


APRIL 2022—ISSUE 240

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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# THE NEW YORK CITY JAZZ RECORD

WYCLIFFÉ  
GORDON  
*DOWN HOME  
WITH CONE*

MARCUS  
MILLER

L.  
SHANKAR

TONY  
COE

RAY  
BROWN

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

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

**Laurence Donohue-Greene:**  
ldgreene@nycjazzrecord.com

**Andrey Henkin:**  
ahenkin@nycjazzrecord.com

**Advertising:**  
advertising@nycjazzrecord.com

**Calendar:**  
calendar@nycjazzrecord.com

**VOXNews:**  
voxnews@nycjazzrecord.com

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**Staff Writers**

Duck Baker, Dan Bilawsky,  
Stuart Broomer, Robert Bush,  
Kevin Canfield, Marco Cangiano,  
Thomas Conrad, Pierre Crépon,  
Ken Dryden, Donald Elfman,  
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Suzanne Lorge, Marc Medwin,  
Jim Motavalli, Russ Musto,  
John Pietaro, Joel Roberts,  
John Sharpe, Elliott Simon,  
Anna Steegmann, Scott Yanow

**Contributing Writers**

Mike Cobb, Jason Gross,  
Kira Grunenber, George Kanzler,  
Steven Loewy, Francesco Martinelli,  
Franz Matzner, Eric Wendell

**Contributing Photographers**

Caroline Conejero, Alan Nahigian,  
Sherry Rubel, Robert I. Sutherland-Cohen

**Fact-checker**  
Nate Dorward

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*It just never seems to end. Just when New York City felt like itself again with mandates and restrictions being lifted and a sense of normalcy returning after two years of the pandemic, another global crisis arose, equally dire and terrifying. But this time the culprit is not the roulette wheel of Mother Nature but a single man, one whose cowardice and absolute dread of modernity led him to attack his neighbor and claim sovereignty over millions of people simply trying to lead their lives.*

*One of the casualties – minor, of course, to the loss of life and destruction of history – is the arts and where creativity stands in the face of evil. Many have spoken out, as they have done for decades and centuries before in other conflicts and dark moments in history. But some have tried to claim that the arts are not and should not be made political. To readers of this gazette, jazz lovers all, the notion of politics and culture being separate from artists and their output is ludicrous. Art is a shield against tyranny. It is a reflection of the whole of the human experience, angelic and demonic. Generations had to struggle just to have their work be recognized or not suffer the consequences of said work by oppressive regimes. Art is not ambivalent. Stands must be taken. The artist represents and captures the humanity that some would like to destroy for the benefit of themselves alone, willfully blind to the connected world around them.*

*On The Cover:* Wycliffe Gordon (photo courtesy of the artist)

**Corrections:** In last month's On The Cover, Joanne Brackeen asked the unnamed pianist if she could sit in, not Art Blakey. In last month's Interview, Carla Cook was making the point that WJZZ radio station did not have genre-specific programming. In last month's CD Reviews, in the ROVA review, Glenn Spearman played on ROVA's John Coltrane's *Ascension*, not *Electric Ascension*.

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# JAZZ AT LINCOLN CENTER

## APR 15-16 CELEBRATING CHICK COREA

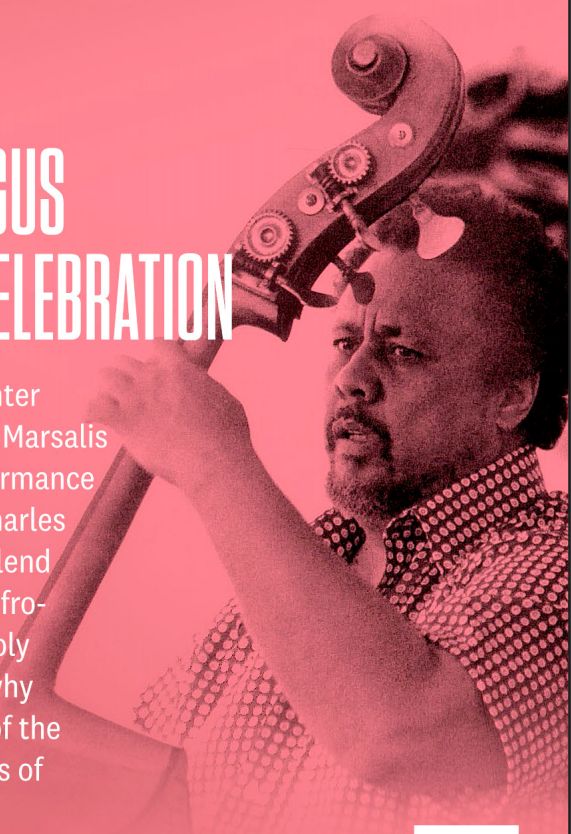
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—A perfect tribute to the legend to mark his centennial year.—Victor Gelu

The righteous and bombastic nature of the great bassist/composer Charles Mingus made him a polarizing personality. His unique personality, combined with his groundbreaking music, were magnetic for open-minded listeners. Clarinetist Harry Skoler discovered Mingus and his music early in life. This discovery would change his entire trajectory as a person and musician, which Skoler celebrates on his new recording, **Living In Sound: The Music of Charles Mingus**.

Over forty years later, Skoler already had a wonderful career as a working musician and professor at the celebrated Berklee College of Music. This is when Skoler met saxophonist Walter Smith III. Meeting Smith proved to be the catalyst and spark that Skoler needed. Skoler immediately felt that he needed to record again and asked Smith if he would be willing to produce a new album, to which Smith agreed.



Sunnyside

www.sunnysiderecords.com

You may think a tribute to Dmitri Shostakovich (Mar. 10) two weeks after the Russian invasion of Ukraine would be perceived as ill-timed. Quite the contrary. As bassist **Michael Bates** observed to the packed Owl Music Parlor crowd mid-set, the Soviet-era composer was “a revolutionary”, his music an embodiment of the indomitable human spirit in the face of a repressive regime. The night began with Curiosity Quartet (violinists Gabryel Smith and Rachel Hauser, violist Emily Bookwalter, cellist Ken Hashimoto) in a fiery but faithful rendition of *String Quartet No. 3 (Op. 73)*. Then Acrobat (Bates, clarinetist Marty Ehrlich, (sub) violinist Skye Steele, bassoonist Sara Schoenbeck, drummer Michael Sarin) offered a more idiosyncratic take on the composer’s oeuvre, re-arranged and –composed by Bates to allow ample solo space. Opening with the Intermezzo from *Op. 57*, “Out Cocktail”, the Allegretto from *Op. 108* and “Memoriam” (the second and fourth originals), the quintet really found its pulse with a polka/waltz from *The Golden Age* ballet. The quartet joined them for the Adagio from *Op. 73* (aptly titled “In Memory of the Dead”), the same movement they had played earlier, and an original, “Caprice”, on which they free improvised. Some of the most innovative work by Ehrlich, Schoenbeck and Steele occurred on the original rock ballad “Balance” and the closing “Appassionata” (based on *Op. 35*), their solos dovetailing together more in the manner of a string quartet than a jazz group. —Tom Greenland



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Michael Bates’ Acrobat @ The Owl Music Parlor

As part of its 11th edition, Joel Harrison’s **Alternative Guitar Summit** honored Mick Goodrick, an artist/educator who inspired legions of six-stringers to explore and expand fretboard harmony, at Soapbox Gallery (Mar. 12th). Former students and other devotees cued up to p(l)ay tribute: Kenji Herbert performed Goodrick’s “For Stella”, a classical piece based on “Stella By Starlight”; Harrison and Steve Cardenas played Goodrick’s “Summer Band Camp”, “Stella by Starlight” and Harrison’s angular “A Song for Carla Bley”; then Julian Lage and Kate Schutt played (she singing) her plaintive “Bright Nowhere”. Next was a series of solo videos recorded for the event: Mike and Leni Stern’s funky “Tuareg Dance”; Bill Frisell’s cover of (yet again) “Stella by Starlight”; Ben Monder’s astounding “Almanac Piece”, an exhaustive exploration of tonal and atonal harmonies; Nir Felder’s edgy cover of “Everything Happens to Me”; Tim Miller’s beautiful original chord chorales; and Lage Lund’s ecstatic cover of “Days of Wine and Roses”. Part of the fun for the audience was watching Lage and Wolfgang Muthspiel’s reactions to these inspiring videos as they waited to perform the final set: a cover of Steve Swallow’s through-composed “Falling Grace” followed by Kurt Weill’s “Liebeslied” (on Muthspiel’s 2008 live CD with Goodrick). Having just jammed for the first time two days before, it took time for their styles to gel, but when they did the results were breathtaking. (TG)

Guesting with the **Peter Bernstein Trio** as part of a weeklong residency at the Village Vanguard (Mar. 9th) was NEA Jazz Master and venerable tenor saxophonist **George Coleman**. Having just turned 87 and somewhat diminished in physicality, the bopper showed no lack of skill in playing and clearly was in his own happy and creative groove; guitarist Bernstein, bassist Peter Washington (a stoic, anchoring force throughout) and drummer Joe Farnsworth (a dependable and gifted rhythmic buttress) happily yielded musical ground to Coleman. On ‘rhythm changes’, a jam session staple based on chord changes of George Gershwin’s “I Got Rhythm”, technique and artistry came into play for each member, with a fast tempo salute to the magic of making jazz music. Bernstein, an uber-accomplished player with a knack for clean, understated and melodically-based delivery, provided elegant support for Coleman, especially on the Latin-based “Ceora” (Lee Morgan). If age has privileges, Coleman certainly took advantage in his own evocative “Amsterdam After Dark”, and with other tunes in the set he had great fun coaxing ‘extra’ notes and unconventional sounds and riffs from his instrument. A player of smooth sound in his heyday, Coleman perhaps lost a little of his flawless tone with these leaps into spontaneous experimentation, but the master demonstrated he still “had it” with “Never Let Me Go” (Jay Livingston), a haunting ballad written for the 1956 film-noir feature *The Scarlet Hour*. —Marilyn Lester



PHOTO © CAROLINE CONEJERO 2022

Peter Bernstein Trio with guest George Coleman @ Village Vanguard

Euphoric may well describe **Jack Kleinsinger’s Highlights In Jazz** concert at Tribeca Performing Arts Center (Mar. 17th) after two years of pandemic hiatus. Trombonist Art Baron, at the top of his game (and the last musician hired by Duke Ellington), assembled his “Duke’s Men for Ellington Everlasting” with guest vocalist Sheila Jordan. There were the big hits, such as “Take the ‘A’ Train”, “Mood Indigo” and “C Jam Blues”, as well as more esoteric fare, such as “Happy Go Lucky Local” and “Harlem Airshaft”. It was on the latter that Baron’s players—James Weidman (piano), Bill Crow (bass), Bernard Purdie (drums), Steve Wilson (alto saxophone), Mark Hynes (tenor saxophone) and Carl Maraghi (baritone saxophone)—encapsulated the essence of the entire set: a perfect storm of prime talent, filled with the joy of making music. These men played their notes impeccably and so creatively as to appear spontaneous and in the moment, markedly energizing each other in the process. Weaving in and out of the instrumentals was 93-year-old Jordan, a scat master of unique ability who still holds her own on stage. On the demanding Billy Strayhorn tune “Lush Life”, with heartfelt and emotive delivery, she could well be designated the Mabel Mercer of jazz. Ellington’s music, by virtue of its chord structure and harmonics, is innately energizing. Led by the fun and charming Baron, the proceedings were elevated from first note to last with a familial dynamic and sheer talent. (ML)

Taking a night off from his busy schedule as one of the most in demand sidemen in jazz today, bassist **Dezron Douglas** brought a quartet into the Miller Theatre (Mar. 5th) to highlight his talents as a composer. The set began with saxophonist Emilio Modeste, pianist George Burton and drummer Joe Dyson standing silently on their marks facing east as Douglas tapped out a slowly rising rhythm on claves to open his "Atalaya (Call to Gather)". Picking up his bass he was joined by Dyson, laying down a lively marching beat to set up the song's bittersweet melody, Modeste (on tenor) modulating between soothing calm and ferocious roar. The trio with Douglas bowing opened "Abundance", a lovely ballad with sparkling piano and honey-toned soprano. Country-blues-tinged bass started off "More Coffee Please", a John Coltrane-ish outing Modeste kicked off on soprano before digging in on tenor with the whole band playing with rousing abandon, culminating with an explosive drum solo. Burton began his "From Grass to Grace" alone, stretching out commandingly on a multi-faceted episodic excursion, which showcased his unique meld of classical and jazz voicings, before the band returned to close the pretty lament. Douglas switched to five-string electric bass to play his "Octopus" unaccompanied and then duet on "Solomon Grundy" with vocalist Tai Allen, who remained for the funky take on Pharoah Sanders' "You've Got To Have Freedom" to close the show. —Russ Musto

**Stephane Wrembel** is not only a premier artist in the Django Reinhardt tradition, but also the greatest advocate of the iconic French Gypsy guitarist. "We started Django A Gogo," Wrembel explained, "not only as a performance, but as an inspiration." The annual event includes a guitar camp and climactic blowout concert at Town Hall. And this year (Mar. 5th) the results were breathtaking. Wrembel opened with a solo rendition of Reinhardt's "Improvisation Number 1" before dazzling violinist Daisy Castro, rhythm guitarist Josh Kaye, bassist Ari Folman-Cohen (whose solo was a throbbing, percussive entr'actes) and Nick Anderson, a drummer of drive and patience. The band artfully performed Django repertoire, with violin singing out melodies and Wrembel demonstrating impeccable skills of both adaptation and creation. Guitar masters Raphaël Faÿs, Laurent Hestin and Sebastien Felix with Wrembel performed "Spain" (Chick Corea) and the blur of fingers over fretboards was overwhelming. Adding fire to the evening was solo classical guitarist Ryan Picone and duo of violinist Luanne Homzy and guitarist Tommy Davy. New Orleanians Russell Welch (guitar) and Aurora Nealand (soprano saxophone) joined the Wrembel band with percussionist David Langlois for rousing trad jazz. Welch, mustachioed in dark suit, ascot and slicked hair, conjured Reinhardt's very ghost, but in a room of guitar giants, overflowing with Django-philis, it was his heartfelt and technically perfect execution that grasped us. —John Pietaro



Dezron Douglas @ Miller Theatre



Stephane Wrembel @ Town Hall

It was a party crowd at The Django on a cool Friday night (Mar. 11th) and the packed house couldn't have found a better band to celebrate the coming weekend than **Endea Owens and The Cookout**. The group got things started playing Duke's Ellington's "In A Mellow Tone", Owens and her warm bass tone at the center of the rhythm section, flanked by pianist Alexis Lombre and drummer Shirazette Tinnin, setting up the evergreen before J. Hoard came in soulfully singing the Milt Gabler lyric. He was followed by alto saxophonist Irwin Hall's swing to bop solo, Owens walking tough behind him and Tinnin hitting hard, after which Hoard returned to close out the song. Owens boldly introduced Bobby Timmons' Jazz Messengers classic "Moanin'" unaccompanied. Tinnin drove the funky rendition with an Art Blakey-inspired shuffle rhythm behind Hall's wailing alto, laying out for Lombre's classically-tinged interlude and Owens' booming solo, then returning for a series of exchanges. Hoard was back for a gospel-flavored arrangement of Bill Withers' "Lean On Me", which had audience members singing along. The trio was showcased on a buoyant reading of Herbie Hancock's "Tell Me A Bedtime Story" with bouncing bass, effervescent piano and tambourine-topped drum kit delivering an infectious rhythm, which got Owens' Jon Batiste and Stay Human bandmate Nêgah Santos dancing in the aisle. Hoard and Hall returned to end the set with Pharoah Sanders' "The Creator Has A Master Plan". (RM)

The dark, damp streets of Williamsburg burned a bit brighter, turning somewhat warmer when Pete's Candy Store (Mar. 1st) hosted two bands structurally and spiritually enmeshed. Guitarist Aron Namenwirth's **Playfield** featured free jazz giant Daniel Carter in tandem with tenor saxophonist Ayumi Ishito, twin electric guitars (he and Yutaka Takahashi), keyboard player Eric Plaks, bassist Zach Swanson and drummer Jon Panikkar, fronted by dancer/vocalist Lisa Muir. The ensemble was founded to make a CD triptych for 577 Records, the works ranging from all-encompassing to hypnotic. Even without the space for Muir to incorporate movement, the presentation was captivating; layered improvisations embraced the tacets within the tumult. Carter's numerous winds propelled with emotive and telling instrumental statements. Ishito responded in kind; her thick, throaty tone, halfway to rock 'n' roll, sang out deliberately as guitars traded percussive taps, languid lines and crunch chords. Panikkar, so rollicking, so fluid, a blur of sticks, wrapped about Swanson's driving, directive basslines, more machine than man. Plaks splashed color with each run, each fistful of broken arpeggios as Muir released wordless flurries, wails and laments arching over and within the rest. The first set, **Open Question**, the quintet drawn from the whole, appeared sadly unbalanced by leader Ishito's effects-laden tenor disappearing into Plaks' electronic sounds. She, seated just offstage and within shadows, faded. (JP)

## WHAT'S NEWS

**Next Jazz Legacy** has announced its first seven emerging women and non-binary awardees: Lexi Hamner (voice and trombone), Apprenticeship with Tia Fuller, Creative Mentorship with Bobby McFerrin; Keyanna Hutchinson (guitar), Apprenticeship with Lizz Wright, Creative Mentorship with Brandon Ross; Alexis Lombre (piano), Apprenticeship with Marcus Miller, Creative Mentorship with Georgia Anne Muldrow; Anastasiya Petrova (piano and organ), Apprenticeship with Chris Potter, Creative Mentorship with Kris Davis; Loke Risberg (guitar), Apprenticeship with Linda May Han Oh, Creative Mentorship with Bill Stewart; and Kalia Vandever (trombone), Apprenticeship with Mary Halvorson, Creative Mentorship with Jen Shyu. For more information, visit [newmusicusa.org/program/next-jazz-legacy](http://newmusicusa.org/program/next-jazz-legacy).

