

MARCH 2020—ISSUE 215

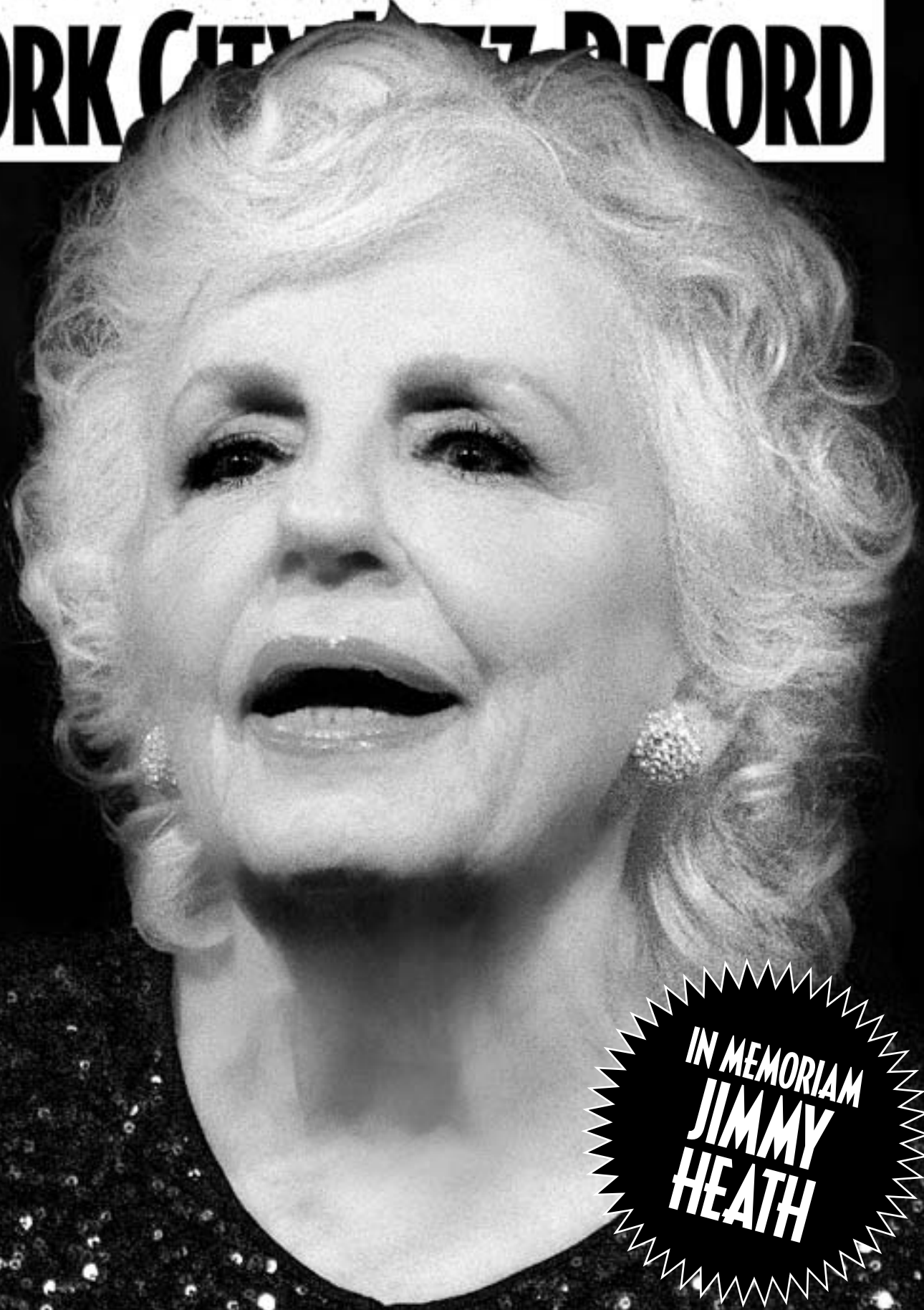
YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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THE NEW YORK CITY JAZZ RECORD

CAROL SLOANE
SOPHISTICATED LADY



**WOMEN
IN JAZZ
ISSUE**

**IN MEMORIAM
JIMMY
HEATH**

**KIM
CLARKE**

**BRANDEE
YOUNGER**

**DIEDRE
MURRAY**

**JUNE
TYSON**

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THE NEW YORK CITY JAZZ RECORD

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It is easy to be encouraged, what with recent and relatively recent events in the jazz – and wider – world that gender equality is coming to pass. Whether it be positive steps like Jazzmeia Horné's NAACP Image Award in the category of Outstanding Jazz Album and establishment of the Berklee Institute of Jazz and Gender Justice (which includes pianist Kris Davis, founder of Pyroclastic Records, our label feature this month) or positive steps from barbarity such as the guilty verdicts in the Harvey Weinstein trial, progress seems like it is being made. But, social change has hardly been a linear process in any movement, whether Civil, Workers, Climate or Animal Rights. So, as we celebrate Women's History Month, it is important that celebration not yield to complacency, that a little does not become enough.

Our various features come from different backgrounds, play different instruments, have faced different hurdles in their careers. Vocalist Carol Sloane (On The Cover, at Birdland Theater), bassist Kim Clarke (Interview, around town as part of her Lady Got Chops Festival), harpist Brandee Younger (Artist Feature, appearing throughout the month at several venues), erstwhile cellist Diedre Murray (Encore) and vocalist June Tyson (Lest We Forget) remind us that women's rights are, ultimately, people's rights yet remain tantalizingly elusive.

On The Cover: Carol Sloane (Eric Stephen Jacobs / esjstudio.com)

Corrections: In last month's CD Reviews, the correct spelling of the percussionist on the Uwe Oberg album is Lucío Martínez and her gender is female.

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Blue Note

NEW YORK



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SANTANA**
FT MARC CARY, FELIX PASTORIUS,
AURELIEN BUDYNEK
MARCH 3 - 4



**ABDULLAH
IBRAHIM
& EKAYA**
MARCH 5 - 9



**CHRISTIAN SCOTT
ATUNDE ADJUAH**
MARCH 10 - 15



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"VENUE OF THE YEAR" 2019-NYDJR ★"TOP 10 VENUES IMPACTING NY MUSIC SCENE TODAY"- NY MAGAZINE

<p style="text-align: center; font-size: x-small;">SUN MAR 1</p> <p style="text-align: center; font-size: large; font-weight: bold;">george coleman quintet</p> <p style="text-align: center; font-size: x-small;">PETER BERNSTEIN - MIKE LADONNE - JOHN WEBBER - GEORGE COLEMAN JR.</p>	<p style="text-align: center; font-size: x-small;">WED MAR 18</p> <p style="text-align: center; font-size: large; font-weight: bold;">josh Lawrence & LOST WORKS</p> <p style="text-align: center; font-size: x-small;">ANTONIO HART - ROBIN EUBANKS - ZACCAI CURTIS - LUQUES CURTIS - ANWAR MARSHALL</p>
<p style="text-align: center; font-size: x-small;">TUE-WED MAR 3-4</p> <p style="text-align: center; font-size: large; font-weight: bold;">Lionel Loueke</p> <p style="text-align: center; font-size: x-small;">MASSIMO BIOLCATI - ERIC HARLAND</p>	<p style="text-align: center; font-size: x-small;">THU MAR 19</p> <p style="text-align: center; font-size: large; font-weight: bold;">nec all-stars</p> <p style="text-align: center; font-size: x-small;">FEATURING FRED HERSCH - MIGUEL ZENÓN DONNY McCASLIN - JORGE ROEDER RICHIE BARSHAY</p>
<p style="text-align: center; font-size: x-small;">THU-SUN MAR 5-8</p> <p style="text-align: center; font-size: large; font-weight: bold;">Dafnis prieto sextet</p> <p style="text-align: center; font-size: x-small;">PETER APFELBAUM - ROMAN FILIU - ALEX NORRIS - ALEX BROWN - JOHANNES WEIDENMUELLER</p>	<p style="text-align: center; font-size: x-small;">FRI MAR 20</p> <p style="text-align: center; font-size: large; font-weight: bold;">Dominique eade & fred HERSCH DUO</p>
<p style="text-align: center; font-size: x-small;">TUE-WED MAR 10-11</p> <p style="text-align: center; font-size: large; font-weight: bold;">Kate mcgarry</p> <p style="text-align: center; font-size: x-small;">WITH SPECIAL GUEST BRANDON LEE KEITH GANZ - GARY VERSACE SEAN SMITH - CLARENCE PENN</p> <p style="text-align: center; font-size: x-small;">'WHAT TO WEAR IN THE DARK'</p>	<p style="text-align: center; font-size: x-small;">SAT-SUN MAR 21-22</p> <p style="text-align: center; font-size: large; font-weight: bold;">claudia acuña</p> <p style="text-align: center; font-size: x-small;">JUANCHO HERRERA PABLO VERGARA CARLOS HENDERSON YAYO SERKA</p>
<p style="text-align: center; font-size: x-small;">THU-SUN MAR 12-15</p> <p style="text-align: center; font-size: large; font-weight: bold;">Kandace Springs</p> <p style="text-align: center; font-size: x-small;">ANEESA STRINGS TAYLOR MOORE</p>	<p style="text-align: center; font-size: x-small;">TUE-WED MAR 24-25</p> <p style="text-align: center; font-size: large; font-weight: bold;">pasquale grasso Trio</p> <p style="text-align: center; font-size: x-small;">FEATURING peter WASHINGTON & Kenny WASHINGTON</p>
<p style="text-align: center; font-size: x-small;">TUE MAR 17</p> <p style="text-align: center; font-size: large; font-weight: bold;">Michael Leonhart</p> <p style="text-align: center; font-size: x-small;">ORCHESTRA</p>	<p style="text-align: center; font-size: x-small;">THU-SUN MAR 26-29</p> <p style="text-align: center; font-size: large; font-weight: bold;">jimmy greene quintet</p> <p style="text-align: center; font-size: x-small;">MIKE MORENO - GERALD CLAYTON - VICENTE ARCHER KENDRICK SCOTT (EXCEPT 3/28) - OTIS BROWN III (3/28 ONLY)</p>
<p style="font-size: x-small;">★MINGUS MONDAYS★MINGUS MONDAYS★MINGUS MONDAYS★</p>	
<p style="text-align: center; font-size: x-small;">MON MAR 2, 9, 16, 23 & 30</p> <p style="text-align: center; font-size: large; font-weight: bold;">mingus Big Band</p>	

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Curating The (new) Stone is an enviable gig for downtown improvisers, a chance for the honoree to cull her (or his) favorite players for a run of shows. The challenge, then, is to come up with something new and interesting each night. As part of her reign, pianist **Kris Davis** invited tenor saxophonist **Ingrid Laubrock** to the Glass Box Theater (Feb. 1st) to premiere their new compositions recently recorded for a forthcoming album on Intakt. It was a chance to try the tunes out live to see how an audience would respond. The first number featured an intricate doubled melody with low droning piano notes and empathetic exchanges between the two women, leading to a chromatic Billy Strayhorn-esque composition with graceful ebb and flow. The third piece, by Laubrock, began with sharp hocketing staccatos and fast high piano notes spattering like hail on a tin roof, later decelerating in a series of cued gestures and scrambled phrases. The next number was more spartan, a tone poem colored by the timbres of prepared piano and saxophone (the latter stuffed with a rolled red cloth), imparting a meditative ambiance. Davis covered a lot of keys, from low to high, on the next piece, showing her marvelous capacity for disorderly order (or should that be orderly disorder?), her face a mask of calm benevolence even at the music's most anxious, most tumultuous moments. Laubrock's closing theme—snaky, chromatic, polyphonic—took a short romantic hiatus before its triumphant return. —Tom Greenland



Kris Davis & Ingrid Laubrock @ The Stone at The New School

ALAN NAHIGIAN

While curating a concert series implies agency, logistics oftentimes preclude thematic programming. But, threads can appear on their own. At the recently replanted SEEDS, saxophonist Anna Webber's once-a-month Against the Tuesday Series (Feb. 4th) featured women at the helm for two sets: the trombone/bass/vocal electronic soundscapes of **Kalia Vandever/Eva Lawitts/Gaya Feldheim Schorr** and jittery academic abstractions of drummer **Kate Gentile's** Find Letter X. Though most likely not intentional, what became evident was the effectiveness of simplicity and the problem with its opposite. Gentile comes across as a composer who does not like leaving things to chance. Her quartet of saxophonist/clarinetist Jeremy Viner (hard to hear throughout), pianist Matt Mitchell and bassist Kim Cass had their eyes glued to the multi-page charts as did the author herself, with almost a drum crack or cymbal splash for every note of her partners. While the density and focus was impressive—and impressed the packed house—the music never felt internalized, that it could change in the moment without breaking apart into its component atoms. And with some tunes cresting the 15-minute mark, focus became an issue. The opening trio also struggled with simplicity, as trombonist Vandever, bassist Lawitts and vocalist Schorr were clumsy with their electronics at times, too many seams showing. When they confined themselves acoustically, the music was lovely, compelling and totally sufficient. —Audrey Henkin



Kalia Vandever/Eva Lawitts/Gaya Feldheim Schorr @ SEEDS

R.I. SUTHERLAND-COHEN / JAZZEXPRESSIONS.ORG

At 47 years of age, Jack Kleinsinger's Highlights in Jazz Festival wears its "longest running" crown proudly. This year's gala night, at TriBeCa Performing Arts Center (Feb. 13th), followed the usual format of assembling an allstar band of traditionally rooted musicians to support a featured artist. Bassist/vocalist **Jay Leonhart**, the featuree, was making his 41st appearance at the event. A singer out of the Mose Allison/Bob Dorough mold, he compensates for what he lacks in *bel canto* boldness with levity, flexibility, quick reactivity and, above all, humor. His originals, often based on blues forms and two-beat Charleston rhythms, made up the bulk of the 2-set, 12-song concert. Written in a verbose, *sprechstimme* style with clever feminine rhymes recalling Cole Porter, Leonhart's themes spanned the gamut: the trials of taking an acoustic bass through airport security; tributes to Kleinsinger and Ray Brown (describing the former as "part Mahatma Gandhi, part Jerry Springer"); a comparison of Louie Bellson's music to Lester Lanin's; a revenge fantasy about reckless drivers couched in philosophical terms; another about a friend's voluntary abduction by UFOs with exciting sexual possibilities. In between the laughs were fine solos by violinist Aaron Weinstein, alto saxophonist Steve Wilson, "special guest" trumpeter Michael Leonhart (Jay's son) and pianist Tomoko Ohno. At a time when jazz is prone to take itself far too seriously, Leonhart's hilarity comes as a welcome respite. (TG)

In a much more banal version of The Wandering Jew, the New York Klezmer Series has moved from one venue to another in its nearly decade-long history. Its current home is the social hall of The Town & Village Synagogue, a challah's throw away from Stuyvesant Town. In 2020, the term klezmer has become much broader than its origins, a musical diaspora that encompasses Andy Statman to John Zorn to Michael Winograd (the series' current curator) to **Dan Blacksberg**. It was the latter who brought his Radiant Others duo for two sets of music, plus a pre-show workshop and post-concert jam session (Feb. 6th). The Philadelphia-based trombonist was paired with local guitarist **Nick Millevoi** and played material from their 2017 eponymous release. Joining them was drummer David Licht, his single-snare/ride cymbal/bass drumkit providing big danceable rhythms. Blacksberg's pedigree runs pretty far afield of klezmer purity, as he has dipped his bell into the deep Anthony Braxton pool and been a member of the Psychotic Quartet and Sonic Liberation Front. As such and with the equally catholic Millevoi at his side, this particular klezmer brew, whether tasty classic rugelach or inspired originals, moved from the desert of ancient legend into equally dusty if more modern terrain, especially the spaghetti western plains of '60s cinema and the hot sands of California surf-rock. The tunes tended to be short, feisty and dramatic, trombone with a particular cantorial quality and drums a rapt congregation. (AH)

"It's time to honor Betty Carter", **Dee Dee Bridgewater** announced to the crowd at the Blue Note (Feb. 8th) after a tour de force scatting exhibition on which she channeled the sounds and movements of her mentor on "Feed The Fire", the Geri Allen-penned title track of the late singer's 1994 album. She continued with two more songs from that date, Allen's quirky take on "Sometimes I'm Happy" and a sensuous arrangement of "Lover Man", intimately interacting à la Carter with the members of her young band – pianist Carmen Staaf, bassist Tbari Lake and drummer Kush Abadey – spurring them on as they stretched out. She followed paying tribute to Louis Armstrong, invoking his voice on a raucous honky-tonking rendition of "Basin St. Blues", the trio demonstrating an impressive command of the New Orleans idiom, much to the delight of the cheering audience. Spotting her former pianist/Music Director Edsel Gomez in the house Bridgewater rendered a reading of his arrangement of "Besame Mucho" oozing with sensuality as she elongated each Spanish syllable over Abadey's softly malleted toms. She advised the room that "We're going to do a couple of songs in French, just to impress you" before launching into an impassioned version of Charles Trenet's "La Mer" (aka "Beyond The Sea") and a very swinging "Les Feuilles Mortes" ("Autumn Leaves"). The set ended wildly with Bridgewater singing "Blue Monk", soulfully scatting hornlike exchanges with the band. – Russ Musto

Smalls, true to its name, filled quickly this warmish mid-winter night (Feb. 9th). But the shortage of space alone can't be blamed for the thicket; **Claire Daly** brought them in. The baritone saxophonist recently scored high in a major jazz poll: as usual just off the deserved #1 slot. "I've been 'Up and Coming' for some 30 years," she jokingly explained. Regardless, awards were ever-present as it was Oscar Night and with that, her program was split between classic Academy Award-winning songs and those written by the great lyricist Oscar Hammerstein, plus Charlie Parker and Hank Mobley ringers in the mix. Sipping a Manhattan, one was easily transported back to the '50s-60s days of change, the Cold War, social unrest and time-lost lounges before Hollywood's luster began to peel. Daly's regular quartet with pianist Jon Davis, bassist Marcus McLaurine (who spent decades with Clark Terry) and drummer Peter Grant locked into each piece like a compact Lego set. Richard Rodgers-Hammerstein's "People Will Say We're in Love" had Daly rounding every curve of the chord structure while boring new paths of timbre, tone and expanse and "It Might As Well Be Spring" featured her flute supported by McLaurine's double-time samba and Davis' rapid pouring over the passages with ease and passion. What with the cool bossas and tightly swinging hipness, the leader's baritone, broiling, sinewy, breathy, moaned beneath the melody line just like Astrud Gilberto's vocals bathed in darkness. – John Pietaro

WHAT'S NEWS

Singer **Jazzmeia Horn's** *Love & Liberation* (Concord) won an NAACP Image Award for Outstanding Jazz Album.

Pianist **Gerald Clayton** has been appointed Director/Conductor of Monterey Jazz Festival's Next Generation Jazz Orchestra. For more information, visit montereyjazzfestival.org.

Recent coverage has exposed conflict within the **WBGO** organization based on complaints filed by current and former employees, including charges of racial bias, leading to the resignation of Amy Niles as President and CEO and WBGO founder/inaugural station manager Bob Ottenhoff serving as interim President and CEO. In related news, the collaboration between WBGO's The Checkout and The Jazz Gallery continues in March with a pre-concert discussion between The Checkout's Simon Rentner and bassist Harish Raghavan. For more information, visit wbgo.org.

The latest recipients of grants from the **Robert D. Bielecki Foundation** have been named: Bobby Bradford (\$25,000 Unrestricted Grant for "his legendary contributions to jazz, improvised and composed music"); Darius Jones (\$10,000 Recording Grant for both solo and string project recordings); Mode Records (\$10,000 Challenge Grant in support of its fundraising campaign; Other Minds (\$5,000 Grant for Other Minds Festival 25); Issue Project Room (\$3,000 Grant in support of Peter Brötzmann's Full Blast Trio concert; and Epistrophe Arts (\$1,500 Grant in support of a performance by Andrew Cyrille and Billy Harper). For more information, visit rdbf.org.

All About Love, a new play based on an Ivan Turgenev short story and featuring a jazz score by **Nancy Harrow** will run at The Sheen Center through Mar. 22nd. For more information, visit sheencenter.org.

The **Creative Music Studio (CMS)** will present a two-day intensive workshop program (12 hours) at The New School Apr. 4th with Gary Lucas and Apr. 5th with Nicole Mitchell. In related news, vocalist Fay Victor has joined the CMS Board of Directors. For more information, visit creativemusic.org.

March **Jazz Museum in Harlem** events include That Doctors' Dad can Blow! A Wellness Conversation with Dr. Karinn Glover and Hugh Glover (Mar. 3rd at 7 pm); Jazz and Social Justice—A Salon with Music with Kassa Overall (Mar. 10th at 7 pm); and Desert Island Discs with James Carter (Mar. 17th at 10 pm). For more information, visit jazzmuseuminharlem.org.

Manhattan School of Music (MSM) and **Harlem Stage Gatehouse** will present a Jazz Music Intensive with MSM alumnus Elena Pinderhughes (Mar. 16th at 11 am). For more information, visit harlemstage.org.

Jamaica Center for Arts and Learning is accepting submissions through Mar. 28th for Jamaica Flux—Workspaces & Windows 2021 for "the presentation, and possible creation, of new, site-specific, public art projects that engage the local community in 2021." For more information, visit jcal.org.

Celia Cruz Bronx High School of Music (Bronx, NY) has been named one of the participants in the **2020 Essentially Ellington High School Jazz Band Competition**, to take place in May at Jazz at Lincoln Center. For more information, visit jazz.org/ee.

The **Turtle Bay Music School** closed its doors at the end of January after 95 years in existence.

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ADRIEN H. TILLMANN - WWW.AHT1985.COM



Dee Dee Bridgewater @ Blue Note

PHOTO BY SHERRY RUBBEL



Claire Daly @ Smalls

A multidisciplinary effort from actress-activist **Glenn Close** and saxophonist **Ted Nash**, *Transformation* at Rose Hall (Feb. 1st) united the Jazz at Lincoln Center Orchestra with Wynton Marsalis and artists from the worlds of theater, film, literature and dance to shine a light on critical issues confronting humankind. The program opened dramatically with Close and Wayne Brady reciting "Creation" out of Ted Hughes' *Tales from Ovid*, buoyed by Nash's orchestral harmonies, as dancer Nijawwon Matthews lay supine. The music took on a swaggering tone for Close's recitation of Conrad Aiken's "Preludes for Memnon, XIX", as Matthews sprung to life, backed by Chris Crenshaw's boisterous trombone. "Dear Dad", a stirring oration from Nash's transgender son Eli had the father offering poignant soprano obbligati. Amy Irving delivered the words of paroled Weather Underground member Judith Clark's "One Among Many" over Elliot Mason's swinging trombone before John Cameron Mitchell's "I See What I Am" drolly closed the first half. Justin Vivian Bond opened part two singing Charles Mingus and Joni Mitchell's "Sweet Sucker Dance", followed by Matthew Stevenson's "Rising out of Hatred" and Brady's "A Piece by the Angriest Black Man in America". Adriane Lenox raised spirits singing "Lullaby". The show closed optimistically with Irving reading Edward O. Wilson's "Wisdom Of Humanities" and Close and Brady reciting Tony Kushner's "Perestroika Act 5, Heaven I'm in Heaven". (RM)

It's rare to declare any performance among the "best of the year" so early on, but then such exhibitions of the artform at its very apex remain precious. During one continuous improvisation, pianist **Vijay Iyer** led bassist Stephan Crump and drummer Tyshawn Sorey through an epic soundscape, augmented further by trumpeter Wadada Leo Smith. *Jazz Standard* (Feb. 1st), long sold-out and with a line of hopefuls awaiting cancellations, buzzed with anticipation. As the lights dimmed, rapturous applause erupted only long enough for the downbeat of atmospheric piano. The melodic invention of roaming chords evoked a misted 21st century arabesque as the building voices of Crump and Sorey culminated in a boil. While the drummer is the assumed secret weapon—his innovations are celebrated for good reason—Crump's commanding presence proved to be the contrapuntal link between Iyer and Smith's masterful instrument. From whispering harmonics to urgent bowing and insistent pizzicatos, he drove the band through subdivisions against floating tom fills and expansive variations on the (Bernard) Purdie Shuffle. And Smith? He joins the core of each ensemble he touches, yet his centrality forges new paths. In the midst, Iyer's almost painfully beautiful melody, calling on his heritage and that of the jazz canon, further woke the house. "We have nine months to save the nation," he said over the closing cadence. "Vote!" someone shouted as Sorey's militant crash cymbal resonated to a determined tacit. (JP)

PHOTO COURTESY OF THE ARTIST



KIM CLARKE

BY ANDERS GRIFFEN

Bassist Kim Clarke has performed with a formidable range of musicians and notable jazz greats such as Joseph Bowie, Joe Henderson, George Braith, Art Blakey, Mary Lou Williams, Steve Coleman, Cassandra Wilson, Cindy Blackman Santana, Sheila Jordan and Kit McClure, to name only some. She is also co-founder and producer of the Lady Got Chops Women's History Month Music and Arts Festival, Inc. This month marks the 18th year of the festival.

The New York City Jazz Record: When this interview is published, the Lady Got Chops Festival will be underway. Are you excited for March?

Kim Clarke: I'm excited because I am a musician and will be working as well. This is the world's longest-running virtual festival.

TNYCJR: What does that mean?

KC: Lady Got Chops Festival is still grassroots: free promotion for any woman that's doing anything in the arts and the production of an event or two. The festival began in March 2003 as a collaborative idea between the mother/daughter team owners of Jazz Spot and I to celebrate Women's History Month and to draw clientele to their venue. Lillithe Meyers and Tiecha Merritt provided the space and I supplied the connection to great women musicians affiliated with Kit McClure's Big Band and others. I was trying to diversify my economic portfolio by teaching myself HTML and I built them a website. My son helped me with a little moving graphic and we put up a calendar. Long story short the place closed in nine years. After the café closed I didn't think I was going to do this thing anymore, but a new friend said, "no, I'm booking the Zinc Bar so you could do some gigs here" and another friend said, "I have a pizza parlor gig, I could give you some of the dates." And we just kept it going. Every year since I've met the owners of Bean Runner Café [in Peekskill], they will support, they will book women for their weekends in March. Headroom Social in New Jersey is a new one to the concept of the festival. I still use that calendar code on our newer website: ladygotchops.com. And I design hard-copy banners for each participating venue that will hang them. My uncle Kevin, a WTC first responder, sponsored five events in 2017. Last year our large concert at Flushing Town Hall was paid for through a grant from the Queens Council on the Arts and my Facebook birthday fundraiser. We were able to pay 15 musicians and a sound crew of 3. As for the free promotion, any women performers, artists, dancers who want to participate simply inform me and I add them to the online calendar.

TNYCJR: So it's extended outside of New York City now?

KC: Oh, yes. Vocalist Rosa Lee Brooks, one of Jimi Hendrix' early girlfriends, performs at Seven Grand in Los Angeles, trumpeter Edwina Thorne is at Harborside

Festival in New Zealand, tap dancer Roxane Butterfly in Paris. My friend, vocalist Ludmila Svarovskaya, has a gig in Moscow. Bassist Endea Owens, of *The Late Show* [with Stephen Colbert], has four nights at Dizzy's Club with her own band. [Saxophonist] Camille Thurman started with us about six years ago and now she's playing with the Jazz at Lincoln Center Orchestra. I think people are getting used to the idea that women can do this thing. I watched three shows late night last night and all three of them had female bass players, I'm like, "dag, why am I sitting at home!?" (laughs)

TNYCJR: I talked to Terri Lyne Carrington a couple years ago now and she had all-women groups, a trio and a big band she was working with and said the goal wasn't necessarily to put together an all-woman band. They just wanted to put together a great band and it turned out that they were all women. I heard you say one of the reasons for the Lady Got Chops Festival is for the names of these women artists to be remembered.

KC: Absolutely. We do need to try to make our mark on society. So, this year with the online calendar, I've made video links of each of the performers' names so that visitors can click and see what they look like and what they're doing. One of the ladies, vocalist Angeline Butler, I didn't even realize that she was a freedom marcher back in the day. She's Phylcia Rashad's sister and I've got a video about her and she's doing something at Pete Seeger's house up in Beacon. It's an interesting mix of folks this year. I met Erena Terakubo through Vincent Herring about four or five years ago and she had the top jazz album in Japan that year. We got Debbie Knapper; she's been running a successful jam session at the Café Oasis Baldwin for the past 18 years. We used to work with Kit McClure's big band together.

TNYCJR: You've probably worked most extensively with Joseph Bowie and Defunkt, correct?

KC: Yes, I toured most extensively with them, but I wouldn't say I worked only with them. I do a lot of stuff with Bertha Hope and this brother named Rafik Williamson. And then I try and keep in touch with the R&B part and I book several groups. Sometimes they'll want all women, so I'll do that. I've got a project called the Aqua Ninjaz, which features the music of George Duke and Donald Blackman and Jef Lee Johnson, which I really love. They all died around the same time. So, I thought of the band to keep their music alive. Aqua because I love the color blue, but Ninjaz because our keyboard player was Japanese, Yayoi Ikawa. She's pretty fierce, she's starting to work with everybody. Right now I'm working with Bertha Hope's Quintet and that's awesome because we're doing Elmo Hope's music and that's challenging and fun.

TNYCJR: When Bertha Hope joined Frank Lowe's band it was very interesting watching an artist of her caliber,

learning how to interact with his music, which was more free, not completely structured. Without remembering her words, I just remember being so struck by the way she approached the music kind of like a student.

KC: It's funny that you mention that, she's very... oh my god, she's very open, going back to the beginning and working on stuff. It's wonderful! I think we should all be that way. No one can know all of this music anyway so, for a different angle or different perspective, to be open to it is very admirable. Lucianna Padmore, our drummer, took one of Elmo's songs and put a poem over it and we did something with some hip-hop beats.

(CONTINUED ON PAGE 12)

Yoon Sun Choi - Jacob Sacks Duo

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BRANDEE YOUNGER

BY RUSS MUSTO



ERIN PATRICE O'BRIEN

"I think that it's interesting that I play this instrument," harpist Brandee Younger says. "I didn't really anticipate all of this for myself. I went to school because I got a scholarship, not because I wanted to carve a new path for the instrument. It's something that I had to grow into because I am not a competitive person. I didn't have the mentality that a lot of my schoolmates did. I sort of just played because I played. And I'm just trying to learn as I go. And learn and learn and learn and it's a challenge. It's an uphill battle for me, so I guess I have been fortunate."

Younger's singular position as a renowned harpist on today's jazz scene came rather circuitously. She started with a bit of piano before settling on the flute at nine. Her introduction to the harp came via "a woman at my dad's job who played harp as a hobby and my parents, because I was already playing an instrument, they thought it would be cool for me to see and be around it. So, we played some duets together, some flute and harp duets. She sort of mentioned to my parents that I'd probably have a better chance of getting a scholarship to college if I played an odd instrument like the harp. Well that was all they needed to hear."

So, at 11 Younger began studying classical harp privately. Meanwhile upon entering high school she switched from flute to trombone, playing with her Hempstead, Long Island school's marching band. While preparing for college, the University of Hartford Hartt School of Music caught her attention. She recalls, "There was a trumpet player that went to my high school who had gone to Hartt before me and he loved working so closely with [alto saxophonist and program head] Jackie McLean. And my band instrument teacher, who was Tim Warfield's roommate in college, he also liked the program at Hartt. When I started looking at schools that not only had performance degrees, but other degrees as well, they were one of the few schools that had a pretty thorough music business department as well. So, I studied classical performance and music business."

Younger notes that "All of my performance studies were in classical music, but I think socially I was more drawn to the jazz department ... One of the first people to reach out to me when I started was [bassist/professor] Nat Reeves. He said you can always come to class, come to ensemble. And Jackie McLean was the same way with me. So, I was always spending any spare time in their department. I even finagled independent study with Nat Reeves at some point." Soon she found herself in the school's practice rooms, working on playing standards with some of the jazz students, most notably bassist Dezron Douglas and alto saxophonist Lummie Spann. It was with their New Jazz Workshop band that she made her first public jazz performance, opening for Slide Hampton in Hartford.

The harpist continues, "By the time I was finishing up college, I knew I didn't want an orchestral career. I still played in orchestras, but I knew that that wasn't the route that I wanted going forward." After graduation she moved to New York. She says, "I had to

start working right away because you know the rent doesn't pay itself. So I started to take literally any gig, whether it was some orchestral gig or doing these Alice Coltrane tributes in these deep-stair basements where I can't believe I brought my harp."

A serendipitous connection with Ravi Coltrane proved to be a turning point in her career. Coltrane remembers, "I was looking for a harpist to perform at the memorial we did for Alice Coltrane in the year that she passed away and I found Brandee on the internet. It was sort of the early days of auditioning people via YouTube. I think I just typed in New York harpist and she appeared. It was pretty clear that she was well destined to be everything that she has become. She played beautifully even then. She had a real dedication to the music not only of Alice Coltrane, but also Dorothy Ashby, in addition to all the classical styles of the European tradition of harp playing."

Younger continues to work with Coltrane as a member of the cooperative Universal Consciousness band, performing the music of Alice Coltrane. She's also revived interest in the music of Ashby, the jazz world's other premier harpist, with her AfroHarping tribute. Synthesizing the influences of her two predecessors Younger has forged a uniquely personal style, one both soulful and celestial, as evidenced on her recordings as a bandleader. Following the success of 2014's *Wax and Wane*, she reached back into her archives to release *Soul Awakening* last year to critical acclaim. She says, "I recorded it like seven years ago... before *Wax and Wane*...before my live album. It was just sitting there and it was sort of weighing on me because I knew it was there. So, I had to sort of get it out of my system. Right now I'm writing new music, so I'll probably have a new record out if not toward the end of this year, then the top of the next year."

In addition to performing regularly with her quintet with saxophonist Chelsea Baratz and flutist Anne Drummond and as a duo with Douglas, Younger has recently garnered much attention as a member of Makaya McCraven's forward-looking ensemble. The drummer says, "I think she's just a fabulous musician and it's been wonderful that we've been getting to work together so much...she's really provided a great spirit to the music and technically she's been able to be on top of everything that I throw at her. She's really quick and it's very impressive. She's just great to be around and she keeps me honest."

Younger also stays busy as a first-call studio musician for commercial artists, amassing a lengthy list of credits with the likes of Common, John Legend and Lauryn Hill. In addition to her work as a performer, she's become a respected music educator, something of which she is particularly proud.

She says, "I'm really sort of refreshed and touched by all the young players who are trying to do more with the instrument. Tons of young players are really trying to do more. So that in itself has made me feel a lot better about what I am doing." ❖

For more information, visit brandeeyounger.com. Younger is at Alfred Lerner Hall at Columbia University Mar. 19th as part of Harlem Late Night Jazz Gala, National Arts Club Mar. 23rd and Miller Theatre Mar. 31st. See Calendar.

Recommended Listening:

- Ravi Coltrane — *Blending Times* (Savoy, 2006-07)
- Michael Campagna — *Moments* (Challenge, 2010)
- Brandee Younger — *Prelude* (s/r, 2011)
- Brandee Younger — *Soul Awakening* (s/r, 2012)
- Brandee Younger 4tet — *Live at The Breeding Ground* (s/r, 2014)
- Makaya McCraven — *Universal Beings* (International Anthem, 2017)



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CAROL SLOANE

SOPHISTICATED LADY

BY GEORGE KANZLER



ERIC STEPHEN JACOBS / ESI STUDIO.COM

The mid 20th Century was a golden age for jazz singers, especially women. Ella Fitzgerald, Sarah Vaughan, Carmen McRae, Dinah Washington and a host of others were at or close to the zenith of their careers. It must have been an especially daunting time for a young singer to emerge on the scene. That's just what Carol Sloane did in her mid 20s, making a splash at the 1961 Newport Jazz Festival. At the time, Sloane was already a veteran jazz singer, having begun her career at 14 in Rhode Island, singing with the Larry Elgart Orchestra (it was Elgart who changed her name from Morvan to Sloane) and subbing for Annie Ross in Lambert, Hendricks & Ross.

Sloane was very aware of those vocal luminaries of the era, both as an admirer and an inveterate jazz fan. "Ella was top of the tree," said Sloane from her Massachusetts home, "and she still is, but there is no way anybody could sing like her, she had a perfect voice. Sarah was singing in an operatic stratosphere we couldn't attain. And she could improvise like a horn; for a jazz singer she had it all. But when I heard Carmen I was sure she was it. I heard the salt, the edge in her voice; Ella didn't have it. I heard some sand, some grit, some texture. She conveyed lyrics so effectively, which really appealed to me."

Like McRae, Sloane is a jazz singer who concentrates on the words, intent on conveying emotional meaning and nuance rather than musical dexterity. As Stephen Holden noted in a 2001 *New York Times* review: "Instead of pyrotechnics she strives for an ideal mixture of clarity, emotional balance and buoyancy...As much as any singer of her generation, Ms. Sloane understands the value of restraint."

While McRae initially dismissed the admiring young Sloane, eventually the two became friends, to the extent that McRae called Sloane up on stage at the Blue Note in May 1991 to sing. "It dawned on me," remembers Sloane, "that she called me up because she needed to have a break, she was having trouble breathing." The next day Sloane was off on a tour in Japan and it was there she heard McRae had collapsed and was in the hospital. McRae never sang in public again and died in 1994. "Thank God she left us a lot of stuff to examine and explore," says Sloane. "She's one of the ones I always tell young singers to not avoid, that these women [today's young jazz singers] you are admiring right now couldn't have done this if [Carmen, Ella and Sarah] hadn't paved the way."

Sloane is concerned with the direction and priorities of aspiring jazz singers today and attempts to address them when she teaches or conducts workshops. "At the New England Conservatory," she recalls, "the young women hated me because I wouldn't let them scat-sing. You have to pick one of these Duke Ellington ballads, I told them, and sing it for me as I wish it to be sung. You have to hit every interval, you have to be in tune, so that I understand you have your basis, foot on terra firma. They knuckled down and sang it perfectly, but without emotion. I thought it was interesting that they all showed some resistance. To them jazz singing meant scat and improvisation, but to me it means conveying

the lyric, because that's what Carmen taught me. She said tell the story, feel the tug in the heart."

A song she's sung and recorded multiple times is cited as an example. "I'm nuts about 'Prelude to A Kiss,'" she says of a song she's loved since her teen years. "Duke's songs challenge you from the get-go, right there, etched in stone. You don't have to change a note thinking you know better than Ellington. Don't give me that; sing it the way the composer wrote it. And then add your own—shorten this phrase or extend that one—but do it after a lot of time playing with it, seeing how the reaction from the audience is and how you feel. Get yourself into that new shoe, that shoe is a classic and when you put your foot in there for the first time you should feel very comfortable, but not so comfortable that you can take it out and walk in the snow. Be very fragile with it because it has stood the test of time and you're just beginning with it as a singer. Get yourself some basics, recognize how truly remarkable these songs are and honor them by adhering to what the composer wrote. Ella's a perfect example of that, she never messed around, always sang a composer's work as written and still with great heart and feeling." (For a sample of how Sloane personalizes a song while honoring the composer's intentions, you need only listen to "Sophisticated Lady" on her 2007 Arbors CD, *Dearest Duke*, specifically her suggestively onomatopoeic rendering of the word "nonchalant.")

