

SEPTEMBER 2023—ISSUE 257

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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# THE NEW YORK CITY JAZZ RECORD

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SMITH

CROSSING BORDERS  
&  
PLAYING WITH PIONEERS

IDRIS  
ACKAMOR

FAY  
VICTOR

JOSEPH  
DALEY

SLIDE  
HAMPTON



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## IN CORRECTION (August 2023 issue)

We regret the following errors...

In the Jazztopad NY Festival Report, there were mis-spellings of both names Kamil Piotrowicz and Maciej Młodawski. In VOXNews, Veronica Swift's new album on Mack Avenue is eponymously titled. In the Album Reviews: Greg Abate's Reunion mistakenly mentions his alma mater (Abate is a Berklee College of Music alumnus).

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## Letter from the Editor

The end of summer might be considered jazz' Spring: concert halls, music schools and other venues dormant for the hot, sweltering summer months, once again blossom with renewed activity. Plus several summer jazz traditions, such as free outdoor concerts presented by Jazzmobile uptown and Arts for Art downtown, continue through the last few weeks of the season before we officially head into Fall. Such daily and nightly riches maintain NYC as an – if not still THE – epicenter of live jazz. Maybe we're spoiled, but NYC is in essence a kind of nightly jazz festival, and it's not necessarily what concert-s to go to, but which ones you can swallow having to miss. So take our word for it: you're not going to want to pass up the opportunity to hear any of this issue's featured musicians, all whom perform live this month in the city.

As he prepares for nonagenarian status next year and the publication of his memoir, legendary drummer/percussionist Warren Smith (Cover Story) – who has worked with everyone from Sam Rivers, Gil Evans, Max Roach and Muhal Richard Abrams to Harry Partch and John Cage to The Fugs, Janis Joplin and Van Morrison – has two special September concerts as bandleader: one at National Jazz Museum in Harlem presented by the Jazz Foundation of America, the other at the Children's Magical Garden as part of Arts for Art's "InGardens" concert series. Tubist Joseph Daley (Encore) played with Smith in Rivers' "Tuba Trio" and has organized a centennial tribute concert in honor of the great saxophonist and composer. He and other alumni will be revisiting the works of Rivers' RivBea Orchestra at Mount Morris Ascension Presbyterian Church. And the Rivers connection doesn't stop there. The late trombonist Slide Hampton (Lest We Forget) – who played with Rivers in a Dizzy Gillespie '80s all-star band – is fêted this month at Birdland Theater.

Fay Victor (Artist Feature) has been a city mainstay since her move back 20 years ago. *TNYCJR's* overdue feature on the vocalist captures her during an especially good month: celebrating her latest (solo) album release at Zürcher Gallery, plus a free outdoor "InGardens" Arts for Art presentation and as opening act for the three-day M<sup>3</sup> (Mutual Mentorship for Musicians) Festival at Roulette. And one more date to mark on your calendar: Idris Ackamoore (Interview Feature) & The Pyramids' album release concert is at Public Records, marking the band's 50-year anniversary.

As always, there's plenty of music to celebrate. So, happy reading and listening, and see you out at the shows...

On The Cover: Warren Smith (photo Peter Gannushkin / DOWNTOWNMUSIC.NET)

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SEP 6-7  
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SEP 28-30  
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BROADWAY AT 60TH ST.

A critical and popular failure upon its 1972 release, rediscovered and repurposed 30 years later by hip-hop samplers, Brazilian composer/arranger **Arthur Verocai's** eponymous debut record finally found success for the composer 50 years later when he performed it, backed by a thirty-piece orchestra, on his very first U.S. tour. The large, multi-generational crowd (old hipsters alongside younger hiphoppers) packing Damrosch Park (Aug. 11) fell deeply in Verocai's thrall as his smooth but surprising melodies lilted over equally intriguing chord progressions, fleshed out with consummate arrangements that beautifully balanced horns, strings and percussion. The set covered the entire album, but in a new order, opening with "Karina" (originally the last track), whose lush but tangy chord melodies prefaced a syncopated 6/8 workout with extended solos on baritone and tenor saxophones, flugelhorn and guitar. "Sylvia", a flute feature, and "Snake Eyes", a thorny but charming bossa (recorded in 2016) prepped fans for Rogê and Samantha Schmutz, who sang "Dedicada a Ela", "Velho Parente", "Presente Grego", "Que Mapa?" and "Pelos Sombras", all in succinct renditions showcasing the artful yet accessible songs and scores. Verocai himself sang "Cabocio" in a weathered, touching style before revving up the energy with the infectious "Na Boca do Sol" and newer pieces including "Sucuri", "Isabel" and "Bis", the last two driving everyone to their feet. The late arrivals forced to listen outside the fence of the at-capacity park had been dancing all along. — *Tom Greenland*



Arthur Verocai @Damrosch Park

PHOTO BY SACHYN MITAL

After its 1984 premiere at Roulette's former TriBeCa address, *Cobra*, **John Zorn's** ingenious game piece, was restaged Sunday at the venue's current downtown Brooklyn location (Aug. 13) as part of his 70th birthday celebrations. To get musicians to think outside their own 'boxes', Zorn prompted them with hand signals and colored cards, indicating when and with whom (but not what) to play. Assembled onstage were guitarists Wendy Eisenberg, Taylor Levine and Miles Okazaki, bassists Trevor Dunn (electric) and Jorge Roeder (acoustic), violist Alexandra Simpson, cellist Michael Nicolas, pianist Brian Marsella, electronic synthesist Ikue Mori, vibraphonist Sae Hashimoto and drummers Ches Smith and Kenny Wollesen (doubling on vibraphone)—many well familiar with the piece, some performing it for the first time. The hour-long set included five numbers, most beginning with a yellow "R" card, directing musicians to choose others to play with, followed by various in-the-moment modifications: white cards initiating sub-group interactions; red cards (#1-3) requiring performers to remember what was just played, to be reused; orange cards inciting outlandish "cartoon" responses to Zorn's jabbing gestures; blue cards setting off slow dynamic changes, usually a crescendo; and black cards that were saved for various endings, sudden or cyclic. A few rebels donned a headband granting them temporary immunity to "the rules". The resultant bricolage of chain-linked musical events epitomized civilized anarchy through peaceful war games. (TG)

**Lucy Yeghiazaryan** is a talker. But then she has been a U.N. tour guide, which may explain her confident and assertive stage manner as well as a slightly rough vocal tone bordering on the edge of belting. At her recent concert at Joe's Pub (Aug. 11) Yeghiazaryan proved an enthusiastic host as much as a vocalist, but that might have been due to the evening's sponsor, AGBU (Armenian General Benevolent Union). The singer learned to speak English and developed her love of jazz in her native Armenia before moving to the U.S. with her family in 2002. The opener, the 1934 tune "I Only Have Eyes for You" (H. Warren, A. Dubin), tipped a hat to the famous 1959 version by The Flamingos. It was delivered with a rising storytelling arc, revealing Yeghiazaryan's firmly straight-ahead style. Ballads "I'm Glad There Is You (In This World of Ordinary People)" (J. Dorsey, P. Madeira), and a soulful "I've Got It Bad (And That Ain't Good)" (D. Ellington, P.F. Webster), worked well in the setlist beside swing arrangements of "I'll Take New York" (T. Waits), with a saxophone feature for guest artist Zaid Nasser, and "Give Me the Simple Life" (R. Bloom, H. Ruby). This latter tune sweetly announced in her setup Yeghiazaryan's pregnancy; it also featured her only effort at scat. An appreciation of the simple life of domesticity is also part of her persona: Yeghiazaryan has created videos that combine her love of cooking and baking with singing, such as "Cookies I Sing". The closer, Ellington's "Love You Madly", capped an overall pleasant evening. — *Marilyn Lester*



Lucy Yeghiazaryan @Joe's Pub

PHOTO BY YEKATERINA GYADU

In 1937, Nat "King" Cole formed his first trio with piano, bass and guitar. By eliminating the drum kit, Cole broke the mold, opening the door for other creative trio configurations. For some years now, trumpeter **Warren Vaché** has fronted a unit with pianist Tardo Hammer and bassist Earl Sauls, with whom he's found a dependable, synergistic groove. This latest outing for the trio, at Mezzrow (Aug. 4), featured the musicians in a laid-back mood, easily spinning out mostly Songbook standards on the melodic easy-listening side. With nothing to prove, the object of the evening was to play what Duke Ellington would characterize as "good music" (as opposed to "the other kind"). Mission accomplished: the trio created a homey mood playing tune after tune in a "this is the way it's done, kids" fashion for anyone needing schooling. Between opener "My Shining Hour" (H. Arlen)—played with one of the highest doses of improvisation in the set—and closer "Falling in Love with Love" (R. Rodgers), Vaché, genial, casual, witty, was at home, offering Hammer and Sauls plenty of spotlight moments to shine. Hammer is a reliable pianist, an intuitive vamp, subtle and far from flashy—so a highlight of the set was a Vaché staple, the bossa nova "Felicidade" (A.C. Jobim). Hammer, spurred by the underlying samba beat and complex chords, leaned into the tune assertively. For the most part, Vaché stayed in mid-range; frequent inspection of his mouthpiece may have provided a clue to that choice. (ML)



## WHAT'S NEWS

Early-bird registration deadline for 2024 APAP (Association of Performing Arts Professionals) is Sep. 15. APAP is the premiere gathering and networking for bookers, presenters and professionals fueling the performing arts touring industry, and includes exhibits and live performance showcases in NYC from Jan. 12-16. For more info visit [apap365.org](http://apap365.org).

**Roulette** has announced its 45th season's awarded artists, all of whom are scheduled to perform there this and next year: (Resident Artists) violinist gabby fluke-mogul, vibraphonist Patricia Brennan, saxophonist Alfredo Colon, vocalist/interdisciplinary artist Isabel Crespo Pardo and musician/composer Gryphon Rue; (Commissioned Artists) tenor saxophonist Zoh Amba, pianist Micah Thomas, musician/composer Leo Chang, saxophonist David Leon, percussionist Nava Dunkelman, multi-instrumentalist/vocalist Lucie Vitková and vocalist Shelley Hirsch; (Fellows) multi-instrumentalist/producer Morgan Guerin and gayageum player DoYeon Kim. For more info visit [roulette.org/commissions-residencies](http://roulette.org/commissions-residencies).

**Issue Project Room (IPR)** celebrates its 20th anniversary with its Fall 2023 concerts. Highlights include season double-bill opener Roscoe Mitchell/John McCowen + IPR Artist-In-Residence Beam Splitter duo with Audrey Chen and Henrik Munkeby Nørstebø (Sep. 10), Heroes Are Gang Leaders (Oct. 4) and a tribute to the late Alvin Lucier (Oct. 7) plus outreach events such as the free, open level, for-all ages improvisation workshop with Mitchell/McCowen (Sep. 10) in partnership with Brooklyn Music School. For more info visit [issueprojectroom.org](http://issueprojectroom.org).

Founded by trumpeter Dave Douglas, **FONT** (Festival Of New Trumpet Music) marks its 21st year (Sep. 7-14) with live NYC shows (at Fotografiska, Owl Music Parlor, The New School, Threes Brewing) in addition to online live-stream and recorded presentations from around the globe. Jeremy Pelt presents an "Award of Recognition" to nonagenarian trumpeter Dizzy Reece (Jamaica); also scheduled: Jessica Carlton (Australia), Heidi Bayer (Germany), Hilde Marie Holsen (Norway) and Susana Santos Silva (Portugal). For more info see Calendar or go to [fontmusic.org](http://fontmusic.org).

Registration for the 12th annual **Sarah Vaughan International Vocal Competition** ("The Sassy Awards") closes Sep. 5. Vocalists from around the world are encouraged to submit entries. The distinguished panel of this year's judges: Dee Dee Bridgewater, Madeleine Peyroux, Lizz Wright, Christian McBride and Mack Avenue Records' Al Pryor will announce the top five finalists this fall. For more info visit [SarahVaughanCompetition.com](http://SarahVaughanCompetition.com).

Trumpeter/composer **Ambrose Akinmusire** has been named Artistic Director of the Herbie Hancock Institute of Jazz Performance at UCLA's Herb Alpert School of Music. For more info visit [hancockinstitute.org](http://hancockinstitute.org).

**Brooklyn Conservatory of Music (BKCM)** has announced the selection of Melanie Charles and Olitheia Anglin ("Miss Olitheia") as recipients of its third annual Jazz Leaders Fellowship (JLF), which provides Black women and Black non-binary jazz musicians with resources to further develop their craft and pursue career-advancing projects. The JLF comes with a \$12,500 award and opportunities for recipients to work closely with BKCM students and faculty. For more info visit [bkcm.org](http://bkcm.org).

The childhood home of Portland, OR native, tenor saxophonist **Jim Pepper** (1941-92), is now listed in the National Register of Historic Places, marking one of the first Pacific Northwest properties designated as such for contemporary Indigenous history (Pepper was of Kaw/Muscogee Creek Native American heritage). For more info visit [portland.gov/bps/planning/historic-resources](http://portland.gov/bps/planning/historic-resources).

Long Island's **The Jazz Loft** in Stony Brook, NY has recently acquired a 1978 gold-plated King Super 20 cornet played by Wild Bill Davison, in addition to an extensive collection of music and memorabilia (concert posters, artwork, writings, personal items) from the estate of pianist/vocalist Mose Allison, who was a Long Island resident for three decades before passing away at the age of 89 in 2016. The collection will be on display next month, accompanied by a concert (Sep. 8) by the Allison tribute band Anything Mose. There will also be a screening of the BBC documentary on Allison, *Ever Since I Stole the Blues*, which includes commentary by Pete Townshend, Bonnie Raitt, Van Morrison, Elvis Costello and others. For more info visit [thejazzloft.org](http://thejazzloft.org).

Pianist and organist **Doug Carn** led his sextet in a rousing hour-long set at the National Jazz Museum in Harlem (Aug. 10), the last of its summer Thursday afternoon performance series. The St. Augustine, FL, native is 50 years into his career as a leader and sideman. His work has been called "spiritual jazz," but as vague as that term is, his music is soulful and rollicking in a way that stands out from much of the cool, often cerebral bent of contemporary jazz. In 2020, Carn collaborated with Adrian Younge and A Tribe Called Quest's Ali Shaheed Muhammad on the fifth *Jazz Is Dead* release, which raised Carn's profile and inspired a new generation to seek out his music. This rare, live Northeast coast set, however, relied on his familiar '70s repertoire, including Wayne Shorter's "Infant Eyes", Bobby Hutcherson's "Little B's Poem" and Carn originals "Moon Child" and "Revelation". Vocalist Kathryn Farmer captured the spirit of Jean Carne (who sang on the '70s versions), commanding the poetic and meaningful lyrics with her own soulful instrument; on the instrumental tunes, she doubled the horn lines of trumpeter Duane Eubanks and tenor saxophonist Andrew Schwandt. Carn may not have the profile of many of his more recognized contemporaries, but the audience was delighted to hear him play live, singing along and taking photos throughout. He didn't speak at all until the very end of the set with his own special message: "You've been served." And we were.

— Kyla Marshall

Set up stage right at the Village Vanguard (Aug. 4), unobscured by the column behind which he is usually seated during his frequent appearances there as a sideman, drummer **Andrew Cyrille's** mastery was on full display for a packed house to witness. Leading the quartet—with Bill Frisell (guitar), David Virelles (piano, synthesizer) and Ben Street (bass)—that first appeared on his ECM album *The News*, he led the band in a straight-ahead charge through Andrew Hill's "Ode to Von". Frisell opened his song "Worried Woman" with spacey sci-fi chords backed by impressionistic drums, before the piece's Ornette-ish melody emerged over a steadily oscillating rhythm that set up a mesmerizing group improvisation, which included the drummer tapping out morse code cadences on cowbell. Muhal Richard Abrams' "Drum Man Cyrille" placed the leader's rhythmatism out front with percussive interludes the composer wrote into the melody. "Mañongo Pabio", a Virelles composition reaching out to the spirits of the departed, had him working out at length on a UDO Super 6 Hybrid Synthesizer, merging Afro-Cuban rhythms with otherworldly tonalities. The band let loose, releasing torrents of sound, on a tour de force rendering of John Coltrane's "Coltrane Time" that recalled the cathartic, no-holds-barred intensity of Cyrille's years as a member of the Cecil Taylor Unit. The set closed jubilantly with Don Pullen's rollicking calypso "Double Arc Jake".

— Russ Musto

PHOTO BY R.I. SUTHERLAND-COHEN/JAZZEXPRESSIONS.ORG



Doug Carn @National Jazz Museum in Harlem

PHOTO BY ALAN NAHIGIAN



Andrew Cyrille @Village Vanguard

Piano bar culture has been a longtime part of New York City nightlife, especially in the tony hotel lounges where standards rule. Pianist and vocalist **Jill McCarron** performed (Aug. 10) at the Two E Bar, located in the southeast corner of Central Park, as part of Pierre Hotel's take on this tradition. In spite of the atmosphere geared more toward chatter than rapt attention, McCarron played a confident and upbeat set of classics, including "They Can't Take That Away from Me", "It Had to Be You" and "The Girl from Ipanema", as well as non-Songbook selections such as The Beatles' "Blackbird" and Chopin's Minute Waltz. The piano lounge, by virtue of its half-listening audience, can potentially be a space to lean into the experimental or esoteric. McCarron, with her cadre of classics, never veered in this direction, with familiar arrangements that stayed in their lane. To be fair, that is the gig; that said, her set could have benefitted from a curveball or two, if only to pique the ear of some distracted someone suddenly hearing their favorite tune. Another part of the gig: maintaining a reservoir of tunes that is both deep and immediately at your fingertips. You never know who's in the room. The set's surprise happened when an older gentleman shouted out the presumed compliment, "I Love Being Here with You". It was actually a request for the Peggy Lee/Bill Schluger standard, which McCarron knew, then sang with ease.

(KM)

Panamanian-American bassist **Santi Debriano** took his Flash of the Spirit Band, with Andrea Brachfeld (flute), Bob Franceschini (tenor sax), Bill O'Connell (piano) and Tommy Campbell (drums), to The Django for a one-night-only show (Aug. 1) of rousing Latin jazz. The group, named for the iconic Robert Farris Thompson volume examining African and Afro-American art and philosophy, kicked off its first set with a rendition of Sam Jones' classic "Del Sasser". The Cannonball Adderley Quintet swinger got a heaping helping of Latin spice via Campbell's clave beat, which propelled fiery solos from his four colleagues and his own climactic exchanges with Debriano. Solo bass opened Archie Shepp's elegant "Steam", on which Franceschini blew burly tenor, recalling the composer's brawny sound, and Brachfeld played a soaring songbird flute, followed by O'Connell's lilting piano and a lyrical outing by the leader. Campbell's explosive drumming had the crowd raucously cheering. The mood calmed for O'Connell's "Lazy Rumba" on which tenor and flute harmonized the easy-grooving melody over Campbell's gamboling rhythms. Highflying flute, dug-in tenor, sparkling piano and fleet-fingered bass solos followed. Unaccompanied bass opened the closer, "Rifty Boom", which featured a breathtaking uptempo Brachfeld solo, beautifully bowed bass from Debriano and Campbell's always-entertaining squeaky toy percussion.

(RM)



PHOTO BY PAT MAZZERA



# IDRIS ACKAMOOR

## VISIONARY AFRO-FUTURIST

### BY JORDANNAH ELIZABETH

*Enigmatic, evocative, searing and moving are a few ways to describe Idris Ackamoor & The Pyramids' powerful jazz fusion soundscapes. Ackamoor has lived the focused life of an artist and visionary. He is a man who soaks up every morsel of life and sound in any environment he finds himself in. He takes no moment for granted and has woven together a musical catalog that exemplifies his integrity, grit and musical prowess. It is not enough just to know Ackamoor's music: one must know his story to fully understand his genius. TNYCJR recently took the opportunity to ask him to take us on a journey from his youth to today. Ackamoor (born Bruce Baker, January 9, 1951 in Chicago) spoke of his early years of piano and trumpet studies, his time collaborating and bonding with Cecil Taylor and the impact his time in Africa had on his compositional style, leading up to Idris Ackamoor & The Pyramids' new album release Afro Futuristic Dreams (Strut).*

**The New York City Jazz Record:** Tell us about your interest in music. What really sparked you as a young'un?

**Idris Ackamoor:** I began my musical life when I was seven or eight years old. I basically began at my mother and father's decision. Our family center is not too far outside of St. Louis, in a small area called Crystal City. My parents were part of that first migration from the South. My father fought in WWII and was a part of the D-Day Invasion. He was a sergeant in the trucking and supply corps, and when the war ended in 1945, a little after, around '49, '50, my parents migrated to Chicago.

For that generation, getting into an urban area and giving their kids cultural experiences was very important for them. So all of their kids at some point received some musical instruction. I was the only one who stuck with it. I went through several instruments: from violin to trumpet to clarinet. And then the piano, which I stuck with for a number of years, up until I was high school age.

But my parents were instrumental. I didn't want to do a music lesson! Just like any kid, you want to go out and play with your neighborhood friends. We were also the first Black family to move to that block on the South Side of Chicago.

**TNYCJR:** Before it was the South Side of Chicago...

**Ackamoor:** [My parents] wanted their kids to have culture. I wanted to be playing during summertime; going to music lessons was not what I really wanted to do. But I did it. And of course, now I'm happy that I did. I had to go from the South Side—which is 7300 Champlain—all the way downtown to Lyon & Healy, which was a big music selling place. And that's when I started taking my musical lessons.

**TNYCJR:** What made you decide to stick with it?

**Ackamoor:** My last music teacher—I was about 12, 13—he was a very famous Black piano instructor. He was into symphonies and stuff. He had a very rigorous training, and every time I made a mistake, he'd hit my fingers with a pencil! And I withstood that for quite a while, but I reached my breaking point, and that gave me a reason to quit.

Even though I wasn't playing piano, I was still playing clarinet. I was in high school from '65 to '68, the peak years of Motown. Martha and the Vandellas, The Impressions (and Curtis Mayfield), Smokey Robinson and the Miracles—that was my musical taste. On my block there were no jazz musicians, so, at that time for me it was Chicago, the South Side, party and Motown.

**TNYCJR:** Tell us about the fusion and influences within the sound of your music, up until this new album release, *Afro Futuristic Dreams*.

**Ackamoor:** I got into Antioch [College] and that was my musical re-birth, in the music department. The defining moment was when Cecil Taylor, the very iconic pianist, came to Antioch for two years with his whole ensemble: Jimmy Lyons, Andrew Cyrille, Clifford Sykes, James Thompson (a poet) and Ken Miller (a dancer). They all descended upon Antioch and were in residence. [Cecil] started his Cecil Taylor Black Music Ensemble.

I started with the Cecil Taylor school, but before that I had begun to create my own groups. One of the groups I created is called The Collective (Strut recently released the group's and Ackamoor's debut 1971 album *Idrissa's Dream*). When The Collective ended, me and [flute player and former wife] Margaux Simmons became a part of the Cecil Taylor Black Music Ensemble, until we left on an Antioch education abroad program. We had a year to go abroad. I wanted to go to Europe, form a band and then later go to Africa and live for nine months. We went to Amsterdam and formed The Pyramids, and started working all over the Netherlands. After two or three months there, we departed for Africa.

Nine months in Africa gave me my musical foundation—spiritual, societal and philosophical. I studied with African musicians and played with the Dagomba prayer drummers. We went on a spiritual quest through the north of Ghana; we passed through Tamale; we played with the Frafra people; and we lived in Kenya for another two months to study with the Kikuyu and the Maasai. We came back to Yellow Springs and I did my senior thesis on African music. Fifty years later, it's the bedrock of my artistic sensibilities.

**TNYCJR:** Let's talk about the concept of the new album.

**Ackamoor:** Since I've been with Strut, I've been doing these concept albums. Over the years I've been very much into the theatrical realm, doing a lot of theater pieces. I approached *Afro Futuristic Dreams* as a musical play. It has a theme running throughout the double-vinyl album, and, to an extent, it even has a libretto.

**TNYCJR:** What is the theme?

**Ackamoor:** Afro-futurism is definitely one of the underlying themes. I hardly ever try to give labels to music, period, and to my music. But I know I have the tenets of Afro-futurism. The album cover [painted by Ghanaian artist David Alabo] is something out-of-this-world, with futuristic landscapes. The cover is unified with the music.

As a libretto, the first track is the title-track. And then we move to "Thank You God". This album was mostly composed during the pandemic years, a very

(CONTINUED ON PAGE 37)

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PHOTO BY DENEKA PENISTON



# FAY VICTOR

## WORDS AS SOUND

### BY GEORGE GRELLA

“I like to tell people that I come out of Ella and Louis.” That’s the beginning of the musical origin story vocalist Fay Victor tells over a recent conversation. The pairing’s classic 1956 album *Ella and Louis* was the first jazz vocal album that had a real impact on the vocalist. It not only served as her conduit to the world of jazz (which she didn’t discover until her early 20s), but it was the first record that actually encouraged her to consider singing.

Since that fateful decision to become a singer, Victor has become a singular vocalist in the jazz and improvised music scene. From singing a standard in the classic manner (which is how she started out) and giving a lyric a witty interpretation, she has gone well beyond in her musical journey which has taken her in different and certainly more challenging directions. As an exceptional improviser, her complex personal style integrates jazz, blues, funk and rock, while seamlessly combining notes and words. And words are just as much spontaneous material as are musical ideas to her. Hearing Victor live can mean hearing something like a whole story being spun out of thin air.

“Every word has a sound. Singing is just kind of a sustained speech. It is a sound and so you can tap into [and] break down words to syllables and vowels, and reconnect the sounds within the word to form loose sounds. We all use words... it seemed like a natural thing to start with... So it made sense to me, at least if I needed some sort of crutch, that it would be with words.”

How the vocalist made it to this point is a fascinating story, full of unexpected details, each step a defining one for her as a deep critical thinker about jazz and improvisation, the craft and possibilities of the voice and especially her own aesthetic and intellectual values. She learned repertoire in workshops at the Williamsburg Music Center in Brooklyn over twenty years ago, when she was already in her mid-thirties and had just returned from living abroad. During this time she focused on the great names of jazz singing: Billie Holiday, Sarah Vaughan, Carmen McRae and, of course, Ella.

Next in her awakening studies was another singular vocalist: Betty Carter. When Victor first heard Carter, though, she admits, “I didn’t like it at all, but then I got to see her live a couple of times and she was amazing. Not just the voice, not just the music, but how she led the band, the kind of command she had. I had never seen that from a vocalist before. I realized that I wanted to have that kind of human agency. It led me down this path of really beginning to study.”

Study meant, well, studying, but also being an active performer. In the mid-’90s, when she lived in the Netherlands, Victor recalls being, “very much a mainstream jazz singer. That allowed me to get a lot of work. And then I began studying harmony and met the great pianist Curtis Clark, who died not that long ago. He was actually in one of my first bands in the Netherlands.”

In Europe, she immersed herself in the blues, digging into what she describes as a very active blues

scene in Germany. She also studied with legendary pianist Misha Mengelberg, and cites him and the eclectic Dutch scene as a deep influence. “I was blown away by that,” she says. “What was amazing was how the audience reacted... going crazy. That was a moment when I realized you can just put it all together. It just depends on how you present it. You can go from free, to a tune, to Dixieland.”

“Coming out of mainstream jazz only as a vocalist, I really didn’t have any concept of what improvisation was beyond the jazz understanding of it,” Victor said, as she found herself getting bored with what she felt were the limitations of the mainstream approach to the standard repertoire. “Not so much necessarily the melodies—because still, to this day, I love to sing standards—but the messages in the songs. I started to think about that a lot: what am I actually saying here? I thought the subject matter was pretty narrow.”

Though Victor never met vocalist Jeanne Lee (she does fondly recall hearing Lee perform at the old Bimhuis with Mal Waldron), Lee’s music inspired the younger vocalist to expand her own music-making, as did Cathy Berberian, the great classical singer. Berberian performed everything from Monteverdi to John Cage and Victor credits “hearing her singing *Sequenza III* [by Berberian’s husband, the composer Luciano Berio] unlocked things.” Victor recalls a period when she was really wanting to improvise but was bored with predictable jazz versions; she felt that there had to be another way. And when she found that other way, she cultivated and mastered it, as her extensive discography reveals.

One of her more recent projects is SoundNoiseFUNK—with soprano saxophonist Sam Newsome and percussionist Reggie Nicholson plus guitarist Joe Morris—a free-wheeling and punchy, improvisational outfit. She’s also made notable music with flutist Nicole Mitchell, the late trumpeter Jaimie Branch, alto saxophonist Darius Jones and many others. Her just-released album, *Blackity Black Black Is Beautiful* (Northern Spy), is a solo recording on which Victor sings, plays keyboards and contributes electronics. It is as singular as her style, but in every moment, there is assuredly the feeling of music grounded in deep experience. The lyrics of her music are often personal, such as “If I don’t take my place / I will be erased,” and “Easy for a Black woman to feel unseen.” Warm vocals touch on the blues and also influences of Sun Ra and poet/activist June Jordan, not just in the musical structures but with a natural embrace of an enveloping, open expression.

On the horizon is a return to jazz repertoire, given less-commonly performed material, including revisiting the music of the under-sung pianist/composer Herbie Nichols with an album featuring her Herbie Nichols SUNG project, which goes back to her foundations as a creative artist in the Netherlands, and to the influences of Mengelberg and trombonist Roswell Rudd. As always, Fay Victor’s eclecticism is easy to go crazy for.

For more info visit [fayvictor.com](http://fayvictor.com). Victor is at Zürcher Gallery (solo) Sep. 12, Roulette Sep. 21 as part of M<sup>3</sup> Festival and Children’s Magical Garden Sep. 23. See Calendar.

**Recommended Listening:**

- Fay Victor—*In My Own Room* (Timeless, 1997-98)
- Fay Victor—*Lazy Old Sun* (Greene Avenue Music, 2003)
- Other Dimensions In Music (featuring Fay Victor)—*Kaiso Stories* (Silkheart, 2010)
- Roswell Rudd, Fay Victor, Lafayette Harris, Ken Filiano—*Embrace* (RareNoise, 2016)
- Fay Victor—*Barn Songs* (Northern Spy, 2018)
- Fay Victor’s SoundNoiseFunk—*We’ve Had Enough* (ESP-Disk’, 2019)

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# WARREN SMITH

## CROSSING BORDERS & PLAYING WITH PIONEERS

BY ANDERS GRIFFEN

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Drummer/percussionist Warren Smith's reputation is both well established and long-lived. Next May he celebrates nonagenarian status. Tuba player Joseph Daley has called him an "American cultural icon." His ability to perform at the highest level in any genre and on any percussion instrument has led to his working with everybody from Miles Davis to Janis Joplin, John Cage to Aretha Franklin, the New York City Ballet to The Fugs. He has had long time associations with Max Roach's M'Boom, Sam Rivers, Bill Cole and Gil Evans, and for decades has led his own Composers Workshop Ensemble. Even if listeners have not heard his name, they surely have heard him play. And yet he remains humble about his achievements.

Warren Ingle Smith Jr. was born on May 14, 1934, in Chicago. His father, Warren Sr., was a saxophonist; his mother Dorothy played the harp. Says Smith, "Music was all around me. My father's and mother's family, all of them were musicians." Warren Sr. performed with the Noble Sissle Orchestra in Europe and on Broadway before returning to Chicago, where he was also an instructor (among his students were Gene Ammons and Johnny Griffin) and repaired instruments. There was an endless line of musicians coming to the house for repairs, including Charlie Parker and Sonny Stitt.

Growing up, Smith picked up classical music from records and radio and internalized jazz and blues locally on the south side of Chicago. He started playing the saxophone as early as age three and, with other kids in his building including future saxophonist Kalaparusha Maurice McIntyre and filmmaker Melvin Van Peebles, would memorize records and then pantomime all of the parts. One night his mother packed him and his brother into the car to go pick up his father after a gig, as they often did. That night at the Rhumboogie Club, the six-year old Smith saw a light slowly blinking inside a bass drum and decided then that he wanted to be a drummer. "Looking back, I realize how lucky I was, because no child my age would have been walking into a nightclub at midnight!"

His first teacher, Buddy Smith, taught him basic reading. He went deeper with Oliver Coleman, learning how to analyze music. At Provisio Township High School in Maywood, IL, he started playing mallet percussion and his ability to read afforded him the privilege to participate in Captain Walter Dyett's summer concert band. At 14, he joined the musician's union and did his first professional job, performing with his father at the Elks Club. He's been working ever since.

Smith matriculated in architecture at the University of Illinois Urbana-Champaign. He switched to music, but, as he recalled, "seeing the difficulties people had making a living doing that, I decided to teach as a backup, so got my bachelor's degree in music education and percussion." Professor Paul Price had established the first accredited college percussion ensemble program at the university, and there Smith absorbed classical repertoire while experiencing the cutting edge of contemporary composition with visiting artists including Cage and Harry Partch. In 1956 he attended the Tanglewood Music Camp and studied with members of the Boston Symphony

Orchestra, including outgoing master tympanist Roman Schultz, upcoming tympanist Vic Firth and conductor Charles Munch. Leonard Bernstein was in residence as guest composer. Price moved on to Manhattan School of Music (MSM); Smith's UI classmates Michael Colgrass and Al Payson followed, and they would arrange for Smith's scholarship there. Smith would soon become the 31st person to earn a masters in percussion at MSM.

Payson was also instrumental in passing along the percussion chair in *West Side Story* on Broadway, and Smith was able to secure the position despite the notable absence of musicians of color in the pit at that time. This opportunity led to many more Broadway shows. Smith, trombonist Jack Jeffers and others successfully lobbied the musicians union, Local 802, to require 25% minorities in pit orchestras; the union agreed but included women as part of that 25%. Word spread of Smith's professional acumen, but he prioritized stability for his family while pursuing his music career. In New York, he started teaching right away, working with the New York City Board of Education (1958-69), first at Whelan Junior High School in the Bronx and later the "600 schools", where students deemed disruptive or unruly were placed; Smith found them at least as inquisitive and talented as any other kids. He taught at Third Street Music School Settlement (1960-67)—the longest-running community music school in the United States—and Adelphi University (1969-1973); he joined the faculty at SUNY Old Westbury in 1963, with multi-wind player Makanda Ken McIntyre, and taught there for 25 years.

In 1963, Smith bought a house in Hempstead, Long Island, where his kids grew up; he stayed there until 1980, eventually returning to Harlem in the '90s. He joined the *Jimmy Dean Show* in 1963, which led to a staff position with ABC and, soon after, started appearing on a plethora of records, including albums by organists Jimmy Smith and Jack McDuff (1965-66), Aretha Franklin's *Lady Soul* (1968) and Van Morrison's *Astral Weeks* (1968). His skills as a sight reader and improviser meant that he was as much in demand in the studio as he was on the stage.

However, Smith wanted to develop his own creative ideas. He shared his first studio with Jeffers and composer (and longtime colleague) Coleridge-Taylor Perkinson on 59th Street. In 1962, Smith participated in Charles Mingus' storied Town Hall Concert and worked frequently with Makanda Ken McIntyre, appearing on *Year of the Iron Sheep* (1962). Both artists made Smith think in new ways and influenced his developing concept, especially in terms of making structure flexible. Makanda introduced him to Sam Rivers, who found in Smith an ideal collaborator. Smith also explored free improvisation with his childhood friend Kalaparusha. These musicians would all be influential on Smith's emerging music.

In 1967, he moved his studio to 151 West 21st Street, where he would stay for 30 years. He incorporated as Chelsea Performing Arts Studio WIS and established his publishing company, Miff Music. He formed the Composers Workshop Ensemble, which rehearsed weekly for decades; the original personnel: Jeffers, pianist Bross Townsend, bassist Herb Bushler and

multi-instrumentalist Howard Johnson. They released two classic albums on Strata-East: their self-titled debut (1972) and *We've Been Around* (1974). The Studio WIS bylaws articulated Smith's mission: "To foster, encourage, advance and cultivate an understanding and appreciation by the general public of music of every kind and nature." His values were also demonstrated by his actions—a mostly open-door policy at the studio complemented by his generosity. Usually there was no charge for the musicians who rehearsed there, and sometimes folks even squatted there. It became a haven for all kinds of musicians, including Gil Evans, Marion Brown and a younger generation who were given the space and support to develop. The studio had special significance for percussionists for decades. Max Roach founded M'Boom there in 1970, which was active for 25 years, expanding the scope of percussion music.

Smith joined The Tony Williams Lifetime (founded in 1969 with electric guitarist John McLaughlin and organist Larry Young) and appears on *Ego* (Polydor, 1971). He continued working with Rivers and Gil Evans, and embarked on a collaboration with Bill Cole (a specialist in Asian double-reed instruments) that continues to this day. He also played in the Broadway pits of *Raisin* (1973), *The Wiz* (1975), playwright-poet Ntozake Shange's *for colored girls who have considered suicide/when the rainbow is enuf* (1975) and the Lena Horne revue *The Lady and Her Music* (1981), as well as productions with The Negro Ensemble Company. In 1998, Smith released a signature collection of solos, duos and a trio, *Cats Are Stealing My \$hit* (Mapleshade). In 2007, he produced a film of Thelonious Monk's music called *WIS on Monk* (Freedom Art/Miff Music), which features solo percussion performances and demonstrates Smith's uncanny ability to perform complex melodies on tympani.

Throughout his career, Smith has maintained a large archive. These unique holdings have been transferred to the Archives of African American Music and Culture at Indiana University, where they will be digitized and made available for research. He is also currently involved in planning a performance series at the historic Andrew Freedman Home in the Bronx, plus has a highly anticipated forthcoming memoir, *Crossing Borders and Playing with Pioneers*. The energetic 89-year old shows no signs of slowing down.

*The Warren Smith Trio is at Children's Magical Garden Sep. 4; the Warren Smith Q-tet is at National Jazz Museum Sep. 21. See Calendar.*

### Recommended Listening:

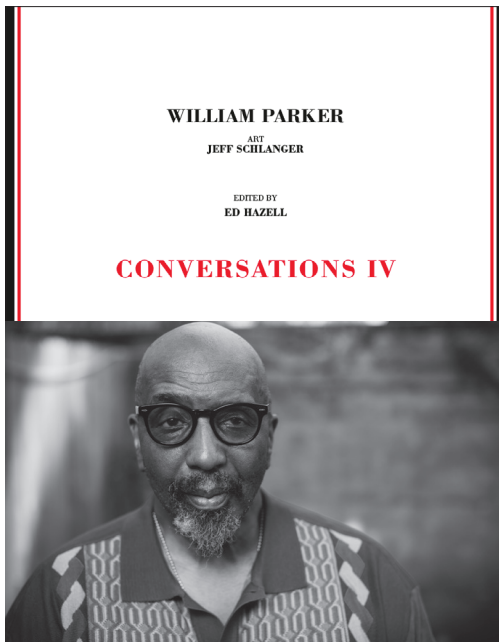
- Composers Workshop Ensemble — *s/t* (Strata-East, 1972)
- Max Roach — *M'Boom* (Columbia, 1979)
- Julius Hemphill/Warren Smith — *Chile New York: Sound Environment* (Black Saint, 1980)
- Muhal Richard Abrams Octet — *View From Within* (Black Saint, 1984)
- Warren Smith — *Cats Are Stealing My \$hit* (Mapleshade, 1995)
- Andrew Lamb Trio — *New Orleans Suite* (Engine, 2005)



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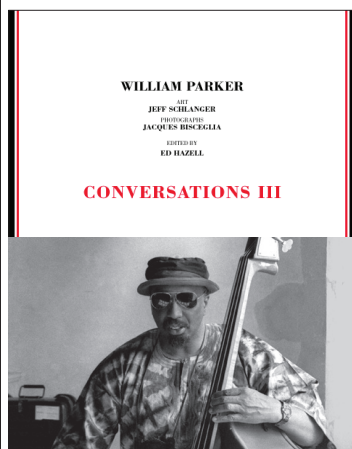
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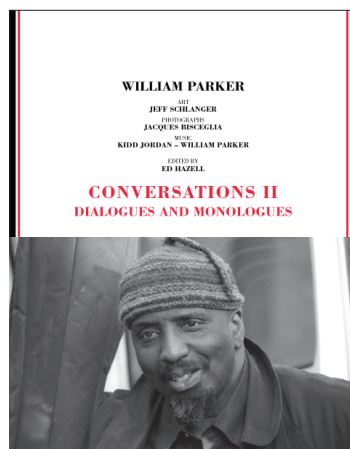
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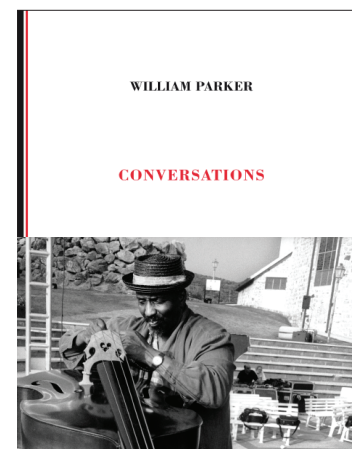
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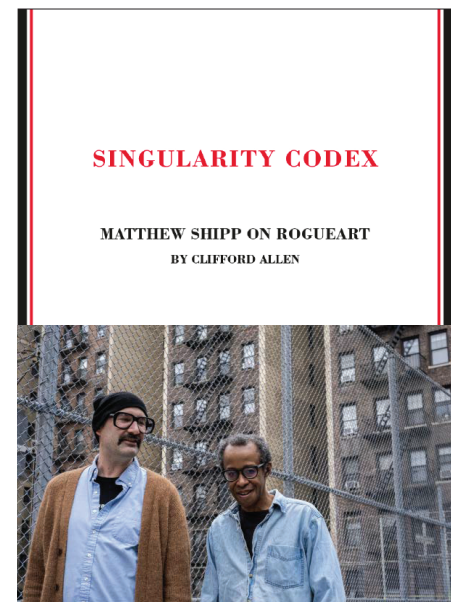
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# JOSEPH DALEY

A MIGHTY VOICE

BY JOHN SHARPE

Sometimes it can take years for musicians to find their voice. But for tuba and low brass specialist Joseph Daley, the revelation came early on, when he was asked to switch from trombone in junior high school. And what a mighty voice it proved to be. In some hands the tuba can be an ungainly beast, dragging behind the beat. Daley not only nimbly covers the bass register, but he offers harmonious counterpoint and supplements the front line, offering liquid moaning expression in the upper reaches. Such range has made him a popular choice for some of the biggest names in the business: Gil Evans, Muhal Richard Abrams, Anthony Braxton, Carla Bley, Charlie Haden and, of course, Sam Rivers.

Daley grew up on the Lower East Side of Manhattan and his early performances were playing Latin music; it wasn't until later, when he met the likes of Rivers and fellow tubist Howard Johnson, that he moved onto the jazz circuit. Both men had a major influence on Daley. Of Johnson he recalls: "Howard was one of those people [who] just took you under his wing and showed you the possibilities of the instrument. He didn't expect you to try to emulate what he was doing, but he wanted you to develop your own voice. He didn't want you to have any limitations on expression. So he would constantly be pushing and prodding and saying, you can do better."

However, it was Rivers who pushed him the furthest. Daley first began playing with Rivers' Harlem Ensemble in 1970 and performed on the first RivBea Orchestra big band album *Crystals* four years later. Rivers liked what he heard and invited Daley to rehearse in a small group setting. As Daley remembers: "We just started playing. It was a completely improvisational ensemble, meaning that he didn't talk about it or anything. He'd take his horn out and he'd start playing... at first I'm waiting for instructions, and then I realized no instructions were going to be coming. So I just had to figure it out; he forced me to find my way."

