

JULY 2019—ISSUE 207

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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RECORD

**VOCALS
ISSUE**

DINAH
WASHINGTON
UNFORGETTABLE

**ALLAN
HARRIS**

**VERONICA
SWIFT**

**LORRAINE
FEATHER**

**MARK
MURPHY**

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US Subscription rates: 12 issues, \$40
Canada Subscription rates: 12 issues, \$45
International Subscription rates: 12 issues, \$50
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If the voice is the first instrument, even before the drum, it is also the most personal and adaptable one. In this Vocals Issue, we cover a wide range of practitioners, from those who have long been departed to those in the midst of carving out their niche in the pantheon.

Dinah Washington (On The Cover) died almost 56 years ago but her presence is still felt in today's bluesier singers. She joins her fellow female singers Betty Carter, Ella Fitzgerald, Billie Holiday, Nina Simone, Bessie Smith and Sarah Vaughan as the latest member of the Jazz at Lincoln Center Ertegun Jazz Hall of Fame and will be celebrated at Dizzy's Club. Allan Harris (Interview) is both a compelling performer in his own right and a masterful interpreter of two very different legends: Eddie Jefferson and Nat "King" Cole. He celebrates both at Dizzy's Club. While Veronica Swift (Artist Feature) will soon release her major-label debut, the 20-something singer has been at it for almost her whole life. She appears at Birdland and 92nd Street Y's "Jazz in July". Lorraine Feather (Encore) and Mark Murphy (Lest We Forget) represent the best that jazz singing lyricists have to offer. And check out our vocals-focused CD Review section (pgs. 14-16) for an overview of singers past and present.

On The Cover: Dinah Washington ('50s promotional headshot)

Corrections: In last month's CD Reviews, *I Carry Your Heart* is actually a co-release by Ayelet Rose Gottlieb and Erik Lawrence.

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QUARTET

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GEORGE COLLIGAN
LENNY WHITE

TUE JULY 23
connie Han Trio

IVAN TAYLOR - BILL WYASKE



WED JULY 24
jonathan Barber
& VISION AHEAD

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7/31 Wednesday
Thunder and Flowers
Ava Mendoza guitar
William Parker bass, gimbri
Cooper-Moore banjo
Kevin Murray drums

8/1 Thursday
Prana Voice
Rosie Hertlien violin, voice
William Parker bass
Gary Hassay alto sax
Daniel Carter reeds, brass

8/2 Friday
Seraphic Light
Matthew Shipp piano
Daniel Carter reeds, brass
William Parker bass

8/3 Saturday
Quartet
Sylvie Courvoisier piano
John Zorn alto sax
Okyoung Lee cello
William Parker bass

Almost 80, drummer **Andrew Cyrille** has been a seminal force for over half a century. Opening night (Jun. 11th) of the 24th edition of the Vision Festival (held at Roulette) acknowledged this with a Lifetime Achievement celebration. The honoree/curator used the occasion to enlist some of his oldest/closest musical friends to play in eight different settings. It started with rhythm, Cyrille and Haitian hand-drummer Jean Guy Rene laying an interactive polymetric backdrop for poet Quincy Troupe's discursive tour of black music history. Next, saxophonist Kidd Jordan, moving slowly, played a soft but soulful pentatonic minor improvisation that alluded to "Lonely Avenue", after which Cyrille and cellist Tomeka Reid supplied the motor for dancer Beatrice Capote, whose dynamic movements united muscularity with grace. The fourth set was a duet with drummer Milford Graves, who, like Jordan, was feeling his age, yet prevailed over any limitations to engage Cyrille in potent and humorous exchanges. During all of this "music and mayhem" (as emcee Patricia Nicholson Parker put it), Cyrille never flagged, never repeated himself, changing his sound and approach for each new musical encounter. For video artist Stefan Roloff he provided a throbbing kick drum roll, for trumpeter Wadada Leo Smith and guitarist Brandon Ross he moved from hand bells to soft strokes, for vocalist Lisa Sokolov he used mallets and open spaces and, finally, for saxophonist Peter Brötzmann, he turned up the flame. —Tom Greenland



Andrew Cyrille @ Vision Festival

Barcelona Gipsy balkan Orchestra, a multi-national troupe based in Spain, is a strong draw on the European world-music party circuit, yet their first stateside tour came only recently, highlighted by an animated set for a packed, dancing-room-only crowd at The Cutting Room (Jun. 7th). The block-long line of patrons waited almost an hour to enter the venue, their patience well rewarded with a two-hour immersion in body-shaking entertainment. Ukrainian violinist Oleksandr Sora, Catalan clarinetist Daniel Carbonell and Italian accordion player Mattia Schirosa handled most of the instrumental melodies while French guitarist Julien Chanal, Serbian bassist Ivan Kovačević and Greek percussionist (cajón, darbuka, frame drums) Stelios Togias skillfully negotiated the tricky meters and dramatic tempo changes of the band's repertoire. Adroit musicians all, each had moments to shine, inspiring appreciative responses from the room. The musician who really drew (and held) the audience's attention, however, was Catalan vocalist Sandra Sangiao, a strong and versatile singer who gave emotive and nuanced readings of the songs, but also a first-rate 'frontma'am', cheering her bandmates' work, visually punctuating the music with expressive body movements and engaging the house with shout-outs and sing-alongs. The music's knotty rhythms were so infectious, so lithely played, most listeners probably didn't even realize their bodies were locked into grooves of 7, 9, 11, even 15 beats to the bar. (TG)

Ten days after closing out the massive Wall To Wall Coltrane event at Symphony Space, a different faction of Indian classical music collective **Brooklyn Raga Massive** took to The Jazz Gallery (Jun. 19th) stage in honor of one of Coltrane's musical and spiritual heirs. "Celebrating John McLaughlin & Mahavishnu" was an expansive look at the seminal British guitarist and an apt one, as he was one of the key figures in mixing jazz and Indian classical music, particularly with his band Shakti. Adding to the appeal of the evening were two direct links to the honoree: Premik Russell Tubbs (saxophone) was a participant in the Mahavishnu Orchestra (Mark II) album *Visions of the Emerald Beyond* while kanjira player Swaminathan Selvaganesh was a member of the new millennium's Remember Shakti. The music played covered a rough ten-year period, starting with the title track to McLaughlin's 1969 album *Extrapolation* and going to his 1979 solo album *Electric Dreams*. In between were pieces by both incarnations of Mahavishnu Orchestra, Shakti and tunes inspired by the master, including the wonderful reverse engineering of double-neck mandolin player Snehasish Mozumder's "Shyam On Eleven". His instrument recalled McLaughlin's '70s custom double-neck guitar and his playing McLaughlin's own fiery virtuosity. Another standout was Brooklyn Raga Massive Artistic Director Neel Murgai playing sitar on several tunes, to best effect on his Indian funk song "Interstellar Persistence". —Andrey Henkin



Snehasish Mozumder @ The Jazz Gallery

It takes about 21 hours to fly from Sydney, Australia to New York's JFK Airport. Then it would be about an hour-long cab ride from there to Brooklyn's Bar Lunático. So seeing saxophonist **Phillip Johnston** (Jun. 4th) was a special treat. He was leading The Silent Six band—a group of musicians formed for Wordless!, a collaboration between Johnston and artist Art Spiegelman—and all old friends of the leader: Joe Fiedler (trombone), Mike Hashim (baritone saxophone), Neal Kirkwood (piano), David Hofstra (bass) and Rob Garcia (drums). The band was playing new tunes, some available on Johnston's recent release *Diggin' Bones*, as well as music from Jelly Roll Morton and originals inspired by early jazz. This juxtaposition of old and new encapsulates both The Silent Six and Bar Lunático: outré while retro; hep and hip. Morton's "Frog-I-More Rag" was an appealing mixture of period rendition and modern adaptation and contained a fine bouncing Hashim feature while Johnston's "Everyone Deserves Everything All The Time" had a range-busting solo by Fiedler. Duke Ellington's "Paris Blues, which began tipsy and weary via a Johnston soprano solo, fell into lugubrious swing for the solo sections. Johnston's "Regrets #17" was a short film soundtrack unto itself, veering from soul-jazz to noir, fluid despite a firm rhythmic pulse. While this was have-a-good-old-timey music, that spirit belied its complexity and the long-developed rapport of the sextet in performing it without any hints of jetlag. (AH)

With the sun setting over Central Park on a warm end-of-spring Saturday night (Jun. 15th), the power trio of **Jack DeJohnette**, **Ravi Coltrane** and **Matthew Garrison** took to the SummerStage bandstand. The threesome began a nearly 90 minute set with DeJohnette at the piano, his deliberate upper register ostinato dreamily setting up a collective free improvisation (aptly titled “Atmosphere”), Coltrane blowing legato soprano saxophone lines over Garrison’s dark rumbling electric bass guitar and ethereal electronics. As DeJohnette moved over to his drumkit the group segued into their “Two Jimmys”, a powerful dedication to Jimi Hendrix and Jimmy Garrison (father of the band’s bassist). Thus began a lengthy medley of songs, during which the trio extended the traditions of modal Coltrane and electric Miles in a barrier-crashing fashion that leapt over the boundaries separating jazz, rock, funk, R&B, electronica and world musics (with occasional nods in the direction of Karlheinz Stockhausen and Brian Eno). With Coltrane switching between soprano and tenor the band delved into his rubato ballad “Conflation” and arresting “Rumi”, then launched into the dynamic group improvisation “Cross Purposes”, ending with John Coltrane’s “Alabama”. The trio hit hard on Joe Henderson’s “Inner Urge” and gently on Miles Davis’ “Blue In Green” (with DeJohnette on piano) before closing things out with Coltrane on soprano rocking out soulfully on Earth Wind & Fire’s “Serpentine Fire”. —**Russ Musto**



Jack DeJohnette @ Central Park SummerStage

Returning to Village Vanguard, where he has regularly performed with his trio for the better part of the past two decades, pianist **Brad Mehldau** debuted a new band, a versatile quintet featuring trumpeter Ambrose Akinmusire and tenor saxophonist Joel Frahm, along with bassist Joe Sanders and drummer Leon Parker. Whereas Mehldau’s past engagements have served as opportunities to introduce new compositions, this time out the innovative pianist delved into his roots, performing a program largely comprised of both little- and well-known pieces from the jazz repertoire. Playing together publicly for the first time on opening night (Jun. 18th), the band began its second set with Elmo Hope’s “De-Dah”, taking the Monk-ish melody at a relaxed grooving tempo to set the tone for the evening. With Mehldau soloing first, stretching out bouncing over walking bass, the music sounded both classic and modern, as the pianist and then Akinmusire and Frahm inserted contemporary harmonic ideas into their bebopping improvisations. The one original of the set, Mehldau’s “Kurt Vibe”, an intriguing entry opening with solo bass and ending with Parker’s body percussion, recalled Mal Waldron. The band dug deep into the blues on Oliver Nelson’s “Yearning”, then lithely slipped into a lively 6/8 Latin groove on Consuelo Velázquez’ “Besame Mucho”. Monk’s “Pannonica” served as a moving setting for pensive soloing before the set ended with a fiery reading of Kenny Dorham’s hardbopping “Straightahead”. (RM)

Symphony Space’s **Wall to Wall Coltrane** (Jun. 9th) of some 11 hours resounded with sheets of sound and riotous praise, musicians ranging from Jazz at Lincoln Center youth bands to the legendary Reggie Workman keeping the house riveted. Abiodun Oyewole (The Last Poets), members of the Dance Theatre of Harlem, ensembles of bassist Ben Williams and drummer Savannah Harris, the latter with tap dancer Michela Marino Lerman (a fascinating “After the Rain”!), laid the groundwork for this historic homage. Wallace Roney shook the house with a thrilling sextet conjuring early electric Miles; young tenor saxophonist Emilio Modeste’s solo sent waves through the balcony. Next, the full-throated alto saxophonist Lakecia Benjamin, with monster pianist Sharp Radway and vocalist Charenée Wade, created an urgent “Alabama” and soaring “Liberia”. Poet/playwright Carl Hancock Rux offered mystic spoken word leading toward a sizzling set by the hard-swinging Jaleel Shaw Trio, drummer Johnathan Blake’s solos throbbing like the southbound #2 train. Marc Ribot’s solo acoustic guitar set offered hypnotic deconstructions and then Gary Bartz, sporting a young, incendiary rhythm section, performed an enthralling tapestry of Coltrane-associated compositions. The finale by percussionist Sameer Gupta’s Brooklyn Raga Massive (with Workman and Brandee Younger, harp) performed the masterpiece “A Love Supreme”, calling on the creator and the muses of eternal giant steps. —**John Pietaro**



Reggie Workman @ Symphony Space

Public Records is the latest in a line of compelling arts venues within industrial Brooklyn. Comprised of two performance spaces, the site has already become vital to this thriving “Downtown” south of Manhattan. And by the time master drummer Pheeroan akLaff took the stage with his reunited **Nürnberg Quartet** (Jun. 5th), the venue became that much more compelling. akLaff, guitarist Jerome Harris, bassist Chulo Gatewood and Scott Robinson (tenor saxophone, trumpet and theremin) exemplified sizzling jazz aesthetics while demonstrating bold liberation, mile-wide grooves and fleeting swing. Robinson’s quick-change artistry, leaping from tenor to trumpet, at points mid-solo, allowed nary a moment to reshape embouchure, but never at a loss of tone or dexterity. And his use of theremin amid instrumental whispers took one’s breath away. Harris’ lines of muted patterns, jarring punctuations and sprinting single-string leads often doubling the horn spoke eloquently of Bern Nix’ memory and recalled West African guitar stylings. And the Fender Jazz bass of Gatewood shaped the bottom of each pulsing moment, reconfiguring it with slaps, pull-offs and syncopated tacits. The leader, aurally painting each work, exploded with devastating four-tom tom fills and prodigious solos. More so, this band’s a phenom: with dancing 15/8 meters, searing improv and aerial funk, akLaff’s quartet is akin to a 2019 Prime Time, provided the latter was force-fed a steady diet of Broken Shadows. (JP)

WHAT'S NEWS

Winners of the 2019 **DownBeat Magazine** Critics’ Poll have been announced. Among the winners are Hall of Fame: Scott LaFaro, Nina Simone and Joe Williams; Jazz Artist: Cécile McLorin Salvant; Jazz Album: Wayne Shorter—*Emanon* (Blue Note); Historical Album: John Coltrane—*Both Directions At Once: The Lost Album* (Impulse!); and Jazz Group: Fred Hersch Trio. For the complete list, visit downbeat.com/news/detail/downbeat-announces-winners-of-2019-critics-poll.

Pianist/vocalist **Nina Simone**’s childhood home in Tryon, NC will be restored by an initiative from the North Carolina Art Council. For more information, visit ncarts.org.

Tap dancer **Savion Glover** will premiere *Lady 5* @ *Savion Glover’s BaRoQUE’BLaK TaP Café* at Joyce Theater Jul. 2nd-6th. For more information and to purchase tickets, visit joyce.org/performances/savion-glover.

Jazz Power Initiative is offering a two-day free seminar (Jul. 17th-18th), Jazz Power Institute, at Lehman College for musicians, dancers, writers, actors, teachers, professors, college undergraduates or graduate students interested in teaching jazz. For more information and to register, visit jazzpower.org.

Swedish trombonist and longtime ACT Music recording artist **Nils Landgren** was awarded the Bundesverdienstkreuz (Order of Merit of the Federal Republic of Germany) in recognition of his contribution to the German music scene. For more information, visit actmusic.com/en/Artists/Nils-Landgren.

Jazzmobile Inc. and Harlem Jazz Enterprises have partnered to present live music at Minton’s in Harlem, beginning Jul. 4th with a month of Thursdays featuring pianist Nat Adderley, Jr. and continuing through the year. For more information, visit jazzmobile.org.

Singer, music activist and recipient of the Clark and Gwen Terry Courage Award from the Jazz Foundation of America in 2017 **Roberta Flack** has announced the first two grant recipients from her newly-established Roberta Flack Foundation: digitally-enabled ecosystem Shelectricity and filmmaker Carol Swainson. For more information, visit robertaflack.com.

The lineup for the eighth annual **White Plains Jazz Festival**, taking place Sep. 11th-15th has been announced. Participants will include Nanny Assis, Keyon Harrold, Pete Malinverni, Joel Ross, Emmet Cohen and Camille Thurman. For more information, visit artsw.org/jazzfest.

The BeBop Channel, Harlem’s official TV Network, which offers jazz and cultural programming, has announced an initial public offering in late 2020. New York State residents are being offered an exclusive early window to buy shares at ten cents per share through Sep. 30th. For more information, visit beboptv.com.

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ALLAN HARRIS

BY JIM MOTAVALLI

Allan Harris is the consummate jazz singer with a wide-angle view, as well known in, say, Istanbul or Moscow, as he is in the United States. He's a regular with jazz orchestras all over Europe. Though perhaps most celebrated for his dedication to and vocal interpretation of Tin Pan Alley, the Brooklyn-born Harris also plays guitar and is a composer of note. His musical, *Cross That River: A Tale of the Black West*, draws from his own experience working on a family ranch and explores a little-known chapter in American history, that of the African-American cowboy. Harris' most recent album, *The Genius of Eddie Jefferson (Resilience)* pays tribute to an influence, the man who paved the way for vocalese and wrote lyrics to many of jazz' most enduring solos. Harris recently returned from Chicago, where he was challenged to wrap his creamy baritone voice around a big-band set recreating Jefferson's 1962 album *Letter From Home*.

The New York City Jazz Record: I love your record *Here Comes Allan Harris* with Germany's Metropole Orchestra. Do you enjoy working with big bands?

Allan Harris: Yes, it gives you an opportunity to stretch out, being surrounded by so many musicians. It's like floating on a cloud when you're singing with them. It takes a while for you to develop the skills for maneuvering around a big band. You have to work with the chart and you have to know what you're doing. But it's a lot of fun, man.

TNYCJR: Who are some singers who you think really know how to swing with a big band who might have influenced you?

AH: Well, there's Tony Bennett of course, Frank Sinatra—he was a monster with big bands. He may have been the best ever, considering all his work with Count Basie, Tommy Dorsey. You can't go wrong as a vocalist listening to albums like *Sinatra at the Sands* with Basie, because it's amazing. *Nat "King" Cole Live at the Sands*, too, is one of my favorites. Sarah Vaughan, the list goes on. I even like a bit of Michael Bublé, what he does with David Foster's arrangements. He doesn't swing that much, but he stays true to the composer's vision of what the song is supposed to be. There's a lot of wonderful vocalists I've admired through the years and try to emulate.

TNYCJR: Nobody's ever going to say that Allan Harris doesn't swing.

AH: Thank you, man, that comes from my upbringing.

TNYCJR: How did jazz come into your life?

AH: My mother was a classical pianist. And my aunt had a child by a man named Clarence Williams, who was a pianist and composer and music publisher—he worked with Louis Armstrong, Sidney Bechet, Bessie Smith. We would go to his house in Queens and

everyone from Louis Armstrong to Duke Ellington would come by. And my aunt had a restaurant in Harlem near the Apollo named Kate's Home Cooking. That Jimmy Smith album, *Home Cookin'*, the cover photo was taken in front of the restaurant. The greats would come in and order food during their breaks from the Apollo. So I couldn't run from this thing called jazz.

TNYCJR: How old were you when you first started performing?

AH: I was eight when I first realized I could perform, at first in front of my class at school. The bug hit me, because of the reaction of the teachers and my peers. That was it for me. So when I got to high school and then college, I performed a lot, all kinds of music. And that's why I'm where I am today.

TNYCJR: What was your repertoire when you were that young? Standards? The hits of the day?

AH: I was singing both, because my mother said, "If you're going to waste your time with this, you're going to do it properly." She was very strict about me learning the Great American Songbook. She introduced me to the discographies of some of the greats. That's basically where it started.

TNYCJR: How many standards do you think you know now?

AH: What a trick question. I know hundreds of them. Not all of them. The book is so vast and I'm still learning. I can be anywhere and hear a vocalist performing an old song I'm not familiar with and I'll go back and discover that, lo and behold, there are eight or nine records of artists performing that song. It's a never-ending search and learning experience.

TNYCJR: I recently interviewed the singer Allegra Levy and she told me about going to a club in Japan where she hadn't met the trio and none of them spoke English but they spoke jazz and knew all the standards she wanted to do. Have you had similar experiences?

AH: I hate to say this, but there are times when I'm overseas, Japan or wherever, and the musicians know the book better than me. It's really weird. Jazz may be very American, but it's our gift to the world.

TNYCJR: You've worked all over the planet, Turkey, Latvia, Russia.

AH: I'm going back over to Russia again, playing with saxophonist Igor Butman's band. I'm working up some charts right now. And I'm going to be working with the trumpet player Guy Barker's jazz orchestra in England. In Chicago, I just did a program of big-band

arrangements of Eddie Jefferson's 1962 album *Letter From Home*. It was daunting, but also wonderful.

TNYCJR: You recently recorded a tribute to Jefferson.

AH: That's a smaller group, with saxophonists Ralph Moore and Richie Cole [who worked closely with Jefferson and played with him on the Detroit club date in 1979 where he was shot and killed], pianist Eric Reed, bassist George DeLancey and drummer Willie Jones III.

TNYCJR: What does Eddie Jefferson mean to you?
(CONTINUED ON PAGE 37)

Lauren Lee (pno/voc)
with Stan Killian (ts),
Iris Ornig (bs),
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VERONICA SWIFT

BY MARILYN LESTER

Child prodigies—defined as a person under the age of ten who produces meaningful output at an adult level—come along in one out of 10 million or so births. Jazz singer Veronica Swift qualifies. At nine she recorded her debut album, *Veronica's House of Jazz*, and also began touring with her parents, pianist Hod O'Brien and jazz singer Stephanie Nakasian. Her second album, *It's Great to Be Alive*, was released four years later. In between, at 11, there was an appearance in the Women in Jazz series at Dizzy's Club. Early video shows a youngster with poise, advanced skill and a vocal tone already rich and warm.

Swift has just turned 25 and has already had a full and important career to which other performers would aspire. *Confession*, her latest album and Mack Avenue debut is due out at the end of August, with pianists Benny Green and Emmet Cohen's trios. Yet, growing up in Charlottesville, Virginia, she says she had a very "normal" school experience, despite knowing that hers was not an average childhood. "It wasn't until high school that the other students really got what I did," she says, "but I never had a problem connecting with other people my age."

In the 2015 Thelonious Monk Competition she was the second place winner and earned a Bachelor's degree in jazz voice in 2016 from the Frost School of Music at the University of Miami. That same year, her father died after a battle with cancer; to deal with the anger she felt she wrote a gothic-rock opera, *Vera Icon*, about a homicidal nun. Intensely self-aware, she muses that, in art, nothing ever fulfills its purpose or reaches its full potential. "So it's just the beginning for *Vera Icon*," she says. "Writing it was the greatest joy of my life—very much how it must be to be pregnant." One of her goals is to bring *Vera Icon* to the New York stage in an Off Broadway production.

Swift's drive was no more evident than in a recent performance at Birdland, where she has found a New York home. Club owner Gianni Valenti was quick to spot her talent and sign her to his AB Artists career management company. During the set in the newly opened Birdland Theater, Swift was in a contemplative mode, having just experienced the loss of a friend. She is aware that great songs can come from unhappiness—anger, sadness, dejection, grief—as well as the interpretation of them. Her therapy is the music, in putting those dark feelings into her work. She honored in song her father, "Uncle" Bob Dorough with "Nothing Like You (Has Ever Been Seen Before)" and Jon Hendricks with a vocalese rendition of Mercer Ellington-Ted Person's "Things Ain't What They Used to Be". It became obvious that Swift, with her natural presence and beliefs about the dark side of life, knows how to harness the wind.

She uses the word "edge" to describe a certain angst or energy from underneath that flows through each and every song, adding intensity and yearning to it. "For me edge is mostly these negative, but powerful, energies that one experiences and are being channeled

through these songs with the power of love," she says. "If that aspect isn't represented in these songs," she affirms, "then you're not seeing a true person on stage in front of you."

Swift's repertoire is extensive, changes with each performance and includes numbers from the '20s-'30s, plus Swing Era standards and other classics of the songbook. She's also at home with the bebop canon and much more. Her personal listening and tastes have been wide-ranging; she cites such disparate influences on her work as Anita O'Day and Marilyn Manson to opera. All of these elements inform her performances in specific ways, serving their own purposes. She explains: "Jazz allows me to feel warm, safe and grounded. Rock and metal and opera give me strength and empowerment. Electronic music makes me feel as if I'm high or in a trance-like state."

With an uncanny ability to deliver flawless vocalese, she says she well understands that this vocal style is not for everyone, especially since the words fly by so quickly. She discloses that for her, the very attraction to it is the words. "When written well, vocalese is an ingenious way to tell a story through more complex narrative and deeper emotional concepts," she explains. "The fact you have more melodic lines to put words to gives you the opportunity to tell the stories of these songs in a completely new light. You're writing a musical in a sense, creating characters and such." Swift adds that vocalese also allows her to solo in an instrumental form, often mirroring and mimicking instrumental lines, particularly horns.

In the few years since graduating from college, Swift has enjoyed a full-time career as an artist, leading her own bands and starring with the likes of Wynton Marsalis and the Jazz at Lincoln Center Orchestra, Chris Botti, Michael Feinstein, Clint Holmes, Nicolas King, Benny Green and many more.

A little surprisingly though, she admits there's more satisfaction for her in acting. "I am most happy performing when I am in a stage or film production," she reveals. When she can be someone else, deal with props and work with other actors, then that story becomes a gateway to another universe. "When I can enter someone else's world and tell their story, that's when I'm at peace and most satisfied with my work," she says.

As to the future of jazz in the hands of her generation, Swift cites Cécile McLorin Salvant, Cyrille Aimée and Jazzmeia Horn as jazz singers who bring fresh sounds yet also honor tradition. She admires their ability to maintain their own integrity and passions. Swift considers herself, as well as these artists and those like them, as voices who will preserve the art form but add to it as well.

"We just have to keep creating and staying true to our roots in this music," she concludes. "As long as we do that we will be able to communicate and reach those across borders of all kinds." ❖

For more information, visit veronicaswift.com. Swift is at Birdland Jul. 2nd-6th and Jul. 15th with Benny Benack and 92nd Street Y's "Jazz in July" Jul. 23rd. See Calendar.

Recommended Listening:

- Veronica Swift – *Veronica's House of Jazz* (featuring Richie Cole & Friends) (Snob, 2004)
- Veronica Swift (with Hod O'Brien Quartet) – *It's Great To Be Alive!* (Snob, 2007)
- Veronica Swift – *Lonely Woman* (HodStef, 2015)
- Jeff Rupert (with Veronica Swift) – *Let's Sail Away* (Rupe Media, 2017)
- Benny Green – *Then and Now* (Sunnyside, 2018)
- Birdland Big Band – *Live* (Birdland Records, 2018)

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DINAH WASHINGTON

UNFORGETTABLE

BY GEORGE KANZLER



HERMAN LEONARD / COURTESY OF IALC.ORG

"I can sing anything, anything at all" is Dinah Washington's most repeated quote, an epigraph for almost every piece written about the singer, who died in December 1963. It is reflected in critic-historian Dan Morgenstern's elaboration: "You couldn't categorize Dinah, you couldn't put her in a box," he says in the BBC documentary *The Life and Times of Dinah Washington*. "She was a jazz singer, she was a blues singer, she was a pop singer; she was all of those and, of course, she started out as a gospel singer...And you know, she didn't have a beautiful voice, a beautiful voice like Sarah Vaughan; it was a little strident, wasn't it? But she had marvelous diction and range and knew how to control the voice and make a beautiful sound."

Washington was one of three black women, along with Vaughan and Ella Fitzgerald, who dominated the jazz vocal landscape in the '50s. Annie Ross, of pioneering vocalese trio Lambert, Hendricks & Ross, summed up the differences among the three and Billie Holiday, in the BBC documentary: "Ella's voice was young, forever young. And Sarah was smooth and Lady [Holiday] was bending the notes. And then there was Dinah and Dinah had a voice that could cut through anything." But we have to go back to Washington herself for another statement as prescient as the "I can sing anything" quote and more revelatory: "I can get inside a tune and make it mean something to people who listen, something more than a set of lyrics and a familiar tune."

Born Ruth Lee Jones on Aug. 29th, 1924 in Tuscaloosa, Alabama, she was still an infant when her family became part of the Great Migration, moving north to Chicago in 1927. By the time she was a teenager she was not only singing in her church choir, but was its leader. When she was 15, she joined the prominent Sallie Martin gospel group The Martin Singers as lead singer, staying with them for three years. But she was also moonlighting as a blues singer in Chicago's Southside bars and clubs. It was at the Garrick Stage Bar in 1941-42 that a manager told her "Ruth Jones" didn't cut it and christened her Dinah Washington.

In 1942 Lionel Hampton heard her at the Garrick and invited the 18 year-old to join his big band, one of the leading attractions in jazz. The "girl singer" with Hampton was a prestigious, glamorous position, but for an ambitious singer it was underwhelming, to say the least, as her role with the band was to sing only one or two songs a night. Leonard Feather, the jazz critic who moonlighted as a producer and songwriter, heard her with Hampton and hired her to record two singles for the Keynote label [this was the 78 rpm era], most famously his own "Evil Gal Blues". Feather later summed up his impressions of Washington: "Dinah was short and stout, with an unpredictable disposition. She had eyes that could pierce you with a glance and fingernails to match. Most of her relationships in her life were stormy." He also remembered his first reactions to seeing her: "I heard in Dinah the boldly beautiful echo of her church background."

In the three years she was with Hampton, he only used her once in a recording session, "Blowtop Blues", a Decca single recorded in 1945, but not released until

May 1947. In 1946 Washington left Hampton to go out on her own as a singer and Mercury Records signed her to a contract, one that was renewed repeatedly over the next 15 years. Popular recorded music in that era (post-World War II '40s-50s) was deeply segregated, with black artists' discs relegated to "race record" categories. Billboard's was first called "Harlem Hit Parade" and later the "Rhythm'n'Blues" chart. Washington dominated them, scoring 27 Top Ten R&B chart records between 1948-55. She took on the title "Queen of the Blues" but her hits spanned everything from the ribald "Long John Blues" to country star Hank Williams' "Cold Cold Heart".

Washington was the most popular black female recording artist of the '50s and, along with Vaughan, the marquee attraction of Mercury. One cannot underestimate the importance of Mercury to its two great black female voices. While both Vaughan and Washington had to put up with recording a lot of ephemeral pop drivel, they were also given extraordinary opportunities to record some of the top songs in the classic Great American Songbook, often with arrangers and musicians they had a prominent hand in choosing, as well top jazz instrumentalists. That latter was made possible because Mercury founded a jazz subsidiary, EmArcy, in 1954 and immediately began recording Vaughan and Washington, as well as another Mercury singer, Helen Merrill, with the label's roster of top jazz artists, which included trumpeters Clark Terry, Clifford Brown and Maynard Ferguson, trombonist Jimmy Cleveland, saxophonists Cannonball Adderley, Herb Geller and Paul Quinichette, drummer Max Roach and arranger Quincy Jones.

During the '50s, when a black artist or group had a hit on the "race charts" record companies would cover the hit song with a white artist and market it to the white market and, coincidentally, to appear on the non-"race" charts. With Washington, Mercury took the opposite tack. They had her record pop songs and country songs, which were hits for white artists, using her to introduce them to a black audience and to reap airplay and record sales in the black market. Her cover of the Andrew Sisters' "I Wanna Be Loved", a Number One hit for them in 1950, even crossed over to the Pop Top 40 chart for Washington that year too.

So by the early '50s, the Queen of the Blues was no longer recording that many blues for Mercury, although it wouldn't be until 1959 before she had a Top Ten pop chart hit. In 1953 she had a hit with "TV Is The Thing (This Year)," a subtle double-entendre blues that has been listed by the Rock and Roll Hall of Fame as one of the "songs that shaped Rock and Roll."

When Mercury created EmArcy, entrusting it to producer Bob Shad, he put Washington in jazz contexts, which was not really such a leap, since she toured with jazz musicians in her backing band already. Shad produced some classic sessions for Washington released on EmArcy LPs in 1954 and 1955, records that cemented her reputation as one of the era's great jazz singers. Among the best sessions were those arranged by Quincy Jones with a small band. Highlights include

"Blue Gardenia", "Easy Living" and "You Don't Know What Love Is". All have been reissued many times, most definitively on the late '80s 7-volume, 21-CD set *The Complete Dinah Washington on Mercury* (Polygram).

As Morgenstern observes of those sessions: "Dinah had an innate jazz feel. That was one of the things that made her so flexible; she had wonderful time and phrasing and you could tell how she was inspired by and in turn inspired the players."

By the late '50s Mercury was pushing Washington more as a pop singer, surrounding her with big bands, strings and even—usually to ludicrous effect—vocal group backgrounds. It paid off when two songs she recorded in 1959 hit the Pop Top Ten: "What a Difference A Day Makes", her biggest solo hit, and "Unforgettable". She also had hits with "This Bitter Earth" and, her final appearance on the pop charts, "September in the Rain", in 1961. Her 1960 duet with singer Brook Benton, "Baby, You've Got What It Takes" was a Number One R&B hit that went to Number Five on the pop chart.

Washington's success in the late '50s-early '60s helped to fund her turbulent private life. She bought houses and cars for her family and mink coats (she loved mink) for herself, married and discarded seven or nine (its unclear) husbands and constantly battled to lose weight. "Being chubby was just a way of life for us," says her sister in the BBC documentary, where photographer Chuck Stewart adds, "She was a fashion plate, but her body double-crossed her, she was never right for her clothes." Washington had always been a drinker (pink champagne was her favorite) and to that she added what turned out eventually to be a lethal combination of diet pills, tranquilizers and sleeping pills. It culminated in latest husband Dick "Night Train" Lane waking up in their Detroit house on Dec. 14th, 1963, to find her dead in the bed beside him.

Thanks to Kiyoshi Koyama, who produced *The Complete Dinah Washington on Mercury*, we have a much more complete aural picture of Washington as a jazz and blues singer than the recordings issued in her lifetime. Among his most significant finds is a small group recording, nine minutes long, of Bessie Smith's "Trouble in Lowlands". It resonates with the indomitable spirit that was Dinah Washington. ❖

A tribute to Washington with Evan Sherman Big Band with guest Joy Brown is at Dizzy's Club Jul. 16th as part of the 2019 Ertegun Jazz Hall of Fame inductions. See Calendar.

Recommended Listening:

- Dinah Washington—*The Complete Dinah Washington on Mercury, Vol. 1-3* (Mercury-Verve, 1946-54)
- Dinah Washington—*For Those in Love* (EmArcy, 1955)
- Dinah Washington—*Sings Fats Waller (The Fats Waller Songbook)* (Verve, 1957)
- Dinah Washington—*Sings Bessie Smith (The Bessie Smith Songbook)* (Verve, 1958)
- Dinah Washington—*What A Difference A Day Makes!* (Mercury, 1959)
- Dinah Washington—*Back to the Blues* (Roulette, 1962)



Sean Jones



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LORRAINE FEATHER

BY KEN DRYDEN

A native of New York City, Lorraine Feather is the daughter of jazz journalist Leonard Feather and his wife Jane, who sang professionally. Although a music career seemed predestined, her parents did not push her towards performing. On her own she developed into an expressive vocalist and inspired lyricist who has earned several Grammy and Emmy nominations writing for her own CDs or other artists, in addition to film and television.

Her formal music study was ill-fated: "I had piano lessons with John Lewis and then John Mehegan, who wrote a lot of musicals. I didn't want to be a musician and was defiant and lazy about practicing. John Lewis was extremely kind and patient. I got to the point of being able to play a little bit."

What is surprising is that Feather never had singing lessons. She noted, "In junior high, they had a production of *Elektra*. The girl playing her got sick and I volunteered to take over because I was good at memorizing things. My class gave me a standing ovation. It was very exciting because I'd always been somewhat nerdy and introverted. I thought, 'This is great! I'm going to be an actress.'" Feather returned to New York at 18 and did Broadway shows, but work was erratic, so she spent years waiting tables. "I worked at the Top of the Gate. They had fantastic acts like Nina Simone and Thelonious Monk. I got to hear Bill Evans and Mose Allison. It was good for me because I had been very sheltered while growing up and good for my character to have to work hard and experience dealing with the public." This period of her life later inspired her humorous original "Waiting Tables".

Feather made the transition from acting to singing, as she recalled: "I sang a little bit of jazz because that

was the most natural to me. I sang in clubs with Top 40 bands, just to make a living. I had been out of work and waited tables so much that at a certain point, I said, 'Screw this, I'm a singer now.' I had done a little work and liked being able to pay my bills. The day that I made that decision, I got a call to sing backup for Petula Clark in Las Vegas for a couple of weeks, which was really fun. There was an orchestra and all this music in front of me. I couldn't read, but just followed along half a beat behind. Then I got this job with Grand Funk Railroad, doing Top 40. I was dating somebody at the time who was a musician and arranger who said, 'I'm going to put together a little show for you.' I did some things that were popular at the time, like Patti Austin songs and some standards I was familiar with like 'Prelude to a Kiss' and 'Someone to Watch Over Me'. I was okay, but the light bulb went on about writing lyrics, which led to my doing something that I was suited for when I got into the group Full Swing after I had sung in clubs for a few years, when I was in my early 30s. That was my huge epiphany."

One of Feather's greatest strengths is her versatility as a lyricist. Whether a comedic work or emotional ballad, there is always thought in her words and she is a terrific storyteller. Her first regular jazz work was in the vocal trio Full Swing. "Producer Richard Perry wanted lyrics to a Tommy Newsom song. I said, 'Oh, I can write lyrics for that!' I had grown up with Lambert, Hendricks & Ross and I was familiar with writing lyrics to tricky music. I ended up writing tunes for half of the album. It was then I realized that I had a gift for something. I hadn't studied it, it just came easily to me. After the group broke up, I tapped into a part of myself to share my deepest feelings. I like to amuse myself. If I am writing something and it cracks me up, I feel that at least one other person will laugh, too." One great example is in "Antarctica" (her vocal version of Duke Ellington's "The Ricitic"), which includes the line "I cried all night / That's half a year".