Sloane's career took off in the '60s, when she recorded two albums for Columbia, regularly opened on the nightclub circuit for top comedians of the time and appeared as a frequent guest on TV (Johnny Carson) and radio (Arthur Godfrey). But her recordings ended in 1965 as rock'n'roll began to dominate the industry. In 1970 Sloane moved to Raleigh, North Carolina, where she worked as a legal secretary and sang in a jazz club.

Luckily, jazz musicians from The Big Apple had not forgotten the singer and in 1977 she got a call from pianist Sir Roland Hanna asking her to come to New York to sub for Dee Dee Bridgewater on a gig with the New York Jazz Quartet (Hanna, saxophonist Frank Wess, bassist George Mraz and drummer Joe LaBarbera). "Here's the kicker," Sloane reveals, "Roland said he and Mraz wouldn't be there on opening night, but I shouldn't worry, they were sending subs." Those subs turned out to be Tommy Flanagan and Percy Heath. Sloane went on to record with Hanna and tour Japan with the quartet, as well as appear regularly with them in the U.S. It was during that time that she met Jimmy Rowles when he was playing piano at the legendary late-night Greenwich Village club Bradley's. The two ended up living together in the Village for a couple of years.

"All the singers came to hear Jimmy at Bradley's," remembers Sloane, "and they all wanted him to play for them." Rowles was the gold standard as an accompanist for singers, having not only worked with Ella, Sarah and Carmen, but also with their forebear Billie Holiday. During their time together, Rowles led and arranged a quintet (featuring Wess) for Sloane for the album *Carol Sings* (Progressive). One reason singers, including Sloane, loved working with Rowles, despite his alcoholic

propensities, was that he knew songs inside-out, chords and lyrics. She remembers when a young saxophonist came to their apartment and asked Rowles to write out the changes to an Ellington ballad for him. "So Jimmy did and then said he was also going to write out the lyrics. And the kid said he didn't need the lyrics, he wasn't going to be singing it. 'Oh yes, you do,' said Jimmy, 'because you are singing it if you're doing it right.'" Rowles (1918-96) also sang and left some beguiling examples on his albums. "His 'I'll Never Be the Same' breaks my heart," says Sloane, who cites Rowles as an example of someone without a conventional singer's voice who "conveyed the words and emotions of the songs." When Rowles moved back home to California in 1980, Sloane briefly took a job at a Boston law firm, but was soon enticed back to Raleigh to appear at and help manage a jazz club that lasted for two years. In 1984 she moved back to the Boston area, married and resumed her recording and touring career.

She has made some remarkable recordings in the last three decades, many with minimal accompaniment, like just guitar and piano or, on *Dearest Duke*, just Ken Peplowski, tenor saxophone and clarinet, and pianist Brad Hatfield. "I'm not so fond of drummers," Sloane admits. "And when I do use them, never on ballads. And I've even dispensed with having a monitor out in front of me. I depend on my ear, don't like this [monitor] artificial sound. I discovered this working with [pianist] Bill Charlap at the Jazz Standard. We did the gig without a monitor and I could hear myself perfectly well. I've always relied on my ear to get me where I'm supposed to be and, of course, on pianists like Bill, Jimmy, Tommy, Roland and certainly Mike Renzi, who is now with me and everybody else."

Sloane has not only worked recently with Charlap, he also assembled and led the little big band on her 1996 Concord album *The Songs Sinatra Sang*. And she wrote the liner notes for one of his albums. In fact, writing is something she is pursuing. "I just wrote the foreword for Dorothy Dodgion's autobiography and am trying to write my own book, but I'm completely stymied at the moment." For a sample you can check out her blog, Sloane On Sloane, at her website.

Meanwhile, despite her reservations, she will have a drummer, Ron Vincent, joining her—"We can do some bossas"—with Renzi and bassist Jay Leonhart on stage at the Birdland Theater this month, in a program celebrating the spring season. ❖

For more information, visit carolsloane.com. Sloane is at Birdland Theater Mar. 27th-28th. See Calendar.

Recommended Listening:

- Carol Sloane—*Out of the Blue* (Columbia, 1961)
- Carol Sloane—*Sophisticated Lady* (Trio-Audiophile, 1977)
- Carol Sloane—*Love You Madly* (Contemporary, 1988)
- Carol Sloane—*The Songs Carmen Sang* (Concord, 1995)
- Carol Sloane—*I Never Went Away* (HighNote, 2001)
- Carol Sloane—*Dearest Duke* (Arbors, 2007)

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DIEDRE MURRAY

BY KURT GOTTSCHALK

Diedre Murray described her move from the jazz stage to the theater stage succinctly, if not bluntly.

"I changed my career path entirely," she said, speaking on the phone from her Queens home. "I'm not a playing musician anymore. I'm a composer and I compose for the theater."

Back in the '80s, she represented a couple of scarcities in the rarefied world of progressive jazz: a woman in a field dominated by men and a cellist in a field dominated by horns. She persevered out of love for playing the music of her bandleaders, primarily trumpeter Marvin "Hannibal" Peterson and saxophonist/flutist Henry Threadgill, but not without the awareness that she was a rare bird. It first struck her, she said, at about the age of 30.

"I said, 'boy, what you're doing is really weird,'" she recalled. "You're up there with all those horn players and you're playing cello. I just followed my heart's desire."

Quickly delineating her career by the decade, she then explained the move to composing for the stage. "Around age 40, I just got tired of running up and down the steps carrying my cello. I didn't want to do that." She went on to write the music and co-write the script for the 1999 play *Running Man*, for which she won an Obie for Best Score and was nominated for a 1999 Pulitzer Prize for Drama. In 2011, she did the arrangements for a new production of *Porgy and Bess* at American Repertory Theatre. More recently, she wrote the music for *Ooh-Bla-Dee*, about an all-black, all-female jazz band in the '40s. But despite the change in career paths, she's carried the influence of her old bosses with her.

Peterson, she said, "is a great melodicist. It was

very Afrocentric music. He had big chops and he was charismatic as a person. It was almost like he could walk down the street and women would faint. He had a lot of soul.

"From Henry, I learned a whole other way of thinking about music," she continued. "He's much more orchestrated. He's much more intellectual. It didn't conform to what we know as jazz. That's one of the reasons he had a cello in his band. I was really shaped by this idea that you can really compose within jazz. I was very fortunate to play with sonically visionary geniuses. I think of them not only as great jazz players but great jazz thinkers. They have a point of view, it's something people can study."

Murray, of course, didn't come to those bands as raw clay. Growing up in Brooklyn with a piano teacher for a mother and a family full of musicians, she started music lessons at an early age. That influence was nurtured by an interest in old Hollywood musicals and Tin Pan Alley. When she saw someone playing violin in a Bette Davis film, she decided that was for her but her mother nixed the idea so she took up the cello instead. "She said 'nothing squeaky,'" Murray recalled. "It's just that simple."

Before long, Murray was enlisted by a choreographer aunt to accompany dance rehearsals, giving her an unusual education in improvisation. "She would say 'play something like the way the dancers move, so I would play something,'" she said. "I seriously believe that being a musician is something genetic. I just understood it."

Murray was soon writing songs and leading R&B bands, efforts that were set aside when she started finding work with Peterson, Threadgill, pianist Muhal Richard Abrams, violinist Leroy Jenkins and others exploring the outer reaches of jazz in the '70s and '80s. It was in the Henry Threadgill Sextett that she made perhaps the most significant partnership of her performance years. As the Sextett's string section, she and bassist Fred Hopkins began meeting outside of rehearsals to strengthen their sound. "We decided that the way to function best for the Sextett was to bring our sounds together and bring our thinking in alignment," she said. The pair began rehearsing on their own—

playing the Bach cello suites in unison among other exercises—and began forging what would become the Fred Hopkins/Diedre Murray Quartet with guitarist Brandon Ross and drummer Newman Taylor Baker (billed as "Newman Baker"). Their 1990 release *Prophecy* was followed by a pair of releases by Hopkins and Murray in duo.

Murray characterized the bassist's sound as "YAWH" (pausing to specify that it be spelled in all caps). "You could hear the sound bouncing off the walls," she said. "It was a wonderful sound. 'He was one of the greatest bass players who ever lived,'" she continued in no uncertain terms. "His idea of how bass would function, all this music would just flow out of him. It was amazing. He was a great tonal lens. He made all that music make tonal sense. When Fred died, a lot of those bands started sounding different because he brought it all together."

Currently, Murray is working on music for a new production of *Ooh-Bla-Dee* to be staged this summer in Dallas. It's a chance, she said, to revisit her roots as a woman in jazz. "I normally don't get a chance to do straightahead jazz but there's a lot of straightahead jazz in that," she said.

She then reflected on the women in the show and the scene today. "There's many more women now than when I was playing and there's many more women playing what were thought to be male instruments," she said. "I'm happy to see that. I played half my career strictly with men. 20 years. I'm glad to see that this is opening up." ❖

Recommended Listening:

- "Hannibal" Marvin Peterson—*In Berlin* (MPS, 1976)
- "Hannibal" Marvin Peterson & The Sunrise Orchestra—*Tribute* (Baystate, 1979)
- Henry Threadgill Sextet—*Just The Facts and Pass The Bucket* (About Time, 1983)
- Henry Threadgill Sextet—*Rag, Bush and All* (RCA Novus, 1988)
- Muhal Richard Abrams Orchestra—*The Hearinga Suite* (Black Saint, 1989)
- Diedre Murray/Fred Hopkins—*Firestorm* (Les Disques Victo, 1992)

LEST WE FORGET



JUNE TYSON

BY GEORGE GRELLA

Underneath the stylistic innovations and idiosyncrasies, the Sun Ra Arkestra was an absolute, traditional jazz big band. Along with Ra's music they played Jimmie Lunceford charts and swung them until they spun out into the spaceways. And they had someone who, in an earlier era, would have been condescendingly called a "canary": vocalist June Tyson.

Tyson was born Feb. 5th, 1936, in Albemarle, North Carolina. She made her way to New York City where, in the late '60s, she was a singer and dancer, appearing in lounges and as part of a revue of Broadway song-and-dance numbers. As biographer John Szwed describes it, Ra's manager at the time, Lem Roebuck, caught a performance and persuaded her to meet Ra. One rehearsal was all it took for her to get the gig.

Tyson was, above all, a performer. She sang and danced (and later on made costumes for the band and, with Ra's encouragement, started playing the violin), but beyond that she had tremendous charisma. By

dancing, she made all the Arkestra's playing dance music and her singing told Ra's stories of interplanetary travels and utopias in outer space better than he himself could. An excellent recent collection, *The Saturnian Queen of the Sun Ra Arkestra* (Modern Harmonic), captures part of that spell. Her voice was an exceptional instrument, bright and clear with a full, rounded tone. Her articulation was exceptional, every phrase and word had a sizzling, razor-sharp edge—words had life and weight when she sang. She had a grounded sincerity and a natural musicality that cut through the external eccentricity of Ra's music and got to the heart of the matter. "Outer Spaceways Incorporated" sounded like a catchy jingle for an airline in her hands and she made "We Travel The Spaceways" into not just a slogan, but also a Pied-Piper-like call to action. Her singing could also evoke—and connect the Arkestra to—the more earth-bound spiritual jazz movement. Her singing on "Astro Black" and "The Moors, a.k.a. Moorish Nights", both on *Saturnian Queen*, has a post-Coltrane quality, deep seriousness juxtaposed with a capacity for immense joy.

Tyson was not the first woman in Ra's bands, but was the only one in the Arkestra and, with her stature as a front-of-stage presence, for all intents and purposes the first. As Szwed points out, Ra did not always see women as his equals and at times complained that he couldn't make music with Tyson (as a woman) present. We have no clue how this affected her internal life, but

she finessed it in some manner through her romance with and marriage to Richard Wilkinson, Ra's lighting designer. With that, she moved out of the Arkestra's Philadelphia house and made a home with Wilkinson in Harlem. There, she raised two children while making her apartment a satellite location for the Arkestra.

She never stopped performing with the Arkestra. Her integration with Ra's concept was so strong that in the early '90s, when he was in failing health, she appeared to act as an amanuensis for him on stage, transmitting his values into words, music and movement. Even though Ra was nearing the end of a long life, it was Tyson who left this earth first, passing away at the young age of 56, predeceasing Ra in 1992 by six months. ❖

The Sun Ra Arkestra is at Town Hall Mar. 4th. See Calendar.

Recommended Listening:

- June Tyson—*The Saturnian Queen of the Sun Ra Arkestra* (Modern Harmonic, 1968-85)
- Sun Ra/June Tyson—*I Roam The Cosmos* (Enterplanetary Concepts, 1972)
- Sun Ra and His Astro-Intergalactic Infinity Arkestra—*Space is the Place* (Blue Thumb-Impulse, 1972)
- Sun Ra and His Intergalactic Myth Science Solar Arkestra—*Sleeping Beauty* (Saturn-Art Yard, 1979)
- Sun Ra and His Outer Space Arkestra—*Nuclear War* (Y Records-Atavistic, 1982)
- Sun Ra—*Somewhere Else* (Rounder, 1988-89)

PYROCLASTIC

BY JOHN SHARPE

Not content with forging new models on the bandstand, pianist Kris Davis seeks to achieve similar ends with her Pyroclastic Records imprint, which she has set up as a non-profit organization dedicated to supporting innovative artists who create art for non-commercial purposes. The label likely came to the attention of many jazz fans thanks to the sustained critical praise for *Diatom Ribbons*, Davis' shapeshifting extravaganza built upon the foundation of her trio with drummer Terri Lyne Carrington and electronicist Val Jeanty. It was selected as *The New York Times* Best Jazz Album of 2019 and also took top spot in the prestigious NPR Critics Poll. Quite a coup for a small independent. More on that later.

Although she has released music on a variety of outlets, including Clean Feed, Fresh Sound and Intakt, Davis explains the impetus to start Pyroclastic: "As I was growing and creating more work I just wanted to localize where that work was. A lot of the small labels take some kind of publishing and I just felt like I want to own my own music." The name stems from an analogy with Davis' sometimes fiery pianistics. "Pyroclastic is explosive material that comes out of a volcano. And I was feeling that sometimes my playing is a little bit like that."

She launched the label in 2016 with her ambitious *Duopoly* project, a two CD/one DVD set matching Davis with eight different collaborators (guitarists Bill

Frisell and Julian Lage, pianists Craig Taborn and Angelica Sanchez, drummers Billy Drummond and Marcus Gilmore and reedplayers Tim Berne and Don Byron). Every aspect of the date was carefully thought through, from the palindromic sequencing of compositions and improvisations and video by filmmaker Mimi Chakarova to the stylish packaging. She developed the concept in collaboration with a longtime ally, producer David Breskin, whose involvement has been crucial. Davis elaborates: "He also runs The Shifting Foundation, which has supported probably my last four or five CDs. That's how I've been able to create these large-scale projects and have such nice video, nice packaging for *Duopoly* and also *Diatom Ribbons*. And also help to start the label. He's been part of that as well."

As a result of such support Davis has been able to enlist further assistance. "I have a team working with me. I've hired a couple of people to help, a young saxophonist David Leon and also Rob Martino who's a drummer. Then I have a web person up in Toronto and Stephanie Jones is writing all the liner notes and Ann Braithwaite is doing all the press. So I just oversee now. Part of that is we have an Artistic Board with Terri Lyne Carrington, Rio Sakairi from The Jazz Gallery and also David Breskin. So between the four of us we decide who we will put out on the label each year. We're trying to aim for five to six recordings now per year, that's the goal for 2020 and 2021."

When initiating Pyroclastic, Davis benefitted from John Zorn's experience with Tzadik and was able to discern a potentially workable model based on setting up the label as a non-profit. As well as the Artistic Board there is also a Board of Directors, which brings

together individuals with an interest in the music. "Through their donations we are able to support artists with the infrastructure of hiring a publicist, printing CDs and getting them a bit of money to record and do the artwork and everything. So trying to do it right as much as we can." She laughs: "This really is a non-profit business, literally."

Pyroclastic licenses a release for seven years from the artist; after that it will be their choice to continue with the label or do with the album as they wish. In the meantime the label will seek to recoup all the production costs and thereafter split any revenues 50/50 with the artist. Artists are given CDs to sell at live shows and they keep all profit from those sales.

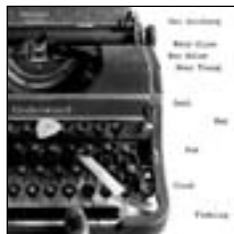
So far three of Davis' own sessions have been balanced by three by others: pianist Cory Smythe's *Circulate Susanna*, bassist Chris Lightcap's *Super Bigmouth* and clarinetist Ben Goldberg's *Good Day For Cloud Fishing*, all of them extraordinary. So does she commission, or take on readymade projects? "It's a mixture. So far, Chris Lightcap's and Ben Goldberg's were both recorded beforehand. I approached Eric Revis about putting something out on the label, because he's been very supportive of me as a sideperson in his group and I wanted to give him an opportunity to record something."

Back to *Diatom Ribbons*. Has the critical acclaim translated into sales? "Actually it has surprisingly. I've almost run out of physical copies, which surprised me. I printed like 1,500; probably 200-300 were used for publicity, sending to writers and radio stations. I sold out of the whole stock almost and I'm going to have to reprint, so that's a good problem to have."

(CONTINUED ON PAGE 12)



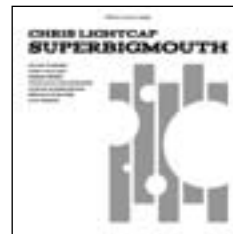
Octopus
Kris Davis/Craig Taborn



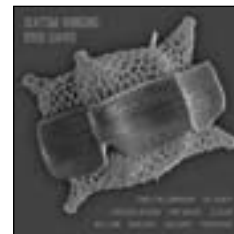
Good Day For Cloud Fishing
Ben Goldberg



Duopoly
Kris Davis



Superbigmouth
Chris Lightcap



Diatom Ribbons
Kris Davis

VOXNEWS

FREE(DOM) SONGS

BY SUZANNE LORGE

For a while now, singer/composer **Fay Victor** has had a residency at 55Bar, the spunky, stalwart jazz club in Greenwich Village. The relaxed room, in operation for more than a century, is perfectly suited to her avant garde songwriting and experimental vocalizations; given its place in jazz history, the club has witnessed more than its share of jazz innovations. Add one more to the list: Victor developed the seven songs for her latest release, *Barn Songs* (Northern Spy), under its roof. Victor and her husband, bassist Jochem van Dijk, wrote these songs at least 20 years ago, when they were living in Amsterdam. After they moved to New York, Victor would perform them in her concerts—specifically at 55Bar, backed only by cellist Marika Hughes and alto saxophonist Darius Jones—and over time these compositions morphed organically into something new. Spare and pointed in their messages, they feature Victor's sterling voice in the simplest of settings, richer for this minimal instrumentation. Victor's daring forays into improvisational singing (what she calls "free-song") have earned her a spot at the forefront of the art form. Now she'll have another perch from which to spread her influence: she recently accepted a position

as one of six Artistic Directors for the Woodstock-based Creative Music Studio. With this appointment she joins a long line of influential musicians who have contributed to the organization. To hear her latest free-songs, you can take in the album's official launch at Joe's Pub (Mar. 20th). But if you want to hear them in situ, she'll be at 55Bar (Mar. 26th).

The Sheen Center for Thought & Culture has a weighty mission: it provides a "forum to highlight the true, the good and the beautiful as they have been expressed throughout the ages." The Sheen Center is where vocalist **Dominique Eade** will be fronting the New England Conservatory (NEC) of Music Alumni Band (Mar. 21st), in celebration of the 50th anniversary of NEC's illustrious jazz program. Like Victor, Eade has had enormous influence on improvisatory singing, not just for her collaborations with leading creative musicians like pianist Ran Blake, saxophonist André Vida and woodwinds player Brandon Evans, but also for her work as an educator. During her decades as an NEC faculty member, she's fostered the talents of a huge swath of prominent jazz singers, among them Luciana Souza, Kate McGarry, Sara Lazarus, Roberta Gambarini, Sofia Rei, Jo Lawry, Michael Mayo and Rachael Price. That's a lot of truth, goodness and beauty. (For a quieter but no lesser event, Eade will present a duo concert with NEC alum and former faculty member, pianist Fred Hersch, at Jazz Standard on Mar. 20th.)

This month Jazz at Lincoln Center (JALC) carries out its own weighty mission—to celebrate freedom, with jazz as its central metaphor—with three powerhouse vocalists. First up is **Jazzmeia Horn**, currently on tour with her latest Grammy-nominated album, *Love and Liberation* (Concord). She'll present "The Artistry of Jazzmeia Horn", straightahead originals and reconceptualized covers from that release, in The Appel Room (Mar. 6th-7th). A week later (Mar. 13th-15th), saxophonist/singer **Camille Thurman** will play Dizzy's Club—that's in addition to her regular gig as part of the JALC Orchestra. (Since its inception, Thurman is the only woman to have worked an entire season with JLCO.) And lastly (Mar. 25th), vocalist/flutist **Melanie Charles** will present "Thank You Abbey Lincoln" at Dizzy's Club, in an expression of gratitude to the iconic vocalist, composer, actor and Civil Rights activist.

Life without pitch adjustment: **Cécile McLorin Salvant** returns to Village Vanguard (through Mar. 1st), the stage very few singers get to cross. Her partly live album from a 2016 Vanguard gig, *Dreams and Daggers* (Mack Avenue) won a Grammy for Best Jazz Vocal Album and she's been a regular there since. The swing vocal trio **Duchess** (**Amy Cervini**, **Hilary Gardner** and **Melissa Stylianou**), too, has recorded at a venerable New York jazz institution: they'll drop the much anticipated, aptly titled *Live at Jazz Standard!* (Anzic) at—of course—Jazz Standard (Mar. 31st). ❖

(INTERVIEW CONTINUED FROM PAGE 6)

TNYCJR: Some funk stuff is hip-hop adjacent, right?

KC: I guess. "Jazz is the teacher, funk is the preacher," said James Blood Ulmer. Hip-hop is the digital baby. It's different. California rappers kind of gravitate more toward the funk stuff, I think.

TNYCJR: Have you been sampled that you know?

KC: Not that I know of. I helped Queen Latifah write one of the songs on her *Black Reign* album and we put a reggae bridge in the middle of it. She wanted to sample Clifford Jordan and I said, "Uncle Clifford?" And she said, "that's your uncle?" I said, no, not really, but I mean I played with him. So we decided to change the song so it wouldn't be like you know [coughs] plagiarism. That's "Wink's Theme" for her brother who died on the motorcycle. That's us playing, [pianist] Rodney Kendrick and myself.

TNYCJR: It's less so now, that musicians and the public would keep jazz and R&B very separate, but you came up with that and you kind of came out of R&B first anyway?

KC: Well, when I first started playing I had R&B records and I put the needle back and that's how I started. I went to two colleges out of state. In my third year of college, at a friend's suggestion, I audited classes at the Jazzmobile workshop and transferred to CCNY. I met Rodney Jones, who gave me a bow and I ended up studying the upright. At the Mobile I walked into Jimmy Heath's class, I studied with Jimmy Owens, Victor Gaskin on electric and later Lisle Atkinson on upright. Then I heard about this National Endowment of

the Arts grant. Cobi Narita told me what to do. I applied three times and got grants to study with Ron Carter, Buster Williams and Lisle Atkinson. But, yeah, there's definitely some disdainful vibe between the two idioms. There's a fear coming from the R&B people of jazz and there's a kind of disdain from some of the jazz people to R&B people. Working with Joe Bowie was great because of our common backgrounds in R&B and straightahead. When I was first out with Joe we had Ronnie Burrage on drums and we got in to some serious straight-walking things. So, we were kind of a mixed idiom band then.

TNYCJR: Looking at the names of those you've played with, it reads like a veritable who's who of jazz.

KC: Absolutely. There are a lot of folks missing there, but most of them are gigs I did with people I met because of Barry Harris. Professor Dr. Barry Harris had rented a place which he called the Jazz Cultural Theater on 29th Street and 8th Avenue. It was a storefront home of jazz classes and performances. Kuni Mikami, Craig Haynes and I hosted the Art Blakey Breakfast Jam, which Art played when he was not on tour. It started at 3 in the morning and went to 8 or 9 am. Everybody came down, Michael Carvin, Tommy Flanagan, Philly Joe Jones, Woody Shaw and all kinds of luminaries who were around during that era, from '82-86. That's how Joe Henderson heard me and I was blessed with "the call".

TNYCJR: That's how you hooked up with Art Blakey?

KC: Actually, no. I met Art Blakey through his son, one of the first jazz musicians I ever met, Art Blakey, Jr. Then, at Jazzmobile, French horn player Sharon Freeman introduced me to Bertha Hope and she to Art Sr.'s daughter Evelyn Blakey. As I started getting some chops, they called me for gigs. Art knew me because I worked with Evelyn.

TNYCJR: What did you do with Mary Lou Williams?

KC: That was one of the very first women's jazz festivals produced by Cobi Narita who I met through Jimmy Owens' Business of Music Class at the Collective Black Artists Space. During the '80s, I think Jimmy Heath was quoted saying that if it wasn't for Cobi, nobody would be working. She had produced a newsletter for her organization, the Universal Jazz Coalition, which basically informed everybody on the mailing list who was playing where. So Cobi rented the original Birdland for a few nights, not the new Birdland on 44th, the one on 52nd Street, and negotiated with the proprietor a specific fee. He was surprised at how many people supported it and wanted to renegotiate, but Cobi stood firm. He was so incensed that he chained the door. I think it was George Wein who stepped in and built a platform in front of their door. We played outside and that's where I played with Mary Lou Williams, in the sun outside of Birdland on 52nd Street.

TNYCJR: Anything you'd like to share in closing?

KC: I just hope that what I'm doing is making a difference. The festival remains a low-budget yet time-consuming effort. I'm not a person raised with a corporate background. I am a freelance musician and a self-trained basic graphic artist/web designer. Producing a festival on the scale of SummerStage or the AfroPunk Festival would be a dream. The focus would have to be a humane and uplifting one. Perhaps in the near future...there's always hope. ❖

For more information, visit ladygotchops.com. Clarke is at Bar Lunatico Mar. 2nd with Roberta Piket, Mt. Lebanon Baptist Church Mar. 6th, St. Albans Congregational Church Mar. 7th, Langston Hughes Public Library Mar. 21st, Jazz 966 Mar. 27th with Bertha Hope and Russian Samovar Mar. 29th, all as part of Lady Got Chops Festival. See Calendar.

Recommended Listening:

- Defunkt – *Thermonuclear Sweat* (Hannibal, 1982)
- Bigfood (Bill Bickford/Kim Clarke/Bruce Ditmas) – *Semi Precious Metal* (TUTU, 1990)
- Sibylle Pomorin/Terry Jenoure – *Auguries of Speed* (ITM, 1991)
- Kit McClure Big Band – *Burning* (RedHot, 1996)
- George Braith – *Turn of the Century* (Excellence, 2002)
- Defunkt – *Live At Channel Zero* (ESP-Disk', 2007/2015)

(LABEL CONTINUED FROM PAGE 11)

Alongside the desire to bolster innovative artists, Davis, now an Associate Program Director of Creative Development for the Institute of Jazz and Gender Justice at Berklee College of Music, intends the label to promote gender equality. "I'm trying to encourage artists who are thinking about gender equality. So male artists who are hiring women and mentoring them or choosing to work with women, also to find some kind of gender balance in their groups, is really important to me. So it is a part of the decision-making process going forward. And also hiring women as leaders too. So I'm trying to find a balance over the year of these elements."

There are exciting times ahead. "Eric Revis' record is coming out in May. Cory Smythe has another record coming in June. Angelica Sanchez and Marilyn Crispell have a two-piano record that is coming out in September. And Craig Taborn is putting out a Junk Magic record in the Fall." ❖

For more information, visit pyroclasticrecords.com. Artists performing this month include Chris Lightcap at Brooklyn Conservatory of Music Mar. 7th with Rob Garcia and Ben Goldberg at Downtown Music Gallery Mar. 22nd. See Calendar.

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Reach Within
Works For Me (Posi-Tone)
by Phil Freeman

Works For Me is a new group assembled by Posi-Tone Records co-founder Marc Free and named for a 2001 John Scofield album on which the guitarist was teamed with alto saxophonist Kenny Garrett, pianist Brad Mehldau, bassist Christian McBride and drummer Billy Higgins. Unlike that allstar group, though, this unit is composed of up-and-coming players: saxophonist Alexa Tarantino, guitarist Tony Davis, pianist Caili O'Doherty, bassist Adi Meyerson and drummer Joe Strasser. As they've done a few times in recent years, Free and Posi-Tone have created this group as a gesture of confidence in the individual musicians and in their label as a brand. The resulting music proves that their confidence is justified.

Seven of the nine tracks were brought in by the bandmembers: Meyerson wrote three while Davis and O'Doherty contributed two each. The disc opens with a version of Joe Henderson's "Jinrikisha" from 1963's *Page One* and ends with a take on Stevie Wonder's "Send One Your Love" from 1979's *Journey Through the Secret Life of Plants*.

Tarantino plays her primary instrument, alto, on most tracks, though she also picks up the alto flute on Davis' "Lake Sebago". Her playing is lyrical and focused at all times. She paints inside the lines, but the colors she chooses are vivid enough that you never wish she was wilder than she is. It's just not her personality and she's smart enough to know it and not waste the listener's time trying on ill-fitting hats.

The compositions have a classic feel; they could have come from the classic '60s or '70s album of the listener's choice. But the performances, particularly from Davis and O'Doherty, have a forcefulness that is very 21st century. The guitarist comes straight out of Grant Green and early George Benson and his lines sting and bite. The pianist, meanwhile, hammers the keys with emphatic energy, lest she be run over by the bassist and drummer. Meyerson is a rock-solid groove machine and Strasser has a heavy feel behind the kit, slamming the snare and bouncing the sticks off the rim with finality, as though daring you to argue.

For more information, visit posi-tone.com. Tarantino is at Village Vanguard through Mar. 1st with Cécile McLorin Salvant and Dizzy's Club Mar. 3rd-7th. O'Doherty is at Smoke Mar. 11th and Soapbox Gallery Mar. 14th. Meyerson is at Russian Samovar Mar. 22nd as part of Lady Got Chops Festival. See Calendar.



Dropping Stuff and Other Folk Songs
Ig Henneman/Jaimie Branch/Anne La Berge
(Relative Pitch)
by John Sharpe

The title tells it like it is: a combination of unlikely timbres and harmonious musings. That is the outcome

of an impromptu multi-generational meeting between American trumpeter Jaimie Branch and the Dutch pair of violist Ig Henneman and flutist Anne La Berge in concert in Amsterdam. Branch is best known for her effervescent Fly Or Die ensemble, mashing together groove and experiment, though here the emphasis falls very much on the latter. It's a territory thoroughly inhabited by Henneman, whose prime outlets include her duo with reedplayer husband Ab Baars and her sextet, and La Berge, who works at the extremes of both composed and improvised situations.

The eight cuts speak of a confluence of empathetic minds, unbounded imagination and artfully subverted technique. They alternate between sometimes austere, sometimes playful textural exploration and whoozy understated melodicism, although on occasion, as in the concluding title track, the boundaries turn fuzzy. It often seems to be Branch, whose predilection for brassy fanfares and aching motifs inclines the music towards the lyrical. That's most obvious on "Gigging", which begins in a welter of intersecting rhythmic phrases, then inching towards a folksy consonance. On "Stevens' Dog" stately pastoral flute inaugurates what becomes a spontaneous Americana-tinged chorale, before the lovely interweaving dissipates into chafing abstraction.

But whichever pole the three tend towards, they demonstrate a remarkable focus, which makes the results all the more engaging, whether the merging of indeterminate gusty gurgling sounds in the opening "Sauntering New Roads" or the triple-layered beseeching imprecations that edge towards a darkly poetic finale on "Canal Rounds". A mood-morphing imperative manifests most strongly on "When Bells Stop Ringing", the longest cut at just over nine minutes, which moves from buzzing-bee microtonal viola to intermittently fluty warbles and chuntering trumpet, gradually accruing into a jerky dash of simultaneous expression, then ending with whistling reverberations produced by who knows what. This will please those lovers of off-the-wall invention who want nothing off limits.

For more information, visit relativepitchrecords.com. Branch is at Greenwich House Music School Mar. 5th and Roulette Mar. 12th. See Calendar.



Triple Helix
Anat Cohen Tentet (Anzic)
by Dan Bilawsky

The sophomore outing from the Anat Cohen Tentet speaks to broad ambitions and fanciful focus. But, more than anything, the album celebrates a central relationship that has followed the clarinetist from development to full maturity.

As with *Happy Song* (also on Anzic), this outfit's 2017 debut, the music of *Triple Helix* deals in forms of collaborative nuance and zeal elevated by the history between Cohen and multi-hyphenate/Anzic label head Oded Lev-Ari. Friends and fellow musical travelers since their schools days in Tel Aviv, this pair has managed to leverage familiarity to great effect in creative realms. Lev-Ari was a behind-the-scenes force on one of Cohen's earlier success stories—*Noir* (Anzic, 2007)—and he serves a similar role for this protean ensemble.

Acting as Musical Director for the tentet, Lev-Ari shapes settings to fit Cohen's culturally-fluid clarinet

while using A-list personnel (Nadje Noordhuis, trumpet/flugelhorn; Nick Finzer, trombone; Owen Broder, baritone saxophone; Christopher Hoffman, cello; James Shipp, vibraphone/percussion; Vitor Gonçalves, piano/accordion; Sheryl Bailey, guitar, Tal Mashiach, bass; and Anthony Pinciotti, drums—all holdovers from the earlier album except Hoffman) as tools to expand the scenery.

There's Argentinian sway at play on Astor Piazzolla's "Milonga Del Angel", an alluring number heightened by burnished trumpet and subtle percussion work; aching abstraction at the doorway of Mexican traditional "La Llorona", a piece that shifts from haunted hideaways to Western fronts as drums artfully roll on; and bluesy weight behind Gene Roland's Stan Kenton Orchestra-associated "Lonesome Train", a gritty grind that offers trombone a blowing platform.

Cohen is front and center throughout, but the title track—a concerto penned by Lev-Ari—is clearly the main event. Utilizing a rich color scheme and stretching the clarinetist's technical gifts in different directions, the composer creates a masterwork without real precedent. The 'first' movement sets clarinet up as an instrument of melodic grace, frames it in a Radioheadesque setting with guitar and shifts focus to the Middle East. The second movement, "For Anat", figures as a tender show of friendship and beauty. And the "Last" hurrah artfully vacillates between hoedown and choro before wiping the slate clean and working its way back home.

A work of great ambition and greater imagination, *Triple Helix* knows few bounds and many wonders.

For more information, visit anzicrecords.com. Cohen is at Miller Theatre Mar. 7th. See Calendar.



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The Mighty Unlikely
Lisa Hoppe's Third Reality (Jazzhaus Musik)
by John Pietaro

Prospective listeners for this debut release by Bremen-born bassist Lisa Hoppe are first confronted with an evocative cover illustration of a purple-black sky hovering above an elevated subway line. But for the two moons above and octopus creature crossing the street, this could be any starless night over Brooklyn's Broadway, Queens' Jamaica Avenue or Westchester Avenue in the Bronx. Aptly named, *The Mighty Unlikely* comprises a series of sound constructions, often vexing and yet immediately alluring, a daring blend of experimentation and a sort of nostalgia.

Throughout, the leader's often bowed upright bass, blending solidly with Tal Yahalom's guitars and effects and David Leon's saxophones and flute, traverses a series of thickly timbered works with ample space for melodic improvisations. At points the arrangements are so solid ("Les Orielles") that the effect is utterly electronic but for others ("Jakubijan" is one example) each voice is independently experienced.

This music is far from minimalist, yet much of it makes artful use of repetitive patterns fit through atonal harmonic webs; still, as opposed to many artists

working in this realm, none of Hoppe's pieces are longer than 5:52. The second selection, "Extraterrestrials Calling Home", travels along at a steady clip with enough '50s sci-fi references built into the framework to keep the ears awaiting more; moreso, "Progress Is Rushing In", which begins with a sound reminiscent of Raymond Scott. One could think the guitar track, drenched in effects, was simply sped up to emulate Scott's early use of electronics, or perhaps is Yahalom among the most uniquely gifted guitarists on the NYC improv scene? (find out for yourself: he's been leading a trio at Bar Next Door). On "Material Reality" he moves into the post-punk realm under a rather mellow, cool school sounding alto. His solo on this cut, well-supported by the rapid-fire bass, recalls early Bill Frisell but one also hears bits of more contemporary players like Anthony Pirog.

The music is captivating, but if that's not enough, the closer is a post-modern deconstruction of "You Don't Know What Love Is", the standard by Gene De Paul and Don Raye, immortalized by Chet Baker.

For more information, visit jazzhausmusik.de. Hoppe is at Bar Next Door Mar. 4th, Bushwick Public House Mar. 9th, The Sultan Room Mar. 17th with Matt Forker and Aron's Place Mar. 21st. See Calendar.



Pursuance: The Coltranes
Lakecia Benjamin (Ropeadope)
by George Grella

This is not your run-of-the-mill John Coltrane tribute album because it's not really a tribute album. Instead of playing Coltrane's tunes back into the void of history—jazz' version of virtue signalling—alto saxophonist Lakecia Benjamin takes the original material and reworks it into the way she hears things. She comes out of this as her own true self, a saxophonist on the field Coltrane carved out of the wilderness and following her own path. She honors tradition not by repeating it but expanding upon it.

That makes for an album that is stylish and for the most part strong. There's a keening edge to Benjamin's sound not dissimilar to Coltrane's own timbre, but it also has associations with Ornette Coleman. But neither seems the source; rather it is the intensity of funk and soul that flames out of her horn. Listeners familiar with her earlier albums *Retox* and *Rise Up* are going to be surprised; the R&B flavor is still there in the arrangements, but this is firmly in postbop jazz territory and Benjamin's playing is very much about the new substances an improviser can make out of the material.

The arrangements of "Syeeda's Song Flute" (from 1959's *Giant Steps*) and "Central Park West" (from 1960's *Coltrane's Sound*) are exemplars of the best of the record—the originals are clear, but the beats are new, as are some of the harmonies. The balance of funk and the chord changes on the latter is ear-opening.

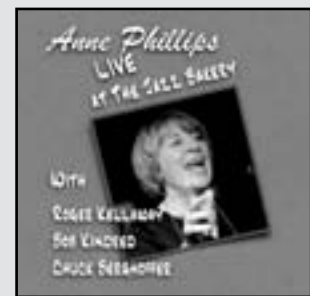
Some things fall short of the mark, either by commission—Benjamin can seem to bank on an inspiration that never arrives—or omission; the excellent "Acknowledgement" (from 1964's *A Love Supreme*) could go on much longer! "Goin' Home" (a traditional spiritual based on an Antonín Dvořák theme appearing on Alice Coltrane's 1972 album *Lord of Lords*) is the one clunker, banal when everything else is idiosyncratic.

There is an oddity in how the album is presented.

The concluding "Affinity" (from Alice Coltrane's 1978 album *Transfiguration*), featuring one-time John Coltrane bassist Reggie Workman (who played on the original), is an extended, quasi-free improvisation, the furthest afield one has heard Benjamin and she's gripping and impressive. But its aesthetic is so different than the rest of the album and its duration is so substantial and it's so good, that it sounds like an awkward appendix to the preceding organization. It could belong to a whole new album and hopefully one Benjamin will be delivering next.

