

JULY 2018—ISSUE 195

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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THE NEW YORK CITY JAZZ RECORD

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HERSCH**
EMBRACING IDENTITY

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CARTER**

**MICHAEL
LEONHART**

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Jazz is, of course, a music of history. Every reissue, every discovered album, points backwards while informing forwards. And that history is colored by the context of the struggle around it: politically, socially, intellectually. What should not be forgotten is that each musician carries their own history in each note played, that every player's thread brings a particular hue to the jazz tapestry. Pianist Fred Hersch (On The Cover)'s career has been affected not only by his musical influences and peers but also his sexual orientation and health, the latter transmuted to great effect in his art. Hersch is at Village Vanguard for a week. Violinist Regina Carter (Interview) has devoted numerous albums to her history, whether it be the influence of Ella Fitzgerald, youth in Detroit or songs of her grandfather's era. Carter has a four-day run at Jazz Standard. Trumpeter/composer/arranger/bandleader Michael Leonhart is a scion of a musical family, weighty history to be sure, yet transcends that with his work with players like Nels Cline and his own projects, the latter at Jazz Standard for a pair of evenings. And vocalist Barbara Dane (Encore) and bassist Jimmie Blanton (Lest We Forget), the latter a recent inductee into the Jazz at Lincoln Center Ertegun Hall of Fame (speaking of history), have lived their own history as performers of influence, whether it be for decades or only a few years.

On The Cover: Fred Hersch (Martin Zeman, courtesy of the artist)

Corrections: In last month's CD Reviews, apparently Grant Green's late Blue Note albums were big sellers and his dearth of recordings after 1972 was due to issue with royalty payments. In the Mika Pontecorvo review, he calls the name of his guitar style "skumble-tronic". And in the Recommended New releases, the name of the ABIAH album is ABIAH Sings NINA.

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LEE RITENOUR
JULY 3 - 8



MONONEON & FRIENDS
JULY 10 - 11



CASSANDRA WILSON
JULY 12 - 15



EARL KLUGH
JULY 17 - 22



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"VENUE OF THE YEAR" 2017 - NYCJR ★ "TOP 10 VENUES IMPACTING NY MUSIC SCENE TODAY" - NY MAGAZINE

SUN JULY 1
grant green:evolution=funk
GRANT GREEN JR. - DONALD HARRISON JR. - MARC CARY - KHARI SIMMONS - MIKE CLARK

TUE JULY 3
steve kroon septet
RON BLAKE - IGOR ATALITA
DONALD NICKS - BRYAN CARROTT
CRAIG RIVERS - DIEGO LOPEZ

WED-SUN JULY 4-8
george coleman QUINTET
PETER BERNSTEIN - HAROLD MABERN (7/4 ONLY)
JEB PATTON (EXCEPT 7/4) - GERALD CANNON - GEORGE COLEMAN JR.

TUE JULY 10
matt penman trio
MARK TURNER - WILL VINSON
AARON GOLDBERG - OBED CALVAIRE

WED-SUN JULY 11-15
DR. Lonnie smith trio
JONATHAN KREISBERG
JOHNATHAN BLAKE
PLUS **alicia olatuja**
(7/13-14 ONLY)

TUE-WED JULY 17-18
michael leonhart orchestra
PHILIP DIZACK - DAVE GUY - CARTER YASUTAKE - RAY MASON - JOHN ELLIS - IAN HENDRICKSON SMITH
JASON MARSHALL - SARAH SCHOENBECK - PAULINE KIM - ERIK FRIEDLANDER - RICHIE GOODS
ROBBIE MANGANO - NATHAN KOCI - KEVIN RACKZA - ELIZABETH PUPO - WALKER
FEATURING **nels cline**

THU-SUN JULY 19-22
pat martino trio+ horns
PAT BIANCHI - CARMEN INTORRE JR. - ADAM NIEWOOD - ALEX NORRIS

TUE JULY 24
Bill O'Connell Jazz **Latin quartet**
CRAIG HANDY - LINCOLN GOINES - CLIFF ALMOND
WITH SPECIAL GUESTS
andrea Brachfeld - dan carillo

WED JULY 25
posi-tone's "new faces"
JOSH LAWRENCE - ROXY COSS - BEHN GILLEGE - THEO HILL - PETER BRENDLER - VINNIE SPERRAZZA

THU-SUN JULY 26-29
regina carter quartet
ADAM BIRNBAUM
CHRIS LIGHTCAP
ALVESTER GARNETT

TUE JULY 31
Harold López-nussa trio
RUI-ADRIAN LÓPEZ-NUSSA
GASTON JOYA

MON JULY 2, 9, 23 & 30
mingus band
MON JULY 16
mingus orchestra
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SUN JULY 8 **alex goodman**
SUN JULY 15 **jared gold**
SUN JULY 22 **john thomas** organ quartet
SUN JULY 29 **The Adam Larson** band

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- Michael G. Nastos,
All Music Guide

Thursday, July 5:
Ju-Ping Song – Solo Piano,
world premiere compositions
and
Eyal Maoz – Guitar Solo

Friday, July 6:
Hypercolor with Lukas Ligeti
(drums), James Ilgenfritz
(bass), Eyal Maoz (guitar)

Saturday, July 7:
Wild Type with Chris
Stromquist (drums), Alvaro
Benavides (bass), Eyal Maoz
(guitar)

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www.eyalmaozmusic.com/

Last time fleet-fingered pianist **Makoto Ozone** played solo in New York was at Town Hall in 1985, so his concert at Japan Society (Jun. 7th) was a rare chance to hear him alone at the keys. An unusual amalgam of jazz and classical sensibilities (he got in trouble with a symphony conductor for stomping his heel to the beat while performing Mozart) his music is both conservative and adventurous. On the first set, which included his tunes “Crystal Love”, “Bouncing in My New Shoes”, “Fairy Dance”, “Sol Azteca” and “Time Thread”, closing with Ray Bryant’s “Cubano Chant”, he lived up to his billing as “jazz virtuoso” by showing impeccable command and encyclopedic grasp of the piano, moving seemingly effortlessly through myriad textures and techniques with never a false step. Like hero Oscar Peterson, he remained relaxed, articulate, even at fearsome tempos. The second set began with refined readings of Ravel’s “Le Tombeau de Couperin” and Piazzolla’s “Laura’s Dream”, followed by a stride romp over “Do You Know What It Means (To Miss New Orleans)?”, one of the evening’s most viscerally satisfying moments. Two more originals, “Mirror Circle” and “No Siesta”, were accompanied by conguero Taku Hirano, Ozone now even more animated, bouncing off the bench, right heel kicking back, reaching for (and grasping) the most ambitious musical ideas. For the encore, protégé Rina Yamazaki joined him on the bench for a four-handed dance to Wayne Shorter’s “Footprints”. —Tom Greenland



Makoto Ozone @ Japan Society

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The motto of The Jazz Gallery, the venerable concert space only a couple years away from its Silver Anniversary, is “Where the Future is Present”. It is catchy, to be sure, but also astonishingly accurate. There are few venues in the city more committed to jazz in its most modern iterations, both from veteran performers and those whose future is a long one. The spirit of the motto was on full display during a pair of 30-minute duo sets (Jun. 12th): vibraphonist **Joel Ross** and alto saxophonist **Immanuel Wilkins**, followed by trumpeter **Peter Evans** and pianist **Cory Smythe**. In addition to matching durations, another similarity was palpable physicality. Ross smacks his vibraphone like a frustrated office worker might abuse a jammed photocopier while Evans never ceases to surprise with the manner in which he can produce sound from his instrument. If Smythe and Wilkins were perhaps more introverted visually, the former’s explorations within the piano and the latter’s circular breathing were wonderful complements to their partners’ statements. Wilkins is part of Ross’ groups and both are members of bassist Harish Raghavan’s quintet, so they are well acquainted and thus, as a duo, particularly fluid, recalling the old partnership of Marion Brown and Gunter Hampel. Evans and Smythe, also collaborators of long-standing, were celebrating their new release *Weatherbird*, which includes the Louis Armstrong title track. Satchmo would surely flash that big grin at his young, distant progeny. —Andrey Henkin



Cory Smythe & Peter Evans @ The Jazz Gallery

ALAN NAHIGIAN

BOP, a trio named for its protagonists—drummer **Johnathan Blake**, bassist **Linda May Han Oh** and tenor saxophonist **Chris Potter**—is a triumvirate of talent, the sparse setting allowing each member ample room to stretch their wings in creative flight. The early set at The Jazz Gallery (Jun. 8th) began with Potter alone, darting over a series of minor modes, his chiseled, crescent-shaped cheek muscles frozen in grimace, a visual metaphor for his intricate, carefully sculpted improvisations. Blake, resplendent in a copious bright white shirt, its long sleeves practically swallowing his hands, soon joined in, precise in his timing yet expansive in his concept. Oh anchored their ebullience, even if she rarely walked a straight bassline and proved equally audacious on extended solo turns. The Police’s “Synchronicity 1” in rollicking 6/4 was followed by Potter’s *soca*-tinged “Summer 15”, by the middle of which the band had entered a deeper zone. Oh kicked off her alt-rocking “Trope” with ingenious fretwork, followed by a tasteful solo. Wayne Shorter’s “Fee Fi Fo Fum” gave Blake a chance to channel his inner Elvin Jones, his solo being one of the set’s highpoints. Alto saxophonist Steve Coleman came up for the finale, a horn battle over the notoriously devious chord changes of Coltrane’s “Countdown”, played first in half-time with delayed accents, then at full tilt, Coleman’s long challenge prompting Potter’s inspired rebuttal; but it was Blake’s solo, the epitome of controlled chaos, that got the most ‘house’. (TG)

A truism in jazz is that a good bass player is on everyone’s speed-dial. So many people dial D for **Dezron Douglas** it is not surprising he doesn’t have that much time to lead his own projects. Those usually fall under the Black Lion moniker and at Korzo (Jun. 5th), it was a trio hit with alto saxophonist Darius Jones and drummer Curtis Torian (the latter plying much of his musical craft as a teacher in the Connecticut public school system). In a nicely programmed 50-minute set, Douglas began in the past, with Ornette Coleman’s “The Blessing” and Richard Davis’ “Deja Vu Monk”, followed by a pair of originals. The covers were particularly illuminating: the trio recalled Coleman’s Golden Circle Trio, Douglas filling the David Izenzon role nicely, while Davis, more so than Ron Carter or Reggie Workman, could be considered Douglas’ direct forebear. The bassist introduced three of the four pieces unaccompanied, once in a ‘60s spirit jazz groove, then an Izenzon-esque soliloquy and, finally, with an almost Baroque arco statement. Jones, more often a bride than a bridesmaid, was an excellent foil for Douglas’ thick sound, a dash of vinegar on a rich potato salad. He was nice and bleaty on “Slight Taste”, a funky-as-hell tune that could have been a bonus track on Joe Farrell’s *Moon Germs*. The saxophonist also had moments of searing loveliness, power through simplicity and conviction. Those two concepts are what drove the band throughout and why Douglas’ phone keeps blowing up. (AH)

"We're here celebrating the music and the spirit and the life and the contributions of the great Geri Allen," drummer **Ralph Peterson** announced to the audience at Jazz Standard on what would have been the late pianist's 61st birthday (Jun. 12th). The newest edition of Peterson's trio Triangular with Orrin Evans (piano) and Luques Curtis (bass) opened the Tuesday night second set reprising the reharmonized version of the standard "Just You, Just Me" Allen had recorded on the band's first album 30 years earlier, displaying a similarly free-flowing equilateral shaping of roles, blurring the lines between soloist and accompanist. Peterson offered a broad tonal palette, moving between brushes, sticks and mallets, then expanding further with cowbell and clave block interjections on Walter Davis, Jr.'s rhythmically charged "400 Years Ago Tomorrow". The unit forged ahead, swinging explosively on Evans' jaunty "Don't Fall Off The Lej", then dynamically switched gears to explore trumpeter Marcus Belgrave's Allen-associated "Space Odyssey". Peterson's instrumental and compositional prowess were highlighted in three originals: melancholic "M.O.M.", on which he played stirring cornet; funky "Freight Train", which had him back on drums laying down a soulful back beat; and "Beauteous", a pensive piece showcasing his painterly brush work. Alto saxophonist Caleb Curtis showed his mettle sitting in on Peterson's energetic "Princess", before the trio closed out with Allen's "Feed The Fire". —*Russ Musto*

The audience at Greenwich House Music School filled the space (Jun. 15th), bristling with enthusiasm for the late **Connie Crothers**. The linger of the pianist's essence held court as eight female vocalists took the stage with songs of significance, from standards to free-reining tone poems. Crothers mentored a legion of improvisers but vocalists had a special affection for her concepts, developed under Lennie Tristano. More so, Crothers fostered a creative community rooted in humanism and her progressive credo. With her 2016 passing, concerts celebrating her life were established (as she had done in honor of Tristano), with vocalists Linda Satin and Dori Levine at the helm. Legend Sheila Jordan headlined with a segment that transported the room back through decades, deftly supported by bassist Adam Lane and pianist Tom Thorndike. At 89, her swinging, bop lines carry the verve and cool we'd thought were lost with smoke-filled rooms. Other standouts included Jay Clayton, hip veteran of non-traditional vocals with the uncanny ability always to be on pitch. Her duet with bassist Ken Filiano expanded Ornette Coleman's "Lonely Woman" into new, quite moving realms. Filiano was also present for Andrea Wolper's bossa-filled set with pianist Carol Liebowitz; others included Cheryl Richards, Alexis Parsons, Lynn Bongiorno and the event's producers. There's not enough space to give proper due to the breadth of wonderful sounds, but, suffice to say, Crothers, looking down, must have been most pleased. —*John Pietaro*

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Ralph Peterson @ Jazz Standard



Ken Filiano & Jay Clayton @ Greenwich House Music School

Finishing an engagement at the Blue Note, **The Bad Plus** (with Orrin Evans now in the piano chair, joining bassist Reid Anderson and drummer Dave King) assuaged any concerns regarding the groundbreaking trio's continuance, as further corroborated by the title of its latest effort, *Never Stop II*. Opening up the final set (Jun. 3rd) playing a pair of pieces from that date, Anderson's "Seams" and Evans' "Commitment", the group immediately exhibited the bold freewheeling spirit for which it is known, with both songs beginning with measured hymnal solemnity before modulating into unrestrained abandon. Evans seamlessly melded classically-tinged, boppish and freeform motifs into exhilarating personalized statements around Anderson's warm lyrical lines and King's dynamic accompaniment, the latter moving from Keith Moon-ish rocked-out vigor to sprawling Sunny Murray-like rhythmatism. Reaching back into the band's book the threesome let loose on Anderson's wildly marching "Dirty Blonde", then brought things up to date with one of the bassist's newest works, the appealingly melodic "Salvage". Continuing to mix up the past and present, two older hard-hitting King favorites, "Wolf Out" and "1972 Bronze Medalist", bookended the new record's rhythmically energized "Lean In The Archway". Two more Anderson songs ended the set, the dramatic tome "Safe Passage" and lovely ballad "Pound For Pound", the optimistic tone of the latter pointing to the revamped unit's bright future. (RM)

Here's a find: a burning electric blues band from upstate New York powered by Southern Black Gospel tradition. And that's not all; these guys aren't afraid to take on the iconic work of modern jazz' reigning deity. "We are honored to play John Coltrane's seminal *A Love Supreme*," explained Phil Campbell, the **Campbell Brothers'** guitarist and frontman. "He was reaching to a higher power when he wrote it and we relate that to our own spiritual journey." The Brothers set Joe's Pub on fire (Jun. 11th) with searing R&B enraptured with spirit, even before playing a note of Trane. From the opening, funky "Wade in the Water" (you've never heard it like this) through their arrangement of "Summertime", the singular frontline of both pedal steel and lap steel guitars, played without compromise by Chuck and Darick Campbell respectively, commanded the stage. The instruments' Eastern-sounding voices, particularly in such masterful hands, would have been appreciated by Coltrane, whose sojourn into African, Middle Eastern and South Asian music was vital to his development. They played with newfound sonic energy and the house was practically vocalizing along with the second theme. Phil's B.B. King-drenched guitar took flight on improv sections and in transitions his son Carlton's pulsating second-line drum solo was compelling as was the solo statement of bassist Daric Bennett. By the time the Campbell Brothers erupted into the 'joyful noise' of free jazz, Joe's Pub had been reborn. (JP)

WHAT'S NEWS

The latest inductees into Jazz at Lincoln Center's **Ertegun Jazz Hall Of Fame** have been announced: bassist Jimmie Blanton and pianist/vocalists Nat "King" Cole and Nina Simone. The newest members will be celebrated in curated sets at Dizzy's Club Jul. 17th-19th. For more information, visit academy.jazz.org/hall-of-fame.

Venerable studio **Systems 2** waxed its last session of thousands last month after 44 years of recording jazz. Owners Joe and Nancy Marciano are retiring though Mike Marciano, Joe's younger brother and a longtime engineer at the studio, will keep the name for a new studio in an as-yet-to-be-determined location.

Last month marked the end of an era as **Dorthaan Kirk** worked her last day at WBGO after 40 years. Known affectionately as Newark's First Lady of Jazz, Kirk is the widow of famed reedplayer Rahsaan Roland Kirk but distinguished herself for years as a promoter of events, including the Dorthaan's Place series at the New Jersey Performing Arts Center as well as numerous events around Newark, and tireless jazz advocacy.

Violinist **Regina Carter** (see Interview Feature on pg. 6) has been named the Artistic Director of New Jersey Performing Arts Center's All-Female Jazz Residency, held in partnership with the Institute of Jazz Studies at Rutgers-Newark, assuming the role previously held by the late Geri Allen, who also founded the program in 2013.

Bobby McFerrin's annual weeklong workshop **Circlesongs** will take place Aug. 17th-24th in Rhinebeck, NY. Instructors will include David Worm, Judi Vinar, Rhiannon, Joey Blake and Christiane Karam. For more information and to register, visit eomega.org/workshops/circlesongs-the-full-circle.

Milford Graves Full Mantis, a film by Jake Meginsky and Neil Young about the legendary drummer (see review on pg. 29) will open at the Metrograph Theater in the Lower East Side Jul. 17th. For more information, visit fullmantis.com.

Trombonist **George E. Lewis** was one of seven recipients of honorary doctorates from Harvard University.

Two more city jazz venue closures to report: **Caffe Vivaldi** in the West Village and **Legion** in East Williamsburg.

Summer Jazz Arts Institute, a program of the Jazz Power Initiative designed for "teachers, musicians, dancers, writers actors, professors, college or graduate students interested in understanding more about jazz and teaching it", will take place at Lehman College Jul. 11th-13th. For more information and to register, visit jazzpower.org.

It has been reported that noted pianist/vocalist/activist **Nina Simone's** childhood home in Tryon, NC has been purchased by the National Trust's African American Cultural Heritage Action Fund, the Nina Simone Project and several unnamed artists with plans for preservation. For more information, visit savingplaces.org.

The second annual **Jazz Congress** will take place at Jazz at Lincoln Center's Frederick P. Rose Hall Jan. 7th-8th, 2019, a partnership between Jazz at Lincoln Center and *JazzTimes*. Early Bird Registration opens Aug. 1st. For more information, visit jazzcongress.org.

Jihye Lee was awarded the Charlie Parker Jazz Composition Prize and Manny Albam Commission, as judged by Darcy James Argue, Alan Broadbent and Ed Neumeister, at the 30th Annual BMI Jazz Composers Workshop Showcase Concert last month. Lee will receive \$3,000 and have her commissioned piece performed at next year's showcase. For more information, visit bmi.com.

Vocalist Mary Stallings and reedplayer Michel Portal will receive the **2018 Donostiako Jazzaldia Award**, as given since 1994 by Donostia-San Sebastián, Spain's Heineken Jazzaldia Festival, during this year's 53rd edition. For more information, visit heinekenjazzaldia.eus.

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PHOTO COURTESY OF THE ARTIST



REGINA CARTER

BY ALEX HENDERSON

One need only take a quick glance at Regina Carter's resumé to realize the breadth of her taste. Although the Detroit-born violinist is primarily a jazz player, she has worked with everyone from Billy Joel, Aretha Franklin and Lauryn Hill to country star Dolly Parton. Carter first made her presence felt in the jazz world in the late '80s-early '90s as a member of the Detroit-based, all-female group *Straight Ahead* and has been recording as a leader since her eponymous 1995 debut on Atlantic. Her most recent album, *Ella: Accentuate the Positive*, is a tribute to the legendary singer released in 2017 by Okeh/Sony Masterworks.

The New York City Jazz Record: Many of your albums have had a very specific theme or concept.

Regina Carter: My very first two records on Atlantic, *Regina Carter* and *Something for Grace*, were labeled as smooth jazz. But when I signed to Verve and recorded *Rhythms of the Heart*, they wanted more of a straightahead jazz record. And the person at Verve heard *Rhythms of the Heart* and said, "The record is all over the place. We need to pull this together. What is this record about?" I have so many styles and genres of music that I love and so we came up with the theme *Rhythms of the Heart*. And that helped me rein myself in and learn to think, "What is this project about? What do I want this project to be?" Having a theme enables me to stay focused when I make a record.

TNYCJR: Ella Fitzgerald's legacy was the focus of *Ella: Accentuate the Positive*. In what ways has her music inspired you as a violinist?

RC: When I first heard Ella's voice as a youngster, she always made me feel so good, so uplifted. There was love coming off of those records. And I always knew her songs; they were very singable melodies. As a kid, you just remember the melodies. But as an adult, I realized what an incredible musician she was. I loved her melodies and so I wanted to play those melodies and celebrate her. Ella's music is always so joyful and gives hope. And it's honest; you always get a sense of honesty in her music. I felt like the stage and music was Ella's safe space.

TNYCJR: You incorporate funk, soul and blues rather than doing a totally straightahead bop tribute.

RC: Right. I feel like we're supposed to try and move the music forward. What's the point of doing a tune exactly the way Ella recorded it? She's already done it. There will never be another Ella. So here I am, an instrumentalist—not a vocalist—doing these tunes. And listening to Ella, I found a lot of tunes that I wasn't familiar with. I thought, "Oh, this is cool. This will be like her B-side record. I'll do some tunes that maybe people aren't familiar with or maybe they've forgotten about." One of those tunes is "Crying in the Chapel". People don't necessarily remember the title, but when

I play a little sample of the original, then they remember the tune, which is nice.

TNYCJR: Charlie Shavers' "Undecided", for example, is performed in a very slow and bluesy way yet that's a song many of Ella's admirers think of as being very danceable and uptempo.

RC: That was an arrangement by the vocalist, Charenée Wade. I really love that arrangement that she did. And yes, it's totally different. It's more of a funky arrangement.

TNYCJR: The R&B influence on "All My Life" is a departure from the swing version Ella performed with Teddy Wilson's band in 1936.

RC: Yes, that was guitarist Marvin Sewell. Great arrangement. Marvin arranged that and "Judy".

TNYCJR: On "I'll Chase the Blues Away", you really get into a southern-influenced, Mississippi country blues type of sound.

RC: (laughs) We were in rehearsal and just kind of playing around. We just started jamming, Marvin did something with the slide guitar and I put this melody on top of it. That was a group arrangement. It all just came together organically.

TNYCJR: You have so many different influences on *Ella: Accentuate the Positive*.

RC: That's all me. All of that is part of me. Growing up in Detroit, I heard different genres of music. Detroit had such a strong music scene when I was growing up. You had the Motown studio, you had a very strong jazz scene, you had all the musicians that were playing with Parliament and Funkadelic. And I love to celebrate who I am and celebrate my musical upbringing.

TNYCJR: In addition to all of its great jazz and R&B musicians, Detroit was an iconic city for rock. Detroit gave us Alice Cooper, Bob Seger, Iggy Pop, MC5.

RC: I did a gig once with Wayne Kramer [of MC5]. We did a whole Detroit celebration. It was in Chicago, though. That was fun.

TNYCJR: Having funk and soul influences on an Ella Fitzgerald tribute makes perfect sense when you consider that in the '60s-70s, she went beyond the jazz and Great American Songbook repertoire she was known for and did everything from The Beatles to Marvin Gaye.

RC: Ella did some doo-wop, she did some country and western. It was just music to Ella and for me, that's what it is too: borderless music. If other people need to

have boundaries, it's on them—not me.

TNYCJR: Speaking of Detroit, another thematic album you did was *Motor City Moments* in 2000.

RC: Right. Honoring my city, which I love. And I was really blessed to have the great trumpet player Marcus Belgrave and my cousin [saxophonist] James Carter join me on that record—and the great pianist Barry Harris. That was a special record for me.

TNYCJR: Your album *Southern Comfort* acknowledged the musical culture of the southern U.S.

(CONTINUED ON PAGE 38)

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NATHAN WEST

MICHAEL LEONHART

BY JOHN PIETARO

"Greetings from lovely Austin, Texas," says Michael Leonhart, deep in the heart of Steely Dan's latest tour. The trumpet player is on the road so often, it's hard to imagine space for much else—but much else is in central focus. "After Texas, we're en route to L.A., going cross-country over 65 dates." Things close with the band's October residency at New York City's Beacon Theatre, but along the way, he will only get busier. Leonhart is writing arrangements for both Steely Dan and the upcoming premiere of Nels Cline's *Lovers (for Philadelphia)* while also crafting original works. He's a dynamo of performance, composition and orchestration with a burning enthusiasm for jazz' rich heritage and most every genre of music.

Born in New York in 1974, early on Leonhart was surrounded by artists of note. His father is the jazz and studio bassist Jay Leonhart, whose career has been extensive, from Lee Konitz and Thad Jones to Queen Latifah and Ozzy Osbourne. "He's a beautiful dad," Leonhart explained. "His practice room was right next to my bedroom. I recall waking to the sound of him practicing large intervals: (sings) boom-booooo. I loved listening to him. And his friends were always at our house, sometimes jamming in that little room. [Drummer/vocalist] Grady Tate was almost always around. I remember [singers] James Taylor and Blossom Dearie visiting. And I went to so many of his gigs. I just absorbed it all." In addition to his father, Leonhart's sister Carolyn and wife Jamie are both accomplished vocalists.

Though the elder Leonhart never pushed Michael toward music, he was deeply encouraging. "I began playing piano as a young child, at first just copying what I'd seen him do. It held me. Then I began playing scores of Ravel and others. I actually got into music slowly. Since I was little I enjoyed drawing and painting." But by age 10 his eye had turned toward trumpet. "Dad took me to Manny's to buy my first horn, a cheap Conn. On the drive home, at each red light, he got to me to play, you know 'C'mon, kid, blow that thing!' I've never really put it down since."

Simultaneously, he continued practicing piano and quickly developed an ear for advanced harmony and unique voicings as well as improvisational skills on both instruments. The young Leonhart's rapid development brought him to the attention of Justin DiCioccio, then teaching at the "Fame" high school on Manhattan's west side, LaGuardia, and leading the All-City High School Jazz Band. Though only 13, he became the All-City trumpet soloist and then worked closer with DiCioccio once of age to attend LaGuardia.

Over the next few years, Leonhart was drafted into the All-State Jazz Band and then a select quintet drawn from that ensemble led by bassist Rufus Reid. "On the plane ride home from that gig I was flanked by [fellow trumpeters] Clark Terry and Lew Soloff," he recalled, demonstrating remnants of teenage excitement. Leonhart entered the national stage as featured soloist of McDonald's All-American High School Band.

Attention garnered from this earned him the very first Grammy awarded to "an outstanding high school musician" in 1992, presented by Henry Mancini. Leonhart was just 17. There was no turning back.

1996 saw Leonhart hit the road with Steely Dan for the first time and his role has only increased with the passage of time. His arrangements of *The Nightfly*, bandleader Donald Fagen's first solo album, will premiere on this current tour. Steely Dan is the preferred rock act of discerning jazz fans, a highly-coveted gig leading to a wide array of work, from the musical *Fela* to Yoko Ono, The Roots, Randy Newman, Mark Ronson, Bruno Mars, John Barry, Brian Eno, Todd Rundgren, Mos Def, Thurston Moore, David Byrne and many others. "99% of the music I play, I love," Leonhart clarified. "I'm very fortunate to make a living and enjoy it, but I still identify as a jazz trumpet player and always come back to Clark Terry and Clifford Brown." Though he's played the full range of the art form, from swing to free to fusion, Leonhart holds a special place for the players of jazz' earlier periods. "The older artists are almost vocal, like they're singing through the horn. On its face it looks simpler but it is so profoundly deep. It's timeless. One clarion note from a trumpet can stop traffic."

This affection for older sounds made Leonhart the perfect musical director and orchestrator on guitarist Cline's critically-acclaimed Blue Note *Lovers* album, released in 2016. "I had to tap into this wide variety, '30s-40s style of arranging, but with points of a minimalist '60s film score kind of thing. The orchestration was vital to that project."

These days, he's working on arrangements for Cline's new piece, which celebrates Philadelphia's jazz, soul and R&B traditions with homages to The Delfonics, Sol Kaplan and Benny Golson, among others. Topping off the stage and studio work, Leonhart's standing as a film composer has also grown. A notable example is *Song of Lahore*, the score of which includes Meryl Streep reciting poetry over Leonhart's music with a Wynton Marsalis' trumpet obbligato.

And then there is his own ensemble. "I started the Michael Leonhart Orchestra [MLO] because I so enjoyed writing the arrangements for Nels. I got to tap into these lost sounds; colors and timbres have always been important to me. I realized I need to do this." Once his charts became a reality, Leonhart booked the MLO into Rockwood Music Hall for a residency to develop the concept. "Though I couldn't pay the musicians well, there's a core group that keeps coming back."

The Orchestra recorded *The Painted Lady Suite* for Sunnyside last year, but Leonhart has an endless list of ideas. There are early plans being laid for an OKeh album of cover songs featuring guest stars, among other concepts, and the ensemble also has performance dates. "I'm used to working fast so I am always ready," he added, sounding absolutely unfazed. "I'm ready to go through this for the next 40 or 50 years." ❖

For more information, visit michaellleonhart.com. Leonhart's orchestra is at Jazz Standard Jul. 17th-18th. See Calendar.

Recommended Listening:

- Michael Leonhart—*Aardvark Poses* (Sunnyside, 1994)
- Michael Leonhart—*Glub Glub, Vol. 11* (Sunnyside, 1996)
- Michael Leonhart—*Slow* (Sunnyside, 2001)
- Michael Leonhart and the Avramina 7—*Seahorse and The Storyteller* (Truth and Soul, 2009)
- Nels Cline—*Lovers* (Blue Note, 2013-14)
- Michael Leonhart Orchestra—*The Painted Lady Suite* (Sunnyside, 2016-17)



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FRED HERSCH

EMBRACING IDENTITY

BY JIM MOTAVALLI

I told pianist Fred Hersch I was reading his 2017 autobiography, *Good Things Happen Slowly* (Crown Archetype), and had reached the part where he's relaxing at his Pennsylvania summer house with the man of his dreams and reflecting on his good fortune.

"Keep reading," he said. "There's a lot more drama ahead. You haven't gotten to my coma yet." Hersch's book—and his life—are unique in the annals of jazz history. His story (in collaboration with the great music writer David Hajdu) is not only about a life in jazz and his apprenticeship, it's also about a life—knowing he was gay from an early age, but unable (in part because of the profession he chose) to embrace that fact fully. And it's about AIDS, too, because Hersch has been living as an HIV-positive man since 1986. He's the living embodiment of the fact that a diagnosis is not a death sentence.

"It's not a book for jazz nerds," Hersch says. "It's for people who want to read about my arriving in New York in the '70s, coming to terms with my sexual identity, coping with health issues. I think I've lived long enough to deserve a memoir. My memory is intact and I have a multi-faceted story to tell."

Yet jazz nerds will actually enjoy it, because it has far more great and intimate material about making music than most celebrity bios. You don't need to know about Hersch's life to embrace his highly diverse musical output, but knowing him as a person will help you have a richer interaction with it.

"I was not part of the Young Lions circling around Wynton Marsalis," he told me. "I missed that feeding frenzy on the part of the record labels. But I've been a leader for 35 years and in the last five years I've arguably had my most creative output."

After his coma—somewhat ironically not due to AIDS, but to an unrelated strain of pneumonia—it was unclear if Hersch would ever play again and that harrowing time is memorably evoked in the book. Typically, though, Hersch turned this into art. "I was living in my own world, having dream experiences that were possibly related to what my body was going through in the real world," he writes. "A number of my coma dreams [which he relates in the book] were so vivid and memorable I will never forget them." And he didn't, turning them into the source material for *My Coma Dreams*, an 85-minute hybrid performance/multimedia work of jazz theater premiered in 2011.

Hersch grew up in Cincinnati, where his talent was discovered and nurtured early, thanks to middle-class, supportive parents. They may have wanted something more stable than the jazz life for him, but they were nothing but encouraging when he did choose that path, having found the conservatory stifling to his love of improvisation, classical teachers always getting after him for not sticking to the text as written. Study at New England Conservatory with the great pianist and Charles Mingus alumnus Jaki Byard followed. "Just hanging out with him was great, because he was a raconteur, an amazing pianist and a virtual encyclopedia of jazz," Hersch said.

New York was inevitable and Hersch got

established by being—in his words—fairly pushy about sitting in with name musicians (especially at noted pianist spot Bradley's) and hiring such luminaries as bassist Sam Jones—with whom he became close—on trio gigs. "I wheedled and cajoled my way into the circle of A-list jazz soloists," Hersch writes. Soon he was living the journeyman jazz life, working as a sideman, most memorably with saxophonist Joe Henderson and flugelhorn player Art Farmer, the latter with whom he made five albums. "I wasn't totally out in the '70s," Hersch said. "People who knew me were aware I was gay, but I don't know what they thought at clubs like the Vanguard or Bradley's. When Sam Jones died I felt badly that I wasn't able to tell him directly about my life, because he was an important mentor to me. I finally came to realize that I didn't want to have a double life." After his diagnosis, Hersch was not only out, he became perhaps the best-known gay musician living with AIDS and also became an activist—organizing and performing in benefits. But he also made sure that activism didn't overshadow the music that remains central to his life.

If you've encountered Hersch's music in solo, duo or trio formats it's no surprise, because that's the way he likes to work. He's especially proud of his working trio with bassist John Hébert and drummer Eric McPherson, with whom he recorded the 2018 album *Live in Europe* (Palmetto). But he also frequently records solo and has co-lead albums or played duets with Jane Ira Bloom, Renée Fleming, Norma Winstone, Kate McGarry, Bill Frisell, Janis Siegel, Jay Clayton and many more.

Hersch's collaborators also tend to become his friends. Here's Kate McGarry on 18 years of working together: "We just had a concert in Santa Fe. It was called Fred Hersch and Friends. Anat Cohen and I were the friends this time. It was a wonderful experience. I enjoy watching how Fred puts together a show. He makes a general plan but also leaves space to feel out what he wants to do in the moment. He is fluid and connected with the audience and himself and intuitively what is needed to make a great program happen. I also appreciate his gift for collaboration and his curious musical spirit. He has a knack for putting interesting groups together that bring out the best in each person and he is always pushing himself to grow and change. Fred's been a mentor, a collaborator and a dear friend. I sang at his wedding and stood at his bedside when he was sick and he has been there for me in times of joy and sorrow. And always there is the music. He has invited me to sing in many different situations with him over the years and has given me so many opportunities to grow. I'll always be grateful."

Hersch is a very lyrical player, though also a very forceful one—rhythm is a big part of his conception. That's one of the ways he absorbed Bill Evans as an influence, but plays his own distinct style. He needs to be well recorded (as he fortunately is on the *Live in Europe* record), because there are incredible dynamics and subtleties in his music, even as he's building

excitement. He's the improviser par excellence, hitting the stage without even a setlist beyond the first number. Maybe the Bill Evans comparisons (which also annoy Brad Mehldau, according to Nate Chinen's new book, *Playing Changes*) hit a nerve because they're limiting. Evans was an innovator, but if you're just imitating him decades later, you're not. It may surprise some fans that Hersch is very open to the avant garde and considers pianist Cecil Taylor "brilliant, highly organized and a huge influence on players like Craig Taborn and Jason Moran. He was a towering figure who did things his own way. It's a footnote that he was also gay. In fact, he gives the lie to the idea that if you're gay, you have to play pretty music."

Hersch is not a "why me?" kind of a guy, despite his health issues. "I've had amazing luck," he said. "I've played with many of my idols, pretty much the bucket list. I feel pretty fulfilled at this point. I want to move forward with new projects."

One of those projects, for 2019, is a record with the WDR Big Band of Cologne, Germany, with Vince Mendoza's arrangements of Hersch's compositions. "There are other things in the pipeline, too," he said, "but I'm not sure about them yet."

Even without new music, it's likely that Hersch has made a record you need to catch up on, from his musical interpretation of Walt Whitman's *Leaves of Grass* to his numerous tributes: Richard Rodgers and Oscar Hammerstein, Billy Strayhorn, Antônio Carlos Jobim, Bill Evans, Johnny Mandel and others.