While in Full Swing, Feather wrote lyrics to Billy Strayhorn's "Chelsea Bridge" (retitled "September Rain") and Ellington's "Creole Love Call" (renamed "Love Call"). She explained, "My dad was excited about my writing lyrics to these Strayhorn and

Ellington tunes. He was in the hospital shortly before he died and said, 'Cleo Laine's doing an album with Mercer Ellington. You have to send her some of those Ellington pieces.' She recorded three of them and he was so happy."

Feather detailed how one of her most popular CDs came to be: "When I was living in Half Moon Bay, I fell madly in love with Fats Waller's music. After my dad passed on, I borrowed CDs from my mom and drove around and listened to them. They hadn't played much Waller when I was growing up because it was old to them. But I was so smitten with how rhythmic and exciting it was. I wrote one lyric to a Waller tune and sent it to Dick Hyman and he said, 'You have to do a whole album of these, I'll play on it.' Then my mom passed away and Dick called again and said, 'You should keep working on this album. I know it's very hard right now.' I would walk up and down the hills where we lived in El Granada, thinking of these tunes and gibbering to myself. Sometimes I did counterlines because the melodies were too hard, other times I followed the melody or created my own. It's like a puzzle—you work out from the edges in or from any part and put it together."

Feather met the musicians she would play and/or compose with in many ways. Hyman was an old family friend. "Eddie Arkin was a friend of mutual friends of mine and we got together in my home. As time went by, we wrote things together for Full Swing. It was when I transitioned out of doing lyrics to old music that my collaboration with Eddie really took off. I was still incorporating some old music with new lyrics into my projects, but the more that I wrote with him, the more interesting it became. I don't remember how I met Russ Ferrante. We got together and the first song we wrote was 'Cafe Society'. Russ is not only a sensitive musician but a wonderful songwriter. I had an immediate chemistry with him. Shelly Berg has been a frequent collaborator in recent years. I was promoting my Fats Waller album that I wrote lyrics for and was trying to get someone to perform them with me because Dick Hyman was busy. Person after person turned me down and said, 'I can't do this, it's too hard.' Somebody

(CONTINUED ON PAGE 37)

LEST WE FORGET



MARK MURPHY

BY SCOTT YANOW

Mark Murphy was arguably the most innovative male jazz singer of the past 50 years. His roots were in bebop but he extended the music in his own unique way. His improvisations, which often found him jumping between eccentric-sounding falsetto to deep bass notes, were unpredictable yet he often displayed real sensitivity on ballads. By the '80s he was a very influential force as a singer, lyricist and vocal teacher.

Born on Mar. 14th, 1932 in Syracuse, Murphy first heard jazz when an uncle played him a recording of Art Tatum's "Humoresque", soon becoming a fan of Nat King Cole, Miles Davis and Peggy Lee. He had piano lessons from age seven, sang in church choir and was a vocalist in his brother's dance band while a teenager.

He showed potential as a standards singer on five albums made for Decca and Capitol during 1956-60 and two records made for Riverside in 1961-62 show that he was mastering bebop and the blues. But despite having a minor hit with "Fly Me To The Moon", Murphy found

work scarce in the U.S. He moved to London where he spent much of 1963-72. His four albums from his European period are pretty obscure although 1967's *Midnight Mood* (SABA) has him joined by musicians from the Kenny Clarke-Francy Boland Orchestra.

40 when he moved back to the U.S. in 1972, Murphy was still a relative unknown in the jazz world but that quickly changed. He recorded 17 albums for the Muse label over the next 19 years: fresh and lively versions of bop tunes and standards, emotional ballads he could make sound heartbreaking and modern Brazilian music. Among the highlights of the period were takes on Freddie Hubbard's "Red Clay" (renamed "On The Red Clay") and Oliver Nelson's "Stolen Moments", both of which featured his lyrics. His most memorable albums include *Bop For Kerouac*, two sets of songs associated with Nat King Cole and a set of vocal duets with his good friend Sheila Jordan (*One For Junior*).

And yet, as good as many of these albums are, Murphy was at his most adventurous performing live. He was never shy to take chances, both in the wide interval jumps and in his range of emotions, always stretching himself while remaining an innovative hipster.

When Muse was sold, Murphy switched to its successor HighNote where he made five albums and recorded Brazilian-oriented music for Milestone, highlighted by a set of Ivan Lins songs (*Night Mood*), as well as for several European labels.

As the 21st century began, Murphy's only real

competition among male jazz singers was Kurt Elling and Kevin Mahogany. He teamed up with those two plus veteran Jon Hendricks in Four Brothers, put together for several special concerts by Elling. When Mahogany dropped out and was succeeded by Sheila Jordan, the group became Three Brothers and One Mother. Unfortunately no recordings have been released.

Declining health resulted in Murphy slowing down after 2010. He appeared as a guest on 2012's *The Royal Bopsters Project*, singing three numbers, including "On The Red Clay". His final album was a 2012 EP from Gearbox, *A Beautiful Friendship: Remembering Shirley Horn*. After reluctantly retiring from performing, Murphy passed away on Oct. 22nd, 2015 at 83. His influence can be felt in the singing and chance-taking of other fearless vocalists today. ♦

A tribute to Murphy with Nancy Kelly is at Birdland Theater Jul. 4th-6th. See Calendar.

Recommended Listening:

- Mark Murphy — *This Could Be The Start of Something Big* (Capitol, 1959)
- Mark Murphy — *Rah* (Riverside-OJC, 1961)
- Mark Murphy — *Midnight Mood* (SABA-MPS, 1967)
- Mark Murphy — *Stolen Moments* (Muse, 1978)
- Sheila Jordan/Mark Murphy — *One For Junior* (Muse, 1991)
- Mark Murphy — *Once To Every Heart* (Verve, 2005)

RELAY RECORDINGS

BY ERIC WENDELL

Tim Daisy is the quintessential musical multi-hyphenate, dutifully wearing the hats of drummer, composer, improviser and bandleader. In 2011, he added record company founder when he established Relay Recordings. He did so, much like many other independent musicians, to have complete soup-to-nuts control over his creative output. Whether releasing solo records or with several of the ensembles with whom he works, each album bears the quintessential Daisy stamp of music marked with the promise of forward-thinking improvisation and sparks of limitless experimentation.

Daisy's first instrument was the saxophone and he played with his brother, himself a guitar player. During this time, Daisy's only knowledge of jazz was limited to the soft style of Kenny G. Prior to getting into improvisational jazz, Daisy's introduction came not through jazz but from rock band The Grateful Dead. "I was playing with my brother and we're playing Led Zeppelin, classic heavy metal stuff. My introduction to improvisation was The Grateful Dead. They're just playing and it's working somehow," says Daisy.

Upon moving to Chicago in 1997, Daisy immersed himself in the city's supportive creative music scene. While Daisy's interest in jazz grew from his initial understanding of the genre prior to moving to Chicago, it was seeing a few masters of free improvisation that sealed the deal for Daisy: "The real pivotal moment for

me was seeing a trio with [saxophonist] Fred Anderson, [drummer] Hamid Drake and [bassist] Peter Kowald. What blew my mind was how they were having a conversation. It seemed like all three of them were having a conversation on the stage together."

Daisy built his toolkit by conversing and collaborating with a who's who of the city's best improvisers, including saxophonists Ken Vandermark and Dave Rempis and cellist Fred Lonberg-Holm. During these foundational years, Daisy began to develop his compositional voice as well, which slowly began to showcase a keen sense of experimentation. Said voice has been awarded with several prestigious awards from New Music America and ASCAP.

With all of these accomplishments and successes, what would be the impetus for starting a label? The most obvious would be the ultimate creative freedom but one that is not as obvious is that of time. Daisy elaborated by stating, "I felt like all these great labels that I was very fortunate to work with, if they agree to do one of your records it takes about a year roughly before it sees the light of day. That's just because they're putting a lot of records out. I feel like I'm a totally different musician after a year." Furthermore, Daisy expanded on this by saying, "I need to take control of this myself because I want to document my creative work in a more realistic timeframe. I don't want to release it in a year or two. I want people to see the timeline of my work."

In concert with the desire to release his work in a more timely fashion, the means of doing so were just as crucial as it had become easier for independent musicians to take complete control of their musical output. "It was at a point in the music business where

more and more musicians were starting to do that because it was becoming a little easier." Daisy was mentored by Okka Disk founder Bruno Johnson, who advised him on everything from obtaining cover artwork, securing copyright and shipping logistics.

While Daisy does not have a set of criteria that must be met with every release, a common thread is that "there has to be some kind of an element of improvisation involved in the music. I'm not interested in releasing totally through-composed music. I want there to be some sense of improvising and whether that's my trio of Vox Arcana with Fred Lonberg-Holm and [clarinetist] James Falzone where a lot of the charts are pretty intricate and let's say they might be like 20 percent [of improvisation], there's still that element there because that's what I'm most interested in. I'm interested in how improvisation affects all aspects of music-making whether it's totally improvised or whether it's composed."

Daisy is also quick to point out that he understands that each release may not recoup its initial expense. "Some of the records, especially in jazz and improvised music, are going to lose money and that's an important lesson to learn because you're not doing this to make a huge profit. And if there's something I feel strongly about from a creative standpoint I'm going to release it. And if I lose a little bit of money that's okay, maybe in five, six, seven years down the road it'll eventually make up the balance for what I put into the initial investment. I care about every recording that I have on my label. I care about it from a creative perspective. I stand behind everything that's on there and some people will like some things better than other things."

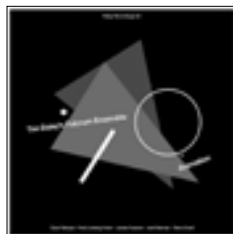
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The Halfway There Suite
Tim Daisy's Celebration Sextet



Triptych
Daisy/Vandermark/Thieke



Animation
Tim Daisy's Fulcrum Ensemble



October Music - Vol. 3
Tim Daisy



New Works for Solo Percussion
Tim Daisy

VOXNEWS

ENSHRINED

BY SUZANNE LORGE

The legacies of our classic jazz singers, once considered popular singers, have considerable reach. These early adopters of the Great American Songbook still define how these works are performed. For this month's Vocal Issue, let's take a look at how the influence of some beloved musical forebears moves through singers today.

Ella Fitzgerald (1917-96). This year Verve Records released a forgotten live recording of this ne'er-to-be-forgotten scat master. Recorded in January 1956, the seven tunes that make up *Ella at The Shrine* predate Fitzgerald's earliest known live recording by almost two weeks. Such a sweet find. The hero of this story is Fitzgerald's manager Norman Granz, who not only started Jazz at the Philharmonic (JATP) in 1944 and Verve Records in 1956, but made jazz improvisation in live performance a thing. Here's the story. Granz would hang out at after-hours jams where the leading jazz musicians of the day were working out their ideas. He thought that the public would appreciate the genius of this extemporaneous composing, so he made these jams part of the JATP programming. Granz was right about a lot of things and this was a big one. Fitzgerald was the rare vocalist who could hold her own as an

improviser and she soon became JATP's favorite songbird. To find out more, read the review of *Ella at The Shrine* on page 15.

Sarah Vaughan (1924-90). **Quiana Lynell**, the 2017 winner of the Sarah Vaughan Vocal Competition, has a caramel-toned voice that legitimately spans genres without a hitch. She's classically trained but excels in soul, gospel and R&B; she brings all of this lusciousness to her newly launched debut for Concord, *A Little Love*. An added bonus: Rising star singer/drummer Jamison Ross puts in a guest appearance on the album. Based in New Orleans, Lynell's next New York gig is Dizzy's Club (Jul. 11th). For those who aspire to fill Lynell's shoes, the 2019 Sarah Vaughan competition just opened. Both male and female singers can apply through the competition's online portal; just upload three tracks by Sep. 9th.

Dinah Washington (1924-1963). The 16-piece Evan Sherman Big Band plays a tribute to Dinah Washington at Dizzy's Club (Jul. 16th), celebrating Washington's induction into the Ertegun Jazz Hall of Fame. Vocalist **Joy F. Brown**, who, like Lynell, studied classical voice but opts for straightforward swing over solfeggio, will sing the title role. Brown is a singer to watch; just three years into her time in New York and already she's holding the mic on the city's premier jazz stage.

Mark Murphy (1932-2015). Smooth-voiced singer **Nancy Kelly** is unabashed in her admiration for bebop vocal legend Mark Murphy, her friend and inspiration.

She dedicates her new album, *Remembering Mark Murphy* (SubCat) to his artistry by reinterpreting some of his most compelling performances like "On the Red Clay", Murphy's take on the kinetic Freddie Hubbard tune; Oliver Nelson's "Stolen Moments", from Murphy's ever-popular 1978 album by the same name; and the title track from Murphy's 1998 Grammy-nominated album *Song For The Geese*. (Murphy wrote lyrics for all three of these singles.) Kelly will release the album at Birdland Theater (Jul. 4th-7th).

Bobby McFerrin. The National Endowment for the Arts just announced the 2020 recipients of its coveted Jazz Master Award. Ten-time Grammy winner Bobby McFerrin is one of four selected jazz personalities and the only singer of the bunch.

Un-tributed. Bassist/singer **Nicki Parrott** has done her share of tributes, with albums honoring singers as diverse as Doris Day, Nat King Cole, Blossom Dearie and The Carpenters. This time she's paying homage to two of her favorite cities with *New York to Paris* (Arbors), 14 urban-themed standards in French and English, which continue to charm under Parrott's gently swinging treatment. On tunes like the slightly funky "On Broadway", jaunty "April in Paris" or light-hearted "La Mer", Parrott moves expertly from singer to chanteuse.

Singer/pianist/composer **Lauren Lee** gives a nod to the jazz master singers every time she improvises or plays one of her modern jazz originals. Catch her at Jazz at Kitano (Jul. 23rd). ❖

DORIS DAY

BY ANDREY HENKIN



Doris Day, the actress who was a major Hollywood star in the '50s-60s but who got her start a decade earlier as a singer, died May 13th at 97.

Doris Kappelhoff was born Apr. 3rd, 1922 in Cincinnati, Ohio. Initially Day wanted to be and was active as a dancer but an injury from a car accident ended her prospects. So she moved to singing, first casually along to the radio and then, after having received lessons, professionally on that same radio. Her first major gig was with orchestra leader Barney Rapp, which later led to work with Les Brown in the early '40s. She was featured on a number of Brown 10" shellac recordings made for Columbia (most notably an iconic take of Brown-Ben Homer-Bud Green's "Sentimental Journey"), the label for which she would debut in the late '40s. She recorded prolifically for the imprint through the mid '60s in collaborations with Buddy Cole, Harry James, Paul Weston, Frank Sinatra, André Previn and others. During 1952-53, Day had a radio program, *The Doris Day Show*, which featured guests like Ray Noble, Sammy Cahn, Frankie Laine and others.

Her way with popular material and her natural presence as a singer led to the next logical step: Hollywood. Her first film (apart from appearances on screen with Brown's Orchestra) was *Romance on the High Seas* in 1948. Her star continued to rise over the next two decades, including the leading role in 1957's *The Pajama Game*, an Oscar nomination in 1959 for *Pillow Talk*, several Golden Globes, four Laurel Awards, Career Achievement Award from the Los Angeles Film Critics Association, a star on the Hollywood Walk of Fame and the Presidential Medal of Freedom.

After her film career waned in the changing tastes and morals of the late '60s, she moved, with mixed results to television, first with the 1968-73 program *The Doris Day Show* (with "Que Sera Sera", which Day had sung in Alfred Hitchcock's 1956 film *The Man Who Knew Too Much*, as its theme song) and then with the briefly-broadcast talkshow *Doris Day's Best Friends* in 1985. No longer performing, she threw herself headlong into a second (or third or fourth?) career as an animal rights activist. In 1971, she had co-founded Actors and Others for Animals and in 1978 established the Doris Day Pet Foundation, now operating as the non-profit Doris Day Animal Foundation, and the Doris Day Animal League in 1987.

In 2011 *My Heart* was released, a collection of studio recordings made from the '60s-80s. The 13-track program of standards and songs written by her son netted her a spot on the Billboard charts for the first time in close to half a century. For those who don't think of Day as a true jazz singer, check out her work with Harry James on the soundtrack to *Young Man with a Horn*, loosely based on the life of Bix Beiderbecke.



MIKE MIGLIORE (Oct. 16th, 1954 – May 13th, 2019) The saxophonist was a mainstay with Maynard Ferguson from 1977 until the trumpeter's 2006 death, also working under Rich Szabo, Al Porcino, Bob Belden, Chico O'Farrill, Bill O'Connell, Bill Warfield, Mike Longo and others. Migliore died May 13th at 64.



NORMA MILLER (Dec. 2nd, 1919 – May 5th, 2019) The dancer was the youngest (and last surviving) member of Whitey's Lindy Hoppers, a group of Swing dancers who toured and appeared in Hollywood films, later going on to lead her own dance troupe, which toured with Count Basie, as well as being a singer, comedian, author and noted dance instructor. Miller died May 5th at 99.



FRITZ NOVOTNY (Nov. 21st, 1940 – May 7th, 2019) The Austrian saxophonist co-founded The Reform Art Unit, a band still active from its 1965 founding with albums on various labels and collaborations with Sunny Murray and other international musicians, to go along with his own partnerships with Paul Fields, Linda Sharrock and membership in Three Motions and Clan Music Overdrive. Novotny died May 7th at 78.



TETSU SAITOH (Oct. 27th, 1955 – May 18th, 2019) The Japanese bassist was an ardent champion of the instrument, whether through his Bass Ensemble GEN311, solo albums on ALM, JABARA and Ohrai, duets with Nobuyoshi Ino and Joëlle Léandre, bass trios and quartets with Barre Phillips, William Parker, Ino and Léandre and participation in Sebastian Gramss' Bassmasse. Saitoh died May 18th at 63.



ROSLAW SZAYBO (Aug. 13th, 1933 – May 21st, 2019) The Polish art director designed covers for '60s Polskie Nagrania Muza albums by Jan Ptaszyn Wróblewski, Eje Thelin, Krzysztof Komeda, Andrzej Kurylewicz and others, then went on to Columbia and art direction for albums by Soft Machine, Maynard Ferguson, Tony Bennett, George Benson and hundreds of rock and pop acts. Szaybo died May 21st at 85.



ANDY VÉLEZ (Mar. 9th, 1939 – May 14th, 2019) The noted activist for the LGBTQ community in New York and abroad and those suffering from AIDS had another passion, jazz and musical theater, writing liner notes for compilations of Artie Shaw, Doris Day, Fred Astaire and Ella Fitzgerald and contributing almost 300 CD reviews and 50 articles to this gazette since 2005, including his last article, a cover story on Tony Bennett in April 2019. Vélez died May 14th at 80.



SOL YAGED (Dec. 8th, 1922 – May 11th, 2019) The clarinetist began playing after hearing Benny Goodman on the radio, had his first record in 1956 with *It Might As Well Be Swing* (Herald), the same year he was a consultant for the film *The Benny Goodman Story*, and released a couple more albums over the subsequent decades for Philips (a collaboration with Coleman Hawkins in 1960) and Lane as well as work with Jack Teagarden, Zoot Sims/Al Cohn, Red Allen and others and a performance schedule that continued right up until his death. Yaged died May 11th at 96. ❖

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FIMAV

BY LAURENCE DONOHUE-GREENE

MARTIN MORISSETTE



Barre Phillips

A seven-hour drive north of New York City, Victoriaville, Quebec, host to Festival International de Musique Actuelle de Victoriaville (FIMAV), is an annual destination for open-eared listeners. This year's 35th edition (May 16th-19th) did not disappoint with memorable solo, duo and trio sets to large-ensemble concepts from an array of international talent.

Marquee names such as Germany's Peter Brötzmann (in trio with pedal steel guitar player Heather Leigh and guitarist/vocalist Keiji Haino) and Art Ensemble of Chicago's Roscoe Mitchell (duo with Moor Mother) were two of FIMAV's few disappointments (Haino a distracting factor; Mitchell, recovering from major mouth surgery, focusing on small percussion setup of limited range). Festival highpoints came via French guitarist Julien Desprez' Abacaxi—his dizzying, even dancing, foot pedal effects fronted this Firehose-influenced power trio on the penultimate night—and two solo concerts: bassist Barre Phillips' transcendent recital on the festival's second day in Colisée Desjardins (the festival's largest venue) and an early afternoon performance on the final day by British saxophonist John Butcher, who delighted in the acoustics of Église St-Christophe D'Arthabaska (the festival's most picturesque and historic venue).

The nearly 85-year-old Phillips is known for pioneering improvisational solo bass from *Journal Violone* (Opus One, 1968) to last year's *End To End* (ECM). The lexicon of bass improvisation—arco and pizzicato to extended techniques—was heard with extraordinary depth and clarity within each of the nine distinct pieces, ranging from three to nine minutes. FIMAV has had its fair share of historic solo sets over the decades but the consensus was that this was one of its finest. Butcher's nearly hour-long set was initiated with fluttering reed effects, followed by patient single notes and reed pops, each resonating and decaying before he lofted up the next. Alternating between tenor and soprano, Butcher exploited the Romanesque church's tall ceilings by creating high-frequency overtones, which ricocheted with relentless force.

Duos were many and varied: French horn/prepared piano (Elena Kakaliagou and Ingrid Schmoliner); guitar/clarinet (Klimperey and Madame Patate—aka, Christophe Petchanat and Émilie Siaux); electric bass/percussion (Tomaga with Thomas Relleen and Valentina Magaletti); voice/saxophone (Moor Mother and Roscoe Mitchell); and bass clarinet/prepared electric bass, percussion and pedals (Philippe Lauzier and Éric Normand). The latter Québécois duo took home the honors, offering a mesmerizing audio and visual display in the smaller of Colisée's two stages. The prepared snare drum setup with a

(CONTINUED ON PAGE 38)

JAZZ ALONG THE RHINE VISION

BY IVANA NG

HEIKE FISCHER



Lisa Wulff Quartett

Every city or region has its own distinct personality when it comes to music. The jazz scene in the German state of North Rhine-Westphalia (NRW) is cerebral yet accessible. The audiences crave history and context while the artists enjoy meditating on intellectual and political themes. This was apparent at Jazzfest Bonn (May 17th-31st), which celebrated its tenth anniversary this year. On opening night, founder Peter Materna had an extended conversation with the mayor of Bonn about the origins of the festival, its goals and the programming. The artists that night, Lisa Wulff Quartett and Quasthoff Quartett, followed his cue, introducing their songs with informative commentary. Jazzfest Bonn was one of the marquee events of a program NRW KULTURsekretariat, a cultural funding organization, led called "Jazz Along the Rhine". Part of the organization's International Visitors Programme, which has brought more than 900 guests from over 100 countries to the region over the last decade, this event seeks to foster collaborations through personal encounters with artists and creatives in the region.

During this trip (May 17th-May 20th), your correspondent joined American, Estonian and Finnish journalists as well as festival directors from Italy and Norway to visit jazz venues, talk with local musicians and attend concerts in Bonn, Dortmund and Cologne. The North Rhine-Westphalia region has a rich musical lineage. Bonn, the former capital of West Germany, is the birthplace of Ludwig van Beethoven, the city's classical music heritage likely an influence on the region's academic approach to jazz. Cologne, home to Europe's largest academy of music, is a breeding ground for young, forward-thinking musicians. Over the course of three days, we experienced a cross-section of NRW's foremost creative music venues and artists: Jazzfest Bonn; LOFT, an experimental music club in Cologne; and a showcase for Tangible Music, a Cologne-based record label, hosted at Domicil in Dortmund.

Jazzfest Bonn featured a double concert every night in various venues around the city, pairing young German artists with more established, internationally known groups. The festival has become a launchpad for new talent in Cologne and the surrounding cities, propelling artists like pianist Florian Weber and clarinetist Rebecca Trescher into the wider European jazz scene. Lisa Wulff Quartett, based in Hamburg, kicked off the opening night with a buoyant straightahead set. Bassist Wulff and pianist Martin Terens had an understated yet compelling rapport, though often overpowered by drummer Silvan Strauss' rambunctious energy and saxophonist Adrian Hanack's blustery lines. Quasthoff Quartet was the main event of the evening. Led by Thomas Quasthoff,

(CONTINUED ON PAGE 38)

ALAN NAHIGIAN



Matthew Shipp

The 24th Annual Vision Festival returned to Roulette for six nights (Jun. 11th-16th), offering 35 sets which included the customary fare of dance and poetry alongside the avant jazz for which it is famed. A balance of old and new, composed and improvised, accessible and challenging, resulted in an event vital and thriving.

Each year the Vision Festival honors one of its own with a Lifetime Achievement Award. There can be few more deserving honorees than this year's choice of drummer Andrew Cyrille. On the opening evening, Cyrille presented eight mini-sets. As well as musical encounters, there were also sets with dancers, poets and visual artists. For each Cyrille explained the links, for example prefacing the short piece with cellist Tomeka Reid and dancer Beatrice Capote by telling how, as a young graduate from Juilliard, accompanying dancers gave him a lifeline. Billed as Haitian Fascination, the opening set showcased the drummer's roots in the Caribbean, offering chattering rhythms to accompany poet Quincy Troupe's recitations. Sets with fellow drummer Milford Graves and saxophonist Kidd Jordan came freighted with emotion, as both overcame visible frailty to take part. Although Cyrille played exuberantly all evening, the strongest sets were those with the heavyweights. Lebroba Trio with trumpeter Wadada Leo Smith and guitarist Brandon Ross fused simmering tension and elegant melody while the final pairing with saxophonist Peter Brötzmann produced an invigorating outpouring, Cyrille's fusillades stoking the German's fire, though not without a little pathos courtesy of Brötzmann's rough-hewn lyricism.

The stars were aligned on Friday night as the five sets were of such a consistently high standard, it ranked among some of the best nights in Vision history. Guitarist Ava Mendoza got the evening off to a rousing start with a first time powerhouse quartet, featuring drummer Hamid Drake, alongside more regular partners bassist Adam Lane and saxophonist Matt Nelson. Marty Ehrlich's Trio Exaltation, which emerged from one of pianist Andrew Hill's last bands, combined slow burns, angular breakneck motifs and mournful airs, with a dedication to Ornette Coleman and Hill's "Dusk" being particularly noteworthy, as were drummer Nasheet Waits' whirlwind excursions around his kit. Pianist Matthew Shipp remains a stalwart of the festival, perhaps because he's often one of the highlights. His set was no exception as his enthralling duet with bassist William Parker was full of oblique counterpoint, disorientating switches and urgent motifs. Alto saxophonist Rob Brown is similarly a Vision regular and he constructed one of the week's outstanding solos in the second number with his quartet, passionate, pushing at the boundaries but

(CONTINUED ON PAGE 38)



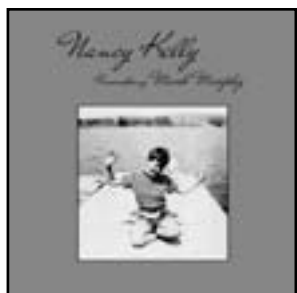
***The Things We Did Last Summer*
Champion Fulton/Scott Hamilton (Blau)**
by Scott Yanow

The Things We Did Last Summer features a logical matchup. Champion Fulton is a pianist who can emulate Erroll Garner and sometimes uses chord voicings reminiscent of Red Garland, but mostly swings in her own voice. She also has a distinctive vocal style touched at times by Dinah Washington. Tenor saxophonist Scott Hamilton, who was a major force in the revival of small-group swing in the '70s, has led over 65 CDs in his career thus far, neither veering from his chosen path of straightahead jazz nor putting out a single dud.

For this set, which was recorded live in Spain in 2017, Fulton and Hamilton are supported tastefully by bassist Ignasi Gonzalez and drummer Esteve Pi for eight standards, Fulton singing on five of the numbers. Einar Aaron Swan's "When Your Lover Has Gone" is a solid swinger while Illinois Jacquet-Jimmy Mundy-Al Stillman's "Black Velvet" (also known as "Don't You Go Away Mad") is played as an instrumental. Things really get cooking during an uptempo version of Gus Arnheim-Abe Lyman-Arthur Freed's "I Cried For You", Hamilton sounding a bit explosive. His warm tone and Fulton's attractive chord voicings uplift the title track.

Richard Whiting-Johnny Mercer's "Too Marvelous For Words" has Fulton engaging in some conversational singing/talking reminiscent of Ernestine Anderson and Etta Jones. She never really states the melody in her vocal, nor needs to since Hamilton's playing is pretty melodic. A slow ballad version of the '30s Richard A. Whiting-George Marion Jr. obscurity "My Future Just Passed" (tenor blending in well behind the vocal), uptempo take on Arthur Harrington Gibbs-Joe Grey-Leo Wood's "Runnin' Wild" and laidback reading of Ray Noble's "The Very Thought Of You" conclude the fine set. While there are no real surprises to *The Things We Did Last Summer*, the predictable excellence of Fulton and Hamilton is always worth hearing.

For more information, visit blaurecords.com. Fulton is at Damrosch Park Jul. 3rd with Bria Skonberg. See Calendar.



***Remembering Mark Murphy*
Nancy Kelly (SubCat)**
by Alex Henderson

When Mark Murphy died at 83 in 2015, he left behind a sizable influence: Kurt Elling and Giacomo Gates are among the many who continue to be inspired by his adventurous vocalese, scat singing and interpretations of lyrics. Nancy Kelly describes him as her "favorite singer", paying homage on *Remembering Mark Murphy*.

Kelly doesn't allow her own identity to become obscured on this recording, produced and tastefully arranged by pianist John DiMartino. While Murphy was very much a belter, Kelly brings a more subtle and relaxed vocal style to his repertoire. Nonetheless, she

reminds listeners of all the areas in which Murphy excelled: Brazilian music on Milton Nascimento's "Vera Cruz" (a.k.a. "Empty Faces") and Ivan Lins' "Lembra" (a.k.a. "Night Mood"); modal jazz on Oliver Nelson's "Stolen Moments"; and big band on Jimmy Dorsey's ballad "I'm Glad There Is You".

Murphy was famous for adding his own lyrics to jazz standards and Kelly acknowledges his skills as a lyricist with her performances of "Stolen Moments", bassist Sean Smith's "Song for the Geese" and trumpeter Freddie Hubbard's "Red Clay". Murphy featured trumpeter Randy Brecker on his classic 1976 recording of the latter and Brecker reprises his role 41 years later. Kelly acknowledges Murphy's funkier side not only with "Red Clay" but also by incorporating funk and soul elements on Peter Nero's "Sunday in New York" and Lionel Newman's "Again".

In addition to Brecker and DiMartino, musicians backing Kelly include Paul Bollenback (electric guitar), Paul Meyers (acoustic guitar) and Bobby Militello (alto and soprano saxophone and flute). Kelly, not unlike Murphy, isn't shy about giving ample solo space to her band. *Remembering Mark Murphy* is a thoughtful tribute and a skillful demonstration of Kelly's own talents.

For more information, visit nancykelly.com. This project is at Birdland Theater Jul. 4th-6th. See Calendar.



***The Hope I Hold*
Ryan Keberle & Catharsis (Greenleaf Music)**
by George Kanzler

Trombonist Ryan Keberle formed Catharsis as a quintet of trumpet, bass and drums seven years ago. Two years later he added Camila Meza, using her voice mostly as another instrument, singing wordlessly. Meza has since folded her guitar playing and vocal lyric lines into the group. In 2016 Keberle received a grant from Chamber Music America's Jazz Works program. This spurred him to write *The Hope I Hold* suite using the possibilities of studio multi-tracking to create a more sweeping, orchestral sound with the latest configuration of Catharsis, which replaces trumpet with Scott Robinson, who plays only tenor saxophone: Keberle is additionally on piano and various electronic keyboards, plus vocals; bassist Jorge Roeder also sings; and both he and Meza add occasional effects to their instruments. Catharsis is featured on six of the ten tracks here, with the Catharsis Trio (Keberle, Meza and Roeder) on the other four.

The suite, inspired by and using excerpts from Langston Hughes' poem "Let America Be America Again" is the first four tracks. The first three find Meza singing lines from Hughes' poem, words that sound relevant as responses to Trump Administration policies. Their relatively spare use tantalizes one to seek out the whole poem. Keberle sticks to piano and keyboards on the billowing opener "Tangled in the Ancient Chain", fleshed out by tenor and electric guitar solos, alone and in tandem. "Despite the Dream" introduces trombone over spare guitar chords, wordless vocals and tenor obbligati in suspended time before a light Brazilian rhythm kicks in behind Hughes' words and a tuneful trombone solo. "America Will Be" develops as a snowballing dirge skimming discord as rock-like guitar duels with horns and wordless chanting before a fade down to lyrics. The racing tropical rhythms of "Fooled and Pushed Apart" end the suite in pared-down orchestral splendor with the horns, acoustic guitar and

wordless vocals weaving patterns with bass and drums.

Korg Minilogue adds loopy sci-fi synth flourishes to the Latin-y "Campinhas" before the more lyrical, intimate trio takes over for four tracks, one from each member as well as an Argentine folk song, "Zamba de Lozano", imbued with melancholy by Meza and richly timbred trombone. Keberle's "Become the Water", lyrics by Mantsa Miro, has an insistent, sing-along refrain from both Meza and Keberle, who features Wurlitzer keyboard on the track. A short quintet track, "Epilogue/Make America Great" closes with "a musical prayer for peace".

For more information, visit greenleafmusic.com. This project is at Jazz Standard Jul. 17th. See Calendar.

UNEARTHED GEM



***The Music Never Stops*
Betty Carter (Blue Engine)**
by George Grella

This archival recording of a 1992 concert by Betty Carter at Jazz at Lincoln Center has something of a gimmick to it. In the performance, Carter switched between several backing groups: three trios; a string ensemble; and a big band. With that out of the way, this is a wonderful addition to Carter's discography and beyond the sheer thrill of discovering a previously unheard Carter recording it stands on its own as a fine jazz album. There is a seamlessness that belies both the live setting and logistics of the stage presentation. Other than applause and Carter introducing musicians and songs, this would pass as a studio recording (well-registered for the most part, with a nice resonance, though there are some moments of thin, crackling piano) with the conceptual shrink-wrap of some producer shimmering on top.

After a short instrumental introduction, "Ms. B.C.", written by Pamela Watson and arranged by Bobby Watson, Carter sings continuously for near 90 minutes and there's nary a falter nor a dull moment. Her voice is full and smooth throughout and this is a vintage performance, her trademark transformations of standards and originals like "Tight - Mr. Gentleman" have an expressive depth that exceeds even her classic live set, *The Audience with Betty Carter*.

The music in smaller configurations is as serpentine and mesmerizing as ever and the musicians include some of the most notable alumni of her informal "Academy": Cyrus Chestnut, Geri Allen, John Hicks and Kenny Washington. She sings "If I Should Lose You" in a languid, hushed duet with Allen and backed by Chestnut, bassist Ari Roland and drummer Greg Hutchinson, she sings a medley of "Why Him?/Where or When/What's New" that covers the narrative and emotional territory of a great novel and finishes with an incredible major key vamp that somehow makes the final song both more comforting and more tragic.

There's odd balance to the big band material. Even with arrangements from Watson, Melba Liston and others, the riffs, obbligati and solos sound clichéd. But that may be Carter's fault—she made the familiar extraordinary and few could match the context of her artistry.

For more information, visit jazz.org/blueengine



The Many Faces of Karin Krog (Recordings 1967-2017)
Karin Krog (Odin)
 by Kurt Gottschalk

Singer Karin Krog is an early and longtime fixture of Norwegian jazz well deserving of wider recognition outside her homeland. A member of the Royal Norwegian Order of St. Olav and great-granddaughter of composer Anders Heyerdahl, she's an understated and articulate vocalist with the wit of Rosemary Clooney, placidity of Blossom Dearie and acumen of Annie Ross. She received some attention on these shores with the 2015 release of *Don't Just Sing: A Karin Krog Anthology 1963-1999* (A Light in the Attic), 16 tracks focusing on her more psychedelic-leaning sides. The six-disc set *The Many Faces of Karin Krog* largely shows her as more of a traditionalist, but a versatile and passionate one.

It's a wonderfully well-curated set, spanning six decades. Starting with a set of duets (including a great take on Duke Ellington's "Solitude" joined only by Archie Shepp on tenor saxophone and a memorable meeting with organ player Nils Lindberg), the collection devotes individual discs to blues, big bands (including a fantastic Don Ellis arrangement of "Angel Eyes") and her own set of songbook selections (Ella Fitzgerald is a clear influence, even if Krog is generally more reserved). A disc titled *New Paths* challenges the Light in the Attic set for experimentalism without duplicating tracks, Krog working with multi-tracking and ring-modulator effects and even singing John Cage.

The least compelling of the many faces is Krog as blues singer. She stays securely on the jazzy side, at her least convincing on this selection of Miles Davis, Billy Eckstine, Billie Holiday, B.B. King and Horace Silver tunes. Understated and articulated doesn't make for the best blues and the disc shows how crucial the right material is for her. It's solid and unexciting.

While nicely sequenced, each of the six discs is no more than the length of an LP, meaning the music could easily have been fit onto four CDs. Each disc comes in a gatefold, cardboard wallet and inside the box is a half-inch bumper, serving no purpose other than to make the box bigger. Because of the decision (stated in the liner notes) not to repeat tracks from the Light in the Attic set, her overblown and undeniable lyrical setting of "A Love Supreme" is omitted here, as well as takes on Bobbie Gentry and Joni Mitchell. With a little home crafting, that dead space in the Odin box could be carved out to house the Attic set.

For more information, visit odinrecords.com



A Soulful Sunday (Live at the Left Bank)
Etta Jones (Reel to Real)
 by Joel Roberts

Though she never achieved the fame of contemporaries like Dinah Washington, Sarah Vaughan or Abbey Lincoln, singer Etta Jones, who died in 2001 at 72, had a notable career highlighted by a decades-long

partnership with tenor saxophonist Houston Person. This previously unreleased recording documents a live 1972 date from Baltimore's Famous Ballroom (presented by the Left Bank Jazz Society) featuring Jones backed by an allstar trio of pianist Cedar Walton, bassist Sam Jones and drummer Billy Higgins.