For more information, visit ropeadope.com. This project is at Dizzy's Club Mar. 11th-12th. See Calendar.

UNEARTHED GEM



Live at The Jazz Bakery
Anne Phillips (Conawago)
by Scott Yanow

Anne Phillips has had a very productive and wide-ranging career as a singer, choral arranger, conductor and arranger-composer for many national commercials. She began singing jazz as a senior in high school. In the early '50s while attending Oberlin College, she sang as part of the opening act for a Dave Brubeck concert. After moving to New York when she was 19, she worked six nights a week in nightclubs, recorded demos for many soon-to-be-famous singers and in 1959 recorded *Born To Be Blue* for the Roulette label. She became a first-call singer and contractor for the New York studios, wrote music for commercials and worked as a background singer for pop groups. She also composed the jazz opera *Bending Towards The Light—A Jazz Nativity*, which became a Christmas tradition in New York.

Phillips did not record as a leader after *Born To Be Blue* until 42 years had passed. 2001's *Gonna Lay My Heart on the Line* made a favorable impression and 2007's *Ballet Time* featured her performing duets with such friends as Brubeck, Bob Dorough, Dave Frishberg, Marian McPartland, Roger Kellaway and her tenor saxophonist husband Bob Kindred (who died in 2016), among others. While there is no date on the recently released *Live at The Jazz Bakery*, it is from 2001, shortly after the release of *Gonna Lay My Heart on the Line*. While three of its four standards were recorded on *Born To Be Blue*, her seven originals on this program all received their recording debut on her 2001 album.

With sympathetic backing by Kellaway, Kindred and bassist Chuck Berghofer, Phillips is heard essentially performing a one-woman show, displaying a youthful and enthusiastic voice. In addition to contributing a friendly and heartfelt delivery to each of the songs, she reminisces about her life between the tunes. She has clearly enjoyed it and, whether it is a light-hearted "Easy Street", the warm and nostalgic "To Make Them Like Me", her excellent ballad singing on "Another Day Without Him" or interplay with her husband on "Embraceable You", this is a first-rate jazz-inspired cabaret show.

For more information, visit annephillips.com

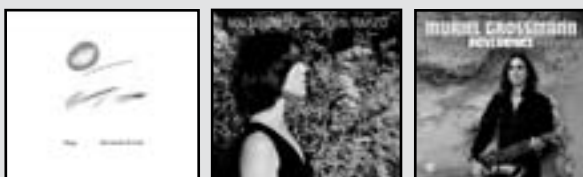
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GLOBE UNITY



Nāga
Alexandra Grimal (Ovni)
Born/Raised
Mai Sugimoto (Asian Improv)
Reverence
Muriel Grossman (Dreamland)
by Tom Greenland

As part of our March fête of jazz females, this column critiques albums by three saxophonist/leaders: Alexandra Grimal, Mai Sugimoto and Muriel Grossmann, an international crew based, respectively, in France (via Cairo), Chicago (via Tokyo) and Ibiza (via Vienna) and who, despite disparate origins and influences, possess a common passion and flair for improvised music.

Since 2009, conservatory-trained saxophonist/vocalist Grimal has recorded work exploring the nexus of classical composition and jazz improvisation. *Nāga* (after the mystical Hindu snake), her seventh album as leader, is with Lynn Cassiers (vocals/lyrics), Marc Ducret and Nelson Veras (guitars), Jozef Dumoulin (Rhodes/electronics), Benoît Delbecq (piano) and Stéphane Galland (drums). The wide-ranging, two-disc work melds acoustic and electronic textures effectively, lyrics and melodies less so, the words (mostly in English) awkwardly draped over the angular contours of the songlines, their sounds reshaped by live electronic processing. More impressive are the thick, pliant, soupy textures, guitars and keyboards elaborately intertwined, Grimal supplying potent statements, especially her burbling tenor bellows on “Re” and her high, flute-like soprano purrs on “Cambium”.

Tenor saxophonist Sugimoto heard a lot of classic jazz from her dad’s record collection growing up in Japan—meaning big band to bop to Ornette Coleman—influences readily apparent in her debut *Born/Raised*. Her pianoless quartet with Quentin Coaxum (trumpet), Katie Ernst (bass) and Charles Rumbach (drums) has an open, flexible sound. While the first few tracks are fairly staid, enlivened somewhat by the leader’s generative phrases, the quartet reveals more moxy on tracks like “Zui Zui Zukkorobashi” (based on a traditional children’s song), polyphonic “Your Majesty” and two Colemanesque ventures: “I Only See You After Dark” and “Aggro”. The closer, “Raised”, second of two ad-hoc improvs, contains some of the best dialogic interplay.

Although she grew up in Austria, saxophonist Grossmann has lived in Ibiza since 2004, recording 11 discs there. A highly touristed isle off Spain’s east coast, Ibiza is known for deep house beats (the soundtrack to its hyperactive nightlife) and a lingering hippie ethos. No wonder, then, that *Reverence* is a groove-based, alpha-wave-inducing party album, only here the aesthetic touchstone is Africa. With her global troupe—Belgradians Radimir Milojkovic (guitar) and Uros Stamenkovic (drums), fellow Viennese Gina Schwarz (bass) and Mallorcan Llorenç Barceló (organ)—Grossmann conjures up thick, swirling, somewhat amorphous grooves based around minor pentatonic melodies and relatively static harmonies subtly layered with balafon, kalimba, ngoni and other instruments. Her solos recall the restive spirituality of John Coltrane or Pharoah Sanders, Milojkovic’s the bluesy riffing of vintage soul jazz.

For more information, visit alexandragrimal.com, asianimprov.org and murielgrossmann.com



Live from The Firehouse Stage
Five Play (s/r)
DIVA + The Boys
DIVA Jazz Orchestra (MCG Jazz)
by Marilyn Lester

Two releases from the DIVAsphere have at their core gigantically talented drummer and Musical Director Sherrie Maricle, leader of the 25-year old DIVA Jazz Orchestra and its sister group, the 20-year-old quintet Five Play. Maricle is a dynamic presence with a clear, precise vision who demands and gets the best.

Live from The Firehouse Stage, an eclectic mix firmly rooted in jazz traditions, has something for everyone in its ten tracks of three standards and seven originals. Two cuts are especially notable: Maricle’s “T-Bone Special”, a swinging shuffle reminiscent of blues guitarist T-Bone Walker’s early output, and Duke Ellington’s “Just Squeeze Me (But Don’t Tease Me)”, first recorded in 1946 by his orchestra but here closely following Ellington’s 1958-59 small-group recording *Side by Side* with Johnny Hodges. Playing largely on the melody, the piece ends with a trumpet wail from Jami Dauber, reminiscent of high-note Ellington trumpet player Cat Anderson, wrapping up a version of the tune that’s great fun. Other tracks, especially the compositions by pianist Tomoko Ohno and saxophonist Janelle Reichman, spotlight well-rounded, largely melodic talent, with the work of bassist Noriko Ueda rising to the top like delectable cream.

DIVA + The Boys, recorded live at the Manchester Craftsmen’s Guild in Pittsburgh, is the perfect showcase for what the DIVAs (saxophonists Alexa Tarantino, Scheila Gonzalez, Roxy Coss, Leigh Pilzer and Reichman; trumpeters Tanya Darby, Rachel Therrien, Barbara Laronga and Dauber; trombonists Jennifer Krupa, Linda Landis and Leslie Havens; Ohno, Ueda and Maricle) can do and the kind of solid music they make as a big band. The DIVA sound is elegant and lush; even in hard swing, such as with “Bucket O’ Blues” (Plas Johnson), sans any of the boys, the music has flow. This particular cut is also a perfect illustration of Maricle’s ability to anchor every tune with her creative, resonant beats, whether forward or in the back of any given tune.

The boys in question are clarinetist Ken Peplowski, recently departed trumpeter Claudio Roditi and trombonist Jay Ashby as soloists, with guitarist Marty Ashby also sitting in. Peplowski, probably the world’s premier jazz clarinetist, largely owns *DIVA + The Boys*. Right out of the gate on Benny Goodman’s “Slipped Disc” he demonstrates skill off the charts, particularly in the fast-paced closing bars of the tune. Another side of Peplowski’s brilliance emerges on the mellow tone poem “Estate” (Bruno Brighetti, Bruno Martino, Joel E. Seigel). Roditi provides fun for himself and listeners with his “Piccolo Blues”, composed for the somewhat oddball piccolo trumpet. The pleasant tune is a superb showcase for his fingering mastery and creative intonations. For Jay Ashby, his playing and arranging on the lyrical, symphonic “Nocturna” (Ivan Lins) is a mellow ode to trombone excellence. All of the boys solo on Jay Ashby’s “Deference to Diz”, a solid bebop salute to Mr. Gillespie, as much fun to listen to as it must have been to play.

Both CDs hold special delights throughout. They represent the kind of material to please established DIVA fans mightily and recruit new ones to the fold.

For more information, visit divajazz.com. DIVA Jazz Orchestra is at 54 Below Mar. 13th-14th with Maurice Hines and Dizzy’s Club Mar. 19th-22nd. See Calendar.



The Pirkei Avot Project, Vol. 2
Amanda Monaco (RMI)
by Elliott Simon

Pray for the welfare of the government lest we “Swallow Each Other Alive” but “Do Not Make Yourself Known to the Authorities” for they appear as friends only when it is to their advantage. Guitarist Amanda Monaco’s *Pirkei Avot Project, Vol. 2* presents the former as a funky set of instructions whereas offering the latter as a heavy metal warning with searing guitar. These seemingly contradictory aphorisms are chilling in their immediacy yet *Ethics of Our Fathers*, a seminal compendium of Third century Jewish moral maxims, includes them both. In total, nine such precepts provide ancient inspiration for Monaco’s modern compositions.

Daphna Mor on a variety of recorders and bassist Sean Conly reprise their roles from *Vol. 1* (Genevieve Records, 2011) with vocalist Tammy Scheffer and percussionist Daniel Freedman newly welcomed into the mix. Scheffer’s naturally pure Hebraic vocals add new notes of innocence but her phrasing and tone inspire fear and awe when necessary. Freedman and Conly mesh well and deliver a Middle-Eastern-flavored beat that allows for ample room. This supports the elemental but contemporary quality of the music, resulting from the guitar’s conversations and voicings with vocals and rich-bodied recorders.

Graceful ensemble elegance sanctifies spirituality as its own reward on “Determine Your Actions” while Monaco sets in motion an intriguing three-way conversation on “Tip the Balance” before clever changes in mood and tempo portray the differences among the four types of students, “Sponge Funnel Sifter Strainer”. The final two cuts are a powerful depiction of the world’s eternal option. A light breezy Latin vibe and beautiful arco bass solo characterize “The Hope of Humankind Is...” before muted death metal closes out the session’s unspeakable alternative brought about by “Greed, Sourness and Hatred”.

Mastering with a nuanced soundstage for classic black vinyl and Dave Kopperman’s original cover art complete the package as Monaco continues her unconventional connection of the past with the present.

For more information, visit amandamonaco.com. Monaco is at Metro Baptist Church Mar. 20th. See Calendar.

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New Sounds from the Jazz Age
Lizzie Thomas (s/r)
by Scott Yanow

Lizzie Thomas, an excellent jazz singer, originally had classical piano and clarinet lessons before deciding to focus on being a vocalist. After college, she worked as a keyboard player with alternative indie bands in Nashville and spent a year listening exclusively to Billie Holiday records. To her credit, she sounds nothing like Lady Day nor does she sound like a moonlighting rocker. Instead, Thomas displays her own joyful spirit. She has been a fixture on the New York jazz scene for a decade and had previously released three CDs.

While the title of her fourth CD sounds like an exploration of the '20s, she actually performs nine familiar jazz standards mostly dating from the '30s (Irving Berlin's "Cheek To Cheek") to the '60s (Antônio Carlos Jobim-Newton Mendonça's "One Note Samba"). She is joined by pianist John Colianni (who also provided the arrangements), Matt Chertkoff or Russell Malone on guitar, Jay Leonhart or Boots Malson on bass, drummer Bernard Linette, percussionist Doug Hendrichs and occasionally Omar Daniels on tenor saxophone and flute and clarinetist Felix Peikli.

Thomas has a strong and attractive voice, somehow sounds relaxed at rapid tempos ("One Note Samba" is really blazing), scats with spirit when it fits the song and handles the sometimes-tricky arrangements well. Colianni's reworking of the Gershwins' "Fascinating Rhythm" is particularly creative, starting with the verse at a slow tempo, moving on to the chorus at a faster pace and then ending as a slightly slower and saucier strut. Other highpoints include Thomas' singing on the verse of the Gershwins' "Our Love Is Here To Stay" (backed by Malone), the happily loose take on Cole Porter's "You'd Be So Nice To Come Home To" and Latin-ish versions of Porter's "In the Still Of The Night" and Ray Noble's "The Very Thought Of You".

The one reservation of the 35-minute program is that the performances are so concise (only one number exceeds five minutes and five are under four) there is very little solo space from the sidemen, a half-chorus at the most and often just eight bars. Hopefully next time there will be some stretching out. Otherwise, *New Sounds from the Jazz Age* is an excellent showcase for Lizzie Thomas.

For more information, visit lizziethomas.net. This project is at *Gin Fizz Harlem* Mar. 20th. See Calendar.



Live at Jazz Standard
Duchess (Anzic)
by Jim Motavalli

The Boswell Sisters recorded Spencer Williams-Jack Palmer's "Everybody Loves My Baby" in 1932 and swung it pretty hard. In May 2019 at Jazz Standard, Duchess (Amy Cervini, Hilary Gardner and Melissa

Stylianou) recorded it again for this new live album, swinging the song even harder and with much better sound quality. As befits nearly 100 years of intervening jazz history, they embellish the old standard with vocal pyrotechnics, a bop-influenced piano solo (Michael Cabe), fleet guitar work (Jesse Lewis), a kazoo and a cappella sections. But at heart the arrangement is faithful to the good ol' Boswells.

Most of the material is venerable. "Chattanooga Choo Choo". Well, Glenn Miller made that Harry Warren-Mack Gordon song jump in 1941, then The Andrews Sisters had their way with it. The old railroad station is gone – it's the Chattanooga Choo Choo Hotel now – but the musical warhorse is still out there, complete with the ouch-inducing reference to the shoeshine "boy". Duchess performed the music of The Andrews Sisters at Lincoln Center in 2019 with the Paul Taylor Dance Company. Fortunately, some of their biggest, played-into-the ground hits – "Boogie Woogie Bugle Boy", "Beer Barrel Polka" – were left off this album, but we do get "Bei Mir Bist Du Schoen" in all its glory.

This is the group's third album and the songs – many of them pre-war – are staples of their live act. A winking Martha Tilton recorded Ralph Yaw-Mel Waters' "A Little Jive is Good for You" in 1941. Jimmy McHugh-Dorothy Fields' "On the Sunny Side of the Street" goes all the way back to 1930 and it's a wonderful song – just kind of over-recorded. It can be said that this music will never get old, but that's a cliché and the truth is that it can and does. The album as a whole isn't going to surprise you. That's not to say it's not good. It is, in fact, good, just not essential if you already have a big library of this kind of material. If not so blessed, by all means purchase a copy. *Live at Jazz Standard* is a great primer into the period when jazz was America's popular music and songs like these, complete with swinging big-band arrangements, topped the charts for months. Seeing Duchess live, however, is the ideal scenario. The repartée sparkles and they know how to put over a song.

For more information, visit anzicrecords.com. This project is at *Jazz Standard* Mar. 31st. See Calendar.



Thema Prima
Aki Takase Japanic (BMC Records)
by Kurt Gottschalk

Not everything Aki Takase touches turns to gold. Sometimes – as with her interpretations of the Duke Ellington, Ornette Coleman and Eric Dolphy songbooks – she touches things that are already gold and manages to crystallize them. Other times, as in her long partnerships with her husband and fellow pianist Alexander von Schlippenbach and his son, who performs under the name DJ Illvibe, gold touches her. And in some cases, the gold just appears.

That is the sort of alchemy she has conjured on *Thema Prima*, a fantastically entertaining set of jazzy tunes and dreams recorded in Budapest with Illvibe and the trio of players (saxophonist Daniel Erdmann and bassist Johannes Fink, both German, and Norwegian drummer Dag Magnus Narvesen) that make up her Japanic group. Over the course of 10 tracks, the quintet displays a cunning wit without losing sight of the groove.

They do so without losing sight of the group, either. There's a strong sense of common purpose

giving the record cohesiveness. Two of the tracks were composed by Erdmann and one by Narvesen (who also plays in a duo with Schlippenbach and in a trio with Conny and Matthias Bauer), the rest by Takase and a couple don't employ the full personnel. But the musicians share a common drive that gives the album an intoxicating momentum.

Tying it together is Illvibe's clever turntablism. He gives the proceedings a warped nostalgia, dropping distant jazz-age daydreams and blurred raps onto the upbeat, hardbop proceedings. He often takes on the role of unintelligible vocalist, moving at wrong speeds through the midtempo kicks and quirks.

At its liveliest moments, *Thema Prima* bounces along with all the energy of a frantic Richard Rodgers-Oscar Hammerstein-scored scene, Illvibe on the edges like a circling biplane. But it wouldn't work if that's all there was to it. The band dissolves into sensitive, intuitive passages with hardly a moment's notice and resolves them just as readily. As strong as the rest of the band is, though, it is Illvibe who pulls it all together. His sparing, scratching and time-bending voices put a distorted face on the tunes, making it stand out as a most unusual session.

The surprise here is in the inspiration, but it's the inspiration that explains it all. Takase's interests in the composer Conlon Nancarrow (who created most of his works for player piano) was the foundation for the compositions and for the formation of the group. There's not much about the album that sounds like Nancarrow's enigmatic work, but the tempos, density and playfulness all show his hand. And that could be the best kind of tribute – to say someone inspired you to do something new.

For more information, visit bmcrecords.hu

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**Coin Coin Chapter Four: Memphis
Matana Roberts (Constellation)**
by Marco Cangiano

“Memory is a most unusual thing,” Matana Roberts declares repeatedly in the fourth installment of her *Coin Coin* project. And indeed it is. An opus of this depth and magnitude on the preservation of American musical ancestry was never attempted before. One has to go back to Marion Brown’s ‘70s trilogy revisiting his upbringing in Georgia (*Geechee Recollections*, *Sweet Earth Flying* and *November Cotton Flower*) and John Carter’s ‘80s pentalogy (from *Dauwhe* to *Shadows on a Wall*) to find similar breadth and dedication to the (re)discovery of AfroAmerican musical experience and tradition. In her personal *recherche*, Roberts mentions “the many layers of cognitive dissonance” relating to U.S. history. In addition, she brings an original and so far scarcely explored gender-specific reading—Cassandra Wilson’s *Blue Light ‘til Dawn* being one of the few exceptions—of what is now being called Americana, a mixture of rural and urban blues, cum Appalachian folklore and bluegrass intertwined with mainstream jazz and contemporary improvisation. Roberts also speaks of a patchwork and compares her work to a finely crafted quilt. All this to say that it is difficult to sum up in a few words such a broad musical

experience and even more difficult trying to do so without considering the previous three installments.

A brief summary of the previous episodes starts with a solo saxophone shout in 2010’s *Chapter One: Gens de Couleur Libres* rapidly merged with free improvisation and a Montréal-based large band including strings and alternating written material, storytelling, blues, African rhythms, lullabies, cries and Dixieland; “Kersaia” and “Libation for Mr. Brown” are the highlights. *Chapter Two: Mississippi Moonchile* followed in 2012 with a New York-based sextet, including an operatic tenor voice to add drama to the at-times rambling storytelling. The pieces were woven seamlessly into a suite with a variety of moods and sounds and an underlying blues feeling exemplified in “Responsory”. Roberts’ saxophone was more in evidence as the music prevails over the oral narration. 2015’s *Chapter Three: River Run Thee* builds upon and further expands Roberts’ “panoramic sound quilting” while moving geographically up the river. But this time it is just her, in a multi-layered storytelling of dramatic intensity and complexity, supported by electronic sounds and Malcom X’ voice.

All of the above takes us to the fourth chapter, in which Roberts returns to a core small group of musicians supported by a number of guests. Her explorations of Blackness narrative deepen further, in a sort of musical parallel to Colson Whitehead’s novels. This chapter sums up the previous ones by reaching a balance between music—the tunes flow in a suite-like format—and narrative. The sound tapestry is further enriched by a rural perspective, conveyed by Hannah Marcus’ fiddle and accordion as well as Ryan Sawyer’s jaw harp. “As Far as the Eye Can See” is the composition that more than others captures Roberts’ personal narrative (“run baby run, run like the wind... memory is the most unusual thing”) while the ensuing “Trail of the Smiling Sphynx” condenses the complexity of her musical approach, merging Ornette Coleman’s Harmolodics with Celtic folk music. It is a kaleidoscope of inventions, moods, atmospheres and musical explosions, such as the opening of “Raise Yourself Up”, which is followed by a roll call and underlined by a martial cadenza from which accordion emerges.

This variety reveals Roberts’ very original approach to looking at the past while projecting the future, as epitomized by her reading of St. Louis blues in “Fit to be Tied”. Among the guests adding depth and extending the musical palette are Ryan White’s vibraphone in “Shoes” and Steve Swell’s trombone in “Labor”, in addition to the vocal contributions by all, well showcased in “Her Mighty Waters”. This is a recording that requires attention and guarantees many rewards after each listen.

For more information, visit cstrecords.com



Après un Rêve
Eve Risser (Clean Feed)
by Stuart Broomer

French pianist, improviser and composer Eve Risser has distinguished herself on several fronts in recent years, including the group En Corps, one of the most brilliant and sustained contemporary takes on the piano trio with drummer Benjamin Duboc and drummer Edward Perrault, and her equally distinctive tentet, the White Desert Orchestra, a group that excels in imaginative forms and textures.

On *Après un Rêve*, Risser is alone at a piano, but it’s a very special piano, a prepared upright, which may lack some of the layered complexities of a prepared horizontal grand, but which abounds in its own possibilities, both for reverberant hanging objects and the use of a drum pedal to strike the frame that reaches to the floor.

The CD is just a shade under 25 minutes, and the single title piece invokes a 19th century work by Gabriel Fauré, even going so far as to include the lyrics of Romain Bussine. Risser creates her own dreamscape with remarkably original means, much of it rooted in a rhythmic insistence that can be achieved with steady chording or with the use of pedal attachments to strike the lower strings. The work begins in a meditative reflection, a contemplative minor phrase, a microtonal burst across the prepared strings, an echoing mallet strike to the piano frame. A certain compulsive rhythmic insistence gradually develops, ebbing and flowing before it eventually takes over, linking the music to dance and a kind of ancient village music with folk-like minimalist melodies and multiple voices and sounding like at least three hands and two or three instruments. It’s with that propulsive rhythm that the music seems to achieve its vision, along with that rhythm’s complementary, an ironic timelessness, the string and percussion effects stretching back and forth through seeming centuries of dream, consciousness and experience.

Risser’s prepared upright is part drum and part orchestra, part throwback to the theatrical organs with sound effects of the early 20th century and also an oddly hybrid adaptation, as contemporary as Ross Bolleter’s work with “ruined pianos” abandoned in the Australian outback. The joy of that brief playing time is that you get to hear it all again so soon.

For more information, visit cleanfeed-records.com

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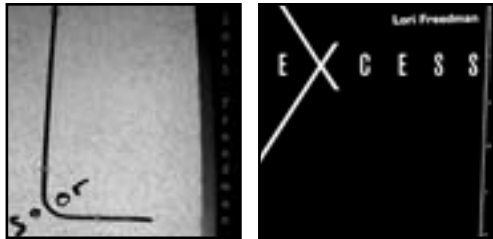
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Lori Freedman (Ambiances Magnétiques)
by Steven Loewy

These two totally engrossing solo recordings by veteran Canadian bass clarinetist and voice manipulator Lori Freedman explore the limits of sound in a compelling, thoroughly delightful way. Freedman, who has collaborated with a who's who of free improvisation, from trombonist George Lewis to bassist Joëlle Léandre, focuses here on the singular essence of sound, exploring a wide variety of strategies to transform the rawness of being into a glorious tribute to the limits of musical experience while expressing primordial emotions. *Solor* is a compelling collection of seven pieces, five of which are solo compositions and two thoroughly improvised. *Excess*, by contrast, presents six compositions based on Freedman's 11-city North American solo tour from 2016 entitled "The Virtuosity of Excess", a phrase that fully describes the music. Taken together, the two recordings are a good example of Freedman's recent work. With vocal influences as diverse as Jaap Blonk, Diamanda Galás and Lauren Newton and a virtuosic ability on the reeds, the two albums combine to form a wonderful, meticulously engaging adventure through stunning technique and wide palette.

Solor is filled with intense emotions and startling sounds. Freedman's disciplined performance on unadorned Bb clarinet is on full display on "Tatu", a composition she wrote in 2012, which shows off a striking range, tightly performed high notes and extended abilities, marking the clarinet as an extension of self. With flutters, growls, jumping intervals and regularly changing tempi, Freedman eschews pure abstraction in favor of a Dionysian/Apollonian discourse embracing a delightful smörgåsbord of the unexpected, keeping the listener guessing as to what she will do next. Her vocals embrace the extremes, so that on the opening "To the Bridge", her bass clarinet marksmanship contrasts starkly with the radiant, though bizarre, vocal lurches enveloping the unfamiliar, as she rapidly switches between horn and voice, sometimes giving the impression of playing duets with herself. "Snuggle" smartly focuses on hard-hitting bass clarinet, mostly in the midrange, while "En Tout Cas" opens with indescribable vocalisms spanning the spectrum, then morphs to little tones and finally leads to bass clarinet performed interchangeably with voice.

Excess, while just as compelling as *Solor*, feels very different, though no less radical. With several compositions from the likes of Richard Barrett and Brian Ferneyhough, Freedman indulges in an expansive and electrifying collage of sound, from the opening "Interference", in which contrabass clarinet alternates between voice and "kickdrum", which sounds like a powerful foot to a bass drum, balanced (or perhaps unbalanced) by intermittent vocal prods and progressively more radical lunges on the contrabass clarinet. Each piece is extraordinary, but the difficult "Time and Motion" presents an outstanding display of what the bass clarinet can accomplish, with gradually accelerating tension, flutters, trills and repeated articulation of high notes, all of which would challenge and even defy any but the most accomplished reedplayer. Lori Freedman shows she can do it all, expanding the vocabulary of the clarinet family, with a controlled technique that leaves the listener breathless.

For more information, visit ambiancesmagnetiques.com



Barn Songs
Fay Victor (Northern Spy)
by John Pietaro

This reviewer, in past writings, has described Fay Victor's voice as mystical. Her uncanny ability to compose, shred and reconstruct haunting melodies is heard anew on this latest work, recorded by her chamber trio in a barn 160 miles north of the city. The outcome is arguably spiritual. With nary an effect standing between her voice, the cello of Marika Hughes and alto saxophone of Darius Jones, Victor begets an alluringly beautiful set of original improvisational works (composed in tandem with partner Jochem van Dijk) capturing equally the traditions of *lieder*, chamber jazz and African American art song.

Her lonesome tone, in sparse conjunction with Hughes and Jones, is profound on languid cuts like "Stealaway", which includes a lengthy, pensive tacit before the following piece, "Sometimes", one based on an expansive blues. Here, Victor taps into the heritage of Billie Holiday, Nancy Wilson and Abbey Lincoln as Hughes' pizzicato marches through with an extended walking bass, a hungry effect that the ear craves hearing again and again. Her pizzicato on "Nico" is free and compelling. Jones' solos on such tracks easily traverse the seeming chasm between Lester Young, Steve Lacy and John Tchicai, no matter the horn. And he utterly shines on "Talk Talk (pt 2)" and "Nico", moving between an almost *klangfarbenmelodie* and lustrously free improvisation.

But each cut offers a new vision of the trio and pieces like "Dream State" break it down further, with Victor's extended techniques coming in on the heels of an almost poetic reading. As to the latter, "Talk Talk (pt 2)" absolutely brandishes the jazz poetry tradition, the Beat Generation and then some, with Victor reminding the listener, "You can make up your mind to be free no matter which way the day goes." Words to live by. And it all comes together on the closing cut, "There They Are", where the three emote equally and the telepathy shared by Victor, Jones and Hughes, by way of seemingly boundless range and musicality, is downright joyous.

For more information, visit northernspyrecs.com. This project is at Joe's Pub Mar. 20th. See Calendar.

IN PRINT



Women in Jazz
Sammy Stein (8th House Publishing)
by Kevin Canfield

Sammy Stein, a U.K.-based music writer and radio host, spent the last couple of years asking women about their careers in jazz. She received a stack of enlightening replies from recording artists and industry professionals. "Jazz remains male-dominated and the speed of change is slow," she writes. Amid heightened awareness of society's ingrained gender inequities and the egregious workplace behavior of some men, Stein's *Women in Jazz* is timely. Which is not to say that it is consistently compelling. Her interviewees rarely disappoint and some of her commentary is edifying. Other times, however, Stein's prose is superficial and marred by avoided errors.

"Women are hot right now," Stein says in her introduction, striking a curiously patronizing note. "People are writing about them; they are the topic of radio shows, TV documentaries; and their presence in music is being taken seriously." Her opening chapter, about the history of jazz, is sometimes glib. "I am happy to report that jazz is very much alive," she writes unnecessarily, then repeats herself a few pages later.

But the book finds its footing when musicians and other women in jazz are given room to share their stories. The late trombonist Melba Liston, Stein notes, spoke openly about being raped as a young touring musician. Today, "the most common thing is just being sexualized," British vocalist Indira May says. "...I get referred to as 'that singer on stage' when actually I've co-written the music." Debbie Gifford, a vocalist who's performed at Birdland, says that while the climate has improved for women, condescending attitudes were once quite common: "There was always some guy in the band or at a gig who didn't treat me as an equal."

Terri Lyne Carrington, a drummer and composer who has won several Grammys, tells Stein that her decision to found the Berklee Institute of Jazz and Gender Justice was informed by optimism—and an acknowledgment that more work needs to be done: "I'm very hopeful about the future of jazz. I just feel the culture has to change to accept women composers and musicians more equitably." Another of Stein's sources, a publicist, notes that jazz is particularly tough for female newcomers. Inexperienced "women are dismissed frequently as being 'amateur'," she says, whereas male acts "are given labels like 'DIY' or 'Underground'."

Stein doesn't pretend to be an expert on American jazz. But that's no excuse for misspelling the names of Billie Holiday and Kamasi Washington. And yet, despite such conspicuous mistakes, her book makes a persuasive case that the music's future, in the U.S. and abroad, will be increasingly shaped by women. Her interviewees say they see more women in their audiences, more women following in their professional path. "It feels like the day is coming," she writes, "when gender in jazz will no longer be 'a thing'."

For more information, visit 8thhousepublishing.com

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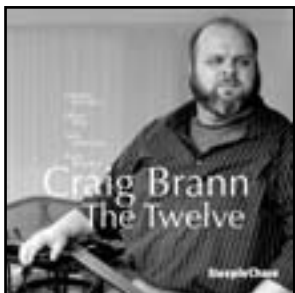
Studio Sessions, Vol. 5
**Stephen Gauci/Sandy Ewen/
 Adam Lane/Kevin Shea (Gaucimusic)**
 by John Sharpe

Few adventurous outfits can have gigged in NYC as consistently as saxophonist Stephen Gauci's quartet. Since its inception back in June 2017, the band has played almost every Monday night in the 8 pm slot at Gauci's Bushwick Series in the basement of the Bushwick Public House. Over this time they have developed a unique style based around the leader's startlingly original tenor approach, which accentuates harmonics, overblowing and asymmetric phrasing. On *Studio Sessions, Vol. 5* the band, completed by guitarist Sandy Ewen, bassist Adam Lane and drummer Kevin Shea, forsake the live setting to forge three extended studies stretching free jazz norms.

Gauci pauses, stops, restarts following an inner logic, his singular timing mirrored by the group. He toggles between careening falsetto and guttural midrange, presenting a visceral stream of ideas in fragmentary runs and irregular shapes. Ewen concentrates on timbral juxtaposition and can sound like faulty plumbing or grinding gears, belying her instrument's customary signature. Lane's muscular presence provides the bedrock amid the abstraction. He moves between throbbing pulse and rough-hewn melodies that sometimes morph into riffs around which a percussive impulse coalesces. He thereby releases Shea to explore the tonal rattle of distinctive textures derived from cymbals, wooden blocks and kit.

"Improvisation 1" alternates between dense sonic landscape and near silence, including a satisfying section near the end when Gauci touches on almost lyrical devices amid the harsh rhetoric and Shea becomes quasi-propulsive, recalling a more conventional outfit though, even here, undercut by Ewen's scuttles, sharp picks and scrapes. "Improvisation 2" features squally four-way interchange while "Improvisation 3" is explosive, Lane wielding his bow to create a different feel. Ewen attacks her guitar to good effect while Gauci's resonating blurts add a structural element that bolsters Lane's earthy sawing. It's a great way to close a bracing set.

For more information, visit gaucimusic.com. This band is at Bushwick Public House Mar. 2nd and 16th. See Calendar.



The Twelve
Craig Brann (SteepleChase)
 by Ken Dryden

To those who frequent New York City jazz clubs, guitarist Craig Brann is well known as a busy leader and sideman. The Maine native spent part of his college years at William Paterson University, where he met several of the musicians heard on this recording: pianist Ethan Herr, trumpeter Freddie Hendrix and bassist Nick Morrison, drummer Rudy Royston rounding out

the band. Morrison has been on all five of Brann's CDs while Herr and Royston have also recorded with him.

Brann's challenging originals stimulate the players, beginning with the delightful off-center 12-bar blues "Ode To Charles Lutwidge Dodgson". Guitar approach ranges from brittle, repeated notes to elegant runs while rapid-fire trumpet and economical piano are pure bop. "No Freeloader", inspired by the chord changes to Miles Davis' "Freddie The Freeloader", is a breezy affair with explosive solos all around. "Sheol Song" is a lullaby improvised by Brann to encourage his children to go to sleep, its infectious melody a springboard for improvisation, sensitive percussion adding the perfect touch. "Hornpout" is a down and dirty funky blues that would fit any late night urban setting, featuring gritty guitar and Herr conjuring the spirit of Professor Longhair; Hendrix sounds a bit buried in the mix but his wailing trumpet peeks through the curtain. "Brooklyn" is a barely disguised reworking of the movie theme "New York, New York", far more upbeat and interesting than the song that inspired it; the swagger is still present, but a brisk tempo and inventive lines keep it lively. The date wraps with Kris Kristofferson's "Why Me, Lord", an intimate, bluesy interpretation that has the feeling of a spiritual, with Hendrix taking honors in his conversational solo.

For more information, visit steeplechase.dk. Brann is at Mezzrow Mar. 2nd, Bar Felice Mar. 4th, Tomi Jazz Mar. 7th and Montauk Club Thursdays. See Calendar and Regular Engagements.



Saturnian Queen of the Sun Ra Arkestra
June Tyson (Modern Harmonic)
When Angels Speak of Love
Sun Ra and His Myth Science Arkestra (Cosmic Myth)
Live In Kalisz 1986
Sun Ra Arkestra (Lanquidity)
 by George Grella

Sun Ra's discography is difficult for even a dedicated fan to handle. There are well over 100 albums to his name and, as many of those have appeared on more than one label through the history of their existence, they can be confusing to track. On top of that, since Ra's death in 1993, there has been (re)discovered live and archival material released, initially drip-by-drip and now as a regular flow of recordings of albums and singles in the past decade. Expect this to continue—Ra not only ran his own El Saturn label for decades, but also seems to have hit the record button every time he and the Arkestra set their instruments to vibrating. There are albums that were meant as albums and ones that seem composed of material he and the Arkestra are working out in serious rehearsal. Ra's aesthetic was so consistent and encompassing that the separation between the two is irrelevant. And so with more music available than one is likely ever to hear, the first question for these three old/new releases is are they worth putting in the queue? The answer for one is absolutely, for the other two it depends on what nuances within Ra's cosmic vastness one seeks.

Everything June Tyson sang with Ra is worth hearing, so it's good to have the *Saturnian Queen* compilation not only to enjoy her concentrated presence, but as a way to frame her contribution. In an ensemble created in and expressing Ra's image, her own vocal and personal charisma shines through. She will already be familiar to most for her lead on the Ra anthem, "We Travel the Spaceways"; even with that her clear tone and Betty Carter-ish bite are scintillating to hear on the first track, "Outer Spaceways Incorporated". In a band with a muscular rhythmic edge, she leads the pack. The provenance of these tracks is obscure. Put together by the Ra aficionado Irwin

Chusid, there are no specific credits in the album notes. For example, the lovely "Somebody Else's World" also appears on *My Brother the Wind, Vol. 2* and a 2014 Strut album, *Marshall Allen presents Sun Ra and his Arkestra: In the Orbit of Ra*. This is significant only in the context of the complicated discography. Beyond being a superb statement of Tyson's art, *Saturnian Queen* is an excellent Sun Ra compilation, a signal through the noise. And, yes, "Smile" is Charlie Chaplin's tune, but "Walking on the Moon" is not The Police song.

When Angels Speak of Love was originally released in 1966 on El Saturn. Call it *The Magic City* era in that the studio albums mix free improvisation, ritual pieces and swinging space tunes. Taken as a piece in the larger puzzle of mid '60s Ra, this fits neatly, including the weird, flat reverb, but it's of similar but lesser quality than *Magic City* or the two volumes of *The Heliocentric Worlds of Sun Ra*.

The Arkestra's live shows from the '80s and '90s were exciting affairs that didn't always translate well to audio—the dancing and sheer physical spectacle go missing. One hears the long opening drum solo on *Live in Kalisz 1986* as hinting at something happening on stage. Still this is a solid, though not completely compelling, document of the era. The band is tight and Ra's improvisations are full of wit, guile and energy. There is a familiar and satisfying formula of moving in and out, more the former than the latter, from free to space to a Fletcher Henderson-esque "You'll Never Be the Same". The surprise here is "Mack The Knife", with an unidentified musician doing a fair and loving Louis Armstrong imitation.

For more information, visit modernharmonic.com, sunra.com and lanquidityrecords.com. The Sun Ra Arkestra is at Town Hall Mar. 4th. See Calendar.

