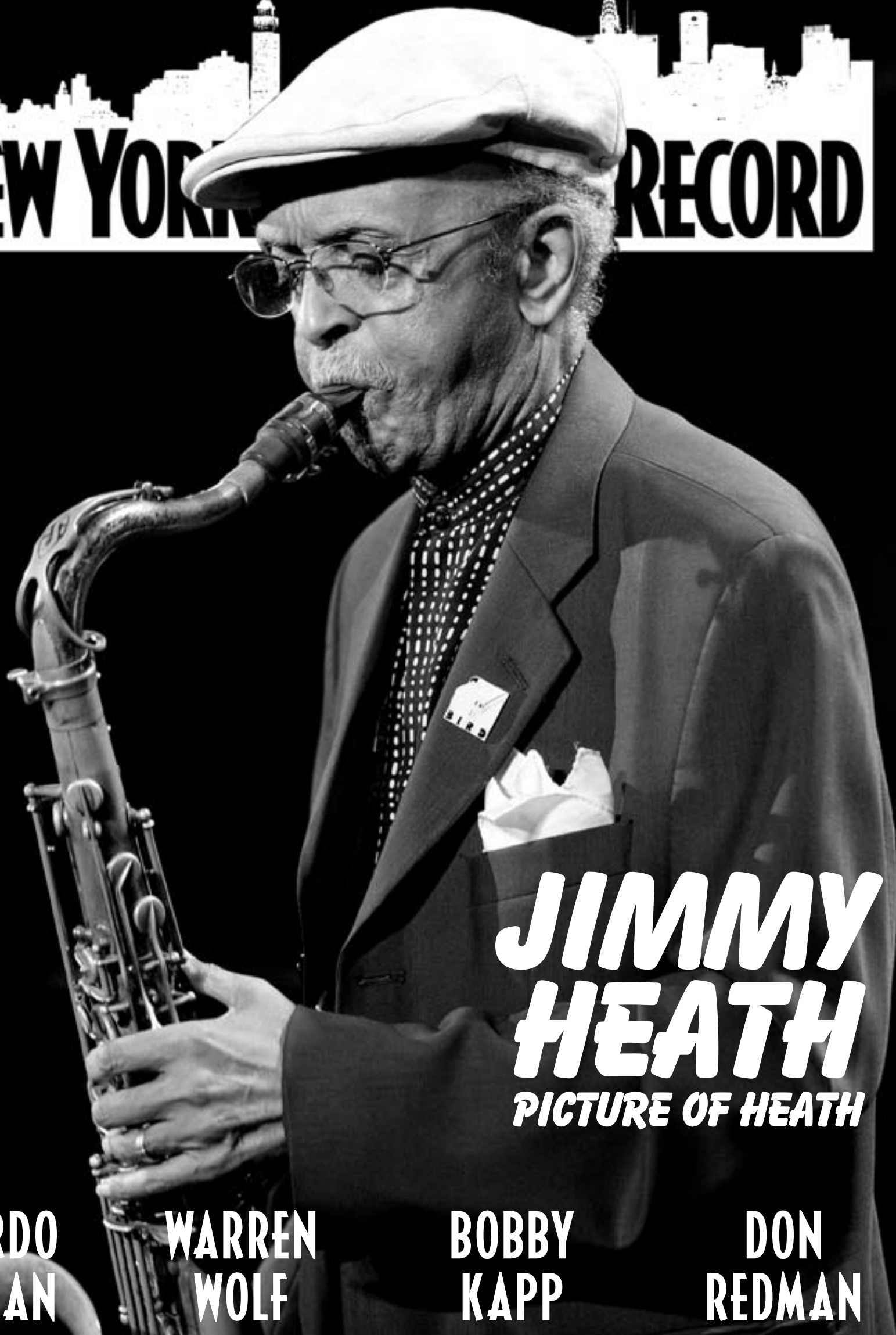


JULY 2017—ISSUE 183

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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THE NEW YORK JAZZ RECORD



***JIMMY
HEATH***
PICTURE OF HEATH

**DENARDO
COLEMAN**

**WARREN
WOLF**

**BOBBY
KAPP**

**DON
REDMAN**

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What goes into a jazz life? Few can answer better than nonagenarian saxophonist Jimmy Heath (On The Cover). Among the ingredients are membership in one of the most storied jazz families (brother to bassist Percy and drummer Albert "Tootie" and father to James Mtume), a discography of hundreds of sessions, including almost 20 as a leader since 1959, songs like "Gingerbread Boy" and "C.T.A." and NEA Jazz Mastership. Lest you think Heath is slowing down, this month finds him teaming up with Benny Golson at 92nd Street Y, co-leading The Heath Brothers at Village Vanguard and presenting his big band at Summerstage.

Our other features have their own vibrant jazz lives. Drummer Denardo Coleman (Interview) got his start at 10 when he recorded alongside his father Ornette in 1966, continuing to work with him, mother Jayne Cortez and others in the decades since. This month he takes part in the Lincoln Center celebration "Ornette Coleman: Tomorrow is the Question". Young vibraphonist Warren Wolf (Artist Feature) already has three well-received albums for Mack Avenue, been a part of that label's Superband as well as Christian McBride's Inside Straight and SFJAZZ Collective. He pays tribute to mentor Bobby Hutcherson at Smoke for three nights.

There are hundreds of thousands of jazz lives out there. Celebrate yours today and every day.

On The Cover: Jimmy Heath (photo by Alan Nahigian)

In Correction: In last month's birthday list, Frank Lowe's death year was incorrect; he died in 2003.

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ROBIN EUBANKS - JOHN ELLIS
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TUE JULY 4

Darcy James Argue's Secret Society



WED JULY 5

Ryan Keberle & Catharsis

SCOTT ROBINSON - CAMILA MEZA
JORGE ROEDER - OBED CALVAIRE

THU-SUN JULY 6-9

Houston Person Quartet

LARRY FULLER - MATTHEW PARRISH - CHIP WHITE



TUE JULY 11

Jamie Baum & Short Stories

GREGOIRE MARET - GILAD HEKSELMAN - ANDY MILNE - JOE MARTIN - JEFF HIRSHFIELD



WED JULY 12

Christine Tobin

PHIL ROBSON - RENE HART - ROB GARCIA



THU-SUN JULY 13-16

Conrad Herwig's Latin Side All-Stars

THU JULY 13 THE LATIN SIDE OF HORACE SILVER & JOE HENDERSON
FRI JULY 14 THE LATIN SIDE OF MILES
SAT JULY 15 THE LATIN SIDE OF TRANE
SUN JULY 15 THE LATIN SIDE OF WAYNE & HERBIE



TUE-WED JULY 18-19

Jakob Bro Trio

THOMAS MORGAN - JOEY BARON



THU-SAT JULY 20-22

Ben Allison & Think Free

JEREMY PELT - FRANK KIMBROUGH - STEVE CARDENAS
ALLAN MEDNARD (7/20) - ALLISON MILLER (7/21-7/22)

SUN JULY 23

Ben Allison & The Easy Way

STEVE CARDENAS - JALEEL SHAW



TUE JULY 25

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WED JULY 26

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For the final set of the 22nd annual Vision Festival (Jun. 3rd), a fitting orchestral set was presented by two of the week's major figures, bassist **William Parker** and saxophonist **Oliver Lake**, both in homage to the present need for political change, solidarity and humanity. Lake and Parker each led a 20-member orchestra/chorus augmented by five dancers through a single long-form work. Lake's "Justice" opened, beginning pastorally with French horn, basses, piano and percussion, the dancers (led by Patricia Nicholson Parker) creating a Matisse-like ring of parallel movements. Brief saxophone soli from Sam Newsome and Ras Moshe carried the orchestra into heavens-touching swells of overlapping rows, Lake's bitter cry cutting through masses. Across a knotty vamp intersected by orchestral trills, Jaimie Branch's trumpet was rich and skittering and each soloist brought the piece into a fluid and streetwise direction. Parker's "Soliloquy for the Children Who Have Lost Everything and the Flowers That Saved Them" had a less tart introduction, donso n'goni and frame drum supplanted by vocal polyphony before a Don Cherry-like groove, dancers tugging and falling as the chorus of five chanted "freedom now" against slowly-building cacophony. The dancers then shifted standing narrow sculptures (using religious symbols) toward the stage, as Nicholson delivered statements on spirituality, change, togetherness and community, the underlying locus of the Vision Festival.

— Clifford Allen



ALAN NAHIGIAN

William Parker @ Judson Memorial Church



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Darius Jones @ Judson Memorial Church

One of the crucial aspects of **Peter Brötzmann's** landmark 1968 octet album *Machine Gun* is the location and sound of its recording: a bar basement in Bremen, walled with concrete. The three saxophonists tangled and bounced off hard material, condensing and being pushed into overdrive by the rhythm section's grappled elevation. While Issue Project Room's vaulted ceilings and stone floors cover a little more area than the Lila Eule, the effect was much the same on Jun. 7th, when the septuagenarian's tenor saxophone, clarinet and taragato joined pedal steel guitarist **Heather Leigh** for an hour-long duo set. Leigh, a Texan now based in the U.K., is a veteran of psychedelic drone ensembles Charlambeides and Scorces, and provided a deep partnership for Brötzmann's arsenal. Though not exactly percussive in approach, she utilized overlapping glissandi and distorted, knife-direct gobs to unseat and shift—and sometimes obliterate—dry saxophone blats and strangled overblowing, not unlike former Brötzmann partner Han Bennink's drumset charge. The proceedings began with a hot, condensed hit, fuzzy and blistering in a collision of electric and acoustic peals. The arcs of the main piece (there was a short folksy encore) found either player in brief moments of unaccompanied reflection, often as bridges to the next instrument (for Brötzmann) or idea, but the bulk was made up of garishly contrasting but precise ricochets eventually commingling by happenstance in deliberate shuffles or a knowing nod.

(CA)

Now in its 22nd incarnation, the Vision Festival, led by dancer/activist Patricia Nicholson Parker (with loving support from a large extended family), endures—as an institution and, most importantly, a bastion of free (musical) speech. The fifth night (Jun. 1st) at Judson Memorial Church featured (in the third set of five) alto saxophonist **Darius Jones** with **Farmers by Nature**, a trio comprised of pianist Craig Taborn, bassist William Parker and drummer Gerald Cleaver. Like subsistence agrarians dependent on natural resources, Jones and Co. looked to each other for creative sustenance cultivated on mutual trust: that seeds planted eventually grow, that wonderful bounty can happen, that the harvest will be shared. Their 40-minute improvised suite began with harried, slightly disjointed free-swing, Jones' sweet but edgy horn in the foreground, Taborn a hive of activity, Parker in a separate but parallel tempo, Cleaver kneading the snare and toms. Meanwhile, Kit Fitzgerald's improvised video collages of drive-by cityscapes and time-lapse cloud migrations appeared on a screen up behind the musicians, a visual analogue to the auditory adventures unfolding onstage. After about ten minutes the sonic maelstrom lulled, Jones laying out, Parker working a pedal tone, everyone listening. Jones came back with horn-shaking trills, hand sweeping across the keys, the atmosphere thick again, Taborn's hands a blur, then a big smile suffusing Parker's face as the fruit came ripe.

— Tom Greenland

Openly skeptical about religion, trombonist **Jacob Garchik** nevertheless believes in the power of music, a distinction made clear when he brought The Heavens, his seven-trombone nonet, to Joe's Pub (Jun. 7th) to perform songs from the eponymous CD. On record he overdubbed all the horn parts himself, but live his arrangements, inspired by the soul and style of Golden Age gospel quartet singing, took on new fire and brimstone in the hands (and slides) of the formidable frontline: Garchik, Natalie Cressman, Jason Jackson, Alan Ferber, Curtis Hasselbring, Darius Christian Jones and Reut Regev, with Ben Stapp on sousaphone and Brian Drye on baritone horn. Opening the secular revival with "Glory/Infinity/Nothing", the horns were like jubilee singers in the throes of inspiration, Garchik's granite tone cutting through like a gruff preacher's song-shout. Later, on "Dialogue with My Great-Grandfather", his horn emitted little *kekhts* (sobs), an allusion perhaps to Jewish *hazzanim* (cantors). A snippet of "Jesus Is a Rock" served as a recurring chaser throughout the program. Drye, switching briefly to trombone, led the chorus on "I'm Bound for Canaan Land", going under the skin for some of the evening's most emotional moments—and would have dug even deeper if the staid crowd had given more encouragement. "Inevitable" marched into New Orleans brass band territory, "Be Good" into Stax-era soul. The set ended in a more worldly tone: Garchik's shtick of blowing two trombones together.

(TG)

One benefit of getting older is knowing exactly what you want. That decisiveness was on display during **Joe McPhee's** "The Dream Book" at Judson Memorial Church (Jun. 2nd) on the penultimate night of the 22nd annual Vision Festival. McPhee (77, saxophone and trumpet) was leading a multi-generational septet on a piece inspired by "Forms & Sounds", a 1967 Ornette Coleman composition. The latter, who died two years ago at age 85 and is broadly acknowledged as one of the most influential musicians of the past half-century, was an early inspiration for McPhee as, indeed, for anyone playing at the Vision Festival; Coleman too knew what he wanted from a musical situation. Alongside McPhee were fellow avant iconoclast Daniel Carter (saxophones and trumpet), Dom Minasi (guitar), Rosie Hertlein (violin), the twin basses of Larry Roland and Dominic Duval, Jr. (the son of McPhee's one-time Trio X bandmate) and drummer Jay Rosen (also of Trio X). The piece, 35 minutes, was broken up into McPhee-cued sections, featuring strings then horns (saxophone or trumpet duets, muted and open, or mixed), as well as unaccompanied statements by Carter, Minasi and others. It was unusual vision, pun intended, for the festival and it took 27 minutes for the full band to come together, cavorting for three minutes until settling into atomistic group sighing. As a release for the band and the audience, the encore was an eight-minute free-jazz-for-all blowout, cathartic group movement until a McPhee-directed fade.

—*Andrey Henkin*

"I can't name this song because we don't have a title for it yet," **David Murray** announced to the Judson Memorial Church audience, kicking off the penultimate set of the Vision Festival (Jun 3rd). Kahil El'Zabar's amplified kalimba opened the work, ringing bell-like tones over Carmen Rothwell's tautly plucked bass before Murray entered blowing dark long tones. The cavernous sound of his tenor saxophone echoed throughout the chamber as he introduced the Spanish-tinged melody, a launching pad for his high-flying improvisation: eerie low Albert Ayler-ish moans punctuated by strident upper register shrieks blown over a marching bassline. An extended circular breathed passage marked by vocalized effects and polyphonous growls slowly gave way to a bluesy progression culminating in the recapitulation of the melody. El'Zabar's soulful "Sweet Meat" featured the composer on drums, hitting hard over a stuttered bassline as Murray swung wildly, interjecting explosive squeals and squalls into his freebopping excursion. Authoritative bass and drum solos, with Murray vamping, closed the piece. El'Zabar's cajón set up the infectious rhythms of his "Song For New Africa", which engaged his vocals and tenor in a call and response echoed by the audience. Murray's uptempo "Hope Scope", again showcasing potent circular breathing, raced to the finish of the set. The trio then returned, Murray now on bass clarinet, for an encore of his and El'Zabar's "One World Family". —*Russ Musto*



Joe McPhee & Daniel Carter @ Judson Memorial Church



David Murray Trio @ Judson Memorial Church

String instruments in jazz settings have a wide application over the decades, whether Gypsy bounce of Hot Club of France, bebop lope of Oscar Pettiford, electric cry of Mahavishnu Orchestra or introspection of the Revolutionary Ensemble. There were elements of all these traditions in the performance at ShapeShifter Lab (Jun. 8th) by **In The Sea**: a Canadian-Dutch-by-way-of-Vermont collaboration of violinist Joshua Zubot, bassist Nicolas Caloia and cellist Tristan Honsinger. The trio played a short set, just under 45 minutes, of music taped haphazardly to big boards. These were compositions by all three members to be drawn from not at random but not linearly either. There was improvised connective tissue, curmudgeonly chanting from Honsinger ("King Henry is dead. Peace is now. Taste these bananas. The cat is in the can.") and both planned and spontaneous duets (one coming during a Zubot string change). It is simplistic to apply the term "chamber jazz" to this group; that classification would imply delicacy and restraint, two words not easily associated with Honsinger. If one had to call it anything, it was contemporary classical, another fraught term, with precise transitions, use of extended techniques, dramatic arcs and theme and variation. The quieter sections were not so much respites as convolutions and opportunities for counterpoint, both in notes and individual string attack. The music was a maniacal hoedown one moment, a trio of church mice skittering along the cold floor the next. (AH)

"We are in for an evening of stellar entertainment," proclaimed WBGO's Rhonda Hamilton to the crowd that filled the Kaye Playhouse for **The National Jazz Museum in Harlem 2017 Benefit** (Jun. 14th). The program, which included the presentation of the Legends of Jazz Award to NEA Jazz Master pianist Randy Weston and Jazz and Community Leadership Awards to JazzMobile and Arthur Barnes, began with a short solo set by Joey Alexander. The recital by the then 13-year-old pianist started off with "He Hideth My Soul", on which he demonstrated his remarkable maturity, purposefully exploring the modern rhythmic and harmonic possibilities of the spiritual. Segueing seamlessly into "Well You Needn't", his prodigious technique was on full display as he interjected boogie woogie, stride and free jazz passages into the Monk classic. His exciting take on Weston's "Blue Moses", which he began by quoting the composer's "Hi-Fly", exhibited remarkable two-handed independence, juxtaposing contrapuntal lines. The night ended with vocalist Cécile McLorin Salvant and pianist Aaron Diehl demonstrating their uncanny ability to make standard material completely their own. The eclectic program of songs by Harry Warren, Bert Williams, Big Bill Broonzy, Bob Dorough, Ethel Waters and The Gershwins dramatically traversed a range of emotions, climaxing with a stirring reading of Norma Winstone-Jimmy Rowles' "The Peacocks", before ending wittily with "The Ballad of the of Shape Things". (RM)

WHAT'S NEWS

New York City Mayor Bill De Blasio has declared Jul. 18th **Dick Hyman Day** in celebration of the career of the legendary pianist, who turned 90 in March and performs at 92 Street Y's Jazz in July the same evening in a tribute event. For more information, visit 92y.org/event/dick-hyman-forever.

The latest (and quite possibly final) class of National Endowment for the Arts **Jazz Masters** has been announced: pianist Joanne Brackeen, guitarist Pat Metheny, vocalist Dianne Reeves and producer Todd Barkan. For more information, visit arts.gov.

The Schomburg Center For Research in Black Culture has acquired saxophonist **Sonny Rollins'** archive. According to Rollins, "I'm home again," Rollins said. "Home, where I absorbed the rich culture which was all around me. Where, on 137th Street, two blocks from the Schomburg, I was born in 1930. This archive reveals my life in music." The materials include diaries, notes, drawings, recordings of practice sessions and studio takes, photos and personal correspondence. For more information, visit schomburgcenter.org.

WBGO's **Michael Bourne** has received the annual Bruce Lundvall Award during the most recent edition of the Montréal Jazz Festival in recognition of his contributions to jazz as a radio personality and critic.

An ambitious jazz and blues history set is now being offered. The **Jazz & Blues Art Box** includes: 230 DVDs of professionally recorded concerts from the International Jazzfestival Bern taken from 1983-2002 by artists such as Clark Terry, Steve Gadd, Dave Brubeck, John Lewis, Sarah Vaughan, Sonny Rollins, Ahmad Jamal, Milt Hinton, Lionel Hampton, Ron Carter, Monty Alexander, Oscar Peterson, Wynton Marsalis and Dizzy Gillespie; 96 exclusive interviews done for Swiss Television; 20 yearbooks and a 344-page art book; and a storage cabinet from USM Modular Furniture, decorated by artist Roger Pfund. The price is \$8,500 without shipping. For more information and to purchase, visit thejazzandbluesartbox.com.

In addition to his performance at The Drawing Room on Jul. 9th, drummer **Joe Hunt**, who worked with George Russell, Stan Getz, and Bill Evans, will give a workshop/masterclass there Jul. 8th from 2-4 pm. All serious jazz students are invited to be coached by Hunt in an informal setting. The cost is \$20 and participants will receive a \$10 discount for the concert the next day.

Saxophonist Remy La Boeuf was awarded the Charlie Parker Jazz Composition Prize and Manny Albam commission by the **BMI Jazz Composers Workshop**. For more information, visit bmi.com.

The Monterey Jazz Festival has announced the **2017 Next Generation Jazz Orchestra**, local members of which are trumpeters Brandon Star of St. James, N.Y. and Zaq Davis of Brooklyn. For more information, visit montereyjazzfestival.org.

Subrosa, the Latin offshoot of the Blue Note Jazz Club franchise, closed its doors last month in anticipation of relocation to another as-yet-to-be announced location. In related news, Blue Note Entertainment Group is opening a Blue Note Jazz Club in Rio de Janeiro, Brazil. For more information, visit bluenoterio.com.br.

Last month The Jazz Gallery's newly designed stage was unveiled and officially named for the **Robert D. Bielecki Foundation**, which was responsible for its financing. For more information, visit rdbf.org.

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PHOTO COURTESY OF THE ARTIST



DENARDO COLEMAN

BY ANDERS GRIFFEN

Denardo Coleman is a producer and drummer best known as the son of musicians Ornette Coleman and Jayne Cortez. He made his first appearance on record with his father in 1966 on The Empty Foxhole (Blue Note) when he was just ten years old. He continued to make music with both of his parents and, after studying political science at City College of New York, began managing his father's music business while still in his 20s.

The New York City Jazz Record: How was rehearsal tonight?

Denardo Coleman: It was good. We're working on the *Naked Lunch* project. It's a little bit intricate because it's performing live to the film itself along with the orchestra. So, particularly for Henry [Threadgill] and Ravi [Coltrane], totally new to performing it, it's a lot to absorb. It was good though. It's a quartet with me, Henry and Ravi and Charnett Moffett on bass, along with the whole orchestra and the film.

TNYCJR: How does familiarity with the film help to make the performance?

DC: You get a better idea of what influenced my father to play what he played. The film experience had a lot to do with it and, of course, Howard Shore's score and the *Naked Lunch* book itself. So it's all in there. If you hear my father playing on that, there's just such a depth to the sound and the way he interpreted the orchestra. It's a masterpiece so, to perform that live, you need as much information as you can get.

TNYCJR: How did you start playing the drums?

DC: From being around [my father] and his rehearsals I just became fascinated with the drums, watching his drummers, and just gravitated toward them.

TNYCJR: Listeners have found the *The Empty Foxhole* at once confounding and beautiful. How did a ten-year-old drummer come to be on that record?

DC: It's kind of like how I got interested in drums—I'm talking about like six, seven years old—and he and I would just play and that's kind of how I learned: with his drummers and just playing with him. It wasn't like I was thinking about becoming a drummer. We just did a lot of playing and then he said, "We're going to go in the studio." He made everything so natural that it wasn't like making a record was that big a deal. It was just do what we'd been doing, but we're going to do it in this space instead of this space and they're going to record it.

TNYCJR: I was wondering how you approached the music at that time or how you learned it, but I think you kind of just answered that: just doing what you'd been doing.

DC: That's right. Since I didn't know any different I just went with him and however he instructed me to play and to listen. He is more about having the conversation with sound. Of course the better you are on your instrument probably the better you are with that. I can't say I was that polished, but in terms of having a conversation, since we had been playing for a few years at that point, there was obviously a musical connection there. I had always just been around him and what he did with his groups was they basically rehearsed and practiced like non-stop, every day all day long. If he wasn't doing that he was writing music and working out stuff. He was just on a constant exploration and you were on that exploration with him. That was probably a different way of being introduced to being a musician.

TNYCJR: I read your words from the *Celebrate Ornette* boxed set where you talk about your father and his people back in the '60s and all the time they spent practicing and rehearsing: "The mission, as it turned out, was a spiritual one. Unlocking the energies in music that included healing and higher awareness." Could you speak some more to those energies?

DC: I don't know if you had the chance to meet and have a conversation with him...

TNYCJR: I never did, but [late saxophonist] Frank Lowe loved him and spoke of his generosity. He and others talked about a kind of unique serenity. It made an impression that people would say he was generous and brought them peace because he had his challenges all the way and had to endure a lot, so to have this to give to people—and maybe I'm beginning to answer my own question a little bit as far as unlocking these energies, but it's still a mystery to me.

DC: No, that's right, you're right there. I mean, I think partially it's just the way he was as a person, but music and everything had taken him to another spiritual level. He liked to be really encouraging to people and he just thought anything is a valid idea. Your idea is just as valid as his. What he liked to encourage was for people to have more and more ideas and he was willing to give you whatever time he had if he could help you along in that process. So, musically, the same thing; I think he was always looking for the properties inside of sound and properties can do a lot emotionally and physically to a person. So, when he talked about music, he talked about some of the nuts and bolts regular ways, but a lot of it was philosophical. So that's what I mean by unlocking that energy. He definitely felt that sound had energy. You could replace the word "sound" with "life" for him. Sound is the way to express life. Life has lots of dimensions and you can definitely be enlightened, that's one of the dimensions that life has. Sound was all connected to that. That's where he was coming from.

TNYCJR: The *Naked Lunch* project is part of a concert series this summer at Lincoln Center. Shirley Clarke's film, *Ornette: Made in America*, is also a part of the series. I believe it's in that film that he says, "expression of all individual imagination is what I call 'harmolodic' and each being's imagination is their own unison and there are as many unisons as there are stars in the sky." What you just said seems to echo that and vice versa. People have struggled with the meaning of "harmolodic". In that instance it's put rather succinctly, but maybe harmolodic isn't one thing.

DC: It becomes an agent to open a person up. It's
(CONTINUED ON PAGE 42)



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WARREN WOLF

BY JOHN PIETARO

Of instruments associated with jazz, the vibraphone stands out as an iconic, art deco span of shimmering, modern sound. Its history dates back to the '20s and a burgeoning stable of artists who wield mallets, yet the instrument is often relegated to the category of a luxury 'extra'. Thus, most vibraphonists take on the role of bandleader in making their statement. Warren Wolf, increasingly, stands tall among them. "I guess the general public has made vibes my main ax," he explained softly while preparing his baby for a nap. The infant coos in the background. "But I say my main instrument is both vibes and marimba, with a mix of drums and piano too. Some leaders only hire me as a drummer or pianist. Others want me to double. I guess I'm a utility man," he said, laughing. "That's one way to be sure to always get a gig."

In this regard, Wolf fits uniquely into the continuum of jazz vibraphonists: like Lionel Hampton before him, Wolf is a respected drummer, perfectly at home driving a band. And akin to Milt Jackson, he's also a strong pianist. His ability to fit into both schools of vibraphone lore—from roots of percussion or piano—is a distinction few others can boast.

At 37, Warren Wolf is still deemed a young lion, albeit one with ample years spent honing his craft: Wolf began playing the instrument at three with warm but rather austere encouragement from his father. "My Dad, Warren Wolf, Sr., was a high school history teacher but also an excellent musician. He played vibes in his own band, the Wolfpack, which performed regularly at local bars. He introduced my siblings and I to various instruments and I took to vibes. Lessons came when I was five and my father built a special box two feet high with a pedal hook-up for me to stand on so I could play the instrument properly," he said. Drawing considerable attention due to his tender age, he was increasingly asked to play with his father's band over the next few years. "He and my mom carried this box around everywhere we went!"

Though the senior Wolf was primarily performing jazz, he introduced his son to classical music before anything else, securing a foundation of reading and technique. Tutelage on marimba and snare drum with percussionists from the Baltimore Symphony produced the desired results. Such lessons were a mainstay of his childhood, lasting through high school, and the young Wolf also studied piano. Daily practice regimens lasted two hours: "After school I had to do 30 minutes of snare drum études, 30 minutes on vibes, 30 on marimba—playing a lot of flute transcriptions—and then another 30 on piano. On Saturdays I took lessons at the Peabody Institute [in Baltimore]. I got to rest on Sundays," he added with a chuckle.

As he grew, Wolf's earnest interest in music led him to careful listening to a wide array of genres and then his performance practice developed along with his ear. The classical focus continued and Wolf mastered concertos of noted composers from Bach to Shostakovich, but was also introduced to the ragtime

xylophone of George Hamilton Green and Harry Brewer as well as works of Scott Joplin. This was Wolf's first real move toward jazz. "The ragtime had a certain swing and those pieces moved fast. My understanding of chord changes began here." Soon after, he absorbed the recordings of Charlie Parker, Miles Davis and others as well as the fusion bands popular in his formative years.

After graduation from high school, Wolf relocated to Boston to attend Berklee College of Music and focus on jazz. His school of choice was particularly based on the presence of David Samuels. "I loved the work he did with Spyro Gyra. I listened to 'Morning Dance' all the time. On that, you can hear him moving from vibes to marimba and his solo was on marimba. I knew I had to get there to study with him. For a while I copied everything he did, became highly proficient, but I was losing my identity." Samuels remains a major influence on Wolf, but he also cites Milt Jackson, Roy Ayers and Bobby Hutcherson, of whom Wolf's been called 'a protégé'. "I played for his 70th birthday and have organized these tributes to him of course. He's always been a huge inspiration," Wolf added. "But I always wanted to have my own sound. It's important in any aspect of life." In this regard, his study of instrumentalists even in college moved well beyond his own sphere. In shaping his singular identity, Wolf listened most carefully to horn players. This is also evident in his use of two-mallet technique as a primary approach as opposed to the use of four mallets. "I think like a horn player," he verified, "playing passages and then taking a 'breath'."

After graduating from Berklee, Wolf was employed as a percussion teacher at the school for two years. "I was trying to create a performance career and I needed to move on to do it. I was married and just had my second child and the job was only part-time. I began touring as a pianist with [vocalist] Rachel Price. Soon, Bobby Watson hired me as a pianist-vibraphonist, which led to my work with Christian McBride."

Wolf's career as a self-described utility man has brought him into an assortment of settings as he embarked on global tours. Gigs with Watson and McBride have continued and he has been seen behind the drums with saxophonist Tia Fuller or playing vibraphone with pianist Donal Fox or in the company of Esperanza Spalding, Nicholas Payton, Ron Carter, Cyrus Chestnut and a bevy of others. However, his penchant for a singular voice has caused him to take on the leadership role in groups he usually dubs the Wolfpack. Between 2011-16, Wolf recorded three albums for the Mack Avenue label (the most recent being 2016's *Convergence*), but he'd already recorded in Japan, where his 2005 and 2007 albums broadened his appeal throughout Asia. Currently, Wolf is viewed as one of the strongest voices on the instrument, with rapid-fire runs up and down his keyboard, mallets pointed up high in their rebound, the music's heritage always at his fingertips. ♦

For more information, visit warrenwolfmusic.com. Wolf is at Smoke Jul. 21st-23rd as part of a tribute to Bobby Hutcherson. See Calendar.

Recommended Listening:

- Donal Fox — *The Scarlatti Jazz Suite Project* (Lionellis Music, 2006)
- Warren Wolf — *Eponymous* (Mack Avenue, 2010)
- Christian McBride & Inside Straight — *People Music* (Mack Avenue, 2012)
- Warren Wolf — *Wolfgang* (Mack Avenue, 2012)
- Warren Wolf — *Convergence* (Mack Avenue, 2015)
- SFJAZZ Collective — *Live: SFJAZZ Center 2016* (*The Music of Miles Davis*) (SFJAZZ, 2016)

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JIMMY HEATH

PICTURE OF HEATH

BY RUSS MUSTO



PHOTO COURTESY OF THE ARTIST

"Every day is Memorial Day. I'm 90 years old. That's a memorial," Jimmy Heath says with characteristic good humor, scheduling an interview for the Monday holiday, just after getting back to his Queens home following a trip to North Carolina. Time has not slowed down the NEA Jazz Master saxophonist, who is preparing for a busy summer schedule, which includes dates conducting the Queens Jazz Orchestra and his own Jimmy Heath Big Band, a week at the Village Vanguard with The Heath Brothers and a reunion with fellow Philadelphian Benny Golson as part of 92nd Street Y's Jazz in July.

Big bands—composing, arranging and conducting them—has long been in Heath's blood. "There were a lot of dance bands back when I was coming up. That was when jazz music was danceable," he recalls. "So I heard Erskine Hawkins' band. The [Jimmie] Lunceford band was exceptional, the Glenn Miller band was exceptional." Heath has cited Duke Ellington and Dizzy Gillespie as two of the primary influences on his own composing for large ensembles. "I learned that from a lot of different people coming up and Duke was one [and] you know Dizzy was my mentor, man! When I was with Dizzy in 1949-50, with his big band, you know with Trane and Paul Gonsalves and all of us, man. It was..." he says, trailing off, at a rare loss for words to describe the life-changing experience.

Even before his tenure with Gillespie, Heath was smitten with the big band's potential. He put together his first large ensemble in his native Philadelphia back in the mid '40s. The band featured some of the city's best players, with a saxophone section that included his longtime friends Coltrane and Golson. In his recent autobiography *Whisper Not*, Golson recounts the excitement of the period, when the music of Bird and Diz had cast a spell over the young saxophonists. "For us Jimmy was a hero, too. When I heard that he was organizing a big band I was sure that he would make that happen. He had enough knowledge. He had drive and ambition. And the music was going to be hip... We gave everything we had and we were a smash success. It was glorious! ...I was privileged to be part of something grand."

Since those early days Heath has often returned to the large unit configuration as a vehicle for his enormous skills as a composer and arranger. "The big band is jazz—is our—symphony orchestra," he says with unabashed pride. The Queens Jazz Orchestra concert is an annual event celebrating the music of a different jazz great each year. Heath, who directs the band, notes, "We did Dizzy because he lived near here. We did Basie, 'cause he lived out here. We did Clark Terry who lived out here in Queens. Cannonball Adderley and people like that who lived here. So we've done several of them." This year's event, "Forever Sonny: A Musical Tribute to Sonny Rollins", fêted Heath's longtime fellow saxophonist. "We talk all the time. I called him today. He came to my 90th birthday [celebration at Rose Theater]," he says. At the concert Heath led the band through a program comprised of arrangements of Rollins classics "Doxy", "Pent Up

House", "Oleo" and "St. Thomas", along with his own compositions "Basic Birks", "Gingerbread Boy", "Sound For Sore Ears", "Without You No Me", "The Voice Of The Saxophone" and "Forever Sonny". Throughout the two-hour show Heath was out front, conducting the orchestra with the vigor of someone a quarter his age, throwing his whole body into the task, arms waving, shoulders swaying, hips shaking as he danced around the stage, leading the audience clapping on two and four, standing still only to pick up his tenor and deliver one of his potent solos.

The band features many of the city's first-call instrumentalists, including several of his longtime colleagues that play his music as if it were their own. The group's reed section includes two of Heath's former Queens College students, who have gone on to be highly acclaimed players in their own right. "Antonio Hart and Mark Gross; they went to school together, both of them Baltimore guys. And both of them can play, great alto saxophone players and flute players," Heath says. "Jimmy Heath is a mentor and inspiration to us all," Gross proclaims. "I have had the pleasure of being in his presence on and off the bandstand for 20 years now and he continues to blow my mind. Every solo he plays is truly masterful. His compositions and arrangements are on the level of Duke Ellington, Thad Jones and Slide Hampton."

"Thad Jones was a heck of a big band orchestrator. Slide Hampton is one, Frank Foster is another one," Heath himself asserts. He adds Joe Henderson and Cedar Walton to the list of his peers in whose work he has found inspiration. "See that's what I'm talking about. The cats that can do that are the cats that I admire," he says. "Joe could write for big band. ...I met Cedar in '59 when he was with J.J. [Johnson]. Cedar was one of my favorite piano players. And he's a composer. Oh man! He's on a lot of records with me." The two played together on three of Heath's early '60s record dates—*Really Big!*, *The Quota* and *Triple Threat*—for Riverside Records, where thanks to Cannonball Adderley's recommendation, Heath found a home for more than a half-decade, beginning in 1959 following his release from prison on a drug possession charge.

In his compelling autobiography *I Walked With Giants*, Heath recounts the harrowing experience in glaring detail. "On January 9, 1955 I got arrested and it was like playing a chorus of sharp dissonance... They charged me as a second-time drug offender for drug sale...I had a six-year sentence." Serving a four-and-a-half-year bid at Lewisburg Penitentiary stalled Heath's career, but didn't stifle his artistic development. "During my first year at Lewisburg I wrote a lot of songs," he says. "[My brother] Tootie was able to smuggle out a number of compositions and Chet [Baker] included them on his 1956 album *Playboys*." The album, later reissued as *Picture Of Heath*, featured five Heath titles, two of which, "For Miles and Miles" and "For Minors Only", were also recorded on Art Blakey and the Jazz Messengers' *Hard Drive* LP.

During his incarceration Heath's compositions

also appeared on albums by Lee Morgan, John Coltrane, Blue Mitchell and Miles Davis, who had already recorded Heath's "C.T.A." for Blue Note back in 1953 and whose 1966 recording of Heath's "Gingerbread Boy" on *Miles Smiles* has become a jazz classic. In the ensuing years his songs, now numbering in the hundreds, have been recorded by dozens of artists, including Cannonball Adderley, Donald Byrd, Chick Corea, Kenny Dorham, Art Farmer, Dizzy Gillespie, Dexter Gordon, Milt Jackson, Herbie Mann, James Moody, Mongo Santamaria, Cal Tjader, McCoy Tyner and many others, as well as on albums under his own leadership and with The Heath Brothers, the band formed with his siblings, [late] bassist Percy Heath and drummer Albert "Tootie" Heath, which has endured through five decades.

Today Heath's compositions are performed in universities throughout the United States and concert halls all over the world. In the fall he will travel to Europe to play his music with orchestras in Germany and Holland. "Yeah man, the radio orchestras over there are so powerful," Heath asserts. "There's one band from Holland and there's one from Cologne, Germany, the WDR Orchestra. I've got two or three shows with them and I got two with the Dutch Orchestra. Those things are really nice, man. Plus those guys over there play music! You know their government sponsors them playing music, all day every day, so they're on salary. In our country they don't pay us. And this cat that's in there now. He might stop the National Endowment. Tootie didn't get it [the Jazz Master Award] yet. It's not fair."