Rivers' subsequent freewheeling Tuba Trio, at first completed by Syd Smart, then later Warren Smith on drums, was the finishing school for Daley. As he explains: "If you're doing a total improvisational ensemble with one of the master musicians that can play in any key, any tempo, any type of style, in or out, you have to have all that stuff just under your fingers, because you just have a cue of maybe a second or so of where he's going. And you couldn't sit and figure out what key he's in and what he's doing. You just had to move with him immediately. You had to become almost part of his psyche." Many of the albums the Tuba Trio cut are now hard to come by, but how successfully Daley tackled the challenge can be heard on *Braids* and *Zenith*, two archive recordings recently issued on the NoBusiness imprint. Daley's association with Rivers continued, and he played on the Grammy-nominated RivBea All-Star Orchestra albums *Inspiration* and *Culmination*, recorded in 1998.

All this time, Daley was employed full time in the New York City educational system, taking leaves of absence to make tours. Such commitment meant that his appearances elsewhere were limited. Nonetheless, his open ears, boundless facility and readiness for anything made Daley an in-demand collaborator. He appeared on records by Jayne Cortez, George Gruntz' Concert Band, Howard Johnson's six-tuba ensemble Gravity, Bill Cole's Untempered Ensemble and Jason Kao Hwang's Far East Side Band, as well as outside of jazz with bluesman Taj Mahal (Daley's early-'70s recording debut) and contributing for 17+ years to the eclectic blues-infused roots music of Hazmat Modine. Hwang confirms the attraction: "Joe Daley is an incredible innovator of the tuba, capable of deep grooves, blistering solos and tender ballads that soar with his heartfelt sound. Joe is a sensitive and insightful listener, understanding how the tuba can creatively contribute to any sonic context at any given moment."

Of late, Daley has focused on composition. It must have helped having worked with so many of the greats: "Sitting with Gil Evans, Carla Bley, the Liberation Music Orchestra and Sam's Orchestra," he says, "you hear how to voice and how to use different types of colors. I was able to assimilate all that stuff and bring it into my unique voice for composition." Inspired by Rivers' ethos of self-determination, Daley recognized that he needed to take the initiative to get his music documented, raising the money himself for his first

leadership project, the acclaimed *The Seven Deadly Sins* (2009) by his brass-rich Earth Tones Ensemble.

To demonstrate his scope, he followed that release with *The Seven Heavenly Virtues* (2012) for string ensemble. Hwang, who was on board, enthuses: "As composer, he is historically rooted with a masterful knowledge of harmony, rhythm and orchestration, while also being free, his imagination unencumbered by conventions. His music is wonderful, and he's a great human being!" In 2015 Daley revisited the format in which he first thrived as an improviser with *The Tuba Trio Chronicles*, accompanied by Smith and reedman Scott Robinson; he dedicated the album to Rivers. To mark his 75th birthday next year and 55 years in the business, a second volume of the *Trio Chronicles*, more large-scale works and a busy concert schedule are in the pipeline. (*Tuba Trio Chronicles Vol. II* NYC album release concert is at Children's Magical Garden Oct. 1, presented by Arts for Art.)

But first the task at hand: when Rivers passed away in 2011, there was talk of a tribute but it never materialized. So, when Daley realized that Rivers' centennial was approaching in 2023, he resolved to make something happen. He contacted saxophonist Steve Coleman, who produced the two All-Star records, and together they tracked down the charts and found a suitable venue through trombonist Craig Harris' Welcome to Harlem concert series, and so will be celebrating Rivers' centennial a few days prior.

For more info visit [jodamusic.com](http://jodamusic.com). In celebration of Sam Rivers' centennial, Daley is at Mount Morris Ascension Presbyterian Church Sep. 22 with the NY RivBea Orchestra as part of the Welcome to Harlem concert series presented by Harlem Jazz Boxx. See Calendar.

#### Recommended Listening:

- The Tuba Trio (Sam Rivers/Joseph Daley/Warren Smith) – *Essence - The Heat and Warmth of Free Jazz, Vol. I-III* (Circle, 1976)
- Ellery Eskelin – *Figure of Speech* (Soul Note, 1991)
- Ebony Brass Quintet (with Hamiet Bluiett) – *Brand New Bag* (Mapleshade, 1994)
- Reggie Nicholson Brass Concept – *Surreal Feel* (Abstract Recordings, 2008)
- Joseph Daley's Earth Tones Ensemble - *The Seven Deadly Sins* (Jaro Median, 2009)
- Joseph Daley – *The Tuba Trio Chronicles, Volume I & II* (JoDaMusic, 2014/23)

## LEST WE FORGET

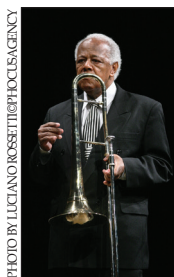


PHOTO BY LUCIANO ROSSETTI/PHOTOAGENCY

# SLIDE HAMPTON

SLIDE TO POSTERITY

BY MARILYN LESTER

When NEA Jazz Master and Grammy-winning trombonist Slide Hampton died in November 2021 at age 89, he left a super-sized legacy as a player, arranger and composer. Hampton came onto the jazz scene as a very young man in the '40s bebop era, and in the '50s and '60s worked for many notable bandleaders, including Dizzy Gillespie, (the unrelated) Lionel Hampton, Maynard Ferguson, Art Blakey and Max Roach. A quick and precocious study, with a thirst for knowledge, he also began to lead his own groups in clubs and recording studios, having started an independent musical career in his late teens. Trombonist Robert Edwards notes, "The thing I loved most about Slide was the depth of his 'vocabulary' and the clarity of his

ideas. He always addressed the harmony in a direct way that didn't sound corny, just perfect. Also, his ability to take extended solos was reminiscent of John Coltrane, unmatched by trombonists at the time. He 'set the bar,' which still stands today." Hampton had studied in his youth at a local Indianapolis conservatory, but his musical education essentially came through his family and other musicians such as bebop trombonist J. J. Johnson, who also lived in Indianapolis.

Born Locksley Wellington Hampton on April 21, 1932, in Jeannette, PA, he was the youngest of 12 children. His parents, Clarke and Laura Hampton, organized the children into a family band that relocated to Indianapolis and played gigs there as well as other cities in the Midwest. Locksley joined as a singer and dancer at age 6, and at age 12 was handed a trombone by his father and told to play. He was right-handed but he played the instrument left-handed, since it was configured that way. His sisters gave him the nickname Slide. When the senior Hampton died in 1951, the band was led by brother Duke. In 1952, the band won a contest to play at Carnegie Hall, opening for Lionel Hampton. That experience set the trombonist's eyes on a future in New York.

But his next stop was Houston, working in a band there and learning to be an orchestrator as well as honing his other talents. Eventually, in 1955, Hampton joined pianist Buddy Johnson's jump blues outfit and made his way back to New York, settling in Brooklyn and establishing his home as the place to be for jam sessions, where it was common to find notables such as John Coltrane, Wayne Shorter, Freddie Hubbard and Eric Dolphy. In 1956 Hampton joined Lionel Hampton's band, and a year after that Ferguson's unit. Trombonist Jiggs Whigham remembers, "I first met Slide when he was playing with Maynard's band. He impressed me with his great trombone technique and unique style. And even as Slide was a great trombonist, I became a huge fan of his excellent writing and over-all musicianship."

At the threshold of the '60s, Hampton found himself in high demand. In 1962 he established the Slide Hampton Octet which lasted only a year, but increased his visibility. He went to work as a musical director for Motown Records, collaborating on productions for Stevie Wonder, the Four Tops and others, then joined

(CONTINUED ON PAGE 37)



# BIOPHILIA RECORDS

COMMITMENT TO CLIMATE THROUGH MUSIC

BY FRANCESCO MARTINELLI

Established in Harlem by Cuban-born pianist Fabian Almazan in 2011, Biophilia Records takes its name and basic inspiration from the writings of E. O. Wilson, the entomologist who developed the concept of sociobiology—the study of the relation between biodiversity, environment and human behavior. Wilson dedicated a book to biophilia in 1984, defining it as “the innate tendency to focus on life and lifelike processes.” Almazan has borrowed this concept with his Biophilia and works with an environmental consultant: “My main objective with Biophilia is to nurture a community of like-minded individuals who value the benefits of music to society and view it as a platform to have a continuing dialog of how to be a part of the solution rather than the problem in regards to climate change and environmental injustice.”

Having left Cuba with his family at 9 (moving first to Mexico and then to Miami), Almazan arrived in New York as a teenager to study at the Manhattan School of Music. He was first heard in high-profile recordings by Terence Blanchard, including the soundtrack for *Miracle at St. Anna* and two of the trumpeter’s releases on Blue Note (*Magnetic* and *Breathless*). “Fabian is probably one of the great young talents of his generation,” said Blanchard. “Once people really hear what he’s about and what he’s doing, they’re gonna be enriched.” When Almazan decided to start his own label, as bassist

Linda May Han Oh (a frequent Biophilia band leader and collaborator) notes, “Fabian built [it] from the bottom up, collaborating with essential environmental organizations such as the NRDC (Natural Resources Defense Council) and getting artists and fans involved in volunteer events where we’ve planted trees and helped to clean up trash, particularly pre-pandemic.” She also states, “Fabian is now currently undertaking his PhD at Harvard University with the intention of bridging more of his creative work with environmental issues.”

Biophilia Records does not release music on physical media, in order to reduce its environmental impact. Instead, since 2017, it issues biopholios: a double-sided, 20-panel origami-inspired medium, bursting with vibrant artwork and liner notes, each made entirely out of FSC-certified, robust paper, hand-folded and printed using plant-based inks, including the download code. It’s a tangible object, artwork and liner notes included, but without the actual record.

To date, the label has issued 32 albums in its 12 years, a substantial and momentous catalog, giving voice to a group of growing musicians sharing common interests and an aesthetic vision. Biophilia’s debut entry was Almazan’s *Personalities*, presenting different facets of the pianist’s personality from the electronically glitched piano at the beginning in a restructured version of the third movement from Shostakovich’s *String Quartet no. 10* through tender renditions of Carlos Varela’s “Bola de Nieve” (dedicated to the late, great Cuban singer-pianist) and Antonio María Romeu’s “Tres Lindas Cubanas”. Based on his regular trio (with Oh and drummer Henry Cole) augmented

with a string quartet, the album is energized by the tension between experimental soundscaping and melodic romanticism, typical of Almazan’s music. *This Land Abounds With Life*, his most fifth and most recent album as leader, meditates on wildlife sounds, folklorism and displacement and includes songs of Cuban birds, Willie “The Lion” Smith’s “Music On My Mind” and a tender reprise of “Bola de Nieve”.

“I’m inspired by up-and-coming musicians like Nortonk and Chase Elodia, the duo Endless Field featuring Ike Sturm and Jesse Lewis, who released *Alive in the Wilderness* recorded live in the desert of Southern Utah via a solar-powered recording rig, and by Adam O’Farrill, who is currently creating tremendous music,” says Oh. The bassist has three albums as leader in the label’s catalog: *Walk Against Wind*, *Aventurine* and the latest, *The Glass Hours*, a major work based on original compositions concerned with the fragility of human time and performed by a powerful group including Mark Turner (tenor), Sara Serpa (vocals), Almazan and Obed Calvaire (drums).

Trumpeter Adam O’Farrill’s grandfather was the boundary-pushing Cuban composer and arranger, Chico O’Farrill; his father is the composer, pianist and activist, Arturo O’Farrill, and his mother, Alison Deane, is a classical pianist and educator. Adam O’Farrill has released two Biophilia albums: *El Maquech* (a rousing tribute to Mexican music) and his latest, *Visions Of Your Other* (an intense visionary experience going from *stakra* by Ryuichi Sakamoto to a tense evocation of climate change through a dedication to Kurosawa by

(CONTINUED ON PAGE 37)



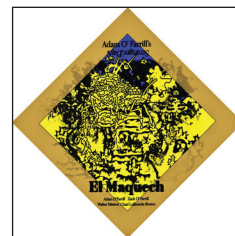
*The Glass Hours*  
Linda May Han Oh



*Intimate Strangers*  
Sara Serpa



*Reciprocity*  
María Grand



*El Maquech*  
Adam O’Farrill



*Alcanza*  
Fabian Almazan

## VOXNEWS

# COLLABORATIONS

BY SUZANNE LORGE

Vocalist **Kurt Elling** and guitarist Charlie Hunter first started working together in 1995—their respective inclinations toward blues and funk expression must have generated an instant artistic rapport. But it would be about 25 years before they documented this musical relationship in the studio, and in 2021, *Superblue*, their first release together, took home a Grammy nomination for its irrepressible beats and deeply felt moments. Earlier this year they expounded on their duo-led ideas with the EP *Superblue: Guilty Pleasures*, and then *Superblue: The Iridescent Spree*, out this month (all three on Edition).

This latest *Superblue* album dips into some ear-catching source material—Joni Mitchell’s rarely heard “Black Crow”, Bob Dorough’s cleverly didactic “Naughty Number Nine” (from the animated television series *Schoolhouse Rock*) and Ron Sexsmith’s neo-soul ballad “Right About Now”. Elling—ever the astute judge of fine lyrics—also includes a spoken word performance of Billy Collins’ poem “The Afterlife” against a simple percussive track; his own biting words on the horn-laced original “Not Here / Not Now”; and additional verses on a synth version of Ornette Coleman’s “Lonely Woman” (here as “Only the Lonely Woman”). Not all collaborations continue to evolve, but this one does; to

catch the unfolding in real time, see Elling and Hunter at Le Poisson Rouge (Sep. 22).

Hunter, who comfortably dons many hats, also produced singer/songwriter **Dara Tucker**’s 2019 album *The Seven Colors* (Watchman Music Group), a glistening collection of jazz, Americana, pop, blues, gospel and soul songs; the album gives a nod to the many musical influences that Tucker absorbed growing up in Tulsa, OK, as articulated through her own writing. But she’s also a powerful interpreter of the original works that inspired her, as on *Dreams of Waking: Music for a Better World* (Green Hill), her 2021 EP of uplifting popular songs reframed as jazz tunes. Recently, the prolific artist brought both her writing and interpretive skills to bear on *Dara Starr Tucker* (Green Hill), a set of six original pieces alongside smooth arrangements of works by modern songwriters. True to form, Tucker’s reach is wide—from Billie Eilish (the hit love anthem, “Annie’s Song”), then from Kurt Weill and *The Fantasticks* (the similarly nostalgic “September Song” and “Try to Remember”, respectively) to traditional New Orleans (the rousing hymn “Just a Closer Walk With Thee”). Her originals are likewise diverse—among them “Scars”, a fusion of soul-baring lyrics and energetic pulse; “Falling”, a shape-shifter with an engaging hook; and “If You Ask Me To”, a light-hearted, blues-tinged pop tune. Tucker celebrates the album’s release at Dizzy’s Club (Sep. 11).

Like Tucker, **Nicole Zuraitis** is a stunning singer with an equally adept pen. Take as evidence her new album

*How Love Begins* (Outside In Music), a passion project hatched with co-producer and bassist Christian McBride. You should hear these 10 originals in two parts, the first entitled “oil” and the second “water”. It’s a lesson, Zuraitis explains, in the conflict that can beset even the most harmonious of relationships. You’ll take this lesson from her lyrics rather than the copacetic musicianship on display; she and McBride are of one aesthetic mind from the grinding blues opener (“The Good Ways”) through to the heartening closer (“The Garden”). In between, they move in and out of swing (“Reverie”), bop (“Burn”), romantic banter (“Two Fish”), gripping melodic monologue (“20 Seconds”) and rueful balladeering (“Like Dew”). Zuraitis and McBride will introduce the record at Birdland (Sep. 4).

In 2020, iconoclastic singer/composers **Jen Shyu** and **Sara Serpa** co-founded Mutual Mentorship for Musicians (M<sup>3</sup>), a consortium for singers and instrumentalists of historically underrepresented gender identities. This month they’ll host the second annual M<sup>3</sup> Festival—a showcase for these burgeoning talents—at Roulette (Sep. 21-23). The following week, Serpa and guitarist André Matos will play music from the fearlessly improvisational *Night Birds* (Robalo Music) at Joe’s Pub (Sep. 28)—returning to their duo format after 12 years away.

On other vocal stages: **Judy Wexler** returns to Pangea for her annual gig (Sep. 13); **Aubrey Johnson** appears at North Square (Sep. 3), followed by **Ben Cassara** (Sep. 10) and **Erli Perez** (Sep. 24); **Vicki Burns** is at Thread Lounge in the Renaissance NY Midtown (Sep. 6) and Room 623 (Sep. 17).



# UMBRIA JAZZ FESTIVAL

BY THOMAS CONRAD



Gianluca Petrella @Umbria Jazz

# EDINBURGH JAZZ AND BLUES FESTIVAL

BY ELLIOTT SIMON



Tommy Smith & Arild Andersen @Edinburgh Jazz and Blues

# CARAMOOR JAZZ FESTIVAL

BY KYLA MARSHALL



Cécile McLorin Salvant @Caramoor Jazz Festival

This year's Umbria Jazz Festival (Jul. 7-16) celebrated its 50th anniversary, and set records for ticket sales (over 40,000) and revenue (\$2.5 million). On the last day, it was announced that Carlo Pagnotta, who started the festival and has run it ever since, will continue as Artistic Director. (He turns 90 in August, and there had been rumors that he would step down.)

The anniversary milestone did not generate any notable changes in format. The Umbria festival still overwhelmed the "centro storico" (historic center) of Perugia, one of Italy's most beautiful hill towns. Thousands still packed into Piazza IV Novembre for the free concerts. Most of the important jazz still happened in Teatro Morlacchi, the 18th century horseshoe-shaped theater with five tiers of opera boxes. There were still noon concerts in Sala Podiani, an intimate 150-seat space in the Galleria Nazionale dell'Umbria museum. Twice daily, the manic marching band Funk Off still paraded down the cobblestones of the main drag, Corso Vannucci, trailed by children and dogs. The headliners still played in Arena Santa Giuliana, an outdoor stadium just down the hill from the old town, with its 5,000 person capacity. Umbria is still a major event in Europe's annual cultural calendar, and a massive, wild 10-day street party. But, for all the continuity of structure, everyone knew that this year was different. There was a special intensity to the celebration. People sensed the magnitude of the moment. Very few jazz festivals can lay claim to 50 years.

Much of the music in Arena Santa Giuliana was not jazz. Bob Dylan appeared on opening night. "Appeared" is a misnomer. His management had specified minimal stage lighting. They also required that the huge video screens on either side of the stage be shut down. It was profoundly nostalgic to hear Dylan sing songs including "Gotta Serve Somebody" and "I'll Be Your Baby Tonight". But only the folks who had paid the top ticket price of €177.50 (almost \$200 US) sat close enough to see him well. Italian pop stars Mika and Paolo Conte, plus Ben Harper, Stewart Copeland (the drummer with the Police long ago) and Joe Bonamassa also played the Arena. The best jazz there was a double bill of pianist Brad Mehldau's trio and saxophonist Branford Marsalis' quartet. The most ambitious jazz project, in terms of sheer numbers, was "Eastwood Symphonic". Kyle Eastwood's quintet played themes from his father Clint's films, accompanied by two large Italian ensembles: the

(CONTINUED ON PAGE 36)

Edinburgh, Scotland styles itself the "World's Festival City", and every July and August it attracts over 4.5 million visitors to approximately 3,500 music and arts events across ten separate festivals. The Edinburgh Jazz and Blues Festival (Jul. 14-23), produced by Fiona Alexander, was significant not only for the range and quality of the over 130 performances but also for the thoughtful selection of venues that complemented the music.

As is customary, renowned Scottish jazz musicians including tenor saxophonist Tommy Smith, trumpet player Colin Steele and pianist Brian Kellock were on hand for shows tailored to the festival. Many unforgettable meetings came as part of SPARK Norway (curated by Øyvind Skjerven Larsen, director of the Oslo Jazz Festival). Smith and soon to be 78-year old legendary bassist Arild Andersen provided one such moment at the St. Bride's Community Center, a renovated church dating back to 1876. Despite drummer Thomas Strønen's absence due to a flight cancellation, the duo's conversation was enchanting and intimate. Smith, dressed in black, filled the large room with broad, rich tones while Andersen skillfully used foot pedals to produce harmonics that enhanced each piece's sense of spirituality. Their partnership showcased the Scottish/Norwegian association with original material and a beautifully textured rendition of Burt Bacharach and Hal David's "Alfie".

St. Bride's also hosted Kellock and saxophonist Stewart Forbes, with trumpeter Bruce Adams, bassist Ed Kelly and drummer Tom Gordon, the group paying homage to Charlie Parker's famous quintets. Adams engaged the audience with a history lesson on Bird with performances of classics including "Dewey Square", "Billie's Bounce" and "Yardbird Suite". A loving tribute to the late vocalist Fionna Duncan, thoughtfully put together by drummer Tom Bancroft, was a festival highlight. Recorded interviews with Duncan and a live show that included former students, family and friends such as Suzanne Bonnar, Sophie Bancroft and Sylvia and Gina Rae, summoned Duncan's spirit. Impeccable interpretations of "I Just Found Out About Love", "All of Me" and "Body and Soul" plus a wonderful finale of "Bye Bye Blackbird", led Gina Rae to say, "Fionna taught us all to sing with emotion...she called us her jazz babies."

The famous Spiegel tent in Edinburgh is adorned with mirrors and intricate wood carvings,

(CONTINUED ON PAGE 36)

Each July in Katonah, an hour north of New York City, jazz lovers haul out their lounge chairs and sunhats for the Caramoor Jazz Festival, a daylong event now in its 30th year. The Festival takes place on the beautifully landscaped grounds of Caramoor Center for Music and the Arts, which presents contemporary jazz and classical music year round. The artists and the audience are well suited for an event that is essentially a giant picnic curated by Jazz at Lincoln Center (JALC). The Festival features a full slate of what is identifiably jazz in contrast to how many so-called "jazz" festivals operate these days.

At this year's festival (Jul. 22), there was a fair amount of straight-ahead swing and capital-J jazz, and most of the music could be engaged within multiple ways: focused listening; singing along; and staying for a short period before moving to another grassy stage.

Many of the acts featured youthful representation. The JALC Summer Jazz Academy Big Bands and a septet from Jazz House Kids Ambassadors, two programs educating high school-aged jazz students, both performed, as did 19-year old Anaïs Reno (with guitarist Peter Bernstein) who, like many of her peers, appreciates a good chestnut. The two big bands performed separately while on the same stage, one group in burgundy polos, the other in navy, positioned as if two debate teams trading solos instead of points, moving one of the band directors to assure the audience with a laugh, "This is not a competition."

The afternoon was filled with other up-and-comers, including trumpet player Anthony Hervey and his quintet, featuring Joe Block (piano), Russell Hall (bass), Miguel Marcel Russell (drums) and his brother Nigel Hervey (alto). The group performed tunes from *Words From My Horn*, Hervey's recently released debut album, a thoughtfully conceived narrative of his personal and musical journey. Later, the New Jazz Underground trio with Juilliard grads and JALC regulars T.J. Reddick (drums), Abdias Armenteros (alto) and Sebastian Rios (bass) offered music with song titles meant to intrigue, such as "they can hate but we still swingin" (aka "Delfeayo's Dilemma") and "giant steps is not music" ("Giant Steps"). The group was formed in the pandemic and has quickly built a dedicated following on YouTube.

Though Caramoor has long prioritized showcasing emerging artists, according to Georgina Javor (JALC's vice president for concerts and touring), this year's Festival swung more in that direction, also with

(CONTINUED ON PAGE 36)





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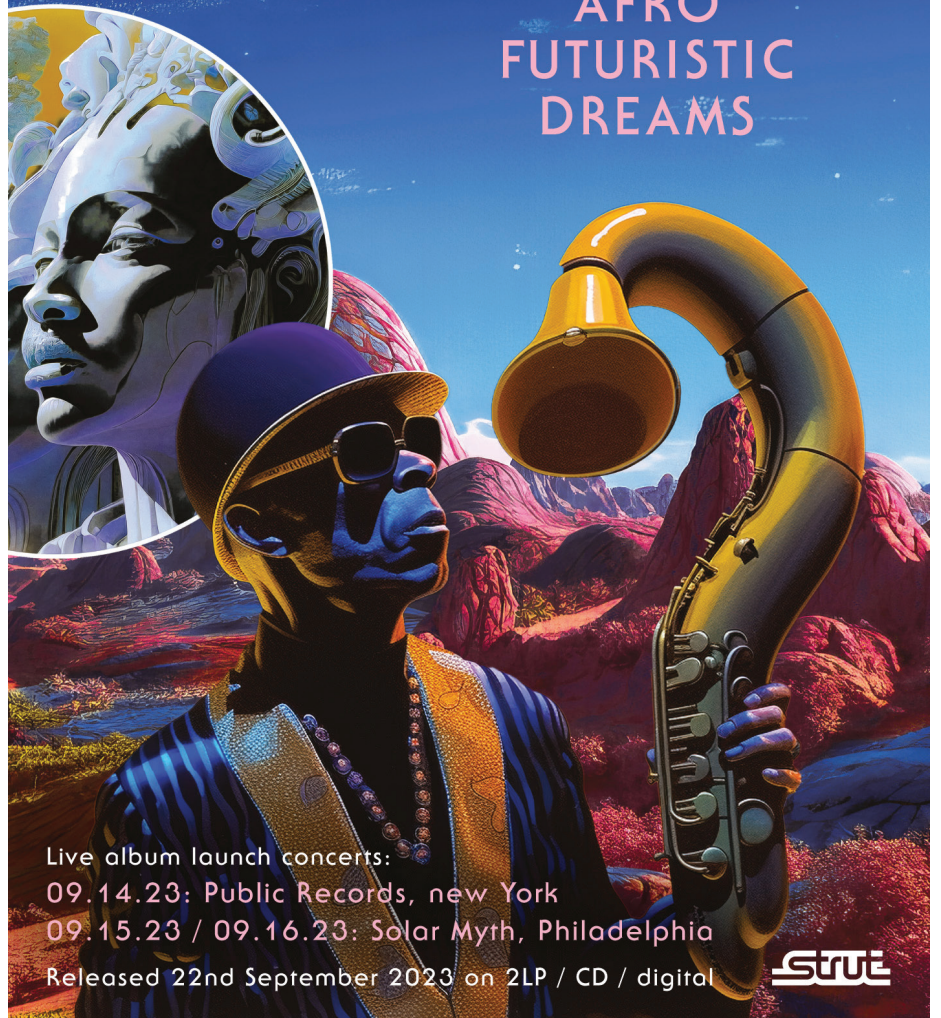
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**Love in the City**  
Yuka Mito (Nana Notes)  
by Andrew Hamlin

Tokyo native Yuka Mito started piano at six. She sang pop tunes in clubs in English and Japanese, hit the Brooklyn-Queens Conservatory of Music in her late twenties and settled into jazz around age thirty. It was a late commitment, but one destined to bear sweet fruit.

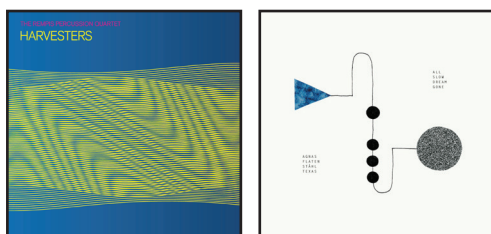
*Love in the City* kicks off with “I Got Rhythm”, displaying from the jump Mito’s confident tone, audacious scatting and the surefooted backing of Allen Farnham (piano, arrangements), Dean Johnson (bass) and Tim Horner (drums). Farnham sticks close to the singer through the scatting and after a short introspective intro ratchets into double-time; Horner stands ready with a beguiling blend of dry snare and distant, cloudy cymbals.

The following title track sounds like a long-forgotten standard, but it’s from the pen of Mito herself (with some help from Japanese-American actress and singer Monday Michiru). Rife with the giddy pleasures of street graffiti among other things, it’ll slap a grin on your face even before the rapid-ride scatting to close.

“Memory of Father”, another Mito original, stuck with me the whole time I was digesting this album. The number is entirely in Japanese, guided (she notes) by memories of her father’s love, his aging and, eventually, his passing. Her bold phrasing and sure, subtle sense of harmony sink in (even if you’re not a Japanese speaker), leaving a profound sense of awe and mystery.

Mito’s reading of the standard “I’ll Remember April” builds on “Memory of Father”. It’s cheery, sprightly and nominally about romance—but more about romance’s dissipation, like fire into ashes, with nothing left but memories and how to sort through those ashes. Ultimately this song points to what the Japanese call “mono no aware”: learning to accept, and beyond that, to love within the concept that time is passing.

For more info visit [yukamito.com](http://yukamito.com). Mito is at Don’t Tell Mama Sep. 20. See Calendar.



**Harvesters**  
Rempis Percussion Quartet (Aerophonic)  
*All Slow Dream Gone*  
Konrad Agnas/Ingebrigt Håker Flaten/Mattias Ståhl/  
Per Texas Johansson (Moserobie)  
by John Sharpe

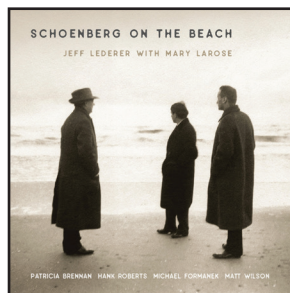
While there are many bassists adept at blurring the boundary between melody and rhythm, few supplement that ability with as much energy and passion on the bandstand as Ingebrigt Håker Flaten (who turns 52 this month). The Norwegian honed his chops in the raucous environment of power trio The Thing and was a founding member of Scandinavian supergroup Atomic. Sojourns in Chicago and Austin broadened his sweep of collaborators yet further, in projects with Joe McPhee, Ken Vandermark, Rob Mazurek and many others.

Since 2010, he has occupied the bass chair in Windy City saxophonist Dave Rempis’ Percussion Quartet, whose

*Harvesters* is its 11th outing. While Rempis provides the focal point, that’s only possible because of the unrelenting support he receives in the always fascinating undercurrents supplied by Håker Flaten and the twin drumming of Tim Daisy and Frank Rosaly. The five long-form improvs move in a masterfully handled cycle of natural ebb and flow, bolstered at the micro level by the absorbing detail of timbre, texture and pitch. The bassist takes a fundamental role: anchoring, offering wiry counterpoint and molding shapely figures into riffs and vamps. But not only that—his adoption of a walking line adds instant momentum to the rubato atmospherics of “The Exuberant Aubergine” (on which French trumpeter Jean-Luc Cappozzo guests), and his arco moans prove instrumental in realizing the despairing incantations of the prayerful “Little Fascists”. Rempis remains one of the best in the business at such seat-of-the-pants free jazz, issuing a stream of novel ideas at speed, with an enviable tonal command, while effortlessly sustaining interest over the long haul. Though the band has long since learned that the journey is as important as the destination, punters would be disappointed if there were no pyrotechnics. Happily they oblige, scaling the peaks during the lengthy “Everything Happens to You” and summing in bursts on the almost-Latin swing of “Spooky Action”.

The Swedish trio of reedman Per Texas Johansson, drummer Konrad Agnas and vibraphone and marimba player Mattias Ståhl invites Håker Flaten to join them for *All Slow Dream Gone*. He’s perhaps an unlikely choice for this date of free play, which is as orderly as jamming on a standard chord progression, and takes its inspiration from cool school jazz experiments. But he perfectly acquits himself with sprightly bass lines that fit right into the prevailing ethos. Lennie Tristano’s “Intuition” and “Digression”, extemporized spontaneously by a 1949 quintet including Lee Konitz and Warne Marsh, suggest one potential source. The cover graphic implies that another might be Anthony Braxton—not his own knotty charts, but rather his first *In The Tradition* set. That’s especially the case when Johansson puts his harrumphing contrabass clarinet through its paces on “Gone”. He restricts himself otherwise just to clarinet and bass clarinet, staying well within the conventional range of each, thereby imparting a certain light, reticent quality to the session. Ståhl’s preference for woody-toned marimba on most tracks further accentuates that feel. Typically after a brief ensemble start, Johansson or Ståhl take turns to solo, accompanied by Flaten’s swinging bass and drums, before a final interweaving of lines, the musicians sometimes trading fours with Agnas’ drum breaks. But although the album’s conceit is initially intriguing, it doesn’t have the legs for the forty-minute duration.

For more info visit [aerophonicrocords.com](http://aerophonicrocords.com) and [quesonegro.de/main.html](http://quesonegro.de/main.html)



**Schoenberg on the Beach**  
Jeff Lederer with Mary LaRose (little (i) music)  
by Elijah Shiffer

What is Schoenberg doing on the beach? The album title may sound like the set-up for a cynical inside joke, but it is actually a quite literal description of this latest stylistic experiment by the husband-and-wife team of woodwind player Jeff Lederer and vocalist Mary LaRose. They are certainly no strangers to combining far-flung influences (Albert Ayler with sea shanties, to name a notable earlier example) into well-crafted music that makes the connections between disparate genres seem inevitable. In

*Schoenberg on the Beach*, they adapt early vocal compositions of Arnold Schoenberg and Anton Webern into jazz songs, with an easygoing, almost “lounge” aesthetic. It’s an ambitious stretch, but Lederer and LaRose are certainly up for the challenge. The specific choice of earlier Schoenberg and Webern songs is important: many are both lighter in mood and less forbiddingly atonal than these composers’ later works, and thus, somehow, more conducive to this particular treatment.

Lederer (flute and clarinet) and LaRose are joined by Patricia Brennan (vibraphone), Hank Roberts (cello), Michael Formanek (bass) and Matt Wilson (drums). Short electronic interludes by DJ ArkturEYE (an alias of Brennan’s husband, drummer Noel Brennan) introduce each of the nine tracks; based on sampled field recordings from Coney Island, they provide a suitable beach ambience. Marty Ehrlich, like Lederer, an eclectic woodwind doubler, makes a guest bass clarinet appearance on “Pale Flowers of Moonlight”, a movement from Schoenberg’s notorious *Pierrot Lunaire*, a melodrama for voice and chamber ensemble. Yet, everyone sounds like they’re having fun here. Lederer’s and LaRose’s ecstatic improvising and Wilson’s resolute playfulness stand out, but all members of this group engage with the absurd humor inherent in such a project. Brennan adds an electronic pitch-bend effect to the vibraphone, often using it at the most unexpected moments. On Webern’s “Heiter”, Lederer plays a truncated clarinet, blowing the mouthpiece directly into the lower joint to create a zany set of intervals.

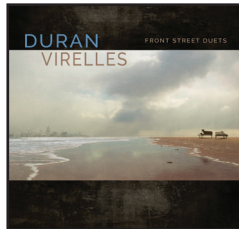
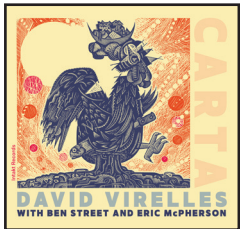
Lovingly played and beautifully recorded, *Schoenberg on the Beach* is a successful experiment. It’s a project only Lederer and LaRose could have thought of—and it’s just bizarre enough to work.

For more info visit [littlemusic.bandcamp.com](http://littlemusic.bandcamp.com). Lederer’s album release concert is at Roulette Sep. 24. See Calendar.

## RECOMMENDED NEW RELEASES

- Idris Ackamoor & The Pyramids – *Afro Futuristic Dreams* (Strut)
- Susan Alcorn Septeto del Sur – *Canto (Relative Pitch)*
- Camille Bertault/Paul Bertault – *Songs for My Daughter* (Sunnyside)
- Adam Birnbaum – *Preludes* (Chelsea Music Festival)
- Kris Davis Diatom Ribbons – *Live at the Village Vanguard* (Pyroclastic)
- Dave Douglas Quintet – *Songs of Ascent: Book 2 – Steps* (Greenleaf Music)
- Russ Johnson Quartet – *Reveal* (Calligram)
- Jon-Erik Kellso and The EarRegulars – *Live at The Ear Inn* (Arbors)
- Miya Masaoka/Reggie Workman/Gerry Hemingway – *Brew: Heat & Between Reflections* (Clean Feed)
- Joe Melnicover – *You Is You* (577 Records)
- Nick Millevoi – *Digital Reaction* (Ropeadope)
- Johannes Nāstesjö/Sten Sandell – *Duo akt I-VII* (Konvoj)
- Oren Neiman – *Serenity Now* (Noyman Music)
- Mike Nock – *Hearing* (ABC)
- Michel Pilz, Reiner Winterschladen, Frank Paul Schubert, Christian Ramond, Klaus Kugel – *Yamabiko Quintet* (Nemu)
- Santiago Big Band (feat. Marcos Fernández) & Afro Latin Jazz Orchestra (feat. Arturo O’Farrill) – *Santiago Brooklyn Santiago* (ZOHO)
- Nina Simone – *You’ve Got To Learn* (Verve)
- Jesper Thorn – *Dragør* (April)
- Trance Map+ (Evan Parker/Matthew Wright/Peter Evans/Mark Nauseef) – *Etching The Ether* (Intakt)
- Martin Wind/Jim McNeely/Ed Neumeister – *Counterpoint* (Laika)





*Carta*

David Virelles (Intakt)

*Front Street Duets*

Hilario Durán / David Virelles (ALMA)

by Stuart Broomer

Pianist David Virelles' life has been a tale of three countries – the first his native Cuba, where he was born in 1983. As a teenager he moved to Canada after saxophonist Jane Bunnett encountered his prodigious talent and arranged to advance his education and career. There after his studies he began teaching in the jazz program at Toronto's Humber College and recorded with Bunnett in 2001. Finally, Virelles moved to the United States, where he has resided since 2009, studying with Henry Threadgill and then playing and recording with such notables as Threadgill, Tomasz Stańko, Chris Potter and Andrew Cyrille. Virelles has been recording as a leader since 2008, with several of his recordings featuring larger ensembles and Cuban percussion. These two recent recordings are very different from one another: *Carta* has Virelles in a contemporary piano trio in which Cuban influences are evident but largely sublimated in his mature style, while *Front Street Duets* is a trip to the pianist's roots undertaken with the senior Cuban pianist Hilario Durán.

*Carta*, Virelles' Intakt debut, presents him with bassist Ben Street and drummer Eric McPherson. It's a work of striking clarity, likely to suggest the sculptural economy and structural precision of Andrew Hill or Mal Waldron, though sometimes shot through with sudden asides. This is apparent in the opening "Uncommon Sense" as the pianist contrasts reflective chords with brief flurries. "Island", in contrast, is a model of calm repetition. The trio is given to sudden spontaneous shifts in which McPherson and Street can become the more active members of the group. The elusive title track, introduced by clattering percussion, becomes a subtle dialogue between piano and bass that strongly suggests Paul Bley's harmonic and spatial imagination. "Tiempos", which has immediate suggestions of Latin roots, eventually develops into fully realized trio music in which McPherson comes to the fore in what is essentially a duo between minimalist keyboard gestures, including rapid fluttering and McPherson's stark drum strokes delivered with speech-like insistence. On "El Tivoli", McPherson is often the more active partner, with the pianist eventually responding with dense and rapid isolated bursts.

*Front Street Encounters* returns Virelles to his early roots, performing with Durán, some thirty years his senior, and whom he first heard on record in his native Cuba and then met when he emigrated to Toronto. The recording goes to the hybrid core of much Cuban music: the merger of modernist piano composition with the Afro-Cuban polyrhythms preserved in the island's interior. A signal work in that development is included here, Virelles' arrangement of "Danza Licumi" by the pioneering pianist-composer Alejandro García Caturra, who took Cuban music to Paris in the '20s. The bulk of the music, composed by Durán, surveys the dance rhythms of the island. The frequent combination of polyrhythms and polytonality creates a dramatic sense of liberation. There's a joyous excess, an explosion of playful, dancing virtuosity perhaps best typified by the kinetic exchanges of Durán's "Challenge". That sense of joy ultimately permeates even the most reflective of the compositions, "Santos Suarez's Memories". On the concluding "Body and Soul", the classic standard virtually disappears under the two pianists' waves of elaboration and invention.

For more info visit [intaktrec.ch](http://intaktrec.ch) and [almarecords.com](http://almarecords.com). Virelles is at The Jazz Gallery Sep. 22-23. See Calendar.



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SUN 9/3	<b>Aaron Goldberg Trio</b> <b>Michael Kanan Trio</b>	6:30pm 9:30pm
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WED 9/6	<b>Jed Levy Quartet</b> <b>Ben Wolfe Trio</b>	7:30pm 10:30pm
THR 9/7	<b>Todd Herbert Quartet</b> <b>Mark Whitfield</b>	7:30pm 10:30pm
FRI 9/8	<b>Matt Rollings "The Valentine Sessions" Album Release</b> <b>Charles Ruggiero And The Cracktet</b>	7:30pm 10:30pm
SAT 9/9	<b>Tommy Campbell Trio</b> <b>Dave Stryker Quartet</b>	7:30pm 10:30pm
SUN 9/10	<b>Bennett Paster Quartet</b> <b>Neal Miner Trio</b>	6:30pm 9:30pm
MON 9/11	<b>Marcos Varela Quartet</b> <b>Hank Allen-Barfield Quintet</b>	7:30pm 10:00pm
TUE 9/12	<b>Conrad Herwig And The Latin Side All-Stars</b> <b>Conrad Herwig And The Latin Side All-Stars</b>	7:30pm 10:00pm
WED 9/13	<b>Joe Farnsworth Quartet</b> <b>Charles Ruggiero Quartet</b>	7:30pm 10:30pm
THR 9/14	<b>Jonny King Trio</b> <b>Yotam Silberstein Quartet</b>	7:30pm 10:30pm
FRI 9/15	<b>An Evening With Dave McMurray</b> <b>An Evening With Dave McMurray</b> <b>Ben Stivers Organ Trio</b>	7:30pm 10:30pm 12:00am
SAT 9/16	<b>An Evening With Dave McMurray</b> <b>An Evening With Dave McMurray</b> <b>Rico Jones Quartet</b>	7:30pm 10:30pm 12:00am

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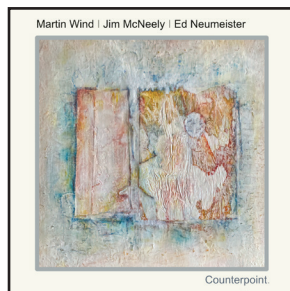
*Compton's Finest*  
**Brandon Sanders (Savant)**  
 by Ken Dryden

Brandon Sanders didn't begin playing drums until his mid-twenties after completing his master's degree in social work, but years of dedicated practice led to his acceptance to Berklee College of Music. From that point on, he has balanced a full-time career as a school counselor and social worker with playing gigs and practicing whenever possible. Vibraphonist Warren Wolf, one of his Berklee mentors, pushed Sanders to make this debut recording, *Compton's Finest*, at 52.

Sanders assembled a sterling supporting cast: Wolf, rising star Keith Brown (piano), Chris Lewis (tenor) and Eric Wheeler (bass). The wide-ranging material and diverse arrangements give a special appeal to the album and while Sanders is a more than capable drummer who could have soloed on every track, his focus is on making the music sound its best. Part of the appeal is the conciseness of the charts, which allow room for improvisation but leave the listener wanting more.

The standard "Softly, As in a Morning Sunrise" is a bright opener, blending bop with a Latin undercurrent, featuring brief, effective solos by Lewis, Wolf and Wheeler. The title track is a hip, bluesy original dedicated to the Los Angeles district where Sanders was raised. Its catchy theme guarantees repeated hearings. Kenny Barron's "Voyage" has grown into a popular jazz standard and the band tackles it full force, showcasing Brown's driving, inventive piano, plus equally impressive choruses by Wolf and Lewis, wrapping with a strong solo chorus by the leader. The lush ballad setting of "Body and Soul" displays the masterful touch of each soloist, leaving plenty of space to allow the music to breathe. Lewis' rhapsodic tenor sax playing and Wolf's soft touch on vibes are complemented by Brown's equally lyrical contribution. Sanders is barely audible on brushes, but his presence is felt by the musicians. The infectious groove of Sanders' Eddie Harris-like "SJB" will get audiences on their feet. Vocalist Jazzmeia Horn guests on two tracks: a soulful, fun interpretation of Stevie Wonder's "I Can't Help It" and a bossa nova treatment of Duke Ellington's "In a Sentimental Mood".