RECOMMENDED NEW RELEASES

- Tim Berne's Snakeoil—*The Fantastic Mrs. 10* (Intakt)
- Raoul Björkenheim—*Solar Winds* (Long Song)
- Jay Clayton/Jerry Granelli—*Alone Together* (Sunnyside)
- Orhan Demir—*Freedom in Jazz* (Hittite)
- Expansions: The Dave Liebman Group—*Earth* (Whaling City Sound)
- Muriel Grossmann—*Reverence* (Dreamland)
- Play (Vinnie Sperrazza/Jacob Sacks/Masa Kamaguchi)—*Sonny Rollins* (Fresh Sound-New Talent)
- Bobby Previte/Jamie Saft/Nels Cline—*Music from the Early 21st Century* (RareNoise)
- Claudia Solal/Benoît Delbecq—*Hopetown* (RogueArt)
- Torbjörn Zetterberg & Den Stora Frågan—*Are You Happy?* (Moserobie)

Laurence Donohue-Greene, Managing Editor

- Fire! Orchestra—*Arrival* (Rune Grammofon)
- Satoko Fujii Orchestra New York—*Entity* (Libra)
- Sigurd Hole—*Lys/Mørke (Light/Darkness)* (s/r)
- Gerry Mulligan and The Concert Jazz Band—*Young Blood: Jazz at the Concertgebouw* (Live in Amsterdam 1960) (Dutch Jazz Archive)
- The Necks—*Three* (Northern Spy)
- Kristjan Randalu/Dave Liebman—*Mussorgsky Pictures Revisited* (BMC)
- Matana Roberts—*Coin Coin Chapter Four: Memphis* (Constellation)
- Steve Swell/Robert Boston/Michael Vatcher—*Brain In A Dish* (NoBusiness)
- Yasser Tejada & Paolotre—*Kijombo* (s/r)
- June Tyson—*The Saturnian Queen of the Sun Ra Arkestra* (Modern Harmonic)

Andrey Henkin, Editorial Director



Dream Time (Solo Piano)
Abdullah Ibrahim (Enja)
 by Joel Roberts

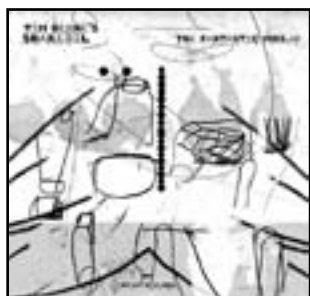
South African pianist and composer Abdullah Ibrahim was 84 when he performed this remarkable solo concert a year ago at a small recital hall in the foothills of the Bavarian Alps, where he now makes his home. Even at his advanced age, he remains a superb stylist, focusing on nuance, mood and melody above thunder and flash.

For 67 minutes, he sits alone at the piano, calmly segueing from one tune to another, all 20 of them original compositions from his vast songbook, including one, "Blue Bolero" (from the 2003 album *African Magic*), he returns to four times as a sort of touchstone. There are no breaks between songs, each flows directly into the next, making the performance a kind of long, stream-of-consciousness suite.

Ibrahim is a master of understatement who makes complicated music sound simple, much like Thelonious Monk, one of his major influences. The tunes, some of them mere snippets as brief as nine seconds, represent the totality of Ibrahim's life and career, including powerful older compositions like "Capetown District Six", "Blues for a Hip King" and "Sotho Blue", which evoke his South African homeland and the fight against Apartheid. There are also a trio of odes to some of his musical inspirations, namely John Coltrane, Duke Ellington (a mentor who introduced Ibrahim to international audiences via the 1964 Reprise album *Duke Ellington Presents The Dollar Brand Trio*) and Ellington's longtime trombonist Lawrence Brown.

While Ibrahim plays nearly two-dozen individual songs, the performance has the feel of a single seamless composition. This is an unabashedly beautiful, somewhat melancholy album that paints a stirring portrait of the artist in his twilight. The sound quality is outstanding and it's easy to forget that it's a live concert, since Ibrahim doesn't speak at all and the German audience is so hushed and reverent that it comes as a surprise when they burst into applause at the very end.

For more information, visit jazzrecords.com/enja. Ibrahim is at Blue Note Mar. 5th-8th. See Calendar.



The Fantastic Mrs. 10
Tim Berne's Snakeoil (Intakt)
 by Tyran Grillo

There's something undeniably adhesive about Snakeoil, alto saxophonist Tim Berne's uncompromising outfit of exploding singularities. From the inaugural line, catalyzing an angular yet strangely joyful romp through head-nodding territory, we'd be hard-pressed to find ourselves unattached to at least one motif, line or beat along the way. Lending further veracity to his enterprise are Berne's usual suspects of pianist Matt Mitchell, clarinetist Oscar Noriega and percussionist Ches Smith, adding to those guitarist Marc Ducret.

One imagines the urban landscape moving in concert with these bodies ambulating through it, as if flesh, metal and concrete were all one assemblage to which this is the only logical soundtrack.

Despite the muscle behind much of the movement, passages of gargantuan sensitivity abound. Sometimes these are holistic, as in "Dear Friend", which finds the band bowing its collective head for its composer Julius Hemphill. Other times, those moments are buried, as in "Surface Noise"; an accurate title, to be sure, but one that reclaims the term by severing its negatively connotative roots and replanting it in active soil.

The interplay between piano and alto saxophone is as oceanic as that between guitar and bass clarinet is amphibious, thus indicating a powerful array of duos throughout. Other notables include Mitchell and Ducret in the title track and "The Amazing Mr. 7", Berne and Smith in "Rolo" and Berne and Noriega in "Third Option".

All of this and more is summarized in "Rose Colored Assive". At the touch of behind-the-scenes member David Torn, this concluding statement feels more like an opening one, its taste of fantasy whetting our palates for yet another new direction from one of the most exciting bands working in jazz today.

For more information, visit intaktrec.ch. This project is at Ibeam Brooklyn Mar. 6th. See Calendar.



Impressions in Blue and Red
Alex Goodman (Outside In Music)
 by Thomas Conrad

Alex Goodman is a guitarist from Toronto. He has led or co-led six previous albums and has been active on the New York scene since 2012, but he has never quite broken through to prominence. This double album should change that.

If you put on either of these CDs without looking at the personnel first, you could think you are listening to more than four players. Goodman's music is dense and intricately organized, with motifs and variations and counterlines crisscrossing on every tune, usually rapidly, building up layers of diverse content. *Impressions in Blue and Red* is a concept album about synesthesia. Goodman perceives music in colors and associates gradients of color with nuances of specific emotion. In the CD set's documentation he provides intellectual context for his concept by quoting an aesthetician (John Dewey), a writer (Goethe) and a painter (Kandinsky).

The music reflects Goodman's "dominant associations" with blue and red respectively, one color per CD. Each quartet has an alto saxophonist, Ben Van Gelder for Blue and Alex LoRe for Red. While Goodman associates blue with "a...contradiction between excitement and repose" (Goethe) and red with "determined...vigour" (Kandinsky), the two CDs are much more similar than different. On both, Goodman's compositions and arrangements are intensely detailed. His instinct for musical space is to fill it. Differences here have more to do with personnel. LoRe has a lighter sound but both saxophonists are bursting with compelling ideas, which Goodman embeds several layers down in his own forms.

Whether or not the listener is intrigued by the concept that inspired Goodman to create this album, the richness of the music is unmistakable. There is a lot going on inside these "impressions" and most of it

is arresting. While Goodman clearly thinks in terms of ensemble statements, the range, lyricism, originality and articulate authority of the guitar work here marks him as an important emerging voice on his instrument.

Goodman finds five pieces by composers other than himself that fit his color scheme. The album ends with "If I Loved You" by Richard Rodgers-Oscar Hammerstein, in a rapt solo guitar meditation. What it has to do with the color red may not be obvious, but its grace and quiet passion will make you want to hear more Alex Goodman.

For more information, visit outsideinmusic.com. This project is at The Owl Music Parlor Mar. 8th. See Calendar.

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www.sunnysiderecords.com



Suite for Max Brown
Jeff Parker (International Anthem/Nonesuch)
by Annie Murnighan

From his seemingly endless transgenre collaborations with Chicago musicians (most notably post-rock band Tortoise and the Chicago Underground) to his solo albums, guitarist Jeff Parker has consistently expressed a lack of interest in confining himself to any one genre. On *Suite for Max Brown*, dedicated to his mother, Parker traverses different styles and instruments, picking up synthesizers, samplers, pandeiros, mbiras and more. Yet there's a soulfulness that ties his work together; the record floats in and around different ideas as though wandering through a series of memories closely held yet softened by the passage of time.

There's always been a subtle immediacy to Parker's playing, as though he is coming upon each line in real time, exuding a sense of wonder when finally landing on an idea that just fits. His riffs are never used as a crutch, instead, as on the second track (with samples of Otis Redding), allowed to come into focus briefly before flowing naturally on to the next.

It is far too tempting to employ a tired observation that much of what makes these pieces so beautiful is that they are fleeting. Even the most infectious of grooves—"Gnarciss" and "Del Rio"—fade soon after gaining momentum; no moment is held as overly precious but, rather, made all the more compelling in its transience. On the aptly titled standout "Fusion Swirl", all parts recorded by Parker, a circular bassline surges beneath a flow of seemingly endless sustain and shimmering percussion, creating a hypnotic rhythmic landscape. As the bass retreats, a soft wave of feedback pulses and loops, warm and gently overdriven guitar sketching meandering lines recalling some of Tortoise's more musing work. "Go Away" possesses a similarly rotating bassline but here Parker, bassist Paul Bryan and drummer Makaya McCraven seem to be bouncing on the edge of their seats. "3 for L", the most straightforward jazz piece, finds Parker demonstrating an acute relationship to the tone of his instrument.

Parker's desire to avoid falling into patterns never feels forced or prescribed. The ability to string together varied yet cohesive atmospheres is most likely the result of Parker's solitary writing practice, which, for this record, found him assembling samples, chord progressions, loops and beats on his own before inviting a swath of collaborators. *Suite for Max Brown* is an endlessly gratifying glimpse into the mind of one of the most captivating composers working today.

For more information, visit intlanthem.com. This project is at Le Poisson Rouge Mar. 11th. See Calendar.



Greene Street, Vol. 1
Will Sellenraad (Deko)
by Kyle Oleksiuk

Greene Street, Vol. 1 is performed by guitarist Will

Sellenraad, drummer Eric McPherson and bassist Rene Hart, who have the very rare distinction of having known each other and played together for over 25 years. They mesh together beautifully as a group and have a shared perspective allowing for collaboration at a very high level.

The sound is a hybrid of the traditional and futuristic. As Sellenraad puts it, "our music encompasses a breadth of influence; it is in the here and now but reflects the past as well. Improvisation and the conversational aspect also play a major part. You must listen and react and it's usually not going to go how you thought it would."

Willingness to listen and react is indeed important, because the hybrid of new and old can make it difficult for some. The bebop crowd will consider it too electronic and the avant garde world too traditional; this isn't an album for people who don't want their peas touching their potatoes but those who are open to the experience will find a lot to enjoy in the musicianship.

Each player does an excellent job, working collectively to create an adventurous album. To some listeners, it could be considered a weakness that the band remains a tight group throughout—there is certainly something attractive in solo-based albums like *Ascension*, where players give their all, one at a time. But playing collaboratively in this coordinated way takes real skill and interpersonal understanding. The courage to stay out of the spotlight—like that memorable lyric, "the warriors, whose strength is not to fight"—is a very rare thing. You can find it in abundance on *Greene Street, Vol. 1*.

For more information, visit willsellenraad.com. This project is at Mezzrow Mar. 15th. See Calendar.

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Live at Frankie's Jazz Club
Cory Weeds Quintet (Cellar Live)
by Pierre Giroux

James Brown was known as the hardest working man in show business. Cory Weeds could well be called the hardest working man in Canadian jazz. He is a standout saxophonist on both tenor and alto, owner of the Cellar Live and Cellar Music labels, a promoter of Canadian jazz musicians and most recently co-partner/producer of a new label Reel To Reel, dedicated to finding and preserving important historical jazz recordings.

Weeds brought a high-power hardbop-oriented quintet to Frankie's Jazz Club in Vancouver in May 2018 at the end of a week-long tour of British Columbia. In addition to Weeds and the solid rhythm section of bassist Michael Glynn and drummer Julian MacDonough, two boldface names provide compelling attention: the late pianist Harold Mabern, whose two-handed block chord approach brought a harmonically complex swinging style to the music, and trumpeter Terell Stafford, whose pure, flowing tone is readily identifiable.

Working from a setlist of bop compositions from the likes of Jackie McLean and Tina Brooks among others, the band opens with a stunner from Lee Morgan, "Bluesanova". Weeds on alto leads with a biting solo, Stafford follows in a muscular vein and Mabern shows his intense power. The first of the Brooks tunes is "Gypsy Blue". The Latin vibe provides Stafford space to show supple grace, with Weeds following with a dashing solo. The ever-resourceful Mabern chips in with a crafty and flexible interjection. McLean's three compositions are "Tolyppo", "The Three Minors" and "Consequence", the latter originally recorded in 1965 with Mabern on the date, a fiery swinger driven by Glynn and MacDonough, as the frontline builds on the musical frame and the pianist delivers a solo of vigorous rhythmic energy.

The band rips through these bop-based tunes with a contemporary approach based on knowing the musical objective but without restrictive guard rails.

For more information, visit cellarlive.com. Weeds is at Jazz at Kitano Mar. 19th. See Calendar.



Catenary Oath
Anthony Coleman (NoBusiness)
by Kurt Gottschalk

If there are two top-shelf Downtown pianists worth following on Facebook, they are certainly Anthony Coleman and Matthew Shipp, the latter for his political polemics and the former for his extemporaneous standards and public woodshedding. Further documentation of Shipp's dialectics may have to wait until he hits the lecture circuit (although he does have a strong solo album of his own due in May), but Coleman's piano studies fortunately are captured and preserved on disc every so often, most recently on this

release from the good people at NoBusiness.

Coleman, no doubt, could make a new piano record every afternoon if he decided to, but they likely wouldn't all be as good as *Catenary Oath*. This solo recital, recorded at Jordan Hall in Boston in 2018, is the sort of gravely joyful statement Coleman is uniquely qualified to make and yet (probably) doesn't muster every day.

The album opens with a dedication to Roscoe Mitchell performed fast and free. It's an unusual mode for Coleman and one that otherwise only arises in moments during the session. The next two tracks—and just as much so their titles—speak to the bittersweet sentiments of the bulk of the record: Billy Strayhorn's "Something to Live For" and Coleman's own "Funeral Xylophone Music", as if to say, "Ain't life grand? It's living I can't stand." The structures are sometimes complex, the emotive wallop more often so.

As well as being a fine composer and improviser, Coleman is a wonderful interpreter, as evidenced here by his sensitive delivery of three wizened old tunes: the aforementioned Strayhorn, a sort of 7th inning stretch in the John Klenner-Sam M. Lewis chestnut "Just Friends" and a wonderful take on Duke Ellington's "I'm Beginning to See the Light", in which Coleman seems to find both the darkness and the dawn. With no slight to his own extemporizations, the latter is a highlight of the album, an eight-minute display of heart and fingers.

Released as digital download and limited edition LP, *Catenary Oath* is a superb statement of pianistic smarts, one to which the savvy consumer will no doubt return.

For more information, visit nobusinessrecords.com. Coleman is at Scholes Street Studio Mar. 19th-20th. See Calendar.

INTERPRETATIONS

SEASON 31 | 2020



Thomas Buckner

APR 9 THURS

Baritone Thomas Buckner presents his 31st annual concert of newly commissioned pieces with works by Earl Howard, Pauline Kim, JD Parran, and Buckner himself. With performers Soo Yeon Lyuh (haegeum, a two-stringed Korean bowed instrument); Andrew Drury (percussion); Earl Howard (synthesizer and saxophone); JD Parran (reeds).

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Activate Infinity
The Bad Plus (Edition)
by Tom Greenland

With two decades and umpteen gigs behind it, The Bad Plus is a well-seasoned trio, even though its pianist, Orrin Evans, has only held the chair for two years (replacing co-founder Ethan Iverson). That's two Bad Plus years, however, which, like dog years, entail more aging than standard years. Indeed, the second album with Evans after 2017's *Never Stop II*, *Activate Infinity*, is remarkable for its balanced sound, refinement and foregrounding of each player's nuanced contributions and thereby reminiscent of another similarly well-seasoned combo: The Modern Jazz Quartet.

Not a blowing session, not a playful parody of not-so-standard cover songs, the date is rather forum for the trio's originals: four by bassist Reid Anderson, two each by Evans and drummer Dave King. The tunes are presented with minimal fanfare, on their own merits, generating interest through telling detail and artful touches. Evans has pruned his melodic/harmonic presentations to the barest essentials; Anderson supplies both foundational support and expressive reactions; while King, the busiest of the bunch, churns the batter.

The opener is the bassist's "Avail", a five-pulse rocker (the final pulse slightly longer than first four) that explodes into postbop midway through. His "Slow Reaction" and "Undersea Reflection" are both built on rock chords and even eighth-notes, the latter enlivened by tricky cross-accents. King's "Thrift Store Jewelry", another even-eighth rocker, its melody colored by clustered notes, finds the three men scattering in different directions in the middle only to regroup for the finish.

Evans' two tunes, "The Red Door" and "Looking in Your Eyes", have a different character, the former a relaxed ballad with an infectiously repeated melody, reframed by changing chords, King implying time with brushes; the latter a pseudo-samba with a canny 11-beat phrase structure. The record ends with a plodding minor hymn, building from somber solo piano chords to chatty interchanges, Anderson in especially fine form.

Though the new version of the trio may lack some of the ironic humor of the original, it shows promise and maturity in its latest venture.

For more information, visit editionrecords.com. This project is at *Village Vanguard* Mar. 24th-29th. See Calendar.



Broken Circles
Jure Pukl (Whirlwind)
by Phil Freeman

Saxophonist Jure Pukl's new album is a quintet effort featuring some impressive collaborators: Charles Altura (guitar), Joel Ross (vibraphone), Matt Brewer (bass) and Kweku Sumbry (drums). This is a working

band; they've performed at Winter Jazzfest, Smalls, Fat Cat and The Jazz Gallery. From the first notes of opener "Sustained Optimism", it's clear that stage-time has helped them coalesce to the point that they speak with one voice, working through ten of Pukl's intriguing, vivid compositions, plus a version of Rezső Seress' "Gloomy Sunday" (infamously known as the "Hungarian Suicide Song"), with confidence.

Ross has rapidly developed a stellar reputation via contributions to albums by Makaya McCraven, James Francies, Harish Raghavan, Aaron Burnett and Melissa Aldana and a group co-led with Walter Smith III and Matthew Stevens; his own recent debut as a leader, *KingMaker*, earned rave reviews as well. His contributions here are measured but potent. He disappears for long stretches, particularly on the ballad "Separation", on which Altura and Brewer shadow Pukl as though tracking him through a desert at midnight like bounty hunters in a Cormac McCarthy novel. But when he returns, he shimmers in, aligning smoothly with the guitarist like an extra layer of reverb.

Kumbry, too, pushes this material into extraordinary realms. He introduces "Compassion" with kalimba, creating a meditative mood the saxophonist sustains by switching to soprano and murmuring slow, delicate phrases. Behind him, Kumbry returns to the kit and slowly brushes out a delicate rhythm. His talent is fully displayed on the more uptempo tracks, however, like "Triumph of Society" and the tumbling title piece. On "Half Past Five", he dices the rhythm into bits, accenting with a series of small fills, forever coming from a surprising corner of the kit right on time, as Ross bounces along beside him and Brewer thumps out an extraordinarily thick line. Kumbry's style is closer to that of a percussionist than a traditional kit drummer; at times, his ability to combine polyrhythms and swing brings to mind Ginger Baker's rolling and tumbling work on albums like *Going Back Home* and *Why?*.

For more information, visit whirlwindrecordings.com. This project is at *Smalls* Mar. 25th-26th. See Calendar.



Cast of Characters
Nick Finzer (Outside In Music)
by Mark Keresman

Trombonist Nick Finzer has played with Wynton Marsalis, Frank Wess, Steve Turre, The Tommy Dorsey Orchestra and Slide Hampton (re: the last three—there's a trombonist's trifecta for you). *Cast of Characters*, his fourth album (after previous dates for *Outside In* and *Posi-Tone*), is a nifty slice of postbop goodness, rooted in classic styles and modes but neither defined nor limited by them.

Finzer is influenced by the swinging, surging work of J.J. Johnson, Curtis Fuller and Hampton, smoothly articulated but rippling and muscular. His compositions are well thought out, not merely simple head-solo-head arrangements for blowing.

"A Sorcerer" is sophisticated and unpretentiously twisty, with an enigmatic, vaguely dramatic theme. Finzer storms in an elegant yet slightly melodramatic fashion, not predictable yet not overtly complex either. His melody draws you in but faintly, almost in the manner of a movie-thriller's theme, slightly pregnant with drama. The band—all holdovers from Finzer's 2017 date *Hear & Now*—lays down a shifting bed of rhythm over which Finzer and tenor saxophonist Lucas

Pino wail in a measured fashion while drummer Jimmy Macbride adds sharp fills and accents. Pino darts pointedly and sighs restlessly, pianist Glenn Zaleski providing a thoroughly lyrical anchor to the proceedings.

"Evolution of Perspective" begins with a mournful dirge before shifting to a crackling midtempo swinger. Finzer plays more like a trumpeter than a trombonist, followed by the fleet-fingered wails of guitarist Alex Wintz and a driving, slightly McCoy Tyner-esque solo from Zaleski. Note the succinct use of minor-keyed statements before recapping with the dirge-like theme and brisk swing-bop to top it off.

You want poignant balladry? Hang on for "Patience, Patience" with its achingly slow, melancholic tempo—bassist Dave Baron gets to shine with a stately, vibrant tone—the band teasing with restrained, leisurely pointed solos, slowly building along the way to a chilled-out crescendo. Pino plays bass clarinet in close tandem with trombone, achieving a nearly orchestral density. "The Weatherman" has a slightly droll, undulating introduction. Finzer's solo is pure poetry, stately with a slight yearning quality to it, Wintz' lead is bright and energetic, Macbride drumming like ocean waves roiling with the beginnings of a storm.

Cast of Characters could have been just another blowing session but the tunes are accessible and emotionally evocative, with moodiness and introspection but also subtle wit. The ambiance is somewhat serious but not at the expense of warmth and humor. If this writer had to hand out stars or thumbs, this set would get 4.5 or two-way-up easily.

For more information, visit outsideinmusic.com. This project is at *Birdland Theater* Mar. 26th. See Calendar.



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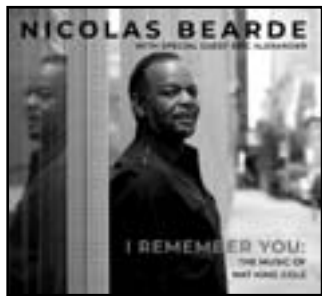
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I Remember You: The Music of Nat King Cole
Nicolas Bearde (Right Groove)
 by Alex Henderson

Jazz singer/pianist and traditional pop crooner Nat King Cole would have turned 101 on Mar. 17th. 55 years after his death from lung cancer at 45, he continues to influence many vocalists, including Northern California-based Nicolas Bearde, who pays tribute on *I Remember You: The Music of Nat King Cole*.

This CD is by no means a carbon copy of Cole's classic '40s, '50s or early '60s output. The arrangements tend to favor postbop and Bearde's vocal style combines jazz and R&B elements. One can hear Cole in his singing, but also inspiration from vocalists ranging from Johnny Hartman and Stevie Wonder to Ray Charles and Donny Hathaway.

Bearde acknowledges Cole's jazz-oriented trio of the late '30s-40s with soulful performances of Cole's "Straighten Up and Fly Right" and Mitchell Parish's "Sweet Lorraine", but doesn't try to emulate the combination of piano, acoustic bass and guitar for which that group was known. The Cole Trio's lack of drums stood out, whereas drums are a crucial part of this CD.

Bearde remembers Cole's years as a traditional pop vocalist with material ranging from Walter Gross' "Tenderly" and Johnny Mercer's "I Remember You" to Milt Gabler's "L-O-V-E". Instead of embracing the lavish string orchestration Cole used after his switch to pop, Bearde sticks to piano trios (with different lineups), adding tenor saxophonist Eric Alexander for three selections: Richard Rodgers-Lorenz Hart's "Thou Swell", Joe Sherman's "That Sunday, That Summer" and Philip Broughton's "Funny (Not Much)".

A high point is Charles Trenet's "Que Reste-t-il de Nos Amours?", aka "I Wish You Love". The sentimental early '40s ballad became famous to non-French-speaking audiences when English lyrics by Albert Askew Beach were added and singer Keely Smith recorded her famous version in 1957. Bearde sings the English lyrics that Smith, Cole and many others performed over Wonder-tinged soul-jazz. Bearde never allows his own jazz/R&B identity to become obscured on *I Remember You* and the result is one of the more memorable tributes to Cole's legacy.

For more information, visit nicolasbearde.com. This project is at *Smoke* Mar. 26th-29th. See Calendar.



Eponymous
Lucky Chops (s/r)
 by Elliott Simon

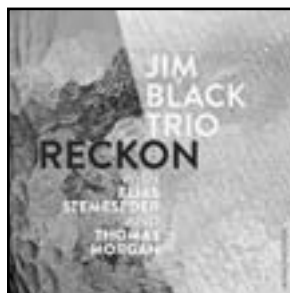
Lucky Chops has previously released recordings that were essentially studio accounts of their NYC subway shows—highly danceable brass band covers of popular songs. Moving past that and with the departure of baritone saxophonist Leo P, the band's new self-titled release changes their successful formula to a program of 11 originals that rely on post-production techniques

for a cohesive statement.

It works but in some instances at the expense of their trademark ragged excitement. For example, the aesthetics of uptempo burner "Pizza Day" and otherwise beautiful "Memories" are distracted by heavy processing while opener "Hudson Yards" veers into disco territory. However, the electronics add to the triumphant nature of saxophonist Daro Behroozi's Latin-tinged "Full Heart Fancy" and trumpeter Joshua Gawel, sousaphonist Raphael Buyo and trombonist Josh Holcomb remain as standouts. Guitarist Cory Wong guests on the lovely ballad "Flyway", which is beautifully described by Behroozi, but that aside Lucky Chops still has brass with a big beat at its heart. Gawel's powerful playing thrills and is cinematic as he soars over the fray of "Traveler", leads a gorgeous brass section on "It's Not Goodbye" and with Holcomb punches up closer "Mo' Momo!". Buyo impresses throughout with his rare combination of melodicism and punch. He has a great connection with drummer Charles Sams IV and is an integral member of the frontline on an instrument usually relegated to keeping the beat.

It is one thing for superb musicians with incredible stage presence to perform brass band versions of hit songs in the subway but quite another to produce a full program of varied original compositions using post-production to realize a vision. In that latter respect, the album largely succeeds, is a lot of fun to listen to and offers an insight into the band's new direction.

For more information, visit luckychops.com. This band is at *Brooklyn Bowl* Mar. 27th. See Calendar.



Reckon
Jim Black Trio (Intakt)
 by Robert Bush

According to the excellent liner notes by Kevin Whitehead, the leader of this session rarely worked his drums into piano trio contexts once he arrived in New York in the '90s, aside from his contribution to several efforts by the monumental pianist Satoko Fujii, which he didn't consider germane to that tradition. Ten years ago, however, he encountered the young Austrian piano virtuoso Elias Stemeseder, all of his previous recalcitrance melted away and, with the addition of bassist Thomas Morgan, the trio on this disc was born.

Many of the 11 tunes are the result of spontaneous improvisation, although they all seem to communicate a unified narrative belying that fact. The album opens with Morgan's taut-wire single-note plucking over Stemeseder's clusters and the very random beats coming from Black's drum set.

One theme emerges from careful listening: the three or four pieces based on preconceived chord changes yield some of the most satisfying improvising throughout. "Tripped Overhue" begins with soft piano chords and gorgeous whole notes from Morgan while Black jabs and counter-punches from the outside. Eventually, the pianist draws the trio into his formidable vortex and everything starts to hum. Another chord-sheet invention comes in the form of "Spooty and Snofer", which sounds awfully close to a standard ballad. Morgan shines and Stemeseder displays a real knack for melody. Morgan also leads off "Very Query", showcasing his sterling timbre and propensity to embrace each note on its own terms. Black and Stemeseder carry on with the flow Morgan establishes but take it into different neighborhoods.

One of the absolutely free pieces, "Focus On Tomorrow", features piano and bass forging ahead against the obstreperous traps of Black, who feels dangerously close to the sound of a skipping needle on a jittery turntable. The disc really succeeds on the tunes with skeletal chord-changes, as on "Neural Holiday", where that minimal degree of preconception lends considerable gravity to each member's improvisation, making it one of the album's real highlights. Definitely not your standard piano trio by a long shot and Stemeseder is a real find.

For more information, visit intaktrec.ch. Black is at *The Stone* at *The New School* Mar. 31st-Apr. 4th. See Calendar.

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Day Two
Detail (NoBusiness)
Season of Sadness
Frode Gjerstad Trio (Iluso)
 by Stuart Broomer

For Norwegian saxophonist Frode Gjerstad, who turns 72 this month, improvisation is a commitment to emotionally direct, spontaneous work. These two CDs present Gjerstad in trio contexts, recorded 36 years apart, playing different pairs of instruments, partners playing different pairs of instruments, virtually in different densities and at different rates, but with equal impact. Either may enhance one's appreciation of the other.

Day Two by Detail, comes from October 1982, just the second day that Gjerstad and drummer John Stevens had played together as a trio with bassist Johnny Mbizo Dyani, the brilliant South African exile. The two tracks (recorded with an LP in mind, the first 22'30, the second 20'22") present a band with a rare stylistic consistency. Stevens, whose exercises for improvisation can sometimes reduce music to pure expressive gesture, is generally spare, though in 'jazz' mode, while Dyani plays with a corresponding clarity of thought, often achieving the most intimate cello-like tone. From the outset the two establish an open ground, a calm rhythmic field for Gjerstad's intensity. He enters with a taut, intense soprano saxophone line before focusing on tenor. While Gjerstad's personality on these horns may not have the acutely personal voice he would later develop on alto saxophone and clarinet, it's hardly heard as lacking. He can be a forceful, emotive soloist, his lines coiling against the detailed calm of the rhythmic fields generated by his partners. The finest moments come on the second track, when Gjerstad enters a sustained ballad mood, Dyani coming to the fore and Stevens further opening time's vista.

2018's *Season of Sadness* has Gjerstad in a very different trio with cellist Fred Lonberg-Holm and pianist Matthew Shipp. "Part one" begins with a sense of grim fracture, dissonant piano blows, longitudinally scratched strings and dry, piercing saxophone cries, but the sense of menace dissipates in the music's natural mobility, Shipp's lines rising against his own bass clusters to a sudden clarity, Gjerstad's skittering, querulous statements reaching for the light of the upper register, Lonberg-Holm's bowing surrendering to the promise of rapid pizzicato. The alternation of oppressive mass and sudden levity captures perfectly the ambiance of the times, individual joy amid collective despair, group promise in opposition to isolation. The trio suggests a contemporary take on the Jimmy Giuffre Trio with Paul Bley and Steve Swallow: it combines highly developed individual vocabularies with the freedom of collective improvisation and responsibility of close listening. Each musician has remarkable moments: There's the sheer emotional power of Gjerstad's high harmonics on "part 4" and virtuosic timbral mutations that he achieves on clarinet on "part 6"; Lonberg-Holm's arco playing is so violent on "part 3" that he sounds like he might saw through his string while on "part 7" he creates some wonderful multi-voiced scratching. Shipp is a continuous highlight reel, his most brilliant individual moments still an integral part of his continuous role in knitting together and shaping the music: the sustained three-way expressionism of "part five" and "six" could define the idea of spontaneous collective composition.

For more information, visit nobusinessrecords.com and ilusorecords.com

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London Transport
Andreas Schulz (feat. Paul Engelmann)
 (One Music Productions)
 by Anna Steegmann

German producer and drummer Andreas Schulz has long admired the art of Gerd Winner, who created covers for many of ECM's legendary albums. Winner's 1970 silkscreen series "London Transport" inspired him to create this album with alto saxophonist Paul Engelmann, participant in numerous free jazz projects. Schulz considers it the high point of his career.

London Transport, a concept album, consists of a double album and six double singles. The Red Line Bus Version is made up of six acoustic jazz improvisations by Schulz and Engelmann while the Green Line Bus Version features the same six 'compositions', this time digitally produced with lots of electronic sounds. The listener has a third option: *London Transport's* six double singles, where the respective song pairs follow each other directly, showcasing similarities and differences in both versions. *London Transport* has won high praise in the German press for its outstanding compositions, its iconic musical translations of the Winner series describing tunes as "gripping, atmospherically highly compressed miniatures".

Red Line Bus Version achieves a rich tapestry of

sound: opening track "Dust Cart" introduces sounds you didn't know drums could produce. The music is visceral and visual, evoking big city traffic, at times chaotic and cacophonous, at other times flowing smoothly. Third track "Orange Container", a solo saxophone piece, alternates between boisterous improvisational flights and a repeating theme that fades softly. The recordings were done in two takes, an astonishing feat. No doubt Schulz' and Engelmann's remarkable chemistry was honed during two years playing a weekly gig together as part of the quartet WATTEN (see *Jazz in der Pupille*, One Music Productions, 2019). The Green Line Bus Version is replete with synthesizers, moody electronic sounds, great tap-along rhythms and hints of techno beats, allowing listeners to imagine riding the bus or Tube in gray, rainy London, an oddly pleasurable experience.

For more information, visit onemusic-label.com



Flipenstein
Flip Phillips (Progressive)
 by George Kanzler

During the last two decades of the 20th century, tenor saxophonist Flip Phillips, who would have turned 105 this month, was a mainstay of the jazz party circuit

that celebrated mostly older, swing, pre-bop and early proto-bop styles, as well as appearing at more inclusive, often jazz-club sponsored, festivals. One of his go-to original tunes was "The Claw", his own personal standard. An "I Got Rhythm" contrafact, it was first recorded by Phillips on this 1981 album, the fruition of a novelty whim that struck him in 1974 when he played with pianist Lou Stein and conceived of a project punning on Frankenstein: *Flipenstein*. As he told Stein then: "Monsters and Vampires love music too."

Along with Stein, the album also includes bassist Mike (aka Michael) Moore and drummer Butch Miles (of Count Basie Orchestra fame). The monster/ghost theme is reflected in the tunes, both originals from Phillips and Stein and such standards as "Witchcraft", "Ghost of a Chance" and the now-forgotten Larry Clinton Swing Era standard "Satan Takes a Holiday".

Stein's "Dracula's Dance", a two-chord semi-modal piece done in Brubeck Quartet fashion—piano trio theme à la "Blue Rondo à la Turk" with tenor solo in the middle—and the pair's "Vampire's Dream", a brooding, meditative ballad, are the outstanding originals. Phillips, who developed his swaggering, muscular style with Woody Herman's First Herd in the mid '40s and subsequently for a decade with Jazz at the Philharmonic, is in top form here at 66, his halcyon style fully intact. He brings fervid swing to the uptempo tunes while still honoring the melodies—stop-time smears on "Witchcraft", distinctive textural shifts of both takes of "Satan Takes a Holiday"—and caresses ballads with a breathy romanticism equal to Ben Webster, especially on both takes of "Ghost of a Chance". The quartet's romp through "The Claw" reveals why it became Phillips' late career favorite.

For more information, visit jazzology.com

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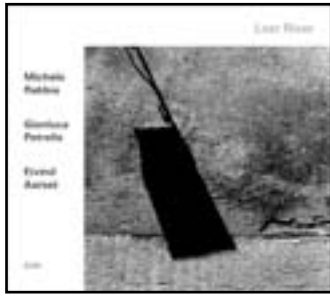
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Lost River

Michele Rabbia/Gianluca Petrella/Eivind Aarset (ECM)
by Marco Cangiano

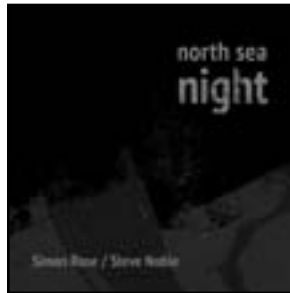
Last year the World Economic Forum identified water scarcity as one of the most severe global risks, demand expected to exceed supply within the next two decades. It is then very timely that drummer Michele Rabbia, trombonist Gianluca Petrella (who turns 45 this month) and guitarist Eivind Aarset draw inspiration from water in all its forms while reminding with the evocative title of their CD and music presented therein of the risks we all face. As such, this is an atypical and yet fascinating project pulling together the three artists for the very first time, although they have collaborated in duos or in other artists' projects. The music flows seamlessly, with reliance on electronics very tastefully blended with acoustic instruments. Whereas Aarset and Rabbia both have backgrounds in experimental outings, Petrella is relatively new to this musical environment given his more jazz-rooted experience. Yet, trombone comes across as the leading voice in most of the pieces as various guitars provide an ethereal waterbed over surgically light percussion.

The result is a captivating, hypnotic and soothing 45 minutes, which, at the same time, conveys a sense of urgency and drama. This is most evident in the title track and "Flood", which is built over a four-note trombone pattern while Aarset's electronics provide long waves of sound. Other pieces display subdued yet somewhat ominous scenarios, as in the opening "Nimbus", "Styx" and "What the Water Brings", the latter constructed on drop effects. Acoustic guitar sounds nostalgic in "What Floats Beneath" and Petrella is particularly effective in "Night Sea Journey", featuring an ostinato pedal by Aarset on which the trombone and its echoes soar. Rabbia's "Fluvius" sounds spacey and hopeful, with no sign of percussion, while the rhythmic patter is conveyed by iterative electronic waves. The two brief concluding pieces, "Flotsam" and "Wadi", sounding more fragmented and suspenseful, end the proceedings almost lingering in the air.

But it is hard to pinpoint individual contributions as this music proceeds with unusual consistency and coherence while coming across as collective improvisation. The three display their skills in various

permutations, distilling and savoring each note without any fear of allowing silence to play a significant role. ECM labels this recording as "beyond category", which is appropriate. This is music of the highest quality, drawing from multiple sources while reminding all of us of the most precious resource we have.

For more information, visit ecmrecords.com



North Sea Night

Simon Rose/Steve Noble (Not Two)
by Marc Medwin

This 2018 recording reinforces and enhances the understanding of why the British duo of saxophonist Simon Rose and drummer Steve Noble (who turns 60 this month) is so long-lived and such an apt pairing. This Newcastle-upon-Tyne concert performance points toward another kind of symbiosis, beyond the usual and always intriguing interplay of tone, sound color and multileveled rhythmic intrigue, an interaction as difficult to articulate as it is fundamental to the duo's musical accomplishments.

Part of that symbiosis is a deepening of what has already been occurring for many years. In a sense, though this is only one element of an ever-evolving musical language made complicated by the interaction itself, each musician has penetrated to centers of tone and timbre only glimpsed or momentarily achieved. Rose's terraced intervals at around 3:25 of the epic titular piece are nothing short of astonishing, almost as delicate and imposing as the space he leaves around them. Simultaneously, Noble shimmers and shivers with rapid-fire stickwork that perfectly complements Rose's controlled shimmies and shakes. Jump over to "Mass" to hear what the Pythons would call something completely different. Noble's tinny cymbal arcs only to disappear with the sudden vigor of suppression, and, neither to be outdone nor left behind, Rose eases into an equally energetic but tailored phrase on a similar dynamic trajectory even as the drummer launches into a similarly thunderous retort.

These moments are indicative without really explaining anything, symptoms rather than causes. Another moment tells more of the tale. "Secret Sharer" opens with a bit of cymbal but, behind it, Noble offers, barely audibly but palpable, two toms in repetition, like bass notes in perfect cadence opening some modal vamp. Rose's response is perfectly timed, strident and somehow absolutely exquisite. He alternates pitches, in a similarly subdued dynamic, but instead of one pitch simply following another, he adds multiphonics into the already complex mix and the two musicians create implied harmonies. Secret sharers indeed!

