated improvisation contribute to all nine of Formanek's works, with every member of the group coming to the fore. "Braxes" has a strong initial theme, but its principal development is a collective improvisation by the three winds supported by Formanek's bass line. "Quinze" opens with an extended passage of spacey organ, dissonant clusters resolving to single tones and a stunning distortion solo from Halvorson. O'Gallagher contributes an intense, keening invocation before the theme of "It Was" emerges, in turn surrendering to a dense overlay of improvisation, the conclusion framing the work with an ever-brief unaccompanied envoi from O'Gallagher.

For more info visit intaktrec.ch. Formanek is at Close Up Oct. 28. He is also at The Jazz Gallery Oct. 29 and Firehouse 12 (New Haven, CT) Oct. 30, both with Myra Melford's Splash. See Calendar and 100 Miles Out.

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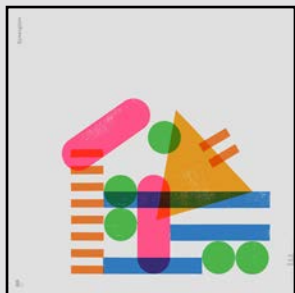
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BOXED SET



Freedom Call
Dave Holland (Edition)
by Jeff Cebulski

In recognition of bassist Dave Holland's 80th birthday (Oct. 1), Edition Records has released the three-disc (vinyl and CD) boxed set, *Freedom Call*: "projects" of previously unreleased live music—18 tracks in all—compiled by Holland. Representing the three ensembles he has led over the past four decades, from his quintet and septet to the fusion-inspired Prism quartet, the overall audio quality, as well as the performances themselves, make this set essential for Holland's fans, especially those who never attended a Prism concert.

The British bassist first came to prominence when he joined Miles Davis' band in 1968, and he was a crucial element as Miles' music ventured into postmodern electric vistas. In the ensuing years, Holland was involved in a wide range of subgenres, from avant garde fare (appearances with Sam Rivers and Anthony Braxton, including 1972's *Conference of the Birds*, with Rivers, Braxton and Barry Altschul), solo endeavors (1977's *Emerald Tears*), chamber jazz (supporting the late trumpeter Kenny Wheeler, as on 1975's *Gnu High*, with Keith Jarrett and Jack DeJohnette), to guitar-centered post-fusion (including the Gateway trio with John Abercrombie and DeJohnette and his splendid unconventional *Extensions* from 1989, with Kevin Eubanks, Steve Coleman and Marvin "Smitty" Smith). But perhaps Holland's most important contribution has been gathering high-quality musicians for ensembles that ventured into interplay, improvisation

built upon repeated riffs, integrated pairings and exciting soloists, including himself, while being the fulcrum paired with superb drummers. This new boxed set release makes that arrangement skill abundantly clear.

Project one, *Sextet: Unity*, might be the best representation of that prowess. Originally, Holland was working on arrangements of his compositions for students at the New England Conservatory, but he ultimately decided to assemble a conventional sextet to perform them. His band—Alex Sipagin (trumpet, flugelhorn), Antonio Hart (alto), Robin Eubanks (trombone), the late great Mulgrew Miller (piano) and Eric Harland (drums)—began to perform in 2006, and in 2007 recorded *Pass It On*, released on Holland's Dare 2 label. The tracks here, expertly recorded and mixed, feature performances that postdate that album. (Those who desire more detailed info may be frustrated by the decision not to include specific dates and places of all the tracks in the set.) Of the seven selections, four are tunes from the album, and three are featured on other Holland recordings or not heard before. One 'new' offering is the opener "Step to It", which commences as a Holland-typical trope of interloping horn lines that eventually join to state the theme. With the leader squarely in the center, Sipagin (who sounds especially inspired in this collection) has the first solo before Holland's atop Miller's pleasant comping. The arrangements throughout are orchestral, the group sounding larger than itself. One example is "Fast Track", which features sharp horn solos and Harland's intense grooves. Another notable Holland solo occurs during "Modern Times", a stellar performance that emphasizes group interplay before a singular member emerges, in this case, Eubanks.

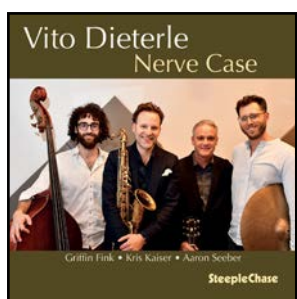
Project two, *Quintet: Synergism*, is a recording of Holland's late '90s-early aughts pianoless quintet that featured Chris Potter (saxophones), Robin Eubanks (trombone), Steve Nelson (vibraphone) and Billy Kilson or Nate Smith (drums). In the liners, Holland speaks of "a dream of having a long-lasting band...that could really move the music forward." The material here

was recorded in 2010, after the quintet's final album, *Critical Mass* (Dare 2, 2006). Of the six tracks, three come from that album, with three others previously recorded elsewhere. "Veil of Tears" lacks Holland's riveting solo intro first heard on *The Monterey Quartet: Live at the 2007 Monterey Jazz Festival*, but it does have the same sinuous 'at the Casbah' flow, with Potter's sensuous reading joined by Eubanks, while Nelson's vibraphone exudes Middle Eastern counterpoint more naturally than Gonzalo Rubalcaba's piano at Monterey. "Pathways", the Latin-tinged title cut from Holland's live octet album (Dare 2, 2009), Potter's "Souls Harbor", and Eubanks' "Full Circle", are also included.

Project three, *Prism: Freedom*, features the fiery guitar of Kevin Eubanks, with whom Holland played in a Sam Rivers band and maintained a connection ever since. Completed by Harland and the versatile pianist Craig Taborn, Prism is an extension of Holland's fusion days, with Harland providing rock-ish support as Eubanks builds progressively intense solos with intuitive fills from Taborn. One can imagine the bassist's grinning satisfaction in the midst of the roar. One notable track of the handful here is the guitarist's "Communication Bias" (which is not on the group's sole album from 2012), an 18-minute excursion that is delivered like a suite. The guitarist's lead-in, with Harland's insistent support, sounds like his funky work on *Extensions*, until the pianist gradually takes over with a dignified chamber interlude that resolves into Eubanks' bent-note, sustained effects. A stately Holland solo follows, which evolves into a blues as the guitarist takes over, slowly revving up the intensity with drummer Harland.

With only five of this set's tracks coming in under 10 minutes, *Freedom Call* gives Holland fans a sumptuous treat that honors the bassist's legacy and offers new looks at recognizable themes, while making the seasoned listener nostalgic for these three adventurous ensembles.

For more info visit editionrecords.com/artists/dave-holland



Nerve Case
Vito Dieterle (SteepleChase)
by Terrell K. Holmes

Tenor saxophonist Vito Dieterle, who has been a constant presence on the NYC jazz club scene for many years, affirms his eminence with his new album *Nerve Case*. With Kris Kaiser (guitar), Griffin Fink (bass) and Aaron Seeber (drums), the quartet works out on tunes that fully display their talent, cohesiveness and creativity.

Based on its tempo, and the album's title (an anagram of the dystopian sci-fi show *Severance*), "Split" suggests both speed and division. Seeber's crisp cymbal work, Kaiser's fiery guitar riffs and Dieterle's concise, articulate tenor phrasing propel this energetic tune. Henry Mancini's lush theme song for the short-lived '60s TV show, *Mr. Lucky*, evokes dinner jackets and martinis at the Plaza, but the leader's dreamy bossa nova arrangement shifts the vibe a couple

of miles south to a Village watering hole where the hepcats tip rum and Cokes. The excellent turns by saxophonist, guitarist and bassist on Cole Porter's "Get Out of Town" declare that if they're going, they'll strut out on their own terms. Another outstanding Fink bass solo is at the heart of the lovely "Gaslight" (Duke Pearson). There's a humorous disconnect on "I Won't Dance" (Jerome Kern) where Dieterle and Kaiser sound like two mismatched dance partners seeking common ground; the saxophonist's truncated chords and sudden key changes skitter around the melody, while the guitarist stays true to the song without a misstep.

The elegiac waltz "Theme for Ernie" (Fred Lacey) is stellar, from Kaiser's reflective intro to the vibrations of Dieterle's final note (and at this point it also becomes clear that Fink was trying to steal the album spotlight with another showcase for his great bass playing). The song was written in memory of Ernie Henry, an alto saxophonist who played with, among others, Thelonious Monk; appropriately, the quartet also play Monk's "We See" so smartly that it sounds like it was written for them. A beautiful rendering of "My Old Flame" (Walter Johnston) leads to the title cut, an in-the-pocket jaunt that effectively brings the album full circle and establishes *Nerve Case* as one of this year's standout releases.

For more info visit steeplechase.dk. Dieterle is at *Midnight Blue* Oct. 9. See *Calendar*.



Eat Your Greens
Kelly Green Trio (Green Soul Studio)
by Sophia Valera Heinecke

Pianist-vocalist Kelly Green's new album, *Eat Your Greens*, is a subtle sequencing of a timeless journey from the dizzying heights of new love to the quiet satisfaction of self-acceptance, a kind of love and commitment Green has unique insight into. Drawing inspiration from her sage mentors such as Mulgrew Miller, Harold Mabern and Randy Weston, Green internalizes Miller's advice: "You have to sleep it, eat it, drink it, and most of all, you have to play and put your life story in every note." This ethos of commitment is evident throughout the album, which blends standards with wry originals that reflect both rigor and playfulness.

The journey begins with Green's arrangement of "Nobody Else But Me", a track that celebrates quirky confidence, and bursts with gratitude for individuality. Her vocal phrasing is unconcerned,

breaking in unexpected places, while the band's joyful interplay—especially between Elijah Thomas (flute) and Scott Robinson (tenor)—showcases Green's knack for assembling intuitive collaborators. As the record glides into "The Very Thought of You", dreamy textures and shifting tempos evoke the heady expansion of a new love. Saxophone and flute lines blend and rise, mirroring the building excitement of a romantic courtship. For the title track, an original where Green's piano leads the charge, the tempo picks up, embodying both discipline and whimsy. Mulgrew Miller's "Tongue Twister" is accented by Wallace Roney Jr.'s trumpet stylings, as the composition vulnerably explores the desire to make love work; the piano's rippling centerpiece reveals the longing beneath the music, while the band's chemistry creates steady engagement.

The emotional arc gently curves toward introspection with "Solitude", a luminous piano and lingering saxophone conjuring acceptance and self-reflection. By the time "If I'm Lucky" closes the album, Green has come full circle: from falling in love to finding contentment—and satisfaction—in one's own company. Alternate takes add a playful coda, rolling the credits on a nourishing lesson in how to respond to a changing world.

For more info visit kellygreenpiano.com. Green is at *One Flight Up* Oct. 9, *Mezzrow* Oct. 29 and *Winnie's* Oct. 31. She is also at *Fat Swami's* (Guttenberg, NJ) Oct. 17. See *Calendar* and *100 Miles Out*.



Bern
Roy Hargrove (Time Traveler)
by George Kanzler

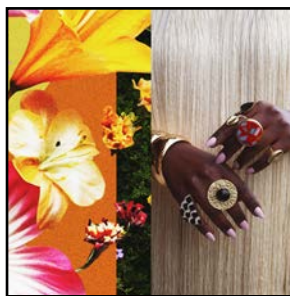
This album, from a 2000 concert in Bern, Switzerland, finds the late trumpeter Roy Hargrove, who passed away almost eight years ago (he would have turned 57 this month), at the heights of his power and artistry, leading one of his very best bands. A quintet, it had been on the road for almost a year. In the notes, Gerald Cannon (bass) and Willie Jones III (drums) both remember it as the best band they had ever been in. Unlike many live recordings, wherein tunes are bare frameworks for a string of solos, this one shows that the band's sets were carefully sculpted, some pieces resembling classical works in their division into discrete movements. The first and longest track, trombonist Frank Lacy's riff-based "Stranded", follows this pattern.

After the uptempo head, delivered by Hargrove and Sherman Irby (alto), the trumpeter careens off into a crisp, boppish solo, climaxing in non-stop upper register cascades, courtesy of circular breathing, ending in the stratosphere. As the rhythm section percolates, Irby solos with bop exuberance only to suddenly stop and drop out, along with the rhythm section. Unaccompanied, Larry Willis (piano) enters, slow, impressionistic and semi-rubato, creating a reflective interlude, before revving up to the tune's tempo as the band joins him to take it out. The band's drop-out strategy recurs on the second track, Hargrove's "Depth", a medium-tempo swinger. The band delivers the melody and Irby's alto takes the first solo over an engaged rhythm section. Then all four drop out and the leader enters ruminatively, on flugelhorn, joined by minimal bass and piano, before reverting to a

skittery trumpet solo prodded by the rhythm section, culminating in the horns trading riffs with drummer Jones.

From the time he arrived on the jazz scene as a teenager, Hargrove was a consummate interpreter of ballads. He burnishes that reputation here on the 1956 Nat "King" Cole hit, "Never Let Me Go", as he tenderly limns the melody on trumpet over bass and piano, concluding the tune with an emotionally resonant flugelhorn solo. Two other tracks display Hargrove's facility at funk grooves and Latin-tinged swing, including his own funky "Caryisms", on which the trumpeter engages the audience, encouraging them to clap during stop-time breaks in his solo. This rapport with the audience is yet another distinctive trait of what made Hargrove's live performances so special.

For more info visit instagram.com/timetravelerrecordings. *The Roy Hargrove Big Band* at *The Jazz Gallery* Oct. 1 and *Jamaica Center for Arts and Learning* Oct. 8. See *Calendar*.



What Does It Take to Bloom?
Somi (Salon Africana)
by Wif Stenger

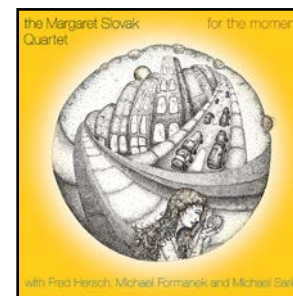
Don't go to Somi for raunchy blues, party stompers or out-there experimentation. Her seven studio albums tend towards the cool, refined end of jazz vocals, with elegant enunciation and classical echoes—though her two live albums are essentially free-flowing and impassioned. Somi's music has deep ties to Africa: from Uganda and Rwanda, where her parents were born; to South Africa, whose Miriam Makeba she honored on her last album; and Lagos, where she lives when not in New York.

Lagos, Nigeria's biggest city, is also home of the Cavemen, a highlife sibling duo who play a strong supporting role on the vocalist's new album, *What Does It Take to Bloom?*, co-produced with drummer Benjamin James. The two brothers—bassist Kingsley Okorie and James—have also recently collaborated with Angelique Kidjo, a frequent guest on Somi albums. The duo adds a fragile falsetto call-and-response and scat on "Sometimes Love", a timelessly romantic tune that could become a standard in its own right. "Throw Something" is a breezy, cheerful song about desperation. Somi's voice swoops effortlessly down to the cellar and back up to the attic before a brief spoken interlude over a taut acoustic rhythm section. Less successful is a two-minute interlude featuring her mother speaking over the phone, which ultimately breaks up the flow of the album—and that ties in with the title track, as it offers a range of answers to the question of "What Does It Take to Bloom?" These affirmations include sun, of course, but also factors that we often try to avoid, such as dirt, rain and pruning. With tinges of the late Cassandra Wilson, her voice is soft and warm, with a slight huskiness, breathiness and vibrato, backed by subtle guitar commentary from Chris Bruce.

In contrast, there's the over-the-top "So You Want to Be a Woman". Starting off with tinges of *The Hissing of Summer Lawns*-era Joni Mitchell, it builds to a fever pitch worthy of Abbey Lincoln, as Lakecia Benjamin's ferocious alto saxophone playing pushes the band into hyperdrive. The album's best moment, however, is its simplest: "Skin to Skin", where Somi improvises over a delicate mesh of palm wine-style arpeggios by

Senegalese guitarist Hervé Samb, highlighting free-floating vocals closer to her live sound.

For more info visit salonafricana.com. *Somi* is at *Sony Hall* Oct. 1 (presented by *World Music Institute*). See *Calendar*.



For the Moment
Margaret Slovak (Slovak Music)
by Scott Yanow

Guitarist Margaret Slovak, who is originally from Denver, graduated from the Cornish College of the Arts in Seattle in 1986, then spent time over the next two decades in NYC and Portland before settling in Austin. From the beginning of her career, she has had a thoughtful, introverted style that is quietly expressive, a bit reminiscent tone-wise of Jim Hall, if a little more inspired by classical and world musics.

For the Moment (originally recorded in 1989 but not released until 2007) is now reappearing as a vinyl reissue. As Slovak's recording debut, it was made eight years before her sophomore album (*Undying Hope*, which is a solo guitar outing) and teams her up with a supportive all-star cast of Fred Hersch (piano), Michael Formanek (bass) and Michael Sarin (drums). The group performs six of the leader's originals, while she takes "O Solo Mole" as a duet with Hersch, and delivers "Twice" as a solo showcase. Her challenging compositions are harmonically complex (none are based on earlier standards), and while none are particularly singable, they prove to be accessible listens. Though some of the selections are taken at a medium tempo—including the energetic "Charissa", "Face of a Face", which has swinging interplay between Slovak and Hersch, and the lightly cooking "O' Keeffeness"—the overall emphasis is often on introspective improvisations.

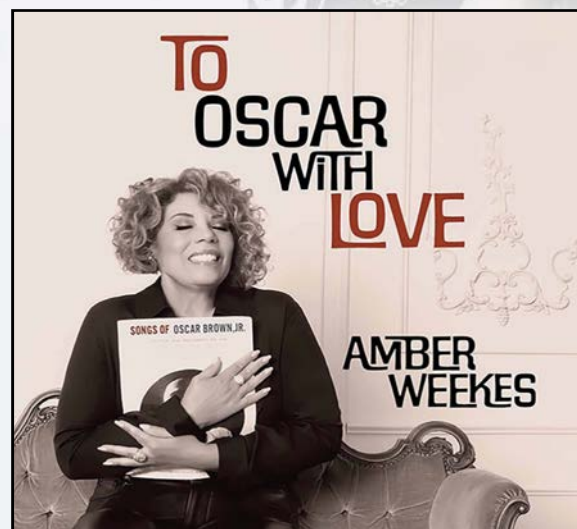
Hersch and the tasteful, intuitive rhythm section are generally restrained, allowing the spotlight to shine on the guitarist's performance. Along with the always-welcome presence of Hersch, Slovak's attractive tone and ability to improvise in a relaxed manner over tricky chord changes, make *For the Moment* an appealing outing that, even 37 years after it was recorded, still sounds fresh.

For more info visit margaretslovak.com. Slovak is at *Soapbox Gallery* Oct. 11. See *Calendar*.



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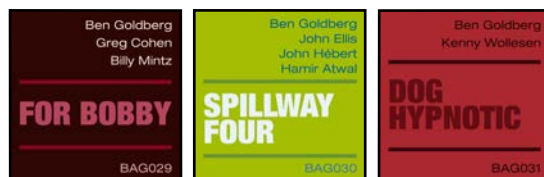
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**For Bobby
Spillway Four
Dog Hypnotic
Ben Goldberg (BAG Productions)
by Mike Shanley**

Sometimes keeping up with prolific musicians can pose a challenge. Clarinetist Ben Goldberg wrapped up his summer with no less than eight releases, all recorded over the past few years, with varying instrumentation and a crew of comrades and co-conspirators. If these three recordings provide any indication, the clarinetist puts together his albums—even digital ones—in the classic sense: distilling a session to a tight 45 minutes on average, rather than cramming in everything in the name of completion and space-filling. All three sessions here display his compositional ideas, which maintain a strong link to classic works even as they maintain an experimental edge. Lean and concise (many tracks come in at radio-friendly lengths), they all sound infectious from the start.

For Bobby refers to cornetist Bobby Bradford, who initially planned to take part in Goldberg's recording session with Greg Cohen (bass) and Billy Mintz (drums) but wasn't able to make it. While an additional horn would have complemented the setting, the trio exploits the wide-open space. "For Bobby – part one", one of six hat tips which appear out of numerical order, comes later in the set and encapsulates the trio's camaraderie. Goldberg and Cohen begin playing rubato, before launching into a call-and-response theme. Mintz, often and typically understated, but always present, plays an extended snare and brushes solo, which slowly builds in suspense. His mallet work and Cohen's impeccable brew of double stops and glissandos get the spotlight on "Snow Note", which, along with the ballad "May 8", reveals the depth of the bandleader's engaging writing.

"For Bobby – part four", reappears on *Spillway Four*, a quartet session with John Ellis (tenor), John Hébert (bass) and Hamir Atwal (drums). Where the trio version went from out of tempo into hard swing, this one has a funky groove with a bass vamp built on the original melody, which allows the horns to jump off then return to the theme at the close. With Ellis as Goldberg's foil (each one hard-panned to a speaker), both frequently bounce ideas off one another, as the rhythm section pushes them along. "Actual False Alarm" switches things up, with a film noir feel that gives everyone a bit of space in a tight three minutes. A playful feeling threads through the album, from Goldberg's often angular playing to some melodic, Thelonious Monk-like ideas.

Kenny Wollesen has a musical connection to Goldberg that dates back to the early '80s and includes bands such as New Klezmer Trio and the bebop thrash of Junk Genius. Their longstanding rapport feels apparent throughout the duo's *Dog Hypnotic*; one selection actually begins with the two of them casually discussing what notes will work! Hearing Wollesen's bass marimba resonating with Goldberg's clarinet makes even "Dear Mother I've Come Home to Die" (a Civil War-era song) sound uplifting. Producer Michael Coleman adds sonic tricks in a few places, providing distorted beats to "Python", and making the vibraphone sound like an outer space transmission in "Forward and Back". Similar effects shift the clarinet from background to foreground in "Drop Off", with steady percussion turning the track into a surreal sideshow soundscape or, in "Say Goodbye", incidental dream music.

The one element that stays consistent through these three releases is Ben Goldberg's commanding clarinet playing. His full-bodied tone has a presence that brings

simple melodies to strong life and fits easily in any setting. His latest spate of albums does not include a solo set, but he could, and probably will, pull that one off too.

For more info visit bengoldberg.net/bag_production. Goldberg is at Big Bar Oct. 11, 18. He is also at The Jazz Gallery Oct. 15 and Firehouse 12 (New Haven, CT) Oct. 16 (both with Angelica Sanchez). See Calendar and 100 Miles Out.



**It's the Great Pumpkin, Charlie Brown
Vince Guaraldi (Craft Recordings)
by Patrick Romanowski**

Just in time for jack-o'-lantern carving and haunted hayrides, this month marks the 60th anniversary of *It's the Great Pumpkin, Charlie Brown*, which Craft Recordings is celebrating with a special, spooky orange pumpkin-shaped vinyl reissue of the iconic Halloween-themed score by pianist Vince Guaraldi.

Originally broadcast on CBS on Oct. 27, 1966, *It's the Great Pumpkin...* was the third *Peanuts* TV special for which Guaraldi wrote and arranged the music, and it became one of the most beloved of the 15 in the series with music by Guaraldi. The soundtrack was recorded by a sextet, which included Guaraldi (piano, celesta), Ronald Lang (woodwinds), Emmanuel Klein (trumpet), John Gray (guitar), Monty Budwig (bass) and Colin Bailey (drums). For the production, Guaraldi and Robert G. Hartley handled the combo arrangements, while bringing in composer John Scott Trotter to help with the larger orchestrations.

The score has Guaraldi working at his creative zenith, capturing the luminous spirit of autumn as Linus, Lucy, Snoopy and the gang venture off for a memorable Halloween adventure. Many of the compositions were written in a minor key, giving the instrumental passages a ghoulish atmosphere and a cool, melancholic tone that glides elegantly from track to track with Guaraldi's signature groove. The album's lyrical centerpiece is "The Great Pumpkin Waltz", a magnificent track that captures the sweeping impressionistic bliss of Guaraldi at his finest. The song features Lang's delicate flute accompaniment alongside Bailey's crisp brush textures, with some brilliant baroque guitar flourishes from John Gray. On a definitive version of "Linus and Lucy", the familiar uptempo theme pops with a fresh arrangement, which is enlivened by Lang's dashing and expressive flute work. Some of the more concise and peripatetic animation cues include "Trick or Treat", "Breathless" and the lighthearted "Red Baron", along with the eerie "Graveyard Theme", which plays during the film's opening title sequence.

Working alongside Craft and their own LMFP label, Sean and Jason Mendelson (the sons of *Peanuts* producer Lee Mendelson) continue to champion the legacy of Guaraldi's musical genius, and do a wonderful job reissuing these titles with unreleased bonus tracks and a myriad of fun design features.

Whether you're getting ready to head out to the local corn maze with the family or going for a meditative walk in the park to ponder the autumn leaves, *It's the Great Pumpkin, Charlie Brown* is definitely one to have on rotation this season.

For more info visit craftrecordings.com

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UNEARTHED GEM



Live in Paris, 1967: Volume One/Two
Thelonious Monk (Rhythm-A-Ning)
by Duck Baker

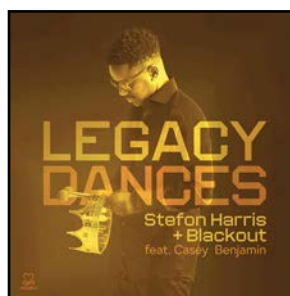
Thelonious Monk's European tour in late 1967 got off to a very rocky start. Monk (whose 109th birthday the jazz world celebrates this month) seemed paralyzed with fear by producer George Wein's request that he work with a nonet, even though he had performed with similar lineups on several occasions earlier in his career. It was hard work cajoling him onto the flight to London, and there was no time to rehearse any of Hall Overton's arrangements until the afternoon of the first concert. Miraculously, the group was able to give a creditable performance that night, and they went on to complete a European tour that lasted about a month. The pianist's regular quartet with Charlie Rouse (tenor), Larry Gales (bass) and Ben Riley (drums) was augmented by Phil Woods (alto), Johnny Griffin (tenor), Clark Terry and Ray Copeland (trumpets) and Jimmy Cleveland (trombone). Though isolated tracks from several concerts have been released here and there, the only two we have heard in full are those in Rotterdam and Paris, and those primarily on bootleg releases. These two LPs are presented as the first official release of this material by Monk's estate, on the Rhythm-A-Ning Entertainment label. Some readers will remember that the estate actually released this concert on CD as *Monk in Paris Vol. 3*, in 2002, on the Thelonious label. But certainly, these

LPs sound better than any previous release.