For more info visit [jazzdepot.com](http://jazzdepot.com). Sanders is at Emmanuel Baptist Church Sep. 24 with guest Jazzmeia Horn. See Calendar.



*Counterpoint*  
**Martin Wind/Jim McNeely/Ed Neumeister (Laika)**  
 by George Kanzler

This release is the latest in Martin Wind's explorations of differing small group combinations. Here he joins his bass with the piano of Jim McNeely and trombone of Ed Neumeister in what is an unusual chamber jazz trio. According to Wind, "It's about the duality of the two bass instruments, double bass and trombone, while the piano comments" —in other words: counterpoint.

And the results are never dull and often exhilarating. Some pieces, such as the opener McNeely's "Hiatus", are forthrightly swinging and infectious. But the next track, the bassist's "Remember October 13th", kicks off with two minutes of free-form sound exploration before a bluesy tune with robust piano and plunger-muted trombone kicks in. Wind's originals include the fetching "Last Waltz" and the probing, convoluted "Counter My Point". Bassist Sam Jones' soulful "Bittersweet" turns into a three-way colloquy. The tropical baião "Rosa" alternately foregrounds muted trombone and bass, while Neumeister's "Gmunden" is a spacy, pointillist excursion into the avant garde.

Two ballads associated with Frank Sinatra are performed as duets: "Blame It On My Youth" pairs Wind's pizzicato bass with Neumeister's plunger-muted trombone; "In the Wee Small Hours of the Morning" pairs arco bass with McNeely's lithe, lyrical piano. An album highlight is the longest track, McNeely's "Extra Credit", which is an ingenious, quirky, extended theme that has previously been recorded as a big band chart. All three players explore extended ranges, digging deep, in a series of solos and exchanges that range from dance-adjacent to dissonant, while coalescing into a remarkably cohesive conclusion.

For more info visit [laika-records.com](http://laika-records.com). The album release concert is at Mezzrow Sep. 7. See Calendar.



*August in March*  
**Ember (Imani Records)**  
 by Ken Waxman

The most distinctive sound on *August in March* is Caleb Wheeler Curtis' stritch. A member of Orrin Evans' Captain Black Big Band, Curtis is one of the few players since Rahsaan Roland Kirk to concentrate on this woodwind, but manipulates its crying tone to contrast with his other instrument, trumpet, often on the same track. The other Ember members contribute their own textures to the ensemble sound, too: thick and responsive strums from bassist Noah Garabedian and press rolls and rebounds from drummer Vinnie Sperrazza.

The disc's eleven tracks are diverse examples of responsive improvising marked by a concentrated sense of purpose. The trio's members pay attention to the tunes' rhythmic features but interrupt linear movement with exploratory diversions. On "Snake Tune", Curtis squeezes out ever-ascending brass tones backed by double bass thumps, only to rearrange the sonic furniture with yearning reed cries after he's joined by Sperrazza's irregularly-pulsed drumming. On "Angular Saxon", the intensity increases as drum slaps and string stops are challenged by high-pitched reed smears, developing a narrative that reaches a tremendous climax.

The compositions are evenly divided among the three players, and each member contributes to the session's direction. The evolution of "Flotation Device and the Shivers", for instance, is dependent on martial strokes from Sperrazza and stentorian pumps from Garabedian. The stop/start finale of "Break Tune" preserves its initial gentleness due to Garabedian's sensitive walking and Sperrazza's judicious use of color, despite Curtis' reed squeaks and honks.

For more info visit [imanirecords.bandcamp.com](http://imanirecords.bandcamp.com). Ember's album release concert is at Bar Bayeux Sep. 1. See Calendar.





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nov 3 – 19

Gladys Knight  
with Davell Crawford

Christian McBride, Jazz Advisor

Omara  
Portuondo

Dave  
Grusin

Take 6  
with Hillary-Marie



## Dee Dee Bridgewater & Bill Charlap

Fri, Nov 3 @ 7:30PM

The legendary vocalist and brilliant pianist unite for a cabaret of jazz standards and American Songbook classics, from Duke Ellington to Cole Porter to Stephen Sondheim and beyond.

## Grupo Niche & Héctor Acosta "El Torito" Tropicaliente

Sat, Nov 4 @ 8PM

Dance the night away with the hot tropical sounds of Colombian salsa band **Grupo Niche** and Dominican merengue and bachata singer **Héctor Acosta "El Torito."**

## Ranky Tanky with very special guest Ms. Lisa Fischer

Nov 9 @ 7:30PM

Get in a Gullah groove with GRAMMY®-winning band **Ranky Tanky** and very special guest **Ms. Lisa Fischer** (*Twenty Feet from Stardom*).

## Omara Portuondo

Fri, Nov 10 @ 7:30PM

An original member of the Buena Vista Social Club, the legendary **Omara Portuondo** performs a retrospective of her life in music.

## Take 6 with Hillary-Marie

Sat, Nov 11 @ 7:30PM

A cappella vocals, beatbox and tap dance unite in this compelling showcase of the human instrument and all its creative possibilities.

## Abdullah Ibrahim Trio

Sun, Nov 12 @ 3PM

An intimate performance with the **Abdullah Ibrahim Trio**, South Africa's most distinguished pianist and NEA Jazz Master.

## Gladys Knight with special guest Davell Crawford

Sun, Nov 12 @ 7PM

National treasure **Gladys Knight** shares songs and stories from her incredible 50+ year career. Opening the show is singer and pianist **Davell Crawford**, the "Piano Prince of New Orleans."

## The Sound of (Black) Music

Nov 16 @ 7:30PM

**The Sound of (Black) Music** reimagines Rodgers & Hammerstein through an Afrofuturistic lens combining jazz, soul, funk and hip hop.

## NJMEA All-Star Jazz Band and All-Star Jazz Choir with Stefon Harris

Fri, Nov 17 @ 7PM

Hear the next generation of jazz artists perform with special guest **Stefon Harris**.

## When You Wish Upon a Star A Jazz Tribute to 100 Years of Disney

Fri, Nov 17 @ 7:30PM

Jazz interpretations of your favorite **Disney** tunes ("Someday My Prince Will Come," "He's a Tramp" and "The Bare Necessities") performed by the house band of **Jon Batiste** and **Christian McBride's** National Jazz Museum in Harlem.

## Dave Grusin A Life in Music

Featuring **Dave Grusin**, **Lee Ritenour**, **Jane Monheit**, **Will Downing**, **Randy Brecker** and **the New York Voices**

Fri, Nov 17 @ 8PM

The jazz pianist and award-winning film/TV composer (*St. Elsewhere*, *On Golden Pond*, *Tootsie*) performs with an all-star ensemble.

## Dorthaan's Place Jazz Brunch The Steve Turre Generations Sextet

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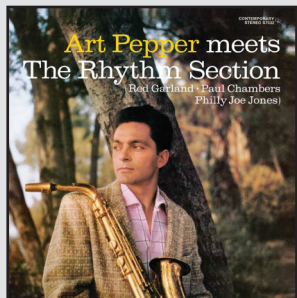


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## DROP THE NEEDLE



*Meets the Rhythm Section*  
**Art Pepper (Contemporary-Craft Recordings)**  
 by George Grella

This classic from altoist Art Pepper's discography is once again on vinyl, this time in a remastered edition from Craft Recordings that celebrates the 66th anniversary of its initial release. The album is inseparable from Pepper's life (he would be 98 this month) and legend; he was less than a year away from his first of several stints at San Quentin prison (stemming from his ongoing heroin addiction), and for this particular date he claimed in his autobiography that he hadn't touched his horn in months (although his discography shows that he was in the studio five days earlier).

Still, the horn was balky; Pepper seems to have been undergoing withdrawal, and this was the first time he had played with Red Garland (piano), Paul Chambers (bass) and Philly Joe Jones (drums) – Miles Davis' rhythm section of the time.

Pepper was often insecure about his playing and even more deeply so about being a white player in music mostly led by great Black musicians. But all one hears is a relaxed alto saxophonist, the ideas flowing as always – though maybe with less than his usual intensity – and a very sympathetic and obviously top-notch, supportive rhythm section.

Pepper's own "Straight Life" is fast and hopped-up but warm, not burning, with a sense of collective joy. The impromptu nature of the session means that the tracks are mostly standards – including "You'd Be So Nice to Come Home To" and "Star Eyes" – with one on-the-spot blues from Pepper and Garland, in basic arrangements. The point is how these four musicians manage to sound like they're having the time of their lives. The new remastering (this is the original album redone; the bonus track of "The Man I Love" that's on some CD reissues is absent) has excellent sound, light and crisp and full of details. Pepper was vocally self-conscious about flaws in his playing on this album, and while only the pickiest listener would find them problematic, hearing even the slightest brittle edge or squawk on notes that he essentially ghosted, opens up both insight and sympathy with the thinking and feeling of this great artist whose centennial celebration is but two years away.

For more info go to [craftrecordings.com](http://craftrecordings.com)



*Requiem for Jazz*  
**Angel Bat Dawid (International Anthem)**  
 by Kurt Gottschalk

Welcome to the first monument erected by Angel Bat Dawid in *Requiem for Jazz*. Those who have heard her previous albums (2019's *The Oracle* and 2020's *Live*) may have already gained some inkling of her prowess. Those who have borne witness to the blissful ritual that sometimes erupts in her concerts don't need to be convinced. But either way, it was evident to her fans that greatness was in store.

Greatness needs a forum; it requires opportunity and, often, support. The singer, composer and exemplary clarinetist got the forum for this monument at Chicago's Hyde Park Jazz Festival in 2019, where she presented the 12-movement suite with 15 musicians (including rising star saxophonist Isaiah Collier and the wonderfully versatile pianist Charles Joseph Smith, aka Mr. Forefinger), four singers, dancers and visual artists. Dawid mixed the concert recordings and added interludes to create the recorded document, a sweeping work about the history of Black music in America and, crucially, its significance to the communities from which it springs.

*Requiem for Jazz* draws inspiration from Edward O. Bland's 1959 film *The Cry of Jazz* and from the history of



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jazz, most notably in the work and legacy of Sun Ra. (Her band's name, The ArkeStarzz, gives a nod to Ra, and current Arkestra leader Marshall Allen even guests on one track.) But the reach goes further, stretching back to gospel of the early 20th century – not of the tent revival variety but the deep, somber, Paul Robeson variety – and sometimes dissolving into sung miasma that nearly induces terror (or maybe it's selfless ecstasy) and looks forward to an Afrofuture with processed beats and a robot-voiced observer. There's barroom swing and New Orleans horns. There's also short sermons and outbursts of celebration and racial politics and a strident march posed against Dawid's beautiful, almost counter-intuitive clarinet. There's a whole lot going on across the record's 57-minute play time.

There are, no doubt, more living monuments to come from Dawid, too. She thinks big but can also revel *in situ*. Performances this month at Green-Wood Cemetery in Brooklyn and a new East Village venue at the site of the old Pyramid Club (in conjunction with the Knitting Factory) offer further opportunities to bear witness to her creation.

For more info visit [intlanthem.com](http://intlanthem.com). Dawid is at Green-Wood Cemetery Sep. 14, presented by Pioneer Works and at Knitting Factory at Baker Falls Sep. 16. See Calendar.



*Come with Fierce Grace*  
Alabaster DePlume (International Anthem)  
by Jim Motavalli

Saxophonist Alabaster DePlume (a/k/a Angus Fairbairn) plays with fierce grace but also an insistent originality. Like most of the forward-looking jazz coming out of Britain today from such artists as Shabaka Hutchings (The Comet is Coming, Sons of Kemet, Shabaka and The Ancestors) and Nubya Garcia, he's forging new pathways that avoid the heavy weight of the American tradition.

This new album is the follow-up to DePlume's acclaimed *GOLD* and actually features leftover tracks from those sessions. *Fierce Grace* even repeats some of *GOLD* – the recitation on "What Can it Take" is straight from "Again". But never mind all that. The centerpiece here is DePlume's tenor sax playing, which is staccato and breathy, squelchy, slightly nervous, with overtones of buzzing bees. There are avant garde touches, but DePlume's records are relentlessly accessible and melodic, relying on repetition for hypnotic power.

There are several ensembles; some tracks consist of just DePlume (who dabbles in bass synth and guitar) and Britain's go-to drummer of the moment, Tom Skinner. There's some overdubbing and plenty of stylistic variety – though the leader's sax playing doesn't vary too much. "Sibomandi" has African overtones, thanks to the Guinean Faile Nioke's vocal. "Fall on Flowers", which has a movie theme quality, benefits from DePlume's strummed Spanish-type guitar and Kenichi Iwasa's percussion/synth. "Greek Honey Slick" will have you humming its earworm melodic figure.

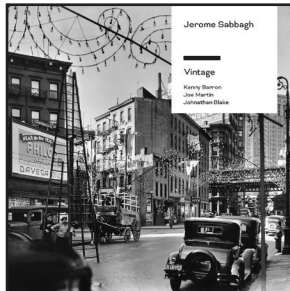
The fuller tracks tend to work best. "The Best Thing in the World" builds beautifully, aided by Hannah Miller (cello), James Howard (guitar) and the haunting synth of Mikey Chestnutt. Sarathy Korwar's approach to the drum kit noticeably nods to Ed Blackwell. That said, this is the only track that might bring Oregon or the Paul Winter Consort to mind.

And then there's the collection's most conventional and fully realized song, "Did You Know", featuring Momoko Gill's sensitive lead vocal; it even has back-up singers. Matt Webb's double bass makes you wish he'd

have played on more of the record. DePlume's tortured sax brings to mind an anguished human voice.

"Naked Like Water" is enlivened by Donna Thompson's wordless vocal. DePlume himself sings on "Broken Again", although it's not his strength. But the lyrics' message is one he constantly returns to, about finding one's way to human connection in an unsettling world: "Broken like the money / Broken just like everybody / Broken like an emptiness / Breaking in our hands / Broken like the dawn... Broken just like everybody / Asking one another / For the way." DePlume is a humanist, and his music is a great forum for his message.

For more info visit [intlanthem.com](http://intlanthem.com). DePlume's album release concert is at Elsewhere Hall Sep. 22. See Calendar.



*Vintage*  
Jerome Sabbagh (Sunnyside)  
by Keith Hoffman

In 1988 Philippe Chagne brought his promising saxophone student, 15-year-old Jerome Sabbagh, to Theatre du Châtelet in Paris to see American tenor saxophonist Stan Getz. That night planted a dream in that boy's heart. On the bandstand with Getz was pianist Kenny Barron, even then acknowledged as a master.

Thirty years later, Sabbagh, himself an established presence on the New York scene for two decades, had the opportunity to take a lesson with his fellow Brooklynite neighbor, Barron. The "lesson" turned into two hours of intense duet playing, using both standards and Sabbagh's originals, which Barron particularly liked.

Sabbagh has now realized his decades-old dream: *Vintage* features Barron on piano; Sabbagh's first-call bassist, Joe Martin; and everybody's first-call drummer, Johnathan Blake. It is a triumph. "It's a dream to play with someone who is such a good accompanist," Sabbagh said recently. "His swing, his touch, he listens intently... It's pretty thrilling to hear him play my music." Sabbagh wrote two originals for the date with Barron in mind, "Elson's Energy" and "Slay the Giant". The title track opener is an older Sabbagh original. It's a natural for this session. With its classic, singable melody, it swings furiously out of the gate, and could easily be mistaken for an oft-played jazz standard. Barron is Barron throughout: swinging, unforced, relaxed, making the complex sound simple and inviting. His solo on the lovely Tadd Dameron tune "On a Misty Night" just sings.

Sabbagh is both a broad and deep player and composer. His catalogue of 10 leader dates tends more towards the sharply contemporary, relying on excellent guitarists, such as Greg Tuohey and Ben Monder, to provide the chords and the edge, although his work is always melody-driven and tuneful. But with *Vintage*, Sabbagh is *le son*. The beauty, breadth and clarity of his tone is just stunning.

When Barron is involved, you know there will be Strayhorn/Ellington, and there will be Monk. Blake suggested he and Martin lay out for those tunes and just let the magic from Barron's living room manifest in the studio. The results are astounding. Strayhorn's "A Flower is a Lovesome Thing" and Monk's "We See" and "Ask Me Now" are all duets, and all are superb.

This is an important album by four masters of this American art form.

For more info visit [sunnysiderecords.com](http://sunnysiderecords.com). Sabbagh's album release concert is at Bar Bayeux Sep. 27. Sabbagh is also at Bar Bayeux Sep. 9. See Calendar.

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*Django New Orleans*  
 Stephane Wrembel (Water Is Life)  
 by Scott Yanow

Stephane Wrembel is one of the top Gypsy Jazz guitarists of the past 20 years. While he has played other styles of music (early on he was a classical pianist and a Pink Floyd-influenced guitarist), Django Reinhardt became his main influence by the time he reached his twenties: with his series titled *The Django Experiment*, he has successfully stretched and modernized the Reinhardt tradition.

*Django New Orleans* is a bit different. In addition to the expected Hot Club-influenced instrumentation (violinist Adrien Chevalier, rhythm guitarist Josh Kaye, drummer Scott Kettner and singer Sarah King), a New Orleans contingent is added: Joe Boga (trumpet), Nick Driscoll (clarinet/soprano), Joe Correia (sousaphone) and David Langlois (percussion).

The repertoire includes such New Orleans standbys as “Tiger Rag”, “Dinah” and “Bourbon Street Parade”. King sings on half of the numbers and there are plenty of fine solos by Chevalier and Driscoll. Departures from the New Orleans-flavored set include the later and somewhat dissonant Django mood piece “Nymphaeas”, a Latinized “Joshua Fit the Battle of Jericho” and Wrembel’s waltz “Bistro Fada”.

The leader is in top form and sounds inspired by the setting (his main feature is on “Bistro Fada”) but Boga’s consistently spectacular trumpet solos sometimes steal the show, particularly on “Tiger Rag”, “Caravan” and “Dark Eyes” (which has a pretty wild ending). King fits in well without dominating, especially on “I’m Confessin’” where she is paired with Boga’s trumpet in the spotlight.

*Django New Orleans* is a fun set of swinging music, the latest accomplishment in Stephane Wrembel’s productive career.

For more info visit [stephanewrembel.com](http://stephanewrembel.com). Wrembel is at *Le Poisson Rouge* Sep. 16. See Calendar.



*Plays Louis Armstrong's Hot Fives and Hot Sevens*  
 Wynton Marsalis (Blue Engine)  
 by George Kanzler

The recordings from 1925 to 1928 by Louis Armstrong’s Hot Five and Hot Seven (actually, sometimes there were Six) changed the trajectory of jazz, from a collective band art to one emphasizing the turns of bravura soloists. Wynton Marsalis revisited 14 of those seminal recordings in a Jazz at Lincoln Center concert back in 2006, which has now been released on the in-house JALC label, Blue Engine. It is a model of how to breathe new life into classic jazz repertoire.

Armstrong’s Hot Five and Seven units each recorded (they did not exist as working bands), but were constrained by the time limits of 78rpm records—a bit over three minutes. Marsalis expands those temporal parameters, stretching his versions from four minutes to almost seven. He also assembled a Hot Nine, a nonet reaching beyond

the parameters of Armstrong’s groups to include a second trombone, saxophonist, bassist and drummer. Marsalis doesn’t just expand and innovate; he also preserves, adhering to the essence of the Hot Five and Seven musical DNA. These tracks are buoyed by the tropes of Armstrong’s 1920s jazz, including horn polyphony, a cappella solos, stop-time breaks and breakouts by individual players.

Many of these tracks expand the number and variety of soloists compared to the originals. Bassist Carlos Henriquez gets a minute-plus opening on “Heebie Jeebies”. While Armstrong’s “Melancholy Blues” features his open trumpet, Marsalis’ solo on the tune uses plunger mute, opening up another sonic dimension. Armstrong’s vocal innovations are honored too. Gordon contributes his coy, conspiratorial scat singing to several numbers, including “Skid-Dat-De-Dat” and “Heebie Jeebies”. Marsalis adds a sage version of lyrics to the malleable “St. James Infirmary”, as well as improvising lyrics, vocalese-style, on “Basin Street Blues”. Along the way, Marsalis’ band conjures up the sounds of a New Orleans second line march on “Once in a While”, and ups the tempo a decade to swing on “Weary Blues”.

With this concert, Wynton Marsalis and his band have brought new, vibrant life to Louis Armstrong’s 1920s classics.

For more info visit [blueenginerecords.org](http://blueenginerecords.org). Marsalis with Jazz at Lincoln Center Orchestra is at *Rose Hall* Sep. 21-23. See Calendar.



*Hymn of the 3rd Galaxy*  
 Free Form Funky Freqs (Ropeadope)  
 by John Pietaro

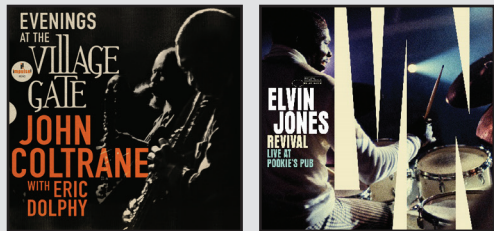
Free Form Funky Freqs not only bears the most compelling of band names but a dream team line-up. The trio emulsifies Ornette Coleman’s harmolodics vision and classic fusion on the edge of funk and hard rock, forging something entirely new in the process. Jamaaladeen Tacuma announced himself as one of the top electric bassists (when just out of high school) upon the 1978 release of Prime Time’s *Body Meta*. His pioneering lead bass, artfully percussive on a prototype Steinberger, remains legendary. Vernon Reid is best remembered for the groundbreaking *Living Colour*, but he’d already served as guitarist with drummer Ronald Shannon Jackson. And drummer G. Calvin Weston, recruited into Prime Time at 17, also worked with James Blood Ulmer, the Lynchpin between Ornette’s acoustic and electric realms.

The three united in 2007 at NYC’s Tonic for a magical, entirely improvised set, yet two albums later, the Freqs hadn’t received their deserved recognition (this writer witnessed a jaw-dropping 2019 performance at a very small Philly club). But *Hymn* may well be the key. Something of a Return to Forever homage, the new album, produced by Weston, has impeccable sound, and the improvisations are muscular, melodic and beautifully head-arranged. Opening with a thick, solid “Earth”, the selections carry the ear through space and a sound-array of chromatic basslines and pained blues melodies snagged in a sound thicket (“Sagittarius Arm”). One can identify the inspiration of Hendrix’ Band of Gypsys, but that description is overly simple. Ornette’s spirit is never far off, wrapped in decades of voluminous, liberating music. Listen with particular care to “Sun”, the centerpiece of the album. It’s a masterclass in prodigious, snarling uptempo free jazz. And when this band plays your city, don’t miss it; their shows conclude with a radical “Dancing in Your Head”, an up-to-the-moment recasting of harmolodics.

For more info visit [ropeadope.com](http://ropeadope.com). G. Calvin Weston (solo) is at *Union Pool* Sep. 5. See Calendar.



## UNEARTHED GEM



*Evenings at the Village Gate*  
John Coltrane with Eric Dolphy (Impulse!)  
*Revival: Live at Pookie's Pub*  
Elvin Jones (Blue Note)  
by Robert Iannopolo

It's hard to believe that nearly 60 years after their passing, we're still being treated to previously unreleased quality music from John Coltrane and Eric Dolphy. But that's exactly what *Evenings at the Village Gate* presents. In August of 1961, the Coltrane sextet did a month's residency at the Village Gate. The quartet was extended with Dolphy and a second bassist. Beneath it all, drummer Elvin Jones (born this month in 1927) stoked the band to new heights. This appearance was three months before their legendary week at the Village Vanguard, which was recorded and the results released piecemeal in the '60s. It wasn't until a mid-'70s double LP release of the Vanguard recordings that the true importance of the music started to come into focus. And it wasn't until the 1997 boxed set of the complete Vanguard recordings that its true brilliance and scope were further revealed.

But there are differences that separate the Village Gate recording from the Vanguard sets. First of all, there

are three compositions here that were gone from the setlist three months later. One is a version of "Greensleeves", in a style similar to "My Favorite Things". The second is "When Lights Are Low", composed by Benny Carter. Taken at a loping gait, it opens with a lengthy, probing bass clarinet solo by Dolphy. That's succeeded by a briefer soprano saxophone solo by Coltrane that maintains the energy and intensity achieved by Dolphy. It's a marvel of a track. The third track is the only known live recording (to date) of "Africa". To make it doubly interesting, it's performed by just the sextet, shorn of the brass arrangement on the original studio recording. But in this version, with unique interjections from Dolphy (on alto) during the theme, it shows itself to be a driving vehicle for the smaller group. It also has an extended interlude for the two bassists (Reggie Workman and Art Davis). It's surprising Coltrane never returned to this piece in later years when it could have been uniquely expanded.

The recording quality, while not "perfect", is fine. There are some balance issues at times, but nothing too severe. All in all, this is a prime release in Coltrane's discography that catches him at a crossroads, developing his group concept and configuration.

Jones left the Coltrane quartet in early 1966 when the saxophonist decided to add Rashied Ali as a second drummer, a decision which Jones felt cluttered the rhythms. He subsequently formed his own bands, eventually (ca. 1968) settling on a trio with Joe Farrell on reeds and Coltrane bassist Jimmy Garrison, which put out two superb records for Blue Note. Prior to that group, the drummer had assembled a quartet with Farrell, Wilbur

Little (bass) and little-known Billy Greene (the pianist's only recording credits seem to be this and Jones' previous recording *Heavy Sounds*.) As *Revival* shows, Greene is a solid, if not a particularly spectacular, player. It should be noted that Larry Young (playing piano, not his more usual organ) replaces Greene on "Gingerbread Boy".

Farrell is at an early peak here. He had been making a name for himself in appearances with Maynard Ferguson and on two live albums by pianist Jaki Byard. But here he's really in charge and Jones gives him ample room to stretch out. It's clear that when Jones decided to pare his group down to a trio, he retained Farrell. On *Revival*, Farrell vindicates Jones' faith in him: he is given the space to deliver lengthy, cogent solos that consistently garner the audience's attention.

This tape was unearthed by reissue producer Zev Feldman (Resonance, Jazz Detective, Elemental Music) and writer Ashley Kahn. Feldman has been involved in the release of a large number of heretofore unknown historical recordings, and *Revival: Live at Pookie's Pub* is among the best. It is especially valuable because it brings to light a working Jones group that never previously released a recording.

For more info visit [impulserrecords.com](http://impulserrecords.com) and [bluenote.com](http://bluenote.com). Coltrane birthday tributes this month include "Coltrane Revisited" at Birdland Sep. 19-24 with Jimmy Greene, Greg Osby, James Weidman, Lonnie Plaxico and Steve Smith; John Coltrane/Miles Ahead Jazz Festival at Marcus Garvey Park Sep. 23 and James Carter Quartet at Sistas' Place Sep. 23. See Calendar.

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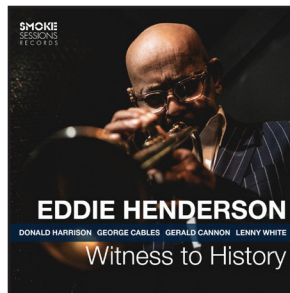
**Organ Monk Going Home**  
Gregory Lewis (Sunnyside)  
by George Kanzler

This aptly titled album is a welcome return to B3 organist Gregory “Organ Monk” Lewis’ groundbreaking series of interpretations of Thelonious Monk’s music. It’s been half a dozen years since the last Organ Monk album, but Lewis has none the less continued to hone his approach to this material on gigs and in concerts. A fan of Monk from a young age, Lewis first played Monk’s music on piano, but after hearing Larry Young’s organ version of “Monk’s Dream” he taught himself the instrument specifically to play this repertoire and Lewis has since forged an idiosyncratic, individualistic approach to the B3 in the process. For this latest Organ Monk project, he has enlisted Kevin McNeal (guitar) and Nasheet Waits (drums) and the three tackle seven Monk tunes, some of them relatively unfamiliar, finishing off the album with “Jaclyn’s Eyes”, an original Lewis ballad.

The more familiar tunes include “Evidence” (Monk’s contrafact of “Just You, Just Me”), with Lewis incorporating phrases from Monk’s solo piano rendition of the source tune; he and Waits spar memorably on the theme statement. “Brilliant Corners” honors Monk’s shifting tempos, while “San Francisco Holiday” moves

from a choppy theme to smoothly swinging solos. “Who Knows”, recorded by Monk only once (in 1947), has a notoriously difficult melody, which does not deter Lewis and company from taking it, and nailing it, at a barnburner tempo. The organist and McNeal loosely harmonize another gnarly melody, “Gallop’s Gallop” and the two showcase their adept interplay on “Brake’s Sake”, one of Monk’s catchiest melodies. Waits supplies funky backbeats on the latter as well as “Two Timer”, a tune Monk himself never recorded.

For more info visit [sunnysiderecords.com](http://sunnysiderecords.com). Lewis is at Bar Lunático Sep. 9. See Calendar.



**Witness to History**  
Eddie Henderson (Smoke Sessions)  
by Jim Motavalli

*Witness to History* opens with the Eddie Henderson original “Scorpio Rising”, and instantly we’re back a half-century to 1973’s *Realization*, the trumpeter’s first album, recorded with Herbie Hancock’s full band and recapturing the adventurous plugged-in sextet that made *Crossings*, *Sextant* and *Mwandishi*. Ah, so it’s to be an electric album?!

“Scorpio Rising” has George Cables on Fender Rhodes, Henderson playing through effects pedals, Gerald Cannon

on electric bass and Lenny White recapturing his fusion roots. The funky and righteous drummer Mike Clark from the Headhunters band is also on board. Donald Harrison and Henderson trade lines to thrilling effect. But it’s also a one-off on the album, which is otherwise a solidly acoustic affair, favoring mid-tempos.

Cables’ “Why Not?” sets the tone. It’s bright, but also a little laid-back. Harrison’s alto gets a thoughtful extended solo, and Henderson chases him in fine fashion, followed by pianist Cables. The sound harks back to the late ‘50s/early ‘60s, when the jazz scene was being shaken up from multiple directions. On this and other tracks, White and Cannon make a sympathetic rhythm section. We’re a long way from White’s fiery forays with Chick Corea.

“Sweet and Lovely” is taken at a faster tempo than usual. The leader shows off his high note prowess while Harrison is equally determined not to let the tune lose any of its momentum. “It Never Entered My Mind” is linked with Miles Davis’ stunning renditions. Cables channels Red Garland’s classic intro (Harrison sits out) and Henderson’s playing is so poignant it instantly recalls those sad missing-you lyrics: “Uneasy in my easy chair...”

“I Am Going to Miss You, My Darling”, by the trumpeter’s wife, Natsuko, is a beautiful ballad that expresses a similar sentiment of love lost. Lee Morgan’s “Totem Pole”, from the ultra-popular *Sidewinder* album, carries a bit of “Caravan”. The album closer is Mel Torme and Robert Wells’ “Born to Be Blue” – again, not performed as a ballad but rather at mid-tempo. *Witness to History* is a fine excursion by an artist who, at 83, shows no signs of slowing down.

Playing jazz is an Rx for longevity, says Dr. Henderson.

For more info visit [smokesessionsrecords.com](http://smokesessionsrecords.com). Henderson’s album release concerts are at Smoke Sep. 9-10. See Calendar.



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*Toca*  
Marmota (Gonçalo Marques/André Matos) (s/r)  
*Night Bird*  
Sara Serpa/André Matos (Robalo Music)  
by Anna Steegmann

Guitarist André Matos and trumpeter Gonçalo Marques, both Portuguese natives, make up the duo Marmota. Matos resides in New York City and is a gifted instrumentalist and composer who creates distinctive sonic landscapes with traditional guitar sounds, sometimes expanding them through effects and looping. Marques resides in Lisbon, where he is active on the jazz scene. He is also the founder of the Robalo Music record label and director of the Hot Club Jazz School, and has released four albums as leader.

*Toca* is the debut of Marques and Matos as a duo (available only as a digital download). The three lengthy tracks, entirely improvised in front of a live audience in Lisbon, explore the borders between harmonic and textural movements and the space between emotions. "Escavação", the longest track, transports the listener to a beautiful stream where there are gentle drops (the plucking of guitar strings) and a placid flow (trumpet softly responding to the guitar) before the stream turns into a gushing torrent (the height of the improvisation). At the beginning of "Hibernação", Matos makes a sound like the rumbling of thunder, then lets the trumpet lead from which a beautiful melody emerges. The mood shifts

from melancholy and introspective to frightening and foreboding. If the first two tracks are warm-ups, "O Dia da Marmota" is the crescendo. Joined by alto saxophonist José Soares, the musicians let melodies disappear in favor of enthusiastic free improvisation.

Matos has co-led two critically acclaimed albums with his wife, singer Sara Serpa (the two met at Berklee College of Music). *Night Bird*, their third musical collaboration, features songs by each of them which reflect on the meaning of family, overconsumption and exploitation of nature in our modern world. The 12 tracks feature Serpa, Matos (electric/Matacoustic guitar, bass, percussion), Dov Manski (piano/synth) and, for several songs, João Pereira (drums), Okkyung Lee (cello) and Sofia Jernberg (additional voice) with two tracks that feature the singing of their child Lourenço.

Deeply mysterious, serene and melancholy in tone, this duo has created a unique, mesmerizing soundscape. Serpa's voice is evocative, often hypnotic, with or without lyrics. Matos' fluid playing, catchy melodies and improvisations allow Serpa's voice to soar. Her singing, often taking a background role, establishes the mood and creates intensity. The addition of other musicians on some tracks expands the musical vocabulary and makes the album even more captivating.

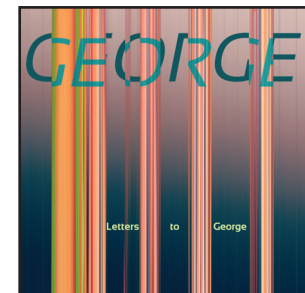
"Degrowth" features Lee's explorations on cello and Serpa's hypnotic requests to "buy less, waste less." Manski's lyrical piano enhances "Watching You Grow" and "From a Distance" while the last track is a remarkable interpretation of Bela Bartok's "Bagatelle, Op. 6: Lento" – ethereal, imaginative and memorable, like the rest of the album.

For more info visit [osmarmota.bandcamp.com](http://osmarmota.bandcamp.com) and [robalomusic.com](http://robalomusic.com). Serpa and Matos celebrate their album release at Joe's Pub Sep. 28. See Calendar.

The selections featuring the California trio are just as potent. Janzon's setting of McCoy Tyner's "Search for Peace" strips it down to bare bones while bringing out its lyricism. His playful take on Sonny Rollins' "Valse Hot" negotiates the tricky theme with finesse, giving plenty of space for Littleton to show off his formidable bass chops. Janzon's twisting "Blue Frog Return" focuses on adept trio interplay, while Janzon opens up a bit more in his "Pressing Forward", sharing the spotlight with Littleton.

Tomas Janzon continues to surprise as an impressive guitarist, writer and composer, clearly evident on *Nomadic*.

For more info visit [tomasjanzon.com](http://tomasjanzon.com). Janzon's *Nomadic* is at Zinc Bar Sep. 18. See Calendar.



*Letters to George*  
GEORGE (Out of Your Head)  
by Kurt Gottschalk

John Hollenbeck long ago established himself as a fine drummer and composer, working with Bob Brookmeyer, Fred Hersch, Kenny Wheeler and the Vanguard Jazz Orchestra. As a bandleader, he has recorded with his Claudia Quintet and Quartet Lucy since the early 2000s. More recently – although it's been a decade already since his *Songs I Like a Lot* came out – he's shown himself to be an enormously likeable arranger. That first *Songs* record, with singers Theo Bleckmann and Kate McGarry and a big band led by Hollenbeck, included arrangements of Ornette Coleman, Duke Ellington, Queen and Jimmy Webb. Two follow-up volumes brought reworkings of songs by Joni Mitchell, James Taylor, Peter Gabriel and the Bee Gees, among others, and perhaps the touchstone of the series, Burt Bacharach and Hal David's "Close To You". His embrace of this song, made famous by Karen and Richard Carpenter, is a warm one. There's no irony in the album titles, but the choice of a Bacharach tune shows that he's not immune to the allure of easygoing complexity.

Those previous records or the new *Letters to George* aren't altogether easy listening. Hollenbeck has also done arrangements of Meredith Monk vocal works; he's not interested in simplicity. But his charts are upbeat and compelling. For *Letters to George*, Hollenbeck convened a quartet in the studio that hadn't played together, hadn't so much as been in the same room, for a set mostly comprising original compositions but with the same bubbly warmth as his previous rendering of "Up, Up and Away".

The assembled players are keyboardist Chiquita Magic and saxophonist Aurora Nealand, who both also provide essential vocal harmonies, with Anna Webber playing saxophones and flute and the leader drums and piano. The two known tunes are the Sonny Bono-penned "Bang Bang (My Baby Shot Me Down)", first recorded by Cher with countless versions in numerous languages following, most notably by Nancy Sinatra and Vanilla Fudge; and "Grey Funnel Line", a shanty composed by British folk singer and Navy man Cyril Tawney. The rest of the tunes are Hollenbeck's and each is like a breath of air just after the rain.

Jim O'Rourke did wonders for imaginary A.M. gold in the '90s. Hollenbeck has taken up the mantle, serving up simple pleasures for complicated people.

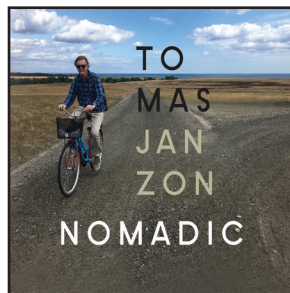
For more info visit [outofyourheadrecords.com](http://outofyourheadrecords.com). John Hollenbeck is at The Stone Sep. 21 with Anna Webber's Simple Trio. See Calendar.

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*Nomadic*  
Tomas Janzon (Changes Music)  
by Ken Dryden

Guitarist Tomas Janzon has had a long career performing classical music and writing for television and film as well as playing jazz, though he hasn't recorded nearly enough to be as widely known as he merits. A student of guitar master Joe Diorio, Janzon has long forged a unique sound. He has developed a stripped-down approach to writing and arranging without keyboards or horns, while his reserved playing is more about making music than wowing listeners with blazing technique. As on his previous album *130th & Lenox*, Janzon utilizes two separate bands on *Nomadic*: his regular New York quartet with Steve Nelson (vibes), Hilliard Greene (bass) and Chuck McPherson (drums) and a West Coast trio with Jeff Littleton (bass) and Tony Austin (drums).

All but one of the quartet selections are originals. "Out Door Valley" features an intricate unison line by the leader and Nelson and an engaging rhythmic pattern. "Night Watch" builds tension with its foreboding theme, then provides release with Nelson's darting vibes and Janzon's introspective solo. The leader switches to acoustic guitar for the moving "Letter from JSB", a duet with Nelson. Its low-key, lyrical tone simulates an intimate conversation. Janzon's pairing of Lee Konitz' "Subconscious-Lee" and Tadd Dameron's "Hot House" – two bop classics based on the changes to Cole Porter's "What Is This Thing Called Love" – simmers without boiling over in a surprisingly brief performance.





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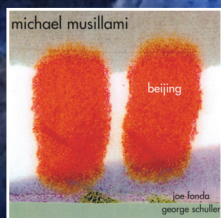


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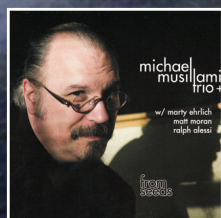


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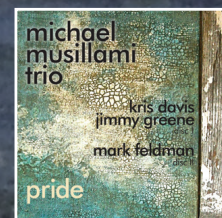
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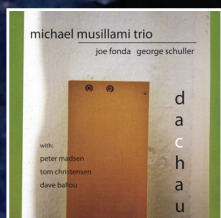
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*Peach and Tomato*  
Sana Nagano and Leonor Falcón (577 Records)  
*Blazing/Freezing*  
Astroturf Noise (577 Records)  
by Elijah Shiffer

Sana Nagano's voice on the violin is one of the most immediately recognizable in contemporary jazz. She pushes the boundaries of her instrument with an impressive arsenal of electronic effects that add a futuristic edge to her flamboyant, restless improvising style. Her surreal vocabulary certainly works in a jazz context within her own groups Smashing Humans and Atomic Pigeons, but as shown by these two fascinating new releases on 577 Records, Nagano's playing is particularly suited to settings along the outer borders of jazz.

The combination of Nagano and violist Leonor Falcón is as eclectic as a string duo can get. Their album *Peach and Tomato* lies beyond any limitations of genre, as best illustrated by arrangements of two movements from Prokofiev's "Sonata for Two Violins", which are expanded with electronics and freely improvised sections. Both players are also featured as composers, and the contrast between their writing styles is striking. Falcón's three pieces are logical and balanced melodies, often lyrical though not always strictly tonal. Nagano contributes "Lost in the Tin Labyrinth", an esoteric, relentlessly detailed composition packed with off-kilter intervallic shapes. Falcón has her own repertoire of effects, frequently adding

a lower octave to the viola's range. Neither Nagano nor Falcón explore a lot of extended bowing techniques on this album, instead using electronics to build vibrant sonic environments. Their tight interplay throughout helps to hold this album together.

*Blazing/Freezing* is the second album by Astrotrurf Noise, the unique trio of Nagano, Sam Day Harmet (mandolin) and Zachary Swanson (bass) dedicated to the unlikely intersection of bluegrass and free jazz. Harmet is another wildly creative improviser who blends strings and electronics in a way all his own. The combination of Nagano's and Harmet's effects creates a twitchy, fidgety tension that somehow unites the disparate influences. The eight compositions are the mandolinist's and their evocative titles perfectly complement the quirkiness of this music. Compared to Astrotrurf Noise's self-titled debut, the songs on *Blazing/Freezing* juxtapose bluegrass and avant garde elements more boldly. The themes have tonal melodies and danceable grooves; Harmet seems more content to let his songs be songs, with fewer of the prickly, angular lines heard on much of the earlier album. As on *Peach and Tomato*, the relative lack of instrumental extended techniques makes *Blazing/Freezing* quite accessible for such an experimental recording—especially on the two tracks where the trio is joined by the smooth pedal steel guitar of Susan Alcorn. But this music is never comfortable for too long; on songs such as "Historic Western Ghost Town Engulfed in Fire", the group is off on a noisy adventure as soon as the written material is done.

For more info visit [577records.com](http://577records.com). Nagano is at Prime Produce Sep. 9, as part of Rhythm in the Kitchen Festival. Falcón is at Roulette Sep. 22-23, as part of the M<sup>3</sup> Festival. See Calendar.



*New Masada Quartet Vol. 2*  
John Zorn (Tzadik)  
by Tom Greenland

For thirty years John Zorn's various Masada ensembles have performed compositions specially written for the group (a collection now comprising 613 songs), interpreting the klezmer-esque themes with an energy and ethos that recall Ornette Coleman's seminal quartet. The latest incarnation is a quartet with Julian Lage (guitar), Jorge Roeder (bass) and Kenny Wollesen (drums), with Zorn himself (alto saxophone and conducting). The group's sophomore album, *New Masada Quartet Vol. 2*, has a lean and clean sound—Lage, the only electric instrumentalist, plays straight out of the amp, no effects processing—leaving plenty of airspace for imaginative flights and spirited interactions.

