

AUGUST 2022—ISSUE 244

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

NYCJAZZRECORD.COM



THE NEW YORK JAZZ RECORD



**INGRID
LAUBROCK**
IN A STRONG PLACE

**AVISHAI
COHEN**

**BRANDON
LÓPEZ**

**ABIODUN
OYEWOLE**

**ROY
HARGROVE**

Managing Editor:
Laurence Donohue-Greene
**Editorial Director &
Production Manager:**
Andrey Henkin

To Contact:
The New York City Jazz Record
66 Mt. Airy Road East
Croton-on-Hudson, NY 10520
United States
Phone/Fax: 212-568-9628

Laurence Donohue-Greene:
ldgreene@nycjazzrecord.com

Andrey Henkin:
ahenkin@nycjazzrecord.com

Advertising:
advertising@nycjazzrecord.com

Calendar:
calendar@nycjazzrecord.com

VOXNews:
voxnews@nycjazzrecord.com

US Subscription rates: 12 issues, \$40
Canada Subscription rates: 12 issues, \$45
International Subscription rates: 12 issues, \$50
For subscription assistance, send check, cash or
money order to the address above
or email info@nycjazzrecord.com

Staff Writers

Duck Baker, Dan Bilawsky,
Stuart Broomer, Robert Bush,
Kevin Canfield, Marco Cangiano,
Thomas Conrad, Pierre Crépon,
Ken Dryden, Donald Elfman,
Phil Freeman, Pierre Giroux,
Kurt Gottschalk, Tom Greenland,
George Grella, Anders Griffen,
Tyran Grillo, Alex Henderson,
Robert Iannapollo, Marilyn Lester,
Suzanne Lorge, Marc Medwin,
Jim Motavalli, Russ Musto,
John Pietaro, Joel Roberts,
John Sharpe, Elliott Simon,
Anna Steegmann, Scott Yanow

Contributing Writers

Mike Cobb, Ori Dagan,
George Kanzler, Steven Loewy,
Wilbur MacKenzie, Franz Matzner,
Eric Wendell

Contributing Photographers

Janette Beckman, Helmut Berns,
Peter Gannushkin, Tom Greenland,
Alan Nahigian, Tim Pickerill,
Robert I. Sutherland-Cohen, Andreas Terlaak,
Adrien H. Tillmann, Jack Vartoogian

nycjazzrecord.com



THE NEW YORK CITY JAZZ RECORD

AUGUST 2022—ISSUE 244

NEW YORK@NIGHT	4	
INTERVIEW : AVISHAI COHEN	6	BY JIM MOTAVALLI
ARTIST FEATURE : BRANDON LÓPEZ	7	BY GEORGE GRELLA
ON THE COVER : INGRID LAUBROCK	8	BY JOHN SHARPE
ENCORE : ABIODUN OYEWOLE	10	BY MIKE COBB
LEST WE FORGET : ROY HARGROVE	10	BY ALEX HENDERSON
LABEL SPOTLIGHT : REEL TO REAL	11	BY PIERRE GIROUX
VOXNEWS	11	BY SUZANNE LORGE
OBITUARIES	12	BY ANDREY HENKIN
FESTIVAL REPORT	13	
ALBUM REVIEWS	14	
EVENT CALENDAR	28	
CLUB DIRECTORY	34	

Frank Sinatra famously sang, “If I can make it there, I’ll make it anywhere / It’s up to you, New York, New York.” Truth. All of our features this month have the greatest metropolis in the world in common. Saxophonist Ingrid Laubrock (On The Cover) has established herself as one of the city’s key players since growing up in Germany and hustling in London; this month, among other gigs, she celebrates a new duo release with pianist Andy Milne at The Jazz Gallery. Bassist Avishai Cohen (Interview), from Israel and now based there once more, spent his formative musical years in New York, where he made his name with Chick Corea and later as a bandleader; he returns for a week to present a new trio recording at the Blue Note. Bassist Brandon López (Artist Feature), scion of a musical family, hails from New Jersey and made the small move up north to become an important contributor to the avant garde scene; he curates four days at The Stone at The New School among other appearances. Poet Abiodun Oyewole (Encore) was born in Cincinnati but moved to New York as a child, where years later he would co-found The Last Poets with a concert at Mount Morris Park (now known as Marcus Garvey Park) and go on to influence generations of poets and rappers; he returns to the park where it all started as part of Summerstage. And trumpeter Roy Hargrove (Lest We Forget), son of Texas, became a seminal figure in his adopted home of New York from the late ‘80s onwards, sadly dying here in 2018; a tribute to Hargrove by one-time sideman Evan Sherman is at Dizzy’s Club.

On The Cover: Ingrid Laubrock (photo by Helmut Berns / courtesy of the artist)

Corrections: In last month’s NY@Night, Tredici Bacci correctly translated to 13 kisses.

All rights reserved. Reproduction without permission strictly prohibited. All material copyrights property of the authors.



T.K. BLUE
PRESENTS "PLANET BLUU"
FRI. AUG. 5



WYCLIFFE GORDON
FRI. AUGUST 12

jazzmobile
we keep the music playing!

SUMMERFEST

NYC'S LONGEST RUNNING JAZZ FESTIVAL

FRIDAYS AT MARCUS GARVEY PARK

Richard Rodgers Amphitheater
7:00 PM - 8:30 PM
FIFTH AVENUE & WEST 124TH STREET



SCAN OR CLICK FOR INFORMATION

THANK YOU TO OUR SUPPORTERS LIST IN DEVELOPMENT



SPECIAL THANKS TO: NEW YORK STATE: Governor Kathy Hochul | State Senator Cordell Cleare | State Assembly Member Inez E. Dickens NEW YORK CITY: Mayor Eric Adams
Council Speaker Adrienne Adams Council Member Kristin Richardson Jordan | Manhattan Council Member Kevin Riley | Bronx Council Member Nantasha Williams | Queens
THIS PROGRAM IS SUPPORTED IN PART BY A GRANT FROM THE LOUIS ARMSTRONG EDUCATIONAL FOUNDATION, INC.

FESTIVAL OF NEW YORK EVENT WWW.JAZZMOBILE.ORG ALL CONCERTS WEATHER PERMITTING & SUBJECT TO CHANGE

Great Playlists



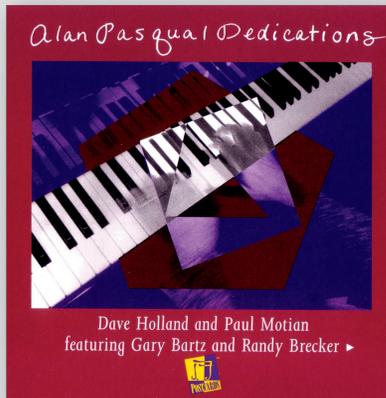
Soft Jazz So Sweet



The BEST JAZZ from Arkadia Records

Listen on Spotify

ARKADIA NEW RELEASES



ALAN PASQUA: Dedications

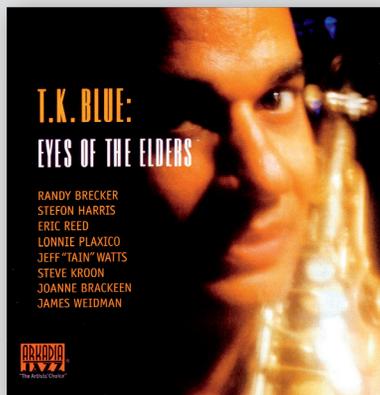
with Dave Holland and Paul Motian
featuring Gary Bartz and Randy Brecker



TETEL DI BABUYA: Meet TETEL

"Meet Tetel is an impressive debut for the singer...a fine set."
- Scott Yanow, Downbeat

"Just when you thought you'd heard everything Brazil has to offer, along comes Tetel Di Babuya, an artist of stunning originality and virtuosic talent as a vocalist, violinist, and songwriter. Tetel's flirtatious vocal style will win over even the most jaded among us."
- Mark Holston, JAZZIZ, LATINO

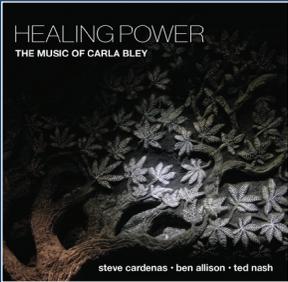


T.K. BLUE: Eyes of the Elders

with Randy Brecker, Stefon Harris, Eric Reed,
Jeff "Tain" Watts, Joanne Brackeen

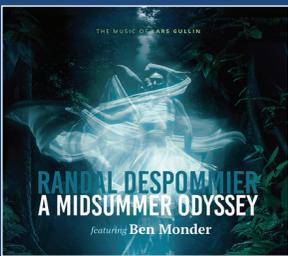
ArkadiaRecords.com





**STEVE CARDENAS
BEN ALLISON
TED NASH**
HEALING POWER
THE MUSIC OF CARLA BLEY
SSC 1664
AVAILABLE 7/8//22

—The music of Carla Bley straddles the musical sensibilities that this collective trio has focused on for over a decade. In this regard, the trio's connection to the esthetic of Giuffrè's later trio, which featured Paul Bley and Steve Swallow, is apparent as this version Giuffrè's groundbreaking trios played many of Carla Bley's compositions.



RANDAL DESPOMMIER
WITH BEN MONDER
A MIDSUMMER ODYSSEY
THE MUSIC OF LARS GULLIN
SSC 1668
AVAILABLE 7/15//22

—In this intimate context, Despommier's poise and inventiveness on alto recalls the late Lee Konitz, one of Gullin's collaborators. His effortless blend with Monder leads to many magical moments. The central focus is the highly accessible yet always enigmatic music of Swedish baritone saxophonist Lars Gullin.



CHUCHO VALDÉS & PAQUITO D'RIVERA
REUNION SEXTET
I MISSED YOU TOO!
SSC 4562
AVAILABLE 7/22//22

The Cuban legends and their stalwart collaborators met in early January 2022 in Miami, to capture the grand event. The program they recorded included originals by both leaders along with pieces by composers of two far flung generations and Latin styles, Hilario Durán and Carlos Gardel.



**ALLISON MILLER
CARMEN STAAF**
NEARNESS
SSC 1673
AVAILABLE 7/29//22

The recording is made up of original compositions and a couple of standards. A number of the pieces emerged organically just from the act of sitting down, playing, and letting the music come together on its own while honoring melody and a sense of time, even while playing free.



www.sunnysiderecords.com

Just south of the east end of the Williamsburg Bridge, 411 Kent Avenue houses a white-brick, shoebox-shaped, sound baffled performance space opening in back onto an open-air, florescent green-lit bamboo forest, perfect for Shift, its Wednesday experimental music series launched in April. Curated by David Watson, the 13th edition (Jul. 13th) opened with a rowdy yet civilized set from Lampshade: Viv Corringham (vocals, synthesizer), Miguel Frasconi (synthesizer) and Chris Cochran (guitar). Dust settled, old gear removed, new set up, the space was clear for cellist **Fred Lonberg-Holm's** trio with alto saxophonist Michaël Attias, drummer Tom Rainey and guest violist Mat Maneri, a foursome quickly engaging 30-or-so standing/seated/crouching listeners with egalitarian interplay. As Lonberg-Holm bowed scraping sliding tones, Attias, knees together, elbows tight, led the charge from his chair, though he would sporadically drop out to let others jump in. Often Maneri served as the 'bassist', stomping a death-metal-toned pedal to serve up dirgy, off-meter riffs slammed home by Rainey's equally off-meter backbeats. After 20 minutes of well-paced development, toggling electronic and acoustic timbres, the quartet ascended to a plateau, dropped to a valley, then climbed to a new, even more precipitous peak 15 minutes later, concluding the first 'piece' with smiles all around the stage. A brief (five-minute) but rigorous episode, similar in contour and texture, served for a satiating chaser. —Tom Greenland



Fred Lonberg-Holm @ 411 Kent

TOM GREENLAND

It was a perfect setting for **Kat Edmonson**, queen of vintage pop and jazz: a transformed Lincoln Center garage space dubbed The Speakeasy at Jaffe Drive (Jul. 17th). Bassist Sean Conly, drummer Aaron Thurston and guitarist Matt Munisteri providing melodic and rhythmic support, the singer-songwriter spun out a set of originals and standards arranged in multiple genres. Chatty, bright and pixie-ish, Edmonson packs plenty of punch with her sweet vocal tone (think Blossom Dearie or Stacey Kent). Famously, she is a fierce fan of old movies, which influences her work and persona deeply. Writing "How's About It Baby?", she relates she imagined Gene Kelly wooing a potential sweetheart in Central Park and indeed successfully captured the flavor of a '40s film. Likewise, "If", her homage to a favorite group, The Inkspots, perfectly invoked the quartet's unique R&B style. Among standards, Edmonson demonstrated vocal flexibility, excellent phrasing and range in a driving, rhythmic-based "Summertime" (George and Ira Gershwin), craftily ending with a few bars of "Feeling Good" (Anthony Newley-Leslie Bricusse). A historian at heart, she relates the back-story to "I've Told Ev'ry Little Star" (Jerome Kern-Oscar Hammerstein II), among others, with Munisteri offering a lilting, whimsical solo. She also rightly gives credit to writers, such as the full complement—Duke Ellington, Johnny Hodges, Harry James and lyricist Don George—of a swinging "I'm Beginning to See the Light". —Marilyn Lester



Kat Edmonson @ The Speakeasy at Jaffe Drive

R.I. SUTHERLAND-COHEN / JAZZEXPRESSIONS.ORG

For almost a quarter-century (with a few breaks) Bruce Gallanter, proprietor of Downtown Music Gallery (DMG), has presented weekly free jazz concerts—coindicating no charge and freely improvised—in his Chinatown basement record shop. Jul. 5th's triple-bill started strong: tenor saxophonist **Hery Paz**, trumpeter **Nate Wooley** and drummer **Tom Rainey** trio-ed for the first time, though you wouldn't know from the instantaneous cohesion and camaraderie. With eyes closed (but ears open) for most of the 35-minute set, they explored every instrumental configuration—alone, pairs, trio. Paz favored a low, hoarse, soft but high pressure tone, unraveling rapid note-chains, at times 'yodeling' with leaps to altissimo range, at others leaving space between jerky ejaculations for the rest to respond. Wooley, mouthpiece planted right-center of his lips, ever a sculptor of timbre, worked and shaped muted, open and/or pinched tones, erecting a mounting plane of smooth but stuttered surfaces before his most agitated statements towards the end. Rainey showed masterful ability to orchestrate improvised fragments—his and others'—into coherent wholes, whether setting up a mood, temporarily partnered with a horn, or coagulating three voices into one. Two dozen attendees crowded among DMG's CD/LP racks got what they came for; those staying heard inspired sets by bassist Henry Fraser/violinist Cleek Schrey and alto saxophonist Tom Weeks/guitarist Nathan Corder/drummer Leo Suarez. (TG)

Arthur's Tavern in the West Village opened its doors in 1937. 25 years later, pianist Bill Dunham founded **The Grove Street Stompers**, a Dixieland swing band that has been playing a gig there every Monday night since the club's recent reopening after renovations during the pandemic. Personnel—mature players all—has changed over the years, but the vintage music remains the same, executed mostly in the midtempo range, with mild improv and plenty of toe-tapping melody. Bassist Mike Weatherly occasionally offers vocals, in this set (July 11th) on "On the Sunny Side of the Street" (Jimmy McHugh-Dorothy Fields) and "Ain't Misbehavin'" (Fats Waller). It happened that regular trumpeter Jordan Sandke had an accident just before the gig, with Charlie Caranicas rushing in to sub. Before his arrival, the heavy lifting fell on clarinetist Joe Licari, who held the center together, especially playing extended improv on a fast-swinging "After You've Gone" (Turner Layton-Henry Creamer). When Caranicas settled in, an uptempo "You're Driving Me Crazy" (Walter Donaldson) showed just how much brass lends texture and pizzazz to a tune. Drummer Giampaolo Biagi demonstrated his chops on this piece in a substantial solo. John Halsey on piano offered solid playing throughout, as did Dick Dreiwitz on trombone, with the added bonus of his dry humor and wit as he called the tunes. It was also inspirational to see young folks in the house grooving to the music and having fun. (ML)

Honored as a 2022 Jazz Hero by the Jazz Journalists Association for his continued efforts to preserve and present jazz in Harlem, trombonist **Craig Harris** brought a nonet to Marcus Garvey Park (Jul. 8th) for a Jazzmobile program of original music dubbed “Harlem Night Songs” with trumpeters Eddie Allen and Camerahn Alforque, reedplayers Jay Rodriguez, James Stewart and Frank Vacin, keyboard player Yayoi Ikawa, bass guitarist Barry Stephenson and drummer Ronnie Burrage. Things got off to a rousing start with “24 Days An Hour”, a festive New Orleans-styled outing with exuberant trumpet, baritone and trombone solos backed by riffing horns. “Makanda” followed, a raucous excursion with Rodriguez and Alforque wailing on alto and trumpet and Burrage delivering an explosive climactic solo. The mood mellowed with the ballad “Song For A Friend”, a lyrical feature for bass and mottled-toned trombone, then took off with the rhythmic AfroCaribbean flavored “Lovejoy”, strident horns blasting over percolating cadences. Soulful bass underpinned “Take The Time” with the vocal refrain “Take the time to be kind / Help someone in a bind”, which had the audience clapping and singing along. Harris dedicated “Wild Seed”, a piece recalling his time with the Sun Ra Arkestra, to the late sci-fi author Octavia Butler. He closed with two songs referencing social activism, “Requiem For Freddie Hampton” and “Keep Your Razor Sharp”, for Amiri Baraka and the funky theme song “Deep Thoughts”. —Russ Musto



Craig Harris @ Marcus Garvey Park

Public Records’ Sound Room (Jul. 16th), off the lovely outdoor patio, is dark. On this night, the crepuscule moved quickly, exuding sound optics. **Lester St. Louis** and **Chris Williams** began, not onstage but from the sound booth at rear. Waves swelled, throbbing massive speakers as the crowd fell into place, swaying with the flickering lights and sub-woofer assault. The neck of St. Louis’ cello was visible enough to recognize that this particularly talented improviser was playing, yet the MIDI reality sucked life from his ax. Subterranean, the instrument was heard at least two octaves below natural range, allowing for few truly musical moments. Williams’ contribution was purely electronic, his horn invisible. Sampled, Miles Davis-inflected trumpet through spaghetti-wired mixers poured through a digital thicket. An overactive smoke machine confounded what view was left and remained a fixture. When **Anteloper**—Jaimie Branch and Jason Nazary— took the stage, it was free jazz crossed with an assortment of electronics and Nazary’s bass drum, triggering the depths, too often obscured his sensitive cymbal and snare work. Branch garnished a brilliant tone and artful vision but thrived in shadowy echoes. Exploding into a call to arms, her trumpet turned specific to this post-Roe period. At one point, as a little girl rocked in place, Branch handed her a ringlet of sleigh bells. The child, so inspired, quaked and Branch called off the next revolution in response to whatever challenge is to come. —John Pietaro



Anteloper @ Public Records

The second night (Jul. 7th) of a four-day residency at The Stone had **Sylvie Courvoisier** leading a trio with her longtime bassist Drew Gress and first-time collaborator drummer Nasheet Waits. The traditional structure the intrepid avant gardist scrupulously eschewed early in her career because of its rich history has in recent years proven to be an excellent format for her distinctively original compositions. They are rhythmically engaging and tonally expansive, the result of a no-holds-barred approach to her instrument utilizing not only its keyboard, but the innards and frame. The program culled from her three most recent CDs began with “Imprint Double”, dedicated to her father. She opened reaching into the piano, damping its lower-register strings to coax a dark rumbling bottom, joined by pulsating bass and guided by textural hand drumming as the melody moved forward with glass-like notes ringing out. “South Side Rules”, for John Abercrombie, began with long bowed bass tones over which pensive piano lines angularly traversed. “Requiem d’ un Songe” was a dreamy excursion for her mother while “Just Twisted” boldly honored John Zorn. “Lulu Dance”, inspired by her cat’s antics, lived up to its title as Waits let loose. On “Free Hoops” and “Downward Dog” the trio improvised organically, sounds and rhythms moving freely among one another. “Highway 1” aptly recalled a nocturnal journey. The trio closed with “Eclats For Ornette”, celebrating the iconic alto saxophonist. (RM)

The Owl Music Parlor (Jul. 7th) captured an unclassifiable era’s hidden dive in its aging décor, deep reds and dark shadows. **Karen Mantler** was raised in such settings as daughter of Carla Bley and Michael Mantler. For new music royalty, she thrived not in fanfare, but in beautifully threadbare arrangements and resounding tacits. Mantler’s voice, fragile of tone within ‘whistle range’, lingered just over Doug Wieselman’s guitar and Kato Hideki’s bass. Selections from the trio’s prescient *Business is Bad* spoke of the lonesome (“Life is Cheap”) and acerbic (“I Can’t Afford My Lawyer”) with an underlying bossa of loosely chorded guitar and sparse bottom, plus the leader’s intermittent piano. The addition of Mantler’s airy harmonica and Wieselman’s bluesy bass clarinet cast new colors to the atmosphere. **Chris Cochrane’s** trio carried a Downtown history all its own. Cochrane, who founded No Safety and Curlew, performed a very original body of songs through terse, rough vocals that also commented on the times. Kicking off with No Safety’s “Summer Dress”, his guitar, artfully intertwined with that of Sulynn Hago and Marlon Cherry’s bass, illuminated the dark material and harmonic complexities. “The Fall of Saigon” illustrated the destruction in U.S. military interventions, a driving, searching restlessness demanding deep listening. Vocalist/bassist **Felice Rosser**, with Cherry on guitar and Fin Hunt’s percussion, conjured Nina Simone, all urgency commanding the stage. (JP)

WHAT'S NEWS

National Endowment for the Arts has announced the 2023 recipients of the **NEA Jazz Masters Fellowship**: violinist Regina Carter, saxophonist Kenny Garrett and drummer Louis Hayes, with Sue Mingus receiving the 2023 A.B. Spellman NEA Jazz Masters Fellowship for Jazz Advocacy. These fellowships include \$25,000 and the honorees will be celebrated on Apr. 1st, 2023 at the Kennedy Center for the Performing Arts. For more information, visit arts.gov/honors/jazz/list.

In a ceremony last month, the intersection of De Kruij Place & Dreiser Loop in Bronx’ Co-Op City was renamed **Onaje Allan Gumbs Way**, honoring the pianist, who passed away in 2021 and was a resident.

The **African American Cultural Heritage Action Fund**, a program of the National Trust for Historic Preservation, has announced \$3 million in grant funding to protect and preserve sites representing African American history. Recipients include Louis Armstrong House Museum (Corona, NY) and Blue Bird Inn (Detroit, MI). For more information, visit savingplaces.org/african-american-cultural-heritage.

Oh! Jazz, a subscription-based platform, has been launched. The service will live-stream jazz concerts from venues around the world, with 35% of all subscription revenue directly supporting jazz artists and clubs. For more information, visit ohjazz.tv.

The **Louis Armstrong House Museum** has announced the recipients of the 2022 Artist-in-Residence program: drummer Ulysses Owens, Jr, dancer Alain Lauture, pianist Matthew Whitaker and filmmakers Tyrel Hunt and Xhosa Fray Chinn. For more information, visit louisarmstronghouse.org.

Brooklyn Conservatory of Music has announced the latest recipients of the **BKCM Jazz Leaders Fellowship**. Singer Jasmine Wilson and multi-instrumentalist Melvis Santa will each receive \$12,500 and teaching and performance opportunities. They succeed the inaugural fellows Jordyn Davis and Charenée Wade. For more information, visit bkcm.org/jlf. Additionally, Brooklyn Conservatory of Music’s Brooklyn Band Academy Camp for brass, wind and percussion students ages 9-14 with at least one semester on their instruments, takes place Aug. 1st-5th. For more information, visit bkcm.org/summer.

In a collaboration with Bulova, special edition **Apollo Theater** timepieces, “reflecting the colors, marquis, and spirit of the iconic institution”, are available for purchase at bulova.com/us/en/explore-apollo-theater.html.

Crime writer/historian TJ English will celebrate his new book, **Dangerous Rhythms: Jazz and the Underworld** (HarperCollins), at Birdland Theater Aug. 2nd at 5:30 pm, including a performance by Bobby Sanabria (drums/musical director), Santi Debriano (bass), Edsel Gomez (piano), Kali Rodriguez-Peña (trumpet), T.K. Blue (sax/flute) and Román Díaz (congas/percussion).

Bronx’ **Woodlawn Cemetery** will have a Jazz Greats trolley tour Aug. 7th at 11 am and 2 pm, visiting the final resting places of Duke Ellington, Miles Davis and others. For more information, visit woodlawn.org/conservancy/tours-events.

Submit news to ahenkin@nycjazzrecord.com

ANDREAS TERLAAK / COURTESY OF THE ARTIST



AVISHAI COHEN

BY JIM MOTAVALLI

Bassist Avishai Cohen made the big leap to New York, arriving on a wintry morning in 1992. Things weren't easy initially—he worked construction jobs and played in the streets—but he found his way after a fortuitous meet-up with Panamanian pianist Danilo Pérez. It helped that he had studied with the Puerto Rican brothers Jerry and Andy Gonzalez, whose Fort Apache Band was a real force in the city's Latin jazz scene of the '80s-90s. Latin music is still one of Cohen's strongest influences. Cohen is well known for playing with Chick Corea for six years in his Origin band as well as Corea's New Trio. Since then, Cohen, now based back in Israel, has made a considerable name for himself as a leader, especially in Europe, playing and recording with a wide cast of international musicians. Latin influences are still front and center, but electronics and vocals are also part of the mix. Cohen's most recent record is *Shifting Sands*, a trio with two dynamic young players.

The New York City Jazz Record: Is it better to call you an Israeli bassist, or an international one? Because you lived in the U.S. and play a lot in Europe and have so many different influences in your music. International bassist. Is that good?

Avishai Cohen: Yeah, whatever you want to call me. I accept it. It doesn't matter. I am what I am regardless.

TNYCJR: I have to add that it is kind of interesting that you are not the only Israeli Avishai Cohen who plays jazz. The other one plays trumpet and is part of a very musical family.

AC: That's a crazy situation. It is what it is.

TNYCJR: You were born in Israel, but also lived in the U.S. at a young age.

AC: I was born in Israel in 1970. And in 1980 and 1981 I went to a summer camp in Maine. And that gave me some insights and a taste of the blues, plus some other things that the music teacher was doing there. It was the first taste of American music that I remember. And then at 14, I moved with my parents to St. Louis, Missouri for two years. I lived there and went to high school and everything. And that's where, after playing piano since I was a kid, I picked up the electric bass.

TNYCJR: You heard Jaco Pastorius and your life was turned upside down.

AC: I was 15. I started studying with Jay Hungerford, the best bass player in St. Louis at the time, still probably today one of the best guys and a great teacher who I was so fortunate to have. He gave me two records to listen to right away. One was *Return to Forever* with Chick Corea and Stanley Clarke, which was crazy. And the other was the first Jaco Pastorius, a very, very famous record that really changed my life. It was Jaco's way of being, the way music came through him.

The sound he created through the fretless electric bass, so few musicians in the world have ever achieved it. On the level of Mozart or Van Gogh, game changing. I was like, whoa. I'm still like that today.

TNYCJR: Of course, Stanley Clarke was also playing at a very high level.

AC: Right? Oh my god. I'm just talking about Jaco because he really was the biggest influence, but Stanley also. With the greatest players, you don't think of them as a bass player or a piano player or a trombone player. It's expression beyond what a regular player can normally do. I carry that torch. I want to take my ideas as far as they will go.

TNYCJR: You went back to Israel when you were 16. But you must have decided that for your development as a musician, you had to spend time in New York. Anyone who plays jazz music eventually decides that. And they go through a period of scuffling.

AC: When I arrived, with all due respect to my talent, I wasn't at the point where I could go and say that I was ready. I was still studying the music and checking it out. I was practicing and studying, not necessarily thinking that I'm going to go out there and play gigs. And it was New York in the '90s, so I had the opportunity to go see my heroes, I could go check out McCoy Tyner in the clubs. And I could hear AfroCaribbean jazz, including Andy and Jerry Gonzalez with the Fort Apache Band.

TNYCJR: I'm sure you've had the experience of sitting in the Village Vanguard when everyone around you is either Japanese or German. And the room is full of smoke.

AC: Of course, I've had the pleasure of sitting there and checking out my favorite musicians and then playing myself in all those clubs, with my music and with Chick Corea. It's been an incredible journey, you know?

TNYCJR: Chick Corea heard a tape of yours. When did you start playing with Chick? It must have been amazing to ascend to that level.

AC: Well, it wasn't just immediately ascending to it, it was a build that started in New York, in the beginning of the '90s. Studying with Andy and Jerry and playing with some incredible musicians made me a jazz bass player who could play some serious Latin.

I was recommended to Danilo Pérez by [drummer] Jorge Rossy, who played with Brad Mehldau. Jorge knew that I could play that music. Danilo was doing a record called *PanaMonk* and at the age of 25 because of my interests and the work I'd done, I was able to play his form of Latin music. I was introduced to

Danilo and did an audition and I got the gig. I was soon recording with him and drummers Jeff "Tain" Watts and Terri Lyne Carrington. I'd landed a great gig and we worked together from 1995-97. I started getting my name around the community, beyond just Smalls and the other clubs I'd been playing. That's where Chick first noticed me, but I'm not sure.

At that time, I was already playing my original music with a band in New York at Smalls. Every time I would be in town and not on the road with Danilo, I would try and get dates at Smalls to play my original music. Jorge, who was really kind to me, got me a deal with Fresh Sound, based in Spain. I had a cassette tape

(CONTINUED ON PAGE 35)

BAR BAYEUX
COCKTAILS, WINE, CRAFT BEER,
1066 NOSTRAND AVENUE - BARBAYEUX.COM

Tuesdays: 8 pm-12 am
Jam Session with Diego Voglino

Wednesdays: 8 & 9:30 pm
Nicole Glover (Aug. 3rd)
Sasha Berliner (Aug. 10th)
Jonathan Finlayson (Aug. 17th)
Jean-Michel Pilc (Aug. 24th)

Thursdays: 8 & 9:30 pm
Adam Kolker/Jeremy Stratton with guests
Glenn Zaleski & Anthony Pinciotti (Aug. 4th)
Bruce Barth & Anthony Pinciotti (Aug. 11th)
Isaac Wilson & Kayvon Gordon (Aug. 18th)
Chris McCarthy & Owen Howard (Aug. 25th)

THE VILLAGE VANGUARD
www.villagevanguard.com

★ AUGUST 2ND - AUGUST 7TH ★
ANDREW CYRILLE QUARTET
BILL FRISELL - DAVID VIRELLES - BEN STREET

★ AUGUST 9TH - AUGUST 14TH ★
BILL FRISELL THREE
GREG TARDY - JOHNATHAN BLAKE

★ AUGUST 16TH - AUGUST 21ST ★
BILL FRISELL FIVE
TONY SCHERR - THOMAS MORGAN
RUDY ROYSTON - KENNY WOLLESEN

★ AUGUST 23RD - AUGUST 28TH ★
MIGUEL ZENÓN QUARTET
LUIS PERDOMO - HANS GLAWISCHNIG - HENRY COLE

★ AUGUST 30TH - SEPTEMBER 4TH ★
TOM HARRELL QUARTET
LUIS PERDOMO - UGONNA OKEGWO - ADAM CRUZ

★ 3 PM MATINEE ★
★ SUNDAY AUGUST 28TH ONLY ★
**JOHN ZORN'S
NEW MASADA QUARTET**
JULIAN LAGE - JORGE ROEDER - KENNY WOLLESEN

COMING IN SEPTEMBER
★ PETER BERNSTEIN ★
★ BILL CHARLAP ★
★ KURT ROSENWINKEL ★

MONDAY NIGHTS ARE RESERVED FOR
THE VANGUARD JAZZ ORCHESTRA

SHOWS AT 8 PM & 10 PM NIGHTLY
178 7TH AVE. SOUTH AT 11TH STREET 212-255-4037



BRANDON LÓPEZ

BY GEORGE GRELLA

Bassist Brandon López is a plangent, almost granitic presence on recordings and the live stage. His articulation and rich, oval sound stake out a broad and responsive territory in ensemble improvisations. His playing has a balance between his careful listening and the certainty of his responses. He means what he says and he says what he means. At least that is so in his playing; his words are cagier. In a recent email exchange meant to explore his musical thinking, to find out the motivations that has a musician taking on what is the artistically important but economically thankless path of jazz-based and free improvisation, he offers intriguing clues but deflects most exploration.

He has an upcoming residency at The Stone, where he will be playing a solo set one night. About the challenges of playing a solo bass concert, he writes, “the physicality of double bass technique presents a monumental challenge in solo playing. The instrument was developed to reinforce the cello section in an orchestra. It is meant to be felt, not heard. You have to be in great physical shape to get around the instrument and technique takes hours and hours of maintenance every week.”

How did he pick up the bass and how did his path take him to The Stone? “I come from a musical family and from a culture that values music,” López explains. “My great uncles were well respected musicians and bandleaders in Puerto Rican and Nuyorican music. I was always interested in music.” But he goes on to say that “public school music class and a natural distaste for performance kept me away from an instrument until I was 12 or 13. I haven’t been able to stop playing since.” What happened in his early teen years that wiped away his previous distaste and how playing the bass turned into becoming an improvising musician, is “too messy for me to really comprehend or turn into a cohesive narrative. I’d rather keep from spewing bullshit and most of the information has to be banal.” As to influences, he responds: “I can give an exhaustive and incomplete list, but I’d rather refrain.”

Perhaps, but life is the fuel for creativity and what López imagines to be banal to others includes the things that make him the player he is. Few of us are good judges of the quality of the stories within us, whether those come out in words or in music, and the critical listener often hears things that are not only interesting but also, because they are so integrated in the source, are invisible to the musician playing them. He does listen to himself critically, however. “I consistently record and listen to myself,” he explains. “It’s a means to process what is and isn’t working within my work. I can then, ideally, make compositional decisions and control certain impulses in the future. I don’t think this is too dissimilar from boxers, football players, sport teams watching footage of past games. When your work deals with the present, recordings help in dealing with the process.”

A run of recent recordings includes collaborations with saxophonist Ingrid Laubrock and drummer Tom

Rainey, the Whit Dickey Trio and the sensational *Moten/López/Cleaver*, featuring the spoken words of poet Fred Moten and drums of Gerald Cleaver. The latter stands out for what is easily the deepest listening from López caught on record, each note shaped to give both space and full support to Moten.

Other than hinting at how he listens to himself, the bassist is resolute about not revealing his musical process. Curiosity about how improvisation for him is different than playing previously composed and notated material elicits an argument about the interviewer “centering the conversation on a particular European tradition” and the claim that musical notation, which dates back to at least around 1500 years BCE, with non-Western origins, “was developed as a means to record and sell music before there was audio recording technology.” Curiosity about his approach to rhythmic structures in improvisation is returned with didactic questions as to whether the interviewer understands the meaning and history of the “jazz tradition”.

He does allow, however, that he finds rhythmic synchronization through improvisation is integrated into his playing. “It happens and it happens often,” he notes. “When working with great improvisers who are engaged, there’s never a lack of rhythmic or formal coordination. There’s plenty of recorded material that I’m part of that showcases this and it happens plenty in a live setting.”

For those who care about the “jazz” tradition in the broadest sense, from the blues and 19th Century dance music to Cecil Taylor and, well, Brandon López, there are worthwhile things to explore in how musicians think improvisationally, vis-a-vis the vast head-solo-head-double bar, song-form based music from the first half of the 20th Century. But López dismisses the topic: “I don’t understand how improvised music is different from ‘formally structured music’. When great improvisers work there’s never a lack of form and structure. If what you’re referring to as ‘formally structured’ is the paperwork, I can assure you that music is firstly and mostly an aural tradition and there are many and mostly aural traditions outside of the European system that have plenty of form and structure.”

Understood. López adds that, “As of now, my preferred method of composition is what’s referred to as ‘free improvisation’. Though, I’m finishing up a written composition for a coming recording session with Gerald Cleaver and Mat Maneri.” He finds value in notation, in that “my written compositions are meant to be embedded within improvisations. As someone whose practice deals with improvisation, I prefer the stochastic as opposed to set processes.”

Ultimately, though, something that feels personal comes out, words that hint at profound values and emotional and intellectual meaning. “The compositional aspects of improvisation, the split-second decisions, the analytical mind merging with intuition and listening, it is really a thing I live for. It is truly playing.” ❖

For more information, visit brandonLopez.nyc. López is at 411 Kent Aug. 10th and The Stone Aug. 17th-20th. See Calendar.

Recommended Listening:

- Brandon López-*Holy, Holy* (Tombé Vision, 2015)
- Guillermo Gregorio/Brandon López-*12 Episodes* (Relative Pitch, 2017)
- Brandon López-*Quoniam Facta Sum Vilis* (Astral Spirits/Monofonus Press, 2018)
- Brandon López Trio-*Live at Roulette* (Relative Pitch, 2021)
- Brandon López/Ingrid Laubrock/Tom Rainey-*No es la Playa* (Intakt, 2021)
- Fred Moten/Brandon López/Gerald Cleaver-*Eponymous* (Reading Group, 2022)

NY JAZZ WORKSHOPS
 Weekly Workshops
 Summer Intensives
 Singing Classes
 Private lessons
 Teens programs

COURSES	EVENTS
Eartraining Composition Counterpoint	Concert Series Studio/Rehearsal Rental Teambuilding

265W 37th St. NYC - (212) 287-5908

www.newyorkjazzworkshop.com

SAINT PETER'S CHURCH

JULY 31
AMANDA MONACO
LAUREN SEVIAN
MARCOS VARELA

MATT DWONSYK
AUGUST JAZZ VESPERS
RESIDENCY

WITH:
AUGUST 8
SARAH HANAHAN

AUGUST 14
VANISHA-ARLEEN
GOULD

AUGUST 21
JULIETA EUGENIO

AUGUST 28
SHENEL JOHNS

SUNDAYS AT 5 PM
 ALL ARE WELCOME
 FREE!

619 LEXINGTON AVENUE
SAINTPETERS.ORG



INGRID LAUBROCK

IN A STRONG PLACE

BY JOHN SHARPE

Brooklyn-based saxophonist Ingrid Laubrock keeps a busy schedule. Her simultaneously poised and experimental tones can be heard in an array of settings. While her focus is on her own projects, encompassing forward-looking vehicles like *Anti-House*, *Serpentines* and *Ubatuba*, as well as larger ensembles, she is also a generous collaborator. A full list of her partners would read like a who's who of leading lights in a firmament, including Anthony Braxton, Muhal Richards Abrams, Dave Douglas, William Parker, Kris Davis, Cory Smythe, Myra Melford, Tom Rainey, Tyshawn Sorey, Nate Wooley and Mary Halvorson.

Born in the small German town of Stadtlohn in 1970, she took piano lessons as a child and became captivated by jazz and free music in her teens. But it wasn't until she moved to London in 1989 that she took up the saxophone, making her subsequent rise all the more remarkable. Initially she supported herself by busking on the London Underground, but eventually became part of the city's thriving jazz community, taking whatever jobs were going and becoming part of the vibrant *F-ire Collective*. Although essentially self-taught, studies with Jazz Messengers saxophonist Jean Toussaint and later Dave Liebman helped develop her sound. Her involvement, first musical then romantic with drummer/now husband Tom Rainey, as part of the cooperative trio *Sleepthief* along with pianist Liam Noble, led to a move to New York in 2008.