The Center for American Music at the University of Pittsburgh Library System has announced the acquisition of pianist **Dave Burrell's** archive to be open to researchers later in 2022. For more information, visit [library.pitt.edu/burrell](http://library.pitt.edu/burrell).

World Music Institute has named **Brice Rosenbloom**, known for his work at Le Poisson Rouge, Central Park SummerStage, The Knitting Factory, MAKOR and Jazz at Lincoln Center and as founder and producer of NYC Winter Jazzfest, its new Artistic Director starting with the 2022-23 season.

Winners of the **53rd Annual NAACP Image Awards** included Outstanding Jazz Album - Instrumental: Kenny Garrett—*Sounds from the Ancestors* (Mack Avenue) and Outstanding Jazz Album - Vocal: The Baylor Project—*Generations* (Be A Light). For more information, visit [naacpimageawards.net](http://naacpimageawards.net).

Jazz at Lincoln Center's second annual **Jack Rudin Jazz Championship**, a two-day invitational competition of ensembles from university jazz programs around the country, will take place at Rose Theater Apr. 19th-20th. For more information, visit [2022.jazz.org/jrc](http://2022.jazz.org/jrc).

"**The Black Angel of History: Myth-Science, Metamodernism, and the Metaverse**", an exhibition analyzing visual culture and technology within the genre of Afrofuturism, is on display in Carnegie Hall's Zankel Hall Gallery through Jun. 16th. For more information, visit [carnegiehall.org/afrofuturism](http://carnegiehall.org/afrofuturism).

John Stites Jazz Artist Organization has announced the 2022 **John Stites Jazz Award** application process. Awards range in value from \$5,000-25,000 and are given in two categories: artistic development and jazz events. The deadline for the first award cycle is Apr. 15th and deadline for the second award cycle is Sep. 15th. For more information, visit [JohnStitesJazzAwards.org](http://JohnStitesJazzAwards.org).

**Candid Records** has announced its relaunch with reissues from its catalogue remastered by Bernie Grundman including Charles Mingus—*Presents Charles Mingus* and Max Roach—*We Insist!*, available on CD and streaming services Apr. 15th and vinyl Jun. 24th. For more information, visit [candidrecords.com](http://candidrecords.com).

**Eugene Marlow's** feature-length documentary *Jazz in China* will be an official event of UNESCO's International Jazz Day on Apr. 30th. For more information, visit [eugenemarlow.com](http://eugenemarlow.com).

**Birdland Jazz Club** has announced a partnership with Flymachine, a "virtual venue for live entertainment", to stream its Thursday 9:30 pm events starting at only \$5. For more information, visit [birdlandjazz.com](http://birdlandjazz.com).

Brooklyn Conservatory of Music has announces the deadline for its second **Jazz Leaders Fellowship** program, designed "to support emerging Black women and Black non-binary jazz musicians in creating original music and increase their representation as leaders in the jazz world." The deadline to apply is May 15th. For more information, visit [bkcm.org/jlf](http://bkcm.org/jlf).

The **Kupferberg Center's** virtual offerings for April include Etienne Charles (Apr. 9th, 7 pm), Miki Yamanaka (Apr. 12th, 7 pm), Lenora Zenzalai Helm (Apr. 16th, 7 pm) and Linda May Han Oh (Apr. 23rd, 7 pm). For more information, visit [kupferbergcenter.org/events/list](http://kupferbergcenter.org/events/list).

Submit news to [ahenkin@nycjazzrecord.com](mailto:ahenkin@nycjazzrecord.com)



COURTESY OF THE ARTIST

# MARCUS MILLER

BY MIKE COBB

**Marcus Miller** is widely regarded as one of the most significant bassists in jazz, R&B, fusion and soul. He has played on hundreds of recordings by artists in a wide variety of genres. For his work he has won two Grammy awards, Edison Award for Lifetime Achievement In Jazz (Holland), the Victoire du Jazz (France) and was appointed a UNESCO Artist For Peace in 2013. Miller has worked as composer for over 20 movies and also made the music for Everybody Hates Chris, the successful weekly TV series. As the host of Miller Time with Marcus Miller on the Real Jazz channel Sirius XM radio, Miller explores jazz history and influences.

**The New York City Jazz Record:** Talk about about your residency coming up at Blue Note.

**Marcus Miller:** The last time I played Blue Note was with Chick Corea. Blue Note has kept live music going throughout the pandemic with artist residencies. I'm happy to be part of it. I hope to introduce a new piano player named Alexis Lombre and an R&B singer named Leon Timbo. There's some cool folks out there waiting to be discovered.

**TNYCJR:** What material will you be presenting?

**MM:** I've got a two-week residency, which will give me an opportunity to explore a lot of the different areas of music that I've been involved in. I've got a nice list of people who have agreed to show up that I'm going to be revealing as we get closer to the dates. I'm excited to do stuff from my past and give people a hint of where I've been lately.

**TNYCJR:** Which is where?

**MM:** For International Jazz Day a few years ago, we went to Havana and put on the main show there. We got to hang out and collaborate with Cuban musicians. I saw how music is still important to that culture. There's still a young, vibrant music scene in Cuba. It inspired me to get into some of those rhythms. There's also some New Orleans stuff I've been messing around with.

And I'm trying to make sure that all the music conveys joy. You've got two choices when you're in a situation like we've been in: you can come up with music that describes the difficulty of the situation or you can come up with music that gives people hope. I really want to convey some positivity going forward.

I recently produced an album for an incredible South African artist who's been around for a while named Jonathan Butler. He wanted to collaborate on some music, so we started recording in Johannesburg in the fall of 2019. We were working on the music into the new year and then COVID hit. We took a little pause. In the end, we did some music that reflected what was going on. Jonathan sang a duet with Keb' Mo', which is beautiful. The album is coming out soon. Jonathan's gonna be one of my special guests at the Blue Note.

**TNYCJR:** It must have been awe-inspiring to work with Miles Davis.

**MM:** Yeah, exactly. Once you get over the initial feeling of, "wow, is this really you?" then the task was to try to give him what he wanted, or at least help him find what he was looking for. So, it was a great learning experience to search for that certain something when you're not even really sure what it is. He'd been retired and asked me to work with him. I was 21 and he hadn't played in a long time. I wasn't sure he was still around, he was more like a mythic figure. To walk in a studio and see him standing there was incredible. I ended up writing and producing music for him. To see how a legend lives on a day-to-day basis, how he eats, how he deals with criticism, how he tries to stay relevant in changing times, all those things were incredible for me to observe. When Miles came out of retirement, we'd been together for a few years. He put together a comeback band and we recorded three or four albums. I'm going to have that band for two or three nights on this Blue Note run with Mike Stern on guitar, Bill Evans on saxophone and Mino Cinelu on percussion. I'm excited to revisit some of that music.

**TNYCJR:** What does it take to work with so many different types of musicians?

**MM:** I'm born and raised in New York, which exposes you to all genres of music really early on. In other parts of the country, when I was coming up, every area had its own sound and the musicians who came from those places really specialized in their regional style. But all those styles made their way to New York because that was the media center. So as a 13-14-year-old bass player in New York I was playing funk, straightahead jazz, Latin, playing with African bands, soul bands, every style. It was required being a New York musician. Nobody even asked you if you could play a certain style. They just called you and you had to play it. I played with an incredible Brazilian drummer named Portinho early on who taught me so much about Brazilian music. When you're young, you absorb things in a different way. Most of this music is connected. Eric Clapton was inspired by the blues and so was Miles. Same with Gospel and R&B. If you follow everything down to its core, especially as a bass player, you start to find your way around all these different styles and find the things that make them feel good.

**TNYCJR:** What do you look for when you put together a band?

**MM:** From a drummer, someone who knows how to hold it down. A lot of drummers listen to something one or two times and think they've got it. They don't realize that the essence of the music is at a much deeper level than they're hearing. I really look for musicians who've really investigated rhythm on a deep level.

You'll find a lot of lead guitarists who don't consider rhythm guitar as important. But it'll be clear to everyone else in the band that they don't have it because they don't take it seriously. It's really obvious with guitar players, but it's the same with all musicians. Do you take playing with an ensemble seriously or are you sitting there waiting for your solo? Are you listening to the other musicians and supporting them? I know you know how to be the preacher, but do you know how to be the deacon in the front row saying amen?

My dad's cousin Wynton Kelly played with Miles. He was the ultimate deacon when you were soloing. Somebody said soloing when Wynton was playing was like somebody making a fur coat exactly for you. It fits you like a glove. I love when I find musicians like that, who wanna make you sound better. In turn, when it's time for them to do their thing, you get in there and help them, especially in the studio where there's no audience to impress. It's about how good you can make the record feel. You're playing for the musicians, to see how well you can play with a group. There's not as much studio work going on now because machines dominate a lot of pop music. But back in the day, there were always virtuosos who could never figure out why they wouldn't get asked to play on records. They were good at the icing but not the cake. There are musician's musicians and I like to see if I can find them to perform with.

**TNYCJR:** How do you arrange music for shows? What's the balance between charting and improvising?

**MM:** You write out the parts you want to play together and indicate the sections that are open. A great arranger named Bill Eaton worked on a lot of records in the '70s and '80s. He worked with Roberta Flack, Grover  
(CONTINUED ON PAGE 13)

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# L. SHANKAR

BY JOHN PIETARO

To describe L. Shankar as a chameleon is nothing short of trite. The violinist's drive toward change has continuously been in the service of growth. Shankar's tapestry embraces Indian classical, free jazz, fusion, folk and world music, pop, rock, dance and no wave. This global view guided his founding of Shakti with guitarist John McLaughlin and cast a mind-numbing CV boasting Jan Garbarek, Don Cherry, Lou Reed, Alice Coltrane, Frank Zappa, Ed Blackwell, Swans, Peter Gabriel, Kenny Wheeler, Public Image Ltd and Madonna. And while reveling in such creative ventures, Shankar, so committed to the experience, developed a reputation as vocalist rivaling his fame as a violinist and has been known to alter both name and appearance to fit a given musical moment. Such fluidity is born of an inexhaustible spirit. "I know it is confusing," Shankar explained, brushing back the strawberry-blonde locks of recent years. "For the last two albums I went back to 'L. Shankar', though many recall my ECM years when I was simply 'Shankar'. But I've been billed as 'Shenkar' on pop recordings. This gives you a clean slate. I've been around for some time and listeners sometimes don't want anything else, so I become what's needed."

Shankar was born in Chennai, India on Apr. 26th, 1950, relocating to Sri Lanka where his father V. Lakshminarayana was a music professor. Shankar's mother, L. Seethalakshmi, was a vocalist and played veena (traditional South Indian stringed instrument) and her children were viscerally engaged in music. Formal tutelage in voice began at age two and within several years Shankar was studying violin and mridangam (double-sided drum). At seven, he had performed in concert, but the family fled back to India during the 1958 ethnic riots. Several years later, Shankar and brothers L. Vaidyanathan and L. Subramaniam began performing as a professional trio. While they found acclaim playing Indian classical music, Shankar desired expanse, the blending of Carnatic (southern) and Hindustani (northern) styles. But experimentalism was met with consternation. "In India those who were close-minded were afraid of the dark. People have to learn that there's light in darkness. But I cannot stop at the simple. We must educate the listener."

Indian culture flourished in the West throughout the '60s, from Gandhi's teachings, already decades old, to trends in yoga, meditation, even Nehru collars. Integration began as early as the '50s when United Nations delegations presented sitar master Ravi Shankar (no relation) to the U.S. Within a decade the sitar was heard on commercial records, most influentially to Western ears via George Harrison of The Beatles. But traditionalists shunned the opportunities and, seeing no room for advancement, Shankar moved to the U.S. in 1969, studying at Wesleyan University. "The cold was hard to get used to, but no one was telling me what to do. John McLaughlin came to Wesleyan to study veena and we started jamming. I told him he can apply the same

music he'd been playing to Indian music. [Former John Coltrane bassist] Jimmy Garrison was also teaching in Massachusetts."

1975 saw the premiere of Shakti, the ensemble Shankar founded with McLaughlin and brilliant percussionists Zakir Hussain and Vikku Vinayakram. The guitarist's celebrity as both a protégé of Miles Davis and Mahavishnu Orchestra helmsman foresaw Shakti's path to fame, yet Shankar was uncertain. "Our first gig was at The Bottom Line. We were all sitting on stage, never expecting what the future might hold," but suddenly there were world tours with Weather Report. Shankar, by then living in New York, recorded three critically acclaimed albums with Shakti, crossing paths with luminaries. Looking back on the period, Shankar explains how such multi-culturalism developed: "Improvisation is central to Indian music. It goes on as long as you want; you can play until the cows come home. I'll sing for 14 hours, play violin, without being tired. I can travel and still focus. I meditate within myself so every time I'm playing, it is like playing in my living room, even if in a stadium filled with people."

The stadiums continued even after Shakti's dissolution. Shankar toured with Zappa, who then signed the violinist to his label, releasing *Touch Me There* in 1979. It featured Shankar's electric five-string and standard violin with guitarist Phil Palmer and drummer Simon Phillips. Zappa's vocal on one cut, split with Ike Willis from his own band, demarcates the endorsement given Shankar. Prominent is "Darlene", a beautifully flowing work of continuous meter shifts, which the violinist continues to revisit. "It is one of my most complex pieces; it includes so many cycles. I had just come off a tour of India and the band rehearsed in England for ten days. But 'Darlene' required 57 takes," he explained.

However, the boundary-shredding continued. In 1980 Shankar reconceived his instrument, designing the electric 10-string double violin, which covers the orchestral string family's range. "Some said I was ruining the instrument. In India I had a press conference with 500 in attendance. I told them we had to be open, that no one can stop time. The audience in the past was 60 years old, but after we started expanding the music, the youth came." The instrument was unveiled in 1981 on *Face Value*, the acclaimed solo debut of drummer/vocalist Phil Collins, and Shankar's own *Who's to Know?*, with the violinist comfortably straddling atmospheric hit "In the Air Tonight" and ECM's expansive sonorities. "Manfred [Eicher] put me on a long European tour, a double bill with Don Cherry and Ed Blackwell. I had no band, so I used effects and asked them to join me on some pieces. Don really loved Indian music and I invited him to a big show with Alice Coltrane, Trilok Gurtu and Zakir Hussain: the Bombay Jazz Festival. We played an outdoor stage on the beach." Among his ECM releases, *Song for Everyone* remains most memorable. "It is a highlight that stays

with me, the melodies keep coming up in my playing. We toured this widely, sometimes including Nana Vasconcelos. In Yugoslavia there was a huge concert. When we ended, the audience was crying."

Over years, Shankar's contributions to both planes has been continuous. "When I worked with Peter Gabriel and Martin Scorsese on *The Last Temptation of Christ*, I was only on vocals. It is funny because I was raised as a singer and practice voice as a primary thing. When you hear my violin, I'm singing." Shankar toured with Gabriel and became part of the *Sun City* record, raising awareness for Black South Africans and then joined the Princess Trust and Human Rights Now tours.

Composing for film saw his relocation to Hollywood, supplementing work with Talking Heads, Marianne Faithful, Sting and much-loved collaborations with the World Music Institute. "Madonna came to Gabriel shows and loved my *Passion of the Christ* score. Her producer asked me to lay down tracks and the next day, Madonna wanted me to tour with her. But I needed to play my own music. I didn't begin playing for money. I chose to continue my education." Shankar's progressive vision was never at the expense of artistry. "Lou Reed asked me if I can play real emotion in four bars. I said four bars is more than enough."

Shankar has released two dozen albums under his own name and guested with Archie Shepp, Yoko Ono, Material, Adam Rudolph, Maurice Jarre (*Jacob's Ladder* score), Ginger Baker and Swans and was prominent on Public Image Ltd's *Album*, which boasted Tony Williams, Bill Laswell, Steve Vai, Ryuichi Sakamoto, Nicky Skopelitis, Jonas Hellborg, Malachi Favors and Steve Turre. He returned to his homeland in 2016 to teach at the Shiva Conservatory. "Music is about

(CONTINUED ON PAGE 13)

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# WYCLIFFE GORDON

## DOWN HOME WITH CONE

### BY RUSS MUSTO



COURTESY OF THE ARTIST

To peers Wycliffe Gordon is “Cone”, short for Pinecone, referring to the multi-instrumentalist’s southern roots. Gordon was born May 29th, 1967 in Waynesboro, North Carolina. He says, “It is a very small town, very rural. I lived there until I was 10 years old. Back then they only had a Dairy Queen. Now they have a McDonald’s and a Walmart. Growing up there I heard classical piano music and gospel music at home. My dad played classical piano and that led up to him playing in various churches in Waynesboro. We’d go to church on Sunday and he would play for the choirs, piano and organ.”