And if you've heard the music, now see the movie. *The Ballad of Fred Hersch*, a documentary directed by Charlotte Lagarde and Carrie Lozano and released in 2016, was shot around the time of rehearsals for *My Coma Dreams*. "I thought it would be about the making of that piece, but it became a musical biography," Hersch said. "It's got a fair amount about my personal life and it's the film the filmmakers decided to tell. Watching yourself for 80 minutes is painful, though. Vanity gets in the way."

You're likely to encounter Hersch when you least expect him. The man has a rich body of work and his discography takes up five pages in the book. I recently bought a Jane Ira Bloom record, *Modern Drama*, at a flea market for \$1—and loved its brash modernism. The piano was so perfect for Bloom's conception that I scanned the personnel. Fred Hersch, of course. ❖

For more information, visit fredhersch.com. Hersch's trio is at *Village Vanguard* Jul. 24th-29th. See *Calendar*.

Recommended Listening:

- Jane Ira Bloom/Fred Hersch—*As One* (JMT-Winter & Winter, 1984)
- Fred Hersch Trio—*Heartsongs* (Sunnyside, 1989)
- Fred Hersch—*Passion Flower: Music of Billy Strayhorn* (Nonesuch, 1995)
- Fred Hersch/Michael Moore/Gerry Hemingway—*Thirteen Ways: Focus* (Palmetto, 1999)
- Fred Hersch—*Alone at the Vanguard* (Palmetto, 2010)
- Fred Hersch Trio—*Live in Europe* (Palmetto, 2017)

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BARBARA DANE

BY SUZANNE LORGE

Iconoclastic singer Barbara Dane always knew that music could help to change the world for the better. Now 91, she's spent a lifetime proving it.

Raised in Detroit, Michigan, as a teenager Dane took to the blues and jazz as a natural expression of her discontent with the problems of racial and economic inequality that she saw around her. She was singing out professionally by the mid '40s, but turned down career-building touring opportunities in favor of singing in protest outside of factories and in union halls. "I saw that the songs inspired people and made them understand their similarities and their closeness, their reason for uniting," she said backstage after the release concert last month at Joe's Pub for her latest recording, *Hot Jazz, Cool Blues and Hard-Hitting Songs* (Smithsonian Folkways). "Music is that way. It's a kind of leavening in the dough and the dough rises."

By the '50s Dane had moved to San Francisco, where her reputation continued to grow. In 1956 she made her professional jazz debut as a singer with trombonist/bandleader Turk Murphy's traditional big band and by the end of the decade she was appearing on television with jazz legend Louis Armstrong and performing with some of the most prominent bandleaders around—Jack Teagarden and Wilbur de Paris, along with leading blues musicians like Little Brother Montgomery, Otis Spann, Willie Dixon and Memphis Slim.

For Dane, jazz bands like those that launched her career provide a good example for social equality. "Everybody in the group...they start together in some fashion and state the case. Then everybody gets a turn, gets a say-so. The rest back them up, they come back together for the out chorus and boom. You have society the way it should be," she said.

Even as mainstream stardom crept ever closer, however, Dane continued to play consciousness-raising folk and blues tunes as a solo voice-and-guitar act in small venues. Her work as a protesting folk musician during the '60s gave her a wider platform on which to promote social activism; in this role she toured the world, in 1966 becoming the first U.S. musician to visit post-revolutionary Cuba. Her work there made a difference: "Music for some reason crosses all bridges, all barriers," she asserts.

As political unrest spread globally in the '60s, Dane became something of an international musical phenomenon—and in a position to spread her impassioned plea for social justice even further. She decided to use her music and associations with musicians from around the globe to facilitate cross-border understanding, forming her own record label, Paredon Records, with influential folk music writer/editor Irwin Silber (who later became her husband), in 1969. Through this label, Dane and Silber introduced a truly astonishing collection of liberation music to U.S. listeners—and to the historical record. Besides Dane's own *I Hate the Capitalist System*, a solo folk album of 14 protest songs from 1973, the label released aggregations of similarly themed music from Angola, Haiti, Ireland, Italy, Mexico, Palestine, the Philippines, Puerto Rico, Thailand and Uruguay, to name only a few of the regional political struggles they documented through song. With Dane as producer, the label also issued important recordings of spoken word, including *Ché Guevara Speaks*, with the voices of the Marxist revolutionary himself presenting before the United Nations during the Cuban Missile crisis and of Fidel Castro reading Guevara's farewell letter to Cuba, and *The Legacy of Ho Chi Minh: Nothing Is More Precious than Independence and Freedom*, an auditory collection of the Vietnamese leader's speeches, writings and poems.

In 1991, Dane and Silber donated the Paredon catalogue to Smithsonian Folkways Recordings, a non-profit label under the auspices of the Smithsonian Center for Folklife and Cultural Heritage and the sponsor for the release of Dane's new album. *Hot Jazz, Cool Blues and Hard-Hitting Songs* chronicles more than six decades of Dane's performing, recording and

activism, including the output of collaborations with a multitude of groundbreaking folk, jazz and blues artists, and 14 never-released tracks.

Social message aside, the album reveals a clear evolution in Dane's artistry. On some of her early tracks ("Basin Street Blues") she seems to be following in the blues tradition of Ma Rainey and Bessie Smith. But she goes on to sing folk tunes with The Chambers Brothers ("Study War No More"), duets with blues singers Lightnin' Hopkins ("Sometimes I Believe She Loves Me") and Doc Watson ("Salty Dog Blues"), an anti-war anthem with active GIs ("Join the GI Movement"), and one jazz standard ("Boulevard of Broken Dreams"). The musical through-line is Dane's commanding, certain voice. In her music she never asks questions—she provides answers.

At the album's release concert Dane was able to sing a few of her favorites—"How Long Blues," Abbey Lincoln's "Throw It Away" (from her 2016 album by the same name) and the 1943 Fats Waller tune "This Is So Nice, It Must Be Illegal," among them. But she didn't get to do the most powerful song she knows, "Solidarity Forever," which appears on the new album as a live duet with singer/songwriter Pete Seeger and contains the lyrics, "We can bring to birth a new world from the ashes of the old / When together we are strong." Dane has been singing the song her whole life, she says, adding, "I believe it and I've seen it work out. That's the way that life works." ❖

For more information, visit barbaradane.net

Recommended Listening:

- Barbara Dane—*Hot Jazz, Cool Blues and Hard Hitting Songs* (Smithsonian Folkways, 1957-2014)
- Barbara Dane—*Trouble in Mind* (Barbary Coast, 1957)
- Barbara Dane—*Livin' With The Blues/On My Way* (Dot-Fresh Sound, 1959/1961)
- Don Ewell—*Denver Concert (with Barbara Dane)* (Pumpkin-Storyville, 1966)
- Barbara Dane—*What Are You Gonna Do When There Ain't No Jazz?* (GHB, 1998/2000)
- Barbara Dane (with Tammy Hall)—*Throw It Away* (Dreadnaught Music, 2016)

LEST WE FORGET



JIMMIE BLANTON

BY MARILYN LESTER

In the 50-year history of the Duke Ellington Orchestra, many consider its pinnacle to be the "Blanton-Webster Band" (Webster being tenor saxophonist Ben Webster) of 1939-1941. Ellington was expert at attracting musical geniuses and Jimmie Blanton (not Jimmy, as confirmed by Phil Schaap with Blanton's family) was one of them. A pioneer and transformative player of the jazz bass, Blanton eclipsed Benny Goodman's skilled improvisational player, Slam Stewart, with a deeper understanding of harmony and rhythmic technique. Prior to Blanton, the bass was played with conventional timekeeping of 4/4 meter lines. Blanton went beyond, making the bass a viable solo instrument. He played with plenty of swing, using melodic phrasing in bowing and plucking for rhythmic variety. He was also adept at pizzicato playing, plucking the string parallel with the finger, rather than at a right angle, to achieve maximum resonance.

James Harvey Blanton was born on Oct. 5th, 1918

in Chattanooga, Tennessee to pianist and bandleader Gertrude Blanton. She started Jimmie in childhood on the violin, which he studied until switching to the bass at Tennessee State College. There, he began playing with the State Collegians, as well as a local band led by "Bugs" Roberts and drummer Joe Smith. He also played on riverboats during school breaks, principally with pianist Fate Marable's Cotton Pickers. Blanton left college after three years, moving to St. Louis in 1937, where he joined the Jeter-Pillars Orchestra, as well as continuing to play with Marable.

There are several versions of how Ellington discovered Blanton. He (sometimes not a reliable source) remembered, "We were playing the Coronado Hotel. After the gig one night, the cats in the band went out jumpin' in the after-hours joints. They landed up in a hot spot where they heard and jammed with a young bass player: Jimmie Blanton. Billy Strayhorn and Ben Webster dashed over to my hotel and came into my room raving about him. I had to get up and go with them to hear him and I flipped like everybody else." On Nov. 2nd, 1939, Blanton sent a telegram to his mother telling her he was leaving St. Louis the next day to join the Ellington Orchestra. Blanton shared bass duties with Billy Taylor, who soon left in January 1940. With Blanton's flexible playing, the rhythm section of drummer Sonny Greer and Ellington on piano came alive. Blanton made over 130 recordings with Ellington. He had featured solos on "Jack the Bear" and "Ko-Ko",

participated in small group sessions and played a series of piano-bass duets with the Maestro.

Tragedy struck in 1941 when Blanton became very ill and was diagnosed with tuberculosis. Ellington recruited freelance player Alvin "Junior" Raglin in October 1941. The two played side by side until Nov. 18th, when Blanton entered the hospital. He died on Jul. 30th, 1942 in a sanatorium in Monrovia, CA, age 23. Ellington, deeply affected, said, "It was just horrible that a man's life should have been wasted that way." Many pundits believe had Blanton lived he would have been a force in bebop. Had he made it to 1946 he might even have been saved by a new drug: streptomycin. ❖

A tribute to Blanton is at Dizzy's Club Jul. 17th as part of the *Ertegun Jazz Hall of Fame Festival*. See *Calendar*.

Recommended Listening:

- Duke Ellington—*The Chronological: 1939-1940/1940-1941* (Classics, 1939-41)
- Duke Ellington—*The Duke in Boston* (Jazz Unlimited-Storyville, 1940)
- Duke Ellington—*Solos, Duets and Trios* (RCA, 1940)
- Duke Ellington—*The Indispensable Duke Ellington, Vol. 5 & 6* (RCA Black and White, 1940)
- Duke Ellington—*At Fargo 1940* (Vintage Jazz Classics-Storyville, 1940)
- Duke Ellington and His Orchestra—*Never No Lament: The Blanton-Webster Band* (RCA Bluebird, 1940-42)

INTERNATIONAL ANTHEM

BY ERIC WENDELL

Chicago is a metropolis that knows how to nurture creativity. Whether it's comedy, music or theater, Chicago is a cut above with scenes building on top of each other, creating a rich tapestry few other cities can match. One such thread in said tapestry is record company International Anthem.

The brainchild of musicians Scottie McNiece and Dave Allen, International Anthem proudly exclaims, "the mission of International Anthem is to make positive contributions to the changing state of the music industry and to vitalize the demand for boundary-defying music by presenting unique sounds in appealing packages to untapped audiences." And what a sense of vitality International Anthem has cultivated with a no-holds barred approach that sets them above the contemporary music scene.

Though still in its infancy, the label has released nearly two dozen albums in just under four years, blurring every genre with a spirited through-line of a classic DIY punk rock label. Whether it's the avant garde style of saxophonist Nick Mazarella or soul meets-celestial-synth-funk-pop of Ben LaMar Gay, International Anthem has succeeded in creating a sound indescribable in the best way possible.

The genesis of McNiece and Allen's partnership came from the Midwestern punk scene. "We were both in bands like that before either of us had moved to Chicago and we kind of met because our bands were from different small towns and we would play together and tour together," says Allen.

While neither of them grew up listening to or performing jazz, the experimental nature of Chicago's music scene proved to be a great primer for what would become International Anthem's call to arms as well as McNiece and Allen's appreciation for out-of-the box music. Allen elaborates, "I think both of us really had our minds blown and fell in love with the experimental music scene like the current one in Chicago, which then led us to the history of amazing music that had been born there. We really dove into that."

While curating a series at the Chicago bar Curio, McNiece asked Allen to record a performance by cornet player Rob Mazurek. The seeds of International Anthem were planted with this inaugural release, *Alternate Moon Cycles*. "I had been curating that series for over a year and I started getting more and more invested in the music and more artists had been coming and wanted to play the space," says McNiece. "We started giving people residencies so when the Mazurek residency came around it was like we're going to capture all this stuff and start a label."

From that initial release, McNiece and Allen have already begun to make a name for themselves in the critical realm. The 2016 release *The New Breed* by guitarist Jeff Parker was met with acclaim receiving "Best of 2016" honors from NPR, *The Observer*, *The New York Times*, *The Los Angeles Times* and numerous others. *In The Moment* by drummer Makaya McCraven

received praise by *Pitchfork* and *Jazz Times*, among others.

Part of the charm of the music is that it's not just the idea of putting out music that strikes McNiece and Allen's fancy but rather cultivating a relationship with the artist. Allen further elaborates by stating, "We usually get involved with the artist very early on because we like what they're doing. Then we have a whole story of how the record is made and it's a nice collaboration between us and the artists we're working with. We can make something more special as a result."

The investment in the artist is but one facet of International Anthem, which takes pride in its product and how it is presented to the world. In speaking about the albums themselves, McNiece adds, "That's why if you really go put the energy and investment that you need to put in the beginning to turn it into an artifact, the fact that feels good in your hands and feels like a quality presentation, that should last forever."

While still young, McNiece and Allen continue to learn and develop their strategy. Allen says, "We hope to develop our own model of the way that we make records. We work with the artists and help them record and collaborate. Obviously not all projects fit inside that box but we think it's the way we can bring our strongest effort to the process and help the most."

Part of their process includes hosting showcases of International Anthem artists in other cities. International Anthem has taken their credo to Los Angeles, New York, Philadelphia and even London. On their roadwork, Allen stated, "It's great, so much about this music is a living, breathing thing. To be able to present it in person for different people in different

(CONTINUED ON PAGE 38)



Alternate Moon Cycles
Rob Mazurek



In The Moment
Makaya McCraven



The New Breed
Jeff Parker



Fly or Die
Jaimie Branch



Eponymous
Irreversible Entanglements

VOXNEWS

AUTHENTIC SWING

BY SUZANNE LORGE

In 2004, **Billie Holiday** became the first singer inducted into the Ertegun Jazz Hall of Fame at Jazz at Lincoln Center. Since then four others have made the cut. This seems small until we note that there have only been inductions 6 times in the intervening 14 years and each year the list of nominees has grown ever shorter. Notably, this year **Nat King Cole** and **Nina Simone** claim two of the three spots for new inductees. Two of the best singers to come along in recent years—newcomers **Shenel Johns** and **Vuyo Sotashe**—will present the tribute to Nina Simone (Jul. 18th).

The criteria for inclusion apply to so many singers, both past and present: nominees' work must be innovative, original, multi-generational, historically significant and influential. The musical contributions of singer/pianist **Freddy Cole**, who will celebrate his late brother's Hall of Fame win with a performance (Jul. 19th), certainly meet these criteria. With a near-constant performing schedule and almost 40 albums to his credit, the younger Cole continues to enchant with his romantic baritone and subtle take on classic love songs. In May he released *My Mood Is You*, his 11th album for HighNote and the next installment in his

oeuvre of lovely, lesser-known standards. From the slowly swinging title cut through the walking bass on Jerome Kern's "They Didn't Believe Me" to the light-hearted groove on Randy Newman's "Marie", Freddy invokes Nat even as he claims each tune as his own.

Ella Fitzgerald, the second singer welcomed into the Ertegun Hall of Fame, joined in 2005, just shy of 50 years after she helped to launch Verve Records with *Ella Fitzgerald Sings the Cole Porter Songbook*. During the recording of that landmark album, Fitzgerald had a three-week gig at a small club in L.A. The live recording of one of those evenings gives us *Ella at Zardi's*, a first-time release of the record through the modern-day Verve. On that evening, Verve founder Norman Granz gave his usual introduction before Fitzgerald took the stage, his voice ringing with admiration: "For me, she's the greatest there is—Miss Ella Fitzgerald." This recording is precious because of moments like this, along with Fitzgerald's disarming patter ("Very Glad to Be Unhappy"—is that the name of it?), her response to requests ("Do you want it slow or fast?") and the rarer numbers ("Bernie's Tune" and "Joe Williams' Blues"). During those three weeks in 1956 Fitzgerald was at her peak as a vocalist and soloist; air-lifted to present day via this recording, her talent hits us just as viscerally as it did the wonderstruck listeners in that intimate room.

Glenn Crytzer, who sings and plays a variety of stringed instruments, eschews all modern jazz explorations in favor of 'authentic-to-period' swing.

No modern twists and turns in arrangements, none of the usual tech enhancements—just pure big band sounds and vocals that could have been recorded right next door to *Ella at Zardi's*. His latest release, *Ain't It Grand* (Blue Rhythm Records), contains 30 swing, novelty and original tunes, all performed and recorded in a time machine, it seems. Crytzer's arrangements for his 16-person group encourage dancing and laughter; there isn't a woeful moment. Singers **Hannah Gill** and **Dandy Wellington**, dead ringers for '20s radio stars, stand out for their plummy voices and vintage sound.

On a more contemporary big band recording, saxophonist and bandleader Bob Mintzer partnered with **New York Voices** to create *Meeting of Minds* (MCG Jazz), 10 traditional pop tunes (and one Mintzer original) that feature the tightly-knit vocal quartet imbedded in a large modern jazz ensemble. The singers (**Kim Nazarian**, **Lauren Kinhan**, **Darmon Meader** and **Peter Eldridge**) move airily through each groove, solo and harmonic framework, ably guided by Meader's nuanced arrangements.

This year the 92nd Street Y's "Jazz in July" program covers a wide swath of jazz history, highlighting the work of Richard Rodgers and Leonard Bernstein, trumpeter Dizzy Gillespie and pianists Teddy Wilson, Tommy Flanagan and Hank Jones. **Mary Stallings** explores Prohibition-era songs (Jul. 17th); **Sandy Stewart** sings Rodgers (Jul. 19th); **René Marie** sings Bernstein (Jul. 25th); and **Melba Joyce** sings the blues (Jul. 26th). ❖

REGGIE LUCAS

BY ANDREY HENKIN



Reggie Lucas, a noted producer and composer with hits by Madonna, Roberta Flack and others yet inhabiting the jazz firmament for his guitar playing with trumpeter Miles Davis from 1972-76, died May 19th at 65 from heart disease.

Lucas was born Feb. 25th, 1953 in Queens. He began piano studies at six and, entranced by Motown and the British Invasion, picked up the guitar at 11. During the '60s, a young Lucas absorbed all the disparate music of the time: blues, rock, psychedelia, jazz and R&B. He began playing in clubs at 15 and went on the road for the first time at 17 with Billy Paul, the R&B vocalist.

It was two years later that Lucas would be tapped by Davis to be in his band. In the fall of 1972 (and later in 1974), the guitarist recorded tunes that would appear on *Get Up With It*, followed by *Miles Davis In Concert*, *Dark Magus*, *Agharta* and *Pangaea*, complete with years of touring (often alongside fellow guitarist Pete Cosey). Speaking of his time with Davis for Chris Williams of *The Atlantic* in 2013, Lucas recalled, "Miles introduced me to the world of big-time jazz success. I played at the greatest halls in the world and stayed at the finest hotels. Miles was like a surrogate father to the guys in the band." During his time with Davis, Lucas also worked with Carlos Garnett, Norman Connors, Gary Bartz and Lonnie Liston Smith.

While a gig with Davis is like winning the jazz lottery, Lucas' time in the band yielded greater success through meeting percussionist James Mtume. After Davis went on hiatus in 1976, the pair joined Roberta Flack's band and one of the songs they co-wrote, "The Closer I Get To You", was recorded by her as a duet with Donny Hathaway, reaching #2 in the 1977 Billboard pop charts. The pair went on to collaborate as composers and producers through the early '80s, receiving a Grammy in 1980 for Best R&B Song for Stephanie Mills' "Never Knew Love Like This Before". After severing their partnership, Lucas went on to establish himself as hit-maker with Madonna's eponymous 1983 debut, producing most of the album and writing two of the tracks, including "Borderline", her first Top-10 single.

Lucas' leader discography has been slim: 1975's *Survival Themes* (East Wind), with Mtume, Anthony Jackson, Michael Henderson, John Stubblefield, Clifford Adams and others, and the funk-soul project Sunfire, with a single self-titled album on Warner Bros. in 1982. This is understandable as he amassed hundreds of credits through the decades as a composer and producer. But, to a certain extent, all of Lucas' future success stemmed from that four-year period under the tutelage of Davis, who encouraged all of the young guitarist's interests. As he related to Williams, "Miles was the one place where I got it all out of my system, and that was the beauty of Miles."



MIKHAIL ALPERIN (Nov. 7th, 1956 – May 11th, 2018) The Soviet pianist, based in Norway since the '90s, founded one of the first jazz groups in Moldova, was one-third of the Moscow Art Trio (MAT) and had releases on ECM with MAT partner Arkady Shilkloper, John Surman, Anja Lechner and others. Alperin died May 11th at 64.



ALI HAURAND (Nov. 15th, 1943 – May 28th, 2018) The German bassist, whose earliest work was with Dutch pianist Jan Huydts' trio, founded Third Eye, was one-third of SOH with Alan Skidmore and Tony Oxley, one-fourth of The Quartet and led the various iterations of the European Jazz Quintet/Ensemble since the mid '70s, which recorded prolifically for Konnex. Haurand died May 28th at 74.



HARALD HULT (c.1941 – May 17th, 2018) The purveyor of the famed Andra Jazz record shop in Stockholm and producer/owner of Blue Tower Records is credited as a musical mentor by saxophonist Mats Gustafsson. Hult died May 17th at 77.



JACK REILLY (Jan. 1st, 1932 – May 18th, 2018) The pianist, whose later career was in music education as chair of Jazz Studies at New England Conservatory of Music, New School and Mannes College of Music and author of *The Harmony of Bill Evans* and *Species Blues* series, had a handful of recording credits over the years with John LaPorta, George Russell and his own albums. Reilly died May 18th at 86.



HARRY SPENCER (c.1940 – May 12th, 2018) The saxophonist, born in Wilmington, DE, had a career up north, most notably with Sun Ra (appearing on 1965's *The Magic City*), before returning home to become a respected educator. Spencer died May 12th at 78.



PHILIP TABANE (Mar. 25th, 1934 – May 4th, 2018) The South African guitarist led the Malombo band (a training ground for a number of celebrated musicians such as Mabi Thobejane and Oupa Mahapi Monareng) that released albums from the '60s-90s, and received the South Africa Music Awards Lifetime Achievement Prize. Tabane died May 4th at 84. ❖

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FIMAV

BY BYRON COLEY



MARTIN MORISSETTE

Fire!

Although people have a tendency to call it a 'jazz' fest, the Festival International de Musique Actuelle de Victoriaville (FIMAV, May 17th-20th), is not easy to categorize. There are usually a good number of jazz-associated musicians on the bill, but quite often they're not playing jazz. For instance, this year Swedish saxophonist Mats Gustafsson was performing on two separate evenings. But the set with his trio Fire!, while astounding, would more easily be categorized as 'free rock' with distinct progressive overtones. Gustafsson did not even play saxophone all that much, spending a good bit of time with electronic keyboards of one sort or another. He played saxophone quite a bit more in his other appearance, alongside Japanese electronics monster Masami Akita (aka Merzbow) and Hungarian drummer Balázs Pándi but anyone who would dub the trio's tooth-rattling noise assault 'jazz' is making a leap not easy to follow.

Additionally, as it has evolved, FIMAV has added non-concert elements to its bill. This was the eighth year with a series of sound installations spread throughout a downtown park and adjacent buildings. It's always a pleasure to watch kids and adults who don't give a tinker's cuss about avant garde music getting into the swing of these installations for the sheer pleasure and weirdness they deliver. This year the most crowd-pleasing piece seemed to be Marc Fournel's "The Big Ears", two large metal cones (looking like a gigantic pair of binoculars) mounted on a rotating base with a set of headphones. The cones picked up natural sounds of the park and mixed them with pre-recorded sounds of other nearby spots. The concept was simple, in actuality chaotic and fun.

In addition to these interactive installations, this was the second year to feature programs of avant garde short films. One day there were several Japanese short films, dating from 1962-2017. These included Takahiko Iimura's film-poem *Ai* (with sound by Yoko Ono) and Makino Takashi's *On Generation and Corruption* (with wonderful drones by Jim O'Rourke). The next day they offered a selection of recent Québécois short films with equally interesting soundtracks.

Both of these elements add width to the festival's aesthetic heft, something quite important to the organizers. But the music remains the core of the festival. And yeah, some of it was overtly jazz. Bassist William Parker led a quartet edition of *In Order To Survive*, with the wonderful Dave Burrell subbing for pianist Cooper-Moore, drummer Hamid Drake and alto saxophonist Rob Brown. As usual, Parker's presence was massive and he drove the harmonic center of the sound while Burrell blocked out huge chords, Drake wove through everything and Brown

(CONTINUED ON PAGE 39)

VISION

BY CLIFFORD ALLEN



ALAN NAHIGIAN

Archie Shepp & Dave Burrell

Improvised music is an art form well aware of its own deep history, inasmuch as it also speaks to an eternal present. That said, it's often difficult to square the halcyon era with what's happening now: as a present observer and chronicler of the work, this correspondent is challenged in balancing the urge to live in my record collection versus devoting myself fully to the (new) work at hand. It is fair to say that the Vision Festival, now celebrating its 23rd year, has in the past exhibited tension in presenting young upstarts while celebrating scenes past. But history and presence now fold in on themselves, for many players that emerged a few years ago are established and originators of this music are ascending from the earth in droves. This result of living is a natural reconciliation of current and past that is fascinating to watch. Furthermore, the current political situation lent a weighty cast to the proceedings, whether in the music or the messaging from presenters Arts For Art, whose "Justice Is Compassion" screed was an undercurrent that flowed through each opening.

Taking place at Roulette (May 23rd-28th), the Lower Manhattan-rooted festival returned to Brooklyn for the first time since 2013 and the cast of participants read like an encyclopedia of the avant garde, both as it developed in the '60s as well as in its current form. Followers of the music were brimming at seeing saxophonist Archie Shepp and pianist Dave Burrell reunite; they've done so a few times over the last 30 years and their collaborations throughout the '70s are legendary. Burrell was this year's recipient of a Lifetime Achievement Award and made no bones about giving a sold-out house what it wanted. Of course, Shepp and Burrell were the centerpiece and, joined by the indefatigable rhythm section of bassist William Parker and drummer Hamid Drake, they worked through rousing performances of Shepp staples ("Mama Rose", Burrell's "Crucificado") and standards ("My Funny Valentine"). The pianist was at turns infectious in the instrument's middle and lower registers and wryly romantic, which fit Shepp's theatrical grace and laconic but tough delivery. Other than a brief but spellbinding duo for Shayna Dulberger's bass and the voice and movement of Djassi DaCosta Johnson, the night was devoted to Burrell's music, a testament to the unflagging physicality of his concept and wide-ranging, operatic notion of structure, from the opening "Harlem Renaissance" suite (a quintet built from Burrell's duo with trombonist Steve Swell) to the closing group improvisation with drummer Andrew Cyrille and saxophonists Kidd Jordan and James Brandon Lewis.

Whereas the piano was a focal point the first night, the second gave it a rest while spotlighting curious

(CONTINUED ON PAGE 39)

NUTSHELL

BY TYRAN GRILLO



JARLE H. MOE

Rune Your Day

Traveling and listening share common strategies of description. A metaphor of choice was suggested in Voss, Norway, where this correspondent found himself enjoying dinner and a concert in the garden of Vossa Jazz Festival director Trude Storheim. Even more than the fine company, the local paragliders soaring overhead illustrated what I was hearing. Their gravity-defying navigation of thermals mimicked the circular breathing of saxophonist André Roligheten, who, with fellow reedplayer Jørgen Mathisen, bassist Rune Nergard and drummer Axel Skalstad, cut against the grain of our sunlit surroundings with passages of brooding, enchanting abandon while their improvisatory arcs held visual analogue in the sky that framed them. Known collectively as Rune Your Day, they did anything but, instead completing a larger atmospheric puzzle, of which they were the corner pieces.

This was one among a handful of concerts under the auspices of Nutshell, a series of showcases presented to an international delegation over the course of four days. It all began the previous afternoon in the port city of Bergen, where a constellation of soloists led by drummer and singer/songwriter Siv Øyunn Kjenstad cut through jetlag fog with the starlight of "Take Me Back" and "For a Moment", the latter commissioned for the 150th anniversary of Henrik Ibsen's *Peer Gynt* and built around motifs of that play's incidental music by Edvard Grieg.

We were then whisked away the following morning to the lakeside community of Voss. Our first showcase came courtesy of the whimsical collective known as Bounce Alarm. Under the beams of the Finnesloftet, a church hall built in 1295, they primed expansive harmonies across the slick canvas of "Swing and Sweat". Written by tenor saxophonist Elisabeth Lid Trøen and featuring a phenomenal solo by alto saxophonist Christian Cuadra, it was an ideal prelude to a solo concert given later that afternoon by drummer Erland Dahlen, who, under Voss Church's angelic iconography, linked an unbroken chain of electronically augmented beat science. Following the above-mentioned garden party, we headed for Grieg's former home of Troldhaugen to be treated by the Dag Arnesen Trio. Alongside bassist Ole Marius Sandberg and drummer Ivar Thormodsæter, the eminently regarded pianist balanced technique and self-expression throughout tunes inspired by rural themes, life experiences and Grieg himself. Arnesen's grounded playing tilled the soil for his sidemen's sowings, peaking in an arrangement of the Norwegian folk song "Bonden i bryllupsgarden" (The Peasant at the Wedding Farm).

Showcases continued back in Bergen proper. Demonstrations of novel instruments were at the

(CONTINUED ON PAGE 39)



On My Way To You
Geoffrey Keezer (MarKeez)
by Robert Bush

Befitting someone who came up at the tender age of 18 assuming the piano chair in drummer Art Blakey's Jazz Messengers, pianist Geoffrey Keezer is a virtuoso with a decidedly rhythmic flair. His metric mastery is very hard to top—and subsequent high-profile gigs with Ray Brown and Joshua Redman (even pop-jazz trumpeter Chris Botti) have only honed this intrinsic bond with the beat. Keezer returns to the piano trio concept with *On My Way To You*, fronting a group of Mike Pope (bass) and Lee Pearson (drums), plus the sultry Gillian Margot (voice) on four tunes.

The album opens with Stevie Wonder's "These Three Words", performed with a straight-eighth waltz feel. Keezer turns to Pope for the first solo, who delivers a nimble and woody message, followed by a typically sparkling and muscular turn from the pianist. On "You Stay With Me", Margot's smoky contralto, solid pitch and warm delivery might remind some listeners of Dianne Reeves and the multi-tracked background voices are a creative plus. Once again, Keezer's very precise rhythmic performance makes for a dazzling listening experience.

Monk's "Brilliant Corners" gets drenched in a '70s-ish electric funk setting with multiple time and feel changes, reminiscent of Weather Report around the time of epic albums like *Sweetnighter* and *Mysterious Traveler*. Everyone gets a chance to stretch out on the heavily reimagined "May This Be Love", from Jimi Hendrix' 1967 opus *Are You Experienced?*, performed with a double-timed swing feel in a style recalling Coltrane's "Dear Lord"; Keezer lets the keys fly but always with a sense of tasteful restraint and commitment to the groove. Pope also offers up a blistering solo in the upper register. The highlight comes in a Keezer/Margot duet on the '70s pop radio chestnut "First Time Ever I Saw Your Face", which serves as a how-to manual in languid phrasing, pure listening and devotion to the idea of leaving space.

Keezer takes on a John Lennon medley for the album closer, ruminating on "Across the Universe" in a cappella exploration before engaging the trio for a slow-as-molasses version of "All You Need is Love".

For more information, visit geoffreykeezer.com. Keezer is at Mezzrow Jul. 1st-5th. See Calendar.



Interstellar Adventures
Theo Hill (Posi-Tone)
by George Grella

Don't let the title fool you: this is nothing like *The Planets* or anything you might hear on the *Hearts of Space* broadcast show. Pianist Theo Hill is joined by bassist Rashaan Carter and drummer Rudy Royston for an album that is one long, hip groove.

Make that a segmented groove. The ten tracks

show off Hill's stylistic range and breadth of his thinking. The opening three cuts alone cover a lot of ground: Hill's own title track and "Retrograde" flank Tony Williams' "Black Comedy". "Interstellar Space" announces the album with a smooth, poised lope, then the trio sounds jaunty in the tricky start-stop rhythms of Williams' piece, followed by the slick, smart electric funk of "Retrograde".

Carter and Royston are a phenomenal rhythm section—the former a real under-the-radar master—yet Hill is firmly in command of the session, pointing the way every moment. His playing is at its most sophisticated and assertive, synthesizing all sorts of things that have come before, from the '60s Miles Davis Quintet through McCoy Tyner, Brad Mehldau and Jason Moran, and he now has a strong, personal voice to go with his terrific pianism. The foundation of straightahead swing is always there and so is a fully integrated modernism, elements of rock and funk.

There's not a weak spot on the record. In fact it seems like it gets better as it goes along. Everything is constantly interesting and tunes like "The Comet" develop a muscular power. More subtle, but equally important, is Hill's judgment—the longest track is 6:37 and most are in the four- to five-minute range, nothing wasted, everything meaningful.

For more information, visit posi-tone.com. Hill is at Smoke Jul. 1st with Charles Tolliver, Mezzrow Jul. 7th as a leader and Jazz Standard Jul. 25th as part of New Faces. See Calendar.



I Never Knew
John Colianni Sextet (Patuxent)
by Ken Dryden

Many up-and-coming jazz musicians from various jazz programs hope to get a steady gig with an experienced bandleader who can pass on wisdom achieved during a long career, though the apprentice system that once helped many players grow into leaders themselves is not as common today. Pianist John Colianni benefited from working with big stars early in his career. He toured and recorded with vibraphonist Lionel Hampton, whom he joined at 19. Singer Mel Tormé heard Colianni's first of three Concord CDs playing on a club sound system and hired him without an audition; he remained with the singer for several years. Since that time, the pianist has worked for Les Paul and Larry Coryell as well, but he has mostly focused on leading his own band.

Now a seasoned performer with several decades of experience, Colianni recruited a first-rate band for this recording: tenor saxophonists Grant Stewart and John David Simon, guitarist Matt Chertkoff, bassist Ralph Hamperian and drummer Bernard Linette. This session is predominantly swing, with the two-tenor frontline inviting comparison to various greats who recorded together in small groups.

The foot-tapping arrangement of Gus Kahn-Ted FioRito's title track finds Colianni drawing inspiration from Earl Hines with his rollicking playing while the in-the-pocket rhythm section gives it a Count Basie flavor, Stewart and Simon providing the fireworks in their brief solos. Ludwig van Beethoven's "Für Elise" is almost mandatory for any classical piano student yet this humorous swing setting reveals the possibilities of this centuries-old miniature, the Kansas City-flavored rhythm and playful backing of Colianni fueling

Chertkoff's economical feature.

Illinois Jacquet's little-known blues "Achtung" is a terrific launching pad for Chertkoff's considerable chops and Colianni's adventurous side in his far-ranging solo. The transformation of Thelonious Monk's "Little Rootie Tootie" into a subdued swing setting proves to be magical. Colianni's playing is lots of fun, blending lightening fast runs and a bit of stride while retaining Monk's use of repeated staccato chords in the main theme.

For more information, visit johncolianni.com. Colianni is at Birdland Jul. 2nd, Saint Peter's Church Jul. 11th, The Sound Bite Jul. 13th and Mezzrow Jul. 18th. See Calendar.



RECOMMENDED NEW RELEASES

- JD Allen—*Lovestone* (Savant)
- Peter Evans/Cory Smythe—*Weatherbird* (moreismore/Tundra)
- Kyoko Kitamura's Tidepool Fauna—*Protean Labyrinth* (s/r)
- Ernie Krivda and Swing City—*A Bright and Shining Moment* (Capri)
- Michael Leonhart Orchestra—*The Painted Lady Suite* (Sunnyside)
- The Miyumi Project—*Reduction Ensemble* (Asian Improv)
- Adam O'Farrill's Strange Days—*El Maquech* (Biophilia)
- Restroy—*Eponymous* (1980)
- Mattias Risberg—*Stamps* (Clean Feed)
- Thumbscrew—*Theirs* (Cuneiform)

Laurence Donohue-Greene, Managing Editor

- Juhani Aaltonen/Raoul Björkenheim—*Awakening* (Eclipse Music)
- Dave Holland—*Uncharted Territories* (Dare2)
- Kira Kira—*Bright Force* (Libra)
- Fred Lonberg-Holm & Amphibians of the Everglades (featuring Gustavo Matamoros)—*Bow Hard at the Frog* (Corbett vs. Dempsey)
- Adam O'Farrill's Strange Days—*El Maquech* (Biophilia)
- The Recyclers—*Davout* (D Stream)
- Mattias Risberg—*Stamps* (Clean Feed)
- Marc Sinan/Oguz Büyükberber—*White* (ECM)
- Martial Solal—*My One and Only Love* (*European Jazz Legends, Vol. 15*) (Intuition/Double Moon)
- Håvard Wiik Trio—*This Is Not A Waltz* (Moserobie)

Andrey Henkin, Editorial Director



Like listening with your fingertips
Agustí Fernández/Johannes Nättesjö (Konvoj)
Spontaneous Soundscapes
Agustí Fernández/Artur Majewski/Rafal Mazur (Not Two)
Sons Of Liberty. Live at Granollers
Memoria Uno (Multikulti Project)
 by John Sharpe

Catalan pianist Agustí Fernández spends a lot of time under the bonnet for someone so gifted on the keys. While such post-John Cage manipulations are almost obligatory for contemporary pianists there are few who have developed such a distinctive style. As a consequence he has established an international reputation and become a mainstay of bassist Barry Guy's New Orchestra and Blue Shroud Band as well as saxophonist Mats Gustafsson's NU Ensemble. Between times he's also led his own groups and partook in numerous ad hoc encounters.