That sharing, the ability to hear, listen and then react in the heat of improvisational back-and-forth, is at the heart of the matter. It guides the duo through the craggy terrain connecting near-silence to the staggering peaks of volume, tone and power they achieve with regularity. Negotiating second-to-second speed and velocity, all over kit and horn, they nevertheless find similar and telepathic certainty and control in each moment, which, in succession, determines the course of an entire piece or of the evening's performance. Their gestures are as unified as breathing, from first to last, which makes their partnership and their music so special.

For more information, visit nottwo.com

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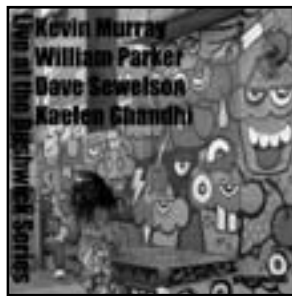
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Live at the Bushwick Series
Kevin Murray/William Parker/
Dave Sewelson/Kaelen Gandhi (Gaucimusic)
by John Sharpe

Live at the Bushwick Series presents another slice of garrulous Monday night free jazz from the basement of Brooklyn's Bushwick Public House, programmed by saxophonist Stephen Gauci and released on his label. Neither the leader, drummer Kevin Murray, nor tenor saxophonist Kaelen Gandhi shy away from performing as equals of the two veterans on the date, bassist William Parker and baritone saxophonist Dave Sewelson. Murray's entrée into the music was through a workshop run by Parker and the bassist's appearance may be interpreted as a deserved vote of confidence.

The interplay between grainy baritone and gruff tenor forms one of the strong points of this single-set-long escapade. Bass and drums initiate a relaxed but burly pulse, joined by immediately sparring saxophones in extemporized unison, fizzing riffs between them. Sewelson proves fond of anchoring figures while Gandhi's multiphonic long tones enliven sequences of pithy obliquely angled abutting phrases. Their coruscating dialogue swerves from raucous honks to braided falsetto in an exciting give and take, part call and response and part simultaneous expression.

Parker's deep-rooted swing grounds the flow, allowing Murray the freedom to ply a multidirectional, tonally differentiated clatter that propels but doesn't constrict. Connections abound, such as that between Parker and Sewelson, the latter a stalwart of the former's Little Huey Creative Music Orchestra, apparent in the way the baritone picks up and propounds a rhythmic motif from the bass. Then later Gandhi plays off of one of Sewelson's lines, further affirming cohesion, before stretching out into the upper register. They never hit a real blow-out, always moving along just a few degrees below boiling, avoiding cathartic resolution.

It's a challenge to sustain this level of creativity and consequently there's something of a lull before the end. Nonetheless it remains a terrific calling card for Murray and Gandhi.

For more information, visit gaucimusic.com. Murray is at Bushwick Public House Mar. 16th. See Calendar.



Unknown Dameron
Paul Combs (Summit)
by Ken Dryden

Although Tadd Dameron was heralded to some degree as a composer during the early years of the bop era, he has been greatly overlooked for the most part following his death from cancer 55 years ago this month, aside from a few frequently recorded tunes like "Hot House", "If You Could See Me Now", "Good Bait" and "Lady Bird". Dameron wrote extensively for other bands, though opportunities to record under his

own name were sporadic. In the latter part of his career, Dameron was further hampered by his battle with drug addiction and imprisonment on drug charges.

Saxophonist Paul Combs spent a quarter-century working on his biography of the artist (*Dameronia: The Life and Music of Tadd Dameron*) and his research uncovered numerous Dameron compositions that had either never been recorded or were little known. These performances come from four different sessions with varying personnel. It becomes clear that these are not second tier works that were rejected or set aside. The live recording of "Conversation" has a choppy Raymond Scott-like rhythm, featuring Bill O'Connell's playful piano, the leader's gritty, hard-blowing baritone saxophone and Derek Cannon's expressive trumpet. The exotic air of "Moon From The East" has more emphasis on the ensemble, with brief solos featuring the leader, Cannon and pianist Kamau Kenyatta.

Many of Dameron's works deserve to have lyrics, though too few have been written. Vocalist Danielle Wertz, a singer worthy of wider recognition with an expressive voice and lots of self-confidence, is featured on several selections. She scats up a storm in "Taking A Chance On Spring", trading fours with Combs on alto saxophone (though he plays baritone elsewhere in the song), is a masterful ballad interpreter in the bittersweet "Never Been In Love" and converses with baritone in the upbeat "Weekend", both with lyrics by Irving Reid.

Combs' research and strong arrangements bear significant fruit throughout the CD and it is apparent that the musicians took time to get familiar with this forgotten music. Hopefully more Tadd Dameron gems will be revealed.

For more information, visit summitrecords.com

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Berlin | *The Hotel of 13 Losses* | *No Signal*
Aaron Novik (Avant Laguardia)
 by George Grella

Gustav Mahler explained his aesthetic philosophy by stating “A symphony must be like the world, it must contain everything.” And so he captured both his volatile inner life and the physical world around him in his composing. These three EPs are part of a series of six clarinetist Aaron Novik released during the last half of 2019, one per month. The three—and the whole series—show a musician trying to record and translate and retransmit the entire world around him. But from the way the music is often at odds with itself, it’s not clear that this is Novik’s conscious intention or even that he is aware of this core quality in the music.

The series sprawls through acoustic and electric ensembles, composition and improvisation and the use of electronic means; these three EPs have Novik playing against field-recording ambience, with a small group and through heavy signal processing. That blind listening would have one hard-pressed to hear Novik as the same player on each shows his range, but also an evasive character.

Novik has played with Fred Frith and recorded on John Zorn’s Tzadik label and those influences are clear, though they come across as not-yet-fully incorporated into a clear personal voice. A good deal of the music feels calculated, not so much cynical but more in the way of doing something that is intriguing from others but may not (yet) be genuine within oneself. This is strongest on *Berlin*, which is full of gestures that sound natural coming from the likes of Zorn or Anthony Braxton—another strong influence—but here seem obligatory or demonstrative, Novik and a group of Kyle Bruckmann (oboe, English horn), Crystal Pascucci (cello), Lisa Mezzacappa (bass) and Jordan Glenn (found object percussion) working through ideas he’s encountered about modern compositional thinking without being sure which ones are truly meaningful for him.

The frustration with the solo date *The Hotel of 13 Losses* is an aesthetic one that boils down to whether Novik sets his rounded clarinet tone in an acoustic space that’s separate from the audio tracks behind him or if he uses distortion to place himself and the audio in the same set of dimensions. The former, like Novik playing against what appears to be public transportation announcements, just doesn’t work, there’s no connection between musician and sound, while the latter is full of dramatic tension, Novik seeming to transmute his being into voltage, becoming spirit that animates machine.

That is what makes *No Signal*—at 44 minutes true album length—a complete success. Novik is at the fore, playing against multitracked samples and loops of himself and fellow clarinetist Jeremiah Cyerman, three long tracks of improvisation and experimentation. He works with setting layers of sound and timbre together, while also playing impressively controlled multiphonics, and there is lots of delicious, biting dissonance and distortion, an edge felt at the back of the neck. Novik plays the A clarinet, Cyerman the B-flat, and together they pulse like one of Alvin Lucier’s pieces for slow-sweep tone generator and solo instrument. Guitarists Ava Mendoza and Matt Hollenberg also play off the wind players, and the ensembles are full of energy and imagination and dark beauty. This is not only the disc that has the most of Novik’s sheer musicianship, but also the best of the bunch and a strong one on any terms.

For more information, visit aaronnovik.com. Novik is at *Bushwick Public House* Mar. 9th. See *Calendar*.



Strike Up The Band
Ricky Alexander (Outside In Music)
 by Kyle Oleksiuk

Since 2013, tenor saxophonist Ricky Alexander has been active in NYC as the bandleader of the Early Bird Jazz Band, a fixture at clubs, weddings and dances. In 2019, after six years working the live NYC circuit, Alexander headed to the studio to record his debut album, *Strike Up The Band*, an extremely strong release that blows the dust off of an earlier, some could say golden, era of jazz. Alexander focuses on intimate, romantic songs pulled from the great forgotten songbook of swing, with titles like “I Knew I Loved You” and “A Kiss To Build a Dream On”. His restoration of these songs is very similar to Bob Dylan’s 2015-17 trilogy of Great American Songbook tunes; mini-revivals of forgotten songs, played in the enduringly popular swing-dance style.

Alexander brings these songs back to life with the nostalgic but intelligent choice to use old recording technology, the now-obsolete ribbon microphone, which brings an intimate old-time sound to this festive album. Leave *Strike Up The Band* playing in your house for too long and your Christmas decorations will go back up on their own.

From the first note, the performances on this album are tremendous. Alexander’s saxophone can be beautifully husky and James Chirillo’s guitar solos hit the spot. Especially near the second half of the album, his virtuoso playing lays down a handful of authentically mystical moments.

On the whole 48-minute album there’s only one false note: opener “The Lady’s in Love with You” ends abruptly, destroying the momentum it had up until that point. It feels like missing a step on the staircase. But don’t let that one misstep get your goat. Instead, whip out the Entenmann’s. Make some hot chocolate. Light a candle. Put on *Strike Up The Band*.

For more information, visit outsideinmusic.com. This project is at *Birdland Theater* Mar. 23rd. See *Calendar*.



Three
The Necks (Northern Spy)
 by Kurt Gottschalk

The more things stay the same, the more they change. Such is the resplendent and reductivist world of The Necks, who for 33 years have been making an unusually warm and minimalist improvised music.

Change within stasis is not a new formula for the band. On a microscopic level, it’s their whole modus operandi. In the macro, it’s how they continue to surprise and delight. Their first album, 1989’s *Sex*, set the standard for their slowly unfolding, Miles-Davis-without-horns slow explorations. But the following year brought what remains one of their most unlikely releases, *Next*, divided into a half dozen tracks and bordering on being a rock album. In the ensuing

years, the trio has persisted in putting new spins on well-worked cycles, right up to the surprising krautrock outburst of 2018’s *Body*.

Three, the band’s 21st album, is quite commonsensically divided into three 20-minute pieces (breaking with their single-track standard), each revealing a very different approach to their always intuitive improvisation. The opening “Bloom” is a surprising hyperdrive, perhaps inspired by their 2018 download-only collaboration with British electro duo Underworld. The band has been known to integrate electronic instruments into their act on occasion and here what seem to be processed beats and synthesizer filigree set off the piano quite beautifully. Alternately, it may all be clever engineering on the part of longtime studio collaborator Tim Whitten. Either way, it’s a compelling chill-out raver.


“Lovelock” follows, a lovely lamentation for Damien Lovelock, a sports broadcaster and fellow Australian who fronted the band Celibate Rifles for 30 years. Rather than going for Lovelock’s punk energy, however, the band delivers an atmospheric meditation with chimes and cymbal washes but enough melodic sensibility to keep it from dissipating into nothingness. The final track, “Further”, will be the most familiar to longtime listeners: Lloyd Swanton’s solid bass, Tony Buck’s quick, strict percussion and chordal counterpoint from Chris Abraham’s piano and organ. It’s vintage Necks with a pointed title, suggesting either the past or the future, either forward or backward, macro or micro, but whichever way, reaching. As ever, The Necks stretch their boundaries without seeming to have done so.

For more information, visit northernspyrecs.com. This band is at *Le Poisson Rouge* Mar. 26th. See *Calendar*.

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Absurd in the Anthropocene
Dan Rosenboom (Gearbox)
by Tom Greenland

Some geologists use the term Anthropocene for our current epoch, a time when technological capabilities have begun to tip the balance in that ancient conflict between man and Mother Nature; when we, not she, become the climate changers. L.A. based trumpeter Dan Rosenboom's new release is a response to these changes, climatic and otherwise. His music crosses genre boundaries, an auditory metaphor, perhaps, for his desire to challenge current socio-political trends that seem to neglect our environmental responsibilities.

Heavily layered, the music is especially dense in the lower frequencies, an effect created by the electric bassists' use of octave-dividers and other signal processors and addition of synthesized keyboard bass parts. Although the core quintet is Rosenboom, alto saxophonist Gavin Templeton, keyboard player Jeff Babko and either Jerry Watts, Jr. or Tim Lefebvre (bass), Zach Danziger or Gary Novak (drums), many tracks have guests, including guitarists Tim Conley, Alexander Noice and Jake Vossler; alto saxophonist David Binney; and drummer Vinnie Colaiuta, who brings palpable vitality to "Apes in Rapture" and "Obsidian Butterfly". The former features a seven-horn dectet blowing punchy big band tutti in 6/8 and a wistfully intelligent solo by Binney. A big part of the album's impact is attributable to Babko's production, a cinematic scope, a vivid electro-industrial tableau, epic in proportion, apocalyptic in inference. There's a certain distancing that occurs for the listener despite the acoustic warmth of the horns and drums, due to the liberal application of this musical machinery. It's a scary vision of our planet's future.

Leavening this grim prophecy are two factors. First is Rosenboom's inventive writing. His syncopated, often through-composed melodies have a sense of impatience and inevitability, employing unusual accent patterns, warped phrases, even a canon texture ("Green Moon"). Second is his fine trumpet/cornet playing, with a robust tone up through the higher ranges, strong chops, often expressed in long legato lines with occasional pinched or flutter-tongued attacks, and pervasive ingenuity. He is best heard on "Mr. Lizard Said", "Still", "Heliapteryx" and "Forget What You Know", the last a mash-up of techno and bebop.

As part of his album tour, Rosenboom brought Templeton, Binney, Noice, Vossler, Watts and Novak to Alphabet City's Nublu 151 last month. The absence of Babko was a noticeable change, as was the constant presence of two guitarists. Unfortunately, the thick low frequencies that work so well on the album did not translate to the live environment. Watts' tone was loud and indistinct, often sounding like wind across a microphone, overpowering many of the horn and guitar solos and Novak's extremely active drumming, even in the midst of these solos, didn't help.

The set followed the album cuts in order, excising three tracks from the middle. "Mr. Lizard" and "Pushed to the Edge of Ideas by Dispassionate Bias-algorithm Bots" both displayed fast, fat legato cornet, with a cool, moody solo by Binney on the former. "Still" opened with a cappella cornet, leading to another impressive turn by Binney. Vossler's vigorous Eddie van Halen-meets-George Benson guitar solo on "Green Moon" was intriguing and Templeton was finally allowed to shine on "Obsidian Butterfly", demonstrating an unusual and

evocative style alternating delicate passages and gruff comical shrieks. The set ended with "Drowning on the High Ground", Rosenboom more subdued yet still fiery.

For more information, visit gearboxrecords.com



The Golden Rule: for Sonny
Eric Wyatt (Whaling City Sound)
by Phil Freeman

Saxophonist Eric Wyatt's third album as a leader and his second for Whaling City Sound after a debut on Posi-Tone, is dedicated to his godfather Sonny Rollins and often has the feel of one of the older man's mid '70s recordings for the Milestone label. Wyatt's tone is big and warm and he's got a sure-footed rhythmic sense, which allows him to work as confidently over a blues as over samba or calypso rhythms.

This album, which includes 12 tracks and runs 79 minutes, was recorded in a single 10-hour session, but features a variety of rhythm sections, including pianists Sullivan Fortner, Benito Gonzalez and Anthony Wonsey, bassists Tyler Mitchell and Eric Wheeler and drummers Chris Beck, Charles Goold and Willie Jones III in various combinations. A few additional guests pop up here and there: trombonist Clifton Anderson on three tracks, trumpeter Giveton Gelin on four, guitarist Russell Malone on two and on the final track, fellow tenor saxophonist JD Allen.

The title track is a tribute to Rollins and two other pieces carry explicit dedications. "After The Morning", a gentle ballad that is Fortner's sole appearance, is for trumpeter Roy Hargrove and the battering "In The Spirit Of Arthur", more surprisingly, is for Arthur Rhames, the saxophonist/guitarist who was a New York cult sensation in the late '70s-80s. There's also a version of one of Rollins' signature tunes, "Don't Stop The Carnival", which features a shimmering Malone and forceful Anderson.

The album concludes with one more Rollins nod: a take on "The Bridge", from his 1962 album of the same name, on which Wyatt and Allen, friends of long standing, chew the tune up at a racetrack tempo set by Gonzalez, Wheeler and Goold, turning it into something reminiscent of the Eddie "Lockjaw" Davis/Johnny Griffin Quintet. Allen often comes across as a very introspective musician on his own albums, so hearing him tear it up and riff along with Wyatt, clearly having a blast, will put a grin on any listener's face.

For more information, visit whalingcitysound.com. Wyatt is at *Smalls* Mar. 27th. See Calendar.



Live at the Bimhuis
Wayne Horvitz European Orchestra (Novarajazz)
by Mark Keresman

Player of assorted keyboards, composer and bandleader Wayne Horvitz has been active in the creative music scene(s) in NYC, Pacific Northwest and

parts of Europe since the '80s as a leader, collaborator and bandmember. Horvitz has led Phippen, The President and Zony Mash and played with John Zorn, Butch Morris and Bobby Previte, among many others. Along with his American groups (and collaborations) he has a European Orchestra and this is a document of an Amsterdam concert by same. Horvitz does not play; his role is that of composer and conductor. The band is a fascinating cross-section of Europe's avant garde firmament: saxophonists Silke Eberhard, John Dikeman, Massimiliano Milesi and Edoardo Marraffa; trombonists Gerhard Gschlössl and Wolter Wierbos; trumpeters Eric Boeren and Luca Calabrese; guitarist/clarinetist Alex Ward; pianist Alexander Hawkins; bassist Danilo Gallo and drummer Zeno de Rossi.

The kickoff, "Prepaid Funeral", begins briskly, like a Thad Jones/Mel Lewis swinger, before gently segueing into near-free saxophone solos amid pointed ensemble work, gradually building in intensity until the ensemble starts to swing in earnest à la late-period Duke Ellington—quirky refrains, a bank of horns wailing in a tight, slightly twisty fashion. Solos dart in and out of the mass/morass, the orchestra bouncing dark motifs conveyed in a light-hearted way, while the rhythm section carries proceedings forward in an ever-so-slightly ominous manner. It concludes in what could be a parody of a march tempo (perhaps a nod to old-school New Orleans funeral marches), growing into a cyclic pattern. "Trish" is full of restrained, sentimental swing and nostalgic fragments of melody, the reeds and brass gradually swelling and engaging one other as if it were a classical dance. "Disingenuous Firefight" has a wistful intro, which grows more crackling until a martial cadence over which dissonant solos (overblowing, spooky growls, etc.) interlock and wail good-naturedly. Rising intensity gives way to genial riffs and grand, classy passages.

The most ambitious piece is the 11-minute "A Walk in the Rain". It includes earnest swing, burlesque passages, sizzling solos (especially Ward on guitar—get too close and choke on the smoke) and sharp phrases in that insistent Count Basie manner. Hawkins, like Basie, makes his few notes count, driving the band/tune as much as the rhythm team. This number, oozing uptown swagger, has enough joie de vivre for two parties, on that you can bet—this swings hard in whimsical fashion.

There's a tradeoff here—we don't get to hear Horvitz the wiz of keys, but as a composer/leader, we get plenty and these European hep cats really bring his earthy, witty concepts to life. Get this for that cranky person in your life that thinks modern jazz is too full of itself and, of course, a copy for yourself.

For more information, visit novarajazz.org. Horvitz is at *Soup & Sound* Mar. 28th. See Calendar.

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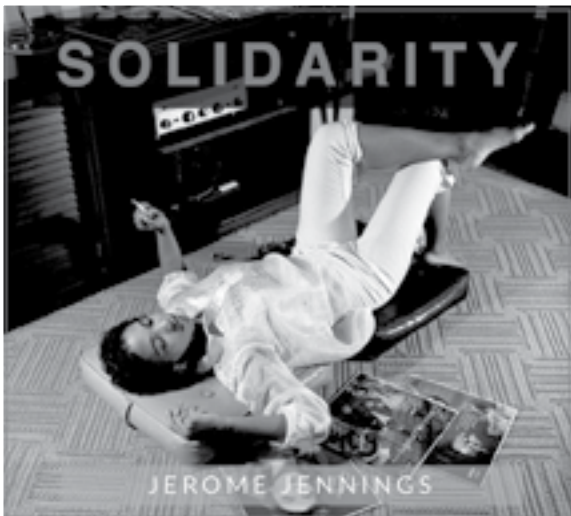
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BOXED SET



Unexpected Alchemy
Various Artists (Not Two)
by Stuart Broomer

Few partnerships in free jazz/improvised music can approach that of Ken Vandermark and producer Marek Winiarski, beginning with a five-day stand in 2004 at Klub Alchemia in Krakow. Winiarski released on his Not Two label as a 12-CD boxed set, including the band's every set. Since Krakow Jazz Autumn was launched in 2006, further weeklong residencies and comparable documentation have followed.

Unexpected Alchemy presents a residency from November 2017, a compact, artfully designed, seven-CD set of a six-day series curated by Vandermark in which an international group of 11 improvisers play in situations that include solos, duos, trios and a quartet. It's a divergent collection of musicians, dedicated to the genuinely improvisatory encounter: saxophonists Vandermark, John Butcher (UK) and Mette Rasmussen (Denmark), saxophonist/trumpeter Joe McPhee, trumpeter Nate Wooley, pianist John Tilbury (UK), bassist Kent

Kessler, drummers Hamid Drake, Steve Noble (UK) and Eddie Prévost (UK) and Ikue Mori on electronics.

That grouping may suggest close associations, whether it's the AMM nexus of Prévost, Tilbury and sometimes Butcher or the trio of Vandermark, Drake and Kessler with frequent partner McPhee, but what shines here is Vandermark's programming skill and the musicians' vision. It's "Unexpected Music", as Winiarski calls it, a most fitting description.

There's something, well, alchemical, about Klub Alchemia: a small stage, a crowded room and a rapt audience including fellow musicians contribute to a heightened sense of anticipation. It's apparent from the opening disc, with Vandermark and Wooley working through the structured improvisations of "Deeply Discounted" and "Sequences of Snow", the abstracted forms heightening the creative tension.

Noble's solo set might gain something in the seeing, at least a suspension of wondering how his remarkable pitch shifts and simultaneous clang of drum and cymbal are accomplished. McPhee's 24-minute solo is a significant highlight, an extended oration switching from tenor to trumpet to tenor and which is filled with all the depth of passion and vision associated with his work. Nearing the work's final quarter, McPhee introduces Duke Ellington's "Come Sunday", tracing it with a raw-sweet sound, whistles and vocalized cries included in his breath, in a performance that can endure as long as the inner spirit of jazz lives.

If there are several transformative presences here, Mori could still be singled out. She makes two appearances. One is a duet with Rasmussen in which she creates a steady stream of warbles and bleeps that fuse the worlds of nature and technology,

a soundscape that dovetails with the saxophonist's focused, intense lyricism. Mori's special input is similarly present in a fine trio with Noble and Vandermark while Rasmussen also shines in a quartet with Wooley, Kessler and Noble having its roots in classic free jazz, an impetus too for the duo of McPhee and Kessler, who match impulses in a partnership spanning both decades and bands.

Butcher turns up in three different duos. A series of short pieces with Vandermark has the two matching clicks, multiphonics, harmonics and roars in what might be a philosophical discussion among unknown species. His pairing with Tilbury initially sets the saxophone against weighty dissonant clusters, which turn to something resembling a starkly abstract blues; the pairing of Butcher and Wooley is an intense, complex storm.

If Prévost is the metallurgical master of AMM, here a trio with Vandermark and Drake brings out another side of his drumming, a legacy of hardbop precision. The result has a consistent edgy excitement.

The seventh CD is described as a "bonus disc", since it doesn't come from the Alchemia series. Dissatisfied with his Krakow recording with Prévost and Tilbury, Vandermark substitutes the trio's 63-minute set recorded six months later in Munich. It's a multi-layered work that alternately stretches and compresses time and space, a music of duration that magnifies instants of convergence. It's a quality that arises at other points in this set as well, an epic week of music, which often erases distinctions between free jazz and free improvisation, becoming simply that "Unexpected Music".

For more information, visit nottwo.com

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(with Michael F. Patterson on bass)

04/03/2020 Harlem Jazz Series, Harlem, NY

04/04/2020 Howland Cultural Center, Beacon, NY
(with special guest Tani Tabbal)

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ON THIS DAY

by Andrey Henkin



Benny Bailey Quintet
Benny Bailey (Sonet)
March 4th, 1959

This two-track EP of the leader's "Sonny Man" and Dizzy Gillespie's "Confirmation" finds trumpeter Benny Bailey 4,100 miles from his Cleveland birthplace, in Stockholm, leading a quintet of three Swedes—tenor saxophonist Bernt Rosengren, pianist Ingmar Westberg and bassist Sture Nordin—plus ex-pat drummer Joe Harris. Bailey would return briefly to the U.S. shortly thereafter but made Europe his home from the early '60s onwards, becoming a staple of continental big bands, most notably that of Kenny Clarke/Francy Boland.



Jazz from Holland
Misha Mengelberg (Artone)
March 4th, 1966

Hard to imagine that the studious young pianist on the cover would go on to a decades-plus career as the maverick co-circus ringmaster of the ICP Orchestra alongside drummer Han Bennink. The latter is here, the band completed by countrymen alto saxophonist Piet Noordijk and bassist Rob Langereis. The subtitle of the LP indicates that the band would perform at the 1966 Newport Jazz Festival four months after recording this date. Even if he didn't look the part, Mengelberg's idiosyncratic tunes foreshadow his later work.



Fly On
Air Pocket (East Wind)
March 4th, 1975

Musicians (especially Frank Zappa) owe a debt to jazz educator William Fowler, whose five sons—trombonist Bruce, saxophonist Steve, trumpeter Walt and bassists Tom and Ed—have amassed hundreds of recording credits from the late '60s onwards. Oliver Nelson heard them while some were still students at the University of Utah (where William taught) and, several years later, produced this date, three tunes from Steve, two from Bruce and three from keyboard player Stu Goldberg, the band also with fellow Zappa alum Chester Thompson.



Skylark
Al Cohn (JLR)
March 4th, 1982

Saxophonist Al Cohn is best known as one of the Four Brothers alongside Zoot Sims, Stan Getz and Serge Chaloff in Woody Herman's Second Herd, all born within four years of one another and, apart from Chaloff, who died in 1957 at 33, working into their 60s. This date is a two-CD set taken from a concert at E.J.'s in Atlanta with, at least on record, a one-off local trio of Dan Wall (piano, who would play organ with John Abercrombie a decade later), Neal Starkey (bass) and Brian Childers (drums) for a program of standards and Cohn originals.



Eponymous
Blonk/Gustafsson/Zerang (Kontrans)
March 4th, 1996

Kontrans was founded by Dutch vocalist Jaap Blonk and within its catalogue are the seven entries of the "Improvisors" series, Blonk traveling the world to record with peers or younger musicians. This first volume is 11 collective improvisations from a one-time-only trio recorded in Stockholm at the Andra Jazz record shop with Swedish saxophonist Mats Gustafsson and Chicagoan drummer Michael Zerang, the latter pair first recording together in 1994 and working for years after as part of the Peter Brötzmann Chicago Tentet.

BIRTHDAYS

March 1
†Glenn Miller 1904-44
†Teddy Powell 1906-1993
†Benny Powell 1930-2010
Gene Perla b.1940
Ralph Townner b.1940
Vinny Golia b.1946
Norman Connors b.1947
Elliott Sharp b.1951

March 2
†Eddie "Lockjaw" Davis 1921-86
†Doug Watkins 1934-62
†Buell Neidlinger 1936-2018
Bob Neloms b.1942
Wolfgang Muthspiel b.1965

March 3
†Barney Bigard 1906-80
†Cliff Smalls 1918-2008
†Jimmy Garrison 1934-76
Luis Gasca b.1940

March 4
†Don Rendell 1926-2015
†Cy Touff 1927-2003
†Barney Wilen 1937-96
David Darling b.1941
Jan Garbarek b.1947
Albert Pinton b.1962
Dana Leong b.1980

March 5
†Gene Rodgers 1910-87
†Bill Pemberton 1918-84
†Dave Burns 1924-2009
†Lou Levy 1928-2001
†Wilbur Little 1928-87
†Pee Wee Moore 1928-2009
Nils Winther b.1944
David Fiuczynski b.1964

March 6
†Red Callender 1916-92
†Howard McGhee 1918-87
†Wes Montgomery 1925-68
†Ronnie Boykins 1935-80
Charles Tolliver b.1940
Peter Brötzmann b.1941
†Robin Kenyatta 1942-2004
Flora Purim b.1942
Dom Minasi b.1943
Ayelet Rose Gottlieb b.1979

March 7
Alexander von Schlippenbach b.1938
Herb Bushler b.1939

March 8
†George Mitchell 1899-1972
Dick Hyman b.1927
George Coleman b.1935
†Gabor Szabo 1936-82
†James Williams 1951-2004
Biggi Finkeloe b.1956
Anat Fort b.1970

March 9
†Ornette Coleman 1930-2015
†Keely Smith 1932-2015
Kali Z. Fasteau b.1947
Zakir Hussain b.1951
†Thomas Chapin 1957-1998
Erica von Kleist b.1982

March 10
†Bix Beiderbecke 1903-31
†Pete Clarke 1911-75
†Don Abney 1923-2000
Louis Moholo-Moholo b.1940
Mino Cinelu b.1957
Bill Gerhardt b.1962
Ofer Assaf b.1976

March 11
†Miff Mole 1898-1961
†Mercer Ellington 1919-96
†Ike Carpenter 1920-98
†Billy Mitchell 1926-2001
†Leroy Jenkins 1932-2007
Vince Giordano b.1952
Judy Niemack b.1954

March 12
†Sir Charles Thompson 1918-2016
†Hugh Lawson 1935-97
Ned Gould b.1959
Peter Knight b.1965

March 13
†Dick Katz 1924-2009
Roy Haynes b.1926
†Blue Mitchell 1930-79
Michael Jeffry Stevens b.1951
Akira Tana b.1952
Terence Blanchard b.1962
Shoko Nagai b.1971

March 14
†Joe Mooney 1911-75
†Les Brown 1912-2001
†Sonny Cohn 1925-2006
†Mark Murphy 1932-2015
†Shirley Scott 1934-2002
Gianluca Petrella b.1975

March 15
†Jimmy McPartland 1907-91
†Spencer Clark 1908-1998
†Harry James 1916-83
†Bob Wilber 1928-2006
Charles Lloyd b.1938
Marty Sheller b.1940
Joachim Kühn b.1944
Anne Mette Iversen b.1972

March 16
†Ruby Braff 1927-2003
†Tommy Flanagan 1930-2001
Keith Rowe b.1940
John Lindberg b.1959
Woody Witt b.1969

March 17
†Paul Horn 1930-2014
†Grover Mitchell 1930-2003
†Karel Velebný 1931-89
Jessica Williams b.1948
Abraham Burton b.1971
Daniel Levin b.1974

March 18
†Al Hall 1915-88
†Sam Donahue 1918-74
Bill Frisell b.1951
Joe Locke b.1959

March 19
†Curley Russell 1917-86
†Lennie Tristano 1919-78
†Bill Henderson 1930-2016
Mike Longo b.1939
David Schmitter b.1948
Chris Brubeck b.1952
Michele Rosewoman b.1953
Eliane Elias b.1960

March 20
†Marian McPartland 1920-2013
†Sonny Russo 1929-2013
†Harold Mabern 1936-2019
Jon Christensen b.1943

March 21
†Hank D'Amico 1915-65
Mike Westbrook b.1936
†Herbert Joos 1940-2019
Amina Claudine Myers b.1942

March 22
†Fred Anderson 1929-2010
John Houston b.1933
†Masahiko Togashi 1940-2007
George Benson b.1943

March 23
†Johnny Guarnieri 1917-85
Dave Frishberg b.1933
†Dave Pike 1938-2015
†Masabumi Kikuchi 1940-2015
Gerry Hemingway b.1950
Stefon Harris b.1973

March 24
†King Pleasure 1922-81
Dave MacKay b.1932
†Kalaparusha Maurice McIntyre 1936-2013
Steve Kuhn b.1938
Paul McCandless b.1947
Steve LaSpina b.1954
Renee Rosnes b.1962
Dave Douglas b.1963
Joe Fiedler b.1965

March 25
†Cecil Taylor 1929-2018
†Paul Motian 1931-2011
†Larry Gales 1936-95
†Lonnie Hillyer 1940-85
Makoto Ozone b.1961

March 26
†Abe Bolar 1908-2000
†Flip Phillips 1915-2001
†Andy Hamilton 1918-2012
†Brew Moore 1924-73
†James Moody 1925-2010
Maurice Simon b.1929
Lew Tabackin b.1940
Hiromi b.1979

March 27
†Pee Wee Russell 1906-69
†Ben Webster 1909-73
†Sarah Vaughan 1924-90
†Harold Ashby 1925-2003
†Bill Barron 1927-89
†Burt Collins 1931-2007
Stacey Kent b.1968

March 28
†Paul Whiteman 1890-1967
†Herb Hall 1907-96
†Thad Jones 1923-86
Bill Anthony b.1930
†Tete Montoliu 1933-97
Barry Miles b.1947
Donald Brown b.1954
Orrin Evans b.1975
Jen Shyu b.1978

March 29
†George Chisholm 1915-97
†Pearl Bailey 1918-90
Allen Botschinsky b.1940
†Michael Brecker 1949-2007

March 30
†Ted Heath 1900-69
Lanny Morgan b.1934
Karl Berger b.1935
Marilyn Crispell b.1947
Dave Stryker b.1957
Frank Gratkowski b.1963
Dan Peck b.1983

March 31
†Santo "Mr. Tailgate" Pecora 1902-84
†Red Norvo 1908-99
†Freddie Green 1911-87
†Jimmy Vass 1937-2006
Christian Scott b.1983



KALI Z. FASTEAU
March 9th, 1947

Since the mid '80s, Kali Z. Fasteau has documented her projects via Flying Note, over 15 albums under her name featuring the multi-instrumentalist on everything from piano, voice, drums and soprano saxophone to nai, mbira, shakuhachi and mizmar, as well as collaborations with such avant jazz icons as Kidd Jordan, Louis Moholo, Bobby Few and Noah Howard. One release, 2000's *Memoirs Of A Dream*, was a two-CD set of '70s concerts with Fasteau's late husband Donald Rafael Garrett, who worked with John Coltrane, Archie Shepp and during the '70s co-lead The Sea Ensemble with Fasteau, the duo releasing three albums on ESP-Disk and Red Records. -AH

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ACROSS

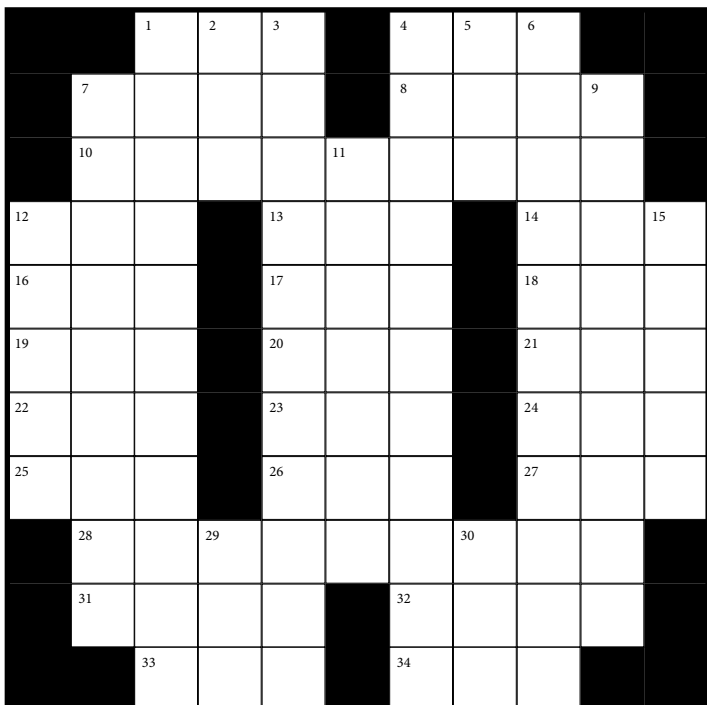
1. Touchy-feely violist Charlotte?
4. 1981 Alexander von Schlippenbach/Evan Parker/Paul Lovens Po Torch album *Detto Fra Di* _____
7. A neophyte jazz musician's favorite book?
8. _____ Les Arbres, Norwegian/French quartet recording for ECM
10. Steve Lacy featured this mechanical free-reed instrument on several of his albums
12. Site of many a house concert (abbr.)
13. Ig Henneman/Ab Baars label
14. 1972 Roy Ayers Polydor album _____ *Coming*
16. Saxophonist Konitz or singer Jeanne
17. '40s-50s saxophonist who was not from Canada?
18. Elton Dean Tapes catalogue prefixes
19. Trumpeter/Miles Davis biographer Carr
20. Percussionist Lee Kwang who worked with Wolfgang Puschnig, Bill Laswell, Tetsu Saitoh and others
21. This org. weaponized jazz during the Cold War
22. Guitarist Bickert and bandleader Palermo
23. Grayslake, IL coll. with a noted jazz program
24. London Records mid to late '60s catalogue prefixes
25. Benny Golson tune "Whisper _____"
26. Korean Proto-jazz singer of the '30-40s Kim _____-Song
27. This tome describes jazz as "broadly characterized by regular forceful rhythms, syncopated phrasing, modifications to traditional instrumental tone and

pitch (such as the use of blue notes), and improvisatory soloing." (abbr.)

28. How many a jazz musician ends up
31. Japanese saxophonist Kitamura who had a long partnership with Teddy Wilson
32. 1959-62 *DownBeat* editor Gene
33. Ensemble founded by Hal Russell in 1980
34. Home prov. of the Guelph Jazz Festival

DOWN

1. German, NYC-based drummer Joe who has worked with Thomas Heberer, Blaise Siwula, Ivo Perelman and others
2. Blue Note '70s UK catalogue prefixes
3. Bassist Hans
4. Bassist/vocalist Me'Shell
5. Early jazz standard "Let's Sow A Wild _____"
6. 1956 Bud Powell Blue Note album *Blues* _____
7. Label named for a Muhammad Ali boxing technique
9. Characteristic of many an old jazz club
11. Russian pianist Kapustin
12. 1985 Michael Mantler/Don Preston WATT Works album
15. This opposite of run is its synonym in jazz
29. Quincy Jones arrangement of "I'm Gone" written for James Moody
30. 2005 ICP Orchestra album *Weer Is* _____ *Dag Voorbij*



By Andrey Henkin

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WOLFGANG DAUNER

BY ANDREY HENKIN



German pianist and keyboard player Wolfgang Dauner, who was at the vanguard of his country's avant garde and fusion scenes since the early '60s, recording over three dozen albums along with hundreds of credits with an international array of players, died Jan 10th at 84.

Dauner was born Dec. 30th, 1935 in Stuttgart, in the south of Germany and far away from the country's more known jazz centers of Berlin, Köln and Frankfurt. He was raised by a piano teacher aunt but did not seriously attempt at professional career in music until well into his 20s. In 1964, he recorded his debut (after a shared 1962 SABA date with the Hans Koller-Oktett) for CBS, *Dream Talk*, a visionary trio session with countryman bassist Eberhard Weber and American ex-pat drummer Fred Braceful, predating the avant garde explorations of Manfred Schoof, Alexander von Schlippenbach and Peter Brötzmann. While his origins were in the introspections of the Bill Evans Trio, Dauner soon expanded his vision outside of traditional formats, convening the piano/bass/drums/cello/reeds/violin/tabla septet found on *Free Action* (SABA, 1967, with Jean-Luc Ponty) and jazz group and choir collaborations such as 1968's "Psalmus Spei", 1969's "Beobachtungen Für Stimmen Und Instrumente" and 1970's "Dauner-eschingen".