Gordon remembers, “I started trombone at 12 and was first exposed to jazz when I was 13 or 14. It wasn’t live jazz though, it was through recordings. There was a family member who had passed away, a great aunt, and one of the things bequeathed to the family was a five-record collection called *What Is Jazz* that Columbia put out, an anthology that covered from early swing bands up to the modern music of that time. I remember the Count Basie Orchestra, but also some small-group stuff like ‘Sonny Moon For Two’ with Sonny Rollins. Once I got that record collection I decided to listen more on my own. I fell in love with the music. That was where my love of jazz began. By then we had moved to Augusta and the junior high school I went to had what was called the stage band and we played jazz things like ‘Moonlight Serenade’ and ‘In The Mood’. But in high school we played arrangements of pop tunes like Michael Jackson’s ‘Beat It’. We had jazz in the book, but the kids just wanted to play what was popular at the time. When I went to all-county jazz band, depending on who the band director was, we got more exposed to traditional big band jazz. In high school my first professional gigs were in church. We played from the hymnals. I only played jazz in the ensembles in high school and then college.”

Gordon began music studies at Florida A&M in the fall of 1985: “Scotty Barnhart—he is now director of the Count Basie Orchestra—was there and there were several guys who were serious about playing jazz. In my sophomore year Wynton Marsalis came to do a lecture and work with the students. That was where I met him and after meeting him I got his number and tried to stay in touch with him. So that was kind of where the relationship was born, out of that meeting.” Marsalis remembers the meeting well: “I asked the band to set riffs to a blues and the trombone section’s riff was deeply rooted and driving the entire band. I asked who came up with it and they all pointed to him. Just the admiration and respect they had for him made it clear that he was in that rare category of pure musicianship that is always recognized by peers. He was always an original...had his own way of playing.”

It wasn’t very long before it became evident to Gordon that he had made a good impression with the trumpeter. “In the summer of 1987 I was told that Wynton had called looking for me, but I had gone home to Georgia. Then he invited me to play at the Caravan of Dreams in Fort Worth, Texas in August of 1988. I did that gig and was like ‘Oh Wow!’ Then about 8 to 10 months later he invited me to play at Blues Alley and I

really wasn’t hittin’ that much earlier that year, but he gave me some things to work on, he and [pianist] Marcus Roberts. So by then I started to get serious about the music and began to make a little bit of an improvement. So at Blues Alley he asked me if I’d like to record on a CD and that album was *Crescent City Christmas Card*. We made that record in February and March of 1989 and at the end of the recording session he asked me, ‘What are you doing in the summer, would you like to come and play with us?’ So when I got out of school I called him on my birthday and said hey I’m out of school and he said call my manager. So I called and they sent me a ticket to Charleston, S.C for the Spoleto Festival. June 6th was the first gig and we went down to Aruba. He inquired about college and I told him I transferred to go to school in New Orleans. He asked me, ‘Well do you want to stay out here with us for a while’ and I thought about it for all of about ten seconds and said ‘uh, yeah!’ And that was when my career with Wynton Marsalis started, making me the seventh member of the band, so the Wynton Marsalis Sextet became a septet. That was in 1989 and what was supposed to be a summer job became my career.”

Gordon would spend the remainder of the century traveling the world with Marsalis, as a member of the trumpeter’s septet and then with the Jazz at Lincoln Center Orchestra. But after more than a decade he decided it was time for a change: “I loved being part of the orchestra, but I always knew if I stayed there that I would probably never record my own stuff because I’d always be out on the road.” The trombonist had gone to Michigan State a couple of times to work with the students and perform as a soloist with their jazz ensemble. He remembers, “They didn’t have a jazz program yet. [Bassist] Rodney Whitaker had been working there and they had been talking about starting one. The dean of the music school said to me you probably wouldn’t have an interest in coming to teach here and I said well I’d like to consider the option. My son was just born and I wanted to be home a little more. Once I thought about it I said fine. I made less money, but it was something that was good for me because it freed up time and I got the opportunity to record my own projects.”

Gordon remembers giving Marsalis the news. “I was playing at the Village Vanguard and Wynton had come down and I said I’m thinking about doing some other things and I think I’m going to leave the orchestra after the season is up. We opened that season by doing a piece I wrote for the Oscar Micheaux film *Body and Soul*. When I flew to Germany to do it I thought when they leave to do the rest of the tour in Europe I’m going back to the U.S. to a job. After the gig Wynton came to my room. He said, ‘So Cone, you’re really leaving?’ I said, yeah, remember we talked at the Vanguard. He said, ‘Yeah I know, you gotta do what you gotta do.’ When the bus was getting ready to leave [drummer] Herlin Riley came over and said ‘Damn, Cone, this is the first time you’re not going with us.’ And I said ‘Yeah I’m moving on.’ It was sad and great at the same time. I was off to a new adventure.”

Marsalis remembers his colleague with fondness

and respect. “Wycliffe could hear around corners, could write great arrangements, played reeds, brass and rhythm section instruments, could learn to play any type of instrument. He could sing, knew the church traditions and folk music and could deal with all types of time and metric complexity in his own organic way. The trombone book with about 80 different arrangements was once lost. He played the entire book after that from memory better than we played it reading. As a person, he is a man of great and good humor, uncommon collegiality, keen intelligence and deep deep southern country soul. We all just loved the hell out of him and still do. Oh...and he could fix anything that was broken—even if it was your feelings—with a down-home concoction. That’s why we called him Cone for Pinecone as in mother wit, grit and don’t take no ish.”

It wasn’t easy for Gordon to strike out on his own. Bookers viewed him as a Marsalis sideman long after he left the trumpeter’s employ. And labels were not open to his expansive musical philosophy, which included a blend of straightahead and traditional jazz with gospel, blues and classical music. He says, “I’ve recorded for Criss Cross, Nagel-Heyer and some other labels, but I recorded what they wanted me to record. Finally, I said the hell with that, so I started my own record label and I can record music as I want to. Of course, I take all the risks, I have to put all the money up. I started my label Blues Back Records and it was just for me. The power of recording is with the artists. The labels don’t have the power that they once had, if you don’t give it to them. I can’t compete with Blue Note, but I could control everything that I did and I’m cool with that.”

These days, in addition to teaching at Augusta University, Gordon now leads his own working band: “Louis Armstrong is a great source of inspiration and influence and he had the All Stars. My band is Adrian Cunningham who is from Australia on clarinet and saxophones, Ehud Asherie, from Israel on piano, Yasushi Nakamura, who was born in Japan on bass, and Alvin Atkinson, Jr. on drums. I always introduce him last and say he is from the most international city of all, Goldsboro, North Carolina. So I said let’s call it Wycliffe Gordon and the International All Stars. We play a lot of different music. I recorded a CD with the band back in 2019, pre-COVID. Recorded it in New York, mixed it and mastered it, but I haven’t put it out yet. Now I just have to get off my ass and release it.” ❖

For more information, visit [wycliffegordon.com](http://wycliffegordon.com). Gordon is at Birdland Apr. 22nd-24th. See Calendar.

#### Recommended Listening:

- Wynton Marsalis Septet—*Live at the Village Vanguard* (Columbia, 1990-94)
- Joe Temperley—*Double Duke* (Naxos Jazz, 1998)
- Wycliffe Gordon/Eric Reed—*We* (Nagel-Heyer, 2001)
- Wycliffe Gordon—*Cone’s Coup* (Criss Cross, 2005)
- Wycliffe Gordon/Jay Leonhart—*This Rhythm on My Mind* (Blues Back, 2006)
- Wycliffe Gordon & His International All Stars—*I Give You Love* (Blues Back, 2016)





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# TONY COE

BY FRANCESCO MARTINELLI

Versatility, openness of mind, disregard for musical genre barriers: the sheer musicality of British saxophonist/clarinetist Tony Coe brought him to be the duo partner of guitarist Derek Bailey for one of the best free improvisation records ever, *Time* (Incus, 1979), and the preferred soloist on Henry Mancini's *Pink Panther* themes (details are hard to come by but apparently Coe played the funkier '70s versions after the first one was performed in 1963 by Plas Johnson).

Born on Nov. 29th, 1934 in Canterbury, later famous for a musical scene in which he had a hand, Coe studied classical clarinet and taught himself alto, playing with local bands as a teenager and entering the recording studio at 18 with Joe Daniels' group for two songs released on a Parlophone 78. During his three years in the army, Coe played in military bands and right after joined Humphrey Lyttelton, the leading band modernizing the British trad scene, for five years during which he began to lead his own groups.

At the beginning of the '60s he concentrated on tenor and clarinet only and frequently played again with Lyttelton, Al Fairweather and Sandy Brown, the leading British bands at the time, and in 1965 was offered a chair in Count Basie's band: "I'm glad it didn't come off," Coe commented ruefully. "I would have lasted about a fortnight." In that same year he played on the joint Tubby Hayes-Paul Gonsalves session *Change Of Setting* alongside his inspirations. He also moved to the cutting edge of British jazz with Michael Garrick on *Black Marigolds* (Argo, 1966), playing along with Ian Carr and Joe Harriott, the latter whose place he later took with John Mayer for the 1969 *Indo Jazz Fusions - Etudes* Sonet record. His presence vastly changes the character of this ur-world jazz project.

Despite its lurid Fausto Papetti-style sleeve and *Sex with Sax* title for its German issue, the rather severe looking 1967 album *Tony's Basement* is a lovely record, with the rich tone of saxophone setting off the textures of the Lansdowne String Quartet. From 1968-73 Coe

played in the saxophone section of the Kenny Clarke-Francy Boland big band, where, according to his own words, he played one of his best solos, an adventurous rhapsody on Bronislaw Kaper's romantic ballad "Gloria" for *All Smiles* (MPS, 1968).

He contributed to key orchestral recordings by Mike Gibbs (*Only Chrome Waterfall Orchestra*), Kenny Wheeler (*Windmill Tilter*, with Johnny Dankworth Big Band) and later Barry Guy's London Jazz Composers Orchestra (*Stringer*). A first successful collaboration with pianist Stan Tracey in 1968 for *We Love You Madly* was repeated later in 1981 and 1983. In 1970 he played clarinet along another of his inspirations, tenor saxophonist Ben Webster, for the *Webster's Dictionary* album with strings; that same year his spirited clarinet romps through current pop songs arranged for big band by Robert Farnon in the *Pop Makes Progress* project. The complex suite *Labyrinth* recorded by an augmented version of Ian Carr's Nucleus sounds sometimes like a concerto for Coe's bass clarinet growling like the mythical Minotaur.

Later, maybe through Wheeler, Coe engaged with the free improvisation scene, taking part in Bailey's Company events. In 1976, an Arts Council fund allowed him to record his complex orchestral score *Zeitgeist* (EMI), based on the poetry of Jill Robin and bridging jazz, rock and improvisation. After 1980, thanks especially to a close relationship with the French label Nato founded by Jean Rochard, he recorded more of his own projects, including a Mancini tribute with Tony Hymas and Chris Laurence. He, Laurence and Tony Oxley recorded *Nutty* live at the 1983 Willisau festival, one of his best recordings, issued by hatART. "Supple, daring attack," fittingly wrote Graham Lock for *The Wire*, "wedded to an unfaltering richness of tone." In 1988 he recorded an album called *Canterbury Song* with only top American sidemen—tongue in cheek? It is a brilliant album anyway, with a gorgeous duo with pianist Horace Parlan on "Blue and Green". Especially rewarding collaborations took place through the years with Austrian trumpeter Franz Koglmann, both in orchestral and quartet settings, and The Melody Four with pianist Steve Beresford and soprano saxophonist Lol Coxhill on several albums on Chabada/Nato in the '80s. Born as a tribute to Rochard's father, violinist Yves, with a 7" single, the band was baptized by Beresford "with the most boring possible name" while the violinist became more and more a silent partner.

Nato also issued another major Coe project,

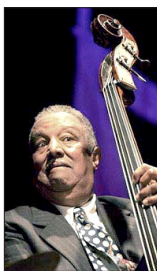
*Les Voix d'Ixassou* (a small village in Basque country), an intense musical reinvention of the European tradition including, among others, Marianne Faithfull, Ali Farka Touré, Maggie Bell, Abed Azrié, Françoise Fabian, Marie Atger and Juan José Mosalini. Their tender, anti-rhetoric version of "Hasta Siempre (Song for Che)" is one of the best. The comedic attitude is often apparent in Coe's music and an album exploring the connections between British comedy and improvisation is comedian Vic Reeves' 1991 release *I Will Cure You*, with tracks like the delicious fake nostalgia "I Remember Punk Rock", for which he invited luminaries of British jazz and European free improvised music including Coe and Evan Parker, who marveled at the huge voice of Coe's soprano: "Tony was an old-style musician and for him filling the room with his tone came with the territory. He could sound like the Duke Ellington sax section one by one and blew a few bars of 'Blue Goose' in Hodges style on soprano."

Coe is always himself—whether the more melodic avant gardist or more adventurous mainstream player—and his way of making music is remarkably coherent in all different contexts, led above all by integrity and taste and characterized by his tone—rich and foggy—and by his phrasing, ranging from anguished cries to plum, slowly expanding tones. His timbre is the result of application and detailed research. "I had my soprano thickly silver plated so I didn't get that nasty double reed sound...Coltrane wanted that sound but, after him, it became the norm. I think the soprano should aspire to being an alto while the alto should aspire to being a tenor," he declared. When in 1995 he was awarded the prestigious Danish Jazzpar Prize (the first non-American musician recipient), the committee pointed to his "extreme instrumental skill, exceptional stylistic many-sidedness and profound musical originality." The celebratory concert with The Danish Radio Jazz Orchestra conducted by Bob Brookmeyer and the 1995 Jazzpar Combo was recorded and issued by Storyville, with a newly remastered edition released in 2021. For the occasion he composed "Captain Coe's Famous Racearound" (inspired by musicologist Peter Schat's treatise "The Tone Clock"), which contains three interlocking transpositions of the three-note phrase C-C#-F. The title refers to a mechanical device created by his father and pictured on the cover of the first edition.

His delicately personal take on the standard

(CONTINUED ON PAGE 13)

## LEST WE FORGET



# RAY BROWN

BY KEN DRYDEN

Ray Brown left an incredible legacy as a bassist, composer and bandleader in a career of over a half-century. The Pittsburgh native initially studied piano before switching to bass in high school. Brown cited Duke Ellington's star bassist Jimmy Blanton as his first influence, though he probably never anticipated recording a duo album tribute to Blanton with Ellington himself 30 years after Blanton's death.

Brown moved to New York City in 1945 and promptly played with Dizzy Gillespie, Charlie Parker and Bud Powell. He soon joined Gillespie full time before leaving with fellow sideman Milt Jackson to play in the vibraphonist's new quartet. Active in Norman Granz' allstar Jazz at the Philharmonic tours,

Brown held his own in any setting. He backed singer Ella Fitzgerald, which led to a whirlwind romance and marriage from 1947-1952, though they continued to work together for the rest of her life.

Perhaps the greatest exposure that Brown received was during his 15 years in the Oscar Peterson Trio (1951-1966). The trio made dozens of records and toured constantly. He was on the faculty of Peterson's Advanced School of Contemporary Music from 1960-64, when touring commitments forced the pianist to close it. Weary of the road, Brown left the trio to settle in Los Angeles and became an in-demand studio musician and managed several jazz bands. He recorded duo albums with guitarist Laurindo Almeida, which led to their formation of the L.A. Four with Bud Shank and Shelly Manne, who was later replaced by Jeff Hamilton. After recording several LPs as a leader for Concord Jazz, he lured pianist Gene Harris out of retirement to join his quartet.

Brown described himself as more of an arranger than a composer, though he did win a Grammy Award for his early '60s hit "Gravy Waltz," which later added a lyric by TV host Steve Allen. Brown recorded 15 CDs as a leader or co-leader for Telarc Jazz between 1993-

2002. He died in his sleep after a round of golf on July 2, 2002, a few hours prior to a concert in Indianapolis.

In addition to working with numerous allstars, most of whom were old friends, Brown constantly kept his eye out for promising younger musicians to hire for his band. In a 1993 interview, he recalled, "Somebody took me to hear [pianist] Benny Green [at the Knickerbocker] in New York. Benny was doing a duo with [bassist] Christian McBride. They had finished, I was late and they came back and played for me for a half-hour. They sounded really good. I was very impressed with both of them. If you have a band, you always make mental notes of good players that you hear in case you need one. We were doing a recording in December 1991 and I invited Benny to do it."

One of McBride's favorite memories was when "he took me to lunch for the first time in Los Angeles. I was so awestruck, I could barely speak to him, but we spent the whole afternoon together. He took me to his video production studio after lunch and it was one of the greatest days of my life." McBride's enthusiasm about working with Ray Brown hasn't dimmed. "He was everybody's Dad. He was always the boss even when

(CONTINUED ON PAGE 13)

# SAM RECORDS

BY PIERRE GIROUX

“We’ll always have Paris.” Indeed! This iconic line was spoken by the aging roué Rick Blaine (Humphrey Bogart) to the new young love of his life Ilsa Lund (Ingrid Bergman) in the 1942 movie *Casablanca* at the conclusion of their romantic interlude in Paris just before the Germans were mobilizing to enter the city in June 1940. So whether it involves fictional characters, revolutionaries, painters, poets, writers or expatriate jazz musicians, Paris has always claimed a magical hold on these individuals.