Slowly but surely she established herself as a significant creative presence, but as she recalls those early days were difficult: "It's such a huge city and the amount of talent is completely out of whack. I made a few really important connections very early on. One was Kris Davis and Tyshawn Sorey. We had a trio together called *Paradoxical Frog*, which started really months after I moved there. So that was very important for me. I met Mary Halvorson early on who became important and John Hébert. At the time I had the band *Anti-House* with Kris, Mary, Tom and John. So there were a few anchors right away. But of course they were already completely involved and busy and I was not, because I was starting afresh basically. They were away a lot, including Tom. So I did have a lot of my own time. I wrote a lot of music. I practiced a lot. And in a way also took stock and took a break from constantly performing, constantly rushing up and down highways and tried to figure out what I did and did not want to do. So the first six months were pretty lonely, then I slowly started to grow into the scene."

And how she has grown, excelling from freely improvised to predominantly composed settings. Does she draw any distinction between them? "It's a different discipline. It sounds hokey to say it, but I'm aiming to play music with people. And that part doesn't feel that different. There's a part where you feel you're tuned in, you're communicating and that is what I'm really after. Sometimes when there is composed music there is an element where you flip between mindsets. It is a different mindset if I'm reading music than if I'm making everything up, but I don't think I write in a particularly stylistic way either. I'm trying to make

it seamless and flow from one to the other."

Anti-House is imbued with an unrestricted immediacy, so that away from the occasional driving unisons, it can be hard to tell where the notation stops. Typically her charts avoid the obvious: convoluted thematic materials arise following an inscrutable inner logic, often juxtaposed with improvised components, whether solo or group, as they intimate a tangled web of feelings, sometimes even within the space of a single number. Pianist Davis, who has played with Laubrock in many contexts, gives an insider's view: "Ingrid is one of the most unique, prolific—and I believe underrated—composers of our time. Since we started working together in 2008, I have watched her develop a completely unique and personal musical language that can be playful, complicated, intense and melancholy all at the same time. She takes risks as a composer and performer and that draws both highly skilled players and adventurous listeners to seek out her music." Davis further articulates why she is so enamored: "Her writing has so much 'meat on the bones', meaning that there is so much language with which to develop improvisational ideas. As a bandleader, she wants the musicians to bring their own ideas and personality to the music."

It is also her experience as a bandleader that helps make her such an appealing colleague. As pianist Melford, whose quintet on the tremendous *For The Love of Fire and Water* (RogueArt, 2021) includes Laubrock, explains: "I think that's one of the reasons I enjoy working with her so much. Improvisation and composition are really the same thing at a certain point, but she really approaches the music like a composer, especially the kind of music that I'm bringing to this group, which is quite open-ended at some times. There's a sense that she is really feeling into what the music needs, not so much how she can solo over it, but what she can bring to it as an ensemble member." With regard to the saxophonist's improvisational prowess, Melford is also eloquent: "She has a huge range of expressive capability on her horns, both in terms of stylistic variety—she is a great jazz player, she is a great reader and new music player—but she also has this wonderful vocabulary of textures and sounds and extended techniques. And she is just so fluent in moving between those different kinds of languages. I love interacting with her as an improviser."

Indicative of Laubrock's appetite and imagination, she has been increasingly active at the orchestral scale, producing a series of acclaimed recordings and generating an expanding folio of commissions. *The New York Times* praised her album *Contemporary Chaos Practices* (Intakt, 2017), recorded with the eos chamber orchestra, as one of the 25 best classical pieces of 2018 while in June she presented works from *Dreamt Twice, Twice Dreamt* (Intakt, 2019), again with the eos ensemble, at the Monheim Triennial in Germany. At the other extreme, 2022 also sees the release of *Fragile*, the third in a projected sequence of five piano duets for the Swiss Intakt imprint, after cohesive and engaging sessions with Davis and Aki Takase. Joining her is Andy Milne, a veteran of Steve Coleman's bands and leader of genre-

fluid *Dapp Theory*, whom she has known since meeting in 2012 at George Lewis' Jazz Composers Orchestra Institute workshop. Laubrock reveals the attraction: "He has a beautiful sense of harmony and lyricism. Obviously he is also a very good, very rhythmic player having worked with Steve Coleman for so long. He is really thoughtful and sympathetic. I've discovered over the years that when you have a good conversation with people, you are most likely able to improvise with them quite well. I felt that with Andy."

As is her custom, she wrote all the pieces with Milne in mind. The result is an album that exposes as much of Laubrock's lyrical and emotional side as it does her abstract and intricate tendencies. The haunting opener "Equanimity" provides a pertinent example, with its simple structure and melody accentuated by Milne's luminous intro and empathetic support. But whatever the mood, the outcomes remain unpredictable. Laubrock sets out how she enlists Milne to accomplish this on "Splinter" and "Fragment": "I saw Andy play with [pianist] Benoit Delbecq and two koto players at Lincoln Center and he did some very beautiful inside piano preparation. I asked him whether he would be happy to do that. There are a few pieces on there where my part is written, but his part is not. It just says prepare the piano around what you hear me playing. It's a part of his language and I wanted to include that aspect of his playing, that particular color."

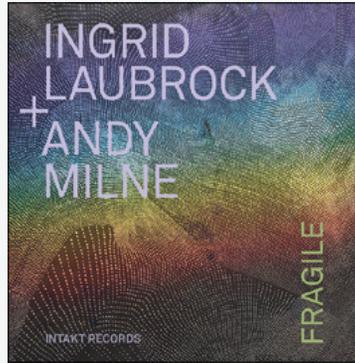
Making up for lost time perhaps, that busy schedule shows no sign of letting up. First off there is a duet record with Rainey coming out on *Relative Pitch* in September. But that is not all: "I've just mixed a project with Brandon Seabrook, Michael Formanek, Tom Rainey, Mazz Swift and Tomeka Reid, coming out next year on *Pyroclastic*. I'm also recording another record of gigantic multi-layered big drone pieces with soloists Jon Irabagon, Zeena Parkins and Tom and I in the summer. I'm currently working on a song cycle where I'm taking 60 poems by the amazing poet Erica Hunt and I'm putting them to music for four different duos. So far I've written just over 20 of them. Some of them are written for classical musicians, some are written for improvisers, jazz musicians. And I'm writing a big piece for *Wet Ink*, the new music ensemble, next year, so there's plenty on the horizon." ❖

For more information, visit ingridlaubrock.com. Laubrock is at *The Stone Aug. 17th*, *The Jazz Gallery Aug. 20th* with *Andy Milne and Fridman Gallery Aug. 30th*. See *Calendar*.

Recommended Listening:

- Kris Davis/Ingrid Laubrock/Tyshawn Sorey—*Paradoxical Frog* (Clean Feed, 2009)
- Ingrid Laubrock, Tom Rainey, Kris Davis, Ralph Alessi—*Lark* (Skirl, 2011)
- Ingrid Laubrock *Anti-House—Strong Place* (Intakt, 2012)
- Ingrid Laubrock/Tom Rainey—*And Other Desert Towns* (Relative Pitch, 2013)
- Ingrid Laubrock, Sylvie Courvoisier, Mark Feldman, Tom Rainey—*TISM* (RogueArt, 2017)
- Ingrid Laubrock/Andy Milne—*Fragile* (Intakt, 2021)

Ingrid Laubrock on Intakt Records



Intakt CD 379

INGRID LAUBROCK – ANDY MILNE
FRAGILE

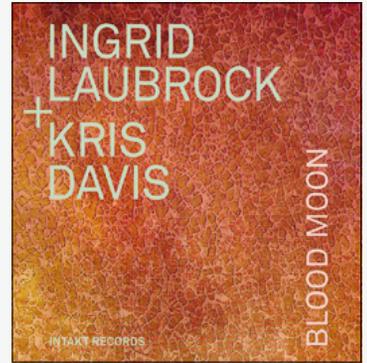
Ingrid Laubrock: Soprano and Tenor Saxophone
 Andy Milne: Piano



Intakt CD 376

BRANDON LOPEZ – INGRID LAUBROCK – TOM RAINEY
NO ES LA PLAYA

Ingrid Laubrock: Saxophone
 Brandon Lopez: Bass
 Tom Rainey: Drums



Intakt CD 345

INGRID LAUBROCK – KRIS DAVIS
BLOOD MOON

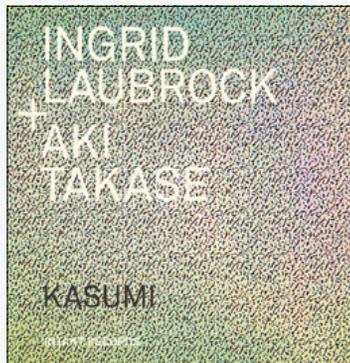
Ingrid Laubrock: Soprano and Tenor Saxophone
 Kris Davis: Piano



Intakt CD 355

INGRID LAUBROCK
DREAMT TWICE, TWICE DREAM

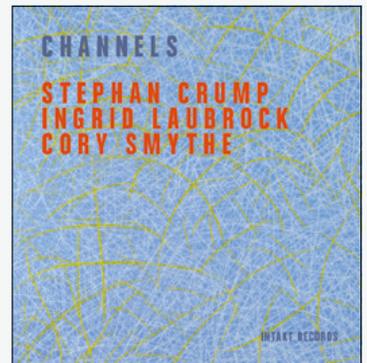
Music For Chamber Orchestra And Small Ensemble



Intakt CD 337

INGRID LAUBROCK – AKI TAKASE
KASUMI

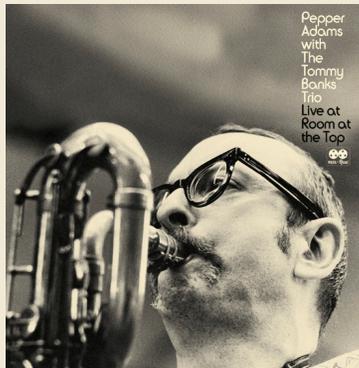
Ingrid Laubrock: Soprano and Tenor Saxophone
 Aki Takase: Piano



Intakt CD 319

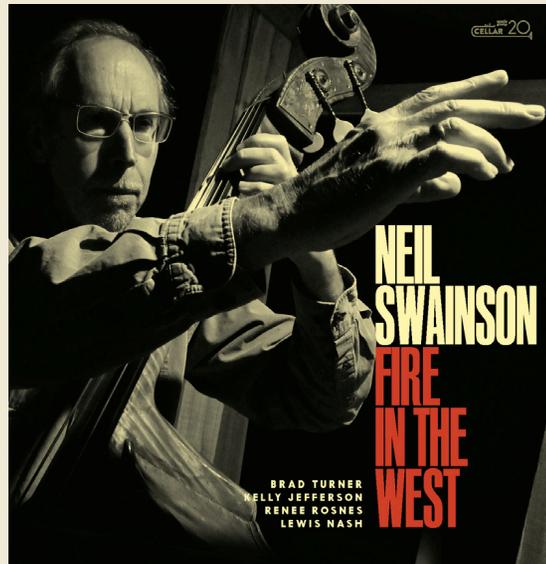
STEPHAN CRUMP – INGRID LAUBROCK – CORY SMYTHE
CHANNELS

Stephan Crump: Acoustic Bass
 Ingrid Laubrock: Tenor and Soprano Saxophone
 Cory Smythe: Piano



RTRCD008

LIVE AT ROOM AT THE TOP IS WELL WORTH ACQUIRING. IT FEATURES ADAMS SWINGING HARD AND WITH PLENTY OF PASSION AS HE REALLY DIGS INTO THESE SONGS.

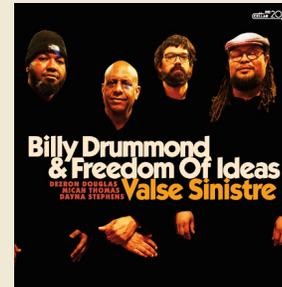


NEIL SWAINSON | FIRE IN THE WEST | CM111821

ALL TITLES ARE AVAILABLE AT
WWW.CELLARMUSICGROUP.COM
 YOUR FAVORITE ONLINE
 MUSIC RETAILER AND
 YOUR FAVORITE RECORD STORE



SHEILA JORDAN
 LIVE @ MEZZROW
 CMSLF002



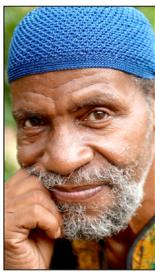
BILLY DRUMMOND
 & FREEDOM OF IDEAS
 VALSE SINISTRE
 CM111022



SAM DILLON /
 ANDREW GOULD
 IT TAKES ONE
 TO KNOW ONE
 CM110821



CATCH CORY WEEDS ON CONDITION BLUE, WEDNESDAY FROM 12 PM - 2 PM
[HTTPS://DIRECT.ME/BSIDEDOTRADIO](https://direct.me/bsidedotradio) OR LISTEN AT YOUR CONVENIENCE AT
[HTTPS://WWW.MIXCLOUD.COM/BSIDEDOTRADIO/PLAYLISTS/CONDITION-BLUE/](https://www.mixcloud.com/bsidedotradio/playlists/condition-blue/)



ABIODUN OYEWOLE

BY MIKE COBB

Abiodun Oyewole (né Charles Davis) is a poet, author, teacher and a founding member of The Last Poets, the music and spoken-word group widely credited as the founding fathers of hip-hop and rap and influencing Erykah Badu, Public Enemy, A Tribe Called Quest, Wu-Tang Clan and many others.

Raised on his family's jazz and gospel records, Oyewole was encouraged by his mother to recite the Lord's Prayer at such a volume that he could be heard throughout the house. Also inspiring was the poetry of Langston Hughes.

As part of a churchgoing family, Oyewole was well aware of Martin Luther King but did not know much about Malcolm X until later in his life, except that "I remember an aunt of mine saying, 'they're going to kill that man because he tells the truth,'" he says.

A Jewish friend later gave him a copy of Alex Haley's *The Autobiography of Malcolm X* and Oyewole began to understand more deeply his significance. After the assassination of Dr. King, Oyewole, like many others, was outraged and wanted to take radical action but, thanks to a friend and fellow poet, he was able to find positive, creative outlets of expression.

The Last Poets started when group members David Nelson and Oyewole shared poems with each other. "He thought having a collective of poets would be a good example to show Blacks how much we need to come together," Oyewole recalls. "When Dr. King was killed Apr. 4th, 1968, I felt it was a direct slap in our faces that this man, standing on a platform of non-violence, was shot down. I spoke to David and he told me he wanted me to participate in a poetry reading in Mount Morris Park [now Marcus Garvey Park] honoring the birthday of Malcolm X on May 19th, 1968. David invited Gylan Kain as well. The three of us went on stage and read poetry as a group. Our name came later," he adds.

As to the intent of the group's extensive use of the word "nigger", Oyewole and The Last Poets felt the

concept of the "nigger" had its roots in slavery, literally equating human slaves with animals who could be as equally exploited. "They were one and the same. They were both there to create wealth for the master, to work for him. They were both his property," Oyewole says.

The use of the word, rooted in the historical legacy of racism and disregard for human life, had a deep impact on the Black community, both as an external force of oppression and as the source of internal self-hatred. The Last Poets felt that the concept behind the word was preventing Black people from being united, and they set out to dismantle systematic oppression by addressing and using the word directly.

"We wanted Black folks to be Black and not be a nigger. Gylan Kain had a classic poem entitled 'Niggers are Untogether People'," Oyewole says. "One of the most riveting lines was 'Niggers killed Malcolm. Fuck the CIA. Niggers held the guns.' You can't get any more clear than that," he adds.

The group's poetry also endeavored to raise Black consciousness by directly confronting listeners with these concepts, though in retrospect Oyewole feels that much of the group's intent has often been misinterpreted and misused in hip hop. "Because we used the word so much, many of the hip hop kids embraced it later. The came to see the 'nigger' as an anti-hero, someone who fights against the system. I feel in some ways we are responsible, but I don't agree with its usage. I still want Blacks to be Black which is being responsible, reliable and wholesome," he says.

When considering the legacy of the group's work, Oyewole says, "Consistency is important to me. I would like to be remembered as someone you can count on and someone who is always willing to share and help you grow. I cherish the relationship I have with my kids and the many young people who I have met along the way. I am constantly setting out to participate in a recording project that some young person might be involved in."

Together with family and friends, Oyewole has released a new album, *Gratitude*. He says, "I'm very proud of it. My family's involved. I have a grandson who does tracks by computer. I'm not really a computer guy, but he does phenomenal stuff on the computer and has some special talent. My other son is a lawyer, like the counselor of the family. We ended up producing a phenomenal album."

For those who want to see Oyewole discuss his

recent projects and learn more about the group's legacy, there is an online conversation at the Schomburg Center moderated by Yusef Salaam, who as a young man was condemned but later absolved as a rapist in the Central Park 5 case.

Oyewole says, "I knew they were gonna be demonized. They served some time but everybody learned he wasn't guilty. It was a good conversation and I got calls from all over the country. I'm blown away by the magic of social media, but I'm not really into it. I haven't bought and refuse to buy a cell phone. It is less stressful without one. I have a wallet and that's all I'm concerned about keeping. I try to eliminate as much stress out of my life as possible."

Artists who Oyewole admires include his son Ebon and Pharoah who are, "two of my most admired poets because they are taking what I've done to the next level. I am still a big jazz fan of Miles Davis, Freddie Hubbard, Nina Simone, Wes Montgomery, John Coltrane, Pharoah Sanders, Al Jarreau. Also Rakim, Kendrick Lamar, Chuck D and a host of others."

Oyewole continues to write poetry almost everyday and travels around the world performing poetry, teaching workshops and giving lectures on poetry, history and politics. Speaking about the Summerstage gig this month at Marcus Garvey Park he says, "The gig is with [bassist] Jamaaladeen Tacuma, who produced The Last Poets' *Transcending Toxic Times* [for Ropeadope] in 2019. I am looking forward to the gig mainly because we'll be at the place we started over 50 years ago." ❖

For more information, visit abiodunoyewole.net. Oyewole is at Marcus Garvey Park Aug. 18th with The Last Poets and Jamaaladeen Tacuma's Band of Resistance as part of Jazzmobile and Summerstage. See Calendar.

Recommended Listening:

- The Last Poets—*Eponymous* (Douglas, 1969)
- The Last Poets—*Holy Terror* (P-Vine-Rykodisc, 1993)
- Abiodun Oyewole—*25 Years* (Black Arc-Rykodisc, 1996)
- The Last Poets—*Time Has Come* (Mouth Almighty-Mercury, 1997)
- Abiodun Oyewole—*Gratitude* (Fire/Afar, 2014)
- The Last Poets—*Transcending Toxic Times* (Ropeadope, 2019)

LEST WE FORGET



ROY HARGROVE

BY ALEX HENDERSON

When Roy Hargrove first emerged in the late '80s, the trumpeter's admirers hailed him as a valuable addition to the Young Lions movement. The Texas native turned New York City resident, born Oct. 16th, 1969, was a Gen X-er, yet his hardbop and postbop trumpet playing was a throwback to Clifford Brown, Lee Morgan, Freddie Hubbard, Woody Shaw and other great trumpeters. But as time went on, it became obvious that there was much more to Hargrove, who played the flugelhorn as a second instrument, than his ability to emulate the straightahead jazz of past eras.

Hargrove, originally from Waco, moved to Dallas when he was nine and spent much of his pre-adult life there. But after high school, Hargrove moved north

and attended the Berklee College of Music in Boston before settling in New York. In the late '80s, Hargrove's work as a sideman for alto saxophonist Bobby Watson and drummer Carl Allen did a lot to build his reputation as one of the Young Lions: a movement of straightahead jazz musicians who, despite their youth, focused heavily on '50s-'60s jazz. He built on that reputation when, in 1990, Novus released his first album as a leader, *Diamond in the Rough*, followed by a series of dates for Novus and later, Verve. Between those and appearances on albums by tenor saxophonist Sonny Rollins, alto saxophonist Jackie McLean and others, Hargrove was frequently described as a neo-traditionalist. Comparisons to other trumpeters in the Young Lions movement, including Wynton Marsalis and Terence Blanchard, were frequent.

But along the way, it became increasingly clear that Hargrove had eclectic tastes and was also interested in soul, funk and hip-hop. Hargrove combined all of those styles with jazz as a member of the group The Soulquarians in the late '90s-early 2000s and he continued to do that during the 2000s with his own group RH Factor. The 2000s found him appearing as a sideman on albums by singer Shirley Horn,

drummer Jimmy Cobb, tenor saxophonist Johnny Griffin, bassist Ray Brown and other straightahead players alongside associations with R&B and hip-hop artists like rapper Common and neo-soul singers D'Angelo and Erykah Badu. In interviews during the 2000s, Hargrove explained that playing R&B came naturally to him, as he grew up listening to funk, soul, gospel and the blues back in Texas. Hargrove could have a long conversation about tenor saxophonist John Coltrane's evolution or the various lineups of Art Blakey's Jazz Messengers, then move into talking about James Brown, George Clinton's Parliament/Funkadelic or '80s-'90s rap.

Hargrove's association with the Jazz at Lincoln Center program has not been forgotten. In January 2019, only two months after Hargrove's death, he was remembered with a Lincoln Center tribute show that featured Marsalis (who worked with him extensively), singer Norah Jones and bassist Christian McBride. Marsalis remembered him with a performance of the traditional gospel standard "Just a Closer Walk With Thee". Another tribute happens this month with drummer Evan Sherman's big band.

(CONTINUED ON PAGE 35)

REEL TO REAL

BY PIERRE GIROUX

Cory Weeds is indefatigable. From an office in Vancouver with floor-to-ceiling shelves filled with LPs and CDs, Weeds owns and operates, almost singlehandedly, two highly successful independent jazz record companies: Cellar Music and Reel To Real Recordings. The former has a catalogue of some 300 titles by the likes of Kenny Barron, Jimmy Cobb, Ron Carter and Mike LeDonne among many other notable names. The latter, an archival label, issued its first limited-edition LP in 2018, *Swingin' In Seattle* featuring Cannonball Adderley, and a further seven titles have been released since, the latest *Live at Room at the Top* from Pepper Adams with the Tommy Banks Trio.

The beginning of the label resulted from a nascent friendship with Zev Feldman of Resonance Records, which Weeds initiated through social media. Following a visit to Vancouver by Feldman, the overall concept of the label was developed and the name Reel to Real was proposed by Feldman to signify the transformation of tape into listenable music. At this juncture, all that remained was a source of recorded material and the means to finance an initial release of 2,000 LP units. Feldman was the custodian of a treasure trove of live tapes from the Penthouse in Seattle and the Left Bank Club in Baltimore, which became the foundation for most of the releases by the label. The financing was the domain of Weeds who, from his very early days on the Vancouver jazz scene either as a player or a club owner

of The Cellar, had developed a strong following in the area, which included two wealthy West Coast business executives. Approached about the Reel to Real project, they were prepared to sign on because as Weeds says, "they had been involved in various Cory Weeds exploits" and were believers in Weeds knowing what was and was not going to work.

Now that these two crucial matters had been resolved, co-producers Weeds and Feldman began the tedious task of seeking clearance and working out appropriate compensation from the music rights holders of the Adderley and Etta Jones tapes in order to release the music to the public as the first two albums to be dropped in conjunction with Black Friday Record Day in November 2018.

It became quickly apparent to the co-producers that timing their releases to the two yearly Record Store Days would be a cornerstone of their business model. Since their product would be exclusive hand-numbered LPs available through record stores on a special day (the stores had agreed in advance to take a specific number of LPs without returns), the label would be assured of predictable cash flow, thereby recouping a large portion of their investment and guaranteeing funds for forthcoming projects. All of the releases to date have followed that model with the exception of the Neil Swainson Quintet album *49th Parallel*.

There are, of course, other distribution channels the label uses to get product to the record buyer. In Japan, King International is the agent and in the U.S. and Canada the entity is Music Video Distribution and the digital distribution is handled by Orchard Digital Marketing. The albums can also be ordered online directly, processed and fulfilled by Weeds personally.

What about the future? A harbinger of that may be the latest Reel to Real release, produced solely by Weeds, *Live at Room at the Top*. Weeds purchased this recording along with many others, from Mark Vasey, who was involved in the formation of the Edmonton Jazz Society in the early '70s and was a producer of many jazz concerts while with the University of Alberta radio station CKUA. Some were made at the Room at the Top, the lounge at the top of the Student Union building, while others were at a local nightclub the Captain's Cabin Club.

According to Weeds, there are several notable musicians in this archive including Charles Tolliver, Woody Shaw, Jack DeJohnette and Sam Rivers. No release dates have been established for any of the names, but you can be sure that Weeds is working feverishly to obtain the necessary clearances from the rights holders to bring the music to devoted listeners. However, working with rights holders can be a long and uncertain process and until everybody can agree, nobody can agree. As Weeds has said on several occasions "I keep searching for music that I am really, really passionate about."

To complete the picture of the man who says about himself, "I can handle a lot of things at the same time", he has a full-time gig as the booking agent for Frankie's Jazz Club in Vancouver, has recently taken over as President of The Fraser MacPherson Jazz Fund, which provides financial assistance and educational opportunities for jazz students in British Columbia, and recently recorded, produced and wrote the liner notes for his quartet CD. Indefatigable indeed. ❖

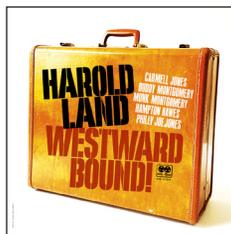
For more information, visit cellarlive.com



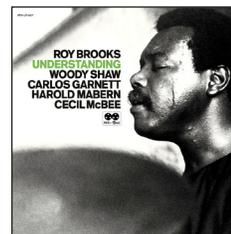
Swingin' in Seattle
Cannonball Adderley



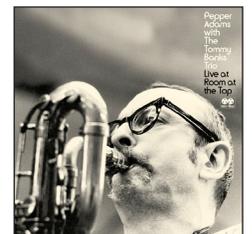
A Soulful Sunday
Etta Jones



Westward Bound!
Harold Land



Understanding
Roy Brooks



Live at Room at the Top
Pepper Adams

VOXNEWS

CLOSURE

BY SUZANNE LORGE

Singer **Paul Jost** was the last musician to perform at 55Bar, the beloved West Village jazz haunt that closed in May after more than 100 years of tunes, pints and applause. Those years saw the launch of many a singer's career: Gretchen Parlato, Tessa Souter, Nicole Zuraitis, Thana Alexa and Kendra Shank all played there on a regular basis at one time or another. Three months on, the closure still hurts. Is there a word for mourning the loss of a place? **Melissa Stylianou**, one third of the charming trio Duchess credits 55Bar for grounding her in the jazz community when she moved to New York from Toronto in 2005. In the ensuing years, 55Bar served as an incubator for several of her projects, including this year's *Dream Dancing* (Anzic), the debut album of her other trio, the one she shares with guitarist Gene Bertoncini and bassist Ike Sturm. Stylianou turns out this set of almost-all standards with inimitable warmth and precision; "It Could Happen To You", with just Sturm, for instance, reveals how creatively she approaches melodic interpretation and her vocal solo with Bertoncini on "Perdido" bubbles with rhythmic dexterity. The trio introduces the new album at Mezzrow (Aug. 7th).

Arthur's Tavern, another historic West Village jazz bar, lay fallow during the pandemic. When it reopened in June, it presented a shinier visage, with a sleek, refurbished interior and a proud awning to announce the room's commercial revival. **Sheila Jordan**, one of Charlie Parker's protégées, will play the newly renovated room with Roni Ben-Hur and Harvie S (Aug. 20th), an apt homage to the club's past. As the story goes, Parker was a regular performer and he played the last gig of his life there, a week before he passed in 1955. (Parker's 102nd birthday would be Aug. 29th.)

Smoke Jazz & Supper Club also has been under wraps since mid-March 2020. Like Arthur's, the club's owners took advantage of the pandemic shutdown to revamp the space; when the club unlocked its doors in July, its expanded layout boasted a new lounge, a wider stage and seating for almost twice as many patrons as before. The spectacular **Mary Stallings** helps to inaugurate the roomier venue (Aug. 11th-14th).

When it comes to vocalists, Birdland spreads a wide and wonderful net. Consider this: singer/actor **Julie Benko** and pianist Jason Yeager release their second album together, *Hand In Hand* (s/r) on the Birdland stage (Aug. 29th). The gig is on a Monday night, when the August Wilson Theater, just a few blocks away from Birdland, is dark. This is important because Benko will be replacing film star Beanie Feldstein as the lead in *Funny Girl* for the entire month of August, turning the role over to *Glee*'s Lea Michele in

September. Benko is an utterly charismatic performer and seemingly fearless. She moves in and out of vocal genres readily, learns new musical instruments just because and has covered multiple roles as a swing/understudy for Broadway shows (she started in *Funny Girl* as Feldstein's standby). With Yeager, a rising star jazz pianist-composer and Berklee prof, she digs into standards, theater and originals on the release and each track reveals something different. And the album version of "People", with its subtle Latin underpinning, is very different again from what you'll hear at the August Wilson this month. It is also very different from Birdland's other offerings. Traditional jazz singer/guitarist **John Pizzarelli** appears there with his trio (Aug. 2nd-6th). For more vocalists who play guitar, or vice versa, check out **George Benson** at Sony Hall (Aug. 10th) or **Allan Harris** at Jazzmobile@Grant's Tomb (Aug. 24th). Bluesy baritone **Giacomo Gates** launches his buoyant new record *You* (Savant) at Birdland Theater (Aug. 11th), just before heading upstate to guest for singer **Sally Terrell**, who opens the Northwest Jazz Fest (Aug. 26th) with pop- and funk-inflected tunes from her latest self-released album *Feel Alive* (headliner **Stacey Kent** follows that evening). Then, **Miss Maybell & The Jazz Age Artistes** recall all the whimsy and spontaneity of early jazz in the Birdland Theater (Aug. 12th-13th); they will then be at Arthur's Tavern (Aug. 21st). Finally, Jordan appears as a guest with pianist Emmet Cohen's ensemble (Aug. 30th). ❖

GRACHAN MONCUR III

BY ANDREY HENKIN

PETER GANUSHKIN/DOWNTOWNMUSIC.NET



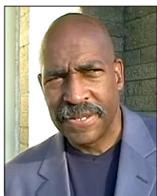
Grachan Moncur III, the trombonist who was a compelling, if infrequent, leader and valued collaborator from the early '60s into the '10s, died Jun. 3rd at 85 of cardiac arrest. He had not been active in the last decade.

Moncur was born Jun. 3rd, 1937 in New York and raised in Newark, NJ. His father was a bassist who worked with the Savoy Sultans, Billie Holiday, Bud Freeman and others. He picked up the trombone as a child and studied at the Laurinburg Institute in North Carolina (Dizzy Gillespie's alma mater). Moncur met future employer Jackie McLean during summer vacations back home when the alto saxophonist was with Art Blakey and the younger Moncur would see the band play. His first big gig was touring with Ray Charles. After getting off the road, he started working with the Art Farmer-Benny Golson Jazztet in 1962. The next year established Moncur's relationship with Blue Note Records: sessions with Herbie Hancock (*My Point of View*) and McLean (*One Step Beyond* and *Destination... Out!*) and his leader debut *Evolution* (with McLean in the band), followed the next year by *Some Other Stuff*. Later in the decade Moncur would continue to work with McLean, have credits with Joe Henderson and Wayne Shorter and form strong partnerships with Archie Shepp and Marion Brown.

Moncur was part of the wave of Black jazz musicians who decamped for Paris in 1969 and made records for labels like BYG-Actuel and America. Moncur's next two releases were for the former: *New Africa* (with Shepp) and *Aco Dei De Madrugada* (*One Morning I Waked Up Very Early*); he also played on period sessions by Shepp, Clifford Thornton, Dave Burrell, Sunny Murray and Alan Silva.

Back in the States in the '70s, he led a couple more dates: 1974's *Echoes of Prayer* with The Jazz Composer's Orchestra (JCOA) and 1977's *Shadows* (Denon). He was also part of Beaver Harris' 360° Music Experience. The next two decades saw a decline in his output, just a few sessions with Cassandra Wilson, Frank Lowe, Paris Reunion Band and William Parker. In 2000 he reconnected with Shepp and fellow trombonist Roswell Rudd (they, Harris and bassist Jimmy Garrison had toured Europe in 1967) for some concerts and made two final albums as a leader: *Exploration*, a 2004 octet session released by Capri, and *Inner Cry Blues*, a sextet date out on Lunar Module.

Alongside his playing, Moncur was an accomplished composer, tunes like "Frankenstein", "Sonny's Back", "The Coaster" and "Blues for Donald Duck" recorded by the Jazztet, McLean, Shepp, Burrell, Wilson, André Jaume, Ken McIntyre, Kevin Mahogany, Khan Jamal and others. At the time of his death, Moncur was working on another comeback project.



REGGIE ANDREWS (Jan. 2nd, 1948 - Jun. 23rd, 2022) Later known as a pop songwriter and arranger, the pianist had a soul-jazz release as a leader in 1969, credits with Willie Bobo, guest spots with his former student Patrice Rushen and production credits with Donald Byrd, Bobo and Rushen. Andrews died Jun. 23rd at 74.



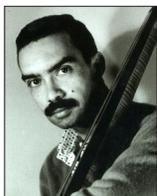
GABE BALTAZAR (Nov. 1st, 1929 - Jun. 12th, 2022) The Hawaii-born saxophonist was part of Stan Kenton's early '60s bands and also worked with Oliver Nelson, Gil Fuller, Johnny Hartman, Nat King Cole, Paul Togawa and others to go along with a couple of albums in the '70s (one "Presented by" Kenton) and then several more in the '90s for V.S.O.P., Fresh Sound and other labels. Baltazar died Jun. 12th at 92.



CLARENCE BECTON (1933 - Jun. 24th, 2022) The drummer is the question to the *Jeopardy* answer: "He played drums on the first ECM release." Along with that 1969 Mal Waldron album, *Free At Last*, Becton, based in Europe for decades, recorded with Don Menza, Dusko Goykovich, Hadley Caliman, Michael White, Burton Greene, Arnold Klos, Gijs Hendriks, Joe Malinga, Benny Bailey, Armando Cairo and others. Becton died Jun. 24th at 88.



JEAN BÉMER (1933 - Jun. 9th, 2022) Scion of a music-store owning family, the proprietor of Bémer-Musique founded the Cat 4 Club in his hometown of Lorraine, a venue hosting both French stars like Michel Portal and Martial Solal but also visitors such as Keith Jarrett, Clark Terry and Phil Woods. Bémer died Jun. 9th at 89.



EDDIE DE HAAS (Feb. 21st, 1930 - Jun. 22nd, 2022) The Indonesian bassist got his start in Europe, working with Mezz Mezzrow, Henri Renaud, Pia Beck and others, then moved Chicago, where his credits included Kai Winding, Bill Coleman, Chet Baker, Chris Connor, Roy Haynes, Al Haig, Dexter Gordon, Warne Marsh, Tom Saunders, Eddie Johnson, Von Freeman, Jodie Christian, Louis Smith and others. De Haas died Jun. 22nd at 92.



ROMAN BUNKA (Dec. 2nd, 1951 - Jun. 12th, 2022) The German guitarist and oud player made a handful of records under his own name, which were in the world music vein, but got his start as part of Christian Burchard's jazz-rock band Embryo (later joining its world-beat offshoot Dissidenten), which led to collaborations with Jimmy Jackson and Charlie Mariano. Bunka died Jun. 12th at 70.



CHARLES EUBANKS (Jul. 26th, 1948 - Jun. 2nd, 2022) The pianist was part of the extended famed jazz family (guitarist Kevin, trombonist Robin, trumpeter Duane, bassist David Eubanks), releasing a pair of CIMP albums in the new millennium to go along with sideman work with Wendell Harrison, Contemporary Jazz Quintet, Rashied Ali, Archie Shepp, Dewey Redman, Butch Morris, Luther Thomas, Oliver Lake, Sonny Fortune and more. Eubanks died Jun. 2nd at 73.



JÓZEF GAWRYCH (1939 - Jun. 6th, 2022) The Polish percussionist and vibraphonist was active since the '60s, working with Polish Radio Dance Orchestra, Krzysztof Komeda, Janusz Zabiegliński, Novi Singers, Grupa Organowa Krzysztofa Sadowskiego, Marianna Wróblewska, Jan Fryderyk Dobrowolski, Zbigniew Namysłowski, Jan Ptaszyn Wróblewski and other compatriots. Gawrych died Jun. 6th at 83.



WOLFGANG REISINGER (Jul. 16th, 1955 - Jun. 8th, 2022) The Austrian drummer was a longtime member of the Vienna Art Orchestra, appearing on over a dozen of its recordings from 1979-89, later had credits with Franz Hautzinger, Max Nagl, Franz Koglmann, Michel Godard, Rabih Abou-Khalil, Joachim Kühn, Steve Lacy, Reform Art Unit, Georg Gräwe and Agustí Fernández and released his own albums for Extraplatte and EmArcy. Reisinger died Jun. 8th at 67.



SUSANNE SCHAPOWALOW (Jan. 29th, 1922 - Jun. 6th, 2022) The German photographer provided images for hundreds of albums since the mid '50s for labels like Columbia, RCA, Atlantic, EmArcy, Brunswick, MGM, MPS, Deutsche Grammophon, Moosicus, Jazzhaus, Sonorama and others. Schapowalow died Jun. 6th at 100.



MEGHAN STABILE (Jul. 26th, 1982 - Jun. 12th, 2022) The up-and-coming producer founded Revive Da Live in 2005, presenting concerts first in Boston then New York, and had her efforts bringing jazz to younger, hipper audiences documented on the 2015 Blue Note album *Revive Music Presents: Supreme Sonacy Vol. 1*. Stabile died Jun. 12th at 39.



DONNY SUHENDRA (Nov. 9th, 1960 - Jun. 19th, 2022) The Indonesian guitarist was a founding member of the jazz-fusion band Krakatau, later co-founded Java Jazz and released one album under his own name in 2009. Suhendra died Jun. 19th at 62.



MATTHIAS WINCKELMANN (1941 - Jun. 19th, 2022) The German producer co-founded Enja Records in 1971 with Horst Weber, the label starting—as ECM had two years earlier—with a Mal Waldron trio date and going on to release over 700 albums to the present day from the likes of Rez Abbasi, Franco Ambrosetti, Ray Anderson, Carlos Bica, Bob Degen, Marty Ehrlich, Tommy Flanagan, David Friedman, Hal Galper, Dusko Goykovich, Eddie Harris, Mark Helias, Abdullah Ibrahim, Ingrid Jensen, Elvin Jones, Lee Konitz, Cecil McBee, Albert Mangelsdorff, Charlie Mariano, David Murray, Angelika Niescier, Bobby Previte, Akira Sakata, John Scofield, John Stubblefield, Aki Takase, Alexander von Schlippenbach, Archie Shepp, Bennie Wallace, Nils Wogram, Attila Zoller and many others. Winckelmann died Jun. 19th at 81.



LEROY WILLIAMS (Feb. 3rd, 1941 - Jun. 1st, 2022) The drummer was active since the late '60s, working with Roni Ben-Hur, Al Cohn, Junior Cook, Bill Hardman, Barry Harris, Andrew Hill, Charles McPherson, Pete Malinverni, John Patton, Jimmy Raney, Sonny Stitt, Warren Vaché and more. Williams died Jun 1st at 80. ❖

VISION FEST

BY TOM GREENLAND



Wadada Leo Smith

An annual high point of the city's free[dom] jazz scene, Vision Fest's 26th incarnation comprised archival film screenings, an academic conference, six nights of music (five at Roulette, one at La Plaza at The Clemente Soto Velez Cultural Center), movement, poetry, visual arts (installed, improvised or exhibited separately), celebrating lifetime achievements of Wadada Leo Smith and Oliver Lake. Much to ingest, yet deep immersion in these musical sounds/sights/spirits can reward curious listeners with transformative experiences.