He would make experimental albums for MPS, Calig, ECM, CTR-Produktion and other labels through the '70s as well as amass session credits with Joki Freund, The German All-Stars, Robin Kenyatta, Rolf Kühn, Masahiko Satoh, Don "Sugarcane" Harris, Sigi Busch, Klaus Weiss, Hans Koller, Albert Mangelsdorff, Volker Kriegel, Ack Van Rooyen, Zbigniew Seifert and many more.

It was with Mangelsdorff and Kriegel that Dauner founded Mood Records in the late '70s, aiming to foster Germany's jazz-rock scene, one he had helped establish several years earlier with such albums as 1969's *Rischka's Soul* and 1970's *Et Cetera*. Mood released many albums by Dauner and his peers as well as being the home label for The United Jazz+Rock Ensemble, which featured an international cast of musicians including Dauner, Weber, Mangelsdorff, Kriegel and non-Germans such as Kenny Wheeler, Barbara Thompson, Jon Hiseman and Ian Carr.

Dauner's recording activities continued unabated well into the new millennium, whether as a leader, in The United Jazz+Rock Ensemble or collaborative or sideman roles. In the 2010's he began a collaboration with his drummer son Florian, the junior also a member of The United Jazz+Rock Ensemble Second Generation.

Dauner received the Order of Merit of the Federal Republic of Germany, the now-defunct Echo Prize (awarded by the German Record Academy) and the Jazzpreis Baden-Württemberg.



NORM AMADIO (Apr. 14th, 1928-Jan. 21st, 2020) The Canadian pianist's main gig was as an orchestral leader at the Canadian Broadcasting Corporation but he did have a small discography of sessions with Moe Koffman, Phyllis Marshall, Peter Appleyard and Dave Woods and an obscure trio date under his own name for Canadian Talent Library in the early '60s. Amadio died Jan. 21st at 91.



LUCIEN BARBARIN (July 17, 1956-Jan. 30th, 2020) The trombonist named for his famed drummer grandfather carried on the New Orleans jazz tradition in the bands of Leroy Jones, the Marsalis family, Dr. Michael White and Kermit Ruffins as well as appearing on several albums by another Crescent City son, Harry Connick, Jr. Barbarin died Jan. 30th at 63.



GEOFF CASTLE (Jun. 8th, 1949-Jan. 15th, 2020) The British keyboard player was part of the National Youth Jazz Orchestra in 1971, a member of Graham Collier's '70s bands (appearing on five LPs), took over Karl Jenkins' seat in Ian Carr's Nucleus in the mid '70s (six albums in that decade), was a founding member of the jazz-rock band Paz (close to a dozen albums between 1977-97) and also recorded with Neil Ardley to go along with a couple of albums as a leader. Castle died Jan. 15th at 70.



BOB GULLOTTI (Nov. 28th, 1949-Jan. 25th, 2020) The drummer was a founding member of The Fringe (with four albums on the band's Ap-Gu-Ga imprint from 1978-86 and discs on Northeastern, Soul Note and Stunt into the new millennium, plus a decades-long Monday night residency at The Lily Pad and Willow Jazz Club in Boston), had early participation in Tom van der Geld's Children At Play, credits with fellow Fringe member George Garzone, Jerry Bergonzi, Hal Crook, Michael Ray, Rick Stepton, Guido Manusardi, Trey Anastasio and others, a 2007 album for Soul Note and a career as a respected educator in his hometown of Boston. Gullotti died Jan. 25th at 70.



JIMMY HEATH (Oct. 25th, 1926-Jan. 19th, 2020) The NEA Jazz Master saxophonist was the middle brother of one of the most famed families in jazz, had numerous records for Riverside, Cobblestone, Muse, Xanadu, Strata-East, Landmark, Soul Note, Verve and SteepleChase, plus many in a cooperative band with his brothers bassist Percy and drummer Albert "Tootie". His discography from the late '40s onwards is an encyclopedia of jazz with credits under Howard McGhee, Dizzy Gillespie, Miles Davis, J.J. Johnson, Kenny Dorham, Sam Jones, Nat Adderley, Blue Mitchell, Milt Jackson, Donald Byrd, Herbie Mann, Cal Tjader, Art Farmer, Curtis Fuller, Johnny Hartman, Red Garland, Sonny Stitt, Freddie Hubbard, George Benson, Benny Carter, Riverside Reunion Band, Clark Terry, Mark Elf, TS Monk, Pat Metheny, Gerald Wilson, Antonio Hart, Nancy Wilson and many others. He saw many of his compositions, such as "CTA", "Gemini" and "Gingerbread Boy", recorded by other artists (the latter tune most famously by Miles Davis in 1966 for *Miles Smiles*) and was a noted educator both at Queens College from 1987-98 and as a co-founder of Jazzmobile. Heath died Jan. 19th at 93. [A two-page In Memoriam spread with remembrances from friends and colleagues is on pgs. 38-39. A Jazzmobile honoring Heath's legacy will take place Apr. 27th.]



JAK KILBY (Apr. 29th, 1949-Jan. 3rd, 2020) The British photographer helped document the early days of the British avant garde jazz scene, his images appearing on albums by Amalgam, Bob Downes, Spontaneous Music Ensemble, John Surman, S.O.S., Derek Bailey, Paul Rutherford, John Stevens, Harry Miller, Frank Perry, Howard Riley, Dudu Pukwana, Mike Osborne, Keith Tippett, Trevor Watts, Gary Windo and others from the late '60s into the mid '80s. Kilby died Jan. 3rd at 70.



ANGEL "CACHETE" MALDONADO (Oct. 16th, 1951-Jan. 10th, 2020) The Puerto Rican percussionist's Batacumbela band released the aptly titled *Afro Caribbean Jazz* in 1987, a decade after he had credits with Andy Harlow, Gato Barbieri, Mongo Santamaria, Ray Barretto and other Latin jazz legends. Maldonado died Jan. 10th at 68.



CLAUDIO RODITI (May 28th, 1946-Jan. 18th, 2020) The Brazilian trumpeter's debut was supposed to be released by CTI but came out instead on Creed Taylor's short-lived Greene Street imprint in 1984. He had over two dozen albums on Uptown, Fantasy, Milestone, Candid, Groovin' High, Reservoir, Nagel Heyer and Resonance, was a member of Paquito D'Rivera's bands in the '80s-90s and recorded close to 200 sessions from the mid '70s onwards with Dom Romao, David Schnitter, Mark Murphy, Chris Connor, Michael Carvin, Klaus Ignatzek, Gary Bartz, Slide Hampton, Horace Silver, Greg Abate, Dave Valentin, Jim Hall, Chuck Israels, McCoy Tyner, Steve Turre, DIVA Jazz Orchestra and many others. Roditi died Jan. 18th at 73.



GIANNI SANJUST (Jun. 23rd, 1934-Jan. 9th, 2020) The Italian clarinetist had a handful of albums in the jazz-pop vein from the early '60s into the new millennium as well as recording credits with the Roman New Orleans Jazz Band, Romano Mussolini, Alfredo Ferrario and others to go along with work as a producer for Ricordi Records in the '60s-70s. Sanjust died Jan. 9th at 85.



WILLIAM ZICKOS (Feb. 10th, 1929-Jan. 31st, 2020) The drummer's early career included touring with Stan Kenton, Tommy Dorsey and other big bands, time spent as a drum teacher and music store owner and, most significantly, creating the first acrylic drumkits, staple of arena rock drummers in the '70s. Zickos died Jan. 31st at 90. ❖

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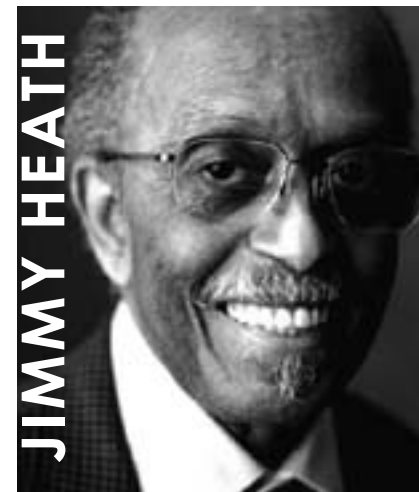
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I am saddened by the passing of my mentor and friend Jimmy Heath. But I am honored to have known and learned so much from him. Touring with the Heath Brothers was a foundational highlight of my music career. What a long and productive life Jimmy had! My life is forever indebted to him and his family. My wife Sylvia, daughter Sunny and I will always remember his acceptance and kindness.

—STANLEY COWELL, PIANO

Jimmy Heath was a musical giant. His innovations as a saxophonist, composer, and arranger will shape jazz for years to come. Those of us lucky enough to have been by his side over the years witnessed his grace and humanity. He was a man driven and hard-working, devoted and loving, open-minded, highly creative and accomplished, yet down to earth and humble. His endless search for truth and beauty in music never waned up to the very end. He was always more than happy to share his knowledge, a funny turn of phrase and, really, his whole heart with people from all over the world and from all generations. I will never forget it and I know that his contributions will live on forever.

—JEB PATTON, PIANO

Getting to know Jimmy Heath and getting to make music with him for the last 13 years has been one of the greatest honors and privileges of my life. He was always supportive and encouraging, full of laughter and witty observations and constantly sharing his wisdom of life and music. All of these qualities came out in his brilliant playing and in his incredible compositions. Making music with him was the definition of "serious fun". The most special part of being around Jimmy Heath was how much he loved people and how much people loved him. He has deeply influenced the musician I am today and person and artist I continuously aspire to be.

—DAVID WONG, BASS

It's difficult to articulate what Master Jimmy Heath means to me. I feel my life would not be complete without the lessons learned from him. He was driven, curious, tenacious, sensitive, strong and spiritual. I attended Queens College in 1991-93 to study with Master Heath and get my Master's. My plan was to be his best student and over the years he became my #1 musical father. I spent many evenings in his studio learning about arranging, history and what it means to be a man. We often went to London Lennies for dinner and I'll cherish all those occasions.

He really loved life, music and his family. He never wasted time because he knew it was a precious gift from the creator. I always loved when we played together in the Dizzy Gillespie Big Band and in his Big Band because his spirit and compositions represented so much love.

Master Heath always talked about his mentor Dizzy Gillespie and you can hear his reverence in his composition "Without You No Me".

One of the greatest honors was when he wrote a composition for me called "Like A Son". I remember he played it for me on the computer and said look at the title. I felt so humbled and honored. The world is missing a genius in physical form but his music will live forever and his musical sons and daughters will carry his spiritual message on forever.

—ANTONIO HART, SAXOPHONE

Jimmy was a great musician and a great brother. I've known him longer than anybody else—almost 85 years, as old as I am! All I can say is that I miss my brothers Percy and now Jimmy.

—ALBERT "TOOTIE" HEATH, DRUMS

Jimmy, Percy, and Tootie—The Heath Brothers. And there was a sister. And there was Mom and Pop. I felt at home at their house on Federal Street in Philadelphia. See you next time around, Jimmy.

—SONNY ROLLINS, SAXOPHONE

Working with Jimmy and The Heath Brothers was one of the highlights of my career. Jimmy asked me to work with him one night at the Blue Note and afterwards asked me to join the band, which was truly an honor. It was a great few years and I was on top of the world. His dedication to the music—playing, composing, arranging—was an inspiration to all who were fortunate enough to have worked with him. I feel a sorrow in this loss. He was truly a Giant and will be sadly missed.

—MARK ELF, GUITAR

Jimmy and I met through the music, of course, at jam sessions. I was 16, he was 18. He lived in South Philly, I lived in north Philly. And like two knives you sharpen together, it was a learning process, but we were having a lot of fun too. He had a big band at one point, in which John Coltrane and I were members. We used to rehearse the big band at his family's place on Federal Street. The dining and living rooms were connected, so we'd just move the furniture back so we could accommodate the whole big band.

Coltrane and I used to marvel at his playing, how he was always playing right on the chords, how he had that ability when he played his solos to stick his patterns of notes right to the chords. I actually told him recently that I was still waiting for him to make a mistake! He was something else; he was brilliant. Incidentally, he was also a great arranger; he had a talent doing everything. Jimmy—who was a close second to his brother Albert "Tootie" as comedian—the last few years laughingly would say, "When you get into the 90s you're in dangerous territory." I'm going to miss him dearly.

—BENNY GOLSON, SAXOPHONE

We know that Jimmy Heath was a great jazz saxophonist, composer, arranger and educator but he was also a funny man. He had his special names for his jazz musician friends. He also informed everyone, "NO ONE GETS OUT OF THE PARK", his special way of looking at longevity while speaking about Central Park. Well, Jimmy you made it to 93rd street. That's where the first Jazz Church was located. Say hello to John Genzel. You are my dear friend for 60 years. You will be missed. I will miss you for the wonderful NEA Jazz Masters concerts we played at Flushing Town Hall, the many other times we shared the bandstand and recording studio. I remember the time in 1980, in Dakar, Senegal, when Dizzy Gillespie showed us the notes he played in the second eight of "Hot House" and the times we recorded songs for Jane Jarvis at MUZAK. Jimmy Heath, thanks for calling our friend Jonah Jones on his 100th birthday last October, but the Park goes up to 110th Street. Jimmy, I guess you were right: NO ONE GETS OUT OF THE PARK!!!

—JIMMY OWENS, TRUMPET

I was so saddened to hear the news about Jimmy. He was a dear friend to myself and my family and we are thinking of Mona and the Heath family at this time. Jimmy will always be a true legend.

—CURTIS FULLER, TROMBONE

Jimmy Heath was a beautiful example of how human beings were meant to turn out. His musical selflessness and his spirit, on and off stage, proved that kindness could co-exist with power and fame. My heart goes out to his other half, his Beloved, Mona, who walked with him through life side by side, and to his wonderful children. Few were so loved by all as Jimmy Heath. The world will be a colder place to live without you Jimmy.

—WENDY OXENHORN, JFA FOUNDING DIRECTOR

As many have said before me and others will say, perhaps until eternity, we lost another musical genius who was also a great educator and mentor to generations of aspiring musicians. His compositions and performances are legendary, the impact he had on the jazz community and the world's cultural landscape will forever inspire us all.

Years ago, my dad reminded me that he first introduced me to Jimmy Heath. I can't remember how old I was but in our family, you called adults by their last name preceded by Mr., Mrs. or Ms., unless they were special friends of my parents then they were Aunt or Uncle. Most of my Dad's closest friends were musicians, so Jimmy Heath was "Uncle Jimmy" when we met. It was decades later when I had the first opportunity to call on him to perform at the Jackie Robinson Foundation's "An Afternoon of Jazz Festival" and years later when I joined Jazzmobile and learned from Billy Taylor about the integral role Jimmy played in the creation of Jazzmobile's core programs. For over 55 years he performed on Jazzmobile stages at home and beyond and the last 15+ years we have not only worked together presenting Summerfest, lecture demonstrations and the pioneering Saturday Jazz Workshop but he also mentored me in my role at Jazzmobile as we continue to keep the music playing. The music that Billy, Jimmy and dozens of others began and Jimmy's commitment and belief in Jazzmobile never missed a beat 1964-2020! He often referred to his career as "Walking With Giants". Well it is clear to me—he too was one of them! Rest in music and joy as you join the other Giants of Jazz "Uncle Jimmy".

—ROBIN BELL-STEVENSON, JAZZMOBILE

Jimmy Heath might've been short in stature, yet he'll always be a giant of humanity to me. His love of learning was exemplary and exceeded only by his love for his wife, Mona, and family. His legacy is extraordinary, his reach both local and global. The work Jimmy did at Queens College-CUNY, Louis Armstrong House Museum and more advanced jazz for generations to come. Steady in his determination and forever curious, Jimmy inspired others. To share the stage with Jimmy was to experience musical mastery and Jimmy's own sense of magic and humor. Generous in spirit, Jimmy's camaraderie and brotherhood were second to none. Jimmy consistently and quietly worked behind the scenes for more inclusive stages and volunteered for good causes. His kindness—and Mona's—in opening doors as a loving couple and celebrating the birth of my and my wife's son made the world more joyful. To say I miss him is beyond an understatement.

—JON FADDIS, TRUMPET

At just five feet three inches tall Jimmy Heath was usually the smallest person on the bandstand but he towered in his contributions to modern jazz. His playing, even when he was in his 90s was always impeccable: creative and clear and full of the lines we have come to know as fundamental to hardbop language, except that he didn't just master them, he helped create them.

Just as important, or perhaps more important, were his arranging, composing and songwriting contributions. Jimmy learned the art of jazz arranging without the formal training available to students of this generation. He first learned by playing great music, asking questions and experimenting. What set his music apart from others was his songwriting ability. Jimmy wrote the kind of tunes that sound as if they had always existed and were just discovered, like a mountain range or the sunrise. Songs like "Gingerbread Boy", "CTA", "Gemini" and "Big P" are hip and singable and are as much a reflection of his personality as "Epistrophy" or "Think of One" were for Monk.

Jimmy was very proud of being a teacher. He created the Graduate Jazz program at Queens College/CUNY. He also taught at Jazzmobile and was a mentor to many young musicians both as performers and arrangers. When he retired from Queens College in 1997 he asked me to interview for the position. We had been playing together and contributing arrangements to Slide Hampton's wonderful Jazz Master Orchestra. I am certain he wanted a successor who was passionate about arranging and composition to continue his work maintaining that tradition and emphasizing its importance to performers.

—MICHAEL PHILIP MOSSMAN, TRUMPET

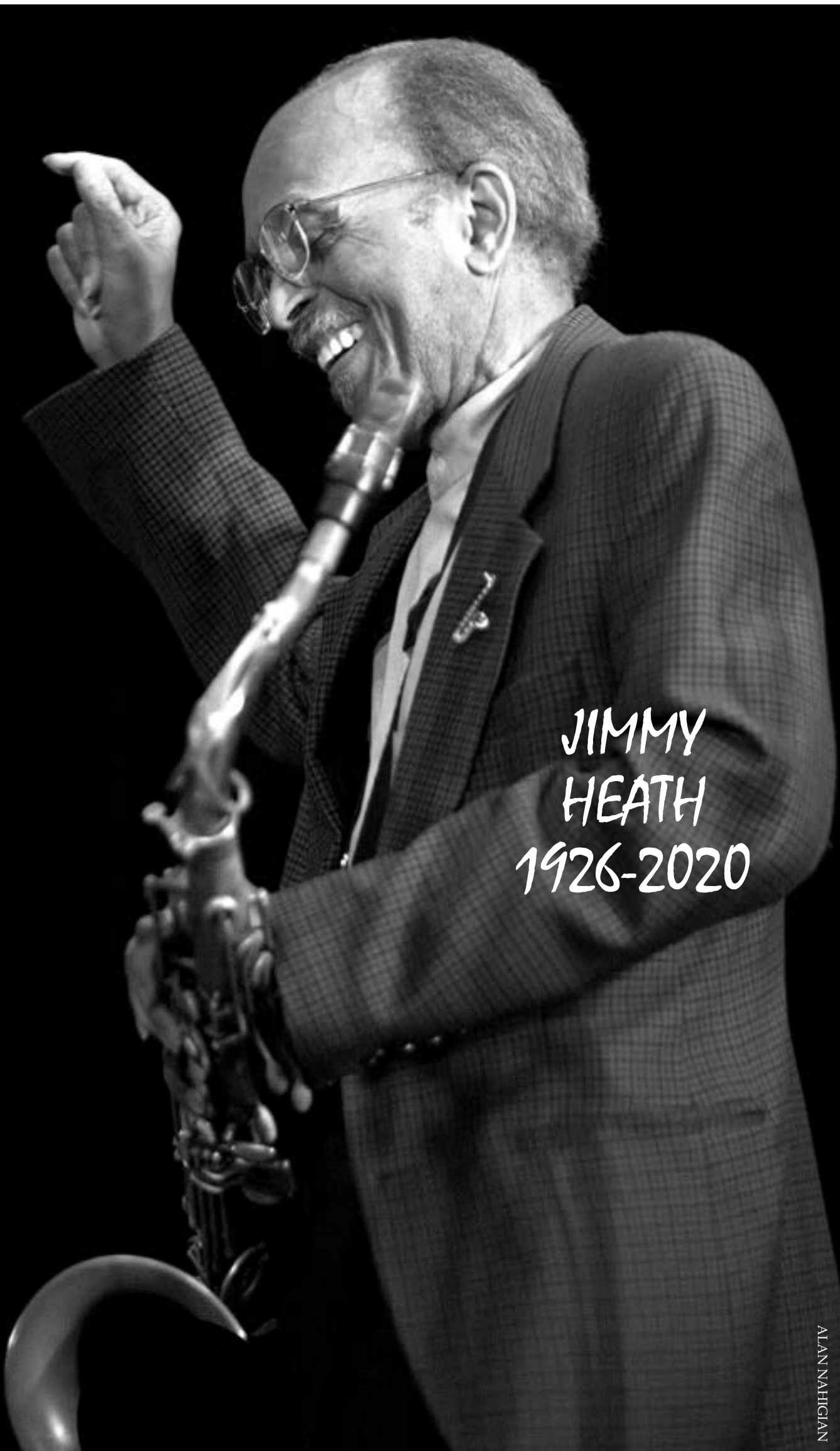
Jimmy Heath was an inspiration for me on and off the bandstand. I spent 15+ years consistently performing with Mr. Heath, mostly playing in the Jimmy Heath Big Band and the Dizzy Gillespie All Star Big Band. Having the opportunity to share so much time with Mr. Heath, I got a glimpse, first hand, into his experiences with so many jazz greats, as he talks about in his book, *I Walked With Giants*.

In visiting his home in Queens with his lovely wife of almost 60 years, Mona, they accepted me as family when I would be there. You knew you were truly loved by Mr. Heath if he had you to his home. He even named me "Remarkable", another indication that he truly loved and admired you. His home was like an archival institution of jazz. There were photos of him and just about every jazz great you could think of. There were also awards, trophies, plaques, citations, proclamations, etc. Grand Master Heath, wow!!!!

He visited my 50th birthday party in New Jersey along with his wife. I was so moved by that. He met my mother, who played harmonica at the party, and he especially loved watching that. He would ask of her often. When my mother passed in 2018, he was one of the first people to call and console me on the phone. He would tell me stories of his mother and how he loved her so and still missed her. He would say, "Remarkable, I know it hurts but your mother will always be with you." He was right. It hurts but I know she will always be with me. As for you Mr. Heath, Grand Master, it hurts...

You have afforded the honor in my lifetime to have truly walked with a Giant. You will forever be missed in all of our hearts but your name, music, legacy will forever live in all of our souls.

—MARK GROSS, SAXOPHONE



JIMMY
HEATH
1926-2020

ALAN NAHIGAN

CALENDAR

Sunday, March 1

- Adam Nussbaum and Friends 55Bar 6 pm
- Lady Got Chops Festival: Susan Kramer Duo 5C Café 8 pm
- Purchase Latin Jazz Orchestra directed by David DeJesus Birdland 5:30 pm \$30
- Mafalda Minnozzi Birdland Theater 9:45 pm \$30
- Reza Khan with Sergio Pereira, Mark Egan, Matt King, Maurizio Zoterilli Blue Note 11:30 am 1:30 pm \$39.50
- Helen Sung Quintet with Roxy Coss, Terell Stafford, David Wong, Kendrick Scott Dizzy's Club 7:30, 9:30 pm \$35
- Luciano Pagliarini/Michel Edelin; Juan Parra Cancino/Jonathan Impett; Hank Sost Downtown Music Gallery 6 pm
- David Krakauer/Kathleen Tagg Dweck Center 4 pm
- Sana Nagano/Leonor Falcon; Anders Nilsson/Jeremy Carstedt; Sana Nagano, Peter Apfelbaum, Ava Mendoza, Ken Filiano, Joe Hertenstein El Barrio Artspace 7 pm \$10
- Terry Waldo's Gotham City Band; Jade Synstelen's Fat Cat Big Band Fat Cat 6, 8:30 pm \$10
- George Coleman Quintet with Peter Bernstein, Mike LeDonne, John Webber, George Coleman, Jr. Jazz Standard 7:30, 9:30 pm \$35
- Ben Walizer, Steve Nelson, Ugonna Okegwio, Gerald Cleaver; Michael Kanan, Pat O'Leary, Doron Tirosh Mezzrow 7:30, 10:30 pm \$20
- Jeffery Miller Minton's 7:30, 9:30 pm \$20
- Kelsey Jillette Trio North Square Lounge 12:30, 2 pm
- John Pietaro/Laurie Towers Parkside Lounge 4 pm
- Ron Horton Trio with Ben Allison, Tim Horner Rizzoli Bookstore 5 pm \$20
- Lady Got Chops Festival: Michika Fukumori, Yuko Ito, Debbie Kennedy Russian Samovar 3 pm
- Melissa Stylianou/Ike Sturm Saint Peter's Church 6 pm
- Juan Camilo Sanchez Eccentric/Concetric ShapeShifter Lab 7 pm \$10
- Shrine Big Band Shine 8 pm
- Ralph Lalama Bop-Juice with Akiko Tsuruga, Clifford Barbaro; Charles Owens Trio with Alexander Claffy, Kyle Poole; David Gibson Smalls 7:30, 10:30 pm 1 am \$20
- Russell Malone Quartet with Rick Germanson, Luke Sellick, Neal Smith Smoke 7, 9 pm \$40
- Matt Forker's Mirror Image; Sonya Belaya; Wit & Daniel Spectrum 2 pm \$15
- The Vagabond Ball: Steven Bernstein and Tuba Mob with Briggan Krauss, Tony Scherr, Kenny Wollesen and guest Marcus Rojas; Will Bernard Band; Sasha Dobson Quartet; Jesse Harris with Tuba Mob; Ted Brinkley's NoPorkestra and Chorus directed by Graham Connah with Beth Custer, Ben Goldberg, Marty Wehner, Ches Smith, Lisa Mezzacappa, Sheldon Brown, Jayn Pettingill; The Munchies: Dred Scott, Kenny Brooks, Sam Bevan, Diego Voglino The Sultan Room 5:30 pm \$30-40
- Bill Stevens Songbook with Corey Larson, Paul Pricer Tomi Jazz 7, 8:30 pm \$10
- Cécile McLorin Salvant with Alexa Tarantino, James Chirillo, Sullivan Fortner, Keita Ogawa Village Vanguard 8:30, 10:30 pm \$35

Monday, March 2

- Mark McIntyre Syndicate 55Bar 7 pm
- Roberta Piket with Virginia Mayhew, Kim Clarke, Lucianna Padmore Bar Lunático 8:30, 10 pm \$10

- Panas Athanatos Trio with Kimon Karoutzos, Itay Morchi; Bogna Kicinska Trio with Kuba Cichocki, Ed Perez Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Isaac ben Ayala Trio with Chris Berger, Alvester Garnett Birdland Theater 8:30 pm \$30
- Reggie Sylvester, Ed Keller, Joe Ravo, Bryan McCune; Stephen Gauci, Sandy Ewen, Adam Lane, Kevin Shea; Todd Neufeld/Billy Mintz; Lisanne Tremblay, Edward Gavitt, Kenneth Jimenez, Lesely Mok; Jeff Davis, Jon Irabagon, Eivind Opsvik, Jonathan Goldberger; Neal Anderson/Yuma Usaka Bushwick Public House 7 pm \$10
- Jazz at Lincoln Center Youth Orchestra Dizzy's Club 7:30, 9:30 pm \$30-40
- Ben Paterson Duo; Keith Brown; Billy Kaye Jam Fat Cat 6, 9 pm 12:30 am \$10
- Craig Brann, Samuel Sadigursky, Ethan Herr, Nicholas Morrison; Pasquale Grasso, Ari Roland, Keith Balla Mezzrow 7:30, 10:30 pm \$20
- Edith Lettner, Yoshiki Miura, Lonnie Plaxico, Leopoldo F. Fleming Patrick's Place 7 pm
- Ryan Keberle's Reverso with Vincent Courtois, Fabian Almazan Saint Peter's Church 7 pm
- Women's Jazz Festival: A Ballad for Hazel Scott The Schomburg Center 7 pm \$15
- Jakob Ebers Silvana 6 pm
- Jonathan Michel Group; Joe Farnsworth Quartet with Vahagn Hayrapetyan, Zaid Nasser, Ari Roland; Ben Barnett Smalls 7:30, 10:30 pm 1 am \$20
- David Stern Quartet with Marc Copland, Dominic Duval, Jr., Rudy Royston Zinc Bar 7:30, 9:30 pm \$25

Tuesday, March 3

- Ben Monder Trio with Tony Malaby, Tom Rainey 55Bar 7 pm
- Adam O'Farrill's Stranger Days 55Bar 10 pm
- Ourida Bar Lunático 8:30, 10 pm \$10
- Owen Chen Trio with Leland Nelson, Rishav Acharya; Jon Irabagon Trio with Peter Brendler, Jimmy Macbride Bar Next Door 6:30, 8:30, 10:30 pm \$12
- John Pizzarelli and The Swing 7 Birdland 8:30, 11 pm \$50
- Staci Griesbach's My Patsy Cline Songbook Birdland Theater 7 pm \$30
- Cindy Blackman Santana Group with Marc Cary, Felix Pastorius, Aurelien Budynek Blue Note 8, 10:30 pm \$35
- Pasquale Grasso solo Café Bohemia 8 pm \$15
- Casey Abrams The Cutting Room 7:30 pm \$25-30
- Clave Con Jazz—Music of Dizzy Gillespie and Chano Pozo: Ray Vega Quintet with guest Sherman Irby Dizzy's Club 7:30, 9:30 pm \$40
- Alex Tarantino Dizzy's Club 11:15 pm \$5
- Antoine Alvear Quintet; Fleur Seule Latin Big Band The Django at Roxy Hotel, The 7:30, 10:30 pm
- Yuval Amihai; Havana 3; Alexi David Fat Cat 7, 9 pm 12:30 am \$10
- Sam Osovat's Ride Angles with Matt Mitchell, Kim Cass; Kevin Hufnagel; Tripphammer: Sally Gates, Johnny DeBlase, Larry Kwartowicz Hart Bar 8 pm \$10
- Talia Rubenstein Quartet Jazz at Kitano 8 pm
- Tyshawn Sorey Sextet with Nathan Reising, Morgan Guerin, Lex Korten, Sasha Berliner, Nick Dunston The Jazz Gallery 7:30, 9:30 pm \$25
- Lionel Loueke Trio with Massimo Biolcati, Eric Harland Jazz Standard 7:30, 9:30 pm \$30
- Hilary Gardner, Steve Einerson, Noah Garabedian; Naama Gheber, Ben Paterson, Neal Miner Mezzrow 7:30, 10:30 pm \$20
- Jorge Sylvester with ACE New York City Baha'i Center 8, 9:30 pm \$15
- Asian Sound Revolution: Jin Hi Kim, Min Xiao-Fen, Susie Ibarra Roulette 8 pm \$25
- Marty Ehrlich For Alto(s) with Oscar Noriega, Andy Laster, Ned Rothenberg; Caroline Davis' Gate of the Year with Alita Moses, Julian Shore, Chris Tordini, Allan Mednard SEEDS 8, 9:30 pm \$15
- Walter Cano Shrine 6 pm
- Justin Robinson Quartet with Sharp Radway, Santi Debriano, Chris Beck; Jon Beshay Quartet with Davis Whitfield, Yasushi Nakamura, Curtis Nowosad; Jon Elbaz Smalls 7:30, 10:30 pm 1 am \$20
- Miles Okazaki, Wendy Eisenberg, Michael Formanek, Uri Caine, Ches Smith The Stone at The New School 8:30 pm \$20
- Bill Stewart Trio with Walter Smith III, Vicente Archer Village Vanguard 8:30, 10:30 pm \$35

Wednesday, March 4

- Eric Alexander Quartet with David Kikoski, John Webber, Joe Farnsworth An Beal Bocht Café 8, 9:30 pm \$20
- Mike Moreno Quartet with Jon Cowherd, Burniss Travis Bar Bayeux 8 pm
- Craig Brann, Nick Morrison, Sanah Kadoura Bar Felice 8 pm
- Itamar Borochoy Quartet Bar Lunático 8:30, 10 pm \$10
- Lisa Hoppe Trio with Chris Williams, Santiago Gibson Bar Next Door 6:30 pm
- John Pizzarelli and The Swing 7 Birdland 8:30, 11 pm \$50
- Ken Peplowski Quartet with Glenn Zaleski, Peter Washington, Phil Stewart Birdland Theater 7, 9:45 pm \$30
- Cindy Blackman Santana Group with Marc Cary, Felix Pastorius, Aurelien Budynek Blue Note 8, 10:30 pm \$35
- Clave Con Jazz—A Tribute to Cachao and Peruchin: Carlos Henriquez and Elio Villafranca Dizzy's Club 7:30, 9:30 pm \$40
- Alex Tarantino Dizzy's Club 11:15 pm \$5
- George Gee Swing Orchestra with John Dokes The Django at Roxy Hotel 10 pm
- Ai Murakami Quintet; Anthony Ware; Ned Gooold Jam Fat Cat 7, 9 pm 12:30 am \$10
- Louis Armstrong Legacy Jam led by Carol Sudhalter Flushing Town Hall 7 pm \$10
- Monday Michiru Trio with Sean Harkness, Boris Kozlov Jazz at Kitano 8, 10 pm \$18
- Tyshawn Sorey Sextet with Nathan Reising, Morgan Guerin, Lex Korten, Sasha Berliner, Nick Dunston The Jazz Gallery 7:30, 9:30 pm \$25
- Lionel Loueke Trio with Massimo Biolcati, Eric Harland Jazz Standard 7:30, 9:30 pm \$30
- Tarek Yamani Trio with Russell Hall, Diego Joaquin Ramirez Joe's Pub 7 pm \$20
- Albert Ahlf/Mike Roninson Knickerbocker Bar & Grill 9 pm
- Peter Mazza, Misha Tsiganov, Tamir Shmerling; Steve Ash Trio Mezzrow 7:30, 10:30 pm \$20
- Ike Sturm, Gene Bertocini, Melissa Stylianou Saint Peter's Church 1 pm \$10
- Rema Hasumi, Henry Fraser, Raf Vertessen; Kazuki Yamanaka, Santiago Liebson, Carmen Rothwell, Billy Mintz Scholes Street Studio 8, 9 pm \$20
- Ludovica Burton Little Sparks with Marta Sanchez, Giliard Leitze Lopes, Ronen Itzik; Solos de Ave: Sofia Kriger, Gustavo D'Amico, Leandro Pellegrino, Dayeon Seok ShapeShifter Lab 7 pm \$10
- Scott Neumann/Tom Christensen's Spin Cycle with Pete McCann, Phil Palombi; Michael Wang Quintet with Clay Lyons, Jonathan Elbaz, Giuseppe Cucchiara, Kazuhiro Odagiri; Andrew Kushnir Smalls 7:30, 10:30 pm 1 am \$20
- Bruce Harris Sextet with Immanuel Wilkins, Abdias Armenteros, Adam Birnbaum, David Wong, Aaron Kimmel Smoke 7, 9, 10:30 pm \$20
- David Berkman solo Soapbox Gallery 7:30 pm \$15
- Miles Okazaki, Caroline Davis, Dan Weiss, Rajna Swaminathan The Stone at The New School 8:30 pm \$20

- William Parker's Inside Songs of Curtis Mayfield with Leena Conquest, Thomas Sayers Ellis, Lewis Barnes, Darryl Foster, Rob Brown, James Brandon Lewis, Dave Sewelson, Steve Swell, Dave Burrell, Cooper-Moore, Hamid Drake, Moon Lasso; The Sun Ra Arkestra under the direction of Marshall Allen with Tara Middleton, D. Hotep, Melanie Dyer, Nina Bogomas, K Noel Scott, Robert Landham, James Stewart, Danny Ray Thompson, Michael Ray, Dave Davis, Emmett McDonald, Robert Stringer, Vincent Chancey, Elson Nascimento, Ron McBea, Tyler Mitchell, Wayne A. Smith, Marvin Bugalu Smith Town Hall 7 pm \$32-101.50
- Bill Stewart Trio with Walter Smith III, Vicente Archer Village Vanguard 8:30, 10:30 pm \$35
- VandoJam: Todd Bashore Quartet Zinc Bar 9 pm

Thursday, March 5

- Amy Cervini 55Bar 7 pm
- Adam Cordero Trio with Odin Scherer, Henry Mermer; Kevin Clark Trio with Jeff Reed, Chris Smith Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Erena Terakubo and Nana Quintet Birdland 5:30 pm \$30
- John Pizzarelli and The Swing 7 Birdland 8:30, 11 pm \$50
- Beegie Adair with Monica Ramey, Roger Spencer Birdland Theater 7, 9:45 pm \$35
- Abdullah Ibrahim and Ekaya Blue Note 8, 10:30 pm \$45
- Welf Dorr/Hilliard Greene Brooklyn Cider House 7 pm
- Clave Con Jazz—The Palladium Era: Mambo Legends Orchestra led by Johnny Rodriguez, Mitch Frohman, Jose Madera Dizzy's Club 7:30, 9:30 pm \$40
- Alex Tarantino Dizzy's Club 11:15 pm \$10
- George Coleman Quartet; Freddy Deboe Band The Django at Roxy Hotel 7:30, 10:30 pm
- Jordan Pettay; Saul Rubin Zebtet; Yoshi Waki Fat Cat 7, 10 pm 1:30 am \$10
- Taina Asili Ginny's Supper Club 8 pm \$20
- Ryan Ferreira, Nathaniel Morgan, Jason Nazary; Jaimie Branch/Jason Nazary Greenwich House Music School 7:30 pm \$15
- AirTrain Jazz Festival: Takeshi Ogura Jamaica Air Train Station 5 pm
- Céline Rudolph Quartet with Helio Alves, Edward Perez, Mauricio Zottarelli Jazz at Kitano 8, 10 pm \$18
- Tyshawn Sorey Sextet with Nathan Reising, Morgan Guerin, Lex Korten, Sasha Berliner, Nick Dunston The Jazz Gallery 7:30, 9:30 pm \$25
- Dafnis Prieto Sextet with Peter Apfelbaum, Roman Filiu, Mike Rodriguez, Alex Brown, Johannes Weidenmueller Jazz Standard 7:30, 9:30 pm \$30
- Washington Heights Jazz Festival: The Royal Bopsters: Amy London, Holli Ross, Pete McGuinness, Dylan Pramuk Le Chélie 8 pm \$20
- Will Anderson, Peter Anderson, Ehud Asherie; Spike Wilner Trio Mezzrow 7:30, 10:30 pm \$20
- Jazzmobile: Lynette Washington Minton's 7:30, 9:30 pm \$20
- Dan Loomis Silvana 6 pm
- Ben Allison Quartet with Michael Blake, Michael Wolff, Allan Mednard; Matt Marantz Quartet with Rick Rosato, Allan Mednard; Taru Alexander Smalls 7:30, 10:30 pm 1 am \$20
- Eric Reed Quintet with Josh Bruneau, Chris Lewis, Clovis Nicholas, Aaron Seeber Smoke 7, 9, 10:30 pm \$40
- Miles Okazaki, Damion Reid, Jonathan Finlayson, Amir ElSaffar, Chris Tordini The Stone at The New School 8:30 pm \$20
- Ilya Shneyveys Town & Village Synagogue 8 pm \$15
- Michelle Zangara Trio with Ben Meigners, Rob Block Uke Hut 8 pm \$20
- Bill Stewart Trio with Walter Smith III, Vicente Archer Village Vanguard 8:30, 10:30 pm \$35

the sidedoor
AT OLD LYME INN

Friday, March 6

MARK WHITFIELD FOUR

Saturday, March 7

GEORGE COLEMAN QUARTET
85th Birthday Celebration

Friday, March 13

CHRIS BECK QUARTET

Saturday, March 14

SARAH HANAHAN QUARTET

Friday, March 20

STEPHANE WREMBEL BAND

Saturday, March 21

OLLI SOIKELLI TRIO

Friday, March 27

GEORGE COLLIGAN TRIO
featuring Buster Williams & Lenny White

Saturday, March 28

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Michael LeDonne's Groover Quartet, Bobby Watson,
Thana Alexa, Judy Wexler, Emmet Cohen,
Jimmy Greene, Lynne Arriale, Bill Charlap and more