Where such meetings uncover a particular connection they can evolve into a more regular partnership. That's the case with *Like listening with your fingertips*, Fernández' second duo album with Swedish bassist Johannes Nättesjö. It documents a 36-minute performance in 2014 from Malmö, Sweden and presents the two operating in consort at the extremes of their instruments. Fernández draws a huge assortment of sounds from the piano's innards, encompassing spectral reverberations created by rubbing and working the wires, thudding reiterations from dampened strings and plucked harp-like sonorities. Nättesjö does just what's needed rather than pursue virtuosity for its own sake, from gentle ticking to dashing bow work. They take an unhurried approach, beginning with slides along the strings confronting resonant pizzicato inflections. It's spacious with a conspicuous sense of give and take. Fernández' almost rhythmic massage of the strings elicits a wavering sawed response, which, in turn, prompts an equivalent sound from the piano guts. Hammered keys and careening dark arco hint at a trajectory. And indeed a piano tremolo ringing with overtones supplies the first crescendo. But thereafter they exercise restraint, droney and tappy, until the rattling rises to another peak from which emerges a bass soliloquy and an uncoiling keyboard line. In this way they shape a palpable and dramatic narrative arc, which ends with an almost mournful coda of picked strings and soft abrasion.

Fernández also has previous experience with Rafal Mazur, who wields a custom-built acoustic bass guitar. They are joined on *Spontaneous Soundscapes* by Mazur's fellow Pole cornet player Artur Majewski for six on-the-fly collectives. In a typical opening gambit, they begin in conversational mode on "Soundscape 1", but then gradually the silences fill with more interplay up to a climax. Fernández fashions a lovely contrast between resounding key strikes and koto-like picks at the outset, later generating a rippling bedrock for Mazur's bubbling woody twang and Majewski's melodic flurries. Majewski's use of echo dominates "Soundscape 2" to mixed effect, as the predictability of the duplicated phrases, no matter how incisive, becomes tiresome. Much better is "Soundscape 3", which begins sparsely and ascetically as Fernández obtains an almost electronic effect from stroking the strings. After a scratchy middle section, Fernández offers bursts of twisting lyricism. Majewski once again utilizes the echo effect but this time as a decay, which recedes into a backdrop for a nimble bass guitar/piano exchange. On "Soundscape 4", Fernández' ratcheting chafing contributes to an explosive knotty start, which becomes more impressionistic and low-key as it progresses, while on "Soundscape 5" his ghostly shimmer blends

with muted cornet sustains in another fine episode.

On *Sons Of Liberty. Live at Granollers*, Fernández takes his place alongside 12 other musicians for a pair of conductions by Ivan Gonzalez. The concept has taken root across the improvised music universe, though often the seed can be traced back to the work of the late Butch Morris, whose influence on Gonzalez was made overt on Memoria Uno's second release *Cook For Butch*. Similarly, Gonzalez has assembled a group of improvisers who know his working methods but are proficient in their own right. His input can largely be discerned through the rapid dynamic changes, selection of instrumental combinations and some cushioned unison figures. While this is not necessarily the place to appreciate Fernández best, it demonstrates his range. He thickens the ensembles and provides a clanking undertow that unifies the first sections of "Conduccion #75". Some of the most satisfying passages derive from subsets of the ensemble. "Part III" features an accomplished twosome between overblown tenor saxophones and rumbling drums, supported first by ensemble interjections and then by Fernández' rolling bass register, which incrementally becomes more wide-ranging and expansive. In "Part V" of "Conduccion #77" Fernández enjoys a pulsing duet with dancer Sonia Sanchez' footfalls, later outlining an aching melody that wouldn't have been out of place on his wonderful *El Laberint De La Memoria* (Mbari, 2011). Unfortunately the CD is marred by jarring two-second silences inserted into the unbroken performances every time the piece moves from one part to the next, so Bandcamp might furnish the smoothest listen.

For more information, visit konvojrecords.bandcamp.com, nottwo.com and multikulti.com. Fernández is at *Spectrum* Jul. 5th and *Ibeam Brooklyn* Jul. 6th-7th. See *Calendar*.



Look to the Sky
Eric Wyatt (Whaling City Sound)
 by Marco Cangiano

There is an underlying passion in saxophonist Eric Wyatt's dedication to his late parents. The music is deeply rhythmic and energetic, with mostly uptempo originals and a handful of standards.

Pianist Benito Gonzalez is blistering and yet melodic in his best McCoy Tyner-like mode, providing exquisite solos and setting the pace with powerful intros. Trumpeter Keyon Harrold is authoritative and thoughtful, choosing his notes carefully along the whole range of the instrument. The rhythm section is a pleasure, with Kyle Poole and Shinnosuke Takahashi alternating behind the drums and Eric Wheeler's bass deserving perhaps a bit more solo space. All that said, Wyatt and his reeds are the protagonists. His compass points between the late '50s-early '60s Rollins-Coltrane poles, but combined into his own style.

Following the uptempo opener "E-Brother", "Look to the Sky" is a waltz-like medium, characterized by a very open, almost singing theme. "Jolley Charlie", a joyous tribute to Wyatt's father, kicks off in a tight trio setting with splendid bass walk supporting tenor and very creative fours by Poole; then all of a sudden as the trio vanishes Gonzalez emerges playing a series of runs reminiscent of the purest bop tradition. When he is rejoined by Wheeler and Poole the climate turns festive, leading to the final exciting exchanges between Gonzalez and the leader. This is followed by a tribute to Wyatt's mother, "A Psalm for Phinnie", taken at a

slower pace and with a bit more of a blues-modal feel. Herbie Hancock's "One Finger Snap" picks up the pace again with Wyatt alternating on tenor and soprano and Harrold's most forceful solos of the album; Poole's solo is remarkably supple, introducing the final exchanges between saxophone and trumpet. Mongo Santamaria's "Afro Blue" inevitably conjures Coltrane's sound and phrasing, particularly in Wyatt's upper register. Walter Gross' "Tenderly" appears as an outlier but aptly rounds up the album on a more somber note.

For more information, visit whalingcitysound.com. Wyatt is at *Brooklyn Borough Hall* Jul. 6th and *Socrates Sculpture Park* Jul. 12th. See *Calendar*.

UNEARTHED GEM



In Copenhagen (Live at Jazzhus Slukefter 1983)
Hank Jones (Storyville)
 by Duck Baker

Few musicians have ever been as supremely consistent as Hank Jones. He seemed incapable of playing a bad note during the course of a 65-year career. Arriving in New York in 1944 as the war was winding down and modern jazz was revving up, Jones quickly established himself as one of the first pianists to combine the innovations of Bud Powell with the elegance and polish of Teddy Wilson. In this he is comparable to Al Haig and Duke Jordan and, like them, he made some very memorable recordings with Charlie Parker, but was never a member of Parker's working band. In fact, his regular gig was with Ella Fitzgerald, something that sharpened his skills both as an accompanist and as a soloist who could contribute concise melodic statements.

But descriptions of a player's style don't tell us whether that artist convinces us, something that is especially important when the artist in question wasn't really aiming to be a great innovator. Jones at his best did just what he does on this previously unreleased set; he finds ways to arrange and voice familiar standards that make them sound fresh. And the things he does to bring the tunes out always feel like they are just right for the tune—in other words, he convinces us. Likewise, he structures his improvisations as if every note and every flourish is just right for what came before and leads inevitably to what follows. Standards as well worn as "Tangerine" and "Just Friends" come to new life and bop tunes like "Budo" and "Scrapple From the Apple" are effervescent and buoyant.

For this date Jones was backed by the gifted Danish bassist Mads Vinding and the great drummer Shelly Manne and the sound balance for the most part is perfect. The former is a virtuoso of the post-LaFaro school and, as is true of many in this camp, his tone is not as full as that of earlier bassists, but unlike some of them he knows how to keep out of the soloist's way and his pitch is dependable. His strong suit is his consistently engaging soloing. Manne, of course, never takes a false step. Neither will any fans of mainstream piano jazz who seek out this excellent release.

For more information, visit storyvillerecords.com. A tribute to Jones with pianists Dick Hyman, Rossano Sportiello, Aaron Diehl and Bill Charlap is at *92nd Street Y* Jul. 18th as part of *Jazz in July*. See *Calendar*.

GLOBE UNITY



Postcard Collection
Hazel Leach & The Composers' Orchestra Berlin
 (JazzHausMusik)
Fukushima
Satoko Fujii Orchestra New York (Libra)
Echo Painting
Peggy Lee (Songlines)
 by Tom Greenland

Although women like Lil Hardin (musical director of Louis Armstrong's Hot Fives/Sevens), Blanche Calloway and Ina Ray Hutton led groups from the late '20s onward, female big band composer/arranger/conductors came to greater prominence with the work of Toshiko Akiyoshi, Carla Bley, Maria Schneider and others. Today, female-led large ensembles are flourishing worldwide.

For its third album, the Composers' Orchestra Berlin turned baton and writing chores over to Hazel Leach. Inspired by folk/dance musics of Venezuela, Argentina, Northumberland, Peru, Greece and Germany, she penned eight distinctive pieces, or "postcards", all in triple meter. One might expect 'rhythmic fatigue' over the almost-hour-length set, but her varied treatments provide ample relief: "Postcard 10 Caracas" is in fast 6/8 with tricky counter-figures; "Postcard 11 Tucumán" boasts a grandiose orchestral sweep à la Schneider; "Postcard 7 Berwick upon Tweed" resembles a Scottish jig (with lush backdrop); "Postcard 8 Lima" shows her deft hand with heterophony. Strong, usually short, improvisations heighten the immediacy of each track, Meike Goosmann's clarinet solo on "Postcard 9 Kalávrita" being a highlight.

Now 60, celebrating *kanreki*, the beginning of a new life cycle, Japanese pianist Satoko Fujii is busier than ever. *Fukushima* is her tenth outing with Orchestra New York, her 20-year-old group containing some of the city's finest avant improvisers, like saxophonists Ellery Eskelin and Tony Malaby, trumpeter Herb Robertson and trombonist Joe Fiedler, plus a fine rhythm team in guitarist Nels Cline, bassist Stomu Takeishi and drummer Ches Smith. A memorial to the horrific 2011 nuclear power plant meltdown, the album benefits from Fujii's knack for concise yet open-ended pieces balancing structure and freedom. Bookended by breathing, an affirmation of survival, the music spills out in ripples and tsunamis of sound. The 13 voices (Fujii forgoes piano for conduction) overlap, blend or interrupt each other, like conversations around a dinner table.

Echo Painting documents Vancouver cellist Peggy Lee's project with violinist Meredith Bates, trumpeter Brad Turner, tenor saxophonists Jon Bentley and John Paton, trombonist Rod Murray, guitarist Cole Schmidt, pedal steel guitarist Bradshaw Pack, bassist James Meger and drummer Dylan van der Schyff. Lee's compositions show a range of styles: "Snappy" and "Foreground" utilize extended techniques and effects; "Painting Echoes" is influenced by raga; "Strange Visit" would work for a hoedown; while "Nice Collection" and "Hymn" are beautiful chorales. Turner's operatic trumpet shines on the latter and on "Out on a Limb". The set concludes with three bits of 'Northern Americana': the driving "Weather Building", anthemic "End Piece" and The Band's "Unfaithful Servant", sung by Robin Holcomb.

For more information, visit jazzhausmusik.de, librarecords.com and songlines.com



Telavava
Itai Kriss (Avenue K)
 by Tom Greenland

One hears many influences in flutist Itai Kriss' style. Raised in Israel at the nexus of Middle Eastern, North African and Southeastern European musical currents, he's lived in NYC for 15 years, immersed in the Latin music scene, playing Salsa, AfroCuban, Timba and Latin jazz gigs. *Telavava*, a portmanteau title derived from Tel Aviv + Havana, is his exciting sophomore release of not-so-classifiable but yet imminently danceable music. Representing the front half of the suitcase are Kriss, bassist Or Bareket and drummer Dan Aran; representing the back half are Miami-raised trumpeter Michael Rodriguez, Cuban pianist César Orozco and Puerto Rican conguero/percussionist Marcos J. López – with a cameo each by Turkey's Tamer Pinarbasi (qanun) and Cuba's Yosvany Terry (chequeré).

Kriss is an equally fine composer and improviser. His melodies are inspired by the long-limbed, adroitly ornamented sequences found in Arab music, a few borrowing the idiomatic intervals as well, set in meters of four, five, six or seven beats. Songs like "Sahadi's Serenade", "Hong Kong Overture", "Rak Beinatayim" (a Nurit Hirsh cover arranged by Kriss) and "Para Venezuela" contain many elements typical of Latin jazz (montunos, claves, et al.), but the run-on phrases, through-composed melodies, intricately laced counterpoint and frequent modulations make them something else as well. On "Shabazi", featuring Pinarbasi's pianistic qanun, Kriss even finds some of the half-flat intervals of Arab *maqam* (modal music), mimicking perhaps the 'bent' tones of the end-blown ney. Here and on "Havana Special", he delivers some of his most stirring improvisations: incisive sequencing on the former, inspired exchanges with Rodriguez and Orozco on the latter, where the pianist demonstrates his mastery of rhythmic modulation. López' congas resonate on "Mafroum" while Bareket fashions quietly affective statements on "Buttered Scones and Tea" and the intro of the flamenco-esque "Azules".

With this strong, effervescent set of motley influences and animated soloing now behind him, it will be interesting to hear where Kriss is headed next.

For more information, visit itaiKriss.com. This project is at The Django at Roxy Hotel Jul. 7th and Smalls Jul. 20th. See Calendar.



Crazy Lights Shining
Sarah Bernstein Uneathish (Phase Frame Music)
 by Elliott Simon

The world that violinist/poet Sarah Bernstein and percussionist Satoshi Takeishi created on *Uneathish* (2011) demanded further exploration and *Crazy Lights Shining*, the duo's sophomore release, offers just that. Through a unique partnership they create musical flora and fauna drawing sustenance from biting sarcasm, stinging political statements and voices from

the other side. There are innumerable warnings here and opener "For Plants" is an ambient admonition that illusion abounds. The duo then take a frenetic interstellar journey with a "Map or Meaningless Map", which finds peace among the constellations but falls back through the ice clouds to its starting point. Bernstein's spoken words are powerful and as tension builds through violin shots against a percussive backdrop her call to arms that "Drastic Times" require tragic measures is ominous and frightening. Its end of the world scenario is all too relevant.

The title cut is a victim's diatribe against trouble: "...you want blood you want loyalty but I'm gone..." It quickly reaches an incessant fever pitch through pizzicato and bells, becoming semi-apologetic before repeating the sequence. Her chilling forewarning to "Be Safe" when you're not safe is supported by a pleasant Asian-informed Pollyanna-ish melody. Most of these tracks are short and brevity allows for compact powerful statements like the casual "Little Drops" of meaningless conversation that ends with shock, the sweet pathos of "The Place" that allows us to shut out the horror.

This all leads up to surprising session closer "Four Equals Two", eschewing words for an exquisite scalar exploration that sounds an optimistic final note. Bernstein and Takeishi have a unique bond and while it is not surprising that Bernstein perfectly mirrors her own thoughts with her strings, Takeishi is equally proficient at reflecting her mood and emotion with his sensitive percussion work. No other artists could make this special duo concept flourish with the same emotion, immediacy and relevancy.

For more information, visit sarahbernstein.com. Bernstein is at Downtown Music Gallery Jul. 8th and Wonders of Nature Jul. 17th. See Calendar.

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Green Light
Evan Ziporyn/Waclaw Zimpel/
Hubert Zemler/Gyan Riley (Multikulti Project)
by Eric Wendell

Green Light, the debut of a quartet of clarinetists Evan Ziporyn and Waclaw Zimpel, drummer Hubert Zemler and guitarist Gyan Riley, juxtaposes jazz, contemporary concert and world music into a swirl of tones and tapestries. While not always successful, *Green Light* is most rewarding when demonstrating the unique compositional talents of its component members. This is music created among four musicians who between them have explored minimalism, world music and free improvisation. The album has a moment-in-time aesthetic, creating a varied environment where genre is amorphous and ever-changing.

The album begins with Ziporyn's "Tam-Tam", which showcases percussive clarinet playing building into a dynamic groove. Another Ziporyn piece follows, "Id Kiss Gale", beautifully marrying the ethereal timbres of the quartet with a meditative, rhythmic pattern. Zemler's "Infundybula Chronosynklastyczna" seems unrealized, with the tension of something unraveling at any given moment. Riley's "Melismana" is a great example of the intricate dialogue these musicians can produce. The album ends with Zimpel's "Gupta Gamini", a reflective exploration allowing *Green Light* to drift off into the horizon.

This is a fine first examination of what can be accomplished with cross-cultural music. The result, however, only scratches the surface of what the quartet, and the result of said musics, might achieve.

For more information, visit multikulti.com. Riley is at *The Stone* at *The New School* Jul. 10th-14th. See Calendar.



Masters of Improvisation
Kidd Jordan/Alvin Fielder/
Joel Futterman/Steve Swell (Valid)
by Marc Medwin

On one level, it is nothing more than a beautifully voiced and vibrato-drenched third, two pitches at which saxophonist Kidd Jordan and trombonist Steve Swell arrive, but it is also a gateway, redolent of '20s New Orleans music history. Like the Ayler brothers before them, the veteran improvisers, in the equally distinguished company of pianist Joel Futterman and drummer Alvin Fielder, distill a glass bead game of syntactic and historical associations with each gesture. The aforementioned moment at 1:10 is just among those most readily apparent, as it is contextualized by a point of repose, a wonderful cadence as this excellent and deeply moving disc's first track is only beginning.

It would be easy simply to get lost in the discovery of similar references delineating these masterful players' complex histories. Each instant is replete with them, each a palimpsest of tone, timbre and emotional

color evoking the points at which experience and technique merge. The delicately spacious bells opening "Residew", a long-form example of what these interactive players accomplish, speak to Fielder's early immersion in AACM aesthetics, an obvious allusion to the little instruments, which are integral to a sound the drummer helped to define over 50 years ago. As Swell enters, equally gently yet exposing the tonally freer but rhythmically punchy side of his multivalent approach, Fielder switches to brushes and Futterman punctuates from inside the piano. As has long been the case, the latter's diverse attacks, sustains and releases connote a small ensemble even before a key is touched and all of this occurs before the two-minute mark. Interactions between Futterman and Fielder increase in detail and in broad scope as the piece achieves altitude. Only then does Jordan enter.

To encapsulate the tenor saxophonist's playing in words is to try to sum up an epoch. What occurs in microcosm involves the most subtle gradations of swell, sustain, decay and vibrato imaginable as registers are leapt. Pitches are bent with stunning precision and staggering emotional import, conjuring key and genre only to discard them a moment later, moving on to other allusions with the fluency and depth of the poet and preacher in combination. Futterman, Fielder and Swell react and interact as old friends in fortuitous dialogue, completing phrases, anticipating and resolving as the form breathes in slow ascent and descent. All are conscious of the ways in which details combine to create a vast whole, sliding in and out of swing, ballad and modality as only those in full grasp of historical conversation can. If the high G at 9:25 doesn't tug at the heartstrings, listen again. Futterman and Fielder inject that glorious upper-register exhortation with a kind of wise and spiritual alacrity.

The rest of the album sizzles with similar energies. There is no one who digs into the saxophone's upper register like Jordan and "Sawdust on the Floor" bristles as he pushes at the boundaries of his instrument; Futterman's instantaneous shifts in harmony and mode mirror his interregional phrases and the invention with which he connects them. Respectful of the trio's longterm relationship, Swell often steps aside, but his contributions prove more integral on each listen. Like Paul Rutherford, he has a fluency in his playing, in his variance of tone color and articulation, which fits in beautifully with the group's rapid-fire changes of mood and texture. The intimate audience is justifiably enthusiastic as Fielder provides a final melodic flourish, concluding improvisations that balance profundity and energy to startling and satisfying effect.

For more information, visit validrecords.com. Swell is at *Zürcher Gallery* Jul. 10th and *Downtown Music Gallery* Jul. 29th. See Calendar.

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Eclectic Excursions
Nabaté Isles (s/r)
by Donald Elfman

As one makes one's way through this album, the key elements are the ones mentioned in the title—this is a trip all over the musical map and the results are often original and surprising. It's clear that Nabaté Isles is a fluent, talented trumpeter, but the emphasis is on the tunes and the variety of colors from a diverse band of players he calls forth in a nearly 80-minute outing.

Of immediate note is how Isles takes on jazz tunes. The snaky lines of Walter Bishop, Jr.'s "Cubicle" are deftly laid down by a quintet and then follow a fiery solo by the leader, a dark and passionate turn by baritone saxophonist Lauren Sevian and some affecting solo strokes by guitarist David Gilmore, all buoyed by the rhythm of drummer Johnathan Blake and organ player Adam Klipple. Somewhat more feverish but in a solid groove is Bobby Hutcherson's "Pomponio". Jimmy Owens joins in as the second trumpet with the first sassy solo and there's some smart and to-the-point playing by tenor saxophonist Stacy Dillard. Most unusual is the version of "Strange Fruit". It's just three players—Isles, Klipple (on piano) and Michael Mayo singing. It's as heartbreaking as it needs to be, with Mayo intoning the sad lyrics complemented and altered by electronic effects.

Jazz aside, this recording truly does have a little bit of everything including: an atonal excursion via music from Alban Berg's opera *Wozzeck*; hip-hop with Elzhi as MC and lush vocals by JRDN; downright danceable "Funkdafied", in which Ku-umba Frank Lacy adds his trombone to the party; two lovely, lightly textured tunes, "Exchanging Pleasantries" and "Sultriness"; a kind of island dance; "Inception", on which it's Isles soaring over the percussion of Allakoi Peete; and a hymn to the present day, such as it is, in "Grab her by the WHAT?!*&#?!?", which is mysterious, unsettling and ever so hypnotic.

Nabaté Isles revels in a world of musical color, multiple modes of expression, a host of simpatico players and a vision that makes every stop on this journey compelling.

For more information, visit facebook.com/NabateIslesTrumpet. This project is at Nublu 151 Jul. 12th. See Calendar.



Swing It Out!
Professor Cunningham and His Old School (Arbors)
by Mark Keresman

Select jazz nerds know of a time when jazz was part of the spectrum of popular music. From approximately the '20s to 1945, when the era of the big bands was winding down, people danced to jazz on a regular basis. There are outfits dedicated to interpreting the sounds of those times, including Squirrel Nut Zippers, George Gee Big Band and Chicago's scintillating The Fat Babies. Make room for Professor Cunningham and

His Old School. Your instructor is Australia-bred, NY-based reedplayer Adrian Cunningham, who's trod the boards with Wycliffe Gordon, Wynton Marsalis, Matt Wilson and Chris Potter, among others. Tenor saxophone is his main axe and he also shines as clarinetist, flutist and occasional singer.

Cunningham leads his little big band in a spunky program of traditional fare (Louis Jordan's "Caledonia", Duke Ellington's "Caravan"), a few originals and lesser-known ancients (Sidney Bechet's "Bechet's Fantasy"). Make no mistake—while this is quality jazz this is dance music, approached not with pious reverence but with plenty of Saturday night swagger.

The audience is warmed up with the lilting, relaxed swing of Gerald Marks-Seymour Simons' "All of Me", where pianist Alberto Pibiri takes a delightfully droll, sparse solo and guitarist John Merrill displays his sparkling bebop chops. Then things kick into high gear with Edgar Dowell-Bob Schafer-Babe Thompson-Spencer Williams' frantic "That Da Da Strain", featuring New Orleans echoes, warm, reedy clarinet by Cunningham and an almost manic tempo to get the dancers jumpin'. For the slow dancers, there's the languid romantic ballad "Melancholy Serenade" (composed by television comedy icon Jackie Gleason) with sweet, bluesy saxophone from Cunningham (his tenor sounds like a vibrato-less alto) and a dash of stately Ellingtonian elegance in the classy unison horns. "Waltzing Matilda" (yes, that Aussie-associated trad tune) is a vocal selection sung in the style of Bobby Darin. "Caravan" is essayed with a loping soul jazz-styled groove—Cunningham's flute gets the spotlight, his solo rich and sultry, loaded with a modern swing and punchy, sophisticated phrasing. Dorothy Fields-Jimmy McHugh's "I Can't Give You Anything But Love" brings us back to N'awlins with crackling Louis Armstrong-style trumpet from Jon Challoner.

Swing It Out! is replete with boisterous, danceable tempos, pithy heartfelt soloing and jolly swing, a portable party in handy CD form.

For more information, visit arborsrecords.com. This project is at Kingsborough Community College Jul. 14th. See Calendar.



Ours | Theirs
Thumbscrew (Cuneiform)
by Thomas Conrad

Guitarist Mary Halvorson is, indisputably, a current darling of the critics. She won the 2018 Jazz Journalists Association poll over people like Bill Frisell, Pat Metheny and John Scofield. In the most recent *DownBeat* Critics Poll, she finished first on guitar and also first in three "Rising Star" categories: composer, artist and ensemble (for her namesake trio). Thumbscrew is not that trio. It is a collective with bassist Michael Formanek and drummer Tomas Fujiwara. *Ours* and *Theirs* are the third and fourth Thumbscrew albums. The former contains three originals by each member, the latter is 10 covers, some famous ("East of the Sun"), some not (Misha Mengelberg's "Weer is een dag voorbij").

The signature sound is a guitar trio with bass and drums far forward in the mix. From deep within Fujiwara's smashing and Formanek's thundering, Halvorson traces vivid, unique lines. Formanek's "Cruel Heartless Bastards" starts with the composer's stentorian four-beat monotone, which slowly accelerates. In stutter steps, Halvorson picks her way

through a minefield. As often happens with Thumbscrew, Halvorson is sucked into the vortex and her guitar, shrieking, joins the noise. Sometimes the opposite happens. Halvorson's "Smoketree" has ferocious solos from the composer and Formanek, who then turn on a dime into placid, yearning reflection. The impulses that trigger this ensemble's transitions are unfathomable.

Ours may get you thinking that Halvorson has been overpraised. The creative urgency and daring and chops of this trio are undeniable. But their continuous juxtapositions of disparate elements sometimes sound more like puzzles to be solved than art.

Theirs will make you a believer again. On *Ours*, all forms are fluid, but on *Theirs*, Thumbscrew applies its wild collective imagination to specific songs fixed in history. Fixed until now. Benny Golson's "Stablemates" and Wayne Shorter's "Dance Cadaverous" are transfigured by Halvorson's astringent harmonies and knife-edge melodies and by seething bass/drum fury. "The Peacocks", that most ethereal of jazz standards, is atypically edgy and incisive, yet sustains its hovering, floating mystery. You keep waiting for Thumbscrew to explode or distort Jimmy Rowles' masterpiece. They never do. The suspense is unresolved. Then there is "Scarlet Ribbons". What Halvorson finds in it is extraordinary: introductory free decorations in bell tones; a few words of the lyrics murmured aloud, from emotion; the melody withheld and then disclosed, in lush chords; an outbreak of thematic derivations that scatter the song in glittering shards. "Scarlet Ribbons", that transitory indulgence in sentimentality, composed by Evelyn Danzig in 1949, allegedly in 15 minutes, has never sounded so permanent.

For more information, visit cuneiformrecords.com. This band is at Village Vanguard Jul. 17th-22nd. See Calendar.

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Lovestone
JD Allen (Savant)
 by Joel Roberts

JD Allen's latest release showcases a different side of the tenor saxophonist. A sharp contrast with last year's *Radio Flyer*, an album of free-form improvisations, the new disc focuses on ballads and standards. *Love Stone* is in some ways a bookend to Allen's superb 2016 recording *Americana*, a deeply personal exploration of the blues and American roots music.

Allen is once again joined by bassist Gregg August and drummer Rudy Royston, his partners for the past several albums, along with impressive electric guitarist Liberty Ellman. Refreshingly economical in his approach, the leader's solos are direct and succinct and the whole album clocks in at about 45 minutes.

The set opens strongly, with guitar setting the theme of "Stranger in Paradise", before lustrous tenor enters. It's a moving, quite melancholy and artfully deconstructed version of the song that was an early hit for Tony Bennett in the '50s. "Until the Real Thing Comes Along" is given a classic treatment in the vein of Ben Webster, all warm, precise saxophone notes on top of a spacious framework provided by the rhythm section. A surprise selection is the traditional folk tune "Come All Ye Fair and Tender Ladies", given a hushed,

almost mournful performance, highlighted by introspective guitar. A gently swinging version of "Put on a Happy Face" evokes Sonny Rollins—one of Allen's most important influences—most directly, with shimmering brushwork and loping bass.

This is one of the best albums of ballads you're likely to hear anytime soon. Allen manages to put his own very modern imprint on the familiar fare without resorting to pyrotechnics, relying instead on flawless technique and a bagful of creative ideas and proving, as he has in the past, that less can be more in jazz.

For more information, visit jazzdepot.com. This project is at Zinc Bar Jul. 19th. See Calendar.



ABIAH Sings NINA
ABIAH (Madoh Music Group)
 by George Kanzler

This is a lush, sensual immersion into the intense, romantic, sometimes compulsively so, songs embraced and sometimes written by Nina Simone. Jeremiah Abiah, who goes by ABIAH as an artist, has a voice remarkably like Simone's, with a similar smoky timbre and deep, galvanizing tone. He's also mastered Simone's phrasing and seductive use of melisma and wordless faux moaning. ABIAH's tenor is also close to Simone's

contralto in range and employs a similar vibrato. But he does not attempt to convey the keen sense of social injustice that informed her art, often through fury laced with a distancing irony. At least not until the final song and only original: "I'm Just Like You", an imagined monologue by Trayvon Martin addressed to his killer (and more pertinently to white listeners).

The eight Simone-associated songs are all variations on love songs, some good old torch songs, others expressing obsessive passion, like the supplicatory sensual delivery of "Wild Is the Wind", with drummer Chris Eddleton employing brushes. The album kicks off with "Black Is the Color of My True Love's Hair", Keith Witty's pizzicato bass setting a mood eventually enhanced by a full panoply of rhythm section and strings enfolding the sweetly seductive, melisma-heavy vocal take. Another track with a full, technicolor production is *Porgy and Bess* classic "My Man's Gone Now". An initial vowel-heavy wordless opening is couched in hand drums, bass and horns and, after the lyrics, horns and pulsing rhythms underscore an ecstatic climb into falsetto. Some of the shortest tracks are also tersely sensual, like regretful "Don't Smoke in Bed" and incantatory "See-Line Woman". Eddleton effectively uses bundled sticks on the latter and on a shimmering "Don't Let Me Be Misunderstood", ABIAH adds overdubbed high voices as background. This is a surprisingly affecting tribute, if only to one side of Simone's artistry, and should whet listeners appetites to go back to the original.

For more information, visit abiahmusic.com. Tributes to Nina Simone are at The Django at The Roxy Jul. 5th, New York Botanical Garden Conservatory Jul. 13th and Dizzy's Club Jul. 18th as part of the Ertegun Jazz Hall of Fame Festival. See Calendar.

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Alternative Contrafacts
Gary Smulyan (SteepleChase)
 by Scott Yanow

A contrafact is a new melody pasted on top of another tune's chord changes. They have been a part of jazz at least since the '30s, when "Pennies From Heaven" used the same chords as "I Can't Give You Anything But Love" and "Moten Swing" emerged as a stripped-down version of "You're Driving Me Crazy", and became much more common during the classic bebop era.

Gary Smulyan, one of the top baritone saxophonists in jazz for the past 35 years, discovered pianist Reese Markewich's little-known book *Bibliography Of Jazz And Pop Tunes Sharing The Chord Progressions Of Other Compositions* in 1970. Smulyan has since used that work as a reference and has been particularly intrigued by the number of contrafacts only recorded once.

The wittily titled *Alternative Contrafacts* finds Smulyan in a trio with bassist David Wong and drummer Rodney Green, just the second time he has recorded in this format. It is fun to try to guess which obscure songs are based on which standards. Certainly there are very few other recordings of such melodies as Mal Waldron's "Vodka", Jimmy Giuffrè's "Deep People", Ted Curson's "Ahma See Ya" and Coleman Hawkins' "Hanid" ("Dinah" backwards). Smulyan contributes "I've

Changed" (based obviously on "You've Changed") and among the other songs are contrafacts based on "Strike Up The Band", "Get Happy", "Out Of Nowhere" and "Love Me Or Leave Me".

While there are occasional short solos by Wong and Green, the focus throughout is on Smulyan, who has yet to record an unworthy record or play an uninspired chorus. His passionate sound and fresh ideas make *Alternative Contrafacts* a set well worth picking up, particularly by straight-ahead jazz collectors.

For more information, visit steeplechase.dk. Smulyan is at 92nd Street Y Jul. 19th as part of "Jazz in July" and Village Vanguard Mondays with the Vanguard Jazz Orchestra. See *Calendar and Regular Engagements*.



Needle Driver
Brandon Seabrook (Nefarious Industries)
 by Jim Motavalli

Guitarist Brandon Seabrook is a familiar face in New York's new music circles, having played with Peter Evans and Jacob Garchik among others. *Needle Driver* is a trio with bassist Johnny DeBlase and drummer Allison Miller, a take-no-prisoners merging of avant garde jazz, progressive rock and heavy metal. Nothing settles into a groove—it's nervous and constantly changing up. Seabrook probably wouldn't want to hear the comparison, but the abrupt start and stops, constant tempo changes and ultra-fast virtuosic guitar work are reminiscent of classically-influenced British rockers Genesis, Yes, Hatfield and the North and Gentle Giant.

"Synonymph" opens the album and displays the clear influence of Captain Beefheart circa 1969 masterpiece *Trout Mask Replica*. But hold on, because "Synonymph" soon takes us miles away, into a sort of merger between shredding and Philip Glass minimalism. Then there's a doomy section built on what sounds like bowed bass, followed by some head-pounding aggression. "Ocular Rabies" (there really is such a thing) is full-tilt rock 'n' roll, with truly impressive playing, far from an easy listen, but probably the most accessible track—Miller wins the Billy Cobham heavy pounding award here. "Entropic Vacuum Party" opens pensively, but soon gives full vent to Seabrook's lightning-fast shredding displays. If you like that kind of thing and Steve Vai's your guy, well, this is that kind of thing. But nods to jazz' wilder edge will probably keep it from being anything metalheads could enjoy.

A change of pace is signaled by "Ventwhoreisin", which rides in on a wave of abstraction. The piece seems to be finding its feet and gathering momentum when it's abruptly dethroned by more doomy metal. If for some idiotic reason you think women drummers can't play fast and loud, listen to this track. And finally, there's "Opticidal Flavorist", which proceeds in fits and starts like a student driver's first day at the wheel. In a promising passage, the tune starts to settle into a lopsided groove with *On the Corner* overtones, but that's soon leveled to the ground when the piece abruptly speeds up into a dense and somewhat relentless wall of sound. An interesting drone is developing at the end, but then there's a fade out. I could have listened to more of that. The album comes in at 22:43. That's too long for an EP and too short for a full CD, but an impression is made.

For more information, visit nefariouindustries.com. Seabrook is at Barbès Jul. 22nd. See *Calendar*.

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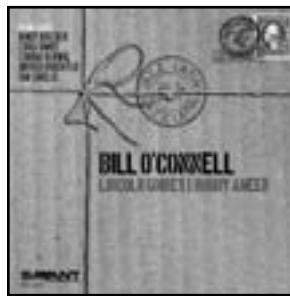
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Jazz Latin
Bill O'Connell (Savant)
by Alex Henderson

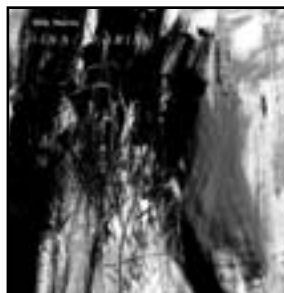
Veteran pianist Bill O'Connell is no stranger to Latin jazz, having worked with flutist Dave Valentin, percussionist Mongo Santamaria and tenor saxophonist Gato Barbieri, among others. O'Connell makes good use of that experience on *Jazz Latin*.