Night 1 (Jun. 21st), curated by Smith, showcased the trumpeter/composer's work in seven unique but overlapping settings. But first, attempting to address the crowd with a silent mic only to hear a chorus of "we-can't-hear-you's!" Smith waited until the PA was audible to quip: "It's ok, just feel me!" And certainly his energy—his feeling—was palpable on the traditional opening prayer, a minor meditation on Albert Ayler performed duo with drummer Pheeroan akLaff. Next a black-and-white film clip showed a young Smith playing a freely structured soliloquy. His string writing was featured in three sets performed by RedKoral Quartet (violinists Mona Thian, Shalini Vijayan, violist Andrew McIntosh, cellist Ashley Walters): quartet alone on the pensive "Quartet No. 10"; with Smith, akLaff and pianists Sylvie Courvoisier and Erika Dohi on the catholic "Flight 93 in Pennsylvania's Sky"; and with poet Thulani Davis on her recital of "Billie Holiday, Dark Lady of the Sonnet". After a break, Smith, half-crouched over muted horn, blew fragmentary yet cohesive blasts, gently but decisively directing the pianists and akLaff through "New York City's Central Park in August". Although 'caged' behind clear Plexiglas sound baffles, silent for long stretches, akLaff proved a key contributor, driving the latter piece and closing prayer (a duo with Smith) into deeper dimensions. If anything, the event showed that Smith is not just (in Festival co-founder Patricia Nicholson-Parker's words) "one-of-a-kind", but (in his own words, responding to her accolade) "multiple kinds".

Night 2 (Jun. 22nd) commenced with a bang: pianist Matthew Shipp's quartet (violinist Jason Kao Hwang, bassist Michael Bisio and drummer Jay Rosen) morphing between long, incessant minimalistic figures and lush ballad textures, uncannily in sync with a video of Katy Martin enshrouded in cellophane daubing orange and blue paint blots against a wall, music gradually building to a resplendent climax at the precise moment she turned (onscreen) to stare directly into the audience. Jo Wood-Brown's projected collages provided backdrop for drummer Whit Dickey's trio (alto saxophonist Rob Brown and bassist

Brandon López), Brown long-winded, calmly ecstatic, López kinetically extroverted, proactively rhythmic. Dancer Davalois Fearon and multi-instrumentalist Mike McGinnis' duo fused her athletic sensuality with his fluid lyricism. The evening ended with a 1-2 punch. With Lois Esby's paintings onscreen, William Parker (doso n'goni, gimbri, gralla), Cooper-Moore (home-made instruments) and Hamid Drake (drums) wowed listeners with a calypso-esque groove that moved to funk—Cooper-Moore tearing up his diddley-bow with nods to Delta blues and Bernie Worrell—to a mercurial closer, Cooper-Moore (electric banjo, mouth-bow), Parker (hunting horn) and Drake restively but sinuously transitioning between reggae, swing, straight-8ths and other rhythms. The second punch, taking longer to land, was equally powerful: clarinetist Ned Rothenberg, pianist Sylvie Courvoisier and Drake explored a series of musical scenarios kindled by Courvoisier's frantic but precise two-handed attack, Rothenberg's sensitive balladry and Drake's forceful yet empathetic style, the latter proof positive a full-fledged imagination isn't limited by a bare-bones drumkit.

On the 3rd night (Jun. 23rd), choreographer Yoshiko Chuma used archival film footage of 1946 Bikini Atoll A-bomb tests accompanied by trio (violinist Jason Kao Hwang, cellist Aliya Ultan, trombonist Steve Swell) plus dancers (herself, Miriam Parker, Emily Mare Pope) to pose (silently) those difficult questions arising at the spectre of mushroom-shaped clouds. Two more acts fore-fronted a younger generation. Jaimie Branch's trio (bassist Luke Stewart and drummer Tcheser Holmes) played a traditionally rooted yet stylistically contrarian set, Branch equally adept on trumpet and electronics, accompanied by an amazing live-edited (by Scott Kiernan) video of the band, a paradigm of onstage/onscreen audio-visual synergy. Vocalist/flutist Leo Chang, trumpeter Chris Williams, cellist Lester St. Louis and dancer Parker's set was more subdued, favoring hypnotic washes and drones, Parker repeatedly falling down then rising from the floor with unflappable stamina and poise. As William Massa digitally painted (offstage but onscreen), tenor saxophonist James Brandon Lewis, cornet player Kirk Knuffke, bassist Parker and drummer Chad Taylor used blues and gospel as anchor points, Knuffke and Lewis an unlikely but nevertheless well matched pair of soloists, Taylor aggressive, busy, but not to excess. Flutist/vocalist Nicole Mitchell's quintet (pianist Joshua White, bassist Ken Filiano, electronic percussionist Val Jeanty and drummer Terri Lyne Carrington) played a set of her originals spanning bossa nova, swing and funk, Jeanty overlaying turntable scratches, sampled vocals and other effects onto Carrington's promethean, John Bonham-esque timekeeping.

By the 4th night (Jun. 24th), many of the same fans returning to the same chairs, the festival's transformative powers were beginning to sink in. Tenor saxophonist Isaiah Collier, pianist Jordan Williams, bassist Stewart and drummer Holmes played high energy modal-based compositions, hitting that ineffable 'it factor' about 35 minutes after downbeat. Sparks (pianist Eri Yamamoto, alto saxophonist Chad Fowler, bassist Parker, drummer Steve Hirsh) embodied its name, particularly in the creative friction generated between Yamamoto and Hirsh, intuitively sympathetic. Trumpeter Ahmed Abdullah and drummer Francisco Mora Catlett's dectet (vocalist Monique Ngozi Nri; saxophonists Sam Newsome, Don Chapman, Alex Harding; tuba player Bob Stewart; pianist D.D. Jackson; bassist Radu ben Judah; conguero Román Díaz) brought broad sounds and loving vibes, inviting listeners to echo phrases from Sun Ra's "Enlightenment", together conjuring a "Space World" of "strange mathematics [and] rhythmic equations"; nimbly reacting to Nri's recitation of Louis Reyes Rivera's "A Place I never been: especially for Malcolm

X" before finishing with a cha-cha and boogaloo, the last featuring a bombastic but soulful turn by Jackson. Pianist Angelica Sanchez trio-ed with bassist Michael Formanek and Drake, her sharp, rapid, crystalline runs close-tallied to Drake's sustained in-the-pocket grooves. Fay Victor's SoundNoiseFUNK (saxophonist Newsome, guitarist Joe Morris and drummer Reggie Nicholson, with violist/violinist Eddy Kwon guesting) came last, each artist adding spoken word, Victor up front with a panoply of yodels, clicks, stutters and other extended vocal techniques.

Night 5 (Jun. 25th) started softly, lushly, with the busy hum of composer Jason Kao Hwang's 24-piece string orchestra (10 violins, 5 violas, 4 cellos, 3 electric guitars, bass, drums) in a 10-part suite of contrasting themes and motions, each artist soloing, Hwang conducting with wave-like, taffy-pulling, crooked-elbow or punching gestures (alongside traditional conducting patterns), finishing with a loud rocking two-chord vamp, violins/violas all standing/soloing. Nicholson-Parker mashed spoken word with movements, supported by Ellen Christi and Jean Carla Rodea's loosely harmonized scat vocals and drummer Mela's beats/chants (the latter two singing in Spanish) while Jo Wood-Brown's photo/painting collages scrolled overhead. Swell's septet (bassoonist Karen Borca, alto saxophonist Rob Brown, violist Melanie Dyer, pianist Dave Burrell, tuba player Stewart and drummer Michael TA Thompson) developed solos and group improvs around the leader's tunes, achieving a couple stirring plateaus along the way. Music+life partners Ngozi Nri and Abdullah sang a short folksy set mostly comprised of Sun Ra melodies and Nri's original poetry, Abdullah adding vocals, trumpet and djembe. The finale, by Joshua Abrams' sextet, unfolded as a long, layered, trance-inducing groove driven by the leader's gimbri, Parker's doson n'goni, Drake's frame drum and Mikel Patrick Avery's stark muffled drumkit while Lisa Alvarado's harmonium gently droned out of time, bass clarinetist Jason Stein mostly vamping until his inventive solo turn midway through.

After five nights in Brooklyn, the final event (Jun. 26th), a tribute to Oliver Lake, was held outdoors at La Plaza at The Clemente in Manhattan's Lower East Side, hot humid late afternoon air slowly cooling as the sun set. It began with a band of 21 tween- and teenaged musicians, directed by William Parker, playing a couple of extended pieces with recitation and solos, a glimpse at the scene's future. Tenor/bass saxophonist JD Parran's sextet (violinist Gwen Laster, guitarist Kelvyn Bell, bass trombonist Bill Lowe, bassist Hilliard Greene and Lake's drummer son Gene) covered four of the tributee's compositions, the last two featuring dramatically festooned dancers (Nicholson-Parker, Parker, Fearon and Jason Jordan) threading through the crowd, alone and in pairs, exuding music in their movement. Lake conducted vocalists Shanon Chua (soprano), Chaela Harris (alto) and Ravi Seenerine (tenor), cushioned by violinist Veronica Jurkiewicz, flutist Jameka Gordon, tenor saxophonist Elliott Levin, bassist Matt Engle, drummer Kevobatala, on a handful of vocal works, their voices blended in sweet but tangy close harmony. Next he recited original poems backed by Trio 3 bandmates bassist Reggie Workman and drummer Andrew Cyrille, calling awareness to recent racism in America, sounding tributes to artists like Amiri Baraka, Hamiet Bluiett, Cyrille and Smith. The latest iteration of the World Saxophone Quartet—Bruce Williams (soprano, alto), Greg Osby (alto), David Murray (tenor, bass clarinet), James Carter (baritone)—delivered deep grooves and colorful chords, Murray discharging a pair of radicalized solos, Carter honking, popping at the bottom end, Williams stretching out a soulful coda. It wasn't over: returning to 'reality' after deep musical immersion, many fans took the festival's transformative sounds/sights/spirits home with them. ❖

For more information, visit artsforart.org



Kinfolk 2: See The Birds
Nate Smith (Edition)
by Eric Wendell

Drummer Nate Smith understands what is needed with a tune. A standard time-keeping pace on jazz song, deep groove for hip-hop or pedal-to-the-metal beat for rock, Smith is amenable to all of the above and more. Smith's latest release – the second in a conceived trilogy – is a brilliant example of what he can offer as a bandleader and how he serves the music.

"Altitude" begins with Jon Cowherd's bright Fender Rhodes intro before segueing into a breezy unison melody from vibraphonist Joel Ross and singer Michael Mayo. From the get-go, Smith is adept at showcasing melody. This is easily felt on the subsequent track, "Square Wheel", with the rapping of singer Kokayi.

"Band Room Freestyle" is Smith and Co. at their most exuberant, unbridled and having fun for themselves. This is where the album excels via seemingly improvised moments with no expectations. Although brief, it is also a great example of bassist Fima Ephron's nimble playing, equally prominent on the next track "Street Lamp".

Smith is at his most confident with "Collision", with violinist Regina Carter adding beautiful colors to the ensemble as the lines weave in and out of one another. With the instrumentation at hand, a less accomplished composer would not know how to balance every instrument but Smith is a master. "Meditation: Prelude" is the only solo track, drums alongside preprogrammed sounds. Cinematic in scope, it warrants further exploration and experimentation.

Smith digs deep with "Rambo: The Vigilante", the most rocking and psychedelic song courtesy of guitarist Vernon Reid. Headbanging in its intensity, this piece's crunchy distortion is a welcome flavor. Smith ends the album with "Fly (For Mike)", a sultry ballad featuring the superb stylings of vocalist Brittany Howard, who radiantly hangs on to every note. A confident conclusion to a succinct album.

For more information, visit editionrecords.com. This project is at Blue Note Aug. 1st-4th. See Calendar.



Soundlift Berlin-New York
(featuring Alexander von Schlippenbach
& Jan Roder)
Stephen Gauci/Joe Hertenstein (Gaucimusic)
by Steven Loewy

Brooklyn-based Stephen Gauci's inspiring story of persistence and discipline in overcoming the adversity of severe hearing loss from childhood and performing at the highest levels on the tenor saxophone is recalled once again as he resonates with aplomb on *Soundlift Berlin-New York*.

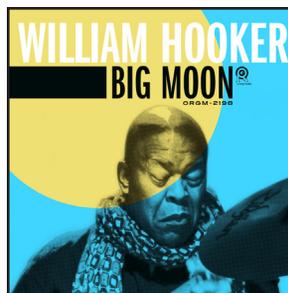
After leading or co-leading groups on dozens of recordings and spearheading performances via his

Bushwich Public House series, Gauci (who turns 56 this month) has an established track record for performing with high-quality players who fit his radical vision and style. When he planned to visit Berlin in late 2021, drummer Joe Hertenstein—who splits his time between there and New York—arranged a session with legendary pianist and one of the fathers of European free jazz Alexander von Schlippenbach and his regular bassist Jan Roder. After a seven-hour flight and five-hour train ride and understandably exhausted, Gauci nonetheless jumped into the three free improvisations making up *Soundlift Berlin-New York*. The striking results were worth the trip.

The quartet plays as though it is a longtime working group, performing at a consistently elevated level. The tight rhythm section, especially a powerful Hertenstein, provides strong, solid support and Gauci improvises at length, with a thrust reaching back to hardbop roots, pushing forward at length with controlled falsetto notes, continuous blowing, rapidly constructed lines and a contagiously intense demonstration of ideas.

The three tracks are almost one long improvisation, with the players listening closely to the numerous shifts and surprises throughout. "Soundlift 1" has bass, piano and drums constantly moving, shifting, joining in, dropping out, creating an envelope of sound where change is the norm. Gauci soars above, launching his characteristic squeaks and squeals, while stunning bass and piano solos add to the pleasure. The muscular, emotionally packed "Soundlift 2" presents the group to favorable effect, with Schlippenbach and Gauci launching wildly diffused lines and Hertenstein furiously setting the pace. Roder's playing is a highlight of "Soundlift 3" Gauci characteristically all over the horn, his interaction with Schlippenbach, in particular, a total joy.

For more information, visit gaucimusic.bandcamp.com. Gauci is at Ibeam Brooklyn Aug. 4th, Downtown Music Gallery Aug. 20th and Scholes Street Studio Aug. 26th. See Calendar.



Big Moon
William Hooker (ORG Music)
by Franz Matzner

Drum lovers will not be disappointed by percussionist, composer and poet William Hooker's *Big Moon*. While not overly dominated by Hooker's playing, the essence of *Big Moon* is decidedly percussive. Hooker's signature blend of influences, sharply honed skills and extensive experience enable rhythm to guide the album.

Hooker's career has traced the contours of avant garde music for five decades. He was part of the Loft scene, played avant-rock and has experimented with the more layered/noise-oriented branches of electronica. All of these make an appearance on this double-record vinyl set, which Hooker describes as inspired by the many aspects of the moon. It utilizes a large ensemble of Jimmy Lopez (percussion), Jai-Rohm Parker Wells (bass), Charles Compo (flute), Stephen Gauci and Sarah Manning (saxophone), Mara Rosenbloom and Mark Hennen (piano) and Theo Woodward (synthesizer).

The first side of Disc 1 begins with the poised "Stations of Power", which mixes graceful piano melodies and soft chords with shimmering cymbals and ambient whispers. Next, "Right of Speech" starts

with deep, lilting bass followed by an array of overlapping rhythms, including multiple Latin beats. The percussive lines skitter and twist, driven by concussive drumming. Flute and saxophones enter the breakneck dance. Hooker sends a burst of frenzied propellant into the swarm and the others join to end with a wall of intersecting sounds.

In contrast, the second side launches straight into a flurry of instruments, initially sounding like competing conversations at a crowded restaurant. Then a pin drops. Walking bass, luminous piano, gentle flute and saxophone momentarily hold the space in stillness. Following that, the band erupts into boisterous saxophone shouts, synthesizer screams, snapping snare, thunderous bass drum and racing piano.

The second record covers a similar range, concluding with the extended "Synthesis of Understanding". Epitomizing *Big Moon*, the startlingly complex composition unfolds like a series of vignettes, each dedicated to exploring one of Hooker's musical spheres. Bluesy swing and brass choruses worthy of Charles Mingus, walking bass ballads, free jazz, ambient noise improv and classical are all revealed as a malleable continuum.

The packaging is also worth noting: simple but refined, the interior includes photographs and poems by Hooker and each record is emblazoned with a photo of the moon that inspired the album.

In lesser hands, *Big Moon's* scope and freedom would have resulted in either chaos or standard genre-blending. Tempered by Hooker's musical wisdom and thoughtful aesthetic the result is a tour of possibility.

For more information, orgmusic.com. Hooker is at Governors Island Aug. 7th, Ibeam Brooklyn Aug. 27th and Funkadelic Studios Aug. 28th. See Calendar.

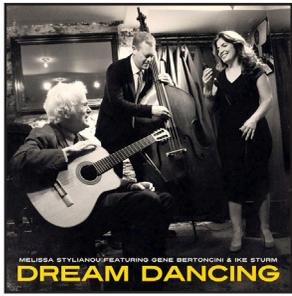
RECOMMENDED NEW RELEASES

- Sergio Fedele—*Le Melancolie di Tifeo* (Setola Di Maia)
- Stephen Gauci/Joe Hertenstein—*Soundlift Berlin-New York* (featuring Alexander von Schlippenbach & Jan Roder) (Gaucimusic)
- Ingrid Laubrock/Tom Rainey—*Counterfeit Mars* (Relative Pitch)
- Jeremy Manasia Trio—*Butcher Block Ballet* (Blujazz)
- Manuel Mengis, Javier Hagen, Hans-Peter Pfammatter, Marcel Papaux—*Live Capitol Brig* (Wide Ear)
- Gard Nilssen Acoustic Unity—*Elastic Wave* (ECM)
- Roberta Piket/Harvie S/Billy Mintz—*You Have Been Warned* (Sunnyside)
- Perry Robinson, Mark Whitecage, Ken Filiano, Lou Grassi—*Live@VisionFest20* (Not Two)
- Melissa Stylianou (featuring Gene Bertocini & Ike Sturm)—*Dream Dancing* (Anzic)
- WeFreeStrings—*Love In The Form Of Sacred Things* (ESP-Disk')

Laurence Donohue-Greene, Managing Editor

- Alawari—*Eponymous* (April)
- Lucian Ban—*Ways of Disappearing* (Piano Solo) (Sunnyside)
- Mané Fernandes—*Enter the Squigg* (Clean Feed)
- Joachim Kühn Trio—*Scream For Peace* (Bienne de Paris 1969) (Linoleum Productions)
- Travis Laplante—*Wild Tapestry* (Out Of Your Head)
- Kresten Osgood—*Plays The Organ For You* (April)
- Dave Rempis/Fred Lonberg-Holm/Paal Nilssen—*Love-Ballister Chrysopeia* (Not Two)
- Jörg Schippa's UnbedingT—*Tanzpalast* (JazzHausMusik)
- David Virelles—*Numa* (Pi)
- Francis Wong—*Legends and Legacies II* (Asian Improv)

Andrey Henkin, Editorial Director



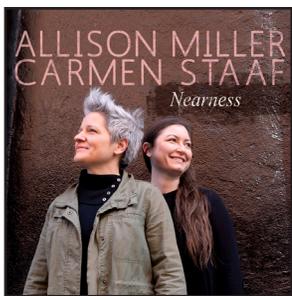
Dream Dancing
Melissa Stylianou (Anzic)
 by Jim Motavalli

This is an album you slip on like one of Hugh Hefner's smoking jackets: standards featuring the gifted vocalist Melissa Stylianou with Gene Bertoncini (now 81) on guitar and Ike Sturm on bass. If you can picture what that is going to sound like, well, add a bunch of scatting and you're right.

Bertoncini is a close listener. On "My One and Only Love", he is alive to every nuance in a slowed-down version of the Guy Wood-Robert Mellin classic. You won't toss out Johnny Hartman's interpretation, but will file this one close by. Richard Rodgers-Oscar Hammerstein's "It Might as Well be Spring" swings more, but isn't quite as distinctive. Sturm has a tasty short solo. Mercer Ellington's "Times a-Wastin'" comes in via bass and—shades of Sheila Jordan—never adds Bertoncini. Jimmy Van Heusen-Johnny Burke's "It Could Happen to You" uses the same formula, without any injury to the program; Stylianou's crystal-clear articulation shines in such a sparse setting. Jazz singers love to take side trips to Brazil and a highlight of this album is Stylianou's treatment, taken in both Portuguese and English, of Antônio Carlos Jobim's "Corcovado". Sturm (who solos at length) and Bertoncini have lovely interaction on this one.

Juan Tizol's "Perdido" is the bounciest thing here, with lots of tasty scatting. Gus Arnheim-Charles N. Daniels-Harry Tobias' "Sweet and Lovely" is also kind of punchy. One of the joys of listening to Stylianou is that she is never brassy, but subtle as a close-mic'd Chet Baker. And "For Chet" is Bertoncini's tender tribute to the late trumpet player. Stylianou's vocal approach is wordless and Brazilian-influenced. Leo Robin's "My Ideal", also sung by Baker, softly brushes the ear. Think of the quietest version you've heard, then take it down a notch. Jobim wrote "If You Never Come to Me" with Ray Gilbert and Aloysio Luis De Oliveira and though Frank Sinatra and Ella Fitzgerald recorded it, it is the most obscure standard on the album. Just sweet and lovely, like the whole session.

For more information, visit anzicrecords.com. This project is at Mezzrow Aug. 7th. See Calendar.



Nearness
Allison Miller/Carmen Staaf (Sunnyside)
 by Dan Bilawsky

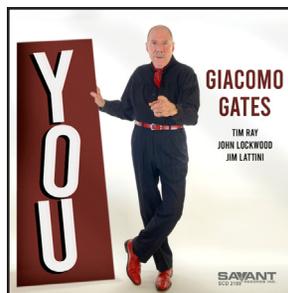
Drummer Allison Miller and pianist Carmen Staaf became fast friends after initially connecting back in 2015. They started meeting regularly to flesh out musical ideas, which eventually led to their debut collaboration, 2018's *Science Fair*, and then continued to work together through a variety of Miller-fronted projects: an uncompleted tribute to stick master Shelly Manne's 2-3-4 album; Parlour Games, an ensemble co-led with violinist Jenny Scheinman; and her own

Rivers In Our Veins. Having strengthened their bonds and deepened their rapport through time, these well-matched musicians operate with a positively open approach on the aptly named *Nearness*.

During their first go-round on record, Miller and Staaf invited other musicians to join them. But here they prefer to explore the possibilities of an absolutely pure pairing. Opening on "Dan Dan", which includes a declamatory introduction, some sway-and-play time, aqueous allure and a hypnotic draw, this duo demonstrates what fluid development is all about. Then there is "Blue Thrush", a slow blues surrounded by lightly chiming accents and bird-call adornments; "Top Shelf", a woozy winner that skitters, stumbles and morphs into buoyant time; "The Nearness of You", the Hoagy Carmichael classic smartly tethered to a rhythmic and harmonic setup; and Staaf's "New York Landing", a real swinging sign of city life.

Ornithology offers inspiration as Miller and Staaf move into the second half of the program with the polyrhythmic song(s) of "Birds" before shifting gears for the quirky-cum-whimsical "Beans and Rice". The latter, a Miller nod to piano-and-composition lodestars Thelonious Monk and Duke Ellington, paves the way for Monk's "Ask Me Now", brilliantly rendered in Staaf's shades of cool. Then this pair brings another hero of the pen and the 88s into the spotlight with "MLW", a hip Staaf favorite capturing the spirit and soulfulness of Mary Lou Williams, and closes out the program with Staaf's "Chant", a meditative effort centering the spirit while it says goodbye. As a parting gift that track is pure heaven, an act of friendship that speaks to the importance of serenity as a binding force. It is a significant beauty set together with true care and creativity. Just chalk it up to the nearness of two.

For more information, visit sunnysiderecords.com. Miller is at Birdland Aug. 9th-13th as part of Artemis. See Calendar.



You
Giacomo Gates (Savant)
 by Joel Roberts

Veteran jazz vocalist Giacomo Gates sings like a guy who has seen a few things in his life. Along with a smoky baritone and exceptional musicality, the 71-year-old—who didn't become a full-time singer until he was 40—brings a worldly wisdom and understated sense of humor to his bebop-rooted vocals, drawing on masters like Jon Hendricks and Eddie Jefferson while creating a style all his own.

His latest release is organized around a deceptively simple concept: all 18 songs have "You" in the title. Joined by a dynamic trio of pianist Tim Ray, bassist John Lockwood and drummer James Lattini, Gates romps quickly through the set of mostly familiar standards, with most tracks clocking in at just three minutes or less. But while the tunes are short they are never hurried; Gates just dispenses with extraneous verses and unnecessary fiddling around and gets to the meat of the matter.

The opener, "Exactly Like You", is one of his most impressive performances, as he quotes "Take the A Train" and "Girl from Ipanema" and gets in a brief section of scatting, all in the span of two-and-a-half minutes. Gates is a storyteller at heart and on classic tunes like "I Didn't Know About You", "I Thought About You" and "P.S. I Love You" he focuses on the lyrics, making sure to convey the full impact of these

tales of love and love gone wrong. His wry humor—a quality missing from so many jazz artists—is felt throughout, notably on "It Had to Be You", where he simply repeats the song's title for an entire chorus before finally getting to the other lyrics.

Gates and company cover a lot of ground, everything from Thelonious Monk's "I Mean You" to the Mills Brothers' "You Never Miss the Water Till the Well Runs Dry". But they handle all of it with ease and panache on an album that is lighthearted, spirited and a heck of a lot more fun than most jazz albums these days.

For more information, visit jazzdepot.com. This project is at Birdland Theater Aug. 11th. See Calendar.

UNEARTHED GEM

Historic Music Past Tense Future
Peter Brötzmann/Milford Graves/William Parker
(Black Editions)
 by Phil Freeman

Saxophonist Peter Brötzmann, bassist William Parker and drummer Milford Graves only played together three times and this is the only one of those encounters to be officially documented. It was recorded at CB's 313 Gallery, a short-lived offshoot of the legendary punk club CBGB, on Mar. 29th, 2002.

Brötzmann and Parker were ferociously busy in this era (as they still are), but Graves, legendary for his work in the '60s-70s, had all but disappeared after 1992's *Real Deal*, a duet with David Murray. He reemerged in 1998, making two solo albums and a reunion album with the New York Art Quartet. Still, he operated on his own schedule, seemingly reappearing just when the world needed him, then vanishing back into his Queens home/laboratory for years at a time.

This 68-minute recording is split into four chunks, each taking up one side of a double-LP, but is basically three long pieces. Brötzmann opens things up with one of his usual bugling fanfares and Graves thunders in after him; Parker, as was so often the case in ensembles led by towering figures (Cecil Taylor, David S. Ware, Charles Gayle), glues it all together. They roar and thunder for about 20 minutes, Side A fading out and Side B fading in, until saxophonist and drummer drop out, leaving Parker to take a bowed solo. Gradually, they rejoin the action, Brötzmann on shockingly lyrical clarinet or perhaps tarogato, the more obscure instrument he favors, and Graves rolling across his toms like an earthquake and occasionally offering the cymbals a quick, almost diffident splash. By the time the energy level has fully built back up again, near the 30-minute mark, it has happened so gradually it is like getting caught in a storm you sort of saw coming, but figured you had time to make it back to the car. The second piece, which Graves and Parker kick off (sans Brötzmann for nearly three minutes), is the most ferocious. The last, which features Parker on doson n'goni and Graves vocalizing and stomping on the stage, Brötzmann on some sort of clarinet, is a tender, North African-tinged ballad. This is an amazing performance, a highlight of all three men's catalogues and pretty much mandatory listening for free jazz fans.

For more information, visit blackeditionsgroup.com

GLOBE UNITY



Live in San Javier 2021
Matthieu Saglio Quartet (Pulpito)
Uanmortaim
Violeta Garcia/Chris Pitsiokos (Relative Pitch)
Plucked and Bowed
My Hellgren & Peter Söderberg (FRIM)
 by Tom Greenland

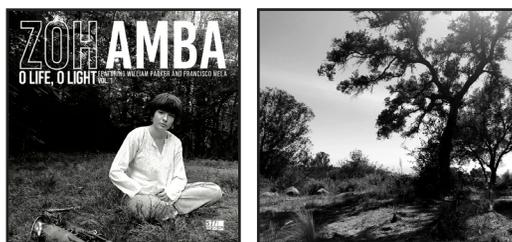
Just like the last crop of cellists reviewed here (May 2020), all of this month's featurees are conservatory-trained yet each is compelled to set aside such techniques in search of more individualized, improvisatory musical expression.

Resident of Valencia, Spain for almost two decades, Frenchman Matthieu Saglio has absorbed classical, jazz, flamenco and Sephardic/Islamic music, evolving an eclectic hybrid style both refined and eminently listenable. *Live in San Javier 2021* resequences his show at the Murcia festival, adding two numbers from the group's next gig in Torrent. Performing his originals with pianist Christian Belhomme and drummer Steve Shehan, Saglio combines plucking, strumming, bowing and a bit of digital looping to create basslines, chordal accompaniment, melodies and solos, sharing melodic chores with violinist Léo Ullmann. Accordion player Carlos Sanchis and three vocalists guest: Saglio's brother Camille, singing in chest or high falsetto with Maghreb flavorings; Valencian cantaora/bailaora Isabel Julve embodying flamenco duende; and Senegalese Abdoulaye N'diaye singing in Wolof. All appear on "L'appel du muezzin", collaborating without aesthetic conflict.

At the other end of the 'listenable' spectrum lies Argentinian cellist Violeta García and alto saxophonist Chris Pitsiokos' extreme noise music, captured on their debut duo album *Uanmortaim*. A veteran of umpteen studio and live tango day-gigs, it is instructive to hear García's instant close affinity to Pitsiokos, a radical "post-improviser" (his blog suggests even this term is insufficient). A short, 28-minute set comprising 11 tracks, most 2-3 minutes or less, the outing is highly cohesive, each adroitly mirroring the other's creative gestures, whether Foley-artist sonic collages, percussive trade-offs, full-tilt skronk-fests or anything else. The pair seem to have an innate, immediate camaraderie, especially impressive on "Escroleame" where they match and merge their singular yet similar musical/emotional temperaments via rapid, organically dovetailed phrases.

Swedish cellist My Hellgren and guitarist Peter Söderberg had never met before they performed *Plucked and Bowed*, a 47-minute improvisation, at Stockholm's Fylkingen. The outcome is subdued, its impact deriving from far subtler motions and modulations of theme. Hellgren first favors a cajon-type technique of batting/slapping strings with both hands, Söderberg plucking harmonics on theorbo (long-necked lute), both outlining D minor tonality. 12 minutes into the piece, the latter switches to steel-string acoustic guitar – unperturbed it is blatantly out of tune, as evidenced by prominent beating of open-string and fretted unisons – prompting Hellgren to use a bowing technique to induce upper partials. 28 minutes into the piece she grows more aggressive, prodding Söderberg with raucous ejaculations until he responds in kind. The last section, Söderberg now on oud, eases to a soft landing.

For more information, visit matsag.com, relativepitchrecords.com and frim-stockholm.se.



O Life, O Light Vol. 1
Zoh Amba (577 Records)
O, Sun
Zoh Amba (Tzadik)
 by Phil Freeman

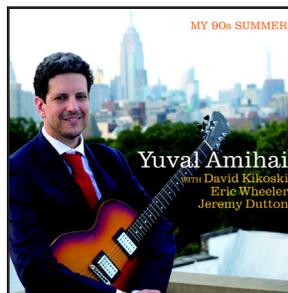
Every few years, a new free jazz saxophonist pops up, creating a sensation with an innovative style, albeit one firmly rooted in the tradition. Around 15 years ago, Darius Jones' name began to bubble up, first with obscure projects like Tanakh and Birds In The Meadow, then on his own. Less than a decade ago, James Brandon Lewis arrived, teaming up with jazz elders before forming alliances with players his own age. Both have built impressive careers since, delivering consistently surprising and challenging work and some absolutely brilliant, landmark albums.

This is Zoh Amba's season of emergence. A tenor saxophonist from Kingsport, Tennessee but now based in New York, we are told she grew up playing her horn in the woods before studying with David Murray, at the San Francisco Conservatory of Music and at the New England Conservatory in Boston. She has released two albums so far, with more to come soon.

O Life, O Light Vol. 1 is a trio session with bassist William Parker and drummer Francisco Mela. The first two tunes, "Mother's Hymn" and the title track, are tenor workouts; on the third piece, "Mountains in the Predawn Light", she switches to flute. (The LP version contains a fourth piece, "Satya", which is basically just a statement of an idea and a brief flurry of activity, coming to a halt in just over 90 seconds.) Parker and Mela are sympathetic and gentle guides throughout, allowing the music to swell and recede like a gentle tide as Amba floats along on top. Her voice, at this early stage, is a mix of Albert Ayler and Charles Gayle, with the former's affinity for folkish, gospel-ized melodies and the latter's lack of concern for conventional pitch or harmony. There is a gentleness to her music, though, which manifests even more strongly when she picks up the flute.

On *O, Sun*, she is fronting a quartet of Micah Thomas (piano), Thomas Morgan (bass) and Joey Baron (drums) with alto saxophonist John Zorn guesting on one track. Her feet-in-the-grass melodies are reframed here by a more anchored band; piano is a co-lead voice, giving the music a grace and refinement that the trio session eschewed. Even "Holy Din", the track on which Zorn guests, has a trance-like spiritual jazz feel at its core, recalling "The Father and the Son and the Holy Ghost", the first movement of John Coltrane's *Meditations*.

For more information, visit 577records.com and tzadik.com. *Amba* is at Nublu 151 Aug. 5th, The Stone Aug. 11th with Micah Thomas and Downtown Music Gallery Aug. 16th. See Calendar.



My 90s Summer
Yuval Amihai (Fresh Sound)
 by Elliott Simon

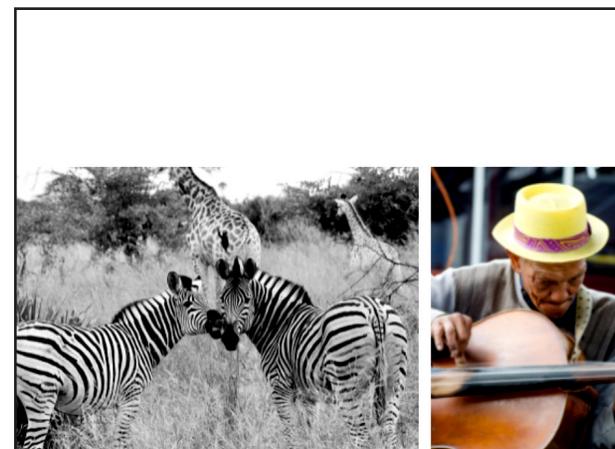
The last decade of the last century is now nostalgia and its offspring are fondly looking back. *My 90s*

Summer is guitarist Yuval Amihai's remembrance of coming of age in Israel. However, it is not a maudlin take on the decade's music and Amihai uses his 20 years of worldly musical experience to reflect upon people and places in his life in a beautifully-put-together program of eight varied originals. A mature guitarist, Amihai is extremely cognizant of his quartet's strengths. Chief among them is David Kikoski, the perfect soulmate for this refreshingly contemporary reminiscence. His keyboard work, especially on Rhodes, is exceptional as he both buttresses Amihai's runs and challenges the rhythm section of bassist Eric Wheeler and drummer Jeremy Dutton to stretch out.

The title cut is a relaxing take on the time period and includes beautiful voicings from flutist Itai Kriss and tenor saxophonist Julieta Eugenio for a cool summer breeze before the aptly titled "MEDB (Middle Eastern Desert Blues)" turns up the heat with Middle-Eastern tinge amid modern jazz environs. Trumpeter Wayne Tucker joins Kriss in stylishly understated support of davening guitar. Two memorable, but very different individuals are portrayed next as the hot soulfully suggestive "Gwen's Groove" gives way to an exceedingly gentle interpretation of a "Song for Sacha".

Although "Smiles"'s cheery demeanor overstays its welcome, "Yitgaber" is outstanding, an intense but wonderfully melodic septet exploration of a variety of engaging themes. "Coming Through" has Kikoski setting the pace on piano for a jaunty straight-ahead blues-infused journey while "Saturday Afternoon" is an elegantly pensive study delicately intertwining Rhodes and guitar. Amihai is a strong leader and his 'nostalgia' is original, surprisingly fresh and a joy to hear.

For more information, visit freshsoundrecords.com. *Amihai* is at Ornithology Aug. 12th. See Calendar.



WBGO's 2023 Trip to South Africa

MARCH 11-23, 2023

JOIN WBGO FOR A
 ONCE IN A LIFETIME
 TRIP TO SOUTH
 AFRICA

INFORMATION AT
WBGO.ORG/EVENTS



Live at Mezzrow
Sheila Jordan (Cellar Live)
 by Ori Dagan

Sheila Jordan has stated on numerous occasions that, “if it wasn’t for jazz music, I wouldn’t be alive today”, so it is unsurprising that she performed fearlessly throughout the pandemic, including numerous live-stream concerts from Smalls, Emmet’s Place and Maureen’s Cellar. This album was taped October 2021, when it was considered dangerous to be gathering.

The album captures Jordan’s singular style, one which usually makes an audience laugh and cry within the same set. Thankfully it was decided to keep the false start of Ray Noble’s “The Touch of Your Lips”, a tune which affords Jordan endless possibilities as she trades phrases jokingly, laughs out loud and swings like heaven.

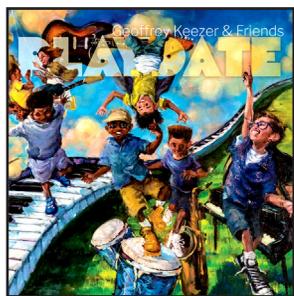
Consistently shining on the album are pianist Alan Broadbent and bassist Harvie S, featured on two instrumental tracks: Cole Porter’s “What Is This Thing Called Love?” and Miles Davis’ “Blue and Green”. Locked in tight simpatico throughout, they support and inspire the leader to take great chances.

Abbey Lincoln’s “Bird Alone” and the Jerome Kern-B.G. DeSylva classic “Look for the Silver Lining” are both studies of depth, space and wild improvisation, which manage to show great respect for a songwriter. Vernon Duke’s “Autumn in New York” is a genuine love letter to a city mingled in pain, to which Jordan inserts – “I can’t forget 9/11” – before an explosively surprising coda where she quotes Jon Hendricks: “Think you can lick it? Buy your ticket! Get to the wicket, GO!...Some people might tell you it’s a cold town, but let me tell you everybody here tonight in Mezzrow’s it’s a SOUL town...”

Richard Rodgers-Lorenz Hart’s “Falling in Love with Love” and Hoagy Carmichael-Paul Francis Webster’s “Baltimore Oriole” both appear on the artist’s debut album *Portrait of Sheila* (Blue Note, 1962). The modern versions are remarkably different, yet equally appealing and still fresh.