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Friday, March 6

- ★ Jazzmeia Horn with Josh Evans, Irwin Hall, Keith Brown, Ben Williams, Anwar Marshall, Alexandria Johnson The Appel Room 7, 9:30 pm \$65-85
- Jeff Barone Trio Bar Next Door 7:30, 9:30, 11:30 pm \$12
- John Pizzarelli and The Swing 7 Birdland 8:30, 11 pm \$50
- Beegie Adair with Monica Ramey, Roger Spencer Birdland Theater 7, 9:45 pm \$35
- ★ Abdullah Ibrahim and Ekaya Blue Note 8, 10:30 pm \$45
- Justin Jones Blue Note 12:30 am \$15
- Anna Kolchina Duo Café Bohemia 10 pm \$20
- Michael Feinberg Quartet with Dana Hawkins, Mark Shim, David Zheng Canary Club 9 pm
- Kenny Rampton Sextet with Camille Thurman, Steve Davis, Geoffrey Keezer, Gerald Cannon, Willie Jones III Dizzy's Club 7:30, 9:30 pm \$45
- Alexa Tarantino Dizzy's Club 11:15 pm \$10
- Ken Fowser Quintet; Joy Brown The Django at Roxy Hotel 7:30, 10:30 pm
- Corin Stiggall Quintet; Jared Gold/Dave Gibson; Ray Parker Fat Cat 6, 10:30 pm 1:30 am \$10
- Rob Fulton Gin Fizz Harlem 8, 9:15 pm \$20
- David Lopato Quartet with Ruth Danon, Michael Bisio, Harvey Sorgen HappyLucky no.1 8 pm \$20
- ★ Tim Berne's Snakeoil with Oscar Noriega, Ches Smith, Matt Mitchell and guest Harry Covert beam Brooklyn 8 pm \$15
- Joyce Davoren Jazz 966 8 pm \$20
- ★ Martin Wind Trio with Aaron Goldberg, Lenny White and guest Jazz at Kilano 8, 10 pm \$34
- Tyshawn Sorey Sextet with Nathan Reising, Morgan Guerin, Lex Korten, Sasha Berliner, Nick Dunston The Jazz Gallery 7:30, 9:30 pm \$25
- ★ Dafnis Prieto Sextet with Peter Apfelbaum, Roman Filiu, Mike Rodriguez, Alex Brown, Johannes Weidenmueller Jazz Standard 7:30, 9:30 pm \$35
- Washington Heights Jazz Festival: Festival All-Stars Kismet 7 pm
- Nick Masters/Adam Olszeski Knickerbocker Bar & Grill 9 pm
- ★ David Hazeltine, Todd Coolman, Billy Drummond; Marc Devine, Neal Miner, Jackie Williams Mezzrow 7:30, 10:30 pm \$20
- Wayne Tucker Minton's 7:30, 9:30 pm \$25
- ★ Lady Got Chops Festival: Kim Clarke and Friends with Nikita White Mt. Lebanon Baptist Church 6 pm
- Céline Rudolph, Vinicius Gomes, Massimo Biolcati Neighborhood Church of Greenwich Village 8, 9:30 pm
- Andrea Brachfeld Quartet with Silvano Monasterios, Harvie S, Diego Lopez Room 623 at B2 Harlem 7, 8:30 pm \$15
- Nathan Peck Trio Room 623 at B2 Harlem 10 pm \$15
- Roopa Mahadevan Rubin Museum 7 pm \$30
- Marko Djordjevic and Sveti with Justin Salisbury, Petar Krstajic ShapeShifter Lab 9:30 pm \$10
- Michael Sarian Quartet Silvana 6 pm
- ★ Rodney Jones Quartet with Dabin Ryu, Lonnie Plaxico, Connor Parks; Frank Basile/Gary Smulyan Boss Baritone with Ehud Asherie, David Wong, Mark Taylor; Philip Harper Smalls 7:30, 10:30 pm 1 am \$20
- ★ Eric Reed Quintet with Josh Bruneau, Chris Lewis, Clovis Nicholas, Aaron Seeber Smoke 7, 9, 10:30 pm \$40
- ★ Miles Okazaki, Steve Cardenas, Kate Gentile, Jerome Harris The Stone at The New School 8:30 pm \$20
- Chip Shelton Peacetime Ensemble Symphony Space Bar Thalia 9 pm
- ★ Squirrel Nut Zippers; Dirty Dozen Brass Band Symphony Space Peter Jay Sharpe Theatre 8 pm \$45-65
- Bill Stewart Trio with Walter Smith III, Vicente Archer Village Vanguard 8:30, 10:30 pm \$35
- Adam Cordero's Arcadia Williamsburg Music Center 8:30 pm \$10

Saturday, March 7

- ★ Jazzmeia Horn with Josh Evans, Irwin Hall, Keith Brown, Ben Williams, Anwar Marshall, Alexandria Johnson The Appel Room 7, 9:30 pm \$65-85
- Jaguar Psychosis/Red Diploma; Aron Namenwirth, Zach Swanson, Joe Hertenstein; Ayumi Ishito, Dave Sewelson, Eric Plaks, Jon Panikkar Aron's Place 7:30 pm \$20
- Alvaro Benavides Group Bar Lunático 8:30, 10 pm \$10
- Faton Macula Trio with Jared Gold, Sanah Kadoura Bar Next Door 7:30, 9:30, 11:30 pm \$12
- John Pizzarelli and The Swing 7 Birdland 8:30, 11 pm \$50
- Beegie Adair with Monica Ramey, Roger Spencer Birdland Theater 7, 9:45 pm \$35
- ★ Abdullah Ibrahim and Ekaya Blue Note 8, 10:30 pm \$45
- Rob Garcia Quintet with Jon Irabagon, Christopher McBride, Leo Genovese, Chris Lightcap Brooklyn Conservatory of Music 7:30 pm \$15
- Cheryl Richards Quartet; The Enigmatics with Russell Hall Café Bohemia 8, 10 pm \$20
- Kenny Rampton Sextet with Camille Thurman, Steve Davis, Geoffrey Keezer, Gerald Cannon, Willie Jones III Dizzy's Club 7:30, 9:30 pm \$45
- Alexa Tarantino Dizzy's Club 11:15 pm \$20
- Alex Minasian Quartet; Charles Turner and Uptown Swing The Django at Roxy Hotel 7:30, 10:30 pm
- Luisito Quintero's Latin Jazz Project; Raphael D'Iugoff Quintet; Greg Glassman Jam Fat Cat 7, 10 pm 1:30 am \$10
- Endea Owens and The Cookout Ginny's Supper Club 8 pm \$20
- David Lopato Quartet with Jeremy Viner, Ratzo Harris, Rudy Royston HappyLucky no.1 8 pm \$20
- ★ Martin Wind Trio with Aaron Goldberg, Lenny White and guest Jazz at Kilano 8, 10 pm \$34
- Tyshawn Sorey Sextet with Nathan Reising, Morgan Guerin, Lex Korten, Sasha Berliner, Nick Dunston The Jazz Gallery 7:30, 9:30 pm \$25
- ★ Dafnis Prieto Sextet with Peter Apfelbaum, Roman Filiu, Alex Norris, Alex Brown, Johannes Weidenmueller Jazz Standard 7:30, 9:30 pm \$35
- Nick Masters/Adam Olszeski Knickerbocker Bar & Grill 9 pm
- Washington Heights Jazz Festival: Louise Rogers' Jazz for Kids; Jake Chapman's Fun House; Eddy Khaimovich Project; Carol Morgan Quartet; Gabriel Vicéns Ensemble; Tomohiro Mori Trio; Gottfried Stoger's Dreamhunter; Max Pollak's Rumbatap; Blue Food Blues Band; Berta Moreno's Tumaini Le Chêlé 11 am \$20
- ★ David Hazeltine, Todd Coolman, Billy Drummond Mezzrow 7:30 pm \$20
- ★ Anat Cohen Quartet with Vitor Gonçalves, Tal Mashiach, James Shipp Miller Theatre 8 pm \$25
- ★ JC Hopkins Biggish Band with Joy Hanson, Vanisha Gould, Shawn Whitehorn Minton's 7:30, 9:30 pm \$25
- ★ Oran Etkin's Timalooloo with guest Vitor Gonçalves National Sawdust 11 am \$20
- Rome Neal's Woman's History Month Banana Puddin' Jazz; Leonieke Sheuble, Mimi Block, Destiny Diggs Nyuyorican Poets Café 9:30 pm \$15
- Tal Yahalom; Marta Sanchez Scholes Street Studio 8 pm
- Peyton Pleninger's Biotonic Shrine 6 pm
- Patsy Grant Birthday Celebration Sistas' Place 9, 10:30 pm \$20
- ★ Rodney Jones Quartet with Dabin Ryu, Lonnie Plaxico, Connor Parks; Frank Basile/Gary Smulyan Boss Baritone with Ehud Asherie, David Wong, Mark Taylor; Brooklyn Circle Smalls 7:30, 10:30 pm 1 am \$20
- ★ Eric Reed Quintet with Josh Bruneau, Chris Lewis, Clovis Nicholas, Aaron Seeber Smoke 7, 9, 10:30 pm \$40
- Misha Piatigorsky solo Soapbox Gallery 8 pm \$20
- ★ Lady Got Chops Festival: Kim Clarke and Friends with Bertha Hope St. Albans Congregational Church 8 pm
- ★ Trickster: Miles Okazaki, Matt Mitchell, Anthony Tidd, Sean Rickman The Stone at The New School 8:30 pm \$20
- Jean Ramirez Trio Symphony Space Bar Thalia 9 pm
- Craig Brann, Nick Morrison, Sanah Kadoura Tomi Jazz 11 pm
- Bill Stewart Trio with Walter Smith III, Vicente Archer Village Vanguard 8:30, 10:30 pm \$35
- Chris McCarthy Williamsburg Music Center 8:30 pm \$10
- Stefano Battaglia Band Williamsburg Music Center 10 pm \$10

Sunday, March 8

- Washington Heights Jazz Festival: Annette Aguilar's Latin Jazz Party 181 Cabini 5 pm
- ★ Michael Blake's Eddie Who with Clark Gayton, Tony Mason Bar Lunático 8:30, 10 pm \$10
- Leanne Borghesi/Marta Sanders Birdland 5:30 pm \$30
- ★ Miguel Zenón Berklee Quintet Birdland Theater 7 pm \$30
- Rebecca Cherry Birdland Theater 9:45 pm \$30
- Joe Alterman Trio with John Snow, Marlon Patton Blue Note 11:30 am 1:30 pm \$39.50
- ★ Abdullah Ibrahim and Ekaya Blue Note 8, 10:30 pm \$45
- David Chamberlain's Band of Bones with guests Mercedes Ellington, Antoinette Montague The Cutting Room 7 pm \$20
- Kenny Rampton Sextet with Camille Thurman, Steve Davis, Geoffrey Keezer, Gerald Cannon, Willie Jones III Dizzy's Club 7:30, 9:30 pm \$35
- Kurt Gottschalk, Miguel Frasconi, Will Glass; Darren Johnston, Peter Hess, Adam Dotson; Tomchess/Zach Swanson Downtown Music Gallery 6 pm
- Dafna Naphthal/Edith Lettner Experimental Intermedia 9 pm \$5
- Terry Waldo's Gotham City Band Fat Cat 6 pm \$10
- William Hooker's Let Music Be Your Brunch with Chris Pitsiokos, Ras Moshe, Ishito Ayumi, Aron Namenwirth Funkadelic Studios 11 am
- Intergenerational Jazz Jam: Eli Yamin, Charenée Wade, Nikara Warren, Endea Owens, Dwayne "Cook" Broadnax Jazz Museum in Harlem 2 pm \$10
- ★ Dafnis Prieto Sextet with Peter Apfelbaum, Roman Filiu, Mike Rodriguez, Alex Brown, Johannes Weidenmueller Jazz Standard 7:30, 9:30 pm \$30
- Washington Heights Jazz Festival: Meg Okura/Tim Harrison Kismet 12 pm
- Ed Laub/Linus Wyrsch; Panas Athanatos Trio Mezzrow 7:30, 10:30 pm \$20
- Women's Raga Massive National Sawdust 7 pm \$25
- Roz Corral Trio with Roni Ben-Hur, Paul Gill North Square Lounge 12:30, 2 pm
- Alex Goodman's Impressions in Blue and Red with Alex LoRe, Rick Rosato, Jimmy Macbride The Owl Music Parlor 7:30 pm \$10
- ★ Adam Rudolph's Go: Organic Chamber Ensemble with Kaoru Watanabe, Ned Rothenberg, Sumie Kaneko, Michel Gentile, Ivan Barenboim, Sara Schoenbeck, Stephanie Griffin, Hamid Drake, Chieko Kojima Roulette 8 pm \$25
- Lady Got Chops Festival: Boncellia Lewis, Lucy Galliher, Melissa Slocum Russian Samovar 3 pm
- ★ Ralph Alessa/Jon Irabagon Saint Peter's Church 6 pm
- Santiago Liebson Scholes Street Studio 7 pm
- Tom Cottono Quartet ShapeShifter Lab 7 pm \$10
- Ravi Campbell Silvana 10 pm
- Sasha Dobson Quartet with Ian Hendrickson-Smith, Dred Scott, Neal Miner; Akiko Tsuruga Quartet with Joe Magnarelli, Myron Walden, Joe Farnsworth; Hillel Salem Smalls 7:30, 10:30 pm 1 am \$20
- ★ Eric Reed Quintet with Josh Bruneau, Chris Lewis, Clovis Nicholas, Aaron Seeber Smoke 7, 9, 10:30 pm \$40
- Yaniv Taubenhouse, Sebastian Noelle, Ronen Itzik Soapbox Gallery 6:30 pm \$15
- ★ Sun of Goldfinger: Tim Berne, David Torn, Ches Smith and guests Devin Hoff, Harry Covert The Sultan Room 8 pm \$18
- Linda Presgrave Quartet with Stan Chovnick, Iris Omig, Seiji Ochiai Tomi Jazz 7 pm \$10
- Bill Stewart Trio with Walter Smith III, Vicente Archer Village Vanguard 8:30, 10:30 pm \$35

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MAR 6-7

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THE ARTISTRY OF JAZZMEIA HORN
LOVE AND LIBERATION

In her Appel Room feature debut, soulful and energetic vocalist **Jazzmeia Horn** will perform songs from her sophomore album, *Love and Liberation*.

MAR 21

1PM & 3PM
ROSE THEATER

FAMILY CONCERT:
WHO IS DAVE BRUBECK?

The Jazz at Lincoln Center **Orchestra** explores the life and music of the great jazz composer and pianist Dave Brubeck.

The Jazz for Young People Family Concert is funded through the generosity of Mica and Ahmet Ertegun.

MAR 27-28

7PM & 9:30PM
THE APPEL ROOM

AMBROSE AKINMUSIRE'S
LARGE ENSEMBLE PRESENTS
BANYAN FEATURING JACK
DEJOHNETTE, GARY BARTZ,
AND TOM HARRELL

Critically acclaimed trumpeter and composer **Ambrose Akinmusire** performs his *BANYAN* suite arranged for a big band, featuring living legends **Jack DeJohnette**, **Gary Bartz**, and **Tom Harrell**.

This program is presented as part of the Ertegun Jazz Concert Series.

APR 3-4

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The JLCO with **Wynton Marsalis** plays masterworks by Monk and Mingus, plus new music inspired by architect Frank Lloyd Wright.

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DAY & WEEKEND TRIPS 2020
NEWPORT JAZZ
FESTIVAL



WBGO.ORG/NEWPORT

Monday, March 9

- Jim Ridl Group 55Bar 6 pm
- Mike Stern 55Bar 10 pm
- Michael Blake's Eddie Who with Clark Gayton, Tony Mason Bar Lunático 8:30, 10 pm \$10
- Andrew Cheng Trio with Marcello Maccagnan, Kelyvn Andreas; Brenda Earle Trio with Evan Gregor, Brian Woodruff Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Andy Farber Quintet Birdland Theater 8:30 pm \$30
- Kenneth Whalum Blue Note 8, 10:30 pm \$25
- Aron Namenwirth, Daniel Carter, Zach Swanson, Joe Hertenstein; Stephen Gauci, Adam Lane, Kevin Shea; Aaron Edgecomb, Lisa Hoppe, Gaya Feldheim Schorr, Santiago Leibson; Anders Nilsson, Jonathan Goldberger, Sam Osipov; Jessie Cox, Kyle Motl, Roman Filiu; Alex Weiss, Aaron Novik, Yana Davydova, Dmitry Ishenko, Joe Hertenstein Bushwick Public House 7 pm \$10
- New York Youth Symphony Jazz Band with guest Steve Wilson Dizzy's Club 7:30, 9:30 pm \$30-40
- Claudia Scaer; Ned Goold Quartet; Billy Kaye Jam Fat Cat 6, 9 pm 12:30 am \$10
- JFA Jam Session Jazz Museum in Harlem 6:30 pm
- Sheila Jordan/Cameron Brown; Pasquale Grasso Trio Mezzrow 7:30, 10:30 pm \$20
- Lady Got Chops Festival: Bertha Hope Patrick's Place 7 pm
- Aaron Burnett/Tyshawn Sorey Roulette 8 pm \$25
- Women's Jazz Festival: Pauline Jean The Schomburg Center 7 pm \$15
- Ari Hoenig Trio; Joe Dyson Quintet with Jaleel Shaw, Giveton Gelin, John Chin, Barry Stephenson; Sean Mason Smalls 7:30, 10:30 pm 1 am \$20
- Gene Bertoni/Josh Marcum Zinc Bar 7:30, 9 pm \$25

Tuesday, March 10

- Stan Killian 55Bar 7 pm
- Leni Stern 55Bar 10 pm
- Daniel Eli Weiss Trio with Dylan Shamat, Aaron Seeber Bar Next Door 8:30, 10:30 pm \$12
- John Pizzarelli Quartet Birdland 8:30, 11 pm \$50
- Christian Scott aTunde Adjuah Blue Note 8, 10:30 pm \$35
- Lau Noah solo; Andreas Arnold Flamenco Jazz Quartet The Brooklyn Commons 7:30 pm
- Pasquale Grasso solo; Xiomara Laugart Café Bohemia 8, 9:30 pm \$15
- Pacific Jazz Ambassadors: Kate Williams, Nico Martinez, Austin Kim, Toby Keys, Tal Kalman with guest Joel Ross Dizzy's Club 7:30, 9:30 pm \$35
- Endea Owens and The Cookout Dizzy's Club 11:15 pm \$5
- Itai Kriss and Telavana; People Of Earth The Django at Roxy Hotel 7:30, 10:30 pm
- Sarah Weaver, David Taylor, Daniel Pinheiro Experimental Intermedia 9:30 pm \$5
- Rubin Zebtet; Peter Brainin Latin Jazz Workshop Fat Cat 7, 9 pm \$10
- Dezron Douglas Trio InterContinental New York Barclay's Club 7 pm \$35
- Kate McGarry and What To Wear In The Dark with Keith Ganz, Gary Versace, Sean Smith, Clarence Penn Jazz Standard 7:30, 9:30 pm \$30
- Christine Tobin, Phil Robson, Sam Bevan; Vanessa Perea Trio Mezzrow 7:30, 10:30 pm \$20
- Mike Longo's NY State of the Art Jazz Ensemble with Ira Hawkins New York City Baha'i Center 8, 9:30 pm \$15
- Ir: Mick Barr/Erik Malave; Kilter: David Laurent, Kenny Grohowski, Ed Rosenberg; Titan to Tachyons: Sally Gates, Matt Hollenberg, Kenny Grohowski Nublu 151 8 pm \$15
- Sarah Bernstein Quartet with Ron Stabinsky, Stuart Popejoy, Satoshi Takeishi Scholes Street Studio 8 pm \$10
- Emitime Silvana 6 pm
- Ned Goold Quartet; Frank Lacy Group; Malik McLaurine Smalls 7:30, 10:30 pm 1 am \$20
- Sunny Jain's Red Baraat! Symphony Space Peter Jay Sharpe Theatre 8 pm \$30-40
- Peter Bernstein Quartet with Sullivan Fortner, Doug Weiss, Joe Farnsworth Village Vanguard 8:30, 10:30 pm \$35

Wednesday, March 11

- Josephine Beavers and Ed Vodicka Quintet 54 Below 9 pm \$25-60
- Mike Stern 55Bar 10 pm
- Charlotte Greve/Dierk Peters; Hilliard Greene In & Out Trio with Roberta Piket, Newman Taylor Baker Balboa 8, 9:15 pm
- Aaron Burnett Quartet with Ravi Coltrane, Nick Zwiak, Allan Mednard Bar Bayeux 8 pm
- Omer Avital Trio with Gadi Lehavi, Daniel Dor Bar Lunático 8:30, 10 pm \$10
- Olin Clark Trio with Dan Montgomery, Owen Hyde Bar Next Door 6:30 pm
- John Pizzarelli Quartet Birdland 8:30, 11 pm \$50
- Webster University Senior Class Showcase Birdland Theater 7 pm \$30
- Antonio Ciacca Quartet with Andy Farber, Patrik Boman, Luca Santaniello Birdland Theater 9:45 pm \$30
- Christian Scott aTunde Adjuah Blue Note 8, 10:30 pm \$35
- Lakecia Benjamin's Pursuance with Darrell Green, Lonnie Plaxico, Zaccai Curtis, Charenee Wade and guests Dee Dee Bridgewater, Reggie Workman, Steve Wilson, Regina Carter Dizzy's Club 7:30, 9:30 pm \$35
- Endea Owens and The Cookout Dizzy's Club 11:15 pm \$5
- Josh Evans Big Band; Joe Block The Django at Roxy Hotel 7:30, 10:30 pm
- Raphael D'Luoffo Trio +1; Joe Farnsworth Trio; Ned Goold Jam Fat Cat 7, 9 pm 12:30 am \$10
- Audrey Silver Quintet with Adam Kolker, David Berkman, Paul Beaudry, Anthony Pinciotti Jazz at Kitano 8, 10 pm \$18
- Kate McGarry and What To Wear In The Dark with Keith Ganz, Gary Versace, Sean Smith, Clarence Penn Jazz Standard 7:30, 9:30 pm \$30
- Nicholas Augustus/Solomon Gottfried Knickerbocker Bar & Grill 9 pm
- Jeff Parker and The New Breed Le Poisson Rouge 8 pm \$20
- Steve Davis, Tony Davis, Peter Washington Mezzrow 7:30 pm \$20
- Lew Tabackin Trio Michiko Studios 8 pm \$20
- Dusan, Vid Jarnik, Quentin Angus, Peter Slavov Nublu 151 8 pm \$15
- Eugene Marlow's Heritage Ensemble with Bobby Sanabria Saint Peter's Church 1 pm \$10
- Eden Bareket Quintet with Caleb Curtis, Ryan Keberle, Ben Tiberio, Jay Sawyer; Vinnie Sperrazza, Caleb Curtis, Noah Garabedian SEEDS 8, 9:30 pm \$15
- Take Off Collective: Ole Mathisen, Matt Garrison, Marko Djordjevic ShapeShifter Lab 7, 8:15 pm \$10
- Will Bernard Quartet with John Ellis, Matt Pavolka, Donald Edwards; Kirk Lightsey Quartet with Mark Whitfield, Santi Debriano, Victor Lewis; Inbar Paz Smalls 7:30, 10:30 pm 1 am \$20
- Caili O'Doherty Quartet with Antonio Hart, Tamir Shmerling, Cory Cox Smoke 7, 9, 10:30 pm \$20
- Jim Ridl solo Soapbox Gallery 7:30 pm \$15

- Peter Bernstein Quartet with Sullivan Fortner, Doug Weiss, Joe Farnsworth Village Vanguard 8:30, 10:30 pm \$35

Thursday, March 12

- Nicole Zuraitis with Idan Morim, Alex Busby-Smith, Dan Pugach 55Bar 7 pm
- Ryan Hernandez Trio with Griffin Fink, Joe McCaffrey; Aki Ishiguro Trio with Dan Loomis, Lee Fish Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Michelle Lordi Quartet Birdland 5:30 pm \$30
- John Pizzarelli Quartet Birdland 8:30, 11 pm \$50
- Steve Wilson and The Analog Band with Ray Angry, Corcoran Holt, Willie Jones III Birdland Theater 7, 9:45 pm \$30
- Christian Scott aTunde Adjuah Blue Note 8, 10:30 pm \$35
- Lakecia Benjamin's Pursuance with Darrell Green, Lonnie Plaxico, Zaccai Curtis, Charenee Wade and guests Dee Dee Bridgewater, Reggie Workman, Greg Osby, Regina Carter Dizzy's Club 7:30, 9:30 pm \$35
- Endea Owens and The Cookout Dizzy's Club 11:15 pm \$10
- Markus Howell Quintet; Ian Hendrickson-Smith The Django at Roxy Hotel 7:30, 10:30 pm
- Theo Hill; Greg Glassman Quintet Fat Cat 7, 10 pm \$10
- Duke Ellington Salute: American Symphony Orchestra; Marcus Roberts Trio with Rodney Jordan, Jason Marsalis; Catherine Russell Isaac Sten Auditorium at Carnegie Hall 8 pm \$25-65
- AirTrain Jazz Festival: Eric Divito Jamaica Air Train Station 5 pm
- Arta Jekabsonne Jamaica Center for Arts and Learning 8 pm \$10
- Fabrizio Sotti Quartet with Rachel Z, Peter Slavov, Clarence Penn The Jazz Gallery 7:30, 9:30 pm \$15
- Kandace Springs Jazz Standard 7:30, 9:30 pm \$30
- Fahir Atakoglu, Horacio "El Negro" Hernandez, Armando Gola, Bob Franceschini, Letizia Garibó, Estrella Acosta and Orchestra Merkin Concert Hall 7 pm \$75-100
- Steve Davis, Tony Davis, Peter Washington; Spike Wilner Trio Mezzrow 7:30, 10:30 pm \$20
- Adam Holzman and Brave New World with Ofer Assaf, Jane Getter, Freddy Cash, Jr., Gene Lake Nublu 151 8 pm \$10
- Sebastian Amman's Color Wheel; Simon Jemryn The Owl Music Parlor 7:30 pm \$10
- Jaimie Branch's Fly or Die with Lester St. Louis, Jason Ajemian, Chad Taylor Roulette 8 pm \$25
- Emitime Quartet Shrine 6 pm
- Paul Francis Silvana 6 pm
- Adam Lightbaum Quartet with John Ellis, Yasushi Nakamura, Billy Drummond; Kirk Lightsey Quartet with Mark Whitfield, Santi Debriano, Victor Lewis; Wallace Roney, Jr. Smalls 7:30, 10:30 pm 1 am \$20
- George Coleman Birthday Celebration with Michael Weiss, John Webber, Joe Farnsworth Smoke 7, 9, 10:30 pm \$45
- Bruce Huebner/James Nyoraku Schiefer Soapbox Gallery 8 pm \$20
- Patrick Farrell/Alicia Svigals Town & Village Synagogue 8 pm \$15
- Eugene Pugachov Quartet with Chris Bacas, Chris Wright, Evan Hyde Uke Hut 8 pm \$20
- Peter Bernstein Quartet with Sullivan Fortner, Doug Weiss, Joe Farnsworth Village Vanguard 8:30, 10:30 pm \$35

Friday, March 13

- Jeff Peering Sound with Ken Filiano, Francisco Mela 244 Rehearsal Studios 8, 9 pm \$10
- Maurice Hines and DIVA Jazz Orchestra 54 Below 7 pm \$45-95
- Tessa Souter with Paul Bollenback, Evan Gregor 55Bar 6 pm
- Ricardo Grilli Trio with Alex Claffy, Jimmy Macbride Bar Next Door 7:30, 9:30, 11:30 pm \$12
- John Pizzarelli Quartet Birdland 8:30, 11 pm \$50
- Steve Wilson and The Analog Band with Ray Angry, Corcoran Holt, Willie Jones III Birdland Theater 7, 9:45 pm \$30
- Christian Scott aTunde Adjuah Blue Note 8, 10:30 pm \$35
- Sarah Elizabeth Charles Blue Note 12:30 am \$15
- Elsa Nilsson, Jon Cowherd, Chris Morrissey Café Bohemia 10 pm \$15
- Camille Thurman and Darrell Green Trio with Saadi Zain, Keith Brown Dizzy's Club 7:30, 9:30 pm \$40
- Endea Owens and The Cookout Dizzy's Club 11:15 pm \$10
- Ken Fowser; Lauren Henderson The Django at Roxy Hotel 7:30, 10:30 pm
- Wen-Ting Wu; Wayne Escoffery Fat Cat 6, 10:30 pm \$10
- Charmaine Lee/John Wiese HappyLucky no.1 8 pm \$20
- Joy F. Brown with Justin Robinson, Sharpe Radway, Tyler Mitchell, Steve Williams Jazz 966 8 pm \$20
- Lew Tabackin 80th Birthday Celebration with Bruce Barth, Paul Sikivie, Mark Taylor Jazz at Kitano 8, 10 pm \$34
- Harish Raghavan The Jazz Gallery 7:30, 9:30 pm \$25
- Kandace Springs Jazz Standard 7:30, 9:30 pm \$30
- Francesco Amento, Marius Van DeBrink, Marco Panascia Knickerbocker Bar & Grill 9 pm
- Kirk Lightsey, Mark Whitfield, Santi Debriano, Victor Lewis; Ilya Luschtak Trio Mezzrow 7:30, 10:30 pm \$20
- Richard Tabnik Quartet with Dave Frick, Jeff Dingler, Skip Scott Michiko Studios 8 pm \$20
- Irwin Hall Trio Minton's 7:30, 9:30 pm \$25
- John Zorn Complete String Quartets: JACK Quartet National Sawdust 8 pm \$29
- Ted Brown Quartet New York Public Library Spuyten Duyvil Branch 1 pm
- Bright Dog Red Nublu 9 pm
- Rema Hasumi; Ilusha Tsinadze The Owl Music Parlor 7:30 pm \$10
- Yuval Amihai Trio Room 623 at B2 Harlem 10 pm \$15
- Jane Ira Bloom Trio with Mark Helias, Matt Wilson ShapeShifter Lab 7 pm \$20
- Trio Incognito Silvana 6 pm
- Bruce Harris Sextet with Grant Stewart, Nick Green, Ehud Asherie, Paul Sikivie, Jason Brown; Ryan Kisor Quintet with Joel Frahm, Spike Wilner, Paul Gill, Jason Brown; Corey Wallace DUBtet Smalls 7:30, 10:30 pm 1 am \$20
- George Coleman Birthday Celebration with Michael Weiss, John Webber, Joe Farnsworth Smoke 7, 9, 10:30 pm \$45
- Peter Bernstein Quartet with Sullivan Fortner, Doug Weiss, Joe Farnsworth Village Vanguard 8:30, 10:30 pm \$35

Saturday, March 14

- Maurice Hines and DIVA Jazz Orchestra 54 Below 7 pm \$45-95
- Juke Joint Jelis with Brianna Thomas Bar Lunático 8:30, 10 pm \$10
- Alex Wintz Trio with Dave Baron, Jimmy Macbride Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Pedro Giraud Tango Quartet Barbès 8 pm \$10
- John Pizzarelli Quartet Birdland 8:30, 11 pm \$50
- Steve Wilson and The Analog Band with Ray Angry, Corcoran Holt, Willie Jones III Birdland Theater 7, 9:45 pm \$30
- Christian Scott aTunde Adjuah Blue Note 8, 10:30 pm \$35
- Melanie Charles Blue Note 12:30 am \$15

- Ken Kobayashi Quartet; Chris Crocco and FLUID Café Bohemia 8, 10 pm \$20
- Camille Thurman and Darrell Green Trio with Saadi Zain, Keith Brown Dizzy's Club 7:30, 9:30 pm \$45
- Endea Owens and The Cookout Dizzy's Club 11:15 pm \$20
- Joe Saylor; Jason Prover Sneak Thievery Orchestra The Django at Roxy Hotel 7:30, 10:30 pm
- Rafael Monteagudo and Music Connection; Point of Departure; Greg Glassman Jam Fat Cat 7, 10 pm 1:30 am \$10
- Charmaine Lee/Peter Evans HappyLucky no.1 8 pm \$20
- Yoon Choi/Jacob Sacks beam Brooklyn 8 pm \$15
- Lew Tabackin 80th Birthday Celebration with Bruce Barth, Yasushi Nakamura, Mark Taylor Jazz at Kitano 8, 10 pm \$34
- Melvis Santa The Jazz Gallery 7:30, 9:30 pm \$30
- Kandace Springs Jazz Standard 7:30, 9:30 pm \$30
- Roberto Fonseca Joe's Pub 7 pm \$25
- Francesco Amento, Marius Van DeBrink, Marco Panascia Knickerbocker Bar & Grill 9 pm
- Kirk Lightsey, Mark Whitfield, Santi Debriano, Victor Lewis; Jon Davis Trio Mezzrow 7:30, 10:30 pm \$20
- JC Hopkins Biggish Band with Joy Hanson, Vanisha Gould, Shawn Whitehorn Minton's 7:30, 9:30 pm \$25
- John Zorn Complete String Quartets: JACK Quartet National Sawdust 8 pm \$29
- The East New York Suite: Ras Moshe Burnett, Lee Odum, Jamal Moore, Tiffany Weiten, Lisette Santiago Scholes Street Studio 7 pm
- Griffin Ross Quartet Shine 6 pm
- Vanessa Rubin Birthday Celebration Sistas Place 9, 10:30 pm \$20
- Bruce Harris Sextet with Grant Stewart, Nick Green, Ehud Asherie, Paul Sikivie, Jason Brown; Ryan Kisor Quintet with Joel Frahm, Spike Wilner, Paul Gill, Jason Brown; Mimi Jones and The Lab Session Smalls 7:30, 10:30 pm 1 am \$20
- George Coleman Birthday Celebration with Michael Weiss, John Webber, Joe Farnsworth Smoke 7, 9, 10:30 pm \$45
- Piano Hang: Caili O'Doherty and Daniel Meron; Kinan Azmeh/Florian Weber Soapbox Gallery 3, 8 pm \$20
- Oxani Chi with guest Mara Rosenbloom; Mara Rosenbloom's Flyways with Anaïs Maviel, Sean Conly University Settlement 7 pm \$15
- Peter Bernstein Quartet with Sullivan Fortner, Doug Weiss, Joe Farnsworth Village Vanguard 8:30, 10:30 pm \$35
- Claire de Brunner, Ken Filiano, Daniel Carter Zürcher Gallery 8 pm \$15

Sunday, March 15

- Ray Anderson 55Bar 6 pm
- The Open Mind: Ronald Chapman, Radu Ben Judah, Taru Alexander Barbès 5 pm \$10
- David Berger Jazz Orchestra Birdland 5:30 pm \$30
- Jinjoo Yoo Trio with Kihong Jang, Jamale Davis Birdland Theater 9:45 pm \$30
- Charlie Apicella and Iron City with Joe Magnarelli, Gene Ghee, Radam Schwartz, Alan Korin Blue Note 11:30 am 1:30 pm \$39.50
- Christian Scott aTunde Adjuah Blue Note 8, 10:30 pm \$35
- Andrea Wolper, Ron Affif, Ken Filiano Café Bohemia 6 pm \$20
- Camille Thurman and Darrell Green Trio with Saadi Zain, Keith Brown Dizzy's Club 7:30, 9:30 pm \$35
- Toned: Tom Weeks, Nathan Corder, Leo Suarez; Uni: Vinicius Cajado/Kenji Herbert; Kyle Motl/Nicola Hein Downtown Music Gallery 6 pm
- Terry Waldo's Gotham City Band; Gerry Gibbs Fat Cat 6, 9 pm \$10
- Kandace Springs Jazz Standard 7:30, 9:30 pm \$30
- Will Sellenraad, Ben Street, Eric McPherson; John Merrill Trio Mezzrow 7:30, 10:30 pm \$20
- Roz Corral Trio; Annual Mark Murphy Remembrance with guests North Square Lounge 12:30, 2:15 pm
- Astroturf Noise: Sam Harmet, Sana Nagano, Zach Swanson with guests Billy Martin, Sarah Bernstein Nublu 9 pm
- William Hooker's TOUCH: Soul and Service with Charlie Burnham, Sarah Manning, Germaul Barnes, Mark Hennen, Jimmy Lopez, Hans Tammen, Phil Niblock, David Soldier Roulette 8 pm \$25
- Lady Got Chops Festival: Nabuko Kiryu with Nana Sakamoto, Miho Sasaki, Tina Lama Russian Samovar 3 pm
- Ryan Messina Scholes Street Studio 8 pm
- Daniel Rossi's Landscape Trio with Matt Sazima, Ross Garlow ShapeShifter Lab 7 pm \$10
- Zaid Nasser Quartet with Vahagn Hayrapetyan, Ari Roland, Keith Balla; Richie Vitale Quintet with Frank Basile, Lou Rainone, Paul Gill, Clifford Barbaro; David Gibbs Smalls 7:30, 10:30 pm 1 am \$20
- George Coleman Birthday Celebration with Michael Weiss, John Webber, Joe Farnsworth Smoke 7, 9, 10:30 pm \$45
- Matteo Liberatore/Ralph Alessi Spectrum 8:30 pm \$15
- Peter Bernstein Quartet with Sullivan Fortner, Doug Weiss, Joe Farnsworth Village Vanguard 8:30, 10:30 pm \$35