Opening with a sonic blast, "Katzatz" quickly moves to a unison "free-bop" melody; there's a guitar solo over intermittent up-tempo "swing", then fitful alto and guitar exchanges before the band reprises the melody. On "Idalah-Abal", a plodding minor ballad, Zorn shades his pitches with microtonal colors, punctuating his ideas, as he often does elsewhere, with altissimo shrieks. "Rahtiel" features Roeder at the onset. Later, in an extended soliloquy, he develops his improvisation almost like an Arabic *taksim* by modulating to neighboring modes, then adding double-stops and chords. After the drummer's opening gesture, "Jair" develops in juddering starts and stops, gambits and retorts, piling on blocks of sound in abrupt juxtaposition—guitar boogie riffs back-to-back with skronky ejaculations, as if Zorn cued the combo for maximum melodramatic effect.

The relatively relaxed minor-key "Abidan" showcases Lage's ability to weave inner harmonies and melodies into rich tapestries—a one-man orchestra; he and Zorn work together closely as the track winds down. "Ne'eman" is a bluesy boogaloo, the quartet at its funkier, with more trading and shadowing between alto and guitar. "Achshaph" shows the quartet at its freest, with cued punch-ins, drop-outs, swells and fades. As such, it's the perfect coda: terse but tough, with enough oomph to leave listeners wanting more.

For more info visit [tzadik.com](http://tzadik.com). John Zorn New Masada Quartet is at Village Vanguard Sep. 26-Oct.1. See Calendar.



*In Real Time*  
ARTEMIS (Blue Note)  
by Marilyn Lester

ARTEMIS (aptly named for the Greek goddess of the hunt) has established itself as a group of high-powered female virtuosi whose musical arrows shoot to the heart of excellence. In their sophomore album, *In Real Time*, the eight tracks (six of them originals) evoke a spirit of innovative fierceness. Composer, pianist-arranger and leader Renee Rosnes notes that she perceives music as "liquid time in air," unlike visual art, which is fixed in time. The members—Ingrid Jensen (trumpet), Alexa Tarantino (alto, soprano, flute), Nicole Glover (tenor), Noriko Ueda (bass), Allison Miller (drums)—establish a tight groove and work under the egalitarian ethos of a supportive musical sisterhood. But it's Rosnes who ultimately understands the capacities of each member and uses that knowledge to bring out individual strengths within a collective whole.

Her ballad "Balance of Time" solidly represents *In Real Time's* intent, echoing Rosnes' notion of composing and playing as a process of fluidity within time. With its classical underpinnings, the piece is a meditation, a deep contemplation of that process through the lens of Rosnes' piano. Several of the originals are also highly evocative. Jensen's "Timber", on which Miller's drums are integral to the mood, is a yin and yang of the forest. A dramatic musical arc encompasses the glory of natural life in the woods, literally cut short by the activity of loggers, including the yell lumberjacks shout after they cut trees, as Jensen puts it, "to their death." On the other side of the emotional coin, Ueda's "Lights Away From Home" is a prancing celebration of the night sky and a meteor shower she witnessed in the country away from city lights. Her lively bass solo evokes the majesty and thrill of shooting stars dancing across the heavens.

*In Real Time* is bookended by two covers, both arranged by the pianist. The opener, keyboardist Lyle Mays' "Slink", offers layers of Rhodes, piano and flute forward in a cascading soundscape. The closer is Wayne Shorter's tone poem "Penelope", which opens with a haunting freeform duet of muted trumpet and piano. The track is threaded through with tenor saxophone passages; the sum effect is a noirish exploration of Shorter's frequently spiritually-driven pieces. What Rosnes has created with ARTEMIS is very similar to the template created by Wynton Marsalis for the Jazz at Lincoln Center Orchestra: a brilliant and strong leader gathers together brilliant and strong players and allows them to shine. *In Real Time* is an album of consequence for those who appreciate, even long for, jazz composed and played at the highest level.

For more info visit [bluenote.com](http://bluenote.com). ARTEMIS celebrates their album release at Birdland Sep. 25-29. See Calendar.

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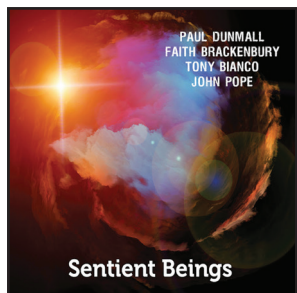
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*Sentient Beings*  
Paul Dunmall/Faith Brackenbury/John Pope/  
Tony Bianco (Off-Record)  
by Marc Medwin

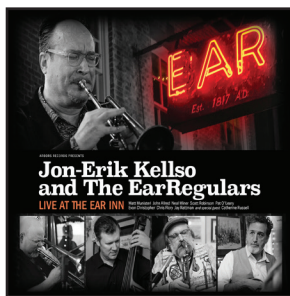
This release—recorded on September 23, 2022, in celebration of what would have been John Coltrane’s 96th birthday—is the first by this particular quartet, although saxophonist Paul Dunmall, violinist/violist Faith Brackenbury, bassist John Pope and drummer Tony Bianco have performed together in various other configurations. This iteration, however, bursts at the seams with the vitality of invention. Much of that energy is down to Dunmall, whose multifaceted allegiance to Coltrane transcends mere imitation in favor of a thorough-going multivalence.

The Coltrane allusions take many forms. Is that Bianco tintinnabulating as the second piece commences? Such crystalline gestures conjure *Interstellar Space*—a warm tribute indeed! Whoever decided on the track titles also hit a bullseye. “As It Was in the Beginning”, “Is Now” and “And Ever Shall Be” harken back to the suites of Coltrane’s final period. Although Dunmall and Bianco have paid tribute to Coltrane on several previous occasions, the incorporation of Brackenbury and Pope’s improvisational voices provides fresh context. Her beautifully crafted melodic interplay complements Dunmall as they open the first piece, and

she shares similar synchronicity with Pope: her pizzicato and his arco dart and scamper, recalling *Ascension’s* two bassists. Their subsequent harmonics and gently gliding sustains are gorgeously encircled by Bianco’s brushwork.

Dunmall’s eventual merging with this near-static texture exemplifies his adaptability and consummate musicianship, as do the brief phrases he jabs at Bianco’s fiercely swinging rhythms as the third piece slams into existence. If “One Down, One Up”’s motivic atoms inhabit the shadows in that moment, Dunmall’s vast harmonic vocabulary is all his own. As the music follows the huge arcs of its invention, Coltrane becomes a guiding principle, blazing trails and allowing this quartet to do the same. At 70, Dunmall has never sounded better nor shared space with more sympathetic collaborators.

For more info visit [still-off.bandcamp.com](http://still-off.bandcamp.com). Coltrane birthday tributes this month include: “Coltrane Revisited” at Birdland Sep. 19-24; John Coltrane/Miles Ahead Festival at Marcus Garvey Park Sep. 23; James Carter Quartet at Sistas’ Place Sep. 23. See Calendar.



*Live at the Ear Inn*  
Jon-Erik Kellso and the EarRegulars (Arbors)  
by Ken Dryden

Jon-Erik Kellso and the EarRegulars have long played Sunday nights at the Ear Inn in Tribeca. This rotating cast of friends enjoy jamming together, drawing from their vast repertoire, collectively improvising without arrangements. The band includes Kellso (trumpet), John Allred (trombone), Scott Robinson (numerous reed, brass and obscure instruments), Jay Rattman (alto), Evan Christopher (clarinet), Matt Munisteri and/or Chris Flory (guitar) and Neal Miner or Pat O’Leary (bass).

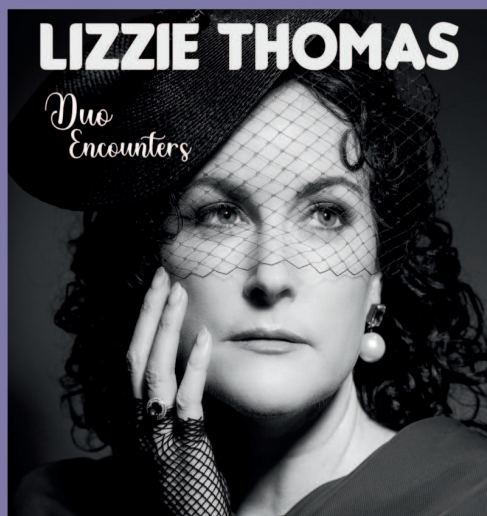
Many of the songs on this live album are rarely played today, but the EarRegulars find plenty of life within them. Robinson’s playful tenor saxophone dominates the brisk rendition of “Sleep”, while Kellso’s gritty trumpet and Allred’s vocal-like trombone sizzle as well. In “I’m Comin’ Virginia”, Robinson solos on tarogato (a Hungarian wooden folk instrument that he transforms into a soprano saxophone), bringing alive the spirit of Sidney Bechet, but without the excessive vibrato. Kellso’s sassy trumpet shines on the breezy take of the 1920s Don Redman composition “No One Else but You”, in which Robinson doubles on tenor and the obscure alto normalphone.

“Indian Summer” finds Allred conjuring the wit of Jack Teagarden in his expressive solo. It is hard to imagine a more swinging version of Hank Jones’ “Vignette”, based on the changes to “Sweet Sue”; this version features contrasting guitar solos by Munisteri and Flory. Christopher and Rattman are added for a rousing treatment of “I Double Dare You”. Kellso’s vigorous opening statement gives way to Rattman, but Christopher takes solo honors with his stunning chorus. Vocalist Catherine Russell guests on “Back O’ Town Blues” (her father Luis Russell co-wrote it with Louis Armstrong), delivering a spirited interpretation buoyed by the potent rhythm section of Munisteri and Miner.

While the Ear Inn can get rowdy, the audiences from the two nights recorded tend to hold their applause until each song wraps, so the ambient noise never distracts from the music. This album turns out to be the next best thing to visiting the Ear Inn in person.

For more info visit [arborsrecords.com](http://arborsrecords.com). The EarRegulars are at Ear Inn Sundays. See Calendar.

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## ON SCREEN



With Peter Bradley

Directed by Alex Rappoport (Import Media  
in association with Fierce Optimism Films)  
by Anna Steegmann

"There's people that are portrait painters, people that paint objects, and then there's people that just paint color and they're called abstract.... Color is the most important thing," the 82-year-old African-American painter Peter Bradley declares at the beginning of *With Peter Bradley*. Director and cinematographer Alex Rappoport, known for HBO's Emmy-award-winning *We Are the Dream: The Kids of the Oakland MLK Oratorical Fest*, met Bradley in Saugerties, NY, where they both live. He has created an intimate, compelling portrait of the artist in *With Peter Bradley*.

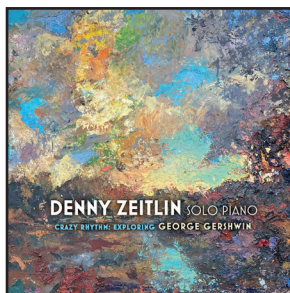
Rappoport's camera follows Bradley as he paints and reminisces about his childhood, as well as his career and the racism he encountered in the art establishment. We watch him work in his shipping container studio, dressed in paint-splattered overalls and listening to jazz on his impressive sound system. Saxophonist Javon Jackson composed the soundtrack (available on Solid Jackson). Jackson met the artist through drummer Art Blakey, who was a close friend of Bradley's (Jackson played with Blakey during the drummer's final three years: '87-'90). The soundtrack, which draws on the sound of '60s jazz, complements Bradley's art.

The artist grew up in Connellsville, PA, with his mother, a kind and loving woman with good business sense. They lived in a 27-room house and rented rooms to traveling musicians. At an early age, Bradley met Blakey, Erroll Garner, Miles Davis and Dizzy Gillespie. "I have to have music. Otherwise, I can't paint," he says, as he tries to match colors to the music he listens to.

We follow his career trajectory, from when he was the first Black art dealer at the prestigious Perls Galleries. He was represented by the André Emmerich Gallery, a home for artists associated with Color Field painting. And Bradley curated the groundbreaking Deluxe Show in Houston's poor Fifth Ward, the first integrated art exhibit in the nation. And he lived it up: renting 20,000 ft. lofts in Soho, driving a Ferrari and wearing expensive tailor-made suits.

Bradley had risen to the top, but then crashed badly. He lost his loft and lived in the street for several months. The Color Field school of painting was no longer in demand. He barely sold paintings for more than 40 years but never stopped painting. "You paint because you have to paint," he states. He feels that at 80, he's at his best, and hopes to have a good 15 years left to create. In the epilogue, we learn that the art world rediscovered him and that he's selling his work again—an uplifting ending to an important film about a significant artist. The film's next regional screening can be viewed at Woodstock Film Festival (Sep. 27-Oct. 1).

For more info visit [withpeterbradley.com](http://withpeterbradley.com)



*Crazy Rhythm: Exploring George Gershwin*  
Denny Zeitlin (Sunnyside)  
by Pierre Giroux

Pianist Denny Zeitlin and composer George Gershwin are together for the first time on this sparkling release from Sunnyside. Recorded at Zeitlin's annual solo concert at Oakland's Piedmont Piano Company on Dec. 7, 2018, the album's belated release now fortuitously marks the 125th anniversary of Gershwin's birth (Sep. 26, 1898).

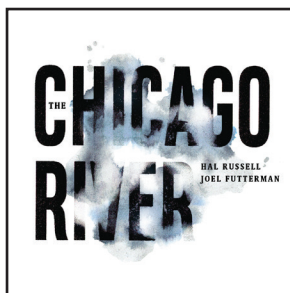
In the midst of his musical contemporaries such as Harold Arlen, Cole Porter and Irving Berlin, Gershwin was revered not only because he was a writer of popular songs, but also a composer of concert works such as *Rhapsody in Blue*, *Concerto in F* and *Cuban Overture*, as well as the fully-realized American folk opera *Porgy and Bess* (libretto by DuBose Heyward and Ira Gershwin).

In this recital, Zeitlin explores six compositions from the opera, beginning with "Summertime". In his usual intelligent yet unpredictable way, he starts out with an open-ended pianistic monologue which segues into a re-imagining of the well-known theme. While the interpretation may initially appear haphazard, there is always an internal logic underlying the pianist's approach that requires active listening. The other numbers from the opera interpreted include "Bess You Is My Woman Now", "It Ain't Necessarily So", "The Man I Love" and "My Man's Gone Now". Zeitlin spins out his expositions in a modern harmonic language that captures the ambiguities of mood and tempo.

Additional Gershwin compositions featured in this program are dressed up in new clothes benefiting from Zeitlin's restless, exploratory creativity and curiosity. "I've Got A Crush On You" has a subtle bossa nova feel conveyed through an elliptical sense of phrase. And the closing track, "I Was Doing All Right", is played with a straight-forward jauntiness full of lucid sound and precision.

Now 85, Denny Zeitlin continues to play with both an amazing technical facility and inexhaustible stream of ideas.

For more info visit [sunnysiderecords.com](http://sunnysiderecords.com)



*The Chicago River*  
Hal Russell & Joel Futterman (Fundacja Słuchaj)  
by Kurt Gottschalk

It's easy enough to hang significance on the archival release of a rare meeting of two artists—one five months away from his death at 66 when the recordings of *The Chicago River* were made in 1992 and the other now a septuagenarian. But even still, three-and-a-quarter hours of improvised duets by musicians little recognized then (or now) is a lot to take in. In the case of Hal Russell and Joel Futterman, there are two things for which we might give thanks: that both artists are versatile enough to carry the task; and that Fundacja Słuchaj has been foolhardy enough to release the album not just for download but as

a triple-CD boxed set.

Part of what sustains the six long pieces, recorded over two nights at Chicago's Southend Music Works, is the breadth of voices the musicians have available to them. Both play saxophone and percussion; Russell adds trumpet and Futterman plays piano and Indian flute. In addition, Russell reads (sparingly, and in endearing, newscaster delivery) poetry by Philip Egert. The frame is an unusual flood in Chicago that occurred a week and a half prior to the sessions—not a naturally occurring flood but an industrial accident in which an old utility tunnel was damaged, causing some 250 million gallons of water to course from the river through the basements and passageways of the city's downtown. Conversations about the catastrophe between Futterman and Egert (who had already produced some of Futterman's records) inspired the poems, and when the concerts took place, repairs and cleanup were still underway and in the news.

*The Chicago River* isn't the best release by either of the artists (nor is it their first appearance on record together) and it should be noted that the microphone placement seems less than ideal on the second night. Russell (who died 31 years ago this month) was a progenitor of punk jazz, a torch-bearer for no wave or a torch-carrier for whatever generation of fire jazz you want to put him in. His NRG Ensemble was a launching pad for such Chicago mainstays as Kent Kessler, Ken Vandermark and Mars Williams. Chicago-born Futterman played with some of that city's adventurous musicians but perhaps has done his best work since moving south and working with Kidd Jordan and Alvin Fiedler (each of whom has since passed away). But there are great passages (oh, those piano/drum duets) and, like the flood itself, the sheer outpouring is in itself impressive.

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**Book of Stories**  
Jason Kao Hwang's Critical Response  
(True Sound Recordings)  
by John Sharpe

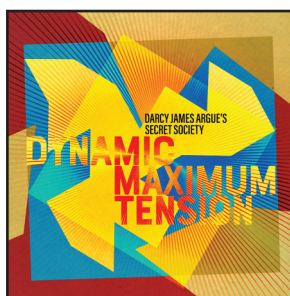
Jason Kao Hwang confines himself to the electric violin on *Book of Stories* by his Critical Response trio, completed by Anders Nilsson (electric guitar) and Michael T.A. Thompson (drums), which might suggest an orientation toward jazz fusion. But the only fusion here is of diverse stylistic influences into an expansive personal vision. The familiar attributes of any date by Hwang stand present and true: finely crafted compositions, expressive bowing and an orchestral palette, even though there are only three participants.

Hwang first used electric violin in his Far East Side Band in the '90s, but his interest was rekindled during the making of *Uncharted Faith*, his duet with electronicist J. A. Deane in 2021. While amplification doesn't alter his balance between melody and abstraction, between floating rubato and earthy groove, it does offer a novel spread of colors with which to achieve them. The trio format ensures plenty of exposure for everyone. Nilsson similarly utilizes effects to stretch his sonic signature and blends well with the violin. Both he and Thompson prove comfortable across a range of genres—jazz,

funk, rock, improv and chamber music—and make the transitions between them seem unforced and natural.

Hwang's originals tend to fall into multiple sections. "Upside Circle Down", inspired by the leader's youthful years in the East Village, provides a case in point. It begins with an exchange of trilling, heavily fuzzed violin and organ-like guitar, propelled by martial drums, which comes on like a Sun Ra keyboard blowout. A percussive boogaloo leads to an almost bucolic guitar strum which sets up a lilting air. Nilsson's blues-inflected lines interweave with mournful violin, before plaintive bowing introduces a series of questioning unison phrases. It's a characteristic Hwang amalgam of emotion and enigma. The most straightforward cut is the final "Friends Forever", as tender and heartfelt as the title suggests, befitting the dedication to Hwang's mentor, reedman Will Connell Jr., and drummer Zen Matsuura, both members of the pioneering collective Commitment.

For more info visit [jasonkaohwang.com](http://jasonkaohwang.com). Hwang's album release concert is at Prime Produce Sep. 10, as part of Rhythm in the Kitchen Festival. See Calendar.



**Dynamic Maximum Tension**  
Darcy James Argue's Secret Society (Nonesuch)  
by Keith Hoffman

With the release of *Infernal Machines* in 2009, Vancouver-born Darcy James Argue, then 33, announced himself the *enfant terrible* of North American music. But the artistic success of his Secret Society debut, nominated for both a Grammy and Canadian Juno, was many years in the making. With his fourth release, *Dynamic Maximum Tension*, Argue, now 48, thanks many of the wide-ranging influences who have helped shape his slightly off-kilter, always inventive and challenging approach to making large ensemble music.

Argue told Martin Johnson (author of the album's liner notes) that it felt like "our culture today is headed in a profoundly dystopian direction." The answer to this problem from this archetypal modernist? Use a largely outmoded musical format, the big band, to revisit and honor past creators who once instilled us with optimism for the boundless future.

One Argue hero, philosopher-futurist Buckminster Fuller, lies behind the title track. Fuller's "dymaxion" design concept summed up his approach to most everything he did: energy efficiency, or maximum gain from minimum input. And apparently Fuller loved to go stomping at the Savoy, hence another tribute, the tune "Single-Cell Jitterbug".

Trumpeter and teacher Laurie Frink was an original member of the Secret Society, as was her devoted protégé, Nadje Noordhuis. "All In" is dedicated to Frink (who died in 2013) and features an excellent solo from Noordhuis. "Your Enemies Are Asleep" is a beautiful and profound blues, dedicated to the Ukrainian people and trumpeter Ingrid Jensen just kills in her solo turn.

The centerpiece of this compelling and ambitious album is the massive "Tensile Curves", which comes in at almost 35 minutes. Argue takes the concept of Ellington's 1937 masterwork "Diminuendo and Crescendo in Blue" and applies it to tempo. The piece starts with a blaring trumpet blast and fast, crashing drums. Then, with each successive section of the suite, the tempo slows, the sound broadens. Near the end, guest violinist Sara Caswell executes a powerful and moving cadenza on the rare Hardanger d'amore.

Remarkable in its ambition, scope and sheer length, this is Argue's crowning achievement to date.

For more info visit [nonesuch.com](http://nonesuch.com). Argue's album release concerts are at The Jazz Gallery Sep. 13-16. See Calendar.



**#PEOPLE**  
Ray Blue (Jazzheads)  
by Zachary Weg

As its capitalized title hints, *#PEOPLE* by Ray Blue is an upbeat celebration of the world's various peoples.

"Dark Berries" opens the album, with Blue's whirling tenor saxophone and featured artist, veteran pianist Kenny Barron. Together they establish a light tone that serves the album well. The title track (with Barron again) is more subdued than the opener but maintains a certain warmth; the leader's assured, almost cool-jazz saxophone playing smoothly complements his bandmates Essiet Essiet (bass) and Steve Johns (drums). "PEOPLE" also serves as the record's thesis statement: everyone is beautiful, so let's rejoice in one another's company, a message that sidesteps cliché as Blue's abilities convey an optimistic sentiment with subtlety combined with old-fashioned razzle-dazzle. The rendition of Tom Jobim's "Dreamer" dips into samba rhythms that, bolstered by Alvester Garnett's drumming and Jeff Barone's gentle guitar lines, sizzles with gleeful abandon. Trumpeter Blue Mitchell's "Fungii Mama" and the original "Cross-Continental Spirit" are similarly playful, the latter as vibrant as the album's multi-colored cover art.

Blue takes a position as a citizen of the world, and so includes the sounds of the world's sorrow as well as its joys. His tender duet with Barron on Ellington's "In a Sentimental Mood" plays as a bittersweet nocturne for dreamers and romantics everywhere. But Blue, despite his surname, proves to be only slightly melancholic on his new album, as "When Sunny Gets Blue" and "We'll Be Together Again" each demonstrate.

Ultimately, Blue is a lover of humanity who wants to uplift everybody and on *#PEOPLE*, he has done so with sensitivity and pizzazz.

For more info visit [jazzheads.com](http://jazzheads.com). Blue is at Governor's Island Festival Sep. 9, Marcus Garvey Park Sep. 23 as part of the Coltrane/Miles Ahead Festival and NAAMA Sep. 27. See Calendar.



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*Split Jaw*  
**Beam Splitter (Tripticks Tapes)**  
 by Kurt Gottschalk

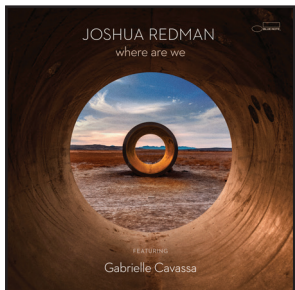
The artistry of extended vocalise can be a tricky scale to balance. No matter how much you might like it (or not), there is always a risk of it coming off like an infant entertaining itself. Devices have mechanics, and one has to learn how the switches and gears work. Vocal sounds and vocal “noise” can be a lot of things, but at base level, it can be just that. I therefore don’t have a method for adjudicating such gargles and utterances, so there’s no good way to defend my belief that Audrey Chen is a master of the form.

It’s not the diversity in the sounds she makes on Beam Splitter’s *Split Jaw*: that’s too easy, like counting the number of keys a pianist strikes. It’s that she can carry an abstract idea for longer than a few seconds, develop it, alter it and redefine it. She doesn’t rely on harshness or humor—which can be fine tools but also, often, are copouts. What she does is what a good improviser does: suggest a realm with certain rules in such a way that the listener senses where they’ve been taken, and then either follow those rules or violate them with purpose.

The Beam Splitter duo might be the best context in which to hear Chen ply her trade; she excels in dialogue. And while electronic sounds—either produced by herself or her partners—give a nice ungrounding to her delivery, there’s something particularly satisfying about the pairing of her voice with Henrik Munkeby Nørstebø’s trombone. Nørstebø frequently performs solo, so he and Chen both bring that particular fluidity to the duo. His trombone is voice-like and voice-unlike enough to complement her just enough.

*Split Jaw* is Beam Splitter’s third, and best, release to date. *Rough Tongue*, from 2017, was broken into 11 mostly short tracks. 2020’s *Dedicated Play* broke from the duet format by introducing a variety of guests. The new release gets it just right: three tracks between 10 and 22 minutes, room enough to move, with two recorded live at the 2022 Festival Music Unlimited in Wels, Austria, the third from a studio session. Chen’s analog electronics build a fuller sound on these tracks than they’ve had in the past, giving them an uncluttered density. I’m still not entirely sure why this music’s so good, but ultimately I know that it is.

For more info visit [triptickstapes.bandcamp.com](http://triptickstapes.bandcamp.com). Beam Splitter’s album release concert is at Issue Project Room Sep. 9. See Calendar.



*where are we*  
**Joshua Redman (Blue Note)**  
 by Terrell K. Holmes

If one were to take the song list of Joshua Redman’s Blue Note debut, *where are we*, at face value, one might only see a selection of jazz, pop and blues standards, with a few

other tunes. This album, however, is much more than that; it’s a musical journey across the United States. The celebrated tenor saxophonist, with Aaron Parks (piano), Joe Sanders (bass) and Brian Blade (drums), takes us coast-to-coast, reflecting on our common musical and cultural landscapes.

The album begins with Redman playing the opening bars of “This Land Is Your Land”. The final note, a high-pitched wail recalling a scream or a police siren, leads to “After Minneapolis (face toward mo[u]rning)”, a rumination on the murder of George Floyd, which shifts Woody Guthrie’s anthem from affirmation to irony. Vocalist Gabrielle Cavassa, whose self-assured calm phrasing recalls Astrud Gilberto, launches into what is essentially a prayer for peace and tolerance. Guitarist Kurt Rosenwinkel’s crystalline voicing supports Cavassa’s down-on-her-luck vocals on Bruce Springsteen’s “Streets of Philadelphia”. Vibraphonist Joel Ross gives “Chicago Blues” added texture and color. Cavassa toys with the lyrics, extending the word “sorry” like someone saying a long goodbye.

Trumpeter and Crescent City native Nicholas Payton stops by on “Do You Know What It Means to Miss New Orleans”, where he and Redman chirp at each other like magpies. Guitarist Peter Bernstein lays down liquid gold lines on “Manhattan”. “I Left My Heart

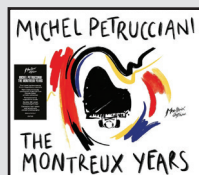
in San Francisco” combines Tony Bennett’s signature song with “San Francisco Holiday (Worry Later)” by Thelonious Monk. There’s also a touch of classical music, borrowing from Charles Ives, with the spare and evocative “That’s New England”.

Redman’s and Cavassa’s evident joy on the duet “Stars Fell on Alabama” is tempered immediately when Redman muses, growls and grieves on Coltrane’s “Alabama” which, like Redman’s “After Minneapolis”, was written in the wake of an unspeakable tragedy, the 1963 bombing of the Sixteenth Street Baptist Church in Birmingham. Cavassa’s singing and acoustic guitar highlight the valedictory “Where Are You?”, played as a bossa nova ballad.

Redman combines songs with similar geographical settings to create interior musical dialogues that reveal common elements, despite differences in genre and perspective. *where are we* is an excellent album; it’s also an important question. The songs suggest that we can begin to answer it by understanding that, in spite of innumerable cultural and racial potholes and minefields, what divides us is much less than what we share.

For more info visit [bluenote.com](http://bluenote.com). Redman’s album release concert is at 92NY Sep. 27. See Calendar.

## GLOBE UNITY



*The Montreux Years*  
**Michel Petrucciani (BMG)**  
*Hearing*

*In Marta's Garden*  
**Katharina Weber (Intakt)**  
 by Scott Yanow



Three recent releases feature veteran international pianists, one who is no longer with us and two others almost a generation apart. The one who has since passed happens to also be one of the all-time great jazz pianists: Frenchman Michel Petrucciani (1962-99) overcame a genetic disease (which greatly stunted his physical growth) and brittle bones to create rewarding music throughout his busy, if all-too-short life.

*The Montreux Years* (part of an extensive series that benefits the Claude Nobs Foundation) is a superb release consisting of previously unreleased performances by the pianist (from the Montreux Jazz Festivals of 1990, 1993, 1996 and 1998) and serves as a reminder of the major loss jazz suffered when Petrucciani died in 1999 at only 37 years of age. The pianist is heard in a variety of settings, starting with a real surprise: “35 Seconds of Music and More” features him with a boppish sextet (bassist Anthony Jackson, drummer Steve Gadd and three excellent horn players from France), an unusual setting for him. From the same date, performing in a trio with Jackson and Gadd, Petrucciani romps through the rhythm changes of “Little Peace in C for U”, playing bebop at the highest level.

Two numbers (including a beautiful version of “Estate” that includes some stunning double time runs) have Petrucciani in a quartet with sweetening by Adam Holzman on synthesizer. There are three duets with bassist Miroslav Vitous: “Autumn Leaves”, “So What” and a very effective uptempo version of “My Funny Valentine”. A cooking “Summertime” has the pianist engaging in wondrous

tradeoffs with organist Eddy Louiss. Petrucciani is also heard solo on “Take the ‘A’ Train” (which he takes apart) and a romantic version of his own “You Are My Waltz”.

The other two releases are entirely solo efforts, starting with Mike Nock (who turns 83 this month). Nock left his native New Zealand to play music in Australia, and would spend 25 years based in New York, working with Yusef Lateef (1963-65) and leading the Fourth Way (1968-70). He has been back in Australia since 1985 and has at least 35 releases under his name, with *Hearing* being his first solo album in 30 years.

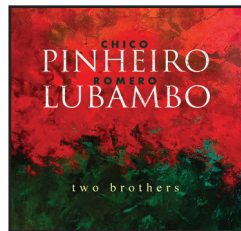
Performing 13 pieces (ten originals and three obscurities, including Bernie McGann’s charming “Spirit Song”), Nock is in a consistently gentle mood, even when the performance is a free improvisation. Five of the selections are under two minutes in length, so he makes each moment count during this high-quality set of thoughtful and melodic mood music. Ranging from the playful “Conundrum” to a ballad for a fallen friend (“Vale John”) to the attractively picturesque “Sunrise”, *Hearing* serves as an excellent showcase for the pianist.

Swiss pianist Katharina Weber (65 this month) is an improviser and composer who additionally plays modern classical music. *In Marta's Garden* consists of brief sketches (only two of the 19 pieces exceed four minutes). It is the pianist’s fourth album and second as a solo pianist for Intakt, and consists of 17 originals plus two by composer György Kurtág (with whom she studied in Hungary).

Weber’s approach is closer to Ran Blake than to Cecil Taylor, in that she utilizes space and silence creatively, dramatically changing moods from piece to piece, which range from introspection or near-silence to moments of explosiveness. Her pieces are generally based on a single idea: variations on a phrase or, as on “Extemporale 1”, something as simple as repeating one note. She often sounds as if she is thinking aloud at the piano, and her thoughts are never predictable, sometimes even jarring. *In Marta's Garden* will definitely keep listeners guessing.

For more info visit [storyvillerecords.com](http://storyvillerecords.com), [abc.net.au/abcmusic](http://abc.net.au/abcmusic) and [intaktrec.ch](http://intaktrec.ch)





*New Year*

**Jim Campilongo & Steve Cardenas (Sunnyside)**

*Two Brothers*

**Chico Pinheiro & Romero Lubambo (Sunnyside)  
by Tom Greenland**

Two releases from Sunnyside continue the long tradition of the guitar duo. *New Year* celebrates the artistic relationship of Jim Campilongo and Steve Cardenas, begun in 2002 when Campilongo, a San Franciscan who settled in New York for two decades, discovered a shared penchant for what might be called progressive roots guitar with Cardenas, a Kansas City native who repotted himself in New York in 1995. Using treble-toned Telecasters, the duo interprets jazz standards (Ellington's "Fleurette Africaine", Ray Noble's "Cherokee", Irving Berlin's "What'll I Do", Ellington and Juan Tizol's "Caravan"), originals (four by Campilongo, two by Cardenas) and a barely recognizable cover of Brewster Higley's quintessential cowboy anthem "Home on the Range". Their styles are distinctive, yet highly compatible. Cardenas, mixed left, leans closer to mainstream jazz, as is evident in his erudite chords, motivic development, barline-defying phrases and fluid swing. Campilongo, steeped in country influences from Western swing, Nashville and pedal steel players to Telecaster 'stuntmen' such as Roy Buchanan and Danny Gatton, employs tonal trickery and elaborate string-bending to enhance his musical ideas. Three cuts (Campilongo's Ry Cooder-esque

"Miss Venezuela", Cardenas' ragtime-y "Blue Language" and "Home on the Range") are played on acoustic guitars for a more intimate atmosphere: Cardenas flatpicks nylon strings à la Willie Nelson in contrast to Campilongo's biting steel-string.

Chico Pinheiro and Romero Lubambo's *Two Brothers* documents an artistic relationship initiated twelve years ago in Pinheiro's hometown, São Paulo, when the guitarists realized a common interest in jazz and Brazilian music. Rio de Janeiro-born Lubambo, who's lived stateside since 1985, is a generation older than Pinheiro. The album comprises Brazilian classics (Djavan's "Aquele Um", Chico Buarque's "Samba e Amor" and "Morro Dois Irmaos", Tom Jobim's "Red Blouse" and "Wave"), Bill Evans' "Waltz for Debby" and an eclectic assortment of pop covers: Michel Legrand's "Windmills of Your Mind", Mancini and Mercer's "Sally's Tomato", Lennon and McCartney's "For No One", Stevie Wonder's "Send One Your Love", Sting's "Until..." and Billie Eilish's "My Future". Lubambo's fingerstyle acoustic (mixed left) is pitched against Pinheiro's plectrum-picked hollow-body electric (mixed right), though their touch and tone are surprisingly close. Most tracks start with a melody statement, the guitarists switching lead and accompaniment roles for each new section, followed by solos and a return, though "Aquele Um", "Wave" and "Sally's Tomato" have adroit arrangements highlighting interplay. Both play in a breathless, long-winded style, notes falling fast and furious, but take a welcome respite on "My Future". Pinheiro is simultaneously sensitive and stimulating on "For No One" and "Sally's Tomato", Lubambo at his most inspired on "Send One Your Love" and "My Future", both excel on the closing track, "Until...", where any previous division of soloist and accompanist roles is superseded by a more integrated relationship.

with Kaiser floating vast, wobbly sustains over Brice and Prévost's metrically fluid rhythms and Golding's ruminations. Kaiser takes a mighty solo before Moore's delicate counterpoint adds timbral intrigue at 4:39. All that transmogrification beautifully anticipates the grittily swinging Prévost/Golding duet some ten minutes later. Both players mold and explore motives in the glorious light of metric freedoms conjoining their respective generations.

It is impossible to articulate the sense of release as, in a fashion suggesting Coltrane's *Meditations*, the music reaches a state of transcendent beauty. The motion toward it is slow but inexorable, yet the moment-to-moment changes defy categorization. The final moments are their own reward, and although the music is an exercise in genre-bending at its finest, a unity pervades each trough, summit and arc of what was obviously a poignant session. A superb recording that renders every detail with crystal clarity.

For more info visit [577records.com](http://577records.com)



*C'est La Vie (A Jazz Soundtrack)*  
**Hot Sardines (s/r)**  
by Marilyn Lester

Since their inception in 2007, the Hot Sardines have cut a wide swath on the music scene with a consistent rollout of albums and mega-touring—with special appeal to young audiences attracted to revivalism. Fronted by founders Elizabeth Bougerol (vocals, washboard) and Evan Palazzo (keys), who took their initial cue from the Harlem stride style of Fats Waller, *C'est La Vie* continues the octet's forays into music that blends ragtime, blues, New Orleans brass band and hot jazz (aka Dixieland) with inventive stylings. The album's ten tracks, which include several originals by Bougerol and Palazzo, are canny crowd-pleasers—delivered like arrows aimed straight to the heart of their fan base.

The musicality of the group is indisputable, as can be heard in the band's performance on the Django Reinhardt ballad "Si Tu Savais (If You Knew)" (Georges Ulmer). But the album has a number of missteps. The ill-conceived opener is a cover of "J'attendrai (I will wait)" (Dino Olivieri, Louis Poterat), the huge 1938 hit in France for Rina Ketty and crooner Jean Sablon. The song, written on the threshold of a Europe about to be torn apart, became a deeply emotional touchstone for the French during World War II. The Hot Sardines' dance version, at a fox trot tempo, completely misses the mark, cheapening the entire point of the tune. Another odd stylistic choice comes on an original, the torch song "Adieu L'amour (Farewell to love)", which is delivered with organ forward and an overly cheerful Latin beat. The title track is another original, a French bossa nova performed as an orchestral ballad; it does at least fit in well with the quirky mood of the album.

More successfully executed is the post-war Piaf hit, "La Vie en Rose (Life in rosy hues)" (Louisguy); it's respectfully done, but the vocal duet between Bougerol and guitarist Bob Parins is marred by mismatched vocal tones. Bougerol's vocals may qualify as an acquired taste. French-born, she sings with a nasal quality and lightness, with distracting breathy intakes of phrasing. The album highlight is a solo piano piece by Palazzo, "Swing of the Hip", an outstanding homage to the man who inspired the group—Fats Waller. Its medium-slow tempo showcases Palazzo's nimble and soulful work.

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For more info visit [sunnysiderecords.com](http://sunnysiderecords.com). Pinheiro is at Mezzrow Sep. 5, and at Joe's Pub Sep. 21 with Luciana Souza. Cardenas is at Bar Lunático Sep. 2 with Gregory Joseph and Dizzy's Club Sep. 28-30 with Ben Allison. See Calendar.



*The Secret Handshake with Danger, Vol. 2*  
**Eddie Prévost/Henry Kaiser/N.O. Moore/Olie Brice/  
Binker Golding (577 Records)**  
by Marc Medwin

Literally hours before the national 2020 COVID-19 lockdown in the U.K., drummer Eddie Prévost, saxophonist Binker Golding, bassist Olie Brice and guitar wizards N.O. Moore and Henry Kaiser recorded the marathon session that would result in both volumes of this excellent entry in the 577 Records catalog. While the album title seems to have come from a 2011 Trey Gunn collaboration with Kaiser and Morgan Agren, what's on offer here sounds very little like that track, as this larger ensemble stretches temporal and musical boundaries further and with more circuitousness.

Kaiser's involvement in any aggregation ensures that it will sound larger than it is. The guitarist turns 71 this month, and his spontaneity and virtuosity are stunning. It's tempting to hear the music as morphing layers that are gradually exposed as the players' focus shifts. It's a joy to revel in the emergence of a quartet formation near the 14:00 mark that evaporates moments later, Moore and Golding drenching the whole in deep blues as Prévost and Brice gradually recede. A languidly incendiary amalgam opens the second piece, this time



Taking the ten tracks together, the speakeasy vibe shines through with consistency, even when the reinvention of old material may go astray; but that's the appeal to the group's many fans. *C'est La Vie* may not be an album for traditionalists, but it is perfect for those who love a retro sound with an idiosyncratic vibe.

For more info visit [hotsardines.com](http://hotsardines.com). The album release will be celebrated with a residency at Birdland Sep. 12-16. See Calendar.



**Treasures: Solo, Trio and Orchestra Recordings from Denmark (1965-1969)**  
Bill Evans (Elemental Music)  
by George Grella

This release is the tenth from Elemental Music that unearths archival recordings of Bill Evans (who died this month 43 years ago on Sep. 15 at the age of 51). All of the releases have been worthwhile, even if Evans was not captured at his best on every one. This new, and substantial, collection, however, is one of the finest thus far, on the level of *The Lost Black Forest Sessions* and *Behind the Dikes: The 1969 Netherlands Recordings*; it expands our knowledge and understanding of this transitional period for Evans, as well as putting him in out-of-the-ordinary contexts.

These Danish radio recordings (nice but not outstanding, with warmth but also a little stuffiness) offer a real smorgasbord of music. Across these three LPs (or two CDs), Evans plays in trios with bassist Niels-Henning Ørsted Pedersen and two different drummers (Alex Riel and Alan Dawson), and his late '60s trio with bassist Eddie Gomez and drummer Marty Morell (spelled by Riel for one LP side), and plays solo for another side. The Gomez/Morell trio also plays accompanied by an orchestra arranged and conducted by Palle Mikkelborg (who also plays trumpet on "To Bill", a rather awkward and antagonistic track, the one weak spot in an otherwise excellent compilation).

Evans is superb on every track, hitting that special balance of sonic beauty and emotional sensitivity, swinging forcefully and, in the trio settings, hitting some surprising plateaus of intensity. The trio sets are the meat of this release, and it's fascinating to hear both how clear and comfortable Evans is with the different groups, and how they respond to him. Paired with NHØP, Riel and Dawson are well-mannered and exude both a sense of fun and deference. With Gomez on bass, Riel is more propulsive and sharp, and the tracks with Morell—"Autumn Leaves", "Emily", "Quiet Now", and "Nardis"—are as explosive as anything Evans recorded live.

The excitement is such that it's nice to have the more relaxed solo and orchestra music in the middle. Evans charms succinctly with "Re: Person I Knew" and a mix of originals and standards. The session with the orchestra is more variable, in the sense that Mikkelborg's arrangements at times have a hazy purpose, sometimes setting the scene, at others forming a quasi-concerto, seesawing between passive and active. Evans just plays on through, listening to the musical context, but following his own path and making the most of the moments when the arrangements come to meet him.

This release is an ideal archival collection that both informs and satisfies.

For more info visit [elemental-music.com](http://elemental-music.com)



**MAROMAS**  
Cecilia Lopez & Ingrid Laubrock (Relative Pitch)  
by Matty Bannond

A multimedia artist from Argentina clamps a hot hand onto one of your shoulders. A German saxophonist grips the other. With rough movements, they set you spinning with aural thumps and thwacks. And they won't stop. Disorientation and dizziness turn your senses to thick mud. What's happening? How? You're too far gone now to find your way home. Stop asking questions. Surrender to the sounds of *MAROMAS*, the funfair that will surely blindfold and boot you into it.

Cecilia Lopez gets tough with modular synths and electronics and saxophonist Ingrid Laubrock is her partner in crime. They join forces to create tones and textures that keep the listener groping in the dark. It's an immersive, tactile album.

"cata's dream" covers the most turbulent terrain. It starts with bubbles in your inner-ear. Something

is sawing, perhaps. Then comes squeaking, heavy breathing and an animal growl that turns to a roar. Was that a car horn? Helicopter blades? Is somebody vacuuming? Like a searchlight through dense fog, a march-like theme shines through the distortion and protesting electronics.