In the 55 years since the release of the *Triple Threat* album, touting Heath's threefold abilities as a saxophonist, arranger and composer, its title has come to be something of an understatement, one that could just as easily be taken to describe his prowess on three horns, tenor and soprano saxophones and flute; or proficiency as an educator, author and lyricist (his latest Heath Brothers effort, *Connecting Spirits: The Jimmy Heath Songbook*, features vocalist Roberta Gambarini singing Heath's words written to accompany several of his melodies). He says that he still spends a good part of his busy days either practicing his horn or at the computer composing new music. "I keep threatening to slow down," he admits. "Maybe nature will slow me down in a minute. I've been diagnosed with age," he laughs. "But I'm glad to be here!" ❖

For more information, visit jimmyheath.com. Heath is Springfield Park Jul. 8th, Village Vanguard Jul. 11th-16th and 92nd Street Y Jul. 19th as part of Jazz in July. See Calendar.

Recommended Listening:

- Miles Davis—*Vol. 2* (Blue Note, 1953)
- Jimmy Heath Orchestra—*Really Big!* (Riverside, 1960)
- Jimmy Heath—*Picture of Heath* (Xanadu-Elemental Music, 1975)
- Jimmy Heath—*Peer Pleasure* (Landmark, 1987)
- The Heath Brothers—*Jazz Family* (Concord, 1998)
- The Heath Brothers—*Endurance* (Jazz Legacy Productions, 2008)



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BOBBY KAPP

BY CLIFFORD ALLEN

Some musicians who cut their teeth on the wildly communal streets of Lower Manhattan have remained in the city, steadily working through the Loft Era to the '80s' sub-underground rumble, reemerging as accepted leaders in post-Millennial New York jazz. Others departed for Europe as racial and political tensions, as well as lack of performing opportunities, became too wearying and carved out a life overseas, gaining greater recognition than they'd have likely received at home. Still others have remained itinerant, passing through a number of locales and performing situations, adding sonic depth to an otherwise fairly solitary existence. Drummer Bobby Kapp is a member of the latter category and was a frequent collaborator with '60s heavies like trombonist Grachan Moncur III, pianist Dave Burrell and saxophonists Noah Howard, Marion Brown, Pharoah Sanders and Gato Barbieri. With a loose, allover approach to the kit, fleet and tidal, his playing certainly recalls the work of masters like Roy Haynes and Elvin Jones and Kapp has recently reappeared in New York with a cast of contemporary improvisers including pianist Matthew Shipp, saxophonist Ivo Perelman and bassist William Parker.

Born on Apr. 11th, 1942 (as Robert Kaplan) and raised in New Brunswick, New Jersey, Kapp was introduced to music at a young age: "My grandmother had a player piano, so as a toddler, if you hit the pedals the things went on by themselves. I would be down there trying to figure out how to make it work. My parents bought me an accordion but I didn't like that, so I got interested in the drums because I heard somebody play them in a high school band and I said 'I want to do that.' And I worked—my father sent me to Metuchen, New Jersey to work at a tire recap shop—

I saved up money and bought a set of drums. I nailed them to the floor in the basement of the house and started listening to Max Roach, Shelly Manne, Buddy Rich, Gene Krupa, Art Blakey, people like that, trying to match them." As a teenager, Kapp left home and played gigs with organ trios in the Borscht Belt, eventually landing in Harlem, meeting heroes like Oliver Jackson and Philly Joe Jones.

Kapp would go on to study at Berklee College of Music with Alan Dawson and Ray Santisi, which is where he met Burrell, but "learning how to play mama and daddy paradiddles with Philly Joe Jones in the bathroom before I even got to school, Oliver Jackson showing me that you play 'up' on the drums—you white boys always play into the drums and smother the sound. Play off the drums, play up, let it up and let it fly! Then he'd try to get with your girlfriend and send you out for pizza, but the drum lessons were off the map." By 1965-66, Kapp was in the East Village rooming with Burrell and reedplayer Byard Lancaster at 52 Bond Street and later in a building on East Third owned by the Hell's Angels. "Up the street, three blocks or so, was LeRoi Jones' building, 27 Cooper Square. You could hear [saxophonist] Archie Shepp practicing. When you got up in the morning he was out the window. When you went to bed at night he'd be out there practicing. [Drummer] Beaver Harris came by, Elvin Jones, a lot of people came by the loft. The free jazz thing that everybody reveres, that was our daily experience—the Ayler brothers would be at parties, [drummer] Sunny Murray, all those cats." Though quite active during the period, Kapp only appeared on two complete LPs and approximately one half of a record each by Brown and Burrell (though some further material was released later).

Dealing, however, with the range of personal problems that sometimes affect even the most committed artists, Kapp relocated to Mexico as a way to recuperate, also studying T'ai Ch'i and exploring his vocal talents—with a dry, chestnutty voice that impressed none other than Joe Williams, Kapp would place in the Thelonious Monk Vocal Competition in 1998, 32 years after his recording debut as a drummer.

At the time, he had also begun working with pianist

Richard Wyands and bassist Gene Perla as the Fine Wine Trio, eventual Jazz Ambassadors to Northern Africa and the Middle East. In 2013 Kapp recorded in Havana with Gabriel Hernández and the Afro-Cuban All-Stars (*Cilla sin Embargo*, released in 2015), but the pull of free music remained and brought Kapp back home. The drummer relates that "if I was gonna get a chance to do this I wanted to do it for real and at the highest level possible. Matthew Shipp fits the bill perfectly. And New York City is the epicenter of jazz. The masters of the trade, the innovators, are right here for better or for worse. What I'm trying to develop with Matthew is a concept I call simultaneous conversation. But at the same time it's harmonious and empathetic. You're looking for a miracle—magic—something that for lack of a better word I like to call the muse. The muse plays you. And if your associate is on that muse, you can get to stuff that you can't get any other place."

Kapp and Shipp have a special relationship, the latter's incisive overlays providing a crisp and altogether different whorl aside the former's earthy, economical tap. Their first meeting resulted in the self-released disc *Themes for Transmutation* (with bassist Tyler Mitchell and reedplayer Ras Moshe Burnett), followed in quick succession by the duo *Cactus* (Northern Spy) and a trio with tenor saxophonist Ivo Perelman (*Tarvos*, on Leo). Surprisingly, *Themes for Transmutation* is Kapp's first album as a leader in 60 years of playing professionally and, taken as a whole, these discs show that decades of playing and continued reflection result in an undiluted and profoundly lyrical concept. ♦

For more information, visit bobbykappjazz.com. Kapp is at *The Brooklyn Commons* Jul. 17th. See Calendar.

Recommended Listening:

- Noah Howard—*At Judson Hall* (ESP-Disk', 1966)
- Gato Barbieri—*In Search of Mystery* (ESP-Disk', 1967)
- Dave Burrell—*High Won-High Two* (Black Lion, 1968)
- Noah Howard/Bobby Kapp—*Between Two Eternities* (Cadence Jazz, 1999)
- Bobby Kapp—*Themes 4 Transmutation* (s/r, 2014)
- Bobby Kapp/Matthew Shipp—*Cactus* (Northern-Spy, 2016)

LEST WE FORGET



DON REDMAN

BY SCOTT YANOW

Don Redman was the first significant big band arranger in jazz to have his works recorded. Also a fine composer, saxophonist, clarinetist and singer, he made many valuable contributions to jazz of the '20s-30s.

Redman was born Jul. 29th, 1900 in Piedmont, West Virginia. He started playing trumpet when he was three, then switched to clarinet, alto, tenor and soprano saxophones and oboe. Redman attended Storer's College and the Chicago and Boston Conservatories.

Redman moved to New York in 1922 and was soon working with Billy Paige's Broadway Syncopators. He made his recording debut that year on clarinet and alto, playing with groups behind blues singers Lucille Hegamin and Eddie Gray. The following year, Redman began a four-year period with Fletcher Henderson's new big band, playing reeds, writing nearly all of the arrangements and recording one of the first scat vocals.

One of the turning points in jazz history took place in 1924 when Louis Armstrong joined Henderson's

orchestra. Armstrong's swinging phrasing in his solos permanently changed the direction of jazz. Redman caught on fast and soon his arrangements became much more swinging. Redman's writing gave Henderson's big band its own musical personality, with the ensembles being as exciting as the band's many great soloists. Among his finest arrangements are "Sugar Foot Stomp", "The Stampede", "Jackass Blues", "Henderson Stomp", "The Chant", "Clarinet Marmalade", "Tozo", "Fidgety Feet", "St. Louis Shuffle" and "Variety Stomp". He also wrote "Whiteman Stomp" for the Paul Whiteman Orchestra and guested on sessions with pianist Clarence Williams.

In late 1927, Redman was lured away to become the musical director of McKinney's Cotton Pickers. During his three and a half years with the allstar big band, Redman's arrangements and his friendly vocals made the orchestra a close competitor to the pacesetting bands of Henderson and Duke Ellington. During this period he wrote the standards "Gee Baby, Ain't I Good To You" and "Cherry" and guested on sessions with Armstrong's Savoy Ballroom Five.

In 1931, Redman left the Cotton Pickers to lead his own big band finally. The Don Redman Orchestra, which lasted until January 1940, started out strong but was eventually overshadowed by other orchestras. Highlights of this period include the atmospheric and harmonically advanced "Chant Of The Weed", witty take on gossip "I Heard" and "How'm I Doin'". It is

ironic that Redman, whose writing was a major influence on the rise of big bands, had to break up his own band at the height of the Swing Era, working as a freelance arranger for Count Basie, Jimmy Dorsey, Cab Calloway, Jimmie Lunceford and Harry James. He played soprano on a 1949 session led by Babs Gonzales, had a short-lived television series for CBS that same year, was musical director for Pearl Bailey and made his final recordings during 1958-59 on alto, soprano, vibraphone and piano. He passed away in New York on Nov. 30th, 1964 at 64. ♦

A Redman tribute with Vince Giordano and the Nighthawks is at *Dizzy's Club* Jul. 19th as part of Redman's induction into the *Ertegun Jazz Hall of Fame*. See Calendar.

Recommended Listening:

- Fletcher Henderson Orchestra—1923-1927 (Biograph, 1923-27)
- Louis Armstrong (And His Savoy Ballroom Five)—*Chronological Classics: 1928-1929* (Classics, 1928-29)
- McKinney's Cotton Pickers—*The Band Don Redman Built* (RCA-Bluebird, 1928-30)
- Don Redman and His Orchestra—*The Chronological Classics* (Classics, 1931-39)
- Don Redman—*Swiss Radio Days, Vol. 11: Geneva, 1946* (TCB, 1946)
- Don Redman and His Orchestra—*At The Swing Cats Ball* (featuring Coleman Hawkins) (Fresh Sound, 1957)

EDITION LONGPLAY

BY KEN DRYDEN

When a jazz record label comes into being, the founder is usually someone passionate about the music, like Rainer Haarmann, owner of the small German label Edition Longplay. Haarmann has released limited editions of 180-gram audiophile LPs several times a year, drawing critical praise, both for their performances and artwork.

Haarmann recently shared his story: “When I was a kid, I came upon some records that changed my life. I was living in the middle of nowhere. I had never even heard the word jazz. I saw advertising for Jazz Tone Society, an American mail-order label that also had German distribution. I bought this 10-inch LP of Lionel Hampton with Lucky Thompson, the totally forgotten Oscar Dennard, a gorgeous bebop piano player, Gus Johnson and Ray Copeland. Later when I was a student, I started a jazz club with some friends. We produced some concerts of German jazz musicians like [trombonist] Albert Mangelsdorff. My first organized concert was a tiny trio from Munich with an 18-year-old bass player. I found that we had the same interest in music and he said very proudly that he once played with Paul Bley, one of my favorite musicians at that time. After he got back home, he sent me an LP and said, ‘Rainer, you have to hear this recording.’ It was the Don Friedman Trio: *Circle Waltz*. The bass player that I met is now one of the most famous jazz producers in the world, Manfred Eicher, of ECM Records.”

Haarmann’s career path kept him involved with jazz. “I was the first cultural attaché of West Germany and East Germany. So I came in touch very early with the complete jazz scene in East Germany, which was mostly free jazz. We later started some small cultural events for diplomats and invited the complete cultural scene of that area. Our first project was a jazz concert of the Manfred Schoof Trio, a legend of German jazz trumpet. In 1991, I started the JazzBaltica Festival, for which I was the artistic director for 21 years. I met so many great musicians and I’ve had the honor to fulfill so many of my dreams, hosting artists like Milt Jackson, Art Farmer, Don Friedman, Pat Metheny, Joe Lovano and maybe the best friend of my life, Hank Jones. The musicians liked it so much that many said it was one of the best festivals because they felt at home. That was my goal and also to realize special projects they wanted or that I proposed.”

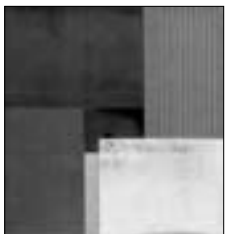
After Haarmann left JazzBaltica in 2011, other interests soon led to the creation of his record label. “I was also deeply involved in fine art all through my life and wrote books about it. I had a meeting in Berlin with a wonderful painter from Brazil, Rosilene Luduvico, along with Clara Haberkamp, a young talented piano player from Berlin. Rosilene gave me a record cover she made. I said, ‘Couldn’t we do something together like this?’ And they both said yes. Overnight I came up with the idea for my label, Edition Longplay, only vinyl and strictly limited to 500 copies, focusing on both fine art and music. Only original artwork is done for the cover. My aim was to bring people who are more interested in music closer to fine art.” Another inspiration came from trumpeter Dave Douglas. “He said, ‘Rainer, if you start this label and

also add special editions with original works of fine art, ask the musicians to add alternate takes and produce a unique LP.’ From the very beginning, I have had regular and special editions.”

There has been a downside to the surge of LP manufacturing for Haarmann. “In Germany, LPs have exploded over the last five or six years. This is a good thing, but it has a lot of negative impact. The companies producing LPs are using very old machines. They need looking after, but they use them like hell and forget this. So the quality of LP production is rapidly going down. I had this experience myself, so in the future I may focus on producing very low copies, maybe just 50. The production is very different from the normal way of pressing LPs, a direct-cut version, combined with original handmade artworks on the cover by very well-known artists. I’m moving to Berlin and need some time off, so maybe in autumn or winter, I will restart my Edition Longplay products, but with the smaller editions. I know that record stores cannot concentrate on a small label like mine. I don’t have the money for a lot of advertising. It is word of mouth that makes Edition Longplay well known.”

With the small number of albums pressed of each regular edition LP, Haarmann’s price of €31 plus shipping seems rather low, but he explained, “It’s not my aim to make a profit. I have enough money to live my life and I wanted to realize something, which I have been convinced of at the very end. I’m trying hard to produce the next LP, though it costs a nightmare. I’m proud that more and more people recognize that Edition Longplay is special and unique. It makes me happy and that’s enough.”

(CONTINUED ON PAGE 42)



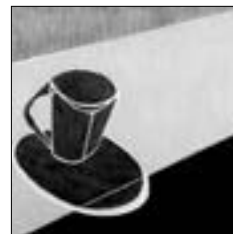
Plays Don Friedman
Don Friedman



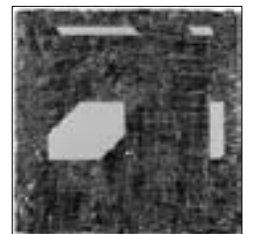
Alone Together
Hank Jones/Don Friedman



Colibri
Edmar Castañeda/Joe Locke



Just One Of Those Things
Alan Broadbent



Two For Thad - Remembering Thad Jones
Gary Smulyan/George Cables

VOXNEWS

BEING SASSY

BY SUZANNE LORGE

“I’m not a jazz singer. I’m a singer,” insisted **Sarah Vaughan** in a 1982 interview with *DownBeat*. Vaughan was even more than that. She was a businesswoman, activist and mentor to young musicians of her day (Miles Davis and Chick Corea among them). In *The Musical Lives of Sarah Vaughan: Queen of Bebop* (Harper Collins), author Elaine M. Hayes reveals Vaughan to be a powerful force of nature to those around her; this probing, heavily researched biography respectfully pulls back the curtain on the life of one of the most beloved—and private—singers of the 20th century. It’s a joy to read. Hayes loads the text with telling anecdotes, Vaughan quotes and the observations of Vaughan’s close associates. The result is a gripping story that satisfies your craving even as it leaves you wanting more—just like a Vaughan tune.

The Sarah Vaughan International Vocal Competition, held each November in Vaughan’s hometown of Newark, N.J. at New Jersey Performing Arts Center, started accepting submissions on May 15th for this year’s contest; the window closes on Sep. 5th. For the first time, male vocalists will be allowed to compete, marking an evolutionary step in the life of

the Sassy Awards.

Camille Thurman takes on a couple of classic showcases for saxophone players on *Inside the Moment: Recorded Live at Rockwood Music Hall*, her debut for the Chesky label and third album as a leader. On Ray Noble’s “Cherokee” and Wayne Shorter’s “Nefertiti”, for instance, Thurman demonstrates the kind of horn chops that merit serious attention, but she doesn’t stop there. On Vaughan’s “Sassy’s Blues” and the Herb Ellis-John Frigo-Lou Carter tune “Detour Ahead” Thurman establishes herself as an effortless, intuitive scatter (as horn players who sing often are) and as scary-good with a swing tune (as horn players who sing always are). Thurman, a runner-up in the Vaughan competition in 2013, will perform at Ginny’s Supper Club (Jul. 13th) and as part of the Caramoor Jazz Festival, presented in collaboration with Jazz at Lincoln Center, in Katonah, N.Y. (Jul. 15th).

Many think of jazz primarily as a sophisticated urban phenomenon, often forgetting that its roots reach deep into the American countryside. Singer **Dominique Eade** and pianist Ran Blake remind us of jazz’ rich musical antecedent with *Town and Country* (Sunnyside), a collection of 18 tunes exploring the connection between jazz and the American folk tradition. This is not an Americana album, however. Eade and Blake share a Third Stream-infused sensitivity to musical form and grace and in these tunes they find the sacred in the simple. Blake’s spare accompaniment

to Eade’s minimally adorned vocals turns the otherwise straightforward melodies (“Moon River,” “Goodnight, Irene,” “Moonlight In Vermont”) into art songs.

The front cover of *Low Standards* (Soundbrush) shows bassist **David Finck** as a young boy in a striped shirt, holding an old washboard almost as big as himself. The back cover shows him in a crisp suit and tie, bowing his upright. These back-to-back images suggest that somewhere inside this accomplished musician still resides that child fascinated with rhythm and percussive sounds. Over the years Finck’s toolbox has expanded to include other skills beyond the washboard and bass: he writes, arranges, produces and, with this release, sings. Finck makes his vocal debut on the title track, one of two originals on the disc, recalling Dave Frishberg’s tongue-in-cheek lyrics and matter-of-fact vocal delivery. Chesky recording artist **Alexis Cole**, a leading voice in contemporary jazz (and a finalist in the inaugural Sassy Awards competition in 2012), sings the second original, “The Way He Captured Me,” a winsome love song perfectly suited to her warm contralto.

Catherine Russell, a Best Vocal Jazz Album Grammy nominee this year for her charming *Harlem On My Mind* (Jazz Village), will put in two showings in New York this month: as part of the Central Park Summerstage series as a guest with Vince Giordano and The Nighthawks (Jul. 1st) and then at Dizzy’s Club with her quartet (Jul. 27th-30th). ♦

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THU 7/6	WAYNE TUCKER	9:00PM
FRI 7/7	KEN FOWSER QUINTET ITAI KRISS & THE HAVANA SPECIAL	8:00PM 10:00PM
SAT 7/8	PEDRO GIRAUDO TANGO QUARTET LA PACHAMAMBA	8:00PM 10:00PM
WED 7/12	PASQUALE GRASSO DJANGO JAM	8:30PM 11:00PM
THU 7/13	MARK WHITFIELD	9:00PM
FRI 7/14	KEN FOWSER QUINTET TONY HEWITT	8:00PM 10:00PM
SAT 7/15	YOTAM SILBERSTEIN TRIO LOS HACHEROS	8:00PM 10:00PM
WED 7/19	PASQUALE GRASSO DJANGO JAM	8:30PM 11:00PM
FRI 7/21	KEN FOWSER QUINTET PROFESSOR CUNNINGHAM & HIS OLD SCHOOL	8:00PM 10:00PM
SAT 7/22	RYAN KISOR QUARTET JAINARDO BATISTA & KUMBAKIN	8:00PM 10:00PM
WED 7/26	PASQUALE GRASSO DJANGO JAM	8:30PM 11:00PM
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MICKEY ROKER

BY ANDREY HENKIN



Mickey Roker, a drumming stalwart of Philadelphia whose resumé from 1960 onwards reads like a jazz encyclopedia, died May 22nd at 84 of natural causes.

Roker was born Sep. 3rd, 1932 in Miami, Florida. After his mother passed away when he was 10, Roker moved north to Philadelphia to live with his uncle, who gave him his first drum kit. The young Roker started out on R&B but switched to jazz when he came out of the army in 1955. As he told our own George Kanzler in a 2008 interview: "It [was] better for me to play in jazz where I could learn more since they utilized all the rhythms to play jazz. But I still had the feeling of the blues because that's my first love."

Within five years, Roker started recording what would end up being a discography of nearly 200 albums, including many classics of the hardbop and postbop genres such as Gigi Gryce's *The Hap'nin's* (Prestige, 1961), Joe Williams' *At Newport '63* (RCA, 1963), Sonny Rollins' *On Impulse* (Impulse, 1965), Donald Byrd's *The Creeper* (Blue Note, 1967), Horace Silver's *Serenade to a Soul Sister* (Blue Note, 1968), Herbie Hancock's *Speak Like a Child* (Blue Note, 1968), Cedar Walton's *Spectrum* (Prestige, 1969), Lee Morgan's *Live at the Lighthouse* (Blue Note, 1970) and Dizzy Gillespie's *Dizzy's Big 4* (Pablo, 1974).

Roker made several albums with Rollins in 1964-65 and was Gillespie's drummer for most of the '70s. The latter once said of him, "Once he sets a groove, whatever it is, you can go to Paris and come back and it's right there. You never have to worry about it." Roker's first record with vibraphonist Milt Jackson came in 1968 and led to over a dozen more through the late '90s as well as taking over the drum chair of the Modern Jazz Quartet from an ailing Connie Kay. As Roker recounted to Kanzler, "When I played with the Modern Jazz Quartet Bags and John Lewis were always feuding because Bags didn't want to play that classical stuff, he wanted to swing, to play jazz."

For all the albums Roker recorded with Phil Woods, Ray Bryant, Willis "Gator" Jackson, Junior Mance, McCoy Tyner, Ben Webster, Nat Adderley, Bobby Timmons, Duke Pearson, Blue Mitchell, Stanley Turrentine, Art Farmer, Frank Foster, Toshiko Akiyoshi, Randy Brecker, Bobby Hutcherson, Gene Ammons, Mary Lou Williams, Hank Jones, J.J. Johnson, Shirley Scott, Odean Pope, Mike Longo and many many others, he had little time to work as a leader, releasing only 2014's *Swoosh* on a small Italian label. But he had no bitterness: "I enjoyed playing the drums. I mean all of this is a gift from God so you take whatever He gives you. You have to have joy, you gotta enjoy it because if you don't enjoy it it's gonna sound like that. I don't approach the drums from the solo...I approach it as swinging the band. I'd rather have something to give that way than to show how much trickery I can do."



JAN ARNET (Apr. 13th, 1934–May 13th, 2017) The bassist was the first European to be part of Art Blakey's Jazz Messengers (from 1969-70, making one Japanese album, *Jazz Messengers '70*, Victor) and also recorded with Karel Velebný (as part of SHQ), Sonny Stitt, Chico Hamilton and Booker Ervin before retiring from music in the '70s. Arnet died May 13th at 83.



IRIO DE PAULA (May 10th, 1939–May 23rd, 2017) The Brazilian guitarist had several co-led albums for Horo in the '70s and a number of sessions for Philology from the late '80s forward as well as appearances with Sal Nistico, Steve Grossman, Archie Shepp and Dannie Richmond (Horo period) and Phil Woods, Lee Konitz and Renato Sellani (Philology era). De Paula died May 23rd at 78.



BILL DOWDY (Aug. 15th, 1932–May 12th, 2017) The drummer had an early credit under Nat Adderley but was best known as the drummer for the 3 Sounds, a trio with pianist Gene Harris and bassist Andy Simpkins, which recorded a slew of albums for Blue Note and supported such artists as Anita O'Day, Lou Donaldson and Stanley Turrentine. Dowdy died May 12th at 84.



GIJS HENDRIKS (Feb. 26th, 1938–May 21st, 2017) The Dutch saxophonist released albums on Polydor, VaraJazz, Timeless and YVP (a co-led session with Beaver Harris) and was part of the big bands of Boy Edgar and Loek Dikker. Hendriks died May 21st at 79.



TOM McCLUNG (Apr. 4th, 1957–May 14th, 2017) The American pianist was long based in France and worked with Marion Brown, Stephen McCraven, Ted Curson and, most frequently, Archie Shepp from the '90s onwards. McClung died May 14th at 60.



BERN NIX (Sep. 21st, 1947–May 31st, 2017) The guitarist had a handful of albums under his own name, most notably 1993's *Alarms and Excursions* (New World) and 2007's *Low Barometer* (Tompkins Square), but was best known for his work under Ornette Coleman from the mid '70s to early '90s as well as sessions with Ronald Shannon Jackson, Jayne Cortez, Jemeel Moondoc and Frank Lowe. Nix died May 31st at 69.



DAVE PELL (Feb. 26th, 1925–May 7th, 2017) The West Coast saxophonist was a mainstay of Les Brown's Band of Renown in the '40s-50s, led numerous bands, particularly octets, starting in the early '50s (with arrangements by Shorty Rogers, Marty Paich, André Previn, Johnny Mandel and Bill Holman), recorded with Jimmy Giuffre, Mel Tormé, Pete Rugolo, Chet Baker and others and also contributed photography to '50s jazz albums. Pell died May 7th at 92.



A.R. PENCK (Oct. 5th, 1939–May 2nd, 2017) The German artist and multi-instrumentalist co-founded the Triple Trip Touch (TTT) trio and also worked with Frank Wright and Peter Kowald to go along with painting album covers for TTT, Kowald, Wright, Günter Baby Sommer and others. Penck died May 2nd at 77. ❖

FIMAV

BY LAURENCE DONOHUE-GREENE



MARTIN MORISSETTE

Anthony Braxton

Each year many adventurous New Yorker listeners carpool to the unassuming town of Victoriaville, Quebec for the Festival International de Musique Actuelle de Victoriaville (FIMAV). Programming both Canadians and adventurous musicians from around the globe, FIMAV founder Michel Levasseur takes great pride in surprising listeners. This year was the festival's 33rd edition (May 18th-21st) with rewarding—and rare—sets by Anthony Braxton (solo alto saxophone), vocalist Linda Sharrock and a new project by violist Gunda Gottschalk with accordion player Ute Völker and singers from Mongolia.

The festival's penultimate set (at Colisée Desjardins, FIMAV's largest venue and home to the Victoriaville Tigres hockey team), was its most highly anticipated. Braxton has appeared more than any other musician in the festival's history, yet this was his first solo concert in Victoriaville, nearly 50 years after he recorded the first full-length album of unaccompanied saxophone (*For Alto*, Delmark, 1969). Braxton paid homage to Paul Desmond, one of his primary influences, weaving familiar melodies like "Body and Soul," "Falling in Love Again" and "Flight of the Bumblebee" into a dense improvisational fabric, utilizing circular breathing and extended techniques, a sharp, dry tone and quick wit. The intimate, hour-long performance was Braxton at his most lyrical in nine mostly six-to-seven minute instant compositions. There are already rumors this may be released on the festival's Victo imprint.

Linda Sharrock, ex-wife and collaborator of late guitarist Sonny Sharrock, gave one of FIMAV's more emotional sets at the cultural space/former cinema Le Carré 150. The last five years have seen the vocalist return to performing with some regularity following a 2009 stroke. Though her range has become limited, it is not any less intense, perhaps even more so. Flanked by Mia Zabelka (violin) and Mario Rechtern (baritone and soprano saxophones), Sharrock pushed out wordless vocal groans, sighs and high-pitched screams—inspirational declarations communicating inner rage—through a pair of nearly 25-minute improvised pieces.

Different musical worlds complemented one another at Le Carré 150 in the collaboration between Germans Gottschalk and Völker and the three Mongolian Samdandamba sisters. Though the violist and accordion player didn't necessarily need to interact with the vocalists (it was up to listeners to make sense of what was a split stage, musically and visually), the result worked via various configurations of players. A juxtaposition of dark contemplation, accentuated by Gottschalk's proclivity for detuning her strings while playing, with extroverted vocal melodies and harmonies made for a unique project (documented on their recently released *Von Gräsern und Wolken*, VALVE Records).

(CONTINUED ON PAGE 43)

NUTSHELL

BY IVANA NG



SUNNA GUNILAUGS

Trygve Seim

Best known for its breathtaking fjords, Norway also has a thriving experimental music scene—on display during Nutshell, an annual program hosted by the West Norway Jazz Centre in partnership with Nattjazz and Bergen International Festivals. This year's Nutshell (May 24th-28th) brought together 32 festival curators, record label owners and journalists from all over Europe as well as the United States and Turkey.

Supported by the Ministry of Foreign Affairs, City of Bergen, Music Norway and Norwegian Jazz Federation, Nutshell 2017 was an opportunity to explore the rich history and natural beauty of Bergen, the gateway city to the fjords. While visiting historic churches and vintage sailboats, invitees were treated to musical showcases in the most unconventional venues—sacred spaces embodying Norway's cultural heritage and mystical landscapes. Adding to that was the summer solstice; the days and nights blended together, adding a pulsing energy to the places and music experienced.

The first two days of Nutshell were spent in Hardanger, an idyllic seaside village about an hour's drive from Bergen. The first showcase took place at the small rustic Vikøy Church. 1982, a trio of Sigbjørn Apeland (harmonium, organ), Nils Økland (fiddle) and Øyvind Skarbø (drums), played an intense set ranging from energetic free improvisation to solemn classical themes. Økland played the Hardanger fiddle, a traditional stringed instrument popular in southwest Norway, while Apeland took full advantage of the church organ. The circular acoustics of the wooden interior made the music reverberate and the trio even more dynamic. They adapted well to the church's idiosyncrasies, creating an intensely spiritual experience befitting the setting. Day two in Hardanger started with an informative tour of the Hardanger Maritime Museum, including a rope-making workshop and a meditative set by cellist Maja Bugge, who seeks to connect to the natural sounds and ambiance of the spaces in which she performs. Inside the rope-making workshop, Bugge tied a loose thread of hemp rope around the neck of the cello, creating an eerie, hollow texture in her ethereal compositions. It was captivating to observe Bugge improvising with her surroundings.

SKRAP, a duo of Anja Lauvdal (electronics, synth) and Heida Karine Jóhannesdóttir Mobeck (electronics, tuba, synth), had a decidedly different vibe from Bugge and 1982's understated classical/jazz sets. Mixing electronic pop melodies and hip-hop beats with field recordings, SKRAP was frenetic and not always coherent. However, Mobeck's ability to weave a compelling narrative between the organic tuba and the industrial synth kept the duo in focus.

(CONTINUED ON PAGE 43)

PLAYBOY JAZZ

BY SCOTT YANOW



CRAIG T. MATTHEW AND GREG GRUDY/MATTHEW IMAGING

DIVA Jazz Orchestra

The Playboy Jazz Festival has been an annual event at the Hollywood Bowl since 1979. Held over a June weekend before a partying and usually noisy audience, the two eight-hour concerts feature ten groups a day. The lineup tends to be both eclectic and a bit eccentric with modern jazz being joined by blues, R&B, funk, world music and players from other genres. Hosted by the genial comedian George Lopez, the 39th edition (Jun. 10th-11th) had 13 jazz groups plus everything from a successful blues summit of Taj Mahal and Keb' Mo' to R&B and soul singers Corinne Bailey and Lalah Hathaway (the latter quite credible scat-singing on one piece) and rapper Common, who not only closed the festival but largely emptied the stadium.

Of the jazz groups, the California Honeydrops, an excellent party band despite an excess of vocals, featured some fine early '50s honking tenor from Johnny Bones. A tribute to the late vibraphonist Bobby Hutcherson brought together Stefon Harris, Warren Wolf, Roy Ayers and Joel Ross on two sets of vibraphones plus marimba and electronic vibraphone (the latter played by Ayers). Hudson, an allstar quartet comprised of guitarist John Scofield, keyboard player John Medeski, bassist Larry Grenadier and drummer Jack DeJohnette, performed originals, jazz transformations of pop songs and a closing boppish blues that found DeJohnette and Scofield swinging hard. Bassist Marcus Miller paid tribute to the R&B side of Al Jarreau, drummer Carl Allen led a hot quintet with trumpeter Freddie Hendrix in homage to Elvin Jones and alto saxophonist Kenny Garrett performed a typically passionate set of mostly original music.

Five groups were on a particularly high level and took honors. The Django Festival All Stars is a group of French musicians with their own spin on the Django Reinhardt/Stéphane Grappelli swing tradition. Violinist Pierre Blanchard, accordion player Ludovic Beier (doubling on the accordina, a miniature version of the accordion that one blows into) and bassist Antonio Licusati were excellent at the rapid tempos and rich melodies as was the invaluable rhythm guitarist DouDou Cuillerier. But it was the Schmitt brothers (Samson and Amati), sons of the great Dorado Schmitt, who dazzled the crowd. The brothers constantly challenged and inspired each other with virtuosic runs, beautiful tones and rapid ideas on their guitars, creating driving music that was quite exciting. Django might have left us over 60 years ago but his classic style lives on.

Arturo Sandoval is not only one of the greatest trumpeters of the past four decades but, with his phenomenal technique, warm tone and mastery of bop, ranks as an all-time great. Sandoval led his Latin

(CONTINUED ON PAGE 43)



Ida y Vuelta
Maureen Choi Quartet (BarCo)
by Elliott Simon

A hint of Ravel's *Bolero* floats through the start of *Ida y Vuelta*, the opening title cut on this sizzling sophomore release from violinist Maureen Choi's quartet. The pace quickens as Choi and the band deftly add a Parisian hot-club verve to the flamenco framework. Violin and Daniel Garcia Diego's piano ring true on this spirited opener and they continue to cook in the variety of Spanish-informed milieus that follow. While their classical training is much in evidence, technique is not an end in itself but a means to weave jazz into the music for a stellar trip filled with conversation.

Bassist Mario Carrillo and drummer Michael Olivera ably move through multiple dance forms, which include familiar cha-chas, tangos and boleros as well as more esoteric Latin rhythms. Broadening the soundscape, Choi has elected to showcase 'classics' from a variety of Spanish folk traditions in addition to her own compositions; likewise, the traditional vocals first appearing on the richly textured "Valentía", featuring Cuban pianist Pepe Rivero, allow Andrés Soto's "Negra Presuntuosa" and Guillermo Fiffé's "Bilongo" to retain their authenticity. The former is a passionate retelling of infatuation highlighted by emotive bass and pure violin while the latter maintains the original's compelling spirit of obsessive love.

The more intimate tunes are where Choi truly excels, beginning with her portrayal of both the jazzy and stately aspects of "Elizabeth". "Alfonsina y el Mar", the touching tribute to poet Alfonsina Storni written by Argentinian Ariel Ramirez, features Choi in a poignant duet with guest bassist Javier Colina while "Vals o Vienes" is an elegant chamber jazz mixture. Choi soars through a modern take on Rimsky-Korsakov's "Capriccio Espagnol" before the quartet closes out the session with thoughtful reflection on the Chilean folk standard "Gracias a la Vida".

For more information, visit facebook.com/barcorecords. This project is at Terraza 7 Jul. 1st. See Calendar.



Cub(an)ism
Aruán Ortiz (Intakt)
by John Sharpe

It may come as a surprise to learn that hot piano talent Aruán Ortiz, who in recent years has wowed audiences with his performances with the likes of flutist Nicole Mitchell and saxophonist Michaël Attias, waxed his first solo piano album back in 1996. While that disc languishes in obscurity, *Cub(an)ism* is unlikely to suffer the same fate. As with many jazz musicians hailing from Cuba, Ortiz draws sustenance from his native island's famous rhythmic diversity. But this program is well named as his compositions bear the same relation to their original inspiration as Picasso's fractured still-

lives do to their staid 19th century precursors.

In fact, any Latin cadences are so heavily cut up and fragmented they will likely remain hidden to all but the most assiduous listener. While the liner notes suggest that the 10 cuts are composed, they could easily pass as improvisations in their unpredictable trajectories and avoidance of song form. In creating his works, Ortiz has also drawn on contemporary classical tropes, sometimes evoking minimalism. "Louverture Op. 1 (Château de Joux)" starts with Morse code urgency, later subsumed among interlocking motifs and rolling patterns contrasted with ringing depth charges. Elsewhere, such as on the measured "Yambú" and the dripping water of "Intervals (Closer to the Edge)", French romantic Eric Satie comes to mind.

The near titular "Cuban Cubism", the longest track at over 10 minutes, best reflects Ortiz' approach. Displaying the same feel for light and shade that made him such a fine match for trumpeter Wadada Leo Smith in their 2015 Vision Festival appearance, Ortiz surrounds sudden accents with silence, string strums and dampened key strokes in a spacious and abstract opening. Segmented into discrete sections, thereafter Ortiz pitches brief rhythmic passages against a flowing right hand, before a finale of accelerating droplets, which becomes a torrent of overtones. Ortiz convinces as a tough-minded and idiosyncratic conceptualist who knows how to keep you on the edge of the seat.

For more information, visit intaktrec.ch. Ortiz is at Cornelia Street Underground Jul. 1st with Russ Johnson. See Calendar.



Combinations
Gerald Cannon (Woodneck)
by Ken Dryden

Gerald Cannon is a veteran bassist who has recorded or played with numerous leaders during his career, including Art Blakey and The Jazz Messengers, Cedar Walton, Dexter Gordon, Elvin Jones, Russell Malone and Roy Hargrove. This is only the second CD under his name and showcases Cannon with a varied and inspired supporting cast, with no two lineups being identical. If that isn't enough, the styles in the setlist are equally diverse.