The album, all standards and ballads and a few jazz versions of contemporary pop tunes, opens with a masterful instrumental number from Walton and his trio as they romp through "Theme from Love Story", the musical centerpiece of the treacly hit movie of the time. Jones makes a strong entrance on "Sunday", instantly winning the audience over with her self-assured, no-nonsense approach.

Jones' voice is not perfect or exactly beautiful. It can be rough around the edges and a little harsh at times, but she's always soulful, always genuine and never fails to swing. She's at her very best on gritty, down-and-dirty numbers like "Blow Top Blues" and hard-charging swingers like "Exactly Like You". But she doesn't shy away from more subtle fare, fearlessly digging into the emotion and pathos of ballads like "If You Could See Me Now" and "You Better Go Now".

Jones owes a lot to Billie Holiday, which she makes clear on the closing tune, her biggest hit, "Don't Talk to Strangers", when she says to the audience, "Miss Billie Holiday might have said it like this" and then offers a spot-on imitation of Lady Day. It's a fitting ending to a valuable recording that reintroduces listeners to an underappreciated and dearly missed jazz singer.

For more information, visit cellarlive.com



Ella at The Shrine
Ella Fitzgerald (Verve)
 by Suzanne Lorge

At the end of 2017, Verve Records unveiled *Ella at Zardi's*, a previously unreleased live recording of an Ella Fitzgerald club date from February 1956. Excitement ran high over the album, believed to be Fitzgerald's first live record ever. Until now.

Radio journalist Phil Schaap was rooting around in the Verve Records vault when he found some uncatalogued tracks from an unknown Fitzgerald performance. They turned out to be a recording of a Fitzgerald show at the Los Angeles Shrine Auditorium in January 1956, a little more than a week before the Zardi's recording and presumably with the same band. Norman Granz, Fitzgerald's prescient manager and the founder of Verve, had recorded the Shrine gig too. Astounding.

Now Verve has released these newly discovered tracks as *Ella at the Shrine*, a short recording of just seven songs. Each is an often-heard Fitzgerald classic, though in this early performance the mood is lighter than on other recordings of these same tunes. (These seven also appear on the Zardi's record.)

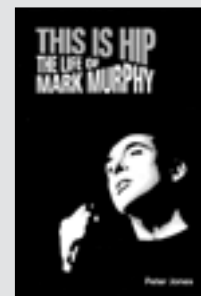
The disc opens with applause—it sounds like a full house—as Fitzgerald settled into "'S Wonderful", her voice sparkling and intonation true. The set as it progressed from this Gershwin gem was clearly all about in-the-pocket swing, with "Cry Me A River" as a ballad with a bouncing groove; spry "Lullaby of Birdland" (alas, minimal scatting); touching "Glad to be Unhappy"; "And the Angels Sing" in a double-time feel; and Fitzgerald's self-penned tune, "Joe Williams' Blues", with its endearing lyrics about singing with Count Basie's band.

Fitzgerald closed the Shrine set with her usual finale, "Air Mail Special", the only number on the record that highlighted the singer's indomitable soloing, remarkable for its speed and precision. A year later she would reprise the tune at the Newport Jazz Festival in a stunning performance that Granz also captured for a live album (*Ella Fitzgerald & Billie Holiday at Newport*, Verve).

The disc concludes with an announcement by Granz—Ella has to get back to Zardi's for her set that night. "I'm sorry, she's gone," he tells the crowd. Now, with this album, she's back.

For more information, visit vervelabelgroup.com

IN PRINT



This Is Hip: The Life of Mark Murphy
Peter Jones (Equinox Publishing)
 by Anna Steegmann

British jazz singer and writer Peter Jones considers Mark Murphy (1932-2015) to be one of the greatest male jazz singers of all time. Murphy's career spanned more than 60 years, he recorded 50+ albums, toured worldwide and earned five Grammy nominations. Yet, he's almost unknown outside the jazz world. A supreme improviser, master of scat and vocalese and prolific songwriter who frequently incorporated spoken word into his performances, Murphy often added his own lyrics to instrumentals like John Coltrane's "Naima". He could play his voice like an instrument and showed a huge range from basso profundo to high falsetto.

He thought of himself as an artist and not an entertainer. His work mattered to him, not fame or money. Unwilling to take career advice from managers and business insiders, he achieved neither the mainstream success nor the financial stability he deserved. The creative risks he took cost him dearly. A Kerouac worshipper, he lived a nomadic beatnik life with a camper van as his home for many years.

Jones interviewed Murphy's surviving family members, close friends and fellow musicians. He studied over two decades of *Mark's Time*, a British fanzine. 14 chapters are followed by a pair of substantial appendices where the author shows readers what Murphy brought to jazz singing as an art form and the innovative methods he developed for teaching. A complete discography is included.

Many jazz biographies focus solely on the professional life of the artist. Jones offers a deeper portrayal: from Murphy's beginnings in upstate New York to London where he lived for 10 years; his life as a gay man when it was still illegal to be gay; his partner's death of AIDS; his alcohol and drug abuse; dependence on the generosity of wealthy women; and his sad end, when sheer exhaustion of touring took a physical and mental toll on his life. He was moved to a retirement home with the help of the Jazz Foundation of America. This is a comprehensive, worthwhile exploration of the multi-talented singer and the price he paid for his artistic integrity.

For more information, visit equinoxpub.com. A tribute to Murphy with Nancy Kelly is at Birdland Theater Jul. 4th-6th. See Calendar.

GLOBE UNITY



Accelerated Frames of Reference
Mopcut (Trost)
Mingus' *Sound of Love* (with Maggie Nicols)
I Am Three & Me (Leo)
Near East Quartet
Sungjae Son (ECM)
by Tom Greenland

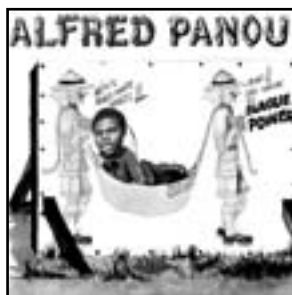
The voice, humankind's original instrument, comes into focus in this month's review of three recordings featuring an international cast of singers.

U.S. born, now Berlin-based Audrey Chen, a conservatory-trained cellist and vocalist, has abandoned traditional techniques for a highly ecstatic approach to singing, employing throat clicks, sibilant whirrings and whistlings, mumbled conversations, pinched overtones, yodels, burbles and ululations, often filtered, sustained and otherwise enhanced by her analog electronic processor. She explores these (and more) techniques on *Accelerated Frames of Reference*, recorded with guitarist Julien Desprez and drummer/sampler/ synthesizer player Lukas König, a trio collectively known as Mopcut. Chen's electronically processed vocalizations morph and meld with the grinding, distorted drones of guitar and the various triggers, loops and low rumbles of König's devices. What emerges is a series of evocative electro-soundscapes, the noises of a dense cosmopolis, as chilling as they are alluring.

In contrast with Chen, Scotland's Maggie Nicols' vocal approach, at least on *Mingus' Sounds of Love*, her collaboration with the I Am Three trio, is overtly text-based in tribute to the music and writings of Charles Mingus. Stimulated by the empathetic responses of alto saxophonist Silke Eberhard and trumpeter Nikolaus Neuser and guided by drummer Christian Marien's slow-rolling march beats, Nicols is at liberty to render the prose and poetry of the seminal bassist/composer in her own inimitable fashion. Some tracks employ spoken word or *Sprechstimme*, others wordless scats and melody lines, others a more decidedly eccentric treatment of words and pitches. On "Mingus Cat-alog/Pussy Cat Dues", for example, she narrates Mingus' treatise on feline toilet training (published in a pet magazine), capping each paragraph with giddy improvisations. Like Chen, her vocal artistry is most impressive for its ability to augment the group chemistry.

Yulhee Kim is a singer/dancer/percussionist featured on the Near East Quartet's debut CD. Led by tenor saxophonist/composer Sungjae Son, the Seoul-based group derives its sound from the sparse textures and non-metric pulsing of *gugak*, Korea's traditional folk and court music, blending it with jazz sensibilities. Guitarist Suwuk Chung's lingering, semi-distorted tones pad or shadow Son's slow-moving melodies as drummer Soojin Suh implies long-form, undulating pulses, omitting accents where others may add them. Kim's background in *pansori*, a genre of folk opera, adds distinctive qualities to "Mot", "Galgabuda" and "Pa:do", all covers of folksongs, as well as "Baram" and "Jinyang", Son's musical settings of pansori lyrics. On the latter, she moves from spoken delivery to gentle yodels to keening slides, the last a programmatic reference to the original tale, when "a lonely wild goose flies high in the clear sky."

For more information, visit trost.at, leorecords.com and ecmrecords.com



Je suis un sauvage / Le moral nécessaire
Alfred Panou and the Art Ensemble of Chicago
(Saravah-Souffle Continu)
by Pierre Crépon

During the summer of 1969, a lot happened at the small Lucernaire Theater near Paris' Gare Montparnasse. The groups of François Tusques, Jacques Coursil, Burton Greene or Anthony Braxton took the stage nightly, beginning a new chapter of avant garde jazz' history in the capital. Also scheduled were the freshly disembarked Art Ensemble of Chicago (reedplayers Roscoe Mitchell and Joseph Jarman, trumpeter Lester Bowie and bassist Malachi Favors) and Benino-Togolese actor Alfred Panou's one-man show *Black Power*. Panou began his performances by putting a knife to the throat of a spectator while reciting the first of a series of texts by Stokely Carmichael, LeRoi Jones or Ted Joans, the poet quoted on the back cover of this newly reissued 7".

Originally released on the eclectic Saravah label, these 10 minutes of music finds Panou reciting two French texts with the Art Ensemble in backing mode, bringing to mind its session with avant garde vocalist Brigitte Fontaine (harking back again to the Lucernaire, where the singer also performed). The single's two tracks are built around superposing repeating riffs, a short phrase carrying the track and a stretched-out horn motif acting as a base for subtle but rich soloing.

The cover illustration mentions "Blague Power", hardly translatable wordplay on the French for "joke" and "black". It gives a good idea of the content of Panou's writing, which carries both political overtones and surrealist echoes. The voice is mixed up front, encouraging a closer listen to arrangements that will reward repeated scrutiny. "Cut the comedy, just because I'm drinking a little whiskey doesn't mean that I'm liable for taxes," says Panou.

When this obscure 45 is discussed in terms of its place in music history, it is often to assign a role to it in the genealogy of genres that came to life much later, slam or rap, through the work of people who had never heard of it. It makes little sense. But there's something enduring in the musicality of Panou's delivery and in the alchemy of these two tracks and that's ample enough.

Note: no recording date is provided on the cover. Oct. 14th, 1969 has been circulating in some discographies and Panou confirms to *The New York City Jazz Record* that it is "quite likely" correct.

For more information, visit soufflecontinurecords.com



G8s
Giacomo Gates (9th Note)
by George Kanzler

The four tracks here could be a forgotten footnote in the discography of singer Giacomo Gates but, thanks in part from a desire to deploy a new remastering

technique, we have a worthy addition to that discography.

That technique, called "Real Feel" by its inventor, engineer/producer Rob Fraboni, "strips the recording of electronic frequencies". According to Gates, "the comparison [of digital mastering with Real Feel] is of a bright fluorescent light compared to a soft, warm glow...and it musically embraces the listener." Personally, it sounded more like something emanating from a turntable than CD player.

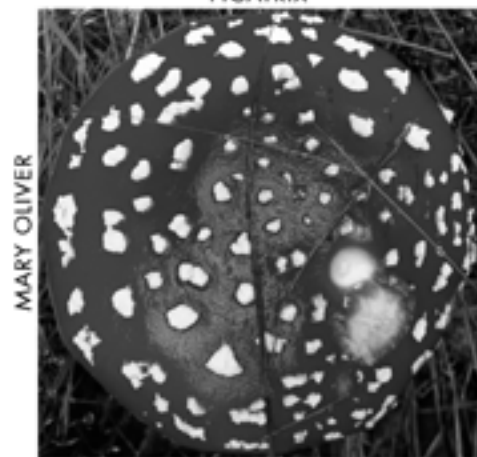
Gates went into the studio in 2005 with a quartet of Jay Hoggard (vibraphone), Tony Lombardozzi (guitar), Rick Petrone (bass) and Joe Corsello (drums). They put down four tunes: a Gates original; an Eddie Jefferson vocalese; a Bobby Troup travelogue; and a standard originally recorded by Frank Sinatra (1952) and in 2009 by Fiona Apple.

"A Different Thing", Gates' original, is an autobiographical assertion of the singer's right to sit in with jazz musicians, a denial of the stigma associated with singers by musicians, ultimately an affirmation of his place as a jazz musician on the scene. With Hoggard opening with the 32 bars of Harold Arlen's "Paper Moon", Gates launches into Jefferson's vocalese lyrics to saxophonist Lester Young's solo, a sly paean to the idea of a man going to the moon. Troup's "Hungry Man", a culinary travelogue to rival the composer's more famous road song, "Route 66", is delivered with an appetite for humor and fine solos all around, including scat from Gates. "Why Try to Change Me Now", the Cy Coleman-Joseph McCarthy standard, is burnished by Gates' warm baritone with lyrics that subtly echo the individualism in "A Different Thing".

For more information, visit the9thnote.com. Gates is at Saint Peter's Church Jul. 24th. See Calendar.

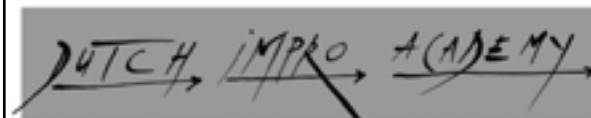
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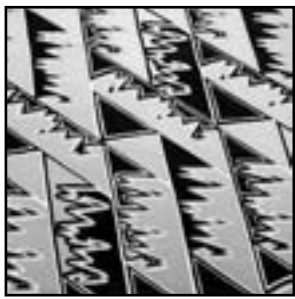
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Mandatory Reality

Joshua Abrams Natural Information Society (Eremita)
by Elliott Simon

Natural Information Society is bassist Joshua Abrams' vehicle to create trance-engendering soundscapes within a jazz/minimalist framework. The guimbri, a three-stringed traditional North African bass, defines several of these pieces and the session extends across two CDs. Along the way, Abrams develops a wonderful partnership with Jason Stein's bass clarinet.

Lisa Alvarado (harmonium) and Ben Boye (electric autoharp) provide enchanting character while various flutes by all participants, Mikel Patrick Avery's gongs and other percussion convey its Middle Eastern/African atmosphere. However, cornet player Ben Lamar Gay and alto saxophonist Nick Mazzarella most directly connect to the spiritual jazz canon through voicings blanketing the listener. Hamid Drake is a notable inclusion and in addition to tabla he adds the Iranian string instrument tar to the mix.

Opener "In Memory's Prism" distinguishes Disc One by using gradually increasing tempos and soft expressions to chart its journey, followed by "Finite I and II", in which alto directly signifies Coltrane's "Spiritual" to solidify its style. Aural expansion traces the former's course while the latter reverses that direction through sonic reduction and as such Disc One stands as a holistic transcendent experience. Resonant bass notes are deeply felt with the diverse sonic palette strikingly clear.

Radically different trips comprise Disc Two. "Shadow Conductor" resembles a synthesized repetitive exercise that incredibly does not use a synthesizer and "Agree" is a penetrating chorus of flutes that confronts and demands final surrender. *Mandatory Reality* eschews electric guitar but preserves the same defining instrumentation as on previous releases from Natural Information Society. It is a Yin/Yang experience of slowly flowing concordant journeys and provocatively discordant tracks.

For more information, visit eremite.com. This project is at Roulette Jul. 1st. See Calendar.



Keep Talkin'

Yoko Miwa (Ocean Blue Tear Music)
by Donald Elfman

The eighth recording from Japanese-born, Boston-based pianist Yoko Miwa is a brilliant display of compositional moods. The individual artistry of Miwa and her trio of bassist Will Slater and Miwa's drummer husband Scott Goulding is bold and powerful, but their interplay reveals a beautiful singularity of purpose.

There's an expansive wealth of music here. Miwa's approach to an intriguing diversity of composers is uniquely surprising. Bass states the melody of Thelonious Monk's "In Walked Bud" with piano complementing, punctuating and providing the

release. On Charles Mingus' "Boogie Stop Shuffle", Miwa soulfully pounds out the opening groove and then rolls out that bluesy theme.

There are some gems from the pop world: Joni Mitchell's "Conversation" takes on a spiritual feel with piano chords suggesting both gospel and the bright and sensitive lines of the original while a pair from The Beatles' catalogue, "Golden Slumbers" and "You Never Give Me Your Money", are gorgeously hymn-like in the statement of the melodies and playfully sensitive soloing. And from Brazil comes the gracefully lovely and humorously named "Casa Pre-Fabricada".

Of course, there are fine originals from the leader: the title track is a gas of an opener with its boogaloo beat; "Secret Rendezvous" is a relaxed Latin-ish affair; "Sunset Lane" is a delicate romance à la Bill Evans; and Miwa and Slater are partners in the quirky "Tone Portrait". The album closes with two more Miwa originals. "If You're Blue" is her funky take on the changes of "Puttin' on the Ritz" while in "Sunshine Follows the Rain" the intimate lyricism of Brad Barrett's bass and shimmering brushwork of Goulding complement the ever-so delicate piano melody.

Miwa is a virtuoso pianist with dazzling technique always in the service of interaction and exchange of ideas. That's the story of *Keep Talkin'*.

For more information, visit yokomiwa.com. This project is at Birdland Theater Jul. 1st. See Calendar.



Sun of Goldfinger

David Torn/Tim Berne/Ches Smith (ECM)
by Annie Murnighan

Guitar wizard David Torn's talent lies in the way he uses looping to demonstrate the versatility of his playing without losing that signature touch that makes it so alluring. His looping effects are thoughtful and refined, a means to an end, rather than an end in and of itself. *Sun of Goldfinger*, a collaboration with saxophonist Tim Berne and drummer Ches Smith, swims in this signature murkiness, as the trio revels in creating epic and deftly layered walls of sound.

Each piece is over 22 minutes long, allowing the group to evolve and expand into each unique soundscape. "Eye Meddle" provides the perfect introduction: alien ringing of guitar loops and overlaps, as drums seem to emerge from beneath the surface of a swamp, clanging and reverb-heavy, while saxophone emits erratic streams of melody in the upper register. Though Torn lays back at first, providing texture and atmosphere, he later erupts into a fuzz-laced solo over a sequential synth bassline and stuttering drum work. Guitar expands and morphs to complement rapid-fire horn lines, emerging as a sludgy bellow before falling back to almost science fiction-esque tones fluttering with pitch-shifting and delay.

On "Spartan, Before It Hit", an eerily beautiful looped drone rises slowly, the sound of strings swelling as Berne traces a noir-tinged melody. Unsettled harmonies on piano from Craig Taborn emerge, making way for rhythmic pizzicato and robust strokes of Leah Coloff's cello. The piece soon drops into a riveting groove with the assistance of twitchy rhythms and wailing horn, evolving into a violent, amorphous, electrifying tableau imbued with apocalyptic drama. Torn multiplies himself, adding equal nuance to both the rhythmic and melodic sections of the piece.

"Soften The Blow" doesn't exactly deliver its title's

promise, as the trio further pursues its mission to unsettle. Berne traces a howling asymmetrical melody while Torn controls the harmonic backbone, allowing each chord to ring out and create swirls of feedback. Smith is patient and ominous, entering just before the five-minute mark with a heavy kick. Electronic textures oscillate just beneath the surface of the swelling harmony as steady drumming sets a slow, creeping pace. After a heady, extended crescendo, the piece unravels, Smith falling back as Torn and Berne exult in the lingering fog of reverb.

For more information, visit ecmrecords.com. Torn and Berne are at The Sultan Room Jul. 2nd. See Calendar.



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- The Vampires — *Pacifica* (Earshift Music)

Andrey Henkin, Editorial Director



Stories from Here and There
Tuomo Uusitalo (Fresh Sound-New Talent)
 by Mark Keresman

From Finland to Austria to NYC, from Billy Hart, Bob Brookmeyer and the Tommy Dorsey Band, pianist Tuomo Uusitalo's adventures in jazz bring the collective us his third platter as leader. It's very much within the bebop mainstream, but far from rote. This set of stories finds Uusitalo claiming a bit of the tradition for himself in grand style.

Uusitalo evokes the rapid-fire élan of Bud Powell, unassuming earthiness of Red Garland and economy of Thelonious Monk. The opener is an original, "Be Good or Be Gone", a genial hard-swinging, Uusitalo alternating between deft, speedy passages and more measured, slightly punchy notes, the whole trio slowing the tempo at times to impart a charmingly off-balance vibe.

A duet with saxophonist Chris Cheek (he plays on roughly half the tracks), Irving Berlin's "Best Thing for You" is rendered à la Monk, the melody fragmented and Cheek evoking Monk's right-hand man Charlie Rouse. The ambiance is wistful but avoids overdone sentimentality. Similar is Duke Ellington evergreen "Solitude", Uusitalo skirting the classic melody without abandoning the core of the song.

The high point is a dandy take on Powell's "Bouncing With Bud", Uusitalo synthesizing the approaches of Powell and Monk without being imitative. His trio, bassist Myles Sloniker and drummer Itay Morchi, are right there with him, hugging the background yet laying down sturdy swing. Cheek shines brightest on Lee David-Billy Rose's "Tonight You Belong To Me", bringing old-school breathiness to his burnished tone in yet another classy duet with the leader.

The set is less than 40 minutes, but this trio/quartet makes every note count. While Uusitalo and company don't break any new ground here, they certainly spruce up the old estate.

For more information, visit freshsoundrecords.com. This project is at Smalls Jul. 3rd. See Calendar.



I'm All Smiles
George Cables (HighNote)
 by Scott Yanow

George Cables, who turns 75 this November, has been so consistently rewarding throughout his productive career it is very easy to take the pianist for granted. At least it was until the last decade when several serious illnesses kept him off the scene for extended periods.

In a career that has included important associations with the likes of Joe Henderson, Woody Shaw, Art Blakey, Freddie Hubbard, Dexter Gordon, Bobby Hutcherson, Art Pepper, Frank Morgan and Archie Shepp, plus The Cookers, Cables has been a major asset on the jazz scene for decades and that is not counting at least 38 albums as a leader for Whynot, Contemporary, Galaxy, RealTime, DIW, Concord, SteepleChase, Kind of Blue and, in the last decade, HighNote. Even if one had not heard his playing before, a few minutes spent with *I'm All Smiles* lets one know that he is a piano giant. Leading a trio with bassist Essiet Essiet and drummer Victor Lewis, Cables is particularly energetic and creative.

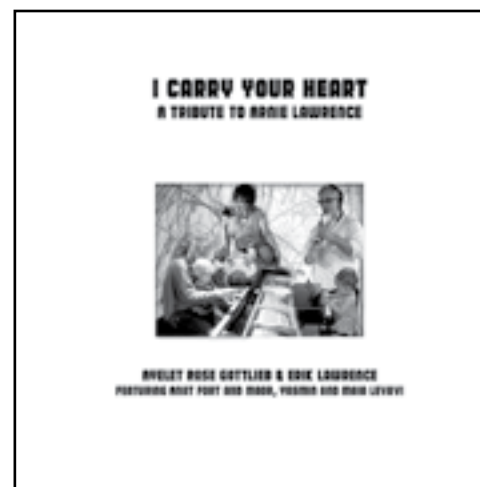
Consisting of fresh versions of nine jazz standards plus his own "Celebration", *I'm All Smiles* is full of lively performances. Johnny Richards-Carolyn Leigh's "Young At Heart" is modernized and modalized, sounding like it would have if interpreted by McCoy Tyner. The Michael Leonard-Herbert Martin title cut has been given an inventive arrangement that stretches out the melody. Wayne Shorter's "Speak No Evil" is taken surprisingly uptempo while Consuelo Velázquez' "Besame Mucho" is transformed into a modern jazz composition that only hints at its roots in Latin music. "Ugly Beauty" does not sound like a Thelonious Monk tune and instead is taken as a fast jazz waltz.

The first ballad, Sammy Fain-Paul Francis Webster's "Love Is A Many Splendored Thing", is the sixth song, featuring Cables caressing the melody before it becomes a relaxed medium-tempo exploration. After the joyful "Celebration", the late Weather Report bassist Jaco Pastorius' "Three Views Of A Secret" comes across as a vintage ballad. The stimulating and surprising set concludes with a spirited revival of Freddie Hubbard's "Thermo" and a solo piano treatment of "Monk's Mood".

George Cables' brilliance deserves to be celebrated while he is still in top form.

For more information, visit jazzdepot.com. Cables is at Smoke Jul. 4th-6th with Billy Harper. See Calendar.

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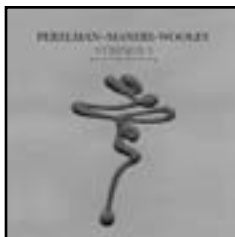
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Ivo Perelman/Rudi Mahall (Leo)

Strings 3

Ivo Perelman/Mat Maneri/Nate Wooley (Leo)

by Marc Medwin



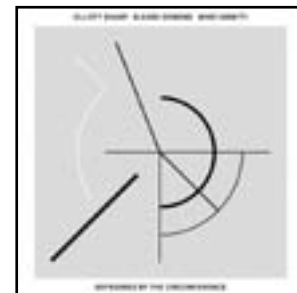
The only way to avoid drowning in saxophonist Ivo Perelman’s rapidly growing discography is to digest it in bits. Here, we have two projects that allow detailed scrutiny of his ongoing investment in a kind of freely improvised chamber music, one with a new partner and one benefitting from a long-nourished collaborative relationship evident in each dialogic gesture.

Kindred Spirits, one of two new albums exploring interactions with bass clarinet, finds Perelman in a wonderful pairing with Rudi Mahall. Much of this double-disc set is superficially allegiant to the rapid-fire back and forth associated with European improvisation, but the registral interplay and sonic symbiosis speak to more geographically disparate relationships. As fast as they emerge and transition, the stratospheric multiphonics about eight minutes into the second disc also sound like something Kidd Jordan and the late Hamiet Bluiett might have done in lighter moments. For a more thoroughgoing manifestation into this transatlantic hybridity, listen to the tail-chasing contrapuntal opening of the first disc’s fourth piece and relish the focus as both gradually stretch a two-note phrase into an interregistral narrative, only to abandon it for more rocky terrain. The instruments sound similar enough to engender a bit of mystery, which is all to the good, but there’s no mistaking Perelman’s sinewy Pink Pantherisms opening the following track before Mahall joins him for more of that upper register motivic banter. Perelman shows himself to be quite the historical scholar, especially on the second track, where changes in vibrato invoke shades of Johnny Hodges and Albert Ayler while Mahall’s long lines, often made of obvious points, provide truly impressionistic support.

The third and fourth installments in Perelman’s *Strings* series were released on the same day and trumpeter Nate Wooley was added to the former to broaden the sonic palette. The first note of the fourth piece says it all, an absolutely gorgeous mixture of tenderness and complaint in microtonal flux to match that of violist Mat Maneri. Indeed, listening to Wooley’s softly resonant and slightly breathy timbres, one can be forgiven for imagining this to be a Bill Dixon session until Perelman changes the vibe. That one pitch from Wooley sums up something integral to this trio’s approach, as microtones abound, giving these miniatures additional harmonic intrigue. Even the longer tones, as on the eighth piece, do not so much resolve as move by in a state of becoming, each a floating bridge to the next, embodying motion and stasis. The final track’s opening blue notes, courtesy of Perelman, are a logical outcome of everything that has come before, surprising only in rhetoric and intensity. There can be no better example of group dynamic in unified action as Wooley and Maneri join him in calmly sympathetic celebration, the whole a strangely effective Dixieland reboot. By contrast, the seventh piece is rawly emotive, Maneri in particularly fine form as he growls assent to the barked and rasped atoms Perelman and Wooley unleash.

This music exudes fun and uplift, never abandoning the sense of joy in music-making.

For more information, visit leorecords.com. Perelman is at Happy lucky no.1 Jul. 5th. See Calendar.



Expressed by the Circumference

Elliott Sharp/Alvaro Domene/Mike Caratti (Iluso)

by John Sharpe

Iluso Records founders guitarist Álvaro Domene and drummer Mike Caratti may live on different sides of the globe, but that doesn’t stop them getting together to make music on a regular basis, with the fruits of their collaborations released in short order on the label. On *Expressed by the Circumference* they are joined by multi-instrumentalist and Downtown sage Elliott Sharp. As well as electric guitar, he’s billed as playing electro-acoustic bass clarinet, though the emphasis falls firmly on the first part of that compound word.

Although the program includes three compositions, their freshness means that they sit comfortably alongside the six more discursive improvisations. Caratti’s drifting dirge-like title track soon opens up into animated sparring between Sharp and Domene, underpinned by tappy percussive coloration. Domene’s “Civil Tongue” and “Uncivil Tongue” intermittently reveal a skeletal framework, forged from a loping guitar and drum groove, round which Sharp circles like a moth drawn to a flame. For those who take pleasure in discerning intent amid seeming chaos (and that includes most free improv fans, right?) Domene often anchors the collectives with repeated motifs like the bottom-end figure on “Toad Style Blues”, which utilizes the range of his seven-string guitar.

Although Sharp’s name comes first on the sleeve, it’s unequivocally a group endeavor, with ensemble interaction paramount. The closest they get to a solo is when Domene emerges all guns blazing from the violet-tinged haze at the finale of jittery “Mr. Magnolia”. With the electronic manipulations, bass clarinet often sonically resembles a guitar, although at times the origins of particular sounds are only just distinguishable around the fraying edges of its phrases. It’s not until “In Your Head”, murmuring in dialogue with restless percussion, that the woodwind comes through in its unmodified state. But whatever instrument Sharp wields they hit on a winning tactic by adopting contrasting registers, exemplified during the bristling exchanges on “Morphinomania”.

For more information, visit ilusorecords.com. Sharp and Domene are at Brooklyn Bazaar Jul. 12th. See Calendar.

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The Transitory Poems
Vijay Iyer/Craig Taborn (ECM)
by Tyran Grillo

The duo of pianists Vijay Iyer and Craig Taborn, documented on this March 2018 live recording at Budapest's Franz Liszt Academy of Music, came out of an involvement in Roscoe Mitchell's Note Factory. In that context they balanced prewritten knotwork with improvisational unraveling and acted as likeminded catalysts for spontaneous composition.

The opening "Life Line (Seven Tensions)" bears an appropriate subtitle, which, by gentle force of suggestion, allows one to imagine the physiological give and take required to bring this music to fruition. Interplay between passages of both intense abstraction and synchronicity feel as much indicative of where Iyer and Taborn came from as where they are going. With actorly sense of space they mold the stage as inspirational substance. They move as if stationary, posing as if never settling for one meaning.

Although subsequent tracks have their distinctions, as a whole they form an album of immense coherence. This didn't stop the musicians from hearing much of what they rendered as impromptu panegyrics for legends lost that same year. "Sensorium", for Jack Whitten, evokes the artist's complex inner worlds and

fractal obsessions; "Clear Monolith", for Muhal Richard Abrams, allows light to pass through its latticed notes; and "Luminous Brew", for Cecil Taylor, boils highs and lows over a campfire until their ingredients are indistinguishable. But nowhere is the feeling of dedication so palpable as in Geri Allen's "When Kabuya Dances", which crystallizes themes hinted at in a preceding improvisation and leaves listeners suspended far above where they started.

Beyond assertions of technical skill, Iyer and Taborn are purveyors of the metaphysical, listening more than making. Whether in sporadic ("Kairòs") or rhythmically-driven ("Shake Down") dialects, they speak in a supremely translatable language. This, if anything, is what makes these transitory poems more than freely made: rather, they're made free.

For more information, visit ecmrecords.com. Iyer is at Village Vanguard Jul. 16th-21st. Taborn is at Roulette Jul. 20th. See Calendar.



The Fallow Curves of The Planospheres
Aaron Novik (s/r)
by Andrey Henkin

If the name of this album is a mouthful, then the music contained therein is even more toothsome. Clarinetist

Aaron Novik, a longtime San Francisco resident now plying his trade locally, has inverted that most loathsome of music industry products, the Greatest Hits album, by releasing a 40-minute *amuse-bouche* previewing five EPs to be released later this year.

Five suites—*The Hotel of 13 Losses*; *Rotterdam*; *Berlin*; *O+O+*; and *No Signal*—demonstrate an astonishing breadth residing within one composer. Apart from Novik's clarinet, bass clarinet and electronics, the pieces utilize accordion, alto saxophone, cello, drums, electric guitar, English horn, flute, found object percussion, oboe, piano, tenor saxophone, vibraphone and violin in various combinations. There are partners from The City By The Bay like bassist Lisa Mezzacappa, fellow transplants to The Big Apple like guitarist Ava Mendoza and locals such as fellow clarinetist/electronics explorer Jeremiah Cymerman.

The 10 tracks are split two apiece among the projects, presented out of order and, most tantalizingly, are cut off right at the point of highest interest, like a murder mystery with the last pages torn out. The most compelling are *The Hotel of 13 Losses*, Novik playing solo against field recordings, including of a boat on water, bell buoys ringing ominously in the background, and *No Signal*, a post-industrial double duo of Novik, Cymerman, Mendoza and guitarist Matt Hollenberg. The other three, all compelling in their own unique manner, are modern jazz via a septet (*O+O+*), cinematic European music by a sextet (*Rotterdam*) and contemporary chamber morceaux with horns, strings and percussion (*Berlin*).

Based on these snippets, the rest of 2019 is shaping up to be a veritable and varied feast for Novik.

For more information, visit aaronnovik.com. These projects are at The Stone at The New School Jul. 16th-20th. See Calendar.

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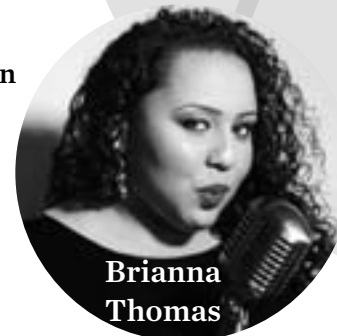
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Astral Plane Crash

**Vinny Golia/Henry Kaiser/Ra Kalam Bob Moses/
Damon Smith/Weasel Walter (Balance Point Acoustics)**
by Robert Bush

This is a scorching session of pure group improvisation with Vinny Golia's arsenal of reeds and flute, Henry Kaiser's electric guitar, Damon Smith's resilient bass and the twin drums of Bob Moses and Weasel Walter.

The disc is divided into two long pieces. "Fountain of Dreams" opens the program with a stunning duet between effusively gruff baritone saxophone and the explosive traps of Moses; there's more action than a Marvel movie in this pairing. At about six minutes in, the baton is handed to Kaiser, who begins assaulting his instrument in much the same sonic fashion as the venerable master Derek Bailey, the vituperative Walter shoving him towards a constant state of agitation, producing a profound distorted, orgiastic caterwaul. Both subgroups realign at the 11-minute mark with Golia switching to Egyptian flute (similar in range to the piccolo) and the drummers filling the stereo curtain. Golia toys with heroic multiphonics reminiscent of the late Dewey Redman singing and gurgling into his horn while Kaiser tortures Western tuning ideals with dangerous manipulation of the machine-heads of his guitar and wild pitch-bend

electronics. Smith chooses his moments to emerge judiciously but his resonant, woody sound is always a welcome addition. Golia switches to soprano and Kaiser takes on the nature of a swarm of aggressive bees on the attack before the drummers take their turn in the spotlight. Golia returns to the baritone as he and Kaiser wrap around each other in serpentine fashion. Clocking in at 44 minutes, "opus" could be a considerable understatement in terms of a description.

"Mysterious Journey" begins with Kaiser scraping strings, plucking beneath the bridge and above the nut, activating natural and artificial harmonics in a stunning display of the history of free guitar. Golia enters, over the sound of Walter's fingertips on toms, as Kaiser gently arpeggiates amorphous chords. The music ebbs and flows from the relatively pensive to the extremely volcanic and back again.

For more information, visit balancepointacoustics.com. Walter is at Brooklyn Bazaar Jul. 12th. See Calendar.



Colour

Anat Fort (Sunnyside)
by George Grella

Paul Bley comes to mind immediately when this disc starts playing, without any prompting from the press

materials, which mention Bley as an important influence on pianist Anat Fort. The commercial context reinforces this as well—Fort released two previous albums on ECM, the home for the final period in Bley's career. Now she and her longtime trio (bassist Gary Wang and drummer Roland Schneider) are on Sunnyside, which is ECM's loss. It takes barely 10 seconds of the opening "BBB" to pass to hear the deep, intuitive musical communication in this group—Fort plays the simplest rising and falling line, Wang responds to each tiny phrase with a single note, Schneider shapes the pulse. From that point "BBB" and the album as a whole become sort of an inverted version of Mahler's Symphony No. 9. The bare opening material turns out to be the germ for free-flowing, introspective communication between the musicians and within themselves. This is introverted music, fascinating in how it follows the soul's infinite paths.

That is Bley territory, as is the slow, earthy blues, "Sort Of", which follows. But of course these musical ideas and attitudes don't belong solely to the past master; they are there for any musician so inclined to explore them. The trio plays the blues nice and slow, a funeral tempo, but their musical interest is so keen and clear that it keeps stepping forward. Groups like this create plenty of space around and within themselves, every player gets a chance to speak and there is pleasure in hearing tunes and invention come together—the dialogue and solos, even when they edge toward the abstract, are eminently clear.

There's no real highlight in the sense that the record is constantly fulfilling, the kind that exerts a gentle but incontrovertible pull on the attention.

For more information, visit sunnysiderecords.com. This project is at Birdland Theater Jul. 17th. See Calendar.