It would not be surprising then to find a Paris-based label determined to keep alive those albums recorded in France from the late ‘40s-mid ‘60s primarily by jazz musicians who had decided either to emigrate to Paris or were passing through on concert tours or playing at local jazz clubs. During that era there were a plethora of French labels issuing their recordings—Barclay, Polydor, Philips, Fontana, Vogue—and so there was an abundance of material but for a variety of contractual and distribution reasons these releases were rarely found outside the French market.

Fred Thomas founded Sam Records (named after his son) in 2011 without any real knowledge of or experience in the record industry. He grew up and was educated in Lens, which is in the coal-mining region in the northern part of the country. Although music was a part of his family life it was more likely to be classical. Later on, after moving to Paris, he took up punk, rock and new

wave and his favorite band was The Clash. Jazz was not really an interest until 1997 through his wife.

The real ‘ah ha’ moment, however, came in 2006, when Thomas became aware of the recordings of saxophonist Nathan Davis. Living in Paris since 1962, Davis was part of that cohort of expatriate musicians who had built a life in the city. Through a family friend, Thomas contacted Davis and, with his support and cooperation, plans were made to reissue *Peace Treaty* on vinyl. The album was recorded in Paris in 1965 with Woody Shaw (trumpet), Jean-Louis Chautemps (baritone saxophone), René Urtreger (piano), Jimmy Woode (bass) and Kenny Clarke (drums) and released on the tiny French label SFP. Without any distribution network in place, Thomas sold 2,000 units of which 900 went to Japan. Proof of concept had been established.

However, it is one thing to dabble in a reissue process for a newfound jazz friend, but quite another to think about establishing a record label and all that entails, especially since Thomas was still involved in his professional career as a photographer. Nevertheless, Thomas was convinced that there was a business opportunity in this niche activity and began the research and development process: access to master tapes was crucial, along with the accompanying photographs and liner notes; building a distribution network was required; and finally a reliable entity would be needed to press the releases to Thomas’ exacting standards on 180-gram vinyl. “I wanted to make beautiful records, not too expensive and respecting the original works,” he says. “When you want, you can. You just have to want to and learn and have a bit of luck too.”

There was a less stressful way forward, had

Thomas wished to take that path. The European Union Commission created a law that said any mechanical recording either made or released before 1964 was in the public domain and thus any reproduction of these albums was free from royalty payments. Many quixotic little record companies sprang up under this umbrella (primarily in Spain), using CDs and when possible/available pristine original LPs. Master tapes were created, cover art and liner notes were photocopied and CDs rolled out the door. And as the Brits are fond of saying “Bob’s your uncle.”

Thomas only wanted to work with original masters and the accompanying material and if that included the payment of royalties, so be it. Like many other industries in France, many of the recording companies had either gone out of business and sold their masters or were purchased by multi-nationals such as Sony, Warner Music or Universal. Research suggested that the latter would be the best option as they had more of the underlying labels that fit Thomas’ issuing profile and so he began a process of trying to negotiate an agreement. This took over two years but finally a contract was reached on access to the original master tapes, payment of royalties on titles and use of associated photographs. All that remained was the financing, which, in retrospect, was not that difficult. Thomas borrowed €12,000 from his father to launch the label.

With these key components in place, Thomas now could choose titles, build a distribution network, choose a pressing entity and think about releases. As to distribution, Thomas says: “In 2011 I contacted Acoustic Sounds, Speakers Corner, Atelier Sawano and Distrijazz to see if they were interested in my products.

(CONTINUED ON PAGE 13)



*Peace Treaty*  
Nathan Davis



*Chet Baker in Paris*  
Chet Baker



*Guilde du Jazz - 1957*  
Barney Wilen



*The Ronnell Bright Trio*  
Ronnell Bright



*Live in Paris '65*  
Art Blakey & The New Jazzmen

## VOXNEWS

# WE ARE ALL POETS

BY SUZANNE LORGE

In April 2021, Alexis Cole served as Artistic Director for the first Vocal Jazz Summit, co-produced with the Zeiders American Dream Theater (The Z) in Virginia Beach. At the time, a year into the pandemic, the weekend workshop was 95% virtual, at once a concession to the inevitable and innovative response to an unmet need. By then, Cole had set herself apart as an early adopter of remote music instruction: In May 2020 she launched JazzVoice.com, an online platform for jazz learning that connects far-flung singers, both emerging and established, with celebrity jazz vocalists. The Vocal Jazz Summit 2022 uses this model, too, in a boon for anyone who wants to know more about vocal jazz and how to do it. This year’s edition (Apr. 8th-10th) is fully in person, with a Zoom option. Even from a distance, however, the lineup makes for an intense weekend: performances by Kurt Elling and Charlie Hunter (from the funk-driven SuperBlue), up-and-coming star Samara Joy and Cole herself; masterclasses by Melanie Charles, Greta Matassa, René Marie, Stephanie Nakasian and Dominique Eade; plus specialist panels, teacher showcases and a nightly jam, led by veteran host Jocelyn Medina. These names, familiar to those

who follow the awards and the jazz headlines, bring an astonishing level of expertise to this gathering.

Roulette, too, was quick to embrace digital platforming in 2020, to the benefit of trans-Atlantic collaborations that suffered from lack of access to their like-minded musicians abroad. This month German label Jazzwerkstatt returns to Roulette for a two-day festival celebrating its Berlin-New York cultural exchange. On Apr. 20th The Jazzwerkstatt Orchestra plays a set honoring composer Kurt Weill—no singers (a shame)—but lots of opportunity to study the compositional mastery of the mind behind such spectacular vocal works as *The Three Penny Opera* and *Street Scene*. On Apr. 21st composer Thomas Krüger interprets two historic sound poems by Berlin multi-disciplinary artist Kurt Schwitters: “Die Ursonate” and “To Anna Blume”. Though unintelligible to the uninitiated ear, Schwitters’ poetry broke new ground in understanding vocalizations as art (According to American poet/critic Kenneth Goldsmith, “Die Ursonate” was the “greatest sound poem of the 20th century”). The stunning brass quintet Potsa Lotsa, led by saxophonist Silke Eberhard, backs Krüger for this concert.

National Poetry Month, an educational initiative launched in 1996 by the Academy of American Poets, reminds us each April that poetry matters. Safe to say, song would not exist without it. Neither would rap or military cadences or nursery rhymes. The Academy elucidates poetry’s influence on world culture Apr. 28th with the 19th annual edition of Poetry & the Creative

Mind, an online event (this year) featuring popular actors reading powerful words. This past February, Mayor Mike Spano of Yonkers named Golda Solomon the first Poet Laureate of Yonkers. Solomon, now 84, has four albums to her credit, each exploring the connection between jazz and poetry, created Po’Jazz (Poetry in Partnership with Jazz) and is a founding member of The Jazz & Poetry Choir Collective. In accepting the title, she read from one of her poems: “We are all Artists/We are All Writers/We ARE ALL POETS”.

Fred Moten, a professor of Performance Studies at NYU’s Tisch School of the Arts, has gained impressive distinctions as a poet, including finalist spots for the *L.A. Times* Book Prize and the National Book Award for Poetry. He joins forces with bassist Brandon Lopez and drummer Gerald Cleaver at Public Records in Brooklyn (Apr. 14th) “to bring the new vanguard of jazz and poetry”. The gig officially launches their eponymous debut LP on the Reading Group label.

Blossom Dearie and Dave Frishberg, singer/pianists from opposite ends of the vocal spectrum, performed as a duo back in the day, each contributing to the other’s idiosyncratic jazz persona. Daryl Sherman investigates the overlap between these two distinctive performers at Birdland Theater (Apr. 11th).

Two chamber recitals at Carnegie Hall: Yoon Sun Choi sings with pianist Jacob Sacks at Weill Recital Hall (Apr. 6th) and Jazzmeia Horn fronts her band at Zankel Hall (Apr. 29th). ❖

# IN MEMORIAM



**ERNIE ANDREWS** (Dec. 25th, 1927 - Feb. 21st, 2022) The singer had numerous albums since the '50s on GNP, Capitol, Discovery, Concord, Contemporary, Muse and HighNote and credits with Cannonball Adderley, Kenny Burrell, Frank Capp and others. Andrews died Feb. 21st at 94



**CARLOS BARBOSA-LIMA** (Dec. 17th, 1944 - Feb. 23rd, 2022) The Brazilian guitarist worked in jazz, classical and Latin settings, releasing albums since the '60s for Chantecler, ABC, Philips Concord, Khaeon and ZoHo and was a member of the Washington Guitar Quintet. Barbosa-Lima died Feb. 23rd at 77.



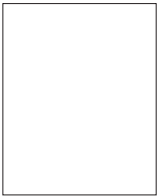
**MICKEY BASS** (May 2nd, 1943 - Feb. 3rd, 2022) The aptly-named bassist led a couple of sessions in the early '80s to go along with a 1972-73 stint in Art Blakey's Jazz Messengers and sessions under Curtis Fuller, Reuben Wilson, Jimmy McGriff, Lee Morgan, Philly Joe Jones and Hank Mobley. Bass died Feb. 3rd at 78.



**BETTY DAVIS** (Jul. 26th, 1945 - Feb. 9th, 2022) The singer was briefly married to trumpeter Miles Davis from 1968-70 and had a major role in his move into electric fusion (and was on the cover of and feted within Davis' 1968 album *Filles de Kilimanjaro*) along with a handful of '70s albums on Just Sunshine, Island, P-Vine and Sundazed. Davis died Feb. 9th at 76.



**JOE DIORIO** (Aug. 6th, 1936 - Feb. 2nd, 2022) The guitarist came up in the early '60s with Eddie Harris and later worked with Sonny Stitt, Ira Sullivan, the Candoli brothers, Monty Budwig, Horace Silver, Anita O'Day and others to go along with leader or co-led dates for Spitball, Timeless, Nocturne, RAM and other labels. Diorio died Feb. 2nd at 85.



**MAFFY FALAY** (Aug. 30th, 1930 - Feb. 22nd, 2022) The Turkish-born, Sweden-based trumpeter is best known for his tenure in the Kenny Clarke-Francy Boland Big Band, membership in the band Sevda alongside countryman Okay Temiz and Swedes Björn Alke and Gunnar Bergsten and credits with Bernt Rosengren, Gunnar Lindqvist, George Russell, Lars Gullin, Arne Domnérus and Don Cherry. Falay died Feb. 22nd at 92.



**CHARLES GATT** (Aug. 1944 - Feb. 19th, 2022) The Maltese drummer, after study at Berklee School of Music and decades of performing, founded the Malta Jazz Festival in 1991, serving as its Artistic Director until 2009. Gatt died Feb. 19th at 77.



**RICHARD HADLOCK** (Sep. 27th, 1927 - Feb. 2nd, 2022) The clarinetist was part of trad-jazz ensembles since the '70s but better known as a jazz critic through liner notes, editing *The Record Changer* and articles for various publications. Hadlock died Feb. 2nd at 94.



**NILS LINDBERG** (Jun. 11th, 1933 - Feb. 20th, 2022) The Swedish pianist had dozens of albums since the '60s, for Columbia, Barben, Swedish Society Discofil, RCA Victor, Bluebell Of Sweden, Phono Suecia and Proprius and worked with Benny Bailey, Lars Gullin, Karin Krog and others. Lindberg died Feb. 20th at 88.



**OLEG MOLOKOJEDOV** (Apr. 20th, 1947 - Feb. 3rd, 2022) The Lithuanian/Russian pianist/trumpeter was part of the bands of Vladimir Chekasin, founded the Vilnius Jazz Quartet, had albums on Zona, BMK, Pūkas and Kukū and edited the Russian magazine *Jazz* for its three issues. Molokojedov died Feb. 3rd at 74.



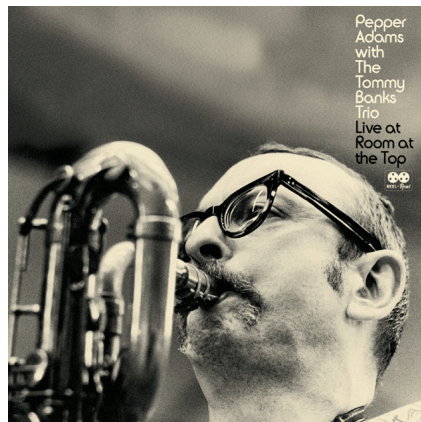
**KHALID MOSS** (Dec. 18th, 1946 - Feb. 18th, 2022) The pianist had a handful of recording credits with Rusty Bryant, Richard Groove Holmes, Pharoah Sanders, Betty Carter and Phyllis Hyman from the '70s-90s. Moss died Feb. 18th at 75.



**ZBIGNIEW NAMYSŁOWSKI** (Sep. 9th, 1939 - Feb. 7th, 2022) The Polish alto saxophonist/flutist was one of his country's most revered jazz players since the '60s, releasing dozens of albums for Polskie Nagrania Muza, Decca, SABA, PolJazz, JG, Vinyl, CBS, Polonia, Koch Jazz and Jazz Forum and working alongside countrymen Krzysztof Komeda, Michał Urbaniak, Jarosław Śmietana and others. Namysłowski died Feb. 7th at 82.

## NEW FROM CELLAR LIVE AND REEL TO REAL

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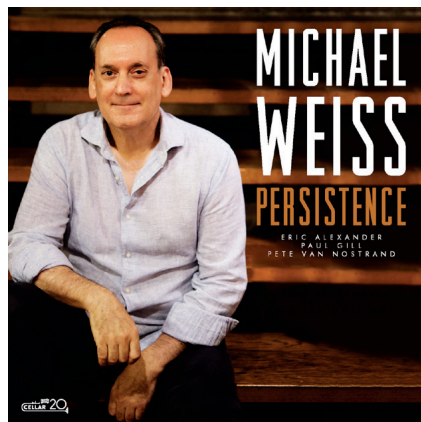
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Warren Wolf on vibes and Tim Green on saxophone



**THE ARTIST  
JOHN LEE**  
The debut from one of the most talked-about young  
bassists in jazz, featuring legendary drummer Carl Allen,  
pianist Miles Black, & Cory Weeds on saxophone

(INTERVIEW CONTINUED FROM PAGE 6)

Washington, Jr. and Ralph MacDonald. He'd tell the engineer to leave the mic so the musicians could hear him. We'd be playing and he would tell us when the bridge was and give commentary. Sometimes I'll use that same technique. I remember doing a session like that with Al Jarreau and George Benson, with Herbie Hancock and Patrice Rushen on piano. I'd say, "OK George, we're going to modulate to G minor, that's your solo. Blues in Gm." We had a great time and it felt fresh. It felt like I could take advantage of these musicians' creativity and spontaneity as well making sure the thing had some form to it.

**TNYCJR:** How do you think you've evolved as a musician over the years?

**MM:** I started off playing bass, but early on people encouraged me to write too. I learned how to write tunes and handed them to David Sanborn and others. If you write a song it's natural for you to arrange to tell the other musicians what to do. That led me to producing, which took me through the '80s. In the '90s I started scoring films with Reginald Hudlin, then eventually for Eddie Murphy, Samuel Jackson, Jamie Foxx and LL Cool J. So I got into that whole thing and never let go of any of the skills that I developed earlier on the bass. I just added it all. I'm at a point now where I'm enjoying having all these colors in my palette.

Now I love that we might have an opportunity to get back onstage. I'm basically reconciling all the experiences of my life into one organic whole.

**TNYCJR:** What would you like to do next?

**MM:** I'd like to continue evolving, to work on my bass playing, my improvisation, to have my musical thoughts clear, to discover different people to work with, to keep my eyes open, to figure out how to go into the future and retain my past. Hopefully I'll be able to show you my life in my playing. I hope to continue to do some "bad stuff". ❖

For more information, visit [marcusmiller.com](http://marcusmiller.com). Miller is at Blue Note Apr. 12th-17th and 19th-24th. See Calendar.

**Recommended Listening:**

- Miles Davis-*We Want Miles* (Columbia/CBS, 1981)
- Miles Davis-*Tutu* (Warner Bros., 1986)
- Marcus Miller-*The Sun Don't Lie* (Dreyfus/P.R.A., 1993)
- Marcus Miller-*The Ozell Tapes: The Official Bootleg* (Dreyfus/Telarc, 2002)
- Marcus Miller-*Tutu Revisited* (Dreyfus, 2009)
- Marcus Miller-*Laid Black* (Blue Note, 2018)

(ARTIST FEATURE CONTINUED FROM PAGE 7)

unity. I'm a U.S. citizen and can return any time, but I left when Trump was elected. There was so much hatred." Still, he is maintaining a busy, fluid career. 2020's *Chepleeri Dream*, composed during brutal storms in India and bearing the sounds of relentless downpour, remains a global sensation. Now, amid a seven-city tour, Shankar muses, "You must be humble. It is very important as a human being to embrace others as students of life. If I thought I knew everything, I'd simply stop playing." ❖

For more information, visit [lshankar.com](http://lshankar.com). Shankar is at Roulette Apr. 2nd. See Calendar.

**Recommended Listening:**

- Clifford Thornton Ensemble-*Communications Network* (Third World, 1972)

- Shakti-*With John McLaughlin* (Columbia, 1975)
- Shankar-*Who's To Know* (ECM, 1980)
- Shankar-*Song for Everyone* (ECM, 1984)
- Trilok Gurtu-*Usfret* (CMP, 1987/88)
- Shankar/Zakir Hussain/T.H. Vinayakram-*Eternal Light* (Moment, 2000)

(ENCORE CONTINUED FROM PAGE 10)

repertoire is demonstrated on albums with pianist Brian Lemon and he is an appreciated accompanist for singers: Carmen McRae (*November Girl*, with Clarke-Boland Big Band, 1975), Dee Dee Bridgewater (Musical Director and actor for the musical *Lady Day* in 1987 in London), Norma Winstone (*Somewhere Called Home*, 1986, a rare appearance on ECM in a trio with John Taylor, basically Azimuth with Coe instead of Wheeler) and Tina May (*More Than You Know*, 2004, in trio with pianist Nikki Iles).