Slide Hampton's "Every Man is a King" opens with powerful unaccompanied bass and Cannon keeps the fire lit in support of trumpeter Jeremy Pelt's pyrotechnics and Gary Bartz' soulful alto saxophone. The leader penned the bittersweet samba "A Thought", showcasing Sherman Irby's melancholy alto saxophone, while the harmonic blend of Irby and Pelt proves magical, fueled by the elegant piano of Kenny Barron. Cannon's creative scoring of Duke Ellington's "Prelude to a Kiss" is a showcase for alto saxophonist Steve Slagle, who doesn't merely mimic Johnny Hodges' famous interpretations but delivers a bluesy air with a bit more of an edge, complemented by Malone's lush guitar solo.

Bassist Sam Jones' "One For Amos", a hidden gem, is a natural for Cannon's formidable chops, with Irby's rapid-fire attack as additional seasoning for this infectious blues. Cannon revamps the hymn "How Great Thou Art" into a thoughtful, conversational duet with Malone, constantly shifting moods in an extended, lyrical interpretation. Pianist Bill Evans popularized Earl Zindars' "How My Heart Sings" with his landmark trio recording and Cannon utilizes similar instrumentation via pianist Rick Germanson and

drummer Willie Jones III. While the spirit of the earlier version is acknowledged, the musicians find their own path through this joyful waltz.

The bassist's title track sounds as if it was written in the early '60s due to its angular melody, with masterful solos by trumpeter Duane Eubanks, Bartz, Barron and the leader. There was no better way to wrap this enjoyable CD than Cannon's unaccompanied treatment of the gorgeous ballad "Darn That Dream". One hopes Gerald Cannon will not wait 14 years before releasing his third CD.

For more information, visit cannonmusicart.com. Cannon is at Smoke through Jul. 2nd with Eric Alexander. See Calendar.

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- Jonah Parzen-Johnson — *I Try To Remember Where I Come From* (Clean Feed)
- Kirk Knuffke — *Cherryco* (SteepleChase)
- Dave Liebman/Joe Lovano — *Compassion: The Music of John Coltrane* (Somethin' Else-Resonance)
- Lewis Porter — *Trio Solo* (Unseen Rain)
- Bill Simenson Orchestra — *Big Alpaca* (s/r)
- Trespass Trio — *The Spirit of Pitesti* (Clean Feed)

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- Tim Daisy/Ken Vandermark/ Michael Thieke — *Triptych* (Relay)
- Ted Daniel — *Zulu's Ball* (Plays The Music of King Oliver) (s/r)
- The Firebirds — *Aladdin's Dream* (The Firebirds Plays Carl Nielsen) (ILK Music)
- Louis Hayes — *Serenade for Horace* (Blue Note)
- Quinsin Nachoff — *Ethereal Trio* (Whirlwind)
- Eve Risser/Benjamin Duboc/ Edward Perraud — *En Corps Generation* (Dark Tree)
- Riverside — *The New National Anthem* (Greenleaf Music)
- Sex Mob — *Cultural Capital* (Rex)
- Trespass Trio — *The Spirit of Pitesti* (Clean Feed)
- Jürg Wickihalder/Barry Guy/Lucas Niggli — *Beyond* (Intakt)

Andrey Henkin, Editorial Director



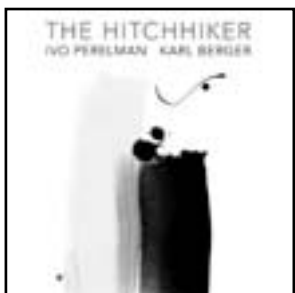
**The New National Anthem
Riverside (Greenleaf Music)**
by Stuart Broomer

Riverside is co-led by trumpeter Dave Douglas and tenor saxophonist/clarinetist Chet Doxas, completed by electric bassist Steve Swallow and drummer Jim Doxas. It draws inspiration from the music of the late '50s and '60s. The band's eponymous first CD appeared in 2014, inspired by Jimmy Giuffre, and this sequel is dedicated to Carla Bley, some of whose early compositions appeared on Giuffre's groundbreaking 1961 Verve recordings, *Fusion* and *Thesis*.

Douglas isn't simply revisiting vintage repertoire here. Bley, who continues to compose and perform, never went out of style. Her early compositions retain their wit and subtlety, qualities they possess with an almost casual ease, often synthesizing different writing styles to create multiple perspectives without devolving to pastiche. Further, Riverside only plays three Bley compositions. There's a tune by Chet Doxas, another by Swallow—Bley's life partner since the '70s—and six by Douglas, for whom the specific clarity of Bley's work is as much an absorbed value as mere model. It's evident in the opening treatment of Bley's "The New National Anthem", originally composed for Gary Burton's *A Genuine Tong Funeral* in 1967: heard here, it's appropriate to any nation, free of bombast and patriotism, erratically ascending, slowly descending, full of shifting moods and possibilities. Bley's other tunes shine as well: "King Korn", under two minutes long, is an early example of her absorption of Ornette Coleman's angular bop; the later "Enormous Tots" turns the quartet into a surreal circus band.

Compositions here do exactly what they should in jazz, creating zones of reference and specific materials, assembling interesting ideas that invite elaboration. Douglas' "Demigods", at once pensive and comic, expand its compound mood with collective improvisation, first with a bass and drum duet, then full quartet. "Il Sentiero" sounds both Mexican and nostalgic, but the qualities are somehow distinct. Like all the pieces, they inspire individual and collective performances of a very high order. The qualities of Douglas and Swallow are widely known and there's never a time here when the Doxas brothers aren't playing to the same standard, from Chet's at-once wild and perfect tenor arpeggios on "Old Country" to Jim's subtle colorings and expansions throughout. Riverside's values aren't old fashioned. They're constant.

For more information, visit greenleafmusic.com. This project is at The Stone at The New School Jul. 1st. See Calendar.



**The Hitchhiker
Ivo Perelman/Karl Berger (Leo)**
by Marc Medwin

It would be forgivably easy to miss this duet disc amid the dizzyingly vast array of Ivo Perelman's similar

projects on Leo, except for the fact that it is his first duet with the vibraphone. On *Reverie*, the duo's previous offering for Leo, Karl Berger played piano, giving the music a more lush and extrovert feel, a quality that has carried over into these new musings; in fact, despite wildly fluctuating dynamics, it has become the dominant element.

The opening moments of "The Well of Memory" bespeak semistatic contemplation as Berger sets up a quasi-repetitive harmonic framework of four notes. His sound here is akin to that of classical pianist András Schiff, a beautifully wrought world of subtly shifting dynamic nuance all below mezzo forte. Berger exhibits similarly deft precision of articulation and sustain, unpredictably gliding and jumping between pitches while defying harmonic gravity. By way of nearly complete contrast, save for volume, is the oddly named "Extremely Loud While Incredibly Quiet", because it's neither. The solo vibraphone vignette flits melodically, ending up more like a connecting series of aphorisms than a simply unfolding narrative. However, when the duo wants to cut loose, there's no stopping them: opener "The Shadowy Path" is an often-scorching study of register and harnessed energy. Perelman's playing is somehow linearly constructed of brief phrases in sharp juxtaposition. Even in higher registers, he never resorts to superfluous effect, always conscious of melodic contour and development.

Far too often, improvised music favors technique over narrative flow, coming off more as an arc as energy builds and dissipates predictably. Perelman and Berger have been around long enough to eschew such conventions and the results are thrilling.

For more information, visit leorecords.com. Berger is at The Stone Jul. 1st. See Calendar.



**East West Time Line
Kevin Eubanks (Mack Avenue)**
by Russ Musto

East West Time Line is an excursion reflective of this veteran guitarist's bicoastal background. He fronts two quintets on ten tracks split down the middle (much like an LP's A and B sides), the first half comprised of new compositions recorded in New York, ostensibly representative of his early years in that city, while the second, recorded in California, features transformative arrangements of pieces from the jazz canon.

Trumpeter Nicholas Payton, bassist Dave Holland and drummer Jeff "Tain" Watts kick off the New York session swinging way uptempo on "Time Line", Eubanks spinning out fiery choruses over fast walking bass and churning rhythms, after which Payton blows scorching pure-toned progressions redolent of Freddie Hubbard. The mood mellows on "Water Colors", a melancholic ethereal exploration. Orrin Evans joins the ensemble, playing Fender Rhodes on the pretty waltz "Poet", which also features lyrical bass and sighing nylon string guitar, then moves over to piano to set up "Carnival" with a dark "Tobacco Road" vamp before Watts steps into the spotlight. The quintet, Evans back on Fender Rhodes, closes out their half with the beautiful "Something About Nothing".

Saxophonist Billy Pierce, bassist Rene Camacho, drummer Marvin "Smitty" Smith and percussionist Mino Cinelu come on board for the West Coast session, starting with Eubanks' easy grooving arrangement of Ellington's "Take The Coltrane". Eubanks is front and

center for his Spanish-tinged take on Chick Corea's "Captain Señor Mouse", doubling on acoustic guitar and electric bass, accompanied by just Smith and Cinelu. Pierce is on soprano for the moody treatment of "Cubano Chant" (by Eubanks' uncle, pianist Ray Bryant) and their swinging rendition of Marvin Gaye's "What's Going On". The album ends on a romantic note, with Eubanks and Pierce (on tenor) at their lyrical best for the John Coltrane-Johnny Hartman-associated standard "My One And Only Love", taking their time with every aching note, accompanied solely by Camacho.

For more information, visit mackavenue.com. Eubanks is at Village Vanguard through Jul. 2nd with Dave Holland. See Calendar.

UNEARTHED GEM



**The 4 American Jazz Men in Tangier
Idrees Sulieman Quartet (featuring Oscar Dennard)**
(Groovin' High)
by Joel Roberts

Even hardcore fans of '50s jazz may not know the name Oscar Dennard. The Florida-born pianist made a strong impression on peers like Randy Weston and Ahmad Jamal, but left behind only a scant recorded legacy, enriched enormously by the release of this revelatory two-CD set. A member of the Lionel Hampton Orchestra in the mid '50s, Dennard later joined trumpeter Idrees Sulieman's quartet (with bassist Jamil Nasser and drummer Buster Smith) for a tour of Europe and North Africa, where he contracted typhoid fever and died in 1960 at 31.

The first disc is a fairly straightahead bebop studio session recorded in Tangier, previously released in Japan. Sulieman, another unheralded player who worked with Thelonious Monk and Coleman Hawkins before settling in Scandinavia in the early '60s (dying 15 years ago this month), sounds sleek and elegant on muted trumpet on the opening "All of You" and ballad "Pinky". He digs into free-wheeling fare like Charlie Parker's "Confirmation" and "Visa" with a sense of abandon and delight, sounding a bit like Dizzy Gillespie in both his technical prowess and enthusiasm. Dennard also shows a firm mastery of the bebop idiom, as well as hints of the more adventurous directions he may have gone in had he lived longer. Nasser, a future fixture in Jamal's groups, adds his big sound and well-crafted solos throughout.

Dennard's more exploratory and cerebral side is documented further on the second disc, a never-before-released live date, reportedly taped at a Quincy Jones house party in New York, just before the group departed for Europe. It's a rough-sounding recording but provides exciting and enlightening insights into Dennard's artistry. He opens up with a romantic and elegant six-minute solo on "Invitation", adds dissonant chords to Monk's "Round Midnight" and mixes "Three Blind Mice" with classical-sounding flourishes on the closing "Piano Improvisation".

What little we know of Oscar Dennard is enhanced greatly by this valuable release. This is a rare find and the best—and maybe last—chance of hearing an important and overlooked artist.

For more information, visit groovinhighrecords.com

GLOBE UNITY: SERBIA



Kuhnsspiracy
Kuhn Fu (Unit)
Innate

EYOT (Ninety and Nine)
Nem füstöl a zentaji gyár kéménye
Szilárd Mezei Túl a Tiszán Innen Ensemble (SLAM)
by Tom Greenland

Mladen Guteša, Duško Gojković or, more recently, Vladan Mijatovic may be little or unknown entities stateside, but they and other Serbian jazz artists have much to contribute to improvised music.

Novi Sad-born drummer Lav Kovac is the Serbian component of Kuhn Fu, an international outfit based in The Netherlands, which also includes German guitarist/composer Christian Achim Kühn, Israeli bass clarinetist Ziv Taubenfeld and Turkish bassist Esat Ekincioglu. Possessed of an edgy sense of humor, self-styling their music as a “post Romantic jazz/rock disorder”, *Kuhnsspiracy* is a direct-to-tape recording of eight songs from its touring repertoire. With minimal improvisation, the chief attraction lies in the mash-up of genres—punk, funk, classical, folk, metal/grunge, marching music, spoken word (and probably more)—and the easy precision with which the group negotiates the incessant rapid-fire changes, from chugging power riffs to plaintive themes, from aggressive screams to gentle whispers.

Born in Macedonia, keyboardist Dejan Ilijic now lives in the Eastern Serbian city of Niš, where his quartet Eyot (guitarist Sladjan Milenovic, bassist Marko Stojiljkovic and drummer Milos Vojvodic) is based. *Innate* is the group’s fourth CD, a continuation of the sound nurtured for over a decade, mixing an energetic ambient aesthetic (similar to Dawn of Midi) with classical romanticism, Serbian folk songs, Balkan rhythms and rock. The melodies as such aren’t memorable, functioning more as elements of the overall texture, and the harmonies elemental, occasionally borrowing Phrygian chords from the folk tradition, so rhythms and dynamics supply the chief interest. “Veer”, for example, is phrased in beat groups of 6 and 7, “Helm” in 4 and 5, “Perun” in 9, the title track in 7, asymmetrical patterns that become highly danceable in the musicians’ hands. “Ramonda Serbica”, based on the folk tune “Tamo daleko”, works the opposite way: uneven melodic phrases over a symmetrical 4/4 pulse.

Violist Szilárd Mezei is of Hungarian descent, raised in the Vojvodina region of north Serbia, where he was immersed in regional folk music. Túl a Tiszán Innen was organized to interpret this music, the name cleverly implying it is both from here (this bank of the Tisza river) and beyond. *Nem füstöl a zentaji gyár kéménye* is the undetectet’s second recording, two discs of folksong arranged for three strings, four winds, marimba and rhythm section, featuring frequent Mezei collaborators clarinetist/saxophonist Bogdan Ranković, trombonist Branislav Aksin, bassist Ervin Malina and drummer István Csík. Space prohibits full appreciation of this musical tapestry, but it bears repeated listening for plangent melodies rendered in unisons, parallel harmonies or counterpoint; composed sections alternating with free blowing solos or ensembles; and colorful combinations of instruments.

For more information, visit unitrecords.com, eyotmusic.net and slamproductions.net



Je Suis Swing
Avalon Jazz Band (s/r)
by Marcia Hillman

The Avalon Jazz Band captures an important style of jazz known as jazz Manouche or Gypsy jazz popularized in France during the ‘30s by the legendary guitarist Django Reinhardt and violinist Stéphane Grappelli. Vocalist Tatiana Eva-Marie, Adrien Chevalier (violin), Olli Soikkeli and Vinny Raniolo (guitars), Evan Arntzen (clarinet), Brandi Disterheft (bass) and Albert Behar (accordion) present 16 selections from this time period, 12 with vocals in French, 4 (“Coquette”, “Rosetta”, “I Can’t Give You Anything but Love” and “Sweet Sue”) in English and two instrumentals: “Stomp’in’ At Decca” and “Clair De Lune”.

The album is a tribute to a group of pre-World War II protesters in France called the Swing Kids, whose way of “make love not war” was by listening, playing and dancing to Swing music of the time and celebrating joy and laughter. Eva-Marie has a richly textured, warm vocal quality and a charming, intimate conversational style, which almost makes you understand the lyrics even when sung in French. (Note: it would have been nice at least to have an English translation of the song titles although some of the French songs may be familiar to American ears, such as “Darling, je vous aime beaucoup” and some of those written by Charles Trenet.)

All of her bandmates are virtuoso players and shine with solos on nearly every track: both guitarists are able to play breathtaking speedy runs with high energy; Arntzen’s flowing clarinet is notable on “Le soleil et la lune” and the aforementioned Trenet’s “Menilmontant”; Behar contributes an authentic French “musette” sound; Disterheft is solid throughout; and Chevalier’s technique is amazing with caressing tones and dazzling runs.

Congratulations to the Avalon Jazz Band for keeping this style of jazz alive. This enjoyable album proves everything old can be new again.

For more information, visit avalonjazzband.com. This band is at Central Park Summerstage Jul. 1st. See Calendar.



Slightly Concussed (Live at De Melkbus)
New Orleans Swamp Donkeys (s/r)
by Matthew Kassel

It isn’t entirely clear why New Orleans Swamp Donkeys, a traditional six-piece group deeply indebted to ‘20s jazz from New Orleans and Chicago, named its new album *Slightly Concussed*. Their music, warm and welcoming and joyful, doesn’t hit you over the head to make a point. Perhaps it’s because on this disc, recorded live at De Melkbus, a theater in Dordrecht, Netherlands, the Swamp Donkeys are nodding so vigorously in the direction of their stylistic forebears—Louis Armstrong, King Oliver and, to a certain extent, Louis Prima, among others—that they (and

perhaps their audience) experience a kind of aesthetic whiplash.

That’s not to say the Swamp Donkeys, who bill themselves as a “traditional jass band”, are hokey or mired in tradition. There is an annoying tendency for so-called “Dixieland” bands to make a kind of nostalgic-sentimental mockery of music that still feels fresh and new and serious despite decades of distance (see Louis Armstrong’s Hot Five and Hot Seven sessions). The Swamp Donkeys don’t fall into that trap: they are so obviously enthused by the early-jazz canon it’s impossible to doubt their sincerity and they aren’t shackled to the early 20th century.

And so we have a swinging rendition of the theme song from *Game of Thrones*, which went viral when it was posted on YouTube in the summer of 2014, alongside standards mostly popularized by Louis Armstrong, including “Hello Dolly”, “Just a Gigolo” (though the Swamp Donkeys’ version feels like more of a nod to Prima’s 1956 version), “Dinah” and “What a Wonderful World”. Armstrong has an able imitator in the voice of James Williams, the Swamp Donkeys’ energetic trumpeter—“The nightingale swings his fairy tale,” he slyly sings on “Stardust”—but at times his gravelly voice recalls Kermit Ruffins of New Orleans band The Barbecue Swingers. Banjo player Samuel Friend trades a few lines with Williams on “Rockin’ Chair”, bringing to mind the famous duo with Bing Crosby and Armstrong. An occasional saxophone solo imbues the music with a modern touch while trombone, unobtrusive drums and the steady wheeze of tuba ground each song happily and unworriedly in the past.

For more information, visit neworleansswampdonkeys.com. This band is at Louis Armstrong House and Blue Note, both Jul. 4th. See Calendar.

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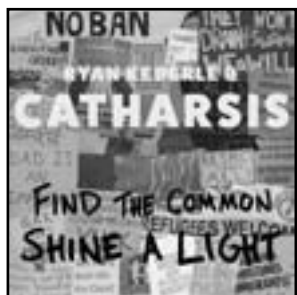
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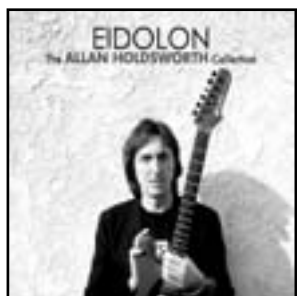


Find the Common, Shine a Light
Ryan Keberle & Catharsis (Greenleaf Music)
 by George Kanzler

When trombonist Ryan Keberle formed Catharsis over half a decade ago, it was a quartet building on the examples of Gerry Mulligan and Ornette Coleman: two horns with bass and drums and emphasizing group interplay and tandem playing by the horns. Eventually Catharsis added a fifth member, singer Camila Meza, at first using her voice almost exclusively in wordless vocals, like a third horn. Meza eventually began singing lyrics and on this latest Catharsis album, her guitar and voice are prominent, a full fifth member of what in essence is a collaboration between five musicians (trumpeter Mike Rodriguez, bassist Jorge Roeder and drummer Eric Doob complete the group) and studio techniques, including effects and overdubs; the latter include Keberle's Fender Rhodes keyboard and melodica. Some tracks also feature a vocal chorus, the Catharsis Singers. This is a highly processed product of the studio, very different from the band's live performances, but equally compelling.

Opener "Become the Water" (Mansa Miro's poem set to music by Keberle), builds like a rock power ballad, the refrain of "Find the color, shine the light/ Become the water, keep up the fight" from Meza and the singers rising in intensity to a vamp-coda swirling with horn blasts. There is an overt social theme of political engagement in the songs with lyrics, especially an ethereal version of The Beatles' "Fool On the Hill" and rousing, reharmonized take on Bob Dylan's protest anthem "The Times They Are A-Changin'". Keberle says the closer, "I Am A Stranger" by indie rock group The Welcome Wagon, has lyrics that "touch on...the importance of the human condition." It swells to a beatific climax with singers and trombones overdubbed into a brass choir. Three short, cooperatively created tracks revert to the original quartet format while Keberle's tribute to Ornette Coleman, "Ancient Theory", recalls and expands on the original quintet beginnings as Meza intones the intricate melody wordlessly, horns trade solos and in tandem and Roeder solos on electric bass over drums, guitar and melodica.

For more information, visit greenleafmusic.com. This project is at Jazz Standard Jul. 5th. See Calendar.



Eidolon
Allan Holdsworth (Manifesto)
 by Alex Henderson

Fusion has lost two of its most important guitarists in 2017: first, Larry Coryell in February then Allan Holdsworth in April. The Englishman (who lived in California from the early '80s on) recorded many excellent albums and this two-CD best-of set takes a rewarding look at his '80s-early 2000s output.

Drummer Lenny White once described Holdsworth as "the John Coltrane of the guitar". The word "probing"

has often been used in connection with Coltrane's playing and it is a word that often applies on *Eidolon*, from the jazz-rock aggression of "Against the Clock", "Tullio", "Ruhkukah" and "The Sixteen Men of Tain" to quiet introspection of "54 Duncan Terrace", "Distance Vs. Desire" and "Low Levels, High Stakes".

Holdsworth draws heavily on fusion influences such as Wayne Shorter/Joe Zawinul's Weather Report, John McLaughlin's Mahavishnu Orchestra, Chick Corea's Return to Forever and electric Miles Davis and his playing owed something to the hard rock of Jimi Hendrix and Jeff Beck as well as the straightahead bop of Wes Montgomery and Joe Pass. The groups Holdsworth leads on this double-disc are generally either power trios (electric guitar, electric bass and drums) or quartets with electric keyboards. The closest that *Eidolon* comes to straightahead jazz is Irving Berlin's "How Deep Is the Ocean" and Django Reinhardt's "Nuages" (Reinhardt, king of Gypsy Swing, was among Holdsworth's favorite guitarists).

Eidolon features the occasional vocalist, including Naomi Star on "Against the Clock", Jack Bruce on "Road Games" and Paul Williams on "Home". Star's ethereal performance recalls Gayle Moran's work with Return to Forever and Mahavishnu Orchestra while Bruce and Williams' vocals take Holdsworth into progressive rock territory.

Holdsworth first established himself as one of fusion's heavyweights in the genre's heyday of the '70s. However, he delivered some of his most inspired work afterwards and *Eidolon* is a fine place to start for new listeners.

For more information, visit manifesto.com. A Holdsworth tribute with Alex Skolnick, Alex Machacek, Tim Miller and Nir Felder is at Iridium Jul. 5th-7th. See Calendar.



Chroma
Petros Klampanis (Motéma Music)
 by Tyran Grillo

The title *Chroma* evokes the colors of human experience. Recorded live in December 2015 at New York's Onassis Cultural Center, bassist Petros Klampanis' Motéma debut allows said colors to intermingle in utterly lyrical ways.

Klampanis takes much of the composing credit, starting off on the rightest of feet with the album's title track. Its trim opening, replete with tuned percussion, eerily recalls the postmodern minimalism of Nik Bärtsch's Mobile before the guitar of Gilad Hekselman and bow-work of a top-flight string section make it clear that we are in far more extroverted territory. Klampanis possesses a relativity all his own when it comes to crafting melodic cages in which to improvise. His multifaceted rhythm sectioning with drummer John Hadfield, artfully gilded by percussionist Keita Ogawa, gives just the right amount of uplift to maintain an uninterrupted aerial view toward the final vista, "Shades of Magenta". The latter's Brazilian pulse and Nana Vasconcelos-esque vocals (courtesy of Klampanis himself) offset a smooth highway with soulful detours.

"Tough Decisions" eases the listener into a patient unfolding. The bassist's soloing spotlights his refined approach, in which every note feels like a necessary leaf in forested surroundings. For its surprising reveries and groovy resolution, "Little Blue Sun", with its oceanic vibe, comes across as the most dynamic piece. Hekselman contributes "Cosmic Patience",

introducing it by way of starlit guitar and expanding the possibilities of his interactions with the bass like heat lightning personified: distant yet glowing with colorful immediacy. Pianist and frequent Klampanis collaborator Spyros Manesis is behind "Shadows", another prime surface for Hekselman's warm touch.

If you've ever woken up from a dream with beautiful music in your head, only to forget it as the day goes on, *Chroma* will make you feel like you have recaptured some of that spirit.

For more information, visit motema.com. Klampanis is at Bar Next Door Jul. 4th with Nadav Lev and Cornelia Street Underground Jul. 11th with Julian Shore. See Calendar.

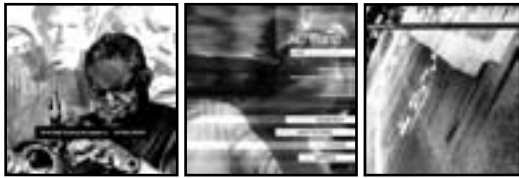
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The Final Concert
Nu Band (featuring Roy Campbell, Jr.) (NoBusiness)
Live in Geneva
Nu Band (Not Two)
New York Connection
Erhard Hirt (Klopotec)
 by Robert Iannapolllo

One of the musical bright spots of the last decade was the Nu Band, rising out of the desire of trumpeter Roy Campbell and drummer Lou Grassi to play together in a regular group, recruiting reedplayer Mark Whitecage and bassist Joe Fonda. They could breathe fire, sing to the heavens and swing like hell. They released six well-received albums, a band in it for the long haul. However, future plans were put on hold with the death of Campbell in 2014, a passing that saddened not only band members but also New York's jazz community of forward-looking players.

But rather than mourn the death of Campbell, the group opted to celebrate his life with a vinyl-only release of *The Final Concert* (2012) from Bad Hofgastein, Austria. It's a tasty set showing the band at the peak of its powers. The program includes two group standards: Whitecage's buoyant "Like A Spring Day" and Fonda's "In The Whitecage". Also included is a previously unrecorded Campbell composition, "Lament For Billy Bang", written for his deceased musical cohort. It's given an epic 16-minute reading, opening with a haunting arco bass intro and Campbell on flute. The body of the piece opens into a bittersweet tune and during his solo (on flugelhorn) Campbell wistfully quotes Jerome Kern's "Yesterdays" at length. The album concludes with a group improvisation. *The Final Concert* is a fitting way to commemorate the life and spirit of one of the band's founding members.

To honor a number of remaining gigs, the band asked trumpeter Thomas Heberer to help. He wound up joining the band. *Live in Geneva* is the second album with him. Heberer brings a brighter, less burnished tone to the frontline and frequently employs extended techniques, best heard on Whitecage's "Little Piece". Heberer also contributes a piece for his predecessor, "One For Roy", which is an engaging tribute; the jaunty end is quite unexpected. Grassi also contributes a new composition, "Lunch For The Pharoah", which has the flavor of a Sun Ra processional. Fonda penned "Read This", a piece with knotty themes maneuvered with assured ease. Based on *Live In Geneva*, it seems as if Nu Band will be a performing aggregation for some time to come.

New York Connection by guitarist Erhard Hirt is a tangential item in the Nu Band discography but should be heard by fans. Hirt has been working in the European free jazz scene since the early '80s. While Nu Band is usually a composition-based group, they will occasionally engage in free improvisation. On the night before the Geneva concert (and minus Heberer), they met Hirt in a club in Münster and played a set of vital, edgy free improvisation. Hirt's guitar and electronics bring new textures to the group and all players respond with spirited playing. They pare down into various group components with particularly inspired passages of Grassi and Fonda in duet with Hirt's scrabbling electronics, an element rarely heard with either of these players. Whitecage plays fiercely throughout. This is an inspired set with the trio goaded and prodded by Hirt to some of their most fiery playing. Taken together these latter two discs are a good way to explore two days in the life of Nu Band.

For more information, visit nobusinessrecords.com, nottwo.com and klopotec.si. Nu Band is at Legion Bar Jul. 9th. See Calendar.

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The Breathe Suite
Gregory Lewis Organ Monk (s/r)
 by Donald Elfman

The Breathe Suite is a powerful and soulful musical response to the police treatment of African-American citizens in our time. It blends intelligent and passionate composition with dynamic group and solo playing. It is a brilliant distillation of jazz 'protest' statements from the past, a sound evoking the emotional thrust of the more modern organ albums Larry Young made in the '60s-70s and, finally, a sense of some kind of deliverance.

Lewis (organ), Marc Ribot (guitar) and Nasheet Waits (drums) provide haunting and expansive underpinnings to "Chronicles of Michael Brown" and, with the fire of Riley Mullins (trumpet) and Reggie Woods (tenor saxophone), create a work, which, through its 20 minutes, diversely colors the fury as well as the sadness the story tells. The horn solos are bracing and rich in emotional depth. This same group coalesces beautifully through the deft colors of "Eric Garner". A trio with guitarist Ron Jackson and drummer Jeremy "Bean" Clemons subtly plays the vigorous "Trayvon" and simpler and more contemplative "Aiyana Jones' Song", both suggestive of Tony Williams Lifetime in their combination of instrumental dexterity and expressiveness.

The last two movements—"Ausur and the Race Soldiers" and its reprise—are named for the Egyptian god of the afterlife and this same god gives its name to a Pan-African religious group that promotes the African origins of Christianity. The music, then, seems to call for redemption as, in the former, it springs from dark flashes from the rhythm to knockout ensemble work and sparkling solos from the horns and guitar. In the reprise, it's just Lewis and the two drummers and though the music is driving it is also, thanks to the vision of the leader, a potent and satisfying climax.

In *The Breathe Suite*, Lewis has composed and effected an important statement on race in America.

For more information, visit greglewismusic.com. Lewis is at Lucille's at BB King's Blues Jul. 2nd, 9th, 16th, 23rd and 30th with Peter Valera, American Legion Post Jul. 6th, 13th, 20th and 27th, Bar Lumático Jul. 9th and 23rd and Fat Cat Jul. 22nd. See Calendar.



Reclamation
Burning Ghosts (Tzadik)
 by Robert Bush

The fusion of avant jazz with heavy metal seems to make for strange bedfellows but if anyone could pull it off, L.A. trumpet virtuoso Dan Rosenboom is just the cat to do it. Burning Ghosts combines disparate elements like the super-distorted guitar of Jake Vossler with the organic upright bass of Richard Giddens along with Aaron McLendon's crushing drums and the clarion articulation of the leader.

The opening "FTOF" explodes out of the speakers

and exists for a few moments as a duet with Rosenboom and McLendon. Giddens enters, making the most out of a pedal tone while the trumpeter darts in and out like a firefly. Vossler follows, sounding like the product of a union between Eddie Van Halen and Sonny Sharrock. Total, scorching chaos ensues.

Arco bass introduces "Harbinger", toggling against several layers of effects-laden guitar. When the distortion cranks this high Rosenboom and Giddens especially get buried in the cacophony. Still, when this stuff works, it's like Lester Bowie meeting John Zorn at a Black Sabbath concert. Among the more effective cuts are "The War Machine", which blends the idioms seamlessly, yet one despairs when the volume subsumes the work of Giddens, whose contribution is vital to the success of this concept. "Radicals" begins as a jump-cut battle between the polarities of warbled trumpet and some extreme metal posturing (you can almost see the hair flying) when, out of nowhere, Giddens emerges with a glorious, woody solo. The trumpeter follows with a tart plunger mute essay, making this the most overtly 'jazzy' cut on the disc.

It all comes together on "Betrayal", a mournful theme reminiscent of Ornette Coleman's "Lonely Woman", at least until a furious funk beat veers the group into a different direction, yielding a superb trumpet solo and a mesmerizing contribution from Giddens worthy of Charlie Haden.

Not for the fainthearted, *Reclamation* balances caterwaul with extreme creative beauty.

For more information, visit tzadik.com. This project is at The Stone Jul. 10th and Alphaville Jul. 11th. See Calendar.



Inside the Moment
Camille Thurman (Chesky)
 by Phil Freeman

Saxophonist and vocalist Camille Thurman recorded this album at New York's Rockwood Music Hall, accompanied by guitarist Mark Whitfield, bassist Ben Allison and drummer Billy Drummond. The tunes are all standards: "The Night Has a Thousand Eyes", "Cherokee", "Nefertiti", "A Flower is a Lovesome Thing" and three more. The performances, though, are anything but rote. "Nefertiti", in particular, is completely transformed by Whitfield, whose solo is wild and unfettered, sending bursts of notes flying in all directions as a mellow Thurman takes ownership of Wayne Shorter's hypnotic melody line.

Chesky Records specializes in binaural recordings; the whole thing captured with a single two-headed microphone, stuffed inside a mannequin head to create an immersive effect, putting the listener virtually in the middle of the room. On headphones, Thurman and Allison are just left and right of center while Whitfield is in the far left and Drummond the far right, but the sound is unified and cohesive, each instrument playing off the others as they were in the moment.

Thurman sings on "Sassy's Blues", "Detour Ahead" and the closing version of "Cherokee", mostly scatting, which is unfortunate. Fortunately, Thurman's somewhat wispy and girlish voice and clearly audible joy in performing makes it more charming than it could otherwise have been. But the purely instrumental tracks are terrific, no qualifiers necessary.

Thurman's saxophone style mirrors her singing voice. Her lines are long and seem to follow a chain of thought, as though she's explaining something to the

listener. Yet it never feels like a lecture or a harangue; Thurman is wandering down a path and inviting you to follow. Her companions are with her all the way: Whitfield's sound is occasionally slightly bent by pedals while Allison and Drummond are a quick-thinking, high-energy rhythm team, swinging hard and driving the music forward without ever taking things over the brink into chaos or settling into a mindless groove. This is traditionalist bop, transforming old tunes into something new with energy and invention.

For more information, visit chesky.com. Thurman is at Ginny's Supper Club Jul. 13th. See Calendar.

Drummer Joe Hunt, who toured and recorded with George Russell, Stan Getz and Bill Evans

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Skip to the Solo
Henry Kaiser/Alan Licht (Public Eyesore)
by Mark Keresman

Helmed by two of the most eclectic electric guitarists in creative music, *Skip to the Solo* explores a zone that led many a young rocker into jazz and beyond—modal excursions of Robby Krieger, Jerry Garcia, Duane Allman, Dickey Betts and Carlos Santana, as well as the often-maligned mid '70s electric period of Miles Davis (whose bands of that time included at least one guitarist, sometimes as many as three).

Alan Licht is perhaps the slightly more rock-oriented of the two while Henry Kaiser has played in world music contexts as well as the Grateful Dead extended family. Both are well versed in the art(s) of improvisation, totally free and otherwise. "File and Rank" has a jangling folk-like intro then bursts into somewhat frenzied, arching soloing guaranteed to warm the cockles of the hearts of fans of Santana circa 1970-74 and the original Mahavishnu Orchestra. "Wong Dong Doodle" has a loping, lurching beat and playfully parodies tortured jams occurring when more than one guitarist is present on a blues concert stage—plenty of bent notes and angst-laden passages. "Ask Me About the Dorian Mode" is driven by a wistful melodic motif with sincere blues-derived soloing,

full of fervent yet understated passion and Jimi Hendrix-esque squalls as garnish. "Blast of Silence" displays fierce, eerie vocal-like snarls from these fret-meisters, sounding like Tuvan throat singing and rats digging beneath the floor. "More or Less Cowbell" is a swaggering midtempo funk workout with judicious use of distortion and wah-wah pedal.

These six-stringers throw enough curve-balls to jolt even the most jaded listener to attention. Sweetly spacy, pensive modes are followed by fiery bursts; (relatively) straightahead rocking-out is subsumed by thorny dissonances, spirited dueling and inspired usage of effects pedals/devices. Devotees of electric guitar post-1967: this is for YOU.

For more information, visit publiceyesore.com. Kaiser is at Noise Workshop Jul. 14th and Downtown Music Gallery Jul. 15th. See Calendar.



Morphogenesis
Steve Coleman's Natal Eclipse (Pi)
by Eric Wendell

Everyone from Igor Stravinsky and George Gershwin to Chico Hamilton and Ornette Coleman has juxtaposed jazz and classical elements to broaden their music. Utilizing alto and tenor saxophone, trumpet,

clarinet, violin, piano, bass, vocals and occasional percussion, alto saxophonist Steve Coleman creates a robust sound both delightful and demanding. *Morphogenesis* is an impressive set of music, which, though, at times feels forced. On opener "Inside Game", half the ensemble perform with more of a jazz sound while the other feels more classical. This slight lack of cohesion is the only thing holding back *Morphogenesis* from being a wholly defined album, instead feeling like a series of exercises.

This does not mean that Coleman hasn't crafted music that shows an endless creative mind. "Roll Under and Angles" is such an example, where he produces an intricate harmonic environment with an ethereal feel. Said feel is courtesy of vocalist Jen Shyu, her "ahhhhs" mixing with sparse percussion create an otherworldly environment. The highlight of the album is "Morphing", suitably titled as it changes throughout its life, starting slightly frenetic before moving into a unison line by saxophone, clarinet and piano. "Morphing" is Coleman at his best as an arranger, acknowledging when and where to enhance entrances and exits and when to expand the output of each instrument to its full effect. While traversing the line between jazz and classical traditions, Coleman is still able to find the pocket within each piece. "Shoulder Roll" is a clear example, with a strong melodic arc as fierce as it is subtle. The closer "Horda" exhibits the virtuoso side of Coleman, with a frenzied performance leaving the listener wanting more.

Morphogenesis is another step forward in Coleman's never-ending pursuit of trying out new and interesting concepts for the jazz ensemble.

For more information, visit pirecordings.com. Coleman is at The Stone at The New School Jul. 14th-15th. See Calendar.