Aaron Novik's Stone Residency- The New School July 16th to 20th

Jul 16th- Frowny Frown
Dina Maccabee- vocals
Michelle Amador- vocals
Michael Coleman- keyboards
Sam Ospovat- drums
Ches Smith- congas
Shayna Dunkelman- percussion
Lisa Mezzacappa- bass
Kasey Knudsen- sax
Aaron Novik- bass clarinet

July 17th- Quintet
Aaron Novik- clarinets
Patrick Cress- sax
John Finkbeiner- guitar
Lisa Mezzacappa- bass
Tim Bulkley- drums

July 18th- O+O+
Aaron Novik- clarinet
Kasey Knudsen- sax
Anna Webber- flute
Eli Wallace- piano
Kurt Kothheimer- bass
Tim Bulkley- drums

July 19th- No Signal
Aaron novik- A clarinet
Jeremiah Cymerman- Bb Clarinet
Ava Mendoza- guitar
Nick Millevoi- guitar
Ches Smith- vibraphone
Shayna Dunkelman- xylophone

July 20th- Quintet
Aaron Novik- clarinets
Patrick Holmes- clarinet
Thomas Heberer- trumpet
Steve Swell- trombone
Cornelius Boots- shakuchi

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All About Jazz 2019

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so infused with fresh energy..."
-Steve Smith, *On The
Record*, *National Sawdust
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Swingin' in Seattle (Live at The Penthouse 1966-1967)
Cannonball Adderley (Reel to Reel)
 by George ? UbñYf

The jazz quintet of the mid to later '60s most jazz fans remember is Miles Davis' famous "Second" quintet but contemporaneous with that quintet was another even more popular one, which outsold Davis' at the time and even had a single, "Mercy, Mercy, Mercy", climbing to Number 11 on the pop charts in February of 1967. It was the Cannonball Adderley Quintet captured here in radio broadcasts from Seattle's Penthouse Jazz Club with the same personnel as that Top 20 single: Julian "Cannonball" Adderley (alto saxophone), Nat Adderley (cornet), Joe Zawinul (piano), Victor Gaskin (bass) and Roy McCurdy (drums). At the time, the quintet was working regularly, not just sporadically as bands do today, so the members were a well-honed, completely empathetic and compatible unit.

The eight tunes—culled from two broadcasts each in June 1966 and October 1967—are presented with spoken introductions and patter by Cannonball, including ribbing of club owner Charlie Puzzo in one instance and a poignant anecdote about visiting juvenile offenders in another. The program chosen avoids the quintet's biggest commercial hits—no "Mercy..." here—and emphasizes the group's virtuosic versatility. Jimmy Heath's down-the-middle hardbop "Big 'P'" kicks things off in overdrive, followed by the contrast of "The Girl Next Door", the Hugh Martin-Ralph Blaine song familiar from Frank Sinatra's versions, done in classic "First" Miles Davis Quintet style with Harmon-muted cornet limning the melody. Cannonball's boogaloo, "The Sticks", from the charting *Mercy, Mercy, Mercy* (Capitol) LP, is enlivened by Zawinul's interplay with McCurdy and the intricate solo pass-off from Nat to Cannonball. The alto saxophonist commanded a panoply of tones and techniques, displaying his smooth romanticism on "Somewhere", replete with rubato sections; bebop chops on Charlie Parker's "Back Home Blues"; and most coruscating timbres, bleats and splats on Zawinul's "Hippodelphia" and modal shuffle "74 Miles Away". Cannonball has rarely sounded better on record, but neither has his quintet, making this a more than worthy addition to his discography.

For more information, visit cellarlive.com. A tribute to Adderley with Bruce Williams is at Dizzy's Club Jul. 17th as part of the 2019 Ertegun Jazz Hall of Fame inductions. See Calendar.



If You Could See Me Now
Joe Magnarelli Quintet (Cellar Live)
Explosion
Cory Weeds Little Big Band (Cellar Live)
 by Marco Cangiano

Cory Weeds founded Cellar Live in 2001 with a clear mission: "enabling jazz fans to hear exciting live recordings....delivering swinging and vital jazz by celebrated icons and accomplished up-and-coming artists." That mission has been largely accomplished

by producing a string of recordings—close to 150 so far—keeping the jazz tradition alive. Here are two successful yet quite different examples: trumpeter Joe Magnarelli's quintet has a gutsy blowing session feel based on Tadd Dameron's compositions whereas Weeds' Little Big Band is a more polished reading of lesser-known jazz tunes. Both deliver fully on Cellar Live's stated mission.

Magnarelli's dedication to Dameron is most welcome. Recorded live at The DiMenna Center for Classical Music in New York City last year, *If You Could See Me Now* conveys the buoyant atmosphere of a live Blue Note recording, similar to certain mid '50s Jazz Messengers editions also reliant on Dameron material. This is a swinging affair as much as a work of love.

Magnarelli and his partners avoid the risk of transforming themselves into a repertory band by adding new fuel to the material by approaching Dameron's music with respect while at the same time capturing its very spirit. The outcome is a very warm reinterpretation of well-known—yet not warmed-over—tunes. The blues-infected "Bula Beige", title track and burner "Super Jet" stand out. The quintet is as good as it gets, craftsmanship of the highest quality: Magnarelli and tenor saxophonist Ralph Moore simply shine; pianist Anthony Wonsey captures the very essence of hardbop; bassist Dezron Douglas' big round sound and George Fludas' supple drumming could not provide a better drive—support would be a misnomer in their case. The solos are all very inspired, with special mention going to Magnarelli's restrained flugelhorn in "If You Could See Me Now", Moore's muscular, edgy approach in "The Tadd Walk" and Wonsey's thoughtful choice of notes in "I Think I'll Go Away". Finally, "Sando Latino", a lesser known and never recorded Dameron tune, receives a lovely and relaxed treatment with exquisite solos by Magnarelli, Moore and particularly Wonsey. A very fine tribute to an artist whose legacy needs to be kept alive.

Weeds' Little Big Band idea is not new but it has not seen that many followers of late: 11 players delivering the sound and subtleties of a big band largely thanks to ingenious arrangements—listen to the opener, Tommy Flanagan's "Minor Mishap", to get the idea. The precedents are illustrious, starting with Miles Davis' *Birth of the Cool*. Weeds also finds inspiration in two early '60s Prestige recordings by Eddie "Lockjaw" Davis and Gene Ammons. Bill Coon and Jill Townsend, husband and wife, split the arranging duties, the former showing a punchier bop inclination whereas the latter, who also conducts the band, prefers a more polished cut.

The choice of the material falls on somewhat lesser-known tunes, "Minor Mishap" perhaps being the notable exception, composed by quintessential hardbop musicians such as Hank Mobley, Kenny Dorham, Benny Golson and Jimmy Smith. The music flows seamlessly between the arranged portions and the solos. Weeds' tenor seems to have found his natural terroir within the little big band: a middle-weight champion à la Mobley, he delivers heartfelt and blues-inspired solos in Percy Mayfield's "Please Send Me Someone to Love", Eddie Heywood's "Canadian Sunset" and Golson's beautiful ballad "Park Avenue". There are plenty of brilliant solos, such as Magnarelli's boppish attack in "Minor Mishap" and pyrotechnics in Mobley's "East of the Village", Gary Smulyan's supple baritone saxophone in "Canadian Sunset" and P.J. Perry's meandering alto saxophone in Kenny Dorham's "K.D.'s Motion". The rhythm section's liveliness is noticeable but a particular mention goes to the saxophone section, showcased by Coon's cunning arrangement in the final "Ready & Able" by Smith, which includes an old-style chase among the saxophones. A joyful recording and, once again, mission accomplished by Cellar Live.

For more information, visit cellarlive.com. Magnarelli is at Birdland Theater Jul. 22nd and 92nd Street Y's "Jazz in July" Jul. 23rd. See Calendar.



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Plant: 2000

**Jan Klare/Bart Maris/Wilbert De Joode/
Elisabeth Coudoux/Steve Swell/Michael Vatcher
(El Negocito)**

**Impromptus and Other Short Works
Gebhard Ullmann Basement Research (WhyPlayJazz)
Carliot**

**Per-Åke Holmlander It's Never Too Late Orchestra
(Not Two)
by Steven Loewy**

What these seemingly unrelated recordings share is that trombonist Steve Swell is an integral part of each and are all good examples of exciting developments taking place in European jazz. Swell, who has established himself as a versatile performer in his homebase of New York City and throughout the U.S. and Europe, is characteristically patient and modest throughout, letting his slide and embouchure do the talking while disdaining flashiness and adapting to the moment. As a sideman, he is analogous to the perfect houseguest, acclimating to changed environments.

On 2000, the group Plant features the quirky compositions and tight arrangements of saxophonist Jan Klare (with one by trumpeter Bart Maris), interspersed with improvised selections. Comprised of three horns, cello, bass and drums, the group shines on "Rott", a brilliantly conceived work that sparkles with sputtering trumpet and oddly syncopated melodic thrusts, which continually switch perspectives and velocity, thanks to the magnificently complex writing, mirrored and underpinned by the focused drummer

Michael Vatcher. Swell fits in admirably and while most of the performance focuses on the collective, he is a perfect addition to the horns, his speed and dexterity adding splendidly to the mix. The entire studio recording is further bolstered by the contributions of cellist Elisabeth Coudoux and bassist Wilbert De Joode, whose underlying pulse anchors the group sound. Not all the pieces are intense, as, for example, the opening "Garden" begins at a snail's pace, but the album is marked by considerable variety and serious musicianship, with no wasted time on these dozen utterly engaging and deceptively simple ditties.

Swell has been an integral member of Gebhard Ullmann's Basement Research and for the splendid *Impromptus and Other Short Works*, the trombonist joins a superb cast that sings, slides and swerves in navigating Ullmann's sinewy writing, which is filled with nuance and surprising twists. The saxophonist/bass clarinetist writes for the idiosyncrasies of his members and, as with his other recordings, Swell is featured throughout, along with Julian Argüelles (baritone saxophone), Pascal Niggenkemper (bass) and Gerald Cleaver (drums). Highlights abound, showing once more the depth and sophistication of Ullmann's writing and playing and the outstanding soloing of Swell and Argüelles in the lower depths. There is great fun and there are many exciting moments; considering the variety of the pieces and their considerable complexity, the results are both exhausting and exhilarating.

Per-Åke Holmlander is well known for his proficiency on one of the most unwieldy of musical instruments, but on *Carliot*, a beautifully produced three-CD collection taken from the 12th Krakow Jazz Autumn festival, the Swedish tuba player also shows his prowess as composer, arranger and leader of his It's Never Too Late Orchestra on a thrilling ride through an eight-piece suite as part of his "1:st attempt". The other two discs feature small groups from the Orchestra and highlight some of its incredible talent, including the wonderful Portuguese trumpeter Susana Santos Silva, who revels in advanced technique, and, of course, Swell. There is much too much to describe here in the 21 tracks, but there is an enormous diversity of adventurous performance, putting it in a class with the large works of Barry Guy, Italian Instabile Orchestra and Globe Unity Orchestra. Special mention of Julie Kjaer and the other saxophonists on "Sax Madness" and consistently fine bass of Elsa Bergman and drumming of Tim Daisy. Swell is clearly inspired by the variety and offers exquisitely expressive contributions on several pieces, including "Inner Ear", where he joins Holmlander and Daisy in a compelling quartet, and the explosive "Dimonstration" with the full Orchestra.

For more information, visit elnegocitorecords.com, whyplayjazz.de and nottwo.com. Swell is at The Stone at The New School Jul. 20th and 244 Rehearsal Studios Jul. 24th. See Calendar.



**Meets Scott Joplin
Tom McDermott (Arbors)
by Ken Dryden**

Scott Joplin was the best-known ragtime pianist and composer to emerge during the heyday of the style, though he died a pauper in his 40s. There have been numerous ragtime revivals over the years, with some pianists preferring to stick to Joplin's original sheet music while others incorporated their own ideas. Tom

McDermott, a New Orleans-based pianist, has spent most of his performing life exploring Joplin's works and while he admits he is not a purist, there are times where he tries to remain in the spirit of the works.

One novelty is McDermott heading into the next piece almost immediately after completing one, acting as if he is keeping an audience entertained and allowing little room for interruptions. Drawing from Joplin's solo compositions and a few collaborations with others, the pianist covers many of the expected favorites, including a relaxed stroll through "The Easy Winners" and subtle treatment of "Magnetic Rag". But things start to change as he plays "The Strenuous Life", where he adds Jelly Roll Morton's unmistakable AfroCuban tinge, a common element that would be heard in the music of many New Orleans pianists who followed him. The looser, modern sounds of New Orleans R&B gradually emerge as McDermott gets into "Pineapple Rag". "Maple Leaf Rag" is easily the most recognized tune from Joplin's repertoire but this performance is not a museum piece recreation of the manuscript as written. McDermott's dark introduction provides a bit of contrast to its happy theme and he switches back and forth between playing it straight and blending in improvised touches.

"The Entertainer" is almost as well known due to being used in the soundtrack to the film *The Sting*. Here the pianist's imagination runs wild, sounding as if the late James Booker was standing behind him, nodding in approval. The last three songs add elements of Brazilian choro music, highlighted by Evan Christopher's whimsical clarinet in "Heliotrope Bouquet". This CD is a musical feast for ragtime fans.

For more information, visit arborsrecords.com. McDermott is at Bar Lunático Jul. 24th. See Calendar.

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Old Growth Forest II
Harris Eisenstadt (Astral Spirits)
by Robert Iannapollo

Drummer, composer and bandleader Harris Eisenstadt has helmed a large number of ensembles in his 20 years of recording. Probably the best known has been Canada Day, a quintet that has released four albums (the last in 2015). A new ensemble emerged the same year, Old Growth Forest. The origins of this group lie in a 2006 trio of trombonist Jeb Bishop, bassist Jason Roebke and Eisenstadt (aka B/R/E), which released a fine recording, *Tiebreaker*, on the Polish Not Two label. The concept lay dormant for several years until Eisenstadt got the other two together, augmented them with saxophonist Tony Malaby and released *Old Growth Forest* (Clean Feed, 2016). The album was well-received and this time the listener doesn't have to wait ten years for another edition. The band toured in early 2017 and worked on new material, which shows up on their new release, nine new and distinctive compositions by Eisenstadt. The entire program plays like a suite, the titles being references to old growth forest features.

Opener "Needles" starts the proceedings with a somber, stately theme having a processional feel. It gradually becomes misshapen and the music becomes restive, clearing out for an unaccompanied Malaby solo. It's an intense interlude that segues into a playful melody signaling the emergence of "Seedlings" and the band is off on a carefree romp. "Pit And Mound" hinges on a bassline initially played ostinato, then gradually mutating into something else while saxophone and trombone soar above. "Standing Snags" is a tricky theme that turns into a freebop stormer with a particularly incisive soprano solo from Malaby. Bishop responds with a twisting solo that is a perfect riposte.

Eisenstadt has a penchant for putting together groups of like-minded players and this one is no exception. *Old Growth Forest II* is more focused than its predecessor, which had a much looser feel. It stands as one of the high points in Eisenstadt's discography.

For more information, visit cleanfeed-records.com. Eisenstadt is at The Stone at The New School Jul. 24th-25th. See Calendar.



Different Flavors
Out To Dinner (Posi-Tone)
by Thomas Conrad

Like many labels, Posi-Tone maintains a loose roster of favored players. Trombonist Michael Dease, vibraphonist Behn Gillece, bassist Boris Kozlov and drummer Rudy Royston keep appearing on sessions. Alto saxophonist Tim Green has now played on two.

The collective Out To Dinner was created for this recording but sounds like a working band. The odd name refers to Eric Dolphy's groundbreaking Blue Note album *Out to Lunch*, which used similar instrumentation. *Different Flavors* was also motivated

by other Blue Note albums with this instrumental format, like *One Step Beyond* and *Destination...Out!* by Jackie McLean and *Evolution* by Grachan Moncur III.

Projects that attempt to memorialize and contemporize the Blue Note sound are common. *Different Flavors* is more interesting than most. The trombone/vibraphone/alto saxophone configuration provides this tribute with specific historical context. From the opening track, Gillece's "Day Zero", the special potential of this instrumentation is revealed. The trombone/alto blend is a rich sonority. Vibraphone notes linger longer than those of a piano and insinuate more harmonies, yet leave more open space.

The Blue Note albums that inspired *Different Flavors* were considered avant garde in their day, but Out To Dinner has internalized the structural and spiritual realizations of the '60s and incorporated them into its quest for expression. Dease does something startling every time he solos. He does not think in the traditional jazz trombone language. His speed and articulation (check out his string of expletives on his own "Skittles") enable him to be as free with ideas as any trumpet player. Green is an artist with range who may careen at the far margins (Gillece's "Spun Around") or meditate melodically (Gillece's "Blue Sojourn").

If there is one player who is first among equals it is Gillece. He wrote half the ten tunes, all graceful shapes. His ringing instrument gives the ensemble its prevailing emotion (yearning) and its dominant color (silver).

For more information, visit posi-tone.com. Boris Kozlov is at Smalls Jul. 5th-6th with Wayne Escoffery and Birdland Theater Jul. 19th-20th with Lew Tabackin; Behn Gillece is at Fat Cat Jul. 11th; Michael Dease is at 92nd Street Y's "Jazz in July" Jul. 25th; and Rudy Royston is at Smoke Jul. 28th with Michelle Lordi. See Calendar.



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Aqisseq
Sophie Agnel, John Edwards, Steve Noble (ONJ)
 by Kurt Gottschalk

Free improv is often likened to Abstract Expressionism. Less often, the practice is paralleled to other schools of painting—Cubism, Color Field—and less often still is it perpetrated with the discipline of those other forms. Expressionism runs rampant in free improv; rigorous adherence to form only occasionally so.

To say it's not the nature of the beast is not a qualitative assessment, it's just notable when it happens. On their second outing as a trio, Sophie Agnel, John Edwards and Steve Noble show a remarkable commitment to sharing in disciplined shaping. Recorded at the Brighton Alternative Jazz Festival in 2016, this record demonstrates what can emerge when groupthink overrides ego.

French pianist Agnel, the youngest of the three (who turns 55 this month), leans toward preparation and internal playing of her instrument. She escaped classical training in order to escape the strictures of conventional harmony and joined the Orchestre National de Jazz (on whose label the new record is released) while bassist Edwards and drummer Noble are valuable contributors to London improv circles.

Aqisseq is a brisk and dense 37 minutes. They kick

the session off like clockwork, not in the sense of timing but in the focus on detail. It's like an unlikely ascent into a mysterious mechanism where the goings-on are unimaginable but everything seeming to happen for a reason. As we move deeper into the machine, the workings slow but are no less purposeful. The musicians are creating with reason, with ration. It's practically palpable. The titles—"Aqissit", "Aqussiaq", "Aqusseq"—suggest specific mysteries, there to be speculated upon, not solved. The liner notes (a poem by Philippe De Jonckheere) suggest that these are birds and that the musicians are emulating them. Such speculation—in the notes and in the above—is immaterial. *Aqisseq* is a remarkable record, whatever it is.

For more information, visit onj.org



Live at the Blue Whale
Bobby Bradford/Hafez Modirzadeh (NoBusiness)
 by Stuart Broomer

This is the third in a series of live recordings by the Bobby Bradford/Hafez Modirzadeh Quartet, each in a different West Coast venue, each with a different rhythm section. Here the group is completed by bassist Roberto Miguel Miranda and drummer Vijay Anderson. Cornet player Bradford, who turns 85 this month, was

an early collaborator of Ornette Coleman and long co-led a group with clarinetist John Carter. He's hard to match among free jazz cornet players (and trumpeters) for the sheer musicality, deep roots and grace of his approach. Reedplayer Modirzadeh studied extensively with Coleman, integrating Harmolodics with his own masterful command of Persian tonal and rhythmic systems. Here they pursue their sometimes joyous, frequently reflective music, with Modirzadeh focusing primarily on soprano saxophone.

The LP opens with Miranda's "Raphael". The theme is announced by his gorgeous, cello-like arco bass. The piece marks a mode's passage from the Middle East to Spain, the former most explicit in Modirzadeh's use of karna, an Iranian horn, and khaen, a bamboo mouth organ, the latter in Bradford's muted cornet. "Free the Idea—Variations on an Ornette Coleman Theme", by Modirzadeh, is a fine reimagining of Coleman's early Atlantic quartet, with Miranda and Anderson providing loose, springy propulsion and the winds soloing with aplomb. Modirzadeh's brief and engaging "One Bar Lowe" has him revealing a Steve Lacy-like piquancy of tone in a kind of North African market bop.

Opening Side B, Anderson's "Almost Not Crazy" gradually becomes the most expressionist piece, Modirzadeh pressing his soprano upward to rapid, swirling cries beyond the group's customary freebop contours; Anderson turns in a driving solo that sounds like a drum corps set free. Bradford's closing "Crooked Blues" is an oblique dive into tradition, with the horns developing contrasting notions of blues, Modirzadeh's soprano, Coltrane-smooth, and Bradford's cornet raw, frayed and expressive, adding to a program that articulates what the continuing essence of jazz might be.

For more information, visit nobusinessrecords.com

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Five Roads
Maurício de Souza's Bossa Brasil (Pulsa Music)
by Tom Greenland

Originally from Brasília, Brazil, drummer Maurício de Souza has been leading straightahead and Brazilian jazz bands in New Jersey since 2004. *Five Roads*, his fourth release as a leader, is a mostly original set showing his growth as a composer. The quartet consists of alto saxophonist Andrew Beals, pianist Bob Rodriguez and bassist Gary Mazzaroppi. Most of the tracks are original bossa novas, plus a cover of Roberto Menescal's classic "O Barquinho", all played at various tempos, with enough finesse to keep things interesting. For variety, "Bebeto" is played as a *maracatú*, "Paisagens" as a *baião*. The most unusual cover is of Franz Schubert's "Ave Maria", played with impeccable taste by Rodriguez, whose laidback delivery belies the tensile logic of his melodic ideas. Beals plays most of the tunes and solos in a similar fashion, with smooth contours and legato phrasing. De Souza's active right-hand cymbal work and chatty snare drum are omnipresent but he doesn't feature himself much until the closing track, "Valsinha Para Elvira" (recorded live, with Charlie Dougherty replacing Mazzaroppi), where he builds a strong solo and then trades ideas with the bassist during the outro blowing section.

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Last month de Souza launched his CD at The DiMenna Center. With only himself (his distinctive setup comprised seven different cymbals, including two hi-hats, plus two snare drums), Rodriguez and David Kingsnorth on bass, the pared-down lineup made for interesting comparison with the album, much of which was revisited—"Estações", "Valsinha Para Elvira", "Folclórica", "Ave Maria", "Bebeto", "Bate Papo"—with the addition of "A Felicidade" and "Garota de Ipanema" (both by Antônio Carlos Jobim) and "Vera Cruz" (by Milton Nascimento). De Souza's originals, though typically played in bossa nova style, often include nonstandard chord changes, lending them a distinctive, slightly unpredictable quality. From the first few beats the band slipped quickly and easily into an entrancing groove, maintaining it over the course of the evening. Live, Rodriguez had plenty of room to stretch out during solos and so he did, showing admirable ability to sustain interest over these longer hauls. Kingsnorth countered these solos with shorter, motive-based improvisations. As he had done on the album, de Souza kept the sauces simmering with busy but unobtrusive stick- and brushwork. Highlights were "Vera Cruz", which featured an inventive piano solo and an extended drum soliloquy, and "Ave Maria", enlivened by Rodriguez' elegant touch.

For more information, visit mauriciodesouzajazz.com



Lone Pine Road Vol. 1
Thollem/Bisio (Setola di Maiale)
by Elliott Simon

Thollem McDonas is a dynamic pianist accomplished in the art of lengthy improvisational duets and he is exceedingly adaptable operating within bluesy, free jazz, contemporary classical and more blurred environs. Here he is paired with Michael Bisio, one of creative music's preeminent bassists, whose approach is muscular yet surprisingly expressive. *Lone Pine Road Vol. 1*, so named for the studio where it was recorded, pairs these two outstanding conversationalists in equal partnership.

There are no song titles or presumptions and the musicians are at liberty within the approximate 45-minute encounter to explore, react and trade off. Although there are no precise labels, the session organically develops from an introduction through three discrete segments and an epilogue. After an initial opening characterized by a bit of bass noodling and chordal piano searching, McDonas playfully challenges Bisio and he responds in kind as they find a preliminary piano-driven groove.

The players then strikingly merge for a protracted spiraling section, which impresses for its unity and is defined by stamina and control. Bisio shows his leadership skills by seamlessly changing the mood and pace with exquisite runs that morph into an extended arco passage, reaching for registers that amazingly test both piano and bass to realize his vision of extremely brittle pathos. A repetitive whirlpool then sucks piano and bass back together for a final joint excursion. A touching epilogue marked by Bisio's gorgeous tone ends this rare meeting of two master improvisers in which they travel across various grooves and rarely work at cross purposes.

For more information, visit setoladimaiale.net. Bisio is at *Happy lucky no.1* Jul. 6th. See Calendar.



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Crime Zone
Connie Han (Mack Avenue)
by Marco Cangiano

Crime Zone is keyboard player Connie Han's second recording, an exuberant album showcasing her many facets. She has a prodigious technique built around a scintillating touch and an uncommon gift for composing. After the exciting opener, in which Han switches to great effect from acoustic to electric piano, the CD can be divided in three groups of compositions: those performed in quartet featuring Walter Smith III's tenor; trio numbers; and a solo piano piece. The quartet numbers are perhaps less flashy but more intriguing and mature thanks largely to Smith's presence: he performs brilliantly, wandering quite freely in and out of the melodic and harmonic structure. Duke Pearson's "Is That So?" is Smith more closely reminiscent of Joe Henderson's approach to a standard, faithful yet original, with Han exploring her Chick Corea side. Something similar happens in the quartet's version of Stephen Sondheim's "Pretty Women", with Smith breathing through his instrument, whereas the title track contains his most assertive and angular solo, pushing Han's considerable drive.

The trio numbers reveal an eclecticism certainly influenced by Han's relatively young age. Pieces like

"Member This", "Southern Rebellion" and "Extended Stay" disclose a deep knowledge of and close respect for the piano jazz tradition—as was evident from her debut album dedicated to Richard Rodgers—conveying relaxed atmospheres with echoes ranging from Red Garland to McCoy Tyner. Finally, the choice of Joe Henderson's "A Shade of Jade" for an exquisite solo piano rendition is unusual but highly rewarding, pinpointed by a percussive bass-like right hand.

Of note among Han's partners, all of the highest caliber, is Bill Wysaske, who, beyond being a very tasteful drummer—pay attention to his solo on "Southern Rebellion"—is also Han's mentor and co-author as well as having produced the album. His are probably the final words on the album: "...this is killing". And it is.

For more information, visit mackavenue.com. Han is at Jazz Standard Jul. 23rd. See Calendar.



Again with Attitude
George Colligan (YouWe)
by Ken Dryden

It's hard to believe that pianist George Colligan is approaching 50 later this year, as his debut recording seems like it wasn't that long ago. Colligan has released a steady output of new CDs, never settling for a particular instrumental mix or predictable setlist. This session features the pianist leading an acoustic trio with two seasoned veterans, bassist Buster Williams and drummer Lenny White. The three are very familiar with one another, having worked together frequently in Williams' Something More Quartet over the past two decades. Not only does the pianist make great use of their skills as players, but also shows respect for their ability as composers.

Colligan kicks off the date with White's energetic "L's Bop", highlighted by potent solos all around. The leader has long shown versatility in his compositions, ranging from the moody funk of "Lost On 4th Avenue" and vibrant metropolitan sound of "Again With Attitude" to the glistening ballad "Waltz 1". Williams has also been a gifted songwriter whose considerable contributions have not been acknowledged at the level of his musicianship. Colligan creates a joyful mood in the interpretation of the bassist's tender ballad "Christina", with the composer's lush undercurrent and White's brushwork. Williams also contributed the twisting "A Different Place", a miniature the trio navigates effortlessly. Thelonious Monk's "Monk's Dream" has long been a jazz standard and this arrangement brings the drummer to the forefront while Colligan's playful, abstract line captures the composer's humor. Another Monk standard is "Well, You Needn't", which the trio disguises a bit by stripping down the initial theme, before taking off in a more typical breezy setting. A nice surprise is the exploration of Pat Metheny's "Always And Forever", played as a slow, spacious ballad. Colligan has been teaching in Portland for some time, so his occasional reunions with these East Coast giants always produces welcome music.

For more information, visit georgecolligan.com. Colligan is at Jazz Standard Jul. 18th-21st with Buster Williams, Smalls Jul. 22nd with Johannes Weidenmueller, Mezzrow Jul. 23rd, Jazz at Kitano Jul. 24th with Adam Hucheson and Jul. 27th as a leader. See Calendar.

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(Le Chant du Monde)
by Stuart Broomer

For Charlie Chaplin, art was a deft balance between silence and sound. With an early childhood in the last decade of the 19th century spent in the wings of the English music hall, Chaplin developed a life-long attachment to music, which included much time spent playing the violin. Once transported to America, he rapidly evolved into the most successful of silent comedians, but retained a profound attachment to music, a key ingredient and sonic double of the humor and sentiment of his pantomime. Chaplin composed a score for every film he created from 1918 on, even if it took him over 50 years to get around to it.

Released in commemoration of the 130th anniversary of Chaplin's birth (Apr. 16th, 1889), this two-CD set presents selections that Chaplin composed between 1931-76, a year before his death at 88, drawing from all of his scores with the exception of his last film, *A Countess from Hong Kong* ("the rights to which do not belong to the Chaplin rights holding companies"). The music is presented chronologically in order of composition, at times creating for an odd mix of new films (from *City Life* to *Limelight*) and new soundtracks for reissues of silent classics.

Disc One represents music composed in Hollywood, between 1931-52, all new films save for the single reissue of *Gold Rush* (1925; scored 1942); Disc Two contains music composed in Corsier-sur-Vevey, Switzerland from 1957 on: the first is a score for a new film, *A King in New York*; the rest are new soundtracks for silent classics from *A Dog's Life* (1918) to *The Circus* (1928), Chaplin perfecting the enduring forms of works from a half-century before. "The Pilgrim" (1918) gets an almost weird '50s update with contemporary crooner Matt Munro singing the cowboy ballad "Bound for Texas".

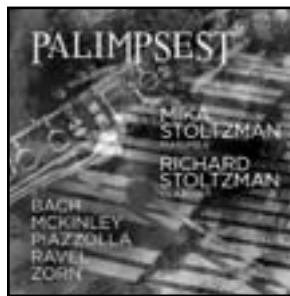
Chaplin lacked the technical skills for composition, so he worked humming material and playing the violin with orchestrators, but his immersion in every element of his films is remarkable. Chaplin's control of the music extended to having violin soloists mimic his own sound and phrasing for maximum emotional effect. For Chaplin, the appearance of sync sound in the late '20s meant he could perfectly coordinate his silent persona with music and he managed to maintain his silence as a performer (in *City Life* and *Modern Times*) as he became a composer.

While Chaplin could enlist the classics (themes from Wagner and Brahms are employed dramatically in 1940's *The Great Dictator*), his own resources were highly developed, with a knack for meaningful pastiche. The full effect of this music can only be appreciated in the context of the films, but even in isolation it still possesses a remarkable range and complexity of moods, a brilliant mix of the subtle and the obvious, a moving mix of pathos (sometimes bathos) and wit. Chaplin leveled the highs and lows of the musical class system and that's often consistent with his subject matter.

Chaplin's egalitarian insistence on human rights and dignity, which in the HUAC '50s cost him his American residency, is evident from his little tramp character, but you get it here in its most direct form in his closing speech in *The Great Dictator*, pleading for freedom for Jew, Gentile, Black and White and despairing men, women and children. In a recent interview (*San Francisco Classical Voice*, Jun. 3rd) about the opera *Central Park*

Five, Anthony Davis reflects on his insertion of Donald Trump into the work: Davis' representation of Trump was inspired by *The Great Dictator* in which Chaplin, in Hitler guise, plays with a globe.

For more information, visit lechantdumonde.com



Palimpsest
Mika Stoltzman/Richard Stoltzman (Avie)
by Tom Greenland

Versatile clarinetist Richard Stoltzman is renowned in both Western classical and jazz circles for his warm open tone and comfortable command across the instrument's ambitus. Marimba player Mika Stoltzman joins her spouse on *Palimpsest*, their sophomore duet project, which, like 2017's *Duo Cantando*, mingles classical and contemporary compositions with improvisation. Two major set pieces, each over 15 minutes long, open the disc: a solo clarinet transcription of Johann Sebastian Bach's *Chromatic Fantasia and Fugue* (BWV 903), then a solo marimba transcription of the chaconne from Bach's *Partita in D minor for Solo Violin* (BWV 1004). The lucid arpeggios, effortless register shifts and amiable embellishments of the former segue to a three-voice fugue with marimba and bandoneón (played by Héctor Del Curto). The chaconne combines rapid low lines with slower more poignant passages to end on a mellow note. Mika Stoltzman's arrangement of Maurice Ravel's *Pavane pour une infante défunte* is more playful, transitioning from rumbling tremolos to irenic meditations to Charleston beats in gentle ebb and flow. A medley of three short blues vignettes, all based on a minor third interval and composed by William Thomas McKinley, show the couple at their jazziest. John Zorn's title cut, written for Mika, has a 3+2+2 rhythm in the first section, followed by a zany outré bridge—not the sort of fare often heard in classical settings. The well-paced CD concludes with two tangos by Astor Piazzolla, the first a masterful clarinet soliloquy, the second a galloping four-part fugue suggestive of "Joshua Fit The Battle of Jericho", with Del Curto and bassist Pedro Giraudo taking up the third and fourth voices, respectively.

Last month, Mika Stoltzman headlined Weill Recital Hall, bringing her husband, bassist Eddie Gomez and drummer Steve Gadd onstage in various combinations. After a dark-tinged solo reading of John Zorn's "The Nymphs" (also written for her) she reprised the Bach chaconne from the album, only live the musical experience was considerably heightened by her dramatic facial expressions and body gestures: eyebrows lifting, upper lip stretching up in a grim smile, arms spreading out wavelike over the wooden keys, her mood shifting from intense and determined to relaxed and whimsical. Although she was born in Amakusa, Japan and even admitted to the audience that she struggles with English, Stoltzman's vibrant body language needed no translation. Richard Stoltzman, cradling the clarinet bell between his thighs, played the melody of "Palimpsest", which, after a false start and a bit of scuffling, turned out to be quite affective. A second duet, Gordon Stout's "The Beguine of Something Beautiful", based on a 6/8 clavé figure, capped the first set.

The show's second half began with a trio (Mika Stoltzman, Gomez and Gadd) version of Bill Douglas' "Sambata and Jubilation", the first title a minor bossa reminiscent of "Autumn Leaves", the second a minor

pentatonic theme that found Gomez in a funky, string-slapping humor. Next was a marimba/bass duet on Clarice Assad's "Kaleidoscope", a difficult piece based on a 2+2+3 rhythmic figure. The evening concluded with two compositions by Chick Corea written especially for—you guessed it—Mika Stoltzman: "Birthday Song" (it was Corea's birthday that very night), a grooving 6/8 marimba/drum duet, displayed Gadd's zen-like steadiness; and "Marika Groove", a persuasive theme with tricky breaks and an artful solo by Richard Stoltzman (back onstage for the finale), including a record-breaking long held high note.

For more information, visit avie-records.com



Eretz (feat. Godwin Louis)
Jérémy Dumont 5Tet (s/r)
by Marco Cangiano

Brussels has lately become the crossroads of European jazz, with various jazz venues and three highly regarded jazz magazines. Besides a distinguished legacy of world-class musicians, the region has been able to attract artists from all over continental Europe on top of a well-qualified cadre of U.S. expatriates and frequent visitors. Many of these musicians, like pianist Jérémy Dumont, are the product of Europe's best conservatories and the mushrooming number of jazz schools following the celebrated Berklee College of Music model. Others have been attracted by the lively and stimulating ambiance, finding a natural place to mingle with musicians of different extractions and traditions in a multicultural environment.

This CD, the first by Dumont's quintet, fits squarely in this tradition: five musicians representing four countries, the U.S. included. The music belongs to a sort of postbop mainstream, with seven originals and two perennial standards. The result is a pleasant, tasteful and swinging session based on simple yet captivating compositions that leverage Dumont's penchant for Middle Eastern melodies.

The structure of the tunes may appear rather conventional at first listen—exposition of the theme in unison, solos and return to the main theme. But repeated listens reveal subtle variations to the overarching scheme, enriching the music. The quintet is well integrated, with Godwin Louis' exuberant alto saxophone taking the proverbial lion's share along with fleet piano and Jean-Paul Estiévenart's well-rounded trumpet. Louis condenses in his sound and phrasing a whole tradition of alto players, including echoes of Johnny Hodges, in Jimmy Van Heusen-Eddie DeLange's "Darn That Dream". Bassist Damien Varillon and drummer Armando Luongo provide solid support throughout but regrettably do not have much solo space.

Of note is "Eretz Tzion", the most complex composition with its clear Middle Eastern influences and shifting development after a rhapsodic piano intro. "Through Your Eyes" and "Nieuwpoort Day" showcase Dumont's rhythmic approach—he mentions Chick Corea among his influences—whereas the ballad "Aaron" delivers an emotional solo by Estiévenart. An extended live version of Walter Gross-Jack Lawrence's "Tenderly" rounds out a nicely varied program.

For more information, visit jeremydumont.com. Godwin Louis is at Jazz Standard Jul. 24th with Jonathan Barber and Dizzy's Club Jul. 30th with Pauline Jean. See Calendar.

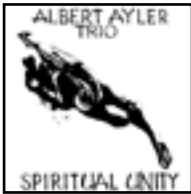
ON THIS DAY

by Andrey Henkin



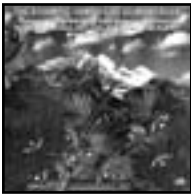
Eponymous
The Metronome Quintet (Grammoclub)
July 10th, 1959

Over 55 years before Swiss electronics musician Bruno Spoerri got rapper Jay Z to split royalties over copyright infringement the former was a saxophonist part of The Metronome Quintet, a group intermittently active into the new millennium. Ueli Staub (vibraphone), Martin Hugelshofer (piano) and Felix Rogner (bass) would be with the group for most of its existence, Spoerri moving on in the mid '70s, this edition completed by drummer Gerry Ceccaroni. The EP is mostly jazz and popular standards plus Spoerri's "Friday The 19th".