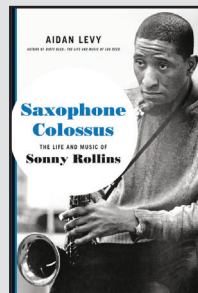
There's suffocation and struggle on "hatchet". Playfulness has turned to panic, like tickling that's gone on too long. A melody fights to escape but is dragged back below the surface where muted fragments cut off the oxygen supply. The thud-thud of a dying heartbeat rises, then fades.

Amid the turmoil, Laubrock's silken-throated saxophone offers the listener occasional food and water. On "fabulaciones", chainsaws and sharp-toothed robots are safely locked outside the practice room as she scurries up and down etude-like patterns. Droning low notes open "don't believe it", before electronic humming creates a thick sonic blanket. There's warmth. There's sighing. Reconciliation.

*MAROMAS* tells stories that twist and transform via instruments that shapeshift every nanosecond. Lopez and Laubrock are unreliable narrators, leading their audience through a smashed-up house of mirrors. Together, they grip the listener for 48 minutes. You will spin. You may stumble. But if you stop asking questions, you may very well arrive home with precious new knowledge.

For more info visit [relativepitchrecords.bandcamp.com](http://relativepitchrecords.bandcamp.com). The album release concert is at Roulette Sep. 11. See Calendar.

## IN PRINT



**Saxophone Colossus: The Life and Music of Sonny Rollins**  
Aidan Levy (Hachette)  
by Thomas Conrad

*Saxophone Colossus: The Life and Music of Sonny Rollins* may well be the most important jazz biography since Robin D. G. Kelley's definitive study of Thelonious Monk in 2009. Aidan Levy tells the story of one of our greatest living jazz musicians with astonishing comprehensiveness. *Saxophone Colossus* is a monster: 772 pages, plus a set of online footnotes that, had they been included in the printed volume, would have made it almost 1,200 pages.

In an interview with Lee Mergner at the end of 2022, Levy revealed how he was able to produce such a detailed record of a life: "The first major source for this book would be Sonny's own archive that is housed at the Schomburg Center for Research in Black Culture [in Harlem]. I was blown away by the mountains of material that Sonny had kept and accumulated over the years." Levy further explains that the archive contains "probably more than 100,000 documents" including business records, correspondence, programs, posters, diaries, practice sheets and more. The second major source was direct communication with Rollins.

There is a moment near the beginning of the book that foretells the subject's entire extraordinary musical journey. Rollins remembers when he got his first used saxophone at age eight: "I would get in a closet and blow for hours—nine, ten hours, and I would get lost in my own reverie."

Levy says, "He had found an all-consuming passion." Everyone who ever knew Rollins seems to have a story about his obsession with practicing. At a month-long engagement at Ronnie Scott's in London in 1966, Rollins would play four sets a night, and when the club closed at 3 a.m., would keep playing, alone, until 5:30.

Rollins' all but superhuman endurance is only one reason why he's unique. There is also his artistic achievement over seven decades. Branford Marsalis says simply, "He is easily—with the exception of Louis Armstrong—the greatest improviser in the history of jazz." There is Rollins' role as a torchbearer in the art form of an oppressed people. There is his lifelong search for self-mastery, which led him to yoga studios in Japan, to ashrams in India, and to the Williamsburg Bridge, where he practiced by himself—sometimes for 16 hours—for a two-year period after withdrawing from music.

There are also his vexing idiosyncrasies: Rollins' ambivalence about the recording process led him to make fewer masterpieces than he should have. His impossibly high standards for himself and others led him to successively fire his sidemen, which meant that he never had a long-term working band.

Levy gets it all. He provides riches, many of which are previously unknown stories from Rollins' long, amazing life (he turns 93 this month). Two examples: Levy provides poignant details surrounding the death of Clifford Brown, and also reveals the true nature of the pilgrimage that led Rollins to climb up on that Williamsburg Bridge.

The book is not perfect. It could have used better copy editing and fact-checking. Levy is not a gifted wordsmith in his descriptions of Rollins' music (quotes from other musicians are much more valuable), and he is too charitable about Rollins' bad records. But *Saxophone Colossus* is a towering biography that succeeds in accomplishing something very difficult: it puts us in the presence of genuine human greatness.

For more info visit [hachettebookgroup.com](http://hachettebookgroup.com)





**Return to Casual**  
Walter Smith III (Blue Note)  
by Marco Cangiano

There is hardly anything casual in Walter Smith III's music, despite his affinity for the adjective since his debut album *Casually Introducing*. A Berklee College of Music alumnus, he has a distinguished resume that has led him to the Blue Note label, a natural choice given his knack for complex yet melodic compositions. Smith's development has been constant both as a soloist and group leader. It is therefore not by chance that this most recent recording re-groups the same musicians gathered for his 2015 *Still Casual* (Taylor Eigsti, piano; Matt Stevens, guitar; Harish Raghavan, bass; Kendrick Scott, drums; and guest Ambrose Akinmusire, trumpet on two tracks), with the addition of James Francies' keyboards on one selection. The interplay between Smith and Eigsti's piano is remarkable, as much as the symbiotic relationship between Raghavan and Scott; regrettably, neither of them get a solo. Akinmusire and Stevens could have enjoyed more space, too, as with each of their contributions, it leaves the listener wanting more. The group has developed its own sound and greatly benefits from a conciseness hard to find these days—the album is just shy of 45 minutes, and the

longest tune, "K8" (centered on an ethereal dialogue between Eigsti and Francies) does not even reach the 7-minute mark.

The music is diverse and is based on Smith's originals, with the notable exception of Kate Bush's ballad "Mother Stands for Comfort". It starts off with "Contra", a sort of manifesto of modern post-bop jazz; its twisty lines propel brilliant solos by Smith and Stevens. Smith's sound seems to have settled on an airy mid-range tone, like an up-to-date Hank Mobley, though Sam Rivers' early influence is also audible. "River Styx" has a haunting melody and features an intense solo by Akinmusire over Scott's cascading accents. "Shine" starts as a mid-tempo ballad, but accelerates as Smith reaches the upper register, then slows back to the initial theme. Despite its title, "Quiet Song" follows a similar dramatic development, with Eigsti taking the lead. "Amelia Earhart Ghosted Me" has a melancholic flavor despite Scott's unstoppable work and showcases Smith's arguably best solo on the album. "Revive", a delicate conversation between Smith and Eigsti, rounds out *Return to Casual* on a high note.

For more info visit [bluenote.com](http://bluenote.com). Smith is at Village Vanguard Sep. 19-24 with Bill Stewart. See Calendar.



s/t  
**People of Earth (Truth Revolution)**  
by Russ Musto

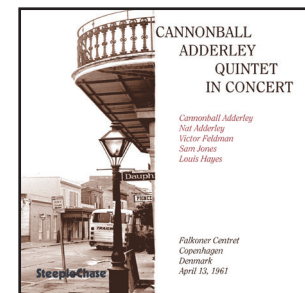
This exhilarating nine-song debut from People of Earth introduces the world to the lively Latin jazz of this young New York-based dance band, whose members hail from seven different countries, from the U.S. to Switzerland and Colombia to Canada. The fifteen-strong ensemble is powered by the pulsating percussion of Gabriel Globus-Hoenich, Victor Pablo and Keisel Jimenez, who are at the heart of a rhythm section featuring Ahmed Alom Vega (piano, keyboards), Carolina Calvache (keyboards) and Ian Stewart (electric bass). The band has a brass section of Raul Rios and Rachel Therrien (trumpets); Malec Heermans, Kalun Leung and Achilles Liarmakopoulos (trombones); and three vocalists: Ivan Llanes, Joana Elena Obieta and Ayamey Bell. They call what they play American Timba Music, and their unique sound, steeped in the Afro-Cuban tradition, takes on a decidedly exuberant character with its nods to R&B, reggaeton, rock and rap.

The action starts with Pablo's "Chiki", a straight-ahead *timba songo*. Llanes sings the Spanish-language lyric, which celebrates the rhythmically swaying hips of the dancing candela named in the song's title. Bell passionately sings her own English lyric over Globus-Hoenich's melody on "Shoulda Known Better", a feminist anthem that includes a macho rapping retort from Llanes. The mood turns romantic on Llanes' "La Mejor Mujer", a soulful bolero with swirling keyboards and wordless background vocals that point to the influence of Earth, Wind & Fire. Pablo's poignant "Piloto" opens with horns blowing melliflously over Vega's urgently vamping piano; Bell sings the Spanish lyric before the song modulates into a traditional Puerto Rican *plena*.

Globus-Hoenich's elegant arrangement of Djavan's "Te Devoro" features Bahian guest vocalist Marcos Costa singing the Brazilian love song's Portuguese

lyric. British trumpeter Bryan Davis sits in on Leonard Bernstein's *West Side Story* classic "Mambo", blowing soaring lines over the percolating percussion section. "Wolf Mother", Obieta's moody collaboration with Los Angeles-based producer/pianist Pablo Mirete, embodies the band's genre-blending concept with its mix of folk- and soul-inflected vocalizing over grooving Afro-Cuban rhythms. Pablo's "Un Ratito", a timba-rap mashup, featuring the band's three vocalists, is a passionate paean to potential lovers spending the night together "in a little while". The album closes with Globus-Hoenich's incendiary "La Coda", where Bell sings and raps alternate choruses as the band cooks up a fiery polyrhythmic storm.

For more info visit [truthrevolutionrecords.com](http://truthrevolutionrecords.com). People of Earth is at Washington Square Sep. 23, as part of Village Trip Festival. See Calendar.



**In Concert**  
Cannonball Adderley Quintet (SteepleChase)  
by Scott Yanow

Altoist Cannonball Adderley (who would have celebrated his 95th birthday this month) led a bop-oriented quintet during 1955-57 that failed to catch on, before he served a historic stint as a member of the Miles Davis Sextet (1958-59). After Miles, he formed a second quintet, which caught on big in late 1959 due partly to the success of its pianist Bobby Timmons' hit "This Here". Timmons, who had previously worked with Art Blakey's Jazz Messengers, left the quintet (which also included cornetist Nat Adderley, bassist Sam Jones and drummer Louis Hayes) in the spring of 1960 to rejoin Blakey. After a short period with Barry Harris as his pianist, Adderley hired Victor Feldman. Staying until the summer of 1961, Feldman proved to be a valuable member, doubling on vibraphone and writing some excellent compositions for the group.

The previously unreleased music on this SteepleChase release dates from April 13, 1961, when the quintet was in Copenhagen during a European tour. Feldman contributed four of the eight compositions and, on several of the numbers, is featured on vibraphone. While Adderley would become synonymous with soul jazz, the performances on this set are straight-ahead

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Bruce Crowther,  
Jazz Journal UK



hard bop, often taken at burning tempos. Feldman's "Exodus" (which has nothing to do with the 1960 film of the same name) finds Cannonball sounding as joyful as usual (the happy exuberance of his playing was not often heard in his contemporaries); brother Nat is in prime form and Feldman takes a fine solo. After the piano intro to Randy Weston's "Hi-Fly", Feldman is again heard on vibes. Tadd Dameron's "Our Delight" is taken remarkably fast, a real test for each player. They all pass easily and, somehow, almost sound relaxed.

"Serenity" slows things down quite a bit. The Bill Evans-ish ballad is a feature for Feldman (back on piano here). Nat Adderley's "Sack O' Woe" is always a rousing song and this version is a bit faster than usual, with the cornetist hitting some impressive high notes. Feldman's "Lisa" is another blazing showcase for the band. "This Here" inspires an adventurous solo by the leader before the obscure but catchy soul jazz piece "New Delhi" ends the program.

While there are many excellent recordings by the Cannonball Adderley Quintet from the early-'60s, this set holds its own with the best of them.

For more info visit [steeplechase.dk](http://steeplechase.dk)



**Visions: Live at Vision Festival 2018**  
**Trio SPACE (Roscoe Mitchell/Thomas Buckner/Scott Robinson) (ScienSonic Laboratories)**  
*At the Fault Zone Festival*  
**Roscoe Mitchell Orchestra and Space Trio (Wide Hive)**  
 by Fred Bouchard

Roscoe Mitchell's storied career as woodwind wizard and iconoclast has its roots in Chicago's hotbed of alphabet soup musical organizations: AACM, AEC, CAC (look 'em up and get acquainted if you aren't already). Like many creative seekers in the '70s, Mitchell and Thomas Buckner hit it off at Karl Berger's CMS (another spicy stewpot) in Woodstock, NY; they joined forces as Trio SPACE with star-streaking Japanese-American reedmaster Gerald Oshita. The trio's rapid expansion of reed/voice frontiers on '80s discs mightily impressed multi-instrumentalist Scott Robinson, who in 2015, 22 years after Oshita's untimely demise, was invited by Mitchell and Buckner to reimagine the groundbreaking brotherhood.

Thunder, lightning and torrential rains engulfed my car as I slid in Trio SPACE's *Visions* and set forth

on errands. The sound of the stormy onslaught added a prickly metallic underscoring to the three-tiered frenetic counterpoint on "Vision 1": Mitchell's shrilly querulous soprano sax, Buckner's exaggeratedly glottal kabuki-like baritone and Robinson's throbbing echo cornet or gravelly contrabass sarrusophone. But "Vision 2" instantly shifted the weather/music vector: the drumming rain meshed with and encompassed Mitchell's solo soprano spin of duck-like quacks. "Vision 3" at first leisurely explores sonic realms that swoop and swerve into far-flung galaxies beyond the Webb-iverse. The three dare each other repeatedly beyond the confines of the aural capsule—as Robinson notes, "reworking, not mimicking, ideas and motifs from the others; listening carefully and expanding details." A deadpan 'parental guidance' alert on the back cover advises: "These sonic visions may cause altered perceptions. Please listen responsibly." I'll vouch that listeners may be exhausted and energized by the deep-sea splashdown of this truly terrifying triumvirate.

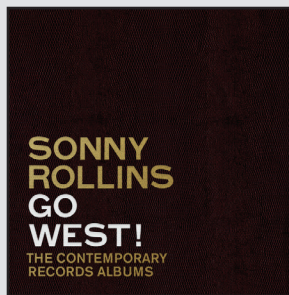
At the *Fault Zone Festival*, held in 2022 at new-music haven Mills College in Oakland, CA, the Space Trio's genial, agile excursions bookend three diverse yet oddly somnolent Mitchell "concert" pieces. "Cards in 3D Colors", Mitchell's sly reshuffle of his "card" pieces, plays out as a plucky slo-mo taffy-pull for Sarah Cahill (piano) and Kate Stenberg (violin). "Sustain and Run 22" uses as prima materia Nathan Corder's transcriptions

of Mitchell improvisations molded into vocal episodes for the Space Trio, two voices and 40-piece chamber ensemble led by Steed Cowart. The somber outcome, staid as a neo-classical Stravinsky dirge, is leavened by handsome arching legato passages for the voices and Robinson's tenor saxophone.

"Distant Radio Transmission Fault Zone" again summons full orchestra, but fails to gather discernible direction or steam over its half hour, droning on in the polite four-square formality of shape-note hymns. Neither juicy altissimo bird-shrieks from the saxes over ostinato reeds, nor mallets and galumphing percussion, manage to stave off a sense of stodgy irrelevance. Maybe it would replay well with a light show: high-rez boffo galactic cloud-candy from the Webb camera. The Space Trio's brief bookends lend wings to the ponderous performance. To open, Buckner's exaggerated Noh squawks and hockets pepper the smoother lines of Mitchell's bass sax and Robinson's Eb soprano flute, slide sax and slide trumpet, though all converge towards a consonant ending; in the closer, Robinson's game calls lure out the rare birds of Buckner's cooing and Mitchell's baroque flute, to charming, haunting effect.

For more info visit [scien sonic.net](http://scien sonic.net) and [widehive.com](http://widehive.com). Mitchell is at First Unitarian Church with John McCowen Sep. 9, presented by Issue Project Room. See Calendar.

## BOXED SET



**Go West! The Contemporary Records Albums**  
**Sonny Rollins (Craft Recordings)**  
 by Jason Gross

Just imagine how tireless this hard bop leading light was at the start of his career in the '50s. Along with sideman work for Max Roach and Thelonious Monk, Sonny Rollins recorded as bandleader for Prestige (including the aptly titled *Saxophone Colossus*), Riverside, Blue Note and—as the focus featured here in this new boxed set release from earlier this year (available in both CD and LP formats)—two recordings for Contemporary. The result: a pair of career highlights in *Way Out West* and *Sonny Rollins and the Contemporary Leaders*.

For his Contemporary debut, Rollins had an audacious idea, fusing his cross-country recording journey and love of cowboy movies into a concept album. Though there was some precedent to this (Charlie Parker and Louis Armstrong were also country fans), at this time in the mid-20th century, country was mostly seen as 'hillbilly music' with little crossover to pop or other styles (with Western Swing being a great exception). Dressed on the cover in a ten-gallon hat, holster and saxophone in the middle of the Mojave Desert, Rollins managed to bridge country and jazz for 1957's *Way Out West*, featuring a then-unusual pianoless saxophone-led trio with bassist Ray Brown and drummer Shelly Manne. Starting with the drummer's clip-clop rhythms, Johnny Mercer's "I'm an Old Cowhand" begins with the lithe, carefree melody, which soon transforms into an exuberant launching point for delightful variations and fluid solos from the rhythm section pair. The cowhand theme continues with "Wagon Wheels" (from a 1934 Western movie of


the same name), echoing a sad sweetness, then flying off into a bouncy horn riff. The title track connects with the ease and joy of great honky-tonk music as the master saxophonist soars lyrically. Ellington's sweet, yearning "Solitude" (Rollins sounding like he's savoring each note) and the bluesy, gentle Isham Jones-penned "There Is No Greater Love", help bring things full circle back to Rollins' home turf.

For his second (and final) album for the label, *Sonny Rollins and the Contemporary Leaders* (1959), the concept was a stellar line-up, a "back-up" band of Hampton Hawes (piano), Barney Kessel (guitar), Leroy Vinnegar (bass) and Manne once again. The idea of a leader with a superlative group (given all were leaders in their own right) echoed a similar idea when Rollins had been paired with the Modern Jazz Quartet for some of his first sessions. An array of '30s show tunes include the classic Jerome Kern/Oscar Hammerstein selections bookending the album: the sweet, lively "I've Told Ev'ry Star" and a breakneck tempo rendition of "The Song Is You". In "Alone Together", Rollins and Kessel elegantly trade solos and Rollins is lyrical as ever on the graceful ballad "In the Chapel in the Moonlight". Perhaps most surprising here is "Rock-A-Bye Your Baby with a Dixie Melody", famously performed by Al Jolson in blackface with vaudevillian schtick; Rollins here transforms the piece into a suave, cool groove.

The third album in this set consists of three supplemental outtakes from each session (all but two have appeared on previous reissues). These are mostly longer but otherwise not noticeably very different from the originals, with some exceptions. "Cowhand" seems sadder, or at least more casual; "Come, Gone" is freer and breezier in places. You can think of them as a nice encore, and certainly a treat for collectors.

Soon after these sessions, Rollins next made the bold decision to stop recording and performing for a few years, but his story thankfully didn't end there. Though Rollins has now permanently put his horn down (as of almost a decade ago), this month we join the legendary tenor saxophonist in celebration of his 93rd birthday on September 7th.

For more info visit [craftrecordings.com](http://craftrecordings.com)



Sep. 18 (7/8:30 pm sets)  
 at Zinc Bar  
 "Guitar Masters Series"  
**Tomas Janzon Trio**  
 with  
 Hill Greene (bass)  
 &  
 David F Gibson (drums)

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**"...there is a natural telepathy passing between the Nelson and Janzon...tasteful and consistently engaging guitar artistry..." - Joe Lang, Jersey Jazz**

**tomasjanzon.com**



(UMBRIA CONTINUED FROM PAGE 12)

Umbria Jazz Orchestra and the Orchestra da Camera di Perugia. The stage barely held the 59 musicians. Kyle Eastwood's new larger-than-life jazz treatments of familiar music by composers such as Lalo Schiffrin and John Williams were always fun and sometimes stirring.

Other noteworthy acts in the Arena were Rhiannon Giddens (whose emotional authenticity won the night), Stefano Bollani (a great pianist who seems to be turning himself into a celebrity mass entertainer, a kind of Italian Liberace) and Snarky Puppy (a little big band that has found the secret sauce for blending pop cultural accessibility with genuine jazz chops). Lamentably, Herbie Hancock's attempt to mix pop cultural accessibility with jazz resulted in the lame, sloppy silliness that has typified his public performances in recent years.

There were 11 concerts in the Morlacchi. The Italians who performed there provided confirmation that Italy has the strongest jazz scene outside the United States. The soulfulness of trumpeters Paolo Fresu and Enrico Rava (at 84) was moving. The technical brilliance of trumpeter Fabrizio Bosso and trombonist Gianluca Petrella was stunning. Petrella augmented his trombone virtuosity with selectively applied electronic effects to create seething undercurrents of dark energy and haunting atmospheres. The band he calls Cosmic Renaissance played apocalyptic music.

The impression that the United States was represented in the Morlacchi by some of its finest jazz artists was corroborated by the results of the 71st annual *Downbeat* Critics Poll, which came out during the festival: Kenny Barron, Fred Hersch, Bill Frisell and Samara Joy all placed either #1 or #2 in six different poll categories.

Like much jazz (probably reflecting the graying of its audience), the concert schedule tilted toward earlier in the day. Gone were the "Round Midnight" sets in the Morlacchi, the stuff of legend at Umbria for years. But the noon concerts in Sala Podiani were nearly always sold out. Artists from South Africa and the United States (Nduduzo Makhathini, Marc Ribot, Joey Baron) gave memorable concerts, while Cuban pianist David Virelles gave a surprisingly forgettable one. But Sala Podiani, like the Morlacchi, was dominated by world-class Italians. A case could be made that the four greatest living Italian pianists, Stefano Bollani, Enrico Pieranunzi, Dado Moroni and Danilo Rea, all appeared at the festival, the last three in solo recitals in Sala Podiani. Pieranunzi is an important composer and played almost all originals. Among Italian pianists, perhaps only Bollani can claim a more comprehensive mastery of the keyboard. Moroni is an astonishing self-taught talent. His "My Foolish Heart" was encompassing and rapt. Rea is so popular in Italy that a second concert had to be scheduled at 3:30. A solo concert from Rea is a stream-of-consciousness outpouring that flows in and out of great songs, notably Leonard Cohen's "Hallelujah" — songs that are touchpoints of shared memory in the life stories for many of us.

This report has been necessarily selective. Umbria Jazz is an extraordinary music marathon. You come out of it delirious from joy and sleep deprivation, desperately hoping to go back again.

For more info visit [umbriajazz.it](http://umbriajazz.it)

(CARAMOOR CONTINUED FROM PAGE 12)

consideration of gender balance. "I think it's really important to have gender equity when you're looking at any kind of major jazz festival," she said.

This Festival was trombonist Mariel Bildsten's third appearance at Caramoor as a leader, this time with her septet, carefully conceived and arranged to

give a more fulsome, big band sound. As an arranger and band, mindful of practicalities such as expense, Bildsten creatively seeks out music she can scale down while still maintaining a big sound; the unit included saxophonists Chris Lewis and Erena Terakubo and trumpeter Bruce Harris. "The music will always be fresh, and fun, and energetic, and modern-sounding, just because we are in the world today. I don't have to worry about that too much," she said of her classic repertoire, which included tunes by J. J. Johnson and Ellington.

Another of the day's highlights was singer Christie Dashiell, who is a masterful interpreter of song, as well as a talented composer in her own right. She opened her set with a vibey, vampy rendition of the Vernon Duke/Ira Gershwin standard "I Can't Get Started", added sizzle to Stevie Wonder's "I Just Called to Say I Love You" (arranged by pianist Allyn Johnson) and in the course of her 45-minute set delivered R&B versions of jazz songs and jazz versions of R&B material. With her "brother from the same mother", drummer Carroll Dashiell III, she performed a wordless bebop original that she breezed through impressively, making the most of a vocal tone that skewed toward raspiness.

The day's headliner, star vocalist, the spectacular Cécile McLorin Salvant, presented a set of tunes from her last two albums *Mélusine* and *Ghost Song*. Though leaning into the uptempo and upbeat, Salvant is also a master of ballads, with interpretive gifts that can devastate on storytelling of longing and heartache. Her gifts also include a penchant for whimsy and even weirdness, as presented on her original "Obligation"; here she ended an octave higher than formally written, almost wincing as she improvisationally completed the last line of the song. Salvant thus demonstrated a trait that many great artists possess — willingness to stretch beyond a comfort zone and take risks. With a reputation that precedes her, Salvant's abilities as an improviser and the pure beauty of her voice can immediately convince an audience that whatever they'd heard about her is absolutely true.

For more info visit [caramoor.org](http://caramoor.org)

(EDINBURGH CONTINUED FROM PAGE 12)

exuding opulence and elegance. This must-see setting added its charming touch to up to four sold-out concerts a day. The Tenement Jazz Band, accompanied by Norwegian stride pianist Morten Gunnar Larsen, enlivened the tent with traditional jazz. Acknowledging legendary cornetist Freddie Keppard, as well as pianists Jelly Roll Morton and Bennie Moten, the group demonstrated why they received top honors at the 2022 Scottish Jazz Awards. Larsen's skill was on display during a lively version of Morton's "KC Stomp".

On the same evening, London-based tuba player Theon Cross introduced his singular blend of jazz, beats, hip hop and funk to the site. Leading a quartet that included tenor saxophone, guitar and drums, he incorporated loops and other effects to create an exciting new ambient vibe. Cross plays tuba like a saxophone and he amazed listeners with his breath control, phrasing and high register mastery.

The Jazz Bar in Edinburgh's South Bridge Vaults offers an intimate jazz club experience, and its location within the vaulted arches beneath the bridge further gives it a distinctive character. Originally constructed in the 18th century, the repurposed vaults immerse visitors in a sense of history and mystery. The house band is a phenomenal trio comprising Peter Johnstone (piano), Ewan Hastie (bass) and Doug Hough (drums). All leaders in their own right, they challenged the stream of young as well as seasoned musicians who joined them on stage during many late-night jams. Johnstone, a graduate of the jazz program at the Royal Conservatoire of

Scotland, launched the Jazz Bar festival programming with his own trio of Brodie Jarvie (bass) and Stephen Henderson (drums).

Bassist Ali Watson's quartet, made up of four young leading lights of Glasgow's thriving jazz community, infused the Jazz Bar with a delightful chamber jazz ethos. Watson's emotive playing and connection with drummer Greg Irons set the mood for original pieces that organically developed into contemplative meditations. The magic of their relationship was evident on "Moss", the title track from Watson's self-released EP, where he and pianist Alan Benzie engaged in exquisite interplay. Tenor saxophonist Matt Carmichael, the fourth member of this quartet, shares a strong bond with Watson. Together they gracefully wove Celtic folk influences into the tunes. Carmichael, another rising star in Scottish jazz, released *Where Will the River Flow* (2022) with Watson, a must-listen for those intrigued by their unique approach to jazz.

The Jazz Bar also hosted the Mona Krogstedt Quartet. The young Norwegian tenor saxophonist led a session that began with a spiritually charged opener, establishing the tone for a program that featured her soulful playing and captivating compositions. Some of the evening's material was drawn from her *Virgo Sun* (2022). Pianist Joakim Rainer Petersen expertly used palm muting and string techniques to color a stunning "Interlude". "Umbria", in waltz time, was outstanding in the first set; "Kleopatra", inspired by Wayne Shorter's "Nefertiti", anchored a more adventurous second set.

Cowgate is a historic street in Edinburgh known for its vibrant nightlife and lively music scene. Originally established in 1992, La Belle Angele quickly became one of its pivotal live music hubs, supporting local artists and hosting a variety of music. In 2002, a fire devastated the club and surrounding buildings. It was later reconstructed and again stands as Edinburgh's edgiest music spot. Two septets pumped up a full house there with infectiously funky jazz/soul fusion. Astrosnax, with baritone saxophonist Gyan Panesar and trombonist/vocalist Anoushka Nanguy, treated their faithful to a punchy melodic set of great arrangements that had James Mackay's electric guitar up in the mix. The Millhouse Collective from Dundee had some equipment malfunctions, but keyboardist Liam James kept it all together with a jam band feel. Their parody of "Part-Time Lover", titled "Tea-Time Lover", was an enjoyable, campy delight.

Harry Weir is another talented young Glasgow-based saxophonist and his Blue Boar Brass, with a decidedly NYC sensibility, debuted at La Belle Angele. His band's tuba-grounded rhythm section cooks like a Brooklyn Balkan brass band but with Weir's spiritual sax leading the way. A clear Pharoah Sanders influence was present in his playing; his tongue slapping, squeals, squonks and overblows were impressive, but most striking was his melodic and tonal mastery. This set proved he is on the verge of becoming a major force in Scottish jazz and world music.

Norway's Elephant9, comprising Ståle Storløyken (keyboards), Nikolai Hængsle Eilertsen (bass) and Torstein Lofthus (drums), followed Weir and delivered a powerful performance to a young audience. The club provided the perfect backdrop for their bass-heavy, stomach-jarring psychedelic jazz/rock. The group evoked shades of King Crimson, Edgar Froese and Emerson, Lake and Palmer with intricate rhythms, agile keyboards and mesmerizing effects. Eilertsen and Lofthus were closely attuned, enabling Storløyken to take the ensemble on otherworldly journeys. Their performance was a high point in a festival filled with many memorable and remarkable moments.

For more info visit [edinburghjazzfestival.com](http://edinburghjazzfestival.com)



(INTERVIEW CONTINUED FROM PAGE 6)

dark time for humanity. It was also a very isolated time. So, the whole idea of giving thanks to the Creator (whatever Creator you want to give thanks to) is an homage, the same way that John Coltrane's *A Love Supreme* is.

**TNYCJR:** One could hear the influences, especially Coltrane in the first few moments of your new record.

**Ackamoor:** There is a unifying theme: everything from homage to our ancestors ("Requiem for the Ancestors") to the societal and political ("Police Dem", inspired by the George Floyd episode). It's also celebratory, like the ending track "Nice It Up". That's a Jamaican patois term; if you want to "nice up" the party, you want the party to go to another level. That number ends the album, but everything in between is a journey.

**TNYCJR:** And what would you like listeners to experience?

**Ackamoor:** I really would like them to look at the album cover and put themselves in that landscape. They can utilize the music to make their own mind up about each track, what it means to them personally, *outside* of what it means to me—to take from [each] track their *own* interpretation. I've set the odyssey, but everybody's journey is going to be different.

For more info visit [idrisackamoor.bandcamp.com](http://idrisackamoor.bandcamp.com). Ackamoor & The Pyramids album release concert is at Public Records Sep. 14. See Calendar.

**Recommended Listening:**

- Idris Ackamoor & The Collective—*Idrissa's Dream* (Sagittarius A-Star - Strut, 1971)
- The Pyramids—*Aomawa: The 1970s Recordings* [*Lalibela, King of Kings, Birth/Speed/Merging* 1976, *Live at KQED* 1975] (Pyramid-Strut, 1973-75)
- Idris Ackamoor—*Centurian* (Cultural Odyssey, 1999)
- Idris Ackamoor & The Pyramids—*We Be All Africans* (Strut, 2016)
- Idris Ackamoor & The Pyramids—*An Angel Fell* (Strut, 2017)
- Idris Ackamoor & The Pyramids—*Afro Futuristic Dreams* (Strut, 2022)

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

the band's bassist Walter Stinson). He says, "I joined Biophilia because the task of enacting environmental justice through the means of releasing music was appealing to me. It was also great to be in the company of other great artists and colleagues who shared this goal."

"I can't think of any label like Biophilia," said tenor saxophonist María Grand. "At its core Biophilia reflects Fabian's personality and he is the ultimate definition of generosity. I was given total creative license; as a very young musician he just trusted my vision and wholly supported me... The vision of the label is reflected in the inner interpersonal dynamics of the work environment." Her full-length debut *Magdalena* includes spoken word, song and driving, darting saxophone trio tracks with Rashaan Carter (bass) and Jeremy Dutton (drums) in an endless, unsettling quest. Her following *Reciprocity* with Kanoa Mendenhall (bass) and Savannah Harris (drums) centers on the experience of pregnancy, birth and healing and is a more serene offering with propulsive rhythms and focus on her expressive voice.

The striking album by Tropos, *Axioms // 75 AB*, is structured—hence the title—like an old-style LP, with two different sides. The five young musicians introduce their own music on the first side, while in the second they confront several seminal '70s compositions by Anthony

Braxton—from the *Realbook* of an alternative universe, according to the inspired definition in the liner notes by accordionist and Braxton alumnus Ted Reichman. Laila Smith (vocals), Raef Sengupta (saxophone), Phillip Golub (piano), Zachary Lavine (bass) and Mario Layne Fabrizio (drums/percussion) met at New England Conservatory of Music studying with Joe Morris. They creatively integrate their inspirations' improvisational techniques into their own original compositions, while giving an exhilarating re-reading of Braxton tunes.

Of other Biophilia artists, Rajna Swaminathan is a specialist of the two-headed *mrudangam* drum of Karnatik music that she integrates with piano and voice. Her talent-rich ensemble RAJAS (sanskrit for "passion") includes Amir ElSaffar, Anjna Swaminathan, Stephan Crump, Grand, Miles Okazaki and Ganavya Doraiswamy. Their *Of Agency and Abstraction* creates a unique soundscape, offering a balanced space for reflection. Portuguese vocalist Serpa trusted Biophilia with her two latest projects, *Recognition* and *Intimate Strangers*. Each are travelogues through the historical legacy of Portuguese colonialism in Africa with luminaries such as Zeena Parkins, Turner and David Virelles as well as through contemporary Africa with Nigerian writer Emmanuel Iduma, Sofia Rei, Aubrey Johnson, Matt Mitchell and Qasim Naqvi. Serpa speaks openly about her admiration for Almazan's work ethics and commitment to climate justice in the music industry: "We need more people like him in our industry, talking about the environmental impact of manufacturing and being more conscious about the climate crisis and our choices as citizens and artists...the Biophilia label is like a family—the relationships are developed with respect, kindness and generosity. Fabian supports musicians hailing from multiple traditions by putting out their work and giving them a platform. I love the attention to providing high-definition downloads and the Biopholio concept and its possibilities for artwork."

For more info visit [biophiliarecords.com](http://biophiliarecords.com). Biophilia artists performing this month include: Sara Serpa is at Joe's Pub Sep. 28 and is co-founder of M<sup>3</sup> Festival at Roulette Sep. 21-23. Adam O'Farrill is at Lowlands Bar Sep. 27, Scholes Street Studio Sep. 15 with Patricia Brennan, The Stone Sep. 23 with Anna Webber and The Jazz Gallery Sep. 29-30 with Angelica Sanchez. See Calendar.

(LEST WE FORGET CONTINUED FROM PAGE 10)

Woody Herman's band and in 1968 (after a European tour with Herman) decided to stay, taking advantage of broader opportunities for jazz musicians there. He lived in Paris for four years, then in Germany for five more, often collaborating with fellow expats including drummer Kenny Clarke and tenor saxophonist Dexter Gordon. Whigham says, "After Slide relocated to Europe, our paths often crossed in Paris, Germany and Italy. It was always a great lesson playing with and listening to him." Hampton returned to the States in 1977, focusing on writing arrangements for Gordon. He also organized trombone groups, leading to his '80s band, the World of Trombones.

In the late-'80s, he found a new outlet for playing and writing when he joined Gillespie's United Nation Orchestra, eventually becoming its music director. In 1989, with Paquito D'Rivera, the trombonist became music director of Dizzy's Diamond Jubilee, a year-long series of celebrations honoring the trumpeter's 75th birthday. Following Gillespie's death in 1993, Hampton became the music director of the Dizzy Gillespie All-Star Big Band. Baritone saxophonist Frank Basile, who met Hampton when he was the conductor and frontman for this unit, says, "Slide was a true quadruple threat: trombonist, composer, arranger and conductor, all at the absolute highest level." Late in his career, Hampton became a two-time Grammy winner (both times as an arranger). He won in 1998 for a live production of Ellington's "Cotton Tail" performed by Dee Dee

Bridgewater, and again in 2005, for the writing on the Vanguard Jazz Orchestra's recording *The Way: Music of Slide Hampton*. He was also named an NEA Jazz Master in 2005 and received the Jazz Foundation of America's Lifetime Achievement Award in 2021.

Hampton became an educator, teaching at Harvard, DePaul University and the University of Massachusetts, among others. "His knowledge of jazz music was exhaustive," says Basile. "He was forever curious about learning more." Over his many years, formally and informally, Hampton mentored many aspiring trombonists and other musicians, with an emphasis on the expressive end of music as well as an appreciation of what jazz musicians could learn from classical studies. Trombonist Steve Turre recalls, "Slide was one of my main trombone gurus, along with J.J., Curtis [Fuller] and Julian Priester. Slide really opened me up to ways to make advanced changes and bebop."

Hampton was universally noted to be a humble man. He often left the stage after a solo, for instance, so as not to upstage other band members when their turns came. He also attributed his success in large part to practice. Turre adds, "I spent many days at his place practicing with him all day. He was constantly practicing—a true inspiration." Hampton practiced four to five hours a day throughout his career and was still practicing the trombone two days before his death. He was also demanding of himself. "Oftentimes, he wouldn't continue to play if he thought something he played wasn't up to his standard," Edwards notes. "Even with the whole band fawning over his brilliance, he'd put the horn down, and say, 'No, I don't have it today.'"

Slide Hampton's legacy, says Basile, is "an incredible body of masterful music that will be enjoyed, appreciated and studied forever. His arrangements and voicings were so unique and personal and always swung like mad." But perhaps the most telling summation of a life dedicated to music over eight decades is Edwards' observation: "The magic was still in his playing until the end."

The Slide Hampton Octet tribute band with Sam Dillon, Frank Basile, Nick Marchione, Bruce Harris, Robert Edwards, James Burton III, Mike Karn and Charles Ruggiero is at Birdland Theater Sep. 7. See Calendar.

**Recommended Listening:**

- Slide Hampton—*And His Horn of Plenty* (Strand, 1959)
- Slide Hampton—*Mellow-Dy* (LRC, 1967-68)
- Slide Hampton—*W.O.T.* (Black Lion, 1979)
- Slide Hampton—*Roots* (Criss Cross, 1985)
- Slide Hampton & The Jazzmasters—*Dedicated to Diz* (Telarc Jazz, 1993)
- Slide Hampton and The World of Trombones—*Spirit of the Horn* (MCG Jazz, 2003)

**FREE CONCERTS**  
[www.jazzfoundation.org](http://www.jazzfoundation.org)

**Harlem Rose Garden**  
Harlem Rose Garden  
6 E. 129th St, 2PM  
9/16 - Kathryn Farmer

**NY State Parks**  
Riverbank State Park  
679 Riverside Dr., 11AM  
9/21- Keith "The Captain" Gamble and the New Gypsies

**National Jazz Museum**  
in Harlem  
National Jazz Museum in Harlem  
58 West 129th Street, 2 PM  
(and livestreaming)  
9/21 - Warren Smith Q-tet  
9/28 - Napoleon Revels-Bey "Nu Mo Swing"

**Brooklyn Museum**  
Brooklyn Museum  
200 Eastern Parkway, 2PM  
9/24 - Willie Martinez and his Latin Jazz Collective

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 State Department of Cultural Affairs in partnership with the City Council and by the Howard Gilman Foundation.