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 Helen Yee (violin) – Julia Simoniello (vocals & guitar) – Angelica Sanchez (piano)
 Noah Berman (electric guitar) – Steve LaSpina (bass)
 Kevin Norton (vibraphone, drums, percussion) (new album on Bandcamp)

Wednesday, July 19 – Zinc Nine Psychedelic
 Nick Didkovsky (guitar, laptop) – Dave Ballou (trumpet, electronics)
 Kevin Norton (drums, vibraphone, percussion)

Thursday, July 20 – To Be Continued
 Claire de Brunner (bassoon) – Carol Liebowitz (piano) – Daniel Carter (saxes, flute, trumpet)
 Kevin Norton (vibraphone, drums, percussion) (CD release event)

Friday, July 21 – Kevin Norton, Erik Friedlander & Peter Zummo
 Kevin Norton (drums, vibraphone, percussion) – Erik Friedlander (cello)
 Peter Zummo (trombone & electronics)

Saturday, July 22 – Love for Connie (a concert for the memory of Connie Crothers)
 Kevin Norton (vibraphone, percussion) – Ken Filiano (bass) – Jim Pugliese (drums, mbira)

Sunday, July 23 – Kevin Norton with Kazzrie Jaxen and Steve LaSpina
 Kevin Norton (drums, vibes, perc) – Kazzrie Jaxen (piano, voice) – Steve LaSpina (bass)



KEVIN NORTON'S BREAKFAST OF CHAMPIGNON(S)
 (PHOTO BY KRISTOPHER JOHNSON)
 (ANGELICA SANCHEZ NOT PICTURED)



So Long Farewell Repair (Live at The Glad Cafe)
Daniel Carter/George Lyle/Fritz Welch (Iorram)
Neu Cabal
**Jeff Platz/Daniel Carter/Dmitry Ishenko/
 Dalius Naujokaitis (Glitch)**
Vol. 1: Erie Live!
**Daniel Carter/Watson Jennison/
 William Parker/Federico Ughi (577 Records)**
 by Ken Waxman

Multi-instrumentalist Daniel Carter exemplifies the undying spirit of no-holds-barred improvisation from New York's Lower East Side. Now pushing 72, Carter, equally proficient on trumpet, clarinet, flute, alto and tenor saxophones and piano, has been part of the Downtown scene since the mid '70s. Carter resisted the blandishments of fusion and neo-bop, staying true to free expression until other, mostly younger, players finally appeared to join him at the end of the 20th century. A charter member of bands like Test and Other Dimensions in Music, he works with a multiplicity of partners throughout the U.S. and in Europe.

So Long Farewell Repair is a demonstration of in-the-moment sophistication. Carter's alto saxophone and piano are paired with Glasgow bassist George Lyle (1940-2016) and transplanted American drummer Fritz Welch. The latter's cymbal scrapping and brittle drum-top pulses have been put to good use in theater and dance companies and the Glasgow Improvisers Orchestra while the former, a GIO mainstay, was a journeyman, backing players from Trevor Watts to Sonny Simmons. Much of the animation on the four tracks results from Lyle's response to Carter's reed or keyboard onslaughts. The appropriately titled "Wordsmith", for instance, has buzzing arco sweeps providing a continuum beneath half-yodeling altissimo puffs. The subsequent "News Loom" begins as a blues with looming double bass pumps and trenchant rim shots backing Carter's high-pitched move into Hank Crawford territory, shifts to a showcase for heated double- and triple-stopping, backed by noodling keyboard runs, and ends with banshee-like reed wails. This date may have been a one-time meeting, but the sympathetic unity indicates that potential existed for future collaborations.

Carter brings out his band-room-like collection of instruments on *Neu Cabal*. He and Boston-based guitarist Jeff Platz recorded together on *Past & Present Futures* in 2013 and *Panoramic* in 2010 and the trio of Platz, bassist Dmitry Ishenko and drummer Dalius Naujokaitis works as a self-contained unit. The familiarity is evident as early as opener "Seer & Seen", which languidly evolves in tandem elegance, harmonizing graceful flute tweets and string strums. This mood intensifies on the following "Dark Poppies", where muted trumpet parries fuzz-tone flanges and slurred fingering. On "Mr. Stone", Carter's enervated trills could come from the Paul Desmond cool school, leaving energy production to Platz' buzzing distortion and string snaps. When guitar ostentation threatens to overpower Carter's half-lively, half-languorous piano plinking on "Hammer & Saw", his alto is brought out to challenge Platz' near-rock-like soloing. This tug of war between rugged and refined is put to rest on the closing "Wrong Way Around" as metallic clanks and clicks from Platz fade into simpatico flowing lines, complementing Carter's work on tenor saxophone, which is Stan Getz-ian with a nasal fillip.

Vol. 1: Erie Live! ups the ante, with longtime Carter associates William Parker, playing shakuhachi and tuba as well as his customary bass, and drummer Federico Ughi joined by Toronto-based Watson Jennison, playing soprano saxophone, flute, recorder and keyboard. The latter's contributions are close but

never duplicate Carter's pyretic work on alto and tenor saxophones, clarinet and keyboard. A fine instance of this is on "Square One", where the rumble of Ughi's modified rhythms is complemented by African-style panpipe suggestions from recorder and clarinet with timed tuba bleats providing the ostinato. Switching to alto, Carter then announces himself with an emotional cry. Parker's woody introduction to "West" reiterates his multi-string timbre-shaping. Later a bass thump underscores the horn players' nasal buzzing, which is unrefined but always swinging. Ughi's work throughout is hard and heavy but never amelodic, cleverly parrying anything the others output no matter the time or tempo. *Erie Live!* reaches its zenith on the extended final track. Carter's almost Bird-like alto saxophone thrusts are as pointed as they are undulating. The boppish feel extended by Jennison's keyboard fills and a constant bass rhythm is replaced with rhapsodic controlled dissonance by Carter's reed exploration. *Erie Live!*, Vol. 1 with other CDs available from Rochester and Toronto, is welcome as is other work from Carter, whose skillful versatility is evident on all of these discs.

For more information, visit iorramrecords.bandcamp.com, cdbaby.com/cd/jeffplatz10 and 577records.com. Carter is at The Stone Jul. 20th. See Calendar.



So It Is
Preservation Hall Jazz Band (Legacy)
 by Marilyn Lester

It is a task for any institution to stay relevant, particularly in the ever-evolving and demanding arena of jazz. For the last decade, the 56-year-old Preservation Hall Jazz Band (PHJB), rooted in traditional New Orleans jazz, has ventured into wider territories, releasing *That's It!*, its first album of original compositions in 2013. Now, following a 2015 trip to Cuba, PHJB has released their second original CD, *So It Is*, seven numbers heavily influenced by AfroCuban rhythms. The compositions were born of the realization, according to Ben Jaffe, the band's leader and bassist, that there's always been a strong musical connection between AfroCuban and New Orleans music from the beginnings of jazz. The tracks were composed mainly by Jaffe, plus tenor saxophonist Charlie Gabriel, in collaboration with the entire band: Kyle Roussel (piano), Clint Maedgen (tenor saxophone), Ronell Johnson (trombone), Branden Lewis and Stephen Lands (trumpets) and Walter Harris (drums).

So It Is is a buoyant, bold celebration of sound. The opening title track lays the groundwork with cool piano riffs punctuating a laidback groove. The second track, "Santiago", with its dominant percussive beats, explodes into an intense Afrobeat dynamism, heightened by funky brass swing. This is the most intensely 'Cuban' of the tracks, inspired by the city of the same name, a place where PHJB was deeply influenced by carnival bands. "Malaga" evokes intense Cuban roots with its heavy mambo beats; the tune is street-party-worthy, with rhythm and horn sections playing off each other for a fierce throbbing swing. On "Innocence", with distant echoes of Juan Tizol, Roussel plays the Wurlitzer, working within rolling percussion and jazz funk horn lines to produce a full-bodied danceable feeling.

"Convergence", dominated by piano, is influenced by the Dixieland roots of New Orleans-style jazz and

a strong R&B girding while "One Hundred Fires" is inspired by second-line traditions, a funereal tempo in a minor key and Wurlitzer underpinnings exploding into funk. The closer "Mad" is the only vocal of the seven tunes, the ensemble swinging and hand-clapping with a New Orleans pulse.

So It Is is a successful marriage of AfroCuban influences with PHJB tradition. If the band continues with this kind of musical exploration and willingness to fuse newness with tradition, it can ensure its relevance into its next 50 years of music-making.

For more information, visit legacyrecordings.com. This band is at Metrotech Commons Jul. 20th. See Calendar.

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posi-tone.com
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Fountain of Youth
Walt Weiskopf (Posi-Tone)
by Thomas Conrad

Walt Weiskopf has two academic degrees, is a college professor and has published eight books. He played in the big bands of Buddy Rich (at 21) and Toshiko Akiyoshi (for 14 years). He performs with classical orchestras and has a long-running gig with Steely Dan. He also makes records of his own. *Fountain of Youth* is the 17th.

But when the first track hits, you could easily think you were listening to a 25-year-old tenor saxophone badass, come to town to raise hell. “Backstage Blues” is a butt-kicker. Weiskopf’s tenor leaps and jolts over a theme so spiky Monk might have written it (Weiskopf did). Further listening reveals that *Fountain of Youth* could only have come from someone with broad experience of music and life. It is unlikely that a 25-year-old would be drawn to the aching sweetness of “How Are Things in Glocca Morra?” or be charmed by the song’s elongated second A section, which creates a tantalizing six-bar bridge. Weiskopf understands it all. (Pianist Peter Zak glistens on this track.)

“Laura” is improbably fast yet keeps its mystery. “Young and Foolish” stays a ballad—a hard ballad, with a rapt solo by bassist Mike Karn. Weiskopf is a deeply intuitive interpreter of standards, but in order to express the range of his emotional life, he also composes his own material. The brooding melody of “Echoes of the Quiet Past” comes upon elusive, complex memories, over which Weiskopf then lingers. “Hot Dog Days” is pure jubilation. It also deals with memories, but simpler ones, like the amusement parks and beaches of childhood. “Heads in the Clouds” celebrates creative distraction, at the tempo that Weiskopf’s tight quintet (which also includes vibraphonist Behn Gillece and drummer Steve Fidyk) eats alive: medium-up but unhurried, with time for digressions and daydreams.

For more information, visit posi-tone.com. Weiskopf is at Smalls Jul. 21st-22nd. See Calendar.



Serenade for Horace
Louis Hayes (Blue Note)
by Scott Yanow

Louis Hayes, who recently turned 80, is one of the great survivors of ‘50s jazz along with fellow drummers Roy Haynes and Jimmy Cobb, consistently supportive and swinging on bandstands and in studios for more than 60 years. Whether working with Horace Silver (1956-59), Cannonball Adderley (1959-65), Oscar Peterson (1965-67), McCoy Tyner or his own groups, Hayes has been the most satisfying of drummers. Often felt as much as heard, Hayes always adds color and drive to the music.

Silver (1928-2014) was a musical giant as a very individual and funky pianist, bandleader who helped popularize the trumpet-tenor quintet and a gifted

songwriter. He was popular for decades simply by being himself. When Hayes first joined Silver, the quintet was new and consisted of former members of the Jazz Messengers. The 19-year old drummer sat in Art Blakey’s former seat and fit in perfectly without trying to imitate his predecessor. Hayes kept in contact with the pianist through the years and near the end of Silver’s life he told his former sideman, “Louis, you’re a part of my history.” That thought led Hayes to record this tribute album. Rather than seeking to duplicate Silver’s classic recordings, Hayes uses a sextet, which, in addition to tenor saxophonist Abraham Burton, trumpeter Josh Evans, pianist David Bryant and bassist Dezron Douglas, includes vibraphonist Steve Nelson. The full group is not on all of the songs nor do the individual players try to emulate their forebears closely. They sound natural within the soul jazz/hardbop tradition of which they understand the vocabulary and emotions very well.

Hayes, who plays a typically supportive role throughout, taking just a few drum breaks (most notably on “St. Vitus Dance” and “Room 608”), has his sidemen play concise solos, making their point quickly. The songs clock in between 4:08 and 6:44 in length; only “Lonely Woman” is over six minutes. The sextet performs ten Silver pieces plus the leader’s driving original “Hastings Street”. Because the group retains many of Silver’s arranged harmonies along with the classic melodies, it often sounds like one of the pianist’s bands despite the inclusion of Nelson. Among the highpoints are “Señor Blues”, endearing melody of “Strollin’”, “Juicy Lucy” (a contrafact of Charlie Parker’s “Confirmation”), cool ensemble sound of “Silver’s Serenade” and uptempo bop of “Room 608”. A special delight is having guest Gregory Porter take the vocal on “Song For My Father”.

For more information, visit bluenote.com. This project is at Birdland Jul. 25th-29th. See Calendar.



Triptych
Tim Daisy/Ken Vandermark/Michael Thieke (Relay)
Burning Below Zero
DEK Trio (Trost)
Splinters
Terrie Hessels/Ken Vandermark (Artifacts/Audiographic)
by Tom Greenland

Reedplayer Ken Vandermark has made Chicago his home for close to three decades, sustaining a DIY career in creative music. Three projects show three similar but different instantiations of his musical art.

Triptych is a trio outing with drummer Tim Daisy and clarinetist Michael Thieke, Vandermark on bass clarinet and tenor saxophone. The brief set of three compositions (all by Daisy) and five improvisations achieves a nice balance of freedom and restraint. “At Argyle” is an infectious swinging theme in 6/4, Vandermark’s rich vibratoless clarinet ringing clear across the horn as he sets a solo course, Thieke’s higher soprano liquid and breathy by contrast. The serpentine melody of “Yellow Fern” coils around itself in beat-groups of five, Vandermark sounding low foghorn growls on tenor, Thieke high and falsetto, both bouncing between registers to create the effect of three or even four horns blowing. “Tuesday at Noon” is a beautiful ballad led by Thieke, Vandermark’s obbligato parts growing more assertive, Thieke taking a meditative solo of whistling keening long-tones. The remaining tracks include two free duets—Vandermark and Thieke’s aping a heated political argument; Daisy and Thieke’s more elliptical—plus three soliloquies: Daisy’s short, organically constructed piece ends with a

toy train-like effect; Vandermark’s raucous bass clarinet solo recalls a small terrier responding to a strange knock at the door; and Thieke’s closing statement alternately chirps and whines in split-note sonorities.

The close chemistry of the DEK Trio, named for drummer Didi Kern, pianist Elisabeth Harnik and Vandermark, is well represented on *Burning Below Zero*, a live recording at Raj in Klagenfurt, Austria. Although the mic’ing doesn’t pick up all of the piano’s delicate nuances, much detail remains in the two epic tracks and brief closer. “Raj One”, almost a half-hour long, is a through-improvised musical movie of diverse acts and scenes. Vandermark’s big-toned tenor and even bigger-toned bass clarinet, which he switches to mid-track, form the tonal center while Harnik’s extended techniques, including unusual implements to scratch, scrape, rub, swat, rake or pluck the exposed strings, fill out the set piece. “Raj Two” shows a wider dynamic range and features Vandermark on soprano, then bass clarinet and finally tenor; after the group ad-hocs a major/minor ballad in E-flat, his unadorned solo ushers in a gentle ruminative ending centered around C-Major. The rowdy finale, “Raj Three”, is dense and percussive, quickly mounting to and maintaining an intense climax, a fulfilling conclusion to the irenic ambiance established during the previous track.

In some ways Vandermark and left-handed Dutch guitarist Terrie Hessels (founding member of avant-punk group The Ex and Vandermark’s bandmate in the quartet Lean Left) are like Yin and Yang—or perhaps Yang and Yin—a pairing of opposite roles constantly changing into each other. On *Splinters*, a compilation of two different recording dates one year apart, Vandermark represents the explorer, following a musical trail from Point A to Point B to many points beyond. Hessels represents the delayer, the disrupter, the trickster who questions every turn, explores every detour along the way. Eschewing the chords and melodies germane to guitar, Hessels draws on a lexicon of dissonances, rattles, knuckle-scratches, squeaks, buzzes, echoes and things-that-go-bump-in-the-night. But the roles are blurred, then reversed when Vandermark begins to thump his keys or tongue-slap his reed, when his clarinet buzzes like a frantic bee under glass, when his tenor whistles like a boiling tea kettle—the explorer delayed, the disrupter following. The first three tracks, frenzied “Éclats”, aggressive, head-banging “Astillas” and a quieter “Hahen”, all from first session, set the stage for the sweeping expanse of “Splitter”, a kinetic odyssey through highs and lulls, calls and responses, pushes and pulls, whispers and yells.

For more information, visit timdaisy.com, trost.at and audiographicrecords.com. Vandermark is at The Stone at The New School Jul. 28th-29th. See Calendar.



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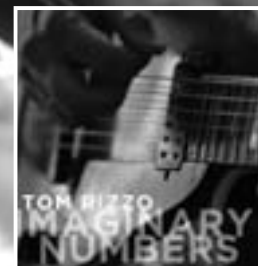
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Pianist Denny Zeitlin has long been in the vanguard of musical innovation. His 1960s acoustic trio was one of the first to advance beyond the concepts of Bill Evans, and his genre defying electro-acoustic experiments were some of the most intriguing from a jazz musician.

During the past four years, Zeitlin and Marsh's collaboration has been reenergized. Meeting regularly at Zeitlin's home studio, the two have explored new topographies in collaborative music making. They both see their meetings as a privilege, as there are no pressures of time, finance or extraneous purpose to impede their enthusiastic music making. The initial presentation of some of the fruits of their labor was the critically acclaimed *Riding The Moment* (Sunnyside SSC 1408, 2015.)



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Buer (John Zorn: *Book of Angels*, Volume 31)
Brian Marsella Trio (Tzadik)
by Andrey Henkin

Between the three of them, pianist Brian Marsella, bassist Trevor Dunn and drummer Kenny Wollesen have appeared on almost 90 Tzadik CDs, the latter pair on over 25. *Buer* is, however, the first appearance of what Marsella, during a CD release at The Stone (Jun. 5th), called "a relatively new trio", playing music from John Zorn's *Book of Angels* (the 31st volume in the series and, according to Marsella, possibly the last).

While there have been piano trios recording for Tzadik, few have dedicated themselves to the Great Zornican Songbook; Jamie Saft and Rob Burger may be it and none of them approached the material with as much traditional jazz vigor as Marsella. During the Stone performance Marsella channeled Dave Brubeck, Red Garland, Ahmad Jamal, McCoy Tyner, Chick Corea, even Cecil Taylor. This may sound like a mishmash but the trio is remarkably cohesive, both by virtue of their interplay and the connectivity of the material.

The album is just shy of an hour with 16 tunes, all named for various angels (e.g. Aviel, guard of heaven; Tsirya, amulet angel). The concert featured nine of those compositions, ranging from four to eight minutes. There is a Semitic undercurrent more apparent in the studio versions of the songs, pieces proceeding at a gentle canter, the slow procession of a desert caravan or hora-esque bounce. The switch to hardbop swing or stride or free bashing is wonderfully executed, flinging the listener around in joyous loops. As a single example from The Stone, "Gadreel" began with a heavily strummed bass intro before yielding to a surprisingly gentle theme, almost cinematic in its simplicity, and then a middle section of Paul Bley-like openness.

Marsella is best known for his collaborations with Cyro Baptista, his playing sometimes lost amid the circus. Here he really cements himself in the jazz piano firmament, helped in no small part by Dunn and Wollesen, who gel on the level of Richard Davis and Alan Dawson.

For more information, visit tzadik.com. Marsella is at The Stone at The New School Jul. 7th-8th. See Calendar.



Six Situations
Joe McPhee/Damon Smith/Alvin Fielder (Not Two)
by John Sharpe

Six Situations documents a meeting between celebrated reedplayer Joe McPhee and the seasoned pairing of drummer Alvin Fielder and bassist Damon Smith at NYC's Roulette in September 2016. Fielder, a founding member of the AACM, has plied his wares in Mississippi and Texas over the last half-century, often in the company of saxophonist Kidd Jordan, but has thus received less attention than his due. It was in the latter location that he hooked up with Smith and the

duo even has an album to its credit. That may explain their seemingly preternatural communication, which shines through on every one of the half dozen cuts.

All three converse in a common language derived from the '60s avant garde. McPhee's post-Albert Ayler tenor saxophone alternates fiery outbursts with a recurring lyricism, his emotional range heightened by judicious use of vocalizations. Smith combines inventive free time with textural exploration, especially with bow in hand, while Fielder offers a link to the jazz tradition through responsive drumming and rhythmic flurries. McPhee proves typically adept at adding structure to improvised proceedings through his talent for extemporizing melodies and riffs, which serve as anchor points for his more passionate digressions. In turn those reiterated figures provide building blocks for others, most obviously in "The Diagonal Of Personal Ecstasy" where Fielder adopts and elaborates a tender phrase from McPhee during his solo.

On occasion McPhee shapes how a piece develops, as in "Alternate Diagonals" where he switches between foghorn tenor blasts, with roiling drums and throbbing bass, and vocal hollers to engender stop/start motion. But more usually, notably on "Red & Green Alternatives", McPhee steps back to allow extended naturally evolving passages for bass and drums, culminating in exciting bursts of choppy momentum from Fielder allied to Smith's insistent sawing. Fielder and Smith unexpectedly demonstrate a predilection for loping grooves, even recalling the Art Ensemble of Chicago's classic "Dreaming Of The Master" on "The Blood Of A Martyr".

For more information, visit nottwo.com. Smith is at Noise Workshop Jul. 14th. McPhee is at The Stone at The New School Jul. 28th. See Calendar.

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Royalty at Le Duc
Gary Smulyan (Groovin' High)
 by Ken Dryden

Spend several nights at different New York City jazz clubs and don't be surprised to see Gary Smulyan in each one. This CD, recorded live at Le Duc Des Lombards in Paris, features the in-demand baritone saxophonist with a potent European rhythm section of pianist Olivier Hutman, bassist Michel Rosciglione and drummer Bernd Reiter. Many of the performances are extended workouts, but the musicians are never at a loss for new ideas.

The influence of Pepper Adams is apparent, though the inclusion of four songs heard on Adams' album 1968 Prestige *Encounter!* in the same order may or may not be a coincidence. On a fluid interpretation of Thad Jones' bop gem "Thedia", Smulyan negotiates its tricky lines with ease. The spirit of Harry Carney, one of the earliest greats on baritone, is on display in an elegant setting of the Duke Ellington-Billy Strayhorn ballad "The Star-Crossed Lovers", Smulyan soaring over subdued backing. A nice twist is added in Adams' "Cindy's Tune" (a reworking of George Gershwin's "Fascinating Rhythm"); Smulyan plays the head, then steps back to showcase Rosciglione and Hutman in great form before returning with a robust, playful solo.

Joe Henderson's easygoing "Serenity" provides a bit of a breather, putting the spotlight on Hutman's inventive bop chops. The fireworks return with Smulyan's energetic treatment of Jones' "Elusive", the saxophonist leaving no stone unturned in his exploration, utilizing the full range of his horn. The CD closes with two creative arrangements of timeless ballads: Smulyan's lyricism is at a peak in his duet with Hutman of "Laura", the pianist sounding at times like Kenny Barron; and there's nothing subtle about the quartet's rollicking performance of "Body and Soul", freshened with Smulyan's surprising interpolations and Hutman's adventurous chords.

For more information, visit groovinhighrecords.com. Smulyan is at 92nd Street Y Jul. 20th as part of Jazz in July. See Calendar.



Float the Edge
Angelica Sanchez Trio (Clean Feed)
 by Stuart Broomer

Even in advanced musical circles the piano can be the bearer of certain rhetorical biases, an ingrained tendency to scale running and rapid deployment of massed flourishes. It takes a musician of substantial character to resist those impulses and focus on the meaningful phrase, acute placement of a note and

accumulating significance of well-conceived gestures. Angelica Sanchez has character in abundance, apparent in every moment of this trio recording with similarly focused bassist Michael Formanek and drummer Tyshawn Sorey. On five Sanchez compositions and three collective improvisations, it's always apparent that Formanek and Sorey are accomplished composers, whether spontaneous or with manuscript paper, acutely aware of the implications of a phrase.

There are numerous streams that flow into contemporary jazz piano, from the decorative to the essentialist. Sanchez has drawn from the latter, most notably the rhythmic/structuralist tradition that runs to Andrew Hill from Thelonious Monk and links up naturally with the hard-edged, almost minimalist lyricism of Paul Bley. Sanchez is a master of rhythmic movement, a scientist of time who can send it driving forward with the chordal force of McCoy Tyner (the latter stages of the opening "Shapishico"), temporarily suspend it in the dream state of the collectively improvised "Hypnagogia", draw it out with the pensive, ultimately ceremonial voice of "What the Birds Tell Me" or suggest an ellipsis that seems to move both forwards and backwards, whether in the glittering balladry of "Pyramid" or in the chattering, dancing dialogue of "The Traveler".

That dense conversation about time is one with the palpable empathy in the band. It's always apparent, still coming to the fore in the concluding "Black Flutter", Formanek and Sorey as adept as Sanchez at the precise note, the loaded placement of sound for maximum effect. It's all there in the spinning enchantment that precedes the final theme statement.

For more information, visit cleanfeed-records.com. Sanchez is at The Stone Jul. 18th with Kevin Norton. See Calendar.



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Staten Island: All that is solid melts into air
Kevin Norton Breakfast of Champignon(s)
(Barking Hoop)
Poetry from the Future
To Be Continued (Line Art)
by Robert Iannapallo

Since the mid '90s when Kevin Norton, as drummer in reedplayer Anthony Braxton's band, became better known to the jazz public at large, he's been releasing ambitious albums under his own name on CIMP, FMR and his own Barking Hoop imprint. Over the next 15 years he explored the jazz tradition and beyond, presenting formidable compositions that stepped out of those boundaries. Although there has been a lull in releases over the past few years, Norton was still performing and teaching. He's back with two new recordings, one from his own band and the other with an ensemble of improvisers.

Norton always comes up with interesting combinations of players for his bands and Breakfast Of Champignon(s) (he's always come up with good band names too) is no exception. It's a diverse aggregation of old associates (pianist Angelica Sanchez), classically-based violinist Esther Noh, veteran bassist Steve LaSpina (veteran of the bands of Phil Woods and Chet Baker) and singer/guitarist Julia Simoniello (Yeti, "queer feminist dream punk trio from Staten Island"). *Staten Island: All that is solid melts into air* is a meditation on the borough where Norton spent his formative years. The music ranges from delicate chamber formations to more overtly jazz oriented music (Norton salutes one of his earliest mentors, bassist Milt Hinton), a marimba/bass duet ("Faustian Bargain"), even rock inflections ("Peacock" composed by Jenna Snyder, the one non-Norton piece). The lyrics are by Norton (except "Peacock") and range from the personal to a tribute to activist Dorothy Day. Despite the diversity of sounds and elements, it hangs together like a suite, arriving at a satisfying conclusion in 40 minutes.

To Be Continued's *Poetry from the Future* is a bit different. Norton heard the trio of Claire de Brunner (bassoon), Daniel Carter (tenor and soprano saxophones, trumpet, clarinet and flute) and Carol Liebowitz (piano) in performance and said he'd like to play with them. That eventually led to this recording. The chamber ensemble element is brought to the fore but derives from free improvisation. It's a beautiful mesh of players. By dint of her instrument, de Brunner skews the music toward the classical side but she plays like an improviser and also brings out the unique melodic properties inherent in her instrument. Liebowitz (a protégée of the late pianist Connie Crothers) straddles the line between jazz and classical. The real surprise here is Carter, frequently characterized as a firebrand; many don't pick up on the subtler aspects of his playing. The way he fashions his instruments vis-à-vis de Brunner's bassoon makes for a surprising blend. Norton's vibraphone frequently elevates the ethereal elements inherent in the music, all four musicians merging into a unique soundscape. "Ringing Circles" has the ideal mix: Carter on soprano saxophone dovetailing with bassoon and brittle vibraphone (in contrast with gauzy textures elsewhere) meshing with dense piano. What could have been a sonic mess turns into a high point.

For more information, visit kevinorton.com/barking.html and lineartrecords.com. Norton is at The Stone Jul. 18th-23rd, including with Breakfast of Champignon(s) Jul. 18th and To Be Continued Jul. 20th. See Calendar.



Layers of the City
Ben Allison (Sonic Camera)
by Mark Keresman

Bassist Ben Allison has, simply put, different bands for varied aspects of his musical personality; furthermore, he is of the generation that acknowledges the non-jazz influences/inspirations upon his music, recording and performing tunes by Neil Young, P.J. Harvey, Donny Hathaway and Samuel Barber along with those of Thelonious Monk and Herbie Nichols. *Layers of the City* is, however, all Allison, all the time and is, as the ancient sages put it, a winner.

"Magic Number" is the kickoff, a pensive, slightly mysterious mood piece, with a sweetly portentous, slightly regal-sounding melodic line evocative of Charles Tolliver's "On The Nile". Jeremy Pelt's trumpet has a haunting mixture of steely resolve and tender introspection, the bittersweet lyricism of Miles 'n' Chet and gutsy brassiness of Freddie Hubbard, yet tempered with a patience that's all Pelt. Steve Cardenas' guitar is slightly burred and buzzing, Frank Kimbrough's keys are gently driving and shimmery and Allan Mednard's building drums provide the drama.

Allison is like unto a heartbeat—easy to take for granted, but the all-important pulse keeping it all going. "The Detective's Wife" is a dandy ballad of neo-film noir proportions: languid swing; slightly off-kilter piano notes spaciouly wry in the manner of Monk and (especially) Ellington; and muted trumpet as the voice of mystery unfolding. "Get Me Offa This Thing" has the electronically treated aspects of early electric Miles, trumpet echoing like waves of a faraway star 'heard' via telescope, then droning like a spacecraft about to kick into overdrive; it's free without being a free-for-all and stately and spacy as *Saucerful of Secrets*-era Pink Floyd.

As with much of Allison's works, ensemble playing is paramount, compositions are astutely constructed and expressive and solos are heartfelt and to the point. *Layers of the City* is a concise (41 minute) journey into a zone that seems like a recurring dream or déjà vu, but utterly in a world of its own and in a class by itself.

For more information, visit benallison.com. This project is at Jazz Standard Jul. 20th-22nd. See Calendar.

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the Allman Brothers Band)
Tiziano Tononi and Southbound (Long Song)
He Never Spoke a Word
Jazz Is PHSH (s/r)
by Andrey Henkin

It is strange that jazz—improvisation at its core—has been generally frosty towards improvised rock. With exceptions such as saxophonists Ornette Coleman, David Murray and Branford Marsalis, jazz musicians from both the straightahead and free spheres have demeaned the Grateful Dead as no-talent noodlers (the former) or uptight (the latter). This ignores the fact that the Grateful Dead, Allman Brothers, Santana and, later, Phish brought jazz sensibilities to large audiences with open minds, the opposite of snobbish jazz myopia, and were the flipside of the just-as-maligned fusioners of the '70s, yet never accepted the way that Mahavishnu Orchestra or Weather Report would be eventually. So what rock makes the cut in jazz? The Beatles, probably the least-suited to the open forms of jazz. Most attempts to jazz up The Beatles fail.

Tiziano Tononi, an Italian drummer working in a sort of free-fusion realm, would seem an odd musician to take on the catalogue of Macon, Georgia's The Allman Brothers. Perhaps it is the bubbling, highly emotive quality of the music he appreciates or simply the powerful rumble of double drummers Jai Johanny "Jaimoe" Johanson and Butch Trucks. Tononi's tribute is an expansive one, his drums and percussion joined by a septet of mostly Italians, swelling to an octet on two tracks. The material goes back to the Allmans' 1969 debut with tunes like "Whipping Post" and "It's Not My Cross to Bear" through to 1972's *Eat A Peach* (generally avoiding classic rock radio hits), as well as tunes written by Tononi in homage, such as "For Berry O" (fêting the late founding bassist Berry Oakley) and "Clouds on Macon". The music is at its most successful when Tononi lets his band's personalities out, such as his big twirling drum solo in "Le Brers (in A minor)", followed by squalling saxophone (Emmanuele Passerini) and bird-like flute (Piero Bittolo Bon) or Joe Fonda's gooey bass solo during "Kind of Bird". It is much less so when Marta Raviglia sings; the tunes become far more static and one misses the recently departed Gregg Allman's world-weary delivery.

Despite being saddled retroactively with that most unfortunate of labels, "Jam Band", Phish always was a jazz ensemble at its core. That is why it is strange that Jazz is PHSH, co-led by brothers drummer Adam and guitarist Matthew Chase, chose some distinctly non-jazzy numbers for its debut *He Never Spoke a Word*; there is no "Stash" or "Split Open and Melt", for example. Personnel changes from tune to tune, never smaller than a sextet, with various horns, steel pans, keyboards and electric bass adorning mostly funky fare. Matthew is overly doting in his approach, even appropriating Phish guitarist Trey Anastasio's spidery tone. This sycophancy is applied to many of the arrangements as well, no jazzier or open, sometimes less, than the original. Notable exceptions to this are takes on prehistoric fare such as a super-greasy "Dog Log" and funkified, New Orleans "Camel Walk". One guesses that, much like the Grateful Dead, this is more of a band to see live.

For more information, visit longsongrecords.com and jazzisphish.com. Jazz is PHSH is at The Cutting Room Jul. 29th. See Calendar.



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The Third Decade
One For All (Smoke Sessions)
by Scott Yanow

One For All first came together in 1995 as an allstar group of young straightahead jazz greats. 21 years and 15 albums later, the same sextet (other than bassist Peter Washington being succeeded by John Webber after the first decade) is still together on an occasional basis. The group consists of tenor saxophonist Eric Alexander, trumpeter Jim Rotondi, trombonist Steve Davis, pianist David Hazeltine, Webber and drummer Joe Farnsworth. One For All is named after Art Blakey's final album, accurately describing both the group's musical democracy and the style in which they play.

While One For All plays hardbop and there are hints along the way not only of Blakey's Jazz Messengers but also Freddie Hubbard, Joe Henderson, Curtis Fuller, Horace Silver and early McCoy Tyner, the group has never been interested in merely recreating the past. Each of the musicians has their own sound, is masterful on his instrument and knows the style very well.

The band's latest effort, *The Third Decade*, consists of ten originals by band members with each player represented by one or two songs, plus a lone standard. Rotondi, Alexander, Davis and Hazeltine take concise solos on nearly every piece while Webber and Farnsworth give the lead voices stimulating support. To name a few highlights: Davis' relaxed midtempo piece "Easy" serves as a perfect introduction to the group; Hazeltine blues "Buddy's" has a groove reminiscent of Horace Silver; the standard, Richard Rodgers-Lorenz Hart's "It's Easy To Remember", is modernized a bit by Hazeltine but always swings and inspires colorful solos. The same can be said for the augmented and extended blues "Daylight" by Davis. Alexander's soulful tenor on his ballad "Ghost Ride", Rotondi's energetic Curtis Fuller tribute "For Curtis", Hazeltine's driving "K-Ray" and the blazing trumpet solo on Alexander's "Frenzy" are all particularly memorable.

But rather than supply a complete play-by-play, suffice it to say that listeners who love hardbop will easily enjoy *The Third Decade*. It serves as proof that classic jazz is very much alive and vital today.

For more information, visit smokesessionsrecords.com. This band is at Smoke Jul. 28th-30th. See Calendar.



Antidote
Rotem Sivan (Aima)
by Tom Greenland

Since arriving in New York, Israeli guitarist Rotem Sivan has worked hard to develop his voice and establish himself, with successful results. *Antidote* is his fourth release in as many years, the second with bassist Haggai Cohen Milo and drummer Colin Stranahan, a trio that has been busy on the international

touring circuit, becoming well attuned to each other.

Sivan brings a unique pairing of preparedness and abandon to his playing, with a refined, nimble touch coaxing rather than forcing sound from the guitar, allowing him to spin out long-limbed, neck-spanning double- and triple-speed runs while also manifesting a spirit of adventure and release, the sense that his stories are never contrived in advance, that he's not exactly sure how they'll end. A seductive combination.

On tracks like "Sun Song", where he uses half-bends and partial slides, his statements seem more suggestive than declarative; by moving one or two voices within a chord his harmonic structures morph slowly, sinuously, occasionally erupting in flurries of note-falls. The effluvial "Shahar" is lush, lightly chorused, creating a rhythmic illusion of two different simultaneous tempos. "Rustic Heart" is played alone, again with inner lines moving through thin but richly evocative chords.

Guest vocalist Gracie Terzian flat-lines the melodic curve of Harold Arlen's "Over the Rainbow" (à la Louis Armstrong); Sivan's solo borrows familiar licks from the hardbop dictionary but redefines their rhythmic contexts. A cover of Bob Dylan's "Make You Feel My Love" is the most Americana moment, Sivan answering his own single-note phrases with chord comps. "For Emotional Use Only", the title track from Sivan's second album, a seven-bar rock ballad, is revisited, moving through several contrasting grooves set to the same through-composed chord progression. "Knives" cuts—and hurts—for its sensitive revelation of intense personal sentiment, performed to the accompaniment of an electronic sample of the crackles, pops and scratches (but not the actual music) of a record needle tracking a well-worn vinyl disc.

For more information, visit rotemsivan.com. Sivan is at Blue Note Jul. 23rd. See Calendar.



New Artifacts
Tony Malaby/Mat Maneri/Daniel Levin (Clean Feed)
by John Sharpe

Three stalwarts of the NYC scene unite to forge chamber music delivered with classical poise on *New Artifacts*, an intimate performance captured live in Brooklyn in August 2015. Such is their sensitivity, it seems as if every juxtaposition is inevitable, even though to notate such complexity would be an impossibility. Consider the attention given to the weight and shading of each note of saxophonist Tony Malaby's staggeringly inventive timbral contortions. Or Daniel Levin's woody tapping and wet-fingered rubs on the body of his cello, which mark his intent to exploit the full possibilities inherent in his instrument.

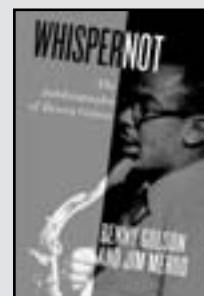
Mat Maneri's viola adds austere coolness as he slides between the pitches in consummate dialogue. But with Levin and Maneri closely aligned in the soundstage, it's Malaby's voice that stands out. At times he appears in duet with a single particularly wide-ranging and dexterous string player, as split tones jostle with careening bow work. Malaby's fine control of the altissimo register even at low volumes is evident in the title track while the spiraling piping of his full-toned soprano dominates "Creation Story", which he concludes with a skirling whistle.