Spiritual Unity
Albert Ayler (ESP-Disk)
July 10th, 1964

Saxophonist Albert Ayler's career, at least on record, lasted only ten years from 1960-70, during which time he established himself as one of the more divisive figures in jazz history. After sessions in Scandinavia on his own and with Cecil Taylor, he returned to the States and began his leader career in earnest on ESP-Disk, becoming one of the label's 'stars'. For his label debut (and ESP's first jazz record after a set of songs sung in Esperanto), Ayler is with drummer Sunny Murray, seconded from Taylor, and bassist Gary Peacock for four of his originals.



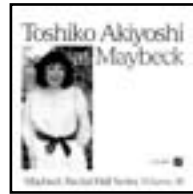
Live At Montreux
The Atlantic Family (Atlantic)
July 10th, 1977

This two-LP set features a cross-section of Atlantic Records' jazz roster appearing in various permutations for a set at the 1977 Montreux Jazz Festival. Some of the 33 names include keyboard player Richard Tee, saxophonists Sonny Fortune, David "Fathead" Newman, Klaus Doldinger and Michael Brecker, trumpeters Don Ellis and Randy Brecker, flutist Herbie Mann, percussionist Sammy Figueroa and all members of Average White Band (AWB). The tunes, covers and originals by the participants, climax with AWB's hit "Pick Up The Pieces".



Eponymous
Vic Vogel Big Band (Radio-Canada)
July 10th, 1982

Just a week shy of six years before this recording, Montréal native pianist Vic Vogel's music was featured in the 1976 Summer Olympics, the only time it was held in Canada. Here he leads a big band at the city's main claim to fame, the Festival International De Jazz De Montréal. While none of Vogel's 17 musicians are well known outside of Canada, much of the material they play is: Bud Powell's "Tempus Fugit", Miles Davis' "Nardis", J.J. Johnson's "Say When" and Billy Strayhorn's "Take The 'A' Train" alongside three Vogel originals.



At Maybeck
Toshiko Akiyoshi (Concord)
July 10th, 1994

Toshiko Akiyoshi's solo recital was among the last in Concord's *Maybeck Recital Hall* piano series, inaugurated in 1989 and taking place in Berkeley, CA. It came 38 years after Akiyoshi, named an NEA Jazz Master in 2007, began her studies on the opposite coast at Berklee College of Music and 23 years after her first solo recording for Japanese RCA. Unlike her small group and big band recordings, this session, apart from two originals, is mostly jazz and popular fare, closing with Bud Powell's notoriously challenging "Tempus Fugit".

BIRTHDAYS

July 1

†Earle Warren 1914-94
†Rashied Ali 1935-2009
†Ndugu Chanler 1952-2018
Erik Friedlander b.1960
Sameer Gupta b.1976
Brandee Younger b.1983

July 2

†Charlie Kennedy 1927-2009
Richard Wyands b.1928
Ahmad Jamal b.1930
†William Fielder 1938-2009
Mike Abene b.1942
Gary Dial b.1954

July 3

†Johnny Coles 1926-96
Ronnell Bright b.1930
†Ron Collier 1930-2003
†Pete Fountain 1930-2016
Rhoda Scott b.1938
Dr. Lonnie Smith b.1942
John Klemmer b.1946

July 4

†Aaron Sachs 1923-2014
Conrad Bauer b.1943
Butch Miles b.1944
Fred Wesley b.1943
Matt Steckler b.1974

July 5

†Ray Biondi 1905-81
†Bruce Turner 1922-93
Sha b.1983

July 6

†Betty Smith 1929-2011
Chris White b.1936
Klaus Kugel b.1959
Torben Waldorff b.1963

July 7

†Tiny Grimes 1916-89
†Frank Rehak 1926-87
Doc Severinsen b.1927
†Hank Mobley 1930-86
†Joe Zawinul 1932-2007
Sue Evans b.1951
Michael Henderson b.1951
JA Granelli b.1966
Orlando le Fleming b.1976

July 8

†Bill Challis 1904-94
†Louis Jordan 1908-75
†Johnny Mince 1912-97
†Billy Eckstine 1914-93
†Ken Hanna 1921-82
Roy Babbington b.1940
Sakari Kukko b.1953
Russ Johnson b.1965
Kendrick Scott b.1980
Tyshawn Sorey b.1980
Matt Wigton b.1980

July 9

†Joe Darensbourg 1906-85
†June Richmond 1915-62
†Duke Burrell 1920-93
†Alex Welsh 1929-82
†Frank Wright 1935-90

July 10

†Noble Sissle 1889-1975
†Ivie Anderson 1905-49
†Cootie Williams 1910-85
†Milt Buckner 1915-77
†Dick Cary 1916-94
†Major Holley 1924-90
†Buddy Clark 1929-99
†Arnie Lawrence 1938-2005
†Lee Morgan 1938-72
Brian Priestley b.1940

July 11

Henry Lowther b.1941
†Tomasz Stanko 1942-2018
Travis Sullivan b.1971
Will Vinson b.1977

July 12

†Sam "The Man" Taylor 1916-90
†Paul Gonsalves 1920-74
†Conte Condoli 1927-2001
†Big John Patton 1935-2002
†Jean-François Jenny-Clark 1944-98
Mark Soskin b.1953
Ken Thompson b.1976
Ron Caswell b.1977

July 13

†George Lewis (cl) 1900-68
†Bengt-Arne Wallin 1926-2015
†Leroy Vinnegar 1928-99
†Albert Ayler 1936-70
†Earl Grubbs 1942-89
George Lewis (tb) b.1952

July 14

†Billy Kyle 1914-66
†Alan Dawson 1929-96
Lauren Seavian b.1979

July 15

†Philly Joe Jones 1923-85
†Joe Harriott 1928-73
†Henry P. Warner 1940-2014
Rodrigo Amado b.1964
Petros Klampanis b.1981

July 16

†Teddy Buckner 1909-94
†Cal Tjader 1925-82
Bobby Previte b.1957

July 17

†Mary Osborne 1921-92
†Ray Copeland 1926-84
†Vince Guaraldi 1928-76
†Joe Morello 1928-2011
†Ben Riley 1933-2017
†Nick Brignola 1936-2002
Chico Freeman b.1949

July 18

†Charlie LaVere 1910-83
†Ray McKinley 1910-95
†Joe Comfort 1917-88
†Don Bagley 1927-2012
†Carl Fontana 1928-2003
†Buschi Niebergall 1938-'80s
†Dudu Pukwana 1938-90
William Hooker b.1946
Theo Croker b.1985

July 19

†Buster Bailey 1902-67
†Cliff Jackson 1902-70
†Charlie Teagarden 1913-84
Bobby Bradford b.1934
†Carmell Jones 1936-96
Didier Levallet b.1944

July 20

†Bill Dillard 1911-95
†Joachim Ernst Berendt 1922-2000

July 21

†Ernie Wilkins 1922-99
Peter Ind b.1928

July 22

†Charles Tyler 1941-82
Samuel Blaser b.1981

July 23

†Helen Merrill b.1930
†Sonny Clark 1931-63
Plas Johnson b.1931
Scott Wendholt b.1965

July 24

†Paul Moer 1916-2010
†Al Haig 1924-82
†Bill Perkins 1924-2003
†Keter Betts 1928-2005
†Junior Cook 1934-92
†Johannes Bauer 1954-2016
Al Di Meola b.1954

July 25

†Emmett Berry 1915-93
†Johnny Hartman 1923-83
†Claude Luter 1923-2006
Bill Lee b.1928
†Richie Kamuca 1930-77
†Steve Lacy 1934-2004
Daoud-David Williams b.1943
Khan Jamal b.1946
Loren Schoenberg b.1958
Achille Succi b.1971

July 26

†Joe Thomas 1909-84
†Billy Taylor 1921-2010
Ronnie Lang b.1927
†Rudy Collins 1934-88
Mike Mainieri b.1938
Charles McPherson b.1939
Jon Faddis b.1953
Barry Romberg b.1959
James Zollar b.1959
Etienne Charles b.1983

July 27

†Damell Howard 1895-1966
†Johnny Wiggles 1899-1977
†Johnny Hodges 1907-70
†Jef Gilson 1926-2012
†Don Ellis 1934-78
Günter Lenz b.1938
Brian Blade b.1970
Mike DiRubbo b.1970

July 28

†Gus Aiken 1902-1973
†Erskine Hawkins 1914-93
†Louie Bellson 1924-2009
Charli Persip b.1929
Joanne Brackeen b.1938
Natsuki Tamura b.1951

July 29

†Charlie Queener 1923-97
Charlie Shoemake b.1937
Carl Grubbs b.1944
Joel Harrison b.1957
Jean Toussaint b.1960

July 30

†Corky Corcoran 1924-79
†Jim Galloway 1936-2014
Nnenna Freelon b.1954
Delfeayo Marsalis b.1965

July 31

†Don Redman 1900-64
†Charlie Christian 1916-42
†Joe Beck 1945-2008

July 32

†Hilton Jefferson 1903-68
†Roy Porter 1923-98
†Frank Smith 1927-74
†Vernell Fournier 1928-2000
James Spaulding b.1937
Hal Smith b.1953
Kevin Mahogany b.1958

July 33

†Hank Jones 1918-2010
†Ahmet Ertegun 1923-2006
†Bjarne Nerem 1923-91
Kenny Burrell b.1931
Michael Wolff b.1952
Stanley Jordan b.1959



AL DI MEOLA
July 22nd, 1954

Guitarist Al Di Meola was a generation or so younger than fusioners like Larry Coryell, John McLaughlin, John Abercrombie and Bill Connors who preceded him. It was, at age 19, replacing the latter in Chick Corea's Return To Forever that launched Di Meola's career. The same year that RTF made their last album, Di Meola released his leader debut, *Land of the Midnight Sun* for Columbia. Over 25 studio and live albums in jazz-fusion, world music and popular song have followed as well as work alongside Corea, fellow RTFers Lenny White and Stanley Clarke, a trio with fellow guitarists Paco de Lucia and McLaughlin and as well as a RTF reunion in 2009. *-AH*

CROSSWORD

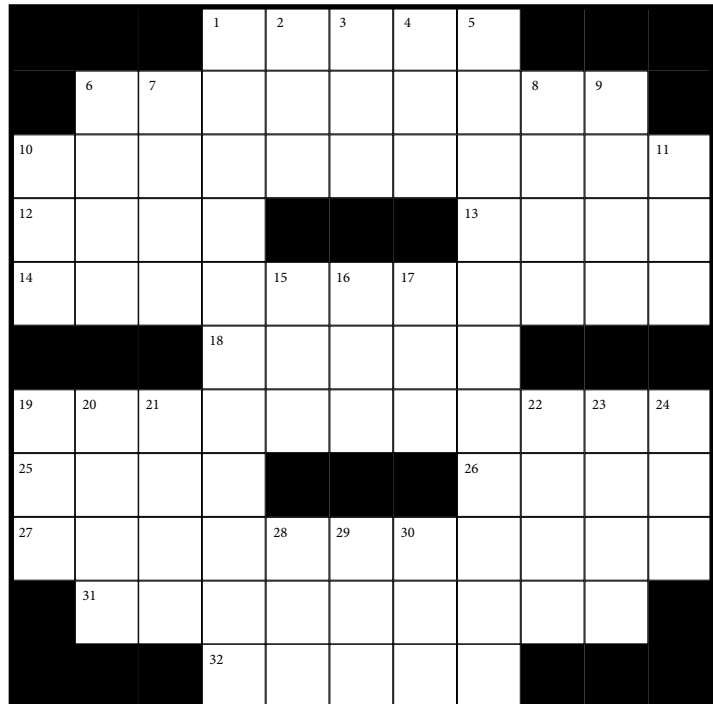
ACROSS

- 1977 MPS MUMPS album *A Matter of* ____
- Frank Wess or Marshall Royal
- Platinum records?
- Pop/swing jazz vocalist Paul
- 1966 Columbia Joe Harriott LP ____-*Jazz Suite*
- Michel Legrand wrote soundtrack music for this James Bond
- German Swing Era bassist August
- In 1960-61, drummer Dave Bailey had his feet here
- LA-based pianist Schell
- Montego Joe song you can play when someone steps on your foot
- The Lovin' Spoonful song "____ City" covered by Quincy Jones
- Kenny Burrell wrote a song for this Bay Area city
- DJ Afro Cut-____, who worked with Biréli Lagrène

DOWN

- Art Ensemble of Chicago LP named for an Egyptian pharaoh
- In the next decade, French reedplayer Michel Portal's career will exceed 60 of these

- Washington State-based Chateau ____ Michelle Festival of Jazz
- Guitarist Farlow
- All things Duke
- Slovenian free jazz saxophonist Resnik
- Thelonious Monk's "____ T."
- Charlie Parker's "Klact-oveeders-____"
- Important decision when making an album (abbr.)
- Spanish saxophonist Vlado or Dutch bassist Schop
- 1967 Gearbox Sonny Rollins archival LP ____ *Califa*
- British saxophonist/clarinetist Tony
- '90s British electric bassist Mark
- Midwestern univ. with a noted Jazz Ensemble and Jazz Lab Band
- Violinist Henneman with a split personality?
- Buddy Rich trumpeter Wayne
- 1981 Areito Chucho Valdés album ____ *De Chaka*
- Rock drummer Ron who also worked with Lalo Schiffrin, Larry Carlton and others
- 1969 BYG-Actuel Dave Burrell album
- Reg. that is home to the Moers Festival
- '60s Finnish saxophonist Pethman
- Jazz-Noir pianist Blake
- German bassist Dieter



By Andrey Henkin

visit nycjazzrecord.com for answers

Monday, July 1

- ★ Jerome Harris Quartet Bar Lunático 8:30, 10 pm \$10
- ★ Jocelyn Gould Trio with Louie Leager, Sarah Gooch; Alma Micic Trio with Rale Micic, Corcoran Holt Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ Yoko Miwa Trio Birdland Theater 8:30 pm \$20-30
- ★ Maurice “Mobetta” Brown and Friends Blue Note 8, 10:30 pm \$25
- ★ Jon Weber Bryant Park 12:30 pm
- ★ Reggie Sylvester, Ed Keller, Joe Ravo; Stephen Gauci, Adam Lane, Sandy Ewen, Kevin Shea; Dave Miller, Daniel Carter, Robert Boston, Tom Kotik; Adam Caine Quartet; Jeff Davis Ensemble; Darren Johnston, Michael Coleman, Kim Cass, Michael Vatcher Bushwick Public House 7 pm \$10
- ★ Peter Brainin Latin Jazz Workshop: Billy Kaye Jam Fat Cat 9 pm 12:30 am \$10
- ★ JFA Jam Session Local 802 6:30 pm
- ★ Dred Scott, Ben Rubin, Diego Voglino Mezzrow 7:30 pm \$20
- ★ Joshua Abrams and Natural Information Society with Lisa Alvarado, Mikel Avery, Jason Stein Roulette 8 pm \$25
- ★ In Order To Survive: William Parker, Rob Brown, Cooper-Moore, Hamid Drake ShapeShifter Lab 7:15 pm \$15
- ★ Robinson Montmollin Trio Silvana 7 pm
- ★ Jonathan Michel Quartet; Joe Farnsworth Trio with Jeremy Pelt, John Webber Smalls 7:30, 10:30 pm \$20
- ★ Chasm: Ryan Ferreira, Dave King, Tim Berne The Sultan Room 8 pm \$15
- ★ Tsutomu Nakai Quartet with Lafayette Harris, Jr., Lonnie Plaxico, Dwayne “Cook” Broadnax Zinc Bar 7:30, 9 pm \$25

Tuesday, July 2

- ★ Salon Africana: Julia Sarr and Zoë Modiga The Africa Center 8 pm \$30
- ★ Aruán Ortiz/Don Byron Bar Lunático 8:30, 10 pm \$10
- ★ Alex DeLazzari Trio with Wes Whitelock, Jason Clotter; Mike Bono Trio with Rob Jost, Roberto Ciaquinto Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ Veronica Swift with Emmet Cohen Trio Birdland 8:30, 11 pm \$30-40
- ★ Dirty Dozen Brass Band: Roger Lewis, Kevin Harris, Gregory Davis, Kirk Joseph, TJ Norris, Julian Addison, Takeshi Shimmura Blue Note 8, 10:30 pm \$35
- ★ Jon Weber Bryant Park 12:30 pm
- ★ Swingtime Big Band Dweck Center at Brooklyn Public Library Central Branch 6:30 pm
- ★ Dimitry Kolesnik; David Oquendo and Havana 3; Tadataka Unno Fat Cat 7, 9 pm 12:30 am \$10
- ★ Gene Torres Greater Calvary Baptist Church 12 pm \$20
- ★ Marta Sanchez Quartet with Ralph Alessi, Michael Formanek, Mark Ferber Halyard's 8 pm \$10
- ★ David Yee Quartet Jazz at Kitano 8 pm
- ★ Dr. Lonnie Smith Trio with Jonathan Kreisberg, Xavier Breaker Jazz Standard 7:30, 9:30 pm \$35
- ★ Sound Utopias—100th Anniversary of the BAUHAUS Art Movement: German National Youth Jazz Orchestra Le Poisson Rouge 7 pm
- ★ Daniel Meron, Keren Tayar, Pablo Menares, Felix Lecaros; Joy Brown Mezzrow 7:30, 10:30 pm \$20
- ★ Robert Edwards Quintet with Joe Magnarelli, David Wong, Aaron Kimmel; Buzz Donald and Friends with Brandon Woody, Keenyn Omari, Carlos Horns, Devin Starks Smalls 7:30, 10:30 pm 1 am \$20
- ★ NOH Band: David Tom, Dave King, Tim Berne The Sultan Room 8 pm \$15
- ★ Linda May Han Ho Quintet with Ben Wendel, Matthew Stevens, Fabian Almazan, Obed Calvaire Village Vanguard 8:30, 10:30 pm \$35

Wednesday, July 3

- ★ Salon Africana: Julia Sarr and Zoë Modiga The Africa Center 8 pm \$30
- ★ Nick Millevoi/Ron Stabinsky Areté Gallery 7 pm \$15
- ★ Adam Kolker, Steve Cardenas, Billy Mintz Bar Bayeux 8 pm
- ★ Juan Munguia Trio with Erick Alfaro, Erubiel Rangel Bar Next Door 6:30 pm
- ★ Veronica Swift with Emmet Cohen Trio Birdland 8:30, 11 pm \$30-40
- ★ Dirty Dozen Brass Band: Roger Lewis, Kevin Harris, Gregory Davis, Kirk Joseph, TJ Norris, Julian Addison, Takeshi Shimmura Blue Note 8, 10:30 pm \$35
- ★ Jon Weber Bryant Park 12:30 pm
- ★ Melissa Gardiner's MG3 with guest Ingrid Jensen; Melody Rose Band City Winery 7:30 pm \$15
- ★ Midsummer Night Swing: Bria Skonberg's Sisterhood of Swing with Catherine Russell, Camille Thurman, Emily Asher, Endea Owens, Shirazette Tinnin, Champion Fulton, Molly Ryan Damrosch Park at Lincoln Center 7:30 pm \$22
- ★ New Alchemy Jazz Orchestra The Django at Roxy Hotel 10:30 pm
- ★ La Descarga; Greg Murphy's The Murphet; Ned Gould Jam Fat Cat 7, 9 pm 12:30 am \$10
- ★ Carol Sudhalter Louis Armstrong Legacy Jam Flushing Town Hall 7 pm \$10
- ★ Underground Horns Groove Bar & Grill 7:30 pm
- ★ Mara Rosenbloom Trio with Sean Conly, Chad Taylor Ibeam Brooklyn 8, 9 pm \$15
- ★ Melissa Hamilton with John DiMartino, John Marcum, Peter Runnells Jazz at Kitano 8, 10 pm \$18
- ★ Dr. Lonnie Smith Trio with Jonathan Kreisberg, Xavier Breaker Jazz Standard 7:30, 9:30 pm \$35
- ★ Steve Slagle/Bruce Barth; Michael Bond Mezzrow 7:30, 10:30 pm \$20
- ★ Chiemi Matsubara Elson/Radam Schwartz Renaissance Harlem 7 pm
- ★ David White Orchestra Saint Peter's Church 1 pm \$10
- ★ Justus Heher Shrine 6 pm
- ★ Tuomo Uusitalo Trio with Myles Sloniker, Itay Morchi and guest Chris Cheek; Francisco Mela MPT Trio with Juanma Trujillo, Hery Paz; Charles Blenzig Smalls 7:30, 10:30 pm 1 am \$20
- ★ Linda May Han Ho Quintet with Ben Wendel, Matthew Stevens, Fabian Almazan, Obed Calvaire Village Vanguard 8:30, 10:30 pm \$35

Thursday, July 4

- ★ Robin Grasso/JinJoo Yoo 1986 Est. Wine Bar & Lounge 8 pm
- ★ Amy Cervini; Ozy Noy 55Bar 7, 10 pm \$10
- ★ Andy Bey solo The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- ★ Matt Setzler Trio with Alex Levine, Jake Richter; Craig Brann Trio with Nick Morrison, Sanah Kadoura Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ Emmet Cohen Trio Birdland 5:30 pm \$30
- ★ Veronica Swift with Emmet Cohen Trio Birdland 8:30, 11 pm \$30-40

- ★ Remembering Mark Murphy: Nancy Kelly with John DiMartino, Yoshi Waki, Vince Cherico, Aaron Heick Birdland Theater 7, 9:45 pm \$20-30
- ★ Dirty Dozen Brass Band: Roger Lewis, Kevin Harris, Gregory Davis, Kirk Joseph, TJ Norris, Julian Addison, Takeshi Shimmura Blue Note 8, 10:30 pm \$35
- ★ Jon Weber Bryant Park 12:30 pm
- ★ Roland Temple Duo Cleopatra's Needle 7 pm
- ★ International African Arts Festival: Jones Family Band; Hypnotic Brass Ensemble; Clifton Anderson Sextet; Commodore Bary Park 3:30 pm \$10-300
- ★ Jeffery Miller; Saul Rubin Zebtet; Paul Nowinski Fat Cat 7, 10 pm 1:30 am \$10

- ★ Pedrito Martinez Ginny's Supper Club 7:30, 9:30 pm \$15
- ★ Dr. Lonnie Smith Trio with Jonathan Kreisberg, Xavier Breaker Jazz Standard 7:30, 9:30 pm \$35

- ★ Glenn Zaleski/Will Vinson Mezzrow 7:30 pm \$20
- ★ Nat Adderley, Jr. Minton's 7:30, 9:30 pm \$10
- ★ Gilad Hekselman Group; Luke Sellick Quartet with Bruce Barth, Jordan Pettay, Charles Gould; Malick Koly Smalls 7:30, 10:30 pm 1 am \$20
- ★ Billy Harper Quintet with Freddie Hendrix, George Cables, Hwansu Kang, Aaron Scott Smoke 7, 9, 10:30 pm \$40

- ★ Linda May Han Ho Quintet with Ben Wendel, Matthew Stevens, Fabian Almazan, Obed Calvaire Village Vanguard 8:30, 10:30 pm \$35

Friday, July 5

- ★ Anna Kolchina/JinJoo Yoo 1986 Est. Wine Bar & Lounge 9 pm
- ★ Emily Braden 55Bar 6 pm
- ★ Trombone Festival: Frank Lacy, Dick Griffin, Craig Harris, Kiane Zawadi with Tyler Mitchell, Victor Lewis The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- ★ Ed Cherry Trio Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Veronica Swift with Emmet Cohen Trio Birdland 8:30, 11 pm \$30-40

- ★ Remembering Mark Murphy: Nancy Kelly with John DiMartino, Yoshi Waki, Vince Cherico, Aaron Heick Birdland Theater 7, 9:45 pm \$20-30
- ★ Dirty Dozen Brass Band: Roger Lewis, Kevin Harris, Gregory Davis, Kirk Joseph, TJ Norris, Julian Addison, Takeshi Shimmura Blue Note 8, 10:30 pm \$35

- ★ Jon Weber Bryant Park 12:30 pm
- ★ Benno Momur Cleopatra's Needle 8 pm
- ★ Yumi Kim Trio Club Bonafide 6 pm \$20
- ★ International African Arts Festival: Alexandra Lushington; Nkumu Katalay; Norman Connors and The Starship Orchestra Commodore Bary Park 3:30 pm \$10-300

- ★ Ken Fowser Quartet; Benny Benack III The Django at Roxy Hotel 8:30, 10:30 pm
- ★ Groover Trio; Jared Gold/Dave Gibson; Ray Parker Fat Cat 6, 10:30 pm 1:30 am \$10

- ★ Gary Samuels Gin Fizz Harlem 7, 8:30 pm \$30
- ★ RTA: Chelsea Baratz, Bruce Harris, Brendan Skidmore Ginny's Supper Club 7:30, 9:30 pm \$20

- ★ Lonnie Plaxico Greater Calvary Baptist Church 7 pm \$20
- ★ Ivo Perelman/Matthew Shipp Happy lucky no.1 8 pm \$20
- ★ Billy Mintz Band Ibeam Brooklyn 8:30 pm \$15
- ★ Roni Ben-Hur Quartet with George Cables, Harvie S, Sylvia Cuenca Jazz at Kitano 8, 10 pm \$34

- ★ Dr. Lonnie Smith Octet with Jeremy Pelt, Joel Frahm, Alexa Tarantino, Jonathan Kreisberg, Xavier Breaker Jazz Standard 7:30, 9:30 pm \$35
- ★ Jazzmobile: Bertha Hope Marcus Garvey Park 7 pm
- ★ Yacouba Diabate Medgar Evers College 7 pm
- ★ Mark Soskin, Adam Nussbaum, Jay Anderson; Miki Yamanaka Mezzrow 7:30, 10:30 pm \$20

- ★ A Tribute to Cannonball: Nico Sarbanes, Christopher McBride, Chris McCarthy, Noah Jackson, Curtis Nowosad Minton's 7:30, 9:30 pm \$20
- ★ Shareef Clayton Room 623 at B2 Harlem 10 pm \$10
- ★ Lisanne Tremblay, Brandon Lopez, Francisco Mela, Noa Fort, Jon Elbaz Scholes Street Studio 9:15 pm \$10

- ★ Rodrigo Bonelli Trio with Guilherme Dias Gomes Silvana 7 pm

- ★ Marshall McDonald Jazz Project with James Weidman, Nori Naraoka, Alvester Garnett; Wayne Escoffery and Tenor Traditions with JD Allen, Greg Tardy, Boris Kozlov, Billy Drummond; Corey Wallace DUBtet Smalls 7:30, 10:30 pm 1 am \$20

- ★ Billy Harper Quintet with Freddie Hendrix, George Cables, Hwansu Kang, Aaron Scott Smoke 7, 9, 10:30 pm \$40

- ★ Linda May Han Ho Quintet with Ben Wendel, Matthew Stevens, Fabian Almazan, Obed Calvaire Village Vanguard 8:30, 10:30 pm \$35

Saturday, July 6

- ★ Ayana Lowe 55Bar 6 pm
- ★ Trombone Festival: Frank Lacy, Dick Griffin, Craig Harris, Kiane Zawadi with Tyler Mitchell, Victor Lewis The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- ★ Itamar Borochoy Quartet with Eitan Kenner, Sam Weber, Jay Sawyer Bar Lunático 8:30, 10 pm \$10

- ★ Tobias Meinhardt Trio with Rick Rosato, Colin Stranahan Bar Next Door 7:30, 9:30, 11:30 pm \$12

- ★ Emmet Cohen Trio Birdland 5:30 pm \$30
- ★ Veronica Swift with Emmet Cohen Trio Birdland 8:30, 11 pm \$30-40

- ★ Remembering Mark Murphy: Nancy Kelly with John DiMartino, Yoshi Waki, Vince Cherico, Aaron Heick Birdland Theater 7, 9:45 pm \$20-30
- ★ Dirty Dozen Brass Band: Roger Lewis, Kevin Harris, Gregory Davis, Kirk Joseph, TJ Norris, Julian Addison, Takeshi Shimmura Blue Note 8, 10:30 pm \$35

- ★ Jason Cloter Cleopatra's Needle 8 pm
- ★ Richard Miller Club Bonafide 10 pm \$20
- ★ International African Arts Festival: Spirit of The Midnight Band; Etana; Kulu Mele Commodore Bary Park 5 pm \$10-300

- ★ Midsummer Night Swing: Charles Turner and Uptown Swing Damrosch Park at Lincoln Center 7:30 pm \$22

- ★ Jordan Piper Trio; Eyal Vilner Big Band The Django at Roxy Hotel 8:30, 10:30 pm

- ★ Miki Yamanaka; Raphael D'Iugoff Quintet; Greg Glassman Jam Fat Cat 7, 10 pm 1:30 am \$10

- ★ Matthew Shipp/Michael Bisio Happy lucky no.1 8 pm \$20
- ★ Roni Ben-Hur Quartet with George Cables, Harvie S, Sylvia Cuenca Jazz at Kitano 8, 10 pm \$34

- ★ Dr. Lonnie Smith Octet with Jeremy Pelt, Joel Frahm, Alexa Tarantino, Jonathan Kreisberg, Xavier Breaker Jazz Standard 7:30, 9:30 pm \$35
- ★ George Gee Swing Orchestra with guest John Dokes Kingsborough Community College 8 pm

- ★ Mark Soskin, Adam Nussbaum, Jay Anderson; Jon Davis Mezzrow 7:30, 10:30 pm \$20

- ★ J.C. Hopkins Biggish Band Minton's 7:30, 9:30 pm \$20
- ★ Sami Stevens; Kenny Warren Trio The Owl Music Parlor 7:30 pm \$10
- ★ Billy Mintz Band with Adam Kolker, Rich Perry, Noah Bless, Roberta Piket, Hilliard Greene; Wayne Escoffery and Tenor Traditions with JD Allen, Greg Tardy, Boris Kozlov, Billy Drummond; Philip Harper Quintet Smalls 7:30, 10:30 pm 1 am \$20

- ★ Billy Harper Quintet with Freddie Hendrix, George Cables, Hwansu Kang, Aaron Scott Smoke 7, 9, 10:30 pm \$40

- ★ Will Terrill Smorgasburg 3 pm
- ★ NY Jazz Flutet: Dotti Anita Taylor, Haruna Fukuzawa, Gene Coleman, Chip Shelton Symphony Space Bar Thalia 9 pm

- ★ Linda May Han Ho Quintet with Ben Wendel, Matthew Stevens, Fabian Almazan, Obed Calvaire Village Vanguard 8:30, 10:30 pm \$35

- ★ Gabriel Alegria Afro Peruvian Sextet Zinc Bar 7:30, 9 pm \$25

Sunday, July 7

- ★ Vic Juris Trio 55Bar 6 pm
- ★ Tap Ellington: Duke Ellington Center Big Band Birdland 5:30 pm \$30-60

- ★ Combo Nuvo with Tom Scott Blue Note 11:30 am 1:30 pm \$39.50

- ★ Dirty Dozen Brass Band: Roger Lewis, Kevin Harris, Gregory Davis, Kirk Joseph, TJ Norris, Julian Addison, Takeshi Shimmura Blue Note 8, 10:30 pm \$35

- ★ Kirk Duplantis Quartet Club Bonafide 6 pm \$15

- ★ International African Arts Festival: Charles Turner and Uptown Swing; Firey String Sistas; TK Blue Randy Weston Tribute; Ray Chew Commodore Bary Park 2:30 pm \$10-300

- ★ Raf Vertessen, Anna Webber, Adam O'Farill; Joe Moffett, Toto Alvarez, Cecilia Lopez Downtown Music Gallery 6, 7 pm

- ★ Vern Woodhead, Yana Davydova, Dmitry Ishenko, Rob Mitzner; Welf Dorr, Keisuke Matsuno, Dmitry Ishenko, Joe Hertenstein El Barrio Artspace 7 pm \$10

- ★ Terry Waldo's Gotham City Band; Jade Synsteliën's Fat Cat Big Band Fat Cat 6, 8:30 pm \$10

- ★ William Hooker's Let Music Be Your Brunch with Dick Griffin, Cecilia Lopez, Richard Keene, John Baylies, Kevin Ramsey, Theodore Woodward Funkadelic Studios 11 am

- ★ Dr. Lonnie Smith Octet with Jeremy Pelt, Chris Potter, Alexa Tarantino, Jonathan Kreisberg, Xavier Breaker Jazz Standard 7:30, 9:30 pm \$35

- ★ Emmet Cohen, Phil Kuehn, Kyle Poole; John Merrill Mezzrow 7:30, 10:30 pm \$20

- ★ Roz Corral Trio with Bill Wurtzel, Alex Gressel North Square Lounge 12:30, 2 pm

- ★ Jackson Heights Jazz Festival: George Papageorge Trio The Queensboro 8 pm

- ★ Boncellia Lewis Duo Renaissance Harlem 6 pm
- ★ Nobuyuki Yamasaki Trio with Stephen Santoro, Lucy Galliher Russian Samovar 3 pm

- ★ Chris Dingman, Ike Sturm, Allan Mednard Saint Peter's Church 6 pm

- ★ Shrine Big Band Shrine 8 pm
- ★ Tad Shull Quartet with Rob Schneiderman, Paul Gill, Joe Strasser; David Gibson Quintet with Freddie Hendrix, Zaccai Curtis, Joseph Lepore, Mark Whitfield, Jr. Smalls 7:30, 10:30 pm \$20

- ★ Bill Stevens Songbook with Corey Larson, Paul Pricer Tomi Jazz 7 pm

- ★ Jackson Heights Jazz Festival: Brian Charette Trio Travers Park 6 pm

- ★ Linda May Han Ho Quintet with Ben Wendel, Matthew Stevens, Fabian Almazan, Obed Calvaire Village Vanguard 8:30, 10:30 pm \$35

Monday, July 8

- ★ Jim Ridl; Nir Felder 55Bar 7, 10 pm \$10
- ★ Jerome Sabbagh Trio Bar Lunático 8:30, 10 pm \$10
- ★ Ryan Hernandez Trio with Griffin Fink, Hank Allen-Barfield; Rose Ellis Trio with Yotam Silberstein, Luke Sellick Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ Steven Feifke Birdland Theater 8:30 pm \$20-30
- ★ Bertha Hope Bryant Park 12:30 pm
- ★ Jessie Cox Trio; Stephen Gauci, Adam Lane, Kevin Shea; Lior Milliger, Hilliard Greene, Joe Hertenstein; Kazuki Yamanaka, Todd Neufeld, Billy Mintz; Jonathan Milberger, Finn Carroll, Kevin Murray; Danny Stagnitta, Sue Kim, Thomas Milovac, Rishav Acharya Bushwick Public House 7 pm \$10

- ★ Ben Paterson Duo; Ned Gould Quartet; Billy Kaye Jam Fat Cat 6, 9 pm 12:30 am \$10

- ★ Kyoko Oyobe, Michael O'Brien, Andrew Atkinson Mezzrow 7:30 pm \$20

- ★ Spheres: Jamie Saft, Brad Jones, Chuck Hammer, Bobby Previte Nublu 151 8 pm \$10

- ★ Joel Frahm Trio with Omer Avital, Mark Ferber; Rodney Green Quartet Smalls 7:30, 10:30 pm \$20

- ★ Pasquale Grasso Trio with Neal Miner, Clifford Barbaro Zinc Bar 7:30, 9 pm \$25

Tuesday, July 9

- ★ Stan Killian 55Bar 7 pm
- ★ Matt Nelson/Ron Stabinsky Areté Gallery 7:30 pm \$15
- ★ Wayne Tucker and The Bad Mothas with Miles Tucker, Hila Kulik, Tamir Shmerling, Diego Joaquin Ramirez Bar Lunático 8:30, 10 pm \$10

- ★ Andrew Cheng Trio with Myong Hyun, Erubiel Rangel; Jon Irabagon Trio with Peter Brendler, Mark Ferber Bar Next Door 6:30, 8:30, 10:30 pm \$12

- ★ Ari Folman-Cohen solo Barbès 7 pm \$10
- ★ Freddy Cole Quintet with Lionel Cole, Elias Bailey, Jay Sawyer, Sam Raderman Birdland 8:30, 11 pm \$30-40

- ★ Ron Carter Quartet with Jimmy Greene, Renee Rosnes, Payton Crossley Blue Note 8, 10:30 pm \$45

- ★ Bertha Hope Bryant Park 12:30 pm
- ★ The Genius of Eddie Jefferson and The Elegance of Nat King Cole: Allan Harris Dizzy's Club 7:30, 9:30 pm \$35

- ★ Citizens of the Blues: Anthony Hervey, Isiah J. Thompson, Philip Norris Dizzy's Club 11:15 pm \$5

- ★ Itai Kriss And Gato Gordo The Django at Roxy Hotel 9:30 pm
- ★ Fleur Seule Dweck Center at Brooklyn Public Library Central Branch 6:30 pm
- ★ Saul Rubin Zebtet; John Benitez; Ray Gallon Fat Cat 7, 9 pm 12:30 am \$10

- ★ Yacouba Sissoko Cantry Plaza State Park 7 pm
- ★ Yoichi Uzeki Greater Calvary Baptist Church 12 pm \$20
- ★ Randy Ingram Quartet with Will Vinson, Orlando le Fleming, Jochen Rueckert Halyard's 8 pm \$10

- ★ Elsa Nilsson Quartet with Gregg Belisle-Chi, Iris Omig, Dan Pugach Jazz at Kitano 8 pm

- ★ Ari Hoenig Quartet with Gilad Hekselman, Nitai Herschkovits, Rick Rosato Jazz Standard 7:30, 9:30 pm \$30

- ★ Jay Clayton, Dan Tepfer, Jay Anderson; Naama Gheber Mezzrow 7:30, 10:30 pm \$20

- ★ Claire Daly/Ralph Lalama Quintet with Jon Davis, Marcus McLaurine, Peter Grant New York City Bahai Center 8, 9:30 pm \$15

- ★ Joshua Torvi Trio Shrine 7 pm
- ★ H & J Quintet Silvana 7 pm
- ★ Justin Robinson Quartet with Sharp Roadway, Santi Debriano, Taru Alexander; Abraham Burton Quartet with David Bryant, Dezzron Douglas, Eric McPherson Smalls 7:30, 10:30 pm \$20