Sweetly swung, Leonard Bernstein-Adolph Green-Betty Comden’s “Lucky to Be Me” muses on how lucky Jordan is to be singing still. In years to come, scholars will look to this recording as a quintessential capture of a (then) 92-year-old beacon of hope who sounds half her age and will always be the definitive “Jazz Child”.

For more information, visit cellarlive.com. Jordan is at Dizzy’s Club Aug. 13th-14th, Arthur’s Tavern Aug. 20th and Birdland Theater Aug. 30th with Emmet Cohen. See Calendar.



Playdate
Geoffrey Keezer & Friends (Markeez)
 by Robert Bush

Pianist Geoffrey Keezer burst into the national consciousness in 1989 when he joined Art Blakey’s Jazz Messengers at the tender age of 19, also making his debut as a leader with *Waiting In The Wings* on

Sunnyside. This is his 23rd session under his own name, an eclectic offering, with bits of mainstream, fusion and orchestral music on the table.

Keezer’s core band is Shedrick Mitchell (Hammond B-3, an off-the-wall combination that works quite nicely), Ron Blake (tenor and soprano saxophones), Richie Goods (acoustic and electric basses) and Kendrick Scott (drums). There are guest appearances by Aayushi Karnik and Nir Felder (guitar) and Munyungo Jackson (percussion) plus a chamber orchestra on two tunes, “Refuge” and “Bebah”.

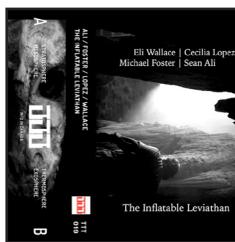
That orchestra opens the disc with lush pastels contrasted by roiling drums in support of a tenor solo. Keezer toggles between flourish and economy with a sterling and refreshing maturity. One never gets the sense that he is showing off, which can plague a lot of releases from pianists who have his kind of chops.

Emblematic is the laidback swing groove of “I.L.Y.B.D.”, which begins as a feature for Mitchell before a baton handoff to Blake (doing a mean Wayne Shorter-ish spot) and finally to Keezer, who goes to town and back in his action-packed solo.

Scott’s soft brushwork sets the stage for the Mitchell original “Her Look, Her Touch”, featuring plaintive soprano and a pensive contribution from the leader. Goods sneaks in a fluid electric bass solo on “Tomorrow” (a cover of the Brothers Johnson tune). It is reminiscent of Mr. *Gone* era-Weather Report.

The other orchestral tune, “Bebah”, is another original from Mitchell (Keezer did the arranging and orchestrating on the whole album.) It is a sweet feature for a brawny Blake and the rococo ebullience of Keezer, who hasn’t lost a step, chops-wise, since his debut effort some 33 years ago.

For more information, visit geoffreykeezer.com. This project is at Dizzy’s Club Aug. 17th. See Calendar.



The Inflatable Leviathan
 Sean Ali, Michael Foster, Cecilia Lopez, Eli Wallace
 (Tripticks Tapes)
Caprichos
 Cecilia Lopez/Joe Moffett (Tripticks Tapes)
 by Wilbur MacKenzie

Two recent releases on Tripticks Tapes feature Cecilia Lopez in different contexts. In these two situations the intricacies of her sound world are perceivable at distinct but complementary degrees of resolution.

The Inflatable Leviathan provides a sense of an ecology of intricate sound identities. It captures the quartet of Lopez on synthesizer, bassist Sean Ali, pianist Eli Wallace and tenor/soprano saxophonist Michael Foster in two longer works, one medium sized and one very short piece. The quartet integrates their respective sonic palettes splendidly. On the two-minute opening piece “Stratosphere”, electronic sounds, prepared piano, extended bass techniques and breath and spit sounds all find space; it is densely populated by very small sounds and a treatise on the intersection of gestural and white noise. The two longer works, “Mesosphere” and “Exosphere”, both provide plenty of space for the gradually changing densities only hinted at in the two-minute opener. Conventional musical concepts like melody, rhythm, accompaniment, or counterpoint are always present in group improvisation, though these conventional musical forms are subject to continuous deconstruction and realignment. Throughout the performance, piano rhythms turn into timbral framework for arco bass to become a melodic counterpoint for an electronic filter sweep. These sonic

identities are best regarded rhizomatically, defined more by their interactions with their surroundings than by any perceived fundamental principle.

Lopez and trumpet wizard Joe Moffett first worked together in 2019, for Lopez’ “performed installation” *Machinic Fantasies* at Roulette Intermedia. This complex, innovative sound recording was captured with pristine clarity by Kevin Ramsay, who achieved a multifaceted binaural sonic environment by placing microphones at different places on Moffett’s trumpet. The result tricks the listener into thinking there are more than two instruments. If ever an album of creative improvised music were to demand listening through headphones, *Caprichos* would be the one. Right from the opening track, Moffett’s clear trumpet tone is constantly rubbing up against a close-mic, overdriven mirror of itself, which Lopez bounces between the left and right channel while other electronic drones fade in and out.

Throughout, what is most striking is the dynamic interplay between Lopez’ electronic filters and the practical filters of Moffett’s mutes and subtle changes in embouchure. Tracks like “Hyperaccumulator” and “Falso Glamour” focus on sonorous drones while tracks like “Criptonita” or “Ambient Atrophy” focus on microscopic phrasing and gesture. The penultimate “Rumiantes” brings a greater interplay between sonority and phrasing. The duo always keeps these aspects in flux, but it seems to become more apparent as the album continues. The closing title piece is the shortest of all, at just over a minute and a half. It is a fitting epilogue to Lopez and Moffett’s exquisite series of poetic dialogues.

For more information, visit triptickstapes.bandcamp.com. Lopez is at 411 Kent Aug. 10th and The Stone Aug. 19th. See Calendar.

It being August, we’re taking it a little slow. Still have some concert gems and things popping up as they do.

So check out the website for the latest offerings.
In-person & live-streaming
 636 Dean Street, Brooklyn
www.soapboxgallery.org



Air
Martin Wind New York Bass Quartet (Laika)
 by Ken Dryden

Martin Wind is among the most in-demand bassists in jazz, but many are probably unaware that he also played and taught classical bass for decades. The roots of this band came in his classes but since the COVID lockdown prevented teaching, he sought out fellow bassists who were also gifted arco players with eclectic backgrounds: Gregg August, a jazz bandleader himself; Jordan Frazier from the Orpheus Chamber Orchestra; and rising star soloist Sam Suggs. Wind leads them through challenging arrangements of music from Baroque to postbop, modern jazz and rock.

Four bassists with flawless tone, whether playing arco or pizzicato, no matter the difficulty of the chart or style of music, is a joy to hear. Wind also brought in keyboard player Gary Versace and drummers Matt Wilson and Lenny White to overdub some of the finished tracks. The opening quartet version of J.S. Bach's "Air" finds Suggs playing the lead arco solo while Wind is the lead on the remaining selections. His imaginative scoring of a medley of songs by The Beatles—"The Long And Winding Road", "Here, There And Everywhere", "A Day In The Life" and "Lady Madonna"—has the quartet bringing a new dimension

to these classics. Joe Zawinul's "Birdland" is transformed with Wind's creative chart, featuring overdubs by Versace on organ and both drummers. Wind's breezy "I'd Rather Eat" brings to mind Aaron Copland's western-themed ballets at times, though later segueing into a somber Baroque-like mood. The glistening setting of Pat Metheny's "Tell Her You Saw Me" adds Versace on piano and accordion plus Wilson. The trio version of "Air" is a Wind solo feature with piano and organ. Rarely does such a diverse session succeed on all counts.

For more information, visit laika-records.com. Wind is at Birdland Theater Aug. 19th-21st with Scott Robinson. See Calendar.



The Lighting of the Lamps
Grant Stewart Quartet (with Bruce Harris) (Cellar Live)
 by Pierre Giroux

One may imagine that T.S. Eliot and jazz would be incompatible. And yet in the final stanza of his poem *Preludes I*, there is a certain improvisational musicality:

*On broken blinds and chimney pots
 And at the corner of the street
 A lonely cab-horse steams and stamps
 And then the lighting of the lamps.*

So tenor saxophonist Grant Stewart, in choosing the final line as the title for this release, attempts to capture a sense of what awaits a musician as their day only begins, when night falls and the lamps are lit.

Stewart enlisted a group of musicians with whom he has much shared history—pianist Tardo Hammer, bassist David Wong and drummer brother Phil and, in the frontline, trumpeter Bruce Harris—for eight tracks, including one original, a couple of popular standards and tunes from such jazz notables as Clifford Jordan, Benny Golson, Thad Jones and Elmo Hope.

Opener "Little Spain" by Jordan is filled with Stewart's excellent technique and flows with hard swinging ideas and flawless execution. It is followed by the leader's "A Piece Of Art", tipping its cap to pianist Art Tatum not only in the title, but also with a musical reference in the melody's opening two phrases. Stewart and Harris dive in with a full-throttle approach that leads into a fierce solo from the latter. The two standards the group tackles are Victor Young-Ned Washington-Bing Crosby's "Ghost of a Chance" and Jack Wolf-Joel Herron-Frank Sinatra's "I'm A Fool To Want You" and the familiarity the band has with the pieces is evident in the renditions, especially Stewart's solo on the latter.

There are no gimmies in this session and all of the remaining tracks deserve the listener's full attention. There are two, however, that are slightly more impactful: Hope's "Mo Is On" because the writing is harmonically more intricate and the band takes this to heart in their surging interpretation; and Jordan's "Bearcat", which Stewart first heard him play when he came to New York as a teenager and always wanted to record.

For more information, visit cellarlive.com. Stewart is at Cellar Dog Aug. 21st. See Calendar.



dizzy's club

<p>AUG 1 LINDA SIKHAKHANE QUARTET</p> <p>AUG 2-3 ADONIS ROSE QUINTET WITH SPECIAL GUEST WALTER BLANDING TELL ME A STORY: THE MUSIC OF NEW ORLEANS GRIOTS</p> <p>AUG 4-7 BEN WOLFE QUINTET FEATURING NICHOLAS PAYTON</p> <p>AUG 8 JAZZ HOUSE KIDS, HOSTED BY CHRISTIAN MCBRIDE</p> <p>AUG 9 DARCY JAMES ARGUE SECRET SOCIETY</p> <p>AUG 10 CHUCK ISRAELS QUINTET: 86TH BIRTHDAY CELEBRATION</p>	<p>AUG 12 CELEBRATING INDIA AT 75 SACHAL VASANDANI QUARTET W/GUESTS</p> <p>AUG 13-14 SHEILA JORDAN WITH RONI BEN-HUR & HARVIE S. AUG 13 WITH MELISSA ALDANA AUG 14 WITH HOUSTON PERSON</p> <p>AUG 15 REMEMBERING ROY HARGROVE: EVAN SHERMAN BIG BAND</p> <p>AUG 16 RALPH ALESSI & BAIDA QUARTET</p> <p>AUG 17 GEOFFREY KEEZER & FRIENDS: "PLAYDATE" CD RELEASE</p> <p>AUG 18-21 WILLIE JONES III SEXTET: JACKIE'S BAG</p>	<p>AUG 22 PASQUALE GRASSO TRIO ALBUM RELEASE CELEBRATION</p> <p>AUG 23 JULIETA EUGENIO TRIO: "JUMP" ALBUM RELEASE PARTY</p> <p>AUG 24 BEN WILLIAMS BAND</p> <p>AUG 25-28 GONZALO RUBALCABA · CHRIS POTTER · LARRY GRENADIER · ERIC HARLAND: FIRST MEETING</p> <p>AUG 29 SARAH HANAHAN QUARTET</p> <p>AUG 30-SEP 4 TRIO DA PAZ & FRIENDS</p>
--	---	---

JAZZ.ORG/DIZZYS
7:30PM & 9:30PM
 SUNDAYS 5PM & 7:30PM

212.258.9595
BROADWAY AT 60TH ST.

Your Gift To The Jazz Foundation

Provides
Emergency Support
For Basic Needs
To Our Beloved
Community of
Jazz and Blues
Musicians.

Please Donate Now:
www.JazzFoundation.Org/Donate





Fred Staton
Photo by Richard Corman



Be-Bop!

Pasquale Grasso (Sony Masterworks)
What Kinda Bird Is This? (The Music of Charlie Parker)
Eric Ineke Jazzxpress (feat. Tineke Postma) (Challenge)
Sing A Song of Bird
Roseanna Vitro (Skyline)
 by George Kanzler

These albums are all COVID-delayed tributes to Charlie “Bird” Parker’s 2020 Centennial. They show the myriad ways musicians have reflected and refracted the bebop vocabulary Parker created that revolutionized jazz. That two of them are from European musicians suggests the geographic sweep of Parker’s influence. That the third primarily features vocalists demonstrates the comprehensive nature of Parker’s impact. The three approach bebop from differing perspectives, inspirational to inventive. Italian guitarist Pasquale Grasso most closely hews to the original contours of bebop orthodoxy while Dutch drummer Eric Ineke’s band takes inspiration from Parker as a basis for their own inventive adaptations, bringing bebop forward in contemporary renderings. And Roseanna Vitro and her vocal compatriots revel in the linguistic freedom of vocalese that bebop inspired.

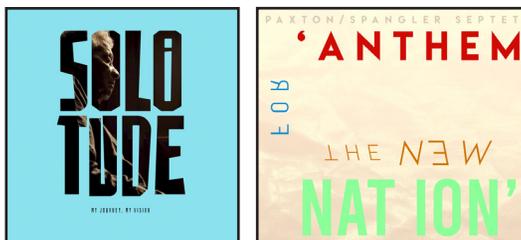
Grasso matches his style to the title *Be-Bop!*, a trio album with bassist Ari Roland and drummer Keith Balla. Inspired at a young age by Parker and other bebop pioneers like Dizzy Gillespie and Thelonious Monk, Grasso plays eight bebop classics, reveling in the lines at barnburner tempos such as the title track, “Cheryl”, “Ornithology” and “Groovin’ High”, executing heads and solos with dazzling, fleet-fingered facility. On “A Night in Tunisia”, which kicks off the album, he nails the lightning-strike a cappella break after the famous six-peat kicker, then reeling off highly articulated strands of single-note lines. And he matches his dazzling facility on uptempo tunes with compelling interpretations of slower material, honing in on the magnetic appeal of Monk’s “Ruby, My Dear” and the wistful appeal of Parker’s “Quasimodo”, a contrafact of “Embraceable You”.

Ineke augments his regular quintet with guest alto saxophonist and compatriot Tineke Postma on *What Kind of Bird Is This?* Parker is the inspiration, but the band reinterprets bebop in more contemporary terms. Opener “Relaxin’ at Camarillo” finally gets to Parker’s theme as a closer after six-plus minutes in two sections, the first with its own theme from arranger Rob van Bavel. The sextet—trumpet, alto, tenor, rhythm—finds diverse ways to present lesser-known Parker tunes like “Steeplechase” (drums interweaving with ensemble and soloists), “Merry Go Round” (solo-ensemble exchanges) and Howard McGhee’s “Stupendous” (drums interacting with soloists). Postma is most inspired and Bird-like in her trio tracks (with Ineke and bassist Marius Beets), the standard ballads with Parker connections: “Lover Man” and “Just Friends”, plus a free interpolation of “Au Privave”.

Vitro’s *Sing A Song of Bird* celebrates Parker via vocalese, the writing of lyrics to improvised, mostly bebop, solos, a jazz innovation that was largely inspired by Bird. It consists of two recording sessions: one from 2017 Vitro organized with veteran singers Sheila Jordan and Bob Dorough; a second session, from 2021, features Vitro and Marion Cowings on vocals, as well as alto saxophonist Gary Bartz. Dorough, who died in 2018, delivers his vocalese lyrics to Parker’s “Red Cross” and “Bluebird” while Jordan’s own vocalese lyrics reflect her memories of hearing Bird (“Bird’s Song” set to “Relaxin’ at Camarillo”) and her critique of Clint Eastwood’s film *Bird*, wittily set to “Quasimodo”. Vitro sings her husband Paul Wycliffe’s amusing vocalese to

“Scrapple from the Apple” about the problems of navigating New York: “Grapple with the Apple”, as well as Parker’s surprisingly romantic lyrics to his “Yardbird Suite”. Cowings brings his clarion tone to King Pleasure’s vocalese of the blues “Parker’s Mood” and Jon Hendricks’ words to “Now’s the Time”. And Vitro shines on Wycliffe’s vocalese of “Steeplechase”: “People Chase”. Bartz emphasizes the dedicatee’s alto prowess in a scintillating “KoKo/Cherokee” mashup.

For more information, visit sonymasterworks.com, challengerecords.com and singasonofbird.com. Parker tributes are at Birdland Aug. 14th, 23rd-27th and Aug. 29th; Dizzy’s Club Aug. 22nd; The Django Aug. 25th-27th; Smoke Aug. 25th-28th; and Marcus Garvey Park Aug. 27th-28th and Tompkins Square Park Aug. 28th. See Calendar.



Solitude
Abdullah Ibrahim (Gearbox)
Anthem For The New Nation
Tbone Paxton/RJ Spangler Septet (Eastlawn)
 by Scott Yanow

South African pianist Abdullah Ibrahim was a jazz pioneer in his home country before the horrors of Apartheid forced a move to Europe in 1962, three years before he settled in New York. Influenced by Duke Ellington and Thelonious Monk, he developed his own sound early on and composed scores of picturesque originals paying tribute to his homeland.

Solitude (subtitled *My Journey, My Vision*) was recorded in 2021, the year when Ibrahim turned 87. The unaccompanied recital has Ibrahim performing concise versions of 17 of his compositions (plus three reprises) with only three performances over 3:20 in length and a dozen clocking in at less than two minutes apiece. Nearly all of the renditions are taken at slow tempos and some are out of tempo. Ibrahim’s playing is quite gentle, including on “The Wedding”, one of his most beautiful compositions. One should not look here for the fire and intensity of his earlier music but instead enjoy these introspective performances on their own terms as an elder great thinking aloud at the piano.

Despite the fact that Ibrahim’s songbook is so large, not that many of his pieces have been performed by others. That fact makes the full-length exploration of Ibrahim’s music, *Anthem For The New Nation*, a major event. Co-led by trombonist Tbone Paxton and percussionist RJ Spangler, the septet captures the spirit of seven of Ibrahim’s songs with deep understanding. The light grooves set by the rhythm section are consistently infectious, the solos by Daniel Bennett (tenor saxophone) and Rafael Leafar (alto) melodic even when they are at their most adventurous and the ensembles with the relaxed looseness and joy one associates with Ibrahim’s own groups. Keyboard player Phillip J. Hale’s contributions, inspired by Ibrahim without sounding like a copy, is also a strong asset. The set begins with “African Marketplace”, one of Ibrahim’s most memorable and singable melodies. Other highlights include the catchy groove of “Cape Town Fringe”, which leads to passionate tenor, keyboard and alto solos; calm but also quietly passionate “Whoza Mtwana”; and guest flugelhorn player James O’Donnell’s impressive playing on the funky “Soweto”. *Anthem For The New Nation* should inspire others to explore the rich music of Abdullah Ibrahim.

For more information, visit gearboxrecords.com and eastlawnrecords.com. Ibrahim is at Blue Note Aug. 23rd-26th. See Calendar.

Blue Note

NEW YORK

LEGENDS



AUG 9 - 14

DAVID
SANBORN



SEP 1 - 4

KENNY
GARRETT



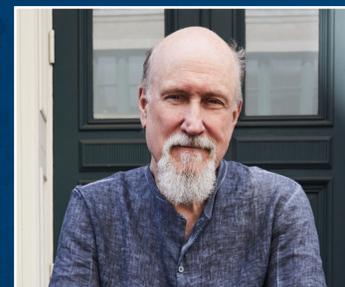
SEP 7 - 11

ARTURO
SANDOVAL



SEP 13 - 18

CHRISTIAN
MCBRIDE



SEP 27 -
OCT 2

JOHN
SCOFIELD



NOV 29 -
DEC 4

BILL FRISSELL
RESIDENCY

131 West 3rd Street | New York City 10012
 212.475.8592
bluenotejazz.com

the DJANGO

MINGUS MONDAYS

EVERY MONDAY! 7:30 & 9:30pm Shows!

TUE 8/2	Gili Lopes Brazilian Quartet Los Hacheros ft. Jeremy Bosch	7:30PM 10:30PM
WED 8/3	Alexander Claffy Quartet Richard Cortez Band	7:30PM 10:30PM
THR 8/4	Mike DiRubbo Quartet Mark Whitfield	7:30PM 10:30PM
FRI 8/5	David Hazeltine Trio Craig Handy & 2nd Line Smith	7:30PM 10:30PM
SAT 8/6	Jason Marshall Organ Quartet Jackie Ribas and "Zambup"	7:30PM 10:30PM
TUE 8/9	Samuel Torres' Latin Jazz Quintet Gerardo Contino and Los Habaneros	7:30PM 10:30PM
WED 8/10	Tony Glausi Quintet ft. Nana Mendoza Domo Branch ft. Birsa Chatterjee	7:30PM 10:30PM
THR 8/11	Hank Allen-Barfield Quintet Joe Farnsworth	7:30PM 10:30PM
FRI 8/12	Conrad Herwig "The Latin Side of Mingus" Mariel Bildsten Septet	7:30PM 10:30PM
SAT 8/13	Yayennings Quartet Joe Saylor and "The Kingdom"	7:30PM 10:30PM
TUE 8/16	Liz Rosa Itai Kriss & Telavana	7:30PM 10:30PM
WED 8/17	Luke Carlos O'Reilly Anwar Marshall & Blue Verse	7:30PM 10:30PM
THR 8/18	Wax Brazilian High & Mighty Brass Band	7:30PM 10:30PM
FRI 8/19	Ed Cherry Quartet Freddie DeBoe Band	7:30PM 10:30PM
SAT 8/20	Dan Aran Band David Gibson Nonet	7:30PM 10:30PM
TUE 8/23	"Tango at the Django" Pedro Giraudo Los Hacheros ft. Jeremy Bosch	7:30PM 10:30PM
WED 8/24	Luther S. Allison & Poiesis Hudson Horns	7:30PM 10:30PM
THR 8/25	Sam Dillon/Andrew Gould Quartet Ian Hendrickson-Smith	7:30PM 10:30PM
FRI 8/26	Bruce Williams Quartet Sarah Hanahan Quintet	7:30PM 10:30PM
SAT 8/27	Mike Ledonne ft. Vincent Herring Erena Terakubo	7:30PM 10:30PM
TUE 8/30	Pedro Cortes Flamenco Ensemble Cuarteto Guataca	7:30PM 10:30PM
WED 8/31	Sasha Berliner Quartet Alonzo Demetrius Quintet	7:30PM 10:30PM

DINNER, LIBATIONS & LIVE JAZZ

THEJDJANGO.NYC.COM

2 AVE OF THE AMERICAS



Animal Crossing

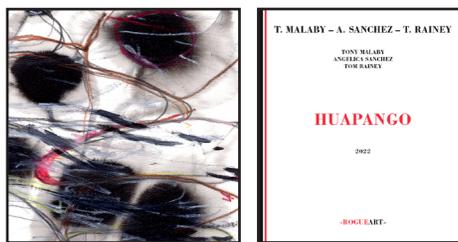
Rudresh Mahanthappa Hero Trio (Whirlwind)
by George Grella

This digital release is an EP in every way: the four tracks are pretty much the equivalent of two 45-rpm singles and the duration is matched by the ambition. That is no bad, or small, thing. Too many albums these days are too long and short and sweet doesn't have to skimp on depth or impact.

A player like alto saxophonist Rudresh Mahanthappa, with his erupting ideas and lava-like sound, comes across vividly in concentrated doses. He has an unusual mix of intense passion with a sly, self-aware wit, which carries an appreciation for gentle absurdity. The opening title track says it all: an arrangement of the theme music from the video game that became a popular pastime during the pandemic, for kids and adults. While the transition from funk vamp to the tune itself isn't totally convincing, the attitude and playing are great. Bassist François Moutin and drummer Rudy Royston are at the top when it comes to the kind of hard/funky syncopation and complex meters that have become the *lingua franca* of contemporary modern jazz.

This is an all-covers EP and the choices are both idiosyncratic and terrific: Pat Metheny's beautiful "Missouri Uncompromised", which sounds great on a monophonic instrument; "Give It All You Got" by Chuck Mangione; and George Michael's infectious "Faith", imaginatively interpolated with harmonies from "Giant Steps". Mangione's melody has been teased out from bright funk to a deeply melancholic ballad, impressive technically and expressively very different even than the slow version Mangione himself recorded. Across the tunes, the trio pushes at the edge of every chord and bar line with the bite of unresolved feelings.

For more information, visit whirlwindrecordings.com. Mahanthappa is at Smoke Aug. 25th-28th. See Calendar.



The Cave of Winds

Tony Malaby's Sabino (Pyroclastic)

Huapango

Tony Malaby/Angelica Sanchez/Tom Rainey
(RogueArt)

by John Sharpe

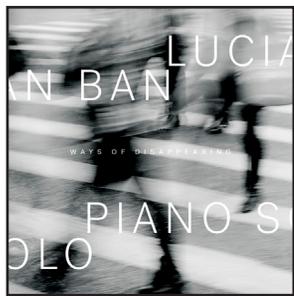
Saxophonist Tony Malaby has been a hard-hitting presence on the NYC scene for the last quarter of a century. Although a MVP with the likes of Charlie Haden Liberation Music Orchestra, Paul Motian Electric Bebop Band and Fred Hersch Quintet, his own albums often swerve left field. But while a dedicated sonic explorer, he also manifests a more delicate aspect, which can seem querulous and vulnerable, alive to unalloyed emotion. His enviable range is on show throughout these two studio discs, which encourage concision over the expansiveness of live performance.

Malaby connects with a crew of longstanding collaborators on *The Cave of Winds* by Sabino, an outfit

resurrected from his 2002 debut, with guitarist Ben Monder replacing Marc Ducret as the only change. Joining them are the seasoned rhythm team of bassist Michael Formanek and drummer Tom Rainey. They combine on a program having its unlikely gestation during the pandemic when Malaby happened upon a remote location under the New Jersey Turnpike where he and friends could play outdoors without fear of either infection or causing a nuisance. The level of trust and knowledge that stems from the foursome's long associations allows Malaby to follow a favored strategy whereby the compositional elements, themselves often derived from improvisations, can be so internalized they often emerge seemingly organically during freeflowing exchanges. It is a delicious and compelling effect, stunningly pulled off on the 18-minute title cut in particular, which presents the band at its best. It begins in ballad territory with Malaby alone pursuing an imploring melodic feel and a loosely referenced recurring motif, makes space for a characteristically poised Rainey interlude, offers an elegant intertwining of saxophone and contrapuntal bowed bass, then hits a feverish peak before a relaxed comedown. Elsewhere a fierce swing holds sway, pushed by the driving tenor riff on the bristling "Corinthian Leather", or by fuzzed power chords on the choppy "Scratch the Horse". Monder's inventive textures enlarge the group sound, adding independent lines, floating sustains and juddering growls without ever overpowering. Also notable are the atmospheric tightrope walk "Recrudescence", which begins with Malaby's soprano evoking a shakuhachi flute and ends with Formanek's kinetic bent resonances and "Life Coach (for Helias)" a conversational duet for Malaby and Rainey, in which they tip their hats to the absent founder of the Open Loose trio, a moniker that also sums up Malaby's aesthetic.

Rainey reappears alongside Malaby on *Huapango* by a deeply attuned trio, completed by pianist Angelica Sanchez, whose last release was in 2005. While they have dealt with charts in the past, the playlist here comprises ten cooperative endeavors, which, like all Malaby's projects, cover a huge dynamic spread. At one extreme lies the explosive opener "Lava Painting", which bursts out of the starting blocks with the protagonists going full tilt. Gradually the piece comes into focus and takes on a cohesive impetus fashioned from Sanchez' stabbing voicings, Malaby's insistent keening and Rainey's propulsive accents. Typically the latter provides the anchor, repurposing conventional vocabulary into unconventional settings, supplemented by a litany of novel timbres. At the other extreme are the more impressionistic tracks like "Canopy Creature", whose tenor and piano tiptoeing around tappy percussion readily explains the title. In between appear fiery outings such as "Lift Off The Sun", which begins with clanking from the piano's innards but culminates in burly tumult recalling the energy of Cecil Taylor's Unit with Jimmy Lyons and Andrew Cyrille. But even here Sanchez maintains control and it is her purposeful alternation between the grand and Wurlitzer electric piano that helps imbue the date with a distinctive vibe. She is on the keys on "Multi-Dimensional Lullabye", opening in a gentle shimmer in consort with Malaby's trembling upper register, which blossoms into a simple folk-inflected refrain, reflecting a sometimes veiled lyrical sensibility. Sanchez' rippling patterns like a lapping tide on the rise foreshadow a second section, with Malaby echoing her elliptical approach, considerably more restless and caffeinated than would be expected. Other highlights include the lurching rhythm of the title track and the unhurried "Martirio", the jazziest cut, which affirms the threesome's links to both one another and the wider tradition.

For more information, visit pyroclasticrecords.com and roguart.com. Malaby is at Scholes Street Studio Aug. 26th. See Calendar.



Ways of Disappearing (Piano Solo)
Lucian Ban (Sunnyside)
by Marc Medwin

There is something mysterious, an enigmatic openness, in Lucian Ban's solo pianism. It hides as much as it reveals, presenting itself in a garb of shrouded beauty, almost a melancholy, whatever the context. *Ways of Disappearing* is Ban's solo debut and while this ineffable quality has informed his earlier releases, it is front and center on this gorgeously recorded offering.

There is a tantalizing blurring of compositional and interpretive boundaries throughout these miniatures. Of the two standards amid Ban's compositions, the exquisite Carla Bley-penned "Ida Lupino" tells the tale with aching clarity. For those familiar with the pioneering version Paul Bley waxed in trio configuration for ESP-Disk' nearly six decades ago, be prepared for all manner of obfuscation. Like a puzzle, the melody is alternately extended, decentered and fragmented, ringing through by implication, just as time is continually restrained just shy of breaking point. Yet, the harmonic framework is there, coiled beneath the reflectively protean surface, a smile through wistfulness, culminating in a final sonority of heartbreaking simplicity. If that interpretation comes relatively close to mirroring the traditions that spawned it, an original like "The Heart of What Does Exist" strays into entirely different territory, at least on the surface. The first several chords set up and promptly destroy a tonal center, dynamics and voicing changing deliciously with each sound. Again, melody becomes a disparate entity, leaping register and intensity with stunning rapidity even in the face of the piece's utter calm. That melodic intrigue will find its clearest manifestation later, in "Owners of Silence"'s rapid-fire monody. Returning to the album opener, there is plenty of room for each harmony to breathe and bloom through the pulse that never quite emerges. That approach to chord in time is mirrored in the title track's subtle left hand, another study in ghostly implication and counterpoint throughout the registers and in "Remorse"'s subtly crunchy dissonances, jarring even as they exude a somber beauty in connection and resolution.

The variety is staggering, but even better is the

fact that each note is recorded with such expert care. The Bösendorfer, the piano used on this recording, can often come off sounding thin and glassy but there is not a bit of that here. The tones are deep and rich, frequencies perfectly balanced and each articulation is captured complete. It is just as well, because Ban's arsenal is limitless. Even on the puckish "Flatbush Avenue Breakdown", nuance is the name of the game. Ban's compositions are as varied as his playing, speaking to the unified diversity imbuing what will doubtlessly be one of this year's best solo piano discs.

For more information, visit sunnysiderecords.com. Ban is at Bar Lunático Aug. 29th. See Calendar.



Piano Solo
Elias Stemeseder (Intakt)
by Anna Steegmann

The 31-year-old Austrian pianist Elias Stemeseder is known as a valued sideman, an adaptable improviser and a fearless experimenter. In Berlin since 2010 and in New York since 2015, he moves back and forth between both cities. He has worked with the Jim Black Trio, saxophonists Anna Webber and Philipp Gropper and percussionists Christian Lillinger and Max Andrzejewski.

Piano Solo is his first solo album. Encouraged by Intakt Records' Florian Keller—he considered himself still a student, not quite ready—Stemeseder crafts a fine set showcasing his improvising skills and ability to produce unique piano sounds. His playing is imaginative, confident, fierce and unsettling in some tunes, intricate, gorgeous and reflective in others.

He composed all 15 tunes except for "foeggslia'l", an Austrian traditional. At almost seven minutes, it is the longest track on the album ("Minustöne II" at 33 seconds is the shortest); it starts with quick fiery notes, then transitions slowly to deeply felt, tender sections allowing the melody to emerge.

Driving repetition is a recurring theme in most of his tracks, clearly inspired by fellow pianist Craig Taborn. Nevertheless, he transcends Taborn's influence in how he conceptualizes and executes his material. "tau", at just under a minute, surprises with its rapid attack, fast decay and overtones, which bring a tender, plain melody into being. "Anthropocene", the second-longest track, starts with a slow driving repetition that continues through the entire piece, then becomes the background for a deliberate, deeply emotional melody, noticeably inspired by György Ligeti's étude "Désordre". "cc/choral" is the least experimental and most accessible tune with its mesmerizing melancholy mood and beautiful unhurried playing. In "luft", Stemeseder experiments with how the piano's upper register can be elicited solely by left-handed notes in clusters.

Stemeseder aimed to improvise with the parameters of his given material. He states, "sometimes that's a structure as a song form, sometimes it's a tonal organization. Sometimes it's a more abstract idea like synthesis, dance, or a mood or a physical state, or an energy." This is an accomplished debut album for the rising player. Fans of adventurous jazz piano will want to follow his career to see where his imagination and talent will take him.

For more information, visit intakt.ch. Stemeseder is at The Stone Aug. 31st-Sep. 3rd. See Calendar.

SOLO TUDE

NY JOURNET, NY VISION

ABDULLAH IBRAHIM

SOLOTUDE

LP / CD / DL
OUT NOW

BINKER GOLDING

DREAM LIKE A DOGWOOD WILD BOY

LP / CD / DL
OUT NOW

GEARBOX

www.gearboxrecords.com

STEPHANIE NAKASIAN
MATT BAKER

Seasons & Transitions
Summer to Autumn
And Weathering Life's Changes

pangea

Wednesday, August 17th, 7 pm
178 Second Avenue @ 12th Street
\$25 cover / \$20 minimum
www.pangeanyc.com
proof of vaccination required



Oak Tree
Tom Harrell (HighNote)
by Jim Motavalli

Tom Harrell has produced more than 30 albums as a leader since 1989. The quality is consistently high, though the settings can change dramatically. *Oak Tree* presents an all-Harrell program in a straightforward bop quartet setting. Harrell's trumpet and flugelhorn are the only horns and he is very up front. It is not a format for weak players, especially on a disc recorded as well as this one. Fortunately, he is in top form, backed by pianist Luis Perdomo, bassist Ugonna Okegwo and drummer Adam Cruz.

The title piece is a ballad feature and Harrell is exquisitely lyrical. It is a lovely tune. Harrell's writing needs to be better known. Perdomo on electric piano sparkles. "Shadows", also a ballad, overdubs Harrell on his own solo, creating some very effective reinforcement. "Zatoichi" is an outlier, launching with a busily up-and-down head before moving into a free section. Perdomo is featured, entering territory explored by Don Pullen, among others. Cruz gets in a solo and then Okegwo leads us back into that compelling theme, Perdomo and Harrell locked together.

Fender Rhodes creeps in to make things a bit funky. Perdomo plugs in on "Fivin'", "Tribute" (which

cries out for lyrics) and "Sun Up" to tasty effect. The latter is almost New York R&B, but with a strong reggae influence. It could have been on jukeboxes during the CTI heyday. Okegwo and Perdomo are both featured, but Harrell enters with authority near the end. This one will stick in your head. "Improv" is also a memorable line, but very efficient—in and out in 4:29, with time for a pithy bass solo. Strong writing went into the complex, shifting "Robot Etude" and "Archaeopteryx", a tribute to a dinosaur also referencing a more recent Bird. "Love Tide" closes the proceedings out on a brisk note.

The playing is consistently strong on *Oak Tree*, but it is the quality of the leader's pen that lingers.

For more information, visit jazzdepot.com. Harrell is at *Village Vanguard* Aug. 30th-Sep. 4th. See Calendar.



The Summit Rock Session at Seneca Village
Abraham Burton/Eric McPherson Trio
(featuring Dezron Douglas) (Giant Step Arts)
by Ken Dryden

Tenor saxophonist Abraham Burton and drummer Eric McPherson have been friends since growing up together in Greenwich Village and have played together as co-leaders or sidemen on numerous CDs. Bassist Dezron Douglas, part of the Burton-McPherson

Quartet and another frequent collaborator, rounds out this spirited trio.

This concert took place in what was once Seneca Village, a 19th Century settlement of mostly African-American landowners lost via eminent domain to construct Central Park. Questionable land grabs still happen today to outrage the community, especially when Harlem homeowners, landlords and businesses had their property condemned the same way a few years ago in order to expand the privately held Columbia University campus.

There is nothing delicate about the in-your-face opener "Flower". McPherson sets the table with an explosive introduction to "Curious" then returns to the forefront immediately after the trio's theme statement while Burton projects a definite John Coltrane influence in his interaction with the inspired rhythm section. Tadd Dameron's "If You Could See Me Now" has long been a jazz standard and Burton's soulful lyricism brings to mind Sonny Rollins' power and Coltrane's explosiveness. René McLean's "Dance Little Mandisa" is a forgotten gem from the late '80s, a hypnotic chant brought to life by the trio's engaging performance. Burton's "Seneca Blues" is uptempo with a fiery rhythmic foundation propelling the saxophonist's shouts and cries of protest.

The audio is so stunning it is hard to believe that this is an outdoor concert, the crowd listening intently and responding enthusiastically. The only frustration with this CD is lack of songwriter credits, even though space was available beneath the CD tray. But Giant Step Arts has done jazz fans a service by producing these remarkable concerts and limited-edition CDs.

For more information, visit giantsteparts.org. Burton and McPherson are at *Bar Lunatico* Aug. 29th. See Calendar.

SAM First RECORDS

Justin Kauflin Trio
Live at Sam First
David Robaire (b) Mark Ferber (dr)

Photo: Gustavo Morita

SteepleChase new releases
CD - download - streaming

Stephen Riley
Brian Charette
Billy Drummond
My Romance

SCCD 31932

Gary Versace
Time Frame
Jay Anderson • Rudy Royston

SCCD 31933

Nate Radley on SteepleChase

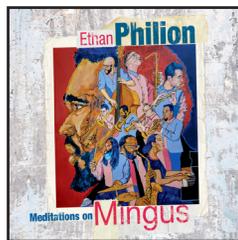
Nate Radley • Carillon
Chris Cheek
Matt Clohesy
Ted Poor

SCCD 31758

Nate Radley
Puzzle People
Jay Anderson • Adam Nussbaum

SCCD 31921

US distribution: **Stateside**
www.statesidemusic.com email: info@statesidemusic.com



Celebrating Mingus 100
**Jazz at Berlin Philharmonic XIII/Magnus Lindgren/
 Georg Breinschmid (ACT Music)**
Meditations on Mingus
Ethan Phillion (Sunnyside)
 by George Kanzler

This is Charles Mingus' centennial year (Apr. 22nd, 1922-Jan. 5th, 1979) and both these albums commemorate it with sets of his music. One is from a European (including two Americans living in Europe) octet plus vocalist. The other is a Chicago-based tentet led by a bassist. It is ironic that he and the co-leaders of the European band, Magnus Lindgren and Georg Breinschmid, are credited with the arrangements of the repertoire, since Mingus preferred verbally – humming, singing – teaching his tunes to his band rather than writing arrangements. Another irony is that Mingus' music, including his magnum opus, *Epitaph*, have been presented, posthumously, due to diligent transcribing and arranging from Mingus devotees. Actually, Mingus' legacy has been much better preserved and performed, thanks largely to the efforts of his widow Sue Mingus and her shepherding of Mingus tribute bands, than that of comparable jazz titans like Duke Ellington and Jelly Roll Morton.