Listeners unfamiliar with the Monk/Overton collaborations should start with *The Thelonious Monk Orchestra at Town Hall* and *Big Band and Quartet in Concert*, but for hardcore fans, these recordings are indispensable. Critics accused the pianist of being in a rut at this point, but as his drummer-son T.S. Monk notes in his brief liners, the music changed from night to night, and the way his father comps on these records is often startling. The lovely quartet version of "Ruby, My Dear" on *Volume One* is all but abstract, and the leader pushes almost all the soloists to places we'd never expect them to go, including Rouse (though possibly not Griffin or Terry, but only because we expect them to go everywhere, anyway). Fans of Copeland, Cleveland and Woods will be very happy with what they hear from their heroes, though most solo space is split between Monk, who is great throughout, and Rouse, who sounds very inspired on some tracks, less so on others. What none of the Monk/Overton performances feature is the kind of arranging that working big bands depend on. This is an expanded version of the quartet, playing great arrangements of the heads and occasional backgrounds behind the soloists. But there's no getting around the fact that tracks such as "Ruby, My Dear", "Evidence" and "Epistrophy" represent some of Monk's most forward-looking recordings.

Hopefully Rhythm-A-Ning will release further concerts by this ad hoc group, possibly with more extensive liners about a tour that remains little-discussed.

For more info visit theloniousmonk.store. *Thelonious Monk birthday tributes* are at *Smoke* Oct. 7-10 (with *Renee Rosnes*) and Oct. 14-18 (with *James Francies plus guest Joel Ross*), *Birdland Theater* Oct. 9-11 (with *Uri Caine*) and *Five Spot Jazz* (with *Teri Roiger*). See *Calendar*.



Legacy Dances
Stefon Harris + Blackout (Motéma Music)
by Pierre Giroux

Stefon Harris' approach to the vibraphone has always been intriguing. He seems to view it as both a percussion instrument and a voice. His playing has warmth and restless curiosity, qualities evident throughout *Legacy Dances*, his celebration of twenty years with his group Blackout. Saxophonist Casey Benjamin, who helped found Blackout, and was an important electro-soul jazz innovator, passed away in 2024, shortly after this recording was made, which deepens the new release's impact—one cannot help but listen to this music differently. There is joy in it, certainly, but a finality in it as well, a feeling of friends making music together for the last time. With Christian Sands (piano), Dezron Douglas (bass), Terreon Gully (drums), Weedie Braimah (percussion), a spoken-word feature from actor Dwayne Clark, and a richly-colored string and wind ensemble (orchestrated by Scott Arcangel), Blackout sounds both rooted and restless.

The opening title track immediately signals what the leader has in mind. Swing, hip-hop and the rhythms of the African diaspora aren't treated as separate ingredients; they belong together. Solos from Harris, Sands and Benjamin (alto) fit seamlessly into the scene. "Wonderful World Intro" and "What a Wonderful World" are integral to the celebration of Louis Armstrong. In the former, Harris wisely leaves enough space for the music to surprise him, then segues into an acknowledgement that Armstrong's gift for making people smile never grows old.

Staying true to the tribute theme, three tracks do just that. "Echoes of the Lion" honors the great stride pianist Willie "The Lion" Smith, and the connection to the past feels completely natural. Harris uses the left-hand ostinato from Smith's "Echoes of Spring" as a foundation and builds something new on it. For "West End Blues", Harris goes even further. He reproduces Armstrong's opening cadenza from the trumpeter's 1928 recording, on the vibraphone, note for note, then guides the band to playfully gambol around the melody. Lastly, "We Are an African People" draws inspiration from the bass line of the same Smith composition, which serves as the building block for Clark's recitation of the pledge Harris' wife made as a child at school, accompanied by the jazz mantra "let's see what happens" and the music that flows from it.

The concluding track, "I Know Love", closes the circle as Harris and Benjamin stretch out in spirited solos, and a soaring call brings everyone home.

For more info visit motema.com. The album release concert is at *Blue Note* Oct. 5-6. See *Calendar*.

masterfully invoked.

Another standout Lisbon musician, guitarist Luis Lopes, appeared in the otherwise French quartet **Bonbon Flamme**, with Valentin Ceccaldi (cello), Fulco Ottervanger (piano) and Étienne Ziemniak (drums), the music at once indescribable and vastly entertaining, sometimes supplying kitsch melodies with abstract detailing and sometimes dizzying evolutions, suggesting, without resembling, Frank Zappa's furthest adventures.

A different European quartet, **The Sleep of Reason Produces Monsters**, devoted its 90-minute set to a single extended improvisation. Much of it reached levels of intensity touched by few other performers, notably in the coruscating, vocalic solos of alto saxophonist Mette Rasmussen, rising over the onslaught of Mariam Rezaei's turntables, Lukas König's drums and synthesizer, and piccolo trumpeter Gabriele Mitelli's additional electronics. The price paid for the one-piece set came in the collective longueurs that sometimes set in following Rasmussen's heroics.

Otherwise, the bulk of the festival had a definite American flavor, just as the festival has previously highlighted other specific jazz cultures. First up was **Canyon** with Sylvie Courvoisier (piano), Lester St. Louis (cello), Joe Morris (bass) and Jerome Deupree (drums). Canyon's commitment to a single set-long piece was more effective than Rasmussen's, marked by subtle, sustained, detail-rich interaction moving fluidly through a broad range of tempos, densities and moods.

The purest distillation of a jazz ethos came from the duo of poet **Fred Moten** and bassist **Brandon Lopez**, reducing their materials to the fundamentals of speech and bass, enhanced and extended with computer, looping and a drumstick tapped on a mic stand, in the process creating one of the richest performances of the festival, with Moten repeating and reworking a poem's key phrases into the insistent and authentic sub-text of jazz, all in lock-step with Lopez' richly creative lines.

Several of the primarily American groups had a strongly compositional focus, presenting meticulously crafted work from recently released recordings. **Anna Webber**, playing tenor and flute, led her band Shimmer Wince in a series of subtly-detailed pieces that highlighted the inventiveness of her regular associates: Adam O'Farrill (trumpet), Mariel Roberts (cello), Elias Stemeseder (synth) and Lesley Mok (drums). **Ches Smith** revisited the compositions of his *Clone Row* album with the original performers, Mary Halvorson and Liberty Ellman (guitars), Nick Dunston (bass, electronics) and Smith himself moving among drums, vibraphone and electronics. The performance was a superb realization of complex music, filled with dense interlocking detail, all coming together with a special spark from the interaction of the contrasting guitarists.

Comparable virtuosity prevailed in drummer **Tomas Fujiwara's** *Dream Up*, with Ches Smith appearing again on vibraphone, Kaoru Watanabe on the large taiko drum and Japanese flutes, and Kweku Sumbry adding African percussion as well as melodic elements with balafon, a wooden xylophone and the ngoni, a banjo-like string instrument. The result was a global village of diverse sounds and dancing rhythmic invention.

Among groups performing on the festival's final day, the **Chicago Underground Duo** of trumpeter Rob Mazurek and drummer Chad Taylor created hand-in-glove music with a warmth reflecting their longstanding commitment to the minimalist band. The performance went somewhere else completely, however, with the surprise addition of tenor saxophonist **James Brandon Lewis**, who was also working in the area (Taylor being a regular member of Lewis' quartet). Such spontaneous groupings are seldom a part of the festival, but this one was a transformative moment, with the saxophonist pressing the music from intimate to explosive.

For more info visit gulbenkian.pt/jazzemagosto/en/

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TUE 10/13	Sonido Costeño Bryan Martinez and Hacha y Machete	7:00PM 10:15PM
WED 10/14	Anastasiya Petrova Organ Trio Asen Doykin Band	7:00PM 10:15PM
THU 10/15	Joe Farnsworth Quartet John Sneider Quintet	7:00PM 10:15PM
FRI 10/16	Jason Tiemann Quartet Sam Dillon Quartet	7:30PM 11:00PM
SAT 10/17	Jeff Rupert Quartet Richard Cortez Band	7:30PM 11:00PM
SUN 10/18	Michael Wolff Trio Eloise Carter Quartet	6:30PM 9:30PM
MON 10/19	Brandon Suarez Quartet	10:15PM
WED 10/21	Jon Regen "Live In London" Album Release Party	7:00PM

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(NOMAD CONTINUED FROM PAGE 12)

NoMad Plaza and the **Michael Leonhart Orchestra** at the Rizzoli Bookstore. The Jazz Gallery played host to the **Trap Music Orchestra** and the incandescent **Roy Hargrove Big Band**. The storied jazz club, located just a few blocks north of Madison Square Park, allowed the audience to experience the symbiotic organism that is a well-oiled big band, in a truly intimate setting.

In the Park itself, **Yuhan Su**, the Taiwanese-American composer and vibraphone maven, played a vibrant, playful set on a sunny Saturday. Her compositions included “Ringside”, “Rainy Day” (which evoked memories of the previous day’s deluge) and “Hi-Tech Pros and Cons”, a tongue-in-cheek dig at our phone addictions. Su seemed to embody each note on the vibraphone as she engaged in lively, syncopated interplay with her band. She was backed by some unapologetically sonorous bass playing by Luke Stewart reminiscent of the giant, Charles Mingus, along with saxophonist Caleb Wheeler Curtis and drummer Adam Cruz.

A regal **Godwin Louis** followed, playing saxophone with a searing set of politically relevant music. As expected from the erudite musician, he drew in diverse influences from the Bible (“Psalm 6”), a medley that included “Benin Tovi” (the national anthem of Benin), along with “Soldats de Christ et Haïtiens” and “Ayiti Cheri” (based on traditional Haitian songs). He also performed his arrangement of the Charlie Chaplin-associated tune, “Smile”, which plays at the end of Chaplin’s *Modern Times* (1936).

Erstwhile Jazz Messenger, pianist **George Cables**, at age 81, peeled back the years. His large hands are worn with use, but he still proved a sensitive player, helming a trio consisting of Alexander Claffy (bass) and Jerome Jennings (drums). Cables breezed through his performance, which comprised a couple of his compositions (“Helen’s Song”, “Mr. Baggy Pants”) along with “Speak No Evil” (Wayne Shorter) and “Prelude to a Kiss” (Ellington). His touch and attack bore witness to his deep pockets of experience.

Jaleel Shaw’s set was a step up in pace. He was joined by fellow saxophone colossus and vocalist **Camille Thurman**, the two of them tearing up the stage, going toe to toe for some dream runs. Thurman finished the set crooning in her signature scat style, her voice sounding as much an instrument as a horn.

Joined by professional pianist, **Jonathan Paik**, coached by Alfredo Colón and conducted by public defender turned teacher Keith Szczepanski, the students of the **South Bronx Charter School for International Culture and Arts** played a tight set, which showed a lot of growth, according to their teachers. Saxophone player Aaron Perez Sanchez (17) showed a maturity far beyond his years when he shared, “You have to

understand what torch you’re bearing for the future. So me playing the saxophone is not just me trying to make new things. It’s me also carrying a torch that Benny Golson (and) John Coltrane left behind. It’s me embodying that music and trying to put my voice to it, put my own perspective to it.” Sanchez was joined by trumpet players Oliver Acevedo (17) and Roy Frazier (15), drummer Rony Ramirez Jr. (17) and bassist Jesus Romano (14).

Closing out the NoMad Jazz Festival 2026 were **The Jazz Gallery All Stars**, led by the vocal brilliance of songwriter Renée Neufville, who paid rich tribute to the late Roy Hargrove, her friend and collaborator. “Where Hargrove was with his people, he darn near raised the whole generation of musicians because he was so generous with his gifts,” she said. There were stirring solos from saxophonists Miguel Zenón and Nicole Glover, and sublime trumpeter Skylar Tang, especially on Miles Davis’ “All Blues”.

As the music faded into the night sky, the audience trudged out reluctantly, still greedy for more delectable music. Leslie Spira Lopez, the founder-president of the NoMad Alliance, summed up the reasons for the festival’s success: “When cultural organizations, businesses, property owners, parks and community groups work together, everyone benefits.” Rio Sakairi, however, had a more philosophical take: “Creating the moments of joy and connection and togetherness—that is amazing and it doesn’t have to lead to anything. It could just be that.”

For more info visit nomadjazzfestival.com

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

Watson. As with the venue, Gottfried emphasizes the artist-driven, collaborative nature of these albums.

In listening to these records, one is struck by what is sonically possible in a live record in 2026. The masterful work of Katz and Opsvik can at times put you right in the listening room or transport you somewhere else entirely. There’s a freshness and energy on records such as drummer-percussionist Eliza Salem’s *Haven* or trombonist Zekkereya El-magharbel’s *A Mysterious Letter*, which could only exist in that setting, or as pianist Yvonne Rogers of My Trio puts it, “It captures a moment, raw and imperfect and alive, and I think that’s really beautiful.” My Trio’s new release, *my live record*, is one of those aforementioned transportive experiences. It’s hard to classify this record into a genre, but this largely electronic album is sure to blow minds. Gottfried, when describing the expanding nature of genre definitions, notes “The My Trio record...there has never been a live album from a jazz club that sounds like this!”

This stylistic variety is one of the new label’s greatest strengths. Despite it being pitched as a jazz label, fans of a variety of genres will find something to like in these releases, and perhaps it will grow the listenership for those other styles in the process. At the end of the day, Close Up does not seem concerned with taking a preservationist approach to running a club or a label. The community in and around this venue continues to push the music ahead, and these nine records are highly representative of this push.

Let’s embrace the newness and look forward to what’s to come from the movement that is Close Up.

For more info visit closeupnyc.com. Close Up presents the Orchard Street Jazz Festival Sep. 30 - Oct. 5 featuring Anna Webber Shimmer Wince, Craig Taborn Trio, Trio Imagination (with Andrew Cyrille, Reggie Workman, David Virelles), Mary Halvorson/Tomas Fujiwara, Dan Weiss Trio, and Close Up Records album release concerts by Kayvon Gordon, David Leon, My Trio (with Tim Watson, Yvonne Rogers, Jon Starks), Zekkereya El-magharbel, Tony Malaby, Carmen Quill and Daniel Prim. See Calendar.

(LEST WE FORGET CONTINUED FROM PAGE 10)

Possessed of an encyclopedic knowledge of jazz piano history, Ingham also ferreted out forgotten or overlooked compositions. “Having worked with Keith on a number of recordings, I have fond memories of the excitement for the tunes covered,” recalls bassist Greg Cohen. “Each song was a Dickens novel to him. His small-group arranging skills were straight out of the book of McKinney’s Cotton Pickers or Andy Kirk. Clear, clean, to the point.” Ingham’s piano style was harmonically rich and adaptable to styles such as Dixieland and stride. On a 1997 appearance on her NPR *Piano Jazz* program, Marian McPartland highlighted Ingham’s sophisticated grasp of genre and style, how naturally he navigated complex harmonic structures while maintaining a deep, infectious groove and his knowledge of jazz. Multi-instrumentalist Scott Robinson notes, “I am grateful to Keith for having me play on a number of his projects, with Marty Grosz and others, and for the many live performances. I learned a lot of tunes from Keith; in fact, one of the tunes on my new all-tarogato album is one I learned from Keith long ago. He knew the history of the songs, the verses, all about the films they were in. He inspired me to get to work and really dig in on learning tunes.”

As a leader, Ingham fronted several bands and ensembles, such as the New York Nine and the Hot Cosmopolites. He also prolifically recorded, including several albums of 1930s songs for Jump Records and tribute albums dedicated to the music of Billy Strayhorn, Victor Young and songwriting teams such as DeSylva, Brown and Henderson. Ingham’s leader discography begins in 1977 with *Keith Ingham Plays the Music of Jerome Kern* (World Records-EMI) and through to 2015 encompasses frequent releases on Sackville and Stomp Off. Saxophonist-trumpeter Glenn Zottola, who was a member of the Keith Ingham Sextet, and who recorded three albums with Ingham for Harbinger, two for Maxine Sullivan and one for Peggy Lee, remembers, “The arrangements Keith did were fantastic and the all-star bands he put together for those sessions were a true joy to play with and a top-notch production. Keith was a great musician and artist with a true passion for the music.”

On a personal level, Ingham lived a relatively private and work-focused life, most defined by the friendships and collaborations of his career. Within that frame was his long partnership with Susannah McCorkle, to whom he was married briefly. (Later she married and divorced jazz critic Gary Giddins in the ‘90s.) Throughout, Ingham and McCorkle were steadfast musical soulmates; his grief following her tragic death in 2001 was well-known in the jazz community. And over his long years, there’s no doubt Ingham was much-loved and respected. Robinson reports that “he once stepped in to rescue my wife from a drunken patron! What a guy!” Indeed, Keith Ingham.

The Keith Ingham Memorial concert is at Saint Peter’s Church Oct. 19. See Calendar. For more info visit artsconservancy.org/events.

Recommended Listening:

- Bud Freeman and The Keith Ingham Trio – *Superbud* (77 Records-Jazzology, 1974/92)
- Susannah McCorkle – *The People You Never Get To Love* (Inner City-The Jazz Alliance, 1981)
- Maxine Sullivan (with Keith Ingham Sextet) – *The Lady’s in Love with You* (Maxine Sullivan Sings the Music of Burton Lane) (Stash-Harbinger, 1985)
- Marty Grosz & Keith Ingham and Their Paswanky Serenaders – *Unsaturated Fats* (Stomp Off, 1990)
- Keith Ingham – *A Mellow Bit of Rhythm* (Sackville, 1997)
- Keith Ingham – *Rockin’ in Rhythm* (Arbors, 2010)

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(INTERVIEW CONTINUED FROM PAGE 6)

was where he was. They were partners in crime in that sense. They were both pushing the envelope, looking for the next evolution. Miles pushed me to listen to Schoenberg and the twelve-tone system. Years later, when I started writing my memoir, I went back and listened to Schoenberg. In the second movement of his Violin Concerto, I heard what sounded to me like my melody for “Decoy”, which I had written years before Miles had shared that music with me.

I felt that maybe Miles had intuited that I was already channeling this music. Gil once said that [I soloed] like an arranger. Even then, they recognized something in the way I formulated music. It makes me think about how much musicians can hear in us before we completely understand it ourselves.

NYCJR: I liken that recognition as a “soul song” — hearing a few notes and somehow feeling that you already know them. Would you additionally connect that feeling to resonance?

IRVING: It’s like harmonic resonance. A sympathetic string on one guitar can cause a string on another guitar to resonate at the same frequency. There’s something that happens there, and it’s magical. It’s physics in a way. But it’s consciousness too—physics and consciousness coming together in a way that makes you stop and respond. It happens with audiences. We’ll reach a high point and somebody will say, “I cried when I heard that.” You don’t necessarily know why you’re crying. Something touches you at a very deep level.

We played a concert in Senegal, and afterward a graduate student from the Congo came up to me. He said that the music we had played didn’t exist anywhere in Africa, but it was as if we had read their emotions and played them back to them—emotions they didn’t even know they had. That is what this music is about. It’s reflecting back. It’s about heart. Miles once told me, “Don’t play a single note unless you really need it.” He wanted us to show up with authenticity and intentionality and express whatever was coming through us. It was always pure.

NYCJR: Did Miles behave like someone who worried about whether what he was doing qualified as jazz?

IRVING: Oh, no. Not at all. He didn’t really like to use the word “jazz,” per se. He struggled with how to define the music. At one point he was just calling it social music. I remember seeing him with Wynton Marsalis, and Wynton was quoting these different Miles Davis phrases he had learned verbatim. I chuckled. Miles had moved so far beyond that because he wasn’t trying to preserve anything or repeat anything. It was always about keeping it fresh.

By the time I left the band in 1988, things had begun to change. Miles was getting into Prince and minimalism, and things became more repetitive. That was probably part of the reason I left when I did. It wasn’t as interesting for me. But the larger lesson remained: Miles kept moving.

NYCJR: Did he talk about John Coltrane?

IRVING: He did. He loved Trane. He mostly talked about the fact that John played such long, long solos. There’s the story about Miles asking Coltrane what he was thinking when he played these very long solos. Trane said something to the effect that he was searching for something and wasn’t sure how to get out of it. Miles said, “Why don’t you try taking the horn out of your mouth?!” That was something Miles would repeat in sessions. If somebody were playing too much, he might stop the tape and say, “When we’re finished, I’m going to let you out of here. You

don’t have to play your way out.”

He respected Trane to a very high degree, while he was also critical when things weren’t distilled down to fewer notes. He said the same thing to me: “You probably write one song that could be ten songs. There are ten songs in one composition of yours.” So it was about distilling things down and getting to the essence.

NYCJR: After all these years, what remains unfinished for you in understanding what Miles gave you?

IRVING: My biggest regret is all those moments we didn’t document. We didn’t have cell phones or selfies, and I have very few photos with him. Now I understand the importance of documenting everything possible with this band going forward, because it’s valuable to be able to pass that along to another generation with empirical knowledge—with something on film, something recorded. I’m moving into documentary work myself. I’m motivated and excited, and I have so much gratitude for what Miles imparted to me. I continue to unpack those lessons on a daily basis.

For more info visit robertirvingiimusic.com. “The Miles Davis Centennial Celebration” is at 92NY Oct. 17 featuring M.E.B. with Robert Irving III and fellow Miles band alumni including Vince Wilburn Jr, Antoine Roney, Darryl Jones and Munyungo Jackson. See Calendar.

Recommended Listening:

- Miles Davis — *Man With The Horn* (Columbia, 1980-81)
- Miles Davis — *Decoy* (Columbia, 1983)
- Miles Davis — *Rubberband* (Warner/Rhino, 1985)
- David Murray — *The Tip* (DIW, 1994)
- Wallace Roney — *Jazz* (HighNote, 2007)
- Robert Irving III — *New Momentum* (Sonic Portraits Entertainment, 2004-2007)

(MONTCLAIR CONTINUED FROM PAGE 12)

much as possible, all the way to having a no-tickets-required festival.”

In keeping with the theme of America’s Semiquincentennial, the festival presented each performance as representative of a different American city that played a crucial role in the development of jazz, starting with the **Spanish Harlem Orchestra** (SHO). Representing NYC, the SHO (led by pianist Oscar Hernández) kicked off the Downtown Jamboree, rousing the audience with a percussion-driven, energetic salsa jam. The group featured three vocalists (Jeremy Bosch, Marco Bermudez and Carlos Cascante) engaging in rich, complex harmonization. A galvanizing version of “A Night in Tunisia”, which featured a blistering trumpet solo by Alex Norris, was a set highlight.

Singer and NEA Jazz Master **Dianne Reeves** represented The Motor City of Detroit; the versatile vocal legend generally stuck to rock and R&B vernacular, kicking off with a soulful, jazz-inflected cover of “Dreams” (Stevie Nicks), featuring a Latin beat by drummer Terreon Gully. “Café”, a mainstay of Reeves’ setlist, demonstrated her brilliant vocal range and included acoustic guitar by Romero Lubambo (whose Brazilian heritage informed his accompaniment) and an upright bass solo by Reuben Rogers.

The festival’s representative cities naturally included New Orleans. The **Take Me to the River New Orleans All Stars** did NOLA proud with their exuberant, spirited performance, which stuck to the modern side of New Orleans jazz and featured legendary native, percussionist and vocalist Cyril Neville (as well as other members of the Neville family,

including Omari Neville on vocals and percussion, and Ian Neville on guitar). The set included a rousingly funky cover of “Hey Pocky A-Way” by The Meters, of which Cyril’s older brother Art was a founding member.

Vocal and keyboard superstar **Patrice Rushen** has radiated West Coast cool for over five decades, and her LA roots were all over the Downtown Jamboree stage. Rushen was recently named an NEA Jazz Master, and MJF held an onstage ceremony honoring the achievement, with fellow Jazz Masters Reeves, Terri Lyne Carrington, Billy Hart and Regina Carter recognizing Rushen’s accomplishments. The performance hit all the expected notes, spanning her jazz and fusion beginnings to her transition to pop and R&B stardom. The set included such beloved classics as the electro-funk jam “The Hump”, the smash hit “Haven’t You Heard”, and, of course, her signature “Forget Me Nots”. On the jazz side, the groovy instrumental “Kickin’ Back” recalled her early-career jazz fusion output, her electric keys filling in the spaces between Enzo Iannello’s wah-wah guitar and Andrew Ford’s funky bass. “I always try to put a together a show that offers joy and musicality,” Rushen said.

Philadelphia was in the house for the **Christian McBride Big Band**’s closing set. The band performed songs exclusively associated with Philadelphia. As always, they delivered a distinctly modern take on the big band idiom, while still honoring the format’s history. Their version of John Coltrane’s “Equinox” featured tenor saxophonist Nicole Glover’s characteristic virtuosity. McBride himself held it down on his original “The Shade of the Cedar Tree”, which also featured a formidable trumpet solo by Brandon Lee, as well as tenor saxophonist and longtime collaborator Ron Blake jamming by McBride’s side. Superstar R&B singer Bilal joined the band on a number of ballads, providing a soulful top layer to the music, and showing off his legendary voice. The band closed with what McBride called “the ultimate Philly song” — Gamble and Huff’s “TSOP (The Sound of Philadelphia)”, a party anthem that was a fitting conclusion to the day’s festivities.

The joyfulness radiated by each of the acts fulfilled MJF’s purpose of honoring the American art form of jazz and demonstrating how its history and future are reflective of America itself. “We thought we would take a journey through these seminal cities where jazz helped shape those cities,” said Walker. “Jazz has something to teach us about our democracy, about what we’re striving for as individuals to live as free people that [have] a collective understanding of shared responsibility.”