Each of the four pieces seems cut from the same cloth. Although restraint forms one of the overwhelming

characteristics (exemplified by the quiet interchange at the start of "Freedom From The Known"), the casual virtuosity of each of the participants avoids a surfeit of politeness as the almost continuous conversational interplay veers from hushed empathy to vigorous debate. An understated beginning begets increasing animation and gruff synchronized chunter on "Joe", where Malaby combines muffled tenor distortions and vocalized multiphonics recalling Joe McPhee. Is it an homage? That's not clear, but what is more certain is that it constitutes a final high point in a compelling set.

For more information, visit cleanfeed-records.com. Malaby and Maneri are at Korzo Jul. 25th. See Calendar.

IN PRINT



Whisper Not: The Autobiography of Benny Golson
Benny Golson and Jim Merod (Temple University Press)
by Russ Musto

It's no surprise that *Whisper Not* is an engaging tome as its author is one of the most eloquently loquacious musicians ever to grace a bandstand. It triumphs not only as a revealing account of an exceptional life and illuminating addition to jazz biography but also as a very well written literary work, which puts the reader right there with the 88-year old NEA Jazz Master saxophonist.

Well versed in both the Queen's English and hip jazzman's vernacular, along with an expansive knowledge of literature, Golson chronicles his years with references to the likes of Homer and Shakespeare, employing what could be called "heartfelt hyperbole" in his effusive descriptions of persons and events, which exhibit an honest sense of wonderment. His keen eye and ear reveal him to be as much a fan of the music as an accomplished practitioner.

In his introduction Golson declares, "This book's intention is not in league with the many volumes that have been published describing the errant behavior of some jazz musicians ... There are stories to tell of much greater consequence." The result purposely overlooks much of jazz' negativity in order to focus on its uplifting aspects.

Episodic, rather than chronological, the book begins with the Philadelphia-born Golson detailing his years of close friendship with John Coltrane. Ensuing chapters similarly narrate his own life within the context of his relationships and encounters with others; not only jazz greats such as Jimmy Heath, Dizzy Gillespie, Art Blakey, Miles Davis, Quincy Jones and dozens more but also from his years composing for television and film, among them Steven Spielberg, Tom Hanks, Redd Foxx and Muhammad Ali. His portrayals offer valuable insights into their artistry and character.

In the final chapter Golson notes, "I want anyone who reads *Whisper Not* to know the genuine Benny Golson. My life has been about more than music." And while he touches on personal issues, such as love, marriage, fatherhood and religion, it is his life in music that makes the book a most memorable story.

For more information, visit temple.edu/tempress. Golson is at Blue Note Jul. 11th-16th with Ron Carter and 92nd Street Y Jul. 19th as part of Jazz in July. See Calendar.



Elliott Sharp (with Mary Halvorson and Marc Ribot)
(Intakt)
by Stuart Broomer

Elliott Sharp convened this program by three of New York's most eminent improvising guitarists representing two generations and dozens of affiliations. There are solo turns by each of the three, three duets of Sharp with Mary Halvorson and three with Marc Ribot, with two artificial trios opening and closing the program, Halvorson joining Sharp and Ribot via recording when Halvorson and Ribot were unable to attend the same session. As a result, Sharp and Ribot recorded the initial "Blindspot" leaving room for the presence of Halvorson; Sharp composed the final "Kernel Panic", sketching a series of textures for the three musicians. Without Sharp informing the listener of this, there would be no reason to guess. Each is a full-fledged, seamless trio performance, with authentic response and development and the two effectively bracket the various solos and duets.

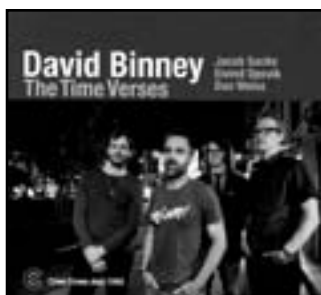
The CD has the ultimate effect of a suite. The second track, "The Ship I Am On", a Halvorson solo, and second to last, "Nektone", a Sharp solo, both use technology and technique to create multiple voices, so even the solos have a collective element. While

individual tracks have a distinctive character, the continual notion of dialogue ties it all together, with the emphasis clearly on collective creativity.

While each of the guitarists has distinctive style markers, whether it's Halvorson's tone-bending, Ribot's almost random aggressiveness (his solo, "I'm Gonna Party Like It's 1988", has both "Three Blind Mice" and chaos) and Sharp's muffled rhythms and whispering glissandi, they have far more in common, a combination of roots in the idiomatic histories of their instrument (everyone has an at-times-explicit connection to blues; a scrap of a Django Reinhardt composition turns up in the Sharp-Ribot duet "Wobbly") and a willingness to sublimate identity in the mirroring exchanges that often arise in the individual pieces.

The Sharp-Halvorson duet "Shredding Light" achieves rare levels of complex detail and even feedback—on the Sharp-Ribot duet "Sinistre" and "Oronym"—is used with a certain delicacy.

For more information, visit intaktrec.ch. Mary Halvorson is at Village Vanguard Jul. 18th-23rd. See Calendar.



The Time Verses
David Binney (Criss Cross)
by Tom Greenland

For two decades alto saxophonist David Binney has been swinging his own way in the jazz trenches of Manhattan, following a progressive, left-of-center course. *The Time Verses*, his ninth project for Criss Cross, is a collection of new originals composed for his semi-regular dream team of pianist Jacob Sacks, bassist Eivind Opsvik and drummer Dan Weiss (the band featured on Binney's 2009 Criss Cross release *Aliso*).

The group's collective chops and empathy is an epiphenomenon of a decade and a half of Tuesday night stands at Greenwich Village's 55Bar, where they've had plenty of practice navigating Binney's harmonically and rhythmically demanding charts; well inside his (and each other's) musical heads, they interpret the music with finesse and flair.

Set off by short electronic interludes (totalling less than two minutes of the 66-minute running time), the eight principal songs stand alone. "Walk" begins with a 6/4 vamp, moves through a series of non-repeating sections of constantly shifting keys and modulating meters, ending with what could be called an amped-up, poly-modal bossa nova. "Arc" is a simple and spare major ballad until it reaches the bridge, where Binney seems to have taken the harmonic lessons implied by John Coltrane's "Giant Steps" (i.e. multiple fluctuating key centers) to a new level, an approach he uses on many compositions.

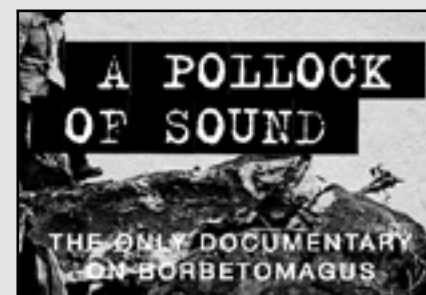
"Strange Animal" swells and stops, swells and stops, over morphing chords. The two-chord vamp of "Seen" sets the mood for Jen Shyu's voice (and lyrics), followed by Binney's adroit in-then-out solo, his phrase entries marked by nano-second delays, a pause for thought, compelling listeners to guess where he'll be going next. "The Reason to Return" has a tangled theme and labyrinthine chord structure, with strong statements from Weiss, then Sacks, whose hands seem to be flying in two different time zones, landing in a musical no-man's-land. "Time Takes Its Time" alternates between soloists and electronic interludes, with a strong alto statement at the conclusion. "Where Worlds Collide" rocks with a cross-sticked pulse and

boasts Binney's finest solo, a demonstration of freedom within restraint, of melody conquering harmony, followed by a nimble turn by Sacks, his left hand comping independently of the right, both ably accompanied by Weiss.

"Fifty Five" (after the venue) is a final example of how Binney (à la Wayne Shorter) weds whistleable melodies to unusual harmonies, a happy marriage of simplicity and complexity; Sacks' effective solo reveals a slight pause in his attack, poise in his delivery, before he forges on, often where you'd least suspect.

For more information, visit crisscrossjazz.com. Binney is at 55Bar Jul. 11th, 18th and 25th. See Calendar.

ON SCREEN



Borbetomagus: A Pollock of Sound
Directed by Jef Mertens
by Clifford Allen

In an environment as seemingly anything-goes as free music, it's interesting that certain artists have been kept out of the larger discourse. Borbetomagus, a leaderless unit generally focusing its energies with the twin saxophones of Don Dietrich and Jim Sauter and the guitar of Donald Miller, brushed up against the cognoscenti from its founding in 1979, but 38 years later has found a broad audience among fans of DIY noise, punk and experimental music. *A Pollock of Sound*, directed by Jef Mertens, is the first documentary to explore their place in the varied climates of contemporary music.

Utilizing copious archival film and photographic footage, interviews with the participants and their peers and critical voices like writer Byron Coley and guitarist Thurston Moore (the former is especially astute), the history, approach and legacy of Borbetomagus is explored in depth over the course of an hour. Dietrich and Sauter hail from Rockland County, New York and began exploring their musical partnership—even the "bells together" concept—while in grammar school and linked up with Miller when the latter was attending Columbia University and deejaying outsider music at WKCR. Following a prophetic on-radio session Borbetomagus began performing where they could in lower Manhattan—Inroads, CBGB's, Environ and The Kitchen, as well as (oddly) the Kool Jazz Festival. Their onstage peers were more likely to be groups such as The Blue Humans or composer Rhys Chatham and dancer Karole Armitage than John Zorn (who staunchly opposed their music) or latter-day Loft Era players.

Nevertheless, Borbetomagus has persevered, occasionally adding members and fleshing out the early diffuse spikes of their sound with increased amplification (as Coley calls it, a "lateral move") while releasing albums on their own Agaric imprint and other small labels. Borbetomagus have remained true to a deafening and skull-rearranging intuitive vision that is eminently respectable whether or not one 'enjoys' their music. Even if the real thing is best experienced in person and without preconception, this film gives an extraordinary amount of contextual heft to the journey and is heartily recommended.

For more information, visit apollockofsound.com

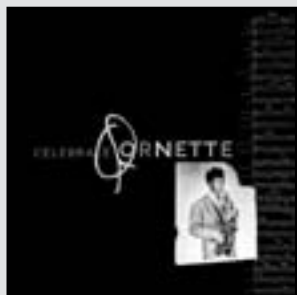
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BOXED SET



Celebrate Ornette
Ornette Coleman (Song X)
by John Pietaro

The harmolodic universe, as it was initially cast, is cycling. With the still painful departure of Prime Time guitarist Bern Nix in late May, yet another generation begins to fade from our grasp. But as founding father Ornette Coleman said of his theory, harmolodics is a continuum. “How ancient is that note you’re playing?” mused guitarist Charles Ellerbe. The tradition is ceaseless. The endurance of harmolodics was proven after the passing of Ornette as it was by the loss of his original band members—Scott LaFaro, Ed Blackwell, Don Cherry, Billy Higgins, Charlie Haden. The capture of this philosophy for future study is what secures the place of harmolodics. *Celebrate Ornette* joyously honors its history, theory and legacy.

The boxed set is comprised of three CDs and two DVDs along with an informative 26-page booklet, poster and (for the Cadillac edition) three LPs. The visual and audio material contains both a 2014

concert in Brooklyn’s Prospect Park as well as Ornette’s memorial one year later. This is perhaps the most detailed tribute to Coleman in one package, yet it also documents the adaptation of harmolodic theory by younger artists. The continuum.

The 2014 concert featured one of the final performances of Coleman, here in the awe-inspiring company of Sonny Rollins, David Murray, Henry Threadgill, James “Blood” Ulmer, Laurie Anderson, Patti Smith, John Zorn, Joe Lovano, Master Musicians of Jajouka, Geri Allen, Bill Laswell, Savion Glover, Red Hot Chili Peppers bassist Flea, Branford Marsalis, Wallace Roney, Bruce Hornsby, Ravi Coltrane and experimental guitar duo Thurston Moore and Nels Cline. And how about that house band led by drummer Denardo Coleman boasting two other Prime Time alumni? Ellerbe and bassist Al McDowell brought the electric Ornette into contemporary focus along with Antoine Roney on reeds and upright bassist Tony Falanga, he of that latter-day Ornette Coleman Quartet.

The DVDs bring the viewer to the front row, with speeches and off-stage interviews intact. The 2014 concert opens with spirited comments by Denardo and then Rollins who stated, “Ornette turned so much in music, politics and human relations.” The elder Coleman emerged from the wings, tearful, ailing but fervent. He remained onstage for much of the early action, unexpectedly playing his alto at points, to the uproar of the house. The explosive opening number, a funky “Blues Connnotation”, added Flea and Threadgill to Denardo’s band. A more welcome aural assault would be hard to find.

Watch for other moments such as “Song X” by the Master Musicians with an allstar jazz ensemble

or Ulmer’s dedication to Coleman. Or when Hal Wilner spoke of Lou Reed, scheduled to perform, but dying months prior, and his deep affection for “Lonely Woman”. Reed’s widow, composer Laurie Anderson, made the gig and the sad, wondrous irony of Ornette’s ballad in the wake of Reed’s death was all too evident in her harrowing lament.

DVD 2 (and CD 3) documents, solemnly and rapturous, Ornette’s 2015 memorial at Riverside Church. The Master Musicians’ procession led to remarks by the event’s host, WKCR-FM’s Phil Schaap (“I’ll be brief,” he stated humorously). Jazz journalist Howard Mandel was also there as was Herb Boyd of *The Amsterdam News*, Karl Berger, Yoko Ono, various clergy and members of the Coleman family. Poetry segments from Felipe Luciano and Steve Dalachinsky, whom I’ve always seen as the last of the Beat poets, offered befitting, moving works.

Musical statements filled the church with praise. Pharoah Sanders, Cecil Taylor, Threadgill and Jason Moran, Geri Allen and Ravi Coltrane, Jack DeJohnette and tap-dancer Savion Glover and a joyous ensemble performance of “Lonely Woman”. The event closed out with a welcome Prime Time reunion of sorts: Nix and Jamaaladeen Tacuma back onstage with Ellerbe, augmented by Coleman guitarists Kenny Wessel and Chris Rosenberg and pianist Dave Bryant, performing a bubbling “Dancing in Your Head”. The casket seemed to sashay through Riverside as this funky recessional took Ornette home with near New Orleans joy.

For more information, visit ornettecoleman.com. A tribute to Coleman is at Alice Tully Hall Jul. 11th and 14th and Stanley H. Kaplan Penthouse Jul. 12th and 16th. See Calendar.

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JUL 1-2

willie jones iii quintet

JUL 3-10

closed for annual maintenance

JUL 11

mike moreno - lotus quartet

JUL 12-16

monty alexander's junkanoo swing

JUL 17

joan belgrave sextet with special guest kirk lightsey

JUL 18 ERTEGUN HALL OF FAME FESTIVAL

celebrating mccoys tyner

JUL 19 ERTEGUN HALL OF FAME FESTIVAL

vince giordano and the nighthawks salute don redman

JUL 20 ERTEGUN HALL OF FAME FESTIVAL

carlos henriquez and his mambo orchestra featuring the music of tito puente

JUL 21-23

jon faddis quartet

JUL 24

“louis, louis, louis” with jumaane smith
the music of louis armstrong,
louis jordan, and louis prima

JUL 25

akua allrich's nina simone and miriam makeba tribute with the tribe

JUL 26

marcus strickland's twi-life

JUL 27-30

catherine russell

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ON THIS DAY

by Andrey Henkin



Portraits on Standards
Stan Kenton (Capitol)
July 8th, 1953

Bill Russo was a regular arranger for bandleader Stan Kenton in the early '50s alongside another Bill: Holman. Only the former's charts figure into this 10-inch release. The standards are by such composers as Arthur Dietz-Howard Schwartz, Claude Debussy, Cole Porter, Vernon Duke (alone and with Yip Harburg), Morgan Lewis-Nancy Hamilton, Irving Caesar-Joseph Meyer-Roger Wolfe Kahn and Ellington, played by a band featuring Conte Candoli, Ernie Royal, Frank Rosolino, Lee Konitz, Zoot Sims, Sal Salvador and Stan Levey.



On Impulse!
Sonny Rollins (Impulse!)
July 8th, 1965

Saxophonist Sonny Rollins' first session for Impulse! was a live date from MoMA 21 days before this, his first studio recording for the label. Drummer Mickey Roker is the sole holdover, Rollins' quartet filled out by pianist Ray Bryant and bassist Walter Booker. Two tunes also appear on both albums: the standards "On Green Dolphin Street" and "Three Little Words". Otherwise the program is Tom Adair-Matt Dennis' "Everything Happens to Me", Harry Thomas' "Hold 'Em Joe" and Richard Rodgers-Lorenz Hart's "Blue Room".



Free Spirits
Mary Lou Williams (SteepleChase)
July 8th, 1975

For a musician probably more appreciated as a composer, this album by Mary Lou Williams (her only session for SteepleChase) is an odd entry into her discography. Only the closing "Blues For Timme" is her original, the rest songs by Bobby Timmons ("Dat Dere"), John Stubblefield ("Baby Man" and the title track), Miles Davis ("All Blues"), Nacio Herb Brown-Arthur Freed ("Temptation") and Buster Williams ("Pale Blue"). The latter is the bassist on the date, Williams' trio completed by drummer Mickey Roker.



A Tribute to Benny Goodman
Don Burrows (Bilarm Music)
July 8th, 1984

Don Burrows is an Australian reedplayer, focusing on the clarinet, active internationally since the '60s. In celebration of Benny Goodman's 75th birthday, he put together a program of tunes associated with the legendary clarinetist/bandleader. The band for this live recording from the Melbourne Concert Hall is comprised of George Golla (guitar), Julian Lee (piano), John Sangster (vibraphone), Craig Scott (bass), Laurie Thompson (drums) and Marie Wilson (vocals), plus a then-21-year-old James Morrison on trumpet, playing in Goodman's favored style.



CT – The Dance Project
Cecil Taylor (FMP)
July 8th, 1990

While pianist Cecil Taylor had a regular-of-sorts trio with bassist William Parker (23 years younger) and British drummer Tony Oxley (10 years younger) during this period, the trio appearing here is Parker and Japanese percussionist Masashi Harada (who led bands and worked with Joe Maneri and Barre Phillips), the latter in his only documented appearance with Taylor, taken from a performance at Berlin's Akademie der Künste. The title comes from the participation of unnamed dancers performing alongside the trio.

BIRTHDAYS

July 1

†Earle Warren 1914-95
†Rashied Ali 1935-2009
Ndugu (Chancler) b.1952
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 Scott 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 Seavian b.1979

July 15

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

July 16

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

July 17

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

July 18

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

July 19

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

July 20

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

July 21

†Ernie Wilkins 1922-99
Peter Ind b.1928

July 22

†Charles Tyler 1941-82
Samuel Blaser b.1981

July 23

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

July 24

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

July 25

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

July 26

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

July 27

†Damell Howard 1895-1966
†Johnny 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 28

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

July 29

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

July 30

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

July 31

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

July 32

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

July 33

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



CHARLES MCPHERSON
July 24th, 1939

The Joplin, Missouri-born alto saxophonist was only 21 when began working with Charles Mingus, debuting on the bassist's 1960 Candid album *Mingus*, continuing through to 1978's *Something Like A Bird* (Atlantic), part of various small groups and orchestras. McPherson's first work as a leader came during this period, beginning with the 1964 Prestige date *Bebop Revisited!*, one of six releases for the label before McPherson moved to Mainstream and Xanadu in the '70s, Discovery in the '80s, Arabesque and other imprints in the '90s and new millennium releases for Cellar Live. Along the way, he has guested with Don Patterson, Lionel Hampton, Red Rodney and Dee Dee Bridgewater. *-AH*

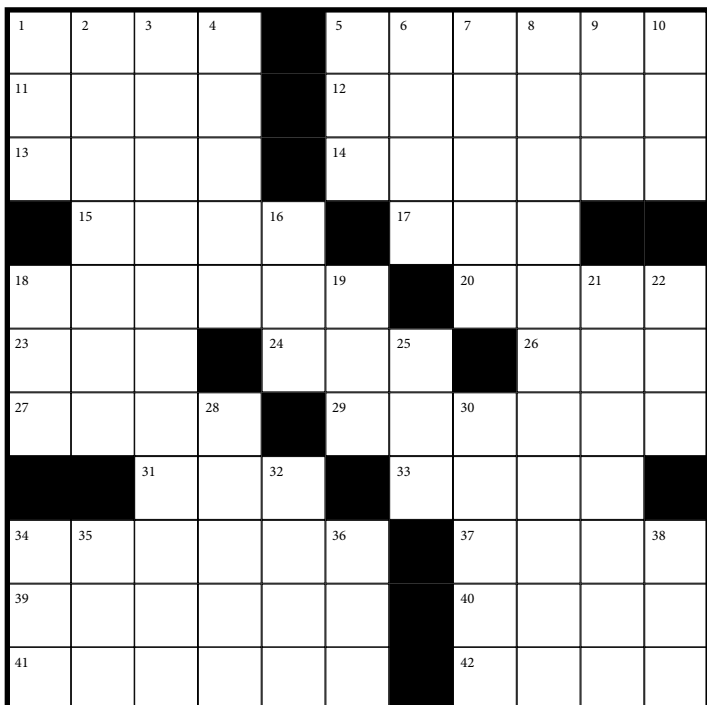
CROSSWORD

ACROSS

- On their 2002 Tzadik album *Black Narcissus*, Mephista wrote a tune for this swan-loving maiden
- 2013 Thelonious Monk Saxophone Competition winner Melissa
- Vocalist Kessler
- Saxophonist Bill or pianist Kenny
- The first instrument?
- Cal Tjader and Stan Getz both recorded the Johnny Mandel theme from this 1979 film starring Dustin Hoffman and Vanessa Redgrave
- Creole Memories Jazz Band drummer Philippe de
- Onetime owner of Blue Note Records
- Trumpeter Abdullah and bassist Abdul-Malik
- Birthplace of Italian saxophonist Gianni Basso
- British saxophonist/clarinetist Tony
- J.J.: Johnson :: ____ : Winding
- "Smile ____ your heart is aching", first line from Nat King Cole's "Smile"
- 2004 Frank Gambale Wombat album *Raison D'* ____
- Trumpeter Ingrid or saxophonist Christine
- Young Belgian piano trio with albums on Outnote Records
- Ground zero for the Loft Jazz scene
- 1940 Gene Krupa Orchestra 10" ____ Sue / Tiger Rag
- 1975 Terumasa Hino RCA album *Mas Que* ____
- O in NHOP
- UK jazz reissue label Saga ____
- Vocalist Dobson and music critic Frere-Jones
- Vocalist Roiger

DOWN

- Supposedly Coltrane was on this while recording *Om*
- Seattle jazz festival
- Like Jimmy Giuffre trios
- Vocalist Cyrille
- Simplest song form
- Julian or Lund who plays guitar
- Eli Yamin is the Artistic Director of The Jazz ____ Program
- Label home of Maria Schneider and the late Jim Hall
- Violinist Esther who works with Elliott Sharp and Kevin Norton
- 2016 Paal Nilssen-Love Large Unit album
- One-time blank cassette manufacturer
- 1996 Aladár Pege In+Out album ____ *Of Bass*
- Sub-label of FMP
- German philosopher Adorno who wrote about jazz in the early '30s
- Maker of USB turntables
- Mid '70s Arista catalogue prefix
- Nicole Mitchell's Black ____ Ensemble
- Half of an octodectet
- Spanish saxophonist Benjamin who worked with Paquito D'Rivera and Arturo Sandoval
- British saxophone trio of John, Mike and Alan
- Jazz critic Gitler
- Belgian label that released album by Piero Umiliani and Hein Huysmans in the '70s
- 2010 Gerald Cleaver Fresh Sound-New Talent album *Be It ____ See It*



By Andrey Henkin

visit nycjazzrecord.com for answers

Saturday, July 1

- Jonathan Saraga Trio with Rick Rosato, Colin Stranahan
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Saxophone Summit: Dave Liebman, Joe Lovano, Greg Osby, Phil Markowitz, Cecil McBee, Billy Hart
Birdland 8:30, 11 pm \$40
- ★Cassandra Wilson
Blue Note 8, 10:30 pm \$55
- Ricardo Grilli Quartet with Jon Cowherd, Matt Penman, Kendrick Scott
Blue Note 12:30 am \$10
- ★Vince Giordano and The Nighthawks with guests Catherine Russell, Kat Edmonson, Nicolle Rochelle, DeWitt Fleming, Jr.; Tatiana Eva-Marie and Avalon Jazz Band; Stephane Wrembel; Aurora Nealand with her Royal Roses
Central Park Summerstage, Rumsey Playfield 5 pm
- Walter Williams Trio
Cleopatra's Needle 8 pm
- Taulant Mehmeti Project; Ayman Boujlida Quartet
Club Bonafide 7:30, 9:30 pm \$10
- ★Russ Johnson Quartet with Aruán Ortiz, Michael Formanek, Gerald Cleaver
Cornelia Street Underground 9, 10:30 pm \$10
- ★Midsummer Night Swing: David Ostwald's Louis Armstrong Eternity Band
Damrosch Park at Lincoln Center 7:30 pm \$20
- Willie Jones III Quintet with Terell Stafford, Ralph Moore, Eric Reed, George DeLancey
Dizzy's Club 7:30, 9:30 pm \$40
- Kyle Poole and The Gang with Joel Ross, Mathis Picard, Russell Hall
Dizzy's Club 11:15 pm \$20
- Alma Micic Quintet; Luca Santaniello Group with Hilary Gardner
The Django at Roxy Hotel 7:30, 10 pm
- Billy Kaye; Raphael D'lugoff Quintet; Greg Glassman Jam
Fat Cat 7, 10 pm 1:30 am \$10
Ginny's Supper Club 7:30, 9:30 pm \$15
- Bruce Harris
- Joe Morris/Sylvie Courvoisier; Joe Morris/Mark Feldman
Ibeam Brooklyn 8:30 pm \$15
- ★Celebrating the Music of Andrew Hill: Frank Kimbrough Trio with John Hébert, Jeff Hirshfield
Jazz at Kitano 8, 10 pm \$32
- ★Dr. Lonnie Smith 75th Birthday Celebration: Dr. Lonnie Smith Evolution with Alicia Olatuja, Sean Jones, Robin Eubanks, John Ellis, Jason Marshall, Jonathan Kreisberg, Johnathan Blake
Jazz Standard 7:30, 9:30 pm \$35
- ★Kirk Lightsey Trio with Ed Cherry, David Williams
Mezzrow 8 pm \$20
Shrine 6 pm
- Aya Ishida Sextet
- ★Leon Parker Quintet with Or Bareket, Fred Nardin, Chiara Izzì; Ken Fowser Quintet with Josh Bruneau, Rick Germanson, Paul Gill, Jason Tiemann; Philip Harper Quintet
Smalls 7:30, 10:30 pm 1 am \$20
- Eric Alexander Quartet with David Hazeltine, Gerald Cannon, Joe Farnsworth
Smoke 7, 9, 10:30 pm \$38
- Ray Blue Quartet
Smorgasburg 3 pm
- ★Riverside: Dave Douglas, Chet Doxas, Steve Swallow, Jim Doxas
The Stone at The New School 8:30 pm \$20
- ★The Directors: Steven Bernstein, Peter Apfelbaum, Billy Martin, Ingrid Sertso, Karl Berger, Ken Filiano
The Stone 8:30 pm \$20
- Maureen Choi Quartet
Terraza 7 9 pm
- Ken Kobayashi; Rocco John Iacovone, Chris Forbes, Luke McCrosson; Candice Reyes
Tomi Jazz 6, 8 11 pm \$10
- ★Dave Holland Trio with Kevin Eubanks, Obed Calvaire
Village Vanguard 8:30, 10:30 pm \$35

Sunday, July 2

- ★Adam Nussbaum and Friends with Nikolaj Hess, Jay Anderson
55Bar 6 pm
- ★Nancy Valentine with John di Martino, Joe Magnarelli, Dan Block, Marco Panascia, Vince Cherico
Birdland 6 pm \$30
- Hendrik Meurkens Samba Jazz Quartet with Misha Tsiganov, Eduardo Belo, Adriano Santos
Blue Note 11:30 am 1:30 pm \$35
- ★Cassandra Wilson
Blue Note 8, 10:30 pm \$55
- VoxEcstatic: Kurt Elling with Will Vinson, Vinnie Valentino, Orlando le Fleming
Cornelia Street Underground 8:30, 10 pm \$10
- Willie Jones III Quintet with Terell Stafford, Ralph Moore, Eric Reed, George DeLancey
Dizzy's Club 7:30, 9:30 pm \$40
- Augmented Triad: Aaron Rubinstein, Jonathan Milberger, Michael Larocca
Downtown Music Gallery 6 pm
- Laura Campisi's Double Mirror
Drom 8 pm \$20
- Terry Waldo's Gotham City Band; Jade Synsteliens's Fat Cat Big Band; Brandon Lewis/Renee Cruz Jam
Fat Cat 6, 8:30 pm 1 am \$10
- ★Dr. Lonnie Smith 75th Birthday Celebration: Dr. Lonnie Smith Evolution with Alicia Olatuja, Sean Jones, Robin Eubanks, John Ellis, Jason Marshall, Jonathan Kreisberg, Johnathan Blake
Jazz Standard 7:30, 9:30 pm \$35
- Peter Valera Jump Blues Band with Gregory Lewis
Lucille's at BB King's Blues Bar 9:30 pm
- Michael Weiss Trio with Paul Gill, Peter Van Nostrand; John Merrill
Mezzrow 8, 11 pm \$20
Saint Peter's Church 5 pm
- Lance Bryant
- Shrine Big Band
Shrine 8 pm
- Johnny O'Neal Trio with Ben Rubens, Itay Morchi; David Gibson Quintet with Josh Evans, Theo Hill, Alexander Claffy, Kush Abadey; Jon Beshay
Smalls 7:30, 10:30 pm 1 am \$20
- Eric Alexander Quartet with David Hazeltine, Gerald Cannon, Joe Farnsworth
Smoke 7, 9, 10:30 pm \$38
- ★Steven Bernstein's Millennial Territory Orchestra with Curtis Fowlkes, Charlie Burnham, Doug Wieselmann, Peter Apfelbaum, Erik Lawrence, Matt Munisteri, Ben Allison, Ben Perowsky
The Stone 8:30 pm \$20
- Elijah Thomas
Tomi Jazz 8 pm
- ★Dave Holland Trio with Kevin Eubanks, Obed Calvaire
Village Vanguard 8:30, 10:30 pm \$35

Monday, July 3

- Sean Wayland, Orlando le Fleming, David Frazier, Jr.
55Bar 7 pm
- Paul Jubong Lee Trio with Tony Lannen, Josh Roberts; Laura Angyal Trio with Taulant Mehmeti, Billy Ruegger
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★Hypnotic Brass Ensemble
Blue Note 8, 10:30 pm \$25
- Isaac ben Ayala
Bryant Park 12:30 pm
- Ben Paterson Duo; Marcus Persiani; Billy Kaye Jam
Fat Cat 6, 9 pm 12:30 am \$10
- Daryl Sherman with Peter and Will Anderson
Mezzrow 8 pm \$20
- Joe Breidenstine Quintet; Keira Hamman Group
Silvana 6, 8 pm
- ★Ari Hoenig Trio with Jean-Michel Pilc, François Moutin; Jonathan Michel
Smalls 7:30, 10:30 pm \$20
- Alden Hellmuth; Nick Semenykhin Tomi Jazz 8, 11 pm

Tuesday, July 4

- Adam Larson Quartet with Can Olgun, Desmond White, Allan Mednard
55Bar 10 pm
- Sagi Kaufman Trio with Yoav Eshed, Vinnie Sperrazza; Nadav Lev Trio with Remy Yulzari, Petros Klampanis
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★Django Reinhardt NY Festival All Stars: Samson Schmitt, DouDou Cuillerier, Ludovic Beier, Pierre Blanchard, Antonio Licusati and guest Veronica Swift
Birdland 8:30, 11 pm \$50
Blue Note 8, 10:30 pm \$20
Bryant Park 12:30 pm
- New Orleans Swamp Donkeys
Blue Note 8, 10:30 pm \$20
- Isaac ben Ayala
Bryant Park 12:30 pm
- Luca Santaniello; John Benitez; Craig Wuepper
Fat Cat 7, 9 pm 12:30 am \$10
- Blue Note Jazz Festival: Maurice “Mobetta” Brown; Hypnotic Brass Ensemble; David Sanborn
Fulton Street at Front Street 5:30 pm
- Addison Frei solo
Jazz at Kitano 8 pm
- ★Darcy James Argue's Secret Society with Dave Pietro, Rob Wilkerson, Sam Sadigursky, John Ellis, Carl Maraghi, Seneca Black, Jonathan Powell, Matt Holman, Nadje Noordhuis, Mike Fahie, Ryan Keberle, Jacob Garchik, Jennifer Wharton, Sebastian Noelle, Adam Bimbaum, Matt Clohesy, Jon Wikan
Jazz Standard 7:30, 9:30 pm \$25
Louis Armstrong House 2 pm \$20
- New Orleans Swamp Donkeys
Tomi Jazz 9:30, 11 pm
- Sunhyun Yoo; Alan Kwan
- ★Tom Harrell Quintet with Mark Turner, Charles Altura, Ugonna Okegwo, Johnathan Blake
Village Vanguard 8:30, 10:30 pm \$35

Wednesday, July 5

- ★Oz Noy Quartet with Gilad Hekselman, Jay Anderson, E.J. Strickland
55Bar 10 pm
- ★Django Reinhardt NY Festival All Stars: Samson Schmitt, DouDou Cuillerier, Ludovic Beier, Pierre Blanchard, Antonio Licusati and guest Veronica Swift
Birdland 8:30, 11 pm \$50
Blue Note 8, 10:30 pm \$25
Bryant Park 12:30 pm
- Maurice “Mobetta” Brown
Blue Note 8, 10:30 pm \$25
- Isaac ben Ayala
Bryant Park 12:30 pm
- Annie Chen Quintet with Marius Duboule, Michael Bates, Deric Dickens, Nathaniel Gao and guest
Cornelia Street Underground 6 pm \$10
- Alex Brown Trio with Zach Brown, Daniel Dor; Abelita Mateus Trio with Itaguara Brandao, Philip Gillette
Cornelia Street Underground 8, 9:30 pm \$10
- Harlem Blues and Jazz Band
Dweck Center at Brooklyn Pub. Lib. Ctr. Branch 6:30 pm
- Raphael D'lugoff Trio +1; Corey Wallace Dubtet; Ned Goold Jam
Fat Cat 7, 9 pm 12:30 am \$10
Flushing Town Hall 7 pm \$10
- Carol Sudhalter Jazz Jam
- ★JazzMobile: Winard Harper Jeli PosseGrant's Tomb 7 pm
- ★Celebrating Allan Holdsworth: Steve Hunt, Evan Marien, Virgil Donati with guests Alex Skolnick, Alex Machacek, Tim Miller, Nir Felder
Idrium 8, 10 pm \$30-40
- Alexis Parsons Quartet with Frank Kimbrough, Dean Johnson, Jeff Hirshfield
Jazz at Kitano 8, 10 pm \$17
- ★Ryan Keberle and Catharsis with Scott Robinson, Camila Meza, Jorge Roeder, Obed Calvaire
Jazz Standard 7:30, 9:30 pm \$25
- ★A Tribute to Art Blakey: Tony Allen Quartet
Le Poisson Rouge 7 pm \$20
- Lainie Cooke with Joshua Richman, Matthew Parrish
Mezzrow 8 pm \$20
- Jocelyn Medina Group with Steve Gorn, Pete McCann, Art Hirahara, Evan Gregor, Ross Pederson
Rockwood Music Hall Stage 3 8:30 pm
- Eugene Marlow Heritage EnsembleSaint Peter's Church 1 pm \$10
- Larry Corban Trio; Jocelyn Shannon Quartet
Shrine 6, 7 pm
- Fortunate Explorers Jazz CollectiveSilvana 6 pm
- Jared Gold Trio with Paul Bollenback, Mark Whitfield, Jr.; Brian Charette Quartet with Mike DiRubbo, Orlando le Fleming, Jochen Rueckert; Aaron Seebor
Smalls 7:30, 10:30 pm 1 am \$20
- ★Jen Shyu/Tyshawn Sorey
The Stone 8:30 pm \$20
- Standard Candle: Grey McMurray, Josh Dion, Nick Videen, Chris Morrissey; Vinnie Sperrazza Band
Threes Brewing 8 pm
- Andrew Licata; Marius Duboule
Tomi Jazz 8, 11 pm
- ★Tom Harrell Quintet with Mark Turner, Charles Altura, Ugonna Okegwo, Johnathan Blake
Village Vanguard 8:30, 10:30 pm \$35
- Elsa Nilsson Quartet with Jeff McLaughlin, Alex Minier, Cody Rahn
Wave Hill 7 pm

Thursday, July 6

- ★Gregory Lewis' Organ Monk with Ray Blue
American Legion Post 7 pm
- Prawit Siriwat Trio with Daniel Durst, Nathan Kamal; Caroline Davis Trio with Pablo Menares, Kenneth Salters
Bar Next Door 6:30, 8:30, 10:30 pm \$12