The core of the album is a trio of O'Connell, bassist Lincoln Goines and drummer Robby Ameen; Goines plays electric bass throughout while O'Connell is mostly on acoustic piano but switches to electric keyboards on two original pieces: "It's OK" and "Quicksand". The trio is also joined by five guest soloists: Randy Brecker on "Goodbye, My Friend"; tenor saxophonist Craig Handy on "It's OK"; trombonist Conrad Herwig on Irving Berlin's "Puttin' on the Ritz"; flutist Andrea Brachfeld on "Quicksand"; and guitarist Dan Carillo on "Goodbye, My Friend" and reflective ballad "Mom's Song".

A Brazilian influence is especially strong on "It's OK", lively "Obama Samba" (written for President Barack Obama) and a memorable performance of the Antônio Carlos Jobim standard "Zingaro". O'Connell is more mindful of salsa and AfroCuban music on "Quicksand", "Puttin' on the Ritz", "Just One of Those Things" and Wayne Shorter's "Footprints". The angular "Tip Toes" draws on both AfroCuban music and the influence of pianist Thelonious Monk while hard-swinging "What Is This" recalls some of pianist Bud Powell's more Latin-minded work. Brecker's flugelhorn feature is expressive and lyrical on the poignant, midtempo "Goodbye, My Friend", written by O'Connell in memory of drummer Kim Plainfield. Despite the melancholy feel, parts of Brecker's solo sound hopeful, resulting in a performance that mourns Plainfield's passing but also celebrates his life.

Valentin, who died in 2017, was fond of saying that he liked to take a standard and "add rice and beans"; that approach is very much at work on *Jazz Latin*. From familiar tunes to his own compositions, O'Connell makes certain that this album reflects his many years of contributing to Latin jazz projects and does so with consistently pleasing results.

For more information, visit jazzdepot.com. This project is at *Jazz Standard* Jul. 24th. See Calendar.



Disappearing
Billy Martin (Amulet)
by Matthew Kassel

If you've seen Billy Martin performing in the chamber-funk trio Medeski Martin & Wood (MMW), then you're probably familiar with the toolbox of exotic percussion instruments—bells and sound rings and gongs and whatnot—he often dips into when he wants to bring the music in a kind of *art brut* direction. That's basically what he's trying to do on his new solo album, a series

of 23 minimalistic songs, none longer than four minutes, performed alone on drum set and a piano prepared, according to the liner notes, with "pieces of bamboo, alligator clips and small African bells."

Those accoutrements make the piano sound tinny and jangly and sort of spooky and childish. He plays the piano exclusively for the first six tracks and they pretty much blend together into one monotonous smear. There isn't much of a pulse until "Flores", the seventh track, when Martin dives into a kinetic, cymbal-heavy drum solo, with satisfyingly forceful tom hits. Martin is at his best when he's drumming alone—even in MMW (think of his exquisite phrasing on "Latin Shuffle", from *Combustication*, or tuneful soloing on "Buster Rides Again", from *Tonic*). Martin solos on the drums for five tracks straight, then goes back to piano for the rest of the album.

The contrast between contemplative, interior piano and heart-quickenning drums works to enliven the listener's ears, but in the end it doesn't feel like enough to sustain an entire album. Conceptually it holds together, since Martin is presenting this album as a kind of sonic interpretation of his own visual art. He recorded the album surrounded by his own paintings, which he did on paper and canvas with gesso, oil pastel sticks and charcoal. The cover of the album features one, which seems to extend from abstract expressionism. It features big strokes of black and red, with white and grey in the background and squiggly strokes on top that provide some depth and texture. It's a muddled painting, like Martin's piano work. Martin's drums, though, are too crisp and good to be seen as an interpretation of his visual art.

For more information, visit amuletrecords.com. Martin is at *The Stone* at *The New School* Jul. 28th. See Calendar.

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Symbol Systems
Matthew Shipp (No More-hatOLOGY)
 by Kurt Gottschalk

Two labels stood out during the '90s renaissance of New York free improvisation. There were others to be sure, but AUM Fidelity and No More Records excelled for their diligence in documenting that moment in spontaneous creation. AUM is still going strong, inching its way toward its 100th release, whereas No More managed just a dozen titles from the likes of Rob Brown, Billy Bang, Roy Campbell and Frank Lowe in its decade of activity (plus a straggling collection by no wave act Mars issued in 2008).

No More started with a bang, issuing a pair of solo piano releases in 1995: an intriguing set of standards by Anthony Braxton and a brash recording by a young player from Delaware named Matthew Shipp, then a relatively youthful 34.

Shipp already had appeared on disc with Rob Brown, Mat Maneri, William Parker and—most notably—on David S. Ware's releases on Columbia and DIW. But, as was the case with the Braxton album, his recording for No More, *Symbol Systems*, was his first solo piano release.

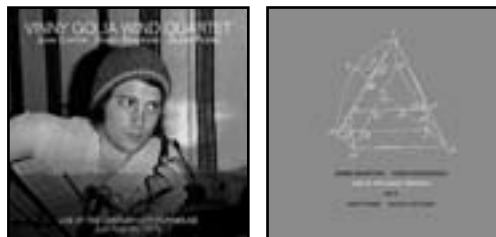
Symbol Systems has now become the first No More title to see reissue, by the venerable hatOLOGY

label, and its appearance with the familiar hatOLOGY orange lettering over a black and white photograph provides the opportunity to refocus the ears and hear it anew.

Anyone who has spent more than a little time listening to Shipp knows well his quirks as a player: he is given to repetition; he likes pounding away at blocky chords; and his drilling into familiar melodies takes on an almost obsessive-compulsive attack. Those charming tendencies are fully present in this early document, delivered with a youthful brashness. The 14 quick tracks, ranging from two to seven minutes, are filled with an earnest confidence. It often feels as if he can't make his point fast enough, a quality that no doubt played well in the punk/free jazz overlay of the '90s. Such an approach would likely have grown stale had he persevered, but he has mellowed a bit over the years (not in intellect but in musculature), allowing *Symbol Systems* to retain an excitement of its time.

Shipp has released a number of solo recordings over the years, more mature and for the most part recorded with a richer tonal quality than this propulsive session. The audio quality keeps *Symbol Systems* from being his best, but had it been, where would he have had to go? It's good to hear this youthful Shipp again.

For more information, visit hathut.com. Shipp is at MoMA Sculpture Garden Jul. 29th. See Calendar.



Live at the Century City Playhouse
Vinny Golia Wind Quartet (Dark Tree)
Live at the Magic Triangle
Bobby Bradford/Hafez Modirzadeh (NoBusiness)
 by Clifford Allen

The number of contemporary musicians who have played with progenitors like Ornette Coleman (1930-2015) is getting slimmer by the day. From the first decade of Coleman's career, the only surviving comrades are his drummer son Denardo (b. 1956) and cornet player Bobby Bradford (b. 1934), the latter an associate from California via Texas who was a semi-regular partner for ten years beginning in 1954, but whose only official recordings with Coleman were the *Science Fiction* sessions in 1971. In the Los Angeles area, where he returned to live full time in 1964, Bradford worked extensively with reedplayer John Carter (1929-91) and also toured Europe with drummer John Stevens, reedplayer Frode Gjerstad and others.

Though the Carter-Bradford aggregations generally featured a rhythm section, they also performed extensively as a duo (examples of which can be heard on *Tandem*, released on Emanem, and *Mosaic Select 36*). In May 1979, they joined the reedplayer Vinny Golia and trombonist Glenn Ferris for a quartet concert at the Century City Playhouse, the results of which are now available on CD after nearly 40 years. With structural and textural approaches reminiscent of Anthony Braxton, Golia was then an emerging force on the far-flung L.A. scene. Like a number of his contemporaries, he engaged the older Bradford and Carter in small and large group settings—the compact, burnished quality of cornet and the woody, high-pitched clarinet's cry nod to the roots of American improvised music while Golia's arsenal of flutes, bass clarinet, soprano and baritone saxophones add forceful constellations. "Views", the second piece, begins with such a Chicagoan fanfare before splintering off into soli then dialogic commentary building (the cornet-trombone duet being particularly rich). Ferris, another Los Angeleno, would eventually decamp to

Paris but his gorgeous tone and measured control are in full view here, grazing and supplanting the leader's alto flute and Carter's clarinet on the deft closing study "The Victims (for Steve Biko)". A chamber ensemble comprised of established pairings and individual voices, this is work that demands a close listen.

Live at the Magic Triangle presents Bradford with a more recent partner, alto saxophonist Hafez Modirzadeh, in an Amherst, Massachusetts concert, joined by bassist Ken Filiano and drummer Royal Hartigan (the only member without West Coast bona fides) for a program of five originals, including the cornet player's classic line "She". This is Bradford's fourth release on the frighteningly prolific NoBusiness label out of Lithuania and his second with Modirzadeh. "She" is rendered as a dirge, cup-muted brassy barbs apposite the crisp drone of bass and viscous purrs, the theme emerging as a gasping lilt across a field of cymbal taps and rich clamber, cornet and tenor in a braying dance of chortling extrapolations with Modirzadeh reminiscent of John Tchicai in his oblique, repeating commentary. Filiano's limber pizzicato and incisive, full arco are a linchpin for the proceedings, providing a flexible harmonic ground for crackling silver and gravelly shouts as Hartigan adds a sensitive tumble balanced between background and mid-level surge. A tap dancer and skilled in the use of his hands, Hartigan unfurls a stripped-down and economical web of beats at the beginning of "Wadsworth Falls", a gallop that beautifully suits Bradford's laconic, brashly expressionism. Bobby Bradford, turning 84 this month, is a link to the development of this music, seasoning the 'now' with the wry swagger of tradition.

For more information, visit darktree-records.com and nobusinessrecords.com

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Michael Moss Accidental Orchestra (4th Stream)
by Andrew Vélez

The Accidental Orchestra is the creation of composer/multi-instrumentalist Michael Moss, who, at 74, is a 50-year veteran of the New York scene. Humorously self-described as “the farthest out cat” and a mainstay of Manhattan’s famed loft jazz scene, he has played with Sam Rivers, McCoy Tyner, Elvin Jones, Paul Bley and Richie Beirach, among many others.

Helix kicks off with “The Old One”, deriving its name from Albert Einstein’s name for God. A five-piece suite and what the composer calls “an initiation into sacred ground”, it is part of a musical tradition stretching from the earliest rituals over the dead to Bach’s *Mass in B minor*, through to Native American rites of passage into the spirit world, Jewish mourners’ Kaddish and Buddhist funeral rituals. It begins with the oceanic swirls of “Inception”, which quickly expand into a mix of horns and strings that are inscrutably inviting. The suddenness with which a passage can stop is at once mysterious and even ominous.

The second and longer piece is “See Sharp or Be Flat/C# or Bb”, written while Moss was recovering from a fracture suffered tripping over a curb, an event that also gave the group its name. The band swings on this theme, rendering a rich mix of jazz and rhythm and blues. Out of this massive sound machine are whiffs recalling The Beatles’ “Norwegian Wood”, James Brown’s “I Feel Good”, Modern Jazz Quartet’s “Bags’ Groove” and moments of Duke Ellington’s sacred music. Moss embraces all sorts of sounds while allowing space for his players to add to this cosmos of flavors.

At the CD release party last month at the Westbeth Community Center, one’s attention was repeatedly seized by the rattling and rolling of various soloists, though Madeleine Yayodele Nelson on chekeré and djembe was a beaming standout (she is not on the recording). Throughout it all, Moss, either playing Bb clarinet or with arms gracefully outspread, was the lead bird guiding his magnificent flock. There was a palpable sense that the audience was a key part of what was happening. That same sense is evident with repeat hearings of this boundary-stretching music.

For more information, visit michaelmoss.bandcamp.com



Disarm

Thurston Moore/Adam Golebiewski
(Endless Happiness)
by John Pietaro

Thurston Moore, who turns 60 this month, became a staple of New York’s downtown scene in 1976 when he took an apartment near Avenue B, one with a view of the burgeoning punk and no wave movements. The guitarist leapt into both when the area was alive with the restlessness of dissent and poverty. New music composers and jazz improvisers seeking a road beyond their own avant garde saw a certain anarchic liberty in the raucous punk music amid crumbling structures and dying streets. In this fertile climate, an historic interchange of genre came to be and it opened the boundaries long separating so-called high and low culture.

Moore’s experimentation with extended techniques and alternate tunings began while performing with Glenn Branca and Rhys Chatham’s guitar ensembles and then blossomed during his years in Sonic Youth. His instrumental prowess has since become legendary and his discography extensive, alternating between thoroughly abstract and through-composed. On *Disarm*, Moore delves deeply into the former, becoming one with the most foreign of sounds that can be coaxed from his instrument. This is a decidedly lo-fi recording yet, as admirable as this leap back into the pre-digital age is, the separation between the guitar overdrive and the drumset of Adam Golebiewski is often nil and the percussive components are awash in the soundscape. But then the term “noise” has often been used to describe this type of project and most often not pejoratively. The title may well be referencing a disarming of technology; the guitarist revels in beautifully conflicting prisms of Hendrix-ian colors.

The album opens with the title cut, a work built on layers of feedback and broken repetitive phrases. When notes are struck above the guitar’s nut, at the headstock, it sounds like the upper reaches of a piano, a feat Moore uses several times in this outing. Though Golebiewski enters soon after, his participation is drowned out. One can imagine the pair in the studio, kicking it to kingdom come, absorbing each other fully, but the final product too often leaves the drums sounding like cardboard boxes and pie plates. This is all the more the case on “Distend” where the Jimi Hendrix-Mitch Mitchell simpatico seemed to have been raging wonderfully, but out of listening range.

“Disturb” is a quietly introspective guitar solo, but “Distract” is the creative climax of this album. A much greater balance between the two is achieved here and in the next selection, though Moore’s ax doesn’t seem to have come down from its standard volume of 11. Suddenly, the strengths of Golebiewski become evident and as such, embraceable. The Polish drummer has performed extensively across Europe in experimental music settings, most notably with Yoko Ono, Fred Lonberg-Holm, Mats Gustafsson and an array from either side of the Atlantic, and has the wonderful habit of getting under the motivic phrases created by the guitarist, pulling them upward and framing them with an equal proportion of thunderous fills and unexpected tacits. In this light, Moore casts faraway worlds of tone and sound, driven by the unique melding of New York City and Warsaw.

For more information, visit endlesshappiness.bandcamp.com



MICHAEL LEONHART ORCHESTRA THE PAINTED LADY SUITE

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The *Painted Lady Suite*, the debut album by the Michael Leonhart Orchestra (MLO) is inspired by the butterfly of the same name. While Leonhart was initially attracted to its flamboyant coloration and wing ornamentation, it was the butterfly’s incredible migration, which spans over six generations and 9,000 miles — twice that of the Monarch butterfly, that inspired the trumpeter/composer/bandleader to write his “Painted Lady Suite.”

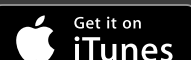
When Leonhart took on the role as arranger/conductor for the 21-piece orchestra on guitarist Nels Cline’s eclectic *Lovers* album (Blue Note, 2015) his love of conducting, arranging and composing for large ensemble was reignited. Once the album was finished, Leonhart was certain that he wanted to create a solo project in this vein, and thus the Michael Leonhart Orchestra was born.

When creating MLO, Leonhart’s idea was to get an all-star mix of soloists, ensemble players and pocket-players who would be as comfortable playing Mingus and Ellington as they would be playing Wu Tang and Fela Kuti. The Orchestra is comprised of a roster of some of the most sought after musicians in New York, including members of the Village Vanguard Orchestra, Maria Schneider’s Orchestra, the Dap-Kings, Menahan Street Band and Antibalas. Working with these stellar musicians has given Leonhart the invaluable opportunity to workshop new arrangements of existing material, covering such artists as The Beastie Boys, Zappa and Bernard Herrmann, and new original compositions, building the repertoire in front of a rapidly growing audience.

MLO FEAT. NELS CLINE @ JAZZ STANDARD
JULY 17TH & 18TH (7:30 PM & 9:30 PM)



iTunes.com/MichaelLeonhartOrchestra
www.sunnysiderecords.com





Birdsongs
Diane Moser (Planet Arts)
by Robert Bush

Pianist Diane Moser has been honing this project for years, beginning with her fortuitous residency at the MacDowell Colony in New Hampshire, where she discovered that birds are the master musicians on our planet. Of course, the fascination with our winged musical brethren has a storied history in the music we call jazz. Many fans are cognizant of woodwind virtuoso Eric Dolphy, who used to improvise with his bird neighbors in his Compton backyard. And who can forget bassist Dave Holland, whose 1973 masterpiece on ECM, *Conference of the Birds* with Anthony Braxton, Sam Rivers and Barry Altschul, continues to resonate.

Moser assembled a trio comprised of longtime associates Ken Filiano (bass) and Anton Denner (flute, piccolo) to create her highly singular charts. The disc begins in very strong fashion with "Birdsongs for Eric", balancing impossibly rich flute textures against the ponticello bowing of Filiano and Moser's rhapsodic arpeggios. When he switches to pizzicato, Filiano's G string buzzes gleefully, as if to suggest a bumblebee at work in a forest clearing. Moser solos last, but it's worth the wait as she releases a cascade of melodic ideas and tastefully executed harmonies. "Hello"

opens with spellbinding delicacy, unfolding like time-lapse photography of a wildflower. Denner makes the most of a warm and gorgeous tone—skillfully centered in all registers—and Filiano is a constant joy throughout the session.

Each musician employs extended techniques on "Dancing With the Sparrows" to evoke the sound of its namesake and when Moser's magisterial theme emerges, one can almost feel like a member of the conversation. "If You'll Call Me, I'll Call You" is dedicated to bass giant Mark Dresser, with whom Moser recorded an earlier version. It's a stop-time glorious bit of call-and-response that really gels when the band morphs into a straight swing feel for the solos. Everyone stretches out on "The (Un)Common Loon", where Moser plays the inside of her instrument and Filiano solos first, dark and sublime, followed by Denner's breathy vibrato.

The album closes out with some truly regal solo piano, including "Variations on a Hermit's Thrush at Eve", lullaby-esque "Folksong" and benedictory "When Birds Dream", which unifies all that came before it.

For more information, visit planetarts.org. This project is at *Soup & Sound* Jul. 21st. See Calendar.



Free For A Minute
Steve Lacy (Emanem)
Stamps
Steve Lacy (hatHUT-Corbett vs. Dempsey)
by George Grella

Steve Lacy's enormous discography—maintained by William Kenz and Patrice Roussel at nyds-discographies.com/lacy.htm and listing 426 official entries as of January—keeps tossing out recordings, nearly 15 years after the saxophonist's death. So many of these are new to listeners, recovered from the back catalogues of myriad labels. These two archival releases bring some recordings back into print and each features previously unreleased tracks, so something truly new for even the most dedicated Lacy fan.

Emanem has been reissuing Lacy's music for years now and has produced some extremely fine and important collections, like the *Last Tour* recording and the properly sequenced *School Days* (with two studio tracks of Lacy with the Thelonious Monk Quartet). This new set collects two excellent albums from the mid '60s, *Disposability* and *Sortie*, and issues for the first time an improvised film scoring session from 1967 and three substantial improvisations from a 1972 version of Lacy's quintet.

Disposability is a 1965 trio date with bassist Kent Carter and drummer Aldo Romano while *Sortie*, recorded the next year, adds trumpeter Enrico Rava. The trio format was always one of Lacy's best (along with his duets with pianist Mal Waldron)—he was always more interested in rhythm than harmony and here he plays inventively, both fitting into and taking apart divisions and subdivisions. The Monk tunes, "Shuffle Boil", "Pannonica" and "Coming on the Hudson", are vintage Lacy and there's an excellent example of his early composing, "Generous 1".

Disposability is a mix of modern jazz language and improvisation, *Sortie* is more free. Lacy spits out pithy lines with the wonderful dry, tart sound he wielded in the era—they might be tunes, they might just be provocations. The quartet plays on parallel tracks, all headed in the same direction, no one getting out ahead or lagging behind. There's a relaxed feeling, a focus on

trying to build something rather than rip things apart.

The cues, for a film called *Free Fall*, are fascinating, not least for the personnel; Lacy, Rava, Carter, Karl Berger playing vibraphone and piano and Paul Motian at the drums. This was recorded in New York, the musicians improvising in response to whatever was happening on the screen. Titles like "Undecipherable Jump", "Frank Fellows" and "Death Scene" are baffling, the music an odd mixture of atmosphere and improvisation—there's a bit of faux-trad jazz—that never comes together into a coherent score, but each individual cue is full of interest and there's a palpable feeling of the musicians responding in the moment to the external stimulus.

The quintet has Lacy's great foil Steve Potts (alto saxophone), Carter, Noel McGhie at the drums and Irene Aebi playing cello. They play Lacy's "Rush", a theme he didn't bring out often, and then improvise "The Thing" in two parts. There are good moments in each, but this is Lacy in transition, trying to figure out exactly what the quintet was going to do.

That group, with Oliver Johnson now at the drums, is much more coherent on *Stamps*, two late '70s concert recordings originally issued on two LPs on hatHUT. The group here is a powerhouse, tight on vintage themes like "The Dumps", the title track and the granulated Monk of "The Blinks" and improvising with great ensemble coherence and purpose. Some will be happy to know that there's no real singing, Aebi is part of the overall texture when the band is playing all together. Lacy's recordings on hatHUT are essential chapters in a long and important novel and it's invaluable to have this one back in print.

For more information, visit emanemdisc.com and corbettosdempsey.com



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RALPH ALESSI
JACOB SACKS
SEAN CONLY
MARK FERBER

AUGUST 4 - NINE
TONY MALABY
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Attitude Manouche

Django Festival AllStars (Resilience Music Alliance)
by Ken Dryden

Gypsy swing evolved in the '30s with guitarist Django Reinhardt and violinist Stéphane Grappelli. The first resurgence of interest accompanied Grappelli's prolific recording and touring beginning in the late '60s. An even greater revival has taken place over the past 20 years or so, buoyed in part by the launch of the Django Reinhardt NY Festival at Birdland in 2000. The current generation of players is not only composing new music building on the early foundation, but also changing the instrumentation. This group of Django Festival AllStars – guitarist Samson Schmitt (son of the great Gypsy swing guitarist Dorado Schmitt, with whom he debuted at the age of 12), violinist Pierre Blanchard, accordion player Ludovic Beier, rhythm guitarist Philippe "Doudou" Cuillerier and bassist Antonio Licusati – represent some of Europe's top stylists.

Schmitt's upbeat title track is marked by its playfulness and hot, brief solos. Blanchard penned the melancholy yet wry "Troublant Romeo", with Beier whimsically quoting "Hernando's Hideaway" and terrific ensemble work backing the soloists. The introduction to Blanchard's gentle ballad "Balkan Dance" features him on accordina in the lead,

channeling a bit of Toots Thielemans' lyricism. Beier's "Around Toots" is a departure with the ominous Middle Eastern flavor of its introduction before switching gears into a more conventional setting, powered by blistering electric guitar and playful accordion, Licusati sporadically slapping his bass to add a bit of novelty. One of the surprising choices is the moving treatment of John Williams' brilliant theme from the movie *Schindler's List*; Blanchard's powerful arrangement captures the despair and hopelessness of the prisoners, with his violin prominent in the mix conveying their anguish.

For more information, visit resiliencemusic.com. This band is at Birdland Jul. 10th-15th. See Calendar.



Magdalena
María Grand (Biophilia)
by Marco Cangiano

This is saxophonist María Grand's first album after her debut EP *Tetrawind*, a complex, ambitious and rewarding effort. The theme is woman and family relations through the lens of the pioneering work of family therapist Virginia Satir, with most of the compositions inspired by mythical feminine figures. It is what used to be called a concept album, aptly fitting Biophilia's aesthetic and

the double-sided, 20-panel origami-inspired package. "La Immortal" opens with Grand's tenor announcing and supporting Jasmine Wilson's dramatic narration, followed by "Imani/Walk By", a dedication to the African-American vocalist and composer Imani Uzuri, enriched by the piano of Fabian Almazan (founder of Biophilia). Grand's mix of ethereal singing, which at times may sound slightly off-pitch, and spacious narration take a bit of an acquired taste but is quite appealing upon repeated listens. The core of the album is Grand's trio with bassist Rashaan Carter and drummer Jeremy Dutton. The suite built around three mythical feminine figures is almost minimalistic, Carter and Dutton providing a sturdy yet dynamic tapestry above which Grand picks and chooses her notes carefully and at her own pace. In spite of her association with Steve Coleman, Grand's sound is composed and cool, suggesting, along with her legato phrasing, a Lennie Tristano influence via Warne Marsh, particularly in "TII. Maria", with a beautiful a cappella intro followed by an insistent bass pedal. "TIII. Magdalena" maintains a similar suspenseful mood, culminating in a dense bass solo. The trio adds pianist David Bryant for five compositions, his more abstract approach prominent in "Pyramid Sphere", "Where is E" and "Demonium", the latter the most programmatic piece, built on Satir's tension/respice workshops. The other compositions ("Last Year" and "Sing Unborn") are based on vocals by Grand, accompanied by Mary Halvorson unusually on acoustic guitar. Amani Fela's rap-based delivery punctuated by the quartet's sparse commentary closes the album with "Eyes y deseos". This is a remarkably original and mature followup.

For more information, visit biophilarecords.com. Grand is at Threes Brewing Jul. 16th. See Calendar.



"A kaleidoscopic portrait of the drummer's belief in the cosmic potential of music"
Patrick Gamble, *Little White Lies*

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David Cantor, *Downbeat Magazine*

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A Generation Ago Today
Kenny Burrell (Verve)
by Tom Greenland

Guitarist Kenny Burrell, who turns 87 this month, has enjoyed a long and influential career, combining blues and bebop in his gorgeously toned, relaxed but propulsive style. *A Generation Ago Today*, released in 1967 and recently reissued, is a slightly unusual item in his copious catalogue in that it bears the stamp of Creed Taylor's production values. The cover photos—the front a profile portrait of a sideburned, turtlenecked youth crowned by a red cap festooned with buttons bearing topical slogans and iconography; the reverse a matching shot of his female counterpart in yellow beanie—speak to the times.

The music within, however, harks back to guitarist Charlie Christian, particularly his game-changing tenure with Benny Goodman's sextet; the entire set list (Harold Arlen-Ted Koehler's "As Long as I Live", John Golden-Raymond Hubbell's "Poor Butterfly", Harry Barris-Gordon Clifford's "I Surrender Dear", Art Hickman-Harry Williams' "Rose Room", Jimmy Campbell-Reg Connelly-Ted Shapiro's "If I Had You" and Goodman's "Stompin' at the Savoy", "A Smooth One" and "Wholly Cats") is gleaned from those influential recordings.

The album's sound is based around the trio of Burrell, bassist Ron Carter and drummer Grady Tate, a transparent but robust combination that forefronts the leader's impeccable tone and fluid chording in complement to his own melodic passages, heard to best effect on tracks like "Poor Butterfly" and "A Smooth One". Alto saxophonist Phil Woods provides a vigorous foil on all but one track, adding obligato parts and restless solos, as often laying out. Burrell too is an active but empathetic accompanist to Woods on "Poor Butterfly", "Rose Room" (their interaction here is an album highlight) and "If I Had You". Vibraphonist Mike Mainieri and pianist Richard Wyands have a cameo each and Carter offers subtle but spirited repartee to Burrell on the ballad "I Surrender Dear". Though less precise, less incisive than Christian or peers like George Benson and Pat Martino, Burrell's sense of swing and easy lyricism is unassailable, his taste and pacing a pleasure to hear.

For more information, visit vervemusicgroup.com



Straight Forward
New Faces (Posi-Tone)
by Donald Elfman

Marc Free has assembled the new young leaders from his Posi-Tone label and, together, Josh Lawrence (trumpet), Roxy Coss (saxophone), Behn Gillette (vibraphone), Theo Hill (piano), Peter Brendler (bass) and Vinnie Sperrazza (drums) display a sense of unity and creative adventure.

All of the tunes but one are by Posi-Tone artists.

"Happy Juice" is by pianist Jon Davis and, after a "Killer-Joe"-like riff, evolves into a more full-throated groove. The horns are happy and soaring in the theme and then Lawrence, Coss and Gillette are adventurous as well as deeply soulful. "Delilah Was a Libra", from the very early days of the label, is by guitarist Edwing, a slow and seductive minor blues featuring shimmering vibraphone, delicate pianistics, breathy saxophone and bold trumpet. There's more from the back catalogue: a remake of organ player Brian Charette's "West Village" and the lightly swinging and simple but not-so-simple "I'm OK" by pianist Art Hirahara.

Gillette contributed three tunes and Lawrence two for the album. The former's "Down the Pike" modulates harmonically and slips through some smart rhythms and chord changes with great help from the front-liners. "Vortex" glows thanks to the composer's vibraphone and beautifully intimate saxophone. And "Follow Suit" is a multi-faceted excursion abetted by the dynamic work of the rhythm section. Lawrence is a bold composer as shown by "Hush Puppy", a rapid-fire but straightforward blues featuring muted trumpet and, later, everyone trading with Sperrazza, while "Frederico" is a sinuous Latin tune with a hypnotic rhythm and some beautiful work by Hill.

"King Cobra" is taken from Herbie Hancock's 1963 Blue Note album *My Point of View*. The players have absorbed the magic of the original and graciously pay homage through intelligent solos and tight ensemble work. The whole album reflects Free and his label's reverence for the ethos of Blue Note and how it still applies to making jazz recordings in 2018.

For more information, visit posi-tone.com. This project is at *Jazz Standard* Jul. 25th. See *Calendar*.



From the Heart
Mike LeDonne Groover Quartet (Savant)
by George Kanzler

Mike LeDonne's Groover Quartet continues the tradition of the soul-pop Hammond B3 organ combos that dominated the Chitlin' Circuit of inner city black clubs from the '60s-80s. One of those combos, led by the late B3 master Charles Earland, serves as a rough template for this quartet and even boasts a tenor saxophonist, Eric Alexander, who was in Earland's band. Together since the turn of the millennium, the quartet is completed by guitarist Peter Bernstein and drummer Joe Farnsworth. Mike Clark, an alumnus of Herbie Hancock's jazz-funk Head Hunters band, spells Farnsworth on two of the eight tracks.

The repertoire includes covers of three soul/R&B classics, tunes by Stevie Wonder and George Duke and three LeDonne originals, two paying homage to organ players from the heyday of soul jazz. The goal here is on connecting with listeners in a visceral way, Farnsworth emphatic in his backbeat rocking grooves, solos building with riffs and logic through predictably dramatic flourishes to reverberating climaxes.

LeDonne favors the thick timbres and guttural middle tones of the B3 and among his favorite strategies is the soul jazz trope of holding (as only a B3 can) a sustained note or chord (drone) in one hand while improvising rising lines with the other. It is a time-tested, crowd-pleasing strategy that never disappoints.

The most bluesy, soul-drenched tracks are Ray Charles' "Come Back Baby", in a late night slow-

rocking tempo, B3 and tenor elaborating on the melody in a slow dance before solos culminate in a big organ finale, and a trio (sans Alexander) slow-shuffle version of Sam Cooke's "You Send Me", ushered along by a pulsing backbeat. Clark brings the funk to two LeDonne tributes to B3 masters, "Here Comes the Doctor" winning the funk sweepstakes with Bernstein fuzzing up his usually immaculate tone, Alexander channeling his Stanley Turrentine influences and LeDonne getting down and dirty in a fervid climax.

For more information, visit jazzdepot.com. LeDonne is at 92nd Street Y Jul. 26th as part of "Jazz in July" and *Smoke Tuesdays*. See *Calendar* and *Regular Engagements*.

IN PRINT



Tropical Riffs: Latin America and the Politics of Jazz
Jason Borge (Duke University Press)
by Kevin Canfield

As Jason Borge tells it, his new book was in the works for almost two decades. Around the turn of the century, he watched Ken Burns' *Jazz* and found himself "deeply unsettled" by the documentary's "wholesale delatinization of" the music he loves. His long-simmering response, *Tropical Riffs*, is a superb history of Latin American jazz' artistic and societal evolution.

Focusing on a five-decade period ending in the late '60s, Borge, a professor of Spanish and Portuguese at the University of Texas at Austin, provides one edifying detail after another. In the '20s-30s, he writes, jazz albums could be hard to find in Latin America and some of the region's arts critics viewed fans as "vulgar flappers". But with artists in Argentina, Brazil and Venezuela blending "jazz compositions and dance styles into their *típico* [national/traditional] repertoires", the music gained many new listeners.

Politics were an unavoidable part of the scene. In Brazil, President Getúlio Vargas' dictatorial regime used state-controlled airwaves and newspapers to squelch jazz' popularity, instead celebrating "samba as the national music par excellence". Despite these and other impediments, Brazilian bossa nova and American jazz eventually entered a period of artistic symbiosis. In Cuba, meanwhile, the landscape for domestic jazz innovators was, at various times, technologically advanced and creatively stifling. In the '30s, Borge notes, the country was among "the first in the world to develop a viable radio industry", supporting the work of local performers like percussionist Luciano "Chano" Pozo. But after Fidel Castro took power in 1959, "Cuban musicians, composers and critics were for many years... [denied]...their rightful place in jazz history".

Throughout Latin America from the '20s-60s, Borge explains, there was constant tension among homegrown artistic inventiveness, influence of American sounds and complex societal pressures. Some reactionary voices argued that jazz would lead to "the menace of social upheaval," he writes, but lots of others viewed its ethos of freedom as "the best of modern life."

For more information, visit dukeupress.edu



Passin' Thru

Charles Lloyd New Quartet (Blue Note)
by Jim Motavalli

Charles Lloyd is 80 years old and could well be taking his victory lap. But he's still at it and on fire. Of course, jazz musicians don't tend to take the gold watch.

This music was recorded in 2016 at two concerts: lengthy "Dream Weaver" at Montreux and the rest at The Lensic in Santa Fe, New Mexico. Check out how the Swiss sit on their hands during the volcanic "Dream Weaver" and the Yanks exclaim "hey" and "yeah" during the popping moments of "Nu Blues". Lloyd is revisiting his back catalogue here, as all of the album is previously recorded compositions.

Pianist Jason Moran, bassist Reuben Rogers and drummer Eric Harland are one of the most cohesive units in jazz. "Dream Weaver", all 17:45 of it, never loses focus. Lloyd, who first recorded the tune in 1966, commands his tenor through a searching passage that segues into an earworm modal melody. "Part 5, Ruminations" was written for the 2013 *Wild Man Dance Suite* but not recorded. It's fairly abstract, with Lloyd in early Ornette Coleman mode. Rogers (directive throughout) walks his bass as the piece slowly coalesces into swing. Moran's playing is brilliantly nervous and then the piece heads back to meditation for the close.

"Nu Blues" and "Tagore on the Delta" (the latter a new take on "Tagore" from the *In Europe* album) are both bluesy and swinging. The long opening of "Nu Blues" shows what Lloyd's band can do without him. When he finally appears, he's ready to build another involving solo. "Tagore" opens with Moran striking the piano's strings to sound like a homemade Delta guitar. Rogers essays a hypnotic line and Lloyd enters on flute as Harland keeps up a steady rock beat. This is the kind of thing that the kids dug back in the '60s.

"How Can I Tell You", which graced Lloyd's first Columbia album in 1964, emerges as an absolutely perfect ballad. Moran's long, yearning solo is a highlight and Lloyd's playing is sublimely tender. Rogers introduces the dancing theme of the rollicking title track, led by Moran, who is incredible here. "Shiva's Prayer" ends the date with some thoughtful interplay. Charles Lloyd just keeps getting better as he enters his ninth decade and this is one of his best records in a catalogue full of them.

For more information, visit bluenote.com



Is It Me...?

Polly Gibbons (Resonance)
by Alex Henderson

Polly Gibbons is shaping up to be the U.K.'s most celebrated female jazz vocal export since Claire Martin emerged in the '90s. Gibbons is a big-voiced soul-jazz belter whose gritty approach draws on Carmen McRae and Dee Dee Bridgewater as well as R&B icons like Aretha Franklin, Chaka Khan and Teena Marie. *Is It Me...?* is by no means the work of a purist and parts of this unpredictable effort have more to do with soul or the blues than with straightahead jazz.

From a jazz standpoint, Gibbons is at her most straightahead on gutsy performances of Spencer Williams' "Basin Street Blues", Duke Ellington's "I Let a Song Go Out of My Heart" and Harry Barris' "Wrap Your Troubles in Dreams". She favors a mixture of soul and blues on Franklin's "Dr. Feelgood" while the lively "You Can't Just..." is akin to the type of soul-funk Khan recorded in the mid '70s, though Gibbons is joined by a mostly acoustic big band.

Gibbons' diversity is one of her strong points and she has no problem rising to the occasion whether tackling Thomas Dolby's "The Ability to Swing", making the new wave song sound perfectly natural as hard-swinging big band jazz; Gary McFarland's "Sack Full of Dreams"; or Leslie Bricusse-Anthony Newley's "Pure Imagination", taking the latter away from its *Willie Wonka and the Chocolate Factory* roots into a combination of postbop and '70s soul.