Beginning in the mid '50s, Mingus called his bands "Jazz Workshops", explaining to audiences that the music was being "workshopped" so they shouldn't expect finished products. He treated them more like avant garde theater companies than jazz bands, acting as much like a stage director as a bandleader. So Mingus' music was theatrical, infused with drama. More than any jazz composer before him, he embraced gestures like confrontation, tension and release and bombast in his music. He also embraced incongruity, juxtaposing disparate themes, riffs and refrains against each other in surprisingly apposite ways. Both of these albums honor that spirit of Mingus' music, preserving the unique character and quirkiness of his compositions.

Celebrating Mingus 100 presents more familiar repertoire, a greatest hits including "Fables of Faubus", "Boogie Stop Shuffle" and "Better Git It In Your Soul", three tunes that have found their way into many band books. There is also a nod to Joni Mitchell's Mingus project, as vocalist Camille Bertault contributes her French language version to two pieces to which Mitchell added lyrics, "Goodbye Porkpie Hat" and "Self Portrait in Three Colors". Also, in "Goodbye Porkpie Hat" (a eulogy for tenor saxophonist Lester Young) and "Jelly Roll", the Berlin band's co-leaders recognize Mingus' strong sense of jazz tradition. "Jelly Roll" is one of his resuscitations of the trad jazz 2/4 beat, bringing it into the vital jazz present.

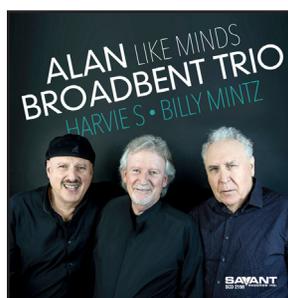
"Fables of Faubus" lacks Mingus' lyrics, but the opening has trumpeter Matthias Schrieff and trombonist Shannon Barnett jeering with growls and wah-wahs as the saxophones intone the "name me someone who's ridiculous" theme. "Boogie Stop Shuffle" abounds in Mingus tropes, including the counterpoint of blues boogie against bebop lines and Lindgren's baritone saxophone solo prodded by ensemble shouts then dropping to just baritone and drums.

Meditations on Mingus finds Ethan Phillion exploring and reflecting on a selection of Mingus' more socially conscious works dealing with racism, police brutality, mental health and economic disparities. He captures Mingus' highly dramatic use of contrasting tempos and shifting voicings that frame the haunting melody of "Meditation for a Pair of Wirecutters", a piece embraced in recent years by pop-rock musicians like Chrissie

Hynde. Phillion also revives two indelible mid '50s Mingus tunes, "Haitian Fight Song" and "Pithecanthropus Erectus", in all their unique brilliance. Building from an intricate pizzicato bass solo that drops into a rhythmic pattern, the former juxtaposes contrasting fast and slow themes against each other, carried by trombone and saxophones respectively, as they rise from sotto voce to crescendo, dynamic changes a favorite Mingus ploy. "Pithecanthropus Erectus" also builds dynamically by pitting two themes, from tenor and flute and a heraldic brass strain, enhanced by mixed meters before solos in 4/4 from tenor, bass and alto, the last punched by sharp horn blasts.

Both albums end with rousing versions of "Better Git It In Your Soul" featuring soloists over rhythm sections dropping out in favor of hand claps, à la Mingus' original, satisfying endings to spirited tributes.

For more information, visit actmusic.com and sunnysiderecords.com. *The Mingus Dynasty* is at *Chelsea Table & Stage* Aug. 11th and 25th. *The Mingus Big Band* is at *The Django Mondays*. See *Calendar*.



Like Minds
Alan Broadbent Trio (Savant)
 by Pierre Giroux

Alan Broadbent has long had a busy career including working as an arranger, composer and conductor, but it is as a pianist that he is most significant in jazz. Broadbent has headed his own record dates since 1979, including leading several longtime trios. He previously teamed up with bassist Harvie S and drummer Billy Mintz for his previous Savant releases *New York Notes* and *Trio In Motion*.

Like Minds is a consistent delight. While Broadbent has in the past displayed the influence and inspiration of Bill Evans and (to a lesser extent) Lennie Tristano, he begins this set swinging Hank Mobley's "This I Dig Of You" in a classic bop treatment reminiscent of Bud Powell. Broadbent builds up the passion and intensity of his solo gradually, culminating in some rapid chords and resulting in an exhilarating performance. He shifts gears a bit with his lone original of the set, the modern ballad "Prelude To Peace", which has hints of "Naima" and concludes with eerie bowed bass. Following is a swinging version of Clara Edwards-Jack Lawrence's "With The Wind And The Rain In Your Hair" and the tender Jule Styne-Betty Comden-Adolph Green jazz waltz "Dance Only With Me". For Sonny Rollins' "Airegin", Broadbent begins the performance with his solo; the song's melody does not appear until near its conclusion. Matty Malneck-Frank Signorelli-Mitchell Parish's "Stairway To The Stars" is played with warmth and includes some effortless double-time runs by the pianist and a thoughtful bass solo. Bud Powell's obscure but worthy "Blue Pearl" precedes the set's closing numbers: Kurt Weill-Ira Gershwin's "This Is New" (which has bass playing worthy of Scott LaFaro with Evans) and Charlie Parker's "Yardbird Suite", which finishes the outing as it began, with some creative bop.

There are brief bass solos on most of the selections and there are drum breaks but two players' roles are primarily supportive as they inspire and push the pianist, heard throughout in prime form, sounding quite happy to be performing with this trio once more.

For more information, visit jazzdepot.com. This project is at *Birdland Theater* Aug. 25th. See *Calendar*.

ON SCREEN



The Lost Generation: Outside of the Mainstream
(William Hooker) (s/r)
 by Kevin Canfield

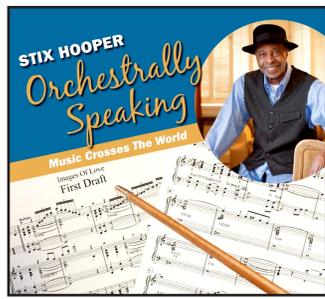
As drummer Marc Edwards notes in this informative, infectiously enthusiastic documentary, even casual fans can name some of the musicians who, beginning in the late '50s, shaped the novel sounds of free jazz: "Everyone more or less knows about John Coltrane, Sun Ra, Pharoah (Sanders), Ornette Coleman, Archie Shepp." But what of the players who followed a few years later, announcing their presence in the '70s and burnishing their credentials in the decades that followed? As heard on labels like Italy's Black Saint and seen at venues such as the Knitting Factory, this next wave of restlessly creative free jazz horn players, percussionists, bassists, guitarists and vocalists took the music to thrilling new places but garnered just a small fraction of the praise showered on their predecessors. William Hooker, protean drummer and composer, wants to remedy this imbalance.

A companion piece to his podcast of the same name, *The Lost Generation: Outside the Mainstream* "is an acknowledgement effort to correct the history of jazz," he explains at the outset—a project devoted to celebrating the artistry of free jazz' second generation, of which he is a prominent member. Featuring archival and recent performances by a host of players—the roster includes Edwards' Slipstream Time Travel; trombonist Craig Harris; singer Lisa Sokolov teaming with late bassist Henry Grimes; trumpeter Ted Daniel; late saxophonist David S. Ware; and Hooker himself—the film is augmented by solo and group interviews with avant garde artists who contextualize the music.

For listeners conditioned to appreciate pop radio hits, Edwards tells Hooker, experimental jazz can be too much to process—"a major system overload." But the improvisatory nature and variable tempos of free jazz, a music of intricate sonic ideas and themes typically taking time to resolve themselves, can yield wholly original sounds. This holds true across free jazz generations, from, for instance, Coleman's agile, ascendant "Free" from 1960's *Change of the Century* to Hooker's "Drum Form" a track from his 1982 album *...Is Eternal Life*. It is by turns subtle and raucous.

Hooker's interviewees share engaging anecdotes. When Sokolov worked in psychiatric units in Queens, a few of the patients proved to be talented but apparently unrecorded singers; their impromptu performances, full of "longing" helped her grasp music's "emotional, spiritual" resonance. Multi-instrumentalist Lee Mixashawn Rozie recalls when Charles Mingus suggested that Rozie might join his band. When Rozie replied that he was still attending school, Mingus "says, 'Well, fuck you then.'" In Hooker, free jazz has a robust advocate. When a musician says something he likes, he may reply "Talk to me, man" or "Beautiful". His film is a likable insider's portrait of his peers, a group of musicians that he admiringly calls "the avant garde cats".

For more information, visit williamhooker.com. Hooker is at *Governors Island* Aug. 7th, *Ibeam Brooklyn* Aug. 27th and *Funkadelic Studios* Aug. 28th. See *Calendar*.



Orchestrally Speaking
Stix Hooper (Stix Hooper Enterprise)
by Alex Henderson

Drummer Stix Hooper, who turns 84 this month and is best known as a founding member of The Jazz Crusaders (later dropping the jazz from their name and, to an extent, their style), has been recording as a leader since the late '70s, often combining jazz with R&B. That influence is prominent on his latest release.

But *Orchestrally Speaking* has an edge. The presence of the Unified Strings Ensemble doesn't prevent Hooper's soloists from stretching out. There is plenty of room for Hooper's sidemen: Hubert Laws (flute), Jamelle Adisa (trumpet and cornet), Scott Mayo (reeds), Eugene Maslov (acoustic piano and electric keyboards, also arranging), Andreas Öberg and the late Oscar Castro-Neves (guitar) and Del Atkins (acoustic and electric bass).

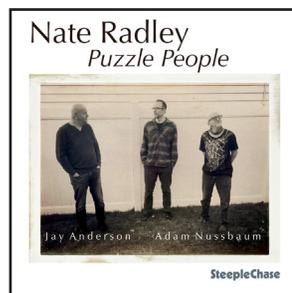
This 2022 release was a long time in the making, as Castro-Neves died in 2013. But even though the soloists vary from one selection to the next, Hooper maintains a dreamy, richly melodic atmosphere. This is an album of ethereal mood music yet far from elevator schlock, Hooper still displaying soulful grit.

Latin music is also a prominent influence: "Samba del Cielo" and "Sweet Gentle Love" find Hooper drawing on Brazilian music; "I Touched a Dream" is more AfroCuban-influenced; and "El Sombrero Flamenco" is mindful of Spanish flamenco guitar.

In his liner notes, Hooper emphasizes the fact that *Orchestrally Speaking* has an international cast, the musicians from the U.S., Brazil, Sweden and Russia. Also of note is that Hooper and Laws, the latter now 82, go way back, coming out of Houston's rich music scene and playing together in an early Crusaders lineup during the '50s.

Orchestrally Speaking doesn't pretend to be the work of a jazz purist but it definitely hits the spot.

For more information, visit stixhooper.com



Puzzle People
Nate Radley (SteepleChase)
by Ken Dryden

Nate Radley (who turns 47 this month) is a guitarist who doesn't fall into the trap of playing overly common repertoire or uninspired originals, happy instead to venture outside the lines to explore music he enjoys playing, no matter the genre or style. For his second CD for SteepleChase (the eminent Danish imprint celebrating its 50th anniversary this month), he is joined by two veterans of many sessions for the label, bassist Jay Anderson and drummer Adam Nussbaum, who can mesh with any leader in a heartbeat.

The opener is a huge surprise, a loping, bluesy treatment of country-pop star Roger Miller's "Invitation To The Blues", where the leader has a brittle sound reminiscent of John Scofield at times and

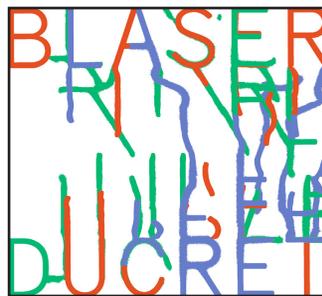
sharing the spotlight by giving Nussbaum a series of breaks. Radley's laid back arrangement of Ted Snyder-Bert Kalmar-Harry Ruby's '30s ballad "Who's Sorry Now", recorded frequently during the Swing era, is a masterpiece, which he quickly turns over to Anderson's capable hands for a chorus before delivering a spacious solo suggestive of Nashville great Chet Atkins as much as any jazz guitarist.

The mood is maintained at first with the understated setting of another early jazz favorite, Isham Jones' "I'll See You In My Dreams", with Nussbaum switching from brushes to sticks as Radley picks up the intensity in his solo. Victor Young's "Golden Earrings" has long been explored by jazz musicians and Radley's scoring of it blends intricate bop with an exotic flair.

Radley's originals are just as entertaining. "Sing Sing Overkill" is a hip, country-flavored blues, which manages to be down and dirty and swinging. The mysteriously titled "Kamikaze Frisbee" finds the musicians turning on the afterburners in their exploration of this bluesy anthem, with occasional brief tags of the famous James Bond movie theme. The trio's interplay is at its best in "Bubble Trouble", which is based on the chord changes to the standard "Gone With The Wind", though it is well enough disguised and altered that it is easy to miss.

Radley's outstanding work as a sideman, songwriter, arranger and leader justify more frequent opportunities to record as a leader.

For more information, visit jazzdor.com



Voyageurs
Samuel Blaser/Marc Ducret (Jazzdor Series)
by Steven Loewy

Swiss trombonist Samuel Blaser, who spent time in New York and now resides in Berlin is well known for a considerable discography of recordings featuring his unique style and advanced techniques. Performing mostly in a free vein, the trombonist has been quoted as eschewing the phrase "free jazz" as too political to describe his music, instead saying he prefers being "spontaneous" without intellectualizing the music. Anchored by a strong background in jazz and classical music and due to his imposing abilities, Blaser has been particularly adept at working with small groups of carefully chosen collaborators and as a soloist.

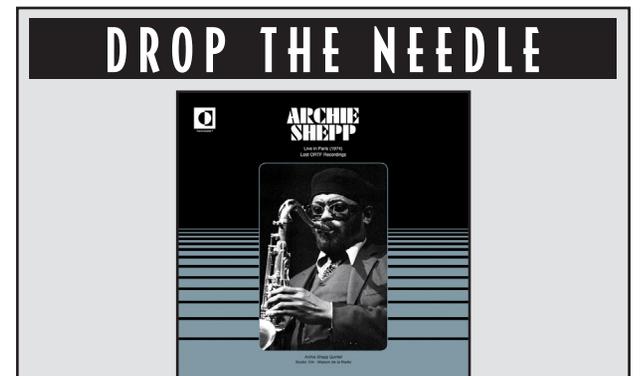
For *Voyageurs*, recorded in Plougras, France in 2019, the trombonist performs with one of his favorite partners, guitarist Marc Ducret (turning 65 this month), whose distinctive and diverse approach coordinates beautifully with the trombonist, producing a series of deeply felt conversations, conveying a thoughtful, deliberate approach.

Blaser is one of the most technically proficient trombonists performing today, wedding clear tone and exquisite intonation with a superior technique. He avoids histrionics, focusing instead on close listening, soft tones, pure sound and close interaction, so that guitar and trombone almost play as an extension of each other. It is never easy listening, as both provide an almost unending bucket of tasteful tonal manipulation, Blaser offering pedal tones, rumbles, long-drawn-out drones coupled with circular breathing, muted notes, extended range, growls, multiphonics and more, Ducret, a willing and compatible partner, anticipating his moves with uncanny zestful prescience. Mostly, the

two cover the middle and lower ranges, sometimes at very slow tempo.

With so much at work, it is not surprising that highlights abound. "Morse" features soft muted trombone against lovely atmospheric guitar sounds, all at a turtle's pace, while "La vie sans toi" places the full lower depths of trombone against gentle chords, confounding expectations. The fleet and jazzier—though still thoroughly abstract—"Des états lumineux" focuses again a bit more on the lower register of the trombone, with guitar featured and sometimes taking on the characteristics of a second horn.

For more information, visit jazzdor.com



Live in Paris (1974): Lost Ortf Recordings
Archie Shepp (Transversales Disques)
by Andrey Henkin

Paris is famed as a city of beauty but has also been a center of protest, from the 18th Century French Revolution and La Résistance against the Nazi occupation during WWII to the May 1968 student riots and new millennium walkouts by the city's distinctly-green-clad sanitation workers. So it makes sense that tenor/soprano saxophonist Archie Shepp has made the city his home for decades as his playing contains equal measures of loveliness and stridency.

This newly unearthed recording, released as part of Transversales Disques' "Live in Paris" LP series, is excerpts from a concert at the Maison de la Radio, made about five years after Shepp was part of the wave of Black American jazz musicians settling in Paris and making albums for BYG-Actuel and America. It fills in a gap in his discography as the only session from 1974 and reveals connections in his chronology: fellow expatriate Bob Reid (bass, founder of Emergency) was on Shepp's 1969 America albums *Coral Rock* and *Pitchin' Can* (plus the Inner City album *Doodlin'* from the same year but released only in 1976); Jamaican drummer Noël McGhie (known for his work with Steve Lacy and Mal Waldron) would play with Shepp again in 1977; and German-French keyboard player Siegfried Kessler was part of Shepp's groups in 1977-79 and 1984-85. Pablo Kino, the percussionist here, has been lost to history, this his only credit.

The pieces also represent Shepp's once-and-future history: "Things Have Got To Change" was the title track of his 1971 Impulse big band album while he would play Benny Golson's "Along Came Betty" and Grachan Moncur III's "Blues for Donald Duck" at his appearance at the 1975 Montreux Jazz Festival in nearby Switzerland. Side A's "Things Have Got To Change" is wonderfully buoyant, propelled by electric piano and congas, Shepp moving between soprano to testifying vocals and chants during its nearly 25 minutes. Switching to tenor for the B Side (and Kessler on acoustic piano), Shepp plays "Along Came Betty" fairly straightforward and more compact at 11 minutes while 12-minute bass- and conga-heavy "Blues for Donald Duck" could be from one of his first Parisian LPs.

For more information, visit transversales-disques.com. Shepp is at Tompkins Square Park Aug. 28th as part of the Charlie Parker Jazz Fest. See Calendar.



Plays Cage and Granelli
Jamie Saft (Veal)
Plays Otte and Cage
Kristine Scholz (Thanatosis)
 by Kurt Gottschalk

John Cage (who died 20 years ago this month at 79) and jazz did not get along. The composer reviled the notion of spontaneity in musical performance, seeing it as an injection of the ego. His often mischaracterized concept of chance in music involved procedures for determining the course of a piece that were to be undertaken prior to performance and were meant to remove decisions made in the moment not only from the concert but from the composition process. Cage was not into the vamp. But his belief that any sounds can be heard as music and, in fact, his sheer delight in the acoustic world, have long held appeal for jazz players. *Sound??*, a short 1966 documentary directed by Dick Fontaine juxtaposes scenes of Cage and saxophonist Rahsaan Roland Kirk; the two don't appear onscreen together, but their shared enthusiasm sews the scenes together. And while the 1968 encounter documented on the album *John Cage Meets Sun Ra* isn't the strongest entry in either man's oeuvre, it suggests an openness on Cage's part to those working outside his strictures.

Two recent albums take very different approaches to solo piano pieces by Cage, each pairing them with those of another composer, illustrating by example their differences in approaching the music. Jamie Saft's *Plays Cage and Granelli* pairs four Cage compositions with eight previously unrecorded pieces by drummer Jerry Granelli. Saft finds an unlikely but convincing commonality between the two. The bridge, as elucidated by Saft in the prose poem liner notes written by his frequent collaborator Mr. Dorgon (Gordon Knauer) goes like this: In my mind it's the same approach - / painting with sound. / Notes and rhythms all have equal importance. / Tone color too. / Neither judges sounds - / every aspect is given equal consideration. Saft's playing is warm, elegant even and the recording is intimate enough to hear the mechanics of the piano. There is simple pleasure in the playing, more embedded in the Granelli pieces but discovered in the second half of the program (before a coda of Saft's own "Memories of Granelli Clouds").

Saft manages to find the Satie in Cage, although not as the cheap imitation to which Cage once aspired. His uncommon approach to Cage's music is readily apparent when compared to "Music for Piano 4-19" (1953) on Kristine Scholz' *Plays Otte and Cage*. She, too, is an improviser, although in the mold of 20th Century experiments in the classical tradition. It is more austere, perhaps more 'formal', with light use of Cage's piano preparations (not heard in the Saft recordings). Scholz' timing is exquisite, playing each note as an event without looking for a phrase. As fine as it is, it is a more conventional approach to Cage's music and so, perhaps, less noteworthy. The first half of the album, however, is comprised of selections from a suite by the lesser-known Hans Otte, composed between 1979-83. Otte was a friend of Cage's and brought the composer to Europe for festivals a number of times. He shared with Cage a notion of sound simply occurring, whether in music or in the environment, and a desire to separate music from the inclinations of composer and performer. That said, the four sections of his *Das Buch der Klänge* are certainly more thematically structured, with repeating motifs and melodies falling under repeated arpeggios, which could, in fact, serve as another bridge between Granelli and Cage. At times, in fact, it suggests

some of the delicate melodies of Granelli's old boss, Vince Guaraldi, most famous for his music for the *Peanuts* TV specials. Rather unexpectedly, it is in the Granelli and Otte that the most common ground between Saft and Scholz is to be found.

For more information, visit jamiesaft.bandcamp.com and thanatosis.org



We Insist! Freedom Now Suite
Max Roach (Candid)
 by Stuart Broomer

Some key moments in the history of jazz have depended on a few independent record producers willing to follow the music where it had to go without regard for prevailing tastes or social constraints. The most notable is likely Milt Gabler who in 1939 recorded and released singer Billie Holiday's "Strange Fruit" on his Commodore label when the label she was contracted to, Columbia, refused to record it. That singular event is mirrored in the history of the Candid label, operated by writer Nat Hentoff from 1960-61. Its releases included music in which social protest and a radical expressionism went hand in hand.

To gauge period resistance to explicit protest in jazz, one can compare bassist Charles Mingus' benign 1959 "Fables of Faubus" on Columbia's *Mingus Ah Um* to his explosive, verbi-vocally explicit "Original Faubus Fables" on Candid's 1960 recording, *Charles Mingus presents Charles Mingus*. Consider, too, the strange case of tenor saxophonist Sonny Rollins' 1958 *Freedom Suite* on which Max Roach played drums. First released on Riverside in 1958 with the titular suite on Side A and four standards on Side B, it was reissued on the Jazzland subsidiary as *Shadow Waltz* in 1962 with the standards on Side A, the suite on Side B. Consider as well tenor saxophonist Benny Golson's "Blues March": literally modern jazz with a military drumbeat, it was recorded multiple times from 1958 on by Blue Mitchell, Art Blakey and The Jazz Messengers and Golson with and without the Jazztet and the Messengers. Its popularity is evinced by the Blakey version's release in multiple European countries as a 45 rpm single, but its first appearance as an LP title appears to be a Japanese Jazztet release in 1966.

In the history of jazz as protest music, Roach's 1960 *We Insist! Freedom Now Suite* must stand second only to "Strange Fruit" in its singular intensity and aptness. Composed by Roach (who died 15 years ago this month) and singer-songwriter Oscar Brown, Jr., it went far beyond the latter's vision in the intensity of the settings that the former created, pressing both singer Abbey Lincoln and the veteran saxophonist Coleman Hawkins to performances of an unmatched and corrosive power.

The songs of *We Insist!* assault the legacy of slavery with "Driva' Man" and "Triptych: Prayer/Protest/Peace" while celebrating the legacy of African culture in "All Africa" and mourning the persistence of Apartheid in South Africa with "Tears for Johannesburg". In setting the songs, Roach sometimes called for literal screaming and orchestrations based on close-voiced dissonances to create a haunted, almost poisonous atmosphere. To achieve this emotional and expressive range, Roach reshaped the band from track to track, from solo voices to drum-voice dialogues to a quartet of drummers to his relatively conventional if pianoless quintet.

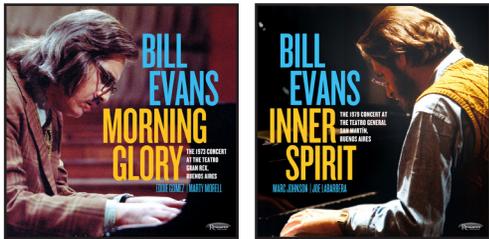
In just the opening "Driva' Man" we witness the transformation of Lincoln and, to a lesser extent, Hawkins, whose sounds both cut and bleed. Viewed historically, *We Insist!* could be considered as much about the liberation of women as the emancipation of African-Americans. Just three years before, Lincoln had appeared in the wondrously absurd rock 'n' roll anthology film, *The Girl Can't Help It*. The "girl" of the title was played by Jayne Mansfield, but Lincoln sang clad in a red dress previously worn by Marilyn Monroe (evidently a weirdly durable trope). Lincoln subsequently toured singing in the dress and made the July 1957 cover of *Ebony* with the heading "Abbey Lincoln - The Girl in the Marilyn Monroe Dress". As good as her Riverside records had been in the interim—and they are definitely worth seeking out for her singing as well as the optimum choice of jazz songs and backing bands—*We Insist!* attacks Lincoln's gender stereotyping as well as the racial bondage, replacing any trace of a purr with a razor-like precision as she first introduces "Driva' Man" with the overseer as rapist: "Driva' man he made a life / But the Mamie ain't his wife". For his part, Hawkins, who had found a relative refuge from racism in Western Europe before the Nazi invasions, finds a comparable timbre in his tenor saxophone on his sole appearance here, matched with the arranged horns in a dissonant testimony of pain and rage with more body and soul than his most famous recorded solo.

The band comes sharply to the fore on the uptempo "Freedom Day", from the opening ensemble through tenor saxophonist Walter Benton's urgent accompaniment to Lincoln's first chorus, to a series of solos by trumpeter Booker Little, Benton and trombonist Julian Priester, all propelled by kinetic drumming, which eventually occupies the foreground before Lincoln's final vocal chorus. "Triptych: Prayer/Protest/Peace" is a duet between Lincoln and Roach, the drums in turn commenting, pressing and framing the three movements as they go from a wordless vocal at once meditative and yearning to a passage of literal screaming to a moment of profound sweetness.

The current release is available as both CD and LP and for those making choices, the LP format emphasizes the power of the original newspaper-style artwork—likely by Paul Bacon, a master cover artist credited for photography only here—directly referencing the contemporaneous sit-in movement that had begun in a Woolworth's store in Greensboro, North Carolina and then spread rapidly throughout the South. The second side of the LP consists of two linked pieces. "All Africa" begins in an extended dialogue between Lincoln and Nigerian drummer Michael Olatunji, with Lincoln chanting the names of African peoples and Olatunji answering with phrases about freedom from each group named. There follows an extended cross-cultural drum quartet sequence, combining Roach, Olatunji and two AfroCuban drummers, Ray Mantilla and Tomas Du Vall, which further develops the sense of energized meditation, something that continues to expand with the entry of bassist James Schenk signalling "Tears for Johannesburg" and another wordless vocal from Lincoln, which eventually leads to the full band and Little, Benton and Priester soloing over the combined forces of Schenk and the four drummers. The nonet concludes a brilliant sequence of pieces that began 40 minutes before with Lincoln's single voice punctuated by Roach's tambourine, fading out on an improvised ensemble, highlighted by Little's brilliant playing, at once embodying a profound yearning and an intensely precise articulation.

How durable is this? 62 years on, *We Insist!* retains its power and its brilliance, made only more powerful and urgent by current circumstances. For music with a message, that is a very long run, testimony to great art, like Holiday's "Strange Fruit" just 20 years older.

For more information, visit candidrecords.com



Morning Glory
(The 1973 Concert at the
Teatro Gran Rex, Buenos Aires)
Inner Spirit
(The 1979 Concert at the
Teatro General San Martin, Buenos Aires)
Bill Evans (Resonance)
by Franz Matzner

Pianist Bill Evans died at only 51 just under a year after the concert presented on *Inner Spirit*, the 1979 concert at the Teatro General, San Martin, Buenos Aires. Combined with the companion release *Morning Glory*, a 1973 concert also recorded in Buenos Aires, the releases capture quite literally the last phase of Evans' remarkable journey through jazz history.

In keeping with its flow of archival material, Resonance provides a reminder of the foundational innovations Evans (who was born 93 years ago this month) introduced and continued to evolve over his 25-year career, including its relevance not only to the divergent streams of jazz that had already developed their own distinct styles and structures, but also to creative music's modern diversity.

In that sense, the releases are justified on historical grounds alone despite the many volumes of live Evans material already available. The arc of Evans' music deserves full exploration and Resonance reinforces this with ample essays, interviews and photographs providing meaningful context, including the volatile political landscape unfolding as a backdrop. Particularly engaging are the statements by his bandmates, who shed light on the music as well as Evans' personality and manner of interacting with other musicians, often highlighting his genuineness and warmth, aspects perhaps underemphasized in the public imagination.

And the music itself is as compelling as ever. Both recordings are well-produced and free of the muddiness or imbalance that often occurs in such material. Instead of focusing on Evans, a common temptation, the recordings present each of the trio members equally. This is critical to capturing the full scope of the concerts because the very nature of Evans' signature gift to jazz was equalizing the role of the piano, bass and drums. Thus, the recording quality facilitates fuller appreciation of the individual players' moments of brilliance as well as the spontaneous shifts and interaction of the trios as a whole. For example, bassist Eddie Gomez' stirring bowing during Evans' melancholic "Two Lonely People" is easily discernible. In a similar vein, the Evans original "T.T.T (Twelve Tone Tune)" elucidates how Gomez and drummer Marty Morell use subtle shifts in pulse to imply swing and blues rhythms without being overt.

An observable difference can be heard in the 1979 concert and not only attributable to Evans' new lineup of bassist Marc Johnson and drummer Joe LaBarbera. The music seems further distilled: the colors softer even in their emotional intensity; the mixture of loss, longing and languish always present in Evans' music that much more infused. For example, the Evans staple "Letter to Evan" feels like an aged Bonsai pared back to its sculpted essence.

This is not to say that either collection lacks fervor or fun. Evans' sly humor comes forth on a cleverly paced take of Johnny Mandel-Mike Altman's "Theme From M.A.S.H (Suicide is Painless)", with the trio's tumbling tumult diving in and out of the central melody to accentuate the original's inherently pointed contradictions. Another frequently revisited Evans

composition, "Waltz for Debby", fits this model. Here the trio quickly launches into a swinging, hearty piece again underscoring both Johnson and LaBarbera's expressive talents.

Drawn from the two releases, these examples reinforce the evolution Evans' trios underwent over time. The roots remain the same as do the early breakthroughs but have now become increasingly refined in form and delivery. Evans' emotional exploration is delivered like *cinema verité* of the heart, supported by a cast of superior mates able to deliver their own visions within Evans' model of expressive freedom and fluidity.

For more information, visit resonancerecords.org



**Edizione Speciale
Enrico Rava (ECM)**
by Marco Cangiano

Though he turns 83 this month, trumpeter Enrico Rava is still traveling, playing, composing and mentoring as if no time had passed. While focusing nowadays almost exclusively on flugelhorn, his sound has never been so warm and round while his phrasing retains a certain edge and capacity to encompass the entire jazz tradition.

Rava cut his teeth on the international scene in the mid '60s, coming out of the more traditional Italian jazz scene of the late '50s-early '60s. His early model was clearly Miles Davis but many more followed, including Chet Baker, helping him develop into an original voice, which has gained confidence as time goes on. He has contributed to and participated in what have now become historical recordings such as Steve Lacy's *The Forest and The Zoo* and Carla Bley's *Escalator over the Hill* besides his own vast list of recordings; he has been one of the earliest and longest-standing ECM artists, starting with 1975's *The Pilgrim And The Stars*.

Recorded in the summer of 2019 at Antwerp's Jazz Middelheim Festival as part of his 80th birthday and ECM's 50th anniversary celebrations, this CD features what was at the time Rava's new quartet of guitarist Francesco Diodati, bassist Gabriele Evangelista and drummer Enrico Morello, augmented with guest saxophonist Francesco Bearzatti and his former pianist Giovanni Guidi. Such a "Special Edition" revisits part of Rava's repertoire with gusto. The result is an exciting performance in which each of the players have plenty of room to stretch out.

From the opening "Infant", Rava's eclecticism and originality become evident. The piece moves from a brief a cappella intro toward an Ornette Coleman-inspired unison between Rava and Bearzatti broken by a sudden explosion of distorted guitar leading in turn to a dynamic piano intervention, which also moves from a free to an almost romantic atmosphere. This is followed by a dialogue between piano and guitar until Rava takes the helm in an early '70s Davis mode and drives the proceedings toward the closing unison but not before having Bearzatti add his raucous voice following Evangelista's brilliant solo. Of note in such a complex yet fluid piece as well as throughout the CD are Evangelista and Morello's tight and supple support.

But many are the highlights in such a rich recording in which Guidi and Diodati stand out. These include new readings of "Wild Dance", first recorded in 2015, featuring Diodati's "clouds of sounds" to use

Rava's own description, and the infectious "Fearless", which synthesizes Rava's encyclopedic knowledge and deep appreciation of the jazz tradition while reminding listeners of his collaborations with trombonist Roswell Rudd. "Quizás" closes on a sarcastic and humorous note, also among Rava's trademarks. One final word deserves to be spent on Rava's vital mentoring function over the last few decades, for which he seems to have a natural gift: as much as his much younger associates benefit from his drive and experience so too does Rava rely on their energy and enthusiasm, a combination hard to beat.

For more information, visit ecmrecords.com

IN PRINT

Bill Frisell, Beautiful Dreamer: The Guitarist Who Changed The Sound of American Music
Philip Watson (Faber)
by Robert Bush

In a just world, every innovator would attract their own Philip Watson, the tireless writer responsible for this wonderfully executed biography on Bill Frisell, arguably the most singular guitarist since the '80s.

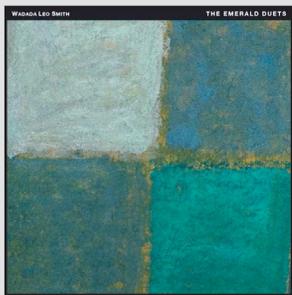
Despite the declamatory title, there is very little hagiography throughout this exhaustively researched, massive (547 pages) tome. Watson takes apart all of the guitarist's efforts as a leader and can be quite brutal in assessing what he perceives as shortcomings in many of them. This approach works in part because he is obviously a fan and has a point of view that defies the ever-positive "one-sheet" synopses that flood the market. Watson piles praise where he thinks it is warranted but is not afraid of finding flaws in much of the guitarist's work. The author (former deputy editor at *GQ* and editor-at-large at *Esquire*) had been pondering this book since discovering Frisell's music 35 years ago, but didn't broach the subject officially until 2014 (he got turned down initially). Thankfully, the subject eventually agreed.

This biography is exquisitely sourced, close to 100 interviews skillfully woven throughout the narrative, with collaborators, family, friends, teachers and students, leaning hard on those who know him best, including wife Carole d'Inverno, daughter Monica and touring sound engineer Claudia Engelhart.

The story is appealing. From Frisell's earliest instrument (he was a mean clarinet player) and discovery of the guitar through surf music to his studies with Dale Bruning, Johnny Smith and Jim Hall and big break first European tour with Mike Gibbs featuring bassist Eberhard Weber, anyone familiar with the mercurial guitarist will be hooked. Especially poignant were the myriad struggles he endured after his initial success (his first album *In Line* was released by ECM in 1983). One would imagine it was all smooth sailing from there, but Watson's narrative outlines a far rockier ascent. The book achieves an admirable goal: readers are inspired to revisit their Frisell collection with new ears and perhaps to add new items based upon Watson's descriptive narrative.

For more information, visit faber.co.uk. Frisell is at Village Vanguard Aug 2nd-7th with Andrew Cyrille and Aug. 9th-14th and 16th-21st as a leader. See Calendar.

BOXED SET



The Emerald Duets
Wadada Leo Smith (TUM)
by George Grella

Wadada Leo Smith's latest large-scale release is a series of duets with different drummers, spread across five CDs. It is a lot of music, of course, and it goes deep but also sprawls. The origin was fairly modest, a duet recording with Dutchman Han Bennink (Disc Three here), which went so well that Smith decided to expand the concept and added sessions with Pheeroan akLaff, Andrew Cyrille and Jack DeJohnette.

The CD with Bennink does stand out as the best of these, perhaps a result of the 'first thought-best thought' pattern. The drummer's chaotic-good musical personality is generally irresistible and here he seems to bring out the trickster in Smith. That has always been there in the musician, but is usually secondary (as on this whole album) to his upfront seriousness. The Bennink duets are also, generally, the most concise music-making in the collection.

The Bennink CD stands out in one other way, as it does not have a piece of music the other three duets share, a track titled "The Patriot Act, Unconstitutional and a Force that Destroys Democracy". It is a fascinating exercise to hear how this piece changes in the context of other drummers, a way to explore the balance between organization and improvisation. It does put into unfortunate relief the one weak link in the entire album, which is the Disc with akLaff.

That is a mystifying session. Smith sounds relaxed, akLaff is gentle and careful and in the end nothing much comes out of the process. The playing sounds preliminary, like an extended rehearsal, both musicians exploring scattered ideas without ever putting them into some greater form. Smith also spends time at the piano, where he is a rudimentary player—one can almost hear him thinking of something then configuring his hands to play it.

There are keyboards on the DeJohnette session too, both from Smith and the drummer, who is a solid pianist. In the several keyboard duets, which at times have DeJohnette on electric piano, he takes the lead and Smith supports; again, this may boil down to simple proficiency. The moods in these tracks vary widely, from solemn to playful and this set has the broadest range in terms of stylistic ideas and timbres. That is in no small part due to duration, as this session covers two CDs. It is mostly excellent but there are stretches where nothing much happens, especially as the two musicians navigate their keyboard playing.

Duration is the only drawback with the Cyrille session as well, which is also excellent, just not as tight and concentrated as the Bennink session. Cyrille's playing is especially imaginative and sensitive as he goes from embellishing Smith's bold bright trumpet to laying down a regular, abstract march pulse on "Jeanne Lee: In a Jupiter Mood". But like the DeJohnette sessions, there are stretches where there is literal silence, in and of itself not an issue, but they accumulate a little too much emptiness and tension and stimulation dissipates. The difference overall, though, is between superlative and merely excellent.