- ★Django Reinhardt NY Festival All Stars: Samson Schmitt, DouDou Cuillerier, Ludovic Beier, Pierre Blanchard, Antonio Licusati and guest Grace Kelly
Birdland 8:30, 11 pm \$50
Blue Note 8, 10:30 pm \$35
Bryant Park 2 pm
- Lou Donaldson
- Isaac ben Ayala
Bryant Park 2 pm
- Charlie Apicella and Iron City with Madame Pat Tandy
Cavatappo Grill 9, 11 pm \$10
- Dan Furman Duo
Cleopatra's Needle 7 pm
- Julien Labro/Olii Soikkeli Quartet with Jorge Roeder, Colin Stranahan
Cornelia Street Underground 8, 9:30 pm \$10
- Midsummer Night Swing: A Celebration of Dawn Hampton with Ron Sunshine Orchestra and George Gee Swing Orchestra
Damrosch Park at Lincoln Center 7:30 pm \$20
The Django at Roxy Hotel 9 pm
- Wayne Tucker
- Davis Whitfield's Maniacs of the Fourth Dimension; Saul Rubin Zebtet; Paul Nowinski
Fat Cat 7, 10 pm 1:30 am \$10
Ginny's Supper Club 7:30, 9:30 pm \$20
Hudson River Park 7 pm
- Johnny O'Neal
- ★Art Baron
- ★Celebrating Allan Holdsworth: Steve Hunt, Evan Marien, Virgil Donati with guests Alex Skolnick, Alex Machacek, Tim Miller, Nir Felder
Idrium 8, 10 pm \$30-40
Jazz at Kitano 8, 10 pm \$17
- ★Harvey Diamond Trio
- ★Houston Person Quartet with Larry Fuller, Matthew Parrish, Chip White
Jazz Standard 7:30, 9:30 pm \$30
- Jamie Reynolds Trio with Pablo Menares, Jimmy Macbride; Spike Winer
Mezzrow 8, 11 pm \$20
- Woong San with Jiro Yoshida, Jamshied Sharifi, Carl Carter, Steve William
Rockwood Music Hall Stage 2 7 pm \$25-30
- Tribute to Monica Zetterlund: Siritip “Tippan” Phasuk
Scandinavia House 7 pm \$15
- RumbaTap: Max Pollak, Livya Howard Yashar, Samuel Torres, Christos Rafalides, Ivan Renta; Samuel Torres Sextet
ShapeShifter Lab 7, 8:15 pm \$12
- B.J. Jansen; Joe Pino Quintet
Shrine 6, 7 pm
- Nick Grinder Group
Silvana 6 pm
- Gregg August Quintet with Sam Newsome, Jon Irabagon, Anthony Wonsey, Donald Edwards; Brian Charette Quartet with Mike DiRubbo, Orlando Le Fleming, Jochen Rueckert; Sarah Slonim
Smalls 7:30, 10:30 pm 1 am \$20
- Carolyn Leonhart
Smoke 7, 9, 10:30 pm \$12
- Firey String Sisters
Socrates Sculpture Park 6:30 pm
- Smirk: Alan Bjorklund, Jeremy Viner, Travis Reuter; Matt Mitchell, Kim Cass, Tyshawn Sorey
The Stone 8:30 pm \$20
- Terraza Big Band
Terraza 7 8:30 pm
- Kazuki Yamanaka
Tomi Jazz 9 pm \$10
- ★Tom Harrell Quintet with Mark Turner, Charles Altura, Ugonna Okegwo, Johnathan Blake
Village Vanguard 8:30, 10:30 pm \$35

Friday, July 7

- ★Kurrent: Brian Charette, Yotam Silberstein, Jordan Young
55Bar 6 pm
- Daniel Freedman
Bar Lunático 8:30, 10 pm \$10
- Sebastian Noelle Trio with Matt Clohesy, Mark Ferber
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Django Reinhardt NY Festival All Stars: Samson Schmitt, DouDou Cuillerier, Ludovic Beier, Pierre Blanchard, Antonio Licusati and guest Grace Kelly
Birdland 8:30, 11 pm \$50
Blue Note 8, 10:30 pm \$35
Bryant Park 12:30 pm
Cleopatra's Needle 8 pm
- Lou Donaldson
- Isaac ben Ayala
Bryant Park 12:30 pm
- Kate Cosco Trio
Cleopatra's Needle 8 pm
- Paul Jones Sextet with Alex LoRe, Johannes Felscher
Cornelia Street Underground 9 pm \$10
- ★Midsummer Night Swing: Joe Bataan
Damrosch Park at Lincoln Center 7:30 pm \$20
- Ken Fowser Quintet; Itai Kriss and The Havana Special
The Django at Roxy Hotel 8, 10 pm
- Dida Pelled; Jared Gold/Dave Gibson; Nick Hempton
Fat Cat 6, 10:30 pm 1:30 am \$10
- Jesse Fischer and Soul Cycle
Ginny's Supper Club 7:30, 9:30 pm \$15-20
- ★Celebrating Allan Holdsworth: Steve Hunt, Evan Marien, Virgil Donati with guests Alex Skolnick, Alex Machacek, Tim Miller, Nir Felder
Idrium 8, 10 pm \$30-40
- ★Mark Soskin Birthday Bash Trio with Doug Weiss, Al Foster
Jazz at Kitano 8, 10 pm \$32
- ★Houston Person Quartet with Larry Fuller, Matthew Parrish, Chip White
Jazz Standard 7:30, 9:30 pm \$30
- ★JazzMobile: Wycliffe Gordon
Marcus Garvey Park 7 pm
- Eric Wyatt Ensemble
Medgar Evers College 7 pm
- ★Eric Lewis/Nicholas Payton; Johnny O'Neal
Mezzrow 8, 11 pm \$20
- ★Jesse Stacken Quartet with Tony Malaby, Linda Oh, Tom Rainey; Jesse Stacken Trio with Linda Oh, Tom Rainey
Neighborhood Church of Greenwich Village 8, 9:30 pm
- Christ Van Voorst
The Owl Music Parlor 7:30 pm \$10
- Reggie Young's Young Street with DaiQuan Davis, Anthony Miller, James Cage, Andrew Swift; Tim O'Dell/Richard Nelson's Makrokosmos Orchestra with Christine Correa, Peter Bloom, Adam Kolker, Alan Brady, Marshall Sealy, John Carlson, Jacob Varmus, David Chamberlain, Dale Turk, Rick Bassett, Matt Pavolka, Rex Benincasa, Rob Garcia
ShapeShifter Lab 7, 8:15 pm \$10
- Michael Cochrane Lines of Reason with Joe Ford, Marcus McLaurine, Alan Nelson; Alex Sipiagin Quintet with Seamus Blake, John Escreet, Boris Kozlov, Donald Edwards; Joe Farnsworth
Smalls 7:30, 10:30 pm 1 am \$20
- ★Wayne Escoffery, Ron Carter, Billy Drummond
Smoke 7, 9 pm \$40
- ★Brian Marsella solo
The Stone at The New School 8:30 pm \$20
- ★Peter Evans, Tyshawn Sorey, Tim Dahl, Weasel Walter
The Stone 8:30 pm \$20
- Sharp Tree Trio
Tomi Jazz 9 pm \$10
- ★Tom Harrell Quintet with Mark Turner, Charles Altura, Ugonna Okegwo, Johnathan Blake
Village Vanguard 8:30, 10:30 pm \$35

Saturday, July 8

- Will Bernard Bar Lunático 8:30, 10 pm \$10
- Samir Zarif Trio with Yoshiki Yamada, Justin Swiney Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Django Reinhardt NY Festival All Stars: Samson Schmitt, DouDou Cuillerier, Ludovic Beier, Pierre Blanchard, Antonio Licusati and guest Jazzmeia Horn Birdland 8:30, 11 pm \$50
Blue Note 8, 10:30 pm \$35
- Lou Donaldson
- Adam Rudolph Go: Organic Orchestra with Kaoru Watanabe, Michel Gentile, Ze Luis, Sylvain Leroux, Mariano Gil, Avram Fefer, Sean Sonderegger, Sara Schoenbeck, Graham Haynes, Stephen Haynes, Peter Zummo, Libby Schwartz, Julianne Carney, Mark Chung, Sana Nagano, Elektra Kurtis, Melanie Dyer, Leco Reis, Mia Theodoratus, Dan Kurfirst, Marco Cappelli Brooklyn Conservatory of Music 8 pm \$20
- Michika Fukumori Trio Cleopatra's Needle 8 pm
- Peter Brendler Quartet with Rich Perry, Gary Versace, Vinnie Sperrazza Cornelia Street Underground 9, 10:30 pm \$10
- Pedro Giraudo Tango Quartet; La Pachamamba The Django at Roxy Hotel 8, 10 pm
- Vanderlei Pereira Quartet; Greg Glassman Jam Fat Cat 7 pm 1:30 am \$10
- Band Together with Braxton Cook, Mark G. Meadows Ginny's Supper Club 7:30, 9:30 pm \$15-20
- Julian Gerstin Sextet with Anna Patton, Don Anderson, Andy Jaffe, Wes Brown Ibeam Brooklyn 8 pm \$15
- Roni Ben-Hur Birthday Celebration Quartet with Donald Vega, Essiet Okon Essiet, Victor Lewis Jazz at Kitano 8, 10 pm \$32
- Houston Person Quartet with Larry Fuller, Matthew Parrish, Chip White Jazz Standard 7:30, 9:30 pm \$30
- Eric Lewis/Nicholas Payton Mezzrow 8 pm \$20
- Blind Spot: Vijay Iyer and Teju Cole with Linda Oh, Patricia Brennan National Sawdust 7 pm \$35
- David Schnitter Group; Alex Sipiagin Quintet with Seamus Blake, John Escreet, Boris Kozlov, Donald Edwards; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal Smalls 7:30, 10:30 pm 1 am \$20
- Wayne Escoffery, Ron Carter, Billy Drummond Smoke 7, 9 pm \$40
- Summerstage: Jimmy Heath Big Band Springfield Park 5 pm
The Stone at The New School 8:30 pm \$20
- Brian Marsella Trio The Stone 8:30 pm \$20
- John Zorn/Tyshawn Sorey
- The Highliners; Ali Bello; Annie Chen Trio Tomi Jazz 6, 8, 11 pm \$10
- Tom Harrell Quintet with Mark Turner, Charles Altura, Ugonna Okegwo, Johnathan Blake Village Vanguard 8:30, 10:30 pm \$35
- Alex Frondelli Williamsburg Music Center 10 pm \$10
- Livio Almeida Brazilian Dectet Zinc Bar 8 pm

Sunday, July 9

- Gregory Lewis' Organ Monk Bar Lunático 2 pm \$10
- Django Reinhardt NY Festival All Stars: Samson Schmitt, DouDou Cuillerier, Ludovic Beier, Pierre Blanchard, Antonio Licusati and guest Jazzmeia Horn Birdland 8:30, 11 pm \$50
- Crooner Colin Hunter with guest Joe Sealy Blue Note 11:30 am 1:30 pm \$35
Blue Note 8, 10:30 pm \$35
- Lou Donaldson
- Joe Hunt Quartet with John Eckert, Michael Kanan, Santi Debriano The Drawing Room 2 pm \$20
- Terry Waldo's Gotham City Band; Diallo House; Brandon Lewis/Renee Cruz Jam Fat Cat 6, 8:30 pm 1 am \$10
- The Slim Tones: Noah Garabedian, Matt Nelson, Kenny Warren, Danny Fox, Vinnie Sperrazza Jazz Standard 11:30 am 1:30 pm \$10
- Houston Person Quartet with Larry Fuller, Matthew Parrish, Chip White Jazz Standard 7:30, 9:30 pm \$30
- The Westerlies: Riley Mulherkar, Zubin Hensler, Andy Clausen, Willem de Koch and guest Theo Bleckmann Joe's Pub 9:30 pm \$15
- Nu Band: Mark Whitecage, Thomas Heberer, Joe Fonda, Lou Grassi, Yoni Kretzmer Trio Legion Bar 9 pm \$10-15
- Peter Valera Jump Blues Band with Gregory Lewis Lucile's at BB King's Blues Bar 9:30 pm
- Nicole Zuraitis/Helen Sung; John Merrill Mezzrow 8, 11 pm \$20
- Ronny Whyte Trio with Sean Harkness, Boots Maleson North Square Lounge 12:30, 2 pm
Rockwood Music Hall Stage 1 10 pm
- Mario Castro
- Hanging Hearts: Chris Weller, Cole DeGenova, Devin Drobka Rockwood Music Hall Stage 1 11 pm
- Dan Pratt Quartet Saint Peter's Church 5 pm
- Johnny O'Neal Trio with Ben Rubens, Itay Morchi, Richie Vitale Quintet with Frank Basile, Lou Rainone, Paul Gill, Clifford Barbaro; Hillel Salem Smalls 7:30, 10:30 pm 1 am \$20
- Wayne Escoffery, Ron Carter, Billy Drummond Smoke 7, 9 pm \$40
The Stone 8:30 pm \$20
- Tyshawn Sorey solo Symphony Space Bar Thalia 7 pm
- Vicki Burns Tomi Jazz 8 pm
- Tomoko Yanagita
- Tom Harrell Quintet with Mark Turner, Charles Altura, Ugonna Okegwo, Johnathan Blake Village Vanguard 8:30, 10:30 pm \$35

Monday, July 10

- Jim Ridl 55Bar 7 pm
- Chris Speed Trio Bar Lunático 8:30, 10 pm \$10
- Alan Kwan Trio with Evan Gregor, Eugene Seow; Laura Campisi Trio with Freddie Bryant, Wallace Stetzer Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Joe Gransden Big Band Blue Note 8, 10:30 pm \$25
- Victor Lin Bryant Park 12:30 pm
- Keri Johnsrud Quartet with Addison Frei, Perrin Grace, Curtis Nowosad Cornelia Street Underground 6 pm \$10
- Ned Goold Quartet; Billy Kaye Jam Fat Cat 9 pm 12:30 am \$10
Idium 8 pm \$27.50
- Eric Gales
- Ron McClure with Michael Eckroth, Pete Zimmer Mezzrow 8 pm \$20

- The Mateadors: Elsa Nilsson, Jeff McLaughlin, Amanda Ruzza, Lautaro Burgos Rockwood Music Hall Stage 1 6 pm
Shrine 6 pm
Silvana 6 pm
- Nicholas Ujhazy Trio
- Jon Menges Group
- Dave Glasser Quartet with Andy Milne, Ben Allison, Matt Wilson; Jonathan Michel Smalls 7:30, 10:30 pm \$20
- Burning Ghosts: Daniel Rosenboom, Jake Vossler, Richard Giddens, Aaron McLendon The Stone 8:30 pm \$20
- Marcos Toledo; Arthur Sadowsky Trio with Anthony Pocetti, Graciliano Zambonin Tomi Jazz 8, 11 pm

Tuesday, July 11

- David Binney Group 55Bar 10 pm
- Ornette Coleman—Tomorrow is the Question: Naked Lunch with Ensemble Signal and guests Charnett Moffett, Denardo Coleman, Ravi Coltrane, Henry Threadgill Alice Tully Hall at Lincoln Center 7:30 pm \$40-55
- Twin Whales: Bradford Hill, Caleb Dolister, Kevin Lum, Ty Williams; Burning Ghosts: Daniel Rosenboom, Jake Vossler, Richard Giddens, Aaron McLendon; GRID: Matt Nelson, Tim Dahl, Nick Podgurski; Crux Disinhibitor Alphaville 8 pm \$10
Bar Lunático 8:30, 10 pm \$10
- Wayne Tucker Bar Lunático 8:30, 10 pm \$10
- Tommy Holladay Trio with Will Slater, Colin Stranahan; Dan Aran Trio with Itai Kriss, Gilad Abro Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Alicia Olatuja Birdland 8:30, 11 pm \$40
- Ron Carter with Benny Golson, Wallace Roney Blue Note 8, 10:30 pm \$45
Bryant Park 12:30 pm
Cavatappo Grill 8, 10 pm \$10
- Victor Lin
- Jay Leonhart
- Andrew Van Tassel Quartet with Julian Shore, Edward Perez, Colin Stranahan; Julian Shore Quartet with Dayna Stephens, Petros Klampanis, Colin Stranahan Cornelia Street Underground 8, 9:30 pm \$10
- Midsummer Night Swing: Eddie Montalvo with guest Humberto Ramirez Damrosch Park at Lincoln Center 7:30 pm \$20
- Mike Moreno Lotus Quartet with Aaron Parks, Doug Weiss, Kendrick Scott Dizzy's Club 7:30, 9:30 pm \$30
Dizzy's Club 11:15 pm \$5
- Jeffery Miller
- Saul Rubin Zebtet; Peter Brainin Latin Jazz Workshop Fat Cat 7, 9 pm \$10
Jazz at Kitano 8 pm
- Addison Frei solo
- Simon Barker Group with Tony Malaby, Scott Tinkler, Marc Hannaford, Jen Shyu The Jazz Gallery 7:30, 9:30 pm \$15
- Jamie Baum and Short Stories with Gregoire Maret, Gilad Hekselman, Andy Milne, Joe Martin, Jeff Hirshfield Jazz Standard 7:30, 9:30 pm \$25
- Chris Speed/James Carney Group; Jeong Lim Yang/Dayeon Seok's Chick Korea with Loren Stillman, Jacob Sacks Korzo 9, 10:30 pm
- Roseanne Vitro/Kenny Werner Mezzrow 8 pm \$20
- Chris Gillette Trio Shrine 6 pm
- Steve Nelson Quintet; Abraham Burton Quartet with David Bryant, Dezron Douglas, Eric McPherson Smalls 7:30, 10:30 pm \$20
- Ha-Yang Kim solo The Stone 8:30 pm \$20
- Keri Johnsrud Tomi Jazz 11 pm
- The Heath Brothers: Jimmy Heath, Jeb Patton, David Wong, Albert "Tootie" Heath Village Vanguard 8:30, 10:30 pm \$35

Wednesday, July 12

- Alicia Olatuja Birdland 8:30, 11 pm \$40
- Ron Carter with Benny Golson, Wallace Roney Blue Note 8, 10:30 pm \$45
Bryant Park 12:30 pm
- Victor Lin
- Deb Auer with Richard Clements, Murray Wall Café Noctambulo at Pangea 7:30 pm \$20
- Equilibrium: Elliot Honig, Brad Baker, Richard Russo, Pam Belluck, Dan Silverstone, Terry Schwadron Caffè Vivaldi 8 pm
Cavatappo Grill 6 pm \$10
- Bucky Pizzarelli Trio
- Erika Matsuo Quintet with Helio Alves, Juancho Herrera, Leo Traversa, Harvey Wirht; Sebastian Menares Band Club Bonafide 7:30, 9:30 pm \$15
- Jeong Lim Yang Quintet with Adam Kolker, Michael Attias, Nick Sanders, Jesse Simpson; Yuhun Su Quintet with Matt Holman, Alex LoRe, Pablo Menares, Jimmy Macbride Cornelia Street Underground 8, 9:30 pm \$10
- Midsummer Night Swing: Michael Gamble and The Rhythm Serenaders Damrosch Park at Lincoln Center 7:30 pm \$20
- Monty Alexander's Junkanoo Swing with Hassan Shakur, Obed Calvaire, Joshua Thomas, Andy Bassford, Karl Wright and guests Dizzy's Club 7:30, 9:30 pm \$35
Dizzy's Club 11:15 pm \$5
- Jeffery Miller
- Art Lillard's Blue Heaven Swing Sextet Dweck Center at Brooklyn Pub. Lib. Ctr. Branch 6:30 pm
- Raphael D'lugoff Trio +1; Harold Mabern Trio; Ned Goold Jam Fat Cat 7, 9 pm 12:30 am \$10
- JazzMobile: Sonny Fortune Grant's Tomb 7 pm
- Jaimoe's Jasssz Band Iridium 8:30 pm \$25-35
- Megumi Yonezawa Trio with Mike McGuirk, Mark Ferber Jazz at Kitano 8, 10 pm \$17
- 40Twenty: Jacob Sacks, Jacob Garchik, David Ambrosio, Vinnie Sperrazza The Jazz Gallery 7:30, 9:30 pm \$15
- Christine Tobin with Phil Robson, Rene Hart, Rob Garcia Jazz Standard 7:30, 9:30 pm \$25
Mezzrow 8 pm \$20
- Victor Gould/Curtis Lundy
- Giacomo Gates with Ronny Whyte, Boots Maleson Saint Peter's Church 1 pm \$10
Shrine 6 pm
Silvana 6 pm
- Tucker Flythe Quartet
- Isaac Darche Group
- Simona Premazzi Quartet with Mark Shim, Joe Martin, Kush Abadey; Aaron Burnett and The Big Machine with Corey Wilcox, Carlos Homs, Nick Jozwiack, Kush Abadey; Jovan Alexandre Smalls 7:30, 10:30 pm 1 am \$20
- Judith Berkson, Cleek Schrey, Ha-Yang Kim The Stone 8:30 pm \$20
- Tsuyoshi Yamamoto; Raquel Rivela Tomi Jazz 8, 11 pm
- The Heath Brothers: Jimmy Heath, Jeb Patton, David Wong, Albert "Tootie" Heath Village Vanguard 8:30, 10:30 pm \$35
- Don Braden, Joris Teepe, Matt Wilson Zinc Bar 8, 9:30 pm

Thursday, July 13

- Gregory Lewis' Organ Monk with Ray Blue American Legion Post 7 pm
- Vaughn Stoffey Trio with Thomson Kneeland, Alex Ritz; Justin Lees Trio with Scott Ritchie, Phil Stewart Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Mark Winkler's The Company I Keep with Matthew Garrison, Allen Farnham, Bill Moring, Steve Johns and guest Roseanna Vitro Birdland 6 pm \$30
Birdland 8:30, 11 pm \$40
- Alicia Olatuja Blue Note 8, 10:30 pm \$45
- Ron Carter with Benny Golson, Wallace Roney Bryant Park 2 pm
Cleopatra's Needle 7 pm
- Victor Lin
- Junko Sakai Duo
- Amanda Monaco Glitter Quartet with Lauren Sevan, Justin Carroll, Matt Wilson; Aaron Burnett and The Big Machine with Peter Evans, Carlos Homs, Nick Jozwiak, Colin Stranahan Cornelia Street Underground 8, 9:30 pm \$10
- Monty Alexander's Junkanoo Swing with Hassan Shakur, Obed Calvaire, Joshua Thomas, Andy Bassford, Karl Wright and guests Dizzy's Club 7:30, 9:30 pm \$45
Dizzy's Club 11:15 pm \$10
- Jeffery Miller The Django at Roxy Hotel 9 pm
- Mark Whitfield Fat Cat 10 pm \$10
- Greg Glassman Quintet
- Camille Thurman and Darrell Green Trio Ginny's Supper Club 7:30, 9:30 pm \$15
- Alemay Fernandez Quartet with John di Martino, Boris Kozlov, Vince Cherico Jazz at Kitano 8, 10 pm \$17
- The Latin Side of Horace Silver and Joe Henderson: Conrad Herwig's Latin Side All-Stars with Craig Handy, Alex Sipiagin, Bill O'Connell, Ruben Rodriguez, Robby Ameen, Richie Flores Jazz Standard 7:30, 9:30 pm \$30
- Gilad Hekselman/Fred Hersch; Spike Wilner Mezzrow 8, 11 pm \$20
Robert F. Wagner Park 7 pm
Scandinavia House 7 pm \$15
- Rebirth Brass Band
- Lage Lund
- William Parker's In Order To Survive with Rob Brown, Cooper-Moore, Hamid Drake ShapeShifter Lab 7:30, 9 pm \$20
- Takeshi Otani Band; Rina Komai Shrine 6, 7 pm
- Sam Hoyt Silvana 6 pm
- Noah Jackson Quartet with Willem Delisfort, Jason Marshall, Henry Conerway III; Behn Gillece Quartet with Nate Radley, Ugonna Okegwo, Anthony Pinciotti; Jonathan Thomas Smalls 7:30, 10:30 pm 1 am \$20
- Allan Harris Band Smoke 7, 9, 10:30 pm \$12
- Shayna Dunkelman/Ha-Yang Kim The Stone 8:30 pm \$20
- Hendrik Helmer Trio with Geoff Burke, George Papageorge Symphony Space Bar Thalia 9 pm
Tomi Jazz 9 pm \$10
- Linda Presgrave
- The Heath Brothers: Jimmy Heath, Jeb Patton, David Wong, Albert "Tootie" Heath Village Vanguard 8:30, 10:30 pm \$35

Friday, July 14

- Ornette Coleman—Tomorrow is the Question: Prime Time Reunion with Charles Ellerbe, Kenny Wessel, Badal Roy, Al MacDowell, Jamaaladeen Tacuma, Chris Walker, Calvin Weston, Denardo Coleman, Dave Bryant and guests Wallace Roney, Kidd Jordan, David Murray, Joshua Redman Alice Tully Hall at Lincoln Center 8 pm \$35-75
- Tap Ellington: Duke Ellington Center Big Band led by Eli Yamin with Brenda Bufalino, Ayodele Casel, Mercedes Ellington, Sarah Reich, Caleb Teicher, Sam Weber, Jossette, Joseph Wiggan The Appel Room 7 pm \$75
- Sebastian Noelle Trio with Matt Clohesy, Jochen Rueckert Bar Next Door 7:30, 9:30, 11:30 pm \$12
Birdland 8:30, 11 pm \$40
- Alicia Olatuja Blue Note 8, 10:30 pm \$45
- Ron Carter with Benny Golson, Wallace Roney Bryant Park 12:30 pm
Cleopatra's Needle 8 pm
- Victor Lin
- Nicholas Masters Trio
- Joe Gallant and The Illuminati Orchestra Club Bonafide 9:30, 11 pm \$10
- Nate Radley Quartet with John Ellis, Gary Wang, Mark Ferber Cornelia Street Underground 9, 10:30 pm \$10
- Monty Alexander's Junkanoo Swing with Hassan Shakur, Obed Calvaire, Joshua Thomas, Andy Bassford, Karl Wright and guests Dizzy's Club 7:30, 9:30 pm \$45
Dizzy's Club 11:15 pm \$10
- Jeffery Miller The Django at Roxy Hotel 8, 10 pm
- Ken Fowser Quintet; Tony Hewitt
- Joe Manis Quartet with Ben Monder, Jared Gold, Ian Froman; Cecil Brooks III; Greg Glassman Jam Fat Cat 6, 10:30 pm 1:30 am \$10
- Parlor Social Ginny's Supper Club 7:30, 9:30 pm \$15-20
- Dick Hyman/Ken Peplowski Jazz at Kitano 8, 10 pm \$32
- Aaron Parks Quintet with Maria Grand, Chris Dingman, Matt Penman, Anwar Marshall The Jazz Gallery 7:30, 9:30 pm \$22
- The Latin Side of Miles Davis: Conrad Herwig's Latin Side All-Stars with Craig Handy, Alex Sipiagin, Bill O'Connell, Ruben Rodriguez, Robby Ameen, Richie Flores Jazz Standard 7:30, 9:30 pm \$30
- Steve Kroon Medgar Evers College 7 pm
- Harry Allen with Rossano Sportiello, Joel Forbes; Johnny O'Neal Mezzrow 8, 11 pm \$20
- Celebrating 100 Years of Jazz: Chris Washburne/André Mehmari Group with Brianna Thomas, Dominick Farinacci, Evan Christopher, Dan Tepfer, Vince Cherico New York Botanical Garden Conservatory 7 pm \$45
- Plane Crash: Henry Kaiser, Damon Smith, Weasel Walter Noise Workshop 7 pm \$10
- William Parker's In Order To Survive with Rob Brown, Cooper-Moore, Hamid Drake ShapeShifter Lab 7:30, 9 pm \$20
- Jocelyn Shannon Quartet Silvana 6 pm
- Ray Gallon Trio with Paul Gill, Joe Strasser; Lew Tabackin Trio with Vince Dupont, Mark Taylor; Corey Wallace Smalls 7:30, 10:30 pm 1 am \$20
- Simona Premazzi Smoke 11:45 pm
- Orrin Evans Quintet with Sean Jones, JD Allen, Ben Wolfe, Mark Whitfield, Jr. Smoke 7, 9, 10:30 pm \$40
The Stone at The New School 8:30 pm \$20
- Steve Coleman
- Hahn Rowe, Tom Surgal, Lin Culbertson, Ha-Yang Kim The Stone 8:30 pm \$20
Tomi Jazz 9 pm \$10
- Takenori Nishiuchi Tomi Jazz 9 pm \$10
- The Heath Brothers: Jimmy Heath, Jeb Patton, David Wong, Albert "Tootie" Heath Village Vanguard 8:30, 10:30 pm \$35



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photo: Richard Termine

Saturday, July 15

- **Jostein Gulbrandsen Trio with Dave Ambrosio, Mark Ferber**
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- **Alicia Olatuja**
Birdland 8:30, 11 pm \$40
- **Ron Carter with Benny Golson, Wallace Roney**
Blue Note 8, 10:30 pm \$45
- **Rocco John Iacovone/Chris Forbes**
Caffe Vivaldi 6 pm
Cleopatra's Needle 8 pm
- **Justin Lees Trio**
Cleopatra's Needle 8 pm
- **The Chardavoine Band with Pasha Karchevsky-Suyazov, Michael O'Brien, Yayoi Lina, Peter Brainin**
Club Bonafide 9:30, 11 pm \$20
- **Dan Weiss Trio with Jacob Sacks, Thomas Morgan**
Cornelia Street Underground 9, 10:30 pm \$10
- **Midsummer Night Swing: Harlem Renaissance Orchestra 13th Annual Tribute to Illinois Jacquet**
Damrosch Park at Lincoln Center 7:30 pm \$20
- **Monty Alexander's Junkanoo Swing with Hassan Shakur, Obed Calvaire, Joshua Thomas, Andy Bassford, Karl Wright and guests**
Dizzy's Club 7:30, 9:30 pm \$45
Dizzy's Club 11:15 pm \$20
- **Jeffery Miller**
Dizzy's Club 11:15 pm \$20
- **Yotam Silberstein Trio; Los Hacheros**
The Django at Roxy Hotel 8, 10 pm
Downtown Music Gallery 6 pm
- **Henry Kaiser solo**
Downtown Music Gallery 6 pm
- **Michael Mwenso and The Shakes**
Ginny's Supper Club 7:30, 9:30 pm \$20
- **Dick Hyman/Ken Peplowski**
Jazz at Kitano 8, 10 pm \$32
- **Aaron Parks Quintet with Maria Grand, Chris Dingman, Matt Penman, Anwar Marshall**
The Jazz Gallery 7:30, 9:30 pm \$22
- **The Latin Side of John Coltrane: Conrad Herwig's Latin Side All-Stars with Craig Handy, Alex Sipiagin, Bill O'Connell, Ruben Rodriguez, Robby Ameen, Richie Flores**
Jazz Standard 7:30, 9:30 pm \$30
- **Harry Allen with Rossano Sportiello, Joel Forbes**
Mezzrow 8 pm \$20
Silvana 6 pm
- **Gideon Forbes Sextet**
Silvana 6 pm
- **Sylvia Cuenca Quartet with Dave Stryker, Steve Nelson, Jared Gold; Lew Tabackin Trio with Vince Dupont, Mark Taylor; Philip Harper Quintet**
Smalls 7:30, 10:30 pm 1 am \$20
Smoke 11:45 pm
- **Simona Premazzi**
Smoke 11:45 pm
- **Orrin Evans Quintet with Sean Jones, JD Allen, Ben Wolfe, Mark Whitfield, Jr.**
Smoke 7, 9, 10:30 pm \$40
Smorgasburg 3 pm
- **George Braith Quartet**
The Stone at The New School 8:30 pm \$20
- **Steve Coleman**
The Stone at The New School 8:30 pm \$20
- **Brian Chase, Zach Layton, Ha-Yang Kim**
The Stone 8:30 pm \$20
- **Kathryn Allyn; Ken Kobayashi; Craig Brann**
Tomi Jazz 6, 8, 11 pm \$10
- **The Heath Brothers: Jimmy Heath, Jeb Patton, David Wong, Albert "Tootie" Heath**
Village Vanguard 8:30, 10:30 pm \$35
Williamsburg Music Center 10 pm \$10
- **Rogiérs**

Sunday, July 16

- **Native Soul: Peter Brainin, Noah Haidu, Marcus McLaurine, Steve Johns**
Birdland 6 pm \$30
- **Gordon Webster and Friends**
Blue Note 11:30 am 1:30 pm \$35
- **Ron Carter with Benny Golson, Wallace Roney**
Blue Note 8, 10:30 pm \$45
- **Adriano Santos Quartet with Dave Pietro, Edsel Gomez, Edward Perez; Engenheiros: Nando Michelin, Ebinho Cardoso, Tiago Michelin, Rogério Boccato**
Cornelia Street Underground 8:30, 10 pm \$10
- **Monty Alexander's Junkanoo Swing with Hassan Shakur, Obed Calvaire, Joshua Thomas, Andy Bassford, Karl Wright and guests**
Dizzy's Club 7:30, 9:30 pm \$40
The Drawing Room 7 pm \$20
- **Gene Bertoncini**
The Drawing Room 7 pm \$20
- **Terry Waldo's Gotham City Band; Brandon Lewis/Renee Cruz Jam**
Fat Cat 6 pm 1 am \$10
- **Louis Armstrong Fest: Dr. John; Jonathan Batiste Stay Human; Vince Giordano and The Nighthawks**
Flushing Meadows Corona Park 1 pm
- **David Aaron/Brent Butterworth's Short Memory**
Freddy's Backroom 8:30 pm
- **Gabrielle Stravelli with Art Hirahara, Pat O'Leary, Eric Halvorson**
Jazz Standard 11:30, 1:30 pm \$10
- **The Latin Side of Wayne Shorter and Herbie Hancock: Conrad Herwig's Latin Side All-Stars with Craig Handy, Alex Sipiagin, Bill O'Connell, Ruben Rodriguez, Robby Ameen, Richie Flores**
Jazz Standard 7:30, 9:30 pm \$30
- **Peter Valera Jump Blues Band with Gregory Lewis**
Lucille's at BB King's Blues Bar 9:30 pm
- **Falkner Evans/Paul Gill; Johnny O'Neal**
Mezzrow 8, 11 pm \$20
- **Marquis Hill Project with Joel Ross, Chris Smith, Jonathan Barber**
MoMA Sculpture Garden 8 pm
- **Alexis Cole Trio with Freddie Bryant**
North Square Lounge 12:30, 2 pm
- **Christine Tobin/Phil Robson**
Perez Jazz 3 pm \$20
- **Elsa Nilsson Quartet with Jeff McLaughlin, Alex Minier, Cody Rahn**
Rockwood Music Hall Stage 1 6 pm
Saint Peter's Church 5 pm
- **Emilio Teubal Quartet**
Saint Peter's Church 5 pm
- **Zack Clarke's Communer with Charlotte Greve, Chris Irvine, Evan Crane, Leonid Galaganov; Bright Dog Red: Joe Pignato, Cody "Palemen" Davies, Eric "Cully" Cullen, Zak Westbrook, Mike "MIK" K Emmelin, Anthony "The Colonel" Berman**
ShapeShifter Lab 7, 8:15 pm \$15
- **Lezlie Harrison Group; Alex Hoffman Quintet; Jon Beshay**
Smalls 7:30, 10:30 pm 1 am \$20
- **Orrin Evans Quintet with Sean Jones, JD Allen, Ben Wolfe, Mark Whitfield, Jr.**
Smoke 7, 9, 10:30 pm \$40
- **Omette Coleman—Tomorrow is the Question: Chamber Music with Ensemble Signal and guests Jackie Leclair, Seneca Black**
Stanley H. Kaplan Penthouse 2 pm \$40
- **Miya Masaoka/Ha-Yang Kim**
The Stone 8:30 pm \$20
- **Reine Sophie**
Symphony Space Bar Thalia 7 pm
- **Bill Stevens, Rich Russo, Gary Fogel**
Tomi Jazz 8 pm
- **The Heath Brothers: Jimmy Heath, Jeb Patton, David Wong, Albert "Tootie" Heath**
Village Vanguard 8:30, 10:30 pm \$35

Monday, July 17

- **Andrew Shillito Trio with Jakob Dreyer, Matt Honor; Valentina Marino Trio with Taulant Mehmeti, Cameron Brown**
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- **John Colianni's Jazz Orchestra**
Blue Note 8, 10:30 pm \$20
- **Bern's Band: Matt Lavelle, François Grillot, Reggie Sylvester; Music Now!: Dom Minasi, Bobby Kapp, Ras Moshe Burnett; Strings and Wind for Bern: Dave Ross, Tor Yochai Snyder, James Keepnews, Harvey Valdes, Dom Minasi, John Pietaro, Ras Moshe Burnett, Matt Lavelle**
The Brooklyn Commons 6 pm \$10
- **Charlie Judkins**
Bryant Park 12:30 pm
- **New Alchemy Jazz Orchestra with guest Terell Stafford**
The Cutting Room 8 pm \$20-25
- **Joan Belgrave Sextet with Kirk Lightsey, Endea Owens, Camille Gainer-Jones, TK Blue, Greg Glassman**
Dizzy's Club 7:30, 9:30 pm \$25
- **George Braith; Billy Kaye Jam**
Fat Cat 9 pm 12:30 am \$10
- **Ed Palermo Big Band**
Iridium 8 pm \$25
- **Noah Haidu/Marcus McLaurine**
Mezzrow 8 pm \$20
- **Sugar Hill Trio**
Silvana 6 pm
- **Ari Hoenig Trio with Nitai Hershkovitz, Matt Penman; Jonathan Barber**
Smalls 7:30, 10:30 pm \$20
- **Devenny Bennett; Nicholas Brust**
Tomi Jazz 8, 11 pm