Gibbons is either backed by a big band that includes skillful players such as pianist Tamir Hendelman, trumpeter Willie Murillo, saxophonist Bob Sheppard and trombonist Bob McChesney or a quartet arranged by pianist James Pearson, who co-wrote three of the selections with her: "You Can't Just...", introspective title track and gospel-drenched "Midnight Prayer".

Is It Me...? does not cater to jazz traditionalists. For those who appreciate soul, funk and the blues as well as straightahead jazz, it is a fine demonstration of Gibbons' abilities.

For more information, visit resonancerecords.org. Gibbons is at Birdland Jul. 7th, 14th, 21st and 28th. See Calendar.

ON SCREEN



Milford Graves Full Mantis

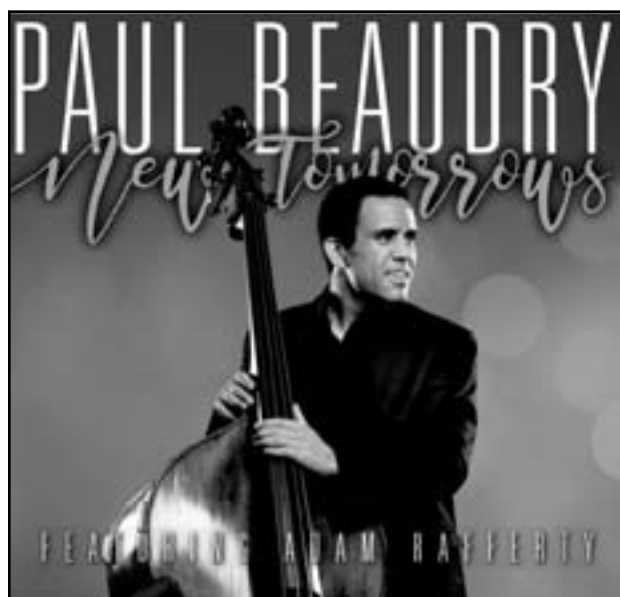
Jake Meginsky and Neil Young (Cinema Guild)
by Clifford Allen

Whether Johannes Vermeer, Dan Flavin or a tribal artist along the Sepik River in Papua New Guinea, a portrait created by each in oil, canvas, fluorescent light fixtures, wood or shells gets at the center of its subject. What is this person really about? What accoutrements and what gestures and spatial sensibilities and what colors signify their being? One has to be careful to remember that—and it isn't easy—a portrait is not a biography or a resumé, but an abstraction that, in trumpeter Bill Dixon's words, "goes to the center" of, in this case, a life. Filmmakers Jake Meginsky and Neil Young have done just that with *Milford Graves Full Mantis*, a 93-minute tone poem that explores Graves as musician, scientist, artist and theorist (griot) with apposite flow similar to what imbues his percussion work.

Graves (b. 1941) emerged in New York's creative music underground in the mid '60s; unlike a number of his contemporaries, he didn't expatriate to Europe, rather staying in Brooklyn and, from 1970, Jamaica, Queens. He taught at Bennington College, ran a martial arts dojo out of his home and, in 1999, returned with newfound fervor to his longtime interest in exploring the links between cardiology, cognition and sound. The film's first ten minutes involve no speech from its subject, instead offering shots of a variety of totemic figures from sub-Saharan Africa, Egypt and South and East Asia and Graves' vast home library set to languid tom beats and accents from gongs and voice; excerpts from the 1977 *BäBi* LP; a ferocious 1973 Jazz Middelheim concert; a rich solo conga performance; and LIRR trains near the Jamaica stop. Our introduction to Graves the man is in his backyard garden, behind a house festooned with stone and glass inlays—a man of peace whose limbs and voice produce music of shocking intensity.

As Graves says, "the objective of music [is] to train you to understand motion and oscillations" and the tools for exploration and training have always been at his disposal, albeit through a strong DIY ethos. He built his own heart-rate monitoring system and electrocardiogram utilizing a mixture of old and new technologies, studying variable pulses and subdividing rhythmic components, extrapolating a world of tonality onto single movements of a given ventricle. But with all the weight behind Graves' music, study and expression, his performances are full of mirth—in Japan, on hand drums accompanied by a samisen player and vocalizing dancers, or duetting with Min Tanaka, the Chaplin of Butoh, in a gymnasium full of autistic and developmentally disabled children. Even if channeled into deep understanding of a person's electricity, the output can be highly emotional. Through Young's gorgeous cinematography and an expert interweaving of interviews and footage, *Full Mantis* is a celebratory incantation of human achievement.

For more information, visit fullmantis.com. This film opens Jul. 13th at the Metrograph Theater.



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BOXED SET



Classic Brunswick & Columbia
Teddy Wilson Sessions (1934-1942)
Teddy Wilson (Mosaic)
by Scott Yanow

Teddy Wilson was the definitive swing pianist. He sounded relaxed at all tempos, played with taste and subtle creativity, never seemed to make a mistake and always swung. His accessible style became highly influential not only on his contemporaries and the next generation of jazz pianists but on decades of cocktail and piano bar pianists who enjoyed the way that he uplifted melodies.

Wilson was most famous in the '30s for his work with the Benny Goodman Trio and Quartet and for heading many sessions that featured Billie Holiday. Mosaic's recent limited edition, seven-CD boxed set concentrates on the pianist's other recordings of the era since the Goodman and Lady Day sessions are readily available elsewhere. The contents of the box feature Wilson's solo piano performances, the instrumental numbers that were made at the Billie Holiday dates, allstar sessions that featured other

singers, the short-lived Teddy Wilson Orchestra of 1939-40 and his sextet of 1941-42.

Mosaic's agreement with Sony was for a seven-CD set so there are some absent performances that keep this from being 100% complete. Missing are two versions of "I've Found A New Baby" that are in Mosaic's Count Basie/Lester Young box, two sessions with tenor saxophonist Chu Berry that are in Berry's Mosaic box, Wilson's piano solos for the Commodore label and sessions in which Wilson's groups worked with singers Eddy Howard, Chick Bullock and country singer Redd Evans. It is a pity that this is not an eight-CD set that could have included everything but there is certainly no shortage of exciting moments.

64 of the performances are Wilson piano solos including 39 alternate takes, 18 of which were previously unreleased. Some were originally released decades later on collectors' LPs, including his lone date from 1934, when the influence of Earl Hines is more apparent on his playing than it would be a year later. The solos are all enjoyable (and a trio session) although the music of Apr. 11, 1941, which has eight straight versions of "China Boy" followed by ten of "I Surrender Dear", will be difficult to consume in one setting.

All of the recordings by the Teddy Wilson Big Band are here but, although it was a decent band, it did not have a sound of its own beyond Wilson's piano. Tenor saxophonist Ben Webster (shortly before he joined Duke Ellington) gets some strong spots, trumpeter Shorty Baker is heard from and there are vocals by Thelma Carpenter and Jean Eldridge but one can see why the orchestra did not catch on during a period when there was a glut of

big bands.

Of greatest interest are the 88 small-group performances, which include 28 alternate takes of which six were unissued. All of the vocalists (Ella Fitzgerald at the beginning of her career, Helen Ward, Midge Williams, Boots Castle, Frances Hunt and Nan Wynn) are excellent with Fitzgerald and Ward taking honors.

Among those instrumentalists who make strong impressions, both on the instrumentals and vocal sides, are trumpeters Harry James, Chris Griffin, Frankie Newton, Jonah Jones and Bobby Hackett (actually on cornet), clarinetists Buster Bailey and Pee Wee Russell, alto saxophonists Johnny Hodges and Benny Carter, tenor saxophonists Webster and Vido Musso, Red Norvo (xylophone and vibraphone), bassist John Kirby and drummer Cozy Cole with Goodman, Gene Krupa and Lionel Hampton also making appearances.

The most acclaimed session features a quartet with James, Norvo and bassist John Simmons that resulted in the two-part "Just A Mood" and a pair of Fats Waller songs. However, all of the combo performances are quite enjoyable, including the later sextet numbers with trumpeter Bill Coleman and Jimmy Hamilton or Edmond Hall on clarinet.

An extra bonus is Mosaic's typically informative and colorful booklet. Their Teddy Wilson limited edition set, Mosaic's first release in too long, is highly recommended.

For more information, visit mosaicrecords.com. A tribute to Wilson with pianists Dick Hyman, Rossano Sportiello, Aaron Diehl and Bill Charlap is at 92nd Street Y Jul. 18th as part of "Jazz in July". See Calendar.

dizzy's club *Coca-Cola*

JUL 1

jeff "tain" watts travel band
album release party

JUL 2-9

closed for annual maintenance

JUL 10

michael pignéguy & the
awakenings ensemble
featuring dominick farinacci

JUL 11-12

claudia acuña: a tribute to
abbey lincoln

JUL 13-15

roni ben-hur quartet with
special guest joyce moreno

JUL 16

jon gordon quartet

JUL 17 ERTEGUN JAZZ HALL OF FAME FESTIVAL

tribute to jimmie blanton

JUL 18 ERTEGUN JAZZ HALL OF FAME FESTIVAL

shenel johns and vuyo sotashe:
in honor of nina simone

JUL 19 ERTEGUN JAZZ HALL OF FAME FESTIVAL

freddy cole quartet pays tribute
to nat king cole

JUL 20-22

jon faddis quartet

JUL 23

the descendants: an african
sextet in new york
nelson mandela centennial
celebration

JUL 24-25

stanley cowell quintet
a 50-year retrospective of his
recordings and songs

JUL 26-29

catherine russell

JUL 30 MONDAY NIGHTS WITH WBGO

lakecia benjamin quartet plays
coltrane

JUL 31

gabe schneider presents hapa:
love stories

swing by tonight set times
212-258-9595 7:30pm & 9:30pm

jazz.org/dizzys

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MISHA MENGELBERG SOLO LP



According to ICP scholar Kevin Whitehead, "Mengelberg never treated piano as a temple, Köln Concert-style. For him, the instrument was more scratchpad, daybook, chalkboard to scrape, and graffiti wall – never more than on his first of four all-solo albums, *Pech Onderweg*, recorded at the old old Bimhuis in 1978." Boogie shuffles, Monkish balladry, swirling romanticism, deflationary gestures, insidious earworms, deliberately bad singing, it's all here, remastered on 180-gram vinyl.

JORIS ROELOFS + HAN BENNINK CD

Daring, versatile, award-winning (bass) clarinetist Joris Roelofs and legendary madcap swingmaster Han Bennink have been playing together since 2015. On *Icarus*, their first CD, they engage in 14 cracking duets that hopscotch the listener from Dolphy to Kurt Weill, touching songfully on chamber music, free jazz, cabaret, and Americana in the process, all of it brimming with whipcrack smarts and crackpot exuberance.



available from ICPORCHESTRA.COM

ON THIS DAY

by Andrey Henkin



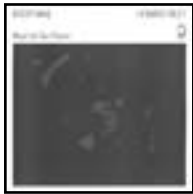
Newport '59
Thelonious Monk (Concert Vault)
July 3rd, 1959

Pianist Thelonious Monk performed at the venerable Newport Jazz Festival often between 1955-67. Portions of these concerts have appeared on albums over the years but this set, released in 2013, is the first to be a complete document, expanding the discography of a year that began with his orchestra at Town Hall and ended solo in San Francisco. This becomes his only quartet album of the year as well, with stalwart tenor saxophonist Charlie Rouse joined by the short-term rhythm section of Sam Jones and Art Taylor for five Monk tunes.



Newport '61
Quincy Jones (Mercury)
July 3rd, 1961

Long before he was a famed producer, Quincy Jones was a trumpeter/pianist who worked with Art Farmer and Dizzy Gillespie. His early career also found him leading orchestras for recordings by Sarah Vaughan and Billy Taylor. By the end of the '50s, he was leading his own orchestra, which would appear at the 1961 edition of the Newport Jazz Festival. Jones wrote three of seven tunes for a band that included Curtis Fuller, Melba Liston, Phil Woods (who also wrote a piece), Pat Patrick, Julius Watkins, Les Spann, Art Davis and Stu Martin.



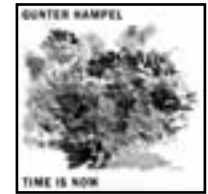
Intertwine
Howard Riley (Mosaic)
July 3rd, 1975

British pianist Howard Riley's career has been mostly one of small ensembles: trios, duets (usually with other pianists) and solo performances. This is one of two albums he made for countryman bassist Graham Collier's Mosaic imprint; while a 1976 session was a traditional solo recording, *Intertwine* features overdubbing, Riley effectively duetting with himself on six pieces. Some have evocative titles: "Swaps" an exchange of ideas; the title track with a doubling effect; and "Duo For One" Riley playing both inside and out of the instrument.



French Cooking
Paris Reunion Band (Gazell)
July 3rd, 1985

This group was founded in 1984 (existing through 1989) by the recently departed saxophonist Nathan Davis to celebrate both drummer Kenny Clarke and the American ex-pat scene in Paris of the '50s-60s. The personnel was fluid, with only Davis and bassist Jimmy Woode always on board. This was the first incarnation, recorded in Sweden, with Dizzy Reece and Woody Shaw (trumpets), Slide Hampton (trombone), Johnny Griffin (tenor), Kenny Drew (piano) and Billy Brooks (drums) playing five originals by members of the band.



Time Is Now
Gunter Hampel (Birth)
July 3rd, 1992

German vibraphonist/flutist/bass clarinetist Gunter Hampel, one of the fathers of indigenous European jazz, has been documenting his varied activities on his own Birth Label since *The 8th Of July 1969* (the title of Birth 001). This entry in the label's catalogue is taken from a concert at the Eldena Jazz Festival in Greifswald, Germany and is both a quartet recording and collaborative project with dancer Shaun Vargas (presaging Hampel's more recent work with movement). Among the pieces is a dedication to Hampel collaborator Marion Brown.

BIRTHDAYS

July 1
†Earle Warren 1914-95
†Rashied Ali 1935-2009
†Ndugu Chanler 1952-2018
Erik Friedlander b.1960
Sameer Gupta b.1976
Brandee Younger b.1983

July 2
†Charlie Kennedy 1927-2009
Richard Wyands b.1928
Ahmad Jamal b.1930
†William Fielder 1938-2009
Mike Abene b.1942
Gary Dial b.1954

July 3
†Johnny Coles 1926-96
Ronnell Bright b.1930
†Ron Collier 1930-2003
†Pete Fountain 1930-2016
Rhoda Scott b.1938
Dr. Lonnie Smith b.1942
John Klemmer b.1946

July 4
†Aaron Sachs 1923-2014
Conrad Bauer b.1943
Butch Miles b.1944
Fred Wesley b.1943
Matt Steckler b.1974

July 5
†Ray Biondi 1905-81
†Bruce Turner 1922-93
Sha b.1983

July 6
†Betty Smith 1929-2011
Chris White b.1936
Klaus Kugel b.1959
Torben Waldorff b.1963

July 7
†Tiny Grimes 1916-89
†Frank Rehak 1926-87
Doc Severinsen b.1927
†Hank Mobley 1930-86
†Joe Zawinul 1932-2007
Sue Evans b.1951
Michael Henderson b.1951
JA Graneli b.1966
Orlando le Fleming b.1976

July 8
†Bill Challis 1904-94
†Louis Jordan 1908-75
†Johnny Mince 1912-97
†Billy Eckstine 1914-93
†Ken Hanna 1921-82
Roy Babbington b.1940
Sakari Kukko b.1953
Russ Johnson b.1965
Kendrick Scott b.1980
Tyshawn Sorey b.1980
Matt Wigton b.1980

July 9
†Joe Darensbourg 1906-85
†June Richmond 1915-62
†Duke Burrell 1920-93
†Alex Welsh 1929-82
†Frank Wright 1935-90

July 10
†Noble Sissle 1889-1975
†Ivie Anderson 1905-49
†Cootie Williams 1910-85
†Milt Buckner 1915-77
†Dick Cary 1916-94
†Major Holley 1924-90
†Buddy Clark 1929-99
†Arnie Lawrence 1938-2005
†Lee Morgan 1938-72
Brian Priestley b.1940

July 11
Henry Lowther b.1941
Tomasz Stanko b.1942
Travis Sullivan b.1971
Will Vinson b.1977

July 12
†Sam "The Man" Taylor 1916-90
†Paul Gonsalves 1920-74
†Conte Condoli 1927-2001
†Big John Patton 1935-2002
†Jean-François Jenny-Clark 1944-98
Mark Soskin b.1953
Ken Thompson b.1976
Ron Caswell b.1977

July 13
†George Lewis (cl) 1900-68
†Bengt-Arne Wallin 1926-2015
†Leroy Vinnegar 1928-99
†Albert Ayler 1936-70
†Earl Grubbs 1942-89
George Lewis (tb) b.1952

July 14
†Billy Kyle 1914-66
†Alan Dawson 1929-96
Lauren Sevian b.1979

July 15
†Philly Joe Jones 1923-85
†Joe Harriott 1928-73
†Henry P. Warner 1940-2014
Rodrigo Amado b.1964
Petros Klampanis b.1981

July 16
†Teddy Buckner 1909-94
†Cal Tjader 1925-82
Bobby Previte b.1957

July 17
†Mary Osborne 1921-92
†Ray Copeland 1926-84
†Vince Guaraldi 1928-76
†Joe Morello 1928-2011
†Ben Riley 1933-2017
†Nick Brignola 1936-2002
Chico Freeman b.1949

July 18
†Charlie LaVere 1910-83
†Ray McKinley 1910-95
†Joe Comfort 1917-88
†Don Bagley 1927-2012
†Carl Fontana 1928-2003
†Buschi Niebergall 1938-'80s
†Dudu Pukwana 1938-90
William Hooker b.1946
Theo Croker b.1985

July 19
†Buster Bailey 1902-67
†Cliff Jackson 1902-70
†Charlie Teagarden 1913-84
Bobby Bradford b.1934
†Carmell Jones 1936-96
Didier Levallet b.1944

July 20
†Bill Dillard 1911-95
†Joachim Ernst Berendt 1922-2000
†Ernie Wilkins 1922-99
Peter Ind b.1928
†Charles Tyler 1941-82
Samuel Blaser b.1981

July 21
Helen Merrill b.1930
†Sonny Clark 1931-63
Plas Johnson b.1931
Scott Wendholt b.1965

July 22
†Paul Moer 1916-2010
†Al Haig 1924-82
†Bill Perkins 1924-2003
†Keter Betts 1928-2005
†Junior Cook 1934-92
†Johannes Bauer 1954-2016
Al Di Meola b.1954

July 23
†Emmett Berry 1915-93
†Johnny Hartman 1923-83
†Claude Luter 1923-2006
Bill Lee b.1928
†Richie Kamuca 1930-77
†Steve Lacy 1934-2004
Daoud-David Williams b.1943
Khan Jamal b.1946
Loren Schoenberg b.1958
Achille Succi b.1971

July 24
†Joe Thomas 1909-84
†Billy Taylor 1921-2010
Ronnie Lang b.1927
†Rudy Collins 1934-88
Mike Mainieri b.1938
Charles McPherson b.1939
Jon Faddis b.1953
Barry Romberg b.1959
James Zollar b.1959
Etienne Charles b.1983

July 25
†Damel Howard 1895-1966
†Johnny Wiggs 1899-1977
†Johnny Hodges 1907-70
†Jef Gilson 1926-2012
†Don Ellis 1934-78
Günter Lenz b.1938
Brian Blade b.1970
Mike DiRubbo b.1970

July 26
†Gus Aiken 1902-1973
†Erskine Hawkins 1914-93
†Louie Bellson 1924-2009
Charli Persip b.1929
Joanne Brackeen b.1938
Natsuki Tamura b.1951

July 27
†Charlie Queener 1923-97
Charlie Shoemaker b.1937
Carl Grubbs b.1944
Joel Harrison b.1957
Jean Toussaint b.1960

July 28
†Corky Corcoran 1924-79
†Jim Galloway 1936-2014
Nnenna Freelon b.1954
Delfeayo Marsalis b.1965

July 29
†Don Redman 1900-64
†Charlie Christian 1916-42
†Joe Beck 1945-2008

July 30
†Hilton Jefferson 1903-68
†Roy Porter 1923-98
†Frank Smith 1927-74
†Vernell Fournier 1928-2000
James Spaulding b.1937
Hal Smith b.1953
Kevin Mahogany b.1958

July 31
†Hank Jones 1918-2010
†Ahmet Ertegun 1923-2006
†Bjarne Nerem 1923-91
Kenny Burrell b.1931
Michael Wolff b.1952
Stanley Jordan b.1959



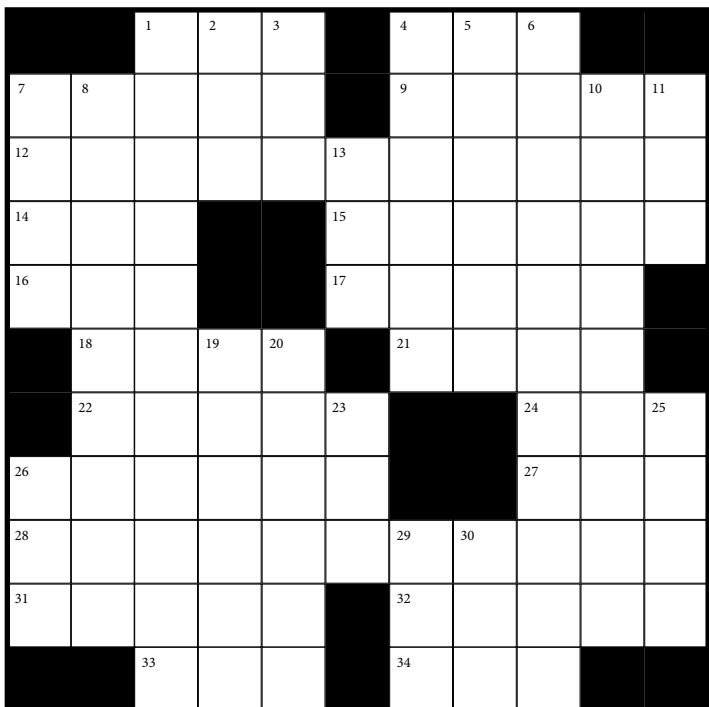
CARL GRUBBS
July 27th, 1944

Saxophonist Carl Grubbs (along with his elder tenor-playing brother Earl) was part of the rich Philly jazz tradition. His cousin was Naima, fellow Philly-based saxophonist John Coltrane's first wife. Carl and Earl formed The Visitors, a band featuring such players as Rahn Burton, Stanley Clarke, Kenny Barron and Victor Lewis with a debut on Cobblestone and three releases on Muse through the first half of the '70s. The younger Grubbs was the more active of the brothers and would go on to work with Odean Pope (in his quartet and Saxophone Choir) and Julius Hemphill Sextet. This was in tandem with several leader albums, including 2015's *Inner Harbor Suite Revisited - A Tribute To Baltimore*. -AH

CROSSWORD

ACROSS

DOWN



- Steel in the Oliver Lake Steel Quartet refers to this
- Brazilian label releasing albums by Azymuth and Paulinho Nogueira
- 1973 Walter Zuber Armstrong World Artists album *Alpha And* _____
- Served at many a Brooklyn jazz spot
- Home to The Necks, Marc Ribot's Ceramic Dog and others
- 2002 Tobias Delius/Hilary Jeffery/Wilbert De Joode/Serigne C.M. Gueye Data album *Apa* _____
- 1969 Horace Silver Blue Note album *You Gotta Take a* _____ *Love*
- 2006 Steve Lacy/Andrea Centazzo Ictus album comprising music from 1976 and 1984
- Home of Finland's Polar Night Jazz Festival
- Sioux Falls JazzFest loc.
- 1986 live Sonny Rollins Milestone album
- Concern for touring musicians
- Creed Taylor imprint
- Drummer Warren who worked with Ted Daniel, Larry Willis and James "Blood" Ulmer
- Guitarist Dunbar
- Innovator of the crowd-funded album model
- Trombonist Keberle and vocalist Molly
- Grupo Vice _____ under leadership of Hermeto Pascoal
- Marc Ribot's _____ Cubanos Postizos
- _____ Ensemble of Chicago

- Bad disease for horn players
- FMP recording engineer Kurt
- Korean vocalist Youn Sun
- It can really hang you up the most?
- Bassist Jamil Nasser was this class of boxer in his youth
- Found on the cover of many a jazz album
- 1977 Jimmy Smith Mercury album *Sit* _____!
- 1969 Alice Coltrane Impulse album *Huntington Ashram* _____
- Band of Trevor Watts, Jeff Clyne, John Stevens, Phil Seamen, Stan Tracey, Tubby Hayes and Kenny Wheeler with a single posthumous release on Reel Recordings
- The title of Will Holshouser's 2004 Clean Feed album *Singing To A Bee* is taken from a novel by Steven _____ Culbert
- Trombonist Roswell Rudd's first gig was as part of "his" Chosen Six
- Hermeto Pascoal is one
- Belonging to blind saxophonist Eric
- Catalogue prefixes for Studio West Records
- 2009 Josh Berman Delmark album *Old* _____
- Dividing line
- Centre for Swedish Folk Music and Jazz Research (abbr.)
- Charles Mingus tune "Orange was the color of _____ dress, then blue silk"

CALENDAR

Sunday, July 1

- ★ Richard Wyands 90th Birthday Celebration
The 75 Club at Bogardus Mansion 8, 10 pm \$25
Barbés 5 pm \$10
- ★ Marco Cappelli/Lewis Porter
- ★ Larry Fuller Trio with George DeLancey, Pete Van Nostrand
Birdland 6 pm \$30
- ★ Art Lillard's Heavenly Big Band with Carol Sudhalter, Lou Caputo, Charles Lee, Gleb Vaschenko, Boris Kurganov, Jack Walrath, Pasha Karchevsky, Lolly Bienenfeld, Amadis Dunkel, Ron Jackson, Marcus Persiani, Ratzon Harris, Todd Isler
The Bitter End 6:45 pm
Blue Note 11:30 am 1:30 pm \$39.50
- ★ The Ladybugs
- ★ Lisa Hoppe's Third Reality with Davy Lazar, Tal Yahalom
Cornelia Street Underground 6 pm \$10
- ★ Sara L'Abriola Trio with Francisco Batista, Sammy Weissberg; Brandon Vetrano, Charlie Castelluzzo, Gabriel Yonkier, Abraham Pollack
Cornelia Street Underground 8, 9:30 pm \$10
- ★ Jeff "Tain" Watts Travel Band with Paul Bollenback, Orlando le Fleming
Dizzy's Club 7:30, 9:30 pm \$40
- ★ Ben Goldberg/Gerald Cleaver; Josh Sinton New Music Unit
Downtown Music Gallery 6, 7 pm
- ★ Terry Waldo's Gotham City Band; Jade Synsteli's Fat Cat Big Band
Fat Cat 6, 8:30 pm \$10
- ★ Adi Meyerson Quintet with Freddie Hendrix, Camille Thurman, Eden Ladin, Kush Abadey
Jazz Standard 12 pm \$10
- ★ Grant Green, Jr. Evolution of Funk with Donald Harrison, Marc Cary, Khari Simmons, Mike Clark
Jazz Standard 7:30, 9:30 pm \$30
- ★ Geoffrey Keezer/Ingrid Jensen
Mezzrow 8 pm \$20
- ★ Christopher McBride with Shilpa Ananth, Jonathan Edward Thomas, Curtis Nowosad
Minton's 7:30, 9:30 pm \$10
Rockwood Music Hall Stage 1 4 pm
- ★ Louis Apollon
- ★ Nobuyuki Yamasaki Band with Lucy Gallier, Stephen Santoro
Russian Samovar 3 pm
Saint Peter's Church 5 pm
- ★ Jamie Reynolds
- ★ Dave Kain Group with Dan Asher, Paul Francis; Paul on Paul: Chris Bacas, Gene Segal, Aidan O'Donnell, Paul Francis
ShapeShifter Lab 7, 8 pm \$10
- ★ Shrine Big Band
- ★ George Croty
- ★ Sacha Perry Trio; Chris Byars Sextet; David Gibson Quintet; Jon Beshay
Smalls 4:30, 7:30, 10:30 pm 1 am \$20
The Sound Bite 1 pm
- ★ Charles Tolliver New Music Inc with Bruce Edwards, Theo Hill, Essiet Essiet, Darrell Green
Smoke 7, 9, 10:30 pm \$40
The Sound Bite 1 pm
- ★ Roz Corral with Josh Richman, Yoshi Waki
Spoonfed New York Country 7 pm
- ★ Bill Stevens, Corey Larson, Paul Pricer
Tomi Jazz 8 pm
- ★ Tom Harrell Quintet with Mark Turner, Charles Altura, Ugonna Okegwo, Johnathan Blake
Village Vanguard 8:30, 10:30 pm \$35

Monday, July 2

- ★ Dave Harrington
Bar Lunático 8:30, 10 pm \$10
- ★ David Leon Trio with Sam Weber, Stephen Boegehold; Laura Campisi Trio with Léandro Pellegrino, Yoshi Waki
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ John Colianni Sextet
- ★ Jean-Michel Pilc, François Moutin, Ari Hoenig
Blue Note 8, 10:30 pm \$25
Bryant Park 12:30 pm
- ★ Larry Ham
- ★ Noa Fort, Kenneth Jimenez, Satoshi Takeishi; Stephen Gauci, Sandy Ewen, Kevin Shea; Todd Capp, Nick Lyons, Lorenzo Sanguedolo, Adam Caine; Brad Faberman, Daniel Carter, Ras Moshe, Dave Miller; Luke Schwartz, David Leon, Kenneth Jimenez, Dayeon Seok; Bob Hoffman/Janie Cowan
Bushwick Public House 7 pm \$10
- ★ David Amram and Co. with Kevin Twigg, Rene Hart, Elliot Peper
Cornelia Street Underground 8:30 pm \$10
- ★ Camila Celin; Alexi David's Three Or Four Shades of Mingus; Billy Kaye Jam
Fat Cat 6, 9 pm 12:30 am \$10
- ★ Marguerite Hemmings with Julie Brown, Anais Maviel
The Kitchen 7 pm
- ★ LPR X: Carolina Eyck; Theo Bleckmann
Le Poisson Rouge 8 pm \$20-25
- ★ Geoffrey Keezer/Steve Wilson
Mezzrow 8 pm \$20
- ★ Jim Campilongo Trio with Tony Scherr, Josh Dion
Rockwood Music Hall Stage 2 10 pm
Rockwood Music Hall Stage 3 7 pm \$10
- ★ Francis Hon Quartet with David Ullmann, Tim Norton, Daisuke Konno
Silvana 6 pm
- ★ Forces in Motion
- ★ Anthony Pinciotti Quartet with Anat Cohen, Gary Versace, Steve Cardenas; Joe Farnsworth Group
Smalls 7:30, 10:30 pm \$20
- ★ Weston Olenccki, Madison Greenstone, John McCowen
Spectrum 7 pm
- ★ Miyoko Yamakawa; Nicholas Brust
Tomi Jazz 8, 11 pm
- ★ Randy Johnston Trio with Jonah Kane-West, Fukushi Tainaka
Zinc Bar 8, 10 pm \$25

Tuesday, July 3

- ★ Jonah Udall Trio with David Leon, Jake Nathan Elman-Bell; Grant Gordy Trio with Aidan O'Donnell, Alwyn Robinson
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ Veronica Swift and Emmet Cohen Trio with Peter Washington, Evan Sherman
Birdland 8:30, 11 pm \$40
Blue Note 8, 10:30 pm \$35
Bryant Park 12:30 pm
- ★ Lee Ritenour
- ★ Larry Ham
- ★ Jallalla Chuquiago Quintet Experience: Christian Orlando Asturizaga, Vivianne Asturizaga, Christian Laguna, Alfredo Paredes, Mateo Sanchez
Club Bonafide 8 pm \$15
- ★ Mamiko Watanabe Trio with Santi Debriano, Francisco Mela; Gordon Grdina, Oscar Noriega, Russ Lossing, Satoshi Takeishi
Cornelia Street Underground 8, 9:30 pm \$10
- ★ Kyoko Oyobe; Willie Martinez y la Familia; Yoshi Waki
Fat Cat 7, 9 pm 12:30 am \$10
Jazz at Kitano 8 pm
- ★ Michika Fukumori solo
- ★ Steve Kroon Septet with Ron Blake, Igor Atalita, Donald Nicks, Bryan Carrott, Craig Rivers, Diego Lopez
Jazz Standard 7:30, 9:30 pm \$25
- ★ Geoffrey Keezer/Robin Eubanks
Mezzrow 8 pm \$20
- ★ Syndee Winters and Suite Assembly with Andromeda Turre, Michael Eckroth, Taylor Jones, Rueben De la Cortes, Maryann McSweeney, Orion Turre
Minton's 7:30, 9:30 pm \$10
- ★ Minji Kim Group with Immanuel Wilkins, Gustavo D'Amico, Hwansu Kang, Jongkuk Kim
Rockwood Music Hall Stage 3 7 pm \$10
- ★ Brandon Douthitt
- ★ Takeshi Otani Band
- ★ Spike Wilner Quartet; Josh Evans Quintet
Smalls 7:30, 10:30 pm \$20
Tomi Jazz 8, 11 pm
- ★ Dorian Devins; Alex Hamburger
Village Vanguard 8:30, 10:30 pm \$35
- ★ Barry Harris Trio with Ray Drummond, Leroy Williams
Zinc Bar 7, 8:30 pm \$15
- ★ Emily Braden

Wednesday, July 4

- ★ Cole Davis Trio with Vaughn Stofferly, JK Kim
Bar Next Door 6:30 pm \$12

- ★ Veronica Swift and Emmet Cohen Trio with Peter Washington, Evan Sherman
Birdland 8:30, 11 pm \$40
Blue Note 8, 10:30 pm \$35
Bryant Park 12:30 pm
- ★ Lee Ritenour
- ★ Larry Ham
- ★ Dan Loomis Revolutions with Jeff Miles, Rob Mosher, Ronen Itzik
Cornelia Street Underground 8, 9:30 pm \$10
Damosch Park at Lincoln Center 7:30 pm \$17
- ★ Mambo Legends Orchestra
- ★ Oscar Williams; Groover Trio; Ned Gould Jam
Fat Cat 7, 9 pm 12:30 am \$10
- ★ George Coleman Quintet with Peter Bernstein, Harold Mabern, Gerald Cannon, George Coleman, Jr.
Jazz Standard 7:30, 9:30 pm \$35
- ★ Terell Stafford Quintet with Tim Warfield, Josh Richman, Peter Washington, Billy Williams
Louis Armstrong House 2 pm \$20
- ★ Geoffrey Keezer/Gillian Margot
Mezzrow 8 pm \$20
- ★ Randy Johnston Trio with Jonah Kane-West, Fukushi Tainaka; Isaiah J. Thompson
Smalls 9 pm 1 am \$20
- ★ Barry Harris Trio with Ray Drummond, Leroy Williams
Village Vanguard 8:30, 10:30 pm \$35
- ★ Dmitry Baevsky Quartet with Jeb Patton, Clovis Nicolas, Joe Strasser
Zinc Bar 10 pm

Thursday, July 5

- ★ Blue Vipers of Brooklyn
The Archway 6 pm
- ★ Vaughn Stofferly Trio with Cole Davis, Alex Ritz; Dave Pietro Trio with Jay Anderson, George Schuller
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ Emmet Cohen Trio with Peter Washington, Evan Sherman
Birdland 6 pm \$30
- ★ Veronica Swift and Emmet Cohen Trio with Peter Washington, Evan Sherman
Birdland 8:30, 11 pm \$40
Blue Note 8, 10:30 pm \$35
Bryant Park 12:30 pm
- ★ Hiroshi Yamazaki Duo
- ★ Yuka Mito with Allen Farnham, Chris Berger, Andy Watson
Club Bonafide 8 pm \$20
- ★ Yoav Eshed Quintet with Itai Kriss, Sean Wayland, Ben Tiberio, Ari Hoenig; Andy Bianco Quartet with Glenn White, Sam Trapchak, Wayne Smith, Jr.
Cornelia Street Underground 8, 9:30 pm \$10
- ★ Benny Benack III/Yotam Silberstein; Judi Jackson
The Django at Roxy Hotel 8:30, 10:30 pm
- ★ Samir Zarif; Saul Rubin Zebtet; Paul Nowinski
Fat Cat 7, 10 pm 1:30 am \$10
Ginny's Supper Club 7, 9 pm \$15
- ★ Pedro Martinez
- ★ Jack Wilkins Trio with Essiet Okon Essiet, Sylvia Cuenca
Jazz at Kitano 8, 10 pm \$18
- ★ George Coleman Quintet with Peter Bernstein, Jeb Patton, Gerald Cannon, George Coleman, Jr.
Jazz Standard 7:30, 9:30 pm \$35
- ★ Geoffrey Keezer/Donny McCaslin
Mezzrow 8 pm \$20
- ★ Emma Frank/Jim Black
The Owl Music Parlor 7:30 pm \$10
- ★ Glenn Crytzer Quartette
Radeagast Hall 9 pm
- ★ James Borowsky
Silvana 6 pm
- ★ Richie Goods Group; Randy Johnston Trio with Jonah Kane-West, Fukushi Tainaka; Charles Gould
Smalls 7:30, 10:30 pm 1 am \$20
- ★ Sammy Figueroa and His Latin Jazz Explosion with David Neves, Troy Roberts, Silvano Monasterios, Gabriel Vivas, Ludwig Alfonso
Smoke 7, 9, 10:30 pm \$15
- ★ Spectacle: Joe Morris/Augusti Fernández
Spectrum 7 pm
- ★ Ju-Ping Song solo; Eyal Maoz solo
The Stone at The New School 8:30 pm \$20
Tomi Jazz 7, 9 pm \$10
- ★ Abel Mireles; John Marino
- ★ Barry Harris Trio with Ray Drummond, Leroy Williams
Village Vanguard 8:30, 10:30 pm \$35