For more info visit montclairjazzfestival.org



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- ★Dan Tepfer with Adam Kolker, Jeremy Stratton, Jochen Rueckert Bar Bayeux 8, 9:30 pm
- Trio Catarina Bar Lunático 9, 10:30 pm \$10
- Hot Sardines 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
- ★Robert Glasper Blue Note 8, 10:30 pm \$65-125
- ★Terry Waldo's Gotham City Band Bryant Park 12:30 pm
- James Austin Quartet Cellar Dog 7, 8:30 pm \$5
- Steve Ray Ladson City Winery Loft 7 pm \$30-42
- ★Orchard Street Jazz Festival: Craig Taborn with Thomas Morgan, Kayvon Gordon; David Leon with Joel Ross, Daniel Prim Close Up 6:30, 8, 9:30, 11 pm \$25-35
- Madeline Dalton The Club Room 7:30, 9 pm \$25
- Spilata David Rubenstein Atrium 7:30 pm
- Paula West with Sean Conley, Freddie Bryant, Jerome Jennings Dizzy's Club 7, 9 pm \$30-60
- ★Marianne Solivan Quartet; Jonny King Trio with Russell Hall, Adam Cruz The Django 7, 8:45, 10:15, 11:30 pm \$35
- Glenn Crytzer Quartet Festival Café 7:30 pm
- ★Village Trip Festival: "Miles and Trane at 100": David Amram with Renee Manning, Earl McIntyre, Ron Jackson, Kevin Twigg, Adam Amram, Rene Hart Five Spot Jazz 7:30 pm \$20
- ★Scott Robinson solo Hunter College 7 pm
- WOW presents Jeff Lederer/Mary Larose + Wildebeest Wind Quintet with Michel Gentile, Kathy Halvorson, Michael McGinnis, Aliyah Danielle, Sara Schoenbeck Ibeam Brooklyn 8 pm \$20
- Roy Hargrove Big Band The Jazz Gallery 7, 9 pm \$35-49
- ★Steve Nelson Jam Session; Mike Clark Quartet Jazzcultural 2, 7, 9 pm \$40

- ★Russ Lossing Trio with Camerone Brown, Billy Mintz; Colin Stranahan Trio Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★Shahzad Ismaily, Ximena Bedoya, Hans Tammen; Caroline Liebowitz, Nick Lyons; Ursel Schlicht, Hans Tammen; Ursel Schlicht, Adam Lane, Vijay Anderson Mise-En Place 6 pm \$20
- ★Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs Big Band Mount Morris Ascension Presbyterian Church 7 pm \$25
- Matt Chertkoff Trio with Kyle Koehler, Joe Strasser One Flight Up 7, 8:30 pm \$20
- Golden Hour Music Festival: Alden Hellmuth Plaza 33 7 pm
- ★Chris Bergson with Bernard "Pretty" Purdie, Dave Keyes, Ellis Hooks The Pocket 7, 9 pm \$25-40
- Alyssa Chetrick Quartet Red Pavillion 7 pm \$15-70
- ★Sophie Dunér/Anthony Coleman ShapeShifter Lab 9 pm \$20
- Alexandra Ridout Quartet with Yvonne Rogers, Simón Willson, David Sirkis; Caroline Davis Quartet; Ben Barnett 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
- ★WMI presents Somi Sony Hall 8 pm \$35-60
- ★Peter Evans Compositions for Quartet with Alice Teyssier, Mazz Swift, Nick Joz The Stone at The New School 8:30 pm \$20
- ★Brandon Seabrook solo; Sabrina Salamone, Kenny Warren, Nathaniel Morgan, Carlo Costa Threes Brewing 8 pm
- ★WKCR 85th Anniversary Series: Immanuel Wilkins Quartet with Micah Thomas, Ryoma Takanaga, Kweku Sumbry Village Vanguard 8, 10 pm \$45
- Axel Tosca Trio + Xiomara Laugart Zinc Bar 8, 9:30 pm \$35

Friday, October 2

- Daddy Rabbit with Misha Piatigorsky, Emily Braden, Rahj Mason, Tatum Greenblatt ACE Hotel 7 pm \$80
- Eric Person Albert's Bar 3 pm
- ★Vinnie Sperrazza Quartet with Jonathan Finlayson, Hillai Govreen, JP Schlegelmich Bar Bayeux 8, 9:30 pm
- Louis Fouche Bar Lunático 9, 10:30 pm \$10
- Birdland Big Band; Hot Sardines Birdland 5:30, 8:30, 10:30 pm \$35-55
- ★"Bouncin' with Bud: Bud Powell Birthday Celebration": Tardo Hammer, Pasquale Grasso, Lonnie Plaxico, Steve Smith Birdland Theater 7, 9:30 pm \$35-45
- ★Robert Glasper Blue Note 8, 10:30 pm \$65-125
- Ehud Asherie Quartet; Ai Murakami Quartet Cellar Dog 7, 8:30, 11:30 pm \$10
- ★WKCR 85th Anniversary & Orchard Street Jazz Festival: Trio Imagination with David Virelles, Reggie Workman, Andrew Cyrille; My Trio with Tim Watson, Yvonne Rogers, Jon Starks Close Up 6:30, 8, 9:30, 11 pm \$35-55
- Ollice Spaulding The Club Room 7:30, 9 pm \$25
- Paula West with Sean Conley, Freddie Bryant, Jerome Jennings Dizzy's Club 7, 9 pm \$30-60
- Kiefer; Shibo Elsewhere 7 pm \$30-40
- Senya Rogers-Kaufman with Kabelo Mokhatla, Miriam Goroff-Behel, Steven Bowman Five Spot Jazz 8 pm \$20
- Kelly Green Trio The Flatiron Room NoMad 9 pm
- ★Sylvie Courvoisier Trio with Drew Gress, Kenny Wollesen The Jazz Gallery 7, 9 pm \$35-44
- ★Panas Athanatos Jam Session; E.J. Strickland Quintet with Jaleel Shaw, Mark Shim, Luis Perdomo, Eric Wheeler Jazzcultural 2, 7, 9 pm \$40
- ★Kari van der Kloot Quintet with Elsa Nilsson, Jamie Reynolds, Gary Wang, James Sawyer Kato Sake Works 7 pm
- Bill O'Connell Trio with Lincoln Goines, Richie Barshay; Randy Ingram Trio with Rick Rosato, Jochen Rueckert; Jihee Heo solo Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$40
- Harlem Jazz Boxx presents Melissa Slocum Mount Morris Ascension Presbyterian Church 7 pm \$25
- ★Roger Kellaway Trio with John Goldsby, Terry Clarke New School Arnie Lawrence Hall 7 pm
- Simón Willson Quartet Ornithology Jazz Club 6:30 pm
- Owen Chen Eternal Wind Quintet Red Pavillion 9:30 pm \$15-70
- Catherine Russell + Cyndi Lauper Rose Theater 7:30 pm \$42-187
- Gal Hecht Trio ShapeShifter Lab 9 pm \$20

- ★David Sandman Jam Session; Ed Neumeister Quartet with Neal Kirkwood, Martin Wind, Tom Rainey; Jacob Chung Quintet with Mason Millard, Bruce Acosta, Ari Roland, Keith Balla; Eric Wyatt Quartet Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★Mark Turner Quartet with Jason Palmer, Joe Martin, Jonathan Pinson Smoke 6:30, 8:30, 10 pm \$25-55
- ★Peter Evans Early Music with Ron Stabinsky 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
- ★Alexis Cole "Sings Val Hawk"; Marya Zimmet with Josh Richmond, Yoshi Waki Westbeth Community Room 7 pm \$20
- Mariel Bildsten Quintet Zinc Bar 7, 8:30 pm \$40

Saturday, October 3

- Daddy Rabbit with Misha Piatigorsky, Emily Braden, Rahj Mason, Tatum Greenblatt ACE Hotel 7 pm \$80
- ★Michael Blake Halloween Tales with Gary Versace, Ben Allison, Mike Sarin Bar Bayeux 8, 9:30 pm
- Ethan Eubanks/Jenny Douglas-Foote Bar Lunático 9, 10:30 pm \$10
- Dirty Desmonds with Eric Pakula, Blake Lindberg, Nick Cudahy; Four Bags with Brian Drye, Jacob Garchik, Sean Moran, Mike McGinnis + Allyssa Lamb Barbès 3, 8 pm \$20
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
- ★Pasquale Grasso Trio; Hot Sardines Birdland 7, 9:30 pm \$35-55
- ★"Bouncin' with Bud: Bud Powell Birthday Celebration": Tardo Hammer, Pasquale Grasso, Lonnie Plaxico, Steve Smith Birdland Theater 7, 9:30 pm \$35-45
- Tyrone Vaughan Trio The Bitter End 9:30 pm \$20
- ★Robert Glasper Blue Note 8, 10:30 pm \$65-125
- Philip Harper Quintet; Raphael D'Lugoff Cellar Dog 7, 8:30, 11:30 pm \$10
- ★Zekkereya El-magharbel with Or Bareket, Tomas Fujiwara; Tony Malaby with Jacob Sacks, Eivind Opsvik, Dan Weiss Close Up 6:30, 8, 9:30, 11 pm \$35
- Paula West with Sean Conley, Freddie Bryant, Jerome Jennings Dizzy's Club 7, 9 pm \$30-70
- Ron Jackson Quartet The Django 7:30, 9:15 pm \$35
- ★Arts for Art presents InGardens Festival: DoYeon Kim with gabby fluke-mogul, T.J. Borden; Janice Lowe; Aakash Mittal, William Parker, Trae Crudup; William Parker, Juan Pablo Carletti First Street Green 2, 3, 3:30, 4:30 pm
- Bernard Linnette Interactive with Stacy Dillard, Derrick White, Anthony Wonsey, Melissa Slocum Five Spot Jazz 8 pm \$20
- Village Trip Festival: Allen Shawn with Curtis Macomber, Joan Forsyth, Laurel Zucker, Yoshiko Sato Greenwich House Music School 7 pm \$20-30
- ★Sylvie Courvoisier Trio with Drew Gress, Kenny Wollesen The Jazz Gallery 7, 9 pm \$35-44
- ★Samuel Lerner Jam Session; E.J. Strickland Quintet with Jaleel Shaw, Mark Shim, Luis Perdomo, Eric Wheeler Jazzcultural 2, 7, 9 pm \$40
- Roger Lin Trio with Itai Eliezri, Ethan Silverman, William Edmundson Kato Sake Works 7 pm
- ★Elijah Shiffer City Of Birds with Kevin Sun, Dmitry Ishenko, Colin Hinton Lighthouse Park 2 pm
- Bill O'Connell Trio with Lincoln Goines, Richie Barshay; Randy Ingram Trio with Rick Rosato, Jochen Rueckert; Jihee Heo solo Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★Alfredo Rodríguez Trio with Han Beyli, Armando Lopez Miller Theatre 7:30 pm \$12-50
- Glenn Crytzer Quartet Peck Slip Social 1 pm
- ★Brandee Younger The Pocket 7, 9 pm \$30-45
- Evan Welsh Record Shop 7:30 pm \$10
- Catherine Russell + Cyndi Lauper Rose Theater 7:30 pm \$42-187
- ★Adam Rudolph Sunrise Trio with Kaoru Watanabe, Alexis Marcelo ShapeShifter Lab 8 pm \$25
- ★Tyler Mitchell Jam Session; Ed Neumeister Quartet; Jacob Chung Quintet; Justin Robinson Quartet Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$40

SAINT PETER'S CHURCH



JAZZ VESPERS 5PM

October 4
Cameron Brown

October 11
Tessa Souter

October 18
Michael Kanan

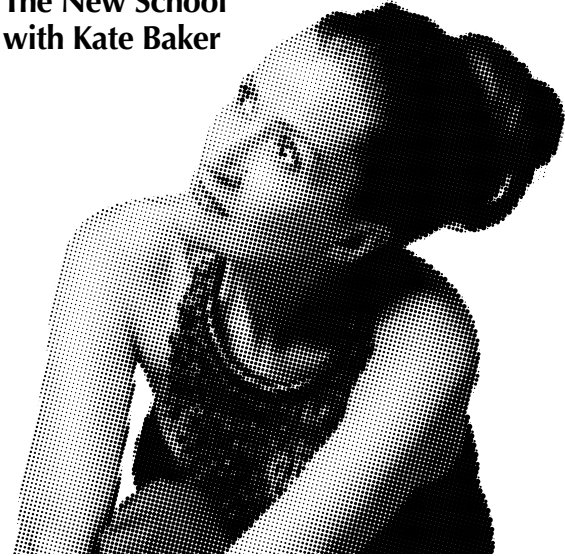
October 25
The New School
with Kate Baker

JAZZ MEMORIALS 5:30PM

October 19
Keith Ingham

RSVP

saintpeters.org/events



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36 OCTOBER 2026 | THE NEW YORK CITY JAZZ RECORD

- ★Mark Turner Quartet with Jason Palmer, Joe Martin, Jonathan Pinson Smoke 6:30, 8:30, 10 pm \$25-65
- Flamenkora with Volker Goetze, Ali Boulo Santo Cissoko, Alejandro Moreno Snug Harbor Cultural Center 7 pm \$25
- ★Peter Evans solo 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
- ★Judi Silvano Garden Winds with Haruna Fukazawa, Claire de Brunner Westbeth Community Room 7 pm \$10-30

Sunday, October 4

- Harlem Groove Band with David Lee Jones American Legion Post 398 6 pm
- Tony Malaby Novela Quartet with Ralph Alessi, Sean Conly, Dan Weiss Bar Lunático 9, 10:30 pm \$10
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
- Emily Day Cosmo Alleycats; Birdland Latin Jazz Orchestra with David DeJesus Birdland 5:30, 8:30, 10:30 pm \$35-45
- ★“Bouncin’ with Bud: Bud Powell Birthday Celebration”: Tardo Hammer, Pasquale Grasso, Lonnie Plaxico, Steve Smith Birdland Theater 7, 9:30 pm \$35-45
- ★Robert Glasper Blue Note 8, 10:30 pm \$65-125
- ★Johnny O’Neal Trio Cellar Dog 7, 8:30 pm \$5
- ★Orchard Street Jazz Festival: Mary Halvorson/Tomas Fujiwara; Carmen Quill with Jacob Sacks, Billy Hart Close Up 6:30, 8, 9:30, 11 pm \$25-30
- Anita Donndorff The Club Room 6:30, 8, 9:30 pm \$25
- Steven Maglio Big Band Orchestra with Christopher Rinaman The Cutting Room 7 pm \$100
- “Songbook Sundays: Kander & Ebb”: Deborah Grace Winer with Ted Rosenthal, Karen Ziemba Dizzy’s Club 5, 7:30 pm \$30-60
- Matt Chertkoff Trio; Jim Ridl Quartet with Paul Bollenback, Noriko Ueda, Tim Horner The Django 6:30, 8, 9:30, 11 pm \$35

- ★Sylvia Brooks Drom 6:30 pm \$30
- ★Jon-Erik Kellso EarRegulars The Ear Inn 8 pm
- ★Arts for Art presents InGardens Festival: Endless Season Trio with Ayumi Ishito, Daniel Carter, Yuko Togami; Eli Berman/Bonita Oliver; Yarrow Array with Che Chen, Lesley Mok, Todd Capp First Street Green 2, 3, 4 pm
- ★Ed Neumeister with Neal Kirkwood, Martin Wind, Tom Rainey Five Spot Jazz 8 pm \$20
- WOW presents Trio Nu with Noa Fort, Mat Maneri, Lucian Ban Ibeam Brooklyn 8 pm \$20
- Glenn Crytzer Quintet Jaywalk Distillery 6 pm
- ★Noa Chait Jam Session; E.J. Strickland Quintet with Jaleel Shaw, Mark Shim, Luis Perdomo, Eric Wheeler; Marc Devine Jam Session Jazzcultural 2, 7, 9, 10 pm \$40
- Matt La Von Jam Session Kato Sake Works 7 pm
- Welf Dorr, Robert Boston, Dmitry Ishenko, Yuko Togami The Keep 9 pm
- June Cavlan Trio; Richard Cortez Quartet with Brandon Goldberg, Neal Miner, Evan Hyde Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★Jimmy Greene Quartet with Aaron Goldberg, Vicente Archer, Mark Whitfield Jr The Pocket 7, 9 pm \$25-40
- Jacob & The Conartists; Shrine Big Band; Nice Brass Shrine 7, 8, 10 pm
- Akiko Aoki; SAKAI Silvana 7, 9 pm
- Ryo Sasaki Jam Session with Steve Ash, Bill Crow, Steve Little; Alexander McCabe Quartet with Uri Caine, Ugonna Okegwo, Craig Wuepper; Domo Branch Quintet; Saul Rubin Zebtet with Miki Yamanaka, James Robbins, Jimmy Macbride Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★Mark Turner Quartet with Jason Palmer, Joe Martin, Jonathan Pinson Smoke 6:30, 8:30 pm \$25-55
- ★Immanuel Wilkins Quartet with Micah Thomas, Ryoma Takanaga, Kweku Sumbry Village Vanguard 8, 10 pm \$45
- Valtinho Anastácio Zinc Bar 7:30, 9:30 pm \$35

Monday, October 5

- Unity Quartet with Hélio Alves, Guilherme Monteiro, Gili Lopes, Alex Kautz Bar Lunático 9, 10:30 pm \$10
- Amanda Green; 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
- ★Stefon Harris Blackout with Jaleel Shaw, Kenny Banks Jr, Dezron Douglas, Terreon Gully, Alicia Olatuja Blue Note 8, 10:30 pm \$35-45
- Saul Rubin Trio Cellar Dog 7, 8:30 pm \$5
- ★Orchard Street Jazz Festival: Dan Weiss with Miguel Zenón, Peter Washington; Daniel Prim y Su Parampampan with Adam O’Farrill, Tony Davis, Manny Márquez Jr Close Up 6:30, 8, 9:30, 11 pm \$25
- ★Ted Nash Big Band with Brad Mason, Chris Rogers, Anthony Herve, James Haddad, Matt McDonald, Jen Krupa, Jacob Melsha, Steve Kenyon, Veronica Leahy, Ron Blake, Ben Kono, Carl Maraghi, Adam Birnbaum, Luques Curtis, Domo Branch Dizzy’s Club 7, 9 pm \$30-60
- Caleb Tobocman Trio with Tyler Henderson, Jacob Smith; Rahul Shah Quartet with Steven Feifke, Gavin Gray, Sam Bolduc The Django 7, 8:45, 10:15, 11:30 pm \$35
- Allison Lee; Allison Lee Jam Session Five Spot Jazz 8 pm \$20
- ★Asaf Yuria Quartet with George Cables, Santi DeBriano, Billy Hart; Wilfie Williams Jam Session Jazzcultural 2, 7, 9 pm \$40
- ★Spike Wilner Trio; Ari Hoenig Trio with Gadi Lehavi, Ben Tiberio Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★Mingus Big Band with Tatum Greenblatt, Jeremy Pelt, Philip Harper, Mark Gross, Brandon Wright, Abraham Burton, Craig Handy, Jason Marshall, Mariel Bildsten, Earl McIntyre, David Kikoski, Mark Lewandowski The Pocket 7, 9 pm \$25-30



SYLVIA BROOKS

with:

Christian Jacob - Piano
Eduardo Belo - Bass
Ronen Itzik - Drums
Jeremy Powell - Sax
Jim Hershman - Guitar
Vin Scialla - Percussion
Michelle Jensen - Choir Director - Eight-voice Vocal Choir

Michelle Jensen - Choir Director - Eight-voice Vocal Choir

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— Goldmine Magazine

soliloquy RELEASE PARTY

Sunday,
October 4, 2026
Doors: 6:30pm
Show: 7:00pm

\$20 table minimum per person is required

21+

(Tickets are non-refundable)

\$30 in advance

\$40 at Door





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A bassist of rare depth and versatility who has performed alongside Art Blakey, Wynton Marsalis, Cab Calloway, and Hank Jones in a career spanning more than four decades.

October 9th: Carla Cook

A Grammy-nominated vocalist of extraordinary range whose voice moves effortlessly through jazz, gospel, blues, and soul — one of the most captivating singers in the game.

October 16th: Mala Waldron

A vocalist and pianist steeped in jazz from birth — daughter of the legendary Mal Waldron — whose soulful artistry carries forward one of the music's most distinguished legacies.

October 23rd: Ricardo Strobert

An alto saxophonist and flutist of singular imagination whose collaborations with Roy Haynes, Roy Campbell Jr., and William Parker mark him as a vital voice in creative improvised jazz.

October 30th: Kevin Blancq

A New Orleans-born trumpeter and master educator who studied with Ellis Marsalis, performed with Benny Golson and Jimmy Heath, and has spent over 30 years shaping New York's jazz scene.

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- Composers Concordance presents "Remembering Mat Fieldes" Silvana 7 pm
- Joe Farnsworth Quartet; Michael Ode Quartet; Adam Ray Jam Session with Stacy Dillard, Anthony Wonsey, John Webber 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, Terrell Stafford, Scott Wendholt, Dion Tucker, Jason Jackson, Robert Edwards, Max Seigel, Adam Birnbaum, David Wong, John Riley Village Vanguard 8, 10 pm \$45
- ★ Mark Gross Zinc Bar 7, 8:30 pm \$40

Tuesday, October 6

- ★ Victor Gould, Matt Penman, Diego Voglino; Jam Session Bar Bayeux 8, 9:30 pm
- Samir Langus Gnawa Jazz Quartet Bar Lunático 9, 10:30 pm \$10
- Tamar Korn Kornucopia Barbès 7 pm \$20
- ★ Michael Brecker Quintet with Donny McCaslin, Charles Pillow, Dan Willis, Roger Rosenberg, David Smith, Jacob Garchik, Justin Mullens, Pete McCann, Meg Okura, Tomoko Akaboshi, Benjamin von Gutzeit, Dave Eggar, Boris Kozlov, E.J. Strickland, Daniel Sadownick, Erica Seguire Birdland 7, 9:30 pm \$45-55
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- ★ Stefon Harris Blackout with Jaleel Shaw, Kenny Banks Jr, Dezron Douglas, Terreon Gully, Alicia Olatuja Blue Note 8, 10:30 pm \$35-45
- Our Delight Cellar Dog 7, 8:30 pm \$5
- patrick brennan SOUNDWRDS with Claire de Brunner, On Ka'a Davis, Dafna Naphtali + Bob Holman Dada Bar 7 pm \$10
- "Memphis in Harlem": Doug Wamble with Wycliffe Gordon, John Murray, Beckett Miles Dizzy's Club 7, 9 pm \$30-60
- Mafalda Minnozzi Quartet with Paul Ricci, Eduardo Belo, Bobby Sanabria The Django 10:15, 11:30 pm \$35
- ★ Cheryl Pyle Beyond Flute Group; Aaron Rubinstein; Rich Rosenthal Downtown Music Gallery 6:30, 7:30, 8:30 pm
- Peyton Griffin Five Spot Jazz 8 pm \$20
- Richard Clements Jam Session; Joe Block Open Heart Trio with Paul Sikivie, Byron Landham; Yago Vazquez Jam Session Jazzcultural 2, 7, 9, 10 pm \$40
- "Federal Government and States' Rights: The Music of Jelly Roll Morton and King Oliver": Juilliard Jazz Dave Brubeck Ensemble with Ulysses Owens; Max Roach Ensemble with Charenee Wade Juilliard School Paul Hall 7:30 pm \$30
- ★ "Frank Sinatra: From Band Singer to Icon": Ryan Keberle Big Band Living Legacy Project with Adam Birnbaum + Hilary Kole, Max von Essen, Matt Doyle, John Lloyd Young, André De Shields Kaye Playhouse, Hunter College 7 pm \$35-100

- Kevin Sun Lowlands 8, 9:30 pm \$10
- Jay Leonhart Trio; Deanna Kirk Trio with John Di Martino, Yoshi Waki Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★ Arturo O'Farrill Afro Latin Jazz Orchestra with Jasper Dutz, Sun Yoo, Ivan Renta, Berta Moreno, Larry Bustamante, Seneca Black, Jim Seeley, Allison Philips, Miles Keingstein, Jasim Perales, Rafi Malkiel, Juanga Lakunza, Earl McIntyre, Raúl Reyes, Vince Cherico, Zack O'Farrill, Keisel Jiménez, Carlos Maldonado The Pocket 7, 9 pm \$25-35
- Paul Austerlitz Band Shrine 8 pm
- Steven Blane; Olivier van Niekerk Silvana 8, 9 pm
- ★ Giuseppe Cucchiara Quartet; Michael Attias Quartet with Jacob Sacks, John Hébert, Nasheet Waits; Jason Clotter Jam Session with Maki Nientao, Samuel Bolduc Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ Marcus Gilmore's New Orchestra with Morgan Guerin, Joel Ross, David Virelles, Emmanuel Michael, Rashaan Carter, Ekep Nkwelle Village Vanguard 8, 10 pm \$45
- ★ Summer Camargo Quartet Zinc Bar 7, 8:30 pm \$35

Wednesday, October 7

- ★ Jerome Sabbagh Trio with Peter Washington, Billy Drummond Bar Bayeux 8, 9:30 pm