Tuesday, July 18

- **David Binney Group**
55Bar 10 pm
- **Jazz in July—Dick Hyman Forever! Dick Hyman, Bill Charlap, Ted Rosenthal, Sandy Stewart, Ken Peplowski, Randy Sandke, Walter Blanding, Chuck Redd, Howard Alden, Jay Leonhart, Dennis Mackrel**
92nd Street Y 7:30 pm \$55
- **Peter Amos Trio with Trevor Brown, Tim Talavera; Bobby Katz Trio with Adrian Moring, Tim Rachbach**
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- **Karrin Allyson**
Birdland 8:30, 11 pm \$40
- **Dizzy Gillespie Big Band**
Blue Note 8, 10:30 pm \$45
- **Charlie Judkins**
Bryant Park 12:30 pm
- **Andrew Schiller Quartet with Hery Paz, Alec Harper, Matt Honor**
Cornelia Street Underground 6 pm \$10
- **Justin Wert Quartet with Kyle Nasser, Matt Clohesy, Rodrigo Recabarren**
Cornelia Street Underground 8, 9:30 pm \$10
- **Ertegun Jazz Hall of Fame Festival: Celebrating McCoy Tyner**
Dizzy's Club 7:30, 9:30 pm \$40
Dizzy's Club 11:15 pm \$5
Fat Cat 10 pm \$10
- **Bruce Harris**
Dizzy's Club 11:15 pm \$5
- **Saul Rubin Zebtet**
Fat Cat 10 pm \$10
- **Alex Cummings Ensemble**
Gantry Plaza State Park 7 pm
- **Victor Lesser**
Iridium 8:30 pm \$25
- **Addison Frei solo**
Jazz at Kitano 8 pm
- **Universal Consciousness—Melodic Meditations of Alice Coltrane: Ravi Coltrane, Brandee Younger, David Virelles, Rashaan Carter, Johnathan Blake**
The Jazz Gallery 7:30, 9:30 pm \$25
- **Jakob Bro Trio with Thomas Morgan, Joey Baron**
Jazz Standard 7:30, 9:30 pm \$25
- **Kenny Warren Quartet with J.P. Schlegelmilch, Noah Garabedian, Satoshi Takeishi; Manuel Schmiedel, Rick Rosato, Craig Weinrib**
Korzo 9, 10:30 pm
- **Liz Rosa Quintet with Yotam Silberstein, Klaus Mueller, Eduardo Belo, Grant Stewart**
Mezzrow 8 pm \$20
- **Jabbo Ware and the Me, We and Them Orchestra with Cecil Bridgewater, Eddie Allen, Hector Colon, Alfred Patterson, Clifton Anderson, William Lowe, Isaiah Richardson Jr., "Sweet Lee" Odom, Beavin Lawrence, Larry Bustamante, Marcus Persiani, Bryce Sebastian, Warren Smith**
New York City Baha'i Center 8, 9:30 pm \$15
- **Elise Wood Duo**
Shrine 6 pm
- **Ian Hendrickson-Smith Trio with Ryan Kisor, Spike Wilner; Abraham Burton Quartet with David Bryant, Dezron Douglas, Eric McPherson**
Smalls 7:30, 10:30 pm \$20
- **Kevin Norton's Breakfast of Champignon(s) with Helen Yee, Angelica Sanchez, Noah Berman, Julia Simoniello, Steve LaSpina**
The Stone 8:30 pm \$20
- **Sprow; Alex Fondelli; Motonori Kobayashi**
Tomi Jazz 8, 9:30, 11 pm
- **Mary Halvorson Octet with Jonathan Finlayson, Jon Irabagon, Ingrid Laubrock, Jacob Garchik, Susan Alcom, Chris Lightcap, Ches Smith**
Village Vanguard 8:30, 10:30 pm \$35

MUSIC NOW! TRIBUTE TO BERN NIX MON., JULY 17TH, 2017 THE BROOKLYN COMMONS

388 ATLANTIC AVENUE (BTWN HOYT & BOND STREET)
 A, C, G TO HOYT-SCHERMERHORN / THECOMMONSBROOKLYN.ORG

6PM - "BERN'S BAND"
MATT LAVELLE-FRANCOIS GRILLOT-REGGIE SYLVESTER

7PM - "MUSIC NOW!"
DOM MINASI-BOBBY KAPP-RAS MOSHE BURNETT

8PM - "STRINGS AND WIND FOR BERN"
**DAVE ROSS-TOR YOCHAI SNYDER-JAMES KEEPNEWS-
 HARVEY VALDES-DOM MINASI-JOHN PIETARO-
 RAS MOSHE BURNETT-MATT LAVELLE**

9PM-10PM - OPEN JAM

Wednesday, July 19

- ★ Jazz in July—Meeting of the Maestros: Benny Golson and Jimmy Heath with Jeremy Pelt, Bill Charlap, David Wong, Kenny Washington
92nd Street Y 7:30 pm \$55
Birdland 8:30, 11 pm \$40
Blue Note 8, 10:30 pm \$45
Bryant Park 12:30 pm
- ★ Post Bop Gypsies: Tomoko Omura, Alex Goodman, George DeLancey
Casa Mezcal 8 pm \$10
Club Bonafide 9:30 pm \$10
- ★ Ryan Slatko Trio
Club Bonafide 9:30 pm \$10
- ★ Jeremy Powell Quartet with Nitzan Gavrieli, Pablo Menares, Allan Mednard; Johnathan Lowery Quintet with Sergio Krakowski, Reuben Allen, Jeong Lim Yang, Matt Honor
Cornelia Street Underground 8, 9:30 pm \$10
- ★ Ertegun Jazz Hall of Fame Festival: Vince Giordano and the Nighthawks Celebrate Don Redman
Dizzy's Club 7:30, 9:30 pm \$35
Dizzy's Club 11:15 pm \$5
- ★ Bruce Harris
- ★ Vorktip Trio: Nicolas Letman-Burtinovic, Jonathan Milberger, Michael LaRocca
Downtown Music Gallery 6 pm
Dweck Center at Brooklyn Pub. Lib. Ctr. Branch 6:30 pm
- ★ Orlando Marin
- ★ Raphael D'Iugoff Trio +1; Don Hahn/Mike Camacho Band; Ned Goold Jam
Fat Cat 7, 9 pm 12:30 am \$10
Grant's Tomb 7 pm
- ★ JazzMobile: Antonio Hart
- ★ Rob Duguay's Songevity Trio with Jon Davis, Nadav Snir-Zelniker
Jazz at Kitano 8, 10 pm \$17
- ★ Universal Consciousness—Melodic Meditations of Alice Coltrane: Ravi Coltrane, David Virelles, Rashaan Carter, Eric McPherson, Marcus Gilmore
The Jazz Gallery 7:30, 9:30 pm \$25
- ★ Upendo 6tet: Brandon Woody, Isaiah Lewis Collier, Abdulrahman Amer, James Francies, Tarus Mateen, Kweku Sumbry and guest Travoye Joyner
Metropolitan Room 7 pm \$24
- ★ Joel Frahm, Spike Wilner, Neal Miner
Mezzrow 8 pm \$20
- ★ Dick Hyman/Ken Peplowski
Saint Peter's Church 1 pm \$10
- ★ Eugene Seow Quartet
Shrine 6 pm
- ★ Ryan Kisor Quintet with Sherman Irby, Orrin Evans, Ben Wolfe, Joe Strasser; Harold Mabern Trio; Aaron Seeber
Smalls 7:30, 10:30 pm 1 am \$20
- ★ Zinc Nine Psychedelic: Nick Didkovsky, Dave Ballou, Kevin Norton
The Stone 8:30 pm \$20
Tomi Jazz 8, 11 pm
- ★ Abel Mireles; Jasper Dutz
- ★ Mary Halvorson Octet with Jonathan Finlayson, Jon Irabagon, Ingrid Laubrock, Jacob Garchik, Susan Alcorn, Chris Lightcap, Ches Smith
Village Vanguard 8:30, 10:30 pm \$35
- ★ Joe Morris/Peter Evans
Zürcher Gallery 8 pm \$15

Thursday, July 20

- ★ Jazz in July—Guys and Dolls Play the Greater Loesser: Jane Monheit, Bill Charlap, Renee Rosnes, Jon Gordon, Ingrid Jensen, Gary Smulyan, Sean Smith, Carl Allen
92nd Street Y 7:30 pm \$55
- ★ Gregory Lewis' Organ Monk with Ray Blue
American Legion Post 7 pm
- ★ Tommaso Gambini Trio with Matt Dwonzyck, Adam Arruda; Kevin Clark Trio with Jeff Reed, Sylvia Cuenca
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ Nestor Torres
Birdland 6 pm \$30
- ★ Karrin Allyson
Birdland 8:30, 11 pm \$40
- ★ Dizzy Gillespie Big Band
Blue Note 8, 10:30 pm \$45
- ★ Charlie Judkins
Bryant Park 2 pm
- ★ Marianne Solivan
Cavatappo Grill 9, 11 pm \$10
- ★ Ken Simon Duo
Cleopatra's Needle 7 pm
- ★ Mark Wade Trio; Bobby Spellman's Revenge of the Cool Nonet
Club Bonafide 7:30, 9:30 pm \$10
- ★ Ertegun Jazz Hall of Fame Festival: Carlos Henriquez and his Mambo Orchestra Celebrate Tito Puente
Dizzy's Club 7:30, 9:30 pm \$40
Dizzy's Club 11:15 pm \$10
- ★ Bruce Harris
Ginny's Supper Club 7:30, 9:30 pm \$15
- ★ Rodney Green
- ★ Ben Rosenblum Trio with Dan Chmielinski, Ben Zweig
Jazz at Kitano 8, 10 pm \$17
- ★ Michael Cain's Sola with Aren Teerhuis, Stormy Allen, Scott Brown, Eric Platz
The Jazz Gallery 7:30, 9:30 pm \$15
- ★ Ben Allison and Think Free with Jeremy Pelt, Frank Kimbrough, Steve Cardenas, Allan Mednard
Jazz Standard 7:30, 9:30 pm \$30
- ★ Preservation Hall Jazz Band
Metrotech Commons 2 pm
- ★ Melissa Morgan; Spike Wilner
Mezzrow 8, 11 pm \$20
- ★ Sigmar Matthiasson Trio with Taulant Mehmeti, Ayman Boujlida
Scandinavia House 7 pm \$15
- ★ John Yao and His 17-piece Instrument with Billy Drewes, Alejandro Aviles, Rich Perry, Jon Irabagon, Frank Basile, John Walsh, Jason Wiseman, David Smith, Andy Gravish, Luis Bonilla, Matt McDonald, Kaji Kajiwara, Jennifer Wharton, Jesse Stacken, Bob Sabin, Vince Chericco
ShapeShifter Lab 7, 8:15 pm \$10
- ★ Brandon Lee
Silvana 6 pm
- ★ Brandon Lewis' Program of Deprogramming with Theo Hill, Stacy Dillard, Renee Cruz; Adam Larson Quartet with Can Olgun, Matt Penman, Jochen Rueckert; Sarah Slonim
Smalls 7:30, 10:30 pm 1 am \$20
- ★ Spike Wilner Quintet with Ryan Kisor, Peter Bernstein, Tyler Mitchell, Anthony Pinciotti
Smoke 7, 9, 10:30 pm \$12
- ★ NYO2 conducted by Giancarlo Guerrero with guest Esperanza Spalding
Stern Auditorium at Carnegie Hall 7:30 pm \$20-50
- ★ To Be Continued: Carol Liebowitz, Claire de Brunner, Daniel Carter, Kevin Norton
The Stone 8:30 pm \$20
Tomi Jazz 9 pm \$10
- ★ Adam Kahan
- ★ Mary Halvorson Octet with Jonathan Finlayson, Jon Irabagon, Ingrid Laubrock, Jacob Garchik, Susan Alcorn, Chris Lightcap, Ches Smith
Village Vanguard 8:30, 10:30 pm \$35

Friday, July 21

- ★ Steve Herberman Trio with Harvie S, Steve Johns
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Karrin Allyson
Birdland 8:30, 11 pm \$40
- ★ Dizzy Gillespie Big Band
Blue Note 8, 10:30 pm \$45
- ★ Evan Sherman Big Band
Blue Note 12:30 am \$10
- ★ Charlie Judkins
Bryant Park 12:30 pm
- ★ Fuku and Chihiro Trio
Cleopatra's Needle 8 pm

- ★ Daniel Meron Trio with Pablo Menares, Felix Lecaros
Cornelia Street Underground 6 pm \$10
- ★ 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
- ★ Bruce Harris
- ★ Ken Fowser Quintet; Professor Cunningham and His Old School
The Django at Roxy Hotel 8, 10 pm
Grant's Tomb 7 pm
- ★ JazzMobile: Antoine Roney
- ★ Michael Blake Quintet with Peck Allmond, Gabriel Chakarji, Michael Bates, JK Kim
Jazz at Kitano 8, 10 pm \$32
- ★ Brooklyn Raga Massive: Roopa Mahadevan, Anjna Swaminathan, Abhinav Seetharaman
The Jazz Gallery 7:30, 9:30 pm \$22
- ★ Ben Allison and Think Free with Jeremy Pelt, Frank Kimbrough, Steve Cardenas, Allison Miller
Jazz Standard 7:30, 9:30 pm \$30
- ★ Medgar Evers College Jazz Ensemble
Medgar Evers College 7 pm
- ★ Ted Rosenthal with Martin Wind, Tim Horner; Johnny O'Neal
Mezzrow 8, 11 pm \$20
- ★ Chris Speed, Ben Monder, Matt Penman, Ben Perowsky
The Owl Music Parlor 7:30 pm \$10
Shrine 6 pm
- ★ Dylan Buzz Gold Trio
Silvana 6 pm
- ★ Renaud Penant Trio with Pasquale Grasso, Ari Roland; Walt Weiskopf Quartet with Peter Zak, Ugonna Okegwo, Jason Tiemann; Corey Wallace
Smalls 7:30, 10:30 pm 1 am \$20
- ★ A Tribute to Bobby Hutcherson: Warren Wolf, Mike LeDonne, Doug Weiss, Al Foster
Smoke 7, 9, 10:30 pm \$38
- ★ Trigger: Will Greene, Simon Hanes, Aaron Edgcomb
The Stone at The New School 8:30 pm \$20
- ★ Kevin Norton, Erik Friedlander, Peter Zummo
The Stone 8:30 pm \$20
Tomi Jazz 9 pm \$10
- ★ Kuni Mikami
- ★ Mary Halvorson Octet with Jonathan Finlayson, Jon Irabagon, Ingrid Laubrock, Jacob Garchik, Susan Alcorn, Chris Lightcap, Ches Smith
Village Vanguard 8:30, 10:30 pm \$35

Saturday, July 22

- ★ Caleb Curtis Trio with Matt Clohesy, Shawn Baltazor
Bar Next Door 7:30, 9:30, 11:30 pm \$12
Birdland 8:30, 11 pm \$40
- ★ Karrin Allyson
- ★ Dizzy Gillespie Big Band
Blue Note 8, 10:30 pm \$45
- ★ Nama Gheber Sextet
The Cell 8 pm
- ★ Alan Rosenthal Trio
Cleopatra's Needle 8 pm
- ★ The Chopin Project: Noah Preminger, Nate Radley, Kim Cass, Rob Garcia
Cornelia Street Underground 9, 10:30 pm \$10
- ★ 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
- ★ Greg Lewis' Organ Monk; Greg Glassman Jam
Fat Cat 10 pm 1:30 am \$10
- ★ Chris Turner and The DropOuts
Ginny's Supper Club 7:30, 9:30 pm \$15-20
- ★ Mark Sherman Quartet with Allen Farnham, Dean Johnson, Mike Clark
Jazz at Kitano 8, 10 pm \$32
- ★ Ben Allison and Think Free with Jeremy Pelt, Frank Kimbrough, Steve Cardenas, Allison Miller
Jazz Standard 7:30, 9:30 pm \$30
- ★ The Anderson Brothers
Louis Armstrong House 2 pm \$20
- ★ Ted Rosenthal with Martin Wind, Tim Horner
Mezzrow 8 pm \$20
- ★ BRIC Celebrate Brooklyn! Festival—Dawn of Midi: Aakaash Israni, Amino Belyamani, Qasim Naqvi
Prospect Park Bandshell 7 pm
- ★ Simulacrum: John Medeski, Matt Hollenberg, Kenny Grohowski
Saint Vitus Bar 8 pm \$20
- ★ Dylan Buzz Gold Trio
Shrine 6 pm
- ★ Marty Ehrlich Quartet with James Weidman, Jerome Harris, Ben Perowsky; Walt Weiskopf Quartet with Peter Zak, Ugonna Okegwo, Jason Tiemann; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal
Smalls 7:30, 10:30 pm 1 am \$20
- ★ A Tribute to Bobby Hutcherson: Warren Wolf, Mike LeDonne, Doug Weiss, Al Foster
Smoke 7, 9, 10:30 pm \$38
- ★ Trigger: Will Greene, Simon Hanes, Aaron Edgcomb
The Stone at The New School 8:30 pm \$20
- ★ Love for Connie—A Concert for the Memory of Connie Crothers: Kevin Norton, Ken Filiano, Jim Pugliese
The Stone 8:30 pm \$20
- ★ Yukiyo Masuda; Daniel Bennett; Sharp Tree Trio
Tomi Jazz 6, 8, 11 pm \$10
- ★ Mary Halvorson Octet with Jonathan Finlayson, Jon Irabagon, Ingrid Laubrock, Jacob Garchik, Susan Alcorn, Chris Lightcap, Ches Smith
Village Vanguard 8:30, 10:30 pm \$35

Sunday, July 23

- ★ Gregory Lewis' Organ Monk
Bar Lunático 2 pm \$10
- ★ Missy Augmented Jazz Orchestra: Migiwa Miyajima, Ben Kono, Alejandro Aviles, Quinsin Nachoff, Sam Dillon, Carl Maraghi, John Mosca, Jason Jackson, Dan Umess, Jennifer Wharton, Douglas Purviance, David Smith, Matt Holman, Nadje Noordhuis, Pete McCann, Jared Schonig
Birdland 6 pm \$30
- ★ Rotem Sivan Trio with Raviv Markovitz, Nathan Ellman-Bell
Blue Note 11:30 am 1:30 pm \$35
- ★ Dizzy Gillespie Big Band
Blue Note 8, 10:30 pm \$45
- ★ Jon Faddis Quartet with David Hazeltine, Kiyoshi Kitagawa, Dion Parson
Dizzy's Club 7:30, 9:30 pm \$40
- ★ Billy Mintz Quintet with Tony Malaby, John Gross, Roberta Piket, Hilliard Greene
Downtown Music Gallery 6 pm
- ★ Terry Waldo's Gotham City Band; Brandon Lewis/Renee Cruz Jam
Fat Cat 6 pm 1 am \$10
- ★ Le Boeuf Brothers: Remy and Pascal Le Boeuf, Matt Clohesy, Allan Mednard
The Jazz Gallery 7:30, 9:30 pm \$15
- ★ Adam Larson with Can Olgun, Desmond White, Jimmy Macbride
Jazz Standard 11:30 am 1:30 pm \$10
- ★ Ben Allison and The Easy Way with Steve Cardenas, Jaleel Shaw
Jazz Standard 7:30, 9:30 pm \$30
- ★ Jon Lipscomb Quartet; Billy Mintz Quintet with Tony Malaby, John Gross, Roberta Piket, Hilliard Greene
Legion Bar 8 pm \$10-15

- ★ Peter Valera Jump Blues Band with Gregory Lewis
Lucille's at BB King's Blues Bar 9:30 pm
- ★ Larry Ham with Lee Hudson, David Glasser; John Merrill
Mezzrow 8, 11 pm \$20
- ★ Jay Clayton Trio with Takaaki Otomo, Yoshi Waki
North Square Lounge 12:30, 2 pm
Saint Peter's Church 5 pm
- ★ Ken Simon Quartet
- ★ Fat Cat Big Band: Jade Synstelian, Jack Glottman, Jon Beshay, Alexi David, Dan Blankinship, Phil Stewart; Joe Magnarelli Group; Hillel Salem
Smalls 7:30, 10:30 pm 1 am \$20
- ★ A Tribute to Bobby Hutcherson: Warren Wolf, Mike LeDonne, Doug Weiss, Al Foster
Smoke 7, 9, 10:30 pm \$38
- ★ Kevin Norton with Kazzrie Jaxen, Steve LaSpina
The Stone 8:30 pm \$20
Tomi Jazz 8 pm
- ★ Dorian Devins
- ★ Mary Halvorson Octet with Jonathan Finlayson, Jon Irabagon, Ingrid Laubrock, Jacob Garchik, Susan Alcorn, Chris Lightcap, Ches Smith
Village Vanguard 8:30, 10:30 pm \$35
- ★ Aycee Lovely
Williamsburg Music Center 10 pm \$10



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Monday, July 24

- Reggie Woods Bar Lunático 8:30, 10 pm \$10
- Valerie Farber Trio with Jamie Reynolds, Matt Aronoff Bar Next Door 8:30, 10:30 pm \$12
Bryant Park 12:30 pm
- Russ Kassoff Café Noctambulo 7 pm \$20
- Martha Lorin with Ron Affif, Steve LaSpina Dizzy's Club 7:30, 9:30 pm \$30
Farafina Café & Lounge Harlem 7:30 pm
- T.K. Blue Duo Mezzrow 8 pm \$20
- Ehud Asherie with Neal Miner, Aaron Kimmel Silvana 6 pm
- Joel Forrester Quintet Smalls 7:30, 10:30 pm \$20
- Jon Davis Trio with Peter Slavov; Eric McPherson; Jonathan Barber Tomi Jazz 8, 11 pm
- Wishing On Stars; Mykola Shevelov

Tuesday, July 25

- ★ David Binney Group 55Bar 10 pm
- ★ Jazz in July—Cole Porter Easy To Love: Cécile McLorin Salvant, Bill Charlap, Harry Allen, Peter Washington, Kenny Washington 92nd Street Y 7:30 pm \$55
- Tom McDermott Bar Lunático 8:30, 10 pm \$10
- David Kuhn Trio with Daniel Durst, Diego Maldonado; Mark Cocheo Trio with Mark Zaleski, Brian Adler Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ Spun 4: Michaël Attias, Jacob Sacks, Sean Conly, Tom Rainey Barbès 7 pm \$10
- ★ Louis Hayes' Serenade for Horace with Abraham Burton, Steve Nelson, David Bryant, Dezron Douglas Birdland 8:30, 11 pm \$40
- Spyro Gyra Blue Note 8, 10:30 pm \$45
- Russ Kassoff Bryant Park 12:30 pm
- Dennis Joseph Quartet Cavatappo Grill 9, 11 pm \$10
- Sergej Avanesov Quartet with Boris Kozlov, Samvel Sarkisyan Cornelia Street Underground 8 pm \$10
- Akua Allrich's Nina Simone and Miriam Makeba Tribute with Mark Meadows, Kris Funn, Corey Fonville, Brent Birkhead, Mongezi Ntaka, Agyei Osei Hargrove Dizzy's Club 7:30, 9:30 pm \$35
- Simon Moullier 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
- Conjunto Guantanamo Gantry Plaza State Park 7 pm
- Addison Frei solo Jazz at Kitano 8 pm
- Romero Lubambo Group with Vitor Gonçalves, Itaguara Brandão, Rafael Barata, Pamela Driggs Jazz Standard 7:30, 9:30 pm \$25
- ★ Tony Malaby, Hank Roberts, Vinnie Sperrazza; Mat Maneri, Lucian Ban, John Hébert, Randy Peterson Korzo 9, 10:30 pm
- ★ Annie Ross Metropolitan Room 9:30 pm \$25

- ★ Peter Bernstein solo Mezzrow 8 pm \$20
- Mike Longo Trio New York City Baha'i Center 8, 9:30 pm \$15
- Frédérique Trunk solo and with Sylvain Leroux and guests ShapeShifter Lab 7, 8:15 pm \$10
- Elise Wood Duo; Joe Pino Quintet Silvana 6, 7 pm
- Lucas Pino Nonet with Matthew Jodrell, Alex LoRe, Robert Edwards, Andrew Gutaszkas, Rafal Sarnecki, Glenn Zaleski, Desmond White, Colin Stranahan; Abraham Burton Quartet with David Bryant, Dezron Douglas, Eric McPherson Smalls 7:30, 10:30 pm \$20
- Matt Hollenberg Trio with Matt Buckley, Nick Shellenberger The Stone 8:30 pm \$20
- Andrew Kushnir; Dayeon Seok Tomi Jazz 8, 11 pm
- ★ Fred Hersch Trio with John Hébert, Eric McPherson Village Vanguard 8:30, 10:30 pm \$35

Wednesday, July 26

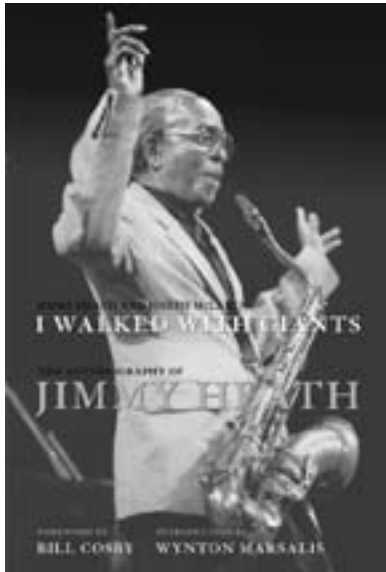
- ★ Jazz in July—The Art of Tatum: Bill Charlap, Harold Mabern, Roger Kellaway, Aaron Diehl, John Webber, Joe Farnsworth, Eric Alexander 92nd Street Y 7:30 pm \$55
- ★ Louis Hayes' Serenade for Horace with Abraham Burton, Steve Nelson, David Bryant, Dezron Douglas Birdland 8:30, 11 pm \$40
- Spyro Gyra Blue Note 8, 10:30 pm \$45
- Russ Kassoff Bryant Park 12:30 pm
- Nick Brust and New Fire with Ben Eunson, Matt Clohesy, Jay Sawyer Cornelia Street Underground 6 pm \$10
- Eugenia Choe Trio with Danny Weller, Alex Wyatt; Song Yi Jeon Quintet with Kenji Herbert, Vitor Gonçalves, Matt Aronoff, Jongkuk Kim Cornelia Street Underground 8, 9:30 pm \$10
- Marcus Strickland's Twi-Life with Mitch Henry, Kyle Miles, Charles Haynes Dizzy's Club 7:30, 9:30 pm \$35
- Simon Moullier Dizzy's Club 11:15 pm \$5
- Sweet Megg and the Wayfarers Dweck Center at Brooklyn Pub. Lib. Ctr. Branch 6:30 pm
- Raphael D'lugoff Trio +1; Ned Goold Jam Fat Cat 7 pm 12:30 am \$10
- ★ Art Lande Quartet with Bruce Williams, Dean Johnson, Tony Moreno Jazz at Kitano 8, 10 pm \$17
- ★ Jon Irabagon Trio with Gary Versace, Nasheet Waits Jazz Standard 7:30, 9:30 pm \$25
- ★ JazzMobile: Brianna Thomas Marcus Garvey Park 7 pm
- ★ Peter Bernstein solo Mezzrow 8 pm \$20
- ★ Stone Commissioning Series: Okkyung Lee National Sawdust 7 pm \$25
- Geoff Galante/Rossano Sportiello Saint Peter's Church 1 pm \$10
- Adam Kolker Group with Russ Lossing, Billy Mintz; Tim Hegarty Quintet with Ben Rosenblum, Vince Dupont, Winard Harper; Jovan Alexandre Smalls 7:30, 10:30 pm 1 am \$20
- Bohemian Trio: Yosvany Terry, Orlando Alonso, Yves Dharamraj Stanley H. Kaplan Penthouse 8 pm \$35
- Cleric: Matt Hollenberg, Nick Shellenberger, Dan Kennedy, Larry Kwartowitz The Stone 8:30 pm \$20

- Michael Gallant; Gil Schwartz Tomi Jazz 8, 11 pm
- ★ Fred Hersch Trio with John Hébert, Eric McPherson Village Vanguard 8:30, 10:30 pm \$35

Thursday, July 27

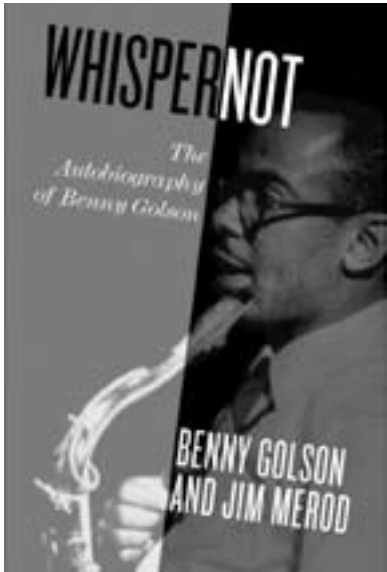
- ★ Jazz in July—Louis Armstrong What a Wonderful World: Jon Faddis, Warren Vaché, Brian Lynch, John Allred, Ken Peplowski, Nick Russo, Bill Charlap, Peter Washington, Paul Wells 92nd Street Y 7:30 pm \$55
- ★ Gregory Lewis' Organ Monk with Ray Blue American Legion Post 7 pm
- Joey Lamb Trio with Mark McIntyre, Ken Ychicawa; Adam Larson Trio with Matt Clohesy, Jochen Rueckert Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ Louis Hayes' Serenade for Horace with Abraham Burton, Steve Nelson, David Bryant, Dezron Douglas Birdland 8:30, 11 pm \$40
- Spyro Gyra Blue Note 8, 10:30 pm \$45
- Russ Kassoff Bryant Park 2 pm
- ★ Jon-Erik Kellso Cavatappo Grill 9, 11 pm \$10
- Takaaki Otomo Duo Cleopatra's Needle 7 pm
- Michelly Cordova/Yukako Yamano Club Bonafide 7:30 pm \$15
- Erni Makabe Quartet with Vitor Gonçalves, Thomas Morgan; Tomoko Omura Roots Quartet with Jeff Miles, Glenn Zaleski, Pablo Menares, Jay Sawyer Cornelia Street Underground 8, 9:30 pm \$10
- ★ Catherine Russell with Matt Munisteri, Mark Shane, Tal Ronen, Mark McLean Dizzy's Club 7:30, 9:30 pm \$45
- Simon Moullier Dizzy's Club 11:15 pm \$10
- David Weiss' Point of Departure Fat Cat 10 pm \$10
- Victor Jones Quartet with Dylan Meek, Alex Blake, Taeko Jazz at Kitano 8, 10 pm \$17
- Frvnie: Alfredo Colon, Edward Gavitt, Steve Williams The Jazz Gallery 7:30, 9:30 pm \$15
- ★ Christian Sands Trio with Eric Wheeler, Jerome Jennings and guests Jazz Standard 7:30, 9:30 pm \$30
- Willem Delisfort with Jonathan Michel, Lawrence Leathers; Spike Wilner Mezzrow 8, 11 pm \$20
- Marty Ehrlich Russ & Daughters Café 8 pm
- Christian Winther Scandinavia House 7 pm \$15
- Cassidy Andrews; Akie Berniss; Jared Saltiel ShapeShifter Lab 7:30, 8:15, 9 pm \$15
- Nick Hempton Band; Uptown Jazz Tentet: James Burton III, Brandon Lee, Willie Applewhite, Tatum Greenblatt, Jon Irabagon, Andrew Gutaszkas, Carl Maraghi, Dan Kaufman, Clovis Nicolas, Aaron Kimmel; Jonathan Thomas Smalls 7:30, 10:30 pm 1 am \$20
- Charles Turner with Michael King, Lawrence Leathers Smoke 7, 9, 10:30 pm \$12
- ★ Simulacrum: John Medeski, Matt Hollenberg, Kenny Grohowski The Stone 8:30 pm \$20
- Senri Oe Tomi Jazz 9 pm \$10
- ★ Fred Hersch Trio with John Hébert, Eric McPherson Village Vanguard 8:30, 10:30 pm \$35

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Friday, July 28

- Kendra Shank Trio 55Bar 6, 7:45 pm
- Quentin Angus Trio with Ian Stapp, Colin Stranahan Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Louis Hayes' Serenade for Horace with Abraham Burton, Steve Nelson, David Bryant, Dezron Douglas Birdland 8:30, 11 pm \$40
- Spyro Gyra Blue Note 8, 10:30 pm \$45
- Russ Kassoff Bryant Park 12:30 pm
- Julia Banholzer Trio Cleopatra's Needle 8 pm
- Dongfeng Liu Trio with John Benitez, Francis Benitez Cornelia Street Underground 6 pm \$10
- ★Brian Landrus Septet with Brandee Younger, Alan Ferber, Igmarr Thomas, Frank Carlberg, Jay Anderson, Billy Hart Cornelia Street Underground 9, 10:30 pm \$10
- Paul Taylor Dance Company with Duchess and guest Vuyo Sotashe 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
- Simon Moullier Dizzy's Club 11:15 pm \$10
- Ken Fowser Quintet The Django at Roxy Hotel 8 pm
- Evan Sherman Big Band Ginny's Supper Club 7:30, 9:30 pm \$15-20
- The Treehouse All-Stars: Dave Frank, Richard Tabnik, Jimmy Halperin, Frank Canino, Billy Mintz Hari NYC 9 pm
- Heart of Tones—A Tribute to Pauline Oliveros: International Contemporary Ensemble Hearst Plaza at Lincoln Center 7 pm
- Brandon Wright Quartet with Theo Hill, Boris Kozlov, Clarence Penn Jazz at Kitano 8, 10 pm \$32
- Standard Candle: Chris Morrissey, Grey McMurray, Nick Videen, Sarah Pedinotti, Dan Weiss The Jazz Gallery 7:30, 9:30 pm \$22
- ★Christian Sands Trio with Eric Wheeler, Jerome Jennings and guests Jazz Standard 7:30, 9:30 pm \$30
- Hilliard Greene and The Jazz Expressions with TK Blue, Sharp Radoway, Dwayne Cook Broadnax Medgar Evers College 7 pm
- Billy Drummond Trio with David Wong; Johnny O'Neal Mezzrow 8, 11 pm \$20
- BRIC Celebrate Brooklyn! Festival: Andrew Bird with guest Esperanza Spalding Prospect Park Bandshell 7:30 pm
- Josiah Boomazian Shrine 6 pm
- Matt Chertkoff Quintet with Craig Handy, Peter Zak, Chris Berger, Chris Beck; Donald Edwards Quintet with David Gilmore, Victor Gould, Mark Shim, Ben Wolfe; Joe Farnsworth Smalls 7:30, 10:30 pm 1 am \$20
- ★One for All: Jeremy Pelt, Eric Alexander, Steve Davis, David Hazeltine, John Webber, Joe Farnsworth Smoke 7, 9, 10:30 pm \$40
- ★Ken Vandemark/Joe McPhee The Stone at The New School 8:30 pm \$20
- Matt Hollenberg Trio with Matt Buckley, Nick Shellenberger The Stone 8:30 pm \$20
- Takenori Nishiuchi Tomi Jazz 9 pm \$10
- ★Fred Hersch Trio with John Hébert, Eric McPherson Village Vanguard 8:30, 10:30 pm \$35

Saturday, July 29

- Tom Dempsey Trio with Chris Berger, Vince Ector Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Louis Hayes' Serenade for Horace with Abraham Burton, Steve Nelson, David Bryant, Dezron Douglas Birdland 8:30, 11 pm \$40
- Spyro Gyra Blue Note 8, 10:30 pm \$45
- ★Adam Rudolph Go: Organic Orchestra with Kaoru Watanabe, Michel Gentile, Ze Luis, Sylvain Leroux, Mariano Gil, Avram Fefer, Sean Sonderegger, Sara Schoenbeck, Graham Haynes, Stephen Haynes, Peter Zummo, Libby Schwartz, Julianne Carney, Mark Chung, Sana Nagano, Elektra Kurtis, Melanie Dyer, Leco Reis, Mia Theodoratus, Dan Kurfirst, Marco Cappelli Brooklyn Conservatory of Music 8 pm \$20
- Jackie Gage and Shenel Johns The Cell 8 pm
- Mike Lattimore Trio Cleopatra's Needle 8 pm
- ★Brian Landrus Septet with Brandee Younger, Alan Ferber, Igmarr Thomas, Frank Carlberg, Jay Anderson, Billy Hart Cornelia Street Underground 9, 10:30 pm \$10
- Jazz is PHSH: Adam Chase, Matthew Chase, Carl Gerhard, James Casey, Chris Bullock, Adam Dotson, Felix Pastorius, Josh Thomas The Cutting Room 12 am \$25
- ★Catherine Russell with Matt Munisteri, Mark Shane, Tal Ronen, Mark McLean Dizzy's Club 7:30, 9:30 pm \$45
- Simon Moullier Dizzy's Club 11:15 pm \$20
- Jon Davis Trio; Carte Blanche The Django at Roxy Hotel 8 pm
- ★Valerie Capers Quartet with John Robinson, Doug Richardson and guest Alan Givens Jazz at Kitano 8, 10 pm \$32
- ★Christian Sands Trio with Eric Wheeler, Jerome Jennings and guest Antonio Hart Jazz Standard 7:30, 9:30 pm \$30
- Billy Drummond Trio with David Wong Mezzrow 8 pm \$20
- ★Billy Mintz Septet with John Gross, Tony Malaby, Adam Kolker, Roberta Piket, Hilliard Greene, Rufus Reid; Donald Edwards Quintet with David Gilmore, Victor Gould, Mark Shim, Ben Wolfe; Philip Harper Quintet Smalls 7:30, 10:30 pm 1 am \$20
- ★One for All: Jeremy Pelt, Eric Alexander, Steve Davis, David Hazeltine, John Webber, Joe Farnsworth Smoke 7, 9, 10:30 pm \$40
- Emir Ksasan Smorgasburg 3 pm
- Paula Shocron, Pablo Diaz and guests Soup & Sound 8 pm \$20
- ★Ken Vandemark/C. Spencer Yeh The Stone at The New School 8:30 pm \$20
- Cleric: Matt Hollenberg, Nick Shellenberger, Dan Kennedy, Larry Kwartowitz The Stone 8:30 pm \$20

- Greg Deangelis; Yuko Togami; Song Yi Jeon Tomi Jazz 6, 8, 11 pm \$10
- ★Fred Hersch Trio with John Hébert, Eric McPherson Village Vanguard 8:30, 10:30 pm \$35
- Nadav Tomer Sasson Williamsburg Music Center 10 pm \$10