Friday, July 6

- ★ Dan Pugach
55Bar 6 pm
- ★ Pat Bianchi Trio with Paul Bollenback, Colin Stranahan
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Veronica Swift and Emmet Cohen Trio with Peter Washington, Evan Sherman
Birdland 8:30, 11 pm \$40
Blue Note 8, 10:30 pm \$35
Brooklyn Borough Hall 12 pm
Bryant Park 12:30 pm
- ★ Lee Ritenour
- ★ Eric Wyatt
- ★ Larry Ham
- ★ Robert Rocker Trio
- ★ Maria Alejandra Rodriguez; Rebecca Nicole Chubay
Club Bonafide 7:30, 9:30 pm \$15-20
- ★ Nick Brust Quintet with Katya Dreyer-Oren, Alex Clough, Myles Sloniker, Jay Sawyer
Cornelia Street Underground 6 pm \$10
- ★ Randal Despommier/Jason Yeager Quartet with Danny Weller, Jay Sawyer
Cornelia Street Underground 8:30, 10 pm \$10
Damosch Park at Lincoln Center 7:30 pm \$17
The Django at Roxy Hotel 8:30, 10:30 pm
- ★ Naomi and Her Handsome Devils
- ★ Ken Fowser; Gotham Kings
- ★ Harini "Rini" Raghavan and Salsa Masala
Drom 7 pm \$15
- ★ Joel Fass Quartet; Jared Gold/Dave Gibson; Will Terill
Fat Cat 6, 10:30 pm 1:30 am \$10
Ginny's Supper Club 7:30, 9:30 pm \$15
- ★ Jordan Pettay
- ★ Augusti Fernández, Leila Bordreuil, Charmaine Lee, Zach Rowden
Ibeam Brooklyn 8:30 pm \$15
Iridium 8 pm \$27.50
- ★ Frank Gambale
- ★ Chip White Dedications Sextet with Patience Higgins, Eli Asher, Sam Burtis, Mike Cochrane, Matthew Parrish
Jazz at Kitano 8, 10 pm \$34
- ★ George Coleman Quintet with Peter Bernstein, Jeb Patton, Gerald Cannon, George Coleman, Jr.
Jazz Standard 7:30, 9:30 pm \$35
- ★ Harry Allen, Rossano Sportiello, Joel Forbes
Mezzrow 8 pm \$20
Richard Rogers Amphitheater at Marcus Garvey Park 7 pm
SAP Leonardo 7 pm
- ★ Jazzmobile: Louis Hayes Quartet
- ★ Harold O'Neal's Piano Cinema
- ★ John Melendez/Annie Nikunen Quintet with Evan Caplinger; Noshir Mody Ensemble with Mike Mullan, Benjamin Hankle, Campbell Charshee, John Lenis, Yutaka Uchida
ShapeShifter Lab 7, 8:15 pm \$8-15
- ★ JLF Trio: Fabio Rojas, Javier Rosario, Akos Forgacs
Shrine 7 pm
- ★ Xiongguan Zhang New England Quartet; Karen Tennison
Silvana 6, 7 pm
- ★ Joey "G-Clef" Cavaseno Quartet with William Ash, Jordan Piper, David F. Gibson; Amanda Sedgwick Quintet with Dwayne Clemons, Michael Weiss, Murray Wall, Keith Balla; Corey Wallace DUBtet
Smalls 7:30, 10:30 pm 1 am \$20
- ★ Wayne Escoffery Quartet with David Kikoski, Ugonna Okegwo, Ralph Peterson
Smoke 7, 9, 10:30 pm \$38
- ★ Charlie Apicella and Iron City with guest Pat Tandy
The Sound Bite 7, 9 pm
- ★ Hypercolor: Lukas Ligeti, James Ilgenfritz, Eyal Maoz
The Stone at The New School 8:30 pm \$20
Tomi Jazz 9 pm \$10
- ★ Sharp Tree
- ★ Barry Harris Trio with Ray Drummond, Leroy Williams
Village Vanguard 8:30, 10:30 pm \$35
- ★ Uri Caine Trio with Mark Helias, Ben Perowsky
Zinc Bar 7, 8:30 pm \$25

Saturday, July 7

- ★ Jerome Sabbagh Trio with Matt Penman, Kush Abadey
Bar Next Door 7:30, 9:30, 11:30 pm \$12

- ★ Polly Gibbons
Birdland 6 pm \$30
- ★ Veronica Swift and Emmet Cohen Trio with Peter Washington, Evan Sherman
Birdland 8:30, 11 pm \$40
Blue Note 8, 10:30 pm \$35
- ★ Lee Ritenour
- ★ Brooklyn Raga Massive
- ★ Arcoiris Sandoval First Voyage with Marty Kenney, Allan Mednard
Cornelia Street Underground 6 pm \$10
- ★ Yotam Silberstein Quartet with Glenn Zaleski, Noam Wiesenber, Daniel Dor
Cornelia Street Underground 8:30, 10 pm \$10
- ★ Pat Bianchi Trio with Paul Bollenback, Byron Landham; Itai Kriss and Telavana
The Django at Roxy Hotel 8:30, 10:30 pm
- ★ Ivan Renta Quintet; Raphael D'lugoff Quintet; Greg Glassman Jam
Fat Cat 7, 10 pm 1:30 am \$10
- ★ Alphonso Home and The Gotham Kings
Ginny's Supper Club 7:30, 9:30 pm \$15
- ★ Agustí Fernández, Joe Morris, Nate Wooley, Ben Hall, Ben Stapp
Ibeam Brooklyn 8:30 pm \$15
Iridium 8 pm \$27.50
- ★ Frank Gambale
- ★ Randy Weston's African Rhythms with T.K. Blue, Alex Blake, Neil Clarke
Jamaica Center for Arts and Learning 7 pm \$20
- ★ Mike DiRubbo Quartet with Bruce Barth, Essiet Okon Essiet, Billy Drummond
Jazz at Kitano 8, 10 pm \$34
Jazz Museum in Harlem 2 pm
- ★ David Durrah Jam Session
- ★ George Coleman Quintet with Peter Bernstein, Jeb Patton, Gerald Cannon, George Coleman, Jr.
Jazz Standard 7:30, 9:30 pm \$35
- ★ Duchess: Amy Cervini, Hilary Gardner, Melissa Stylianou
Kingsborough Community College 8 pm
- ★ Harry Allen, Rossano Sportiello, Joel Forbes; Theo Hill
Mezzrow 8, 11 pm \$20
National Sawdust 7 pm \$29
Scholes Street Studio 8 pm \$10
- ★ Kinan Azmeh/Erden Helvacioğlu
- ★ Blaise Sivula
- ★ Arun Luthra/Andy Sugg
- ★ Jonathan Heagle
- ★ Julieta Eugenio; Eliot Zigmund Quartet with Tony Speranza, Allen Farnham, David Kingsnorth; Amanda Sedgwick Quintet with Dwayne Clemons, Michael Weiss, Murray Wall, Keith Balla; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal
Smalls 4:30, 7:30, 10:30 pm 1 am \$20
- ★ Wayne Escoffery Quartet with David Kikoski, Ugonna Okegwo, Ralph Peterson
Smoke 7, 9, 10:30 pm \$38
Smorgasburg 3 pm
The Sound Bite 7, 9 pm
- ★ Ray Blue
- ★ Native Soul
- ★ Kazuki Yamanaka, Russ Lossing, Cameron Brown
Spectrum 7 pm
- ★ Wild Type: Chris Stromquist, Alvaro Benavides, Eyal Maoz
The Stone at The New School 8:30 pm \$20
- ★ Ken Kobayashi; The Highliners; Craig Brann
Tomi Jazz 6, 8, 11 pm \$10
- ★ Barry Harris Trio with Ray Drummond, Leroy Williams
Village Vanguard 8:30, 10:30 pm \$35

Sunday, July 8

- ★ Jim Campilongo Quartet with Grey McMurray, Tony Scherr, Josh Dion
55Bar 6 pm
- ★ David Damiani and The No Vacancy Orchestra with guest Renee Olstead
Birdland 6 pm \$30
- ★ Combo Nuvo with guest Tom Scott
Blue Note 11:30 am 1:30 pm \$39.50
Blue Note 8, 10:30 pm \$35
Club Bonafide 8 pm \$20
- ★ Lee Ritenour
- ★ LaRita Gaskins
- ★ Guillermo Gregorio's Chico Hamilton Project with Nick Jozwiak, Nicolas Letman-Burtinovic, Todd Capp; Sarah Bernstein solo
Downtown Music Gallery 6, 7 pm
- ★ Terry Waldo's Gotham City Band; Lafayette Harris
Fat Cat 6, 9 pm \$10
- ★ Let Music Be Your Brunch: William Hooker, David Soldier, David Ross, Jackson Krall, Mark Hennen, Ras Moshe, Cristian Amigo, Lee Odum, Eriq Robinson, Stephen Gauci, Richard Keene
Funkadelic Studios 11 am
- ★ Alex Galesman Quartet with Glenn Zaleski, Pablo Menares, Jimmy Macbride
Jazz Standard 12 pm \$10
- ★ George Coleman Quintet with Peter Bernstein, Jeb Patton, Gerald Cannon, George Coleman, Jr.
Jazz Standard 7:30, 9:30 pm \$35
- ★ Eddie Allen
- ★ Larry Ham, Lee Hudson, Tom Melito
Mezzrow 8 pm \$20
- ★ Christopher McBride with Leslie Harrison, Jonathan Edward Thomas, Curtis Nowosad
Minton's 7:30, 9:30 pm \$10
- ★ Bram Kincheloe Band with JJ Byars, Greg Paulus, Dov Manski, Jesse Lewis, Adam Chilenski; Chris van Voorst's Two Trios with Tara Hanish, Jeremy Viner, Zach Lapidus, Kyle Wilson, Allan Mednard; Ryan Power Band with Noga Shefi, Jason Nazary, Evan Allen
The Owl Music Parlor 7:45 pm \$10
- ★ Hot Club Of Baltimore
Radeagast Hall 7 pm
- ★ Boncellia Lewis with Joel Diamond, Solomon Hicks
Russian Samovar 3 pm
Saint Peter's Church 5 pm
- ★ T.K. Blue
- ★ Gasford Guillaume Creole Fusion Ensemble and guest Joshua Guillaume
ShapeShifter Lab 8 pm \$25
- ★ Sacha Perry Trio; Nick Hempton Band; JC Styles Quartet; Hillel Salem
Smalls 4:30, 7:30, 10:30 pm 1 am \$20
- ★ Wayne Escoffery Quartet with David Kikoski, Ugonna Okegwo, Ralph Peterson
Smoke 7, 9, 10:30 pm \$38
- ★ Linda Presgrave Quartet with Stan Chovnick, Dimitri Moderbacher, Seiji Ochiai
Tomi Jazz 8 pm
- ★ Barry Harris Trio with Ray Drummond, Leroy Williams
Village Vanguard 8:30, 10:30 pm \$35

Monday, July 9

- ★ Freddie Bryant Trio with Santi Debriano, Tommy Campbell
Bar Lunático 8:30, 10 pm \$10
- ★ AJ Kushnir Trio with Ethan Silverman, Noel Mason; Valentina Marino Trio with Taulant Mehmeti, Marco Panascia
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ Gunhild Carling
- ★ Mark Whitfield, Oz Noy, James Genus, Obed Calvaire
The Bitter End 10 pm
- ★ Wallace Roney Quintet with Ron Carter, Lenny White
Blue Note 8, 10:30 pm \$35
Bryant Park 12:30 pm
- ★ Jon Weber
- ★ Mike Alfieri, Zach Swanson, Andrew Links; Stephen Gauci/Sandy Ewen; Kenny Warren/Adam Hopkins Trio; Ben Cohen, Daniel Carter, Eli Wallace, Dan Kurfirst; Colin Hinton, Angela Morris, Eli Wallace, Lissane Tremblay; Stan Zenkoff/John Thayer
Bushwick Public House 7 pm \$10
- ★ Joe Pino Trio with Ryan Slatko, Jeff Krol
Cornelia Street Underground 6 pm \$10
- ★ Ned Gould Quartet; Billy Kaye Jam
Fat Cat 9 pm 12:30 am \$10
Mezzrow 8 pm \$20
- ★ Emmet Cohen
- ★ The Odd Hawk Orchestra: Jacques Boudreau, David DiTrapani, Brandon Douthitt, Jamie Fried, Dea Juris, Denzel McKenzie, James Quinlan, Aaron Rourk, Jinjoo Yoo and guest Katie Jones
National Sawdust 8 pm \$15
- ★ Bob Lanzetti
- ★ Ari Hoenig Trio; Jonathan Michel Quintet
Smalls 7:30, 10:30 pm \$20
Tomi Jazz 8, 11 pm
- ★ Andrew Licata; Marcio Garcia

Tuesday, July 10

- **Joey Lamb Trio with Chris Wright, Josh Roberts; Flavio Silva Trio with Shin Sakaino, Tim Angulo**
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- **Django Festival Allstars: Samson Schmitt, Pierre Blanchard, Ludovic Beier, DouDou Cuillerier, Antonio Licusati and guest Veronica Swift**
Birdland 8:30, 11 pm \$50
Bryant Park 12:30 pm
- **Jon Weber**
Michael Pignéguy Awakenings Ensemble with Yassine Ayari, Takeshi Ohbayashi, Philip Kuehn, Dominick Farinacci, Enrick Adam
Dizzy's Club 7:30, 9:30 pm \$30
Dizzy's Club 11:15 pm \$5
- **Evan Sherman Entourage**
Gerard Contino and Los Habaneros
The Django at Roxy Hotel 8:30 pm
Fat Cat 7, 9 pm \$10
Jazz at Kitano 8 pm
- **Saul Rubin Zebtet; John Benitez**
Michika Fukumori solo
Matt Penman Group with Mark Turner, Aaron Goldberg, Obed Calvaire
Jazz Standard 7:30, 9:30 pm \$30
- **Dave Allen, Jon Irabagon, Mark Ferber; Hank Roberts Sextet with Dana Lyn, Mike McGinnis, Brian Drye, Jacob Sacks, Vinnie Sperrazza**
Korzo 9, 10:30 pm
Mezzrow 8 pm \$20
National Sawdust 8 pm \$20
- **Liz Rosa**
Orquesta Akokán
Dave Pietro Quintet with Mike Rodriguez, Gary Versace, Matt Clohesy, Johnathan Blake
Provincetown Playhouse 7 pm
- **Jim Campilongo Trio with Tony Scherr, Josh Dion**
Rockwood Music Hall Stage 2 8 pm
Jonathan Saraga Sextet with Quinsin Nachoff, Jeff Miles, Tarek Yamani, Chris Tordini, Kenneth Salters
Kenneth Salters
Tom Kessler Trio
Charles Blenzig Group; Frank Lacy Group
Smalls 7:30, 10:30 pm 1 am \$20
- **Elixir: Toby Driver, Ches Smith, Timba Harris, Gyan Riley**
The Stone at The New School 8:30 pm \$20
- **Tsuyoshi Yamamoto; Kerri Johnsrud**
Tomi Jazz 8, 11 pm
- **Russell Malone Quartet with Rick Germanson, Luke Sellick, Willie Jones III**
Village Vanguard 8:30, 10:30 pm \$35
- **Trombone Insurgency: Joe McPhee, Dick Griffin, Steve Swell**
Zürcher Gallery 8 pm \$15

Wednesday, July 11

- **Igor Butman Quintet with Oleg Akkuratov, Evgeny Pobozhny, Sergey Korchagin, Eduard Zizak**
Avram Fefer
Julphan Tilapomputt Trio with Keng Kengkarnaka, Josh Roberts
Django Festival Allstars: Samson Schmitt, Pierre Blanchard, Ludovic Beier, DouDou Cuillerier, Antonio Licusati and guest Veronica Swift
Jon Weber
Zappa—Ana Choired Taste: Lee Tomboulain, Lauren Lee, Marty Elkins, Susan Tobocman, Mary Foster Conklin, Sarah James, John McMahon, Nicole Zaray Meter, John DiPinto, Jonathan Matthews, Roni Goren Ben-Zvi, Ratzon Harris, Colin Hinton and guest Dylan Pramuk
Nick Sanders Trio with Henry Fraser, Connor Baker, Kevin Sun's The Rigors of Love with Adam O'Farrill, Dana Saul, Walter Stinson, Dayeon Seok
Brianna Thomas Band with guest Frank Senior
A Tribute to Abbey Lincoln: Claudia Acuña
Evan Sherman Entourage
Raphael D'lugoff Trio +1; Harold Mabern Trio; Ned Goold Jam
Carol Sudhalter Jazz Jam
Jazzmobile: Houston Person
Greg; Ron Anderson/Kevin Shea; Max Jaffe solo; Aaron Novik
Stephanie Nakasian with Michael Kanan, Yoshi Waki
Dr. Lonnie Smith Trio with Jonathan Kreisberg, Johnathan Blake
Nate Radley/Gary Versace
Lew Tabackin Trio
Cait and The Critters
Erika Matsuo with Motoharu
John Colianni Sextet
Avi Rothbard Quartet with Jeremy Manasia, Mike Karn, Darrell Green; Neal Caine Quintet with J.D. Allen, Troy Roberts, Andrew Fisher, Donald Edwards; Jovan Alexandre Collective
Jair-Rohm Parker Wells/Kali Fasteau
Wu Fei/Gyan Riley
Michael Gallant; Paul Lee
Russell Malone Quartet with Rick Germanson, Luke Sellick, Willie Jones III
Janis Siegel and Lauren Kinhan with John Di Martino, Ed Howard, Steve Williams and guest Kate McGarry

Thursday, July 12

- **Igor Butman Quintet with Oleg Akkuratov, Evgeny Pobozhny, Sergey Korchagin, Eduard Zizak**
Pete McCann Quintet with John O'Gallagher, Henry Hey, Matt Clohesy, Mark Ferber
Luke Schwartz Trio with Kells Nollenberger, Kyle McCarter; Tony Mata Trio with Jordan Ponzi, Rich Mossman
Ronny Whyte
Django Festival Allstars: Samson Schmitt, Pierre Blanchard, Ludovic Beier, DouDou Cuillerier, Antonio Licusati and guest Veronica Swift
Cassandra Wilson
Jon Weber
Joel Forrester Duo
Emilie Surtees; Mark Berman's Secret Jazz NYC
Sean Clapis' Bad Idea with Alex Tremblay, Alon Benjamins
Room Tales: Aubrey Johnson, Charlotte Greve, Marta Sanchez, Matt Aronoff, Jason Burger
A Tribute to Abbey Lincoln: Claudia Acuña
Evan Sherman Big Band
Melanie Charles/Manny Laine; Mark Whitfield Trio with James Genus, Jeff "Tain" Watts
Ed Cherry Trio; Greg Glassman Quintet
Melissa Hamilton and Quartet with Brian Groder, Lee Tomboulain, Hillard Greene, Peter Runnells
JK Kim Quartet with Chris McCarthy, Noah Preminger, Drew Gress
Dr. Lonnie Smith Trio with Jonathan Kreisberg, Johnathan Blake
Amalgamrhythm: Kris Davis/Teri Lynne Carrington
JD Walter/Jim Ridl

- **Nabaté Isles Eclectic Excursions**
Brandon Lopez/Steve Baczkowski
Anni Rorke
Slide Appeal
Itamar Borochoy Quartet with Rob Clearfield, Sam Weber, Jay Sawyer; Tal Ronen Quartet with Joel Frahm, Eden Ladin, Kush Abadey; Davis Whitfield
Michelle Walker with Sean Fitzpatrick, Michael O'Brien, Sean Dixon
Eric Wyatt
Alessandra Novaga
Gyan Riley solo
Yuko Togami; Greg Merritt
Russell Malone Quartet with Rick Germanson, Luke Sellick, Willie Jones III
Robby Ameen Days in the Night Band with Román Diaz

Friday, July 13

- **Ben Sher Trio with Gary Fisher, Sylvia Cuenca**
Django Festival Allstars: Samson Schmitt, Pierre Blanchard, Ludovic Beier, DouDou Cuillerier, Antonio Licusati and guest Edmar Castañeda
Cassandra Wilson
Friends in Sound
Jon Weber
Uri Zelig Duo
Hillary Kole
Jacob Sacks Quartet with Chet Doxas, Dave Ambrosio, Vinnie Sperrazza
Roni Ben-Hur Quartet with Helio Alves, Itaiguara Brandão, Helio Schiavo and guest Joyce Moreno
Evan Sherman Entourage
Ken Fowser; Michael Stephenson
Greg Lewis Organ Monk
Stephen Gauci/Cooper-Moore; Rema Hasumi, Stormy Takeishi, Randy Peterson
Kenny Millions, Rat Bastard, Damon Smith; Samantha Riott/Luke Stewart; David Grollman solo
Ed Laub Quartet with Bill O'Connell, Martin Pizzarelli, Harry Allen
Victor Provost with Alex Brown, Bob Bryna, Zane Rodulfo, Kweku Sumbry, Jacques Schwarz-Bart
Dr. Lonnie Smith Trio with Jonathan Kreisberg, Johnathan Blake and guest Alicia Olatuja
Rodney Green, Jeb Patton, David Wong
Jocelyn Medina Quartet with Pete McCann, Evan Gregor, Mark Ferber
Songs for Dr. King—Nina Simone & Mahalia Jackson: Brianna Thomas with Wycliffe Gordon
Jessica Pavone
Baby Soda
Jazzmobile: Jeremy Pelt
Corey Thuro, Aaron Rubinstein, Wendy Eisenberg
Juan Carlos Polo
Joe Pino Quintet
Tom Guama Aggregate with Victor Gould, Ricky Rodriguez, E.J. Strickland; Duane Eubanks Quintet with Steve Nelson, Anthony Wonsey, Eric Wheeler, Chris Beck; JD Allen
Sonny Fortune Quartet with Michael Cochrane, Calvin Hill, Steve Johns
John Colianni Trio
Timba Harris/Gyan Riley
Takeroni Nishiuchi
Russell Malone Quartet with Rick Germanson, Luke Sellick, Willie Jones III

Saturday, July 14

- **Rotem Sivan Trio with Chris Gaskell, Nathan Ellman-Bell**
Polly Gibbons
Django Festival Allstars: Samson Schmitt, Pierre Blanchard, Ludovic Beier, DouDou Cuillerier, Antonio Licusati and guest Edmar Castañeda
Cassandra Wilson
Sonelius Smith Trio
Jeff Davis Tone Collector with Tony Malaby, Eivind Opsvik
Harlem Renaissance Orchestra
Roni Ben-Hur Quartet with Helio Alves, Itaiguara Brandão, Helio Schiavo and guest Joyce Moreno
Evan Sherman Big Band
Neal Caine Quintet; Los Hacheros
Lawrence Clark; Greg Glassman
Stephen Gauci/Cooper-Moore; Eli Wallace Trio
Vanessa Rubin Quartet with Norman Simmons, Richie Goods, Winard Harper
Pedro Giraduo
Dr. Lonnie Smith Trio with Jonathan Kreisberg, Johnathan Blake and guest Alicia Olatuja
Professor Cunningham and His Old School
Byron Stripling
Rodney Green, Jeb Patton, David Wong; Barak Mori
JC Hopkins Biggish Band with Judi Johnson, Solomon Hicks, Cory Cox, Inbar Paz, Eden Baraket, Julian Pressley, Drew Vanderwinckle, Elad Cohen, Assa Cook, Stuart Mack
Tom Kessler Trio
Jocelyn Shannon; Joe Melnicove
Dave Stryker Quartet with Troy Roberts, Jared Gold, McClenty Hunter; Duane Eubanks Quintet with Steve Nelson, Anthony Wonsey, Eric Wheeler, Chris Beck; Philip Harper Quintet
Sonny Fortune Quartet with Michael Cochrane, Calvin Hill, Steve Johns
Andrei Carriere
Carla Cook
Iva Bittová, Gyan Riley, Tony Fajt
Rocco John; Daniel Bennett; Candice Hayes
Russell Malone Quartet with Rick Germanson, Luke Sellick, Willie Jones III

Sunday, July 15

- **Carol Sloane**
Django Festival Allstars: Samson Schmitt, Pierre Blanchard, Ludovic Beier, DouDou Cuillerier, Antonio Licusati and guest Romero Lubambo
Alex Conde Trio
Cassandra Wilson
Rebirth Brass Band with guest Big Chief Monk Boudreaux

- **Chloé Perrier and French Heart**
Flavio Silva and Break Free with Vitor Gonçalves, Alex Apolo Ayala, Curtis Nowosad
Roni Ben-Hur Quartet with Helio Alves, Itaiguara Brandão, Helio Schiavo and guest Joyce Moreno
Welf Dorr Unit with Dave Ross, Dmitry Ishenko, Joe Hertenstein; Scott Fields/Elliott Sharp
Terry Waldo's Gotham City Band; Steve Hall
Jared Gold Trio with Tom Guama, Sylvia Cuenca
Dr. Lonnie Smith Trio with Jonathan Kreisberg, Johnathan Blake
Eric Frazier
Neal Kirkwood, Tim Harrison, Ron Horton
Steve Cromy Quintet with Richard Clements, Gene Ghee, Lonnie Plaxico, Dwayne "Cook" Broadnax
Christopher McBride with Alexis Morast, Jonathan Edward Thomas, Curtis Nowosad
Michael Rodriguez Quintet with John Ellis, Gary Versace, Carlos Henriquez, Obed Calvaire
Roz Corral Trio with Jim Ridl, Paul Gill
Rome Neal Trio with Hilliard Greene, Noriko Tomikawa
Ken Simon
Ramiro Barrios
Sacha Perry Trio; Ralph Lalama Bop-Juice with Alec Safy, Clifford Barbaro; Josh Bruneau Group; Jon Beshay
Sonny Fortune Quartet with Michael Cochrane, Calvin Hill, Steve Johns
Yoshiki Miura
Russell Malone Quartet with Rick Germanson, Luke Sellick, Willie Jones III

Monday, July 16

- **Dave Smith Quintet**
Ryan Hernandez Trio with Lianny Mateo, Nick Dekens; Anna Kolchina Trio with John Merrill, Eric Nathaniel
Wallace Roney Quintet with Ron Carter, Lenny White
Daryl Sherman
Eli Wallace, Ben Cohen, Dave Miller; Stephen Gauci, Sandy Ewen, Adam Lane, Hsen Wen Chen, Michael Larocca, Rosdell Martel Javier Robiou Quartet
Jon Gordon Quartet with Bryn Roberts, Matt Clohesy, Quincy Davis
George Braith; Billy Kaye Jam
Ed Palermo Big Band
Jamae Davis/Mterghu
David Stern
Ari Hoenig Trio; Lucas Pino Nonet
Maria Grand solo; Chet Doxas/John Escreet; Vinnie Sperrazza Apocryphal with Brandon Seabrook, Charlotte Greve, Eivind Opsvik
Wishing On Star; Tomoko Yanagita



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Tuesday, July 17

- ★ Jazz in July Festival—Crazy Rhythm/Prohibition: Mary Stallings, Warren Vaché, Steve Wilson, James Chirillo, Todd Coolman, Dennis Mackrel, Ted Rosenthal, Bill Charlap
92nd Street Y 7:30 pm \$45
- Elijah Shiffer Trio with Alec Goldfarb, Nick Jozwiak; David Manley Trio with Jason Fraticelli, Wayne Smith, Jr.
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Tommy Igoe Sextet
Birdland 8:30, 11 pm \$40
- Earl Klugh
Blue Note 8, 10:30 pm \$35
- Daryl Sherman
Bryant Park 12:30 pm
- ★ Ertegun Jazz Hall of Fame Festival—Tribute to Jimmie Blanton
Dizzy's Club 7:30, 9:30 pm \$40
Dizzy's Club 11:15 pm \$5
- Michela Marino Lerman
The Django at Roxy Hotel 8:30 pm
- Pedro Giraudo Tango Quartet
- Saul Rubin Zebtet; Roberto Quintero
Fat Cat 7, 9 pm \$10
Jazz at Kitano 8 pm
- Michika Fukumori solo
- ★ Michael Leonhart Orchestra with Nels Cline, Philip Dizack, Dave Guy, Carter Yasutake, Ray Mason, John Ellis, Ian Hendrickson-Smith, Jason Marshall, Sara Schoenbeck, Paulin Kim, Erik Friedlander, Richie Goods, Kevin Rackza, Robbie Mangano, Nathan Koci, Elizabeth Pupo-Walker
Jazz Standard 7:30, 9:30 pm \$30
- Manabu Kitada, James Carney, Mark Ferber
Korzo 9, 10:30 pm
- Scott Metzger, Skerik, Stanton Moore, Andy Hess
Le Poisson Rouge 8 pm \$25
- Naama Gheber, Ray Gallon, David Wong
Mezzrow 8 pm \$20
- Mike Longo's NY State of the Art Jazz Ensemble with Ira Hawkins
New York City Baha'i Center 8, 9:30 pm \$15
Shrine 6 pm
Silvana 6 pm
- Takeshi Otani Band
- David Love Trio
- Tommy Campbell and Vocal-Eyes with Miles Griffith, Carolyn Leonhart; Robert Edwards Group
Smalls 7:30, 10:30 pm \$20
- John Zorn's Bagatelles: Matt Hollenberg/Nick Millevoi Quartet with Johnny DeBlase, Kenny Grohowski
The Stone at The New School 8:30 pm \$20
- Abel Mireles; Karen Tension
- ★ Thumbscrew: Mary Halvorson, Michael Formanek, Tomas Fujiwara
Village Vanguard 8:30, 10:30 pm \$35
- Brian Shankar Adler solo; The 6/8s: Jake Landau/Ned Haweeli; PLINTH: Sean Moran, Brian Shankar Adler, Sarah Bernstein
Wonders of Nature 8 pm \$10

Wednesday, July 18

- ★ Jazz in July Festival—Teddy Wilson, Tommy Flanagan, Hank Jones: Dick Hyman, Rossano Sportiello, Aaron Diehl, Bill Charlap, Ken Peplowski, Chuck Redd, Peter Bernstein, Peter Washington, Kenny Washington
92nd Street Y 7:30 pm \$45
Bar Lunático 8:30, 10 pm \$10
- Pedro Martins
- Paul Jubong Lee Trio with Daniel Durst, Diego Maldonado
Bar Next Door 6:30 pm \$12
Birdland 8:30, 11 pm \$40
Blue Note 8, 10:30 pm \$35
Bryant Park 12:30 pm
- Tommy Igoe Sextet
- Earl Klugh
- Daryl Sherman
- Ryan Slatko Trio with Ben Tiberio, Ari Hoenig
Cornelia Street Underground 6 pm \$20
- ★ Ertegun Jazz Hall of Fame Festival—Tribute to Nina Simone: Shenel Johns and Vuyo Sotashe
Dizzy's Club 7:30, 9:30 pm \$40
Dizzy's Club 11:15 pm \$5
- Michela Marino Lerman
- Robert Edwards Big Band with Vanessa Perea
The Django at Roxy Hotel 10:30 pm
- Raphael D'Iugoff Trio +1; Don Hahn/Mike Camacho Band; Ned Goold Jam
Fat Cat 7, 9 pm 12:30 am \$10
- ★ Jazzmobile: Ray Mantilla High Voltage
Grant's Tomb 7 pm
- Jaimoe's Jasssz Band with gest Brandon "Taz" Niederauer
Indium 8:30 pm \$25-35
- Alemay Fernandez Quartet with John Di Martino, Yoshi Waki, Vince Cherico
Jazz at Kitano 8, 10 pm \$18
- Caleb Curtis Quartet with Josh Lawrence, Luques Curtis, Mark Whitfield, Jr.
The Jazz Gallery 7:30, 9:30 pm \$15
- ★ Michael Leonhart Orchestra with Nels Cline, Philip Dizack, Dave Guy, Carter Yasutake, Ray Mason, John Ellis, Ian Hendrickson-Smith, Jason Marshall, Sara Schoenbeck, Paulin Kim, Erik Friedlander, Richie Goods, Kevin Rackza, Robbie Mangano, Nathan Koci, Elizabeth Pupo-Walker
Jazz Standard 7:30, 9:30 pm \$30
- John Colianni, Boots Maleson, Bernard Linnette
Mezzrow 8 pm \$20
- David White Big Band with Andrew Gould, Omar Daniels, Joseph Perez, Darryl Yokley, Jeff Newell, Oscar Onoz, Pablo Masis, Eli Asher, Ryo Sasaki, Rick Parker, Jimmy O'Connell, Robert Stattel, Brandon Moodie, Nick Consol, Gerald Thomas, Jordan Young
Saint Peter's Church 1 pm \$10
- Mike Moreno Quartet; Harold Mabern Trio; Aaron Seeber
Smalls 7:30, 10:30 pm 1 am \$20
- INFINIEN: Jordan Berger, Tom Cullen, Matt Hollenberg, Chrissie Loftus
The Stone at The New School 8:30 pm \$20
Tomi Jazz 8, 11 pm
- Akemi Yamada; Richard Thai
- ★ Thumbscrew: Mary Halvorson, Michael Formanek, Tomas Fujiwara
Village Vanguard 8:30, 10:30 pm \$35

Thursday, July 19

- ★ Jazz in July Festival—Richard Rodgers With A Song In My Heart: Renee Rosnes, Bill Charlap, Terrell Stafford, Harry Allen, Gary Smulyan, Sandy Stewart, Sean Smith, Bill Stewart
92nd Street Y 7:30 pm \$45
- Vaughn Stoffey Trio with Cole Davis, Alex Ritz; Tomoko Omura Trio with Alex Goodman, George DeLancey
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Augie Hass
- Tommy Igoe Sextet
Birdland 8:30, 11 pm \$40
Blue Note 8, 10:30 pm \$35
Bryant Park 12:30 pm
- Daryl Sherman
- Frank Russo Light House All Stars Cleopatra's Needle 7 pm
- ★ Ertegun Jazz Hall of Fame Festival—Tribute to Nat "King" Cole: Freddy Cole Quartet with Randy Napoleon, Elias Bailey, Jay Sawyer
Dizzy's Club 7:30, 9:30 pm \$40
Dizzy's Club 11:15 pm \$10
- Michela Marino Lerman
- Lucy Yeghiazaryan/Lafayette Harris; Binky Griptite Orchestra
The Django at Roxy Hotel 8:30, 10:30 pm
- Noah Haidu Trio with Eric Wheeler, John Davis and guest Sharel Cassidy
Jazz at Kitano 8, 10 pm \$18
The Jazz Gallery 7:30, 9:30 pm \$20
- Brandon Ross/Stomu Takeishi
- ★ Pat Martino Trio + Horns with Pat Bianchi, Carmen Intorre, Jr., Adam Niewood, Alex Norris
- Samora Pinderhughes; Venus
- Monte Croft, Michael Weiss, Ben Wolfe
Mezzrow 8 pm \$20
- ★ Sylvia Cuenca Quartet with Paul Bollenback, Jared Gold, Stacy Dillard
Pier 84 7 pm
Scandinavia House 7 pm \$15
Shrine 6 pm
Silvana 6 pm
- Oskar Stenmark Quartet
- Ramiro Barrios Trio
- Rock Ciccarone

- Mike Moreno Quartet; Carlos Abadie Quintet
Smalls 7:30, 10:30 pm \$20
- ★ Freddie Bryant Quartet with Jonny King, Ed Howard, Johnathan Blake
Smoke 7, 9, 10:30 pm \$15
- Shardik: Matt Hollenberg, Nick Shellenberger, Matt Buckley
The Stone at The New School 8:30 pm \$20
Sugar Hill Children's Museum of Art and Storytelling 11 am
- Marjorie Eliot
- Miho Sasaki; Linda Presgrave Quartet with Stan Chovnick, Dimitri Moderbacher, Seiji Ochiai
Tomi Jazz 7, 9 pm \$10
- ★ Thumbscrew: Mary Halvorson, Michael Formanek, Tomas Fujiwara
Village Vanguard 8:30, 10:30 pm \$35
- ★ JD Allen Trio with Gregg August, Mark Whitfield, Jr.
Zinc Bar 7:30, 9 pm \$25