For more information, visit tumrecords.com

JAZZ AT LINCOLN CENTER

2022-23 SEASON



ALL JAZZ IS GLOBAL

SINGLE TICKETS ON SALE AUG 9

JAZZ.ORG

WYNTON MARSALIS

CENTERCHARGE 212.721.6500

CALENDAR

Monday, August 1

- Grove Street Stompers Arthur's Tavern 7 pm
- Miles Tucker's Many Blessings Bar Lunático 8:30, 10 pm \$10
- Nate Smith + Kinfolk Blue Note 8, 10:30 pm \$35
- George Gee Make-Believe Ballroom Orchestra Bond 45 8 pm \$25
- Russ Kassoff Bryant Park 12:30 pm
- Linda Sikhakhane Quartet with George Burton, Zwelakhe-Duma Bell le Pere, Kweku Sumbry Dizzy's Club 7:30, 9:30 pm \$35
- Mingus Big Band The Django 7, 9:30 pm
- NYO2 led by Mei-Ann Chen with guest Aaron Diehl Isaac Stern Auditorium at Carnegie Hall 8 pm \$10-40
- Sharif Zabin; Miki Yamanaka Smalls 7:30, 9, 10:30 pm \$20
- Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40

Tuesday, August 2

- Jazzmobile: Claudia Hayden 32nd Police Precinct 7 pm
- Akiko Tsuruga Trio Arthur's Tavern 7 pm
- Diego Voglino Jam Session Bar Bayeux 8 pm
- Paul Bollenback Quartet with Julian Shore, Arthur Kell, Allan Mednard Bar Lunático 8:30, 10 pm \$10
- John Pizzarelli Trio Birdland 7, 9:30 pm \$40
- Nate Smith + Kinfolk Blue Note 8, 10:30 pm \$35
- Eric Wyatt Quartet Brooklyn Borough Hall 12 pm
- Russ Kassoff Bryant Park 12:30 pm
- Adonis Rose Quintet with Walter Blanding, John Michael Bradford, Ryan Hanseler, Lex Warshawsky Dizzy's Club 7:30, 9:30 pm \$35
- Gili Lopes Brazilian Quartet; Los Hacheros The Django 7:30, 10:30 pm
- Time Trout: Viv Corringham, Marcus Cummins, Dave Mandl, Stephen Moses; Ismael Ali, Will Greene, Raf Verossen Downtown Music Gallery 6:30 pm
- Mike Dirubbo Smalls 7:30, 9 pm \$20
- Andrew Cyrille Quartet with Bill Frisell, Dave Virelles, Ben Street Village Vanguard 8, 10 pm \$40
- Luis Perdomo Trio with Ugonna Okegwo, Adam Cruz Zinc Bar 7, 8:30 pm \$30

Wednesday, August 3

- Ehud Asherie Trio Arthur's Tavern 7 pm
- Nicole Glover Trio with Tyrone Allen, Kayvon Gordon Bar Bayeux 8, 9:30 pm
- Yasser Tejada's Palotré Bar Lunático 8:30, 10 pm \$10
- David Ostwald's Louis Armstrong Eternity Band Birdland 5:30 pm \$30
- John Pizzarelli Trio Birdland 7, 9:30 pm \$40
- Frank Vignola's Guitar Night with Jimmy Bruno, John DiMartino, Gary Mazarroppi, Vince Chericco and guest Warren Vaché Birdland Theater 8:30 pm \$30
- Nate Smith + Kinfolk Blue Note 8, 10:30 pm \$35
- Russ Kassoff Bryant Park 12:30 pm
- Ehud Asherie Trio Cellar Dog 7 pm \$10
- Adonis Rose Quintet with Walter Blanding, John Michael Bradford, Ryan Hanseler, Lex Warshawsky Dizzy's Club 7:30, 9:30 pm \$35
- Alexander Claffy Quartet; Richard Cortez Band The Django 7:30, 10:30 pm
- Jazzmobile: Dezzron Douglas Quartet with George Burton, Joe Dyson, Emilio Modeste and guest SILKA Grant's Tomb 7 pm
- Scatter The Atoms That Remain: Franklin Kiemmyer, Davis Whitfield, Abraham Burton, Yasushi Nakamura The Jazz Gallery 7:30, 9:30 pm \$15-25
- Padam Swing Little Island 4:30 pm
- Ray Blue Organ Quartet New Amsterdam Musical Association 8 pm
- Ronny Whyte solo Pangea 7 pm \$25
- Annette A. Aguilar and Stringbeans Pier 84 7 pm
- Peter Brainin and Friends Room 623 at B2 Harlem 8 pm \$15
- Troy Roberts Quartet with Silvano Monasterios, Boris Kozlov, Jimmy Macbride; Benny Benack Smalls 7:30, 9 pm \$20
- Uri Caine solo The Stone at The New School 8:30 pm \$20
- Andrew Cyrille Quartet with Bill Frisell, Dave Virelles, Ben Street Village Vanguard 8, 10 pm \$40
- Terry Waldo's Gotham City Ragtime Band Zinc Bar 8 pm \$25

Thursday, August 4

- John Minnock and guest 54 Below 9:30 pm \$30-65
- Terry Waldo's Gotham City Band Arthur's Tavern 10 pm
- Adam Kolker/Jeremy Stratton with guests Glenn Zaleski, Anthony Pinciotti Bar Bayeux 8, 9:30 pm
- Stringwise: Jorge Glem/César Orozco Bar Lunático 8:30, 10 pm \$10
- Michaël Attias, Matt Mitchell, Chris Lightcap, Kate Gentile; Sean Conly Trio with Santiago Leibson, Tom Rainey; Renku: Michaël Attias, John Hébert, Satoshi Takeishi Bar Bayeux 8, 9:30 pm
- John Pizzarelli Trio Birdland 7, 9:30 pm \$40
- JD Walter Birdland Theater 8:30 pm \$30
- Nate Smith + Kinfolk Blue Note 8, 10:30 pm \$35
- Eli Yamin Trio with Elias Bailey, David F. Gibson and guests Bond 45 8:30 pm \$25
- Russ Kassoff Bryant Park 12:30 pm
- Gerry Eastman Sextet Bushwick Inlet Park 6:30 pm
- Jason Marshall Quartet; Nicole Glover Quartet Cellar Dog 7, 11:30 pm \$10
- Nat Janoff Group Culture Lab LIC 7 pm
- Ben Wolfe Quintet with Nicholas Payton, Immanuel Wilkins, Joel Ross, Aaron Kimmel Dizzy's Club 7:30, 9:30 pm \$40
- Mike DiRubbo Quartet; Mark Whitfield The Django 7:30, 10:30 pm
- Underground Horns Groove Bar & Grill 7 pm
- Bonnie Kane Trio with Adam Lane, Kevin Shea; Stephen Gauci Trio with Adam Lane, Kevin Shea Ibeam Brooklyn 8 pm \$15
- Adam O'Farrill Group with David Leon, Kevin Sun, Kalun Leung, Mary Halvorson, Patricia Brennan, Tyrone Allen, Tomas Fujiwara The Jazz Gallery 7:30, 9:30 pm \$25-35
- Lucy Yeghiazaryan, Eric Zolan, Michael Sarian, Liya Grigoryan, Noah Garabedian Joe's Pub 7 pm \$40
- Alexia Bomtempo Joe's Pub 9:30 pm \$20
- Joel Forrester Quartet with Vito Dieterle, Dave Hofstra, Matt Garrity Little Branch 8:30 pm

- Hot Rhythm Lindy Little Island 4:30 pm
- Tom Guama; Nadav Nazarathy Mezzrow 7:30, 9, 10:30 pm \$20
- House of Jade: Vuyo Sotashe, Jenn Jade, Benny Benack, Nicole Glover, Mathis Picard, Russell Hall, Bryan Carter Minton's 7, 9:30 pm \$25
- Tim Hegarty Smalls 7:30, 9 pm \$20
- Louis Hayes and The Cannonball Legacy Band with Jeremy Pelt, Vincent Herring, Rick Germanson, Dezzron Douglas Smoke 7, 9 pm \$40-60
- Rebirth Brass Band Sony Hall 8 pm \$35
- Steve Wilson/Uri Caine The Stone at The New School 8:30 pm \$20
- Andrew Cyrille Quartet with Bill Frisell, Dave Virelles, Ben Street Village Vanguard 8, 10 pm \$40

Friday, August 5

- Johnny O'Neal Trio Arthur's Tavern 7 pm
- Men of Leisure: Clark Gayton/Craig Dreyer Bar Lunático 8:30, 10 pm \$10
- Birdland Big Band Birdland 5 pm \$30
- John Pizzarelli Trio Birdland 8:30, 10:30 pm \$40
- Palladium: Nicole Glover, Sasha Berliner, Joe Block, Russell Hall, Victor Lewis Birdland Theater 7, 9:30 pm \$30
- Russ Kassoff Bryant Park 12:30 pm
- Richie Vitale/Frank Basile Quintet; Akiko Tsuruga Quartet Cellar Dog 7, 11:30 pm \$10
- Ben Wolfe Quintet with Nicholas Payton, Immanuel Wilkins, Joel Ross, Aaron Kimmel Dizzy's Club 7:30, 9:30 pm \$40
- David Hazeltine Trio; Craig Handy and 2nd Line Smith The Django 7:30, 10:30 pm
- Unscheduled: Jeff Pearring, Daniel Carter, Ayumi Ishito, Eric Plaks, Yutaka Takahashi, Aron Namenwirth, Takuma Kanaïwa, Patrick Golden Ibeam Brooklyn 8:30 pm \$15
- Adam O'Farrill Group with David Leon, Kevin Sun, Kalun Leung, Mary Halvorson, Patricia Brennan, Tyrone Allen, Tomas Fujiwara The Jazz Gallery 7:30, 9:30 pm \$25-35
- Jazzmobile: TK Blue Planet Blue Marcus Garvey Park 7 pm
- Victor Gould Mezzrow 7:30, 9 pm \$20
- Tamara Jade Minton's 7, 9:30 pm \$25
- Tony Lewis Mount Morris Ascension Presbyterian Church 7 pm \$20
- Chase Elodia Quartet Neighborhood Church of Greenwich Village 8, 9:30 pm
- Zoh Amba, Sally Gates, Brian Chase Nublu 151 7 pm \$20
- Dan Berkey; Shirazette Tinnin Room 623 at B2 Harlem 7, 8:30, 10 pm \$15-20
- Lew Tabackin; Corey Wallace Smalls 7:30, 9, 10:30 pm \$20
- Louis Hayes and The Cannonball Legacy Band with Jeremy Pelt, Vincent Herring, Rick Germanson, Dezzron Douglas Smoke 7, 9, 10:30 pm \$40-60
- Uri Caine Trio with Mark Hellas, Ben Perowsky The Stone at The New School 8:30 pm \$20
- Andrew Cyrille Quartet with Bill Frisell, Dave Virelles, Ben Street Village Vanguard 8, 10 pm \$40

Saturday, August 6

- John Pizzarelli Trio Birdland 8:30, 10:30 pm \$40
- Palladium: Ron Blake, Chien Chien Lu, Joe Block, Russell Hall, Victor Lewis Birdland Theater 7, 9:30 pm \$30
- Yasser Tejada Brooklyn Museum of Art 5 pm
- Zaid Nasser Quartet; Ben Paterson Quartet Cellar Dog 7, 11:30 pm \$10
- Ben Wolfe Quintet with Immanuel Wilkins, Nicole Glover, Joel Ross, Aaron Kimmel Dizzy's Club 7:30, 9:30 pm \$45
- Jason Marshall Quartet; Jackie Ribas' Zambup The Django 7:30, 10:30 pm
- Time Trout: Viv Corringham, Marcus Cummins, Dave Mandl, Stephen Moses Ibeam Brooklyn 8 pm \$15
- Jamie Duo Little Island 12:30 pm
- Victor Gould; Johnny O'Neal Mezzrow 7:30, 9, 10:30 pm \$20
- Tamara Jade Minton's 7, 9:30 pm \$25
- Lew Tabackin Smalls 7:30, 9 pm \$20
- Louis Hayes and The Cannonball Legacy Band with Jeremy Pelt, Vincent Herring, Rick Germanson, Dezzron Douglas Smoke 7, 9, 10:30 pm \$40-60
- The Passion of Octavius Catto: Barbara Walker, Uri Caine, Mike Boone, Ben Perowsky and guests The Stone at The New School 8:30 pm \$20
- Andrew Cyrille Quartet with Bill Frisell, Dave Virelles, Ben Street Village Vanguard 8, 10 pm \$40

Sunday, August 7

- Creole Cookin Jazz Band Arthur's Tavern 7 pm
- Jason Lindner/Nate Wood Bar Lunático 8:30, 10 pm \$10
- Alexa Tarantino Quartet Birdland 5:30 pm \$30
- Palladium: Ron Blake, Sasha Berliner, Joe Block, Russell Hall, Victor Lewis Birdland Theater 7, 9:30 pm \$30
- Arturo O'Farrill Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30
- Brass Queens Blue Note 1 pm \$20
- Champion Fulton Quartet Cellar Dog 7 pm \$10
- Ahmed McLemore Chelsea Table & Stage 7 pm \$19
- Remy Leboeuf Quintet; Molly Tigre Culture Lab LIC 5 pm
- Ben Wolfe Quintet with Nicholas Payton, Nicole Glover, Joel Ross, Aaron Kimmel Dizzy's Club 5, 7:30 pm \$35
- Ben Goldberg/Will Bernard; Robert Dick/Leszek "Hefti" Wisniewski Downtown Music Gallery 6:30 pm
- Teri Roiger, Steve Berger, John Menegon Entwine Wine Bar 6 pm
- William Hooker's The Silver Fleece with Charles Compo, On Davis, Hans Tammen, Kevin Ramsey, David Soldier, Jair Wells Governors Island 3 pm
- Welf Dorr, Elias Meister, Dmitry Ishenko, Rob Mitzner The Keep 9 pm
- Melissa Stylianou, Gene Bertoncini, Ike Sturm Mezzrow 7:30, 9 pm \$20
- Nabaté Isles Quintet with Paul Bollenback, Mike King, Kenny Davis, Lionel Cordew Minton's 7, 9:30 pm \$25
- Lainie Cooke Trio with Saul Rubin, Chris Berger North Square Lounge 12:30, 2 pm
- Marcus Goldhaber and Friends Room 623 at B2 Harlem 6 pm \$15
- Mimi Jones and Friends Room 623 at B2 Harlem 8, 9:30 pm \$15
- Joe Cavesano Smalls 7:30, 9 pm \$20
- Louis Hayes and The Cannonball Legacy Band with Jeremy Pelt, Vincent Herring, Rick Germanson, Dezzron Douglas Smoke 7, 9 pm \$40-60
- Pasquale Grasso The Speakeasy at Jaffe Drive 6 pm

- Joel Forrester Quartet Thai Rock 6:30 pm
- Andrew Cyrille Quartet with Bill Frisell, Dave Virelles, Ben Street Village Vanguard 8, 10 pm \$40

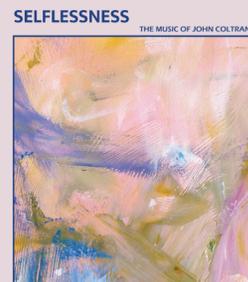
Monday, August 8

- Grove Street Stompers Arthur's Tavern 7 pm
- Seth Trachy Trio with Harish Raghavan, Rudy Royston Bar Lunático 8:30, 10 pm \$10
- Mike Gamble; Max Kutner; Gregg Belisle-Chi Barbès 7 pm \$20
- Kendrick Scott Blue Note 8, 10:30 pm \$25
- George Gee Make-Believe Ballroom Orchestra Bond 45 8 pm \$25
- Dan Manjovi Bryant Park 12:30 pm
- Jazz House Kids hosted by Christian McBride Dizzy's Club 7:30, 9:30 pm \$45
- Mingus Big Band The Django 7, 9:30 pm
- Matt Dwonszyk/Sarah Hanahan Saint Peter's Church 5 pm
- Jonathan Michel Smalls 8 pm \$20
- Jared Schonig Quintet with Scott Wendholt, Irwin Hall, Luis Perdomo, Cole Davis Soapbox Gallery 8 pm \$25
- Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- Flavio Silva Quartet with Bruce Williams, Pat Bianchi, EJ Strickland Zinc Bar 7, 8:30 pm \$25

Tuesday, August 9

- Diego Voglino Jam Session Bar Bayeux 8 pm
- Duduk Da Fonseca Quarteto Universal Bar Lunático 8:30, 10 pm \$10
- The In-Betweens: Mike Gamble, Noah Jarrett, Connor Elmes Barbès 7 pm \$20
- Artemis: Renee Rosnes, Noriko Ueda, Nicole Glover, Ingrid Jensen, Anat Cohen, Allison Miller Birdland 7, 9:30 pm \$45
- Ashley Pezzotti Birdland Theater 5:30 pm \$20
- David Sanborn Blue Note 8, 10:30 pm \$55
- Dan Manjovi Bryant Park 12:30 pm
- Steve Cromity Columbus Park 12 pm
- Darcy James Argue Secret Society Dizzy's Club 7:30, 9:30 pm \$35
- Samuel Torres Quintet; Gerardo Contino and Los Habaneros The Django 7:30, 10:30 pm
- Sonya Belaya; Danny Kamins, James McKane, Marc Edwards Downtown Music Gallery 6:30 pm
- Gerardo Contino Gantry Plaza State Park 7 pm
- Briggan Krauss, Tony Scherr, Lukas Koenig Ibeam Brooklyn 8 pm \$20
- Curtis Brothers Smalls 7:30, 9 pm \$20
- Paul Jost/Jim Ridl Soapbox Gallery 8 pm \$25
- Ned Rothenberg Crossings Quartet with Mary Halvorson, Sylvie Courvoisier, Tomas Fujiwara Soapbox Gallery 8 pm \$25
- Bill Frisell Trio with Gregory Tardy, Johnathan Blake Village Vanguard 8, 10 pm \$40

DAVE LIEBMAN Selflessness



SELFLESSNESS
THE MUSIC OF JOHN COLTRANE
DAVE LIEBMAN
EXPANSIONS



Selflessness is the latest in Liebman's Coltrane-tribute catalogue which includes titles such as *Homage To John Coltrane*, *Compassion* (with **Joe Lovano**), *Joy* (with the **Dave Liebman Big Band**), *John Coltrane's Meditations*, and *Lieb Plays the Blues à la Trane*. He also has participated in various Coltrane tributes such as *"Live Under the Sky"*, a famous concert in Tokyo with **Wayne Shorter** in 1987.

visit dottimerecords.bandcamp.com for more info

Wednesday, August 10

- Forbes Graham, Cecilia Lopez, Brandon López, Gabby Fluke-Mogul, Charlie Burnham, Tcheser Holmes 411 Kent Avenue 8 pm \$10-15
- Nick Hempton Trio with Kyle Koehler, Jason Tiemann Arthur's Tavern 7 pm
- Sasha Berliner Bar Bayeux 8, 9:30 pm
- David Ostwald's Louis Armstrong Eternity Band Birdland 5:30 pm \$30
- Artemis: Renee Rosnes, Noriko Ueda, Nicole Glover, Ingrid Jensen, Anat Cohen, Allison Miller Birdland 7, 9:30 pm \$45
- Frank Vignola's Guitar Night with Jimmy Bruno, John DiMartino, Gary Mazarropi, Vince Cherico and guest Mike Stern Birdland Theater 8:30 pm \$30
- David Sanborn Blue Note 8, 10:30 pm \$55
- Dan Manjovi Bryant Park 12:30 pm
- Samba Jazz Trio Cellar Dog 7 pm \$10
- Chuck Israels 86th Birthday Celebration with Charlie Porter, Paul Nezdela, Aaron Diehl, Aaron Kimmel Dizzy's Club 7:30, 9:30 pm \$35
- Tony Glausi Quintet with Nana Mendosa; Domo Branch Quartet with Birsia Chatterjee The Django 7:30, 10:30 pm
- Praesens: Melissa Almaguers, Roshni Samial, Liary Monteo The Jazz Gallery 7:30, 9:30 pm \$15-25
- Samara Joy Little Island 6:30 pm
- Steve Feifke Mezzrow 7:30, 9 pm \$20
- Lew Tabackin Michiko Studios 7 pm \$20
- Jennie Colabattisto Trio Pangea 7 pm \$25
- Peter Brainin and Friends Room 623 at B2 Harlem 8 pm \$15
- Nick Cacioppo; Robert Edwards Smalls 7:30, 9, 10:30 pm \$20
- George Benson Sony Hall 7, 9:30 pm \$95
- Micah Thomas Quintet with Giveton Gelin, Immanuel Wilkins, Dean Torrey, Kayvon Gordon The Stone at The New School 8:30 pm \$20
- Bill Frisell Trio with Gregory Tardy, Johnathan Blake Village Vanguard 8, 10 pm \$40
- Terry Waldo's Gotham City Ragtime Band Zinc Bar 8 pm \$25

Thursday, August 11

- Terry Waldo's Gotham City Band Arthur's Tavern 10 pm
- Adam Kolker/Jeremy Stratton with guests Bruce Barth, Anthony Pinciotti Bar Bayeux 8, 9:30 pm
- Oz Noy and Noè Socha Bar Lunático 8:30, 10 pm \$10
- Miss Maybell & The Jazz Artistes Barbès 8 pm \$20
- Artemis: Renee Rosnes, Noriko Ueda, Nicole Glover, Ingrid Jensen, Anat Cohen, Allison Miller Birdland 7, 9:30 pm \$45
- Giacomo Gates Birdland Theater 8:30 pm \$30
- David Sanborn Blue Note 8, 10:30 pm \$55
- Eli Yamin Trio with Elias Bailey, David F. Gibson and guests Bond 45 8:30 pm \$25
- Dan Manjovi Bryant Park 12:30 pm
- Brandon Lee Quintet; Simona Premazzi Quartet Cellar Dog 7, 11:30 pm \$10
- Mingus Dynasty Chelsea Table & Stage 7, 9:30 pm \$20
- Hank Allen-Barfield Quintet; Joe Farnsworth Quintet The Django 7:30, 10:30 pm
- Pedrito Martinez Drom 9 pm \$30-35
- David Leon The Jazz Gallery 7:30, 9:30 pm \$15-25
- Monday Michiru Joe's Pub 7 pm \$20
- Bob Devos Mezzrow 7:30, 9 pm \$20
- House of Jade: Vuyo Sotashe, Jenn Jade, Benny Benack, Nicole Glover, Mathis Picard, Russell Hall, Bryan Carter Minton's 7, 9:30 pm \$25
- Ben Tyree's Activator Trio with Chris Eddleton, Leon Gruenbaum Nublu 151 7 pm \$20
- Nite Bjuiti: Candice Hoyes, Val Jeanty, Mimi Jones The Schomburg Center 6:30 pm
- Todd Marcus Quintet with Virginia MacDonald; Davie Gibson Smalls 7:30, 9, 10:30 pm \$20
- Mary Stallings with Emmet Cohen, Russell Hall, Joe Farnsworth Smoke 7, 9 pm \$40-60
- Micah Thomas Quartet with Immanuel Wilkins, Zoh Amba, Billy Drummond The Stone at The New School 8:30 pm \$20
- Schapiro 17 Third Street Music School Settlement 7 pm
- Bill Frisell Trio with Gregory Tardy, Johnathan Blake Village Vanguard 8, 10 pm \$40

Friday, August 12

- Johnny O'Neal Trio Arthur's Tavern 7 pm
- Alex Asher Quartet with Julia Chen, Kyle Miles, Joel Matteo Barbès 8 pm \$15
- Birdland Big Band Birdland 5 pm \$30
- Artemis: Renee Rosnes, Noriko Ueda, Nicole Glover, Ingrid Jensen, Anat Cohen, Allison Miller Birdland 8:30, 10:30 pm \$45
- Miss Maybell & The Jazz Artistes Birdland Theater 7, 9:30 pm \$30
- David Sanborn Blue Note 8, 10:30 pm \$55
- Dan Manjovi Bryant Park 12:30 pm
- Jade Synsteli Quartet; Samuel Martinelli Quartet Cellar Dog 7, 11:30 pm \$10
- Conrad Herwig's The Latin Side Of Mingus; Mariel Bildsten Septet The Django 7:30, 10:30 pm
- Raffi Garabedian Octet with Danielle Wertz, Jonathan Beshay, Ben Goldberg, Josh Roseman, Dierk Peters, Noah Garabedian, Sean Mullins Ibeam Brooklyn 8 pm \$20
- Jazzmobile: Wycliffe Gordon Marcus Garvey Park 7 pm
- Michael Weiss Mezzrow 7:30, 9 pm \$20
- Helio Alves Quartet with Chico Pinheiro, Sam Minaie, Alex Kautz Minton's 7, 9:30 pm \$25
- Gino Stinson Mount Morris Ascension Presbyterian Church 7 pm \$20
- Yuval Amihai Omithology Jazz Club 8 pm
- Elisabeth Lohninger; Mamiko Watanabe Room 623 at B2 Harlem 7, 8:30, 10 pm \$15-20
- Joel Frahm; Philip Harper Smalls 7:30, 9, 10:30 pm \$20
- Mary Stallings with Emmet Cohen, Russell Hall, Joe Farnsworth Smoke 7, 9, 10:30 pm \$40-60
- Eugenie Jones Quartet with Anthony Wornsey, Lonnie Plaxico, Bobby Sanabria Soapbox Gallery 8 pm \$25
- Micah Thomas Trio with Thomas Morgan, Billy Drummond The Stone at The New School 8:30 pm \$20
- Bill Frisell Trio with Gregory Tardy, Johnathan Blake Village Vanguard 8, 10 pm \$40

JAZZ FOUNDATION OF AMERICA PRESENTS
FREE CONCERTS
August 2022

JAZZ FOUNDATION OF AMERICA
www.JazzFoundation.org/donate

New York City

- TUES. AUG 2 • 12:00 PM** Eric Wyatt Quartet | Brooklyn Borough Hall, 209 Joralemon St. | BK
- WED. AUG 3 • 7:00 PM** Annette A. Aguilar & Stringbeans | Jazz at Pier 84, Hudson River Park, 555 12th Ave. | MN
- THUR. AUG 4 • 6:30 PM** Gerry Eastman Sextet | Bushwick Inlet Park, Kent Ave. @ N. 0th St. | BK
- TUES. AUG 9 • 12:00 PM** Steve Cromity | Columbus Park, Remsen St. & Cadman Plaza W., Brooklyn Borough Hall | BK
- TUES. AUG 16 • 12:00 PM** Willie Martinez and the New York City Salsa All-Stars | Columbus Park, Remsen St. & Cadman Plaza W., Brooklyn Borough Hall | BK
- WED. AUG 17 • 7:00 PM** Valery "Messenger" Ponomarev Quintet | Jazz at Pier 84, Hudson River Park, 555 12th Ave. | MN
- THURS. AUG 18 • 5:00 PM** Ginetta's Vendetta | Westerleigh Park, Willard Ave. & Woodbridge Pl. | SI
- TUES. AUG 23 • 12:00 PM** Patsy Grant & Friends | Brooklyn Borough Hall, 209 Joralemon St. | BK
- WED. AUG 24 • 5:30 PM** Joaquin Pozo y la Clave Suena | El Sol Brillante Community Garden, 522 E. 12th St. | MN
- THUR. AUG 25 • 2:00 PM** George Braith | National Jazz Museum in Harlem, 58 W. 129th St. | MN
- THUR. AUG 25 • 6:00 PM** Charlie Parker Jazz Fest: Winard Harper & Jeli Posse | Hansborough Recreation Center, 35 W. 134th St. | MN
- FRI. AUG 26 • 5:30 PM** Charlie Parker Jazz Fest: Parlor Entertainment featuring Marjorie Eliot & Rudel Drears, Harlem Rose Garden, 6 E. 129th St. | MN
- SUN. AUG 28 • 2:00 PM** Neil Clarke Trio Plus | Brooklyn Museum, 200 Eastern Pkwy. | BK
- WED. AUG 31 • 7:00 PM** Monnette Sudler | Jazz at Pier 84, Hudson River Park, 555 12th Ave. | MN

Key: MN (Manhattan), BX (Bronx), BK (Brooklyn), QN (Queens), SI (Staten Island)

New Orleans

- WED. AUG 3 • 2:00 PM** Chuck Perkins & Friends | New Orleans Jazz Museum,* 400 Esplanade Ave.
- WED. AUG 8 • 2:00 PM** Thais Clark And Her Jazzsters | New Orleans Jazz Museum,* 400 Esplanade Ave.
- WED. AUG 17 • 2:00 PM** Gregg Stafford & The Jazz Hounds | New Orleans Jazz Museum,* 400 Esplanade Ave.
- WED. AUG 24 • 2:00 PM** Brian Quezergue R&B Revue - Tribute to Wardell Quezergue | New Orleans Jazz Museum,* 400 Esplanade Ave.
- WED. AUG 31 • 2:00 PM** Stephen Foster & Friends | New Orleans Jazz Museum,* 400 Esplanade Ave.

*REGULAR LIVESTREAMS

Live at The National Museum in Harlem (BI-WEEKLY, THURS. @ 2PM ET)
 Live at The New Orleans Jazz Museum (WED. @ 3PM CT)
facebook.com/jazzfoundationofamerica • youtube.com/jazzfoundation



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

*Shows held at the National Jazz Museum in Harlem are indoors and can accommodate a limited audience only. For access to these shows, please contact the museum directly or log onto: www.jmih.org

Saturday, August 13

- Tony Middleton Arthur's Tavern 7 pm
- Helio Alves/Guilherme Monteiro Bar Lunático 8:30, 10 pm \$10
- Artemis: Renee Rosnes, Noriko Ueda, Nicole Glover, Ingrid Jensen, Anat Cohen, Allison Miller Birdland 8:30, 10:30 pm \$45
- Miss Maybell & The Jazz Artistes Birdland Theater 7, 9:30 pm \$30
- David Sanborn Blue Note 8, 10:30 pm \$55
- Abraham Burton Quartet; Miki Yamanaka Quartet Cellar Dog 7, 11:30 pm \$10
- Jazzmobile—Great Jazz on The Great Hill: Jimmy Heath Legacy Band; Antonio Hart Quartet; Tammy Mccann Central Park Great Hill 4 pm
- Erez Aviram Ensemble Chelsea Table & Stage 7 pm \$20
- Ben Freidkin/Omri Bar Giora Festejation with Julia Chen, Noam Tanzer Culture Lab LIC 5 pm
- Sheila Jordan with Roni Ben-Hur, Harvie S and guest Melissa Aldana Dizzy's Club 7:30, 9:30 pm \$50
- Yayennings Quartet; Joe Saylor and The Kingdom The Django 7:30, 10:30 pm
- Jazz By The Water: Eddie Allen and Friends; Eugenie Jones Quartet with Anthony Wonsey, Lonnie Plaxico, Bobby Sanabria; Rob Fulton Quintet; James Zollar Quintet; Tamm E. Hunt Band Governors Island 1 pm
- Michael Weiss; Jon Davis Mezzrow 7:30, 9, 10:30 pm \$20
- TC III with Ben Solomon, Marcus Persiani, Lonnie Plaxico, Taru Alexander Minton's 7, 9:30 pm \$25
- Joel Frahm Smalls 7:30, 9 pm \$20
- Mary Stallings with Emmet Cohen, Russell Hall, Joe Farnsworth Smoke 7, 9, 10:30 pm \$40-60
- Lafayette Harris, Jr. Trio with Houston Person Soapbox Gallery 8 pm \$25
- Micah Thomas solo The Stone at The New School 8:30 pm \$20
- Peter and Will Anderson with guest Vince Giordano Symphony Space Leonard Nimoy Thalia 3, 5:30 pm \$39
- Bill Frisell Trio with Gregory Tardy, Johnathan Blake Village Vanguard 8, 10 pm \$40

Sunday, August 14

- Creole Cookin Jazz Band Arthur's Tavern 7 pm
- Greg Skaff Trio with Ugonna Okegwo, Colin Stranahan Bar Lunático 8:30, 10 pm \$10
- Stephane Wrembel Barbès 8 pm \$20
- John Yao Bird Big Band Birdland 5:30 pm \$30
- Arturo O'Farrill Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30
- Nicole Zuraitis Blue Note 1 pm \$20
- David Sanborn Blue Note 8, 10:30 pm \$55
- Ed Cherry Trio Cellar Dog 7 pm \$10

- Hyuna Park; Culture Lab Crew Culture Lab LIC 5 pm
- Sheila Jordan with Roni Ben-Hur, Harvie S and guest Houston Person Dizzy's Club 5, 7:30 pm \$45
- Teri Roiger, Steve Berger, John Menegon Entwine Wine Bar 6 pm
- Elias Meister, Dmitry Ishenko, Rob Mitzner The Keep 9 pm
- Libby York Trio with Spike Wilner, Lorin Cohen Mezzrow 7:30, 9 pm \$20
- Phil Young and Harlem Hip Minton's 7, 9:30 pm \$25
- Roz Corral Trio North Square Lounge 12:30, 2 pm
- Marcus Goldhaber and Friends Room 623 at B2 Harlem 6 pm \$15
- Miri Jones and Friends Room 623 at B2 Harlem 8, 9:30 pm \$15
- Mary Stallings with Emmet Cohen, Russell Hall, Joe Farnsworth Smoke 7, 9 pm \$40-60
- Bill Frisell Trio with Gregory Tardy, Johnathan Blake Village Vanguard 8, 10 pm \$40

Monday, August 15

- Grove Street Stompers Arthur's Tavern 7 pm
- Ricardo Gallo's Horse's Mouth with Sam Kulik, Rodrigo Recabaren, Ben Goldberg Barbès 7 pm \$15
- Summer Camargo Quintet Birdland Theater 8:30 pm \$30
- Kendrick Scott Blue Note 8, 10:30 pm \$25
- George Gee Make-Believe Ballroom Orchestra Bond 45 8 pm \$25
- Victor Lin Bryant Park 12:30 pm
- Time Spans 2022—Splinter Reeds: Kyle Bruckmann, Bill Kalinkos, David Wegehaupt, Jeff Anderle, Dana Jessen with guest Sam Pluta The DiMenna Center 7:30 pm \$20
- Remembering Roy Hargrove: Evan Sherman Big Band Dizzy's Club 7:30, 9:30 pm \$40
- Mingus Big Band The Django 7, 9:30 pm
- Matt Dwonczyk/Vanisha Gould Saint Peter's Church 5 pm
- Miki Yamanaka Smalls 10:30 pm \$20
- Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40

Tuesday, August 16

- Diego Voglino Jam Session Bar Bayeux 8 pm
- Danny Walsh Quartet with Juan Chivassa, Arthur Kell, Eric Halvorson Bar Lunático 8:30, 10 pm \$10
- Miles Ahead and Birth of the Cool: Gil Evans Project Directed by Ryan Truesdell with guest Scott Wendholt Birdland 7, 9:30 pm \$40
- Ashley Pezzotti Birdland Theater 5:30 pm \$20
- Avishai Cohen Trio with Elchin Shirinov, Roni Kaspi Blue Note 8, 10:30 pm \$35
- Victor Lin Bryant Park 12:30 pm
- Willie Martinez New York City Salsa All-Stars Columbus Park 12 pm

- Ralph Alessi Baida Quartet with Kris Davis, Drew Gress, Nasheet Waits Dizzy's Club 7:30, 9:30 pm \$35
- Liz Roza; Itai Kriss and Televana The Django 7:30, 10:30 pm
- Zoh Amba, Gabby Fluke-Mogul, Lesley Mok; Dave Scott, Sarah Bernstein, Hill Greene, Billy Mintz Downtown Music Gallery 6:30 pm
- Sofia Rei Gantry Plaza State Park 7 pm
- Ben Paterson Mezzrow 7:30, 9 pm \$20
- Rodney Jones Smalls 7:30, 9 pm \$20
- Bill Frisell Five with Tony Scherr, Thomas Morgan, Rudy Royston, Kenny Wollesen Village Vanguard 8, 10 pm \$40
- Uri Caine Trio with Mark Helias, Ben Perowsky Zinc Bar 7, 8:30 pm \$30

Wednesday, August 17

- Jonathan Finlayson Trio with Tim Angulo, Anthony Tidd Bar Bayeux 8, 9:30 pm
- Denise Reis/Martché Bar Lunático 8:30, 10 pm \$10
- David Ostwald's Louis Armstrong Eternity Band Birdland 5:30 pm \$30
- Porgy & Bess: Gil Evans Project Directed by Ryan Truesdell with guest Steve Wilson Birdland 7, 9:30 pm \$40
- Frank Vignola's Guitar Night with Jimmy Bruno, John DiMartino, Gary Mazzaroppi, Vince Cherico and guest Will Anderson Birdland Theater 8:30 pm \$30
- Avishai Cohen Trio with Elchin Shirinov, Roni Kaspi Blue Note 8, 10:30 pm \$35
- Victor Lin Bryant Park 12:30 pm
- Saul Rubin Trio Cellar Dog 7 pm \$10
- Time Spans 2022—Sō Percussion: Eric Cha-Beach, Josh Quillen, Adam Sliwinski, Jason Treuting The DiMenna Center 7:30 pm \$20
- Geoffrey Keezer's Playdate with Shedrick Mitchell, Ron Blake, Aayushi Karnik, Richie Goods, Kendrick Scott Dizzy's Club 7:30, 9:30 pm \$35
- Luke Carlos O'Reilly Quartet; Anwar Marshall's Blue Verse The Django 7:30, 10:30 pm
- Sarah Elizabeth Charles/Jarrett Cherner The Jazz Gallery 7:30, 9:30 pm \$15-25
- Tony Davis Bonanza Little Island 4:30 pm
- Ed Cherry; Nick Masters Mezzrow 7:30, 9, 10:30 pm \$20
- Ray Blue Organ Quartet New Amsterdam Musical Association 8 pm
- Stephanie Nakasian/Matt Baker Pangea 7 pm \$25
- Valery Ponomarev Quintet Pier 84 7 pm
- Peter Brainin and Friends Room 623 at B2 Harlem 8 pm \$15
- Jason Yager; Evan Sheran Smalls 7:30, 9, 10:30 pm \$20
- Ingrid Laubrock, Brandon López, Tom Rainey The Stone at The New School 8:30 pm \$20
- Bill Frisell Five with Tony Scherr, Thomas Morgan, Rudy Royston, Kenny Wollesen Village Vanguard 8, 10 pm \$40
- Terry Waldo's Gotham City Ragtime Band Zinc Bar 8 pm \$25

TODD MARCUS

QUINTET FT. VIRGINIA MACDONALD

"Mr. Marcus is probably the most inventive bass clarinetist working in straight-ahead jazz today." — *The New York Times*

AUGUST 11
7:30 AND 9 PM
SMALLS JAZZ CLUB

TODDMARCUSJAZZ.COM



Check out the new
Todd Marcus Jazz
Orchestra album:
In the Valley!



Cross-Cultural Connection, Inc.
4th Annual Jazz Festival

JAZZ

in the park FESTIVAL

2022

Sunday, Aug 21
12-7PM

Riverfront Green Park
Peekskill, NY

Eric Person Quartet • CCC Pro-Am Ensemble
Ray Blue Sextet • Sheila Jordan Trio
Bobby Sanabria Experience • Sheila Anderson, WBGO

Peekskill Parks
and Recreation

FREE ADMISSION
Bring your chair and food

Rain site: Paramount Hudson Valley Theater
1008 Brown Street, Peekskill

www.cccjazz.org

Cross-Cultural Connection, Inc. is a non-profit 501 (c)(3) organization.
Donations and gifts are tax-deductible.