The saxophonist's relationship with cinema is not limited to Mancini's famous theme, which he downplays: "Sid Sax, who was a fixer and a bit of a c\*\*\*, rang me and said that Henry wanted a tenor sax player to play the theme. I didn't know it was the *Pink Panther* until I turned up. I also played on the seduction scene in *Superman II*, you know." He played for Mancini again in *Victor Victoria* and *Leaving Las Vegas* for Mike Figgis, who composed the soundtrack and played trumpet. Coe composed several film scores himself, including a two-hour piece for chamber orchestra for the 1928 Marie Epstein silent film *Peau de pêche*.

Coe considers the live quartet album *Before the Dawn* (Cherry Dawn, 2007) among his best. It features pianist John Horler, a longtime friend from the Johnny Dankworth band, on standards as well as originals like "Lyrical Coe" and "Jake the Snake Sings the Blues", both included in the track selection that Coe made for a 2010 Alyn Shipton BBC broadcast. The subtitle of the "Lyrical Coe", "How I Learnt to Stop Worrying and Love Giant Steps", encapsulates an attitude and a career. ❖

For more information, visit [tonycoe.co.uk](http://tonycoe.co.uk)

**Recommended Listening:**

- Humphrey Lyttelton And His Band-*Blues In The Night* (Columbia, 1960)
- Tony Coe & The Lansdowne String Quartet-*Tony's Basement* (Columbia, 1966)
- Tony Coe/Roger Kellaway-*British-American Blue* (Between The Lines, 1978)
- Tony Coe/Tony Oxley & Co.-*Nutty (on) Willisau* (hatART, 1983)
- Tony Coe-*Mainly Mancini* (Chabada, 1985)
- Tony Coe/John Horler-*Dancing In The Dark* (Gearbox, 2007)

(LEST WE FORGET CONTINUED FROM PAGE 10)

it wasn't his record. He was so full of wisdom and knowledge and always shot straight from the hip."

Green recalled, "Ray always knew what he wanted both onstage and in the studio. I'd listen with utmost respect to his clear directives. He was a great leader and he knew how to get what he needed from us...Ray influenced me to demand greater consistency of myself as a performer and as a composer/arranger. Ray influenced my respect for the axis of the bass movement with the melodic lead profoundly. My favorite memory with Ray is when Oscar Peterson and his wife Kelly came to hear us in Toronto, my first meeting with Oscar, and seeing that Ray was happy in our performance was a very special moment for me with Ray, among countless treasured memories with him."

Drummer Gregory Hutchinson joined Brown's group in the mid '90s. "I first heard Ray on the Oscar Peterson trio albums and always was blown away by

his sound and the fact that the beat was so big. As a drummer that's the one thing we listen for, the beat, you know, that quarter note. Working with Brown was a pleasure for Hutchinson, as he shared, "Ray was the same on stage or in studio. He'd demand the best out of you, but also that you enjoy yourself. He was that way all the time, really and he knew what he wanted. I'm a fan of the way he came up with arrangements on the spot. It is like he could hear all the parts in his head." Brown made his mark on the young musician: "I learned what it takes to be successful and to really love what you do, but to not take it for granted, because you never know and you're only as good as the last note you just played."

The formidable trio of McBride, Green and Hutchinson will pay tribute to Brown at Dizzy's Club this month and a recording of this band deserves to be made in the near future. The best bet is to be present to hear them in person. ❖

A Ray Brown tribute with McBride, Green and Hutchinson is at Dizzy's Club Apr. 1st-2nd. See Calendar.

**Recommended Listening:**

- Oscar Peterson Trio-*At The Stratford Shakespearean Festival* (Verve, 1956)
- Ray Brown-*Jazz Cello* (Verve, 1960)
- Milt Jackson Quartet (featuring Ray Brown)-*That's The Way It Is* (Impulse!, 1969)
- Duke Ellington/Ray Brown-*This One's For Blanton* (Pablo, 1972)
- Ray Brown Trio (featuring Gene Harris)-*Soular Energy* (Concord, 1984)
- Ray Brown Trio-*Live at Scullers* (Telarc Jazz, 1996)

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

I sent them copies and they placed orders. At the same time, I also contacted some shops like Dusty Groove, Jazz Record Center, Record Mania and, of course, some shops in Paris, Paris Jazz Corner and Croco Jazz. These are my privileged clients. I had also sent copies to some journalists like Michael Fremer, Derek Ansell, Jeff Wilson...They all helped me a lot at the beginning of the Sam Records adventure and I owe them a lot."

The first two titles were pressed in runs of 1,000 units each. The first was The Chet Baker Quartet-*Chet Baker in Paris* originally released by Barclay in 1955 with Baker (trumpet), brilliant but ill-fated Dick Twardzik (piano), Jimmy Bond (bass) and Peter Littman (drums). The second may have been more consequential: Lester Young-*La Dernier Message de Lester Young*. Barclay made the original recording in 1959 in Paris with Young (tenor saxophone), René Urteger (piano), Jimmy Gourley (guitar), Jamil Nasser (bass) and Kenny Clarke (drums). Two weeks after the recording date, Young died in New York City.

Now 11 years later, the one-man band called Fred Thomas successfully plays on. As to how he chooses what to release, he says: "It is first and foremost the love of the music and the musician that makes me decide to reissue a record or publish an unreleased concert. Sometimes it takes me a long time. To be sure of my choice, to find the master tapes and the photos can take me two years. This was the case for the Barney Wilen Quintet on La Guilde du Jazz. I don't plan much and I don't count much either. When I decide to make a record, I do it." He chooses the one or two titles to be released or repressed each year, searches for the accompanying documents and photographs, manages the website, proofs the albums before sending them out, prepares each package large or small before dispatching and also finds the time to manage a new storefront operation in the 10th Arrondissement. What more is left to say except: Vive La France! Vive La Différence! ❖

For more information, visit [samrecords.fr](http://samrecords.fr)



**Blue Vision (featuring Houston Person)  
Eric Person (Distinction)**  
by Marilyn Lester

Indeed, tenor saxophone master Houston Person is old enough to be fellow saxophonist Eric Person's father, yet the two are related not by blood, but by the bond of music. They formed their alliance in 2009, playing together under the clever moniker Person2Person. This new release, *Blue Vision*, with Eric as leader (his 11th album) and Houston on four of seven songs, is an eclectic bag of gems, blues with classic jazz, soul, gospel and modern swing, including five originals.

A key factor is Adam Klipple on Hammond B3 organ in a rhythm section completed by guitarist Pete McCann and drummer Tony Jefferson. Klipple is excellent not only for his solos but also in knowing exactly how to play with constraint; too often organ comes off as intrusive but he knows exactly when to tone it down or pump it up. He is especially outstanding on two Eric Person originals: "Geri", dedicated to the late pianist Geri Allen, and the fast-moving, modern swing of "No Doubt True Dat".

*Blue Vision* begins with the original title track, dropping the listener immediately into a stirring euphoric blues swing right up Houston's street; if there is such a thing as magic blues dust, the elder Person has been sprinkled with generous quantities of it. Eric Person is primarily an alto player, but handily switches among tenor and soprano on several cuts of this album. Like legendary trumpeter Cat Anderson, he is an outstanding high-note master, able to reach dizzying upper registers without losing an ounce in power and clarity. On an updated version of Swedish folk tune "Dear Old Stockholm", that skill is blended with the smooth tenor of Houston, with a few splendid opening bars by guest guitarist Rob Kissner.

The other non-Eric Person composition is the exquisitely rendered Jimmy Davis-Roger Ramirez-James Sherman ballad "Lover Man", in which both Persons convey a compelling story of wistful pathos. Likewise, on the very aptly-named original "Soul Saturation" (sans Houston), the evocative piece conveys a deeply rendered musical picture of church-based gospel soul, with organ prominent in the storytelling.

For more information, visit [ericperson.com](http://ericperson.com). This project is at Sistas' Place Apr. 2nd. See Calendar.



**You Never Know**  
Club d'Elf (Face Pelt)  
by Jim Motavalli

Club d'Elf is quite an interesting concept, fusing jamming jazz with Arabic music (specifically, the North African trance style known as Gnawa) from Morocco and elsewhere. Mark Sandman, late leader of Morphine and friend of multi-instrumentalist/bassist Mike Rivard, was an original catalyst when the group started loose sessions at the Lizard Lounge in

Cambridge, Massachusetts circa 1998. The two also worked together in an improvisatory band called Hypnosonics. Since those days, the band has released a shelf of albums, mostly via their native habitat, the live stage. *You Never Know* is a studio date, however, albeit an extended one with plenty of spur-of-the-moment feel. Rivard is still omnipresent and produced and arranged the date. In addition to the usual jazz instruments are others from around the world, including oud, tamboura, bendir, karabab, sintir, cajón and more.

Frank Zappa's "King Kong" detours through North Africa with propulsive vocals and comes back stateside for a very funky John Medeski Wurlitzer organ workout. Morocco-born oud player Brahim Fribgane takes an assured vocal lead on "Allah Ya Moulana". Rivard co-wrote "Lalla Aisha in Jhaptal", which is like a piece of New Delhi fusion jazz, complete with tabla, rapid-fire stop-time vocals, samples and David Fiuczynski's wah-wah guitar.

Sufi-derived "Dervish Dance" opens with a tamboura drone, oud entering on top, followed by the sintir. Is that a splash of Rhodes? In classical forms, these instruments would never meet but are copacetic on this hypnotic piece. Phil Grenadier's echoing trumpet out of electric Miles Davis is entwined with Fiuczynski and Medeski on Rivard's delightful *On the Corner*-ish "Dark Fish". There is more subdued Miles Davis on "In a Silent Way/It's About That Time", which has some great bass work, an atmospheric organ solo and a guitar freakout.

The first four tracks lose the star players, but not the exuberant celebration. Three of them are Rivard's compositions, including the dreamy "Golden Hour", which features upfront bass, Duke Levine's guitar and Paul Schultheis' organ. "Now Open Your Eyes" is perhaps the most radio-friendly track: catchy, loping and tight. "Boney Oscar Stomp", the driving opener, lives up to its name and has a nice horn arrangement (Andrew Fogliano on saxophones) and Levine in good form.

There is a creative bond between Club d'Elf and Brooklyn's Red Baraat, another highly effective meld of jazz and global music. Club d'Elf is less rhythmic, but just as compelling.

For more information, visit [clubdelf.com](http://clubdelf.com). This band is at Drom Apr. 2nd. See Calendar.



**Angels Over Oakanda**  
Burnt Sugar The Arkestra Chamber  
(Avant Groidd Musica)  
by Jason Gross

When Greg Tate died last December at 64, the music world suffered a great loss. His many intriguing articles/reviews about Black culture for the *Village Voice* and a collection of his works, *Flyboy In the Buttermilk*, stand out, as well as his co-founding of the Black Rock Coalition. In 1999, he created Burnt Sugar, a kaleidoscopic ensemble encompassing jazz, rock, soul and modern classical among other styles, with anywhere from a dozen to three dozen members, including guitarist Vernon Reid, pianist Vijay Iyer and trumpeter Graham Haynes among many others, and concerts everywhere from Lincoln Center to punk haven CBGB's.

On this 17th album, Tate was no less ambitious than before, completing it only a few months before he passed away. Proof comes right away at the beginning

with the 18-minute title track, a nod to the progressive, African-American Bay area enclave. Starting out with a serene, laidback funk ride recalling early '70s Miles Davis, the track builds in intensity with five intertwining, battling horns (trumpeter Lewis "Flip" Barnes, saxophonists V. Jeffrey Smith, Avram Fefer and 'Moist' Paula Henderson and flutist Satch Hoyt), which soon get challenged by the twin-guitar roar of Ben Tyree and André 'Dré Glo' Lassalle. It reaches a place of calmness around the eight-minute mark with echoed saxophones and gentle guitar strums until the triple-percussion rhythm section (Shelley Nicole, Greg Gonzalez and Jared Michael Nickerson) casually fades in again minutes later, featuring Leon Gruenbaum's studious Herbie Hancock-like Fender Rhodes. This gives way to soaring flute, a Ornette Coleman-like unison horn theme and low-key guitar noise.

"Repatriation-Of-The-Midnight-Moors (Oakanda mix-2)" is built around Nickerson's cascading basslines and funky, clap-like percussion samples as the minimal, potent base of the song, leaving horns room to weave spacially in and out of the mix. "Oakanda Overdrive" is exactly what it says it is, taking the title track into higher-speed terrain but still retaining a calm aura at the center, with Gruenbaum and the horn themes becoming more bouncy and playful. Similarly, the brief closer "Lisals Over inna-Oakanda" returns to the sound of "Repatriation" with Lisala Beatty's lithe vocals reciting Tate's soulful, poetic, culturally conscious lyrics. As such, Tate makes the album a grand suite. It is an impressive way to close out his musical career and a bittersweet way to remember his many gifts.

For more information, visit [burntsugarindex.com](http://burntsugarindex.com). This band is at Zankel Hall Apr. 3rd. See Calendar.

## RECOMMENDED NEW RELEASES

- Alan Braufman—*Live in New York City (Valley of Search)*
- Jacob Garchik—*Assembly (Yestereve)*
- Silke Eberhard's Potsa Lotsa XL & Youjin Sung—*Gaya (Trouble in the East)*
- Hal Galper Trio—*Invitation to Openness (Live at Big Twig) (Origin)*
- Franklin Kiermyer's Scatter The Atoms That Remain—*Emancipation Suite (Mobility Music)*
- Michael Leonhart Orchestra—*The Normyn Suite (Sunnyside)*
- Francisco Mela/Shinya Lin—*Motions, Vol. 1 (577)*
- Myra Melford's Fire and Water Quintet—*For The Love of Fire and Water (RogueArt)*
- Catherine Russell—*Send For Me (Dot Time)*
- Masayuki Takayanagi—*Station '70: Call in Question/Live Independence (P.S.F.-Black Editions)*

Laurence Donohue-Greene, Managing Editor

- Michael Bardon—*The Gift of Silence (Discus-Music)*
- Andrea Centazzo/Francesca Gemmo—*Binary Souls (Ictus)*
- Avishai Cohen—*Naked Truth (ECM)*
- Jacob Garchik—*Assembly (Yestereve)*
- Ilmari Quartet—*Eponymous (We Jazz)*
- The OGJB Quartet—*Ode To O (TUM)*
- Dave Rempis/Avreeayl Ra—*Bennu (Aerophonic)*
- Tapani Rinne/Juha Mäki-Patola—*Open (Hush Hush)*
- Joel Ross—*The Parable Of The Poet (Blue Note)*
- Martin Wind New York Bass Quartet—*Air (Laika)*

Andrey Henkin, Editorial Director



**Kurt Rosenwinkel Plays Piano**  
**Kurt Rosenwinkel (Heartcore)**  
 by Anna Steegmann

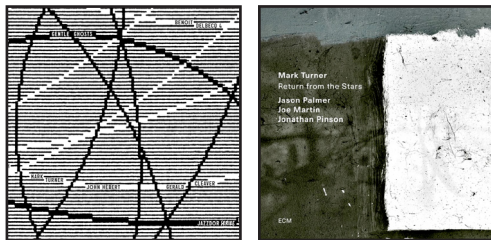
Kurt Rosenwinkel needs no introduction as one of his generation's preeminent jazz guitar voices. He has released 11 albums as a leader and been a sideman for more than 150 recordings. In addition, he made a name for himself as a composer, producer and founder of the independent music label Heartcore Records.

Piano was his first love at age 9 before he moved to guitar at 12. Rosenwinkel has always felt a physical and energetic immediacy with the piano, the instrument a constant friend and source of inspiration throughout his life. *Kurt Rosenwinkel Plays Piano* is a tribute to his late father Lester, an architect who played Erroll Garner-style piano. This collection of original songs spans Rosenwinkel's career but the melodies, chord voicings and rhythmic structures are unadorned by the interpretation of bandmates. The ten tracks delight as idiosyncratic and harmonically complex compositions presenting deep themes and outstanding improvisations.

In opener "Love Signs", each note is distinct and deeply emotional and the expressive acceleration and repeating theme are upbeat and hypnotizing. "Music" is more solemn in tone and flows effortlessly while "Lost Song" is unhurried and haunting, eliciting strong sympathy. "For Dad", the most heartfelt track, captivates with its gorgeous, delicate melody and sensuality. Rosenwinkel's playing in "Reassurance" is robust, confident and resilient as if the feelings of loss have been overcome, perhaps mirroring the lines of his poem in the liner notes: *A reassurance has taken place / Whereas before was dis-ease, now ease / I feel him all around me.*

Allow yourself to experience the feelings of loss articulated in this deeply emotional, sincere album and you will also experience music's power to transform inner sadness to make room for memories of love.

For more information, visit [heartcore-records.com](http://heartcore-records.com). Rosenwinkel is at Village Vanguard Apr. 5th-10th. See Calendar.