Wednesday, July 10

- Jane Irving with Tadataka Unno, Kevin Hailey, Mark Ferber
55Bar 7 pm
- ★George Schuller's Circle Wide with Peter Apfelbaum, Brad Shepik, Dave Ambrosio
Bar Bayeux 8 pm
- ★Nick Marziani Trio with Cole Davis, Varun Das
Bar Next Door 6:30 pm
- ★Freddy Cole Quintet with Lionel Cole, Elias Bailey, Jay Sawyer, Sam Raderman
Birdland 8:30, 11 pm \$30-40
- Jazz Vocal Mania: Janis Siegel and Lauren Kinhan with John DiMartino, Yoshi Waki, Vince Cherico and guest Nicole Henry
Birdland Theater 7, 9:45 pm \$20-30
- ★Ron Carter Quartet with Jimmy Greene, Renee Rosnes, Payton Crossley
Blue Note 8, 10:30 pm \$45
- ★Bertha Hope
- ★Midsummer Night Swing: Eyal Viner Big Band with Brianna Thomas, Brandon Bain
Damosch Park at Lincoln Center 7:30 pm \$22
- Emoción: Christoph Carlos Eduard Schmitz, Ferdinand Jochen Schäfer, Joris Geert L. Laenen, Patrizia Soledad María Margret Portz and guest Sevine Abi Aad
Dizzy's Club 7:30, 9:30 pm \$35
- ★Citizens of the Blues: Anthony Hervey, Isiah J. Thompson, Philip Norris
Dizzy's Club 11:15 pm \$5
- ★Yotam Silberstein solo; Evan Sherman Big Band
The Django at Roxy Hotel 8:30, 10:30 pm
- ★Raphael D'Iugoff Trio +1; Harold Mabern Trio; Ned Gould Jam
Fat Cat 7, 9 pm 12:30 am \$10
- ★Jazzmobile: Bill Saxton
- ★Akemi Yamada Quartet with Helio Alves, Michael O'Brien
Jazz at Kitano 8, 10 pm \$18
- ★Ulysses Owens, Jr.'s Generation Y with Alexa Tarantino, Drew Anderson, Luther Allison, Philip Norris
Jazz Standard 7:30, 9:30 pm \$30
- ★Sam Yahel/Vill Vinson; Corin Stiggall, Steve Ash, Taro Okamoto
Mezzrow 7:30, 10:30 pm \$20
- ★Teri Leggio Wade/Takaaki Otomo
Renaissance Harlem 7 pm
- ★Alan Broadbent Trio with Harvie S, Billy Mintz
Saint Peter's Church 1 pm \$10
- ★Josh Lawrence Color Theory with Caleb Wheeler Curtis, Julius Rodriguez, Alexander Claffy, Anwar Marshall; Jay Rodriguez Quartet with Alex Blake, Victor Jones
Smalls 7:30, 10:30 pm \$20

Thursday, July 11

- ★Jinjoo Yoo and guests
1986 Est. Wine Bar & Lounge 8 pm
- ★Nicole Zuraitis
55Bar 7 pm
- ★Andy Bey solo
The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- ★Pat Bianchi
Bar Lunático 8:30, 10 pm \$10
- ★Adam Cordero Trio with Odin Scherer, Henry Mermer, Vaughn Stoffey Trio with Peter Slavov, Ian Froman
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★Alyssa Allgood Quartet with Steve Ash, John Sims, Joe Strasser
Birdland 5:30 pm \$30
- ★Freddy Cole Quintet with Lionel Cole, Elias Bailey, Jay Sawyer, Sam Raderman
Birdland 8:30, 11 pm \$30-40
- ★Konrad Paszkudzki/Pasquale Grasso
Birdland Theater 7, 9:45 pm \$20-30
- ★Ron Carter Quartet with Jimmy Greene, Renee Rosnes, Payton Crossley
Blue Note 8, 10:30 pm \$45
- ★Bertha Hope
- ★Noriko Kamo Duo
- ★Ellynné Rey's The Birdsongs Project
Club Bonafide 8 pm \$20
- ★Quiana Lynell
Dizzy's Club 7:30, 9:30 pm \$40
- ★Citizens of the Blues: Anthony Hervey, Isiah J. Thompson, Philip Norris
Dizzy's Club 11:15 pm \$10
- ★Lauren Henderson and Alex Brown; Sonny Step
The Django at Roxy Hotel 8:30, 10:30 pm
- ★Jackson Heights Jazz Festival: Javier Arau
Espresso 77 9 pm
- ★Behn Gilcele; Greg Glassman Quintet; Todd Herbert
Fat Cat 7, 10 pm 1:30 am \$10
- ★Carol Sudhalter Quartet with Doug Jordan
Franz Szegal Park 6 pm
- ★Pedrito Martinez
Ginny's Supper Club 7:30, 9:30 pm \$15
- ★Anna Webber's Rectangles with Marc Hannaford, Adam Hopkins, Mark Ferber; JP Schlegelmilch Ensemble with Dana Lyn, Tomeka Reid, Satoshi Takeishi
Happylucky no.1 8 pm \$10
- ★Nico Sarbanes Quartet with Chris McCarthy, George DeLancey, Evan Hyde
Jazz at Kitano 8, 10 pm \$18
- ★Billy Childs' Map to the Treasure—Reimagining Laura Nyro with Alicia Olatuja, Kate McGarry, Steve Wilson, Carol Robbins, Adam Rogers, Hans Glawischning, Ulysses Owens, Jr.
Jazz Standard 7:30, 9:30 pm \$35
- ★Mike Longo/Paul West
Mezzrow 7:30 pm \$20
- ★Nat Adderley, Jr.
Minton's 7:30, 9:30 pm \$10
- ★Mike Freeman ZonaVibe with Ray Mantilla, Jose Mangual, Jr.
Pier 84 7 pm
- ★Jostein Gulbrandsen Trio with Mike McGuirk, Ronen Itzik
Scandinavia House 7:30 pm \$15
- ★Joe Pino Quintet
Shrine 7 pm
- ★Chip White Dedications Sextet with Patience Higgins, Eli Asher, Sam Burtis, Michael Cochrane, Matthew Parrish; Asaf Yuria Exorcisms Sextet with Josh Evans, Jonathan Peled, Jeremy Manasia, Ben Meigners, Jason Brown; Mimi Jones and The Lab Session
Smalls 7:30, 10:30 pm 1 am \$20
- ★Russell Malone Quartet with Rick Germanson, Luke Sellick, Neal Smith
Smoke 7, 9, 10:30 pm \$40
- ★Nick Dunston's Atlantic Extraction with Louna Dekker-Vargas, Ledah Finck, Tal Yahalom, Stephen Boegehold; Pluto's Lawyer; Davy Lazar/Kate Gentile
Spectrum 7 pm \$15
- ★Lorenzo Sandi/Justin Lee
Uke Hut 8 pm \$20
- ★Danny Walsh Quartet with Emiko Ohara, Yoshi Waki, Richie Morales
Zinc Bar 7:30, 9 pm \$30

Friday, July 12

- ★Anna Kolchina/Jinjoo Yoo
1986 Est. Wine Bar & Lounge 9 pm
- ★Warren Vaché Quartet
The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- ★if.else: Philip Snyder and Jenny Davis
Areté Gallery 7:30 pm \$15
- ★Jeff Barone Trio with Kyle Koehler, Joe Strasser
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Freddy Cole Quintet with Lionel Cole, Elias Bailey, Jay Sawyer, Sam Raderman
Birdland 8:30, 11 pm \$30-40
- ★Konrad Paszkudzki/Pasquale Grasso
Birdland Theater 7, 9:45 pm \$20-30
- ★Ron Carter Quartet with Jimmy Greene, Renee Rosnes, Payton Crossley
Blue Note 8, 10:30 pm \$45
- ★Phonon: Elliott Sharp, Álvaro Domene, Colin Marston, Weasel Walter
Brooklyn Bazaar 9 pm
- ★Bertha Hope
Bryant Park 12:30 pm
- ★Jon Weiss Trio
Cleopatra's Needle 8 pm
- ★Richard Miller
Club Bonafide 8 pm \$20
- ★Eddie Henderson Quintet with Donald Harrison, Peter Zak, Gerald Cannon, Mike Clark
Dizzy's Club 7:30, 9:30 pm \$40
- ★Citizens of the Blues: Anthony Hervey, Isiah J. Thompson, Philip Norris
Dizzy's Club 11:15 pm \$10

- ★Ken Fowser Quartet; Los Hacheros
The Django at Roxy Hotel 8:30, 10:30 pm
- ★Jackson Heights Jazz Festival: The Cold Club of Queens
Espresso 77 9 pm
- ★Andrew Latona; Mike King; Craig Wuepper
Fat Cat 6, 10:30 pm 1:30 am \$10
- ★Grace Garland
Gin Fizz Harlem 7, 8:30 pm \$30
- ★Charenée Wade
Ginny's Supper Club 7:30, 9:30 pm \$20
- ★Santi Debriano
Greater Calvary Baptist Church 7 pm \$20
- ★Flow Trio: Louie Belogenis, Joe Morris, Charles Downs
Happylucky no.1 8 pm \$20
- ★Jamaica Dntown Jazz Festival: Camille Thurman with Darrell Green Trio
Jamaica Center for Arts and Learning 2 pm
- ★Jamaica Dntown Jazz Festival: Jason Moran/Tyshawn Sorey
Jamaica Center for Arts and Learning 8 pm \$20
- ★Ed Laub Quartet with Bill O'Connell, Rob Paparozzi, Martin Pizzarelli
Jazz at Kitano 8, 10 pm \$34
- ★Jihye Lee Orchestra
The Jazz Gallery 7:30, 9:30 pm \$25
- ★Billy Childs' Map to the Treasure—Reimagining Laura Nyro with Alicia Olatuja, Kate McGarry, Steve Wilson, Carol Robbins, Adam Rogers, Hans Glawischning, Ulysses Owens, Jr.
Jazz Standard 7:30, 9:30 pm \$35
- ★Jazzmobile: Jeremy Pelt
Marcus Garvey Park 7 pm
- ★Fostina Dixon and The Winds of Change
Medgar Evers College 7 pm
- ★Adam Birnbaum Trio with Al Foster; Neal Caine
Mezzrow 7:30, 10:30 pm \$20
- ★Guillermo Gregorio Ensemble with Sarah Bernstein, Nick Jozwiak and guest Joe Fonda
Michiko Studios 8 pm \$20
- ★Jamaica Dntown Jazz Festival: Keith Jordan
Queens Central Library 2 pm
- ★Chip Shelton Peacetime Trio with Noriko Kamo, Siphon Kunene
Room 623 at B2 Harlem 10 pm \$10
- ★H & J Quintet
Shrine 6 pm
- ★Sylvia Cuenca Quartet with David Gilmore, Jared Gold, Ralph Bowen; E.J. Strickland Quintet with Jaleel Shaw, Samir Zarif, Luis Perdomo, Eric Wheeler and guest Aimee Allen; Wallace Roney, Jr.
Smalls 7:30, 10:30 pm 1 am \$20
- ★Russell Malone Quartet with Rick Germanson, Luke Sellick, Neal Smith
Smoke 7, 9, 10:30 pm \$40
- ★Harry Allen Quartet with Rossano Sportiello, Mike Kam, Rodney Green
Zinc Bar 7:30, 9 pm \$30

Saturday, July 13

- ★Michelle Walker
55Bar 6 pm
- ★Scott Robinson with Tardo Hammer Trio
The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- ★Jeff Miles Trio with Julian Smith, Rodrigo Recabarren
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Freddy Cole Quintet with Lionel Cole, Elias Bailey, Jay Sawyer, Sam Raderman
Birdland 8:30, 11 pm \$30-40
- ★Konrad Paszkudzki/Pasquale Grasso
Birdland Theater 7, 9:45 pm \$20-30
- ★Ron Carter Quartet with Jimmy Greene, Renee Rosnes, Payton Crossley
Blue Note 8, 10:30 pm \$45
- ★Walter Williams Band
Cleopatra's Needle 8 pm
- ★Midsummer Night Swing: Harlem Renaissance Orchestra 15th Annual Tribute to Illinois Jacquet
Damosch Park at Lincoln Center 7:30 pm \$22
- ★Eddie Henderson Quintet with Donald Harrison, Peter Zak, Gerald Cannon, Mike Clark
Dizzy's Club 7:30, 9:30 pm \$45
- ★Citizens of the Blues: Anthony Hervey, Isiah J. Thompson, Philip Norris
Dizzy's Club 11:15 pm \$20
- ★Neal Caine Quintet; Chino Pons
The Django at Roxy Hotel 8:30, 10:30 pm
- ★Jackson Heights Jazz Festival: Kim Clarke Trio
Espresso 77 6 pm
- ★Sin Fronteras; Rodney Green; Greg Glassman Jam
Fat Cat 7, 10 pm 1:30 am \$10
- ★Charenée Wade
Ginny's Supper Club 7:30, 9:30 pm \$20
- ★Twice Told Tales: Daniel Carter, Louie Belogenis, Eivind Opsvik, Ryan Sawyer
Happylucky no.1 8 pm \$20
- ★Jamaica Dntown Jazz Festival: Secret Mall: Alfredo Colón, Edward Gavitt, Steve Williams, Andres Valbuena; Giveton Gelin; Simona Premazzi; Kendra Shank; Jonathan Finlayson; Milford Graves, Don Byron and Alchemy Sound Project
Jamaica Center for Arts and Learning 3 pm
- ★Valerie Capers Quartet with Alan Givens, John Robinson, Doug Richardson
Jazz at Kitano 8, 10 pm \$34
- ★Nir Felder Trio with Orlando le Fleming, Jimmy Macbride
The Jazz Gallery 7:30, 9:30 pm \$25
- ★Billy Childs' Map to the Treasure—Reimagining Laura Nyro with Alicia Olatuja, Kate McGarry, Steve Wilson, Carol Robbins, Adam Rogers, Hans Glawischning, Ulysses Owens, Jr.
Jazz Standard 7:30, 9:30 pm \$35
- ★Jamaica Dntown Jazz Festival: Napoleon Revels-Bay; Morgan Guerin
King Manor Museum 3, 5 pm
- ★Fantine and The French Horn Collective
Kingsborough Community College 8 pm
- ★Jazzmobile: Antoinette Montague
MacDonough St. Block Association 7 pm
- ★Adam Birnbaum Trio with Al Foster; Jeremy Manasia
Mezzrow 7:30, 10:30 pm \$20
- ★J.C. Hopkins Biggish Band
Minton's 7:30, 9:30 pm \$20
- ★Jamaica Dntown Jazz Festival: York College Alumni Combo
Queens Central Library 4 pm
- ★Sylvia Cuenca Quartet with David Gilmore, Jared Gold, Ralph Bowen; E.J. Strickland Quintet with Jaleel Shaw, Samir Zarif, Luis Perdomo, Eric Wheeler and guest Aimee Allen; Brooklyn Circle
Smalls 7:30, 10:30 pm 1 am \$20
- ★Russell Malone Quartet with Rick Germanson, Luke Sellick, Neal Smith
Smoke 7, 9, 10:30 pm \$40
- ★Ray Blue
Smorgasburg 3 pm
- ★Elisabeth Lohninger/Walter Fischbacher
Symphony Space Bar Thalia 9 pm
- ★Carl Allen Quartet with Mike DiRubbo, Isiah Thompson, Dave Baron
Zinc Bar 7:30, 9 pm \$30

Sunday, July 14

- ★David Berger Orchestra
Birdland 5:30 pm \$30
- ★Bastille Day Celebration: Fleur Seule
Blue Note 11:30 am 1:30 pm \$39.50
- ★Ron Carter Quartet with Jimmy Greene, Renee Rosnes, Payton Crossley
Blue Note 8, 10:30 pm \$45
- ★The New York Nightingales
Club Bonafide 6:30 pm \$20
- ★The Music of Cheo Feliciano: Jeremy Bosch and Felipe Fournier
Dizzy's Club 7:30, 9:30 pm \$35
- ★Terry Waldo's Gotham City Band; Asaf Yuria
Fat Cat 6, 8:30 pm \$10
- ★Jamaica Dntown Jazz Festival: Tomoko Omura; Chris Morrissey; Jarawa Brian Gray; Flamenco Latino; Roopa Mahadevan; Pheeroan akLaff
Jamaica Center for Arts and Learning 2 pm
- ★Billy Childs' Map to the Treasure—Reimagining Laura Nyro with Alicia Olatuja, Kate McGarry, Steve Wilson, Carol Robbins, Adam Rogers, Hans Glawischning, Ulysses Owens, Jr.
Jazz Standard 7:30, 9:30 pm \$35
- ★Nate Radley/Gary Versace; Panas Athanatos
Mezzrow 7:30, 10:30 pm \$20

- ★Judi Silvano Trio with Roni Ben-Hur, Jennifer Vincent
North Square Lounge 12:30, 2 pm
- ★Jackson Heights Jazz Festival: Ed Fuqua Trio
The Queensboro 8 pm
- ★Marcus Persiani Duo
Renaissance Harlem 6 pm
- ★Alex Layne Trio with Tommy Morimoto, Kiyoko Layne
Russian Samovar 3 pm
- ★Chris Dingman solo
Saint Peter's Church 6 pm
- ★Kazuki Yamanaka, Santiago Liebson, Cameron Brown, Jesse Simpson
Scholes Street Studio 7 pm \$10
- ★Grant Stewart Quartet with Tardo Hammer, Dezzron Douglas, Phil Stewart; Nick Hempton Band
Smalls 7:30, 10:30 pm 1 am \$20
- ★Jackson Heights Jazz Festival: Vanessa Rubin
Travers Park 6 pm

Monday, July 15

- ★Gabriel Guerrero's Quantum with Hery Paz, Felix Lecaros, Will Slater
Bar Lunático 8:30, 10 pm \$10
- ★Jake Richter with Connor Evans, Philip Wailes; Brenda Earle Trio with Evan Gregor, Ross Pederson
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★Benny Benack III's A Lot of Livin to Do with Veronica Swift, Keelan Dimick, Philip Norris, Joe Peri
Birdland Theater 8:30 pm \$20-30
- ★Joe Alterman Trio
Birdland 7 pm \$30
- ★James Carter Quartet with Gerard Gibbs, Hilliard Greene, Kahil Kwame Bell
Blue Note 8, 10:30 pm \$35
- ★Dan Manjovi
Bryant Park 12:30 pm
- ★Patrick Cress, Sam Bevan, Tim Bulkley, Mitch Marcus; Stephen Gauci, Sandy Ewen, Adam Lane, Kevin Shea; Juan Carlos Polo, Dan Blake, Chris McCarthy; Santiago Leibson, Shawn Lovato, Lesley Mok; Sean Ali, Michael Foster, David Grollman; Lisa Mezzacappa Quartet
Bushwick Public House 7 pm \$10
- ★Evan Amtzen Octet with Jon-Erik Kello, Harvey Tibbs, Ehud Asherie, Tai Ronen, Kevin Dom, Mara Kaye
Dizzy's Club 7:30, 9:30 pm \$35
- ★George Braith; Billy Kaye Jam
Fat Cat 9 pm 12:30 am \$10
- ★Ed Palermo Big Band
Idium 8:30 pm \$25
- ★JFA Jam Session
Local 802 6:30 pm
- ★Hendrik Meurkens, Tadataka Unno, Joe Fitzgerald
Mezzrow 7:30 pm \$20
- ★Jorge Glem Trio with Anthony Tidd, Ari Hoenig
Smalls 7:30 pm \$20
- ★Greg Skaff Trio with Matt Dwonszyk, Jonathan Barber
Zinc Bar 7:30, 9 pm \$25

Tuesday, July 16

- ★Jazz in July—Standard Time: The American Songbook in Jazz: John Pizzarelli, Harry Allen, Bill Charlap, Jay Leonhart, Dennis Mackrel
92nd Street Y 7:30 pm \$58
- ★Brianna Thomas' Juke Joint Jelis with Greg Lewis
Bar Lunático 8:30, 10 pm \$10
- ★Niklas Lukassen Trio with Abdulrahman Amer, Andres Valbuena; Nadav Remez Trio with Rick Rosato, Colin Stranhahan
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★Steve Smith's Groove Blue Organ Trio with Tony Monaco, Vinny Valentino
Birdland 8:30, 11 pm \$30-40
- ★James Carter Quartet with Gerard Gibbs, Hilliard Greene, Kahil Kwame Bell
Blue Note 8, 10:30 pm \$35
- ★Dan Manjovi
Bryant Park 12:30 pm
- ★Ertegun Jazz Hall of Fame Celebration of Chick Webb and Dinah Washington: Evan Sherman Big Band with guest Joy Brown
Dizzy's Club 7:30, 9:30 pm \$35
- ★Jonathan Thomas' Harlem Renaissance,Through the Eyes of Langston Hughes
Dizzy's Club 11:15 pm \$5
- ★Saul Rubin Zebtet
Fat Cat 7 pm \$10
- ★Bruce Edwards
Greater Calvary Baptist Church 12 pm \$20
- ★Dan Weiss/Miles Okazaki
Halyard's 8 pm \$10
- ★Gonjo's Groove Merchant
Jazz at Kitano 8 pm
- ★Michael Leonhart Orchestra
Jazz Standard 7:30, 9:30 pm \$30
- ★Jazzmobile: Barry Harris
Marcus Garvey Park 7 pm
- ★Carolyn Leonhart/Helen Sung; Vanessa Perea
Mezzrow 7:30, 10:30 pm \$20
- ★Corina Bartra Afro-Peruvian Experience
New York City Baha'i Center 8, 9:30 pm \$15
- ★Steve Nelson Quartet with Rick Germanson, Kiyoshi Kitagawa, Charles Gould
Smalls 7:30 pm \$20
- ★Dante Counterstamp/Thorny Brocky: Aaron Novik, Ava Mendoza, Sam Ospovat, Ches Smith, Michael Coleman, Michelle Amador, Lisa Mezzacappa, Dina Maccabee
The Stone at The New School 8:30 pm \$20
- ★Vijay Iyer Sextet with Graham Haynes, Mark Shim, Steve Lehman, Stephan Crump, Jeremy Dutton
Village Vanguard 8:30, 10:30 pm \$35

Wednesday, July 17

- ★Jazz in July—Rhythm Warm, Rhythm Hot! Maucha Adnet and The Brazilian Trio with Helio Alves, Nilson Matta, Duduka Da Fonseca; The Curtis Brothers Afro-Cuban Jazz Quintet's Cubop!: Zaccai Curtis, Luques Curtis, Willie Martinez, Camilo Molina, Reinaldo De Jesus
92nd Street Y 7:30 pm \$58
- ★Psychaudio: Vladan Mijatovic, Martin Seiler, Caleb J. McMahon, Eva Lawitts, Omercan Sakar
Bar Bayeux 8 pm
- ★Andrew Cheng Trio with Marcelo Maccagnan, Erubiel Rangel
Bar Next Door 6:30 pm
- ★Steve Smith's Groove Blue Organ Trio with Tony Monaco, Vinny Valentino
Birdland 8:30, 11 pm \$30-40
- ★Anat Fort Trio with Gary Wang, Roland Schneider
Birdland Theater 7, 9:45 pm \$20-30
- ★James Carter Quartet with Gerard Gibbs, Hilliard Greene, Kahil Kwame Bell
Blue Note 8, 10:30 pm \$35
- ★New Language Collaborative + 1: Glynis Lomon, Syd Smart, Eric Zinman and guest Ras Moshe Burnett
The Brooklyn Commons 7, 8 pm \$15
- ★Dan Manjovi
Bryant Park 12:30 pm
- ★Ertegun Jazz Hall of Fame Celebration of Frankie Trumbauer: Ken Peplowski; Ertegun Jazz Hall of Fame Celebration of Cannonball Adderley: Bruce Williams Quintet
Dizzy's Club 7:30, 9:30 pm \$35
- ★Jonathan Thomas' Harlem Renaissance,Through the Eyes of Langston Hughes
Dizzy's Club 11:15 pm \$5
- ★George Delancey Big Band
The Django at Roxy Hotel 10:30 pm
- ★Raphael D'Iugoff Trio +1; Don Hahn/Mike Camacho Band; Ned Gould Jam
Fat Cat 7, 9 pm 12:30 am \$10
- ★Alyssa Allgood Quartet with Michael Kanan, John Sims, Joe Strasser
Jazz at Kitano 8, 10 pm \$18
- ★Ryan Keberle and Catharsis with Camila Meza, Scott Robinson, Jorge Roeder, Eric Doob
Jazz Standard 7:30, 9:30 pm \$30
- ★Bob DeVos/Andy Laverne; Isiah J. Thompson
Mezzrow 7:30, 10:30 pm \$20
- ★Valentina Marino Duo
Renaissance Harlem 7 pm
- ★Jocelyn Medina
Rockwood Music Hall Stage 3 7 pm \$10
- ★Ralph Hamperian's Tuba D'Amore
Saint Peter's Church 1 pm \$10
- ★Jim Greene Trio with Steve Einerson, Joe Strasser; Harold Mabern Trio; Charles Blenzig
Smalls 7:30, 10:30 pm 1 am \$20
- ★Tim Bulkley, John Finkbeiner, Patrick Cress, Aaron Novik, Lisa Mezzacappa
The Stone at The New School 8:30 pm \$20
- ★Vijay Iyer Sextet with Graham Haynes, Mark Shim, Steve Lehman, Stephan Crump, Jeremy Dutton
Village Vanguard 8:30, 10:30 pm \$35

Thursday, July 18

- Jinjoo Yoo and guests 1986 Est. Wine Bar & Lounge 8 pm
- Andy Bey solo The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- Jazz in July—Cécile McLorin Salvant and Bill Charlap Trio with Peter Washington, Kenny Washington 92nd Street Y 7:30 pm \$58
- Sliding Life: Tammy Evans Yonce/Melissa Keeling Areté Gallery 7 pm \$15
- Lisa Hoppe Trio with Kalia Vandever, Dayeon Seok; Kevin Clark Trio with Jeff Reed, Myron Walden, Doug Weiss Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Steve Smith's Groove Blue Organ Trio with Tony Monaco, Vinny Valentino Birdland 8:30, 11 pm \$30-40
- Albert "Tootie" Heath with Emmet Cohen, Russell Hall Birdland Theater 7, 9:45 pm \$20-30
- Life Cycles: Brian Blade, Rogério Boccato, Jon Cowherd, Monte Croft, John Hart, Myron Walden, Doug Weiss Blue Note 8, 10:30 pm \$35
- Dan Manjovi Bryant Park 12:30 pm
- Equilibrium Cleopatra's Needle 7 pm
- Emilie Surtees; Moth to Flame Club Bonafide 6, 8 pm \$15-20
- Jon Faddis Quartet with David Hazeltine, Kiyoshi Kitagawa, Dion Parson Dizzy's Club 7:30, 9:30 pm \$45
- Jonathan Thomas' Harlem Renaissance, Through the Eyes of Langston Hughes Dizzy's Club 11:15 pm \$10
- Bruce Harris and Andrew Latona; Chris Norton The Django at Roxy Hotel 8:30, 10:30 pm
- Tyler Blanton Fat Cat 7 pm \$10
- Charles Anthony Bryant Ginny's Supper Club 7:30, 9:30 pm \$15
- Ben Cassara Quartet with Joshua Richmond, Yoshi Waki, Adam Hutcheson Jazz at Kitano 8, 10 pm \$18
- Lesley Mok's The Living Collection with David Leon, Yuma Uesaka, Kalun Leung, Sonya Belaya, Steve Williams The Jazz Gallery 7:30, 9:30 pm \$15
- Buster Williams Quartet with Steve Wilson, George Colligan, Lenny White Jazz Standard 7:30, 9:30 pm \$30
- Will and Peter Anderson with Ehud Asherie Mezzrow 7:30 pm \$20
- Nat Adderley, Jr. Minton's 7:30, 9:30 pm \$10
- Pablo Estigarribia; Laila & Smitty The Owl Music Parlor 7:30 pm \$10
- Jeff Crompton/Peter Sloan; Andrew Barker Trio with Will Holshouser, James Ilgenfritz; Zodiac Saxophone Quartet: Charlie Waters, Ras Moshe Burnett, Lee Odum, Claire Daly and guest Chris Forbes Scholes Street Studio 8 pm \$15
- Bayo Fayemi Group Shrine 6 pm
- Corey Wallace DUBTet Silvana 6 pm
- John Bailey; Craig Brann Quintet with Freddie Hendrix, Ethan Herr, Nick Morrison, Sanah Kadoura; Malick Koly Smalls 7:30, 10:30 pm 1 am \$20
- Steve Turre Quintet with Ron Blake, Isaiah Thompson, Gerald Cannon, Orion Turre Smoke 7, 9, 10:30 pm \$40
- Randy Weston Tribute: TK Blue Quintet Socrates Sculpture Park 6:30 pm
- O+O+: Aaron Novik, Anna Webber, Kasey Knudsen, Kurt Kotheimer, Eli Wallace, Tim Bulkley The Stone at The New School 8:30 pm \$20
- Annette St. John Sugar Hill Children's Museum of Art and Storytelling 11 am
- Bertha Hope Sugar Hill Children's Museum of Art and Storytelling 7 pm
- Terraza Big Band Terraza 7-8 pm
- Linda Presgrave Quartet with Stan Chovnick, Dimitri Moderbacher, Seiji Ochiai Tomi Jazz 7 pm
- Engene Pugachov Quartet with Pat Adams, Chris Wright, Kazuhiro Odagiri Uke Hut 8 pm \$20
- Vijay Iyer Sextet with Graham Haynes, Mark Shim, Steve Lehman, Stephan Crump, Jeremy Dutton Village Vanguard 8:30, 10:30 pm \$35
- JD Allen Trio with Ian Kenselaar, Nic Cacioppo Zinc Bar 7:30, 9 pm \$30

Friday, July 19

- Anna Kolchina/Jinjoo Yoo 1986 Est. Wine Bar & Lounge 9 pm
- Brubeck Brothers Quartet: Chris and Dan Brubeck, Mike DeMicco, Chuck Lamb 54 Below 9:30 pm \$25-65
- Harry Allen Quartet The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- Uri Gurvich Trio with Peter Slavov, Francisco Mela Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Steve Smith's Groove Blue Organ Trio with Tony Monaco, Vinny Valentino Birdland 8:30, 11 pm \$30-40
- Lew Tabackin Trio with Boris Kozlov, Mark Taylor Birdland Theater 7, 9:45 pm \$20-30
- Life Cycles: Brian Blade, Rogério Boccato, Jon Cowherd, Monte Croft, John Hart, Myron Walden, Doug Weiss Blue Note 8, 10:30 pm \$35
- Dan Manjovi Bryant Park 12:30 pm
- Steve Sandberg Duo Cleopatra's Needle 8 pm
- Jon Faddis Quartet with David Hazeltine, Kiyoshi Kitagawa, Dion Parson Dizzy's Club 7:30, 9:30 pm \$45
- Jonathan Thomas' Harlem Renaissance, Through the Eyes of Langston Hughes Dizzy's Club 11:15 pm \$10
- Ken Fowser Quartet; Chris Norton The Django at Roxy Hotel 8:30, 10:30 pm
- Point of Departure; Greg Glassman Jam Fat Cat 10 pm 1:30 am \$10
- Vivian Sessoms Gin Fizz Harlem 7, 8:30 pm \$30
- Andrea Brachfeld Greater Calvary Baptist Church 7 pm \$20
- Miles Okazaki Happy Lucky no. 1 8 pm \$20
- Nerissa Campbell Band The Jazz Gallery 7:30, 9:30 pm \$20
- Buster Williams Quartet with Steve Wilson, George Colligan, Lenny White Jazz Standard 7:30, 9:30 pm \$30
- Eric Person Medgar Evers College 7 pm
- Vanessa Rubin, Brandon McCune, Kenny Davis, Winard Harper; Tardo Hammer Mezzrow 7:30, 10:30 pm \$20
- Phil Palombi Trio with David Cook, Ross Pederson Room 623 at B2 Harlem 10 pm \$10
- Jacob Varmus Quintet Scholes Street Studio 8 pm \$10
- Arun Luthra/Andy Sugg Silvana 6 pm
- John Ellis Quartet with Aaron Goldberg, Joe Martin, Obed Calvaire; Randy Johnston Trio with Pat Bianchi, Sanah Kadoura; Corey Wallace DUBTet Smalls 7:30, 10:30 pm 1 am \$20
- Steve Turre Quintet with Ron Blake, Isaiah Thompson, Gerald Cannon, Orion Turre Smoke 7, 9, 10:30 pm \$40
- No Signal: Aaron Novik, Jeremiah Cynerman, Ava Mendoza, Nick Millevoi The Stone at The New School 8:30 pm \$20
- Vijay Iyer Sextet with Graham Haynes, Mark Shim, Steve Lehman, Stephan Crump, Jeremy Dutton Village Vanguard 8:30, 10:30 pm \$35
- Victor Jones Big Band Zinc Bar 8 pm \$25

Saturday, July 20

- Ehud Asherie Trio with Ken Peplowski The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- Paul Bollenback Trio with Noriko Ueda, Rogério Boccato Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Pedro Giraudo Tango Quartet Barbès 8 pm \$10
- Steve Smith's Groove Blue Organ Trio with Tony Monaco, Vinny Valentino Birdland 8:30, 11 pm \$30-40
- Lew Tabackin Trio with Boris Kozlov, Mark Taylor Birdland Theater 7, 9:45 pm \$20-30
- Life Cycles: Brian Blade, Rogério Boccato, Jon Cowherd, Monte Croft, John Hart, Myron Walden, Doug Weiss Blue Note 8, 10:30 pm \$35
- Alan Rosenthal Trio Cleopatra's Needle 8 pm
- Jay Rodriguez solo De Construct 8 pm \$20
- Jon Faddis Quartet with David Hazeltine, Kiyoshi Kitagawa, Dion Parson Dizzy's Club 7:30, 9:30 pm \$45
- Molly Miller and Friends Dizzy's Club 11:15 pm \$20
- Dan Aran Band; Freddy Deboe Band The Django at Roxy Hotel 8:30, 10:30 pm

- Delfeayo Marsalis and The Uptown Jazz Orchestra Ginny's Supper Club 7, 9 pm \$20-25
- Miles Okazaki Happy Lucky no. 1 8 pm \$20
- Morgan Guerin Quartet with Alina Engibaryan, Julius Rodriguez, JK Kim and guest Val Jeanty The Jazz Gallery 7:30, 9:30 pm \$25
- Charli Persip Surprise 90th Birthday Party and Benefit Jazz Museum in Harlem 1 pm \$30
- Buster Williams Quartet with Steve Wilson, George Colligan, Lenny White Jazz Standard 7:30, 9:30 pm \$30
- Davina and The Vagabonds Kingsborough Community College 8 pm
- Vanessa Rubin, Brandon McCune, Kenny Davis, Winard Harper; Jon Davis Mezzrow 7:30, 10:30 pm \$20
- J.C. Hopkins Biggish Band Minton's 7:30, 9:30 pm \$20
- FIDO::quartet: Shoko Nagai, Ron Horton, Satoshi Takeishi, Marianne de Prophetis; Arctic Circle: John Melendez, Annie Nikunen, Kelly Oja, Rishav Acharya Mirror Tea House 8 pm \$15
- Art Baron New York Public Library Webster Branch 3 pm
- Roulette's 40th Season Closeout Party: Ikue Mori/Craig Taborn; Matana Roberts; Nels Cline/Zeena Parkins; Sylvie Courvoisier Trio Roulette 8 pm \$40
- John Ellis Quartet with Aaron Goldberg, Joe Martin, Obed Calvaire; Randy Johnston Trio with Pat Bianchi, Sanah Kadoura; Philip Harper Quintet Smalls 7:30, 10:30 pm 1 am \$20
- Steve Turre Quintet with Ron Blake, Isaiah Thompson, Gerald Cannon, Orion Turre Smoke 7, 9, 10:30 pm \$40
- Alvin Flythe Smorgasburg 3 pm
- Aaron Novik, Thomas Heberer, Steve Swell, Patrick Holmes, Cornelius Boots The Stone at The New School 8:30 pm \$20
- Mike Freeman ZonaVibe with Ray Mantilla, Jose Mangual, Jr. The Times Center 7:30 pm
- Vijay Iyer Sextet with Graham Haynes, Mark Shim, Steve Lehman, Stephan Crump, Jeremy Dutton Village Vanguard 8:30, 10:30 pm \$35
- Billy Drummond Quartet with Jaleel Shaw, David Virelles, Dezron Douglas Zinc Bar 7:30, 9 pm \$30

Sunday, July 21

- Ray Anderson Pocket Brass Band 55Bar 6 pm
- Ron Aprea Big Band Birdland 5:30 pm \$30
- Sammy Figueroa Band with Felipe Fornier, Bill O'Connell, Jose Claussell, Daniel Torres, Marcos Torres Birdland Theater 7 pm \$20-30
- 3D Jazz Trio: Sherrie Maricle, Amy Shook, Jackie Warren Blue Note 11:30 am 1:30 pm \$39.50
- Life Cycles: Brian Blade, Rogério Boccato, Jon Cowherd, Monte Croft, John Hart, Myron Walden, Doug Weiss Blue Note 8, 10:30 pm \$35
- Jon Faddis Quartet with David Hazeltine, Kiyoshi Kitagawa, Dion Parson Dizzy's Club 7:30, 9:30 pm \$35
- Terry Waldo's Gotham City Band Fat Cat 6 pm \$10
- Buster Williams Quartet with Steve Wilson, George Colligan, Lenny White Jazz Standard 7:30, 9:30 pm \$30
- Johnny O'Neal Trio; John Merrill Mezzrow 7:30, 10:30 pm \$20
- Whitney Marchelle Duo Renaissance Harlem 6 pm
- Takaaki Otomo/Omer Ashano Rockwood Music Hall Stage 3.5 pm \$10
- Roulette's 40th Season Closeout Party: John Zorn's Simulacrum; JG Thirwell; John Medeski; Val Jeanty Roulette 8 pm \$40
- Arlee Leonard Trio with Misha Tsiganov, Elias Bailey Russian Samovar 3 pm
- Chris Dingman/Zaneta Sykes Saint Peter's Church 6 pm
- Aaron Seeber Quintet with Josh Evans, Steve Nelson, Adam Birnbaum, Simon Willson; Jon Beshay Quartet with Willem Delisfort, George DeLancey, Curtis Nowosad Smalls 7:30, 10:30 pm \$20
- Vijay Iyer Sextet with Graham Haynes, Mark Shim, Steve Lehman, Stephan Crump, Jeremy Dutton Village Vanguard 8:30, 10:30 pm \$35