Friday, July 20

- Nadav Remez Trio with Gary Versace, Colin Stranahan
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Tommy Igoe Sextet
- Earl Klugh
- Steve Cromity Quartet
- Daryl Sherman
- Dona Carter Trio
- Maria Alejandra Rodriguez
- ★ Jon Faddis Quartet with David Hazeltine, Kiyoshi Kitagawa, Dion Parson
Dizzy's Club 7:30, 9:30 pm \$45
Dizzy's Club 11:15 pm \$10
The Django at Roxy Hotel 11 pm
Fat Cat 10:30 pm \$10
- Michela Marino Lerman
- Chris Norton
- Eric Wheeler
- ★ Stephen Gauci/Cooper-Moore; John Blum/Lou Grassi
Happy Lucky no.18, 9:15 pm \$15
- Luca Soul Trio with Elias Stemeseder, Billy Mintz
Ibeam Brooklyn 8:30 pm \$15
- Peter and Will Anderson Band with Steve Ash, Neal Miner, Kenny Washington
Jazz at Kitano 8, 10 pm \$34
- Aaron Shragge/Ben Monder and guests
The Jazz Gallery 7:30, 9:30 pm \$25
- ★ Pat Martino Trio + Horns with Pat Bianchi, Carmen Intorre, Jr., Adam Niewood, Alex Norris
- ★ Ken Peplowski/Rossano Sportiello
Mezzrow 8 pm \$20
- ★ Jazzmobile: Wycliffe Gordon
Richard Rogers Amphitheater at Marcus Garvey Park 7 pm
- Maryanne de Prophetis/Dean Johnson; Dori Levine Trio with Tom Thordike, Adam Lane
Scholes Street Studio 8 pm \$15
- Kevin Quinn's Protocol with Dave Savitsky, Rachel Therrien, Vinnie Martucci, Daryl Chen, Jeff "Siege" Siegel
ShapeShifter Lab 8:15 pm \$10
- Joe Pino Quintet
- Itai Kriss and Televana with Wayne Tucker, César Orozco, Jennifer Vincent, Dan Aran, Marcos Lopez; Immanuel Wilkins Quartet with Micah Thomas, Daryl Johns, Kweku Sumbry; Corey Wallace DJBTet
Smalls 7:30, 10:30 pm 1 am \$20
- ★ Eric Reed Quintet with Jeremy Pelt, Chris Lewis, Reuben Rogers, Kendrick Scott
Smoke 7, 9, 10:30 pm \$40
The Sound Bite 7, 9 pm
- Oscar Perez
- Cleric: Matt Hollenberg, Daniel Ephraim Kennedy, Larry Kwartowitz, Nick Shellenberger
The Stone at The New School 8:30 pm \$20
Tomi Jazz 9 pm \$10
- Kuni Mikami
- ★ Thumbscrew: Mary Halvorson, Michael Formanek, Tomas Fujiwara
Village Vanguard 8:30, 10:30 pm \$35
- Paul Beaudry New Beginnings with Adam Rafferty, Kahili Kwame Bell and Strings
Zinc Bar 7, 8:30 pm \$20

Saturday, July 21

- Jim Campiongo Trio with Chris Morrissey, Josh Dion
Bar Lunático 8:30, 10 pm \$10
- Warren Chiasson Trio with Alex Gressel, Frank Ferreri
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Polly Gibbons
- Tommy Igoe Sextet
- Earl Klugh
- Wade Barnes Tribute Band led by Roy Meriwether
Brownsville Heritage House 3 pm
Cleopatra's Needle 8 pm
- Alan Rosenthal Trio
- ★ Jon Faddis Quartet with David Hazeltine, Kiyoshi Kitagawa, Dion Parson
Dizzy's Club 7:30, 9:30 pm \$45
Dizzy's Club 11:15 pm \$20
- Michela Marino Lerman
- Richie Vitalie; Jainardo Batista y Su Kumbakin
The Django at Roxy Hotel 8:30, 10:30 pm
Fat Cat 10 pm 1:30 am \$10
- Mimi Jones; Greg Glassman Jam
- Fifth Annual Louis Armstrong's Wonderful World Festival
Flushing Meadows Corona Park 4 pm
- Alphonso Home and The Gotham Kings
Ginny's Supper Club 7:30, 9:30 pm \$15
- ★ Stephen Gauci/Cooper-Moore; Stephen Long/Joe Morris
Happy Lucky no.18, 9:15 pm \$15
- Tony Middleton 84th Birthday Celebration with Jon Weber, Jim Cammack, Ron Jackson, David Silliman
Jazz at Kitano 8, 10 pm \$34
The Jazz Gallery 7:30, 9:30 pm \$25
- ★ Pat Martino Trio + Horns with Pat Bianchi, Carmen Intorre, Jr., Adam Niewood, Alex Norris
- ★ Jumaane Smith
Kingsborough Community College 8 pm
- ★ Ken Peplowski/Rossano Sportiello
Mezzrow 8 pm \$20
- Rodrigo Bonelli/Guilherme Dias Gomes
Silvana 7 pm
- Leo Yucht; Valery Ponomarev Quintet; Immanuel Wilkins Quartet with Micah Thomas, Daryl Johns, Kweku Sumbry; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal
Smalls 4:30, 7:30, 10:30 pm 1 am \$20
- ★ Eric Reed Quintet with Jeremy Pelt, Chris Lewis, Reuben Rogers, Kendrick Scott
Smoke 7, 9, 10:30 pm \$40
Smorgasburg 3 pm
The Sound Bite 7, 9 pm
- Will Terrill
- ★ Bertha Hope Trio
- Alexis Marcelo Group; Diane Moser's Birdsongs with Anton Denner, Ken Filiano
Soup & Sound 8 pm \$20
- Cleric: Matt Hollenberg, Daniel Ephraim Kennedy, Larry Kwartowitz, Nick Shellenberger
The Stone at The New School 8:30 pm \$20
- Akihiro Yamamoto; Standard Procedures; Sharp Tree
Tomi Jazz 6, 8, 11 pm \$10
- ★ Thumbscrew: Mary Halvorson, Michael Formanek, Tomas Fujiwara
Village Vanguard 8:30, 10:30 pm \$35
- ★ Michael Carvin Trio with Michael Cochrane, Jansen Cinco
Zinc Bar 8 pm \$25


Sunday, July 22

- ★ Brandon Seabrook Trio with Daniel Levin, Henry Fraser
Barbés 7 pm \$10
Birdland 6 pm \$30
- Paul Marinaro with Shelia Jordan
- Charlie Apicella and Iron City with Gene Ghee, Radam Schwartz, Alan Korzin
Blue Note 11:30 am 1:30 pm \$39.50

- Earl Klugh
Blue Note 8, 10:30 pm \$35
- ★ Jon Faddis Quartet with David Hazeltine, Kiyoshi Kitagawa, Dion Parson
Dizzy's Club 7:30, 9:30 pm \$35
- Gustavo Obligado; Drew Wesley, Hery Paz, Raf Vertessen
Downtown Music Gallery 6, 7 pm
Fat Cat 6 pm \$10
- Terry Waldo's Gotham City Band
The Jazz Gallery 7:30, 9:30 pm \$25
- James Francies
- Jon Thomas Quartet with Chris McBride, Shenel Johns, Henry Conerway III
Jazz Standard 12 pm \$10
- ★ Pat Martino Trio + Horns with Pat Bianchi, Carmen Intorre, Jr., Adam Niewood, Alex Norris
- Stephanie Jnote
Medgar Evers College 7 pm
- Alphonso Home/Chris Pattishall; Barbara Rosene, Conal Fowkes, Danny Tobias
Mezzrow 4:30, 8 pm \$20
- Christopher McBride with Emily Braden, Jonathan Edward Thomas, Curtis Nowosad
Minton's 7:30, 9:30 pm \$10
- Roz Corral Trio with Ed Cherry, Paul Gill
North Square Lounge 12:30, 2 pm
Rockwood Music Hall Stage 3 10 pm \$10
- Elsa Nilsson
- Satish Robinson with Deborah Davis, T.W. Sample, Nathan Brown
Russian Samovar 3 pm
Saint Peter's Church 5 pm
- Melissa Stylianou
- Sacha Perry Trio; Grant Stewart Quartet; Bruce Harris Quintet; Hillel Salem
Smalls 7:30, 10:30 pm 1 am \$20
- ★ Eric Reed Quintet with Jeremy Pelt, Chris Lewis, Reuben Rogers, Kendrick Scott
Smoke 7, 9, 10:30 pm \$40
The Sound Bite 1 pm
Tomi Jazz 8 pm
- Joe Tranchina
- Adam Hahan
- ★ Thumbscrew: Mary Halvorson, Michael Formanek, Tomas Fujiwara
Village Vanguard 8:30, 10:30 pm \$35

Monday, July 23

- Melissa Stylianou Group with Jamie Reynolds, Gary Wang, Mark McLean
55 Bar 7 pm
- ★ Arthur Kell, Roy Nathanson, Ben Goldberg
Bar Lunático 8:30, 10 pm \$10
- Diana Perez Trio with Misha Tsiganov, Phil Robson
Bar Next Door 8:30, 10:30 pm \$12
Birdland 7 pm \$35-45
- Max von Essen with Billy Stritch
- ★ Dizzy Gillespie Afro Cuban All-Star Experience
Blue Note 8, 10:30 pm \$45
Bryant Park 12:30 pm
- Dan Manjovi
- Gustavo Obligado/Andrew Drury Trio; Stephen Gauci, Sandy Ewen, Adam Lane, Kevin Shea; Briggan Krauss, J. Graneli, Michael Sarin; Mike Pride, Mick Barr, Chuck Bettis, Johnny Deblase; Marc Edwards, Ernest Anderson III, Takuma Kanaiewa, Colin Sanderson, David Tamura, Ayumi Ishito; Aaron Edgcomb, Chris Williams, Ben Finley, Keisuke Matsuno
Bushwick Public House 7 pm \$10
- Nelson Mandela Centennial Celebration—Jazz Afrika Sextet: Melanie Scholtz, Lesedi Ntsane, Yacine Boulares, Aaron Rimbui, Zwelakhe-Duma Bell, Kesivan Naidoo
Dizzy's Club 7:30, 9:30 pm \$35
- ★ Harvey Diamond/Cameron Brown
Mezzrow 8 pm \$20
- Ari Hoenig Trio; Joe Farnsworth Group
Smalls 7:30, 10:30 pm \$20
Tomi Jazz 8, 11 pm
- Atsushi Ouchi; Juan Carlos Polo

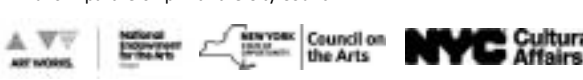


FREE SUMMER CONCERTS

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<p>NYC PARKS Marcus Garvey Park, 18 Mt Morris Park West, 6pm 6/30: The Phil Young Experience</p>	<p>JAZZ AT SOCRATES Socrates Sculpture Park, 32-01 Vernon Blvd, 7pm 7/12: Eric Wyatt 8/9: "Hot Lips" Joey Morant</p>
<p>COMPOSER SERIES Sugar Hill Children's Museum of Art and Storytelling 898 St. Nicholas Ave., 11am 7/19, 9/20: Marjorie Eliot</p>	<p>SMORGASBURG East River State Park, 3pm 7/7: Ray Blue 7/14: Andrei Carriere 7/21: Will Terrill 7/28: Alvin Flythe</p>
<p>JAZZ AT PIER 84 Hudson River Park 555 12th Ave, 7pm 7/19: Sylvia Cuenca Organ Quartet 8/16: Michael Marcus 9/13: George Braith</p>	<p>NEW YORK PUBLIC LIBRARY Morris Park Branch 985 Morris Park Avenue, Bronx, NY 2:30pm 6/30: Neil Clarke's Mongo Jazz</p>

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



Tuesday, July 24

- ★ **Jazz in July Festival—Celebrating Dizzy Gillespie:** Jon Faddis, Jimmy Greene, Renee Rosnes, Bill Charlap, Peter Washington, Kenny Washington, Daniel Sadownick
92nd Street Y 7:30 pm \$45
- **Tom McDermott**
Bar Lunatico 8:30, 10 pm \$10
- **Luke Schwartz Trio with Kells Nollenberger, Kyle McCarter, Alicyn Yaffee Trio with Renee Cruz, Colin Stranahan**
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- **Birdland Big Band**
Birdland 8:30, 11 pm \$40
- **Dizzy Gillespie All-Star Big Band**
Blue Note 8, 10:30 pm \$45
- **Dan Manjovi**
Bryant Park 12:30 pm
- ★ **Stanley Cowell Quintet with Bruce Williams, Freddie Hendrix, Tom DiCarlo, Vince Ector**
Dizzy's Club 7:30, 9:30 pm \$35
- **Vanisha Gould**
Dizzy's Club 11:15 pm \$5
- **La Pachamambo**
The Django at Roxy Hotel 8:30 pm
- **Saul Rubin Zebtet**
Fat Cat 7 pm \$10
- **Michika Fukumori solo**
Jazz at Kitano 8 pm
- **Bill O'Connell Jazz Latin Quartet with Craig Handy, Lincoln Goines, Cliff Almond and guests Andrea Brachfeld, Dan Carillo**
Jazz Standard 7:30, 9:30 pm \$25
- ★ **Ben Goldberg with Kirk Knuffke, Tony Scherr, Kenny Wollesen; Michael Formanek Group**
Korzo 9, 10:30 pm
- **Alex Wintz, Dave Baron, Jimmy Macbride**
Mezzrow 8 pm \$20
- ★ **James Jabbo Ware Me, We & Them Orchestra with Cecil Bridgewater, Eddie Allen, Hector Colon, Richard Harper, Clifton Anderson, Bill Lowe, JD Parran, Paavo Carey, Isaiah Richardson, Jr., Larry Bustamante, Marcus Persianni, Bryce Sebastien, Warren Smith**
New York City Baha'i Center 8, 9:30 pm \$15
- **Sweet Megg and The Wayfarers**
Radeagast Hall 8 pm
- **Steve Nelson Quartet; Frank Lacy Group**
Smalls 7:30, 10:30 pm \$20
- **Ikue Mori, Sylvie Courvoisier, Annie Gosfield**
The Stone at The New School 8:30 pm \$20
- **Jonathan Tossano; Yiyoko Yamakawa**
Tom's Jazz 8, 11 pm
- ★ **Fred Hersch Trio with John Hébert, Eric McPherson**
Village Vanguard 8:30, 10:30 pm \$35

Wednesday, July 25

- ★ **Jazz in July Festival—Leonard Bernstein Jazz On The Town:** René Marie, Jeremy Pelt, Jon Gordon, Melissa Aldana, Pete McGuinness, Bill Charlap, Peter Washington, Kenny Washington
92nd Street Y 7:30 pm \$45
- ★ **Miles Okazaki Trio with Dan Weiss**
Bar Lunatico 8:30, 10 pm \$10
- **Julphan Tilapomputt Trio with Keng Kengkamaka, Joey Lamb**
Bar Next Door 6:30 pm \$12
- **Birdland Big Band**
Birdland 8:30, 11 pm \$40
- **Dizzy Gillespie All-Star Big Band**
Blue Note 8, 10:30 pm \$45
- **Dan Manjovi**
Bryant Park 12:30 pm
- **Gary Lucas, Feifei Yang, Jason Candler**
City Winery 7:30 pm \$15-25
- **Audrey Silver Band with Jon Cowherd, Alex Pope Norris, Paul Beaudry, Anthony Pinciotti**
Club Bonafide 8 pm \$15
- ★ **Stanley Cowell Quintet with Bruce Williams, Freddie Hendrix, Tom DiCarlo, Vince Ector**
Dizzy's Club 7:30, 9:30 pm \$35
- **Vanisha Gould**
Dizzy's Club 11:15 pm \$5
- **Raphael D'lugoff Trio +1; Ned Goold Jam**
Fat Cat 7 pm 12:30 am \$10

- ★ **Jazzmobile: Reggie Workman**
Grant's Tomb 7 pm
- **Scott Morgan Quartet with Billy Test, Matt Aronoff**
Jazz at Kitano 8, 10 pm \$18
- ★ **Posi-Tone New Faces: Josh Lawrence, Roxy Coss, Behn Gillette, Theo Hill, Peter Brendler, Vinnie Sperrazza**
Jazz Standard 7:30, 9:30 pm \$25
- ★ **Ron McClure**
Mezzrow 8 pm \$20
- **David Bryant and Quintessence**
Minton's 7:30, 9:30 pm \$10
- **The Stone Commissions: Laura Ortman**
National Sawdust 7 pm \$25
- **Jason Prover Sneak Thievery Orchestra**
Radeagast Hall 9 pm
- **Karen Oberlin/Sean Harkness**
Saint Peter's Church 1 pm \$10
- **Offshore Quintet**
Silvana 7 pm
- ★ **Kirk Lightsey Group; Andrew Gould Quartet; Mike Troy**
Smalls 7:30, 10:30 pm 1 am \$20
- **Double Double Trouble: Yuka Honda, Annie Gosfield, Neils Cline, Roger Kleier**
The Stone at The New School 8:30 pm \$20
- **John Marino; Yuto Kanazawa**
Tom's Jazz 8, 11 pm
- ★ **Fred Hersch Trio with John Hébert, Eric McPherson**
Village Vanguard 8:30, 10:30 pm \$35

Thursday, July 26

- ★ **Jazz in July Festival—Blues In The Night:** Houston Person, Melba Joyce, Eddie Allen, Rodney Jones, Lafayette Harris, Mike LeDonne, Bill Charlap, Peter Washington, Kenny Washington
92nd Street Y 7:30 pm \$45
- **Jesse Harris' Cosmo**
Bar Lunatico 8:30, 10 pm \$10
- **David Stern Trio with Josh Allen, Alex Ritz; Tommaso Gambini Trio with Martin Nevin, Adam Arruda**
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- **Pucci Amanda Jhones**
Birdland 6 pm \$30
- **Birdland Big Band**
Birdland 8:30, 11 pm \$40
- **Dizzy Gillespie All-Star Big Band**
Blue Note 8, 10:30 pm \$45
- **Dan Manjovi**
Bryant Park 12:30 pm
- **Roland Temple Duo**
Cleopatra's Needle 7 pm
- **Mark Berman's Secret Jazz NYC**
Club Bonafide 8 pm \$25
- ★ **Louie Belogenis solo**
Columbia University Earl Hall 4 pm
- ★ **Catherine Russell with Matt Munisteri, Mark Shane, Tal Ronen, Mark McLean**
Dizzy's Club 7:30, 9:30 pm \$45
- **Vanisha Gould**
Dizzy's Club 11:15 pm \$10
- **John Dokes/Steve Einerson; Ian Hendrickson-Smith**
The Django at Roxy Hotel 8:30, 10:30 pm
- **Nicole Glover**
Fat Cat 7 pm \$10
- ★ **Art Lande Quartet with Bruce Williamson, Dean Johnson, Dru Heller**
Jazz at Kitano 8, 10 pm \$18
- ★ **Lee Konitz/Dan Tepfer**
The Jazz Gallery 7:30, 9:30 pm \$30
- ★ **Regina Carter Quartet with Adam Birnbaum, Chris Lightcap, Alvester Garnett**
Jazz Standard 7:30, 9:30 pm \$30
- **Grace Kelly**
Le Poisson Rouge 8 pm \$35
- **Terence Blanchard and The E-Collective**
Metrotech Commons 12 pm
- **Maucha Adnet/David Feldman**
Mezzrow 8 pm \$20
- ★ **Sexmob: Steven Bernstein, Briggan Krauss, Tony Scherr, Kenny Wollesen**
Nublu 151 10 pm \$15
- **Hot Club of Flatbush**
Radeagast Hall 9 pm
- **Tim Sparks**
Russ & Daughters Café 8 pm
- **Manhattan Bones**
Silvana 6 pm
- ★ **Kirk Lightsey Group; Tim Hegarty Band with Ben Rosenblum, Charlie Sigler, Vince Dupont, Winard Harper; Jonathan Thomas**
Smalls 7:30, 10:30 pm 1 am \$20

- **Alemay Fernandez**
Smoke 7, 9, 10:30 pm \$15
- **String Noise: Pauline Kim Harris, Conrad Harris, Annie Gosling**
The Stone at The New School 8:30 pm \$20
- **Jasper Dutz; Senri Oe**
Tom's Jazz 7, 9 pm \$10
- ★ **Fred Hersch Trio with John Hébert, Eric McPherson**
Village Vanguard 8:30, 10:30 pm \$35
- **David Virelles**
Zinc Bar 7, 8:30 pm \$25

Friday, July 27

- **Will Bernard Band**
Bar Lunatico 8:30, 10 pm \$10
- **Jonathan Saraga Trio with Walter Stinson, Colin Stranahan**
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- **Endangered Heart Quartet: Roy Nathanson, Curtis Fowlkes, Tim Kiah, Jesse Mills**
Bargemusic 8 pm \$40
- **Birdland Big Band**
Birdland 8:30, 11 pm \$40
- ★ **Dizzy Gillespie All-Star Big Band**
Blue Note 8, 10:30 pm \$45
- **Dan Manjovi**
Bryant Park 12:30 pm
- **Ken Simon Trio**
Cleopatra's Needle 8 pm
- **Emilie Surtees; NY Nightingales**
Club Bonafide 6, 9 pm \$20
- ★ **Hal Willner's Amarcord Nino Rota**
Damrosch Park at Lincoln Center 7:30 pm
- ★ **Catherine Russell with Matt Munisteri, Mark Shane, Tal Ronen, Mark McLean**
Dizzy's Club 7:30, 9:30 pm \$45
- **Vanisha Gould**
Dizzy's Club 11:15 pm \$10
- **Ken Fowser; Itai Kriss and Gato Gordo**
The Django at Roxy Hotel 8:30, 10:30 pm
- **David Weiss Point of Departure**
Fat Cat 10:30 pm \$10
- ★ **Stephen Gauci/Cooper-Moore; Sandra Sprecher/Andrew Drury**
Happylucky no.1 8, 9:15 pm \$15
- ★ **NYO Jazz with guests Dianne Reeves, Wycliffe Gordon**
Isaac Stern Auditorium at Carnegie Hall 8 pm \$20-50
- **Helio Alves Trio with Boris Kozlov, Duduka Da Fonseca**
Jazz at Kitano 8, 10 pm \$34
- **Lee Konitz/Dan Tepfer**
The Jazz Gallery 7:30, 9:30 pm \$30
- ★ **Regina Carter Quartet with Adam Birnbaum, Chris Lightcap, Alvester Garnett**
Jazz Standard 7:30, 9:30 pm \$35
- **Luis Perdono**
Mezzrow 8 pm \$20
- **Ross Kratter Quartet with Stan Killian, Will Armstrong, Sam Gautier**
Minton's 7:30, 9:30 pm \$15
- **Old, New, & Blue - A Celebration of Gershwin's Rhapsody: Catskill Jazz Factory Collective led by Dominick Farinacci**
New York Botanical Garden Conservatory 7 pm \$48
- **MJ Territo Trio**
Pangea 7 pm \$20
- **Chuck Braman Band**
Pier 45 7 pm
- ★ **Jazzmobile: Valerie Capers**
Richard Rogers Amphitheater at Marcus Garvey Park 7 pm
- ★ **Go: Organic Chamber Orchestra and Brooklyn Raga Massive**
Rubin Museum 7 pm \$30
- ★ **Steve Williams Quartet with Abraham Burton, Aaron Weinman, Fred Williams; Joe Dyson Quintet with John Michael Bradford, Jaleel Shaw, John Chin, Eric Wheeler; JD Allen**
Smalls 7:30, 10:30 pm 1 am \$20
- ★ **Orrin Evans Quartet with Bill McHenry, Buster Williams, Mark Whitfield, Jr.**
Smoke 7, 9, 10:30 pm \$38
- **Dawn Jones Trio with guest Wallace Roney**
The Sound Bite 7, 9 pm
- **Annie Gosfield's 21st Century String Orchestra**
The Stone at The New School 8:30 pm \$20
- **Takenori Nishiuchi**
Tom's Jazz 9 pm \$10
- ★ **Fred Hersch Trio with John Hébert, Eric McPherson**
Village Vanguard 8:30, 10:30 pm \$35



Ryan Slatko Trio at Cornelia Street Cafe

Ryan Slatko (piano)
Ari Hoenig (Drums)
Ben Tiberio (Bass)

July 18th, 6pm
\$20 Cover (1 drink included)
29 Cornelia St, New York, NY 10014

"Forrester may be best appreciated as a radiant and stylistically uncategorizable pianist and composer in a solo context. Like a present-day Fats Waller, he can dazzle you while making you laugh out loud."
— Steve Futterman, *The New Yorker*



Stop The Music
Solo piano – includes the theme from NPR's Fresh Air with Terry Gross



About Time
Solo piano, trio, quartet

Joel Forrester in New York in July

Every Sunday - Grace Gospel Church, 589 E. 164th Street / 11 AM-1 PM

Jules, 65 St. Marks Place, - Solo piano
July 4, 11, 18, 25 - 5:30-7:30 PM / July 7, 14, 21, 28 - 6-8 PM / July 1 (duo), 15, 22, 29 - 4-6:30 PM

Baker's Pizza, Avenue A and E. 13th Street - July 6, 13, 20, 27 - 7-9 PM

George's 35th Avenue and 36th Street, Astoria - July 5, 19, 26 - 6:30-9 PM

Joel Forrester Trio
July 8 - Thai Rock, 375 Beach 92, Rockaway Park - 7-10 PM
July 12 - Cleopatra's Needle Broadway between 92nd and 93rd - 7-11 PM

joelforrester.com



ridesymbol.com

Saturday, July 28

- ★ Uri Gurvich Trio with Ed Perez, Ronen Itzik
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Polly Gibbons
Birdland 6 pm \$30
- Birdland Big Band
Birdland 8:30, 11 pm \$40
- Dizzy Gillespie All-Star Big Band
Blue Note 8, 10:30 pm \$45
- Arlee Leonard Group
Brooklyn Borough Hall 12 pm
- Kayo Hiraki Trio
Cleopatra's Needle 8 pm
- ★ Catherine Russell with Matt Munisteri, Mark Shane, Tal Ronen, Mark McLean
Dizzy's Club 7:30, 9:30 pm \$45
Dizzy's Club 11:15 pm \$20
- Vanisha Gould
The Django at Roxy Hotel 8:30, 10:30 pm
- ★ Ed Cherry; King Solomon Hicks
Stephen Gauci/Cooper-Moore; Lena Bloch, Roberta Piket, Billy Mintz
Happy Lucky no.1 8, 9:15 pm \$15
- Joyce Breach Trio with John Di Martino, Neal Miner
Jazz at Kitano 8, 10 pm \$34
- ★ Regina Carter Quartet with Adam Birnbaum, Chris Lightcap, Alvester Garnett
Jazz Standard 7:30, 9:30 pm \$35
- ★ Jason Prover Sneak Thievery Orchestra
Kingsborough Community College 8 pm
- Luis Perdomo
Mezzrow 8 pm \$20
- Spanish Harlem Orchestra
Saint Mary's Park 4 pm
- Juan Carlos Polo
Silvana 7 pm
- Ben Barnett Quartet with Tony Lustig, Malik McLaurine, Charles Goold;
Tim Hagans Quintet with Leo Genovese, Joe Hertenstein, Joe Dyson Quintet with
John Michael Bradford, Jaleel Shaw, John Chin, Eric Wheeler, Philip Harper Quintet
Smalls 4:30, 7:30, 10:30 pm 1 am \$20
- ★ Orrin Evans Quartet with Bill McHenry, Buster Williams, Mark Whitfield, Jr.
Smoke 7, 9, 10:30 pm \$38
Smorgasburg 3 pm
- Alvin Flythe
The Sound Bite 7, 9 pm
- Barbara King and The Spirit of Jazz
Sarah Hughes, Nate Scheible, Benjamin Vergara, Ben Bennett, Tatiana Castro Mejia,
Sean Ali, Andrew Drury, Jessica Gaynor, Quentin Tolimieri
Soup & Sound 6 pm \$20
- Annie Gosfield, Billy Martin, Roger Kleier, Steven Bernstein, Briggan Krauss, Brian Drye
The Stone at The New School 8:30 pm \$20
- Kathryn Allyn; Richard Thai; Paul Lee
Tomi Jazz 6, 8, 11 pm \$10
- ★ Fred Hersch Trio with John Hébert, Eric McPherson
Village Vanguard 8:30, 10:30 pm \$35

Sunday, July 29

- Tom Tallitsch Quintet with Josh Lawrence, Jon Davis, Peter Brendler, Vinnie Sperrazza
55Bar 9:30 pm
- Memo Acevedo
Birdland 6 pm \$30
- Yuko Ito Quintet with Romero Lubambo, Helio Alves, Edward Perez, Adriano Santos
Blue Note 11:30 am 1:30 pm \$39.50
Blue Note 8, 10:30 pm \$45
- ★ Catherine Russell with Matt Munisteri, Mark Shane, Tal Ronen, Mark McLean
Dizzy's Club 7:30, 9:30 pm \$40
- Nate Scheible/Sarah Hughes; Steve Swell/Max Segger
Downtown Music Gallery 6, 7 pm
- Terry Waldo's Gotham City Band; JD Allen
Fat Cat 6, 9 pm \$10
- Adam Larson Quartet with Henry Hey, Matt Clohesy, Jimmy Macbride
Jazz Standard 12 pm \$10
- ★ Regina Carter Quartet with Adam Birnbaum, Chris Lightcap, Alvester Garnett
Jazz Standard 7:30, 9:30 pm \$30
- MEC Jazz Ensemble
Behn Gillice, Rick Germanson, Dezron Douglas
Mezzrow 8 pm \$20
- Christopher McBride with Queen Esther, Jonathan Edward Thomas, Curtis Nowosad
Minton's 7:30, 9:30 pm \$10
- ★ Matthew Shipp Trio with Michael Bisio, Newman Taylor Baker
MoMA Sculpture Garden 8 pm
- Paul Jost Trio with Gary Versace, Dean Johnson
North Square Lounge 12:30, 2 pm
- Cait and The Critters
Radegast Hall 7 pm
- Nate Smith Kinfolk
Rockwood Music Hall Stage 2 8:30 pm \$20-25
- Gloria Anderson and Friends with Les Kurtz, Mark Belmar
Russian Samovar 3 pm
- Ike Sturm
Saint Peter's Church 5 pm
- Sacha Perry Trio; Alex Hoffman Quintet; Jerry Weldon Quartet; Jon Beshay
Smalls 4:30, 7:30, 10:30 pm 1 am \$20
- ★ Orrin Evans Quartet with Bill McHenry, Buster Williams, Mark Whitfield, Jr.
Smoke 7, 9, 10:30 pm \$38
The Sound Bite 1 pm
- Lou Volpe
Tomi Jazz 8 pm
- Kengo Yamada
Eric McPherson
Village Vanguard 8:30, 10:30 pm \$35

Monday, July 30

- ★ Jamie Baum Quartet
Bar Lunático 8:30, 10 pm \$10
- Ryan Hernandez Trio with Lianny Mateo, Nick Dekens; Nora McCarthy Trio with
Marvin Sewell, Donald Nicks
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ McCoy Tyner
Blue Note 8, 10:30 pm \$45
- ★ Prawit Sriwat/Daniel Durst; Stephen Gauci, Sandy Ewen, Adam Lane, Kevin Shea;
Chris Welcome, Kirk Knuffke, Jaimie Branch, Ben Gerstein, Jonathan Moritz,
Sam Weinberg, Shayna Dulberger, Mike Pride; Adam Caine, Nick Lyons, Adam Lane,
John Wagner; Sana Nagano, Keisuke Matsuno, Paulo Cantarella, Tyler Luppi;
Aron Namerwirth Quartet
Bushwick Public House 7 pm \$10
- ★ Lakecia Benjamin Quartet
Dizzy's Club 7:30, 9:30 pm \$30
- Ed Cherry
Mezzrow 8 pm \$20
- Jim Campilongo Trio with Chris Morrissey, Josh Dion
Rockwood Music Hall Stage 2 10:30 pm
- Jonathan Barber; Joel Frahm Trio
Smalls 7:30, 10:30 pm \$20
- Andrew Kushnir; Kazuki Yamanaka
Tomi Jazz 8, 11 pm

Tuesday, July 31

- ★ Zeena Parkins
Areté Gallery 8 pm \$20
- Andrew Pereira Trio with Adrian Moring, JK Kim; Steve Bloom Trio with Danton Boller,
Jeremy Carlstedt
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- John Pizzarelli/Jessica Molasky
Birdland 8:30, 11 pm \$50
- McCoy Tyner
Blue Note 8, 10:30 pm \$45
- Isaac ben Ayala
Bryant Park 12:30 pm
- Gabe Schneider's Hapa Love Stories with Joel Ross, Mathis Picard, Sam Reider,
Russell Hall, Evan Sherman, Fernando Saci, Vuyo Sotashe, Alina Engibaryan,
Michela Marino Lerman
Dizzy's Club 7:30, 9:30 pm \$25
- Ryan Slatko
Dizzy's Club 11:15 pm \$5
- Saul Rubin Zebtet; Itai Kriss and Gato Gordo; John Benitez Latin Bop
Fat Cat 7, 9 pm 12:30 am \$10
Jazz at Kitano 8 pm
- Michika Fukumori solo
The Jazz Gallery 7:30, 9:30 pm \$25
- Steve Lehman
The Stone at The New School 8:30 pm \$20
- Harold López-Nussa Trio with Gaston Joya, Rui-Adrian López-Nussa
Jazz Standard 7:30, 9:30 pm \$30
- ★ Marty Ehrlich Rites Quartet with James Zollar, Hank Roberts, Michael Sarin
Korzo 9, 10:30 pm
Mezzrow 8 pm \$20
- Sasha Dobson
Radegast Hall 8 pm
- Ian Hendrickson-Smith Quartet; Abraham Burton Quartet
Smalls 7:30, 10:30 pm \$20
- Michaël Attias solo
Eric Plaks; Ryoji Ray Daiké
The Stone at The New School 8:30 pm \$20
- Tomi Jazz 8, 11 pm
- ★ Gerald Clayton Quintet with Logan Richardson, Walter Smith III, Joe Sanders,
Marcus Gilmore
Village Vanguard 8:30, 10:30 pm \$35

REGULAR ENGAGEMENTS

MONDAY

- Richard Clements/Murray Wall Band
11th Street Bar 8 pm
Arthur's Tavern 7 pm
Bemelmans Bar 5:30, 9 pm
- Grove Street Stompers
• Earl Rose
• Woody Allen and The Eddy Davis New Orleans Jazz Band
Café Carlyle 8:45 pm \$120-215
Cleopatra's Needle 8 pm
Freddy's Backroom 8:30 pm
- Jon Weiss Duo
• Svetlana & The Delancey 5
• Vince Giordano and The Nighthawks
Iguana 8 pm
Jazz at Kitano 8 pm
Jazz Standard 7:30, 9:30 pm \$25
Local 802 7 pm
Mezzrow 11 pm \$20
Paris Blues 9 pm
Radegast Hall 8 pm
- Iris Ornig Jam Session
• Mingus Big Band
• JFA Jam Session
• Pasquale Grasso
• Melvin Vines
• Jazz Jam Session
• Vincent Herring Quartet and Smoke Jam Session
Smoke 7, 9, 10:30 pm
Swing 46 8:30 pm
Village Vanguard 8:30, 10:30 pm \$30

TUESDAY

- Yuichi Hirakawa Trio
• Art Hirahara Trio
• Loston Harris Trio
• Marc Devine Trio
• Battle Of The Horns
• Diego Voglino Jam Session
• Vince Giordano and The Nighthawks
Iguana 8 pm
Jazz at Kitano 8 pm
Bemelmans Bar 9:30 pm
Cleopatra's Needle 8 pm
Farafina Jazz Café and Lounge 8 pm
Halyard's 10 pm
- Miki Yamanaka & Adi Meyerson Polite Jam Session
Mezzrow 11 pm \$20
- Mona's Hot Four
• John Cooksey
• Mike LeDonne Quartet; Emmet Cohen Band
Smoke 7, 9, 10:30, 11:30 pm
Swing 46 8:30 pm
- George Gee Orchestra
Smoke 7, 9, 10:30 pm

WEDNESDAY

- Bill Wurtzel/Jay Leonhart
• Eve Silber
• Jonathan Kreisberg Trio
• Loston Harris Trio
• David Ostwald's Louis Armstrong Centennial Band
American Folk Art Museum 2 pm
Arthur's Tavern 7 pm
Bar Next Door 8:30, 10:30 pm \$12
Bemelmans Bar 9:30 pm
Birdland 5:30 pm \$20
Bistro Jules 5:30 pm
Cleopatra's Needle 7 pm
- Joel Forrester solo
• Les Kurtz Trio
• Pasquale Grasso; Django Jam Session
The Django 8:30, 11 pm
Le Chélie 8 pm
Mezzrow 11 pm \$20
Paris Blues 9 pm
- WaHi Jazz Jam
• Pete Malinverni
• Les Goodson Band
• Lezlie Harrison; Mel Davis B3 Trio and Organ Jam
Smoke 7, 9, 10:30, 11:30 pm
Swing 46 8:30 pm
- Stan Ruben Orchestra
Smoke 7, 9, 10:30 pm