**Gentle Ghosts**  
**Benoît Delbecq 4 (Jazzdor Series)**  
*Return From The Stars*  
**Mark Turner (ECM)**  
 by Tyran Grillo

Anyone who has traced the influences of Mark Turner likely knows of his interest in science fiction. More than the inspiration for an evocative title or two, the underlying ethos running through his work like dark matter in a timeslip could come from no other genre, articulated as it is in a language that feels as spatial as it does temporal. As Stanisław Lem wrote in *Solaris*: "We have no need of other worlds. We need mirrors." In the bell of Turner's tenor saxophone, one indeed finds a mirror in which to scrutinize our egos in melodic ways.

On *Gentle Ghosts*, his presence is palpable in the same way that wind can be felt but not touched. As the leading voice in pianist Benoît Delbecq's quartet with

bassist John Hébert and drummer Gerald Cleaver, he balances foresight and reflection. Delbecq's dreamlike compositions give away as many secrets as they keep. Between the delicious cymbals of "Chemin sur le Crest", beautiful basswork of "Stereo Fields" and picturesque group harmony of "Havn", the band foregoes the need to be hard-hitting in favor of intimate communication. All the while, Delbecq employs his signature "post-radiophonic" approach, sampling via a MIDI foot pedal to haunting effect in the title track and elsewhere, disorienting as much as reorienting the compass of our listening.

*Return From The Stars* puts Turner back on the ECM map, carrying over bassist Joe Martin from 2013's *Lathe of Heaven* and adding drummer Jonathan Pinson and trumpeter Jason Palmer for eight originals. The lack of keyboard allows for two crucial things to happen. First, it opens the ears to Turner's compositional prowess, graceful yet given to unexpected turns and shades of meaning. Second, it opens space in the recording and exchanges between the musicians. Smooth without filling in every gap, the music invites listeners to ruminate and appreciate the inner workings at hand. Against a rhythm section digging its heels in only when needed (and without ever overstating the issue), interplay between horns unfolds organically (Turner is always moving from one terrain to the next while Palmer seems to work his awl deeper into the wood of his thinking, uncovering ever-deeper layers of meaning). Sitting among the evocative gems of "Bridgetown" and "Nigeria II", tracks like "Terminus" and "Lincoln Heights" walk in places that have been lived in. Throughout, the writing is suggestive rather than declamatory. Titles like "It's Not Alright With Me" and "Unacceptable" evoke a playful gray area between frustration and freedom from it. The blurring of such dichotomies is a sign of maturity: letting emotions speak for themselves rather than shouting in their place. In "Waste Land", too, one gets the feeling that these pieces are always growing and that we are privy to some of their prime phases.

For more information, visit [jazzdor.com](http://jazzdor.com) and [ecmrecords.com](http://ecmrecords.com). Turner is at Village Vanguard Apr. 5th-10th with Kurt Rosenwinkel. See Calendar.



**Songs We Love**  
 Noah Preminger/Max Light (SteepleChase)  
**Code 2**  
 Peter McEachern (SteepleChase)  
 by George Kanzler

One of the most distinctive and expressive tenor saxophonists to emerge in the last decade-plus, Noah Preminger doesn't fit the conventional view of academy (he is a graduate of New England Conservatory of Music) jazz musicians. Unlike many of his contemporaries, he is no John Coltrane clone, neither in approach nor tone. His approach is distinct, individual and he fashions solos from a wide range of tonal and timbral elements, sculpting each note. He commands the entire range of his saxophone, from the deep guttural to the high altissimo. His tone, especially in the middle registers, is warm and burnished, capable of kneading long notes or reeling off arpeggios without losing its individuality. The two albums here showcase his talents and creativity in contrasting settings, one dreamy and atmospheric, the other brawny and rhythm-driven.

*Songs We Love* is a duo project with electric guitarist Max Light: nine pop-rock songs from both the

'90s and the Woodstock era, some familiar, some obscure. There are also five originals from the pair, two of them bebop-like contrafacts. The duo's musical approach is as unique as the repertoire. Light does not strum or carry the beat like most guitarists in duo settings; he lays down lush soundscapes, chords and diaphanous lines, which interact and reflect on Preminger's leads and solos. Rhythm and pulse hardly exist on most of the tracks, never overtly stated. Melody, both in often straightforward approach to the songs and in solos, reigns along with harmony while rhythm is mostly implied. Preminger is predominant, many of his solos engaged by Light's counterpoint as he rarely steps up alone. He does, memorably, in a billowing version of Paul Simon's "Still Crazy After All These Years". Among the obscurities the two make indelible are songs from Barenaked Ladies, Third Eye Blind and Sixpence None the Richer, the latter's "Kiss Me" almost to earworm status.

*Code 2*, trombonist Peter McEachern's quartet with Preminger, late bassist Mario Pavone and drummer Michael Sarin, explores a wide range of rhythms and beats in this admirably varied, exuberant outing the leader labels "new musical directions". It opens with "Mounds", McEachern's winking take on a jaunty march, and ends with his "Native Mode", a rolling rhythms piece reminiscent of Benny Golson's long-lined, loping tunes. Preminger and McEachern both solo with gusto and drive over the various beats and rhythms from Pavone and Sarin, tailoring their approaches to the song's frameworks. On "Lament for the Future" (also McEachern), Preminger deftly alternates arpeggios with down-home preaching phrases.

For more information, visit [steeplechase.dk](http://steeplechase.dk). Preminger is at Lowlands Apr. 6th with Max Light. See Calendar.

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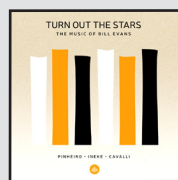
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## GLOBE UNITY



**Bugpowder (Tryptone)**  
**Ritual Dance**  
**Stefan Pasborg (Sunnyside)**  
**Turn Out The Stars (The Music of Bill Evans)**  
**Ricardo Pinheiro/Eric Ineke/Massimo Cavalli (Challenge)**  
 by Tom Greenland

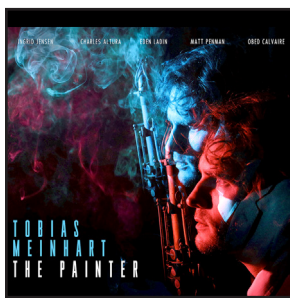
Tributes can be problematic. Trying too hard to emulate an iconic artist's sound and repertoire risks stifling jazz' eternal search for the new and now. A better strategy is to channel an ethos: not what but how they played. Tributes reviewed below demonstrate the effectiveness of this latter approach.

Bugpowder, an Amsterdam-based quartet of reedplayer Tobias Klein, guitarist Jeroen Kimman, bassist Jasper Stadhouders and drummer Tristan Renfrow, models *Cage Tennis*, its Ornette Coleman tribute, on the free funk of the composer's Prime Time, a double quartet (two guitars, basses and drums), with four of the ten covers drawn from 1979's *Of Human Feelings*. Other tunes include "W.R.U." from 1961 and the title track from 1992's *Naked Lunch* soundtrack. There are qualities in Klein's alto saxophone sound—wistfulness, flexible tuning, restless curiosity and 'through-improvisation'—suggesting deep immersion in Coleman's art. Other references include the bop-influenced style of earlier Coleman and a punkier vibe on "Air Ship", "Sleep Talk" and "Space Church". Kimman, Stadhouders and Renfrow contribute to the synergistic ambiance.

Igor Stravinsky's "Dance of the Young Girls" from his notorious ballet *The Rite of Spring* sounds like something Jimi Hendrix, had he lived, would have written for large ensemble—primitive yet progressive. On Danish drummer Stefan Pasborg's *Ritual Dances*, his jazz orchestra tribute to the Russian maestro, the piece, featured twice (studio and live), pairs distorted echoing electric guitar with Hammond B3 and Blood Sweat Drum + Bass, a 17-piece wind ensemble. The marriage of classical, jazz and rock is seamless, organic, a why-hasn't-anyone-done-this-before? moment. Maybe they have. Also included are titles from *The Firebird* ballet and another large group, the UMO Helsinki Jazz Orchestra. Besides the innovative, contemporary sounding treatments, featured soloists, whose creative flights are buoyed by surging orchestrations, provide additional excitement. There is even a free improv duo, something Stravinsky may have liked.

Portuguese guitarist Ricardo Pinheiro, Italian bassist Massimo Cavalli (both based in Lisbon) and Dutch drummer Eric Ineke's *Turn Out The Stars (The Music of Bill Evans)* seems modeled on the pianist's seminal trio with bassist Scott LaFaro and drummer Paul Motian, though any facile comparisons must consider that Pinheiro adapts this repertoire to guitar. The trio achieves a beautiful sound, the cohesion a product of hours on the bandstand and mutual empathy. Like Evans, Pinheiro employs fluid legato, supple swing, personalized voicings and sparse use of space to encourage a collective spirit. Cavalli is not the counterpuncher LaFaro was but his free-form melodicism establishes a strong presence while Ineke (at 75, the elder statesman) prefers, like Motian, to suggest—rather than delineate—the musical pulse.

For more information, visit [trytone.org](http://trytone.org), [sunnysiderecords.com](http://sunnysiderecords.com) and [challengerecords.com](http://challengerecords.com)



**The Painter**  
**Tobias Meinhart (Sunnyside)**  
 by Kira Grunenberg

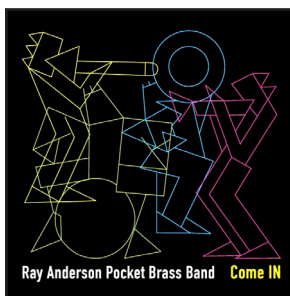
Discussions of visual art, music and the global impact of the pandemic that saxophonist Tobias Meinhart had with painter Igor Sokol forged the heavily reflective, sensory-driven spirit of this album. Artistic nuance is displayed not only through collective arrangement but also within the extensive palette of colors and adjacent hues of individual instruments.

Opener "White Bear" reveals the vast creative space at Meinhart's disposal. Drummer Obed Calvaire employs an assortment of tones through the mere adjustment of his snare and stick taps alone. Smooth low plucks from bassist Matt Penman and clean lines from guitarist Charles Altura add to the diversity. Those contrasts as well as the intricacy of its 9/8 meter give the track a detail-rich character one would see when analyzing a painting up close. "Oak Tree" follows with a serene aesthetic befitting its titular inspiration: a koan posed by Zen Buddhists for meditative reflection. The music moves from the delicate flow of brushes, saxophone and laidback bass to bright lines from trumpeter Ingrid Jensen. Listeners—similar to the monks—are left to contemplate the open-ended and ever changing nature of the piece.

The title track follows a similarly oscillating path. "The Painter (Intro)" gives the impression of a calm individual but the title track itself proceeds to abandon this composure, Meinhart with a scratchy quality in his playing, eventually leading to flutter-tonguing within jagged tonality. The piece eventually calms down, focusing on grace piano from Eden Ladin, but when the track returns to Meinhart's ruggedness, it becomes clear that the idea of "The Painter" is not meant to finish on a clean and conceptually decisive note.

"Dreamers" pairs Meinhart's voice with the fade of a single piano note and reverberating cymbal to end the album. The track being named for those who imagine without limit speaks to the idea of less boundaries—in creativity and in life—rather than more.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). This project is at Bar Bayeux Apr. 6th. See Calendar.



**Come IN**  
**Ray Anderson Pocket Brass Band (Double Moon)**  
 by Robert Bush

In the hands of a master like Ray Anderson, the slide trombone can achieve almost any persona—it can growl, blat and blast then, in the next moment, reduce the listener to tears. No other instrument dips into the gutbucket with an equal measure of graphic vulgarity. Anderson has understood this opportunity for expression since arriving on the scene in the early '70s, making a huge mark when he joined Anthony Braxton in the late '70s. By the time he began making records as a leader starting in 1980, with *Harrisburg Half Life*

(Moers) he was already someone to watch closely.

The Ray Anderson Pocket Brass Band is a unit that reflects his interest in the New Orleans aesthetic: collective improvisation with a danceable beat that combines Dixieland with the advances of the avant garde. *Come IN* features the latest iteration of the band: Steven Bernstein (trumpet and slide trumpet), Jose Davila (sousaphone) and Tommy Campbell (drums and squeeze toys). It was recorded live in Cotbus, Germany, on what was to be a full European tour in March 2020, but the rest of the gigs were cancelled due to the pandemic. Fortunately, this lone performance exists. This band was hot and by the time they hit their second tune, "YO Cats", a tour de force is clearly brewing. Everything coalesces over the support of sousaphone, which is rock solid throughout this disc. Anderson's sound is massive, gruff, garrulous and filled with mischievous joy and his banter with Bernstein leads into a masterful solo by the latter. Campbell makes the most out of small sounds, a rimshot here, a feathered kick there. You can hear the band slip into laughter as each member pushes the envelope.

By the time they reach their zenith on Anderson's "Next March", their collective approach seems golden and nearly foolproof. They build a groove on Davila's pedal while the leader pulls out all the stops with obscene chortles, plunger mute wah-wah effects and hair-raising multiphonics. He even manages to quote at length from Gene De Paul-Sammy Cahn standard "Teach Me Tonight", before handing the baton to Bernstein, who follows with his own distillation of the Brass Fantasy ideal established by the late Lester Bowie. Potent stuff, recommended.

For more information, visit [doublemoon.de](http://doublemoon.de). Anderson is at The Owl Music Parlor Apr. 7th. See Calendar.



With seven years of performing and recording under their belt Spin Cycle celebrates their latest release, *Spin Cycle III*, on Sound Footing Records

**CD Release Tour Dates:**  
 April 8th – The Bop Shop (Rochester, NY)  
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*Spin Cycle III* available April 6th on all streaming platforms and at [spincyclemusic.org](http://spincyclemusic.org)

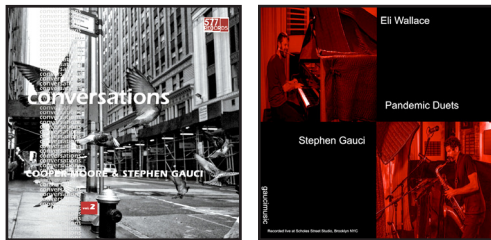
Spin Cycle is:  
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 Phil Palombi and Matt Pavolka - Bass  
 Scott Neumann - Drums

"Characteristics that made the group's initial release so appealing—strong melodic hooks, rock-solid grooves, advanced harmonies and aggressive, deftly-executed improvisations—have been refined by intensive touring." —DownBeat



[spincyclemusic.org](http://spincyclemusic.org)





*Conversations, Vol. 2*  
 Cooper-Moore/Stephen Gauci (577 Records)  
*Pandemic Duets*  
 Eli Wallace/Stephen Gauci (Gaucimusic)  
 by John Sharpe

Tenor saxophonist Stephen Gauci is rapidly amassing a hefty discography, thanks to a slew of releases, many but not all on his own imprint. His conception allies a raw sound built on multiphonics and overtone manipulation to deliberately askew phrasing and liking for working the extremes. He poses a conundrum for his partners, especially those with a tempered instrument: whether to head into the weeds or to persist on slightly firmer terrain. Thus it is fascinating to hear how two different pianists approach the challenge.

*Conversations Vol. 2* further documents a studio encounter between Gauci and veteran Cooper-Moore. The title is particularly apt for gifted raconteurs whose sparkling dialogue variously melds, butts, collides and disrupts. While the high-energy surge is always an option for Cooper-Moore, given his tenure with the likes of David S. Ware, Assif Tsahar and various William Parker outfits, he employs a more nuanced model in tandem with Gauci, often setting the pace, combining heart-on-sleeve emotion and buoyant impetus, deploying sweeping runs, generous harmonies and webs of nagging rhythmic figures. Gauci responds with tremulous altissimo, gruff bottom end and contorted split notes, but although his tonal palette asserts its independence, his syntax more closely follows the pianist's lead. The contrast creates a compelling dynamic, manifest notably on "Improvisation Eleven" (the titles of the seven tracks continue from *Vol. 1*), where Cooper-Moore's stately accompaniment develops a rolling gait and evolves into a sort of fractured stride. On the final cut, swirling piano rubato and spiraling saxophone somehow evoke the spirit of McCoy Tyner and John Coltrane, not something you would anticipate in reference with this particular twosome, but an indication of the way in which they repeatedly upend expectations.

In another of Gauci's DL-only *Pandemic Duets*, he hooks up with pianist Eli Wallace for seven off-the-cuff concoctions. Wallace is as inspired in the interior as on the keys and able to integrate both adroitly into his outpourings. He and Gauci are thoroughly engaged, paying keen attention to each other's trajectory, even when choosing oblique over explicit connection. On the opener, string shimmers, rumbling reverberations and high-pitched metallic squeaks form an abstract setting for Gauci's squawks and stutters. But it is the next cut that provides an early highlight, beginning with an insistent staccato before picking up pace in a helter-skelter dash, finally settling into almost playful call and response. At times like these, when Wallace's quickfire flow hints at syncopation, it encourages Gauci into a corresponding cascade. Those dizzying points when they most nearly intersect are some of the most enjoyable, to be savored before their paths diverge once again. Wallace also shines in an unaccompanied passage on "#6", where he leaves ever-longer silences between urgent keyboard hammers, building a delicious tension. Gauci lets the moment hang, until eventually rejoining with reveille-like fanfares, which see Wallace channeling his inner Cecil Taylor with a sequence of tumbling tremolos and clipped articulation.

For more information, visit [577records.com](http://577records.com) and [gaucimusic.com](http://gaucimusic.com). Gauci is at *Bushwick Public House Mondays and Downtown Music Gallery Apr. 16th*. See Calendar.