Sunday, July 30

- Joe Alterman Trio with Nathaniel Schroeder, Doug Hirlinger Birdland 6 pm \$30
- Spyro Gyra Blue Note 8, 10:30 pm \$45
- Heroes Are Gang Leaders: Thomas Sayers Ellis, James Brandon Lewis, Janice Lowe, Randall Horton, Margaret Morris, Luke Stewart, Warren G. "Trae" Crudup III, Heru Shabaka-ra, No Land, Crystal Good, Devin Brahja Waldman, Brandon Moses Bowery Poetry Club 6 pm
- Rafik Williamson Quartet Brooklyn Waterfront Artists Coalition 2 pm
- Jakob Dreyer Quartet with Jason Rigby, Vitor Gonçalves, Jochen Rueckert Cornelia Street Underground 10 pm \$10
- Freedom: Michael Klinghoffer/Yael Acher "KAT" Modiano Crypt at Church of the Intercession 4:30 pm \$20
- ★Catherine Russell with Matt Munisteri, Mark Shane, Tal Ronen, Mark McLean Dizzy's Club 7:30, 9:30 pm \$40
- Pablo Diaz/Paula Shocron Downtown Music Gallery 6 pm
- Terry Waldo's Gotham City Band; Brandon Lewis/Renee Cruz Jam Fat Cat 6 pm 1 am \$10
- Josh Lawrence's Color Theory with Caleb Curtis, Zaccai Curtis, Luques Curtis, Anwar Marshall Jazz Standard 11:30 am 1:30 pm \$10
- ★Christian Sands Trio with Eric Wheeler, Jerome Jennings and guest Antonio Hart Jazz Standard 7:30, 9:30 pm \$30
- Jonathan Ragonese Joe's Pub 9:30 pm \$20
- Peter Valera Jump Blues Band with Gregory Lewis Lucille's at BB King's Blues Bar 9:30 pm
- ★Alan Broadbent; John Merrill Mezzrow 8, 11 pm \$20
- Patrick Bartley's Dreamweaver Society with Xavier Del Castillo, Chris Pattishall, Russell Hall, Joe Peri MoMA Sculpture Garden 8 pm
- Roz Corral Trio North Square Lounge 12:30, 2 pm
- ★Eden Bareket Rockwood Music Hall Stage 3 7 pm \$7
- Cindy Scott Saint Peter's Church 5 pm
- ★Billy Mintz Quintet with Tony Malaby, John Gross, Roberta Piket, Hilliard Greene ShapeShifter Lab 8:15 pm \$10
- Johnny O'Neal Trio with Ben Rubens, Itay Morchi; Alex Norris Quintet with Ari Ambrose, Miki Yamanaka, Paul Gill, Brian Floody; Jon Beshay Smalls 7:30, 10:30 pm 1 am \$20
- ★One for All: Jeremy Pelt, Eric Alexander, Steve Davis, David Hazeltine, John Webber, Joe Farnsworth Smoke 7, 9, 10:30 pm \$40
- iNFiNiEN: Chrissie Loftus, Jordan Berger, Tom Cullen, Matt Hollenberg The Stone 8:30 pm \$20
- Kengo Yamada Tomi Jazz 8 pm
- ★Fred Hersch Trio with John Hébert, Eric McPherson Village Vanguard 8:30, 10:30 pm \$35

Monday, July 31

- Daniel Dickinson Trio with Hugh Stuckey, Noel Mason; Chiara Izzi Trio with Alex Goodman, Matt Aronoff Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★Eddie Palmieri Band with guest Roy Haynes Blue Note 8, 10:30 pm \$45
- ★Bertha Hope Bryant Park 12:30 pm
- Celebrating Nat King Cole: Sachal Vasandani and Friends with Terell Stafford, Kevin Hays, Josh Ginsburg, Jeremy Dutton Dizzy's Club 7:30, 9:30 pm \$35
- Yves Brouqui Mezzrow 8 pm \$20
- Larry Corban Trio Silvana 7 pm
- Ari Hoenig Trio with Nitai Herschkovitz, Or Bareket; Jonathan Barber Smalls 7:30, 10:30 pm \$20
- Yun Hunug; Danna Reedy Tomi Jazz 8, 11 pm

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REGULAR ENGAGEMENTS

MONDAY

- Grove Street Stompers Arthur's Tavern 7 pm
- Svetlana and the Delancey 5 The Back Room 8:30 pm
- Earl Rose solo; Earl Rose Trio Bemelmans Bar 5:30, 9 pm
- Roger Lent solo Cavatappo Grill 7 pm
- Jon Weiss Duo Cleopatra's Needle 8 pm
- Vince Giordano and The Nighthawks Iguana 8 pm
- Iris Ornig Jam Session Jazz at Kitano 8 pm
- Mingus Big Band Jazz Standard 7:30, 9:30 pm \$25
- Glenn Crytzer Orchestra Kola House 7 pm
- Jazz Foundation of American Jam Session Local 802 7 pm
- Vincent Herring Quartet and Smoke Jam Session Smoke 7, 9, 10:30 pm
- Swingadelic Swing 46 8:30 pm
- Vanguard Jazz Orchestra Village Vanguard 8:30, 10:30 pm \$30

TUESDAY

- Nick West's Westet Analogue 7 pm
- Yuichi Hirakawa Trio Arthur's Tavern 7 pm
- Art Hirahara Trio Arturo's 8 pm
- Joel Forrester solo The Astor Room 6 pm
- Chris Gillespie; Loston Harris Bemelmans Bar 5:30, 9:30 pm
- Marc Devine Trio Cleopatra's Needle 8 pm
- Ronnie Burrage and The Robu Trio The Five Spot Brooklyn 6 pm \$10
- Diego Voglino Jam Session Halyard's 10 pm
- Vince Giordano and The Nighthawks Iguana 8 pm
- Mona's Hot Four Jam Session Mona's 11 pm
- Mike LeDonne Quartet; Emmet Cohen Band Smoke 7, 9, 10:30, 11:30 pm
- George Gee Orchestra Swing 46 8:30 pm
- Evolution Series Jam Session Zinc Bar 11 pm
- Bill Wurtzel/Jay Leonhart American Folk Art Museum 2 pm

WEDNESDAY

- Monika Oliveira Analogue 7 pm
- Eve Silber Arthur's Tavern 7 pm
- Jonathan Kreisberg Trio Bar Next Door 8:30, 10:30 pm \$12
- Chris Gillespie; Loston Harris Bemelmans Bar 5:30, 9:30 pm
- David Ostwald's Louis Armstrong Centennial Band Birdland 5:30 pm \$20
- Les Kurtz Trio Cleopatra's Needle 7 pm
- Pasquale Grasso; Django Jam Session The Django 8:30, 11 pm
- Mark Kross and Louise Rogers WaHi Jazz Jam Le Chéile 8 pm
- Lezlie Harrison; Mel Davis B3 Trio and Organ Jam Smoke 7, 9, 10:30, 11:30 pm

THURSDAY

- Jazz Jam Session American Legion Post 7:30 pm
- Chris Gillespie; Loston Harris Bemelmans Bar 5:30, 9:30 pm
- Gene Bertoncini Ryan's Daughter 8:30, 10:30 pm
- Stan Rubin Orchestra Swing 46 8:30 pm
- Rob Duguay's Low Key Trio Turmhill NYC 11 pm

FRIDAY

- Eri Yamamoto Trio Arthur's Tavern 7 pm
- Birdland Big Band Birdland 5:15 pm \$25
- Gerry Eastman Quartet Williamsburg Music Center 10 pm
- The Crooked Trio Barbès 5 pm
- Chris Gillespie; Loston Harris Bemelmans Bar 5:30, 9:30 pm
- Nico Soffiato Nha Minh 7 pm

SATURDAY

- Eri Yamamoto Trio Arthur's Tavern 7 pm
- Bill Saxton and the Harlem Bebop Band Bill's Place 8, 10 pm \$20
- Chris Gillespie; Loston Harris Bemelmans Bar 5:30, 9:30 pm
- Bill Saxton and the Harlem Bebop Band Bill's Place 8, 10 pm \$20
- Birdland Big Band Birdland 6 pm \$30
- Veronica Swift Café Loup 12:30 pm
- Joel Forrester Carnegie Club 8:30, 10:30 pm
- Stan Rubin Orchestra Il Gattopardo 11:30 am
- Assaf Kehati Duo Smoke 11:45 pm 12:45 am
- Johnny O'Neal

SUNDAY

- Sam Martinelli Trio Analogue 6:30 pm
- Creole Cooking Jazz Band; Stew Cutler and Friends Arthur's Tavern 7, 10 pm
- Peter Mazza Trio Bar Next Door 8, 10 pm \$12
- Earl Rose solo; Billy Stritch and Jim Caruso Trio Bemelmans Bar 5, 9 pm
- Arturo O'Farrill Afro Latin Jazz Orchestra Birdland 9, 11 pm \$30
- Glenn Crytzer Trio Blacktail 8 pm
- Gabrielle Stravelli Cavatappo Grill 12:30 pm
- Keith Ingham Trio Cleopatra's Needle 4 pm
- Broc Hempel/Sam Trapchak/Christian Coleman Trio Dominie's Astoria 9 pm
- The EarRegulars The Ear Inn 8 pm
- Joel Forrester solo Grace Gospel Church 11 am
- Tony Middleton Trio Jazz at Kitano 12 pm \$40
- Marjorie Eliot/Rudell Drears/Sedric Choukroun Parlor Entertainment 4 pm
- Lu Reid Jam Session Shrine 4 pm
- Annette St. John; Wilerm Delisfort Quartet Smoke 11:30 am 11:45 pm
- Sean Smith and guest Walker's 8 pm

CLUB DIRECTORY

- **55Bar** 55 Christopher Street (212-929-9883)
Subway: 1 to Christopher Street **[www.55bar.com](#)**
- **92nd Street Y** Lexington Avenue at 92nd Street (212-415-5500) Subway: 6 to 96th Street **[www.92y.org](#)**
- **Alice Tully Hall** (at Lincoln Center) 1941 Broadway at 65th Street (212-875-5050) Subway: 1, 2 to 66th Street- Lincoln Center **[www.lincolncenter.org](#)**
- **Alphaville** 140 Wilson Avenue, Brooklyn (347-508-5006) Subway: M to Central Avenue **[www.alphavillebrooklyn.com](#)**
- **American Folk Art Museum** 65th Street at Columbus Avenue (212-595-9533) Subway: 1 to 66th Street **[www.folkartmuseum.org](#)**
- **American Legion Post 248** West 132nd Street (212-283-9701) Subway: 2, 3 to 135th Street **[www.legion.org](#)**
- **American Museum of Natural History** 79th Street and Central Park West (212-769-5100) Subway: B, C to 81st Street-MNH **[www.amnh.org](#)**
- **Analogue** 19 West 8th Street (212-432-0200)
Subway: A, B, C, D, E, F, M to W. 4th Street **[www.analoguenyc.com](#)**
- **The Appel Room** Broadway at 60th Street, 5th floor (212-258-9800)
Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle **[www.jalc.org](#)**
- **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
- **The Astor Room** 34-12 36th Street, Queens (718-255-1947) Subway: M, R to Steinway Street **[www.astorroom.com](#)**
- **BB King's Blues Bar** 237 W. 42nd Street (212-997-2144) Subway: 1, 2, 3, 7 to 42nd Street/Times Square **[www.bbkingblues.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.lalaternacaffe.com](#)**
- **Barbès** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177)
Subway: F to 7th Avenue **[www.barbesbrooklyn.com](#)**
- **Belermans 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](#)**
- **Blacktail** 2nd floor, Pier A Harbor House, 22 Battery Place (212-785-0153) Subway: 4, 5 to Bowling Green **[www.blacktailnyc.com](#)**
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592)
Subway: A, B, C, D, E, F, M to W. 4th Street **[www.bluenotejazz.com](#)**
- **Bowery Poetry Club** 308 Bowery (between 1st and Bleeker Streets) (212-614-0505) Subway: F to Second Avenue; 6 to Bleeker Street **[www.bowerypoetry.com](#)**
- **The Brooklyn Commons** 388 Atlantic Avenue
Subway: A, C, G to Hoyt/Schermerhorn Streets
- **Brooklyn Conservatory of Music** 58 Seventh Avenue, Brooklyn
Subway: F to Seventh Avenue, N, R to Union Street **[www.bkcm.org](#)**
- **Brooklyn Waterfront Artists Coalition** 499 Van Brunt Street (718-596-2507) Subway: F to Smith - 9 Streets **[www.bwac.org](#)**
- **Bryant Park** 5th and 6th Avenues between 40th and 42nd Streets
Subway: 4, 5, 6 to 42nd Street **[www.bryantpark.org](#)**
- **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](#)**
- **Café Noctambulo** at Pangea 178 Second Avenue (212-995-0900) Subway: L to First Avenue **[www.pangeanyc.com](#)**
- **Caffe Vivaldi** 32 Jones Street Subway: A, B, C, D, E, F, Q, V to W. 4th Street-Washington Square **[www.caffevivaldi.com](#)**
- **Carnegie Club** 156 W. 56th Street (212-957-9676) Subway: N, Q, R, W to 57th-Seventh Avenue
- **Casa Mezcal** 86 Orchard Street (212-777-2661) Subway: F to Delancey Street **[www.casamezcalny.com](#)**
- **Cavatappo Grill** 1712 First Avenue (212-987-9260) Subway: 4, 5, 6 to 86th Street **[www.cavatappo.com](#)**
- **The Cell** 338 West 23rd Street (646-861-2253) Subway: C, E to 23rd Street **[www.thecelltheatre.org](#)**
- **Central Park Summerstage, Rumsey Playfield** 72nd Street and Fifth Avenue (212-360-2777)
Subway: B, D to 72nd Street **[www.summerstage.org](#)**
- **Church of the Intercession** 550 W. 155th Street (212-283-6200) Subway: 1 to 157th Street **[www.intercessionnyc.org](#)**
- **Cleopatra's Needle** 2485 Broadway (212-769-6969)
Subway: 1, 2, 3 to 96th Street **[www.cleopatrasneedleny.com](#)**
- **Club Bonafide** 212 E. 52nd Street (646-918-6189) Subway: 6 to 51st Street; E, V to 53rd Street **[www.clubbonafide.com](#)**
- **Cornelia Street Underground** 29 Cornelia Street (212-989-9319)
Subway: A, B, C, D, E, F, M to W. 4th Street **[www.corneliastreetcafe.com](#)**
- **The Cutting Room** 44 E. 32nd Street (212-691-1900) Subway: 6 to 33rd Street **[www.thecuttingroomnyc.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.jalc.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.roxyhotelnyc.com](#)**
- **Dominie's Astoria** 34-07 30th Avenue Subway: N, Q to 30th Avenue
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043)
Subway: F to East Broadway **[www.downtownmusicgallery.com](#)**
- **The Drawing Room** 56 Willoughby Street #3 (917-648-1847)
Subway: A, C, F to Jay Street/Metrotech **[www.drawingroommusic.com](#)**

- **Drom** 85 Avenue A (212-777-1157)
Subway: F to Second Avenue **[www.dromnyc.com](#)**
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Subway: 2, 3 to Grand Army Plaza; Q to 7th Avenue
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074)
Subway: C, E to Spring Street **[www.earinn.com](#)**
- **Farafina Café & Lounge Harlem** 1813 Amsterdam Avenue (212-281-2445) Subway: 1 to 145th Street **[www.farafinacafeloungeharlem.com](#)**
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056)
Subway: 1 to Christopher Street/Sheridan Square **[www.fatcatmusic.org](#)**
- **The Five Spot** 459 Myrtle Avenue, Brooklyn (718-852-0202)
Subway: G to Clinton/Washington **[www.fivespotsoulfood.com](#)**
- **The Flatiron Room** 37 West 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.flushingtownhall.org](#)**
- **Freddy's Backroom** 627 5th Avenue, Brooklyn (718-768-0131) Subway: R to Prospect Avenue **[www.freddysbar.com](#)**
- **Fulton Street at Front Street** Subway: 2, 3 to Fulton Street
- **Gantry Plaza State Park** 49th Avenue and Center Boulevard
Subway: 7 to Vernon-Jackson Boulevard
- **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
- **Halyard's** 406 3rd Avenue, Brooklyn (718-532-8787) Subway: R to 9th Street **[www.barhalyards.com](#)**
- **Hari NYC** 140 W 30th Street, 3rd floor Subway: 1 to 28th Street
- **Hearst Plaza**, Lincoln Center 66th Street and Broadway (212-875-5108) Subway: 1 to 66th Street **[www.lincolncenter.org](#)**
- **Hudson River Park** 555 12th Avenue at 44th Street (212-627-2020) Subway: A, C, E, F, V to 42nd Street-Port Authority **[www.hudsonriverpark.org](#)**
- **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](#)**
- **JACK** 505 Waverly Avenue (718-388-2251) Subway: C to Clinton-Washington Avenue **[www.jackny.org](#)**
- **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.joespub.com](#)**
- **Kola House** 408 W. 15th Street (646-869-8873) Subway: A, C, E, L to 14th Street **[www.kolahouse.com](#)**
- **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 Bleecker Street (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Street **[www.lepoissonrouge.com](#)**
- **Legion Bar** 790 Metropolitan Avenue (718-387-3797) Subway: L to Graham Avenue **[www.legionbrooklyn.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 Avenue (212-201-PARK) Subway: 2, 3, 4, 5, 6 to 125th Street
- **Medgar Evers College** 1650 Bedford Avenue, Brooklyn
Subway: 2, 3, 4 to Franklin Street
- **Metropolitan Room** 34 W. 22nd Street (212-206-0440)
Subway: N, R to 23rd Street **[www.metropolitanroom.com](#)**
- **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](#)**
- **Minton's** 206 West 118th Street (212-243-2222) Subway: B, C to 116th Street **[www.mintonsharlem.com](#)**
- **MIST - My Image Studios** 40 West 116th Street
Subway: 2, 3 to 116th Street **[www.mistharlem.com](#)**
- **MoMA Sculpture Garden** 11 West 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](#)**

- **Neighborhood Church of Greenwich Village** 269 Bleecker Street (212-691-1770) Subway: A, B, C, D, E, F, V to W. 4th Street
- **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 **[www.nhaminh.squarespace.com](#)**
- **Noise Workshop** 389 Melrose Street Subway: L to Jefferson Street
- **North Square Lounge** 103 Waverly Place (212-254-1200)
Subway: A, B, C, E, F to West 4th Street **[www.northsquareny.com](#)**
- **Nublu** 62 Avenue C between 4th and 5th Streets (212-979-9925) Subway: F, V to Second Avenue **[www.nublu.net](#)**
- **The Owl Music Parlor** 497 Rogers Avenue, Brooklyn (718-774-0042) Subway: 2, to to Sterling Street **[www.theowl.nyc](#)**
- **Parlor Entertainment** 555 Edgecombe Ave. #3F (212-781-6595) Subway: C to 155th Street
- **The Penrose** 1590 2nd Avenue (212-203-2751) Subway: 4, 5, 6 to 86th Street **[www.penrosebar.com](#)**
- **Perez Jazz** 71 Ocean Parkway Subway: F, G to Fort Hamilton Parkway
- **Prospect Park Bandshell** Subway: F to Prospect Park
- **Robert F. Wagner Park** at Battery Park Subway: 4 or 5 to Bowling Green
- **Rockwood Music Hall** 196 Allen Street (212-477-4155)
Subway: F, V to Second Avenue **[www.rockwoodmusic hall.com](#)**
- **Russ & Daughters Café** 127 Orchard Street (212-475-4881) Subway: F to Delancey Street **[www.russanddaughterscafe.com](#)**
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street **[www.saintpeters.org](#)**
- **Saint Vitus Bar** 1120 Manhattan Avenue
Subway: G to Greenpoint Avenue **[www.saintvitusbar.com](#)**
- **Scandinavia House** 58 Park Avenue at 37th Street (212-879-9779)
Subway: 4, 5, 6 to 42nd Street-Grand Central **[www.scandinaviahouse.org](#)**
- **ShapeShifter Lab** 18 Whitwell Place (646-820-9452) Subway: R to Union Street **[www.shapeshifterlab.com](#)**
- **Showman's** 375 W. 125th Street at Morningside (212-864-8941)
Subway: A, B, C, D to 125th Street **[www.showmansjazz.webs.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](#)**
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue **[www.sistasplace.org](#)**
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091)
Subway: 1 to Christopher Street **[www.smallsjazzclub.com](#)**
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street **[www.smokejazz.com](#)**
- **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](#)**
- **Soup & Sound** 292 Lefferts Avenue (between Nostrand and Rogers Avenues) Subway: 2 to Sterling Street
- **Springfield Park** Springfield Boulevard and 146th Avenue
Subway: E to Jamaica Center-Parsons/Archer then Q111 Bus
- **Stanley H. Kaplan Penthouse** 165 W. 65th Street (between Amsterdam Avenue and Broadway, tenth floor) (212-875-5400)
Subway: 1, 2 to 66th Street-Lincoln Center **[www.lincolncenter.org](#)**
- **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** Avenue C and 2nd Street
Subway: F to Second Avenue **[www.thestonenyc.com](#)**
- **The Stone at The New School** 55 West 13th Street (212-229-5600) Subway: F, V to 14th Street **[www.thestonenyc.com](#)**
- **Swing 46** 349 W. 46th Street (646-322-4051)
Subway: A, C, E to 42nd Street **[www.swing46.com](#)**
- **Symphony Space** Leonard Nimoy Thalia, Peter Jay Sharpe Theatre and Bar Thalia 2537 Broadway at 95th Street (212-864-5400)
Subway: 1, 2, 3 to 96th Street **[www.symphonyspace.org](#)**
- **Terraza 7** 40-19 Gleane Street (718-803-9602) Subway: 7 to 82nd Street/Jackson Heights **[www.terrazacafe.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](#)**
- **The Treehouse** 833 Broadway at 13th Street, Suite #6
Subway: 4, 5, 6, L, N, R to 14th Street-Union Square
- **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
- **Wave Hill** West 249th Street and Independence Avenue, Bronx
- **Williamsburg Music Center** 367 Bedford Avenue, Brooklyn, NY (718-384-1654) Subway: L to Bedford Avenue
- **Zinc Bar** 82 W. 3rd Street (212-477-8337) Subway: A, B, C, D, E, F, M to W. 4th Street **[www.zincbar.com](#)**
- **Zürcher Gallery** 33 Bleecker Street (212-777-0790) Subway: 6 to Bleeker Street; B, D, F to Broadway-Lafayette **[www.galeriezurcher.com](#)**

(INTERVIEW CONTINUED FROM PAGE 6)

partially theoretical, meaning he has lots of different exercises in terms of musical things, but those musical things end up taking you out of the normal way you’ve thought about notes and then lead you somewhere else. Then, when you realize you’re away from what you know, but where you’re at is taking you to some great places and great resolutions, then it’s like, “oh, okay, there’s a whole other world.” So, as soon as you realize there’s a whole other world there’s no going back. That’s what harmolodic does. It just helps you, I’m not gonna say break free but it gets you in a place where you’re open. When you’re open and you actually get other information, you can absorb it in a way you hadn’t before. It’s just like going through a door; it’s like “Wow! There are lots of other places to go.” So, it’s a good thing, it’s a good thing.

TNYCJR: It sounds like breaking out of certain routines, or maybe not relying on a comfort zone or something, but that would be different for different people.

DC: Yeah, that’s right. A person’s mind can get so locked in, you know what I mean? It’s kind of like if you weren’t looking and you picked up what you thought was water and it was root beer. At first you just wouldn’t know where you were. Because your mind already has you in a certain place and it takes you a moment. So it’s kind of like that, you know? If you can get out of your own space for a moment and then, when you’re out of your own space, if you’re able then to really look around, I mean to realize you can look around. So yeah it’s individual to a certain degree. With this Lincoln Center festival, we’ve got a lot of the guys who played with him before us and we’ve been having a lot of talks about harmolodics and how to put it in a form that more people can come in contact with and hopefully that will happen. Because in a certain sense it’s complicated but not complicated. The basic thing is just it really helps you to be more open.

TNYCJR: There’s also a Prime Time reunion.

DC: There’s kind of like two versions, but the original version, the last time they performed was around, about 30 years ago. It could’ve been ’87. It’s been that long. A real reunion. The nice thing about the series is these different dimensions of my father. How it came about was they started this thing called the Lincoln Center Festival in 1997 and that first year they decided to do an Ornette Coleman festival. So, they asked him what he wanted to do and we had a four-night run in Avery Fisher Hall. It was kind of like a retrospective. He had the original quartet with Charlie [Haden] and Billy Higgins. Don Cherry was supposed to appear but then he had a health issue and he invited Wallace Roney to step in for Don. So, he had the quartet, we had Prime Time on a night and we had guests, we had Lou Reed and Laurie Anderson. Then we had two nights of his symphony, *Skies of America*, with the New York Philharmonic and Kurt Masur conducting.

TNYCJR: I remember it was right after Billy Higgins had his liver transplant. Everybody wondered how they were going to do and it was just a beautiful experience. Higgins had this brush solo that kind of deconstructed into silence and up above in the balcony at Avery Fisher Hall I heard “Billy”. Lowe asked if I heard it and was embarrassed to admit he made that sound.

DC: I think I remember that! Frank was just an incredible person. I was fortunate to play with him quite a few times with my mother. That was special, Frank is something else, positive and encouraging.

TNYCJR: So, what else are you doing with this summer concert series?

DC: So that was in 1997. This being the 20th anniversary they wanted to do something to honor my father. I said, “let’s do another Ornette festival” and kind of chose something similar. We have the *Naked Lunch* project with orchestra and it’s something different that has not been performed in New York before. The reunion with Prime Time. And that Shirley Clarke film is just such an incredible film. People will have the chance to see my father in the context of what an artist really is. I mean, Shirley Clarke’s an artist, he’s an artist and both of them are creating art at the moment that filming is taking place. You can’t describe it, but for people who want to get some insight into my father, that film is a unique experience. And then, he’s written a lot of chamber music, which has not gotten performed that much. So, I think we have a half a dozen pieces from a solo violin up to I think about 18-, 19-piece chamber group. So it’s really just a nice panorama of various works. ❖

Denardo Coleman is at Alice Tully Hall Jul. 11th and Jul. 14th as part of Ornette Coleman — Tomorrow is the Question. See Calendar.

Recommended Listening:

- Ornette Coleman — *The Empty Foxhole* (Blue Note, 1966)
- James “Blood” Ulmer — *Tales of Captain Black* (Artists House-DIW, 1978)
- Ornette Coleman & Prime Time — *Opening the Caravan of Dreams* (Caravan of Dreams, 1985)
- Ornette Coleman — *Sound Museum: Hidden Man/Three Women* (Harmolodic/Verve, 1996)
- Ornette Coleman — *Sound Grammar* (Sound Grammar, 2005)
- Ornette Coleman — *Celebrate Ornette* (Song X, 2014-15)

(LABEL CONTINUED FROM PAGE 11)

Haarmann takes his job as producer seriously, though it varies from one project to the next. “My role is to make music happen. When I did a session for JazzBaltica, I believed in and trusted the musicians. I was nearly always successful this way. It’s also that way with my label. If you look to my last recording, I worked over the years with all of these great musicians: Dave Douglas, Donny McCaslin, Scott Colley and a unique drummer, Johnathan Blake. We were together at Systems Two in Brooklyn and they started to make music. You have to know enough about music, exactly what you could expect. The rest is to trust in artists you really know. I trusted Don Friedman so deeply and not knowing how ill Don was, I called him and told him I was coming to New York in April [2016] to record [saxophonist] Donny McCaslin. I asked what he was doing and he said he was playing an homage to [late Hungarian guitarist] Attila Zoller at Jazz at Kitano with [guitarist] Peter Bernstein. Don played and recorded with Attila for many years. I said, ‘Wow! Let’s record this live.’ The sad fact that it was Don’s last recording. It’s the real testament of the best Don Friedman. I once did a concert at my JazzBaltica Festival with Don and said that, ‘You should be more promoted as one of the best composers I know. I want you to do a concert with only your compositions, do this with a special trio with [bassist] Martin Wind and [drummer] Joe LaBarbera. I have a strong feeling you should add a string quartet.’ Don immediately said yes. That’s the way I always try to work, I give ideas, but decide upon the reaction of the musician.”

Haarmann takes the artwork just as seriously. “I remember the last recording [*Brooklyn 3*, with Blake, Colley, McCaslin and guest Douglas], I wanted an artist from Berlin, Jakob Mattner, to create the cover art. The musicians were 100% enthusiastic about it. They came in touch with each other and the result is just wonderful. The cover for Don’s last album was my decision, since he had died. When I started my label, my first LP was a Don Friedman solo concert. I gave

him the idea of this artist and he agreed.”

The musicians who have appeared on Edition Longplay LPs speak highly of their relationship with Haarmann. Pianist George Cables remarked, “Rainer Haarmann wasn’t able to be present at the date but his fingerprints were all over it. I was approached by [baritone saxophonist] Gary Smulyan and I knew it was all about the music. Being a duet it was very personal. Gary is a great musician and a virtuoso on his instrument so it was a joy to play with him. We’d been talking about playing together for some time. When I did meet Rainer, it was even better than I had expected. He’s a real gentleman with a deep love of music and musicians.”

Pianist Alan Broadbent is also full of praise in his dealings with the producer, reflecting, “In the times I have worked with Rainer, at the JazzBaltica Festival with Charlie Haden’s Quartet West and in his production of my solo album on Edition Longplay, I have known him to be a champion of artistic values in jazz. With this label he has combined his two loves, intense and heartfelt jazz with his eye for beautiful art, so that each of his projects has its own character and connection to the music he wants to present. It’s especially gratifying to see him personally involved with his musicians, encouraging them and providing an environment in which they can create to their full potential. These recordings are a testament to superior performances and superb quality of sound reproduction.” ❖

For more information, visit editionlongplay.com. Artists performing this month include Alan Broadbent at Mezzrow Jul. 30th. Jonathan Kreisberg at Jazz Standard Jul. 1st-2nd with Dr. Lonnie Smith and Bar Next Door Wednesdays; Romero Lubambo at Jazz Standard Jul. 25th; and Gary Smulyan at 92nd Street Y Jul. 20th as part of Jazz in July. See Calendar and Regular Engagements.



(FIMAV CONTINUED FROM PAGE 13)

Early afternoon concerts were held at the Église St-Christophe D'Arthabaska, a historic Romanesque church located on the city outskirts at the foot of the highest (and only) mountain overlooking Victoriaville. This is a new venue for the festival and NYC-based Battle Trance was the most enthralling in this setting, a perfect match of project to place. Unlike most saxophone quartets, Battle Trance is four tenors (Travis LaPlante, Matthew Nelson, Patrick Breiner and Anna Webber in her second performance with the group), evoking a church organ one moment, Gregorian chant the next (the four singing through their horns), even escalating to locust-swarm staccato outbursts. One quibble: the quartet had the audience waiting minutes after the vibration of sound subsided from the 45-minute set, an awkward decision resulting in polite versus effusive applause.

Of the two other afternoon concerts, In The Sea (ICP cellist/vocalist Tristan Honsinger, bassist Nicolas Caloia and violinist Joshua Zubot) excelled while suffering from the non-amplified acoustics. The cellist balanced his bandmates' rock-solid foundation with arco sawing and vocal outbursts as well as an entertaining dance routine, suddenly jumping to his feet as if he was a marionette. Jean-Luc Guionnet's hour-plus improvised church pipe organ set was less appealing, as he avoided any sound remotely resembling a church organ, an accomplishment in itself but one that quickly grew wearisome with contrabass clarinet-like flatulence, refrigerator hums and gusty winds of air being thrust through the pipes.

Headliners at Colisée Desjardins were Colin Stetson in two projects and Nate Wooley's Seven Storey Mountain V, both suffering from subpar soundboard mixes (evidently a non-festival soundman each hired was to blame). During Stetson's new metal band Ex Eye's explosive set (the group just released its eponymous debut on Relapse), it took four minutes to get Stetson into the mix, all while he was blowing his lungs out on bass saxophone. A day earlier Stetson performed a nearly 15-minute solo on the same unwieldy instrument as an introductory (and unannounced) set, always a mesmerizing experience and better capturing his room-shaking overtones and circular breathing. With so many elements at play (strings, reeds, electric guitars, synthesizer, etc.) in Stetson's "Sorrow", a project based on Polish composer Henryk Górecki's haunting masterwork "Symphony No. 3", the volume level in several sections swallowed up group dynamics and Stetson-led orchestrations under mezzo-soprano Megan Stetson. The mix of Wooley's 19-member group (including TILT Brass Octet) also had players overpowering one another in a frequent whitewash of sound.

Next to Braxton and Stetson's solos, the duo of Terry and Gyan Riley had the next best sound in the large Colisée space. The theme of their set was "sad anthems of America", turning the "Star Spangled Banner" upside down as a gypsy ballad, reflecting the sad modern state of the United States, the elder Riley reminiscing in words and music about the changes since the last time he played the festival 30 years ago. Of the number of guitar-led groups (e.g., Canada's Tim Brady's Grand Ensemble and René Lussier's Quintette), the standout was Nels Cline and Julian Lage's quartet at Le Carré 150, whose music was like no other at FIMAV. Included were compositions by Carla Bley ("Temporarily") and Paul Motian ("Conception Vessel") in addition to fresh originals, the jazziest example of FIMAV's unique presentation of improvisation in all its many forms. ❖

For more information, visit fimav.qc.ca

(NUTSHELL CONTINUED FROM PAGE 13)

The rest of the day was spent on the Mathilde, a 200-year-old yacht restored by the Hardanger Maritime Museum. We ran into saxophonist Trygve

Seim and convinced him to join us on a sail down the Hardanger fjord. Nestled between waterfalls and lush green forests, at the bottom of the tranquil fjord, Seim played a short set of romantic, soulful tunes made all the more powerful by the magical setting.

The next two nights of Nutshell were spent in Bergen, Nutshell showcases by day and Nattjazz concerts by night. Taking full advantage of the fact that the Bergen International Festival, a celebration of classical and contemporary music, was occurring at the same time, the remaining Nutshell showcases featured classical musicians as well as jazz ensembles. Fittingly, the first Bergen showcase took place at Troidhaugen, home of renowned composer Edvard Grieg. Violinist Camille Kjøllo opened with a few Grieg and Bach compositions before pianist Erlend Slettevoll premiered his trio with bassist Trygve W. Fiske and drummer Erik Nylander. Though their compositions were lacking in charisma, Slettevoll carried the trio with virtuosic lines and indomitable energy.

In the evening, we gathered for the 45th annual Nattjazz festival. The programming is diverse, featuring local and international artists across the nebulous jazz spectrum. Pianist Helge Lien kicked off the evening with a swinging straightahead trio set while Elephant9 dove into unapologetic psychedelic prog-rock. Paal Nilssen-Love's Large Unit was the highlight of the night with ambitious, high-energy improvisation and original instrumentation. The brass section, spread across the stage, battled it out with aggressive call and response and heady melodic lines while Ketil Gutvik shred furiously on guitar and Celio de Carvalho added salsa rhythm and order to the cacophony. At times, the group sounded like two bands barreling down wildly different musical directions and it was a delight to watch them link back up throughout the set.

The second night of Nattjazz is typically reserved for more mainstream programming. On the rock end, Norwegian vocalist Hanne Hukkelberg's electronic crackle pop and experimental indie set was buoyed by her powerful voice and charisma. In the jazz realm, pianist Øyvind Dale debuted his sextet in a set filled with Ellingtonian flourishes and playful Monk improvisation. Erlend Skomsvoll and the Bergen Big Band continued the big band theme with a playful New Orleans-style interpretation of "Flight of the Bumblebee". Finally, the night ended with BmXL, an allstar quartet featuring Bergen stalwart and multi-instrumentalist Per Jørgensen, who playfully provoked his bandmates with blustery trumpet notes and primal vocals, urging the subdued reed section to battle. Born out of a Joe Lovano-Bill Frisell-Paul Motian-influenced trio in 2006, the band has expanded to explore the farthest corners of these American jazz influences to define its own brand of experimental music.

The final day of Nutshell gave us another taste of the convergence of Nattjazz and Bergen International Festivals. Pianist Ingfrid Breie Nyhus translated compositions written for the Hardanger fiddle, masterfully mapping the lilting folk melodies to elegant, softer piano lines. Experimental pianist Ståle Storløkken, who had performed with Elephant9 the night before, followed Nyhus with an equally experimental but decidedly different offering. Using electronic sounds to amplify the industrial tones of the plucked piano, he played a captivating set exploring raw soundscapes and free jazz themes.

Nutshell came to a triumphant end with a lively set by Team Hegdal: Eirik Hegdal (reeds), André Roligheten (saxophone), Ole Morten Vågan (upright bass) and Gard Nilssen (drums). They oscillated between upbeat bebop and avant garde songs influenced by Charles Mingus and Ornette Coleman. Enjoying dynamic jazz atop Mount Fløyen on a clear, sunny day was the perfect end to a week of thoughtfully curated showcases in unforgettable performance spaces. ❖

For more information, visit nattjazz.no

(PLAYBOY JAZZ CONTINUED FROM PAGE 13)

Big Band through a rousing set and among the highlights were inventive versions of "The Peanut Vendor", romantic ballad "Mambo #5" and several Cuban numbers. Sandoval also had an impressive feature on piano and joined in with some enthusiastic timbales playing. He engaged in a battle with his lead trumpeter Wayne Bergeron on "Maynard and Waynard", a Bergeron rhythm changes piece originally written for Maynard Ferguson. With its 14 horns (including a screaming trumpet section) and an eight-piece rhythm section with guest Andy Garcia on bongos, the result was a stirring hour of music.

To call Jacob Collier a unique performer would be an understatement. Using electronics, he switches between vocals (sometimes sounding like Take Six by himself), guitar, piano, bass and drums, playing patterns that were repeated during dense ensembles that he switched on and off. At times he danced happily onstage to the music that he had just created. Collier frequently ran between instruments, either soloing on top of the patterns or adding new ideas to the ensemble. A fine player on each of the instruments, Collier is not as strong a songwriter/composer but give him time. He was able to overcome the novelty element of his display and certainly held everyone's attention.

The DIVA Jazz Orchestra is celebrating its 25th birthday and its current version is possibly its strongest. Led by Sherrie Maricle (one of the finest big band drummers around), the all-female big band performed swinging versions of "I Love Being Here With You", "Pennies From Heaven" (featuring baritone saxophonist Leigh Pilzer and outstanding bassist Noriko Ueda), "Did'Ja Do That" (a tenor battle between Roxy Coss and Janelle Reichman), Tommy Newsom's "TPN Blues" (with colorful plunger work by trumpeter Barbara Laronga and trombonist Jennifer Krupa) and uptempo "Get Me To The Church On Time". Other major soloists included alto saxophonist Scheila Gonzalez and trumpeter Jami Dauber. DIVA can hold its own with virtually any other big band on the scene today.

During the past five years, vocalist Gregory Porter has become a superstar. To his credit, he continues to utilize an avant garde quartet, featuring solos by tenor saxophonist Tivon Pennicott and pianist Chip Crawford that often take the music outside. Porter, with his warm and friendly voice, philosophical lyrics and mastery at telling stories, was in top form on such originals as "On My Way to Harlem", "Take Me to the Alley" and "Don't Lose Your Steam". He always gets his message across and the audience at Playboy loved him from the first note. ❖

For more information, visit hollywoodbowl.com/playboy-jazz-festival-2017





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