Monday, July 22

- Nick Marziani Trio with Cole Davis, Varun Das; Nora McCarthy Trio with Alex Clough, Donald Nicks Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Reunion 7tet: Jeb Patton, Joe Magnarelli, Sam Dillon, Dave Schumacher, Daniel Sadownick, Mike Kam, Mark Taylor Birdland Theater 8:30 pm \$20-30
- Victor Wooten Band with Regi Wooten, Derico Watson, Karlton Taylor Blue Note 8, 10:30 pm \$45
- Russ Kasoff Bryant Park 12:30 pm
- Daniel Rorke/Joe Hertenstein Trio; Stephen Gauci, Adam Lane, Kevin Shea; Lesley Mok, Matteo Liberatore, Yuma Uesaka; Ras Moshe Burnett/Stephen Gauci Quartet; Juanma Trujillo, Aaron Rourk, Hery Paz, Zach Swanson, Andrew Schiller, Caitlin Cawley; Javier Moreno Sánchez/Hery Paz Bushwick Public House 7 pm \$10
- Andrea Motis Quintet with Joan Chamorro, Ignasi Terraza, Esteve Pi Ventura, Josep Traver Dizzy's Club 7:30, 9:30 pm \$30
- Alberto Pibiri/James Cammack Mezzrow 7:30 pm \$20
- Samantha Boshnack's Seismic Belt with Izaak Mills, Jessica Pavone, Sarah Bernstein, Kai Ono, Marlon Martinez, Jacob Shandling Nublu 151 8 pm \$15
- Johannes Weidenmueller Trio with George Colligan, Ari Hoenig; Charles Owens Trio with Kris Monson, Ari Hoenig Smalls 7:30, 10:30 pm \$20

Tuesday, July 23

- Leni Stern Trio with Mamadou Ba, Alioune Faye 55Bar 10 pm
- Jazz in July—The Melodic Genius Of Clifford Brown: Tom Harrell, Warren Vaché, Joe Magnarelli, Veronica Swift, Bill Charlap, Peter Washington, Kenny Washington 92nd Street Y 7:30 pm \$58
- Jonathan Saraga Trio with Walter Stinson, Aaron Seeber Bar Next Door 8:30, 10:30 pm \$12
- John Pizzarelli and The Swing 7 with guest Jessica Molaskey Birdland 8:30, 11 pm \$40-50
- Victor Wooten Band with Regi Wooten, Derico Watson, Karlton Taylor Blue Note 8, 10:30 pm \$45
- Russ Kasoff Bryant Park 12:30 pm
- A Tribute to Edmond Hall: Adrian Cox with Joe Webb, Simon Read, Gethin Jones Dizzy's Club 7:30, 9:30 pm \$35
- Evan Sherman Big Band Dizzy's Club 11:15 pm \$5
- Pedro Giraudo Tango Quartet The Django at Roxy Hotel 8:30 pm
- Saul Rubin Zebtet Fat Cat 7 pm \$10
- Slavo Rican Assembly Gantry Plaza State Park 7 pm
- James Weidman Greater Calvary Baptist Church 12 pm \$20
- Billy Mintz Sextet with Rich Perry, Adam Kolker, Noah Bless, Roberta Piket, Hilliard Greene Halyard's 8 pm \$10
- Brandee Younger Trio with Rahsaan Carter, Anne Drummond InterContinental New York Barclay's Penthouse Suite 7 pm \$55
- Lauren Lee Quartet with Stan Kilian, Iris Ormig, Brian Woodruff Jazz at Kitano 8 pm
- Connie Han Trio with Ivan Taylor, Bill Wysaske Jazz Standard 7:30, 9:30 pm \$30
- Marianne Solivan, George Colligan, Buster Williams; Lucy Yeghiazaryan Mezzrow 7:30, 10:30 pm \$20
- James Jabbo Ware and The Me, We and Them Orchestra with Lee Odum, Paavo Carey, Isaiah Richardson, Jr., Larry Bustamonte, Hector Cologne, Cecil Bridgewater, Eddie Allen, Clifton Anderson, Richard Harper, William Lowe, Marcus Persiani, Bryce Sebastian, Warren Smith New York City Baha'i Center 8, 9:30 pm \$15
- Ian Hendrickson-Smith Quartet; Josh Evans Quintet Smalls 7:30, 10:30 pm \$20
- Adam Rudolph, Alexis Marcelo, James Dellatacoma The Stone at The New School 8:30 pm \$20
- Fred Hersch Trio with John Hébert, Eric McPherson Village Vanguard 8:30, 10:30 pm \$35

Wednesday, July 24

- Steve Swell/Tim Daisy 244 Rehearsal Studios 8 pm \$20
- Melissa Stylianou 55Bar 7 pm
- Jazz in July—Renee Rosnes and Bill Charlap's In The Key Of Us with Ken Peplowski, Peter Bernstein, Sean Smith, Bill Stewart 92nd Street Y 7:30 pm \$58
- Tom McDermott Duo Bar Lunático 8:30, 10 pm \$10
- Juan Munguia Trio with Trevor Brown, Erubiel Rangel Bar Next Door 6:30 pm
- John Pizzarelli and The Swing 7 with guest Jessica Molaskey Birdland 8:30, 11 pm \$40-50
- The Ladybugs Birdland Theater 7, 9:45 pm \$20-30
- Victor Wooten Band with Regi Wooten, Derico Watson, Karlton Taylor Blue Note 8, 10:30 pm \$45
- Russ Kasoff Bryant Park 12:30 pm
- One Step Beyond: Eric Person, Dion Tucker, Bryan Carrott, Adam Armstrong, Darrell Green Dizzy's Club 7:30, 9:30 pm \$30
- Evan Sherman Big Band Dizzy's Club 11:15 pm \$5
- Yotam Silberstein solo; Mike Sailors Big Band The Django at Roxy Hotel 8:30, 10:30 pm
- Raphael D'lugoff Trio +1; Ned Goold Jam Fat Cat 7 pm 12:30 am \$10
- Jazzmobile: Houston Person Grant's Tomb 7 pm
- Adam Hutcheson Quintet Birthday Bash with Nicole Glover, George Colligan, James Robbins, Ross Pederson Jazz at Kitano 8, 10 pm \$18
- Jonathan Barber and Vision Ahead with Godwin Louis, Andrew Renfroe, Matt Dwonszyk, Taber Gable Jazz Standard 7:30, 9:30 pm \$30
- Mike Hashim, Steve Einerson, Marcus McLaurine; Nick Masters Mezzrow 7:30, 10:30 pm \$20
- Akemi Yamada Duo Renaissance Harlem 7 pm
- Giacomo Gates Trio with Ronny Whyte, Boots Maleson Saint Peter's Church 1 pm \$10
- Wayne Tucker Quintet with Miles Tucker, Hila Kulik, Tamir Shmerling, Diego Joaquin Ramirez; Lucine Yeghiazaryan Quartet with Greg Ruggiero, Paul Sikivie, Steve Williams Smalls 7:30, 10:30 pm \$20
- Alchemy Sound Project: Erica Lindsay, Samantha Boshnack, Salim Washington, Sumi Tonooka, Michael Formanek, Billy Drummond Soup & Sound 7 pm \$20
- Sonic Mandala: Adam Rudolph, Alexis Marcelo, Damon Banks, Rogério Boccato, Harris Eisenstadt, James Dellatacoma The Stone at The New School 8:30 pm \$20
- Fred Hersch Trio with John Hébert, Eric McPherson Village Vanguard 8:30, 10:30 pm \$35

Thursday, July 25

- Robin Grasso/Jinjoo Yoo 1986 Est. Wine Bar & Lounge 8 pm
- Fay Victor 55Bar 7 pm
- Andy Bey solo The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- Jazz in July—Old Devil Moon, Swingin' Through The Songs Of Burton Lane: Steve Wilson, Roxy Coss, Michael Dease, Sandy Stewart, Bill Charlap, Peter Washington, Carl Allen 92nd Street Y 7:30 pm \$58
- Michael Blake with Strings Bar Lunático 8:30, 10 pm \$10
- Andrew Pereira Trio with Vaughn Stoffey, Jeff Dingler; Tom Beckham Trio with Nate Radley, Gary Wang Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Adam Larson Quartet with Henry Hey, Matt Clohesy, Jimmy Macbride Birdland 5:30 pm \$30
- John Pizzarelli and The Swing 7 with guest Jessica Molaskey Birdland 8:30, 11 pm \$40-50
- Michael Wolff Trio with Ben Allison, Allan Mednard Birdland Theater 7, 9:45 pm \$20-30
- Meshell Ndegeocello Blue Note 8, 10:30 pm \$45
- Russ Kasoff Bryant Park 12:30 pm
- Marla Simpson Band Cleopatra's Needle 7 pm
- Catherine Russell with Matt Munisteri, Mark Shane, Tai Ronen, Mark McLean Dizzy's Club 7:30, 9:30 pm \$45
- Evan Sherman Big Band Dizzy's Club 11:15 pm \$5
- Hilary Gardner and John Merrill; Ian Hendrickson-Smith The Django at Roxy Hotel 8:30, 10:30 pm
- Pedrito Martinez Ginny's Supper Club 7:30, 9:30 pm \$15
- Eliot Cardinaux solo; Wendy Eisenberg solo Happy Lucky no. 1 8 pm \$10
- Taeko Quartet with Sharp Radway, Alex Blake, Victor Jones Jazz at Kitano 8, 10 pm \$18
- Jazz Composers Showcase The Jazz Gallery 7:30, 9:30 pm \$15
- George Coleman Quintet with Peter Bernstein, Harold Mabern, John Webber, George Coleman, Jr. Jazz Standard 7:30, 9:30 pm \$35
- Ed Cherry, Dean Torrey, Anwar Marshall Mezzrow 7:30 pm \$20
- Nat Adderley, Jr. Minton's 7:30, 9:30 pm \$10
- Jordan Pettay Silvana 6 pm
- Danton Bolier Quintet with John Ellis, Jeremy Wilms, Ari Hoenig, Yusuke Yamamoto; Reggie Watkins Quintet with Luke Carlos O'Reilly, Nimrod Speaks, Reggie Quinerly; Mimi Jones and The Lab Session Smalls 7:30, 10:30 pm 1 am \$20
- Adam Birnbaum Trio with Doug Weiss, Billy Drummond Smoke 7, 9, 10:30 pm \$20
- Sonic Mandala: Adam Rudolph, Alexis Marcelo, Darion Banks, Rogério Boccato, Harris Eisenstadt, James Dellatacoma The Stone at The New School 8:30 pm \$20
- Agustin Grasso Trio with Mike Eskenazi, Dan Weisselberg Uke Hut 8 pm \$20
- Fred Hersch Trio with John Hébert, Eric McPherson Village Vanguard 8:30, 10:30 pm \$35

ERIC'S HOUSE OF IMPROV PRESENTS

JULY 24, 2019

STEVE SWELL / TIM DAISY DUO

STEVE SWELL - TROMBONE / TIM DAISY - DRUMS



244 REHEARSAL STUDIOS

PERFORMANCES START AT 8 PM | ADMISSION \$20
244 W. 54TH STREET, 10TH FLOOR
C, E TRAINS TO 50TH STREET / N, Q, R, W TRAINS TO 57TH STREET
FACEBOOK.COM/SLOVENLYERIC
INSTAGRAM.COM/ERICSHOUSEOFIMPROV
EVENTBRITE.COM/O/HOUSE-OF-IMPROV-18679663705

- Friday, July 26**
- Anna Kolchina/JinJoo Yoo 1986 Est. Wine Bar & Lounge 9 pm
 - Kendra Shank 55Bar 6 pm
 - ★Sheila Jordan and The Royal Bopsters with Jerry Weldon The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
 - Edward Perez and Festejation with Carmela Ramirez, Nilko Andreas Guarin, Eric Kurimski, Guillermo Barrón, Juan Felipe Mayorga Bar Lunático 8:30, 10 pm \$10
 - Yuto Kanazawa Trio with Andrew McGowan, Ilya Dynov Bar Next Door 7:30, 9:30, 11:30 pm \$12
 - John Pizzarelli and The Swing 7 with guest Jessica Molaskey Birdland 8:30, 11 pm \$40-50
 - ★Michael Wolff Trio with Ben Allison, Allan Mednard Birdland Theater 7, 9:45 pm \$20-30
 - Meshell Ndegeocello Blue Note 8, 10:30 pm \$45
 - Russ Kassoff Bryant Park 12:30 pm
 - Jesse Crawford Trio Cleopatra's Needle 8 pm
 - ★Catherine Russell with Matt Munisteri, Mark Shane, Tal Ronen, Mark McLean Dizzy's Club 7:30, 9:30 pm \$45
 - Evan Sherman Big Band Dizzy's Club 11:15 pm \$5
 - Ken Fowser Quartet; Professor Cunningham and His Old School The Django at Roxy Hotel 8:30, 10:30 pm
 - Point of Departure Fat Cat 10:30 pm \$10
 - Taryn Newborne with Henry Conerway Gin Fizz Harlem 7, 8:30 pm \$30
 - Corey Wallace DUBTet Ginny's Supper Club 7:30, 9:30 pm \$20
 - Jorge Sylvester Quintet Musicollage with Nora McCarthy, James Weidman, Jeff Carney, Ethan Kogan Greater Calvary Baptist Church 7 pm \$20
 - ★Nels Cline Trio Fabriko with Chris Lightcap, Tom Rainey HappyLucky no.1 8 pm \$20
 - Ben Rosenblum Trio with Marty Jaffe, Ben Zweig Jazz at Kitano 8, 10 pm \$34
 - ★Tim Berne Trio with Matt Mitchell, Justin Faulkner The Jazz Gallery 7:30, 9:30 pm \$25
 - ★George Coleman Quintet with Peter Bernstein, Harold Mabern, John Webber, George Coleman, Jr. Jazz Standard 7:30, 9:30 pm \$35
 - Keiko's Café Jam Session Keiko Studios Music Academy 7 pm \$10
 - MEC Jazz Ensemble Medgar Evers College 7 pm
 - Peter Zak, Kiyoshi Kitagawa, Sylvia Cuenca; Victor Gould Mezzrow 7:30, 10:30 pm \$20
 - ★Jaimie Branch Trio with Luke Steward, Mike Pride Nublu 151 10 pm \$15
 - Scot Albertson/Ron Jackson Parnell's Bar 7 pm
 - Adam Moezinia Trio Room 623 at B2 Harlem 10 pm \$10
 - ★Phil Haynes, Ken Filiano, Herb Robertson Scholes Street Studio 8 pm \$10
 - Furmi Gomez 4tet Shrine 6 pm
 - Joe Pino Quintet Silvana 6 pm
 - Amanda Sedgwick Quintet with Dwayne Clemons, JinJoo Yoo, Paul Sikivie, Mark Taylor; Brandon Lee Quintet with Willie Applewhite, Adam Birnbaum, David Wong, Aaron Kimmel; JD Allen Smalls 7:30, 10:30 pm 1 am \$20
 - ★Eric Alexander Quartet with David Kikoski, Peter Washington, Al Foster Smoke 7, 9, 10:30 pm \$40
 - ★Adam Rudolph/Tyshawn Sorey The Stone at The New School 8:30 pm \$20
 - ★Fred Hersch Trio with John Hébert, Eric McPherson Village Vanguard 8:30, 10:30 pm \$35

Saturday, July 27

- ★Frank Perowsky Big Band The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- ★Itai Kriss' Telavana with Cesar Orozco, Rafi Malkiel, Álvaro Benavides, Marcos Lopez, Keisel Jimenez and guests Malaya, Elena Nayiri Bar Lunático 8:30, 10 pm \$10
- Leandro Pellegrino Trio with Sharik Hassan, Adam Amuda Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Rockaway Jazz Festival: Claire Daly Quartet with Peter Grant, Marcus McLaurine, Steve Hudson; Spin Cycle: Tom Christensen, Pete McCann, Phil Palombi, Scott Neumann; Lloyd Haber Duo Beach Boardwalk at Beach 97th Street 6 pm
- John Pizzarelli and The Swing 7 with guest Jessica Molaskey Birdland 8:30, 11 pm \$40-50
- ★Michael Wolff Trio with Ben Allison, Allan Mednard Birdland Theater 7, 9:45 pm \$20-30
- Meshell Ndegeocello Blue Note 8, 10:30 pm \$45
- ★Catherine Russell with Matt Munisteri, Mark Shane, Tal Ronen, Mark McLean Dizzy's Club 7:30, 9:30 pm \$50
- Evan Sherman Big Band Dizzy's Club 11:15 pm \$5
- Ed Cherry; "King" Solomon Hicks The Django at Roxy Hotel 8:30, 10:30 pm
- Steve Blum Trio; Greg Glassman Jam Fat Cat 7 pm 1:30 am \$10
- ★Johnny O'Neal Ginny's Supper Club 7:30, 9:30 pm \$20
- ★Nels Cline Trio Fabriko with Chris Lightcap, Tom Rainey and guest Ingrid Laubrock HappyLucky no.1 8 pm \$20
- ★Susie Ibarra's Rhythm Cycles Issue Project Room 8 pm \$20
- ★George Colligan Trio with Ed Howard, Lenny White Jazz at Kitano 8, 10 pm \$34
- ★Tim Berne Trio with Matt Mitchell, Justin Faulkner The Jazz Gallery 7:30, 9:30 pm \$25
- ★George Coleman Quintet with Peter Bernstein, Harold Mabern, John Webber, George Coleman, Jr. Jazz Standard 7:30, 9:30 pm \$35
- Dan Pugach Nonet with Nicole Zuraitis Kingsborough Community College 8 pm
- Peter Zak, Kiyoshi Kitagawa, Sylvia Cuenca; Anthony Wonsey Mezzrow 7:30, 10:30 pm \$20
- ★J.C. Hopkins Biggish Band Minton's 7:30, 9:30 pm \$20
- ★Jazzmobile: Danny Mixon The Riverton 7 pm
- Eugene Pugachov Quartet Rockwood Music Hall Stage 3 11:45 pm \$10
- Music Now!: Ras Moshe Burnett, Melanie Dyer, Lauren Lee, Elsa Nilsson, Eriq Robinson, Ken Filiano; Music Now Re: Cousins: Adam Power, Ras Moshe Burnett, Leonid Galaganov; Matt Lavelle and The 12 Houses Scholes Street Studio 7 pm \$20
- Amanda Sedgwick Quintet with Dwayne Clemons, JinJoo Yoo, Paul Sikivie, Mark Taylor; Brandon Lee Quintet with Willie Applewhite, Adam Birnbaum, David Wong, Aaron Kimmel; Eric Wyatt Smalls 7:30, 10:30 pm 1 am \$20
- Eric Alexander Quartet with David Kikoski, Peter Washington, Al Foster Smoke 7, 9, 10:30 pm \$40
- George Braith Smorgasburg 3 pm
- NYO Jazz led by Sean Jones with guest Kurt Elling Stern Auditorium at Carnegie Hall 8 pm \$12.50-25
- ★Adam Rudolph/Tyshawn Sorey The Stone at The New School 8:30 pm \$20
- Keisha St Joan 80th Birthday Celebration Sugar Hill Supper Club 8 pm
- ★Fred Hersch Trio with John Hébert, Eric McPherson Village Vanguard 8:30, 10:30 pm \$35

Sunday, July 28

- Terraza Big Band Birdland 5:30 pm \$30
- ★Stephane Wrembel and Friends with Arie Folman Cohen, Thor Jensen Blue Note 11:30 am 1:30 pm \$39.50
- Meshell Ndegeocello Blue Note 8, 10:30 pm \$45
- ★Catherine Russell with Matt Munisteri, Mark Shane, Tal Ronen, Mark McLean Dizzy's Club 7:30, 9:30 pm \$35
- Terry Waldo's Gotham City Band Fat Cat 6 pm \$10
- ★George Coleman Quintet with Peter Bernstein, Harold Mabern, John Webber, George Coleman, Jr. Jazz Standard 7:30, 9:30 pm \$35

- Rob Schneiderman/Brian Lynch; Chris Flory Mezzrow 7:30, 10:30 pm \$20
- Kiyoko Yamaoka Layne/Gabriel Romance Renaissance Harlem 6 pm
- Tommy Morimoto, Adrian McKay, Marvin Horne, Donald Nicks Russian Samovar 3 pm
- Chris Dingman, Ike Sturm, Allan Mednard Saint Peter's Church 6 pm
- TMT Trio +2: Angela Morris, Chris Coles, Sam Blakeslee, Cat Toren, Anthony Taddeo Scholes Street Studio 8 pm \$10
- Chris Byars Original Sextet with Zaid Nasser, John Mosca, Stefano Doglioni, Ari Roland, Phil Stewart; JC Stylls Quartet Smalls 7:30, 10:30 pm \$20
- Michelle Lordi and Matthew Parrish Trio with Jim Ridl, Rudy Royston Smoke 7, 9, 10:30 pm \$20
- Linda Presgrave Quartet with Stan Chovnick, Dimitri Moderbacher, Seiji Ochiai Tomi Jazz 7 pm
- ★Fred Hersch Trio with John Hébert, Eric McPherson Village Vanguard 8:30, 10:30 pm \$35

Monday, July 29

- ★Peggy Stern, Claire Daly, Arthur Kell Bar Lunático 8:30, 10 pm \$10
- Chris Parker Trio with Peter DiCarlo, Jonathan Gardner; Carola Gurascier Trio with Andrew LaTona, Zaid Nasser Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Barbara Fasano Birdland Theater 8:30 pm \$20-30
- Keyon Harold Blue Note 8, 10:30 pm \$35
- Isaac ben Ayala Bryant Park 12:30 pm
- Aron Namenwirth, Daniel Carter, Zach Swanson, Joe Hertenstein; Stephen Gauci, Adam Lane, William Hooker; Colin Avery Hinton Ensemble with Jessica Ackerley, Ingrid Laubrock; Haim E Peskoff/Michael Attias Trio; Hans Tammen, Andrew Neumann, Andrew Drury; Yuma Uesaka/Vasko Dukovski Bushwick Public House 7 pm \$10
- Mark Gross and Strings Dizzy's Club 7:30, 9:30 pm \$35
- JFA Jam Session Local 802 6:30 pm
- Richie Vitale, Steve Ash, Paul Gill Mezzrow 7:30 pm \$20
- Humanity Quartet: Joel Frahm, Peter Bernstein, Sean Smith, Leon Parker; Joe Farnsworth Trio with Jeremy Pelt, John Webber Smalls 7:30, 10:30 pm \$20
- David Stern Quartet with Dave Kikoski, Joe Martin, Billy Hart Zinc Bar 7:30, 9 pm \$20

Tuesday, July 30

- That's Not Tango—Astor Piazzolla, A Life in Music: Lesley Karsten with JP Jofre, Brandt Frederiksen, Nick Danielson, Pablo Aslan The Appel Room 8 pm \$80
- Yuma Uesaka Trio with Shawn Lovato, Colin Hinton; Stephen Boegehold with Caleb Curtis, Ben Rolston Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★A Tribute to Benny Goodman: John Pizzarelli Trio with Konrad Paszkudzki, Mike Kam and guest Ken Peplowski Birdland 8:30, 11 pm \$40-50
- Fleur Seule Birdland Theater 7 pm \$20-30
- Keyon Harold Blue Note 8, 10:30 pm \$35
- Isaac ben Ayala Bryant Park 12:30 pm
- Pauline Jean with Godwin Louis, Axel Tosca, Jonathan Michel Dizzy's Club 7:30, 9:30 pm \$30
- Marianne Solivan Big Band The Django at Roxy Hotel 10:30 pm
- Rubin Zebtet; Itai Kriss and Gato Gordo; John Benitez Latin Bop Fat Cat 7, 9 pm 12:30 am \$10
- The Cold Club of Queens Gantry Plaza State Park 7 pm
- Alexis Marcelo Greater Calvary Baptist Church 12 pm \$20
- ★James Carney Quartet with Ravi Coltrane, Chris Lightcap, Allan Mednard Halyard's 8 pm \$10
- Jocelyn Gould Quartet Jazz at Kitano 8 pm
- ★Maria Schneider Orchestra Jazz Standard 7:30, 9:30 pm \$40
- ★Harvey Diamond/Cameron Brown; Vanisha Gould Mezzrow 7:30, 10:30 pm \$20
- Ben Morris Quintet Silvana 6 pm
- Humanity Quartet: Joel Frahm, Peter Bernstein, Sean Smith, Leon Parker; Frank Lacy's Tromboniverse Smalls 7:30, 10:30 pm \$20
- Super Imposition: On Ka'a Davis, Fred Lonberg-Holm, William Parker, Ikue Mori The Stone at The New School 8:30 pm \$20
- ★Harold Mabern Trio with John Webber, Joe Farnsworth Village Vanguard 8:30, 10:30 pm \$35

Wednesday, July 31

- Paul Jost 55Bar 7 pm
- That's Not Tango—Astor Piazzolla, A Life in Music: Lesley Karsten with JP Jofre, Brandt Frederiksen, Nick Danielson, Pablo Aslan The Appel Room 8 pm \$80
- Guitar Thing 2: Yutaka Takahashi, Federico Balducci, Yana Davydova, Adam Caine, Anders Nilsson, Adam Dym, Harvey Valdes, Aron Namenwirth, Nick Lyons and guest Aron's Place 7 pm \$10
- Andrew Schiller's Jogger Knot with Kevin Sun, Hery Paz, Alec Harper, Keisuke Matsuno, Andrew Schiller, Dayeon Seok Bar Bayeux 8 pm
- Alec Aldred Trio with Bob Bruya, Jake Richter Bar Next Door 6:30 pm
- ★A Tribute to Benny Goodman: John Pizzarelli Trio with Konrad Paszkudzki, Mike Kam and guest Ken Peplowski Birdland 8:30, 11 pm \$40-50
- Rico Jones Quartet with Davd Kikoski, Joe Martin, Nasheet Waits Birdland Theater 7 pm \$20-30
- Candice Reyes Quintet with Abel Mireles, Will Dougherty, Charlie Dougherty, Joe Spinelli and guest Nathan Eklund Birdland Theater 9:45 pm \$20-30
- Keyon Harold Blue Note 8, 10:30 pm \$35
- Isaac ben Ayala Bryant Park 12:30 pm
- Turning the Tables Live—The Motherlode: Terri Lyne Carrington, Rhiannon Giddens, Xiomara Laugart, Ledisi, Amina Claudine Myers, Cleo Reed, Valerie Simpson, Charenée Wade, Lizz Wright Damsrosch Park at Lincoln Center 7:30 pm
- Amaro Freitas Trio with Jean Elton, Hugo Medeiros Dizzy's Club 7:30, 9:30 pm \$35
- Raphael D'lugoff Trio +1; Ned Goold Jam Fat Cat 7 pm 12:30 am \$10
- Michika Fukumori Trio with Aidan O'Donnell, Billy Drummond Jazz at Kitano 8, 10 pm \$18
- ★Maria Schneider Orchestra Jazz Standard 7:30, 9:30 pm \$40
- Jill McCarron, Paul Gill, Joe Strasser; Tony Hewitt Mezzrow 7:30, 10:30 pm \$20
- The Stone Commissions: Brian Chase with Zeena Parkins, Ursula Scherrer National Sawdust 7 pm \$25
- ★Steph Richards, Joshua White, Stomu Takeishi, Gerald Cleaver Public Records 10 pm
- TC Carney III Duo Renaissance Harlem 7 pm
- Peter Leitch New Life Orchestra with Tim Harrison, Phil Robson, Duane Eubanks, Bill Mobley, Steve Wilson, Jed Levy, Carl Maraghi, Matt Haviland, Matt Siegel, Peter Zak, Yoshi Waki, Joe Strasser, Chad Coe, Dennis James Saint Peter's Church 1 pm \$10
- ★Pat Bianchi Trio with Byron Landham, Paul Bollenback; Darian Douglas Unity Band with Jon Beshay, Willerm Delisfort, John Sims; Charles Blenzig Smalls 7:30, 10:30 pm 1 am \$20
- ★Thunder and Flowers: Ava Mendoza, William Parker, Cooper-Moore, Kevin Murray The Stone at The New School 8:30 pm \$20
- ★Harold Mabern Trio with John Webber, Joe Farnsworth Village Vanguard 8:30, 10:30 pm \$35

REGULAR ENGAGEMENTS

MONDAY	
• Richard Clements/Murray Wall Band	11th Street Bar 8 pm
• Grove Street Stompers	Arthur's Tavern 7 pm
• Earl Rose	Bemelmans Bar 5:30, 9 pm
• Terry Waldo Gotham City Band	Black Door 11 pm
• Jordan Young	Bflat 8 pm
• Vince Giordano and The Nighthawks	Iguana 8 pm
• Iris Ornig Jam Session	Jazz at Kitano 8 pm
• Mingus Big Band	Jazz Standard 7:30, 9:30 pm \$25
• Joe Cohn Trio	Le Rivage 6:30 pm
• Pasquale Grasso	Mezzrow 11 pm \$20
• Stan Killian and Friends	Queens Brewery 8 pm
• Gil Defay	Red Rooster 8 pm
• Misha Tsiganov	Russian Vodka Room 7 pm
• Orrin Evans Captain Black Big Band and Jam Session	Smoke 7, 9, 10:30 pm
• Swingadelic	Swing 46 8:30 pm
• John Benitez Jam	Terraza 7 9:30 pm \$7
• Vanguard Jazz Orchestra	Village Vanguard 8:30, 10:30 pm \$30

TUESDAY	
• Michael Kanan Trio	The 75 Club at Bogardus Mansion 7 pm
• Yuichi Hirakawa Trio	Arthur's Tavern 7 pm
• Art Hirahara Trio	Arturo's 8 pm
• David Budway Trio	Bemelmans Bar 9:30 pm
• Marc Devine Trio	Cleopatra's Needle 8 pm
• Diego Voglino Jam Session	Halyard's 10 pm
• Vince Giordano and The Nighthawks	Iguana 8 pm
• Joe Graziosi Legacy Jam	Minton's 6 pm
• Mona's Hot Four	Mona's 11 pm
• Misha Tsiganov	Russian Vodka Room 7 pm
• Mike LeDonne Quartet	Smoke 7, 9, 10:30 pm
• Hayes Greenfield	Soapbox 7:30 pm
• George Gee Orchestra	Swing 46 8:30 pm

WEDNESDAY	
• Tardo Hammer Jam Session	The 75 Club at Bogardus Mansion 7 pm
• Bill Wurtzel/Jay Leonhart	American Folk Art Museum 2 pm
• Jason Marshall Trio	American Legion Post 398 7 pm
• Eve Silber	Arthur's Tavern 7 pm
• Jonathan Kreisberg Trio	Bar Next Door 8:30, 10:30 pm \$12
• David Budway Trio	Bemelmans Bar 9:30 pm
• Jordan Young	Bflat 8:30 pm
• David Ostwald's Louis Armstrong Centennial Band	Birdland 5:30 pm \$20
• Joel Forrester solo	Bistro Jules 5:30 pm
• Les Kurtz Trio	Cleopatra's Needle 7 pm
• Pasquale Grasso; Django Jam Session	The Django 8:30, 11 pm
• WaHi Jazz Jam	Le Chéile 8 pm
• Noah Garabedian Jam	The Nest 9 pm
• Les Goodson Band	Paris Blues 9 pm
• Lezlie Harrison	Smoke 7, 9, 10:30
• Stan Rubin Orchestra	Swing 46 8:30 pm

THURSDAY	
• Ray Blue Organ Quartet	American Legion Post 398 7 pm
• Eri Yamamoto Trio	Arthur's Tavern 7 pm
• David Budway Trio	Bemelmans Bar 9:30 pm
• John McNeil/Mike Fahie	The Douglass 9 pm
• Joel Forrester	George's 6:30 pm
• Steve Wirts/Joe Cohn Quartet	Han Dynasty 6 pm
• Kyle Colina and Friends	Le Rivage 7 pm
• Spike Wilner/Pascal Grasso	Mezzrow 11 pm \$20
• Les Goodson Band	Paris Blues 9 pm
• Gene Bertoncini	Ryan's Daughter 8:30, 10:30 pm
• Rob Duguay Low Key Trio	Turnmill NYC 11 pm
• Ms. Marie Special Showcase	Uke Hut 8 pm

FRIDAY	
• Jostein Gulbrandsen	Aretsky's Patroon 6 pm
• Eri Yamamoto Trio	Arthur's Tavern 7 pm
• Joel Forrester	Baker's Pizza 7 pm
• The Crooked Trio	Barbès 5 pm
• David Budway Trio	Bemelmans Bar 9:30 pm
• Birdland Big Band	Birdland 5:15 pm \$25
• Bennett Paster Trio	Hillstone 6 pm
• Gerry Eastman Quartet	Williamsburg Music Center 10 pm

SATURDAY	
• Eri Yamamoto Trio	Arthur's Tavern 7 pm
• Bill Saxton	Bill's Place 8, 10 pm \$20
• Joel Forrester solo	Bistro Jules 6 pm
• Stan Rubin Orchestra	Carnegie Club 8:30, 10:30 pm
• Yvonnick Prené	Henry's 12:30 pm
• Assaf Kehati Duo	Il Gattopardo 11:30 am
• Marc Cary's Harlem Session	Smoke 11:30 pm 12:45 am

SUNDAY	
• Creole Cooking Jazz Band; Stew Cutler and Friends	Arthur's Tavern 7, 10 pm
• Matt La Von Jam Session	Bā'sik 7 pm
• Peter Mazza Trio	Bar Next Door 8, 10 pm \$12
• Stephane Wrembel	Barbès 9 pm \$10
• Arturo O'Farrill Afro Latin Jazz Orchestra	Birdland 9, 11 pm \$30
• Joel Forrester solo	Bistro Jules 4 pm
• Renaud Penant Trio	Bistro Jules 7:30 pm
• Steve LaSpina Trio	Café Loup 12:30 pm
• Marc Devine/Hide Tanaka	Café Loup 6:30 pm
• Keith Ingham	Cleopatra's Needle 4 pm
• Trampelman	Dominie's Astoria 9 pm
• The EarRegulars	The Ear Inn 8 pm
• Joel Forrester solo	Grace Gospel Church 11 am
• Sam Taylor	The Grange 7 pm
• Grassroots Jazz Effort	Grassroots Tavern 9 pm
• Idan Morim Trio	Injera 7:30 pm
• Tony Middleton Trio	Jazz at Kitano 12 pm \$40
• Christopher McBride	Minton's 7:30 pm \$10
• Marjorie Eliot	Parlor Entertainment 4 pm
• Lu Reid Jam Session	Shrine 4 pm
• Michelle Lordi	Smoke 7, 9, 10:30 pm
• John Benitez Jazz Jam	Terraza 7 9:30 pm \$7
• Sean Smith and guest	Walker's 8 pm