# SOAPBOX GALLERY PRESENTS

**Piano Mondays Solo Piano 8.00PM**

**APR 4 Carmen Staaf**  
**APR 11 Marta Sanchez**  
**APR 18 Lawrence Fields**  
**APR 25 James Carson**

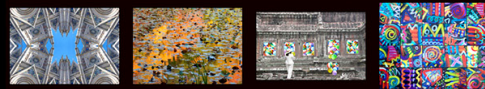


**APR 1 8:00 PM Voyagers CD Release Concert**

**APR 2 8:00 PM Kristijan Randalu w/ Ben Monder**



**APR 3 4:00 PM Bach's Goldberg Variations with Max Barros**



**APR 5 8:00 PM Paul Jost Quartet**

**APR 6 8:00 PM Steve Sandberg Trio**

**APR 7 8:00 PM Tim Berne Trio**

**APR 9 8:00 PM Elham Fanous**

**APR 10 Anit-Imperialist Song Cycle 4:00 PM**

**APR 12 Devin Gray Quartet 8:00 PM**

**APR 13 8:00 PM Jim Ridl Solo**



**APR 14 Mark Soskin Duo 8:00 PM**

**APR 15 Marc Copland & Mark Feldman 8:00 PM**



**APR 17 Bach's Goldberg Variations with Max Barros 4:00 PM**

**APR 23 Mark Sherman Quartet with Joe Magnarelli 8:00 PM**

**APR 24 Counter)Induction Presents: DANIEL LIPPEL, GUITARIST 4:00 PM**



**APR 27 Hayes Greenfield and Dean Johnson 8:00 PM**

**APR 28 Ludovica Burtone 8:00 PM**

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*First Things First*  
Boris Kozlov (Posi-Tone)  
*Mestizo*  
Diego Rivera (Posi-Tone)  
*Upstream*  
Alex Sipiagin (Posi-Tone)  
by Ken Dryden

Boris Kozlov has stayed busy since immigrating to the United States from his native Russia in the late '90s. The veteran bassist has been much in demand as a sideman for groups large and small, including being a first-call bassist for many Posi-Tone sessions, and has led a number of dates of his own.

*First Things First* demonstrates his versatility as he uses double bass, electric bass and piccolo bass. His seasoned band is tenor saxophonist Donny McCaslin, keyboard player Art Hirahara, vibraphonist Behn Gillece and drummer Rudy Royston. Electric bass sets the tone in Kozlov's Latin-flavored composition "Flow", with McCaslin on flute trading fours with Gillece, Royston's soft percussion adding the perfect seasoning. The leader's poignant "Aftermath" is an emotional work; whether it serves as an elegy or reflecting on the better days of a relationship that has ended, there is a sense of both longing and hope. Effective tenor saxophone is the main voice, the rhythm section providing superb backing. The finale is a passionate miniature scoring of Charles Mingus' heartfelt ballad "Eclipse", a spacious arrangement allowing the natural beauty to come through without any distractions. This potent CD should garner critics' consideration for their annual top ten lists.

Tenor saxophonist Diego Rivera's career has been on the rise over the past decade via several CDs as a leader and a reputation as a valuable composer/arranger and sideman.

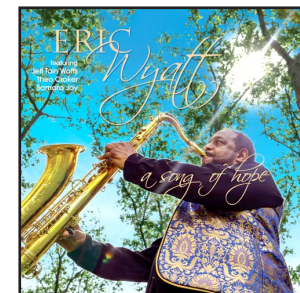
The 2021 *Mestizo* sessions feature Rivera leading a quintet of veterans, all of whom are frequently heard on Posi-Tone: trumpeter Alex Sipiagin, Hirahara, Kozlov and Royston. Don't let Rivera's Mexican-American background fool you into thinking that this is exclusively a Latin jazz affair, as his robust hardbop "Battle Fatigue" brings to mind the type of songs played by Art Blakey's Jazz Messengers. Written in the midst of the chaos that followed George Floyd's murder, it packs a punch with its energy and fiery solos. Contrast that with the relaxing flow of Wayne Shorter's lush "Teru", showcasing Rivera's lyrical horn. AfroCuban-tinged "Bracero" is a swinging party featuring a playful theme while melancholy ballad "Canción De Cuna" has an overpowering air of longing, Sipiagin's rich flugelhorn providing the perfect foil for sadness-tinged tenor saxophone. The title track is a perfect closing number: the energetic fusing of hardbop and Latin jazz with turbocharged solos would get any audience on their feet and clapping along with the band.

Over the past two plus decades, Sipiagin, another Russian emigré, has continued to surprise with his albums. An innovative leader and composer, he is a superb technician, has no problem shifting gears as the music demands and excels in bringing out the best in his musicians.

In the case of *Upstream* it is the returning cast of Hirahara, Kozlov and Royston. Sipiagin penned five originals, opening with the stunning fireworks of "Call", featuring searing trumpet over the free-spirited rhythm section; this should become a staple of his concert repertoire. Hirahara's "Echo Canyon" showcases the leader's rich flugelhorn in a jazz waltz setting, lush piano chords and inspired drumming adding to its texture. Kozlov's constantly shifting "Magic Square"

seems like a throwback to the '70s, with Fender Rhodes and electric bass backing muted trumpet. The shimmering arrangement of Wayne Shorter's postbop anthem "Miyako" is a hidden gem, with a natural beauty and spaciousness ideal for warm-toned, heartfelt flugelhorn and a centerpiece bass solo. The electric instruments are brought back for the blazing title finale, an infectious way to conclude this brilliant set.

For more information, visit [posi-tone.com](http://posi-tone.com). Kozlov leads a Charles Mingus tribute at The Django Apr. 9th and is also there Apr. 2nd with Tatum Greenblatt and Apr. 14th with Dave Kikoski, plus Dizzy's Club Apr. 12th with Alexa Tarantino. See Calendar.



*A Song of Hope*  
Eric Wyatt (Whaling City Sound)  
by Dan Bilawsky

Positivity simply pours forth from Eric Wyatt. With a gift for linking bold expositions and improvisations with warmhearted thoughts, this Brooklyn-based tenor saxophonist consistently demonstrates that strength and empathy, though seemingly worlds apart, are just two sides of the same coin. On 2015's *Look to the Sky*, Wyatt made that case by honoring family and musical forbearers while operating from an artfully edgy and soulfully contemplative stance; and with 2019's *The Golden Rule: For Sonny*, he did so again in a strong, straightahead salute to his godfather: saxophone legend Sonny Rollins. Now, for his third date on the Whaling City Sound imprint, Wyatt oversees a different union of muscle and fellow feeling, bridging broad stylistic visions with sanguine sentiments.

*A Song of Hope*—recorded in October of 2020, when playing opportunities were still rare and risk remained heavy in the air—leaves no doubt as to its purpose. Wyatt aims to raise spirits with this offering and its powerful, passionate and uplifting music is right on target. Leading a first-class quartet with pianist Donald Vega, bassist Eric Wheeler and drummer Jeff "Tain" Watts and peppering the overwhelming majority of the 12 tracks with guests, he keeps the ears guessing about direction while remaining firm in his intentions. Starting off on the title number, a sunny composition in three, Wyatt and Watts immediately demonstrate a shared sensibility for pushing and prodding that carries across much of this set.

Moving beyond the opener, a sensitive (and sometimes stirring) take on Sting's "Fragile", with the leader's piquant soprano and rising-star vocalist Samara Joy out front, offers immediate contrast. Vega's "Blues for RH (Roy Hargrove)" follows, hitting hard and giving trumpeter Theo Croker a piece of the action. And Chris Lowery's slick "Fur Live" finds the core crew expanding to an octet with the addition of Croker, trombonist Clifton Anderson, percussionist Kahlil Kwame Bell and the composer on trumpet.

Further diversifying his portfolio with a tussle or two for saxophone and drums, a trip through Kenny Kirkland's waltzing "Chance", back-to-back looks at John Coltrane's "Central Park West" and McCoy Tyner's "Contemplation" (with the rhythm section of bassist Mike Boone and teenage drumming phenom Mekhi Boone subbing in) and three additional originals, Wyatt shines while showing us that hope comes in many different forms.

For more information, visit [whalingcitysound.com](http://whalingcitysound.com). Wyatt is at Smalls Apr. 9th and 23rd. See Calendar.



*Hommage à Luciano Berio*  
**Steve Swell's Systems For Total Immersion**  
 (Silkheart)  
*Quartets/Trios/Duos*  
**Borah Bergman, Perry Robinson, Steve Swell,**  
**Ray Sage (Mahakala Music)**  
 by Stuart Broomer

These two recent releases by trombonist Steve Swell were recorded 14 years apart and constructed on radically different formal principles, one dwelling on a major composer, Italy's Luciano Berio and employing multiple techniques, the other a series of free improvisations that includes Perry Robinson and Borah Bergman, two deceased masters of the genre.

*Hommage à Luciano Berio*, recorded in 2021, is the third in Swell's series of "hommages" to 20th century composers, following previous CDs dedicated to Béla Bartók and Olivier Messiaen. Each has featured a different band, with Jim Pugliese on marimba the only carry-over here from the previous Messiaen disc. Swell dubs the new band his Systems for Total Immersion and the name is fitting, especially given the roles assigned language and vocals with the presence of singer Ellen Christi, the first time a singer has appeared in one of these works. Five of the pieces, principally the longer ones running from seven to ten minutes, feature texts, both quotations from Berio on music and excerpts from two poems by Swell, three of the pieces including both. Those verbal materials are mated to composed and improvised sections inspired by Swell's immersion in Berio's work. From Berio's *O King*, an homage to Martin Luther King, Jr., Swell drew the idea of using "21 specific tones" for portions of two of the pieces and employs other specific Berio elements in his compositions, creating complex webs of text, composition and improvisation.

With Christi, Pugliese and Swell, who also adds adroit pocket trumpet, is drummer Gerald Cleaver, soprano saxophonist Sam Newsome and Marty Ehrlich, who manages to be brilliant on flute, alto saxophone and bass clarinet. The dense ensemble sometimes reduces to sub-groups, including an improvised duet by the reedplayers, and Swell is just one of the credited composers in pieces that sound like collective improvisations. The mixed methods and materials combine with inspiring musicianship to produce consistently intriguing, often surprising music.

*Quartets/Trios/Duos* makes similarly compelling music with far less forethought. Discovered by Swell during the early days of the COVID-19 lockdown, it is a 2007 recording with pianist Bergman, clarinetist Robinson and drummer Ray Sage playing together in various permutations, hence the title. The track titles are every bit as functional: e.g., the opening title is "BPRS1", denoting the first of two pieces by the complete ensemble with their first initials.

The quartet, responsible for the two most developed improvisations at eight and ten minutes, is extraordinarily good, the winds dovetailing with each other, refracting each other's phrases and suggesting some of the vocalic energy of early New Orleans jazz, sparked by the light, darting contributions of Bergman and Sage. "BSR2" is distinguished by glacial tempo and Swell's developed sense of voice, the sparse accompaniment of Bergman and Sage heightening the melancholy. "PR" is another embrace of near-silence, Sage adding complex but light detail to Robinson's profound invention.

For more information, visit [silkheart.se](http://silkheart.se) and [mahakalamusic.com](http://mahakalamusic.com). Swell is at Bar Lunático Apr. 10th. See Calendar.



*The Normyn Suite*  
**Michael Leonhart Orchestra (Sunnyside)**  
 by Marco Cangiano

The Michael Leonhart Orchestra (MLO) has done it again. Drawing inspiration from the passing of his beloved 15-year old dachshund Normyn, Leonhart has produced a musical elegy where a variety of styles blend into a unique sound. Much as in his earlier outings, Leonhart's music showcases a filmic quality and inner narrative, which makes for a very original approach. This is also reflected by an unusually broad instrumentation used in various permutations, ranging from solo keyboard and guitars to a string quartet and full orchestra.

Two suites dedicated to Normyn are bookended by versions of "Shut it down". The first starts with a declamatory announcement by organ and orchestra, shifting quickly to bass and guitar lines à la Fela Kuti—an author the MLO has already recorded in "Suite Extracts No. 1". Elvis Costello and JSWISS rap as Joshua Redman delivers a raucous tenor saxophone solo over the insistent rhythmic pattern. The other version follows a similar pattern but Chris Potter's bass clarinet provides a much darker atmosphere.

The first suite, "The Five Stages of Grieving", moves, in its first movement "Denial", from a soulful keyboard intro to a full orchestra cadenza disclosing a brief anthem. Second movement "Anger" builds on an ominous cadenza underlined by intermittent orchestral commentaries of highly dramatic effect with echoes of Ennio Morricone's soundtracks. A sobering dialogue among acoustic guitars and strings characterizes "Catharsis" while a choir introduces "Nostalgia", followed by Jim Pugh's lamenting trombone over an orchestral drone. In such a suspenseful atmosphere Walt Weiskopf's tenor soars delicately over a mellow musical tapestry, a vivid example of Leonhart's ability to enhance individual soloists' voices. Finally, "Acceptance" introduces a dolent theme supported by choir and strings culminating in galloping sequence.

A spacy interlude based on Costello's recitation over the guitars and Leonhart's trumpet maintains the elegiac tone of the whole album and leads to the second suite "Love & Loss". First movement "May the Young Grow Older" sounds like a lullaby and features Larry Goldings' organ after a Leonhart accordion intro. Once again, a cinematic quality comes through, conjuring images of heartfelt memories. The nostalgic tone rolls over to the next movement, "Waking from Sedation", in which guitarist Bill Frisell dialogues with strings and flutes. "Freedom from the Pain" is a brief gospel-like choir leaving strings to take over with the solemnity of a requiem in "Unconditional Love". "La Pregariera" is a touching Chopin-inspired piece executed on what sounds like a dusty pianola. "The Dunes" concludes the suite with Leonhart's warm trumpet over a mysterious orchestral atmosphere and the choir echoing some of the preceding themes.

Three "bonus tracks" feature excellent solos by tenor saxophonist Donny McCaslin on "Wayne Shorter" and Leonhart himself on "Kenny Dorham", whereas "Newspaper Pane" is Costello's recitative over thumping drums and spacey guitars. A luscious recording and early candidate for the album of the year. Goodbye Normyn, you will be missed.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). This band is at Rizzoli Bookstore Apr. 10th. See Calendar.

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**Eponymous**  
**Fred Moten/Brandon López/Gerald Cleaver**  
**(Reading Group)**  
*No es la playa*  
**Brandon Lopez/Ingrid Laubrock/Tom Rainey**  
**(Intakt)**  
**Dura**  
**Jim Baker/Brandon Lopez/Bill Harris (Amalgam)**  
 by George Grella

Brandon Lopez is a strong bassist. It is possible one could measure that with the equations for force and power, but it is less about physicality than how every note he plays has a purpose: there is an intent behind it and a direction in front of it. Nothing is wasted and so everything he plays has a substantial presence.

Of the three trio albums under review, the most intriguing and outstanding is the eponymous release with drummer Gerald Cleaver and poet Fred Moten. A remarkable thing is how musical it is. Poetry and jazz has been long on theatrics—and text, of course—but only rarely does it hit the balance of presenting the poetry as poetry with accompaniment that makes it sound like spoken song. Call that a contradiction, but with Moten's gravity, his smooth, slow-paced flow, like Dexter Gordon playing a ballad, there is a huge central focus to the proceedings. Lopez and Cleaver play with the same pace, a deliberate determination, active but never busy. Every gesture has a point and produces an aesthetic and emotional reverberation. This album mesmerizes quickly.

The other two are relatively more straight forward, at least in instrumentation: Lopez with drummer Tom Rainey and saxophonist Ingrid Laubrock and then with drummer Bill Harris and Jim Baker, who plays piano and ARP synthesizer. This is improvised music, maybe not completely spontaneous, but the emphasis is on individual and group exploration, not formally developing tunes. Intriguingly, they set the grooves on the Moten/Lopez/Cleaver album into relief, with Moten articulating words, rhythm becomes the invisible material that binds the musicians.

Laubrock has great command and there is just as much playing with timbre and texture as creating pitched material on *No es la playa*. This has Lopez often blending in using the bow while Rainey drops in crisp attacks, uses quick rolls to stitch in sonic gauze. This is a collective effort and solid, though also a bit difficult to distinguish from the hundreds of improvised saxophone-bass-drums trio albums out there. Like the Lake Wobegon Children, this is one of many that are "above average".

*Dura* hits a sweet spot between the other records. The piano cements the music around exact tuning and pitches—Baker uses the synthesizer for textures and sonic experimentation—and one result is that the playing has some of the spaciousness of the Moten/Lopez/Cleaver album and, like it, the empty spaces give the music more substance and dimension. Baker has some subtle Monk-ish attacks and phrasing in his playing and, once having heard this in a short phrase, there is a lot of anticipation for the quality to return. Lopez is again prominent and that seems to be because of the space. That is where he sounds most comfortable and articulate, playing music that has air around each note, the kind of thoughtful clarity that comes from listening to oneself say exactly what you mean. That the song titles all refer to horrible diseases seems like a statement of intent that is in no way discernible in the music.

For more information, visit [readinggroup.co](http://readinggroup.co), [intaktrec.ch](http://intaktrec.ch) and [amalgamusic.org](http://amalgamusic.org). Moten, Lopez and Cleaver are at Public Records Apr. 14th. See Calendar.