Monday, March 16

- Misha Piatigorsky Trio 55Bar 7 pm
- Gabe Terracciano Trio Anyway Café 8 pm
- Angelica Sanchez Trio with Andrew Bishop, Mike Sarin Bar Lunático 8:30, 10 pm \$10
- Lorenzo Bisogno Trio with Stefano Battaglia, Ben Friedkin; Carlota Gurascier Trio with Joe Cohn, Jay Rattman Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Marissa Licata Birdland Theater 8:30 pm \$20-30
- Will Calhoun's Totem Ensemble with Orrin Evans, Greg Osby, Melvin Gibbs and guests John Paul Bourelly, Hassan Hakmoun Blue Note 8, 10:30 pm \$35
- Underground Leco Reiss Brooklyn Bowl 8 pm \$10
- Blaise Siwula, Hemo Reis, Jon Panikkar; Stephen Gauci, Sandy Ewen, Adam Lane, Kevin Shea; Noa Fort, Kenneth Jimenez, Satoshi Takeishi; Drew Wesely, Gabby Fluke-Mogel, Kevin Murray; Lim Yang, Santiago Leibson, Vinnie Sperrazza; Juan Carlos Polo Ensemble Bushwick Public House 7 pm \$10
- Dani de Morón, Agustín Diassera, Yotam Silberstein Dizzy's Club 7:30, 9:30 pm \$35
- George Braith; Billy Kaye Jam Fat Cat 9 pm 12:30 am \$10
- Alan Broadbent, Don Falzone, Billy Mintz; Pasquale Grasso Trio Mezzrow 7:30, 10:30 pm \$20
- David Leon's Current Obsession with Alex Koi, Kirsten Carey, Aaron Quinn Pete's Candy Store 10:30 pm
- Women's Jazz Festival: Renee Neufville The Schomburg Center 7 pm \$15
- Chris Hoffman Quartet with Bryan Carrot SEEDS 8 pm \$15
- Zygmon: Seth Trachy, Glenn Zaleski, Pablo Menares, Joel Mateo; Sebastian Noelle Quartet with Matt Mitchell, Chris Tordini, Dan Weiss ShapeShifter Lab 7, 8:15 pm \$15
- Corcoran Holt Quintet with Stacy Dillard, Josh Evans, Benito Gonzalez, McCleury Hunter; Ben Barnett Smalls 7:30 pm 1 am \$20
- Tribute to Vic Juris: Paul Bollenback, Steve Cardenas, Ben Monder, Jay Anderson, Adam Nussbaum Zinc Bar 7:30, 9 pm \$30

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Wednesday, March 25

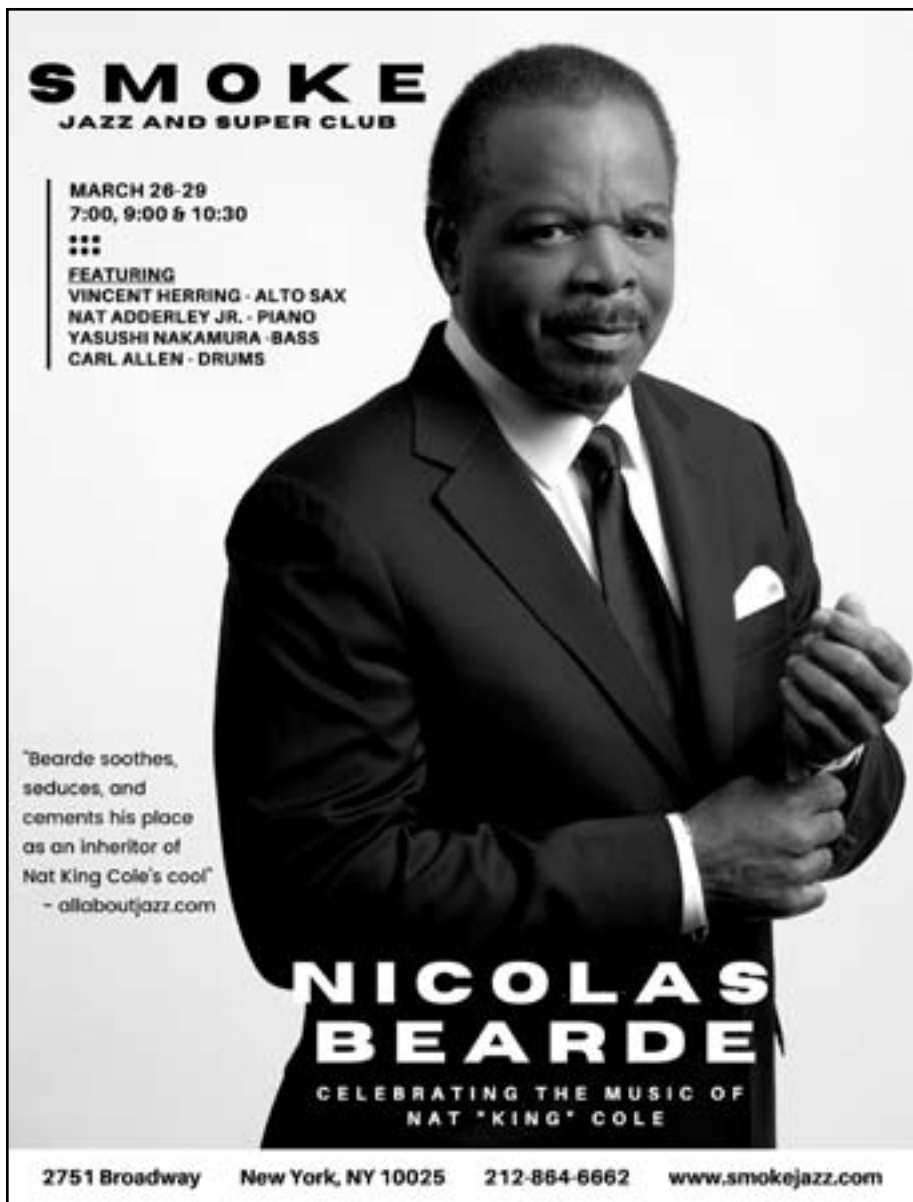
- Paul Jost 55Bar 7 pm
- Extensions Guitar Quartet: Douglas Bradford, Marius Duboule, Aaron Quinn, James Wengrow; Ishmael Ali Group Balboa 8, 9:15 pm
- Nice Treatment: Dave Scott, Rich Perry, Jacob Sacks, David Ambrosio, Vinnie Sperrazza Bar Bayeux 8 pm
- The Enigmatics Bar Lunático 8:30, 10 pm \$10
- Pamai Chirdkiatisak Trio with Rit Xu, Hanyul Park Bar Next Door 6:30 pm
- Curtis Stigers Quintet with John "Scrapper" Sneider, Gary Versace, Cliff Schmitt, Paul Wells Birdland 8:30, 11 pm \$40
- Jazz Vocal Mania Series with Janis Siegel, Lauren Kinhan and guest Karin Allyson Birdland Theater 7, 9:45 pm \$30
- Will Calhoun's Mali Project with Matt Garrison, Dave Gilmore, Vivian Sessoms and guests Cheick T'diane Seck, Moussa Blue Note 8, 10:30 pm \$35
- West Village Word: Shadows: John Pietaro/Laurie Towers; Ronnie Burrage solo; Celebrating Cecil! Elliott Levin, John Blum, Jackson Krall; The Mother of All Finales Café Bohemia 8 pm \$15
- Thank You Abbey Lincoln: Melanie Charles Dizzy's Club 7:30, 9:30 pm \$30
- New Alchemy Jazz Orchestra; Christopher McBride and The Whole Proof The Django at Roxy Hotel 7:30, 10:30 pm
- Raphael D'Iugoff Trio +1; Ned Goold Jam Fat Cat 7 pm 12:30 am \$10
- Ted Rosenthal Trio with Noriko Ueda, Tim Homer Jazz at Kitano 8, 10 pm \$18
- Claudia Quintet: John Hollenbeck, Matt Moran, Red Wierenga, Jeremy Viner, Chris Tordini The Jazz Gallery 7:30, 9:30 pm \$25
- Pasquale Grasso Trio with Peter Washington, Kenny Washington Jazz Standard 7:30, 9:30 pm \$30
- Dan Cray, Joe Martin, Mark Ferber; Isaiah Thompson, Felix Moseholm, Anthony Hervey Mezzrow 7:30, 10:30 pm \$20
- The Stone Commissions: Miles Okazaki/Dan Weiss National Sawdust 7 pm \$25
- Pablo Lanouguere Quintet Nublu 9 pm
- Stanley Banks and Friends Roy Wilkins Recreation Center 1 pm
- Daryl Sherman/Mike Renzi Saint Peter's Church 1 pm \$10
- Take Off Collective: Ole Mathisen, Matt Garrison, Marko Djordjevic ShapeShifter Lab 7, 8:15 pm \$10
- Greg Tardy Quintet with Alex Norris, George Colligan, Sean Conly, Jaimeo Brown; Jure Pukl Broken Circles with Matt Mitchell, Dean Torrey, Kweku Sumbry; Neal Caine Smalls 7:30, 10:30 pm 1 am \$20
- Adam Birnbaum Trio with Doug Weiss, Al Foster and guest Antonio Hart Smoke 7, 9, 10:30 pm \$20
- Nick Sanders solo Soapbox Gallery 8 pm \$20
- Infinien: Jordan Berger, Tom Cullen, Matt Hollenberg, Chrissie Loftus The Stone at The New School 8:30 pm \$20
- The Bad Plus: Reid Anderson, Orrin Evans, Dave King Village Vanguard 8:30, 10:30 pm \$35
- Fay Victor 55Bar 7 pm
- Matt Wolfe Trio with Leo Smith, Jarrett Walsler; Sebastian Noelle Trio with Rick Rosato, Raj Jayaweera Bar Next Door 6:30, 8:30, 10:30 pm \$12

Thursday, March 26

- Shoko Nagai's Tokala with Ron Caswell, Satoshi Takeishi Barbès 8 pm \$10
- Ronny Whyte Quartet Birdland 5:30 pm \$30
- Curtis Stigers Quintet with John "Scrapper" Sneider, Gary Versace, Cliff Schmitt, Paul Wells Birdland 8:30, 11 pm \$40
- Nick Finzer's Cast of Characters with Lucas Pino, Alex Wintz, Glenn Zaleski, Dave Baron, Jimmy Macbride Birdland Theater 7 pm \$30
- Lee Ritenour Blue Note 8, 10:30 pm \$45
- Michael Feinberg Quartet with Billy Buss, Lee Fish, Julian Shore Canary Club 9 pm
- Samba Jazz and Jobim: Duduka da Fonseca, Helio Alves, Maucha Adnet Dizzy's Club 7:30, 9:30 pm \$45
- Jeffrey Miller Quintet; Mark Whitfield The Django at Roxy Hotel 7:30, 10:30 pm
- Anthony Braxton Theater Improvisations: Rob Reese, Jessica Pavone, Kamala Sankaram The Flea Theatre 7 pm \$30
- Pedrito Martinez Ginny's Supper Club 8 pm \$25
- Underground Horns Groove Bar & Grill 7:30 pm
- Ohad Talmor Trio with Jacob Sacks, Vinnie Sperrazza Ibeam Brooklyn 8:30 pm \$15
- George Lewis Portrait Concert: Laura Cocks, Seth Parker Woods, Dana Jessen, Conrad Harris, Pauline Kim Issue Project Room 8 pm \$25
- AirTrain Jazz Festival: Libby Richman Jamaica Air Train Station 5 pm
- Ms Blu and Blusical City Quintet with David Cladwell-Mason, Jason Clotter, Malik Washington, Erena Terakubo Jazz at Kitano 8, 10 pm \$18
- Arta Jekabsons's Letters to Home with Theo Valentiny, Tal Yahalom, Hwansu Kang, Connor Park The Jazz Gallery 7:30, 9:30 pm \$15
- Jimmy Greene Quintet with Mike Moreno, Gerald Clayton, Vicente Archer, Kendrick Scott Jazz Standard 7:30, 9:30 pm \$30
- The Necks: Chris Abrahams, Lloyd Swanton, Tony Buck Le Poisson Rouge 7:30, 10 pm \$20-\$35
- Robert Redd, Chuck Redd, Neal Miner; Spike Wilner Trio Mezzrow 7:30, 10:30 pm \$20
- Jazzmobile: Danny Mixon Quartet Minton's 7:30, 9:30 pm \$20
- Sha'ar: Oren Neiman, Doug Drewes, David Freeman, Ivan Barenboim Pete's Candy Store 9 pm
- Craig Yaremkov Trio Shrine 6 pm
- Jack Davis Silvana 6 pm
- Greg Tardy Quintet with Alex Norris, George Colligan, Sean Conly, Jaimeo Brown; Jure Pukl Broken Circles with Matt Mitchell, Dean Torrey, Kweku Sumbry; Palladium Smalls 7:30, 10:30 pm 1 am \$20
- Nat 'King' Cole Birthday Tribute: Nicolas Bearde, Vincent Herring, Nat Adderley, Jr., Yasushi Nakamura, Carl Allen Smoke 7, 9, 10:30 pm \$40
- Hadar Noiberg Trio Soapbox Gallery 7:30 pm \$20
- Shardik: Matt Hollenberg/Nick Shellenberger The Stone at The New School 8:30 pm \$20
- Metropolitan Klezmer with Eve Sicular Town & Village Synagogue 8 pm \$15
- Agustin Grasso Trio with Benno Marmur, Adam Gay Uke Hut 8 pm \$20
- The Bad Plus: Reid Anderson, Orrin Evans, Dave King Village Vanguard 8:30, 10:30 pm \$35
- Kendra Shank with John Stowell, Dean Johnson 55Bar 6 pm

Friday, March 27

- Ambrose Akinmusire's Banyan with Roman Filiu, Caroline Davis, Walter Smith III, Ben Kono, Dayna Stephens, Frank Greene, Dave Ballou, Stéphane Clément, Ryan Keberle, Earl McIntyre, Kalia Vendevever, Marvin Sewell, Sullivan Fortner, Matt Brewer, Marcus Gilmore and guests Jack DeJohnette, Gary Bartz, Tom Harrell The Appel Room 7, 9:30 pm \$65-85
- Itai Kriss' Telavana Bar Lunático 8:30, 10 pm \$10
- Perry Smith Trio with Noah Garabedian, Donald Edwards Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Ben Holmes Barbès 8 pm \$10
- Curtis Stigers Quintet with John "Scrapper" Sneider, Gary Versace, Cliff Schmitt, Paul Wells Birdland 8:30, 11 pm \$40
- Carol Sloane with Mike Renzi, Jay Leonhart Birdland Theater 7 pm \$40
- Marquis Hill Love Tape Blue Note 12:30 am \$15
- Lee Ritenour Blue Note 8, 10:30 pm \$45
- Lucky Chops Brooklyn Bowl 8 pm \$17
- Sasha Dobson; Steven Carrington Quartet Café Bohemia 8, 10 pm \$20
- Samba Jazz and Jobim: Duduka da Fonseca, Helio Alves, Maucha Adnet Dizzy's Club 7:30, 9:30 pm \$45
- Ken Fowser Quintet; Hudson Horns The Django at Roxy Hotel 7:30, 10:30 pm
- Anthony Braxton Theater Improvisations: Rob Reese, Ingrid Laubrock, Kamala Sankaram The Flea Theatre 7 pm \$30
- Miss Maybell Gin Fizz Harlem 8, 9:15 pm \$20
- Mathis Sound Orchestra Ginny's Supper Club 8 pm \$20
- Josh Roseman HappyLucky no.1 8 pm \$20
- Ohad Talmor Trio with Jacob Sacks, Vinnie Sperrazza Ibeam Brooklyn 8:30 pm \$15
- Bertha Hope Sextet with Gene Ghee, Riley Mullins, Kim Clarke, Luciana Padmore, Keisha St. Joan Jazz at Kitano 8, 10 pm \$34
- Chika Toyota Quartet with Yutaka Shina, Marty Jaffe, Lewis Nash Jazz at Kitano 8, 10 pm \$34
- Jimmy Greene Quintet with Mike Moreno, Gerald Clayton, Vicente Archer, Kendrick Scott Jazz Standard 7:30, 9:30 pm \$35
- Dayramir González Joe's Pub 9:30 pm \$30
- Keiko's Café hosted by Cinnamon Brown Keiko Studios MusicAcademy 7 pm \$10
- Ray Gallon/Peter Washington; Andrea Domenici, Fabrizio Sciaccia, Andrea Niccolai Mezzrow 7:30, 10:30 pm \$20
- Minton's 7:30, 9:30 pm \$25
- Binky Griptite William Parker, Marvin Bugalu Smith Nublu 9 pm
- Dave Sewelson Quartet with Steve Swell, William Parker, Marvin Bugalu Smith Nublu 9 pm
- The Jazz Bastards: Aldo Perez, Jenny Mitchell, Matt Kanelos, Glen Heroy, Richard Philbin, Nick Parker Pangea 9:30 pm \$15
- Todd Herbert Trio Room 623 at B2 Harlem 10 pm \$15
- Jog Blues: Ikhlaz Hussain, Siddhartha Mukherjee, Andy Biskin, Joel Bluestein, Jake Charkey, Jonathan Rose, Pheeroan akLaff Rubin Museum 7 pm \$30
- Kenyatta Beasley Group; Eric Wyatt Smalls 7:30 pm 1 am \$20
- Nat 'King' Cole Birthday Tribute: Nicolas Bearde, Vincent Herring, Nat Adderley, Jr., Yasushi Nakamura, Carl Allen Smoke 7, 9, 10:30 pm \$40
- Cleric: Matt Hollenberg, Dan Kennedy, Larry Kwartowitz, Nick Shellenberger The Stone at The New School 8:30 pm \$20
- Diana Golden/Gregory K. Williams; Dan Cooper Quartet with Kaoru Watanabe, Alon Nechushtan, John Ferrari Symphony Space Bar Thalia 9 pm
- The Bad Plus: Reid Anderson, Orrin Evans, Dave King Village Vanguard 8:30, 10:30 pm \$35



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Saturday, March 28

- ★ William Hooker/Charles Burnham; William Hooker, Mara Rosenbloom, Adam Lane
244 Rehearsal Studios 8 pm \$20
- Third Coast Percussion with guests Sérgio and Clarice Assad
92nd Street Y 8 pm \$53
- ★ Ambrose Akinmusire's Banyan with Roman Filiu, Caroline Davis, Walter Smith III, Ben Kono, Dayna Stephens, Frank Greene, Dave Ballou, Stéphane Clément, Ryan Keberle, Earl McIntyre, Kalia Vendever, Marvin Sewell, Sullivan Fortner, Matt Brewer, Marcus Gilmore and guests Jack DeJohnette, Gary Bartz, Tom Harrell
The Appel Room 7, 9:30 pm \$65-85
- Jocelyn Marie Gould Trio with Inbar Paz, Sarah Gooch
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Curtis Stigers Quintet with John "Scraper" Sneider, Gary Versace, Cliff Schmitt, Paul Wells
Birdland 8:30, 11 pm \$40
- ★ Carol Sloane with Mike Renzi, Jay Leonhart
Birdland Theater 7 pm \$40
Blue Note 8, 10:30 pm \$45
- Lee Ritenour
- ★ Ted Brown Quintet; Chris McCarthy's Still Time To Quit
Café Bohemia 6, 8, 10 pm \$20
- Annette St. John
- Samba Jazz and Jobim: Duduka da Fonseca, Helio Alves, Maucha Adnet
City Island Library 1 pm
- Dan Aran Band; Lezlie Harrison
The Django at Roxy Hotel 7:30, 10:30 pm
- Anthony Braxton Theater Improvisations: Rob Reese, Nate Wooley, Elizabeth Saunders
The Flea Theatre 7 pm \$30
- Tribute to Nina Simone and Miriam Makeba: Akua Allrich
Flushing Town Hall 8 pm \$18
Gin Fizz Harlem 8, 9:15 pm \$20
- Marie-Paule Franke
- Allan Harris
- Josh Roseman
- ★ Annette Aguilar's StringBeans; Michele Rosewoman's New Yor-Uba
Hostos Center 7:30 pm \$20
- ★ Ohad Talmor Trio with Jacob Sacks, Vinnie Sperrazza
Ibeam Brooklyn 8:30 pm \$15
- Mike Clark Trio with Dave Stryker, Essiet Okon Essiet
Jazz at Kitano 8, 10 pm \$34
- ★ The Jazz Gallery 25th Anniversary Concert: Ravi Coltrane
The Jazz Gallery 7:30, 9:30 pm \$35
- ★ Jimmy Greene Quintet with Mike Moreno, Gerald Clayton, Vicente Archer, Otis Brown III
Jazz Standard 7:30, 9:30 pm \$35
- Victor Lin Duo
- Lady Got Chops Festival: Cocomama
Langston Hughes Public Library 2 pm
- Ray Gallon/Peter Washington; Jon Davis Trio
Mezzrow 7:30, 10:30 pm \$20
- ★ JC Hopkins Biggish Band with Joy Hanson, Vanisha Gould, Shawn Whitehorn
Minton's 7:30, 9:30 pm \$25
- Eric Plaks, Nick Lyons, Evan Crane, Dan Kurfurst; Jeff Peering Sound with Charley Sabatino, Tim Ford
Mirror Tea House 8, 9:30 pm \$15
- Uri Gurvich and E-Folk with Leo Genovese, Elias Meister, Panagiotis Andreou, Ronen Itzik
Nublu 151 8 pm \$15
- The Jade Collective; Ken Kobayashi Quartet
Shrine 7, 8 pm
Silvana 6 pm
- Matthew Schwartz Quintet
- Tribute to Ntozake Shange
- Kenyatta Beasley Group; Mimi Jones and The Lab Session
Smalls 7:30 pm 1 am \$20
- ★ Nat 'King' Cole Birthday Tribute: Nicolas Bearde, Vincent Herring, Nat Adderley, Jr., Yasushi Nakamura, Carl Allen
Smoke 7, 9, 10:30 pm \$40
- Paris Combo: Belle du Berry, Potzi, François Jeannin, David Lewis, Benoît Dunoyer de Segonzac, Rémy Kaprielian
Sony Hall 8 pm \$45
- ★ Jason Kao Hwang's Sing House with Kalun Leung, Chris Forbes, Ken Filiano, Andrew Drury; Dana Jessen solo; Wayne Horvitz/Sarah Schoenbeck
Soup & Sound 7 pm \$20
- Cleric: Matt Hollenberg, Dan Kennedy, Larry Kwartowitz, Nick Shellenberger
The Stone at The New School 8:30 pm \$20
- ★ The Bad Plus: Reid Anderson, Orrin Evans, Dave King
Village Vanguard 8:30, 10:30 pm \$35

Sunday, March 29

- The Open Mind: Ronald Chapman, Radu Ben Judah, Taru Alexander
Barbès 5 pm \$10
- Jim Campilongo/Steve Cardenas
Barbès 7 pm \$10
- Chloe Feoranzo
Blue Note 11:30 am 1:30 pm \$39.50
- Lee Ritenour
Blue Note 8, 10:30 pm \$45
- Samba Jazz and Jobim: Duduka da Fonseca, Helio Alves, Maucha Adnet
Dizzy's Club 7:30, 9:30 pm \$35
- Jessica Ackerley solo; Francisco Mora Catlett, Sam Newsome, Bob Stewart; Mark Hantslip/Federico Reuben
Downtown Music Gallery 6 pm
- Fostina Dixon and Winds of Change
Emmanuel Baptist Church 3 pm \$20
- Terry Waldo's Gotham City Band
Fat Cat 6 pm \$10
- Roy Ayers
- ★ The Jazz Gallery 25th Anniversary Concert: Ravi Coltrane
The Jazz Gallery 7:30, 9:30 pm \$35
- ★ Jimmy Greene Quintet with Mike Moreno, Gerald Clayton, Vicente Archer, Kendrick Scott
Jazz Standard 7:30, 9:30 pm \$30
- Ann Hampton Callaway and Susan Werner
Kupferberg Center 3 pm \$35-45
- Hila Kulik, Tamir Shmerling, Dani Danor
Mezzrow 7:30 pm \$20
- Cynthia Soriano Trio with Ben Rosenblum, Tamir Schmerling
North Square Lounge 12:30, 2 pm
- ★ Lady Got Chops Festival: Kim Clarke, Whitney Marchelle, Rebecca Levinson
Russian Samovar 3 pm
- LIU Post Women's Choir and Long Island Sound Vocal Jazz
Saint Peter's Church 6 pm
San Carlo Osteria Piedmonte 6:30 pm
- Lizzie Thomas
- Chris Byars Original Sextet with Zaid Nasser, John Mosca, Stefano Doglioni, Ari Roland, Phil Stewart; Johnny O'Neal Trio with Mark Lewandowski, Itay Morchi; Asaf Yuria
Smalls 7:30, 10:30 pm 1 am \$20
- ★ Nat 'King' Cole Birthday Tribute: Nicolas Bearde, Vincent Herring, Nat Adderley, Jr., Yasushi Nakamura, Carl Allen
Smoke 7, 9, 10:30 pm \$40
- Curt Sydnor's Deep End Shallow; Raphael McGregor's Guitarra de Aco; Joanna Sternberg
Threes Brewing 8 pm \$10
- ★ The Bad Plus: Reid Anderson, Orrin Evans, Dave King
Village Vanguard 8:30, 10:30 pm \$35

Monday, March 30

- ★ Dave Sewelson Quartet with Steve Swell, William Parker, Marvin Bugalu Smith
Bar Lunático 8:30, 10 pm \$10
- Lorenzo Bisogno Trio with Stefano Battaglia, Ben Friedkin, Michelle Walker Trio with Paul Bollenback, Michael O'Brien
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Diego Figueiredo
Birdland Theater 8:30 pm \$30
- Braxton Cook
Blue Note 8, 10:30 pm \$25

- Dan Faulk, Lewis Porter, Joris Teepe, Chad Taylor; Stephen Gauci, Adam Lane, Kevin Shea; Cheryl Pyle, Judi Silvano, Michael Eaton, Roberta Piket, Joe Hertenstein; Juan Pablo Carletti's Biggish Ensemble with Jake Henry, Kenny Warren, Thomas Heberer, Yoni Kretzmer, Rick Parker, Kenneth Jimenez; Dan Kurfurst, Ayumi Ishito, Eric Plaks, Evan Crane; Jacob Fossum/Sarah Rossy
Bushwick Public House 7 pm \$10
- Ellen Rowe Octet with Lisa Parrott, Virginia Mayhew, Kaleigh Wilder, Ingrid Jensen, Melissa Gardiner, Marion Hayden, Allison Miller
Dizzy's Club 7:30, 9:30 pm \$35
Iridium 8:30 pm \$45-60
- Roy Ayers
- Ben Paterson, Luke Sellick, Charles Gould; Pasquale Grasso Trio
Mezzrow 7:30, 10:30 pm \$20
Rockwood Music Hall Stage 1 10 pm
- ★ Nicky Barbato Project
- Vadim Neselovskyi Nonet with Dave Douglas, Sara Serpa, Keita Ogawa, Bengisu Gokse, Gioia Gedicks, Raymond Dineen, Freddy Renaud, James Heazlewood-Dale
Roulette 8 pm \$25
- ★ Brooklyn Raga Massive with guest Amir ElSaffar
Rubin Museum 7 pm \$30
- Women's Jazz Festival: Firey String Sistas!; Nioka Workman, Marlene Rice, Endea Owen, Mala Waldron, Camille Gainer-Jones
The Schomburg Center 7 pm \$15
SEEDS 8:30 pm \$15
Shrine 6 pm
- Chris Fishman Duo
- Takeshi Otani Band
- Lucas Pino Nonet with Phil Dizack, Alex LoRe, Nick Finzer, Andrew Gutasukas, Alex Wintz, Glenn Zaleski, Desmond White, Jimmy Macbride; JD Allen Trio with Ian Kenselear, Nic Cacioppo; Ben Barnett
Smalls 7:30, 10:30 pm 1 am \$20
- Emanuele Basentini Quintet with Alex Hoffman, Greg Chen, Neal Miner, Scott Lowrie
Zinc Bar 7:30, 9 pm \$25

Tuesday, March 31

- MSM Vocal Series
55Bar 7 pm
- Leni Stern
55Bar 10 pm
- Jake Richter with Nathan Reising, Philip Wailes; Andrew Kushnir with Panas Athanatos, Elam Friedlander
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ Stephan Crump's Elemental with Michael Attias, Ryan Ferreira, Ches Smith, Eric McPherson
Barbès 7 pm \$10
- Eliane Elias
Birdland 8:30, 11 pm \$40
- David Sanborn Quintet
Blue Note 8, 10:30 pm \$55
- The Music of Charles Mingus: Juilliard Jazz Mary Lou Williams and Duke Ellington Ensembles
Dizzy's Club 7:30, 9:30 pm \$35
- Ed Fast Congabop Septet; La Pachamambo
The Django at Roxy Hotel 7:30, 10:30 pm
- Saul Rubin Zebtet; Itai Kriss and Gato Gordo; John Benitez Latin Bop
Fat Cat 7, 9 pm 12:30 am \$10
- ★ Duchess: Amy Cervini, Hilary Gardner, Melissa Stylianou with Michael Cabe, Jesse Lewis, Matt Aronoff, Jared Schonig
Jazz Standard 7:30, 9:30 pm \$30
- Roseanna Vitro, Allen Farnham, Sara Caswell; Joy Brown Trio
Mezzrow 7:30, 10:30 pm \$20
- ★ Brandee Younger/Dezron Douglas Miller Theatre 6 pm
- Alex Weitz Group with Ari Hoenig, Glenn Zaleski, Ben Tiberio
Rockwood Music Hall Stage 3 8:30 pm \$15
The Stone at The New School 8:30 pm \$20
- ★ Jim Black solo
- Donny McCaslin Quartet with Jason Lindner, Tim Lefebvre, Zach Danziger
Village Vanguard 8:30, 10:30 pm \$35



JAZZ VESPERS

SUNDAYS AT 6 PM

3/1: MELISSA STYLIANOU / IKE STURM

3/8: RALPH ALESSI / JON IRABAGON

3/15: J.J. WRIGHT TRIO

3/22: MELISSA STYLIANOU / GODWIN LOUIS / FABIAN ALMAZAN / CHRIS DINGMAN / IKE STURM

3/29: LIU POST WOMEN'S CHOIR & LONG ISLAND SOUND VOCAL JAZZ

MIDDAY JAZZ MIDTOWN

WEDNESDAYS AT 1 PM

3/4: GENE BERTONCINI / MELISSA STYLIANOU / IKE STURM

3/11: GENE MARLOW HERITAGE ENSEMBLE

3/18: VALERIE CAPERS / JOHN ROBINSON

3/25: DARYL SHERMAN / MIKE RENZI

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REGULAR ENGAGEMENTS

MONDAY

- Richard Clements/Murray Wall Band
11th Street Bar 8 pm
Arthur's Tavern 7 pm
Bemelmans Bar 5:30, 9 pm
Black Door 11 pm
Bflat 8 pm
- Grove Street Stompers
- Earl Rose
- Terry Waldo Gotham City Band
- Jordan Young
- Vince Giordano and The Nighthawks
Iguana 8 pm
Jazz at Kitano 8 pm
Jazz Standard 7:30, 9:30 pm \$25
- Iris Orning Jam Session
- Mingus Big Band
- Kyle Colina and Friends
Le Rivage 6:30 pm (ALSO TUE-THU 7:30 pm)
- Ray Angry
Nublu 151 10 pm 12 am
- Stan Killian and Friends
Queens Brewery 8 pm
- Gil Defay
Red Rooster 8 pm
- Misha Tsiganov
Russian Vodka Room 7 pm
- Vincent Herring Quartet and Jam Session
Smoke 7, 9, 10:30 pm
Swing 46 8:30 pm
Terraza 7 9:30 pm \$7
- Swingadelic
- John Benitez Jam
Village Vanguard 8:30, 10:30 pm \$30

TUESDAY

- Yuichi Hirakawa Trio
Arthur's Tavern 7 pm
- Art Hirahara Trio
Arturo's 8 pm
- David Budway Trio
Bemelmans Bar 9:30 pm
- Janice Friedman
Center Bar 6 pm (ALSO WED-SAT)
- Marc Devine Trio
Cleopatra's Needle 8 pm
- Diego Voglino Jam Session
Halyard's 10 pm
- Vince Giordano and The Nighthawks
Iguana 8 pm
Mona's 11 pm
- Mona's Hot Four
Russian Vodka Room 7 pm
- Misha Tsiganov
Smoke 7, 9, 10:30 pm
- Mike LeDonne Quartet
Soapbox 7:30 pm
- Hayes Greenfield
The Staybridges Suites 9 pm
- Louisa Lee Poster
Swing 46 8:30 pm
- George Gee Orchestra

WEDNESDAY

- Bill Wurtzel/Jay Leonhart
American Folk Art Museum 2 pm
- Jason Marshall Trio
American Legion Post 398 7 pm
- Eve Silber
Arthur's Tavern 7 pm
- Jonathan Kreisberg Trio
Bar Next Door 8:30, 10:30 pm \$12
- David Budway Trio
Bemelmans Bar 9:30 pm
- Jordan Young
- David Ostwald's Louis Armstrong Centennial Band
Birdland 5:30 pm \$20
Bistro Jules 5:30 pm
- Joel Forrester solo
Cleopatra's Needle 7 pm
- Les Kurtz Trio
The Django 10:30, 11 pm
- Django Jam Session
Le Chélie 8 pm
- WaHi Jazz Jam
The Nest 9 pm
- Noah Garabedian Jam
Paris Blues 9 pm
- Les Goodson Band
Smoke 11:45 pm
- Emmet Cohen
Swing 46 8:30 pm
- Stan Rubin Orchestra
Terraza 7 9 pm
- Terry Waldo's Gotham City Band

THURSDAY

- Ray Blue Organ Quartet
American Legion Post 398 7 pm
- Eri Yamamoto Trio
Arthur's Tavern 7 pm
- Grassroots Jazz Effort
Bar Bayeux 8 pm
- David Budway Trio
Bemelmans Bar 9:30 pm
- Café Bohemia Quartet
Café Bohemia 8, 10 pm \$20
- John McNeil/Mike Fahie
The Douglass 9 pm
- Joel Forrester
George's 6:30 pm
- Steve Wirts/Joe Cohn Quartet
Han Dynasty 6 pm
- Craig Brann Trio
Montauk Club 7 pm
- Les Goodson Band
Paris Blues 9 pm
- Gene Bertoncini
Ryan's Daughter 8:30, 10:30 pm
- Rob Duguay Low Key Trio
Turmill NYC 11 pm
- Ms. Marie Special Showcase
Uke Hut 8 pm

FRIDAY

- Jostein Gulbrandsen
Aretsky's Patron 6 pm
- Eri Yamamoto Trio
Arthur's Tavern 7 pm
- Joel Forrester
Baker's Pizza 7 pm
- The Crooked Trio
Barbès 5 pm
- David Budway Trio
Bemelmans Bar 9:30 pm
- Birdland Big Band
Birdland 5:15 pm \$25
- Bohemia Allstars Jazz Jam
Café Bohemia 11:30 pm
- Bennett Paster Trio
Hillstone 6 pm
- Gerry Eastman and Friends
Williamsburg Music Center 10 pm

SATURDAY

- Eri Yamamoto Trio
Arthur's Tavern 7 pm
- Bill Saxton
Bill's Place 8, 10 pm \$20
- Joel Forrester solo
Bistro Jules 6 pm
- Stan Rubin Orchestra
Carnegie Club 8:30, 10:30 pm
- Yvonnick Prené
Henry's 12:30 pm
- Assaf Kehati Duo
Il Gattopardo 11:30 am
- Johnny O'Neal Trio
Smoke 11:30 pm 12:45 am
- Sam Kulok/Tyler Mitchell Group
Tudor City Steak House 7 pm

SUNDAY

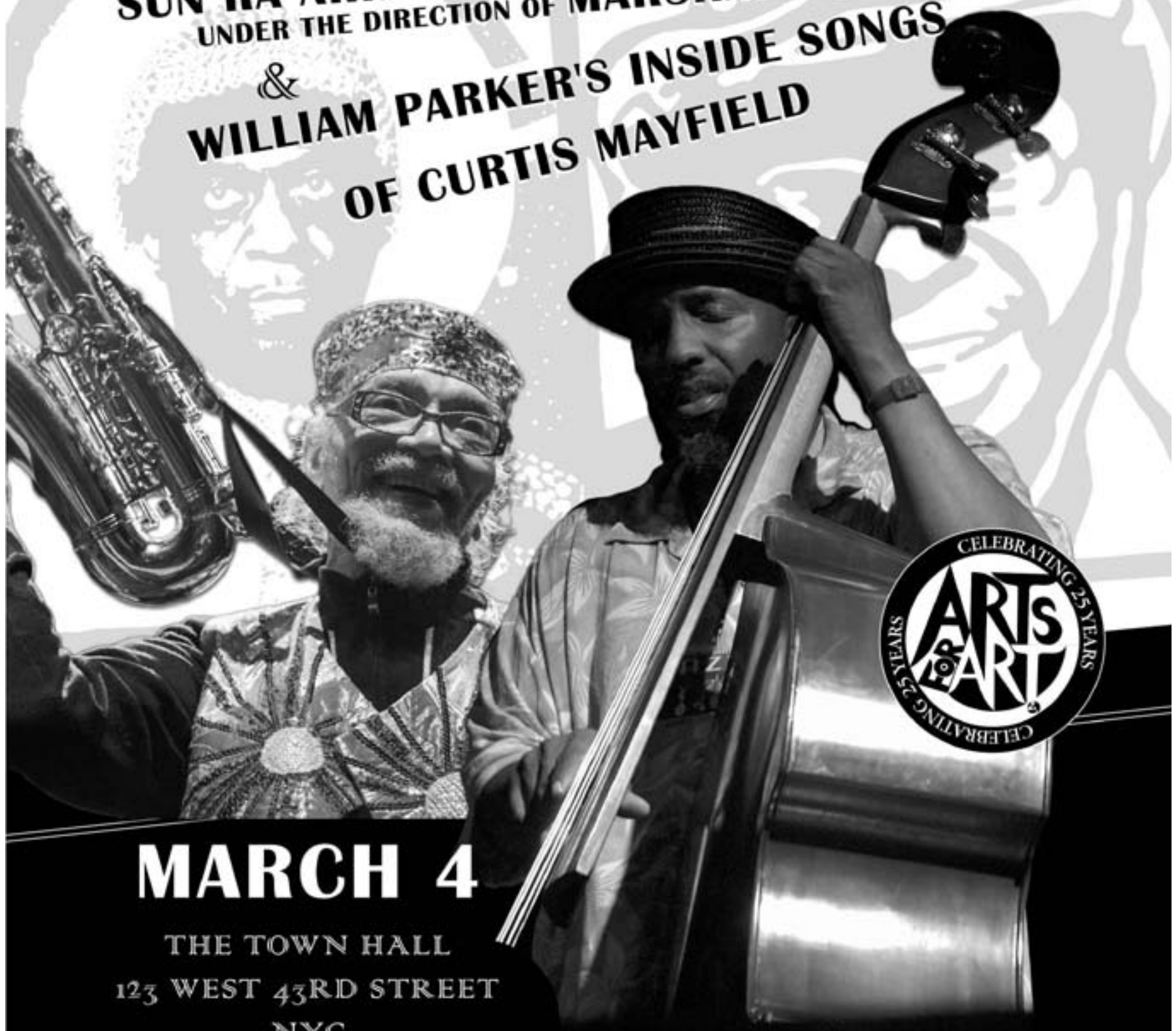
- Creole Cooking Jazz Band; Stew Cutler and Friends
Arthur's Tavern 7, 10 pm
- Matt La Von Jam Session
Bā'sik 7 pm
- Peter Mazza Trio
Bar Next Door 8, 10 pm \$12
- Stephane Wrembel
Barbès 9 pm \$10
- Arturo O'Farrill Afro Latin Jazz Orchestra
Birdland 9, 11 pm \$30
- Joel Forrester solo
Bistro Jules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

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