CLUB DIRECTORY

- **11th Street Bar** 510 E. 11th Street (212-982-3929) Subway: L to 1st Avenue www.11thstbar.com
- **54 Below** 254 W. 54th Street (646-476-3551) Subway: N, Q, R to 57th Street; B, D, E to Seventh Avenue www.54below.com
- **55Bar** 55 Christopher Street (212-929-9883) Subway: 1 to Christopher Street www.55bar.com
- **The 75 Club at Bogardus Mansion** 75 Murray Street (212-406-7575) Subway: 1, 2, 3 to Chambers Street www.the75clubnyc.com
- **92nd Street Y** Lexington Avenue at 92nd Street (212-415-5500) Subway: 6 to 96th Street www.92y.org
- **244 Rehearsal Studios** 244 W. 54th Street (212-586-9056) Subway: C, E to 54th Street www.244rehearsalstudiosny.com
- **1986 Est. Wine Bar & Lounge** 43 W. 32nd Street (212-563-1500) Subway: B, D, F, Q, R to 34th Street-Herald Square www.hotelstanford.com
- **The Africa Center** 1280 Fifth Avenue (212-444-9795) Subway: 2, 3 to 110th Street - Central Park North www.theafricacenter.org
- **American Folk Art Museum** 65th Street at Columbus Avenue (212-595-9533) Subway: 1 to 66th Street www.folkartmuseum.org
- **American Legion Post 398** 248 W. 132nd Street (212-283-9701) Subway: 2, 3 to 135th Street www.legion.org
- **The Appel Room** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle www.jazz.org
- **Arété Gallery** 67 West Street, Brooklyn (929-397-0025) Subway: G to Greenpoint Avenue www.aretevenue.com
- **Aretsky's Patroon** 160 E. 46th Street (212-883-7373) Subway: 4, 5, 6, 7, S to Grand Central-42nd Street www.aretskyspatroon.com
- **Aron's Place** 166 N. 12th Street Subway: L to Bedford Avenue
- **Arthur's Tavern** 57 Grove Street (212-675-6879) Subway: 1 to Christopher Street www.arthurstavernnyc.com
- **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F, M to W. 4th Street
- **Baker's Pizza** 201 Avenue A (212-777-7477) Subway: L to First Avenue www.bakerspizzanyc.com
- **Bar Bayeux** 1066 Nostrand Avenue (347-533-7845) Subway: 2, 5 to Sterling Street
- **Bar Lunático** 486 Halsey Street (917-495-9473) Subway: C to Kingston-Throop Avenues www.barlunatico.com
- **Bar Next Door** 129 MacDougal Street (212-529-5945) Subway: A, B, C, D, E, F, M to W. 4th Street www.lalanternacaffe.com
- **Barbes** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue www.barbesbrooklyn.com
- **Ba'sik** 323 Graham Avenue, Brooklyn (347-889-7597) Subway: L to Graham Avenue www.basikbrooklyn.com
- **Beach Boardwalk at Beach 97th Street** Subway: A to Beach 98th Street - Playland
- **Bemelmans Bar** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street www.thecarlyle.com
- **Bflat** 277 Church Street (between Franklin and White Streets) Subway: 1, 2 to Franklin Streets
- **Bill's Place** 148 W. 133rd Street (between Lenox and 7th Avenues) (212-281-0777) Subway: 2, 3 to 135th Street
- **Birdland and Birdland Theater** 315 W. 44th Street (212-581-3080) Subway: A, C, E, to 42nd Street www.birdlandjazz.com
- **Bistro Jules** 60 St Marks Place (212-477-5560) Subway: 6 to Astor Place www.julesbistro.com
- **Black Door** 127 W. 26th Street (212-645-0215) Subway: R, W to 28th Street www.blackdoornyc.com
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592) Subway: A, B, C, D, E, F, M to W. 4th Street www.bluenotejazz.com
- **Brooklyn Bazaar** 150 Greenpoint Avenue Subway: G to Nassau Avenue www.bkbazaar.com
- **The Brooklyn Commons** 388 Atlantic Avenue Subway: A, C, G to Hoyt/Schermohr Streets
- **Bryant Park** 5th and 6th Avenues between 40th and 42nd Streets Subway: 4, 5, 6 to 42nd Street www.bryantpark.org
- **Bushwick Public House** 1288 Myrtle Avenue (917-966-8500) Subway: G to Myrtle - Willoughby Avenue then B54 www.bushwickpublichouse.com
- **Café Carlyle** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street www.thecarlyle.com
- **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues (212-255-4746) Subway: F to 14th Street www.cafeloupnyc.com
- **Carnegie Club** 156 W. 56th Street (212-957-9676) Subway: N, Q, R, W to 57th-Seventh Avenue
- **City Winery** 155 Varick Street (212-608-0555) Subway: 1 to Houston Street www.citywinery.com
- **Cleopatra's Needle** 2485 Broadway (212-769-6969) Subway: 1, 2, 3 to 96th Street www.cleopatrasneedleeny.com
- **Club Bonafide** 212 E. 52nd Street (646-918-6189) Subway: 6 to 51st Street; E, V to 53rd Street www.clubbonafide.com
- **Commodore Barry Park** Navy Street and Flushing Avenue Subway: C to High Street
- **Damrosch Park** at Lincoln Center Broadway and 62nd Street Subway: 1 to 66th Street
- **De Construkt** 41 Seabring Street, 3rd Floor (617-417-3899) Subway: F, G to Carroll Street www.de-construkt.com
- **Dizzy's Club** Broadway at 60th Street, 5th Floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle www.jazz.org
- **The Django at The Roxy Hotel** 2 Sixth Avenue (212-519-6600) Subway: A, C, E to Canal Street; 1 to Franklin Street www.thedjangonyc.com
- **Dominie's Astoria** 34-07 30th Avenue Subway: N, Q to 30th Avenue
- **The Douglass** 149 4th Avenue (718-857-4337) Subway: R to Union Street www.thedouglass.com
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043) Subway: F to East Broadway www.downtownmusicgallery.com
- **Drom** 85 Avenue A (212-777-1157) Subway: F to Second Avenue www.dromnyc.com
- **Dweck Center at Brooklyn Public Library Central Branch** Subway: 2, 3 to Grand Army Plaza; Q to 7th Avenue
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074) Subway: C, E to Spring Street www.earinn.com
- **El Barrio Artspace** 215 E. 99th Street Subway: 6 to 96th Street www.artspaceps109.org
- **Espresso 77** 35-57 77th Street at 37th Avenue (718-424-1077) Subway: 7, E, F, M, R to Jackson Heights-Roosevelt Avenue www.espresso77.com
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Street/Sheridan Square www.fatcatmusic.org

- **Flushing Town Hall** 137-35 Northern Boulevard, Flushing (718-463-7700) Subway: 7 to Main Street www.flushingtownhall.org
- **Franz Sziegal Park** Walton Avenue and Grand Concourse, The Bronx (212-639-9675) Subway: 4, B, D to 161th Street - Yankee Stadium www.nycgovparks.org
- **Funkadelic Studios** 209 W. 40th Street (212-696-2513) Subway: 1, 2, 3, 7, A, C, E, N, Q, R to 42nd Street-Times Square www.funkadelicstudios.com
- **Gantry Plaza State Park** 49th Avenue and Center Boulevard Subway: 7 to Vernon-Jackson Boulevard www.liveatthegantries.com
- **Gin Fizz Harlem** 308 Malcolm X Boulevard (212-289-2220) Subway: 2, 3 to 125th Street www.ginfizzharlem.com
- **Ginny's Supper Club** at Red Rooster Harlem 310 Malcolm X Boulevard (212-792-9001) Subway: 2, 3 to 125th Street www.redroosterharlem.com
- **Grace Gospel Church** 589 East 164th Street (718-328-0166) Subway: 2, 5 to Prospect Avenue
- **The Grange** 1635 Amsterdam Avenue (212-491-1635) Subway: 1 to 137th Street www.thegrangebarnyc-hub.com
- **Grant's Tomb** 122nd Street and Riverside Drive Subway: 1 to 125th Street
- **Grassroots Tavern** 20 Saint Marks Place (212-475-9443) Subway: 6 to Astor Place, N,R to 8th Street
- **Greater Calvary Baptist Church** 55 W. 124th Street (404-227-3748) Subway: 2, 3 to 125th Street
- **Groove Bar & Grill** 125 MacDougal Street (212-254-9393) Subway: A, B, C, D, E, F, V to W. 4th Street www.clubgroovenyc.com
- **Halyard's** 406 3rd Avenue, Brooklyn (718-532-8787) Subway: R to 9th Street www.barhalyards.com
- **Han Dynasty** 215 W. 85th Street (212-858-9060) Subway: 1 to 86th Street www.handynasty.net
- **Happylucky no.1** 734 Nostrand Avenue (347-295-0961) Subway: 2, 3, 4, 5 to Franklin Avenue www.happyluckyno1.com
- **Hari NYC** 140 W. 30th Street, 3rd floor Subway: 1 to 28th Street
- **Henry's** 2745 Broadway (212-866-0600) Subway: 1 to 103rd Street
- **Hillstone** 153 E. 53rd Street (212-888-3828) Subway: E, M to 53rd Street www.hillstone.com
- **Ibeam Brooklyn** 168 7th Street between Second and Third Avenues Subway: F to 4th Avenue www.ibeambrooklyn.com
- **Iguana** 240 West 54th Street (212-765-5454) Subway: B, D, E, N, Q, R to Seventh Avenue www.iguananyc.com
- **Il Gattopardo** 13-15 W. 54th Street (212-246-0412) Subway: E, M to Fifth Avenue/53rd Street www.ilgattopardonyc.com
- **Injera** 11 Abingdon Square (212-206-9330) Subway: 1, 2, 3 to 14th Street www.injeranyc.com
- **InterContinental New York Barclay's Penthouse Suite** 111 E. 48th Street (212-755-5900) Subway: 6 to 51st Street www.ihg.com
- **Iridium** 1650 Broadway at 51st Street (212-582-2121) Subway: 1,2 to 50th Street www.theiridium.com
- **Issue Project Room** 22 Boerum Place (718-330-0313) Subway: 2, 3, 4, 5 to Borough Hall www.issueprojectroom.org
- **Jamaica Center for Arts and Learning** 161-04 Jamaica Avenue, Queens (718-658-7400 ext. 152) Subway: E to Jamaica Center www.jcal.org
- **Jazz 966** 966 Fulton Street (718-638-6910) Subway: C to Clinton Street www.jazz966.com
- **Jazz at Kitano** 66 Park Avenue at 38th Street (212-885-7000) Subway: 4, 5, 6, 7, S to Grand Central www.kitano.com
- **The Jazz Gallery** 1160 Broadway, 5th floor (212-242-1063) Subway: N, R to 28th Street www.jazzgallery.org
- **Jazz Museum in Harlem** 58 W. 129th Street between Madison and Lenox Avenues (212-348-8300) Subway: 6 to 125th Street www.jazzmuseuminharlem.org
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street www.jazzstandard.com
- **Keiko Studios Music Academy** 212-26 Jamaica Avenue (718-465-3456) Bus: Q110 Bus www.keikostudios.com
- **King Manor Museum** 150-03 Jamaica Avenue (718-206-0545) Subway: E, J, Z to Jamaica Center - Parsons/Archer www.kingmanor.org
- **Kingsborough Community College** 2001 Oriental Boulevard (718-368-6686) Subway: Q to Brighton Beach www.onstageatkingsborough.org
- **Le Chéile** 839 W. 181st Street (212-740-3111) Subway: A to 181st Street www.lecheilenyc.com
- **Le Poisson Rouge** 158 Bleecker Street (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Street www.lepoissonrouge.com
- **Le Rivage** 340 W. 46th Street (212-765-7374) Subway: C, E to 50th Street www.lerivagenyc.com
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street www.jazzfoundation.org
- **MacDonough St. Block Association** 500 MacDonough Street Subway: A, C to Utica Avenue
- **Marcus Garvey Park** 120th Street between Mt. Morris Park and Madison Avenue (212-201-PARK) Subway: 2, 3, 4, 5, 6 to 125th Street
- **Medgar Evers College** 1650 Bedford Avenue, Brooklyn Subway: 2, 3, 4 to Franklin Street
- **Mexican Festival** 2672 Broadway (646-912-9334) Subway: 1 to 103rd Street www.mexicanfestivalrestaurant.com
- **Mezzrow** 163 W. 10th Street (646-476-4346) Subway: 1 to Christopher Street www.mezzrow.com
- **Michiko Studios** 149 W. 46th Street, 3rd Floor (212-302-4011) Subway: B, D, F, M to 47-50 Streets www.michikostudios.com
- **Minton's** 206 W. 118th Street (between St. Nicholas Avenue and Adam Clayton Powell Jr. Blvd) (212-243-2222) Subway: B, C to 116th Street www.mintonsharlem.com
- **Mirror Tea House** 575 Union Street, #A (917-909-0577) Subway: R to Union Street www.mirrorinthewoods.com
- **MIST** 40 W. 116th Street Subway: 2, 3 to 116th Street www.mistharlem.com
- **Mona's** 224 Avenue B Subway: L to First Avenue
- **National Sawdust** 80 N. 6th Street (646-779-8455) Subway: L to Bedford Avenue www.nationalsawdust.org
- **The Nest** 504 Flatbush Avenue (718-484-9494) Subway: B, S, Q to Prospect Park www.thenestbrooklyn.com
- **New York City Baha'i Center** 53 E. 11th Street (212-222-5159) Subway: 4, 5, 6, N, R to 14th Street-Union Square www.bahainyc.org
- **New York Public Library Webster Branch** 1465 York Avenue (212-288-5049) Subway: 6 to 77th Street www.nypl.org
- **Nhà Minh** 485 Morgan Avenue (718-387-7848) Subway: L to Graham Avenue

- **North Square Lounge** 103 Waverly Place (212-254-1200) Subway: A, B, C, E, F to West 4th Street www.northsquareny.com
- **Nublu** 62 Avenue C between 4th and 5th Streets (212-979-9925) Subway: F, V to Second Avenue www.nublu.net
- **Nublu 151** 151 Avenue C (212-979-9925) Subway: 6 to Astor Place www.nublu.net
- **The Owl Music Parlor** 497 Rogers Avenue, Brooklyn (718-774-0042) Subway: 2, to to Sterling Street www.theowl.nyc
- **Parlor Entertainment** 555 Edgecombe Ave. #3F (212-781-6595) Subway: C to 155th Street
- **Parnell's Bar** 350 E. 53rd Street #1 (212-753-1761) Subway: E, M to Lexington Avenue/53rd Street www.parnellsny.com
- **The Penrose** 1590 2nd Avenue (212-203-2751) Subway: 4, 5, 6 to 86th Street www.penrosebar.com
- **Pier 84 W.** 44th Street and Hudson River Subway: A, C, E, F, V to 42nd Street-Port Authority
- **Public Records** 233 Butler Street Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Avenue www.publicrecords.nyc
- **Queens Brewery** 1539 Covert Street, Ridgewood Subway: L to Halsey Street www.queensbrewery.com
- **Queens Central Library** 89-11 Merrick Boulevard (718-990-0700) Subway: F to 169th Street www.queenslibrary.org
- **The Queensboro** 80-02 Northern Boulevard (929-296-0038) Subway: 7 to 82nd Street www.thequeensboro.com
- **Renaissance Harlem** 2245 Adam Clayton Powell, Jr. Boulevard (646-838-7604) Subway: 2, 3, to 135th Street www.renaissance-harlem.com
- **The Riverton** 2156 Madison Avenue (212-234-7500) Subway: 2, 3 to 135th Street
- **Rockwood Music Hall** 196 Allen Street (212-477-4155) Subway: F, V to Second Avenue www.rockwoodmusichall.com
- **Room 623 at B2 Harlem** 271 W. 119th Street (212-280-2248) Subway: B, C to 116th Street www.b2harlem.com
- **Roulette** 509 Atlantic Avenue (212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue www.roulette.org
- **Russ & Daughters Café** 127 Orchard Street (212-475-4881) Subway: F to Delancey Street www.russanddaughterscafe.com
- **Russian Samovar** 256 W. 52nd Street (212-757-0168) Subway: C, E to 50th Street www.russiansamovar.com
- **Russian Vodka Room** 265 W. 52nd Street (212-307-5835) Subway: C, E to 50th Street www.russianvodkaroom.com
- **Ryan's Daughter** 350 E. 85th Street (212-628-2613) Subway: 4, 5, 6 to 86th Street www.ryansdaughternyc.com
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street www.saintpeters.org
- **Scandinavia House** 58 Park Avenue at 37th Street (212-879-9779) Subway: 4, 5, 6 to 42nd Street-Grand Central www.scandinaviahouse.org
- **Scholes Street Studio** 375 Lorimer Street (718-964-8763) Subway: L to Lorimer Street www.scholesstreetsstudio.com
- **ShapeShifter Lab** 18 Whitwell Place (646-820-9452) Subway: R to Union Street www.shapeshifterlab.com
- **Showman's** 375 W. 125th Street at Morningside (212-864-8941) Subway: 1 to 125th Street
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807) Subway: B, 2, 3 to 135th Street www.shrinenyc.com
- **Silvana** 300 West 116th Street (646-692-4935) Subway: B, C, to 116th Street www.silvana-nyc.com
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091) Subway: 1 to Christopher Street www.smallsjazzclub.com
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street www.smokejazz.com
- **Smorgasburg** East River Park, Kent Avenue and North 8th Street Subway: L to Bedford Avenue
- **Soapbox** 636 Dean Street Subway: 2, 3 to Bergen Street
- **Socrates Sculpture Park** 32-01 Vernon Boulevard, Long Island City (718-956-1819) Subway: 7 to Vernon Boulevard-Jackson Avenue; M to Broadway www.socratessculpturepark.org
- **Soup & Sound** 292 Lefferts Avenue (between Nostrand and Rogers Avenues) Subway: 2 to Sterling Street
- **Spectrum** 70 Flushing Avenue Subway: B, D, Q to DeKalb Avenue www.spectrumnyc.com
- **Stern Auditorium at Carnegie Hall** 881 Seventh Avenue (212-247-7800) Subway: N, Q, R, W to 57th- Seventh Avenue www.carnegiehall.org
- **The Stone at The New School** 55 West 13th Street (212-229-5600) Subway: F, V to 14th Street www.thestonenyc.com
- **Sugar Hill Children's Museum of Art and Storytelling** 898 St. Nicholas Avenue (212-335-0004) Subway: C to 155th Street www.sugarhillmuseum.org
- **Sugar Hill Supper Club** 615 DeKalb Avenue (718-237-1246) Subway: G to Bedford-Nostrand Avenues
- **The Sultan Room** 234 Starr Street (612-964-1420) Subway: L to Jefferson Street www.thesultanroom.com
- **Swing 46** 349 W. 46th Street (646-322-4051) Subway: A, C, E to 42nd Street www.swing46.com
- **Symphony Space** Leonard Nimoy Thalia, Peter Jay Sharpe Theatre and Bar Thalia 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3 to 96th Street www.symphonyspace.org
- **Terraza** 7 40-19 Gleane Street (718-803-9602) Subway: 7 to 82nd Street www.terrazacafe.com
- **The Times Center** 242 W. 41st Street (212-556-4288) Subway: 7, A, C, E, F, N, Q, R, to 42nd Street www.thetimescenter.com
- **Tomi Jazz** 239 E. 53rd Street (646-497-1254) Subway: 6 to 51st Street www.tomijazz.com
- **Travers Park** 34th Avenue (between 77th and 78th Streets), Queens (914-694-5163) Subway: E, F, G, R, V, 7 to 74th Street
- **Troost** 1011 Manhattan Avenue (347-889-6761) Subway: G to Greenpoint Avenue www.troostnyc.com
- **Turnmill NYC** 119 East 27th Street (646-524-6060) Subway: 6 to 27th Street www.turnmillnyc.com
- **Uke Hut** 36-01 36th Avenue (347-458-3031) Subway: N, W to 36th Avenue www.ukehut.com
- **Village Vanguard** 178 Seventh Avenue South (212-255-4037) Subway: 1, 2, 3 to 14th Street www.villagevanguard.com
- **Walker's** 16 North Moore Street (212-941-0142) Subway: A, C, E to Canal Street
- **Williamsburg Music Center** 367 Bedford Avenue, Brooklyn, NY (718-384-1654) Subway: L to Bedford Avenue
- **Zinc Bar** 82 W. 3rd Street (212-477-8337) Subway: A, B, C, D, E, F, M to W. 4th Street www.zincjazz.com

(INTERVIEW CONTINUED FROM PAGE 6)

AH: He’s such an unsung hero. He took solos from some of the greats and put lyrics to them and not just any lyrics—they were very erudite, but disguised in street vernacular. Unless you really dig down into what he did you can blow past him, because he had a very rough-sounding voice. To the average listener, it sounded kind of jive. But if you listen to his lyrics and if you know the music he put those lyrics to, you’ll sit back and conclude that the man was a genius. The new generation of artists and listeners are now going back and delving into his book, which is really wonderful. His material belongs in the jazz canon.

TNYCJR: Is it fair to say his music paved the way for Jon Hendricks?

AH: Lambert, Hendricks & Ross, New York Voices, Manhattan Transfer, Al Jarreau, they were definitely influenced by him. Not that they copied him, but he gave them permission to open up that whole world of vocalese. What really blew my mind is that Eddie would write his lyrics from memories of the solos. He was writing before the widespread use of tape recorders. He was a bartender and he’d hear the musicians play and then go back to his place and remember the solos enough to write words to them. That’s incredible.

TNYCJR: The success of “Moody’s Mood for Love”, sung by King Pleasure, must have been important to him.

AH: It opened a door in his mind that he had something worthwhile and worth presenting to the public. He became an instrument with the band. You couldn’t deny it. He could get up on the bandstand with James Moody or Dexter Gordon and do the exact same solo they did, but not just scatting—he’d have actual lyrics. It’s daunting, isn’t it?

TNYCJR: You also play guitar. Do you get to do that much when you play with these jazz orchestras?

AH: I do now. I do two or three songs on guitar. I try to pick songs that complement my style and my voice. I’m a guitarist, but I’m not a master guitarist. I play well enough to accompany myself, but my concentration on singing has overshadowed the guitar playing. I take solos here and there, but I’m not in the same league as Pat Metheny or George Benson.

TNYCJR: Or John Pizzarelli?

AH: I love John. I put him in the same category as those people I just mentioned. He doesn’t get the due he’s deserved because he has such a sweet-sounding voice, which belies his age. But then he picks up his guitar and starts scatting along with it and not only does he level the playing field, he destroys it. If you want to really understand the Great American Songbook and hear how it should be done, spend an evening and go to a John Pizzarelli show. Not only does he know the history of the songs, but he can play exactly what the composer wanted you to hear and on the guitar too.

TNYCJR: I also wanted to ask you about the album and show you made called *Cross That River: A Tale of the Black West*. You are an excellent songwriter and make very interesting concept albums, including this one. I have a special interest in the subject matter because I have a new book entitled *The Real Dirt on America’s Frontier Legends* (Gibbs Smith). There were a lot of African-Americans on the frontier, but they tend to get written out of the histories.

AH: *Cross That River* was on Broadway at the 59E59 Theater for five weeks [in 2017], got great reviews [NiteLife Exchange said it “raises the bar for musical

and theatrical works about the black experience in American life”] and sold out every night. And now we’re reviving it, in a 30-day run next year.

TNYCJR: How did you get onto that subject?

AH: Brief version: An 11-year-old kid in Brooklyn, going to school in Bedford-Stuyvesant. I came home one day and there was a man there who looked just like my dad, but two inches taller. My mother cried and embraced him and then my father came home two hours later. He hadn’t spoken to his brother since before I was born. My uncle had a horse farm in western Pennsylvania. And I went out there and spent the next few summers with him, on his 600-acre property. A lot of the workers were transient ex-cowboys, ranchers and hands from the West. When the cattle drives died down [with the coming of the railroads] they migrated and went to Pittsburgh to work in the mills and that. It was their offspring who were working those horses and cattle on my brother’s farm. I learned the history from the people there.

TNYCJR: Do you think your music crosses over into cabaret sometimes? The repertoire is basically the same, the Great American Songbook looms large over both.

AH: There was a time when cabaret was more parallel to jazz. The musicians had to get their cabaret card and all that stuff during the Swing Era. The cabaret performers then would go uptown and sit in with Duke Ellington’s band, for instance. It all cross-pollinated. It was only during the ‘50s that the two worlds started to separate. I don’t know why. Cabaret music became more synonymous with white performers. But, yes, it’s inevitable that my music would cross into cabaret, because they’re so closely related. ❖

For more information, visit allanharris.com. Harris is at Dizzy’s Club Jul. 9th. See Calendar.

Recommended Listening:

- Allan Harris—*Here Comes Allan Harris and the Metropole Orchestra* (Mons, 1994-95)
- Allan Harris—*Love Came: The Songs of Strayhorn* (Love Prod., 2001)
- Allan Harris—*Nat King Cole: Long Live the King* (Love Prod., 2010)
- Allan Harris/Takana Miyamoto—*Convergence* (Love Prod., 2012)
- Allan Harris—*Black Bar Jukebox* (Love Prod., 2015)
- Allan Harris—*The Genius of Eddie Jefferson* (Resilience Music, 2018)

(ENCORE CONTINUED FROM PAGE 10)

said, ‘Shelly Berg teaches at USC and I bet he could cop some of this stuff.’ I called Shelly and he said, ‘I don’t really play stride, but send it to me,’ then he said, ‘I think I can do this.’ Shelly learned to play these stride tunes in just a few weeks. He’s an unbelievably talented and energetic guy. We got a great review for my Catalina’s gig in the *Los Angeles Times* and it was wild, because neither of us had performed them before. Some time later I developed a special writing relationship with Shelly. He’s wicked fast. We moved to opposite ends of the country, but we’d get together to do a gig and during the soundcheck, we’d write a tune or two.”

Feather has been working with the young stride pianist Stephanie Trick in their duo Nouveau Stride for some time. “I met Stephanie online because a bassist friend, Bill Lanphier, was a big stride fan who knew about this great stride player in St. Louis. I was a little skeptical, but I watched some of her videos and became an instant fan. I contacted her and told her I had done lyrics to various Fats pieces, including ‘Minor Drag’,

and she said, ‘Really? I have to hear that!’ So we swapped CDs and got together and worked on things. We had a great chemistry from the beginning and thought we’d do a gig together. That developed into doing an album. I had done so much Fats Waller material that we were casting about what to do next and we wound up relying pretty heavily on James P. Johnson. When we perform together, it’s such a blast.” ❖

For more information, visit lorraineifeather.com

Recommended Listening:

- Lorraine Feather—*Sweet Lorraine* (Concord, 1978)
- Lorraine Feather—*New York City Drag* (Rhombus, 1999-2000)
- Lorraine Feather—*Such Sweet Thunder: Music of the Duke Ellington Orchestra* (Sanctuary, 2004)
- Lorraine Feather—*Language* (Jazzed Media, 2007)
- Lorraine Feather—*Ages* (Jazzed Media, 2008-09)
- Lorraine Feather/Stephanie Trick—*Nouveau Stride: Fourteen* (Relarion, 2011)

(LABEL CONTINUED FROM PAGE 11)

An added perk that Daisy has enjoyed is the more one-on-one relationships that he has been able to secure by running his own label. “Establishing meaningful connections with people in the States or in Europe who buy my records, that’s become really important to me. Someone just sent me a message yesterday, I’m easily accessible.”

While Daisy learns something new with every release, it was a few years and a few releases into Relay’s history until he started to see his efforts start to find their groove. Daisy elaborates: “It’s a little up and down but I will say for whatever bizarre reason when I started my *Seven Compositions for Duet Vol. 1*, in 2014 I released this and right after that I released the *Steel Bridge Trio* release. There was a moment in 2014 and 2015 were the most amount of people that were buying CDs and downloads.”

The remainder of 2019 sees Daisy releasing and recording new music. His *New Works for Solo Percussion* came out last month. This month, Daisy will augment his Vox Arcana trio of Lonberg-Holm and Falzone with violinist/pianist Macie Stewart and record music under the name Vox 4. In addition to this, Daisy has written a chamber music piece for marimba, double bass, viola, bass clarinet and cello. With new music on the horizon, Relay Recordings will continue as a shining repository of Daisy’s artistic output. ❖

For more information, visit timdaisyrelayrecords.bandcamp.com. Daisy is at 244 Rehearsal Studios Jul. 24th. See Calendar.



FREE CONCERTS
www.jazzfoundation.org

SMORGASBURG - 3pm East River State Park 90 Kent Avenue 7/6: Will Terrill 7/13: Ray Blue 7/20: Alvin Flythe 7/27: George Braith	SUGAR HILL CHILDREN'S MUSEUM - 7/18: 11am - Annette St. John 7pm - Bertha Hope
LATIN MUSIC IN HELL'S KITCHEN: A HISTORY Mike Freeman ZonaVibe feat. Ray Mantilla + Jose Mangual, Jr. 7/11: Jazz at Pier 84 - 7pm 7/20: The Times Center, 242 West 41st Street - 7:30pm <i>Supported by the Lower Manhattan Cultural Council</i>	SOCRATES SCULPTURE PARK - 6:30pm 7/11: TK Blue Quintet-Randy Weston Tribute 8/8: Bertha Hope Quintet
	NY PUBLIC LIBRARY - 3pm Webster Branch 7/20: Art Baron

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 Governor Andrew M. Cuomo and the New York State Legislature and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



(VICTO CONTINUED FROM PAGE 13)

motorized mechanism dragging a drumstick clockwise set the stage for an eerie sounds, which included prepared and bowed lap electric bass, inventive use of a battery-operated hand-fan on guitar strings and a fine-toothed metal comb rubbed up and down bass clarinet pads while Lauzier blew into the mouthpiece, conjuring a metal rattle from the deep vibrations. 50 minutes later most listeners didn't know what hit them. These two are sound scientists and sonic explorers.

Larger ensembles ranged from Bang on a Can All-Stars and Vijay Iyer Sextet to Peggy Lee's "Echo Painting" Tentet (featuring the Canadian cellist with organ player Wayne Horvitz) and highly conceptual "Birds of a Feather" from German-born, Montréal-based composer Rainer Wiens. The latter was a first-rate ensemble that featured a strong local 12-tet with Jean Derome (flute), Lori Freedman (bass clarinet) and Maya Kuroki (voice) at Carré 150 (which should be commended for its excellent sound mix). The group's lack of drums and harmonic instruments quickly became its inherent strength in a collective tapestry of sounds created by various instrumental configurations, no one voice overpowering another. It was a musically haunting and rewarding hour-plus piece of music, inspired by hundreds of birdsongs transposed to music. Hopefully this flock will reconvene and reprise this flight again and perhaps even document one of their migrations.

On Colisée's main stage, Iyer represented not only the most 'straightahead' of festival sets but was, as noted by more than a few FIMAV regulars, perhaps the most mainstream of all past editions. Iyer, playing music from *Far From Over* (ECM), is a forward-looking leader but seemed tame in comparison to the rest of the programming. Cornet player Graham Haynes may have offered the most FIMAV-esque element, processed lines echoing and soaring over time signatures, opening up tempos by obliterating them. Drummer Tyshawn Sorey had a nice solo spotlight (band members clearing the stage) and bassist Stephan Crump had some astounding arco sections but there was just too much form to fit the festival's aesthetic.

Sorey returned to Colisée the following (final) day as leader of an adventurous, improvisational-minded trio with Chris Tordini (bass) and Cory Smythe (piano) for an hour-long improvisation, a colorful sonic canvas of sounds utilizing a palette of pitches and tones through a variety of instrumental approaches. Sorey surrounded himself with a hanging gong, large bass drum, drumkit and vibraphone as Tordini ticked his bass strings with a credit card and bow while Smythe's M.C. Escher-esque piano playing bent time. If there is a common FIMAV trait and thread, that's as close it gets: the irrelevance of time through sound. ❖

For more information, visit fimav.qc.ca

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three-time Grammy Award-winning German bass-baritone and pianist, the quartet bantered with the audience between songs and swung with ease. Though more known as an opera singer, Quasthoff's sonorous bass, playful instrumentation and easy-going demeanor translated well to the jazz interpretations of popular soul and R&B songs like Stevie Wonder's "For Once in My Life" and Tina Turner's "I Can't Stand the Rain".

On the third night of Jazzfest Bonn, Italian bassist Riccardo Del Fra and his quintet Moving People explored themes of human migration and resilience in a meditative and poignant set that sated the Bonn audience's appetite for contextualized music. "Our music is about empathy and it's a vehicle to talk about other things," he said. Pianist Carl-Henri Morisset was subtle yet deeply emotive, complementing Del Fra's

delicacy in their interpretation of "I'm A Fool To Want You". This set was thoughtful and introspective with its political undertones, which stood in sharp contrast to the second concert of the evening, an explosive set by Austria's Shake Stew. Featuring two drummer and two bassists, the septet favored indulgent sheets of sound and pure, raucous energy.

Delving deeper into NRW's jazz scene, Tangible Music, organized a talent showcase at Domicil, which hosts local acts as well as international artists like Kamasi Washington and Nubya Garcia. Cologne-based trombonist Janning Trumann started Tangible Music as a means to support and distribute original, creative music in the region. The label night featured free jazz ensembles like Dierk Peters' Ambrosia, TRILLMANN and Fosterchild, as well as rock-influenced projects like Marek Johnson. Fosterchild was the highlight of the evening, achieving frenetic highs and introspective lines with a playfulness reminiscent of the ICP Orchestra and other European avant jazz pioneers before them. Tangible Music was born out of a desire to create a distribution platform for young creative musicians, a goal that resonates well with Hans Martin Mueller, the founder of LOFT, now in its 30th year of operation and a sanctuary for improvised music, with a focus on supporting and elevating the experimental music scene of Cologne.

This commitment to nurturing the local scene was also echoed by Angelika Niescier, a saxophonist based in Cologne. She organizes WinterJazz Köln, an annual free event that showcases the city's most innovative jazz and improvised music projects. Inspired by New York City's Winter Jazzfest, Niescier's event has become a staple of Cologne's cultural scene, making jazz and experimental music accessible to a much wider audience. With passionate musicians like Niescier and Trumann leading the charge, bringing creative music to dedicated venues like LOFT and Domicil and exciting events like WinterJazz Köln and Jazzfest Bonn, jazz along the Rhine will continue to evolve and thrive. ❖

For more information, visit nrw-kultur.de

(VISION CONTINUED FROM PAGE 13)

governed by an inner logic, which made his trajectory seem inevitable. He enjoyed fantastic rapport with longtime associate trombonist Steve Swell in a frontline that ducked and dived but always delivered. Closing out the evening was an intriguing trio led by pianist Kris Davis. She's been part of some exceptional Vision sets over the years and this was another one for the ages, representing a collision of worlds with drummer Jeff "Tain" Watts' fierce swing and her own blend of Cecil Taylor and minimalism, mediated by bassist Parker once more. It all came together at the end when Davis united the sometimes divergent strands into an abstracted blues.

Other standout sets peppered the schedule. Saxophonist James Brandon Lewis' Unruly Quintet with trumpeter Jaimie Branch was electrifying, anthemic and imbued with attitude. They showcased their debut album, but with the solos wilder, energy levels higher and end result both moving and galvanizing. Lewis' impassioned tenor preached at every opportunity and Branch almost stole the show with her brass sagacity.

Two marriages furnished another of the highlights as saxophonist Ingrid Laubrock and drummer Tom Rainey joined forces with pianist Sylvie Courvoisier and violinist Mark Feldman. One peak followed another as their quick-changing combinations engendered a "how did we get to here" feeling. Rainey was both dexterous and disruptive, one whipcrack strike amid an erstwhile mellow passage making everyone jump and change tack immediately. Courvoisier's Morse code imprecations on prepared

keys vying with Laubrock's skronk and Rainey's snap was just one more high point among many.

As the years pass, more innovators pass on, occasioning a slew of tributes. Notable among them was Alto Gladness, a project birthed by alto saxophonist Jemeel Moondoc in homage to Cecil Taylor, reuniting the alto section from the pianist's Black Music Ensemble at Antioch College between 1969-73 with Bobby Zankel and Idris Ackamoor. Each brought a chart, generating a riotous celebration full of wonderful entwining horns. Kidd Jordan led an emotional tribute to late drummer Alvin Fielder, Douglas Ewart honored fellow AACM reedplayer Joseph Jarman and pianist D.D. Jackson closed out the festival with a joyous shout out to Hamiet Bluiett, illuminated by the searing interplay of saxophonists James Carter and Darius Jones.

Further impressive performances included drummer Tomas Fujiwara's Seven Poets Trio, violinist Jason Kao Hwang's Human Rites Trio and Darius Jones' Cartilage. Among the dance projects, the presentation by the Davalois Fearon Dance company, musicians Mike McGinnis, Peter Apfelbaum and Gerald Cleaver and poet Patricia Smith achieved the sort of vivacious coming together of movement, music and poetry that summed up the festival ethos in a production that was sexually charged and empowering.

Community remains an important part of the Vision concept, manifest through extensive use of volunteers, panel discussions and the promotion of the Visionary Youth Orchestra, the latter making fearless leaps into scores by William Parker and Anthony Braxton, the last featuring members of the ensemble taking on conduction responsibilities alongside Kyoko Kitamura. Such a stance bodes well for future years. ❖

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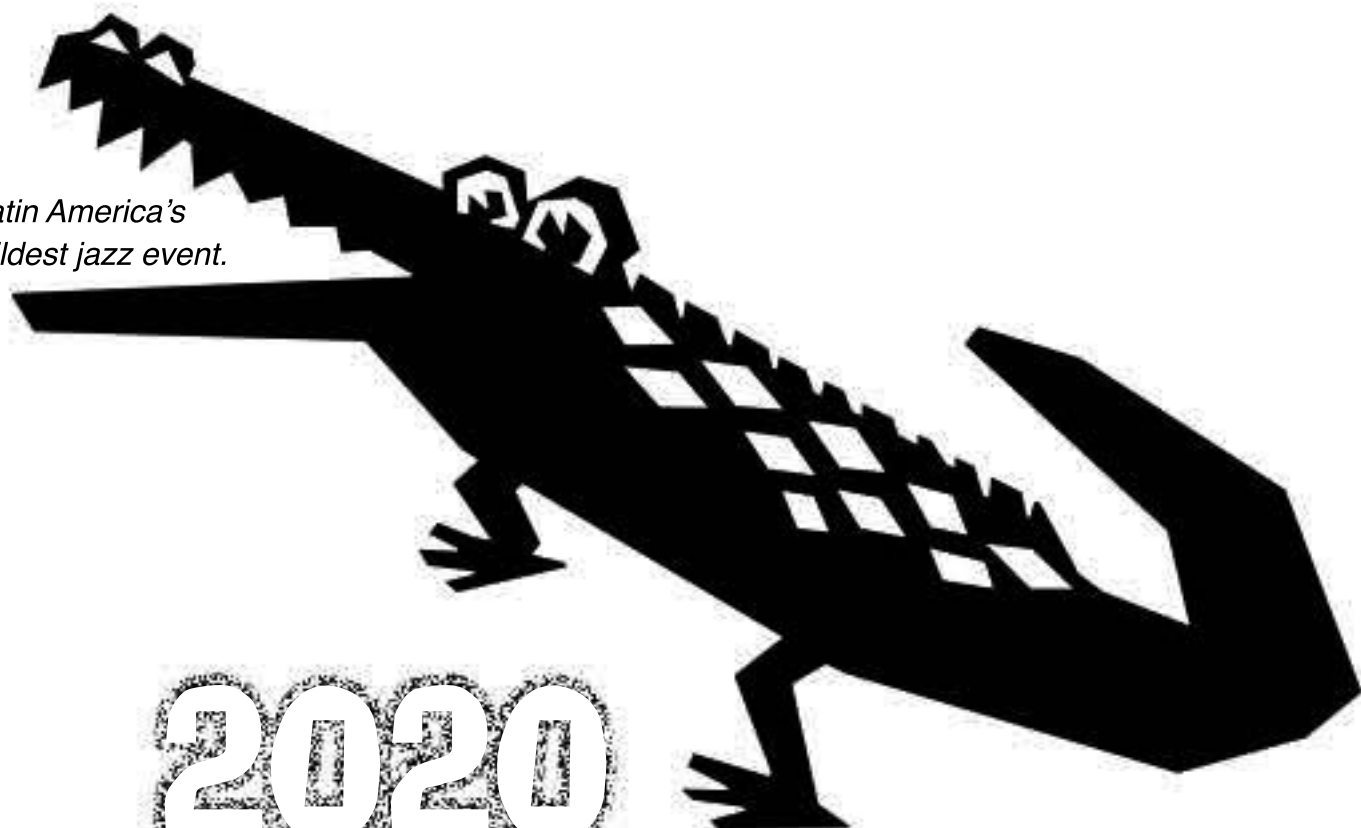
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