THURSDAY

- Ray Blue Organ Quartet
• Eri Yamamoto Trio
• Loston Harris Trio
• John McNeil/Mike Fahie
• Joel Forrester
• Steve Wirts
• Spike Wilner
• Les Goodson Band
• Gene Bertocini
• Rob Duguay Low Key Trio
American Legion Post 398 7 pm
Arthur's Tavern 7 pm
Bemelmans Bar 9:30 pm
The Douglass 9 pm
George's 6:30 pm
Han Dynasty 6 pm
Mezzrow 11 pm \$20
Paris Blues 9 pm
Ryan's Daughter 8:30, 10:30 pm
Turnmill NYC 11 pm

FRIDAY

- Eri Yamamoto Trio
• Joel Forrester
• The Crooked Trio
• Loston Harris Trio
• Birdland Big Band
• Melvin Vines
• Gerry Eastman Quartet
Arthur's Tavern 7 pm
Baker's Pizza 7 pm
Barbès 5 pm
Bemelmans Bar 9:30 pm
Birdland 5:15 pm \$25
Paris Blues 9 pm
Williamsburg Music Center 10 pm

SATURDAY

- Eri Yamamoto Trio
• Bill Saxton and the Harlem Bebop Band
Arthur's Tavern 7 pm
Bill's Place 8, 10 pm \$20
Bistro Jules 6 pm
Carnegie Club 8:30, 10:30 pm
The Heath 12:30 am
Henry's 12:30 pm
Il Gattopardo 11:30 am
Paris Blues 9 pm
Smoke 11:45 pm 12:45 am
- Joel Forrester solo
• Stan Ruben Orchestra
• Bassey & The Heathens
• Yvonnick Prené
• Assaf Kehati Duo
• Melvin Vines
• Johnny O'Neal

SUNDAY

- Creole Cooking Jazz Band; Stew Cutler and Friends
Arthur's Tavern 7, 10 pm
Bar Next Door 8, 10 pm \$12
- Peter Mazza Trio
• Arturo O'Farrill Afro Latin Jazz Orchestra
Birdland 9, 11 pm \$30
Bistro Jules 4 pm
Bistro Jules 7:30 pm
Café Loup 12:30 pm
Café Loup 6:30 pm
Cleopatra's Needle 4 pm
Dominie's Astoria 9 pm
The Ear Inn 8 pm
The Flatiron Room 6:30 pm
Grace Gospel Church 11 am
Grassroots Tavern 9 pm
Jazz at Kitano 12 pm \$40
Mezzrow 11 pm \$20
Minton's 12 pm
Paris Blues 9 pm
- Joel Forrester solo
• Renaud Penant Trio
• Steve LaSpina Trio
• Marc Devine/Hide Tanaka
• Keith Ingham
• Trampelman
• The EarRegulars
• Glenn Crytzer All Stars
• Joel Forrester solo
• Grassroots Jazz Effort
• Tony Middleton Trio
• John Merrill and Friends
• Avalon Jazz Band
• Melvin Vines
• Marjorie Eliot/Rudell Drears/Sedric Choukroun
Parlor Entertainment 4 pm
Radegast Hall 1:30 pm
Shrine 4 pm
- Koran Agam
• Lu Reid Jam Session
• Annette St. John; Wilerm Delisfort Quartet
Smoke 11:30 am 11:45 pm
Walker's 8 pm
- Sean Smith and guest
Walker's 8 pm

alan braufman valley of search

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CLUB DIRECTORY

- **11th Street Bar** 510 E. 11th Street (212-982-3929) Subway: L to 1st Avenue www.11thstbar.com
- **54 Below** 254 W. 54th Street (646-476-3551) Subway: N, Q, R to 57th Street; B, D, E to Seventh Avenue www.54below.com
- **55Bar** 55 Christopher Street (212-929-9883) Subway: 1 to Christopher Street www.55bar.com
- **75 Club at Bogardus Mansion** 75 Murray Street (212-268-1746) Subway: 1, 2, 3 to Chambers Street www.bogardusmansion.com
- **92nd Street Y** Lexington Avenue at 92nd Street (212-415-5500) Subway: 6 to 96th Street www.92y.org
- **American Folk Art Museum** 65th Street at Columbus Avenue (212-595-9533) Subway: 1 to 66th Street www.folkartmuseum.org
- **American Legion Post 398** 248 W. 132nd Street (212-283-9701) Subway: 2, 3 to 135th Street www.legion.org
- **The Archway** Water Street Brooklyn Subway: F to York Street www.dumbo.is
- **Areté Gallery** 67 West Street, Brooklyn (929-397-0025) Subway: G to Greenpoint Avenue www.aretevenue.com
- **Arthur's Tavern** 57 Grove Street (212-675-6879) Subway: 1 to Christopher Street www.arthurstavernnyc.com
- **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F, M to W. 4th Street
- **Baker's Pizza** 201 Avenue A (212-777-7477) Subway: L to First Avenue www.bakerspizzanyc.com
- **Bar Lunático** 486 Halsey Street (917-495-9473) Subway: C to Kingston-Throop Avenues
- **Bar Next Door** 129 MacDougal Street (212-529-5945) Subway: A, B, C, D, E, F, M to W. 4th Street www.lalanternacaffe.com
- **Barbès** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue www.barbesbrooklyn.com
- **Bargemusic** Fulton Ferry Landing (718-624-4061) Subway: F to York Street, A, C to High Street www.bargemusic.org
- **Belmians Bar** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street www.thecarlyle.com
- **Bill's Place** 148 W. 133rd Street (between Lenox and 7th Avenues) (212-281-0777) Subway: 2, 3 to 135th Street
- **Birdland** 315 W. 44th Street (212-581-3080) Subway: A, C, E, to 42nd Street www.birdlandjazz.com
- **Bistro Jules** 60 St Marks Place (212-477-5560) Subway: 6 to Astor Place www.julesbistro.com
- **The Bitter End** 147 Bleeker Street between Thompson and LaGuardia Subway: A, B, C, D, E, F, V to W. 4th Street
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592) Subway: A, B, C, D, E, F, M to W. 4th Street www.bluenotejazz.com
- **Brooklyn 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
- **Brownsville Heritage House** 581 Mother Gaston Boulevard (718-385-1111) Subway: L to New Lots Avenue
- **Bryant Park** 5th and 6th Avenues between 40th and 42nd Streets Subway: 4, 5, 6 to 42nd Street www.bryantpark.org
- **Bushwick Public House** 1288 Myrtle Avenue (917-966-8500) Subway: G to Myrtle - Willoughby Avenue then B54 www.bushwickpublichouse.com
- **Café Carlyle** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street www.thecarlyle.com
- **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues (212-255-4746) Subway: F to 14th Street www.cafeloupnyc.com
- **Carnegie Club** 156 W. 56th Street (212-957-9676) Subway: N, Q, R, W to 57th-Seventh Avenue
- **Central Park Summerstage**, Rumsey Playfield 72nd Street and Fifth Avenue (212-360-2777) Subway: B, D to 72nd Street www.summerstage.org
- **City Winery** 155 Varick Street (212-608-0555) Subway: 1 to Houston Street www.citywinery.com
- **Cleopatra's Needle** 2485 Broadway (212-769-6969) Subway: 1, 2, 3 to 96th Street www.cleopatrasneedle.com
- **Club Bonafide** 212 E. 52nd Street (646-918-6189) Subway: 6 to 51st Street; E, V to 53rd Street www.clubbonafide.com
- **Columbia University Earl Hall** Broadway at W. 117th Street Subway: 1 to 116th Street www.columbia.edu
- **Cornelia Street Underground** 29 Cornelia Street (212-989-9319) Subway: A, B, C, D, E, F, M to W. 4th Street www.corneliastreetcafe.com
- **Damrosch Park** at Lincoln Center Broadway and 62nd Street Subway: 1 to 66th Street
- **Dizzy's Club** Broadway at 60th Street, 5th Floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle www.jazz.org
- **The Django at The Roxy Hotel** 2 Sixth Avenue (212-519-6600) Subway: A, C, E to Canal Street; 1 to Franklin Street www.thedjangonyc.com
- **Domine's Astoria** 34-07 30th Avenue Subway: N, Q to 30th Avenue
- **The Douglass** 149 4th Avenue (718-857-4337) Subway: R to Union Street www.thedouglass.com
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043) Subway: F to East Broadway www.downtownmusicgallery.com
- **Drom** 85 Avenue A (212-777-1157) Subway: F to Second Avenue www.dromnyc.com
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074) Subway: C, E to Spring Street www.earinn.com
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Street/Sheridan Square www.fatcatmusic.org
- **The Flatiron Room** 37 W. 26th Street (212-725-3860) Subway: N, R to 28th Street www.theflatironroom.com
- **Flushing Meadows Corona Park** Subway: 7 to Willets Point/Shea Stadium
- **Flushing Town Hall** 137-35 Northern Boulevard, Flushing (718-463-7700) Subway: 7 to Main Street www.flushingtowntownhall.org
- **Freddy's Backroom** 627 5th Avenue, Brooklyn (718-768-0131) Subway: R to Prospect Avenue www.freddysbar.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
- **George's Pizza** 35-11 35th Avenue (347-983-6491) Subway: M, R to Steinway Street www.georges.nyc
- **Ginny's Supper Club at Red Rooster Harlem** 310 Malcolm X Boulevard (212-792-9001) Subway: 2, 3 to 125th Street www.ginnyssupperclub.com
- **Grace Gospel Church** 589 East 164th Street (718-328-0166) Subway: 2, 5 to Prospect Avenue
- **Grant's Tomb** 122nd Street and Riverside Drive Subway: 1 to 125th Street
- **Grassroots Tavern** 20 Saint Marks Place (212-475 9443) Subway: 6 to Astor Place, N,R to 8th Street
- **Greenwich House Music School** 46 Barrow Street (212-242-4770) Subway: 1 to Christopher Street www.greenwichhouse.org
- **Clubgroovenyc.com**
- **Halyard's** 406 3rd Avenue, Brooklyn (718-532-8787) Subway: R to 9th Street www.barhalyards.com
- **Han Dynasty** 215 W. 85th Street (212-858-9060) Subway: 1 to 86th Street www.handynasty.net
- **Happylucky no.1** 734 Nostrand Avenue (347-295-0961) Subway: 2, 3, 4, 5 to Franklin Avenue
- **Hari NYC** 140 W 30th Street, 3rd floor Subway: 1 to 28th Street
- **The Heath at McKittrick Hotel** 530 W. 27th Street (212-904-1883) Subway: C, E to 23rd Street www.mckittrickhotel.com
- **Henry's** 2745 Broadway (212-866-0600) Subway: 1 to 103rd Street
- **H010** 1090 Wyckoff Avenue Subway: L to Halsey Street www.h010.nyc
- **Ibeam Brooklyn** 168 7th Street between Second and Third Avenues Subway: F to 4th Avenue www.ibeambrooklyn.com
- **Iguana** 240 West 54th Street (212-765-5454) Subway: B, D, E, N, Q, R to Seventh Avenue www.iguananyc.com
- **Il Gattopardo** 13-15 W. 54th Street (212-246-0412) Subway: E, M to Fifth Avenue/53rd Street www.ilgattopardonyc.com
- **Iridium** 1650 Broadway at 51st Street (212-582-2121) Subway: 1,2 to 50th Street www.theiridium.com
- **Issue Project Room** 22 Boerum Place (718-330-0313) Subway: 2, 3, 4, 5 to Borough Hall www.issueprojectroom.org
- **Jamaica Center for Arts and Learning** 161-04 Jamaica Avenue, Queens (718-658-7400 ext. 152) Subway: E to Jamaica Center www.jcal.org
- **Jazz 966** 966 Fulton Street (718-638-6910) Subway: C to Clinton Street www.jazz966.com
- **Jazz at Kitano** 66 Park Avenue at 38th Street (212-885-7000) Subway: 4, 5, 6, 7, S to Grand Central www.kitano.com
- **The Jazz Gallery** 1160 Broadway, 5th floor (212-242-1063) Subway: N, R to 28th Street www.jazzgallery.org
- **Jazz Museum in Harlem** 58 W. 129th Street between Madison and Lenox Avenues (212-348-8300) Subway: 6 to 125th Street www.jazzmuseuminharlem.org
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street www.jazzstandard.net
- **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.publictheater.org/Joes-Pub-at-The-Public
- **Kingsborough Community College** 2001 Oriental Boulevard (718-368-6686) Subway: Q to Brighton Beach www.onstageatkinsborough.org
- **The Kitchen** 512 W. 19th Street (212-255-5793) Subway: A, C, E to 23rd Street www.thekitchen.org
- **Korzo** 667 5th Avenue Brooklyn (718-285-9425) Subway: R to Prospect Avenue www.facebook.com/konceptions
- **Le Chéile** 839 W. 181st Street (212-740-3111) Subway: A to 181st Street www.lecheilenyc.com
- **Le Poisson Rouge** 158 Bleeker Street (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Street www.lepoissonrouge.com
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street www.jazzfoundation.org
- **Louis Armstrong House** 34-56 107th Street, Queens (718-478-8274) Subway: 7 to 11th Street www.satchmo.net
- **Marcus Garvey Park** 120th Street between Mt. Morris Park and Madison (212-201-PARK) Subway: 2, 3, 4, 5, 6 to 125th Street
- **Medgar Evers College** 1650 Bedford Avenue, Brooklyn Subway: 2, 3, 4 to Franklin Street
- **Metrotech Commons** corner of Flatbush and Myrtle Avenues (718-488-8200) Subway: A, C, F to Jay Street/Borough Hall
- **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
- **Milk River Café** 960 Atlantic Avenue (718-636-8600) Subway: C, S to Franklin Avenue www.milkriverbrooklyn.com
- **Minton's** 206 W. 118th Street (between St. Nicholas Avenue and Adam Clayton Powell Jr. Blvd) (212-243-2222) Subway: B, C to 116th Street www.mintonsharlem.com
- **MIST** 40 W. 116th Street Subway: 2, 3 to 116th Street www.mistharlem.com
- **MoMA Sculpture Garden** 11 W. 53rd Street (212-708-9400) Subway: E, V to Fifth Avenue/53rd Street www.moma.org
- **Mona's** 224 Avenue B Subway: L to First Avenue
- **National Sawdust** 80 N. 6th Street (646-779-8455) Subway: L to Bedford Avenue www.nationalsawdust.org
- **New York Botanical Garden Conservatory** 2900 Southern Boulevard, Bronx (718-817-8700) Subway: 4 to Fordham Road www.nybg.org
- **New York City Baha'i Center** 53 E. 11th Street (212-222-5159) Subway: 4, 5, 6, N, R to 14th Street-Union Square www.bahainyc.org
- **Nhà Minh** 485 Morgan Avenue (718-387-7848) Subway: L to Graham Avenue
- **North Square Lounge** 103 Waverly Place (212-254-1200) Subway: A, B, C, E, F to West 4th Street www.northsquarenyc.com
- **Nublu** 62 Avenue C between 4th and 5th Streets (212-979-9925) Subway: F, V to Second Avenue www.nublu.net
- **Nublu 151** 151 Avenue C (212-979-9925) Subway: 6 to Astor Place www.nublu.net
- **The Owl Music Parlor** 497 Rogers Avenue, Brooklyn (718-774-0042) Subway: 2, to Sterling Street www.theowl.nyc
- **Pangea** 178 Second Avenue (212-995-0900) Subway: L to First Avenue www.pangeanyc.com
- **Paris Blues Harlem** 2021 Adam Clayton Powell, Jr., Boulevard (212-222-9878) Subway: 2, 3 to 125th Street www.parisbluesharlem.com
- **Parlor Entertainment** 555 Edgecombe Ave. #3F (212-781-6595) Subway: C to 155th Street
- **The Penrose** 1590 2nd Avenue (212-203-2751) Subway: 4, 5, 6 to 86th Street www.penrosebar.com
- **Pier 45** Subway: 1 to Chistopher Street
- **Pier 84** W. 44th Street and Hudson River Subway: A, C, E, F, V to 42nd Street-Port Authority
- **Provincetown Playhouse** 133 MacDougal Street Subway: A, B, C, D, E, F, M to W. 4th Street
- **Radegast Hall** 113 N. 3rd Street (718-963-3973) Subway: L to Bedford Avenue www.radegasthall.com
- **Rockwood Music Hall** 196 Allen Street (212-477-4155) Subway: F, V to Second Avenue www.rockwoodmusicall.com
- **Roulette** 509 Atlantic Avenue (917-267-0363) Subway: 2, 3, 4, 5 to Atlantic Avenue www.roulette.org
- **Rubin Museum** 150 W. 17th Street (212-620-5000) Subway: A, C, E to 14th Street www.rmanyc.org
- **Russ & Daughters Café** 127 Orchard Street (212-475-4881) Subway: F to Delancey Street www.russanddaughterscafe.com
- **Russian Samovar** 256 W. 52nd Street (212-757-0168) Subway: C, E to 50th Street www.russiansamovar.com
- **Ryan's Daughter** 350 E. 85th Street (212-628-2613) Subway: 4, 5, 6 to 86th Street www.ryansdaughternyc.com
- **Saint Mary's Park** St. Ann's Avenue and 146th Street (718-402-5155) Subway: 6 to 143rd Street www.nycgovparks.org
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street www.saintpeters.org
- **SAP Leonardo** 10 Hudson Yards (212-653-9600) Subway: 7 to 34th Street-Hudson Yards www.sap.com
- **Scandinavia House** 58 Park Avenue at 37th Street (212-879-9779) Subway: 4, 5, 6 to 42nd Street-Grand Central www.scandinaviahouse.org
- **Scholes Street Studio** 375 Lorimer Street (718-964-8763) Subway: L to Lorimer Street www.scholesstreetstudio.com
- **Settepani** 196 Lenox Avenue at 120th Street (917-492-4806) Subway: 2, 3 to 116th Street www.settepani.com
- **ShapeShifter Lab** 18 Whitwell Place (646-820-9452) Subway: R to Union Street www.shapesifterlab.com
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807) Subway: B, 2, 3 to 135th Street www.shrinenyc.com
- **Silvana** 300 West 116th Street (646-692-4935) Subway: B, C, to 116th Street www.silvana-nyc.com
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091) Subway: 1 to Christopher Street www.smallsjazzclub.com
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street www.smokejazz.com
- **Smorgasburg** East River Park, Kent Avenue and North 8th Street Subway: L to Bedford Avenue
- **Socrates Sculpture Park** 32-01 Vernon Boulevard, Long Island City (718-956-1819) Subway: 7 to Vernon Boulevard-Jackson Avenue; M to Broadway www.socratessculpturepark.org
- **The Sound Bite** 737 9th Avenue (917-409-5868) Subway: C, E to 50th Street www.thesoundbiterestaurant.com
- **Soup & Sound** 292 Lefferts Avenue (between Nostrand and Rogers Avenues) Subway: 2 to Sterling Street
- **Spectrum** 70 Flushing Avenue Subway: B, D, Q to DeKalb Avenue www.spectrumnyc.com
- **Spoonfed New York Country** 331 W. 51st Street (646-368-1854) Subway: C, E to 50th Street www.spoonfednyc.com
- **Stern Auditorium** at Carnegie Hall 881 Seventh Avenue (212-247-7800) Subway: N, Q, R, W to 57th-Seventh Avenue www.carnegiehall.org
- **The Stone at The New School** 55 West 13th Street (212-229-5600) Subway: F, V to 14th Street www.thestonenyc.com
- **Sugar Hill Children's Museum of Art and Storytelling** 898 St. Nicholas Avenue (212-335-0004) Subway: C to 155th Street
- **Swing 46** 349 W. 46th Street (646-322-4051) Subway: A, C, E to 42nd Street www.swing46.com
- **Threes Brewing** 333 Douglass Street (718-522-2110) Subway: R to Union Street www.threesbrewing.com
- **Tomi Jazz** 239 E. 53rd Street (646-497-1254) Subway: 6 to 51st Street www.tomijazz.com
- **Troost** 1011 Manhattan Avenue (347-889-6761) Subway: G to Greenpoint Avenue www.troostnyc.com
- **Turnmill NYC** 119 East 27th Street (646-524-6060) Subway: 6 to 27th Street www.turnmillnyc.com
- **Village Vanguard** 178 Seventh Avenue South (212-255-4037) Subway: 1, 2, 3 to 14th Street www.villagevanguard.com
- **Walker's** 16 North Moore Street (212-941-0142) Subway: A, C, E to Canal Street
- **Williamsburg Music Center** 367 Bedford Avenue, Brooklyn, NY (718-384-1654) Subway: L to Bedford Avenue
- **Wonders of Nature** 131 Grand Street Subway: L to Bedford Avenue www.wondersofnaturebk.com
- **Zinc Bar** 82 W. 3rd Street (212-477-8337) Subway: A, B, C, D, E, F, M to W. 4th Street www.zincbar.com
- **Zürcher Gallery** 33 Bleeker Street (212-777-0790) Subway: 6 to Bleeker Street; B, D, F to Broadway-Lafayette www.galeriezurcher.com



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“Live at Carnegie Hall”

with
Steve Grossman
David Liebman
Gene Perla

PMRecords.com

(INTERVIEW CONTINUED FROM PAGE 6)

RC: My grandfather was a coal miner and *Southern Comfort* helped me to get to know his life better. I didn't know my grandfather; he had passed away. So, I joined Ancestry.com and started making connections with other family members and finding some really interesting information and it hit me: what was the music like during my grandfather's lifetime? I started doing some research on the internet, sending away for some recordings through the Library of Congress and contacting professors at different universities. It was a fun process just hearing this music. I found some really interesting field recordings of lullabies, school games, children's games, prison songs, railroad songs.

TNYCJR: *I'll Be Seeing You: A Sentimental Journey* is another concept album.

RC: That was a record dedicated to my mom, Grace Williamson Carter. I call it a healing project for myself because I did that right after she passed away from cancer. This was like her third or fourth time dealing with cancer; she had always beaten it and it looked like she was going to beat it this time but she didn't. I decided to do a lot of my mom's favorite tunes, including "A-Tisket, A-Tasket" — she sang that all the time. She loved "I'll Be Seeing You". And "There's a Small Hotel" came from that era when she was growing up in Detroit.

TNYCJR: You've worked with a wide range of great musicians over the years, from Kenny Barron to Billy Joel to Lauryn Hill to Dolly Parton.

RC: I remember that when I first moved to New York, I was taking all kinds of gigs—and someone said to me, "Be careful working with all these different musical groups. People will not take you seriously because you're all over the place." But I didn't care; I had to pay the rent. And I'm glad I didn't listen to that person because I didn't grow up listening to only one style of music. Stylistically, I had experience playing so many different styles of music and that afforded me some wonderful opportunities. Dolly Parton was one of the nicest people—oh my God, she was so incredibly nice. I played with her on *The Rosie O'Donnell Show*. A good friend of mine, bassist Tracy Wormworth, was part of that band and I remember Dolly—with her very southern accent—saying, "It's so nice to see some ladies in the band."

TNYCJR: And Lauryn Hill, formerly of The Fugees?

RC: I had that opportunity through cellist Akua Dixon, who did a lot of the string arrangements for Lauryn's record *The Miseducation of Lauryn Hill*. Lauryn produced a tune for Aretha Franklin, "A Rose Is Still a Rose", and I got a little bit of a solo spot up front. And I had played with Aretha back in Detroit as well.

TNYCJR: You've worked with Barron quite a bit.

RC: Yes, yes. I had a chance to tour with Kenny and I was honored to do a duo record with him, *Freefall*. I met Kenny way back in the '90s at the Telluride Jazz Festival. Kenny said he wanted to play or record with me and I thought he was just being nice. But years later, he hired me to play a concert with him. Kenny picked me up in front of Sweet Basil and I remember that he was listening to an R&B artist while he was driving. I was so shocked because I thought Kenny Barron would only be listening to jazz, but he was like, "No, great music is great music. I love everything." And that helped me to stop having preconceived notions about people. Kenny's super nice and very approachable—just an all-around great human being. I learned so much working with him. And [bassist] Ray

Brown was also very down-to-earth. I had a chance to tour and play with the late, great Ray Brown and he immediately made me feel really comfortable. It was like working with my dad.

TNYCJR: Who were some of the violinists who inspired you the most over the years?

RC: My introduction to jazz was by way of three violinists: Jean-Luc Ponty, Noel Pointer and Stéphane Grappelli. One of my best friends is [vocalist] Carla Cook, who is a real jazzhead. She would come to my high school in Detroit and talk about Miles Davis, Sarah Vaughan, Eddie Jefferson and bring me their records. Then, when I was 16 and we could drive, Carla got tickets for us to hear Stéphane Grappelli live. I was really taken by how much the whole band was really enjoying themselves. And whenever Noel would play Baker's Keyboard Lounge in Detroit, my mom would take me. I would talk to Noel all the time. He was super nice. So, those were my first three influences. And later on, someone introduced me to Ray Nance and Stuff Smith. I did a paper about jazz violinists once and doing that research, I couldn't find a lot of information about women. But I did find one: Ginger Smock, who used to study with Stuff Smith—and you can really hear his influence in her playing. I learned about those players and about Billy Bang and Leroy Jenkins. I heard some Ornette Coleman on violin and the world just kind of opened up from there. ❖

For more information, visit reginacarter.com. Carter is at *Jazz Standard* Jul. 26th-29th. See Calendar.

Recommended Listening:

- String Trio of New York—*Intermobility* (Arabesque, 1992)
- Regina Carter—*Rhythms of the Heart* (Verve, 1998)
- Kenny Barron & Regina Carter—*Freefall* (Verve, 2000)
- Regina Carter—*I'll Be Seeing You: A Sentimental Journey* (Verve, 2006)
- Regina Carter—*Southern Comfort* (Sony Masterworks, 2014)
- Regina Carter—*Ella: Accentuate the Positive* (Okeh, 2016)

(LABEL CONTINUED FROM PAGE 11)

places really helps to bring it to life. [The music] is never the same in a different place."

International Anthem's most recent showcase took place last month at Brooklyn's National Sawdust. McCraven led a quartet of trumpeter Marquis Hill, vibraphonist Joel Ross and bassist Luke Stewart, beautifully capturing spontaneous music. Parker performed material from *The New Breed* with a band of McCraven, saxophonist/keyboardist Josh Johnson and bassist Paul Bryan. The evening ended with the free-jazz brawn of Irreversible Entanglements, a collective group of vocalist Camae Ayewa, alto saxophonist Keir Neuringer, trumpeter Aquiles Navarro, bassist Luke Stewart and drummer Tcheser Holmes. The three acts are only a sample of the talent of International Anthem's impressive roster.

For McNiece and Allen, it's more than just the satisfaction of creating powerful music but building community and taking satisfaction from the process. "To us it feels like family and that's what we're striving for. We want our artists to succeed just as much as we want to succeed and them succeeding is our success in a way," says Allen. "All this stuff is hard and it's a pain in the ass...but it's fun," says McNiece. ❖

For more information, visit intlantem.com. Artists performing this month include Jaimie Branch at *Bushwick Public House* Jul. 30th. See Calendar.

(FIMAV CONTINUED FROM PAGE 13)

played with melodic power recalling the late great Jimmy Lyons. Danish saxophonist Mette Rasmussen played with an electronics duo comprised of Norway's Martin Taxt (doubling on tuba and doo-dads) and Japan's Toshimaru Nakamura, whose approach to electronic improvisation was subtle and open. The latter pair created a very cool blend of sounds (Taxt even using his tuba as a subtle percussion instrument) while Rasmussen powered into flat out-chunks of wailing tone resembling the structures Pharoah Sanders specialized in during the late '60s. It was loud, free and fun. The third jazz concert was by ROVA Saxophone Quartet and it was surprisingly muted and felt very doctrinaire: a standard series of solos and vamping. ROVA's best concerts (of which this correspondent has seen many) involve a much higher level of deep intersax communication, with lots of lines bending through each others' loops and a palpable level of fever. This show took place in the newest venue in FIMAV's roster, a beautifully resonant and ornate 19th Century church. It was good but it could have been fantastic.

The room itself has become a favorite venue and all other performances in it this year were solos. The first of these was Swiss ex-pat violist Charlotte Hug, currently based in London. Her playing was technically fascinating and she added a lot of theatrical and vocal elements to take it to another level. Hug's string touch was often light, but was insistently out and played with good humor. The same was true of Breton bagpiper Erwan Keravec, who plays everything from traditional material to wild duets with Gustafsson and others. Erwan's piece unwound slowly, but the pace seemed designed to exhibit the inherent drone qualities of the instrument and he also managed to use the nooks and crannies of the church's nave in ways that enhanced the visuals as well as the sounds. The other solo set was by Montréal-based bass clarinetist Lori Freedman. Her approach was a bit more formal than the others, but she displayed a lyrical approach to improvising that offset the more academic nature of her compositions. One suspects that Freedman's performance style might be lighter if she played a more easily portable instrument, but the sound of her clarinet echoing through the church on a sunny afternoon was exceptionally lovely.

Other highlights were all over the map. Malcolm Goldstein's always-great violin playing sounded fantastic in a trio with Liu Fang contributing fast complex figures on pipa and Rainer Wiens unspooling some of the most abstract electric guitar I've ever heard. Saicobab, a trio with YoshimiO from The Boredoms on vocals, Yoshida Daikichi on electric sitar and Hamamoto Tomoyuki on framedrum, played some of the best chipmunk-voiced raga psych you will hear in this lifetime. Afrirampo—a Japanese female duo, active again after a few years off—played cartoon garage rock with as many sharp changes in direction and pace as Naked City.

There were a few other performances I didn't care for, but talking to other concert goers made it clear there were a good number of people who considered these some of the most interesting sets. This demonstrates the breadth of musical styles that fit under the umbrella of "Musique Actuelle". It's inevitable that some of the music won't be your cup of tea. But the hotel bar at le Victorin was a continuously welcoming presence at the end of the long days.

Every year I get so tired as the final day's program starts, I think this is gonna be my last year at Victo. But then spring comes around again. Hope is reborn. And I know that this small city in the midst of Eastern Canada's cow-belt will be ringing with crazy sounds. Definitely worth a visit if you know how to breathe with all your holes open. ❖

For more information, visit fimav.qc.ca

(VISION CONTINUED FROM PAGE 13)

instrumentation. Guitarist Mary Halvorson's Code Girl, with trumpeter Adam O'Farrill and vocalist Amirtha Kidambi, gave husky weight to ephemeral song structures while drummer Whit Dickey's trio with alto saxophonist Rob Brown and bassist Michael Bisio was augmented by bassoonist Karen Borca and percussionist Jackson Krall. Recalling her frontline partnership with late alto saxophonist Jimmy Lyons, Borca turned the bassoon's heretofore narrow range on its head, approaching the horn with emotional rigor and a wide palette, while Krall's homemade, playable metal sculptures added an otherworldly resonant clang to the proceedings. The trio Space closed the evening, with reedplayers Roscoe Mitchell and Scott Robinson flanking baritone vocalist Thomas Buckner. Robinson's preference was for the visual and tonal variety of outmoded horns like the subcontrabass saxophone, contrabass sarrusophone, ophicleide and C-melody saxophone, which often gave cantankerous contrast to the sinewy intervallic recombinations of Mitchell's soprano and soprano saxophones.

One aspect consistent throughout the festival's tenure has been the inclusion of the other arts, from paintings, photographs and films projected on screens behind the musicians or hung on nearby walls to the front-and-center position of dance and poetry. Patricia Nicholson Parker, the festival's founder, is a dancer and choreographer whose own work is robust and full of conviction—she performed as part of Women with an Axe to Grind, alongside violinist Melanie Dyer, bassist Joëlle Léandre and flutist Nicole Mitchell. The real coup, though, was bringing the semi-improvised dance of veteran choreographer Douglas Dunn and company, whose colorful, deliberate whimsy reshaped the stage and made bodies sound, as nine individuals wove parallel forms alongside the spiky trio of violinist Jason Kao Hwang, guitarist Anders Nilsson and drummer Michael T.A. Thompson. Among the more obscure intermedia events was the screening of two films by cinematographer Arthur Jafa (who would also do a question and answer session with poet Fred Moten) including *Considerations*, a study in light and color featuring the music of late trumpeter Bill Dixon. Poignant was the brief set from Seraphic Light, the trio of multi-instrumentalist Daniel Carter, pianist Matthew Shipp, and Parker, terse and muted harmonics granting a solemn, meditative space to Marilyn Sontag, Carter's recently ascended life partner and an abstract painter who was also a supporter of this music.

Noticeable during Burrell's final set of the first night was the saxophone of James Brandon Lewis, a 35-year-old Buffalonian whose approach is full of post-Coltrane intensity and pure emotional fire, spurring on his frontline partner Jordan, who is 83 (and whose harrowing upper-register flights are reminiscent of a young Pharoah Sanders). This was a year wherein younger players weren't just warming the stage for their storied counterparts—they were operating with the same fervency and garnering equal appreciation. Trumpeter Jaimie Branch's wave-making was well-earned, both with her own limber and string-heavy quartet Fly Or Die and joining vocalist Fay Victor, superb bassist Luke Stewart (reminiscent of Sirone) and percussionist Michael Vatcher for fascinating, somewhat minimalist excursions in Mutations for Justice. Meanwhile, via Philly and D.C. came Irreversible Entanglements, a quintet with Stewart, saxophonist Keir Neuringer, trumpeter Aquilles Navarro, drummer Tcheser Holmes and electronic artist and poet Camae Ayewa, creating a space where a merger of electro-acoustic improvisation, free music and social critique could occur with declamatory immediacy. After all, if not for the future, the present and the past, there would be no vision to experience. ❖

For more information, visit artsforart.org

(NUTSHELL CONTINUED FROM PAGE 13)

forefront, including a performance by "airsticks" inventor Alon Ilisar's real-time manipulations of cellist Amalie Stalheim and another by Terje Isungset on a percussion instrument made entirely of ice. Before that we encountered the quartet of Roligheten, who achieved dreamy confluence in dialogue with violinist Adrian Løseth Waade. The benchmark thereof was "Telemark Tango", out of which was churned a robust solo from bassist Jon Rune Strøm. Pianist Håvard Wiik's trio with bassist Ole Morten Vågan and drummer Håkon Mjåset Johansen also delighted; in such whispering odes to memory as "Tudor Style" and the dissonant groove of "Neidbau", he flirted with completion through a frenetic taxonomy of sound. Saxophonist Hanna Paulsberg brought further enchantment with her Concept outfit, welcoming guest trumpeter Magnus Broo for a smoother ride that culminated in the haunting "Scent of Soil".

For our last two nights in Bergen, we migrated into the city's massive Nattjazz festival and its eclectic mix of influences and influencers alike. My sampling of its concurrent performances began and ended with vocal-heavy offerings. The neo-soul beauties of Charlotte Dos Santos struck the deepest romantic chords in "Take It Slow", her lyrical embodiment of which revealed a love not only of music but also love itself. At the other end awaited the uplifting harmonies of Marie Daulne (her striking visage graced every Nattjazz poster in Bergen). As alter ego Zap Mama, Daulne and sister singers Tanja Daese and Lene Christensen spun such anthems as "Vibrations" and "Rafiki" (Swahili for "friendship") with heartfelt affirmation and throwing attention to bassist Manou Gallo for a head-nodding solo spotlight.

The most precious jewel along the way was forged in the hands of accordionist Frode Haltli, whose Avant Folk project yielded the festival's most cohesive experience. Between those unmistakable bellows and his band's fluid congregation of fiddles, percussion, guitar and winds (including a memorable turn on ram's horn by Hildegunn Øiseth), moods ranged from Sigur Rós-esque dirges to traditional-leaning dances. Haltli and friends showed mature respect for the music as landscape, which they rendered in layers like painters to evoke depth. Equally effective was the Nils Økland Band's mélange of folk and Baroque concepts as the fiddler/composer assembled a sum far greater than its parts. Whether through the strings of a Hardanger fiddler or viola d'amore, he threaded songs of air and sea, recreated to stunning effect by the boat-like creaking of bassist Mats Eilertsen's bow and the hulk of percussionist Håkon Mørch Stene.

Other Nattjazz highlights included the rhythmic alchemies of multi-instrumentalist Ola Kvernberg's super group Steamdome. In many ways, this outfit's unity was the soul and spirit of the festival, an extroverted counterpart to Haltli and Økland's delicate introversions. It was music that made you want to run up a mountain just so you could feel the rush of jumping toward the fjords below—an image strengthened by the Skydive Trio of guitarist Thomas T. Dahl, Eilertsen (switching upright for electric bass) and drummer Olavi Louhivuori. Their melodic yet occasionally intense brand of lyricism vacillated somewhere between classic Bill Frisell and searing free improvisation. Even their ballads held intensity in their crawl and spoke to an overarching interest in patiently building solos into narratives with beginnings, middles and endings.

And so, I end my own narrative of this sojourn, made possible by the tireless efforts of Nutshell masterminds Brit Aksnes, Nina Torske and Aslak Oppebøen, who, like those paragliders over Voss' windswept mountains, provided the necessary equipment to land safely and live to tell the tale. ❖

For more information, visit nattjazz.no



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