NATIONAL ENDOWMENT OF THE ARTS  
NEW YORK STATE COUNCIL ON THE ARTS  
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HOWARD GILMAN FOUNDATION



# CALENDAR

★ = Recommended Shows

## Friday, September 1

- Bobby Harden with Off Da Hook Arthur's Tavern 10 pm
- Ember with Caleb Wheeler Curtis, Noah Garabedian, Vinnie Sperrazza Bar Bayeux 8, 9:30 pm
- Guilherme Monteiro/Helio Alves Bar Lunático 9, 10:30 pm \$10
- Bill Saxton & The Harlem All-Stars Bill's Place 7, 9 pm \$30
- Birdland Big Band: Catherine Russell Birdland 5:30, 8:30, 10:30 pm \$25-45
- Miki Yamanaka Trio with Jeff "Tain" Watts, Tyrone Allen Birdland Theater 7, 9:30 pm \$20-30
- Amity Duet: Avishai Cohen, Makoto Ozone Blue Note 8, 10:30 pm \$40-55
- Samba de Gringo; Clovis Nicolas Quartet Cellar Dog 7, 8:30, 11 pm \$10
- Helen Sung: "Going Big, Band & Beyond"; Fernando Saci Dizzy's Club 7:30, 9:30, 11:15 pm \$25-55
- Ron Jackson Trio; Mariel Bildsten Septet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Pete Malinverni, Ugonna Okegwo, Aaron Seeber; Charlie Sigler Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Harlem Jazz Boxx presents Melissa Slocum Mount Morris Ascension Presbyterian Church 7 pm
- Patience Higgins Jazz Jam Patrick's Place 8 pm
- Noah Halpern Room 623 at B2 Harlem 7, 8:30, 10 pm \$20
- Peter Louis Octet Silvana 8 pm
- Michael Dease Quartet with Geoffrey Keezer, Jared Beckstea-Craan, Gary Kerkezo; Corey Wallace Duilet and Jam Birdland Theater 7, 9:30 pm \$20-30
- Peter Bernstein Quartet with Al Foster, Adam Birnbaum, Doug Weiss Smoke 7, 9, 10:30 pm \$35-55
- Tones Twill with Eyvind Kang, Zosha Warpeha, Doug Wieselman, Mir Naqibul Islam The Stone at The New School 8:30 pm \$20
- Antonio Ciacca Two E Lounge 6, 7, 8 pm
- Gilad Hekselman with Larry Grenadier, Marcus Gilmore Village Vanguard 8, 10 pm \$40

## Saturday, September 2

- Axel Tosca Arthur's Tavern 7 pm
- Pluto Juice with Dayna Stephens, Anthony Fung, Charles Altura, Billy Mohler Bar Bayeux 8, 9:30 pm
- Greg Joseph Trio with Larry Goldings, Steve Cardenas Bar Lunático 9, 10:30 pm \$10
- Dana Lyn, Mike McGinnis, Sara Schoenbeck; Lucian Ban/Mat Maneri: "Transylvanian Concert" Barbès 6 pm \$20
- Bill Saxton & The Harlem All-Stars Bill's Place 7, 9 pm \$30
- Catherine Russell Birdland 8:30, 10:30 pm \$40
- Miki Yamanaka Trio with Jeff "Tain" Watts, Tyrone Allen Birdland Theater 7, 9:30 pm \$20-30
- Amity Duet: Avishai Cohen, Makoto Ozone Blue Note 8, 10:30 pm \$40-55
- Dave Gibson Organ Quartet, Kyoko Oyobe Quartet Cellar Dog 7, 8:30, 11 pm \$10
- Helen Sung: "Going Big, Band & Beyond"; Fernando Saci Dizzy's Club 7:30, 9:30, 11:15 pm \$25-55
- Ed Cherry Quartet; Craig Handy and 2nd Line Smith The Django 7:30, 9, 10:30 pm, 12 am \$25
- Pete Malinverni, Ugonna Okegwo, Aaron Seeber; Steve Ash, Joseph Ranieri, Aaron Kimmel Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Tim Lin, Jeb Patton, Will Lyle, Billy Drummond Nublu 151 7, 8:30 pm \$22.66
- Meia Santiago Silvana 7 pm
- Michael Dease Quartet with Geoffrey Keezer, Jared Beckstea-Craan, Gary Kerkezo; Saul Rubin Zebit and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$40
- Peter Bernstein Quartet with Al Foster, Adam Birnbaum, Doug Weiss Smoke 7, 9, 10:30 pm \$35-55
- Antonio Ciacca Two E Lounge 6, 7, 8 pm
- Gilad Hekselman with Larry Grenadier, Marcus Gilmore Village Vanguard 8, 10 pm \$40

## Sunday, September 3

- Creole Cookin' Jazz Band Arthur's Tavern 7 pm
- Los Cielitos Bar Lunático 9, 10:30 pm \$10
- Danny Jonokuchi Big Band; Arturo O'Farrill and The Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$20-40
- Miki Yamanaka Trio with Jeff "Tain" Watts, Tyrone Allen Birdland Theater 7, 9:30 pm \$20-30
- Harlem Blues Project; Amity Duet: Avishai Cohen, Makoto Ozone Blue Note 12:30, 2:30, 8, 10:30 pm \$25-55
- Ed Cherry Trio Cellar Dog 7, 8:30 pm \$5
- Jennifer Wharton's Bonegasm with John Fedchock, Nate Mayland, Alan Ferber, Manuel Valera, Evan Gregor, Don Peretz Culture Lab LIC 7 pm
- Helen Sung: "Going Big, Band & Beyond" Dizzy's Club 5, 7:30 pm \$25-55
- Aaron Goldberg Trio; Michael Kanan Trio The Django 6:30, 8, 9:30, 11 pm \$25
- Jon-Erik Kellso and the EarRegulars Ear Inn 8 pm
- Teri Roiger with Steve Berger, John Menegon Entwine Wine Bar 6, 7, 8 pm
- Welf Dorr, Elias Meister, Jeong Lim Yang, Dalius Naujo The Keep 9 pm
- Emily Braden, Marius Van Den Brink, Neal Caine; Jamille Polite Jam Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Lew Tabackin Trio with Yasushi Nakamura, Jason Tiemann Michiko Studios 7, 8:30 pm \$20
- Aubrey Johnson with Randy Ingram, Dave Baron North Square Lounge 12:30, 2 pm
- Boncellia Lewis and Friends Patrick's Place 12 pm \$10
- Robbie Lee; Mimi Jones: "Jazz and Jam Party" Room 623 at B2 Harlem 6, 8, 10 pm \$20
- Chris van Voorst van Beest, Caroline Davis, Eliza Salem Saint Peter's Church 5 pm
- Shrine Big Band Shine 8 pm
- Hayes Greenfield Quartet with Jim Ridd, Dean Johnson, Tim Homer; Nick Hempton Quartet and John Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Peter Bernstein Quartet with Al Foster, Adam Birnbaum, Doug Weiss Smoke 7, 9 pm \$35-55
- Gilad Hekselman with Larry Grenadier, Marcus Gilmore Village Vanguard 8, 10 pm \$40

## Monday, September 4

- Grove Street Stompers Arthur's Tavern 7 pm
- Nicole Zuraitis with Christian McBride Birdland 7 pm \$30-40
- Vince Giordano And The Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Nicholas Payton with Joel Ross, Bill Stewart Blue Note 8, 10:30 pm \$25-35
- Willem Delisfort Trio Cellar Dog 7, 8:30 pm \$5
- Joey Ranieri Quintet: Sean Hong Wei Quartet The Django 7:30, 9, 10:30, 12 am \$25
- Leo Chang/Sam Newsome/Lesley Mok; Warren Smith Trio with Hilliard Greene, Rod Williams; TA Thompson' Sonic Matters with Sara Schoenbeck, Ken Filiano Children's Magical Garden, 2 pm
- Spike Wilner Trio; Ed Cherry Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- New York Jazz Gypsies with Omar Edwards Shine 7 pm
- Jochen Rueckert Quartet with Troy Roberts, Nicholas Pennington, Matt Penman; Mike Boone Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- Tsutomu Nakai with Lafayette Harris Jr., Lonnie Plaxico, Daniel Green Zinc Bar 7, 8:30 pm \$25-30

## Tuesday, September 5

- Luisito Quintero's 3rd Element Quintet Bar Lunático 9, 10:30 pm \$10
- Emmet Cohen Trio with Phillip Norris, Joe Farnsworth Birdland 7, 9:30 pm \$30-40
- Gabrielle Stravelli Trio Birdland Theater 5:30 pm \$20-30
- Nicholas Payton with Joel Ross, Bill Stewart, Vicente Archer, Sullivan Fortner Blue Note 8, 10:30 pm \$25-35
- Our Delight Cellar Dog 7, 8:30 pm \$5
- Christie Dashiell with Allyn Johnson, Romeir Mendez, Carroll Dashiell III Dizzy's Club 7:30, 9:30 pm \$20-45
- Tim Ries Latin Project: Benito Gonzalez Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- James Paul Nadien; Bethany Dinsick; James McKain, Tom Weeks, Kevin Murray; Marc Edwards & Slipstream Time with Tor Snyder, Takuma Kanaïwa, Ayumi Ishito, Ryan Siegel, Robert Mac Vega-Dowda, Eric Plaks, Brenna Rey; Patrick Golden Group with Dave Sewelson, Jim Clouse, Matt Hollenberg, Adam Lane Downtown Music Gallery 6:30 pm

- Chico Pinheiro Trio; Tardo Hammer Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Iris Ormig Trio and Jam Pangea 7 pm
- Richie Vitale Quintet with Frank Basile, Steve Ash, Paul Gill, Peter Van Nostrand; Obasi Akoto Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Cosmo with Jesse Harris, Will Graefe, Jeremy Gustin, James Buckley, Kenny Wollesen Sultan Room Rooftop 7 pm \$19.57
- Chris Williams, DoYeon Kim, Calvin Weston, William Parker, Cooper-Moore Union Pool 7 pm
- Bill Charlap Trio with Peter Washington, Kenny Washington Village Vanguard 8, 10 pm \$40
- Hendrik Meurkens Samba Jazz Quartet with Portinho, Misha Tsiganov, Gili Lopez: "Sô Brasil—A Tribute To Marcos Valle" Zinc Bar 7, 8:30 pm \$30-35

## Wednesday, September 6

- Will Boulware Trio with Lonnie Plaxico, Kirk Driscoll 333 Lounge 7:30, 9:30 pm
- Cardinal with Julian Shore, Caleb Curtis, Vinicius Gomes, Rogerio Boccato Bar Bayeux 8, 9:30 pm
- Jeff Rum Trio Bar Lunático 9, 10:30 pm \$10
- Emmet Cohen Trio with Phillip Norris, Joe Farnsworth Birdland 7, 9:30 pm \$30-40
- David Ostwald's Louis Armstrong Eternity Band; Roni Ben-Hur with Ingrid Jensen, Ugonna Okegwo, Jason Tiemann Birdland Theater 5:30, 8:30 pm \$20-30
- Nicholas Payton with Joel Ross, Bill Stewart, Vicente Archer, John Scofield Blue Note 8, 10:30 pm \$25-35
- Brandi Disterheft Trio Cellar Dog 7, 8:30 pm \$5
- Patrick Zimmerli with Román Filiú, O'Reilly, Chris Potter, Ron Blake, Edward Simon, Scott Colley, E.J. Strickland Dizzy's Club 7:30, 9:30 pm \$20-45
- Jed Levy Quartet with Jim Ridd, Sam Bevan, Alvester Garnett; Ben Wolfe Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- Sullivan Fortner The Jazz Gallery 7:30, 9:30 pm \$15-40
- Antonio Ciacca Trio; Greg Murphy Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Frank Lacy, Hilliard Greene, Yayoi Ikawa, Taru Alexander New Amsterdam Musical Association NAMA 8 pm
- Kelley Sutfenfield with Eleonora Kouneni, Josh Richman, Bob Gingery, Nadav Snir-Zelinker Pangea 7 pm \$25
- Freddie Hendrix and Friends: "Harlem Jazz Session" Room 623 at B2 Harlem 8, 10 pm \$20
- Max Seigel Nonet with Jay Rattman, Eric Davis, Matt McDonald, Jose Davila, Jason Marshall, Adam Birnbaum, Scott Ritchie, Paul Wells; Curtis Nowosad Quintet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Lezlie Harrison Quintet with Antoine Drye, John DiMartino, Yoshi Waki, Russell Carter Smoke 7, 9 pm \$35-55
- Wendy Eisenberg, Ryan Sawyer, Lester St. Louis The Stone at The New School 8:30 pm \$20
- My Tree; Haldeman Two E Lounge 6, 7, 8 pm
- Antonio Ciacca Dizzy's Club 7:30, 9:30, 11:15 pm \$25-55
- Bill Charlap Trio with Peter Washington, Kenny Washington Village Vanguard 8, 10 pm \$40

## Thursday, September 7

- Gary Versace, Anthony Pinciotti, Adam Kolker, Jeremy Stratton Bar Bayeux 8, 9:30 pm
- Maleem Hassan Benjaafar Bar Lunático 9, 10:30 pm \$10
- Dana Lyn's Baby Octopus with Mike McGinnis, Sara Schoenbeck, Gary Wang, Noel Brennan Barbès 8 pm \$20
- Emmet Cohen Trio with Phillip Norris, Joe Farnsworth Birdland 8:30, 10:30 pm \$30-40
- Sam Dillon, Frank Basile, Nick Marchione, Bruce Harris, Robert Edwards, James Burton III, Mike Kari, Charles Ruggiero: "Celebrating the Slide Hampton Octet" Birdland Theater 8:30 pm \$20-30
- Brian Mitchell Band The Bitter End 8:15 pm \$20
- Chris Dave/Weedie Braimah Duo with Savion Glover Blue Note 8, 10:30 pm \$30-45
- Bebop Collective Quartet; Matt Martinez Cellar Dog 7, 8:30, 11 pm \$5
- Patrick Zimmerli with Román Filiú, O'Reilly, Chris Potter, Ron Blake, Edward Simon, Scott Colley, E.J. Strickland; Jarien Jamanila Dizzy's Club 7:30, 9:30, 11:15 pm \$20-45
- Todd Herbert Quartet; Mark Whitfield The Django 7:30, 9, 10:30, 12 am \$25
- Festival Of New Trumpet Music (FONT): Jeff Beal; Mark Isham; Keyon Harold Fotografiska 7 pm \$45
- Roy Hargrove Big Band The Jazz Gallery 7:30, 9:30 pm \$10-45
- Martin Wind, Jim McNeely, Ed Neumeister; Ray Gallon Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- John Menegon with Jean-Michel Pilc, Chet Doxas, Jim Doxas Ormithology Jazz Club 9, 10:30 pm
- Phil Young Experience Patrick's Place 7 pm \$10
- Reginald Chapman Silvana 7 pm
- Greg Skaff Trio with Ugonna Okegwo, Carmen Intorre Jr.; David Gibson Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Eddie Henderson Quintet with Donald Harrison, George Cables, Gerald Cannon, Lenny White Smoke 7, 9 pm \$35-55
- Matt Kane with Yayoi Ikawa, Steve Laspinia Soapbox Gallery 8 pm \$25
- Wendy Eisenberg/Caroline Davis The Stone at The New School 8:30 pm \$20
- Wood River with Charlotte Greve, Charlotte Jacobs, Ryan Dugre, Chris Morrissey, Bill Campbell Sultan Room Rooftop 7 pm \$19.57
- Eric Yves Garcia Two E Lounge 6, 7, 8 pm
- Bill Charlap Trio with Peter Washington, Kenny Washington Village Vanguard 8, 10 pm \$40

## Friday, September 8

- Tyler Mitchell Band with Nicoletta Manzini, Michael Weiss, Anthony Pinciotti Bar Bayeux 8, 9:30 pm
- Itai Kriss & Telavana Bar Lunático 9, 10:30 pm \$10
- Eivind Opsvik Overseas with Tony Malaby, Jacob Sacks, Brandon Seabrook, Kenny Wollesen Barbès 8 pm \$20
- Bill Saxton & The Harlem All-Stars Bill's Place 7, 9 pm \$30
- Birdland Big Band; Emmet Cohen Trio with Phillip Norris, Joe Farnsworth Birdland 5:30, 8:30, 10:30 pm \$25-45
- Geoffrey Keezer Trio Birdland Theater 7, 9:30 pm \$20-30
- Chris Dave/Weedie Braimah Duo with Savion Glover Blue Note 8, 10:30 pm \$30-45
- Rotem Sivan Bridge & Tunnel Brewery 7:30 pm
- Wadada Leo Smith: "America Transformed" Brooklyn College 7:30 pm \$10
- Frank Lacy Quartet with Hilliard Greene; Miki Yamanaka Quartet Cellar Dog 7, 8:30, 11 pm \$10
- Billy Harper Quintet with Freddie Hendrix, Francesca Tanksley, Ben Young, Aaron Scott; Jarien Jamanila Dizzy's Club 7:30, 9:30, 11:15 pm \$25-60
- Matt Rollings with Conrad Korsch, Beth Goodfellow; Charles Ruggiero and The Cracktlet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Dezron Douglas Solo; Dezron Douglas with Abraham Burton, Craig Taborn, Dan Weiss: "Wilbur Ware 100th Birthday Anniversary" The Jazz Gallery 7:30, 9:30 pm \$15-40
- Micah Thomas Trio; Jon Davis Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Harlem Jazz Boxx presents Marty Ehrlich Philosophy of a Groove with Kelynn Bell, Jerome Harris, Ben Perowsky Mount Morris Ascension Presbyterian Church 7 pm
- Festival Of New Trumpet Music (FONT): Kal Ferretti/Michael Golub with Noam Arnon, Jasper Grigsby-Schulte, Rintaro Mikami New School, 5th Floor Jazz Performances Space 8 pm
- CHRYSALIS Nublu 151 7 pm \$22.66
- Drinking Bird with Eladio Rojas, Tree Palmedo, Jacob Drab The Owl Music Parlor 8 pm \$12
- Patience Higgins Jazz Jam Patrick's Place 8 pm
- Rhythm in the Kitchen Festival: William Hooker/Yaching Cheung; patrick brennan with Hilliard Greene; Solastalia; John King; Barbiana Complex; Sarah Bernstein; Sam Day Harmet's Soundpainting Orchestra Prime Produce 3 pm \$20
- Lizzie Thomas Duo Room 31 at Arlo NoMad 7:30, 9 pm \$44.82
- Dayna Stephens; Emmanuel Michael Room 623 at B2 Harlem 7, 8:30, 10 pm \$20
- Ayman Fanous with Ben Stapp Scholes Street Studio 7 pm
- Maurer Metrailler Quartet Silvana 8 pm
- Amanda Sedgwick/Dwayne Clemons Quintet; Philip Harper Quintet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$40
- Eddie Henderson Quintet with Donald Harrison, George Cables, Gerald Cannon, Lenny White Smoke 7, 9, 10:30 pm \$35-55
- Wendy Eisenberg, Matt Wilson, Chris Lightcap The Stone at The New School 8:30 pm \$20
- Antonio Ciacca Two E Lounge 6, 7, 8 pm

- Bill Charlap Trio with Peter Washington, Kenny Washington Village Vanguard 8, 10 pm \$40
- Kaisa's Machine with Kaisa Mäensivu, Julieta Eugenio, Max Light, Joe Peri Zinc Bar 7, 8:30 pm \$30

## Saturday, September 9

- Jerome Sabbagh Trio with Vicente Archer, Kush Abadey Bar Bayeux 8, 9:30 pm
- Greg Lewis' Organ Monk Bar Lunático 9, 10:30 pm \$10
- Hank Roberts Sextet with Brian Drye, Dana Lyn, Mike McGinnis, Jacob Sacks, Vinnie Sperrazza Barbès 6 pm \$20
- Bill Saxton & The Harlem All-Stars Bill's Place 7, 9 pm \$30
- Emmet Cohen with Phillip Norris, Joe Saylor Birdland 8:30, 10:30 pm \$30-40
- Geoffrey Keezer Trio Birdland Theater 7, 9:30 pm \$20-30
- Chris Dave/Weedie Braimah Duo with Savion Glover Blue Note 8, 10:30 pm \$30-45
- Wadada Leo Smith: "America Transformed" Brooklyn College 7:30 pm \$10
- Frank Basile Quintet; Ai Murakami Quartet Cellar Dog 7, 8:30, 11 pm \$10
- Daisy Jopling/Frank Shiner Chelsea Table + Stage 9:30 pm \$27-47
- Isaiiah Barr Trio; gabby fluke-mogul/Charles Burnham; Anais Maviel Choral Trio Children's Magical Garden de Carmen Rubio 2 pm
- Bahauddin Dagar Church of St Luke and St Matthew 7 pm \$30
- Billy Harper Quintet with Freddie Hendrix, Francesca Tanksley, Ben Young, Aaron Scott; Jarien Jamanila Dizzy's Club 7:30, 9:30, 11:15 pm \$25-60
- Tommy Campbell Trio; Dave Stryker Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Issue Project Room presents Roscoe Mitchell/John McCowen; Beam Splitter with Audrey Chen, Henrik Munkeby Narstelbo First Unitarian Church 8 pm
- Bertha Hope/Elmo Hope Project with Kim Clarke; Cindy Lou & Her Blues Band; Dick Griffin Quintet; Nat Adderley, Jr. Quartet; Ray Blue Quintet with Eddie Allen, Ronnie Burrage Quintet; Whitney Marshall Quintet Governors Island noon-7 pm
- Russell Hall Quartet with Mike Troy, Esteban Castro, Matt Lee: "Wilbur Ware 100th Birthday Anniversary" The Jazz Gallery 7:30, 9:30 pm \$15-40
- Jason Moran and The Bandwagon Louis Armstrong Center 4, 6 pm \$30
- Bobby Sanabria Multiverse Big Band Marcus Garvey Park 3 pm
- Micah Thomas Trio; Anthony Wornsey Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Loboko & DJ Nenim Nublu 151 8 pm \$20-25
- Rhythm in the Kitchen Festival: James Paul Nadien Toodal Package; Sana Nagano; Laura Feathers Ensemble; Phill Niblock; Indeterminate Ensemble; Chuck Bettis/Dafna Naphitali; Third Eye Electric Band Prime Produce 3 pm \$20
- Gunhild Carling/Yaacov Mayman Jazz Band Queens Central Library 2 pm
- Lost Amsterdam Room 31 at Arlo NoMad 7:30 pm \$18.07
- Village Trip Festival: Michael Kelly/Brad Moore Salmagundi Club 7 pm \$30
- Ayman Fanous, Kinan Azmeh, Mat Maneri Scholes Street Studio 7 pm
- Amanda Sedgwick/Dwayne Clemons Quintet; Jason Marshall Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$40
- Eddie Henderson Quintet with Donald Harrison, George Cables, Gerald Cannon, Lenny White Smoke 7, 9, 10:30 pm \$35-55
- Wendy Eisenberg/David Grubbs The Stone at The New School 8:30 pm \$20
- Antonio Ciacca Two E Lounge 6, 7, 8 pm
- Bill Charlap Trio with Peter Washington, Kenny Washington Village Vanguard 8, 10 pm \$40

## Sunday, September 10

- Booker Stardrum, Chris Williams, Alexis Marcelo 411 Kent 8 pm \$20
- Cilla Yee, Marianne Giosa, Andrew Drury Aberdeen Street Community Garden 5 pm
- Creole Cookin' Jazz Band Arthur's Tavern 7 pm
- Tony Malaby, Angelica Sanchez, Tom Rainey Bar Lunático 9, 10:30 pm \$10
- Festival Of New Trumpet Music: Ben Nell Bella Abzug Park 4 pm
- Modern Martinis with Melanie Goerlitz, Darin Brown; Arturo O'Farrill and The Afro-Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$20-40
- Geoffrey Keezer Trio Birdland Theater 7, 9:30 pm \$20-30
- Chris Dave/Weedie Braimah Duo with Savion Glover Blue Note 8, 10:30 pm \$30-45
- Wadada Leo Smith: "America Transformed" Brooklyn College 7:30 pm \$10
- Spike Wilner Trio Cellar Dog 7, 8:30 pm \$5
- Rob Brown/Juan Pablo Carletti; Lester St. Louis/eddy kwon; Miriam Parker Trio with No Land, Raina Sokolov-Gonzalez Children's Magical Garden de Carmen Rubio 2 pm
- John Miller Quartet +3 Cutting Room 7:30 pm \$20-25
- Billy Harper Quintet with Freddie Hendrix, Francesca Tanksley, Ben Young, Aaron Scott Dizzy's Club 5, 7:30 pm \$25-60
- Bennett Paster Quartet; Neal Miner Trio The Django 6:30, 8, 9:30, 11 pm \$25
- Jon-Erik Kellso and the EarRegulars Ear Inn 8 pm
- Teri Roiger with Steve Berger, John Menegon Entwine Wine Bar 6, 7, 8 pm
- Corinne Bailey Rae Jazz Museum in Harlem 7 pm
- Shunzo Ohno with Clifford Carter, Leo Traversairry Arpino, Francis Jacob, Lotus Chamber Music Collective Joe's Pub 6 pm \$30

- Welf Dorr, Shoko Nagai, Dmitry Ishenko, Rodrigo Recabarren The Keep 9 pm
- Jane Irving, Joshua Richman, Kevin Hailey; Vanisha Gould Polite Jam Session Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Festival Of New Trumpet Music (FONT): Kelly Rossom & Fifth Bridge with Jason Crafton, Gabriel DiMartino, Nadje Noordhuis, Peyden Shelton New School Stiefel Hall 8 pm
- Kate Baker with Ben Cassara, Jim Ridd, Dean Johnson North Square Lounge 12:30, 2 pm
- Being & Becoming with Peter Evans, Joel Ross, Nick Jozwiak, Michael Shekwoaga Ode Nublu 151 7 pm \$22.66
- Alexandra Ridout Quintet with Iver Cardas, Tal Kalman, Rafael Enciso, Eliza Salem The Owl Music Parlor 7:30 pm \$12
- Boncellia Lewis and Friends Patrick's Place 12 pm \$10
- Rhythm in the Kitchen Festival: Jason Kao Hwang Trio; Marc Edwards Slipstream Time; Theo Woodward Ensemble; William Hooker Group; On K'a Davis 3D Veve; Shelley Hirsch/Ka Baird; Mohammed Kubbara Sextet Prime Produce 3 pm \$20
- The Guests: Lucy Woodward and Henry Hey Rizzoli Bookstore 5 pm \$25
- Imani Rousselet Room 623 at B2 Harlem 6 pm \$20
- Mark Wade, Tim Harrison, Scott Neumann Saint Peter's Church 5 pm
- Jerome Covington Silvana 8 pm
- Charles Ruggiero Quartet; Aaron Johnson Boplicity and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Eddie Henderson Quintet with Donald Harrison, George Cables, Gerald Cannon, Lenny White Smoke 7, 9 pm \$35-55
- Bill Charlap Trio with Peter Washington, Kenny Washington Village Vanguard 8, 10 pm \$40

## Monday, September 11

- Grove Street Stompers Arthur's Tavern 7 pm
- Natalie Cressman/Ian Faquini Bar Lunático 9, 10:30 pm \$10
- Lim Yang Trio with Yoon Sun Choi, Jeong Lim Yang, Andre Matos Birdland 7 pm \$20-30
- Richard Cortez Birdland Theater 5:30, 8:30 pm \$20-40
- Vince Giordano And The Nighthawks Blue Note 8, 10:30 pm \$30-45
- Chris Dave Meets The Soul Rebels Brooklyn College 7:30 pm \$10
- Wadada Leo Smith: "America Transformed" Cellar Dog 7, 8:30 pm \$5
- Ehud Asherie Trio
- Dara Starr Tucker with Mike King, Greg Bryant, Marcus Finnie Dizzy's Club 7:30, 9:30 pm \$25-65
- Marcos Varela Quartet; Hank Allen-Barfield Quintet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Mingus Big Band Drom 7:30, 9:30 pm \$30
- Linda Purl with Dave Finck, Ray Marchica Green Room at Yotel 7 pm
- Spike Wilner Trio with Greg Ruggiero; Pasquale Grasso; Ari Roland, Keith Balla Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Village Trip Festival: Alexis Cole/Monika Herzog: "Both Sides of Joni" Pangea 7 pm \$20-25
- Cecilia Lopez/Ingrid Laubrock Roullette 8 pm \$20
- Joe Farnsworth Quantum Quartet with Aidan McKoen, Joe Block, Alexander Claffy; Miki Yamanaka Trio and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- Al Gafa with Ted Rosenthal, Jay Leonhart Zinc Bar 7, 8:30 pm \$25-30

## Tuesday, September 12

- Ben Monder, Joe Martin, Diego Voglino Bar Bayeux 8, 9:30 pm



- Tucci Swing Bar Lunático 9, 10:30 pm \$10
- The Hot Sardines Birdland 7, 9:30 pm \$35-45
- Gabrielle Stravelli Trio Birdland Theater 5:30 pm \$20-30
- Johnny O'Neal Trio Celler Dog 7, 8:30 pm \$5
- Ronnie Burrage Holographic Principle with Alex Collins, Alain Bradette, Nimrod Speaks Dizzy's Club 7:30, 9:30 pm \$20-45
- Conrad Herwig And The Latin Side All-Stars The Django 7:30, 9, 10:30 pm, 12 am \$25
- Thomas Helton; Flip City With David Aaron, Nick Panoutsos, Dave Gould; Aidan O'Connell, Jon Elbaz, Brandon Terzakis Downtown Music Gallery 6:30 pm
- Darius Jones Lowlands 8, 9:30 pm \$10
- Steve Einerson, Peter Brendler, Peter Van Nostrand; Stefan Vasnier Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Iris Ormig Trio and Jam Pangea 7 pm
- Julius Rodriguez Quartet with Alonzo Demetrius, Philip Norris, Brian Richburg Jr.; Jason Clotter Quintet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Chris Speed Trio with Dave King, Chris Tordini Sultan Room Rooftop 7 pm \$19.57
- John Medeski/Joe Russo/Marc Ribot Sultan Room 7, 10 pm \$42.49
- Bill Charlap Trio with Peter Washington, Kenny Washington Village Vanguard 8, 10 pm \$40
- Lafayette Harris Jr. with Lonnie Plaxico, Douglas Plaxico Zinc Bar 7, 8:30 pm \$30-35
- Fay Victor solo Zürcher Gallery 7:30 pm \$20

## Wednesday, September 13

- Ron Affir Trio 334 Lounge 7:30, 9:30 pm
- Shelley Hirsch 411 Kent 8 pm \$20
- Michael Thomas Quartet with Manuel Valera, Matt Brewer, and Obed Calvaire Bar Bayeux 8, 9:30 pm
- Adam Levy Trio with Larry Grenadier, Kenny Wollesen Bar Lunático 9, 10:30 pm \$10
- The Hot Sardines Birdland 7, 9:30 pm \$35-45
- David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Sara Caswell Birdland Theater 5:30, 8:30 pm \$20-30
- Chris Beck Trio Celler Dog 7, 8:30 pm \$5
- Mariel Bildsten Septet with Bruce Harris, Sarah Hanahan, Ruben Fox, Miki Yamanaka, Marty Jaffe, TJ Reddick Dizzy's Club 7:30, 9:30 pm \$20-45
- Joe Farnsworth Quartet; Charles Ruggiero Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Secret Trio Drom 8 pm \$20
- Darcy James Argue's Secret Society The Jazz Gallery 7:30, 9:30 pm \$15-40
- Patrick Golden Ensemble; Dave Miller, Ras Moshe, Martin Bisi; Stephen Gauci, Adam Lane, Colin Hinton; Thomas Helton, Jon Irabagon, Sam Osovat, Robert Bosto; Main Drag Conduction Orchestra Main Drag Music 7 pm \$15
- Huvudbry; The Why with Anders Nilsson, Jeremy Carlstedt Mama Tried 7 pm
- Nitzan Gavrieli Trio; Jiheo Heo Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Judy Wexler with Jim Ridd, Essiet Essiet, Sylvia Cuenca Pangea 7 pm \$25
- Yvonnick Préne Trio Queens Central Library 2 pm
- Peter Brainin and Friends: "Harlem Jazz Session" Room 623 at B2 Harlem 8, 10 pm \$20
- Yuhuan Su Quartet; Robert Edwards Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Billy Childs Quartet with Sean Jones, Hans Glawischning, Ari Hoenig Smoke 7, 9 pm \$35-55
- Matana Roberts/Cory Smythe The Stone at The New School 8:30 pm \$20
- Igor Lumpert, Peter Evans, Jeff Miles, Drew Gress, Kenny Grohowski Sultan Room Rooftop 7 pm \$19.57
- Ray Soro, Hilliard Greene and Jam Superfine 7 pm
- Festival Of New Trumpet Music (FONT): Dave Adewumi/Kellin Hanas Threes Brewing 8 pm
- Antonio Ciacca Two E Lounge 6, 7, 8 pm
- Bill Charlap Trio with Peter Washington, Kenny Washington Village Vanguard 8, 10 pm \$40

## Thursday, September 14

- Marc Copland with Adam Kolker, Jeremy Stratton Bar Bayeux 8, 9:30 pm
- Jason Lindner/Nate Wood Bar Lunático 9, 10:30 pm \$10
- Dayna Kurtz Barbès 8 pm \$20
- The Hot Sardines Birdland 7, 9:30 pm \$35-45
- Champion Fulton Birdland Theater 8:30 pm \$20-30
- Joel Harrison with Gary Versace, Stacy Dillard, and EJ Strickland. The Bitter End 7 pm \$20
- Phony PPL Blue Note 8, 10:30 pm \$25-35
- José James: "Sings Badu" Bryant Park 7 pm
- Philip Harper Quintet; Steve Ash Quartet Celler Dog 7, 8:30, 11 pm \$5
- Keir GoGwit with Wilfrido Terrazas, Alec Goldfarb, Kyle Motl, Miranda Cuckson, Conrad Harris, Coleman Itzkoff Church of the Advent Hope 7:30 pm
- Vanisha Gould/Victor Gould; Kali Rodriguez-Peña Dizzy's Club 7:30, 9:30, 11:15 pm \$20-50
- Jonny King Trio; Yotam Silberstein Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Larajai, Drew McDowall, Angel Bat Dawid, Olu Ennuji, Alex Zhang Hungtai & North Americans: "Plantasia" Green-Wood Cemetery 7 pm \$40
- Darcy James Argue's Secret Society The Jazz Gallery 7:30, 9:30 pm \$15-40
- Dena DeRose Trio; Michael Kanan Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Festival Of New Trumpet Music (FONT): Ray Larsen with Sara Schoenbeck, Andy Clausen, Ryan El-Solh; Allison Phillips; Kenny Warren The Owl Music Parlor 7:30 pm \$15
- Phil Young Experience Patrick's Place 7 pm \$10
- Idris Ackamoor & The Pyramids Public Records 7 pm
- Zorn@70 at Roulette Part Four: Conrad Tao, Stefan Jackiw, Jennifer Choi, Jay Campbell, Jorge Roeder, Ches Smith, Peter Evans, Sam Jones Roulette 8 pm \$25-40
- Bobby Porcelli/John Bailey Silvana 7 pm
- Rachel Therrien Quartet; Sarah Hanahan Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Billy Childs Quartet with Sean Jones, Hans Glawischning, Ari Hoenig Smoke 7, 9 pm \$35-55
- Eric Wyatt Quartet SouBlk 6:30, 9 pm \$25
- Matana Roberts, Mazz Swift, Stuart Bogie The Stone at The New School 8:30 pm \$20
- Love In Exile: Arooj Aftab with Vijay Iyer, Shahzad Ismaily, Kalia Vandever Town Hall 7:30 pm \$32-62
- Eric Yves Garcia Two E Lounge 6, 7, 8 pm
- Bill Charlap Trio with Peter Washington, Kenny Washington Village Vanguard 8, 10 pm \$40

## Friday, September 15

- Darius Jones 411 Kent 8 pm \$20
- Troy Roberts Quartet with Tim Jago, Eric England, Jochen Rueckert Bar Bayeux 8, 9:30 pm
- King Kozy Bar Lunático 9, 10:30 pm \$10
- La Manga with Daniela Serna, Mafer Bandoia, Natalia Muñoz, Andrea Chavarro, Katherine Ocampo, Lina Fernanda Silva Bar Lunático 9, 10:30 pm \$10
- Bill Saxton & The Harlem All-Stars Barbès 8 pm \$20
- Birdland Big Band; The Hot Sardines Birdland Theater 7, 9:30 pm \$20
- Champion Fulton Birdland Theater 7, 9:30 pm \$20
- Phony PPL Blue Note 8, 10:30 pm \$25-35
- Rotem Sivan Bridge & Tunnel Brewery 7:30 pm
- Hendrik Meurkens Quartet; Simona Premazzi Quartet Celler Dog 7, 8:30, 11 pm \$10
- Ellen Arkbro: "Sculptures" Church of St Luke and St Matthew 7:30 pm \$25
- Omar Sosa Quarteto Americanos with Peter Apfelbaum, Ernesto Mazar Kindelán, Josh Jones; Kali Rodriguez-Peña Dizzy's Club 7:30, 9:30, 11:15 pm \$25-55
- Dave McMurray with Matt Beck, George Farmer, Abe Fogle; Ben Stivers Organ Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- Darcy James Argue's Secret Society The Jazz Gallery 7:30, 9:30 pm \$15-40
- Pedro Giraudo Tango Trio & Terra String Quartet Joe's Pub 7 pm \$25-30
- Amie Sainz Knickerbocker Bar & Grill 9 pm
- Jeremy Pelt Trio; John Chin Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Harlem Jazz Boxx presents Craig Harris & Harlem Nightsongs Mount Morris Ascension Presbyterian Church 7 pm
- Alicia Hall Moran with James Moore, Caroline Shaw, Nathan Koci, Eleonore Oppenheim, Jacqueline Acevedo, Olivia Bowman-Jackson, Sarah France, Brandon Ross, Thomas Flippin: "COLDCHEARTED, an Indoor Ice-Skating Show" National Sawdust 7, 9:30 pm \$35-45
- Patience Higgins Jazz Jam Patrick's Place 8 pm
- Faith Quashie; Willie Williams Room 623 at B2 Harlem 7, 8:30, 10 pm \$20
- Adam O'Farrell/Patricia Brennan Scholes Street Studio 7 pm

- Sylvia Cuenca Quartet; Greg Glassman Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$40
- Billy Childs Quartet with Sean Jones, Hans Glawischning, Ari Hoenig Smoke 7, 9, 10:30 pm \$35-55
- Romain Collin Soapbox Gallery 8 pm \$25
- Matana Roberts/Ryan Sawyer The Stone at The New School 8:30 pm \$20
- Antonio Ciacca Two E Lounge 6, 7, 8 pm
- Bill Charlap Trio with Peter Washington, Kenny Washington Village Vanguard 8, 10 pm \$40
- Leila Duclos with Dave Schroeder, Steve Sandberg, Dominic Duval, Jr., Colin Stranahan Zinc Bar 7, 8:30 pm \$30

## Saturday, September 16

- Axel Tosca Arthur's Tavern 7 pm
- Noah Garabedian Bar Bayeux 8, 9:30 pm
- Modupe Onilu Bar Lunático 9, 10:30 pm \$10
- Dana Lyn with the Apple Hill String Quartet Barbès 6 pm \$20
- Bill Saxton & The Harlem All-Stars Bill's Place 7, 9 pm \$30
- The Hot Sardines Birdland 8:30, 10:30 pm \$35-45
- Champion Fulton Birdland Theater 7, 9:30 pm \$20
- Phony PPL Blue Note 8, 10:30 pm \$25-35
- Teri Roiger/John Menegon Café Luce 6, 7, 8, 9 pm
- Abraham Burton Quartet; Tad Shull Quartet Celler Dog 7, 8:30, 11 pm \$10
- Omar Sosa Quarteto Americanos with Peter Apfelbaum, Ernesto Mazar Kindelán, Josh Jones Dizzy's Club 7:30, 9:30, 11:15 pm \$25-55
- Dave McMurray with Matt Beck, George Farmer, Abe Fogle; Rico Jones Quartet The Django 7:30, 9, 10:30, 12 am \$25
- Steve Swell Trio with Dave Sewelson, TA Thompson; Matt Mottel/Cheser Holmes; Alfredo Colon Trio First Street Green 2 pm
- Kathryn Farmer Harlem Rose Garden 2 pm
- Darcy James Argue's Secret Society The Jazz Gallery 7:30, 9:30 pm \$15-40
- Mamiko Watanabe Knickerbocker Bar & Grill 9 pm
- Angel Bat Dawid Knitting Factory of Baker Falls 7 pm \$20
- Stephane Wrembel: "The Django New Orleans" with Josh Kaye, Joe Boga, Adrien Chevalier, Joe Correia, David Langlois, Nick Driscoll, Sarah King The Poisson Rouge 8 pm \$25-35
- Jeremy Pelt Trio; Johnny O'Neal Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- John Zorn And Jesse Harris: "Love Songs" with Petra Haden, Brian Marsella, Jorge Roeder, Ches Smith National Sawdust 7:30 pm \$35
- Top Ten Interlude with Telemakus & Tenneshu, Corey Fonville & Randazzo, DJ Harrison Nublu 151 7 pm \$22.66
- Village Trip Festival: Jazz for Justice: David Arnam and his Losada Pick-Up Orchestra; The Tompkins Trio with Kiki Cotto, Angel Acevedo, and Ernest Gonzalez; Bobby Sanabria and Los plenereros de la Calle; Caridad de la Luz, Marcos de la Fuente, Tito Lesprier: "Freedom First - We Are With You" Nuyorican Poets Café 7:30 pm \$25-100
- Sylvia Cuenca Quartet; Eric Wyatt Quartet Smalls 7:30, 9, 10:30 pm, 12 am \$40
- Billy Childs Quartet with Sean Jones, Hans Glawischning, Ari Hoenig Smoke 7, 9, 10:30 pm \$35-55
- Matana Roberts, Mike Pride, Darius Jones, Kyp Malone The Stone at The New School 8:30 pm \$20
- Antonio Ciacca Two E Lounge 6, 7, 8 pm
- Bill Charlap Trio with Peter Washington, Kenny Washington Village Vanguard 8, 10 pm \$40

## Sunday, September 17

- Creole Cookin' Jazz Band Arthur's Tavern 7 pm
- Dan Weiss Trio Bar Lunático 9, 10:30 pm \$10
- Livio Almeida Brazilian Tentet; Arturo O'Farrill and The Afro Latin Jazz Orchestra Birdland 5:30, 8:30, 10:30 pm \$20-40
- Champion Fulton Birdland Theater 7, 9:30 pm \$20
- Brass Queens; Phony PPL Blue Note 1, 8, 10:30 pm \$20-35
- Akiko Tsunaga Trio Celler Dog 7, 8:30 pm \$5
- Omar Sosa Quarteto Americanos with Peter Apfelbaum, Ernesto Mazar Kindelán, Josh Jones; Kali Rodriguez-Peña Dizzy's Club 5, 7:30 pm \$25-55
- Noa Chait Quartet with Alex Claffy; Benny Benack III Quartet The Django 6:30, 8, 9:30, 11 pm \$25
- Jon-Erik Kellso and the EarRegulars Ear Inn 8 pm
- Teri Roiger with Steve Berger, John Menegon Entwine Wine Bar 6, 7, 8 pm
- Luke Stewart Quartet; Fred Moten; Luisa Muhir Trio First Street Green 2 pm
- Jason Kao Hwang/Sun Li Flushing Town Hall 1 pm
- Weif Dorr, Elias Meister, Dmitry Ishenko, Dave Miller The Keep 9 pm
- Anna-Lisa Kirby, Jeb Patton, Obasi Akoto; Naama Polite Jam Session Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- John Zorn And Jesse Harris: "Love Songs" with Petra Haden, Brian Marsella, Jorge Roeder, Ches Smith National Sawdust 3 pm \$35
- Maureen Renihan with Chris Parker, Adam Chlenski North Square Lounge 12:30, 2 pm
- Boncellia Lewis and Friends Patrick's Place 12 pm \$10
- Vicki Burns; Mimi Jones: "Jazz and Jam Party" Room 623 at B2 Harlem 6, 8, 10 pm \$20
- Joe Phillips Jr. Roulette 8 pm \$25
- Matt Steckler, Lonnie Plaxico, Yayoi Ikawa Saint Peter's Church 5 pm
- Nick Green Quartet; Asaf Yuria Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Billy Childs Quartet with Sean Jones, Hans Glawischning, Ari Hoenig Smoke 7, 9 pm \$35-55
- Pablo Masis with Gideon Forbes, Aleksí Glick, Jeff Koch, David Hawkins Soapbox Gallery 7 pm \$25
- Bill Charlap Trio with Peter Washington, Kenny Washington Village Vanguard 8, 10 pm \$40
- Iris with Naiomi Nakanishi, Francesca Remigi, Jonathan Reisin Young Ethels 10 pm

## Monday, September 18

- Grove Street Stompers Arthur's Tavern 7 pm
- Amanda McBroome Birdland 7 pm \$25-35
- Vince Giordano And The Nighthawks Birdland Theater 5:30, 8:30 pm \$20-40
- Dan Aran Trio Celler Dog 7, 8:30 pm \$5
- Xiomara Laugart, Axel Tosca, David Frazier Jr., Daniel Winshall Dizzy's Club 7:30, 9:30 pm \$20-50
- Cameron Campbell Quartet; Sam Taylor The Django 7:30, 9, 10:30 pm, 12 am \$25
- Mingus Big Band Drom 7:30, 9:30 pm \$30
- Alan Broadbent Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Guillermo Gregorio Michiko Studios 8 pm
- Jakob Dreyer, Jason Rigby, Marta Sánchez, Jimmy Macbride Omithology Jazz Club 6:30 pm
- Jonathan Barber Trio; ELEW Trio and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Happy Medium with Chaz Martineau, Dabin Ryu, Benjamin Young, Eliza Salem Soapbox Gallery 8 pm \$25
- Maria Kaushansky // Paul Gill/Anthony Pinciotti Sweet Afton 7 pm
- Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- Tomas Janzon/Hilliard Greene/David F Gibson Zinc Bar 7, 8:30 pm \$25-30

## Tuesday, September 19

- Breath of Air with Brandon Ross, Charles Burnham, Warren Benbow 411 Kent 8 pm \$20
- Slice with Tom Beckham, Brad Shepik, Gary Wang, Diego Voglino and Jam Bar Bayeux 8, 9:30 pm
- Hilliard Greene's In & Out Ensemble with Roberta Piket, Newman Taylor Baker Bar Lunático 9, 10:30 pm \$10
- Jimmy Greene, Greg Osby, James Weidman, Lonnie Plaxico, Steve Smith: "Coltrane Revisited" Birdland 7, 9:30 pm \$30-40
- Gabrielle Stravelli Trio Vanderlei Pereira Trio Birdland Theater 5:30 pm \$20-30
- Michele Rosewoman's New Yor-Uba with Alex Norris, Chris Washburne, Mike Thomas, Stacy Dillard, Junior Terry, Robby Ameen, Rafael Monteagudo, Román Díaz, Abraham Rodriguez, Roger Consiglio Celler Dog 7, 8:30 pm \$5
- Conrad Herwig And The Latin Side All-Stars Dizzy's Club 7:30, 9:30 pm \$20-45
- Devin Gray; Rubin Kordeli; Dawoud Kringle The Django 7:30, 9, 10:30 pm, 12 am \$25
- Kobi Abcede Downtown Music Gallery 6:30 pm
- Anna Kolchina Trio; Chris Byars Trio Lowlands 8, 9:30 pm \$10
- Jeremy Dutcher Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Matt Wilson Quartet; Russell Hall Quintet/Jam National Sawdust 7:30 pm \$30
- Chris Morrissey Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Bill Stewart Trio with Walter Smith III, Larry Grenadier Sultan Room Rooftop 7 pm \$19.57
- Ted Rosenthal Trio Knickerbocker Bar & Grill 9 pm
- Ted Rosenthal Trio Village Vanguard 8, 10 pm \$40
- Ted Rosenthal Trio Zinc Bar 7, 8:30 pm \$30-35