- SCREE with Ryan El Sohl, Carmen Quill, Jason Burger Bar Lunático 9, 10:30 pm \$10
- ★ Ron Carter Foursight Quartet with Donald Vega, Jimmy Greene, Payton Crossley Birdland 7, 9:30 pm \$45-60
- ★ David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Pasquale Grasso, Gary Mazzaroppi, Alex Raderman + Rodney Jones Birdland Theater 5:30, 8:30 pm \$35-45
- Robert Glasper/Terrace Martin + Phoelix Blue Note 8, 10:30 pm \$65-150
- ★ Dabin Ryu Trio Café Ornithology 9:30 pm \$20
- Tony Davis Trio Cellar Dog 7, 8:30 pm \$5
- Kofi Hunter; Solomon Gottfried with David Leon, Jules Gardner, Kayvon Gordon Close Up 7:30, 9, 10:30 pm \$25
- ★ Papo Vázquez Mighty Pirates Troubadours with Jose Mangual, Ivan Renta, Rick Germanson, Carlos Mena, Alvester Garnett, Carlos Maldonado, Jose Claussell Dizzy's Club 7, 9 pm \$30-60
- Alex Claffy Elektrik The Django 10:15, 11:30 pm \$35
- ★ Tomas Janzon Trio with Diallo House, Chuck McPherson Five Spot Jazz 8 pm \$20
- ★ Meg Okura, Angelica Sanchez, Sam Newsome Ibeam Brooklyn 8 pm \$20
- John Webber Jam Session; Mike LeDonne Groover Quartet; Ralph Lalama Trio Jazzcultural 2, 7, 9, 10 pm \$40
- ★ "Frank Sinatra: From Band Singer to Icon": Ryan Keberle Big Band Living Legacy Project with Adam Birnbaum + Hilary Kole, Max von Essen, Matt Doyle, John Lloyd Young, André De Shields Kaye Playhouse, Hunter College 7 pm \$35-100
- ★ Daryl Sherman Trio with James Chirillo, Neal Miner; Alex Minasian Quartet Mezzrow 6, 7:30, 9, 10:30 pm \$40
- Julian Davis Reid Circle of Trust with Tramaine Parker, Lenard Simpson, Ethan Philion, James Russell Sims Nublu 151 7 pm \$20
- Jaana Narsipur, Nicki Adams, Trifon Dimitrov Pangea 7 pm \$25
- Raven Chacon Park Avenue Armory 7:30 pm \$55
- ★ Ethan Iverson "Plays Monk" with Chris Potter, Larry Grenadier, Nasheet Waits The Pocket 7, 9 pm \$25-40
- Tomoya Ogawa Cinema Paradiso Red Pavillion 7 pm \$15-67
- Dave Pietro Quartet; Julieta Eugenio Quartet with Glenn Zaleski, Matt Dwonszyk; Carlos Abadie Jam Session with Matt Knoegel, Maki Nientao, Ahmed McLemore, Jared Spears Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ "Monk's Sphere": Renee Rosnes Quartet with Nicole Glover, David Wong, Carl Allen Smoke 6:30, 8:30 pm \$25-55
- Russ Nolan Quartet Sour Mouse 8:30, 10 pm
- ★ Mark Dresser Trio with Ned Rothenberg, Sylvie Courvoisier The Stone at The New School 8:30 pm \$20
- ★ Marcus Gilmore's New Orchestra with Morgan Guerin, Joel Ross, David Virelles, Emmanuel Michael, Rashaan Carter, Ekep Nkwelle Village Vanguard 8, 10 pm \$45
- ★ Leslie Pintchik Trio with Scott Hardy, Michael Sarin Zinc Bar 7, 8:30 pm \$40

Thursday, October 8

- Jeremy Stratton Bar Bayeux 8, 9:30 pm
- ★ Kenyatta Beasley Sextet with Melanie Charles, Dezron Douglas, Joe Dyson, John Chin, Keith Loftis Bar Lunático 9, 10:30 pm \$10
- Buck And A Quarter with Brian Nalepka, Mike Weatherly, John Bianchi, John "Sir Scratchy" Landry, Chris Bannon, Angus Loten, Ben Mealer Barbès 10 pm \$20
- ★ Ron Carter Foursight Quartet with Donald Vega, Jimmy Greene, Payton Crossley Birdland 7, 9:30 pm \$45-60
- High Society New Orleans Jazz Band with Conal Fowkes, Simon Wettenthal, Tom Abbott, Harvey Tibbs, Josh Dunn, Brian Nalepka, Kevin Dorn Birdland Theater 5:30, 8:30 pm \$35-45
- Chris Bergson Band with Moses Patrou, Matt Clohesy, Diego Voglino The Bitter End 9 pm \$20
- Robert Glasper/Terrace Martin + Phoelix Blue Note 8, 10:30 pm \$65-150
- Richard Clements Quintet Cellar Dog 7, 8:30 pm \$5

- Leslee Warren with Gregory Toroian, Skip Ward, David Silliman Chelsea Table + Stage 7 pm \$29-40
- Skylar Tang; Adam Cordero Close Up 7:30, 9, 10:30 pm \$25
- ★ Papo Vázquez Mighty Pirates Troubadours with Jose Mangual, Ivan Renta, Rick Germanson, Carlos Mena, Alvester Garnett, Carlos Maldonado, Jose Claussell Dizzy's Club 7, 9 pm \$30-60
- Tyler Blanton Quartet with Klaus Muller, Eduardo Belo, Dennis Bulhoes; Mark Whitfield The Django 10:15, 11:30 pm \$35
- Mike Freeman ZonaVibe with Peter Brainin, Ruben Rodriguez, Pablo Bencid, Renato Thoms The Ellington Room at Manhattan Plaza 7 pm
- Glenn Crytzer Quartet Festival Café 7:30 pm
- Akemi Yamada Five Spot Jazz 8 pm \$20
- Roy Hargrove Big Band Jamaica Center for Arts and Learning 8 pm \$10
- ★ Pi Recordings 25th Anniversary: Jonathan Finlayson Quartet with Brian Settles, Jonathan Hébert The Jazz Gallery 7, 9 pm \$35
- ★ Steve Nelson Jam Session; Eric Scott Reed Quartet with Stacy Dillard, Danton Boller, Willie Jones III; David Gibson Jazzcultural 2, 7, 9, 10 pm \$40
- ★ Jamie Baum Trio with Julian Shore, Peter Slavov Mezzrow 6, 7:30 pm \$40
- ★ Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs Big Band Mount Morris Ascension Presbyterian Church 7 pm \$25
- Neal Miner Trio with Chris Byars, Jason Tiemann One Flight Up 7, 8:30 pm \$20
- Raven Chacon Park Avenue Armory 7:30 pm \$55
- Victor Lin Trio; Owen Chen Eternal Wind Band Red Pavillion 7 pm \$15-70
- Secret Handshake Shrine 8 pm

- Nick Finzer Quartet with Caelan Cardello, Guillermo Lopez, Ofri Nehemya; Alex Wintz Quartet with Victor Gould, Matt Penman, Mark Whitfield Jr; Matt Snow Jam Session with Kal Feretti, Andrew McGowan, Wayne Smith Jr Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
 - ★ “Monk’s Sphere”: Renee Rosnes Quartet with Nicole Glover, David Wong, Carl Allen Smoke 6:30, 8:30 pm \$25-55
 - ★ Mark Dresser Quartet with Angelica Sanchez, Sara Schoenbeck, Harris Eisenstadt The Stone at The New School 8:30 pm \$20
 - ★ Marcus Gilmore’s New Orchestra with Morgan Guerin, Joel Ross, David Virelles, Emmanuel Michael, Rashaan Carter, Ekep Nkwelle Village Vanguard 8, 10 pm \$45
 - Axel Tosca Trio + Xiomara Laugart Zinc Bar 8, 9:30 pm \$35
- Friday, October 9**
- “Frank Sinatra Tribute”: Daddy Rabbit with Misha Piatigorsky, Richard Cortez ACE Hotel 7 pm \$80
 - Eric Person Albert’s Bar 3 pm
 - ★ Jazzmobile presents Jay Hoggard with Fostina Dixon, Mala Waldron, Belden Bullock, Yoron Israel, Jocelyn Pleasant AME Zion Church 7 pm
 - “Welcome to Georgia Town”: Wycliffe Gordon Septet + Damien Sneed The Appel Room 7, 9 pm \$67-102
 - ★ Julieta Eugenio with Matt Dwonszyk, Glenn Zaleski Bar Bayeux 8, 9:30 pm
 - Tiga Jean Baptiste Bar Lunático 9, 10:30 pm \$10
 - Meshuganah Mambo with Abe Pollack, Mike Sarason, Eric Vanderbilt-Matthews, Lautaro Burgos, Dani Serna Barbès 8 pm \$20
 - ★ Birdland Big Band; Ron Carter Foursight Quartet with Donald Vega, Jimmy Greene, Payton Crossley Birdland 5:30, 8:30, 10:30 pm \$35-60

- ★ “Thelonious Monk Birthday Celebration”: Uri Caine, Ben Allison, Steve Smith Birdland Theater 7, 9:30 pm \$35-45
- Robert Glasper/Terrace Martin + Phoeelix Blue Note 8, 10:30 pm \$65-150
- “Nuevas Voces: Afro-Jobim” with Nancy Assis Bronx Music Hall 7 pm \$10
- Wayne Tucker Quintet; Jihee Heo Quartet Cellar Dog 7, 8:30, 11:30 pm \$10
- Lex Korten Close Up 8, 10 pm \$35
- Dolly Lowe The Club Room 7:30, 9 pm \$25
- ★ “Legacies of San Juan Hill Festival” with Mathis Picard + Godwin Louis, Marco López David Geffen Hall 7:30 pm
- ★ Akira Tana with Skylar Tang, Atsuko Hashimoto, Yutaka Hashimoto Dizzy’s Club 7, 9 pm \$30-65
- Manuel Valera Quartet with Patrick Cornelius, Alex “Apolo” Ayala, Ludwig Alfonso The Django 7:30, 9:15 pm \$35
- Mitch Frohman Five Spot Jazz 8 pm \$20
- Kelly Green Trio The Flatiron Room NoMad 9 pm
- Trap Music Orchestra The Jazz Gallery 7, 9 pm \$27-39
- ★ Pi Recordings 25th Anniversary: Dan Weiss Quartet with Miles Okazaki, Peter Evans, Patricia Brennan The Jazz Gallery 7, 9 pm \$35
- ★ Steve Nelson Jam Session; Eric Scott Reed Quartet with Stacy Dillard, Danton Boller, Willie Jones III; Johnny O’Neal Quartet Jazzcultural 2, 7, 9, 10:30 pm \$40
- Splinter with Odin Scherer, Finn Carroll, Jacob Patrone Kato Sake Works 7 pm
- ★ Champion Fulton Trio with Klas Lindquist, Neal Miner; Victor Gould Trio with Tamir Shmerling, Samuel Bolduc; William Hill III solo Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★ Vito Dieterle Midnight Blue 7, 8 pm \$10
- ★ Harlem Jazz Boxx presents Carla Cook Mount Morris Ascension Presbyterian Church 7 pm \$25
- Joey Curreri Quartet Nublu 151 7 pm \$20
- ★ Kelly Green Trio One Flight Up 7, 8:30 pm \$20



October 11 | 3:00 p.m.
Christian McBride, Bill Charlap, Kenny Washington Supertrio
Sponsored by Barbara Thoen in honor of her husband Wayne Thoen



November 1 | 3:00 p.m.
Art Blakey Alumni Band: Carl Allen’s Messengers of Jazz



November 22 | 3:00 p.m.
Bob Mintzer with the WP Jazz Orchestra

THE JAZZ ROOM
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February 28, 2027 | 3:00 p.m.
Leoneike Scheuble’s “3 Generations of Jazz” Trio, featuring bassist Bill Crow



March 11, 2027 | 7:30 p.m.
Tia Fuller with the WP Jazz Orchestra
Sponsored by Gigi Gryce Memorial Fund and Thomas Larson

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- ★Jason Marshall Quartet Zinc Bar 7, 8:30 pm \$40

★Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm \$25-45

•Vanderlei Pereira Trio
Cellar Dog 7, 8:30 pm \$5

★Yvonne Rogers with Henry Fraser, Kayvon Gordon
Close Up 7:30, 9 pm \$25

•Steven Feifke Big Band
Dizzy's Club 7, 9 pm \$30-60

•Matthew Garcia; William Hill III Trio
The Django 7, 8:45, 10:15, 11:30 pm \$35

★Arts for Art presents InGardens Festival: William Parker/
gabby fluke-mogul; Melissa Almaguer/Eliana Fishbeyn;
Luke Stewart Big Band with Devin Brahja Waldman, No
Land; Jam Session
First Street Green 2, 3, 4, 5 pm

•Daniel Song; Daniel Song Jam Session
Five Spot Jazz 8 pm \$20

•Gabriel Vicéns with Román Filiú, Vitor Gonçalves, Rick Rosato,
E.J. Strickland, Marcos López
Ibeam Brooklyn 8 pm \$20

•Benny Benack III Quintet; Wilife Williams Jam Session
Jazzcultural 7, 9, 10 pm \$40

•Jeremy Manasia Trio; Pasquale Grasso Trio with
Luca Pisani
Mezzrow 6, 7:30, 9, 10:30 pm \$40

•Willie Green Project
Nublu 151 7 pm \$20

★Mingus Big Band with Tatum Greenblatt, Jeremy Pelt, Philip
Harper, Mark Gross, Sarah Hanahan, Wayne Escoffery, Craig
Handy, Jason Marshall, Conrad Herwig, Joe Fiedler, Earl
McIntyre, David Kikoski, Boris Kozlov, Donald Edwards
The Pocket 7, 9 pm \$25-30

•Paul Jorba Group
SEEDS Brooklyn 8 pm

★Eliot Zigmund Quintet; Mike Clark Quartet with Craig Handy,
Mike LeDonne, Alexander Claffy; Mike Boone Jam Session
with Stacy Dillard, Yesseh Furaha-Ali, Zack Schubert,
Hassan Sebree Jr
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

★"Tribute to Thelonious Monk, Junior Mance and Harry
'Sweets' Edison": Johnny O'Neal Trio Zinc Bar 7, 8:30 pm \$40

Tuesday, October 13

★Adam Kolker, Pablo Menares, Diego Voglino; Jam Session
Bar Bayeux 8, 9:30 pm

★My Trio: Tim Watson, Yvonne Rogers, Jon Starks
Bar Lunático 9, 10:30 pm \$10

★Frank Catalano Quartet with Randy Brecker
Birdland 7, 9:30 pm \$35-45

★Vince Giordano and the Nighthawks
Birdland Theater 5:30, 8:30 pm \$25-45

•Ray Gallon Trio
Cellar Dog 7, 8:30 pm \$5

★Corcoran Holt Quintet with Josh Evans, Abraham Burton,
Benito Gonzalez, Kweku Sumbry Dizzy's Club 7, 9 pm \$30-60

•Sonido Costeño; Bryan Martinez and Hacha y Machete
The Django 7, 8:45, 10:15, 11:30 pm \$35

•patrick brennan solo; Great Link with Evan Palmer,
Kaelen Ghandi, Nick Neuberger; Jonah Giuliano/Kevin Shea
Downtown Music Gallery 6:30, 7:30, 8:30 pm

•Sam Margolis
Five Spot Jazz 8 pm \$20

★Richard Clements Jam Session; Adam Birnbaum Trio with
Peter Washington, Kenny Washington; Yago Vazquez Jam
Session
Jazzcultural 2, 7, 9, 10 pm \$40

•Evan Arntzen Trio with Emeline O'Rouke, William Hill III;
Vinicius Perez Trio with Giuseppe Cucchiara, Tosh Kachad
Mezzrow 6, 7:30, 9, 10:30 pm \$40

★Arturo O'Farrill Afro Latin Jazz Orchestra with Jasper Dutz,
Sun Yoo, Ivan Renta, Berta Moreno, Larry Bustamante,
Seneca Black, Jim Seeley, Allison Philips, Miles Keingstein,
Jasim Perales, Rafi Malkiel, Juanga Lakunza, Earl McIntyre,
Raúl Reyes, Vince Cherico, Zack O'Farrill, Keisel Jiménez,
Carlos Maldonado
The Pocket 7, 9 pm \$25-35

•Owen Chen Eternal Wind Quintet
Red Pavillion 7 pm \$15-70

•Paul Jorba Group
SEEDS Brooklyn 8 pm

•Brian Resnick Jazz Machine
Silvana 8 pm

•Peter Brendler Quintet; Joseph Ranieri Quartet; Kyle Colina
Jam Session
Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40

★"Coltrane Centennial Celebration": Ravi Coltrane Quartet
Village Vanguard 8, 10 pm \$45

•Dion Berardo Trio
Zinc Bar 7, 8:30 pm \$35

Wednesday, October 14

•Tobias Meinhart Quartet with Eden Ladin, Joe Martin,
Mark Whitfield Jr
Bar Bayeux 8, 9:30 pm

★Chris Morrissey Sans Vox Quintet with Sam Newsome,
Alexandra Ridout, Marvin Sewell, Dan Weiss
Bar Lunático 9, 10:30 pm \$10

★Ron Carter/Bill Frisell
Birdland 7, 9:30 pm \$45-60

★David Ostwald's Louis Armstrong Eternity Band; Frank
Vignola with Pasquale Grasso, Gary Mazzaroppi, Alex
Raderman + Peter Bernstein
Birdland Theater 5:30, 8:30 pm \$35-45

★"Blue Note's 45th Anniversary Celebration": Robert Glasper
Blue Note 8 pm \$75-125

•Bebop Collective
Cellar Dog 7, 8:30 pm \$5

•Belongó Benefit 2026: Fat Cats Youth Orchestra; Arturo
O'Farrill Afro Latin Jazz Orchestra + Blue Lou Marini, Leon
Pendarvis, Daymé Arocena
City Winery 6 pm \$1500+

★Dabin Ryu; Felix Moseholm with Noah Stoneman,
Jacob Patrone
Close Up 7:30, 9, 10:30 pm \$25

•Brian Newman
The Club Room 7:30, 9 pm \$25

★Lew Tabackin Quartet with Jeb Patton, Peter Washington,
Jason Brown
Dizzy's Club 7, 9 pm \$30-60

•Anastasiya Petrova Organ Trio with Bernell Jones II,
Ross Pederson; Asen Doykin Band
The Django 7, 8:45, 10:15, 11:30 pm \$35

•Janice Friedman
Five Spot Jazz 8 pm \$20

•Joey Curreri Quintet with Jack Huang, Yvonne Rogers,
Rafael Enciso, Miguel Russell
The Jazz Gallery 7, 9 pm \$35

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- ★ John Webber Jam Session; Dave Stryker Quartet with Jared Gold, Steve Johns; Nick Hempton with Kyle Koehler, Charlie Sigler, Fukushi Tainaka Jazzcultural 2, 7, 9, 10 pm \$40
- Don Was Pan-Detroit Ensemble
Le Poisson Rouge 7:30 pm \$35
- ★ John Lopato Trio with Ratzo Harris, Barry Altschul; Greg Murphy Trio with Obasi Akoto, George Coleman Jr Mezzrow 6, 7:30, 9, 10:30 pm \$40
- Julie Mack, Ben Rosenblum, Ben Wolstein, Aaron Seeber
Pangea 7 pm \$25
- ★ Orrin Evans Quartet with Caleb Wheeler Curtis, Alex Ayala, Mark Whitfield Jr The Pocket 7, 9 pm \$25-40
- ★ Charlotte Greve; Kaoru Watanabe Public Records 7 pm \$25
- Victor Lin Red Room Red Pavillion 7 pm \$15-67
- Roy Nathanson Project SEEDS Brooklyn 8 pm
- Alexandre Kautz Quartet with John Ellis, Marcio Philomena, Matt Penman; Leo Larratt/Andrew Stephens Quartet with Dan Finn, Christopher Latona; Carlos Abadie Jam Session with Matt Knoegel, Maki Nientao, Ahmed McLemore, Jared Spears Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ "Celebrating Monk": James Francies Trio with Luca Alemanno, Jeremy Dutton + Joel Ross Smoke 6:30, 8:30 pm \$25-55
- Russ Nolan Quartet Sour Mouse 8:30, 10 pm
- Alexandria Smith Trio with Iriamu, Klimchak
The Stone at The New School 8:30 pm \$20
- ★ Tia Fuller/Shamie Royston Trinity Wall Street 1 pm
- ★ "Coltrane Centennial Celebration": Ravi Coltrane Quartet
Village Vanguard 8, 10 pm \$45
- Sarah King Zinc Bar 7, 8:30 pm \$35

Thursday, October 15

- ★Dabin Ryu with Adam Kolker, Jeremy Stratton,
Kayvon Gordon Bar Bayeux 8, 9:30 pm
•Samuel Torres Trio Libre with Carmen Staaf, Daniel Neville
Bar LunÀtico 9, 10:30 pm \$10

- **Arntzen Family with Evan Arntzen, Leif Arntzen, Miles Francis Arntzen + Arnt Arntzen** Barbès 9 pm \$20
- ★ **Ron Carter/Bill Frisell** Birdland 7, 9:30 pm \$45-60
- **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
- ★ **Robert Glasper OG Acoustic Piano Trio** Blue Note 8, 10:30 pm \$55-150
- **Darrell Green Quartet** Cellar Dog 7, 8:30 pm \$5
- ★ **Devon Gates with Miranda Agnew, Cooper Malanowski, Marvin Sewell, Yvonne Rogers, Morgan Guerin** Close Up 7:30, 9 pm \$25
- **Mei Semones** David Rubenstein Atrium 7:30 pm
- ★ **David Gibson Nonet with Freddie Hendrix, Andy Gravish, Anthony Nelson, Jonathan Beshay, Lauren Sevia, Cameron Campbell, Joseph Lepore, Jay Sawyer** Dizzy's Club 7, 9 pm \$30-60
- **Joe Farnsworth Quartet with Mejudi Owuso, Caelan Cardello, Joey Ranieri, John Sneider Quintet with John Ellis, Adam Birnbaum, Mike Karn, Rudy Royston** The Django 7, 8:45, 10:15, 11:30 pm \$35
- **Glenn Crytzer Quartet** Festival Café 7:30 pm
- **Yaniv Taubehouse** Five Spot Jazz 8 pm \$20
- ★ **Angelica Sanchez Nonet with John Hébert, Sam Ospavot, Michaël Attias, Hery Paz, Thomas Heberer, Kenny Warren, Ben Davis, Ben Goldberg** The Jazz Gallery 7, 9 pm \$35
- ★ **Steve Nelson Jam Session; Tim Armacost Quintet with Hendrik Meurkens, Jim Ridl, Kenny Davis; Sarah Hanahan Quartet** Jazzcultural 2, 7, 9, 10 pm \$40
- **Danny Tobias Trio with Steve Ash, Earl Sauls; Misha Piatigorsky Trio** Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★ **Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs Big Band** Mount Morris Ascension Presbyterian Church 7 pm \$25
- **Tajci Cameron/John Di Martino** Pangea 7 pm \$25
- ★ **Orrin Evans Quartet with Caleb Wheeler Curtis, Alex Ayala, Mark Whitfield Jr** The Pocket 7, 9 pm \$25-40
- **Owen Chen Eternal Wind Band** Red Pavillion 7 pm \$15-70
- ★ **James Brandon Lewis solo; Nicole Mitchell solo; Janel Leppin solo; Jenna Camille solo; Kalia Vandever solo; Shara Lunon solo; Alexis Marcelo solo** Roulette 8 pm \$25
- **Roy Nathanson Project** SEEDS Brooklyn 8 pm
- **Kid Java** Shrine 7 pm
- **Ben Rosenblum Quintet with Cesar Garabini, Eduardo Belo, Ben Zweig, Gustavo DiDalva; Joe Magnarelli Quartet; Greg Glassman Jam Session** Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ **“Celebrating Monk”: James Francies Trio with Luca Alemanno, Jeremy Dutton + Joel Ross** Smoke 6:30, 8:30 pm \$25-55
- **Alexandria Smith Quartet with Kathryn Schulmeister, Jessica Pavone, Katie Young** The Stone at The New School 8:30 pm \$20
- ★ **“Coltrane Centennial Celebration”: Ravi Coltrane Quartet** Village Vanguard 8, 10 pm \$45
- **Axel Tosca Trio + Xiomara Laugart** Zinc Bar 8, 9:30 pm \$35

Friday, October 16

- ★ **"Miles Davis Centennial": A Kind of Blue Band with Eddie Henderson, Javon Jackson, Donald Harrison, Patrice Rushen, Buster Williams, Lenny White** 92NY 7:30 pm \$45-91
- **Eric Person** Albert's Bar 3 pm
- **Altus with Dave Adewumi, Nathan Reising, Neta Raanan, Isaac Levien, Ryan Sands** Bar Bayeux 8, 9:30 pm
- **César Orozco SonAhead** Bar Lunático 9, 10:30 pm \$10
- **Hearing Things with Matt Bauder, JP Schlegelmilch, Vinnie Sperrazza** Barbès 10 pm \$20
- ★ **Birdland Big Band; Ron Carter/Bill Frisell**
Birdland 5:30, 8:30, 10:30 pm \$35-60
- **Carole J. Bufford** Birdland Theater 7, 9:30 pm \$35-45
- ★ **Robert Glasper OG Acoustic Piano Trio**
Blue Note 8, 10:30 pm \$55-150
- ★ **BRIC JazzFest: Bilal; "Tribute to Randy Weston": Arturo O'Farrill Afro Latin Jazz Orchestra; Marcus Gilmore; Takuya Kuroda; Sparklmami; Laura Anglade**
BRIC House Artist Studio 6 pm \$55
- ★ **BRIC JazzFest: Devon Gates; Nathaniel Cohen**
BRIC House VIP Lounge 6 pm \$62

- **Chris Beck Quartet; Kyoko Oyabe Quartet**
Cellar Dog 7, 8:30, 11:30 pm \$10
- **Claire Dickson with Greg McMurray, Henry Mermer**
Close Up 8, 10 pm \$35
- **D'Nasya**
The Club Room 7:30, 9 pm \$25
- ★ **Ekep Nkwelle with Luther Allison, Russell Hall, Brian Richburg**
Dizzy's Club 7, 9 pm \$30-65
- **Jason Tiemann Quintet with Scott Wendholt, Tim Armacost, Luis Perdomo, Paul Gill; Sam Dillon Quartet with Liya Grigorian, David Barron, Jason Tiemann**
The Django 7:30, 9:15, 11 pm, 12:15 am \$35
- **Don Sakulprasertying**
Five Spot Jazz 8 pm \$20
- **Kelly Green Trio**
The Flatiron Room NoMad 9 pm
- **Jeff Pitchell**
Iridium 8:30 pm \$25-35
- **Panas Athanatos Jam Session; Mike Rodriguez Quintet; Carlos Abadie Quartet**
Jazzcultural 2, 7, 9, 10:30 pm \$40
- **"Count Basie and the Blue Devils": Juilliard Jazz Orchestra**
Juilliard School Peter Jay Sharp Theater 7:30 pm \$30
- **Ryan Slatko SLAT & CO**
Kato Sake Works 7 pm
- **"Anthology of Art Song by Black Composers": Joshua Conyers, Kiera Duffy, Nicole Cabell**
Merkin Concert Hall 7:30 pm \$30
- ★ **Michael Wolff Trio; Peter Zak Trio; Caelan Cardello solo**
Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★ **Harlem Jazz Boxx presents Mala Waldron**
Mount Morris Ascension Presbyterian Church 7 pm \$25
- ★ **Sheryl Bailey SBQ with Joe Strasser, Alex Claffy, Carmen Staaf**
One Flight Up 7, 8:30 pm \$20
- **Composers Concordance presents "Henry Darger IS: IS Henry Darger"**
The Producer's Club 7 pm
- **Hannah Gill Band with Lu Salcedo, Adam Ray, Ricky Alexander**
Red Pavillion 9:20 pm \$30-120
- ★ **Chucho Valdés with Joe Lovano, Terence Blanchard, John Patitucci, Marcus Gilmore, Roberto Jr. Vizcaino Torre**
Rose Theater 7:30 pm \$42-177
- **Carol Morgan Jam Session with Steve Nelson, Wallace Stelzer, Steve Little; David Bixler Quintet with Scott Wendholt, John Hart, Ugonna Okegwo, Andy Watson; Evan Sherman Quartet; Matt Martinez Quartet**
Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★ **"Celebrating Monk": James Francies Trio with Luca Alemanno, Jeremy Dutton + Joel Ross**
Smoke 6:30, 8:30, 10 pm \$25-55
- **Alexandria Smith Quintet with Byron Asher, Kathryn Schulmesiter**
The Stone at The New School 8:30 pm \$20
- **"Coltrane Centennial Celebration": Ravi Coltrane Quartet**
Village Vanguard 8, 10 pm \$45
- ★ **Mingus Dynasty with Joe Fiedler, David Kikoski, Boris Kozlov, Donald Edwards**
Zinc Bar 7, 8:30 pm \$35

Saturday, October 17

- ★ **"Miles Davis Centennial": Miles Electric Band with Keyon Harrold, Antoine Roney, Dewayne "Blackbyrd" McKnight, Darryl Jones, Robert Irving III, Vince Wilburn Jr, Munyungo Jackson, Mino Cinelu, DJ Logic** 92NY 7:30 pm \$45-91
- **Adam Kolker; Peter Watrous with Brent Lerman, Anthony Pearlman, Charlie Lincoln, Angus Mason**
Bar Bayeux 6, 8, 9:30 pm
- **ARMO** Bar Lunático 9, 10:30 pm \$10
- **Dirty Desmonds with Eric Pakula, Blake Lindberg, Nick Cudahy** Barbès 3 pm \$20
- **Bill Saxton Harlem Allstars** Bill's Place 7, 9:30 pm \$38
- ★ **Pasquale Grasso Trio; Ron Carter/Bill Frisell**
Birdland 5:30, 8:30, 10:30 pm \$35-60
- **Carole J. Bufford** Birdland Theater 7, 9:30 pm \$35-45
- ★ **Robert Glasper OG Acoustic Piano Trio**
Blue Note 8, 10:30 pm \$55-150
- ★ **BRIC JazzFest: Mohini Dey; Braxton Cook; Tyreek McDole; Salin; Melvis Santa; Toribio Bring Dat Jazz Orchestra**
BRIC House Artist Studio 6 pm \$55
- **BRIC JazzFest: Isaac Byrd; Ruby Laks**
BRIC House VIP Lounge 6 pm \$62
- ★ **Abraham Burton Quartet; Jinjoo Yoo Quartet**
Cellar Dog 7, 8:30, 11:30 pm \$10
- **Or Bareket** Close Up 8, 10 pm \$35

**MIGUEL ZENÓN
& LUIS PERDOMO**

ALBUM RELEASE CONCERT!
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BOLERO** VOL.3



GRAMMY Award-winning saxophonist-composer and McArthur Genius Grant winner **MIGUEL ZENÓN** joins his longtime associate, pianist **LUIS PERDOMO**, for the highly anticipated third installment in their celebrated *El Arte del Bolero* series. The duo revives these durable songs, effectively assembling their own Latin American Songbook canon. Says Zenón, “We explore it the same way that jazz folks would explore music out of the Great American Songbook.”