M&T Bank
Understanding what's important™

ARTSW
ARTSWEESTERY

Thursday, August 18

- Terry Waldo's Gotham City Band Arthur's Tavern 10 pm
- Adam Kolker/Jeremy Stratton with guests Isaac Wilson, Kayvon Gordon Bar Bayeux 8, 9:30 pm
- ★ Porgy & Bess: Gil Evans Project Directed by Ryan Truesdell with guest Riley Mulherkar Birdland 7, 9:30 pm \$40
- ★ Avishai Cohen Trio with Elchin Shirinov, Roni Kaspi Blue Note 8, 10:30 pm \$35
- Eli Yamin Trio with Elias Bailey, David F. Gibson and guests Bond 45 8:30 pm \$25
- Victor Lin Bryant Park 12:30 pm
- Sylvia Cuenca Quintet; Will Terrill Quintet Cellar Dog 7, 11:30 pm \$10
- ★ Willie Jones III Sextet with Justin Robinson, Steve Davis, Giveton Gelin, Isaiah J. Thompson, Endea Owens Dizzy's Club 7:30, 9:30 pm \$40
- Wax Brazilian; High and Mighty Brass Band The Django 7:30, 10:30 pm
- Fabian Almazan Trio with Linda May Han Oh, Henry Cole The Jazz Gallery 7:30, 9:30 pm \$25-\$35
- ★ Yasser Tejada Little Island 9:30 pm
- ★ SummerStage—The Last Poets with Jamaaladeen Tacuma's Band of Resistance: Abiodun Oyewole, Umar Bin Hassan, Baba Don, Jamaaladeen Tacuma, Ronnie Burrage, Kelyvn Bell Marcus Garvey Park 6 pm
- Roberta Pikef, Harvie S, Billy Mintz Mezzrow 7:30, 9 pm \$20
- House of Jade: Vuyo Sotashe, Jenn Jade, Benny Benack, Nicole Glover, Mathis Picard, Russell Hall, Bryan Carter Minton's 7, 9:30 pm \$25
- Marta Sanchez Smalls 7:30, 9 pm \$20
- ★ The Heavy Hitters: Jeremy Pelt, Eric Alexander, Mike LeDonne, Peter Washington, Kenny Washington Smoke 7, 9, 10:30 pm \$40-60
- Steve Millhouse Trio with Rich Perry, Eric Halvorson Soapbox Gallery 8 pm \$25
- ★ Brandon López solo The Stone at The New School 8:30 pm \$20
- ★ Bill Frisell Five with Tony Scherr, Thomas Morgan, Rudy Royston, Kenny Wollesen Village Vanguard 8, 10 pm \$40

Friday, August 19

- ★ Johnny O'Neal Trio Arthur's Tavern 7 pm
- Birdland Big Band Birdland 5 pm \$30
- ★ Sketches of Spain and Quiet Nights: Gil Evans Project Directed by Ryan Truesdell with guest Sara Caswell Birdland 8:30, 10:30 pm \$40
- ★ Scott Robinson Quartet with Martin Wind Birdland Theater 8:30 pm \$30
- ★ Avishai Cohen Trio with Elchin Shirinov, Roni Kaspi Blue Note 8, 10:30 pm \$35
- Victor Lin Bryant Park 12:30 pm
- Rafiq Bhatia Bryant Park 7 pm
- James Burton Quintet; Ai Murakami Quartet Cellar Dog 7, 11:30 pm \$10
- Time Spans 2022—Ensemble Signal: Brad Lubman, Paul Coleman, Tim Munro, Adrian Sandi, Seneca Black, David Friend, Doug Perkins, Taylor Levine, Courtney Orlando, Lauren Radnofsky, Greg Chudzik, Georgia Mills with guest Nicole Mitchell The DiMenna Center 7:30 pm \$20
- ★ Willie Jones III Sextet with Justin Robinson, Steve Davis, Giveton Gelin, Isaiah J. Thompson, Endea Owens Dizzy's Club 7:30, 9:30 pm \$40
- Ed Cherry Quartet; Freddie Deboe Band The Django 7:30, 10:30 pm
- ★ Ethan Iverson Trio with Larry Grenadier, Kush Abadey The Jazz Gallery 7:30, 9:30 pm \$25-\$35
- ★ Arturo O'Farrill Afro Latin Jazz Orchestra Little Island 8 pm
- Ken Peplowski; Jon Davis Mezzrow 7:30, 9, 10:30 pm \$20
- Flavio Silva Trio with Alex Apolo Ayala, Curtis Nowosad Minton's 7, 9:30 pm \$25
- ★ Dick Griffin Mount Morris Ascension Presbyterian Church 7 pm \$20
- Joseph Miller; Ray Blue Room 623 at B2 Harlem 7, 8:30, 10 pm \$15-\$20
- ★ Winard Harper; Corey Wallace Smalls 7:30, 9, 10:30 pm \$20
- ★ The Heavy Hitters: Jeremy Pelt, Eric Alexander, Mike LeDonne, Peter Washington, Kenny Washington Smoke 7, 9, 10:30 pm \$40-60
- ★ Zeena Parkins, Cecilia Lopez, Nate Wooley, Brandon López The Stone at The New School 8:30 pm \$20
- ★ Bill Frisell Five with Tony Scherr, Thomas Morgan, Rudy Royston, Kenny Wollesen Village Vanguard 8, 10 pm \$40

Saturday, August 20

- ★ Sheila Jordan with Roni Ben-Hur, Harvie S Arthur's Tavern 7 pm
- ★ Sketches of Spain and Quiet Nights: Gil Evans Project Directed by Ryan Truesdell with guest Nadje Noordhuis Birdland 8:30, 10:30 pm \$40
- ★ Scott Robinson Quartet with Martin Wind Birdland Theater 8:30 pm \$30
- ★ Avishai Cohen Trio with Elchin Shirinov, Roni Kaspi Blue Note 8, 10:30 pm \$35
- Richard Clements Quartet; Matt Martinez Quartet Cellar Dog 7, 11:30 pm \$10
- Time Spans 2022—International Contemporary Ensemble: Gabriela Diaz, Josh Modney, Chris Gross, Michael Nicolas, Nicole Mitchell, Isabel Lepanto Gleicher, Joshua Rubin, Rebekah Heller, Ross Karre, Levy Lorenzo, Lesley Mok, Dan Lippel, Jacob Greenberg, Fay Victor, Eddy Kwon The DiMenna Center 7:30 pm \$20
- ★ Willie Jones III Sextet with Justin Robinson, Steve Davis, Giveton Gelin, Isaiah J. Thompson, Endea Owens Dizzy's Club 7:30, 9:30 pm \$45
- Dan Aran Band; David Gibson Nonet The Django 7:30, 10:30 pm
- David Leon, Wendy Eisenberg, Henry Memer, Stephen Gauci, Adam Lane, Colin Hinton; Asher Herzog, Neel Ghosh, Nick Saia Downtown Music Gallery 6 pm
- The Westerlies: Riley Mulherkar, Chloe Rowlands, Andy Clausen, Willem de Koch Governors Island 1, 3 pm
- ★ Ingrid Laubrock/Andy Milne The Jazz Gallery 7:30, 9:30 pm \$25-\$35
- ★ Arturo O'Farrill Afro Latin Jazz Orchestra Little Island 8 pm
- ★ SummerStage—Maroons & Suffragettes—A Greg Tate Tribute: Burnt Sugar/Danz; Burnt Sugar The Arkestra Chamber; Harriet Tubman; Resistance Revival Chorus; Bardo Steppers; DJ Reborn Marcus Garvey Park 6 pm
- Ken Peplowski; Johnny O'Neal Mezzrow 7:30, 9, 10:30 pm \$20
- Jean-Michel Pilc, François Moutin, Ari Hoenig Omithology Jazz Club 8 pm
- Oto Muga: Rema Hasumi, Adam Lane, Randy Peterson Scholes Street Studio 8 pm \$15
- Reggie Woods Sistas' Place 9, 10:30 pm \$20
- ★ Winard Harper Smalls 7:30, 9 pm \$20

- ★ The Heavy Hitters: Jeremy Pelt, Eric Alexander, Mike LeDonne, Peter Washington, Kenny Washington Smoke 7, 9, 10:30 pm \$40-60
- ★ Ikue Mori, Tim Berne, Jon Lipscomb, Ryan Sawyer, Brandon López and guest The Stone at The New School 8:30 pm \$20
- ★ Bill Frisell Five with Tony Scherr, Thomas Morgan, Rudy Royston, Kenny Wollesen Village Vanguard 8, 10 pm \$40

Sunday, August 21

- Creole Cookin Jazz Band Arthur's Tavern 7 pm
- Wayne Tucker and The Bad Mothas Bar Lunático 8:30, 10 pm \$10
- Olli Soikkeli Barbès 10 pm \$15
- Augie Haas + 8 Birdland 5:30 pm \$30
- ★ Arturo O'Farrill Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30
- ★ Scott Robinson Quartet with Martin Wind Birdland Theater 8:30 pm \$30
- Nanny Assis Blue Note 12:30, 2:30 pm \$20
- ★ Avishai Cohen Trio with Elchin Shirinov, Roni Kaspi Blue Note 8, 10:30 pm \$35
- Grant Stewart Trio Cellar Dog 7 pm \$10
- ★ Willie Jones III Sextet with Justin Robinson, Steve Davis, Giveton Gelin, Isaiah J. Thompson, Endea Owens Dizzy's Club 5, 7:30 pm \$25
- Teri Roiger, Steve Berger, John Menegon Entwine Wine Bar 6 pm
- ★ Dan Blake, Dmitry Ishenko, Jeff Williams The Keep 9 pm
- ★ Arturo O'Farrill Afro Latin Jazz Orchestra Little Island 8 pm
- Ashley Pezzotti Mezzrow 7:30, 9 pm \$20
- Bruce Harris Quartet Minton's 7, 9:30 pm \$25
- Roz Corral Trio North Square Lounge 12:30, 2 pm
- Marcus Goldhaber and Friends Room 623 at B2 Harlem 6 pm \$15
- Mimi Jones and Friends Room 623 at B2 Harlem 8, 9:30 pm \$15
- ★ The Heavy Hitters: Jeremy Pelt, Eric Alexander, Mike LeDonne, Peter Washington, Kenny Washington Smoke 7, 9, 10:30 pm \$40-60
- ★ Bill Frisell Five with Tony Scherr, Thomas Morgan, Rudy Royston, Kenny Wollesen Village Vanguard 8, 10 pm \$40

Monday, August 22

- Grove Street Stompers Arthur's Tavern 7 pm
- Caroline Davis/Lucia Stavros Bar Lunático 8:30, 10 pm \$10
- The Baylor Project Blue Note 8, 10:30 pm \$35
- George Gee Make-Believe Ballroom Orchestra Bond 45 8 pm \$25
- ★ Jon Weber Bryant Park 12:30 pm
- Pasquale Grasso Trio with Ari Roland, Keith Balla Dizzy's Club 7:30, 9:30 pm \$35
- ★ Mingus Big Band The Django 7, 9:30 pm
- Jean-Michel Pilc, François Moutin, Ari Hoenig Fifth Hammer 6 pm
- David Berkman Mezzrow 7:30, 9 pm \$20
- Matt Dwonszyk/Julieto Eugenio Saint Peter's Church 5 pm
- Joe Farnsworth; Jonathan Michel Smalls 7:30, 9, 10:30 pm \$20
- ★ Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- Ron Jackson Trio with Essiet Essiet, Sylvia Cuenca Zinc Bar 7, 8:30 pm \$30

Tuesday, August 23

- Diego Voglino Jam Session Bar Bayeux 8 pm
- Gabi Hartman Bar Lunático 8:30, 10 pm \$10
- ★ Bird with Strings: Ken Peplowski Birdland 7, 9:30 pm \$40
- Ashley Pezzotti Birdland Theater 5:30 pm \$20
- ★ Abdullah Ibrahim Blue Note 8, 10:30 pm \$45
- Patsy Grant and Friends Brooklyn Borough Hall 12 pm
- ★ Jon Weber Bryant Park 12:30 pm
- Julieta Eugenio Trio with Matt Dwonszyk, Jonathan Barber Dizzy's Club 7:30, 9:30 pm \$35
- Pedro Giruado Tango Quartet with Nicolás Danielson, Rodolfo Zanetti, Ahmed Alom; Los Hacheros with Jeremy Bosch The Django 7:30, 10:30 pm
- Ayumi Ishito, Rema Hasumi, Yuko Togami; Kevin Murray solo Downtown Music Gallery 6:30 pm
- Neal Kirkwood; John Merrill Mezzrow 7:30, 9, 10:30 pm \$20
- Steve Nelson Smalls 7:30, 9 pm \$20
- ★ Miguel Zenón Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole Village Vanguard 8, 10 pm \$40

Wednesday, August 24

- Jean-Michel Pilc Trio with François Moutin, Ari Hoenig Bar Bayeux 8, 9:30 pm
- Nojo Hotel: Kenny Wollesen, Michael Coleman, Dalius Naujo Bar Lunático 8:30, 10 pm \$10
- ★ David Ostwald's Louis Armstrong Eternity Band Birdland 5:30 pm \$30
- ★ Bird with Strings: Ken Peplowski Birdland 7, 9:30 pm \$40
- ★ Frank Vignola's Guitar Night with Jimmy Bruno, John DiMartino, Gary Mazarroppi, Vince Cherico and guest Peter Bernstein Birdland Theater 8:30 pm \$30
- Abdullah Ibrahim Blue Note 8, 10:30 pm \$45
- ★ Jon Weber Bryant Park 12:30 pm
- Greg Glassman Trio Cellar Dog 7 pm \$10
- Ahmed McLemore Chelsea Table & Stage 7 pm \$19
- Time Spans 2022—Yarn/Wire: Laura Barger, Russell Greenberg, Sae Hashimoto, Julia Den Boer, Sam Torres The DiMenna Center 7:30 pm \$20
- Ben Williams Band with Chelsea Baratz, Julius Rodriguez, David Rosenthal, Jharis Yokley Dizzy's Club 7:30, 9:30 pm \$35
- Joaquin Pozo y la Clave Suena El Sol Brillante Community Garden 5:30 pm
- Luther S. Allison Sextet with Sasha Berliner, Hudson Horns The Django 7:30, 10:30 pm
- Jazzmobile: Allan Harris Quartet Grant's Tomb 7 pm
- Will and Pete Anderson; Greg Murphy Mezzrow 7:30, 9, 10:30 pm \$20
- Pérez and Friends Pangea 7 pm \$25
- Peter Brainin and Friends Room 623 at B2 Harlem 8 pm \$15
- Mike Ekroth; Benny Benack Smalls 7:30, 9, 10:30 pm \$20
- Leyla Mona Tawil/John King The Stone at The New School 8:30 pm \$20
- ★ Miguel Zenón Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole Village Vanguard 8, 10 pm \$40
- Terry Waldo's Gotham City Ragtime Band Zinc Bar 8 pm \$25

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

JAZZ FEST

WHITE PLAINS
SEPT. 14-18, 2022

FEATURING:

Joey Alexander

Buster Williams Quartet
"Something More"

Ragan Whiteside & Friends

Grace Kelly

Tickets on sale!

artsw.org/jazzfest



Thursday, August 25

- Terry Waldo's Gotham City Band Arthur's Tavern 10 pm
- Anwar Marshall Trio Bar Lunático 8:30, 10 pm \$10
- Adam Kolker/Jeremy Stratton with guests Chris McCarthy, Owen Howard Bar Bayeux 8, 9:30 pm
- Bird with Strings: Ken Peplowski Birdland 7, 9:30 pm \$40
- Alan Broadbent Trio with Harvie S, Billy Mintz Birdland Theater 8:30 pm \$30
- Abdullah Ibrahim Blue Note 8, 10:30 pm \$45
- Eli Yamin Trio with Elias Bailey, David F. Gibson and guests Bond 45 8:30 pm \$25
- Jon Weber Bryant Park 12:30 pm
- Chris Byars Quartet; Courtney Wright Quartet Cellar Dog 7, 11:30 pm \$10
- Mingus Dynasty Chelsea Table & Stage 7, 9:30 pm \$20
- The Mahavishnu Project: Jesse Gress, Neil Alexander, Zoe Zeeman, Gregg Bendian The Cutting Room 7 pm \$25-\$30
- Gonzalo Rubalcaba, Chris Potter, Larry Grenadier, Eric Harland Dizzy's Club 7:30, 9:30 pm \$55
- Celebrating Charlie Parker: Sam Dillon/Andrew Gould Quartet; Ian Hendrickson-Smith The Django 10:30 pm
- Winard Harper and Jeli Posse Hansborough Recreation Center 6 pm
- Tito Puente, Jr. Iridium 8:30 pm \$39.50-49.50
- George Braith Jazz Museum in Harlem 2 pm
- Dezron Douglas Trio with Keith Brown, Curtis Torian Mezzrow 7:30, 9 pm \$20
- House of Jade: Vuyo Sotashe, Jenn Jade, Benny Benack, Nicole Glover, Mathis Picard, Russell Hall, Bryan Carter Minton's 7, 9:30 pm \$25
- David Schumacher; David Gibson Smalls 7:30, 9, 10:30 pm \$20
- Charlie Parker Celebration: Rudresh Mahanthappa Trio with Harish Raghavan, Rudy Royston Smoke 7, 9, 10:30 pm \$40-60
- String Noise plays John King: Pauline Kim Harris/Conrad Harris The Stone at The New School 8:30 pm \$20
- Miguel Zenón Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole Village Vanguard 8, 10 pm \$40

Friday, August 26

- Johnny O'Neal Trio Arthur's Tavern 7 pm
- George Garzone and The Fringe Bar Bayeux 8, 9:30 pm
- Itai Kriss and Telavana Bar Lunático 8:30, 10 pm \$10
- Birdland Big Band Birdland 5 pm \$30
- Bird with Strings: Ken Peplowski Birdland 8:30, 10:30 pm \$40
- David DeJesus Birdland Theater 7, 9:30 pm \$30
- Abdullah Ibrahim Blue Note 8, 10:30 pm \$45
- Jon Weber Bryant Park 12:30 pm
- Darrell Green Quintet; James Austin Quartet Cellar Dog 7, 11:30 pm \$10
- Bright Dog Red Culture Lab LIC 7 pm

- Gonzalo Rubalcaba, Chris Potter, Larry Grenadier, Eric Harland Dizzy's Club 7:30, 9:30 pm \$55
- Celebrating Charlie Parker: Bruce Williams Quartet; Sarah Hanahan Quintet The Django 7:30, 10:30 pm
- Marjorie Eliot/Rudel Drears Harlem Rose Garden 5:30 pm
- Tito Puente, Jr. Iridium 8:30 pm \$39.50-49.50
- SummerStage—Charlie Parker Jazz Fest: Jazzmeia Horn and Her Noble Force; Calvin Booker On Tap and Friends; Courtney Wright Trio Marcus Garvey Park 7 pm
- Jeremy Pelt; John Chin Mezzrow 7:30, 9, 10:30 pm \$20
- Karen Stachel/Norbert Stachel LeHCats Minton's 7, 9:30 pm \$25
- Jordyn Davis Mount Morris Ascension Presbyterian Church 7 pm \$20
- Jenny Xu; Helio Alves Room 623 at B2 Harlem 7, 8:30, 10 pm \$15-20
- Rick Parker, Michaël Attias, Simon Jermyn, Kate Gentile; Stephen Gauci, Shinya Lin, Adam Lane, Kevin Shea; Tony Malaby, Caleb Duval, James Paul Nadien Scholes Street Studio 8 pm \$20
- Gerry Gibbs; Philip Harper Smalls 7:30, 9, 10:30 pm \$20
- Charlie Parker Celebration: Rudresh Mahanthappa Trio with Harish Raghavan, Rudy Royston Smoke 7, 9, 10:30 pm \$40-60
- Michael Wimberly, John King, Luke Stewart The Stone at The New School 8:30 pm \$20
- Miguel Zenón Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole Village Vanguard 8, 10 pm \$40

Saturday, August 27

- Yacouba Sissoko Bar Lunático 8:30, 10 pm \$10
- Bird with Strings: Ken Peplowski Birdland 8:30, 10:30 pm \$40
- David DeJesus Birdland Theater 7, 9:30 pm \$30
- Abdullah Ibrahim Blue Note 8, 10:30 pm \$45
- Nick Biello Quartet; Philip Harper Quartet Cellar Dog 7, 11:30 pm \$10
- Lee Mixashawn Rozie solo; Jason Kao Hwang's Human Rites Trio with Ken Filiano Andrew Drury Clifton Place Memorial Park & Garden 5 pm
- Gonzalo Rubalcaba, Chris Potter, Larry Grenadier, Eric Harland Dizzy's Club 7:30, 9:30 pm \$55
- Celebrating Charlie Parker: Mike Ledonne Band with Vincent Herring; Erena Terakubo Quartet with Akiko Tsuruga, Paul Bollenback, Hank Allen-Barfield The Django 7:30, 10:30 pm
- William Hooker Trio with Mara Rosenbloom, Melanie Dyer and guest Ibeam Brooklyn 7 pm \$15
- SummerStage—Charlie Parker Jazz Fest: Terence Blanchard with The E-Collective and Turtle Island Quartet; Buster Williams' Something More; Niakra Presents Black Wall Street; Vuyo Sotashe; Courtney Wright Trio Marcus Garvey Park 3 pm
- Jeremy Pelt; Eden Ladin Mezzrow 7:30, 9, 10:30 pm \$20
- Orrin Evans Captain Black Big Band Minton's 7, 9:30 pm \$25
- Kalia Vandever Quartet Public Records 7 pm \$20

- Gerry Gibbs Smalls 7:30, 9 pm \$20
- Charlie Parker Celebration: Rudresh Mahanthappa Trio with Harish Raghavan, Rudy Royston Smoke 7, 9, 10:30 pm \$40-60
- Bass Extremes: Victor Wooten, Steve Bailey, Derico Watson Sony Hall 7, 9:30 pm \$55
- Gelsey Bell/Paul Pinto The Stone at The New School 8:30 pm \$20
- Miguel Zenón Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole Village Vanguard 8, 10 pm \$40
- Trio Xolo: Zachary Swanson, Derrick Michaels, Dalus Naujo Young Eitel's 8 pm

Sunday, August 28

- Creole Cookin Jazz Band Arthur's Tavern 7 pm
- Matt Tolentino Barbès 6 pm \$15
- Stéphane Wrembel Barbès 8 pm \$20
- Yardbird Big Band Birdland 5:30 pm \$30
- Arturo O'Farrill Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30
- Nelly McKay Blue Note 12:30, 2:30 pm \$20
- Abdullah Ibrahim Blue Note 8, 10:30 pm \$45
- Neil Clarke Trio Plus Brooklyn Museum of Art 2 pm
- Ned Gould Trio Cellar Dog 7 pm \$10
- Gonzalo Rubalcaba, Chris Potter, Larry Grenadier, Eric Harland Dizzy's Club 5, 7:30 pm \$50
- Teri Roiger, Steve Berger, John Menegon Entwine Wine Bar 6 pm
- Let Music Be Your Brunch: William Hooker, Dave Sewelson, On Ka'a Davis, Federico Balducci, Francois Minaux, Suzanne Farrin Funkadelic Studios 11 am
- Dmitry Ishenko/Rob Mitzner Trio The Keep 9 pm
- Paul Jost Mezzrow 7:30, 9 pm \$20
- Orrin Evans Minton's 7, 9:30 pm \$25
- Vanisha Gould Trio with Chris McCarthy, Dan Pappalardo North Square Lounge 12:30, 2 pm
- Marcus Goldhaber and Friends Room 623 at B2 Harlem 6 pm \$15
- Mimi Jones and Friends Room 623 at B2 Harlem 8, 9:30 pm \$15
- Asaf Yuria Smalls 7:30, 9 pm \$20
- Charlie Parker Celebration: Rudresh Mahanthappa Trio with Harish Raghavan, Rudy Royston Smoke 7, 9, 10:30 pm \$40-60
- SummerStage—Charlie Parker Jazz Fest: Archie Shepp/Jason Moran with guest Cécile McLorin Salvant; Melissa Aldana; Bria Skonberg Quintet with Mathis Picard, Adi Meyerson, Gabe Schneider, Darrian Douglas; Pasquale Grasso Tompkins Square Park 3 pm
- John Zorn's New Masada Quartet with Julian Lage, Jorge Roeder, Kenny Wollesen Village Vanguard 3 pm \$40
- Miguel Zenón Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole Village Vanguard 8, 10 pm \$40



Capital One CityParks FOUNDATION
SUMMERSTAGE

CHARLIE PARKER JAZZ FESTIVAL NYC 2022
50TH ANNIVERSARY

FRIDAY, AUGUST 26
MARCUS GARVEY PARK
7PM • FREE
JAZZMEIA HORN AND HER NOBLE FORCE
CALVIN BOOKER ON TAP & FRIENDS
IN ASSOCIATION WITH JAZZMOBILE

SATURDAY, AUGUST 27
MARCUS GARVEY PARK
3PM • FREE
TERENCE BLANCHARD FEAT. THE E-COLLECTIVE AND TURTLE ISLAND QUARTET / BUSTER WILLIAMS & SOMETHING MORE
NIKARA PRESENTS BLACK WALL STREET
VUYO SOTASHE

SUNDAY, AUGUST 28
TOMPKINS SQUARE PARK
3PM • FREE
ARCHIE SHEPP AND JASON MORAN FEAT. CÉCILE MCLORIN SALVANT
MELISSA ALDANA
BRIA SKONBERG
PASQUALE GRASSO

CHARLIEPARKERJAZZFESTIVAL.ORG
SUMMERSTAGE SUMMERSTAGENYC NYC SUMMERSTAGE
#SUMMERSTAGE #CHARLIEPARKERJAZZFESTIVAL

Capital One Bloomberg Philanthropies

elias stemeseder pianist

THE STONE PRESENTS ELIAS STEMESEDER 2022 RESIDENCY

WEDNESDAY AUGUST 31—QUINTET I

Peter Evans (trumpet)
Mark Shim (tenor saxophone)
Chris Tordini (bass)
Timothy Angulo (drums)
Elias Stemeseder (piano, synth)

THURSDAY SEPTEMBER 1—WRENS

Ryan Easter (trumpet)
Jason Nazary (drums, modular synth)
Elias Stemeseder (piano, modular synth, electronics)

FRIDAY SEPTEMBER 2—QUINTET II

Aliya Ultan (cello)
Henry Fraser (bass)
Nava Dunkelman (percussion)
Simon Kanzler (live electronics)
Elias Stemeseder (piano, electronics)

SATURDAY SEPTEMBER 3—PENUMBRA PLUS GUESTS

'Kris-Chen Little-Injure' (drums, electronics)
Elias Stemeseder (amplified harpsichord, synth, electronics)
plus guests TBA

AUGUST 31 - SEPTEMBER 3, 8:30PM
THE NEW SCHOOL 55 W. 13TH ST, NY
THESTONENYC.COM

100 MILES OUT

CONNECTICUT

8/1 (6 pm) Gianni Gardner, Black Art Jazz Collective
 8/8 (6 pm) Wanda Houston; Linda May Han Oh
 8/15 (6 pm) Nick Di Maria; GO Organic Orchestra/Brooklyn Raga
 8/18 (5:30 pm) Hank N. Nelson Quintet
 8/25 (5:30 pm) New Mosaic
Bushnell Park (Hartford, CT) www.bushnellpark.org
 8/11 (6 pm) Steve Davis/Abena Koomson-Davis
Butler-McCook House (Hartford, CT) ctlandmarks.org/properties/butler-mccook-house-garden
 8/20 (8 pm) Secondary Messengers: Dave Bilodeau, Mark Dunlap, Dick Poccia, Mike Stamm, Bill Matthews
 8/27 (8 pm) Jeff Fuller Trio
Buttonwood Tree Performing Arts Center (Middletown, CT) www.buttonwood.org
 8/2 (7 pm) Andrew Beals + Indigo Seven
 8/3 (8 pm) Joe Morris Mess Hall with Jerome Deupree, Steve Lantner; Bob Gory Roundhouse Trio with Conor Perreault, Michael Larocca
 8/16 (7 pm) Andrew Beals NHVJU Sessions; Ed Cherry
 8/30 (7 pm) Andrew Beals + Steve Davis
Café Nine (New Haven, CT) www.cafenine.com
 8/1, 8/8, 8/15, 8/22, 8/29 (7:30 pm) Hartford Jazz Orchestra
Elicit Brewery (Manchester, CT) www.elicitbrewing.com
 8/20 (8 pm) Grace Kelly
Infinity Hall (Hartford, CT) www.infinityhall.com
 8/21 (7 pm) Madeleine Peyroux
 8/23 (7:30 pm) Grace Kelly
The Kate (Old Saybrook, CT) www.katharinehepburntheater.org
 8/3 (7 pm) Fernanda Franco with Joe Carter, Jeff Fuller
 8/17 (7 pm) Joe Strasser's Jazz Allstar Quintet with Rich Zurkowski, Roger Post, Joe McWilliams
 8/24 (7 pm) Akiko Tsuruga with Charlie Sigler, Joe Strasser
 8/31 (7 pm) Ali Ryerson with Pete Levin, Rich Syracuse, Jeff "Siege" Siegel
La Zingara (Bethel, CT) www.lazingara.com
 8/6 (7 pm) Galvanized Jazz Band
 8/13 (7 pm) Helen Sung Quartet
 8/20 (7 pm) Riverboat Stompers Jazz Band
 8/27 (7 pm) Jive By Five
Music Mountain's Gordon Hall (Falls Village, CT) www.musicmountain.org
 8/3, 8/10, 8/17, 8/24, 8/31 (9 pm) Hawkins Jazz Collective
Owl Shop (New Haven, CT) www.owlshopcigars.com
 8/12 (7/9 pm) Eddie Allen Quartet
Palace Theater Poli Club (Waterbury, CT) www.palacetheaterct.org
 8/20 (12 pm) Hartford Hot Several; Fly By Brass Band; Expandable Brass Band; Hartford Proud; Papo Vázquez Mighty Pirates Troubadours
Real Art Ways (Hartford, CT) www.realartways.org
 8/9 (7:30 pm) Lyle Lovett and His Large Band
 8/13 (5:30 pm) Bernie Williams & His Band Of Friends
Ridgefield Playhouse (Ridgefield, CT) www.ridgefieldplayhouse.org
 8/5-8/6 (8:30 pm) Sullivan Fortner/Rodney Whitaker/Joe Farnsworth Trio
 8/12 (8:30 pm) Yvonnick Prene Quartet
 8/19 (8:30 pm) Joel Levine Quartet with Axel Tosca Laugart, Daniel Levine Winshall, David Frazier, Jr.
 8/20 (8:30 pm) Jen Allen Trio
Side Door (Old Lyme, CT) www.oldlymeinn.com/TheSideDoorJazzClub.html
 8/6 (6:30 pm) Adam Nussbaum Trio with Jerry Bergonzi, Dave Santoro
 8/26 (6:30 pm) Kris Jensen's Jazz Allstars with Linda Ransom
Torrington Historical Society (Torrington, CT) www.torringtonhistoricalsociety.org
 8/6 (7 pm) Robbie Fuiks with Jenny Scheinman; David Bromberg Quintet
The Warehouse (Fairfield, CT) www.fairfieldtheatre.org/venue/warehouse

NEW JERSEY

8/4 (8 pm) Danny Jonokuchi
 8/20 (8 pm) Evan Sherman Big Band
Bickford Theatre at Morris Museum (Morristown, NJ) www.morrismuseum.org
 8/4 (5 pm) S.O.L.E. with T.K. Blue
Canco Park (Jersey City, NJ) www.cancoparkconservancy.org
 8/6 (3:30 pm) Randy Sutin
 8/13 (3:30 pm) Chris Beck
 8/20 (3:30 pm) Josh Lee
 8/27 (3:30 pm) Dr. Robinson
Candlelight Lounge (Trenton, NJ) www.candlelighteventsjazz.com
 8/7 (7 pm) David Sanborn
 8/12 (8 pm) Marcus Miller
Count Basie Center's The Vogel (Reed Bank, NJ) www.thebasie.org
 8/4 (7:30 pm) Vince Ector
 8/11 (7:30 pm) Mark Gross
 8/18 (7:30 pm) Chris Beck
 8/25 (7:30 pm) Sharp Radway
Englewood Public Library (Englewood, NJ) www.Englewoodlibrary.org
 8/17 (5 pm) S.O.L.E. with T.K. Blue
Ercel Webb Park (Jersey City, NJ) www.jerseycitynj.gov
 8/14 (3 pm) Robby Ameen Afro-Cuban Band with Edsel Gomez, Rubén Rodríguez
 8/21 (1 pm) "One O'Clock Jump!" Count Basie B-Day Celebration: Jazz Arts Academy Allstars; Chuck Lambert Band; Radam Schwartz Big Band
Johnny Jazz Park (Red Bank, NJ) www.jazzartsproject.org/summer-of-jazz
 8/18 (6 pm) PJ Keither Sextet
Kayceeray's (Vineland, NJ) www.kayceerays.com
 8/14 (6 pm) S.O.L.E. with T.K. Blue
Liberty State Park (Jersey City, NJ) www.visitnj.org/article/liberty-state-park
 8/13 (12-10 pm) Nicole Glover; Winard Harper & Jeli Posse; Christian McBride
Montclair Jazz Festival (Montclair, NJ) www.montclairjazzfestival.org
 8/3 (7 pm) Daniel Bernard Roumain, Paquito D'Rivera
Newark Museum of Art (Newark, NJ) www.newarkmuseumart.org/arts-garden
 8/14 (7 pm) Stephane Wrembel
Riverside Gardens Jazz In The Park (Red Bank, NJ) www.jazzartsproject.org/summer-of-jazz
 8/3 (7 pm) Mark Wade Trio with Tim Harrison, Scott Neumann
 8/5 (7 pm) Ty Stephens with Greg Buford, Alva Nelson, Miho Nobuzane, Bill Dotts
 8/6 (6:45 pm) Big Funk! with Don Braden, Karl Latham
 8/9 (6:30 pm) Russell Malone with Vince Dupont
Shanghai Jazz (Madison, NJ) www.shanghaijazz.com
 8/4 (7 pm) Nick Hempton Quartet
 8/11 (7 pm) Ed Cherry Trio
 8/18 (7 pm) John Lee Quartet
 8/25 (7 pm) Nat Adderley, Jr. Quartet
Tavern on George (New Brunswick, NJ) www.tavernongeorge.com

NEW YORK

8/21 (2 pm) Bill Ware
Albert Wisner Library (Warwick, NY) HUDSONVALLEYJAZZFEST.ORG
 8/5 (7 pm) Victor LaGamma Trio
 8/12, 8/26 (7 pm) Dinah Vero
 8/13 8/27 (7:30 pm) Leslie Pintchik Trio with Scott Hardy, Michael Sarin
 8/20 (7:30 pm) Jared Pauley with Duane Eubanks, Adam Hutcheson, Cengiz Baysal
Alvin & Friends (New Rochelle, NY) www.alvinandfriendsrestaurant.com
 8/6 (6 pm) Gerry Malkin Quintet
 8/13 (6 pm) Ray Blue Organ Quartet
 8/27 (6 pm) Abel Mireles Quartet
Bean Runner Café (Peekskill, NY) www.beanrunnercafe.com

8/6 (7pm) Creative Music Studio Festival: CMS Improvisers Orchestra: Karl Berger, Ingrid Sertso, Manly Crispell, Grant Calvin Weston, Zoh Amba, Kalia Vandever Trio; Wendy Eisenberg, Joanna Mattrey, Sana Nagano; David Fiuczynski's Mid East Microjazz; Cyro Baptista, Michael Bisio, Ken Filiano, Tani Tabbal, Ned Rothenberg; Leonor Falcón/Juanma Trujillo; Medeski, Martin & Nels Cline
 8/7 (11 am) Emily Kate Einhorn/Peter Einhorn Quartet with Lou Pappas, Matt Garrity
 8/14 (11 am) Winnie Martucci Trio
 8/20 (6 pm) Claudia Forest, John Ahmadjian, Chris Macchia; Stanley Jordan
 8/21 (11 am) Patrice Blue Maltas and The NY Jazz Trio with Rich Syracuse, Winnie Martucci, Jeff "Siege" Siegel
 8/26 (8 pm) Alternative Guitar Summit: John Scofield, Bill Frisell, Kurt Rosenwinkel, Mike Stern
 8/28 (noon) Marty Elkins with The Saints of Swing
Bearsville Theater (Woodstock, NY) www.bearsvilletheater.com
 8/5-8/6 (8:30 pm) Planet Drum: Mickey Hart, Zakir Hussain, Sikiru Adepoju, Giovanni Hidalgo
 8/10, 8/12, 8/13 (8 pm) Steely Dan; Dave Stryker Trio
The Capitol Theatre (Port Chester, NY) www.thecapitoltheatre.com
 8/19 (7 pm) Matthew Whitaker Quintet with Marcos Robinson, Karim "Kace" Hutton, Johnny Steele, Ivan Llanes
Caramoor Jazz (Katonah, NY) www.caramoor.org
 8/11 8/18 8/25 (7 pm) Paul Connors Organ Groove feat. John Basile
Elk's Lodge (Ossining, NY) www.jazzatthelodge.com
 8/5 (7 pm) NYChillamonic
 8/6 (7 pm) Ed Palermo Big Band
 8/7 (7 pm) Joe Farnsworth's #imetoswing Trio with Sullivan Fortner, Rodney Whitaker
 8/14 (7 pm) Dave Stryker Trio with Jared Gold, McCleury Hunter
 8/21 (7 pm) Tribute to Bucky Pizzarelli: Martin Pizzarelli Trio with Hyuna Park, Linus Wyrsh
 8/25 (7 pm) Wayne Shorter Celebration: Palladium
 8/28 (7 pm) Kevin Hays with Matt Brewer, Al Foster
The Falcon (Marlboro, NY) www.liveatthefalcon.com
 8/4 (9 pm) Judy Catarino with Steve Lamatina, John Lang
 8/11 (9 pm) Kathleen Hart with Sarah Jane Cion, John Lang
 8/18 (9 pm) Eri Perez with Dan Cray, John Lang
 8/25 (9 pm) James Navin with Herbert Pickles, Finn McCool
First Name Basis at Divino Cucina (Hastings-on-Hudson, NY) www.facebook.com/FNBhastingsny
 8/18 (7 pm) Hudson Valley Jazz Fest: Gus Mancini & The Sonic Soul Orchestra with Will Reinke, Michael Colletti, Peter Head, Mark Dzuiba
 8/19 (8 pm) Hudson Valley Jazz Fest: Teri Roiger Trio with John Menegon, Matt Garrity
 8/20 (11:30 am) Hudson Valley Jazz Fest: Steve Raleigh Jazz Band with Winnie Martucci, Lew Scott, Matt Garrity
Front Street Tavern (Kingston, NY) www.frontstreetkingston.com
 8/10 (6 pm) Sergie Gurbelo Wayne Shorter Tribute
 8/24 (6 pm) Ron Jackson
Hamptons JazzFest @Hampton Library (Bridgehampton, NY) www.hamptonsjazzfest.com
 8/6 (6 pm) Iris Orniq Quartet
 8/8 (6 pm) Bill O'Connell Trio with Santi Debriano, Billy Hart
 8/21 (6 pm) Jean-Michel Pilc/François Moutin/Ari Hoening Trio
 8/28 (6 pm) Jim Snidero Quintet with Kurt Rosenwinkel
Hamptons JazzFest @LTV Media Center (Wainscott, NY) www.hamptonsjazzfest.com
 8/5 (6 pm) Santi Debriano Flash of the Spirit Quintet
Hamptons JazzFest @Parrish Art Museum (Water Mill, NY) www.hamptonsjazzfest.com
 8/4 (6:30 pm) Emilio Solla Quintet
 8/18 (6:30 pm) Bill McHenry with Gil Goldstein
Hamptons JazzFest @Sag Harbor American Music Festival (Sag Harbor, NY) www.hamptonsjazzfest.com
 8/13 (7 pm) Conrad Herwig Latin Side of Charles Mingus
 8/27 (7 pm) Duduka Da Fonseca & Brazilian Jazz Allstars
Hamptons JazzFest @Southampton Arts Center (Southampton, NY) www.hamptonsjazzfest.com
 8/14 (4 pm) Hudson Jazzworkshop: Armen Donelian, Marc Mommaas, Mike Abene
Hudson Hall (Hudson, NY) www.hudsonhall.org
 8/5-8/6 (7/9:30 pm) Emmet Cohen Trio
 8/7 (4/6 pm) Kenia Ashby, (8 pm) David Janeway Trio hosts Open Jam Session
 8/12-8/13 (7/9:30 pm) Jason Marsalis Quartet "Tribute to Lionel Hampton"
 8/14 (4/6 pm) Ashley Pezzotti Quartet
 8/19-8/20 (7/9:30 pm) Ann Hampton Callaway "Fever! The Peggy Lee Century"
 8/21 (4/6 pm) John Lang Nonet Jazz
 8/26-8/27 (7/9:30 pm) Rufus Reid with Michael Rodriguez, Roxy Coss, Roberta Pickett, Kenneth Salters
 8/28 (4/6 pm) Nanny Assis & Friends
Jazz Forum Arts (Tarrytown, NY) www.jazzforumarts.org
 8/3 (6:30 pm) Christine & Elliot Spero Quartet
 8/10 (6:30 pm) Ed Neumeister
 8/17 (6:30 pm) JSWISS with Michael Leonhart
 8/24 (6:30 pm) Clare Maloney & The Great Adventure
Jazz Forum Arts presents Dobbs Ferry Summer Music Series (Dobbs Ferry, NY) www.jazzforumarts.org/summer-concerts/dobbs-ferry
 8/8 (6:30 pm) Mala Waldron Quartet
 8/22 (6:30 pm) Peter Brainin & Talking Drum
Jazz Forum Arts presents Jazz at Henry Gourdine Park (Ossining, NY) www.jazzforumarts.org/summer-concerts/gourdine-park
 8/2, 8/9, 8/16, 8/23 (6:30 pm) Mark Morganelli & The Jazz Forum All-Stars
Jazz Forum Arts presents Jazz at Horan's Landing (Sleepy Hollow, NY) www.jazzforumarts.org/summer-concerts/horan-landing
 8/5 (6:30 pm) Joel Forrester Quartet
 8/12 (6:30 pm) David Brandon Quintet
 8/19 (6:30 pm) Michael Sarian Quartet
 8/26 (6:30 pm) Rodrigo Bonelli & Brasil Trio +1
Jazz Forum Arts presents Jazz at Pierson Park (Tarrytown, NY) www.jazzforumarts.org/summer-concerts/pierson-park/
 8/18 (6:30 pm) Nat Reeves Quartet
 8/25 (6:30 pm) Houston Person Quartet
Jazz Forum Arts presents Sunset Jazz at Lyndhurst (Tarrytown, NY) www.jazzforumarts.org/summer-concerts/lyndhurst/
 8/21 (noon-8 pm) Ray Blue Sextet; Eric Person Quartet; Sheila Jordan Trio; Bobby Sanabria Experience
Jazz in the Park Festival @Riverfront Green Park (Peekskill, NY) www.beanrunnercafe.com
 8/21 (noon-6 pm) Centennial Celebration of Charles Mingus: Buster Williams, Craig Harris, Regina Carter, Camille Thurman, Carla Cook, Michael King, Joaquin Pozo
Jazz in the Valley @Waryas Park (Poughkeepsie, NY) www.jazzinthevalleyny.org
 8/3 (1 pm) Tom Manuel and Young at Heart Trio
 8/4 (7 pm) Jazz Loft Big Band with Tom Manuel
 8/10, 8/17, 8/24 (7 pm) Jazz Loft Trio
 8/11 (6 pm) Russell Malone Quartet Jazz
 8/12 (7 pm) Andy Wilson Organ Trio with Joe Bagg, Mark Ferber
 8/13 (3 pm) Ratko Zjaca, (5 pm) Tal Yahalom Quartet, (7pm) John Pizzarelli
 8/18 (7 pm) Bad Little Big Band with Rich Iacona, Madeline Kole
 8/25 (7 pm) Interplay Jazz Orchestra
The Jazz Loft (Stony Brook, NY) www.thejazzloft.org
 8/4, 8/18, 8/25 (7 pm) Jam with Pete Malinverni
 8/5 (7/9 pm) La Pompe Attack "A Django Celebration"
 8/12 (7/9 pm) Peter Calo Band
 8/13 (7/9 pm) Naama Gheber Quartet
 8/19 (7/9 pm) Gabrielle Stravelli Trio
 8/20 (7 pm) Carlos Abadie Quintet
 8/26 (7/9 pm) Yoav Eshed Quartet
Jazz on Main (Mt. Kisco, NY) www.jazzonmain.com