## Wednesday, September 20

- Jerome Harris/Roberta Piket Trio with Kirk Driscoll 335 Lounge 7:30, 9:30 pm
- Emmanuel Michael Bar Bayeux 8, 9:30 pm
- Duduka Da Fonseca Cuarteto Universal Bar Lunático 9, 10:30 pm \$10
- Jimmy Greene, Greg Osby, James Weidman, Lonnie Plaxico, Steve Smith: "Coltrane Revisited" Birdland 7, 9:30 pm \$30-40

- David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Peter Bernstein Birdland Theater 5:30, 8:30 pm \$20-30
- Greg Glassman Trio Celler Dog 7, 8:30 pm \$5
- Michele Rosewoman's New Yor-Uba with Alex Norris, Chris Washburne, Mike Thomas, Stacy Dillard, Junior Terry, Robby Ameen, Rafael Monteagudo, Román Díaz, Abraham Rodriguez, Roger Consiglio Dizzy's Club 7:30, 9:30 pm \$20-45
- Tsutsumi Nakai Quartet; Rick Gemanson Trio The Django 7:30, 9, 10:30 pm, 12 am \$25
- Yuka Mito with Allen Farnham, Dean Johnson, Tim Horner, Vincent Herring Don't Tell Mama 7 pm \$20
- Nick Dunston with DoYeon Kim, Kalia Vandever The Jazz Gallery 7:30, 9:30 pm \$20-30
- Jonathan Reisin, Francesca Remigi, Jessica Ackerley; Elijah Shiffer, Hayoung Lyou, Anna Abondolo, James Paul Nadien; Stephen Gauci, Adam Lane, Kevin Shea; Kaelen Ghandhi Ensemble Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Laurence Hobgood Trio New Amsterdam Musical Association NAMA 8 pm
- Frank Lacy, Hilliard Greene, Yayoi Ikawa, Taru Alexander Pangea 7 pm \$25
- Ronny Whyte Room 623 at B2 Harlem 8, 10 pm \$20
- Peter Brainin and Friends: "Harlem Jazz Session" Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Alicyn Yaffee Quartet; Evan Sherman Quintet Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Anna Webber, Jeremy Viner, Jacob Garchik, Christopher Hoffman, Matt Mitchell, Chris Tordini, Ches Smith The Stone at The New School 8:30 pm \$20
- Antonio Ciacca Two E Lounge 6, 7, 8 pm
- Bill Stewart Trio with Walter Smith III, Larry Grenadier Village Vanguard 8, 10 pm \$40

## Thursday, September 21

- Dave Pietro, Mike Sarin, Adam Kolker, Jeremy Stratton Bar Bayeux 8, 9:30 pm
- Anwar Marshall Bar Lunático 9, 10:30 pm \$10
- Jimmy Greene, Greg Osby, James Weidman, Lonnie Plaxico, Steve Smith: "Coltrane Revisited" Birdland 7, 9:30 pm \$30-40
- Michael Kanan Trio Birdland Theater 8:30 pm \$20-30
- Soul Rebels Blue Note 8, 10:30 pm \$45-65
- Richard Clements Quintet; Mariel Bildsten Celler Dog 7, 8:30, 11 pm \$5
- T.K. Blue: "Celebration of Randy Weston" with Sharp Radway, Alex Blake, Neil Clarke, Maalem Hassan Ben Jaafar Dizzy's Club 7:30, 9:30 pm \$25-50
- Helio Alves Quartet; Lee Taylor The Django 7:30, 9, 10:30 pm, 12 am \$25
- PLAZA TRIO with Roy Nathanson, Jim Whitney, Rob Garcia Ibsam Brooklyn 8 pm \$20
- Alex Ridout with Tal Kalman, Sasha Berliner, Iver Caras, Rafael Enciso, Miguel Russel The Jazz Gallery 7:30, 9:30 pm \$20-30
- Warren Smith Q-tet with Rod Williams, Hilliard Greene, Reggie Nicholson Jazz Museum in Harlem 2 pm
- Luciana Souza with Chico Pinheiro, Scott Colley Joe's Pub 7, 9:30 pm \$25-35
- Jesse Green Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- John Zorn At 70: "Music For Strings" Miller Theatre 8 pm \$20-30
- Village Trip Festival: Zora Rasmussen Pangea 7 pm \$25-30
- Phil Young Experience Patrick's Place 7 pm \$10
- Jazz at Lincoln Center Orchestra with Wynton Marsalis: "Beyond Black Codes" Rose Theater 8 pm \$45-175
- M<sup>3</sup> Festival: Fay Victor/Rebekah Heller Duo; Francesca Tanksley/Newman Taylor Baker; Duo Maratin with Ria Modak/ Angela Varo with Birscha Chatterjee; BarTog/Cecilia Lopez; Milena Casado with Morgan Guerin; Layale Chaker with Phillip Golub; Adriano Vincentino Roulette 7 pm
- Troy Roberts Trio; David Gibson Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Jazzmeia Horn Quartet with Victor Gould, Jason Clotter, Michael Reed Smoke 7, 9 pm \$35-55
- Anna Webber, Matt Mitchell, John Hollenbeck The Stone at The New School 8:30 pm \$20
- Eli Yamin Two E Lounge 6, 7, 8 pm
- Bill Stewart Trio with Walter Smith III, Larry Grenadier Village Vanguard 8, 10 pm \$40

## Friday, September 22

- Emi Makale/Thomas Morgan/Vitor Gonçalves Bar Bayeux 8, 9:30 pm
- Anant Pradhan/Larry McDonald Bar Lunático 9, 10:30 pm \$10
- Bill Saxton & The Harlem All-Stars Bill's Place 7, 9 pm \$30
- Birdland Big Band; Jimmy Greene, Greg Osby, Birdland 5:30, 8:30, 10:30 pm \$25-40
- Lucy Yeghiazaryan Quintet Birdland Theater 7, 9:30 pm \$20-30
- Soul Rebels Blue Note 8, 10:30 pm \$45-65
- Rotem Sivan Bridge & Tunnel Brewery 7:30 pm
- Wayne Tucker Quintet; Jinjoo Yoo Quartet Celler Dog 7, 8:30, 11 pm \$10
- Bonerama Cutting Room 9:30 pm \$25-30
- T.K. Blue: "Celebration of Randy Weston" with Sharp Radway, Alex Blake, Neil Clarke, Craig Handy, Frank Lacy Dizzy's Club 7:30, 9:30 pm \$25-50
- Ray Gallon Trio; Freddy Deboe Band The Django 7:30, 9, 10:30 pm, 12 am \$25
- Alabaster Deplume Elsewhere 7:30 pm \$22.50
- Pablo Mayor's Folklore Urbano Orchestra Harlem Stage Gatehouse 8 pm \$20-25
- Devin Gray Ibsam Brooklyn 8 pm \$20
- David Virelles The Jazz Gallery 7:30, 9:30 pm \$15-40
- Mali Obomsawin Xtet with Zack O'Farrill, Magdalena Abrego, Alison Burk, Noah Campbell, Nolan Tsang Joe's Pub 9:30 pm \$25-30
- Joe Pskov Knickerbocker Bar & Grill 9 pm
- Superlube; Kurt Elling & Charlie Hunter The Poisson Rouge 7:30 pm \$25-\$50
- David Berkman Trio; Jon Davis Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Harlem Jazz Boxx presents NY RivBea Orchestra: "Celebrating The Centennial of Sam Rivers" with Steve Coleman, Lee Odum, Ray Coltrane, Roman Filiu, James Carter, Ray Anderson, Craig Harris, Joseph Daley, Bob Stewart, Jonathan Finlayson, Eddie Allen, Ralph Alessi, Nathan Eklund, Doug Matthews Mount Morris Ascension Presbyterian Church 7 pm
- Patience Higgins Jazz Jam Patrick's Place 8 pm
- Skyler Floe; Tyler Bullock II Room 623 at B2 Harlem 7, 8:30, 10 pm \$20
- Jazz at Lincoln Center Orchestra with Wynton Marsalis: "Beyond Black Codes" Rose Theater 8 pm \$45-175
- M<sup>3</sup> Festival: Srayamurikanti & Gamelan Friends with Victoria Lo Mellin, Liz Behrend; The Sabbath with Liany Mateo; El Cuerpo Rítmico, Leonor Falcón, Cecilia Lopez; Goussy Célestin & Francis Patcher Ensemble with Jessica Jones, Naomi Moon Siegel, Liany Mateo Roulette 7 pm
- Loop Doctors Shrine 8 pm
- Rachel Z, Steve Wilson, Jeremy Pelt, Jonathan Toscano, Ben Perowsky: "Tribute to Wayne Shorter"; Phillip Harper Quintet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$40
- Jazzmeia Horn Quartet with Victor Gould, Jason Clotter, Michael Reed Smoke 7, 9, 10:30 pm \$35-55
- Anna Webber, DoYeon Kim, Luke Stewart, Kate Gentle The Stone at The New School 8:30 pm \$20
- Antonio Ciacca Two E Lounge 6, 7, 8 pm
- Tivon Pennicott with Idris Frederick, Kenn Salters, Yasushi Nakamura Zinc Bar 7, 8:30 pm \$30

## Saturday, September 23

- Jessica Jones Quartet with Tony Jones, Noah Garabedian, Kenny Wollesen Bar Bayeux 8, 9:30 pm
- Baby Octopus with Dana Lyn, Mike McGinnis, Sara Schoenbeck, Gary Wang, Noel Brennan Barbès 6 pm \$20
- Bill Saxton & The Harlem All-Stars Bill's Place 7, 9 pm \$30
- Jimmy Greene, Greg Osby, James Weidman, Lonnie Plaxico, Steve Smith: "Coltrane Revisited" Birdland 8:30, 10:30 pm \$30-40
- Lucy Yeghiazaryan Quintet Birdland Theater 7, 9:30 pm \$20-30
- Soul Rebels Blue Note 8, 10:30 pm \$45-65
- Jade Synstleien Quartet; James Austin Quartet Celler Dog 7, 8:30, 11 pm \$10
- Reggie Nicholson Children's Magical Garden de Carmen Rubio 2 pm
- T.K. Blue: "Celebration of Randy Weston" with Sharp Radway, Alex Blake, Neil Clarke, Regina Carter Dizzy's Club 7:30, 9:30 pm \$25-50
- JC Hopkins Biggish Band; Richard Cortez Band The Django 7:30, 9, 10:30 pm, 12 am \$25
- Devin Gray Endless Life Brewery 7 pm
- Slavic Soul Party! Flushing Town Hall 8 pm \$20
- David Virelles The Jazz Gallery 7:30, 9:30 pm \$15-40
- Tommaso Perrazo Knickerbocker Bar & Grill 9 pm
- Jazznoblie Presents John Coltrane/Miles Ahead Jazz Festival: Reggie Workman, Norman Connors, Najee, Ray Blue, TK Blue, Kim Clarke, Patience Higgins, Bertha Hope, Yayoi Ikawa, Frank Lacy, Wallace Roney, Jr., Bill Saxton, Tank Shah Marcus Gavey Park 3 pm
- Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Roni Ben-Hur Trio Room 31 at Ato NoMad 7:30 pm \$23.41
- Jazz at Lincoln Center Orchestra with Wynton Marsalis: "Beyond Black Codes" Rose Theater 8 pm \$45-175
- M<sup>3</sup> Festival: Naomi Moon Siegel with Leonor Falcón, Jessica Ackerley, Frankie Patcher; Ruth Naomi Floyd/Vino Wu with Sami Tonooka, Keith Loftis; bright bright with Jessica Ackerley, Joan Sue; SONG and Saxreligious Quintet with Eli Malivan, Cullin O'Doherty, Ethan Cohn, Eliza Sale Roulette 7 pm
- Bruno Raberg ShapeShifter Lab 6 pm \$20
- Ken Kobayashi Quartet Shrine 7 pm
- Loop Doctors Silvana 10 pm
- James Carter Quartet Sistas' Place 8, 9:30 pm \$50
- Rachel Z, Steve Wilson, Jeremy Pelt, Jonathan Toscano, Ben Perowsky: "Tribute to Wayne Shorter"; Jon Beshay Quartet and Jam Smalls 7:30, 9, 10:30 pm, 12 am \$40
- Jazzmeia Horn Quartet with Victor Gould, Jason Clotter, Michael Reed Smoke 7, 9, 10:30 pm \$35-55
- Anna Webber, Adam O'Farrill, Mariel Roberts, Elias Stenmesser, Lesley Mok The Stone at The New School 8:30 pm \$20



- Antonio Ciacca Two E Lounge 6, 7, 8 pm
- Bill Stewart Trio with Walter Smith III, Larry Grenadier Village Vanguard 8, 10 pm \$40
- Village Trip Festival: BETTY; The Peace Poets; People of Earth Washington Square Park 4 pm

### Sunday, September 24

- Creole Cookin' Jazz Band Arthur's Tavern 7 pm
- Miles Tucker & Many Blessings Bar Lunático 9, 10:30 pm \$10
- Arturo O'Farrill and The Afro Latin Jazz Orchestra Birdland Theater 7, 9:30 pm \$20-\$30
- Margot Sergeant: "The Edith Piaf Experience" Blue Note 8, 10:30 pm \$30-\$55
- Soul Rebels Brooklyn Museum of Art 2 pm
- Willie Martínez and His Latin Jazz Collective Celler Dog 7, 8:30 pm \$5
- Ned Goold Trio Chelsea Table + Stage 7 pm \$22-\$42
- Jole Bianco Quartet Juan Pablo Carletti with Michael Wimberly, William Parker, Montique Ngazi Nri/Ahmed Abdullah; DoYeon Kim/Jeong Lim-Yang Children's Magical Garden de Carmen Rubio 2 pm
- Peter Zak Quartet; Michael Kanan Trio The Django 6:30, 8, 9:30, 11 pm \$25
- Jon-Erik Kellso and the EarRegulars Ear Inn 8 pm
- Brandon Sanders with Jazzmeia Hom Emmanuel Baptist Church 3 pm
- Teri Roiger with Steve Berger, John Menegon Entwine Wine Bar 6, 7, 8 pm
- Ben Rosenblum Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Eriti Perez Trio North Square Lounge 12:30, 2 pm
- Boncellia Lewis and Friends Patrick's Place 12 pm \$10
- Aida Brandes-Hargrove; Mimi Jones: "Jazz and Jam Party" Room 623 at B2 Harlem 6, 8, 10 pm \$20
- Jeff Lederer with Mary LaRose, Hank Roberts, Patricia Brennan, Michael Formanek, Matt Wilson Room 623 at B2 Harlem 8, 10 pm \$40
- Judy Niemark/Jeb Patton Roulette 8 pm \$25
- Rabbi Steven Blane and his Jazz Trio Saint Peter's Church 5 pm
- Saul Dautch Quintet; Aaron Johnson Boplicity and Jam Silvana 3:30 pm
- Jazzmeia Horn Quartet with Victor Gould, Jason Crotter, Michael Reed Small's 7:30, 9, 10:30 pm, 12 am \$25
- Village Trip Festival: Bodies Electric Guitar Quartet, My Guitar Wants To Kill Your Mama Guitar Quartet St. Marks Church 4 pm \$20-\$30
- Bill Stewart Trio with Walter Smith III, Larry Grenadier Village Vanguard 8, 10 pm \$40

### Monday, September 25

- Grove Street Stompers Arthur's Tavern 7 pm
- Eri Yamamoto Trio with William Parker Bar Lunático 9, 10:30 pm \$10
- Vince Giordano And The Nighthawks Birdland Theater 5:30, 8:30 pm \$20-\$40
- Saul Rubin Trio Celler Dog 7, 8:30 pm \$5
- Keith Loftis with John Chin, Dezron Douglas, Willie Jones III: "The Original State" Dizzy's Club 7:30, 9:30 pm \$20-\$45
- Matthew Rotker-Lynn Quartet; Thomas Linger Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Mingus Big Band Drom 7:30, 9:30 pm \$30
- Spike Wilner Trio; Pasquale Grasso, Ari Roland, Keith Balla Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Isabel Crespo Pardo Roulette 8 pm \$25
- Ari Hoenig Trio; Charles Gould Quartet and Jam Small's 7:30, 9, 10:30 pm, 12 am \$35
- Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- Mark Whitfield with Russell Hall, Timothy Angulo Zinc Bar 7, 8:30 pm \$25-\$30

### Tuesday, September 26

- Steve Cardenas, Ugonna Okegwo, Diego Voglino and Jam Bar Bayeux 8, 9:30 pm
- Tiyul with Tal Mashiah Bar Lunático 9, 10:30 pm \$10
- Artemis with Renee Rosnes, Ingrid Jensen, Nicole Glover, Erica von Kleist, Noriko Ueda, Allison Miller Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Gabrielle Stravelli Trio Birdland Theater 5:30 pm \$20-\$30
- Champion Fulton Trio Celler Dog 7, 8:30 pm \$5
- Sammy Figueroa with Aymée Nuviola, Kenuel Roig, Ricardo Rodriguez, Felipe Lamoglia, Francisco Dimas, Reinier Guerra Dizzy's Club 7:30, 9:30 pm \$20-\$45
- Conrad Herwig And The Latin Side All-Stars The Django 7:30, 9, 10:30 pm, 12 am \$25
- Dave Miller; Yoona Kim-Ajeong, Henry Lindennbaum Downtown Music Gallery 6:30 pm

- Welf Dorr, Santiago Leibson, Dmitry Ishenko, Rob Mitzner The Keep 9 pm
- Kevin Sun Quartet with Max Light, Walter Stinson, Jon Starks Lowlands 8, 9:30 pm \$10
- Kelly Green Trio; John Merrill Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Nate Wooley Large Ensemble with Russell Greenberg, Matt Moran, Madison Greenstone, gabby fluke-mogul, Joshua Modney, Mariel Roberts, Luke Stewart Roulette 8 pm \$25
- Matt Wilson Quartet Small's 7:30, 9, 10:30 pm, 12 am \$35
- Cooper-Moore, Brian Price, Hans Binter; Trusted Pilot with Shoko Nagai, Fung Chern-Hwei, Stephen Haynes, Andrew Drury, VJ Pietruszka, Maciej Platek Soup & Sound 7 pm
- John Zorn New Masada Quartet with Julian Lage, Jorge Roeder, Kenny Wollesen Village Vanguard 8, 10 pm \$40
- Alan Broadbent Trio with Harvie S, Billy Mintz Zinc Bar 7, 8:30 pm \$30-\$35

### Wednesday, September 27

- Vinny Valentino with John Benitez, Kirk Driscoll 336 Lounge 7:30, 9:30 pm
- Joshua Redman with Gabrielle Cavassa, Aaron Parks, Joe Sanders, Brian Blade 92nd Street Y 7:30 pm \$30-\$80
- Jerome Sabbagh with Lex Korten, Joe Martin, Johnathan Blake: "Vintage" Bar Bayeux 8, 9:30 pm
- Artemis with Renee Rosnes, Ingrid Jensen, Nicole Glover, Erica von Kleist, Noriko Ueda, Allison Miller Bar Bayeux 8, 9:30 pm
- David Ostwald's Louis Armstrong Eternity Band; Frank Vignola with Alexis Cole Birdland Theater 5:30, 8:30 pm \$20-\$30
- Zaid Nasser Trio Celler Dog 7, 8:30 pm \$5
- Sammy Figueroa with Aymée Nuviola, Kenuel Roig, Ricardo Rodriguez, Felipe Lamoglia, Francisco Dimas, Reinier Guerra Dizzy's Club 7:30, 9:30 pm \$20-\$45
- Tyler Blanton Quartet; T.K. Blue Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Zach Brock Quartet Iridium 8:30 pm \$30-\$35
- Anthony Harvey with Sarah Hanahan, Isaiah J. Thompson, Russell Hall, Miguel Russell The Jazz Gallery 7:30, 9:30 pm \$20-\$30
- Michael Olatuja & Lagos Pepper Soup; AC Lincoln and his All-Star Jazz Band Joe's Pub 7, 9 pm \$25
- TJ Borden, Max Hamel, Webb Crawford; Ken Kobayashi Ensemble; Stephen Gauci, Adam Lane, Colin Hinton; Juan Pablo Carletti, Yoni Kretzmer, Thomas Heberer, Kenny Warren, Rick Parker, Kenneth Jimenez; Chris Kelsey, Lewis Porter, Phil Sirois, Dave Miller Main Drag Music 7 pm \$15
- Deanna Witkowski Trio; Tyler Bullock Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Kavita Shah with Bau, Jorge Almeida, Miroca Paris, Fantcha National Sawdust 7:30 pm \$25
- Lauren White Pangea 7 pm \$25
- Peter Brainin and Friends: "Harlem Jazz Session" Room 623 at B2 Harlem 8, 10 pm \$20
- Jim Rotondi Quintet; Alex Tremblay Quintet Small's 7:30, 9, 10:30 pm, 12 am \$35
- Jon De Lucia's Luce Trio St. Paul's Chapel 6 pm
- Dan Weiss, Anna Webber, Darius Jones, Craig Taborn, Chris Tordini The Stone at The New School 8:30 pm \$20
- Nico Segal Sultan Room Rooftop 7 pm \$25.14
- Antonio Ciacca Two E Lounge 6, 7, 8 pm
- John Zorn New Masada Quartet with Julian Lage, Jorge Roeder, Kenny Wollesen Village Vanguard 8, 10 pm \$40

### Thursday, September 28

- Secret Trio Bar Lunático 9, 10:30 pm \$10
- Three Blind Mice with Francis Jacob, Stormy Taekeshi, Gintas Janusonis Barbes 8 pm \$20
- Artemis with Renee Rosnes, Ingrid Jensen, Nicole Glover, Erica von Kleist, Noriko Ueda, Allison Miller Birdland 7, 9:30 pm \$30-\$40
- Cimafunk & La Tribu with Chucho Valdés Blue Note 8, 10:30 pm \$45-\$65
- Darrell Green Quartet; Courtney Wright Quartet Celler Dog 7, 8:30, 11 pm \$5
- Ben Allison Quartet with Steve Cardenas, Chico Pinheiro, Allan Mednard; Jordan Williams Trio Dizzy's Club 7:30, 9:30 pm \$25-\$45
- Mike LeDonne Trio; Dan Aran Band The Django 7:30, 9, 10:30 pm, 12 am \$25
- Kanoa Mendenhall with Kalia Vandever, Micah Thomas, Craig Weinrib The Jazz Gallery 7:30, 9:30 pm \$20-\$30
- Sara Serpa/André Matos with Dov Manski, Thomas Morgan, Lesley Mok Joe's Pub 7 pm \$20
- Jim Rotondi Trio; Jonathan Thomas Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$35
- Napoleon Revels-Bey "Nu Mo Swing" National Jazz Museum in Harlem 2 pm
- Phil Young Experience Patrick's Place 7 pm \$10
- Alfredo Colon with Ryan Easter, Kengchakaj Kengkamka, Harish Raghavan, Kobi Abcede Roulette 8 pm \$25
- Owen Howard Trio; Thomas Linger Quartet and Jam Small's 7:30, 9, 10:30 pm, 12 am \$35

- George Cables Quartet with Craig Handy, Sean Conley, Jerome Jennings Smoke 7, 9 pm \$35-\$55
- Leonie Cohen Quintet with Lisa Parrott, Barry Kornhauser, Adam Armstrong, Eric Halvorson Soapbox Gallery 8 pm \$25
- Dan Weiss, Peter Evans, Patricia Brennan, Miles Okazaki The Stone at The New School 8:30 pm \$20
- Eli Yamin Two E Lounge 6, 7, 8 pm
- John Zorn New Masada Quartet with Julian Lage, Jorge Roeder, Kenny Wollesen Village Vanguard 8, 10 pm \$40

### Friday, September 29

- Emilio Solia and the Flatbushees with Caleb Wheeler Curtis, Matt Aronoff, Roberto Giaquinto Bar Bayeux 8, 9:30 pm
- Bill Saxton & The Harlem All-Stars Bill's Place 7, 9 pm \$30
- Birdland Big Band; Artemis with Renee Rosnes, Ingrid Jensen, Nicole Glover, Erica von Kleist, Noriko Ueda, Allison Miller Birdland 5:30, 8:30, 10:30 pm \$25-\$40
- Bouncin' with Bud Trio with Steve Smith, Manuel Valera, Lonnie Plaxico: "Bud Powell Birthday Tribute" Birdland Theater 7, 9:30 pm \$20-\$30
- Cimafunk & La Tribu with Chucho Valdés Blue Note 8, 10:30 pm \$45-\$65
- Rotem Sivan Bridge & Tunnel Brewery 7:30 pm
- Ehud Asherie Quartet; Jamale Davis Quartet Celler Dog 7, 8:30, 11 pm \$10
- David Ostwald's Louis Armstrong Eternity Band Chelsea Table + Stage 7 pm \$22-\$42
- Ben Allison Quartet with Steve Cardenas, Chico Pinheiro, Allan Mednard; Jordan Williams Trio Dizzy's Club 7:30, 9:30 pm \$25-\$45
- Jim Rotondi Quintet; Nick Hempton Band The Django 7:30, 9, 10:30 pm, 12 am \$25
- Tuck & Patti Iridium 8, 10:30 pm \$50
- Angelica Sanchez with Adam O'Farrill, John Hebert, Reggie Nicholson The Jazz Gallery 7:30, 9:30 pm \$25-\$40
- Arun Ramamurthy Trio with Sameer Gupta, Damon Banks Joe's Pub 7 pm \$25
- Jon Davis Knickerbocker Bar & Grill 9 pm
- Mark Guiliana with Billy Martin Le Poisson Rouge 7:30 pm \$20-\$25
- Yotam Silberstein Trio; Willem Dalisfort Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Harlem Jazz Box presents Reggie Workman Mount Morris Ascension Presbyterian Church 7 pm
- Patience Higgins Jazz Jam Patrick's Place 8 pm
- Mafalda Minozzi/Paul Ricci; Helio Alves Room 623 at B2 Harlem 7, 8:30, 10 pm \$20
- Mike DiRubbo Quartet; Ken Fowser Quintet and Jam Small's 7:30, 9, 10:30 pm, 12 am \$40
- George Cables Quartet with Craig Handy, Sean Conley, Jerome Jennings Smoke 7, 9, 10:30 pm \$35-\$55
- Gordon Beferman Organ Trio Spectrum 7 pm
- Dan Weiss, Jacob Sacks, Thomas Morgan The Stone at The New School 8:30 pm \$20
- Antonio Ciacca Two E Lounge 6, 7, 8 pm
- John Zorn New Masada Quartet with Julian Lage, Jorge Roeder, Kenny Wollesen Village Vanguard 8, 10 pm \$40

### Saturday, September 30

- Marty Ehrlich Quartet with Santiago Leibson, Matt Pavolka, Mark Ferber Bar Bayeux 8, 9:30 pm
- Bill Saxton & The Harlem All-Stars Bill's Place 7, 9 pm \$30
- Artemis with Renee Rosnes, Ingrid Jensen, Nicole Glover, Erica von Kleist, Noriko Ueda, Allison Miller Birdland 8:30, 10:30 pm \$30-\$40
- Bouncin' with Bud Trio with Steve Smith, Manuel Valera, Lonnie Plaxico: "Bud Powell Birthday Tribute" Birdland Theater 7, 9:30 pm \$20-\$30
- Cimafunk & La Tribu with Chucho Valdés Blue Note 8, 10:30 pm \$45-\$65
- Donald Edwards Quintet; Avi Rothbard Trio Celler Dog 7, 8:30, 11 pm \$10
- Hans Young Binter Trio with Che Buford, Joshua Matthews, Shayna Dulberger/Djassi DeCosta Johnson; Aakash Mittal, Ivy Fu, Lesley Mok Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Sound Liberation with Adriana Valdés, David Banks, Charles Coleman, Franz Hackl, Gene Pritsker, Greg Baker, Laurence Goldman, David Cossin Distance 7 pm \$10
- Ben Allison Quartet with Steve Cardenas, Chico Pinheiro, Allan Mednard; Jordan Williams Trio Dizzy's Club 7:30, 9:30 pm \$25-\$45
- David Gibson Quartet; Jason Tiemann Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Angelica Sanchez with Adam O'Farrill, John Hebert, Reggie Nicholson The Jazz Gallery 7:30, 9:30 pm \$25-\$40
- Jay Leonhart Knickerbocker Bar & Grill 9 pm
- Yotam Silberstein Trio; Jeremy Manasia Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Bryan Carroll Sistas' Place 8, 9:30 pm \$30
- Mike DiRubbo Quartet; Chris Beck Quintet and Jam Small's 7:30, 9, 10:30 pm, 12 am \$40
- George Cables Quartet with Craig Handy, Sean Conley, Jerome Jennings Smoke 7, 9, 10:30 pm \$35-\$55
- Dan Weiss, Miguel Zenon, Matt Mitchell The Stone at The New School 8:30 pm \$20
- Antonio Ciacca Two E Lounge 6, 7, 8 pm
- John Zorn New Masada Quartet with Julian Lage, Jorge Roeder, Kenny Wollesen Village Vanguard 8, 10 pm \$40

**NEXUS FAREWELL CONCERT TOUR**

WITH SPECIAL GUESTS HENRIQUETTE EISENMAN, PAUL WINTER & STEVE REICH

**SATURDAY, SEPTEMBER 23 - 8PM**  
**AT THE BARDAVON, POUGHKEEPSIE NY**

Presented with the Kvistad Foundation - For More Info Visit **BARDAVON.ORG**



# 100 MILES OUT

## CONNECTICUT

9/1, 9/8, 9/15, 9/22, 9/29 (7 pm) Bill's All-Star Jazz Band  
**Bill's Seafood (Westbrook, CT)** [billsseafood.com](http://billsseafood.com)

9/6, 9/13, 9/20, 9/27 (7 pm) Hartford Jazz Society presents Black-Eyed Sally's Jazz Jam  
**Black-Eyed Sally's Southern Kitchen & Bar (Hartford, CT)** [blackeyedsallys.com](http://blackeyedsallys.com)

9/8 (8 pm) Ken Serio Jazz Trio  
 9/16 (8 pm) Shoreline Jazz Quintet with Adam Anderson  
**Buttonwood Tree Performing Arts Center (Middletown, CT)** [buttonwood.org](http://buttonwood.org)

9/2 (4 pm) Michael Coppola Jam  
 9/9 (4 pm) Gary Grippo Jam  
 9/16 (4 pm) Tony Di Jam  
 9/23 (4 pm) Chervansky, Tappan & Ice Jam  
 9/30 (4 pm) NHJU Jazz Jam

**Café Nine (New Haven, CT)** [cafenine.com](http://cafenine.com)

9/20 (8 pm) Pat Metheny  
**Infinity Hall (Hartford, CT)** [infinityhall.com](http://infinityhall.com)

9/28 (6 pm) Houston Person With Bill Crow, Roger Post, Andrew Wilcox  
**La Zingara (Bethel, CT)** [lazingara.com](http://lazingara.com)

9/6, 9/13, 9/20, 9/27 (9 pm) Kevin Saint James Band  
**Owl Shop (New Haven, CT)** [owshopjazz.com](http://owshopjazz.com)

9/8 (7/9 pm) Lucy Woodward, Henry Hey with Guests  
 9/24 (11 am) Albert Rivera with Damian Curtis, Richie Barshay  
**Palace Theater Poli Club (Waterbury, CT)** [palacetheaterct.org/shows/jazz](http://palacetheaterct.org/shows/jazz)

9/24 (2:30 pm) Joe Morris, Charles Downs, Darius Jones, Aquiles Navarro  
**Real Art Ways (Hartford, CT)** [realartways.org](http://realartways.org)

9/8 (8 pm) John Pizzarelli Trio  
 9/19 (7:30 pm) Pat Metheny  
**Ridgefield Playhouse (Ridgefield, CT)** [ridgefieldplayhouse.org](http://ridgefieldplayhouse.org)

9/1 (8:30 pm) Sheila Jordan with Harvie S, Roni Ben-Hur  
 9/2 (8:30 pm) Stephane Wrembel Quartet  
 9/8 (8:30 pm) Gray Sargent, Marshall Wood, Les Harris, Jr  
 9/16 (8:30 pm) Steve Slagle Quintet with Scott Wendholt, Lawrence Fields, Ugonna Okegwó, Jason Tiemann

9/23 (8:30 pm) Noah Preminger Quartet with Max Light, Kim Cass, Dan Weiss  
 9/29 (8:30 pm) Jamie Baum Quartet  
 9/30 (8:30 pm) Carl Allen Quartet with Steve Wilson, Donald Vega, Vicente Archer  
**Side Door (Old Lyme, CT)** [thesidedoorjazz.com](http://thesidedoorjazz.com)

9/10 (4 pm) Lenore Raphael, Hilliard Greene, Dwayne "Cook" Broadnax  
**Wilton Library (Wilton, Ct)** [wiltonlibrary.org](http://wiltonlibrary.org)

9/29 (7:30 pm) Bertha Hope  
**Yale University Morse Recital Hall (New Haven, CT)** [music.yale.edu](http://music.yale.edu)

## NEW JERSEY

9/7 (6:30 pm) T.K. Blue with Greg Murphy  
**Barrow Mansion (Jersey City, NJ)** [barrowmansion.org](http://barrowmansion.org)

9/30 (8 pm) Branford Marsalis Quartet  
**Bergen Performing Arts Center (Englewood, NJ)** [bergenpac.org](http://bergenpac.org)

9/1 (7:30/9:15 pm) T.K.Blue and Organ Eyes with Matt Smyth, Orion Turre  
 9/8 (7:30/9:15 pm) Greg Murphy Trio  
 9/15 (7:30/9:15 pm) Radam Schwartz Band  
 9/22 (7:30/9:15 pm) Calvin Hill Trio  
 9/29 (7:30/9:15 pm) Santi Debriano Arkestra Bembe  
**Brothers Smokehouse (Ramsey, NJ)** [brotherssmokehouseenj.com](http://brotherssmokehouseenj.com)

9/16 (7 pm) EarRegulars with Jon-Erik Kellso, Matt Munisteri, Scott Robinson  
**Brush Culture (Teaneck, NJ)** [brvshcul7ur3.com](http://brvshcul7ur3.com)

9/6 (6 pm) S.O.L.E. with T.K.Blue  
**Canco Park (Jersey City, NJ)** [cancoparkconservancy.org](http://cancoparkconservancy.org)

9/2 (3:30 pm) Dan Kostelnik  
 9/9 (3:30 pm) Rob Henderson  
 9/16 (3:30 pm) Leonieke  
 9/23 (3:30 pm) James Stewart  
 9/30 (3:30 pm) Carrie Jackson

**Candlelight Lounge (Trenton, NJ)** [candlelighteventsjazz.com](http://candlelighteventsjazz.com)

9/15 (7:30/10:30 pm) Tim Armacost, Joe Locke, Jim Ridd, Kenny Davis, Billy Hart  
**Clement's Place (Newark, NJ)** [njpac.org](http://njpac.org)

9/17 (7:30 pm) Pat Metheny  
 9/30 (8 pm) Buddy Guy  
**Count Basie Center's Hackensack Meridian Health Theatre (Red Bank, NJ)** [thebasie.org](http://thebasie.org)

9/23 (7 pm) Nelson Riveros Latin-Jazz Quartet  
**Englewood Public Library (Englewood, NJ)** [englewoodlibrary.org](http://englewoodlibrary.org)

9/16 (4 pm) T.K. Blue with S.O.L.E.  
**Journal Square (Jersey City, NJ)** [jclibrary.org/services/community-awareness-series](http://jclibrary.org/services/community-awareness-series)

9/28 (6-8:30 pm) Edison Stage: JP Stevens Jazz Ensemble; Delegations; Victor Quezada Latin Jazz Band  
 9/29 (7-9 pm) Perth Amboy Stage: Julian Meyers Konzept; Forbidden Tropics  
 9/30 (1-5:30 pm) New Brunswick Stage: New Brunswick Jazz Project Brass; Conrad Herwig Latin Side; Nat Adderley Jr. Quartet

9/30 (6-9:30 pm) Metuchen Stage: Jill Justin Dance Alliance; Metuchen High School Jazz Ensemble; Molly Ryan and Manhattan Premier; Chestnut Quartet  
**Middlesex County Jazz Festival (New Brunswick, NJ)** [middlesexcountyjazzfestival.org](http://middlesexcountyjazzfestival.org)

9/9 (1-9 pm) Montclair Jazz Festival: Eric Person/Houston Person; Edmar Castaneda; Vince Ector Organatomy; Regina Carter; Michael Mwenso and the Shakes  
 9/9 (1-9 pm) Montclair Jazz Festival: Jazz House Collective: "Celebrates Dexter Gordon"; Steve Turre; Melanie Charles; Christian McBride's New Jawn with Josh Evans, Marcus Strickland, Justin Faulkner, Antibalas  
**Montclair Jazz Festival (Montclair, NJ)** [montclairjazzfestival.org](http://montclairjazzfestival.org)

9/1, 9/8, 9/15, 9/22, 9/29 (8 pm) Winard Harper Jazz Jam  
 9/3, 9/10, 9/17, 9/24 (7 pm) Winard Harper Jazz Jam  
**Moore's Lounge (Jersey City, NJ)** [winardharperjazz.com/moore-s-lounge](http://winardharperjazz.com/moore-s-lounge)

9/22 (5-10 pm) Morristown Jazz & Blues Festival: Ty Stephens and Soul Jazz; Debra Devi Group; Downtown Charlie Brown Blues Band

9/23 (12-10 pm) Morristown Jazz & Blues Festival: U.S. Navy Jazz Band; Gotham City Latin Jazz Septet; Hot Sardines; Ana Popovic Band; Louis Prima Jr. & The Witnesses  
**Morristown Green (Morristown, NJ)** [morristownjazzandblues.com](http://morristownjazzandblues.com)

9/20 (7 pm) Leonieke Scheuble Trio with Tim Givens, Nick Scheuble  
 9/22 (6:15/8:30 pm) Blue Soul Quintet with Herb Woodson, Bailey Gee, Ted Brancato, Mike Hogan, Joseph DeVico

**Shanghai Jazz (Madison, NJ)** [shanghaijazz.com](http://shanghaijazz.com)

9/5 (7 pm) Ilan Eisenzweig Band and Jam  
 9/7 (7 pm) Vanessa Perea Quartet  
 9/12 (7 pm) Jacob Hurlock Quartet and Jam  
 9/14 (7 pm) Kate Curran Quartet with Julian Lee, Noel Sagerman, Anthony Perez, Will Gorman  
 9/19 (7 pm) Pierre Cornilliat Quartet and Jam  
 9/21 (7 pm) Nancy Kelly Trio  
 9/26 (7 pm) CJ Margolis & the Cats and Jam  
 9/28 (7 pm) Najawa Parkins Quartet  
**Tavern on George (New Brunswick, NJ)** [tavernongeorge.com](http://tavernongeorge.com)

## NEW YORK

9/9, 9/23 (7:30 pm) Leslie Pintchik Trio  
**Alvin & Friends (New Rochelle, NY)** [alvinandfriendsrestaurant.com](http://alvinandfriendsrestaurant.com)

9/23 (8 pm) NEXUS Percussion with Garry Kvistad, Paul Winter, Steve Reich, Henrike Eisenmann  
**Bardavon (Poughkeepsie, NY)** [bardavon.org](http://bardavon.org)

9/9 (8 pm) Irreversible Entanglements  
**Basilica Soundscape (Hudson, NY)** [basilicahudson.org](http://basilicahudson.org)

9/1 (7 pm) Carlos Jimenez Mambo Quintet  
 9/2 (7 pm) Goods Project with Richie Goods  
 9/10 (3 pm) Vicente Saav  
 9/15 (7 pm) An Evening with KJ Denhart  
 9/16 (6 pm) Trilateral Project with Tomoko Ohno, Marcus McLaurine, Samuel Martinelli  
 9/22 (7 pm) Stix Bones and the Bone Squad  
 9/23 (6 pm) Marty Isenberg's Wes Anderson Playlist  
 9/30 (6 pm) Gerry Malkin Quintet with Scott Wendholt, Chris Morrison, Mike McGuirk, Steve Johns  
**Bean Runner Café (Peekskill, NY)** [beanrunnercafe.com](http://beanrunnercafe.com)

9/3 (1-5:30 pm) Bearsville Jazz and Art Festival: Steve Gorn/Eric Archer, Jay Collins and Gravy Train with Matt Finck, Adam Cote. "Guitar Masters in the Round" with Steve Cardenas, Freddie Bryant, Joel Harrison, Matt Munisteri with Jay Anderson, Jeff Siegel

**Bearsville Theater (Woodstock, NY)** [bearsvilletheater.com](http://bearsvilletheater.com)

9/10 (2 pm) Martin Wind, Jim McNeely, Ed Neumeister  
 9/23 (3 pm) Jerome Sabbagh Quartet with Ben Monder, Matt Penman, Jochen Rueckert

**Beattie-Powers Place (Catskill, NY)**  
[mapquest.com/us/new-york/beattie-powers-place-442876838](http://mapquest.com/us/new-york/beattie-powers-place-442876838)

9/8 (7 pm) Richard Baratta Quartet  
**Dutch Crown, The (Poughkeepsie, NY)** [dutchcrownpk.com/](http://dutchcrownpk.com/)

9/1 (7:30 pm) Glen David Andrews  
 9/3 (7:30 pm) Patrick Zimmerli with Steve Wilson, Chris Potter, Ron Blake, Edward Simon, Scott Colley, John Hollenbeck

9/10 (7:30 pm) Donny McCaslin, Ingrid Jensen, Gary Versace, David Ambrosio, Adam Nussbaum: "Civil Disobedience: Blue Note Records in the Progressive '60s"

9/17 (7:30 pm) Julian Lage  
**The Falcon (Marlboro, NY)** [liveatthefalcon.com](http://liveatthefalcon.com)

9/1 (7 pm) Richard Baratta Quartet  
**Farm to Table Bistro (Fishkill, NY)** [ftbistro.com](http://ftbistro.com)

9/7 (7/8:45 pm) Organ Groove with Jesse Lewis, Paul Connors, Jon Doty  
 9/9 (7/8:45 pm) Gerry Malkin Jazz Collective with David Janeway, Chris Morrison, Mike McGuirk, Bobby Leonard

9/14 (7/8:45 pm) Organ Groove with Jesse Lewis, Paul Connors, Jon Doty  
 "9/21 (7/8:45 pm) Organ Groove with David Ullman

9/28 (7/8:45 pm) Organ Groove with Jesse Lewis, Paul Connors, Jon Doty  
**Jazz at The Lodge (Ossining, NY)** [jazzatthelodge.com](http://jazzatthelodge.com)

9/1, 9/2 (7/9:30 pm) Dave Stryker Quartet with Rob Dixon, Jared Gold, McClenty Hunter Jr  
 9/3 (4/6 pm) Andromeda Turre

9/8, 9/9 (7-9:30 pm) Camille Thurman with the Darrell Green Quartet  
 9/10 (4/6 pm) Andrea Brachfeld Brazilian Quartet

9/22, 9/23 (7-9:30 pm) Nilson Matta & Brazilian Voyage Quintet  
 9/29, 9/30 (7-9:30 pm) Tito Puente, Jr. Latin Jazz Ensemble

**Jazz Forum Arts (Tarrytown, NY)** [jazzforumarts.org](http://jazzforumarts.org)

9/6 (1,6,7 pm) Tom Manuel & the Young at Heart Trio with Steve Salerno, Keenan Zach; Darrell Smith; The Jazz Loft Jam with Keenan Zach

9/7 (6, 7 pm) Steven Salerno; Jazz Loft Big Band  
 9/8 (7 pm) Richard Julian, Stacy Dillard, Dan Rieser, Matt Pavolka, John Chin: "Mose Allison Tribute"  
 9/9 (7 pm) Tim Hagans Quartet