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- ★Ekep Nkwelle with Luther Allison, Russell Hall, Brian Richburg Dizzy's Club 7, 9 pm \$30-70
- ★Jeff Rupert Quartet with Richard Drexler, Eric Wheeler, McClenty Hunter; Richard Cortez Band with David Sneider, Jacob Chung, Brandon Goldberg, Ben Wolstein, Gary Kerkezou The Django 7:30, 9:15, 11 pm, 12:15 am \$35
- ★Sivan Arbel Five Spot Jazz 8 pm \$20
- ★Miguel Zenón/Luis Perdomo The Jazz Gallery 7, 9 pm \$35
- ★Panas Athanatos Jam Session; Mike Rodriguez Quintet; Carlos Abadie Quartet Jazzcultural 2, 7, 9, 10:30 pm \$40
- ★Floyd Ding Quartet with Eli Naragon, Rintaro Mikami, Simon Heberholz Kato Sake Works 7 pm
- ★PubliQuartet Curtis Stewart, Jannina Norpoth, Nick Revel, Hamilton Berry Merkin Concert Hall 7:30 pm \$30
- ★Michael Wolff Trio; Peter Zak Trio; Caelan Cardello solo Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★Steve Davis Trio with Jeb Patton, David Wong One Flight Up 7, 8:30 pm \$20
- ★Glenn Crytzer Quartet Peck Slip Social 1 pm
- ★Ragas Live Festival: Lalgudi GJR Krishnan/B. Guru Raghavendra; Sanhita Nandi, Nitin Mitta, Ravi Mishra; "A Tribute to Umm Kulthum": Gholobt Asaleh fi Ruhi with Zahra AlZubaidi, Zafer Tawil, Mohamed Salah, Sami Abu Shumays; Saha Gnawa with Maâlem Hassan Ben Jaafar, Daniel Freedman, Amino Belyamani, David Lizmi, Jason Lindner, Guilherme Monteiro, Gilad Hekselman Pioneer Works 7, 8:40, 10:20 pm, 12 am \$115
- ★Chucho Valdés with Joe Lovano, Terence Blanchard, John Patitucci, Marcus Gilmore, Roberto Jr. Vizcaino Torre Rose Theater 7:30 pm \$42-177
- ★Bill Warfield Hell's Kitchen Funk Orchestra Shrine 8 pm
- ★Steve Nelson Jam Session; David Bixler Quintet; Evan Sherman Quartet; Stacy Dillard Quartet Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$40

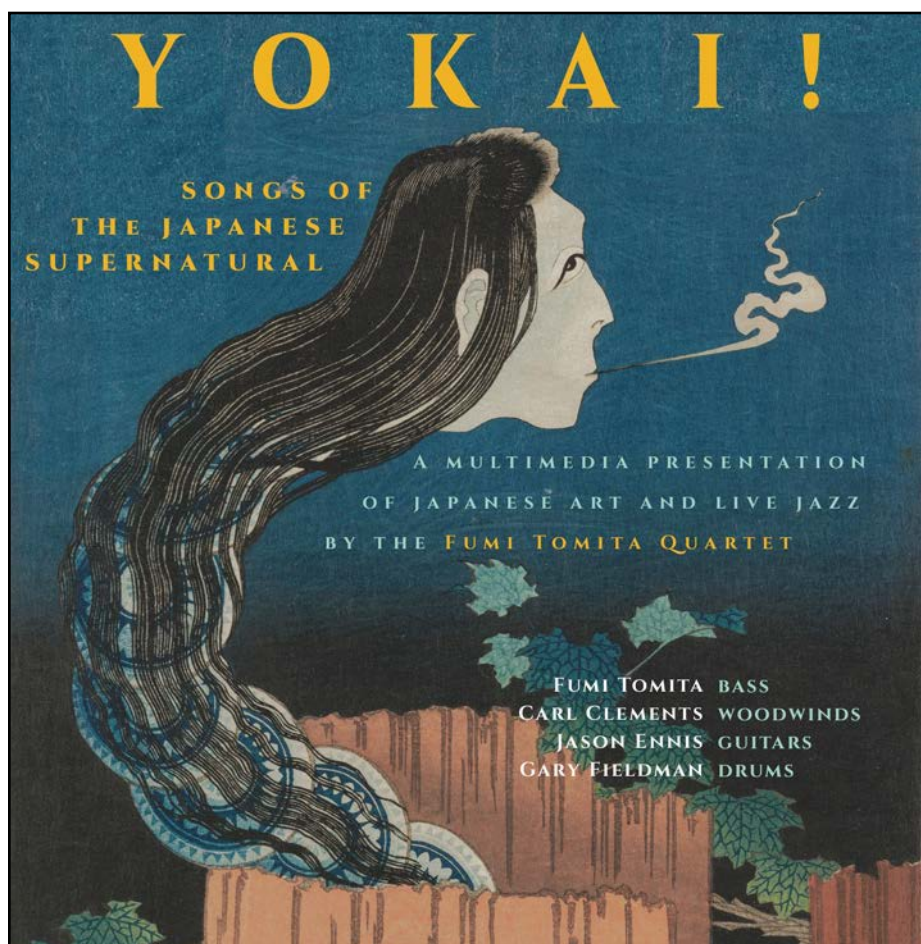
- ★"Celebrating Monk": James Francies Trio with Luca Alemanno, Jeremy Dutton + Joel Ross Smoke 6:30, 8:30, 10 pm \$25-65
- ★Alexandria Smith Quintet with Jeff Kaiser, Jeff Albert, Klimchak The Stone at The New School 8:30 pm \$20
- ★"Coltrane Centennial Celebration": Ravi Coltrane Quartet Village Vanguard 8, 10 pm \$45

Sunday, October 18

- ★Harlem Groove Band with David Lee Jones American Legion Post 398 6 pm
- ★Ronnie Burrage Quartet Bar Lunático 9, 10:30 pm \$10
- ★Ben Goldberg Invisible Guy Big Bar 9 pm
- ★Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
- ★Adi Yeshaya Jazz Orchestra + Jennifer Grimm; Birdland Latin Jazz Orchestra with David DeJesus Birdland 5:30, 8:30, 10:30 pm \$35-45
- ★Carole J. Bufford Birdland Theater 7, 9:30 pm \$35-45
- ★Robert Gasper OG Acoustic Piano Trio Blue Note 8, 10:30 pm \$55-150
- ★Greg Glassman Trio Cellar Dog 7, 8:30 pm \$5
- ★Or Bareket Close Up 7:30, 9 pm \$25
- ★Jamile The Club Room 6:30, 8, 9:30 pm \$25
- ★Ekep Nkwelle with Luther Allison, Russell Hall, Brian Richburg Dizzy's Club 5, 7:30 pm \$30-60
- ★Michael Wolff Trio; Eloise Carter Quartet with Bruce Acosta, Caleb Tobocman, Willie Bowman Jr The Django 6:30, 8, 9:30, 11 pm \$35
- ★Jon-Erik Kellso EarRegulars The Ear Inn 8 pm
- ★Champion Fulton Five Spot Jazz 8 pm \$20
- ★Glenn Crytzer Quintet Jaywalk Distillery 6 pm
- ★Noa Chait Jam Session; Mike Rodriguez Quintet; Marc Devine Jam Session Jazzcultural 2, 7, 9, 10 pm \$40
- ★Matt La Von Jam Session Kato Sake Works 7 pm

- ★Welf Dorr, Robert Boston, Carlo De Biaggio, Dave Miller The Keep 9 pm
- ★Ragas Live Festival: Qurashi/Mir Naqibul Islam; Vinay Desai/Anubrata Chatterjee; Anubrata Chatterjee, Samyuktha Sreeram, Rohan Misra; Gabriel Akhmad Marin solo; Soumya Chakraverty/Dibyarka Chatterjee; Flute Raman, B. Guru Raghavendra, Kamalakiran Vinjamuri; Mitali Banerjee Bhawmik, Pratyush Goberdhan, Mir Naqibul Islam; Aditya Prakash, Kamalakiran Vinjamuri, Abhinav Seetharaman, Samyuktha Sreeram; Derek Gripper "Celebrates Toumani Diabaté"; Indrajit Banerjee, Nitin Mitta; Fareed Ayaz, Abu Muhammad Qawwal Pioneer Works 1:40, 3:15, 4:55, 6:10, 7:55, 9:30, 11:05 am, 12:40, 2:15, 3:45, 5:35 pm
- ★Shunzo Ohno The Pocket 7, 9 pm \$30-45
- ★Fumi Tomita with Carl Clements, Jason Ennis, Gary Fieldman ShapeShifter Lab 7 pm \$20
- ★Omar Edwards New York Jazz Gypsies Shrine 10 pm
- ★Peter Haensel Quintet + Tito Charneco; Indeterminate Ensemble Silvana 8, 10 pm
- ★Ryo Sasaki Jam Session with Steve Ash, Bill Crow, Steve Little; Tyler Henderson Quintet with Mejedi Owusu, Adam Stein, Joseph Ranieri, Willie Bowman; Lummie Spann Quintet with Sharp Radway, Dezron Douglas, Darrian Douglas; Aaron Johnson Boplicity Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★"Celebrating Monk": James Francies Trio with Luca Alemanno, Jeremy Dutton + Joel Ross Smoke 6:30, 8:30 pm \$25-55
- ★Gregg Belisle-Chi Trio with Stomu Takeishi, Michael W. Davis; CAB with Chris Parker, Alec Spiegleman, Bill Campbell Threes Brewing 7:30 pm
- ★"Coltrane Centennial Celebration": Ravi Coltrane Quartet Village Vanguard 8, 10 pm \$45
- ★Valtinho Anastácio Zinc Bar 7, 8:30 pm \$35

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Gabriela Järve

Monday, October 19

- Sergio Tabanico with Esteban Castro, Joe Dyson, Dion Kerr Bar Lunático 9, 10:30 pm \$10
- “Broadway Goes to the Movies”: Julie Benko with Jason Yeager, Benjamin Sutin, Michael O’Brien; 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
- ★ Brandi Disterheft Trio Cellar Dog 7, 8:30 pm \$5
- Steven Crammer; David Truilo Close Up 7:30, 9, 10:30 pm \$25
- Juilliard Jazz Ensembles Dizzy’s Club 7, 9 pm \$30-60
- Brandon Suarez Quartet with Pasquale Grasso, Caleb Tobocman, Phil Stewart The Django 10:15, 11:30 pm \$35
- Daniel Song; Daniel Song Jam Session Five Spot Jazz 8 pm \$20
- ★ Eric Alexander Quartet; Wilfie Williams Jazzcultural 7, 9, 10 pm \$40
- ★ Spike Wilner Trio; Ed Cherry Trio with John Di Martino, Gary Wang Mezzrow 6, 7:30, 9, 10:30 pm \$40
- Stephen Byth Band Ornithology Jazz Club 6:30 pm
- ★ Mingus Big Band with Tatum Greenblatt, Brandon Wright, Alex Terrier, Abraham Burton, Sam Dillon, Jason Marshall, Conrad Herwig, Joe Fiedler, Mark Lewandowski The Pocket 7, 9 pm \$25-30
- ★ Marc Ribot Quartet with Chad Taylor, Sebastian Steinberg, Briggan Krauss Roulette 8 pm \$30
- ★ “Memorial for Keith Ingham” Saint Peter’s Church 5:30 pm
- ★ William Parker Little Huey Pocketwatch Big Band ShapeShifter Lab 7 pm \$20
- Joshua Quddus Quartet with Israel Stahl, Zev Vestel, Sedge Green Silvana 7 pm

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- Adam Niewood Quartet with ELEW, Sean Conly, Ben Perowsky; Mike LeDonne Quartet; Adam Ray Jam Session with Stacy Dillard, Anthony Wonsey, John Webber 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
- Adam Lamoureux Quartet with Esteban Castro, Rafael Enciso, Miguel Russell Zinc Bar 7, 8:30 pm \$35

Tuesday, October 20

- ★ Gilad Hekselman, Ugonna Okegwo, Diego Voglino; Jam Session Bar Bayeux 8, 9:30 pm
- ★ Dan Weiss Trio with Thomas Morgan, Jacob Sacks Bar Lunático 9, 10:30 pm \$10
- ★ “Play Benny Goodman”: Anderson Brothers with Peter Anderson, Will Anderson Birdland 7, 9:30 pm \$35-45
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- Double Trio Cellar Dog 7, 8:30 pm \$5
- NO(w) Beauty with Hermon Mehari, Enzo Carniel, Damien Varailon, Stéphane Adsuar Dizzy’s Club 7, 9 pm \$30-60
- Silvan Joray Five Spot Jazz 8 pm \$20
- Richard Clements Jam Session; David Berkman Trio with Rick Rosato, Allan Mednard; Yago Vazquez Jam Session Jazzcultural 2, 10 pm \$40
- João Castro Pinto, Guillermo Pizarro; John Jannone, Jaco Imani, Asher Herzog; David Linton, Zach Layton, Greg Fox Main Drag Music 7 pm \$15
- Ray Gallon Trio with Peter Washington, Kenny Washington; Tardo Hammer Trio with Lee Hudson, Keith Balla Mezzrow 6, 7:30, 9, 10:30 pm \$40
- IONE Park Avenue Armory 7:30 pm \$55
- ★ 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
- Tim Hagerty Band with Charlie Sigler, Anthony Perez, Tim Horner; David Gibson Quartet with Cameron Campbell, Joseph Lepore, Jay Sawyer; Jason Maximo Clotter Jam Session with Maki Nientao, Samuel Bolduc Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ Fred Hersch Trio + 2 with Tony Malaby, Ralph Alessi, Drew Gress, Joe Dyson Village Vanguard 8, 10 pm \$45
- Max Light Quartet Zinc Bar 7, 8:30 pm \$35

Wednesday, October 21

- ★ Sam Newsome Quartet with Marta Sanchez, Stephan Crump, Ryan Sawyer Bar Bayeux 8, 9:30 pm
- ★ Ron Carter Great Big Band Birdland 7, 9:30 pm \$45-60
- ★ David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola with Pasquale Grasso, Gary Mazzaroppi, Alex Raderman + Matt Munisteri Birdland Theater 5:30, 8:30 pm \$35-45
- ★ Robert Glasper/Questlove + Bilal Blue Note 8, 10:30 pm \$85
- ★ Noriko Ueda Trio Cellar Dog 7, 8:30 pm \$5
- Max Light Close Up 7:30, 9 pm \$25
- Brian Newman The Club Room 7:30, 9 pm \$25
- ★ “Dizzy Gillespie Birthday Celebration”: Jon Faddis with David Hazeltine, Todd Coolman, Dion Parson Dizzy’s Club 7, 9 pm \$30-65
- Jon Regen The Django 7, 8:45 pm \$35
- Maya Bessesen Five Spot Jazz 8 pm \$20
- Acoustic Alchemy Iridium 8:30 pm \$45-50
- ★ Jason Lindner Big Band The Jazz Gallery 7, 9 pm \$35
- John Webber; Nick Hempton with Kyle Koehler, Charlie Sigler, Fukushi Tainaka Jazzcultural 2, 7, 9, 10 pm \$40

- Bob DeVos Trio with Behn Gillece, Peter Washington; Mike Holoher Trio with Marvin Stamm, Adam Kolker Mezzrow 6, 7:30, 9, 10:30 pm \$40
- Karen Frisk, John Di Martino, Lonnie Plaxico, Vince Cherico Pangea 7 pm \$25
- IONE Park Avenue Armory 7:30 pm \$55
- Owen Chen Eternal Wind Quintet Red Pavillion 7, 9:20 pm \$15-70
- Langston Hughes II Quintet; Jihee Heo Quartet with Tivon Pennicott, Ahmed McLemore, Evan Sherman; Carlos Abadie Jam Session with Matt Knoegel, Maki Nientao, Ahmed McLemore, Jared Spears Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ The Cookers with Eddie Henderson, David Weiss, Donald Harrison, Azar Lawrence, George Cables, Cecil McBee, Billy Hart Smoke 6:30, 8:30 pm \$25-55
- Russ Nolan Quartet Sour Mouse 8:30, 10 pm
- ★ “Legacies of San Juan Hill Festival” with Mathis Picard Stanley H. Kaplan Penthouse 11 am, 1 pm
- Anna Abondolo solo The Stone at The New School 8:30 pm \$20
- ★ Fred Hersch Trio + 2 with Tony Malaby, Ralph Alessi, Drew Gress, Joe Dyson Village Vanguard 8, 10 pm \$45
- Albert Rivera Quartet Zinc Bar 7, 8:30 pm \$35

Thursday, October 22

- ★ Marc Copland with Adam Kolker, Jeremy Stratton, Tony Martucci Bar Bayeux 8, 9:30 pm
- Martina Liviero Septet Bar Lunático 9, 10:30 pm \$10
- Laura Ann Singh Fracas Quintet Barbès 10 pm \$20
- ★ Ron Carter Great Big Band Birdland 7, 9:30 pm \$45-60
- 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
- ★ Robert Glasper/Wyclef Jean Blue Note 8, 10:30 pm \$75-225
- ★ Grant Stewart Quartet Cellar Dog 7, 8:30 pm \$5
- ★ Alden Hellmuth/Sergio Tabanico with Eliza Salem Close Up 10:30 pm \$25
- claire rousay/Martyna Basta David Rubenstein Atrium 7:30 pm
- ★ “A Tribute to Art Blakey’s Jazz Messengers”: Carl Allen Messengers of Jazz with Brian Lynch, Donald Harrison, Robin Eubanks, Benny Green, Alexander Claffy Dizzy’s Club 7, 9 pm \$30-60
- ★ Eric Person Quartet with Julius Chen, Adam Armstrong, Jason Tiemann; Michael Blake Quartet with Ed Cherry, Ugonna Okegwo, Bill Campbell The Django 7, 8:45, 10:15, 11:30 pm \$35
- Kay Kostopoulos with Peter Brainin, John Di Martino, Sean Conly, Vince Cherico Five Spot Jazz 8 pm \$20
- Glenn Crytzer Quartet Green-Wood Cemetery 7 pm
- Acoustic Alchemy Iridium 8:30 pm \$45-50
- ★ Jason Lindner Big Band The Jazz Gallery 7, 9 pm \$35
- ★ Steve Nelson Jam Session; Anderson Brothers Octet with Peter Anderson, Will Anderson, Joseph Boga, Willie Applewhite, Frank Basile, Spike Wilner, Neal Miner, Paul Wells Jazzcultural 2, 7, 9 pm \$40
- Lucibela Joe’s Pub 9:30 pm \$36
- “Jamaica Funk: Legends of Queens”: Lenny White, Najee, Barry Johnson, Steve Kroon, Davy DMX, Audrey Wheeler, Hubert Eaves III, Alyson Williams, Mic Murphy, Bernard Fowler + Fred Buggs Kupferberg College, Colden Auditorium 8 pm \$35
- ★ Yuhan Su/Luis Perdomo; Felix Lemerle Trio with Peter Washington, Fukushi Tainaka Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★ Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs Big Band Mount Morris Ascension Presbyterian Church 7 pm \$25
- “50 Years of Heavy Weather: A Tribute to Weather Report”: New School Studio Orchestra with Keller Coker New School Tishman Auditorium 7:30 pm

- Seoyeon Im Swing Quartet Red Pavillion 7 pm \$20-70
- ★Ursel Schlicht solo; Jason Kao Hwang Critical Response Trio with Anders Nilsson, Michael T.A. Thompson Roulette 8 pm \$25
- Stefano Doglioni The Rum House 9:30 pm
- Untethered Trio with Paul Giess, Nizar Dahmani, Timothy Ragsdale ShapeShifter Lab 6:30 pm \$20
- Adi Meyerson Quartet with Akili Bradley, Miguel Marcel Russel; Tim Ries Septet; Matt Snow Jam Session with Luke Glavanovits, Javier Madrazo, Christopher Latona Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★The Cookers with Eddie Henderson, David Weiss, Donald Harrison, Azar Lawrence, George Cables, Cecil McBee, Billy Hart Smoke 6:30, 8:30 pm \$25-55
- Anna Abondolo Trio with Hans Young Binter, Orchid Mcrae The Stone at The New School 8:30 pm \$20
- ★Fred Hersch Trio + 2 with Tony Malaby, Ralph Alessi, Drew Gress, Joe Dyson Village Vanguard 8, 10 pm \$45
- Axel Tosca Trio + Xiomara Laugart Zinc Bar 8, 9:30 pm \$35

Friday, October 23

- Eric Person Albert's Bar 3 pm
- ★Álvaro Torres Trio with Thomas Morgan, Francisco Mela Bar Bayeux 8, 9:30 pm
- Yasser Tejeda Palotré Bar Lunático 9, 10:30 pm \$10
- ★Birdland Big Band; Ron Carter Great Big Band Birdland 5:30, 8:30, 10:30 pm \$35-60
- Curtis Stigers Birdland Theater 7, 9:30 pm \$35-45
- ★Robert Glasper/Wyclef JeanBlue Note 8, 10:30 pm \$75-225
- Frank Basile Quintet; Matt Martinez Quartet Cellar Dog 7, 8:30, 11:30 pm \$10
- Melaner The Club Room 7:30, 9 pm \$25
- ★“Tribute to Art Blakey's Jazz Messengers”: Carl Allen Messengers of Jazz with Brian Lynch, Donald Harrison, Robin Eubanks, Benny Green, Alexander Claffy Dizzy's Club 7, 9 pm \$30-65
- Jumaane Smith 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
- John Koozin Five Spot Jazz 8 pm \$20
- Kelly Green Trio The Flatiron Room NoMad9 pm
- Corinne The Green Room at Yotel 8 pm \$35-45
- ★Jason Lindner Big Band The Jazz Gallery 7, 9 pm \$35
- Panas Athanatos Jam Session; Jeff “Tain” Watts Quartet with Paul Bollenback, David Kikoski, Chris Smith Jazzcultural 2, 7, 9 pm \$40
- New Arc with Aidan Carberry, Henry Fernandez, Zack Silverberg, Awan Rashad Kato Sake Works 7 pm
- Paula West Trio; Arcoiris Sandoval Trio; Janice Friedman solo Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$40
- Harlem Jazz Boxx presents Ricardo Strobert Mount Morris Ascension Presbyterian Church 7 pm \$25
- Kristen Lee Sergeant with Jeb Patton, Allan Mednard, Ted Nash One Flight Up 7, 8:30 pm \$20
- ★Rufus Reid Big Band with Dennis Mackrel, Nathan Ecklund, Freddie Hendrix, David Adewumi, Summer Camargo, Steve Wilson, Alex Laurenzi, Roxy Coss, Ron Blake, Carl Maraghi, Ryan Keberle, Dion Tucker, Gina Benalcazar-Lopez, Jennifer Wharton, Steve Allee, Sheryl Bailey, Maria Marmarou The Pocket 7, 9 pm \$30-50
- Red Pavilion Jazz Band Red Pavillion 7 pm \$15-65
- ★“From Cuba to the Crescent City”: Jazz at Lincoln Center Orchestra with Wynton Marsalis + Pedrito Martinez, Weedie Braimah, Shenel Johns Rose Theater 7:30 pm \$57-201
- Pasquale Grasso Quartet Saint Tuesday 9:30 pm
- Kirubel Shrine 8 pm
- Andrew Kushnir Jam Session; Brandon Lee Lewis Quartet; Randy Johnston Quartet with Addison Frei, Yoshi Waki, Jay Sawyer Smalls 2, 6, 7:30, 9, 10:30 pm \$40
- ★The Cookers with Eddie Henderson, David Weiss, Donald Harrison, Azar Lawrence, George Cables, Cecil McBee, Billy Hart Smoke 6:30, 8:30, 10 pm \$25-55