8/18 (8 pm) La VoZ De Tres with Natalia Bernal, Mike Eckroth, Jason Ennis
Jazzstock @ Senate Garage (Kingston, NY) www.jazzstock.com
 8/14 (4 pm) Kirk Knuffke Trio with Matthew Shipp, Michael Bisio
The Lace Mill (Kingston, NY) www.facebook.com/TheLaceMill
 8/6 (7 pm) Sonny & Perley with Lou Pappas
 8/13 (7 pm) Nail with Neil Alexander, Brian Mooney, Nadav Snir-Zelniker
 8/20 (7 pm) Joel Harrison
 8/27 (7 pm) Teri Roiger Quartet with Steve Einerson, John Menegon, Matt Garrity
Lydia's Café (Stone Ridge, NY) www.lydias-cafe.com
 8/18 (7 pm) Hudson Valley Jazz Fest: Kaya Nicole Jazz Trio
Mary Ann's (Port Chester, NY) www.hudsonvalleyjazzfest.org
 8/12 (7 pm) Tal Yahalom with Caroline Davis
Masonic Temple (Sag Harbor, NY) www.safe-harbors.org
 8/5 (8 pm) Sue Maskaleris with James "Doc" Halliday, Leo Traversa, Samuel Martinelli
 8/6 (8 pm) Kendra Shank Quartet with David Budway, Dean Johnson, Tom Rainey
 8/19 (8 pm) Shirley Crabbe
Maureen's Jazz Cellar (Nyack, NY) www.maurensjazzcellar.com
 8/6 (8 pm) Christian Sands Trio
The Maverick, The (Woodstock, NY) www.maverickconcerts.org
 8/18 (6:30 pm) Hudson Valley Jazz Fest presents: Hudson Valley Jazz Sextet with Joe Tranchina, Gabriele Tranchina, Ed Litman, Steve Rubin, Bob Magnusson
On The Lawn (Sugar Loaf, NY) www.hudsonvalleyjazzfest.org
 8/1 (8:30 pm) Patrick Stokes Group with Mike Dopazo
 8/15 (8:30 pm) KJ Denhart Jazz Project
 8/22 (8:30 pm) Manix: Chris Bowman, John Bruschni, John Mulkerin, Steve Peskoff
 8/29 (8:30 pm) 3 Bass Hit: Keith Pray, Justin Hennicks, Dave Berger
 8/30 (8 pm) Matt Mottel
Quinn's (Beacon, NY) www.facebook.com/QuinnsBeacon
 8/6, 8/13, 8/20, 8/27 (3 pm) Hal Galper Trio
Rafter's Tavern (Callicoon, NY) www.rafterstavern.com
 8/4 (6 pm) Madeleine Money Penny and The Mellowphones
 8/11 (6 pm) Teri Roiger/John Menegon
 8/18 (6 pm) Pamela Pentony with Peter Tomlinson, Jim Curtin
 8/25 (6 pm) Pamela Pentony with Paul Duffy, Jim Curtin, Matt Garrity with guests
Shout Out Saugerties Jazz at The Beach (Saugerties, NY) www.shoutoutsaugerties.org
 8/20 (7 pm) Hudson Valley Jazz Fest presents Slide Attack
Thomas Morahan Park (Greenwood Lake, NY) www.hudsonvalleyjazzfest.org
 8/6 (7 pm) Ray Blue Organ Quartet
Tompkins Corner (Putnam Valley, NY) www.tompkinscorners.org
 8/28 (7 pm) Samara Lubelski; Sarah Hennies; Gray/Smith
Tubby's (Kingston, NY) www.tubbyskingston.com
 8/1, 8/8, 8/15, 8/22, 8/29 (8 pm) Monday Jazz Sessions with John Richmond
Turning Point Café (Piermont, NY) www.piermont.club
 8/18 (7 pm) Hudson Valley Jazz Fest presents Rave Tesar Trio with Jeff Ciampa, Frank Pagano
 8/19 (7 pm) Hudson Valley Jazz Fest presents Neil Alexander & NAIL
Unison Arts Center (New Paltz, NY) www.unisonarts.org/events
 8/20 (7:30 pm) Hudson Valley Jazz Fest presents Oz Noy with Anton Fig
Village Green (Warwick, NY) www.hudsonvalleyjazzfest.org
 8/21 (6 pm) Hudson Valley Jazz Fest presents Joe Vincent Tranchina 4-UM
Warwick Historical Society, Buckbee Center (Warwick, NY) www.hudsonvalleyjazzfest.org
 8/21 (2 pm) Hudson Valley Jazz Fest presents Bill Ware & The Upstate All Stars with Matt King, John Menegon, Jeff "Siege" Siegel, Teri Roiger
Warwick Library (Warwick, NY) www.hudsonvalleyjazzfest.org
 8/12 (7 pm) Bria Skonberg & Elizabeth Goodfellow
White Feather Farm (Saugerties, NY) www.theoriafoundation.org
 8/20 (7 pm) Hudson Valley Jazz Fest presents Rick Savage 4tet with David Janeway, Steve Laspina, Eliot Zigmund
UpFront Gallery (Port Jervis, NJ) www.hudsonvalleyjazzfest.org

PENNSYLVANIA

8/2 (8/9:30 pm) Micah Graves Band
 8/5 (8/10 pm) Ryan Devlin/Steve Kortkya
 8/6 (8/10 pm) Steve Weiss Mallet Festival: Warren Wolf, David Friedman, Tony Miceli, Behn Gillece, Andrea Venet, Tom Lawton, Lee Smith, Byron Landham
 8/11 (8/9:30 pm) Peter Frank Orchestra with Hiruy Tirfe
 8/12 (8/10 pm) Luke Carlos O'Reilly Quartet
 8/13 (8/10 pm) Grover Washington, Jr. Tribute Legacy Band: Don Braden, Marc Johnson, Adam Faulk, Richard Tucker, Cliff Kellum, Ricardo Tucker, Webb Thomas
 8/16 (8/9:30 pm) Ross Gerberich, Mogi Taylor, Tyler Henderson, Matthew Green, Byron Landham
 8/19 (8/10 pm) Ari Hoening with Jean-Michel Pilc, François Moutin
 8/20 (8/10 pm) Anais Reno with Larry McKenna and Joe Block Trio
 8/26 (8/10 pm) Ben Williams Quintet
 8/27 (8/10 pm) Benny Benack III with Larry McKenna, Mar Vilaseca
 8/30 (8/9:30 pm) Micah Graves Farewell Show
Chris' Jazz Café (Philadelphia, PA) www.chrisjazzcafe.com
 8/2-8/5 (8 pm) Lyle Lovett and His Large Band
 8/18 (8 pm) Marcus Anderson
City Winery (Philadelphia, PA) www.citywinery.com/philadelphia
 8/20 (7:30 pm) Anthony Tidd
Clef Club (Philadelphia, PA) www.clefclubofjazz.org
 8/4, 8/11, 8/18, 8/25 (7 pm) Bill Washer & Friends
 8/5 (7 pm) Tribute to Bucky Pizzarelli: Martin Pizzarelli Quartet with Walt Biberger
 8/6 (7 pm) Billy Test Trio with Evan Gregor, Ian Froman
 8/7 (5 pm) Najwa Parkins
 8/8 (7 pm) The Coates Connection: Nancy Reed, Billy Test, Jay Rattman
 8/12 (7 pm) Joanna Pascale with John Swana, Tony Miceli, Tony Marino, Byron Landham
 8/13 (7 pm) JD Walter with Jim Ridl, Tony Marino, Donald Edwards
 8/14 (5 pm) Royce Campbell Trio with Bill Moring, Bill Goodwin
 8/19 (7 pm) Paul Jost Quintet with Jim Ridl, Pete McCann, Dean Johnson, Tim Horner
 8/20 (7 pm) Nancy & Spencer Reed
 8/21 (5 pm) Ryan Devlin Quartet with Mike Bond, Gene Perla, Adam Nussbaum
 8/22 (7 pm) Russ Lossing, Kirk Knuffke, Stomu Takeishi, Bill Goodwin
 8/26 (7 pm) Alan Broadbent Trio with Harvie S, Billy Mintz
 8/27 (7 pm) Janis Mann & Laurence Hobgood Deer Head Inn
 8/28 (5 pm) Tullamore Duo +2 with Denny Carrig, Skip Wilkins, Bill Washer, Tony Marino
 8/29 (7:30 pm) Water Gap Orchestra with Matt Vashlishan
Deer Head Inn (Delaware Water Gap, PA) www.deerheadinn.com
 8/5 (8 pm) Fire Museum presents Oliver Lake's JUSTICE with Sonic Liberation Front
Evangelical Lutheran Church of the Atonement (Philadelphia, PA) www.firemuseumpresents.com
 8/11 (6 pm) Jazz Bridge presents Najwa Parkins
Gorgas Park (Philadelphia, PA) www.jazzbridge.org
 8/25 (6 pm) Jazz Bridge presents Michael Greco
Granahan Playground (Philadelphia, PA) www.jazzbridge.org
 8/4 (6 pm) Jazz Bridge presents Nicholas Krolak Group
McMichael Park (Philadelphia, PA) www.jazzbridge.org
 8/7 (5:30 pm) Acute Inflections
 8/8 (5:30 pm) Acute Inflections, Ginger and The Schnappes, Dan Dechellis Trio
 8/11 (8 pm) Steve Sandberg/Premik Duo, Low Down Brass Band
 8/13 (1 pm) Jenu Ein Quintet: Horizons Quartet: Dan Wilkins, James Collins, Gene Perla, Byron Landham
 8/14 (3 pm) Benji Kaplan
Musikfest (Bethlehem, PA) www.musikfest.org
 8/5 (7 pm) Loston Harris Trio
 8/20-8/21 (7 pm) The Philly 6: Tony Miceli, V Shayne Frederick, John Swana, Chris Farr, Madison Rast, Byron Landham
 8/26-8/28 (7 pm) Brianna Thomas Band
South Jazz Club (Philadelphia, PA) www.southjazzkitchen.com

Monday, August 29

- ★ **Elevation:** Lucian Ban, Abraham Burton, John Hébert, Eric McPherson
Bar Lunático 8:30, 10 pm \$10
- ★ **Julie Benko/Jason Yeager**
Birdland 7 pm \$40
- ★ **Celebrating Charlie Watts:** Bernard Fowler, Darry Jones, Tim Ries, David Gilmore,
Gary Versace, Jeff "Tain" Watts Blue Note 8, 10:30 pm \$45
- ★ **George Gee Make-Believe Ballroom Orchestra**
Bond 45 8 pm \$25
- ★ **Frank Owens**
Bryant Park 12:30 pm
- ★ **Sarah Hanahan Quartet with Marc Cary, Nat Reeves, Jeff "Tain" Watts**
Dizzy's Club 7:30, 9:30 pm \$40
- ★ **Mingus Big Band**
The Django 7, 9:30 pm
- ★ **Jeremy Manasia**
Mezzrow 7:30, 9 pm \$20
- ★ **Dan Weiss Starebaby with Craig Taborn, Matt Mitchell, Ben Monder, Trevor Dunn**
Nublu 151 8 pm \$20
- ★ **Matt Dwonczyk/Shenel Johns**
Saint Peter's Church 5 pm
- ★ **Ari Hoenig; Miki Yamanaka**
Smalls 7:30, 9, 10:30 pm \$20
- ★ **Vanguard Jazz Orchestra**
Village Vanguard 8, 10 pm \$40
- ★ **Gene Bertoncini/Roni Ben-Hur**
Zinc Bar 7, 8:30 pm \$30

Tuesday, August 30

- ★ **Diego Voglino Jam Session**
Bar Bayeux 8 pm
- ★ **Endangered Blood:** Chris Speed, Oscar Noriega, Trevor Dunn, Jim Black
Bar Lunático 8:30, 10 pm \$10
- ★ **Emmet Cohen Trio with guest Sheila Jordan**
Birdland 7, 9:30 pm \$40
- ★ **Ashley Pezzotti**
Birdland Theater 5:30 pm \$20

- ★ **Celebrating Charlie Watts:** Bernard Fowler, Darry Jones, Tim Ries, David Gilmore,
Gary Versace, Jeff "Tain" Watts Blue Note 8, 10:30 pm \$45
- ★ **Frank Owens**
Bryant Park 12:30 pm
- ★ **Trio Da Paz and Friends:** Romero Lubambo, Nilson Matta, Duduka da Fonseca,
Maucha Adnet Dizzy's Club 7:30, 9:30 pm \$40
- ★ **Pedro Cortes Ensemble; Cuarteto Guataca**
The Django 7:30, 10:30 pm
- ★ **Aron Namenwirth/Eric Plaks; Simon Hanes, Aliya Ulan, Kevin Murray**
Downtown Music Gallery 6:30 pm
- ★ **POE; Mambembe; Kikiriki Biquey**
Drom 8 pm \$15
- ★ **Cecilia Lopez/Ingrid Laubrock**
Fridman Gallery 7 pm
- ★ **Adam Kolker**
Mezzrow 7:30, 9 pm \$20
- ★ **Nat Adderley, Jr. Quartet**
Minton's 7, 9:30 pm \$25
- ★ **Praxis: Buckethead, Bill Laswell, Brain**
Sony Hall 8 pm \$50-90
- ★ **T.K. Blue and Women In Jazz**
Thompson Central Park Hotel 6 pm
- ★ **Tom Harrell Quartet with Luis Perdomo, Ugonna Okegwog, Adam Cruz**
Village Vanguard 8, 10 pm \$40

Wednesday, August 31

- ★ **David First/Mark Edwards**
411 Kent Avenue 8 pm \$10-15
- ★ **Sullivan Fortner Trio**
Bar Bayeux 8, 9:30 pm
- ★ **Savannah Harris Trio**
Bar Lunático 8:30, 10 pm \$10
- ★ **Michaël Attias, Michael Formanek, Mark Ferber**
Barbès 7 pm \$20
- ★ **David Ostwald's Louis Armstrong Eternity Band**
Birdland 5:30 pm \$30
- ★ **Emmet Cohen Trio with guest Miguel Zenón**
Birdland 7, 9:30 pm \$40

- ★ **Frank Vignola's Guitar Night with Jimmy Bruno, John DiMartino, Gary Mazzaroppi, Vince Cherico and guest Houston Person**
Birdland Theater 8:30 pm \$30
- ★ **Celebrating Charlie Watts:** Bernard Fowler, Darry Jones, Tim Ries, David Gilmore,
Gary Versace, Jeff "Tain" Watts Blue Note 8, 10:30 pm \$45
- ★ **Frank Owens**
Bryant Park 12:30 pm
- ★ **Tamar Korn Quartet**
Cellar Dog 7 pm \$10
- ★ **SummerStage: Jazz at Lincoln Center Orchestra with Wynton Marsalis**
Central Park Summerstage, Rumsey Playfield 8 pm
- ★ **Trio Da Paz and Friends:** Romero Lubambo, Nilson Matta, Duduka da Fonseca,
Maucha Adnet Dizzy's Club 7:30, 9:30 pm \$40
- ★ **Sasha Berliner Quartet; Alonzo Demetrius Quintet**
The Django 7:30, 10:30 pm
- ★ **Jazzmobile: Bobby Sanabria Multi-Verse Big Band**
Grants Tomb 7 pm
- ★ **Kyoko Oyobe**
Mezzrow 7:30, 9 pm \$20
- ★ **Ray Blue Organ Quartet**
New Amsterdam Musical Association 8 pm
- ★ **Oliver Doering Jazz Quartet**
Pangea 7 pm \$25
- ★ **Monette Sudler**
Pier 84 7 pm
- ★ **Peter Brainin and Friends**
Room 623 at B2 Harlem 8 pm \$15
- ★ **Nick Green; Benny Benack**
Smalls 7:30, 9, 10:30 pm \$20
- ★ **Praxis: Buckethead, Bill Laswell, Brain**
Sony Hall 8 pm \$50-90
- ★ **Peter Evans, Mark Shim, Chris Tordini, Timothy Angulo, Elias Stemeseder**
The Stone at The New School 8:30 pm \$20
- ★ **Tom Harrell Quartet with Luis Perdomo, Ugonna Okegwog, Adam Cruz**
Village Vanguard 8, 10 pm \$40
- ★ **Terry Waldo's Gotham City Ragtime Band**
Zinc Bar 8 pm \$25

CLUB DIRECTORY

- ★ **32nd Police Precinct 250 W. 135th Street**
(212-690-6311) Subway: 2, 3 to 135th Street
- ★ **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
- ★ **411 Kent Avenue** 411 Kent Avenue Subway: J, M, Z to Marcy Avenue
- ★ **Arthur's Tavern** 57 Grove Street
(212-675-6879) Subway: 1 to Christopher Street
www.arthurtavernnyc.com
- ★ **Bar Bayeux** 1066 Nostrand Avenue
(347-533-7845) Subway: 2, 5 to Sterling Street www.barbayeux.com
- ★ **Bar Lunático** 486 Halsey Street
(917-495-9473) Subway: C to Kingston-Throop Avenues www.barlunatico.com
- ★ **Barbès** 376 9th Street at 6th Avenue, Brooklyn
(718-965-9177) Subway: F to 7th Avenue www.barbesbrooklyn.com
- ★ **Birdland and Birdland Theater** 315 W. 44th Street
(212-581-3080) Subway: A, C, E, to 42nd Street www.birdlandjazz.com
- ★ **Blue Note** 131 W. 3rd Street at 6th Avenue
(212-475-8592) Subway: A, B, C, D, E, F to W. 4th Street
www.bluenotejazz.com
- ★ **Bond 45** 221 W. 46th Street
(212-869-4545) Subway: B, F, M to 47-50 Streets www.bond45ny.com
- ★ **Brooklyn Borough Hall** 209 Joralemon Street
(718-802-3700) Subway: A, C, F to Jay Street - Metrotech; R to Court Street
www.brooklyn-usa.org
- ★ **Brooklyn Museum of Art** 200 Eastern Parkway
(718-638-5000) Subway: 2, 3 to Eastern Parkway
www.brooklynmuseum.org
- ★ **Brooklyn Public Library Central Branch**
Subway: 2, 3 to Grand Army Plaza; Q to 7th Avenue
- ★ **Bryant Park** 5th and 6th Avenues between 40th and 42nd Streets
Subway: 4, 5, 6 to 42nd Street www.bryantpark.org
- ★ **Bushwick Inlet Park** Kent Avenue between N. 7th and 12th Streets, Brooklyn
Subway: L to Bedford Avenue
- ★ **Cellar Dog** 75 Christopher Street at 7th Avenue
(212-675-6056) Subway: 1 to Christopher Street www.cellardog.net
- ★ **Central Park Great Hill** 105th Street Subway: B, C to 103rd Street
- ★ **Central Park Summerstage**, Rumsey Playfield 72nd Street and Fifth Avenue
(212-360-2777) Subway: B, D to 72nd Street www.summerstage.org
- ★ **Chelsea Table & Stage** Hilton Fashion District Hotel, 152 W. 26th Street
Subway: C, E to 23rd Street; R, W to 28th Street
www.chelseatableandstage.com
- ★ **Clifton Place Memorial Park & Garden** 1031-1039 Bedford Avenue
Subway: G to Classon Avenue
- ★ **Columbus Park** Johnson Street, Brooklyn Subway: 4, 5 to Borough Hall
- ★ **Culture Lab LIC** 5-25 46th Avenue, Long Island City
(347-848-0030) Subway: 7 to Vernon Boulevard/Jackson Avenue
www.facebook.com/culturelablic
- ★ **The Cutting Room** 44 E. 32nd Street
(212-691-1900) Subway: 6 to 33rd Street www.thecuttingroomnyc.com
- ★ **The DiMenna Center** 450 W. 37th Street
(212-594-6100) Subway: A, C, E to 34th Street-Penn Station
www.dimennacenter.org
- ★ **Dizzy's Club** 33 W. 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** 2 Sixth Avenue
(212-519-6600) Subway: A, C, E to Canal Street; 1 to Franklin Street
www.thedjangonyc.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
- ★ **El Sol Brillante Community Garden** 522 E. 12th Street
Subway: L to First Avenue www.elsolbrillante.org
- ★ **Entwine Wine Bar** 765 Washington Street
(212-727-8765) Subway: 1, 2, 3, A, C, E, L to 14th Street
www.entwinenyc.com
- ★ **Fifth Hammer** 10-28 46th Avenue, Long Island City
Subway: 7 to Vernon Boulevard/Jackson Avenue
www.fifthhammerbrewing.com
- ★ **Flushing Town Hall** 137-35 Northern Boulevard, Flushing
(718-463-7700) Subway: 7 to Main Street www.flushingtowhall.org
- ★ **Fridman Gallery** 287 Spring Street
(646-345-9831) Subway: C, E to Spring Street www.fridmangallery.com
- ★ **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
- ★ **Governors Island** Ferry from Battery Maritime Building
- ★ **Grant's Tomb** 122nd Street and Riverside Drive Subway: 1 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
- ★ **Hansborough Recreation Center** 35 W. 134th Street
(212-234-9603) Subway: 2, 3 to 135th Street www.nycgovparks.org
- ★ **Harlem Rose Garden** 6 E. 129th Street Subway: 2, 3 to 125th Street
- ★ **Ibeam Brooklyn** 168 7th Street between Second and Third Avenues
Subway: F to 4th Avenue www.ibeambrooklyn.com
- ★ **Iridium** 1650 Broadway at 51st Street
(212-582-2121) Subway: 1, 2 to 50th Street www.theiridium.com
- ★ **Isaac Stern Auditorium at Carnegie Hall** 881 Seventh Avenue
(212-247-7800) Subway: N, Q, R, W to 57th- Seventh Avenue
www.carnegiehall.org
- ★ **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
(212-348-8300) Subway: 6 to 125th Street
www.jazzmuseuminharlem.org
- ★ **Joe's Pub** at the Public Theater 425 Lafayette Street
(212-539-8770) Subway: N, R to 8th Street-NYU; 6 to Astor Place
www.joespub.com
- ★ **The Keep** 205 Cypress Avenue, Queens
(718-381-0400) Subway: L to Jefferson Street www.thekeepny.com
- ★ **Little Branch** 22 Seventh Avenue South
(212-929-4360) Subway: 1 to Houston Street www.littlebranch.net
- ★ **Little Island Pier** 55 at Hudson River Park Greenway
Subway: A, C, E, L to 14th Street www.littleisland.org
- ★ **Marcus Garvey Park, Richard Rogers Amphitheater**
120th Street between Mt. Morris Park and Madison Avenue (212-201-PARK)
Subway: 2, 3, 4, 5, 6 to 125th Street
- ★ **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
(212-243-2222) Subway: B, C to 116th Street www.mintonsharlem.com
- ★ **Mount Morris Ascension Presbyterian Church** 15 Mount Morris Park West
(212-831-6800) Subway: 2, 3 to 125 Street
- ★ **Neighborhood Church of Greenwich Village** 269 Bleecker Street
(212-691-1770) Subway: A, B, C, D, E, F, V to W. 4th Street www.ncgy.net

- ★ **New Amsterdam Musical Association** 107 W. 130th Street
(212-234-2973) Subway: 2, 3 to 125th Street
- ★ **North Square Lounge** 103 Waverly Place at McDougal Street
(212-254-1200) Subway: A, B, C, E, F, V to West 4th Street
- ★ **Nublu 151** 151 Avenue C
Subway: L to First Avenue www.nublu.net
- ★ **Ornithology Jazz Club** 6 Suidam Street, Brooklyn
(917-231-4766) Subway: J, M, Z to Myrtle Avenue
www.ornithologyjazzclub.com
- ★ **Pangea** 178 Second Avenue
(212-995-0900) Subway: L to First Avenue www.pangeanyc.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
- ★ **Rockwood Music Hall** 196 Allen Street (212-477-4155)
Subway: F, V to Second Avenue www.rockwoodmusicall.com
- ★ **Room 623 at B2 Harlem** 271 W. 119th Street
(212-280-2248) Subway: B, C to 116th Street www.b2harlem.com
- ★ **Saint Peter's Church** 619 Lexington Avenue at 54th Street
(212-935-2200) Subway: 6 to 51st Street www.saintpeters.org
- ★ **Scholes Street Studio** 375 Lorimer Street
(718-964-8763) Subway: L to Lorimer Street
www.scholesstreetstudio.com
- ★ **The Schomburg Center** 515 Malcolm X Boulevard
(212-491-2200) Subway: 2, 3 to 135th Street
www.nypl.org/locations/schomburg
- ★ **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn
(718-398-1766) Subway: A to Nostrand Avenue www.sistasplace.org
- ★ **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
- ★ **Soapbox Gallery** 636 Dean Street
Subway: 2, 3 to Bergen Street www.soapboxgallery.org
- ★ **Sony Hall** 235 W. 46th Street
(212-997-5123) Subway: N, R, W to 49th Street www.sonyhall.com
- ★ **The Speakeasy at Jaffe Drive** Broadway at 65th Street
(212-875-5050) Subway: 1, 2 to 66th Str. -Lincoln Center
www.lincolncenter.org
- ★ **The Stone at The New School** 55 W. 13th Street
(212-229-5600) Subway: F, V to 14th Street www.thestonenyc.com
- ★ **Symphony Space Leonard Nimoy Thalia, Peter Jay Sharpe Theatre**
2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3 to 96th Street
www.symphonyspace.org
- ★ **Thai Rock** 375 Beach 92nd Street, Far Rockaway
Bus: Q52 to Rockaway Beach Boulevard/Beach 92 Street www.thairock.us
- ★ **Third Street Music School Settlement** 235 E. 11th Street
(212-777-3240) Subway: 6 to Astor Place
www.thirdstreetmusicschool.org
- ★ **Thompson Central Park Hotel** 119 W. 56th Street
(212-245-5000) Subway: F to 57th Street
- ★ **Tompkins Square Park** 7th to 10th Streets between Avenue A and Avenue B
(212-387-7685) Subway: L to 1st Avenue; F, V to Second Avenue;
6 to Astor Place
- ★ **Village Vanguard** 178 Seventh Avenue South at 11th Street
(212-255-4037) Subway: 1, 2, 3 to 14th Street www.villagevanguard.com
- ★ **Young Ethel's** 506 5th Avenue, Brooklyn
Subway: F, G to Fourth Avenue-Ninth Street www.youngethels.com
- ★ **Zinc Bar** 82 W. 3rd Street
(212-477-8337) Subway: A, B, C, D, E, F to W. 4th Street
www.zincjazz.com

(INTERVIEW CONTINUED FROM PAGE 6)

with my new music that I'd just recorded when I went to Chicago with Danilo and Jeff to play a convention in 1997. While there a young man came up to me and offered to get my music to Chick Corea. I told him, "That would be amazing" and gave him my cassette tape. Two weeks later, Chick called. Chick heard my music and loved it. He wanted to re-record in a better studio in New York and be the producer of that recording for his label Stretch Records. Which for me was a big win, better than any big label you know? I was being recognized by Chick, with an album produced by him on his label with him playing on a track.

TNYCJR: Were you also singing by that point?

AC: No, I wasn't singing yet. I was dabbling in it, but I wasn't ready. I just couldn't believe that Chick was talking about my tunes, which he'd been listening to for two weeks in his car. I was so flattered, beyond flattered. I was on cloud nine. I couldn't believe it, but at the same time I did, because I always believed in myself to the fullest. I always believed that, in the big picture, I had something sincere to say and I would get better at saying it. I'd worked very hard.

TNYCJR: Eventually you founded your own label.

AC: Exactly. Chick was always fond of the adventurous things I did, but not so much the label. They let me go after four records. Razdaz Recordz was founded in 2002. It's still active and we've put out a bunch of albums on it.

TNYCJR: Your albums use electronics, feature musicians from all over the world and have that strong Latin influence. That continued after you moved back to Israel from New York. When was that?

AC: In 2004. My time working with Chick had ended and I wanted less of a city life. I thought I could maybe build a life in Israel, where my parents, brother and sister were living. I'm close to my family. It's worked out amazingly well. I started working in Europe a lot and have made a strong career there. It's not that I don't still play in the States. I play at the Blue Note in New York, in Japan and all over the world. But Europe has become such a great place for a musician like myself to be. We get treated so well. Brad Mehldau and Kurt Rosenwinkel live in Europe. I live in Israel, but Europe—where the festivals and gigs happen—is very close. But it's great to be playing anywhere and everywhere.

TNYCJR: Is there a significant jazz scene in Israel now?

AC: There has been for a while. It goes up and down. There are great musicians in Israel, but that doesn't mean they can all work and prosper all the time. It's a tough business, you know?

TNYCJR: Talk about your current trio.

AC: That's been my trio for two years now. Elchin Shirinov, the pianist, is from Azerbaijan, out of all the places in the world. He's an amazing pianist with such delicate listening abilities and wonderful participation in this music. He's been with me for years. Roni Kaspi, the young drummer, she's only 22. I saw one of the things she posted on Instagram when she was 20. "Who's this girl?" I said.

TNYCJR: She's Israeli by way of Berklee, right?

AC: Exactly. I contacted her through Instagram and said, "Hey, what's up? Do you want to come and play?"

And when we met I was amazed at her wisdom at that age. She's going to be a big star. Mark my words.

TNYCJR: I love her playing on *Shifting Sands*. She's a very strong drummer with a lot of energy.

AC: She's getting a lot of acclaim, making a buzz. Serious observers of this music are giving her much acclaim because she's very smart. Smart drummers are, at the end of the day, the best ones.

TNYCJR: I have to give a shout-out to your amazing solo on the title piece. It's so fluid, it reminded me of those heroes of yours, Jaco and Stanley Clarke.

AC: Well, they're my inspiration. Those guys took it so far. But it's wonderful to work with these two wonderful young players, Roni and Elchin. *Shifting Sands* feels very fresh to me, not repeating myself too much. We're going to new places, you know. ❖

For more information, visit avishaicohen.com. Cohen is at Blue Note Aug. 16th-21st. See Calendar.

Recommended Listening:

- Danilo Pérez—*PanaMonk* (Impulse, 1996)
- Chick Corea New Trio—*Past, Present & Futures* (Stretch, 2001)
- Avishai Cohen—*Continuo* (Razdaz-Sunnyside, 2005)
- Avishai Cohen—*As Is... Live At The Blue Note* (Razdaz-Half Note, 2006)
- Avishai Cohen (with Nitai Hershkovits)—*Duende* (Blue Note, 2012)
- Avishai Cohen Trio—*Shifting Sands* (Naïve, 2021)

(LEST WE FORGET CONTINUED FROM PAGE 10)

Sherman toured internationally with Hargrove, who was a mentor to him, and will perform some of Hargrove's charts and arrangements passed down to him from the Roy Hargrove Big Band.

The trumpeter didn't become any less eclectic during the 2010s, a decade that found him continuing to play straightahead on one hand and R&B, funk and hip-hop on the other. The trumpeter also explored world music, appearing on African singer Angelique Kidjo's *Öyö* album and paying tribute to Nigerian icon Fela Kuti on the compilation *Red Hot + Riot: The Music and Spirit of Fela Kuti*. Hargrove was a perfect choice, as Kuti's style of African pop was greatly influenced by soul and funk as well as modal jazz.

Hargrove had a reputation for being a major workaholic. After Hargrove's death, McBride described him as someone who "could literally play all night." He suffered from severe kidney disease and was on dialysis during the last 14 years of his life. Hargrove pushed himself too hard, given his health problems and was only 49 when he died in New York on Nov. 2nd, 2018. ❖

For more information, visit royhargroveofficial.com. A Hargrove tribute led by Evan Sherman is at Dizzy's Club Aug. 15th. See Calendar.

Recommended Listening:

- Bobby Watson Horizon—*No Question About It* (Introducing Roy Hargrove & Frank Lacy) (Blue Note, 1988)
- Roy Hargrove/Christian McBride/Stephen Scott-Parker's Mood (Verve, 1995)
- Oscar Peterson—*Meets Roy Hargrove and Ralph Moore* (Telarc, 1996)
- Herbie Hancock/Michael Brecker/Roy Hargrove—*Directions in Music (Live at Massey Hall)* (Verve, 2001)
- Roy Hargrove/Mulgrew Miller—*In Harmony* (Resonance, 2006)



The Jazz Loft presents

2ND ANNUAL MONTELEONE GUITAR FESTIVAL

The Art of The Guitar

AUGUST 11-13

at the Jazz Loft, Stony Brook, NY
(Just 5 min. from the Stony Brook train station)

PERFORMANCES
Anthony Wilson Trio
Russell Malone Quartet
John Pizzarelli Trio
Tal Yahalom Quartet
Ratko Zjaca/James Cammack
Steve Salerno
and others

HONORING the life and career of Bucky Pizzarelli

SCREENING *The Chisels Are Calling*, a new film documentary about John Monteleone

EXHIBIT 15 world class guitars covering over 100 years of guitar making

Q&A with John Monteleone



PRESERVATION | EDUCATION | PERFORMANCE

For a full calendar of events and tickets visit thejazzloft.org

new jersey performing arts center

njpac

sign up today
to be part of
the competition!

**sarah vaughan
international jazz
vocal competition**

celebrity judges · cash prizes
enter by sep 6 · visit njpac.org/vaughan to apply



yellowjackets

Sun, Nov 13 @ 7PM
Get in the jazz-fusion groove with **Yellowjackets'** sophisticated arrangements, tight rhythms & expansive improvisations.



**carolyn dorfman
dance**

Jazz Legends and the Power of NOW!
Nov 16 @ 7:30PM
Carolyn Dorfman Dance premieres *Jazz Legends and the Power of NOW!*, with a live jazz performance by **Regina Carter**.



Made possible by funds from the New Jersey State Council on the Arts, a partner agency of the National Endowment for the Arts.

The American Song series at NJPAC is presented, in part, through the generous support of the Blanche and Irving Laurie Foundation, the David S. Steiner and Sylvia Steiner Charitable Trust, the Joan and Allen Bildner Family Fund, and the Smart Family Foundation/David S. Stone, Esq., Stone & Magnanini.



**maria schneider
orchestra**

Sat, Nov 19 @ 3 & 7:30PM
NEA Jazz Master, acclaimed composer/bandleader and GRAMMY® winner **Maria Schneider** returns to NJPAC.



**dorthaan's place:
vanessa rubin trio**

Sun, Nov 20 @ 11AM & 1PM
Join us for Dorthaan's Place, the legendary jazz brunch series at NICO Kitchen + Bar — starring vocalist **Vanessa Rubin**.



**an evening
with fred hersch
& esperanza spalding**

Sun, Jan 29 @ 3 & 7PM
Pianist **Fred Hersch** and vocalist **esperanza spalding** celebrate the release of their album *Alive at the Village Vanguard*.



**gregory
porter**

Sat, Feb 18 @ 8PM
Gregory Porter returns to NJPAC: "One of the most amazing singing voices you'll hear on planet earth" (The Guardian).

Buy tickets today at njpac.org or call 1.888.MY.NJPAC! · For full jazz lineup visit njpac.org/jazz
New Jersey Performing Arts Center · One Center Street · Newark, NJ