9/13, 9/20 (7 pm) The Jazz Loft Jam with Keenan Zach  
 9/21 (7 pm) Harbor Jazz Festival: Bad Little Big Band

9/22 (7 pm) Harbor Jazz Festival: Nicole Zuraitis Quintet  
 9/23 (1-9 pm) Harbor Jazz Festival/Village Green Stage: Hye Seon Hong Lee Jazz Orchestra;

Mingus Big Band; T.J.L. Big Band with Pete Caldera  
 9/23 (3-8 pm) Harbor Jazz Festival/Jazz Loft Lawn Stage: Warren Vache Ensemble with Eddie Montero, Earl Sauls; Sam Dillon/Andrew Gould Quintet

**The Jazz Loft (Stony Brook, NY)** [thejazzloft.org](http://thejazzloft.org)

9/1 (7/9 pm) Jonah Smith Quartet  
 9/2 (7/9 pm) Rob Garcia 4 with Noah Preminger, Gary Versace, Kim Cass

9/3 (12 pm) Robine Klein  
 9/7 (8 pm) Andrew Finn Magill Quartet and Jam with Paul Frances, Jason Yeager, Yoshi Waki  
 9/8 (7/9 pm) Vicki Burns Quartet with Sean Fitzpatrick, Sam Bevan, Paul Bollenback

9/9 (7/9 pm) Richard Baratta Quartet  
 9/10 (12 pm) Juliet Ewing, Ron Drotos

9/14 (8 pm) Ray Blue Organ Quartet and Jam  
 9/16 (7/9 pm) Michelle Walker Quartet  
 9/17 (12 pm) Tammy Brown, Sharp Radway

9/21 (8 pm) Johnny Youngblood, Paul Toscano, Steve Minervini, Chris Kaiser: "Blues Jam"  
 9/23 (7/9 pm) Nicole Zuraitis Quartet

9/24 (12 pm) Niccolò Cavoili Trio with Stefano Battaglia, Otia Gvardjančić  
 9/28 (8 pm) Laura Anglade Quartet and Jam with Ben Rosenblum, Marty Jaffe, Ben Zweig  
 9/29 (7/9 pm) Shawn Pfiffman Organ Trio with Bruce Royal, Evan Sinclair

9/30 (7/9 pm) Anna Kolchyna Quartet with JinJoo Yoo, Charlie Himel, Keith Bala  
**Jazz on Main (Mt. Kisco, NY)** [jazzonmain.com](http://jazzonmain.com)

9/10 (4 pm) Paul Harding, Kirk Knuffke, Michael Bisio  
**Lace Mill, The (Kingston, NY)** [facebook.com/TheLaceMill](http://facebook.com/TheLaceMill)

9/2 (7 pm) Pete McCann Quartet  
 9/9 (7 pm) Joel Harrison Trio

**Lydia's Café (Stone Ridge, NY)** [lydias-cafe.com](http://lydias-cafe.com)

9/1 (8 pm) Steve Millhouse, Rich Perry, Allen Farnham, Eric Halvorson  
 9/2 (8 pm) Brian Charette Organ Trio with Jordan Young, Eric Zolan  
 9/9 (8 pm) Martin Wind, Jim Mcneely, Ed Neumeister: "'Counterpoint'" with Jordan Young, Eric Zolan  
 9/15 (8 pm) Dave Berkman Quartet with Steve Wilson, John Herbert, Ronen Itzik  
 9/16 (8 pm) Pat Bianchi Trio

**Maureen's Jazz Cellar (Nyack, NY)** [maureensjazzcellar.com](http://maureensjazzcellar.com)

9/14 (8 pm) Eugene Chadbourne and Jim McHugh  
**New Victory Theater (Poughkeepsie, NY)** [newvictory.org](http://newvictory.org)

9/10 (5:30 pm) Houston Person Band  
**PJS Jazz Society (Vernon, NY)** [pjsjazz.org](http://pjsjazz.org)

9/8 (7:30 pm) SOUND EMBRACE with John Menegon, Jean-Michel Pilc, Chet Dexas, Jim Dexas  
**Senate Garage (Kingston, NY)** [senategarage.com/](http://senategarage.com/)

9/2 (11 am-8pm) Jazzmatazz!; Lowell Oakley; Jazzgzm; Tim Siciliano; Chad LB  
**St. Markella Performance Hall and Fesitval Grounds (Wantagh, NY)**  
[eventbrite.com/o/rt-jazz-entertainment-67741271653](http://eventbrite.com/o/rt-jazz-entertainment-67741271653)

9/3 (2-9 pm) LehCats; Christian Winther Quartet; Marc Neely Quintet; Spike Wilner Quartet with Joe Magnarelli

9/4 (11 am-9:30 pm) The Hot Reds; Kim Parker; Svetlana and The Delancey Five; David Liebman; Emmet Cohen; Gene Perla Trio; Robert Torné & 3X Jazz

**St. Markella Performance Hall and Fesitval Grounds (Wantagh, NY)**  
[eventbrite.com/o/rt-jazz-entertainment-67741271653](http://eventbrite.com/o/rt-jazz-entertainment-67741271653)

9/23 (8 pm) Pat Metheny  
**Staller Center for the Performing Arts (Stony Brook, NY)** [thejazzloft.org](http://thejazzloft.org)

9/6 (12 pm) Aaron Seeber Quartet  
 9/6 (12 pm) Helen Sung: "PUSH"  
 9/6 (5:30 pm) Doug Munro and La Pompe Attack; Joe Boykin & Friends; Lynette Washington  
 9/7 (6:30 pm) Louis Hayes Quartet with David Hazeltine, Dezron Douglas, Abraham Burton  
 9/8 (12 pm) Edmar Castañeda  
 9/8 (7/9 pm) John Scofield/Joe Lovano Quartet  
 9/9 (2 pm) MCW Jazz Faculty Ensemble: "A Tribute to Wayne Shorter"  
 9/9 (7/9 pm) Cécile McLorin Salvant/Sullivan Fortner  
 9/10 (12:30 pm) Westchester Center for Jazz & Contemporary Music Ensemble; Richie Goods & Chien Chien Lu; Mike Freeman ZonaVibe; Endea Owens & The Cookout; Mike Phillips

**White Plains Jazz Fest (White Plains, NY)** [artswestchester.org/programs/jazz-fest-2](http://artswestchester.org/programs/jazz-fest-2)

## PENNSYLVANIA

9/1, 9/2 (7:30/9:30 pm) Ari Hoenig Trio  
 9/6 (7:30/9:30 pm) Jay Epstein Quartet  
 9/7 (7:30/9:30 pm) Andrew Gioannetti Compass Quintet  
 9/8 (7:30/9:30 pm) Ben Turner's Organ Trio with Tommaso Perazzo, Maria Marmaro  
 9/9 (7:30/9:30 pm) Hendrik Meurkens Quartet with Paul Bollenback  
 9/13 (7:30/9:30 pm) Hudson River Band  
 9/14 (7:30/9:30 pm) Bianca Love  
 9/15 (7:30/9:30 pm) Noah Halpern Quintet  
 9/16 (7:30/9:30 pm) Joe Block Quartet with Abdias Armenteros, Willie Jones, III  
 9/21 (7:30/9:30 pm) Michael Kaplan Superband with John Swana, Banks Sapnar, Mikey Mester, Tim Ragsdale, Anthony Aldissi

9/22, 9/23 (7:30/9:30 pm) Kevin Hays Trio with Alex Claffy, Eric Harland  
 9/26 (7:30/9:30 pm) Gropup 4 with Norman David, Tom Lawton, Jason Fraticelli, Dan Monaghan  
 9/29 (7:30/9:30 pm) Darryl Yokley Quartet  
 9/30 (7:30/9:30 pm) Pete Malinverni, Anais Reno, Dylan Band  
**Chris' Jazz Café (Philadelphia, PA)** [chrisjazzcafe.com](http://chrisjazzcafe.com)

9/1 (7 pm) Nancy Reed/Spencer Reed Quartet with Ed Ludwig, Eliot Zigmund  
 9/2 (7 pm) Alan Broadbent, Harvie S, Billy Mintz  
 9/3 (5 pm) Bill Charlap  
 9/7 (7 pm) Jazz Jam with Bill Washer  
 9/8 (7 pm) Martin Wind with Jim McNeely, Ed Neumeister  
 9/9 (12:30 pm) COTA Annual Festival: Gabrielle Stravelli Trio; Jay Rattman Group; Jon-Erik Kellso and the EarRegulars; Eric Mintel Quartet; Water Gap Jazz Orchestra; Erin McClelland; Davey Lantz Quartet with Jonathan Ragonese; Nancy Reed Quintet; Giacomo Gates Trio

9/10 (12:30 pm) COTA Annual Festival: Mike Lorenz Trio; COTA Cats; Silvano Monasterios; Nicole Zuraitis Quintet; Christian Porter: Alan Broadbent Trio; Paul Jost/Jim Ridd; Nellie McKay

9/14 (7 pm) Jazz Jam with Bill Washer  
 9/15 (7 pm) Dena DeRose, Noriko Ueda, Sherrie Maricle  
 9/16 (7 pm) Vinny Bianchi with Bill Washer, Paul Rostock, Danny Gonzalez, Ruben Ariola  
 9/17 (5 pm) Marvin Stamm/Mike Holober Quartet with Mike McGuirk, Dennis Mackrel  
 9/21 (7 pm) Jazz Jam with Bill Washer  
 9/22 (7 pm) Addison Evans  
 9/23 (7 pm) Carrie Jackson & Jazzin' All Stars with Radam Schwartz, Takashi Otsuka, Gordon Lane  
 9/24 (5 pm) Riverside Rhythm Band  
 9/28 (7 pm) Jazz Jam with Bill Washer  
 9/29 (7 pm) Ken Peplowski Quartet  
 9/30 (7 pm) Sam Martinelli  
**Deer Head Inn (Delaware Water Gap, PA)** [deerheadinn.com](http://deerheadinn.com)

9/22 (8 pm) Pat Metheny  
**Keswick Theater (Glenside, PA)** [keswicktheatre.com](http://keswicktheatre.com)

9/8 (8 pm) Patrick Zimmerli: "Messages" with Chris Potter, Roman Filiu, Ron Blake, Ed Simon, Scott Colley

9/10 (8 pm) Irreversible Entanglements with Carnae Ayewa, Luke Stewart, Tcheser Holmes, Keir Neuringer, Aquiles Navarro

9/11 (8 pm) Chris Speed Trio with Chris Tordini, Dave King  
 9/15, 9/16 (8 pm) Idris Ackamoor and The Pyramids with Sandy Poindexter, Margaux Simmons, Bobby Cobb, Mark Williams, George Hearst, Kele Nitoto

9/18 (8 pm) Dan Weiss Trio with Jacob Sacks, Thomas Morgan  
 9/19 (8 pm) Nick Dunston's Spider Season with Kalia Vandever, DoYeon Kim  
 9/21-9/23 (8 pm) Natural Information Society with Joshua Abrams, Ari Brown, Lisa Alvarado, Mikel Patrick Avery, Jason Stein

9/25 (8 pm) Ches Smith and We All Break with Immanuel Wilkins, Matt Mitchell, Nick Dunston, Daniel Brevil, Fanfan Jean-Guy Rene, Markus Schwartz, Sirene Dantor Rene, Tossie Long, Lalin St. Juste

9/28 (8 pm) Joseph Daley Tuba Trio with Warren Smith, Scott Robinson  
**Solar Myth (Philadelphia, PA)** [arsnovaworkshop.org](http://arsnovaworkshop.org)

9/1, 9/2 (7/9:30 pm) Victory Boyd  
 9/3 (6:30/8:30 pm) Mike Boone/Mekhi Boone

9/7-9 (7/9 pm) Terell Stafford Quintet  
 9/10 (6:30/8:30 pm) Steve Turre Sextet with Andromeda Turre

9/16-17 (7/9:30 pm) Majid Khaliq  
 9/22, 9/23 (7/9:30 pm) Tuck & Patti  
 9/24 (6:30/8:30 pm) Tuck & Patti

**South Jazz Club (Philadelphia, PA)** [southjazzkitchen.com](http://southjazzkitchen.com)



# CLUB DIRECTORY

- **333 Lounge** 333 Flatbush Ave. (718-399-8008) Subway: B, Q to Seventh Ave. [333lounge.com](http://333lounge.com)
- **411 Kent** 411 Kent Ave. Subway: J, M, Z to Marcy Ave. [411kent.org](http://411kent.org)
- **The 92nd Street Y** Lexington Ave. at 92nd Str. (212-415-5500) Subway: 6 to 96th Str. [92ny.org](http://92ny.org)
- **Aberdeen Street Community Garden** 98 Aberdeen Str., Brooklyn Subway: L to Bushwick Ave / Aberdeen Str.
- **Arthur's Tavern** 57 Grove Str. (212-675-6879) Subway: 1 to Christopher Str. [arthurstavernnyc.com](http://arthurstavernnyc.com)
- **Bar Bayeux** 486 Halsey Str. (718-513-0339) Subway: A, C to Kingston-Throop Ave. [barlunatico.com](http://barlunatico.com)
- **Bar Lunático** 376 9th Str. at 6th Ave., Brooklyn (718-965-9177) Subway: F to 7th Ave. [barbesbrooklyn.com](http://barbesbrooklyn.com)
- **Barbès** 376 9th Str. at 6th Ave., Brooklyn (718-965-9177) Subway: F to 7th Ave. [barbesbrooklyn.com](http://barbesbrooklyn.com)
- **Bella Abzug Park** Hudson Blvd. btwn. W. 37th Str. And W. 33rd Str. Subway: A, C, E to Penn Station [nycgovparks.org/parks/hudson-park](http://nycgovparks.org/parks/hudson-park)
- **Bill's Place** 148 W. 133rd Str. btwn. Lenox and 7th Ave. (212-281-0777) Subway: 2, 3 to 125th Str. [billsplaceharlem.com](http://billsplaceharlem.com)
- **Birdland** 315 W. 44th Str. btwn. 8th and 9th Ave. (212-581-3080) Subway: 7, A, C, E, F, N, Q, R, to 42nd Str. [birdlandjazz.com](http://birdlandjazz.com)
- **The Bitter End** 147 Bleecker Str. btwn. Thompson and LaGuardia (212-673-7030) Subway: A, B, C, D, E, F, V to W. 4th Str. [bitterend.com](http://bitterend.com)
- **Blue Note** 131 W. 3rd Str. at 6th Ave. (212-475-8592) Subway: A, C, E, F, V Grand Str. Shuttle to W. 4th Str. [bluenotejazz.com](http://bluenotejazz.com)
- **The Blue Owl** 196 Second Ave. at 12th Str. (212-505-2583) Subway: L to First Ave.
- **Bridge & Tunnel Brewery** 1535 Decatur Str., Brooklyn (347-392-8593) Subway: J to Halsey Str. [bridgeandtunnelbrewery.com](http://bridgeandtunnelbrewery.com)
- **Brooklyn College** 2900 Bedford Ave. (718-951-5655) Subway: 2 to Flatbush Ave. - Brooklyn College
- **Brooklyn Museum of Art** 200 Eastern Parkway (718-638-5000) Subway: 2, 3 to Eastern Parkway [brooklynmuseum.org](http://brooklynmuseum.org)
- **Bryant Park** 5th and 6th Ave. btwn. 40th and 42nd Str. (212-768-4242) Subway: 4, 5, 6 to 42nd Str. [bryantpark.org](http://bryantpark.org)
- **Café Luce** 235 E. 53rd Str. (646-590-2777) Subway: E, M to Lexington Ave. / 53rd Str. [cafelucenyc.com](http://cafelucenyc.com)
- **Cellar Dog** 75 Christopher Str. at 7th Ave. (212-675-6056) Subway: 1 to Christopher Str. /Sheridan Sq. [cellardog.net](http://cellardog.net)
- **Chelsea Table + Stage** Hilton Fashion District Hotel, 152 W 26th Str. (212-434-0499) Subway: C, E to 23rd Str.; R, W to 28th Str. [chelseatableandstage.com](http://chelseatableandstage.com)
- **Children's Magical Garden de Carmen Rubio** 129 Stanton Str. Subway: F to Second Ave. [artsforart.org](http://artsforart.org)
- **Church of St Luke and St Matthew** 520 Clinton Ave. (718-638-0686) Subway: A, C to Clinton-Washington Ave. s [stlukeandstmatthew.org](http://stlukeandstmatthew.org)
- **Church of the Advent Hope** 111 E 87th Str. Subway: 4, 5, 6 to 86th Str. [carnegiehillconcerts.org](http://carnegiehillconcerts.org)
- **Culture Lab LIC** 5-25 46th Ave., Long Island City (347-848-0030) Subway: 7 to Vernon Boulevard/Jackson Ave. [facebook.com/culturelablic](http://facebook.com/culturelablic)
- **The Cutting Room** 44 E. 32nd Str. (212-691-1900) Subway: 6 to 33rd Str. [thecuttingroomnyc.com](http://thecuttingroomnyc.com)
- **The Delancey** 168 Delancey Str. (212-254-9920) Subway: F to Delancey Str. [thedelancey.com](http://thedelancey.com)
- **Dizzy's Club** 33 W. 60th Str., 11th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [jazz.org](http://jazz.org)
- **The Django** 2 Sixth Ave. (212-519-6600) Subway: A, C, E to Canal Str. ; 1 to Franklin Str. [thedjangonyc.com](http://thedjangonyc.com)
- **Don't Tell Mama** 343 W. 46th Str. (212-757-0788) Subway: A, C, E, F, V to 42nd Str. -Port Authority [donttellmama.com](http://donttellmama.com)
- **Downtown Music Gallery** 13 Monroe Str. (212-473-0043) Subway: F to E. Broadway [downtownmusicgallery.com](http://downtownmusicgallery.com)
- **Drom** 85 Ave. A (212-777-1157) Subway: F to Second Ave. [dromnyc.com](http://dromnyc.com)
- **The Ear Inn** 326 Spring Str. at Greenwich Str. (212-246-5074) Subway: C, E to Spring Str. [earinn.com](http://earinn.com)
- **Elsewhere** 599 Johnson Ave. Subway: L to Jefferson Str. [elsewherebrooklyn.com](http://elsewherebrooklyn.com)
- **Emmanuel Baptist Church** 279 Lafayette Ave. (718-622-1107) Subway: G to Classon Ave. [ebconnects.com](http://ebconnects.com)
- **Endless Life Brewery** 585 Franklin Ave. (347-789-4211) Subway: C, S to Franklin Ave. [endlesslifebrewing.com](http://endlesslifebrewing.com)
- **Entwine Wine Bar** 765 Washington Str. (212-727-8765) Subway: 1, 2, 3, A, C, E, L to 14th Str.
- **entwinenyc.com**
- **First Street Green** 33 E. First Str. near Second Ave. Subway: F, V to Second Ave.
- **First Unitarian Church** 50 Pierrepont Str., Brooklyn (718-624-5466) Subway: M, R to Court Str. [fuub.org](http://fuub.org)
- **Flushing Town Hall** 137-35 Northern Blvd., Queens (718-463-7700) Subway: 7 to Main Str. [flushingtowhall.org](http://flushingtowhall.org)
- **Fotografiska** 281 Park Ave. South (212-433-3686) Subway: 6 to 23rd Str. [fotografiska.com/nyc](http://fotografiska.com/nyc)
- **Governors Island** Subway: Ferry from Battery Maritime Building [govisland.com/things-to-do/events/jazz-by-the-water](http://govisland.com/things-to-do/events/jazz-by-the-water)
- **The Green Room at Yotel** 570 Tenth Ave. (646-449-7700) Subway: 1, 2, 3, 7, A, C, E, S to 42nd Str. /Times Sq. [yotel.com](http://yotel.com)
- **Green-Wood Cemetery** 500 25th Str., Brooklyn (718-768-7300) Subway: D, N, R, W to Prospect Ave. [green-wood.com](http://green-wood.com)
- **Harlem Stage Gatehouse** 150 Convent Ave. at W. 135th Str. (212-650-7100) Subway: 1 to 137th Str. [harlemstage.org](http://harlemstage.org)
- **Ibeam Brooklyn** 168 7th Str. btwn. Second and Third Ave. Subway: F to 4th Ave. [ibeambrooklyn.com](http://ibeambrooklyn.com)
- **Iridium** 1650 Broadway at 51st Str. (212-582-2121) Subway: 1 to 50th Str. [theiridium.com](http://theiridium.com)
- **Issue Project Room** 22 Boerum Pl. (718-330-0313) Subway: 2, 3, 4, 5 to Borough Hall [issueprojectroom.org](http://issueprojectroom.org)
- **The Jazz Gallery** 1158 Broadway, 5th fl (212-242-1063) Subway: 1, 2 to 28th Str. [jazzgallery.org](http://jazzgallery.org)
- **Jazz Museum in Harlem** 58 W. 129th Str. btwn. Madison and Lenox Ave. (212-348-8300) Subway: 6 to 125th Str. [jazzmuseuminharlem.org](http://jazzmuseuminharlem.org)
- **Joe's Pub** 425 Lafayette Str. (212-539-8770) Subway: N, R to 8th Str. -NYU; 6 to Astor Pl. [joespub.com](http://joespub.com)
- **The Keep** 205 Cypress Ave., Queens (718-381-0400) Subway: L to Jefferson Str. [thekeepny.com](http://thekeepny.com)
- **Knickerbocker Bar & Grill** 33 University Pl. at 9th Str. (212-228-8490) Subway: N, R to 8th Str. -NYU [knickerbockerbarandgrill.com](http://knickerbockerbarandgrill.com)
- **Knitting Factory** 361 Metropolitan Ave. (347-529-6696) Subway: L to Lorimer Str. [knittingfactory.com](http://knittingfactory.com)
- **Le Poisson Rouge** 158 Bleecker Str. (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Str. [lepoissonrouge.com](http://lepoissonrouge.com)
- **Louis Armstrong Center** 34-56 107th Str., Queens (718-478-8274) Subway: 1 to 111th Str. [louisarmstronghouse.org](http://louisarmstronghouse.org)
- **Lowlands** 543 Third Ave., Brooklyn (347-463-9458) Subway: R to Prospect Ave. [lowlandsbar.com](http://lowlandsbar.com)
- **Main Drag Music** 50 S. 1st Str. between Kent and Wythe Ave.s (718-388-6365) Subway: L to Bedford Ave. [maindragmusic.com](http://maindragmusic.com)
- **Mama Tried** 787 3rd Ave., Brooklyn (718-788-1401) Subway: D, N, R, W to 25th Str. [mamatriedbk.com](http://mamatriedbk.com)
- **Marcus Garvey Park, Richard Rodgers Ampitheater** 120th Str. btwn Mt. Morris Park and Madison Ave. (212-201-PARK) Subway: 2, 3, 4, 5, 6 to 125th Str. [cityparksfoundation.org](http://cityparksfoundation.org)
- **Mezzrow** 163 W. 10th Str. (646-476-4346) Subway: 1 to Christopher Str. [smallslive.com](http://smallslive.com)
- **Michiko Studios** 15 W. 39th Str. Floor 7 (212-302-4011) Subway: N, Q, R, W to Times Square [michikostudios.com](http://michikostudios.com)
- **Miller Theatre** 2960 Broadway and 116th Str. (212-854-7799) Subway: 1 to 116th Str. -Columbia University [millertheater.com](http://millertheater.com)
- **Mount Morris Ascension Presbyterian Church** 15 Mount Morris Park West (212-831-6800) Subway: 2, 3 to 125 Str.
- **National Sawdust** 80 N. 6th Str. (646-779-8455) Subway: L to Bedford Ave. [nationalsawdust.org](http://nationalsawdust.org)
- **New Amsterdam Musical Association NAMA** 107 W. 130th Str. (212-234-2973) Subway: 2, 3 to 125th Str.
- **New School Stiefel Hall** 55 West 13th Str., 4th Floor (212-229-5600) Subway: F, V to 14th Str. [newschool.edu](http://newschool.edu)
- **New School, 5th Floor Jazz Performance Space** 55 W. 13th Str. (212-229-5600) Subway: F, L, M to 14th St / 6th Ave [newschool.edu](http://newschool.edu)
- **North Square Lounge** 103 Waverly Pl. at McDougal Str. (212-254-1200) Subway: A, B, C, E, F, V to West 4th Str. [northsquareny.com/about-jazz.php](http://northsquareny.com/about-jazz.php)
- **Nublu 151** 151 Ave C Subway: L to 1st Ave. [nublu.net](http://nublu.net)
- **Nuyorican Poets Café** 236 E. 3rd Str. btwn. Ave. B and C (212-505-8183) Subway: F, V to Second Ave. [nuyorican.org](http://nuyorican.org)
- **Ornithology Jazz Club** 6 Suydam Str., Brooklyn (917-231-4766) Subway: J, M, Z to Myrtle Ave. [ornithologyjazzclub.com](http://ornithologyjazzclub.com)
- **The Owl Music Parlor** 497 Rogers Ave. (718-774-0042) Subway: Subway: 2 to to Sterling Str. [theowl.nyc](http://theowl.nyc)
- **Pangea** 178 Second Ave. (212-995-0900) Subway: L to First Ave. [pangeanyc.com](http://pangeanyc.com)
- **Patrick's Place** 2835 Frederick Boulevard (212-491-7800) Subway: B, D to 155th Str. [patrickspplaceharlem.com](http://patrickspplaceharlem.com)
- **Prime Produce** 424 West 54th Str. (774-633-9339) Subway: A, C, E to 50th Str.; 1, 2 to Columbus Circle [primeproduce.nyc](http://primeproduce.nyc)
- **Public Records** 233 Butler Str. (347-529-4869) Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Ave. [publicrecords.nyc](http://publicrecords.nyc)
- **Queens Central Library** 89-11 Merrick Boulevard (718-990-0700) Subway: F to 169th Str. [queenslibrary.org](http://queenslibrary.org)
- **Rizzoli Bookstore** 1133 Broadway (212-759-2424) Subway: N, Q, R, W to 28th Str. [rizzolibookstore.com](http://rizzolibookstore.com)
- **Room 31 at Arlo NoMad** 11 E. 31st Str. (212-806-7000) Subway: 6 to 33rd Str. [arlohotels.com/nomad](http://arlohotels.com/nomad)
- **Room 623 at B2 Harlem** 271 W. 119th Str. (212-280-2248) Subway: B, C to 116th Str. [b2harlem.com](http://b2harlem.com)
- **Rose Theater** Broadway at 60th Str., 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [jazz.org](http://jazz.org)
- **Roulette** 509 Atlantic Ave. (917-267-0363) Subway: 2, 3, 4, 5 to Atlantic Ave. [roulette.org](http://roulette.org)
- **Saint Peter's Church** 619 Lexington Ave. at 54th Str. (212-935-2200) Subway: 6 to 51st Str. [saintpeters.org](http://saintpeters.org)
- **Salmagundi Club** 47 Fifth Ave. (212-255-7740) Subway: 4, 5, 6, N, R to 14th Str. -Union Sq. [salmagundi.org](http://salmagundi.org)
- **Scholes Street Studio** 375 Lorimer Str. (718-964-8763) Subway: L to Lorimer Str. ; G to Broadway [scholesstreetstudio.com](http://scholesstreetstudio.com)
- **ShapeShifter Lab** 18 Whitwell Pl. (646-820-9452) Subway: R to Union Str. [shapeshifterlab.com](http://shapeshifterlab.com)
- **Shrine** 2271 Adam Clayton Powell Blvd. btwn. 133rd & 134th Str. (212-690-7807) Subway: B, 2, 3 to 135th Str. [shrinenyc.com](http://shrinenyc.com)
- **Silvana** 300 W. 116th Str. (646-692-4935) Subway: B, C, to 116th Str. [silvana-nyc.com](http://silvana-nyc.com)
- **Sistas' Place** 456 Nostrand Ave. at Jefferson Ave., Brooklyn (718-398-1766) Subway: A to Nostrand Ave. [sistasplace.org](http://sistasplace.org)
- **Smalls** 183 W 10th Str. at Seventh Ave. (212-252-5091) Subway: 1 to Christopher Str. [smallslive.com](http://smallslive.com)
- **Smoke** 2751 Broadway btwn. 105th and 106th Str. (212-864-6662) Subway: 1 to 103rd Str. [smokejazz.com](http://smokejazz.com)
- **Soapbox Gallery** 636 Dean Str. Subway: 2, 3 to Bergen Str. [soapboxgallery.org](http://soapboxgallery.org)
- **SoulBk** 706 Nostrand Ave., Brooklyn (347-240-8440) Subway: 2,3,4 to Nostrand Ave. [soulbk.com](http://soulbk.com)
- **Soup & Sound** 292 Lefferts Ave. btwn. Nostrand and Rogers Ave. (917-828-4951) Subway: 2 to Sterling Str. [soupandsound.org](http://soupandsound.org)
- **Spectrum** 481 Van Brunt Str., Door 7A, Brooklyn Subway: F, G to Smith-9th Str. [spectrumnyc.com](http://spectrumnyc.com)
- **St. Marks Church** 2nd Ave. and 10th Str. (212-674-6377) Subway: 6 to Astor Pl.
- **St. Paul's Chapel** 209 Broadway (212-233-4164) Subway: 4, 5, A, C to Fulton Str. [trinitywallstreet.org](http://trinitywallstreet.org)
- **The Stone at The New School** 55 West 13th Str. (212-229-5600) Subway: F, V to 14th Str. [thestoneny.com](http://thestoneny.com)
- **The Sultan Room Rooftop** 234 Starr Str. (612-964-1420) Subway: L to Jefferson Str. [thesultanroom.com](http://thesultanroom.com)
- **Superfine** 126 Front Str., Brooklyn (718-243-9005) Subway: A, C to High Str. [superfine.nyc](http://superfine.nyc)
- **Sweet Afton** 30-09 34th St, Queens (718-777-2570) Subway: N, W to 30th Ave. [sweetaftonbar.com](http://sweetaftonbar.com)
- **Threes Brewing** 333 Douglass Str. (718-522-2110) Subway: R to Union Str. [threesbrewing.com](http://threesbrewing.com)
- **Town Hall** 123 W. 43rd Str. (212-997-1003) Subway: 7, B, D, F, M to 42nd Str. -Bryant Park [the-townhall-nyc.org](http://the-townhall-nyc.org)
- **Two E Lounge** 2 E. 61st Str. (212-940-8113) Subway: N, R, W to Fifth Ave. [thepierreny.com](http://thepierreny.com)
- **Union Pool** 484 Union Ave. at Meeker (718-609-0484) Subway: L to Lorimer St [union-pool.com](http://union-pool.com)
- **Village Vanguard** 178 Seventh Ave. South at 11th Str. (212-255-4037) Subway: 1, 2, 3 to 14th Str. [villagevanguard.com](http://villagevanguard.com)
- **Washington Square Park** Subway: A, B, C, D, E, F, M to W. 4th Str.
- **Young Ethel's** 506 5th Ave., Brooklyn Subway: F, G to Fourth Ave. -Ninth Str. [youngethels.com](http://youngethels.com)
- **Zinc Bar** 82 W. 3rd Str. (212-477-8337) Subway: A, C, E, F, V, Grand Str. Shuttle to W. 4th Str. [zincbar.com](http://zincbar.com)
- **Zürcher Gallery** 33 Bleecker Str. (212-777-0790) Subway: 6 to Bleecker Str. ; B, D, F to Broadway-Lafayette [galeriezurcher.com](http://galeriezurcher.com)



**ROB AGERBEEK** (Sep. 28, 1937 – Jul. 5, 2023) The Dutch jazz/boogie-woogie pianist died at 85 in The Hague, Netherlands. Born in Batavia, Dutch East Indies (now Jakarta), Agerbeek was self-taught. At first influenced by Pete Johnson, Albert Ammons and Meade Lux Lewis, he eventually broadened his playing, working with tenor saxophonists Ben Webster, Johnny Griffin, Dexter Gordon, Gene Ammons and Hank Mobley.

**LENY ANDRADE** (Jan. 25, 1943 – Jul. 24, 2023) The vocalist known as “Brazil’s First Lady of Jazz” died at 80 in Rio de Janeiro from pneumonia following a years-long struggle with Lewy body dementia. Born in Rio, Leny de Andrade Lima was a classical piano student at 6, a singer on radio programs at 9 and, after absorbing samba and becoming a devotee of bossa nova, a night club performer at 15, eventually working with a trio led by Sérgio Mendes. She released her first album, *A Sensação*, in 1961, had a hit in 1965 with “Estamos Ai”, pushing bossa nova into a dynamic jazz realm with a bravura scat performance, and achieved greater popularity the following year while working with singer Pery Ribeiro and the Bossa Três in a group called Gemini V. In the ‘80s, Andrade began splitting her time between the U.S. and Brazil, and in 1993 moved to New York City, performing and recording widely and receiving critical acclaim, before moving back to Brazil several years ago. Andrade shared a Latin Grammy Award (in 2007) for Best MPB (Musica Popular Brasileira) album with César Camargo Mariano. Earlier this year Andrade released a recording of “Por Causa de Você” (by Antônio Carlos Jobim and Dolores Duran) with pianist Gilson Peranzetta, who along with his wife Eliana, cared for the singer in her last years.

**JOCHEN ARP** (Nov. 5, 1944 – Jun. 27, 2023) The German saxophonist-flutist and big band leader died at 78. Active since the early ‘70s, Arp recorded with the Bob Cats quintet, and his own Rhythmus-Arp-Ensemble before focusing on larger groups, including Arpi Schock. He founded the Criss Cross Big Band in Hamburg and, through work as an educator, the Skyliner Jazz Big Band at the University of Hamburg. Arp also worked with jazz cellist Gesa Riedel and arranged for the NDR Dance Orchestra.

**TOM ARTIN** (Nov. 12, 1938 – Jul. 25, 2023) The trombonist, photographer and arts manager died at 84 in Sparkill, NY. Artin grew up in Princeton, NJ, where he began playing trombone in junior high, studying with composer John Harbison. A literature major at Princeton University, Artin maintained dual careers as a musician and fine art photographer. He worked with notable jazz groups including the Smithsonian Jazz Repertory Ensemble, Louis Armstrong Alumni All-Stars and World’s Greatest Jazz Band, along with Mel Tormé, Bob Wilber and Wild Bill Davison. In recent years, he collaborated with Ed Polcer while leading his own 16-piece big band, the TomCats Jazz Aces.

**MICHAEL BAKER** (Oct. 7, 1957 – Jul. 9, 2023) A jazz and pop music drummer (he was Whitney Houston’s musical director for 18 years), Baker died at 65 in Italy, where he lived. Originally from Duluth, MN, he worked with some of the pop world’s biggest stars: Aretha Franklin, Sir Elton John, Luther Vandross, Bruce Hornsby and Michael Jackson. He also worked more recently with the Italian vocalist Giorgia. Baker’s jazz credits include stints with Al Jarreau, Stanley Turrentine, Billy Childs, Dianne Reeves and Wayne Shorter.

**TONY BENNETT** (Aug. 3, 1926 – Jul. 21, 2023) A beloved singer, admired around the world for his devotion to the Great American Songbook, Bennett died at 96 in New York City. He also enjoyed a dual career as an artist, encouraged and mentored by Duke Ellington, signing his work with his birth name, Anthony Benedetto. Diagnosed with Alzheimer’s in 2016, he continued performing nonetheless until August 2021, when he bowed out with two final shows at Radio City Music Hall with Lady Gaga. His long career stretched back to the end of the Swing era in the early ‘50s

and brought him 19 Grammys and a Grammy Lifetime Achievement Award. He was also an NEA Jazz Master and Kennedy Center honoree. Born in Queens, he began singing at an early age; at 10, he sang at the ribbon cutting ceremony of the Triborough (now Robert F. Kennedy) Bridge. In 1962, Bennett released his signature song, “I Left My Heart in San Francisco”, and continued to make the charts through rock’n’roll’s ‘60s ascendancy. Substance use nearly cost Bennett his life in the ‘70s before he regained his health. In the late ‘80s, Bennett enjoyed a resurgence in popularity with a new generation of listeners and admirers, and by the time he appeared on MTV’s Unplugged in 1994 he was America’s pre-eminent male vocalist.

**OSCAR BRASHEAR** (Aug. 18, 1944 – Jul. 7, 2023) The Los Angeles-based veteran trumpeter died at 78. Born in Chicago, IL, he first started on piano before moving to trumpet at 11. A graduate of DuSable High School and (what is now) Wilbur Wright College, Brashear worked with Woody Herman before joining the Count Basie Orchestra in 1968. Two years later, he returned to Chicago and played with saxophonists Sonny Stitt, Dexter Gordon and James Moody before moving permanently to Los Angeles in 1971. A regular studio musician at countless sessions, he worked with jazz luminaries and pop-rock stars alike, though never recorded as leader.

**JOÃO DONATO** (Aug. 17, 1934 – Jul. 17, 2023) The pianist/composer, one of the most influential figures in bossa nova and Brazilian jazz, died at 88 in Rio de Janeiro from pneumonia. Self-taught on accordion, he became a professional accordionist at 15. Donato played with violinist Fafá Lemos and led the bossa nova band Os Namorados before making his debut recording, an EP, in 1953. Antônio Carlos Jobim produced his first full-length album, *Chá Dançante*. While in São Paulo, Donato collaborated with João Gilberto on the album *Dance Conosco*, which included their classic “Minha Saudade”. (Gilberto claimed Donato invented bossa nova.) Donato moved to the U.S. in 1960 and quickly became an important figure in the Latin music scene, working with Mongo Santamaria, Tito Puente and Eddie Palmieri. He masterminded a Brazilian music album for Bud Shank in 1965 and released his own *The New Sound of Brazil*, which included the hit “A Rã”, co-written with Caetano Veloso. In 1970, he released the jazz-funk classic *A Bad Donato*. Back in Brazil in 1972, Donato recorded as leader and worked as a side musician, most notably for Gal Costa and Milton Nascimento. Ensuing decades were extremely active, and his 2021 collaboration with Ali Shaheed Muhammed and Adrian Younge of Jazz Is Dead on *JID007* further proved and showcased Donato’s bossa nova mastery.

**RALPH LAMPKIN, JR.** (Apr. 29, 1957 – Jun. 24, 2023) The vocalist, producer and publicist died at 66 in South Bend, IN, of a heart attack. Giggling around New York City, where he was born, Lampkin moved to Chicago in 1981. And after years of performing, he started his own management, production and consulting company in 1988, and later started a record label and another consulting company with Lynn Orman.

**BARRY “KID” MARTYN** (Feb. 23, 1941 – Jul. 17, 2023) The prolific and indefatigable traditional jazz drummer and historian died at 82 in New Iberia, LA. Born Barry Martyn Godfrey in London, England, he began drumming at 15 and was soon leading a ragtime band. He moved to New Orleans in 1961, studied with Cie Frazier, founded the M.O.N.O. record label, and lived in Los Angeles, where he founded the Legends of Jazz group before returning to The Crescent City—all while performing with trad jazz veterans. Martyn authored or co-authored a number of books on New Orleans music, including *Bunk Johnson: Song of the Wanderer*.

**LINCOLN MAYORGA** (Mar. 28, 1937 – Jul. 3, 2023) The pianist, who lived for many years in Columbia County, NY and returned to CA in 2019 died at 86. Mayorga was born in Los Angeles, studied classical piano and worked

as a professional musician soon after graduating from Hollywood High School. A staff pianist for Walt Disney Studios, he contributed to many film and television soundtracks. Mayorga worked with Barbra Streisand, Frank Zappa, Phil Ochs and others. In 1964, he launched his own TownHall Records, and later the stereophile label Sheffield Lab Recordings, releasing several of his own jazz and classical albums as well as those by Phil Woods, Shelly Manne, Marc Johnson and mentor Lou Busch (Joe “Fingers” Carr).

**PETER NERO** (May 22, 1934 – Jul. 6, 2023) The popular pianist, composer and conductor died at 89 in Eustis, FL. Born Bernard Nierow in Brooklyn, NY, he was a child prodigy who studied at Juilliard before falling under the sway of Art Tatum and releasing his first album as Bernie Nierow. He was Peter Nero by the time his first RCA album, *Piano Forte*, was released in 1961. His career skyrocketed, backing stars such as Sinatra, Andy Williams and Mel Tormé. He led the Philly Pops for 34 years, beginning in 1979, before moving to Florida and serving in a similar role with the Florida Philharmonic Orchestra for 10 years. Nero released more than 70 albums as leader.

**ERNST-LUDWIG (“LUTEN”) PETROWSKY** (Dec. 10, 1933 – Jul. 10, 2023) The saxophonist, clarinetist, flutist who led the development of free jazz in the former German Democratic Republic, died at 89 in Berlin. Although the Gustow native studied violin, he was mostly self-taught. Petrowsky founded trailblazing ensembles, Studio IV and Synopsis, collaborated with Germany’s top jazz artists (appearing on over 120 albums) and was a member of Alexander von Schlippenbach’s Globe Unity Orchestra. After the fall of the Berlin Wall in 1989, Petrowsky worked primarily with his wife, singer Uschi Brüning, and drummer Michael Griener, in the group Ruf der Heimat. He was honored with many of Germany’s top musical awards, including the Deutscher Jazzpreis in 2022.

**KNUT RIISNÆS** (Nov. 13, 1945 – Jul. 22, 2023) The Norwegian saxophonist and flutist died at 77 after a long illness. Born in Oslo, Riisnæs was the son of pianist Eline Nygaard Riisnæs; his younger brother Odd Riisnæs is also a prominent jazz saxophonist. Often compared to Coltrane, Riisnæs was collaborating with Norway’s top jazz stars by his early 20s. He recorded with John Scofield, Palle Danielsson and Jon Christensen in 1992, and stayed at the forefront of Norway’s jazz scene throughout his career.

**ALAIN ROCHETTE** (Nov. 30, 1950 – Jul. 16, 2023) The pianist-composer died at 72 in Wavre, Belgium. Born in Brussels, Rochette worked with Univers Zero guitarist Roger Trigaux in Present and released several recordings, including a 2011 duo with baritone saxophonist Alain Cupper, and *Victor Jara, Le Poète Au Chant Libre* (with the Michel Mainil Quartet) in 2020.

**MARIO STANCHEV** (Mar. 16, 1948 – Jul. 14, 2023) Also known as Mario Stantchev, the Bulgarian pianist-died in Lyon, France at 75. Born in Sofia, Stanchev, at 22, he formed the Mario Stanchev Quartet and later joined flutist Simeon Shterev’s Fokus ‘65 quartet. Seeing Freddie Hubbard and the Toshiko Akiyoshi-Lew Tabackin Big Band with Randy Brecker at the 1977 Warsaw Jazz Jamboree was a turning point. A year later he moved to France, where he founded the jazz department at the Lyon Music Academy. Stanchev led a number of different bands in France; his 1992 album *Kaleidoscope* featured Ron Carter and Billy Drummond.

**LILIAN TERRY** (Dec. 15, 1930 – Jun. 29, 2023) The British-Maltese-Italian vocalist, composer, journalist, producer, radio and TV personality and concert organizer died at 92 in Nice, France. Born in Cairo, she moved with her family to Rome when she was nine. The first jazz vocalist to appear on Italian television, Terry recorded a number of albums in a long career, including a 1982 date with Tommy Flanagan. She founded the Dizzy Gillespie Popular School of Music in Bassano del Grappa.



# NY STATE SENATOR CORDELL CLEARE'S JAZZ APPRECIATION JAM 2ND ANNUAL JOHN COLTRANE | MILES AHEAD JAZZ FESTIVAL



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**MARCUS GARVEY PARK**

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agray@nystate.gov**

**FESTIVAL PARTNERS TO BE ANNOUNCED | ARTISTS TO DATE INCLUDE**

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