- Worldwide Seagull & The Ocean Band with Anna Abondolo, Emmanuel Michael, isabel crespo pardo, Lia Simone, Alfredo Colón, Josh Matthews The Stone at The New School 8:30 pm \$20
- ★Fred Hersch Trio + 2 with Tony Malaby, Ralph Alessi, Drew Gress, Joe Dyson Village Vanguard 8, 10 pm \$45
- ★Lakecia Benjamin with Greg Glassman, Oscar Perez, Elias Bailey, Jerome Jennings, Melodie Ray Zankel Hall 9 pm \$59-66
- Matt Cappy Quintet Zinc Bar 7, 8:30 pm \$40

Saturday, October 24

- Emi Makabe Bar Bayeux 8, 9:30 pm
- Super Yamba Bar Lunático 9, 10:30 pm \$10
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
- ★Pasquale Grasso Trio; Ron Carter Great Big Band Birdland 5:30, 8:30, 10:30 pm \$35-60
- Curtis Stigers Birdland Theater 7, 9:30 pm \$35-45
- Robert Glasper/Kem Blue Note 8, 10:30 pm \$75-225
- Cellar Dog All-Stars; Stefano Doglioni Quartet Cellar Dog 7, 8:30, 11:30 pm \$10
- Darnell White The Club Room 7:30, 9 pm \$25
- ★“Tribute to Art Blakey's Jazz Messengers”: Carl Allen Messengers of Jazz with Brian Lynch, Donald Harrison, Robin Eubanks, Benny Green, Alexander Claffy Dizzy's Club 7, 9 pm \$30-70
- Ed Cherry Quartet; Lee Taylor with Marius Van Der Brink, Will Sellenraad, Steve Wood, Ismail Lawal The Django 7, 8:45, 10:15, 11:30 pm \$35
- Hyeonseon Baek Quartet with William Hill III, Caleb Tobocman, John Sturino Five Spot Jazz 8 pm \$20
- ★“60 Years of Salsa & Latin Soul: Joe Bataan” Hostos Center 7:30 pm
- Brian Simpson Iridium 8:30 pm \$30-35
- ★Jason Lindner Big Band The Jazz Gallery 7, 9 pm \$35
- ★Samuel Lerner Jam Session; Jeff “Tain” Watts Quartet with Paul Bollenback, David Kikoski, Chris Smith Jazzcultural 2, 7, 9 pm \$40
- Alyssa Chetrik Quintet Kato Sake Works 7 pm
- Paula West Trio; Arcoiris Sandoval Trio; Janice Friedman solo Mezzrow 6, 7:30, 9, 10:30 pm \$40
- Glenn Crytzer Quartet Peck Slip Social 1 pm
- ★Rufus Reid Big Band with Dennis Mackrel, Nathan Ecklund, Freddie Hendrix, David Adewumi, Summer Camargo, Steve Wilson, Alex Laurenzi, Roxy Coss, Ron Blake, Carl Maraghi, Ryan Keberle, Dion Tucker, Gina Benalcazar-Lopez, Jennifer Wharton, Steve Allee, Sheryl Bailey, Maria Marmarou The Pocket 7, 9 pm \$30-50
- ★“From Cuba to the Crescent City”: Jazz at Lincoln Center Orchestra with Wynton Marsalis + Pedrito Martinez, Weedie Braimah, Shenel Johns Rose Theater 7:30 pm \$57-201

- Tyler Mitchell Jam Session; Brandon Lee Lewis Quartet; Randy Johnston Quartet with Addison Frei, Yoshi Waki, Jay Sawyer; Chris Beck Quartet Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★The Cookers with Eddie Henderson, David Weiss, Donald Harrison, Azar Lawrence, George Cables, Cecil McBee, Billy Hart Smoke 6:30, 8:30, 10 pm \$25-65
- The Jingle Musical with Anna Abondolo The Stone at The New School 8:30 pm \$20
- ★Fred Hersch Trio + 2 with Tony Malaby, Ralph Alessi, Drew Gress, Joe Dyson Village Vanguard 8, 10 pm \$45

Sunday, October 25

- Harlem Groove Band with David Lee Jones American Legion Post 398 6 pm
- Bill Saxton Harlem Allstars Bill's Place 7, 9:30 pm \$38
- June Cavan; Birdland Latin Jazz Orchestra with David DeJesus Birdland 5:30, 8:30, 10:30 pm \$35-45
- Curtis Stigers Birdland Theater 7, 9:30 pm \$35-45
- Robert Glasper/Kem Blue Note 8, 10:30 pm \$75-225
- ★Ned Goold Trio Cellar Dog 7, 8:30 pm \$5
- Jacob Patrone Close Up 7:30, 9 pm \$25

- Alexia Bomtempo The Club Room 6:30, 8, 9:30 pm \$25
- ★“Tribute to Art Blakey's Jazz Messengers”: Carl Allen Messengers of Jazz with Brian Lynch, Donald Harrison, Robin Eubanks, Benny Green, Alexander Claffy Dizzy's Club 5, 7:30 pm \$30-60
- ★Tim Ries Quartet with Jasia Ries, Koji Cassetta, Jerome Jennings; Champian Fulton Trio The Django 6:30, 8, 9:30, 11 pm \$35
- ★Jon-Erik Kellso EarRegulars The Ear Inn 8 pm
- Eloise Carter Five Spot Jazz 8 pm \$20
- Glenn Crytzer Quintet Jaywalk Distillery 6 pm
- ★Noa Chait Jam Session; Jeff “Tain” Watts Quartet with Paul Bollenback, David Kikoski, Chris Smith; Marc Devine Jam Session Jazzcultural 2, 7, 9, 10 pm \$40
- C. Anthony Bryant Joe's Pub 6 pm \$36
- Juilliard Jazz Max Roach Ensemble with Isaiah J. Thompson; Jelly Roll Morton Ensemble with Doug Wamble Juilliard School Paul Hall 7:30 pm \$30
- Matt La Von Jam Session Kato Sake Works 7 pm
- ★Welf Dorr, Shoko Nagai, Dmitry Ishenko, Kevin Shea The Keep 9 pm
- Judy Niemack Trio; Jamile Staevie Ayres Quartet with Miki Yamanaka, Simón Willson, Jimmy Macbride Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★Rufus Reid Big Band with Dennis Mackrel, Nathan Ecklund, Freddie Hendrix, David Adewumi, Summer Camargo, Steve Wilson, Alex Laurenzi, Roxy Coss, Ron Blake, Carl Maraghi, Ryan Keberle, Dion Tucker, Gina Benalcazar-Lopez, Jennifer Wharton, Steve Allee, Sheryl Bailey, Maria Marmarou The Pocket 7, 9 pm \$30-50
- Ryo Sasaki Jam Session with Steve Ash, Bill Crow, Steve Little; Tad Shull Quartet with Rob Schneiderman, Paul Gill, Joe Strasser; Ben Solomon Quartet; Panas Athanatos Trio Smalls 2, 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★The Cookers with Eddie Henderson, David Weiss, Donald Harrison, Azar Lawrence, George Cables, Cecil McBee, Billy Hart Smoke 6:30, 8:30 pm \$25-55

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- Composers Concordance Presents "Shakuhachi Focaccia" Tenri Cultural Institute 5 pm
- ★ Fred Hersch Trio + 2 with Tony Malaby, Ralph Alessi, Drew Gress, Joe Dyson Village Vanguard 8, 10 pm \$45
- Valtinho Anastácio Zinc Bar 8, 9:30 pm \$35

Monday, October 26

- Luca Benedetti Trio 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
- Will Terrill Trio Cellar Dog 7, 8:30 pm \$5
- ★ Tyreek McDole Close Up 7:30, 9 pm \$25
- ★ Mike LeDonne Big Band with Jon Faddis, Nathaniel Williford, Frank Greene, Josh Bruneau, Freddie Hendrix, Mark Patterson, Steve Davis, Dion Tucker, Jeff Nelson, Steve Wilson, Vincent Herring, Eric Alexander, Chris Lewis, Jason Marshall, Peter Bernstein, John Webber, Kenny Washington Dizzy's Club 7, 9 pm \$30-60
- Ittetsu Nasuda Trio; Max Bessesen Quartet with Lex Korten, Tyrone Allen II, Kayvon Gordon The Django 7, 8:45, 10:15, 11:30 pm \$35
- Samir Boehringer Five Spot Jazz 8 pm \$20
- Ari Hoenig Quartet with Tivon Pennicott, Gadi Lehavi, Ben Tiberio; Wilfie Williams Jam Session Jazzclub 7, 9, 10 pm \$40

- Jon Davis Trio; Pasquale Grasso Trio Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★ Billy Martin, Matt Glassmeyer, Jonathan Goldberger Nublu 151 7 pm \$20
- Miles Mindlin Quartet Ornithology Jazz Club 6:30 pm
- Kenny Wessel with Matt Pavolka, Rob Garcia Pisticci 6 pm
- ★ Mingus Big Band with Tatum Greenblatt, Alexander Norris, Mark Gross, Brandon Wright, Wayne Escoffery, Sam Dillon, Conrad Herwig, Mariel Bildsten, David Kikoski The Pocket 7, 9 pm \$25-30
- ★ "Celebrating 60 Years of Jazz at Saint Peter's": Bill Charlap; Aaron Diehl; Arturo O'Farrill Saint Peter's Church 7 pm

- Sam Weinberg Project SEEDS Brooklyn 8 pm
- John Colonna Trio with Kenji Tokunaga, Coleman Bartels Shrine 10 pm
- Robby Ameen Quintet with Bob Franceschini, Conrad Herwig, Edsel Gomez, Alex "Apolo" Ayala; Mike DiRubbo Quartet with Caili O'Doherty, Ugonna Okegwo, Adam Arruda; Mike Boone Jam Session with Stacy Dillard, Yesseh Furaha-Ali, Zack Shubert, Hassan Sebree Jr 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

- Darryl Yokley Quartet with Zaccai Curtis, Luques Curtis, Wayne Smith Jr Zinc Bar 7, 8:30 pm \$35

Tuesday, October 27

- ★ Joe Magnarelli, Victor Gould, Ugonna Okegwo, Diego Voglino; Jam Session Bar Bayeux 8, 9:30 pm
- Tal Yahalom Mirror Image with Rogério Boccato, Ledah Finck, Daniel Hass, David Leon Bar Lunático 9, 10:30 pm \$10
- ★ Alexa Tarantino Quartet Birdland 7, 9:30 pm \$45-55
- ★ Vince Giordano and the Nighthawks Birdland Theater 5:30, 8:30 pm \$25-45
- Ehud Asherie Trio Cellar Dog 7, 8:30 pm \$5
- ★ Johnny O'Neal with Luke Sellick, Itay Morchi Dizzy's Club 7, 9 pm \$30-60
- Camila Cortina Trio with John Benitez, Julian Miltenberger; Dave Schumacher Cubeyé The Django 7, 8:45, 10:15, 11:30 pm \$35
- Allison Lee; Allison Lee Jam Session Five Spot Jazz 8 pm \$20

- ★ Richard Clements Jam Session; ELEW Trio with Bar Filipowicz, David Hawkins; Yago Vazquez Jam Session Jazzclub 2, 7, 9, 10 pm \$40
- ★ Ethan Iverson with Clinton Curtis, Rob Schwimmer, Sam Newsome, Jacob Garchik, Chris McCarthy, Vinnie Sperrazza Joe's Pub 7 pm \$48
- Conal Fowkes Trio; Greg Ruggiero Trio with Vince Dupont, Keith Balla Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★ Arturo O'Farrill Afro Latin Jazz Orchestra with Jasper Dutz, Sun Yoo, Ivan Renta, Berta Moreno, Larry Bustamante, Seneca Black, Jim Seeley, Allison Philips, Miles Keingstein, Jasim Perales, Rafi Malkiel, Juanga Lakunza, Earl McIntyre, Raúl Reyes, Vince Cherico, Zack O'Farrill, Keisel Jiménez, Carlos Maldonado The Pocket 7, 9 pm \$25-35
- Sam Weinberg Project SEEDS Brooklyn 8 pm
- ★ Steve Nelson Quartet with Rick Germanon, Charles Goold; Nicoletta Manzini Quartet; Kyle Colina Jam Session Smalls 6, 7:30, 9, 10:30, 11:45 pm \$40
- ★ Branford Marsalis Quartet + Dianne Reeves "Celebrate John Coltrane" Stern Auditorium at Carnegie Hall 8 pm \$56-240
- ★ Aaron Parks Trio with Ben Street, Billy Hart Village Vanguard 8, 10 pm \$45
- Anthony Bolden Quartet with Abe Gold, Warren Louie, Andy Stone Zinc Bar 7, 8:30 pm \$35

Wednesday, October 28

- Noah Stoneman Trio with Felix Moseholm, Jacob Patrone Bar Bayeux 8, 9:30 pm
- ★ Ron Carter Foursight Quartet with Renee Rosnes, Jimmy Greene, Payton Crossley Birdland 7, 9:30 pm \$45-60
- ★ David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Pasquale Grasso, Gary Mazzaroppi, Alex Raderman + Scott Robinson Birdland Theater 5:30, 8:30 pm \$35-45
- ★ Robert Glasper + Derrick Hodge, Chris Dave Blue Note 8, 10:30 pm \$65-125
- Willerm Delisfort Trio Cellar Dog 7, 8:30 pm \$5
- ★ Michael Formanek with Jonathan Finlayson, Chet Doxas, Jacob Sacks, Vinnie Sperrazza Close Up 7:30, 9 pm \$25
- ★ "The Pulse of Miles Davis": Gregory Hutchinson Kind of Now with Marquis Hill, Antoine Roney, Gerald Clayton, Robert Hurst Dizzy's Club 7, 9 pm \$30-60
- Abe Fogle Band with Geoff Mattoon, BD Lenz, Jeff Miller, Gary Foote; Will Bernard Group with John Ellis, Eric Finland, Brian Richburg The Django 7, 8:45, 10:15, 11:30 pm \$35
- Trevor Robertson Five Spot Jazz 8 pm \$20
- ★ Benny Green Hot Club of New York 7:30 pm \$40
- ★ Logan Richardson/Esteban Castro The Jazz Gallery 7, 9 pm \$35
- John Webber; Jerry Weldon Quintet; Ralph Lalama Trio Jazzclub 2, 7, 9, 10 pm \$40
- Richie Vitale Trio with Steve Ash, Caleb Tobocman; Jacob Artved Trio Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★ Clovis Nicolas Trio with Miki Yamanaka, Joe Strasser One Flight Up 7, 8:30 pm \$20
- ★ Jög Blue with Pheeroan ak Laff, Andy Biskin, Joel Bluestein, Naren Budhkar, Jake Charkey, Abhik Mukherjee, Siddhartha Mukherjee, Jonathan Rose The Pocket 7, 9 pm \$25-40
- Victor Lin Red Room Red Pavillion 7 pm \$15-67
- Aszure Barton/Ambrose Akinmusire Rose Theater 7:30 pm
- Sam Weinberg Project SEEDS Brooklyn 8 pm
- Ilya Dynov Quartet; Carlos Abadie Jam Session with Matt Knoegel, Maki Nientao, Ahmed McLemore, Jared Spears Smalls 6, 7:30, 11:45 pm \$40
- Russ Nolan Quartet Sour Mouse 8:30, 10 pm
- ★ Steven Bernstein Resonation Trio with Scott Colley, Nasheet Waits The Stone at The New School 8:30 pm \$20
- ★ Brandon Seabrook solo; James Wengrow Quartet with Kevin Sun, Matt Pavolka, Jerad Lippi Threes Brewing 8 pm
- "Celebrating John Coltrane and Miles Davis": Jazz House Collective Trinity Wall Street 1 pm
- ★ Aaron Parks Trio with Ben Street, Billy Hart Village Vanguard 8, 10 pm \$45
- Julia Danielle Quintet Zinc Bar 7, 8:30 pm \$35

Thursday, October 29

- ★Julian Shore with Adam Kolker, Jeremy Stratton
Bar Bayeux 8, 9:30 pm
- ★Alden Hellmuth Quintet
Bar Lunático 9, 10:30 pm \$10
- ★Ron Carter Foursight Quartet with Renee Rosnes, Jimmy Greene, Payton Crossley
Birdland 7, 9:30 pm \$45-60
- 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
- ★Robert Glasper + Derrick Hodge, Chris Dave
Blue Note 8, 10:30 pm \$65-125
- Zaid Nasser Quartet
Cellar Dog 7, 8:30 pm \$5
- Chris Norton
The Club Room 7:30, 9 pm \$25
- ★“The Pulse of Miles Davis”: Gregory Hutchinson Kind of Now with Marquis Hill, Antoine Roney, Gerald Clayton, Robert Hurst
Dizzy's Club 7, 9 pm \$30-60
- ★Spin Cycle with Scott Neumann, Tom Christensen, Pete McCann, Phil Palombi; Craig Handy 2nd Line Smith with Matt Chertkoff, Kyle Koehler, Kenny Bentley, Donald Edwards
The Django 7, 8:45, 10:15, 11:30 pm \$35
- Glenn Crytzer Quartet
Festival Café 7:30 pm
- Sam Keedy
Five Spot Jazz 8 pm \$20
- ★Myra Melford Splash Trio with Michael Formanek, Ches Smith
The Jazz Gallery 7, 9 pm \$35
- Steve Nelson Jam Session; Hendrik Meurkens Quintet with Steve Davis, Steve Ash, Joe Fitzgerald, Joe Strasser; Sarah Hanahan Quartet
Jazzcultural 2, 7, 9, 10 pm \$40
- Dave Stoler/Dennis Marks; Kelly Green Trio with Luca Soul Rosenfeld, Evan Hyde
Mezzrow 6, 7:30, 9, 10:30 pm \$40
- ★Harlem Jazz Boxx presents Craig Harris Harlem Nightsongs Big Band
Mount Morris Ascension Presbyterian Church 7 pm \$25
- ★Alex Norris with Jeremy Manasia, Paul Gill, Brian Floody
One Flight Up 7, 8:30 pm \$20
- Joe McCarthy Afro Bop Alliance Big Band
The Pocket 7, 9 pm \$25-40
- Aszure Barton/Ambrose Akinmusire
Rose Theater 7:30 pm
- D. Treut GATES with Dan Blake, Elias Meister, Gene Perla
ShapeShifter Lab 6:30 pm \$20
- Eden Baraket Quartet with Chris McCarthy, Tamir Shmerling, Jay Sawyer; Matt Snow Jam Session
Smalls 9, 10:30, 11:45 pm \$40
- ★Steven Bernstein UltraResonance with Scotty Hard
The Stone at The New School 8:30 pm \$20
- ★Aaron Parks Trio with Ben Street, Billy Hart
Village Vanguard 8, 10 pm \$45
- Axel Tosca Trio + Xiomara Laugart
Zinc Bar 8, 9:30 pm \$35

Friday, October 30

- Eric Person
Albert's Bar 3 pm
- Max Light Quartet
Bar Bayeux 8, 9:30 pm
- Dingonek Street Band
Barbès 10 pm \$20
- ★Birdland Big Band; Ron Carter Foursight Quartet with Renee Rosnes, Jimmy Greene, Payton Crossley
Birdland 7, 9:30 pm \$35-60
- ★Senri Oe Trio with Matt Clohesy, Ross Pederson
Birdland Theater 7, 9:30 pm \$35-45
- ★Robert Glasper + Derrick Hodge, Chris Dave
Blue Note 8, 10:30 pm \$65-125
- ★Samba de Gringo; Clovis Nicolas Quartet
Cellar Dog 7, 8:30, 11:30 pm \$10
- N'Kenge
The Club Room 7:30, 9 pm \$25
- “Legacies of San Juan Hill Festival” with Gerardo Contino
David Rubenstein Atrium 7:30 pm
- ★“The Pulse of Miles Davis”: Gregory Hutchinson Kind of Now with Marquis Hill, Antoine Roney, Gerald Clayton, Robert Hurst
Dizzy's Club 7, 9 pm \$30-70
- ★Steve Davis Quintet with Eric Alexander, Maki Nientao, Ahmed McLemore, Mike Camacho; J.C. Hopkins Biggish Band with AC Lincoln, Joy Hanson, Ellah Vaughn, Cam Suber, Jaslin Shiver, Hunter Pullen, Jasim Perales, Daniel Bereket, Elais Ortiz, Emile Berlinerblau, Jesse Parker, Vincent Malachulan
The Django 7:30, 9:15, 11 pm, 12:15 am \$35

- Suchitra Sebastian
Five Spot Jazz 8 pm \$20
- Kelly Green Trio
The Flatiron Room NoMad 9 pm
- ★Oz Noy Trio with Dave Weckl, Brian Charette
Iridium 8:30 pm \$30-40
- Pedro Giraudo Sinfonietta with Katie Althen-Velázquez, Mark Dover, Jesus Ricardo, Ryan Keberle, Sami Merdinian, Suliman Tekalli, Caeli Smith, Laura Andrade, Ahmed Alom
The Jazz Gallery 7, 9 pm \$35
- ★Panas Athanatos Jam Session; Warren Wolf Quartet with Alex Brown, Richie Goods, Anwar Marshall
Jazzcultural 2, 7, 9 pm \$40
- Niwa Duo with Tsuyoshi Niwa, Hajime Yoshida
Kato Sake Works 7 pm
- ★Simon Moullier/Davis Whitfield; Andrea Domenici Trio; Jill McCarron solo
Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$40
- ★Harlem Jazz Boxx presents Kevin Blancq
Mount Morris Ascension Presbyterian Church 7 pm \$25
- Red Pavilion Jazz Band
Red Pavillion 7 pm \$15-65
- Aszure Barton/Ambrose Akinmusire
Rose Theater 7:30 pm
- David Sandman Jam Session; Joe Block Quintet with Noah Halpern, Morgan Guerin, Samuel Harris, Ofri Nehemya; Ken Fowser Quartet
Smalls 2, 9, 10:30, 11:55 pm \$40
- ★Steven Bernstein Nu Diaspora Blues with Arturo O'Farrill
The Stone at The New School 8:30 pm \$20
- ★Aaron Parks Trio with Ben Street, Billy Hart
Village Vanguard 8, 10 pm \$45
- Brent Birkhead
Zinc Bar 7, 8:30 pm \$35

Saturday, October 31

- ★Tony Malaby with Ben Monder, Tom Rainey
Bar Bayeux 8, 9:30 pm
- ★Michael Blake Quartet with Marius van den Brink, Tony Scherr, Michael Sarin
Bar Lunático 9, 10:30 pm \$10
- Daddy Rabbit with Misha Piatigorsky
Berimbau Brazilian Table 7 pm \$80-130
- ★Pasquale Grasso Trio; Ron Carter Foursight Quartet with Renee Rosnes, Jimmy Greene, Payton Crossley
Birdland 7, 9:30 pm \$35-60
- ★Senri Oe Trio with Matt Clohesy, Ross Pederson
Birdland Theater 7, 9:30 pm \$35-45
- ★Robert Glasper + Derrick Hodge, Chris Dave
Blue Note 8, 10:30 pm \$75-150
- Dan Aran Trio
Cellar Dog 7, 8:30, 11:30 pm \$10
- ★“The Pulse of Miles Davis”: Gregory Hutchinson Kind of Now with Marquis Hill, Antoine Roney, Gerald Clayton, Robert Hurst
Dizzy's Club 7, 9 pm \$30-70
- ★Linda Sikhakhane Quartet; Dave Stryker Quartet with Eric Alexander, Jared Gold, Steve Johns
The Django 7:30, 9:15, 11 pm, 12:15 am \$35
- Arianna Neikrug
Five Spot Jazz 8 pm \$20
- Composers Concordance presents “Beat Gene Pritsker”
Gallery MC 7 pm
- ★Oz Noy Trio with Dave Weckl, Brian Charette
Iridium 8:30 pm \$30-40
- ★Dabin Ryu with Brandon Choi, Nathan Reising, Kevin Sun, Joe Giordano, Ben Young, Willis Edmundson
The Jazz Gallery 7, 9 pm \$25
- ★Samuel Lerner Jam Session; Warren Wolf Quartet with Alex Brown, Richie Goods, Anwar Marshall
Jazzcultural 2, 7, 9, 10 pm \$40
- ★Simon Moullier/Davis Whitfield; Andrea Domenici Trio; Jill McCarron solo
Mezzrow 6, 7:30, 9, 10:30, 11:55 pm \$40
- Glenn Crytzer Quartet
Peck Slip Social 1 pm
- Joe Block Quintet with Noah Halpern, Morgan Guerin, Samuel Harris, Ofri Nehemya
Smalls 9, 10:30 pm \$45
- ★“Sexmob Kurt Weill Halloween”: Steven Bernstein with Briggan Krauss, Tony Scherr, Kenny Wollesen
The Stone at The New School 8:30 pm \$20
- ★Aaron Parks Trio with Ben Street, Billy Hart
Village Vanguard 8, 10 pm \$45
- ★Kelly Green
Winnie's 7:30 pm

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NYC Cultural Affairs



Council on the Arts

100 MILES OUT

CONNECTICUT

Chester Meeting House (Chester, CT) collomoreconcerts.org

10/11 (4 pm) Christian Sands Trio

Christ Church Cathedral (Hartford, CT) cccathedral.org

10/17 (4 pm) Fumi Tomita Quartet

Firehouse 12 (New Haven, CT) firehouse12.com

10/2 (8:30, 10 pm) Anna Webber Shimmer Wince with Adam O'Farrill, Mariel Roberts Musa, Elias Stemeseder, Lesley Mok

10/9 (8:30, 10 pm) Jeff Lederer/Mary LaRose + Wildebeest Wind Quintet with Michel Gentile, Mike McGinnis, Kathy Halvorson, Sara Schoenbeck, Aliyah Danielle

10/16 (8:30, 10 pm) Angelica Sanchez Nonet with John Hébert, Sam Ospavot, Michael Attias, Hery Paz, Ben Goldberg, Thomas Heberer, Kenny Warren, Ben Davis

10/23 (8:30, 10 pm) Laura Ann Singh Fracas Quintet with John Lilley, Bob Miller, Adam Hopkins, Scott Clark

10/30 (8:30, 10 pm) Myra Melford Splash Trio with Michael Formanek, Ches Smith

La Zingara (Bethel, CT) lazingara.com

10/7 (7 pm) Dave Edwards Trio with Rob Aries, David Jimenez

10/14 (7 pm) John Clay Quintet with Matt Garrison, Enrique Haneine, Sean Conley, Ruby Pucillo

10/15 (7 pm) Melissa Newman + Tony Lombardozi Trio with Phil Bowler, Bob Leonard

10/21 (7 pm) Michael Bard Jazz Collective with Eric Halvorson, David Morgan, Brian Glassman

10/28 (7 pm) Ed Cherry/Bennie Wallace Quintet with Matt Dwonszyk, Chris Morrison, Harvel Nakundi

10/29 (7 pm) David Brandom Meta4 Quartet with Jay Bianchi, Leo Huppert, Ben Gramm

The Morgan School (Clinton, CT) angelface-records.com/one-music

10/3 (7 pm) Morgan School Jazz Band; Shoreline Theater Academy Kidz Konnection; Joe McCarthy's New York Afro Bop Alliance Big Band + Bethany Howard, Michael J. Fox

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

10/23 (7, 9 pm) Daniel Bennett Group with Koko Bermejo, Jeff Dingler

River Room (Willimantic, CT) riverroomwilli.com

10/10 (7:30 pm) Bill O'Connell Trio with Oscar Stagnaro, Richie Barshay

10/17 (7:30 pm) Allegra Levy Quartet

SHU Community Theatre (Fairfield, CT) shucommunitytheatre.org

10/17 (8 pm) "A Salute to Ella, Joe and Oscar": John Pizzarelli/Catherine Russell

10/25 (7 pm) Danilo Pérez Trio with Ben Street, Adam Cruz

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

10/2 (8 pm) Ari Hoenig Trio

10/3 (8 pm) Jalen Baker Quartet with Dayne Reliford, Gabriel Godoy, Gavin Moolchan

10/9 (8 pm) P.J. Madry Experience with Jack Madry, Kirk Edwards, Chris Leigh, John Moore, Jim Hunter

10/10 (8 pm) Jeremy Pelt Quintet with Mykhailo Mendelenko, Lasse Corson, Leighton Harrell, Jared Spears

10/16, 10/17 (8 pm) Peter Bernstein/Ed Cherry Quartet with Gary Wang, Joe Strasser

10/30 (8 pm) Avery Sharpe Trio with Yoron Israel, Zaccai Curtis

NEW JERSEY

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

10/2 (7:30 pm) Avery Sharpe Trio with Yoron Israel, Zaccai Curtis

Exit Zero Jazz Festival (Cape May, NJ) exitzerojazzfestival.com

10/23 (12, 1:45, 3:30, 7, 9 pm) at Convention Hall: New Philly Sound; Brass Queens; Marel Hidalgo Sextet; Danilo Perez Panamonk; Kenny Garrett; at Carney's Main Room: (5, 6:50, 9 pm) Kyle Roussel Quartet; Ocean Avenue Stompers; at Carney's Other Room: (6, 8, 9:50 pm) Greg Farnese Sextet; Jam Session; at Harry's: (5, 6:50 pm) Brass Queens

10/24 (11:30 am, 1:40 3:50, 7, 9 pm) at Convention Hall: Aiden McKeon Quartet; Brian Betz/Behn Gillece Quartet; Jordan Williams Quartet; Michael Mayo; Marcus Miller; at Convention Hall Deck Stage: (12:40, 2:50, 4:50 pm) JazzHouse Kids; New Philly Sound; at Carney's Main Room: (1, 3 pm) Bloco Funk; at Carney's Other Room: (12, 2, 4:20, 6:10 pm) Marel Hidalgo Organ Trio; Carl Cox Sextet; at Harry's: (1, 3, 5 pm) New Philly Sound; Aidan McKeon Quartet; at Nauti Spirits Distillery: (12:30, 2:25, 4 pm) Brass Queens; Edgardo Cintron Incaband; Eddie 9V; at Washington Street Mall: (11:30 am) Ocean Avenue Stompers Brass Band

10/25 (12, 2, 4 pm) at Convention Hall: New Jazz Underground; Chucho Valdes; Eddie Palmieri Experience; at Carney's Main Room: (12, 2:25, 4:45, 6:25 pm) Bluebone; Edgardo Cintron Incaband; at Carney's Other Room: (1:15, 3:35, 5:30 pm) Brian Betz/Behn Gillece Quartet; Jam Session; at Nauti Spirits Distillery: (12, 1:50, 3:45 pm) Michael Mayo; Bloco Funk; Red Baraat

Fat Swami's (Guttenberg, NJ) fatswamisjazz.com

10/2 (8 pm) Fusionworks

10/3 (8 pm) Bob Wyldé, Dave Kingsnorth, Frank Noviello

10/9 (8 pm) Avery Pambianchi Trio

10/10 (8 pm) John Iannuzzi All In

10/16 (8 pm) Billy Carrion Higher Standards

10/17 (8 pm) Kelly Green Trio

10/24 (8 pm) Steve Millhouse Trio

10/30 (8 pm) Nate Tota Quartet

10/31 (8 pm) Donny Trio

New Jersey Performing Arts Center (Newark, NJ) njpac.org

10/23 (8 pm) Trombone Shorty & Orleans Avenue + Mavis Staples

Shanghai Jazz (Madison, NJ) shanghaijazz.com

10/7 (7 pm) Warren Vache Trio with Earl Sauls, Eddie Monteiro

10/10 (7 pm) Bobby Harden/Aisushi TOYA Tokuya

10/24 (7 pm) Dave Stryker Trio

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

10/1 (7 pm) Jerry Weldon Quartet

10/6 (7, 8:30 pm) Jeff Andolaro Trio; Jam Session

10/8 (7 pm) Sharp Radway Trio

10/15 (7 pm) Charlie Sigler Trio

10/22 (7 pm) Behn Gillece Quartet

United Methodist Church (Haddonfield, NJ) haddonfieldumc.org

10/18 (2 pm) Anderson Brothers Trio with Peter Anderson, Will Anderson, Adam Moezinia

William Paterson University Jazz Room (Wayne, NJ)

wpunj.edu/wppresents/jazz-room-series

10/11 (3 pm) Bill Charlap Trio with Christian McBride, Kenny Washington

NEW YORK

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

10/22 (7 pm) Frank Vignola Birdland Quartet with Vinny Raniolo, Gary Mazzaroppi

Blue Door Art Center (Yonkers, NY) bluedoorartcenter.org

10/25 (2 pm) Po'Jazz Ensemble with Christopher Dean Sullivan, David Lowe, Ayana Lowe, Golda Solomon, Maryanne de Prophetis, Steve Bloom

City Winery Hudson Valley (Montgomery, NY)

citywinery.com/pages/locations/hudson-valley

10/29 (6:30 pm) Oz Noy Trio with Dave Weckl, Brian Charette

Cuneen-Hackett Arts Center (Poughkeepsie, NY) cunneen-hackett.org

10/24 (7 pm) Ill Logic Flextet with Daniel Carter, Ayumi Ishito, James Keepnews; Supercollider with Dave Berger, James Keepnews, Adam Siegel

The Falcon (Marlboro, NY) liveatthefalcon.com

10/1 (7:30 pm) Anthony Geraci

10/3 (7:30 pm) Maria Muldaur/Bruce Katz

10/9 (7:30 pm) Person2Person with Eric Person, Houston Person, Lafayette Harris, Nate Allen, Jason Tiemann

10/14 (7 pm) Karl Allweier Jam Session

10/23 (7:30 pm) Ian Hendrickson-Smith with Al Street, Eric Finland, Stanton Moore

10/24 (7:30 pm) Ed Palermo Big Band

10/25 (7:30 pm) Lew Tabackin Dual Nature Trio with Peter Washington, Jason Tiemann

10/29 (7:30 pm) Junco Partners with Jamie McLean, Eric Finland, Andy Hess, Eric Kalb

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

10/7 (8 pm) Sasha Dobson with Dave Hill, Jeff Hill, Brian Chase

10/8 (9:30 pm) Wigjam Trio with Arthur Toufayan, Clay Cassell, Jon Siliato

10/9 (8 pm) Rick Reyes Pasofino Social Club

10/29 (8 pm) Jon Bates Band with Ken McGloin, Kendall Buchanan, Steve Riddick

Hudson Jazz Festival (Hudson, NY) hudsonhall.org/event/hudson-jazz-festival

10/1 (8 pm) at Hudson Harmonic: Flying Elements with Jasmine Caperton, Steven Bonacci, Nico Bald, Jack Kaminski, Jamie Harte, Micah Kelleher

10/2 (1:30 pm) at Hudson Hall: John Esposito solo; (4 pm) at Hudson Amtrak Station: Leo Belsky; (4 pm) at Hudson Brewing Company: Maia Jarrett Quintet with Randy Stevens, Nico Bald, Micah Kelleher, Jamie Harte; (6 pm) at Isaan Thai Star Restaurant: John Esposito solo; (7 pm) at Hudson Hall Mainstage: Dafnis Prieto Sí o Sí Quartet with Peter Apfelbaum, Martin Bejerano, Ricky Rodríguez

10/3 (9:15 am) at Hudson Farmers' Market: Nico Bald Trio with Jamie Harte, Micah Kelleher; (11 am) at Pocket Park: Pocket Merchant with Alden Slack, Adriana Tampasis, Justin Geyer, Marco Spodek; (11:15 am) at Hudson Farmers' Market: Sparrow Lore with Jef Brown, Max Liebman, Aidan Samp; (1:30 pm) at Pocket Park: Sam Bernhardt Quartet with Sam Bernhardt, Paul Kleinschmidt, Mark Roman, Thomas Wandell; (3:30 pm) at Padrona: Lillie Rivera Rosario/Azalea Bettigole; (4 pm) at The Hudson Milliner: Erin Hobson/Jasmine Caperton; (4:30 pm) at Marine Penvern Atelier: Leo Belsky/Maxwell Barnes; (6 pm) at Isaan Thai Star: Leo Belsky with Max Barnes, Micah Kelleher, Malik McLaurine; (7 pm) at Hudson Hall Mainstage: Vuyo Sotashe, Chris Pattishall; (9 pm) at Park Theater Hudson: "Mino 4 Miles: Inspired by Miles Davis": Mino Cinélu

10/4 (11 am) at The Secret Gardener: Adriana Tampasis/Omer Shemesh; at Pocketbook Hudson: Vinicius Gomes; (5 pm) at Hudson Hall Mainstage: Shenel Johns; (5:30 pm) at Isaan Thai Star: Armen Donelian solo

Isaan Thai Star Restaurant (Hudson, NY) isaanthaistar.com

10/4, 10/11, 10/18, 10/25 (5:30 pm) Armen Donelian solo

Jazz at the Barn (Huntington, NY) jazzatthebarn.com

10/18 (3 pm) Judi Silvano Garden Winds with Haruna Fukazawa, Claire de Brunner + Shu Odumara

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

10/1 (7 pm) Matt Dickey with Paul Connors, Jon Doty

10/8 (7 pm) Alex Smith/Jesse Lewis Organ Trio with Hamir Atwal

10/15 (7 pm) Dave Kain with Paul Connors, Jon Doty

10/17 (7:30 pm) Wayne Henderson Organ Sextet with Joy Brown, Lucas Brown, Matt Chertoff, Victor North, Vinnie Cutro

10/22 (7 pm) Todd Isler

10/29 (7 pm) Jesse Lewis with Paul Connors, Jon Doty

Jazz Forum (Tarrytown, NY) jazzforumarts.org

10/2, 10/3 (7, 9 pm) Mike LeDonne Groover Quintet with Eric Alexander, Dave Stryker, Jason Brown

10/4 (4, 6, 8 pm) Misha Mendelenko with Lasse Corson, Marcos Varela, Evan Wood; David Janeway Trio Jam Session
10/10 (7, 9 pm) Christian Sands
10/11 (4, 6 pm) Keith Chasin with Shane Aserud, Kevin Blanke + Jerry Weldon
10/16, 10/17 (7, 9 pm) Champion Fulton
10/23 (7, 9 pm) Miki Yamanaka with Tyrone Allen II, Jimmy MacBride
10/25 (4, 6 pm) Chiara Izzì Quartet with Adam Birnbaum, Evan Gregor, Max Marsillo
10/30 (7, 9 pm) Oscar Rossignoli with Martin Masakowski, Peter Varnado
10/31 (7, 9 pm) Steven Feifke

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

10/1, 10/2 (7 pm) Jazz Loft Big Band with Tom Manuel "Presents Duke Ellington"
10/7 (1, 7 pm) "Great Women in Jazz: Ella Fitzgerald": Tom Manuel Young at Heart Trio with Steve Salerno, Dean Johnson; Frank Hanson Trio Jam Session
10/14, 10/21, 10/28 (7 pm) Frank Hanson Trio Jam Session
10/15 (6 pm) Monteleone Guitar Festival
10/16 (5, 7 pm) Monteleone Guitar Festival: Jocelyn Gould Trio with Pat Bianchi, Steve Pruitt; Ted Ludwig Trio with Pat Bianchi, Steve Pruitt
10/17 (12, 1:30, 5, 7 pm) Monteleone Guitar Festival: John Monteleone + G.E. Smith; The Tonebars; Paul Ricci/Mafalda Minnozzi; Antoine Boyer/Yeore Kim
10/22 (7 pm) Mala Waldron, Carl Safina, Omar Kabir
10/29 (7 pm) Joe Devassy/Gary Henderson Interplay Jazz Orchestra
10/30 (7 pm) Aubrey Johnson Sextet with Tomoko Omura, Alex LoRe, Chris McCarthy, Matt Aronoff, Jay Sawyer
10/31 (2, 7 pm) New Orleans Goblins Jazz Band

Jazz on Main (Mt. Kisco, NY) jazzonmain.com

10/1 (7 pm) Quintin Harris Trio with Clayton Thompson, Telesmar Sanchez
10/2 (7 pm) Chris Vitarello Power Trio with Micheal Bram, Jeremy Baum
10/3 (7 pm) Keeley Mitchell + Burr Johnson Band with Charlie Dougherty, Ray LeVier
10/9 (7 pm) Jen Howard
10/10 (7 pm) Anderson Brothers "Play Brazilian Bossa Nova" with Peter Anderson, Will Anderson, Adam Moezina
10/11 (12 pm) Maya Shaw
10/15 (7 pm) Jon Cobert/Frank Shiner
10/16 (9 pm) Stan Ipcus with Max Bent, Matt Barrett
10/17 (7 pm) Hey Rim Jeon with Luques Curtis, Julian Pavone
10/18 (12 pm) Las Guaracheras with Diana Sánchez, Daniela Vergara, Laura Linares, May Riascos, Daniela Rivera, Kate Ortega
10/22 (7 pm) "The Legendary Lady Singers": Sherma Andrews with Mark Adamy, Mark Peynado
10/23 (7 pm) Eugenie Jones
10/24 (7 pm) Giacomo Gates Trio with Joe McWilliams, Phil Bowler
10/30 (7 pm) Bees Deluxe with Carol Band, Dylan DiChiara, Danile DiPaola, Conrad Warre
10/31 (7 pm) Kati Sol Quartet

Ken's Jazz Attic (Larchmont, NY) kensjazzattic.com

10/10 (7 pm) Jason Kruk Beyond the Veil with Oz Noy, Sean Nowell, Dave Edwards, Alex Smith

The Local (Saugerties, NY) thelocalsaugerties.com

10/4 (5 pm) Adam O'Farill Elephant with Yvonne Rogers, Walter Stinson, Russell Holzman
10/25 (5 pm) "Ma Rainey's Living Tradition of the Blues": Beareather Reddy with Charlie Apicella, Avery Sharpe, Steve Johns
10/29 (7 pm) Oscar Rossignoli Trio with Martin Masakowski, Peter Varnado

Lydia's Café (Stone Ridge, NY) lydias-cafe.com

10/3 (7 pm) Jeff Ciampa/Chris Pasin Quintet with Todd Anderson, Clayton Thompson, Bram Kincheloe
10/10 (7 pm) "The Saints of Swing": David Winograd, Larry Balestra, Barry Bryson, Dale Demarco, Ken Foy, Peter Tomlinson + Miss Lumiri Tubo
10/17 (7 pm) Jimmy Madison with Tim Regusis, Tarik Shah, Peyton Pleninger
10/24 (7 pm) Amir Halfon Quartet with Tim Regusis, Wayne Tice, Robert Kopec
10/31 (7 pm) Circular Jazz with Peyton Pleninger, Rich Syracuse, Bob Meyer

Maura's Kitchen (Nyack, NY) mauraskitchen.com

10/9 (6 pm) Eric DiVito

Maureen's Jazz Cellar (Nyack, NY) maureensjazzcellar.com

10/2 (7 pm) Maucha Adnet, Helio Alves, Gili Lopes, Duduka Da Fonseca
10/9 (7 pm) Mr. Gone with Neil Alexander, Peter Furlan, Charlie Dougherty, Bryan Kopchak

Reason & Ruckus (Poughkeepsie, NY) reasonandruckus.com

10/25 (7 pm) Kenny Wessel, Matt Pavolka, Barry Altschul; Ted Daniel/William Hooker

Shonnard Terrace (Yonkers, NY) bluedoorartcenter.org

10/3 (2 pm) "Gala Honoring Richard Nightingale and Golda Solomon": Renée Guerrero, Artemisia LeFay, Lawrence Harris, Quintin Harris

Stissing Center (Pine Plains, NY) thestissingcenter.org

10/30 (7:30 pm) Diana Hickman

TEMPO Performing Arts Center (Kingston, NY) tempokingston.org

10/2 (8 pm) Steven Bernstein ResoNation Trio with Scott Colley, Nasheet Waits
10/7 (7:30 pm) Bad Penny Pleasurmakers with Matt Bell, Joy Patterson, Coleman Akin, Jonathan Greene, Joplin Parnell, Max Bien Kahn
10/17 (8 pm) King City Corral with Dennis Lichtman, Raphael MacGregor, Krissie Nagy

Yonkers Public Library (Yonkers, NY) ypl.org

10/7 (5:30 pm) Library Jazz Band

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

Chris' Jazz Café (Philadephia, PA) chrisjazzcafe.com

10/1 (7:30, 9, 10:30 pm) Aga Zaryan Band; Nisarg Shah Trio

10/2 (7:30, 9:30 pm) New Philly Sound with Aidan McKeon, Ace Williams
10/3 (7:30, 9:30 pm) Jeremy Pelt Quintet with Jalen Baker, Misha Mendelenko, Leighton Harrell, Jared Spears
10/6 (7:30, 9 pm) Josh Lawrence
10/7 (7:30, 9 pm) Jillian Ashcraft Band
10/8 (7:30, 9, 10:30 pm) Logan Bogdan Septet; Nisarg Shah Trio
10/9 (7:30, 9:30 pm) Caelan Cardello Quintet with Domo Branch, Jonathon Muir Cotton, Miles Keingstein, Ian Munoz
10/10 (7:30, 9:30 pm) Adam Birnbaum Trio + Georgia Heers
10/13 (7:30, 9 pm) Stephen Philip Harvey Jazz Orchestra
10/14 (7:30, 9 pm) Kiera Sankey Group
10/15 (7:30, 9, 10:30 pm) John Vanore Abstract Truth; Oscar Beesley Quartet Jam Session
10/16, 10/17 (7:30, 9:30 pm) Benny Benack III Sextet + Kieran Brown
10/21 (7:30, 9 pm) Rockwell Valentine Band
10/22 (7:30, 9, 10:30 pm) Caleb Eckstein Boptet; Oscar Beesley Quartet Jam Session
10/23 (7:30, 9:30 pm) Aaron Matson Quintet with Joe Block, Chris Bittner, Ilya Osachuk

10/24 (7:30, 9:30 pm) Tyreek McDole Quintet
10/27 (7:30, 9 pm) Matt Kahn Quartet with John Swana, Erik Johnson, Micah Jones
10/28 (7:30, 9 pm) Baby Blue Ssound Collective
10/29 (7:30, 9 pm) Katie Neary Band
10/30 (7:30, 9:30 pm) Rico Jones Quartet
10/31 (7:30, 9:30 pm) "Celebrating Coltrane & Monk": Darryl Yokley Quartet

Deer Head Inn (Delaware Water Gap, PA) deerheadinn.com

10/1, 10/8, 10/15, 10/22, 10/29 (7, 8 pm) Bill Washer Trio; Bill Washer Jam Session
10/2 (7 pm) Two Wings Two Biscuits with Diane Monroe, Tom Kraines, Tony Miceli, Nimrod Speaks, Doug Hirlinger
10/3 (7 pm) Anderson Brothers Quartet with Peter Anderson, Will Anderson, Daniel Duke, Alex Raderman
10/4 (5 pm) Stank Factory with Alex Kerssen, Spencer Guido, John Valinote, Noah Flaharty
10/9 (7 pm) Jerry Vivino
10/10 (7 pm) Marel Hidalgo Trio with Luques Curtis, Mike Camacho
10/11 (5 pm) Hot Takes Trio with Patrick Kerssen, Eric Doll, Ron Bogart
10/16 (7 pm) Miss Maybel & The Ragtime Romeos with Charlie Judkins, Dan Levinson, Andy Stein
10/17 (7 pm) Alan Broadbent Trio with Harvie S, Billy Mintz
10/18 (5 pm) Bill Charlap solo
10/23 (7 pm) Carolyn Leonhart/Jay Leonhart Quartet with Bennett Paster, Myron Walden

10/24 (7 pm) Minas with Patricia King Haddad, Orlando Haddad
10/25 (5 pm) Sizzlin' Jazz Apples with Marti Lantz, Dave Lantz, Jesse Green, Daniel Gonzalez
10/26 (7:30 pm) Water Gap Jazz Orchestra with Matt Vashlishan
10/30 (7 pm) Donna Antonow Tromans Quartet with Jay Rattman, Tony Marino, Tyler Dempsey
10/31 (7 pm) Nellie McKay with Alexi David, Tim Carbone

Miller Symphony Hall (Allentown, PA) millersymphonyhall.org

10/23 (7:30 pm) Steve Sandberg Quartet with Gregor Huebner, Michael O'Brien, Dennis Bulhões

Penn Live Arts (Philadelphia, PA) pennlivearts.org

10/2 (7:30 pm) Michael Mayo
10/30 (7:30 pm) Arun Ramamurthy Trio; Rudresh Mahanthappa Hero Trio
Philadelphia Clef Club (Philadelphia, PA) clefclubofjazz.org
10/20 (4 pm) MIC'd Up Philly; Luke Carlos O'Reilly
"Celebrates John Coltrane at 100"

Solar Myth (Philadelphia, PA) arsnovaworkshop.org

10/9 (8 pm) Horse Lords with Sam Haberman,Owen Gardner, Max Eilbacher, Andrew Bernstein
10/18 (8 pm) Immanuel Wilkins Quartet with Micah Thomas, Ryoma Takenaga, Kweku Sumbry
10/23 (8 pm) Dafnis Prieto Sí o Sí Quartet with Peter Apfelbaum, Martin Bejerano, Ricky Rodríguez
10/24 (8 pm) Nate Mercereau with Austin Williamson, Carlos Niño
10/29 (8 pm) Linda Sikhakhane

South Jazz Kitchen (Philadelphia, PA) southjazzkitchen.com

10/1 (6:30, 9 pm) David P. Stevens
10/2, 10/3 (7, 9:30 pm) "Diaspora Diaries: A Pan-African Jazz Odyssey": Akua Allrich The Tribe
10/4 (6, 8:30 pm) "Diaspora Diaries: A Pan-African Jazz Odyssey": Akua Allrich The Tribe
10/8 (6:30, 8:30 pm) Bobby Lyle
10/9 (7, 9:30 pm) Webb Thomas Superband with Patrick Rickman, Robert Landham, Lee Smith, Adam Faulk + Wali Ali
10/10 (7, 9:30 pm) Webb Thomas Superband with Patrick Rickman, Robert Landham, Lee Smith, Yoichi Uzeki + Wali Ali
10/15 (6:30, 9 pm) Raul Midón
10/16 (7, 9:30 pm) "The Music of Billie Holiday": V. Shayne Frederick with Kendrah Butler-Waters, Stephanie Phillips, Destiny Diggs, Deborah Smith, Naomi Cuellar
10/18 (6, 8:30 pm) Lauren Henderson
10/22 (6:30, 9 pm) Alex Bugnon
10/23, 10/24 (7, 9:30 pm) Alex Bugnon
10/25 (6, 8:30 pm) Obsidyn
10/29 (6:30, 9 pm) Karen Briggs
10/30, 10/31 (7, 9:30 pm) "Bob Marley Songbook": YolanDa Brown

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ART OF THE GUITAR
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THURSDAY, OCT. 15

6 PM | OPENING RECEPTION

7 PM | PERFORMANCE
SELECTED GUITAR PLAYERS

FRIDAY, OCT. 16

5 PM | TED LUDWIG TRIO
AND SPECIAL GUEST

7 PM | JOCELYN GOULD TRIO

SATURDAY, OCT. 17

12 PM | GUITAR WORKSHOP
JOHN MONTELEONE & GE SMITH

2 PM | THE TONE BARS
JOHN MONTELEONE, STEVE SALERNO,
DEAN JOHNSON, SAMANTHA MONTELEONE

5 PM | PAUL RICCI &
MAFALDA MINNOZZI

7 PM | ANTOINE BOYER &
YEORE KIM



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CLUB DIRECTORY

• **92NY** Lexington Ave. at 92nd St.
(212-415-5500) Subway: 6 to 96th St. [92ny.org](#)

• **ACE Hotel** 20 W. 29th St.
(212-679-2222) Subway: N, R to 28th St. [acehotel.com](#)

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

• **AME Zion Church** McDonald and Tompkins Ave., Brooklyn

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

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

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

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

• **Bar Lunático** 486 Halsey St., Brooklyn
(718-513-0339) Subway: C to KingstonThroop Ave. [barlunatico.com](#)

• **Barbès** 376 9th St. at 6th Ave., Brooklyn
(718-965-9177) Subway: F to 7th Ave. [barbesbrooklyn.com](#)

• **Berimbau Brazilian Table** 3 W. 36th St.
(212-401-0027) Subway: N, R, W to 34th St.Herald Sq. [berimbaunyc.com](#)

• **Big Bar** 75 E 7th St.
Subway: 6 to Astor Pl; L to 1 Av

• **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. [birdsny.com](#)

• **The Bitter End** 147 Bleecker St. bt. Thompson/LaGuardia
(212-673-7030) Subway: A, B, C, D, E, F, V to W. 4th St. [bitterend.com](#)

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

• **Bronx Music Hall** 438 E. 163rd St., Bronx
(718-839-1100) Subway: 2, 5 to Prospect Ave. [whedco.org/bronxmusichall](#)

• **BRIC House Artist Studio/VIP Lounge** 647 Fulton St., Brooklyn
(718-683-5600) Subway: 2, 3, 4, 5 to Nevins St. [bricartsmedia.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](#)

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

• **Chelsea Table + Stage** Hilton Fashion District Hotel, 152 W 26th St.
(212-434-0499) Subway: C, E to 23rd St.; R, W to 28th St. [chelseatableandstage.com](#)

• **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](#)

• **The Cutting Room** 44 E. 32nd St.
(212-691-1900) Subway: 6 to 33rd St. [thecuttingroomnyc.com](#)

• **Dada Bar** 6047 Myrtle Ave., Queens
Subway: M to Forest Ave.; M to Fresh Pond Rd.; L to MyrtleWyckoff/Halsey St. [dadabar.nyc](#)

• **David Geffen Hall** 10 Lincoln Center Plaza at 65th St.
(212-875-5030) Subway: 1 to 66th St. Lincoln Center [lincolncenter.org/venue/davidgeffenhall](#)

• **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](#)

• **The DL** 95 Delancey St., 3rd Fl.
(212-228-0909) Subway: F, M, J to Delancy St. [thedlinc.com](#)

• **Downtown Music Gallery** 13 Monroe St.
(212-473-0043) Subway: F to East Broadway [downtownmusicgallery.com](#)

• **Drom** 85 Ave. A
(212-777-1157) Subway: F to 2nd Ave. [dromnyc.com](#)

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

• **The Ellington Room at Manhattan Plaza** 400 W. 43rd St.
(212-330-9285) Subway: 1, 2, 3, 7, A, C, E, S to Times Square

• **Elsewhere** 599 Johnson Ave.
Subway: L to Jefferson St. [elsewherebrooklyn.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/afaevents/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](#)

• **The Flatiron Room NoMad** 37 W. 26th St.
(212-725-3860) Subway: N, R to 28th St. [theflatironroom.com](#)

• **Flushing Town Hall** 13735 Northern Blvd., Queens
(718-463-7700) Subway: 7 to Main St. [flushingtownhall.org](#)

• **Gallery MC** 549 W 52nd St.
(212-581-1966) Subway: C, E to 50th St. [gallerymc.org](#)

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

• **GreenWood Cemetery** 500 25th St., Brooklyn
(718-768-7300) Subway: D, N, R, W to Prospect Ave. [greenwood.com](#)

• **Greenwich House Music School** 46 Barrow St.
(212-242-4770) Subway: 1 to Christopher St. [greenwichhouse.org](#)

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

• **Hunter College** 695 Park Ave. at 68th St.
(212-772-5207) Subway: 6 to 68th St. [hunter.cuny.edu](#)

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

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

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

• **Jamaica Center for Arts and Learning** 16104 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/jaywalkdistillery](#)

• **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/amannewyork](#)

• **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](#)

• **Juilliard School Paul Hall/Peter Jay Sharp Theater** 155 W. 65th St.
(212-769-7406) Subway: 1 to 66th St. [juilliard.edu](#)

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

• **Kaye Playhouse, Hunter College** 695 Park Ave. at 68th St.
(212-772-5207) Subway: 6 to 68th St. [hunter.cuny.edu/kayeplayhouse](#)

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

• **Kupferberg College, Colden Auditorium** Reeves Ave, Queens
(718-793-8080) Subway: E to 71 Continental Avs Forest Hills [kupferbergcenter.org](#)

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

• **Lighthouse Park** 910 Main St., Roosevelt Island
(212-832-4540) Subway: Q102 Bus to Main St.The Octagon

• **Lowlands** 543 3rd Ave., Brooklyn
(347-463-9458) Subway: R to Prospect Ave. [lowlandsbar.com](#)

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

• **Merkin Concert Hall** 129 W. 67th St. bt. Broadway/Amsterdam
(212-501-3330) Subway: 1 to 66th St.Lincoln Center [kaufmanmusiccenter.org](#)

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

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

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

• **Miller Theatre** 2960 Broadway and 116th St.
(212-854-7799) Subway: 1 to 116th St.Columbia University [millertheatre.com](#)

• **MiseEn Place** 341 Calyer St.
(929-400-3636) Subway: G to Greenpoint Ave. [place.miseen.org](#)

• **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.
(212-229-5488) Subway: F, V to 14th St. [newschool.edu](#)

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

• **Nublu 151** 151 Ave. C
Subway: L to 1st Ave. [nublu.net](#)

• **One Flight Up** 108 Greenwich St.
Subway: R, W to Rector St.; 4, 5 to Wall St. [oneflightupjazz.com](#)

• **Ornithology Jazz Club** 6 Suydam St., Brooklyn
(917-231-4766) Subway: J, M, Z to Myrtle Ave. [ornithologyjazzclub.com](#)

• **Pangea** 178 2nd Ave.
(212-995-0900) Subway: L to 1st Ave. [pangeanyc.com](#)

• **Park Avenue Armory** 643 Park Ave.
(212-616-3930) Subway: 6 to 68th St. [armoryonpark.org](#)

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

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

• **Pioneer Works** 159 Pioneer St., Brooklyn
(718-596-3001) Subway: Bus: B61 [pioneerworks.org](#)

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

• **Plaza 33** W. 33rd St. bt. 7th/8th Ave.
Subway: 1, 2, 3 to 34th St. [34thstreet.org](#)

• **The Pocket** 130 W. 46th St.
(646-653-9916) Subway: B, D, F, M to 4750 St.s Rockefeller Center [thepocketnyc.com](#)

• **Prince George Ballroom** 15 E. 27th St. bt. 5th/Madison Ave.
(212-471-0882) Subway: F to 28th St. [princegeorgeballroom.com](#)

• **The Producer 's Club** 358 W. 44th St.
(212-315-0069) Subway: A, C, E, to 42nd St. [producersclub.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 Queensboro** 8002 Northern Blvd.
(929-296-0038) Subway: 7 to 82nd St. [thequeensboro.com](#)

• **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 Room at KGB Bar** 85 E. 4th St.
(703-221-4587) Subway: F to Second Ave. [redroomnyc.com](#)

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

• **Reforesters Laboratory** 147 Metropolitan Ave., Brooklyn
Subway: L to Bedford Ave. [reforesters.io](#)

• **Resnick Education Wing at Carnegie Hall** 881 Seventh Ave.
(212-247-7800) Subway: N, Q, R, W to 57th Seventh Ave. [carnegiehall.org](#)

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

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

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

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

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

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

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

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

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

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

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

• **Silvana** 300 W. 116th St.
(646-692-4935) Subway: B, C, to 116th St. [silvananyc.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](#)

• **Snug Harbor Cultural Center** 1000 Richmond Terrace, Staten Island
(718-448-2500) Subway: [snugharbor.org](#)

• **Soapbox Gallery** 636 Dean St., Brooklyn
Subway: 2, 3 to Bergen St. [soapboxgallery.org](#)

• **Sony Hall** 235 W. 46th St.
(212-997-5123) Subway: N, R, W to 49th St. [sonyhall.com](#)

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

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

• **Stanley H. Kaplan Penthouse** 165 W. 65th St. bt. Amsterdam Ave./Broadway, 10th Fl.
(212-875-5400) Subway: 1, 2 to 66th St. Lincoln Center [lincolncenter.org](#)

• **Stern Auditorium at Carnegie Hall** 881 7th Ave.
(212-247-7800) Subway: N, Q, R, W to 57th St.Seventh Ave. [carnegiehall.org](#)

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

• **Tenri Cultural Institute** 610 W. 56th St.
(212-645-2800) Subway: F to 14th St. [tenri.org](#)

• **Terraza** 7 4019 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](#)

• **The Town Hall** 123 W. 43rd St.
(212-997-1003) Subway: 7, B, D, F, M to 42nd St.Bryant Park [thetownhall.org](#)

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

• **The View** 1535 Broadway
(212-704-8900) Subway: N, R, W to 49th St. [theviewnewyorkcity.com](#)

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

• **Westbeth Community Room** 155 Bank St.
Subway: 1, 2, 3 to 14th St. [westbeth.org/venue/westbethcommunityroom](#)

• **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](#)

• **You Should Be Dancing...!** 37 W. 26th St., 2nd Fl.
(212-244-0011) Subway: R, W to 28th St. [youshouldbedancing.nyc](#)

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

IRENE AEBI (Jul. 27, 1939 - Aug. 11, 2026) The Zurich-born avant garde, free jazz cellist, violinist and vocalist died at age 87. Married to soprano saxophonist Steve Lacy, her primary collaborator, she contributed to dozens of notable recordings by Lacy, from the mid '60s until his death in 2004. The two lived and worked in Rome, before settling in Paris for decades, then moving to Boston (where Lacy was on faculty at New England Conservatory) two years prior to his passing. Her few credits outside of her work with Lacy include Alan Silva, Takashi Kako, Christoph Gallio, Art Song Trio and Zlatko Kaučič.

GENE BERTONCINI (Apr. 6, 1937 - Aug. 30, 2026). The prolific studio musician passed away at age 89 at the Lillian Booth Actors Home in Englewood, NJ. Raised in a musical household, Bertoncini began playing the guitar at age seven. He attended the University of Notre Dame, where he played clarinet in the marching band, and after service in the Marines immersed himself in the Chicago jazz scene, principally working with vocalist Carmen McRae, before returning to his native NYC. Bertoncini was a master of the nylon-string guitar and appeared on hundreds of albums, including those by Clark Terry, whose *Tread Ye Lightly* was the guitarist's 1963 recording debut. His other credits include Benny Goodman, Duke Pearson, Paul Desmond, Hubert Laws, Wayne Shorter and vocalists Nancy Wilson, Tony Bennett, Sylvia Syms, Morgana King, Mark Murphy and Melissa Stylianou, plus collaborations with fellow guitarists such as Jack Wilkins, John Pisano, Frank Vignola, Roni Ben-Hur and bassist Michael Moore.

HARRY BROWN (Aug. 21, 1974 - Sep. 3, 2026) The British trombonist and educator, whose work encompassed jazz, classical music, West End theatre and club appearances, died at age 52. As a first-call musician he could adapt effortlessly to most musical settings and appeared on more than a hundred recordings. He was a member of The Chineke! Orchestra, The Vince Dunn Orchestra and The Brit Funk Association, and was professor of trombone at The Guildhall School of Music and Drama. Brown's credits include Denys Baptiste (Brown's 2001 recording debut), Jazz Jamaica, Soweto Kinch, Jazz Warriors (with Shabaka Hutchings), Courtney Pine, Kenny Wellington, Barry Adamson, The Spike Orchestra, Julian Siegel, Tindersticks, Ezra Collective and others.

ELLIOTT CALLIER (Jan. 12, 1943 - Aug. 21, 2026) The saxophonist, nicknamed "Stackman," who was rooted in the music of New Orleans, died at age 83. He performed and recorded alongside Fats Domino, Ray Charles, Dr. John and Wardell Quezergue, among others, and was a member of Dejan's Olympia Brass Band, Magnificent Seventh's Brass Band, Tremé Brass Band, Tuba Fats' Chosen Few Brass Band, Preservation Hall Jazz Band and Eddie Boh Paris & The Funky 7 Brass Band.

LAURENCE COOK (Jun. 8, 1939 - Sep. 1, 2026) The drummer, who died at age 87, first studied painting at Boston's Museum School of Fine Arts and later learned to play piano, vibraphone and drums. A major figure in the free jazz movement of the '60s, he appeared on dozens of recordings, including with Paul Bley, Alan Silva, Bobby Naughton, Jemeel Moondoc, Jacques Coursil, Perry Robinson, Steve Tintweiss, Bill Dixon and Annette Peacock. He also worked with Sam Rivers and The Brecker Brothers, and led his own experimental ensemble, the Disaster Unit.

MAT FIELDS (Jan. 9, 1975 - Aug. 8, 2026) The New Zealand-born cross-genre bassist died unexpectedly at age 51 from complications following a stroke. Upon graduating from The Juilliard School, Fields remained in NYC before returning to New Zealand, forming The Committee, an Auckland-based progressive jazz collective. Fields returned to NYC where he played both electric and acoustic bass, from chamber groups such as the Absolute Ensemble to Broadway pits, but frequently

returned to New Zealand to perform local club dates and make festival appearances. Fields' credits include Ornette Coleman, Joe Zawinul, Kitty Brazelton, Matt Herskowitz and Gene Pritsker.

FRANCO FONTANA (Dec. 9, 1933 - Aug. 29, 2026) The Italian photographer, who died at age 92, had his images used on many mid '70s ECM albums, including by Art Lande (*Rubisa Patrol*), Terje Rypdal (*After the Rain*), Keith Jarrett (*Staircase*) and Jan Garbarek (*Dis*), as well as for other labels such as JAPO, Electric Bird, Arcana and MMC.

DAVE KARR (Sep. 4, 1930 - Jul. 19, 2026) The Canada-born saxophonist-flutist, who was raised in London and New York, died at age 95. Karr served in the US Army Band during the Korean War and settled in Minnesota in 1954 after studying at Manhattan School of Music. Over a seven-decade career, Karr was also a prolific commercial composer, winning a Clio Award in 1986 for his radio jingles. He had credits with Herb Pilhofer, Bob Davis (whose 1958 *Jazz in Orbit* also includes Johnny Frigo), JazzMN Big Band (with Buddy DeFranco and Dave Weckl), Natural Life, Billy Peterson, Steve Wright, Sanford Moore, Debbie Duncan, Connie Evingson and others.

TOMÁS IMPROTA (Sep. 24, 1948 - Aug. 23, 2026) The Brazilian pianist died following complications from throat cancer at age 77. Born in Rio de Janeiro into a musical family, Improta won the Musical Initiation Contest at the Brazilian Conservatory of Music at just five years old, and in his childhood years was already composing and improvising. In the late '70s he joined A Outra Banda da Terra, formed by Caetano Veloso, recording landmark albums such as *Muito (Dentro da estrela azulada)* (1978), *Cinema transcendental* (1979) and *Outras palavras* (1981). Improta also had credits with Celso Mendes, Perinho Santana, Sérgio Boré, José Carlos Barroso, Ronaldo Diamante, Sincronia Carioca, Sérgio Benevenuto, Jorge Bonfá, Gal Costa, Djavan, Maria Bethânia, Gilberto Gil and others.

JAY MAISEL (Jan. 18, 1931 - Aug. 20, 2026) The NYC-born photographer died at age 95. Among his most widely-recognized works is his portrait of Miles Davis, which served as the album cover for Davis' *Kind of Blue* (Columbia, 1959). Maisel's images were also used on albums by Mabel Mercer, Lennie Tristano, Chris Connor, Modern Jazz Quartet, Duke Ellington, Erroll Garner, Dave Brubeck, Sarah Vaughan, Milt Jackson, Ruby Braff, Urbie Green, Dwiki Mitchell/Willie Ruff, Count Basie, Sharkey Bonano and Johnny Hodges.

DAVE MORGAN (Sep. 10, 1957 - Aug. 15, 2026) The Ohio-based bassist, composer and educator died at age 68. He earned his Bachelor of Music in composition (1990), Master of Music in music theory (1993) and Doctor of Musical Arts in music composition (1996) and had a 25-year tenure as a professor of composition and bass at Youngstown State University. Morgan worked across genres, performing jazz, pop and classical music, notably with The Cleveland Orchestra and the Baroque ensemble Apollo's Fire. He also played with the Cleveland Jazz Orchestra and the Jazz Unit. Morgan had a 2010 leader date alongside credits with Alex Coke, JAMAD, Cliff Habian, Paul Ferguson and others.

DIETRICH RAUSCHTENBERGER (Sep. 23, 1939 - Aug. 9, 2026) The German drummer, saxophonist, author and actor died at age 86. He began as a Dixieland and swing player, but in 1960 converted to free jazz after meeting legendary saxophonist Peter Brötzmann, with whom he played and recorded in 1964. Rauschtenberger also performed in theatrical productions and wrote autobiographical prose, essays, short stories and novels.

PAT SENATORE (Aug. 19, 1935 - Sep. 8, 2026) The Newark, NJ-born bassist, who located to LA in 1960, died at age 91. He briefly attended The Juilliard School

and upon arriving in CA began working at Wallich's Music City. Senatore toured with the Stan Kenton Orchestra—recording notable albums such as *Adventures in Jazz* (Capitol, 1961)—and played with Les Brown's band before becoming a member of Herb Alpert and the Tijuana Brass (1965-69); he would later become Musical Director for Alpert's venue Vibrato Grill Jazz. Senatore had new-millennium albums on Fresh Sound and Explosive, and worked with Michael Cain, Mose Allison and others.

NICOLAS SIMION (Jun 15, 1959 - Aug. 29, 2026) The Romanian saxophonist, clarinetist and composer, who received his early formal training at the Music High School in Braşov before pursuing classical music studies at the Music Academy in Bucharest, died unexpectedly at age 67, just a day after a final live performance. He bridged contemporary European jazz with the folkloric musical and traditional rhythms of Eastern Europe, the Balkans and Transylvania, and in the '80s, established his jazz ensemble, Opus 4, alongside Mircea Tiberian and Dan Mândrilă. In 1988, he left communist Romania, relocating to Vienna, seizing opportunities to collaborate with Western jazz figures such as Art Farmer, Leo Wright, Idris Muhammad, Jim Pepper, Harry Sokal and Christian Muthspiel. His leader debut, *Black Sea* (Tutu, 1992), was a quartet with American sidemen—Graham Haynes (cornet), Lonnie Plaxico (bass) and Ronnie Burrage (drums). Simion also became a member of and recorded with pianist Mal Waldron's quartet, performed alongside legendary Polish trumpeter Tomasz Stańko and worked extensively with alto saxophonist Lee Konitz. Moving to Cologne in 1997, he began merging jazz improvisation with chamber music and folk idioms. In 2004, he established and recorded for his own independent label, 7Dreams Records. Simion also had his own or collaborative albums on labels such as Tutu, GM, Intuition, Portik Jazz, ORF and Institut Français de Bucarest alongside credits with Johnny Răducanu (his *Jazz Made in Romania* was Simion's 1986 recording debut), Gerhard Reiter, Gunther Schuller, Piotr Wojtasik, WDR Big Band, Bojan Assenov, Krzysztof Popek, Florian Weber and others.

CASSANDRA WILSON (Dec. 4, 1955 - Sep. 2, 2026) Born Cassandra Fowlkes and raised in Jackson, MS, the two-time GRAMMY-winning singer died there at age 70. An immediately recognizable vocalist since the mid '80s, her father was a jazz bassist and with an encouraging mother, she began formal piano lessons at age six. She later played clarinet in school bands before taking up the guitar as a teenager. Wilson graduated from Jackson State University with a degree in mass communications, but during her college years performed in local coffeehouses, R&B cover bands and bebop ensembles. Seeking further immersion in jazz, in 1981 she relocated to New Orleans to work with Ellis Marsalis Jr. and Earl Turbinton, before making a move to NYC in 1982 where she studied ear training and vocal phrasing, immersing herself in the avant garde and bebop scenes. Meeting alto saxophonist Steve Coleman led to Wilson becoming a founding member of the M-Base Collective, which reimagined the complex rhythms of funk, soul and avant garde jazz. Honing wordless improvisation, she began a solo career, releasing *Point of View* (JMT, 1986), followed by five more for the Germany-based label. A turning point came when in 1993 she signed with Blue Note, for which she released nine albums, starting with her breakthrough album *Blue Light 'Til Dawn* (1993), followed by what became another quintessential Wilson recording, *New Moon Daughter*. Wilson was named a National Endowment for the Arts (NEA) Jazz Master in 2022. She also had albums on Black Saint (recording with Henry Threadgill's New Air in 1986), Bamboo, eOne and Sony alongside credits with Greg Osby, Courtney Pine, Robin Eubanks, Javon Jackson, Dave Holland, Steve Turre, David Murray, Pat Martino, Kurt Elling, Wynton Marsalis, Regina Carter, David Sanborn, Terence Blanchard, Olu Dara, Lonnie Plaxico, Terri Lyne Carrington, Nicholas Payton and others.

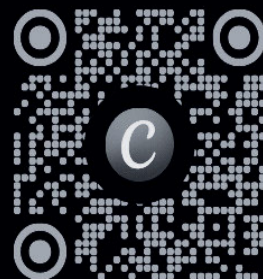
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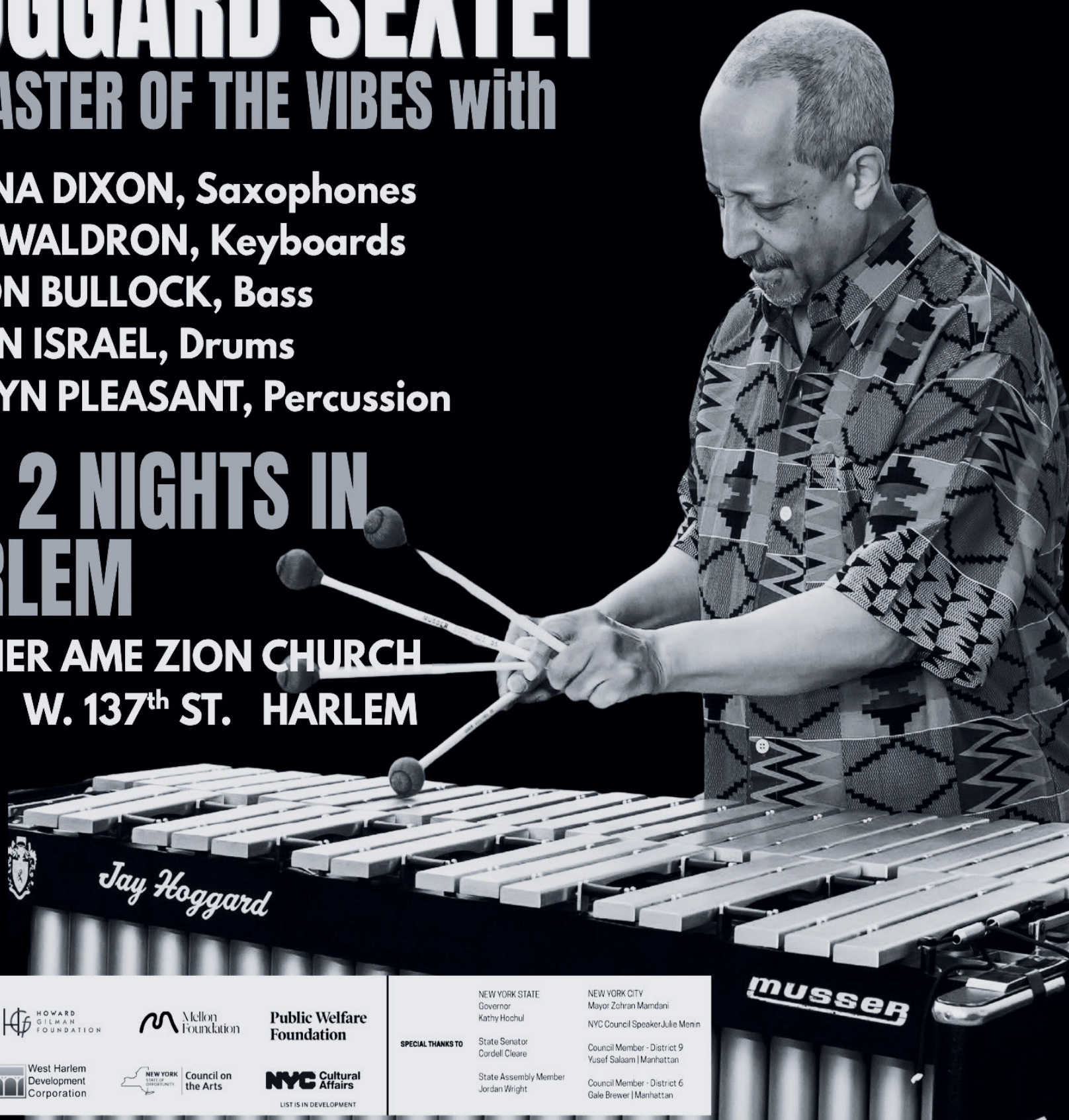
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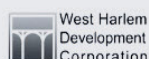
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