**The 7th Hand**  
**Immanuel Wilkins (Blue Note)**  
 by Russ Musto

The sophomore Blue Note release from Immanuel Wilkins confirms his status as a leading voice in his generation's creative community, joining the ranks of labelmates Joel Ross and James Francies. At the heart of the religiously-inspired seven-movement suite is the leader's sweet-and-tart-toned alto saxophone, a sound so personal as to invite comparison to forebears Ornette Coleman, Jackie McLean and Gary Bartz.

The suite opens with "Emanation", an urgent kaleidoscopic offering, the melody vaguely familiar and otherworldly at the same time, living up to its title's mystical meaning of a force that is a manifestation of God. Wilkins' quartet (returning from his debut) of pianist Micah Thomas, bassist Daryl Johns and drummer Kweku Sumbry is augmented by the Farafina Kan Percussion Ensemble on "Don't Break", driving the folkish melody with galloping West African polyrhythmic cadences. Lyrical bass, underpinned by sweeping brushwork, introduces "Fugitive Ritual, Selah", on which Wilkins and Thomas play the gospel-tinged processional melody with soothing reverence. The pair harmonize the quirky line of "Shadow" with minimalist reiteration until each takes off on his own, Wilkins with a lyrical solo buoyed by Thomas' distinctive harmonic template, which harkens to Paul Bley and Andrew Hill.

Flutist Elena Pinderhughes joins on "Witness" and "Lighthouse", gliding airily over the cadenced solemnity of the quartet on the former; on the latter, she lays down a bright foundation under Wilkins' dark serpentine lines, before ratcheting up the intensity in tandem with the saxophonist, driven by propulsive drumming.

The suite comes to a close with the explosive 26-minute "Lift", the quartet playing with unbridled dynamism akin to the heady speaking in tongues, out of this world spiritual explorations of John Coltrane with Pharoah Sanders and Cecil Taylor and with Jimmy Lyons.

For more information, visit [bluenote.com](http://bluenote.com). Wilkins is at Roulette Apr. 15th and Village Vanguard Apr. 27th-May 1st with Johnathan Blake. See Calendar.



**Petite Fleur**  
**Adonis Rose and The New Orleans Jazz Orchestra**  
**(feat. Cyrille Aimée) (Storyville)**  
 by Joel Roberts

This is the New Orleans Jazz Orchestra's second album under the leadership of drummer Adonis Rose, who took over as Artistic Director after the scandalous departure of NOJO founder Irvin Mayfield, who was ultimately sentenced to prison for his part in a fraud scheme. With that ugliness in the rear view mirror and after a delay due to the pandemic, the high-octane,

Grammy-winning 18-piece big band is back to its mission of showcasing the past, present and future of New Orleans music.

This lushly orchestrated new release, a followup to a well-received tribute to Crescent City piano legend Allen Toussaint, is an exploration of the deep ties that bind the city of New Orleans and the culture of France. To help on that journey, the band teamed up with the accomplished singer Cyrille Aimée, a French-born artist who has made her home in New Orleans in recent years, on a diverse set of tunes by musicians from both sides of the Atlantic.


The title track, written by New Orleans clarinet legend Sidney Bechet while he was living in France, is the perfect opener for this project. Aimée sings Michel Legrand's "What Are You Doing the Rest of Your Life" with a hushed, almost whispered intimacy, which she carries over into Django Reinhardt's "Si Tu Savais", her sultry vocals backed by some especially sizzling trumpet and clarinet. An immensely versatile singer, Aimée channels the classic jazz styles of Billie Holiday on "Crazy, He Calls Me" (Carl Sigman-Bob Russell) and Ella Fitzgerald on "Undecided" (Sid Robin-Charlie Shavers), replete with ecstatic, rapid-fire scatting. Things take a U-turn with the Fats-Domino-styled rocker "I Don't Hurt Anymore" (Hank Snow) and the hard-swinging Jelly Roll Morton instrumental feature "Get the Bucket", before closing out with the album's lone original, "Down", a deep New Orleans funk workout penned by Aimée.

This is an exciting and rewarding collaboration, floating seamlessly between the musical cultures of France and New Orleans and getting to the heart of both.

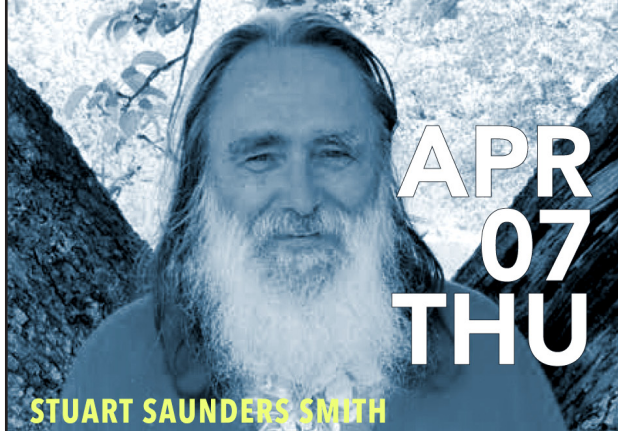
For more information, visit [storyvillerecords.com](http://storyvillerecords.com). Aimée is at Birdland Apr. 19th-23rd. See Calendar.

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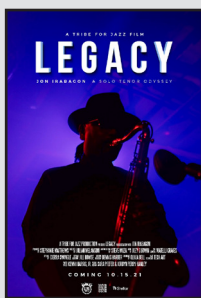
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## ON SCREEN



**Legacy: Jon Irabagon, A Solo Tenor Odyssey**  
**Julian Melanson (A Tribe For Jazz)**  
 by Kevin Canfield

In two decades of recording, touring and bandleading, Jon Irabagon has built a reputation as a saxophonist of manifold talents, a perceptive player whose discography—a catalog of contemplative balladry, avant garde atonality and virtually everything in between—offers listeners a host of disparate entry points. The once-New-York-now-Chicago-based musician has kept busy during the pandemic, recording, among others, *Bird with Streams*, an album of mostly Charlie Parker compositions, and pausing to consider his place within the continuum of jazz history. Accordingly, the title of this 46-minute performance film nods to Irabagon’s musical forbears and the particulars of his working life as a Filipino-American artist. In an onscreen quote that appears just before the credits roll, Irabagon says he hopes to help pave a path for “Asian or Filipino musician(s)” who want to make “creative, vibrant, improvisational music”.

A showcase for a handful of Irabagon-penned tunes dating to 2008—the year he won the then-Thelonious Monk Institute of Jazz’ saxophone competition—the Julian Melanson-directed *Legacy* begins with a slickly edited biographical montage: we watch as Irabagon looks at family photos, spins vintage vinyl, goes jogging. According to the Bandcamp page for his Irabagast Records, Irabagon “retreat(ed) to the in-laws’ place in South Dakota” when COVID hit New York. This explains the slow-motion footage of him playing his saxophone in the woods; viewers forced to ride out the pandemic in the city should feel free to roll their eyes when he loftily describes how nature “centers” and “focuses” him. Fortunately, the bulk of this film is devoted to Irabagon’s invigorating compositions, which he performs in an empty, moodily lit theater in Columbus, Ohio.

“Dark Horizon”, from his 2019 album *Invisible Horizon*, opens the film on a reflective footing; its precise, pliable phrasing serves as an understated prelude to an eclectic set. “Outright! Theme”, in which Irabagon climbs and descends a ladder of notes, is a spare, bracing counterpoint to the raucous version of the song that a band of roughly two dozen plays on his 2008 album *Outright!*. “Music Box Song (For When We’re Apart)” and “The Cost of Modern Living” are at least as evocative as the versions that appear on *Behind the Sky*, an album of exquisite laments released in 2015. The as-yet-unreleased “Alliance”, a fast-moving piece of musical athleticism, may be the most demanding number of the lot. In close-up, we see the fingers of his right hand bob and weave; he steadies his slightly swaying body when he leans into a series of deliberately discordant blasts. This film has some unnecessary visual affectations—the lighting scheme changes with each song “to illustrate the emotional shifts of life”, according to an onscreen note—but it succeeds because its primary concern is Irabagon’s music.

For more information, visit [atribeforjazz.org](http://atribeforjazz.org)



**Gaya**  
**Silke Eberhard’s Potsa Lotsa XL & Youjin Sung**  
**(Trouble in the East)**  
*At Kühlspot*  
**Takatsuki Trio Quartett feat. Silke Eberhard**  
**(577 Records)**  
*Being The Up and Down*  
**Silke Eberhard Trio (Intakt)**  
 by Marc Medwin

There is an elusive but audible unity to German alto saxophonist/clarinetist Silke Eberhard. Her approach inhabits a universe equal parts exotic and playful, as if the seriousness pervading it was simultaneously on the point of being dispelled. Each ensemble also speaks to that dualistic unity, referencing Eberhard’s musical past as it intersects with the historical narratives she has done so much to champion.

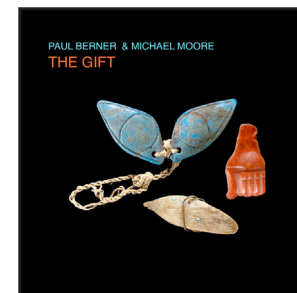
A greatly expanded Potsa Lotsa ensemble, the group that committed Eberhard’s expertly conceived and executed Eric Dolphy projects to disc beginning more than a decade ago, is joined by Korean gayageum (plucked zither) virtuoso Youjin Sung on *Gaya*. Its five pieces, named for the first five Korean numbers, demonstrate the Dolphy-esque whimsy is still present but somehow both expanded and deliciously distilled. The third piece lopes forward with a grandeur soon usurped by episodic jollity in the service of kaleidoscopic sound straddling various cultural lines in joyful recalibration. The second piece enters life with similarly fanciful gusto, gayageum in a setting conjoining blues and chamber music but with Taiko Saito’s muted vibraphone and piano innards plucked for all they are worth (courtesy of Antonis Anissegos) as quiet brass surfaces like minnows over a vast ocean of pointillistic and Protean harmony. The album’s cyclic conclusion reintroduces the grandeur, allowing the various comic interludes a context of depth and maturity.

In contrast to the luxuriously jasmine-scented flavors emanating from the enlarged Potsa Lotsa project, the Takatsuki Trio Quartett’s *At Kühlspot* dives deep into Eberhard’s diverse improvisations in a very different context. At 9:53 and beyond in this single-track album, her daredevil interregistral leaps doff the hat toward the quasi-theatrical irreverent fun of Charles Mingus and even toward those not usually associated with such lightheartedness, like the similarly inclusive freedoms of Jimmy Lyons. The unusual combination of Antti Virtaranta’s acoustic bass and Joshua Weitzel’s shamisen complement Rieko Okuda’s especially brassy piano, punching Monk-ishly through the layers of rhythmic intricacy. A word about Okuda’s pianism: her penchant for unique contrapuntal textures complements the melodic intrigue of Eberhard’s playing, bringing a bit of chamber music to a hard-edged session. Okuda’s vocalizations raise the ante by introducing a linguistic layer, again referencing syntaxes unknown but almost and elementally familiar as the marshes, flats and hill-and-dale juxtapositions roll on.

*Being The Up and Down*, the newest offering from Eberhard’s trio, affords the best of both previously described worlds. Only dig into the serenely unisoned opening of “Zeitlupenbossa” to be transported east again in a haze of rapturously rolled and sustained percussion seasoned with bass harmonics. That vibe continues as Eberhard’s gorgeously serpentine melody is supported by drummer Kay Lübke’s delicate brushwork and bassist Jan Roder’s slow walk and droning repetitions. All is spacious implication and dreamy interaction in the ballad world. Not so with the spasmodic whiplash and laugh-out-loud sarcastic wit of “Strudel”. Lübke and Roder’s swing and stamina are both wondrous to behold as Eberhard sails through

register and timbre shifts with ease, blasting those oft-cited improvisation and composition boundaries to smithereens. The mix of studio and concert performances is so tastefully done that the obviously ‘live’ drum solo in “Laika’s Descent” may lead the listener to anticipate applause at track’s end, to no avail. Beyond all allusion and synthesis, as with every ensemble hosting this extraordinary performer and composer, Eberhard’s trio blends familiarity and novelty with the stunning clarity of a veteran who has never lost the innocence of pure enjoyment through exploration.

For more information, visit [troubleintheeast-records.com](http://troubleintheeast-records.com), [577records.com](http://577records.com) and [intaktrec.ch](http://intaktrec.ch). Eberhard is at *Roulette Apr. 21st* as part of *Jazzwerkstatt Berlin* → *New York*. See *Calendar*.



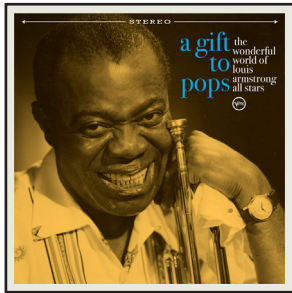
**Amulet/The Gift**  
**Paul Berner/Michael Moore (Ramboy)**  
 by Elliott Simon

Bassist Paul Berner and clarinetist Michael Moore are Americans who have resided in the Netherlands for some time. In late 2020, they went into the studio and for two consecutive days spoke to each other through their instruments, producing a two-CD documentation of these conversations unencumbered by other musicians. Moore, a member of the legendary Instant Composers Pool Orchestra, uses this intimate situation as a break from that work and by design it eschews the broad range of improvisatory settings and sounds he is known to navigate. Immediacy and clarity are apparent and the respect that these musicians have for each other makes this a compelling listen.

Moore’s clarinet is emotive and his playing nuanced but across these CDs it is somewhat monochromatic. That said, the session is noteworthy for its joint improvisations and uncommon clarinet/bass pairing within the context of well-known tunes and sprinkling of originals. Berner is equally at home and matches Moore’s tone and improvising skill in ways that are seldom heard from a bassist. There is nowhere to hide in these close quarters and Berner’s melodicism is extraordinary. Moore nestling his reed with the sound of his breath and Berner subtly vocalizing as he plucks turn the duo into a unique quartet on many of these songs. Such is the case on a relaxed take of George-Ira Gershwin’s “The Man I Love” and Richard Rodgers’ “The Sweetest Sounds” in a gently swinging exercise with tantalizing Middle Eastern tinge.

Three Moore pieces are quite strong: “Emptier” is an unhurried seduction; the title track a leisurely hand-in-hand saunter; and “The Gift”, which is the title of Disc 2, creatively ebbs and flows. The two are perfect partners on Joni Mitchell’s “Night Ride Home”, strikingly beautiful as Berner’s vocalizations ably substitute for the original’s percussive cicadas. Among many standards, Charlie Parker’s “Quasimodo” surprises with its stripped-down lyricism and the folk tune “The Water is Wide” impresses with Berner’s lovely intro and Moore’s voice conveying the piece’s Scottish origins. It is rare for a bass and a clarinet to be as in love as they are but this charming marriage made in Holland fittingly closes with a touching version of Richard Rodgers-Oscar Hammerstein’s “You’ll Never Walk Alone”.

For more information, visit [ramboyrecordings.com](http://ramboyrecordings.com). Moore is at *Roulette Apr. 21st* as part of *Jazzwerkstatt Berlin* → *New York*. See *Calendar*.



**A Gift To Pops:  
The Wonderful World of Louis Armstrong All Stars**  
Various Artists (Verve)  
by Scott Yanow

Produced and conceived by Wycliffe Gordon, Nicholas Payton and Jackie Harris of the Louis Armstrong Educational Foundation, *A Gift To Pops* is a rather unusual tribute. A core band is utilized, which includes trombonist Gordon, trumpeter Payton and some of the members of the Jazz At Lincoln Center Orchestra while guests make appearances. The songs are all from Armstrong's repertoire, but the treatments and the quality vary throughout the diverse program.

After Armstrong sings his theme song "When It's Sleepy Time Down South" from a 1964 concert, "The Peanut Vendor" has spirited vocalizing from drummer Herlin Riley and a spot for trumpeter Wynton Marsalis. "Struttin' With Some Barbecue" is more like it, hot jazz reminiscent of Armstrong's All-Stars. It is very good to hear Payton in this setting and Gordon's playing is quite rambunctious. "Up A Lazy River" (Gordon singing close to Armstrong) is played for laughs and is a bit silly. In contrast, "I'll Be Glad When You're Dead You Rascal You" is not humorous enough.

Armstrong's sound and style largely disappear from the remainder of the album. "Rockin' Chair" is a

solo vocal feature for pianist Davell Crawford (Satch always did it as a comical duet) with some fine background trumpet by Wendell Brunious. "St. Louis Blues" is given a New Orleans R&B treatment in 6/4, getting happily riotous near its end. "A Kiss To Build A Dream On" is taken as soul jazz with Roderick Paulin sounding fine on tenor. "Swing That Music" starts out a tad avant garde before Payton and band cook a bit. Pioneering anti-racist song "Black And Blue" (lyrics by Andy Razaf) is largely unrecognizable, with a forgettable rap from Common and funky rhythms. "Just A Closer Walk With Thee" (sung effectively by Reginald Veal) and inevitable "What A Wonderful World" with Niki Haris are soulful but also forgettable, preceding a few philosophical thoughts from Armstrong. The results are well intentioned, but pale next to Armstrong's best.

For more information, visit [ververecords.com](http://ververecords.com). Wycliffe Gordon is at Birdland Apr. 22nd-24th. See Calendar.



**Helen Sung (with Harlem Quartet) (Sunnyside)**  
by Franz Matzner

Pianist Helen Sung's *Quartet+* is at heart an optimistic album full of the richness and vibrancy of New York, Sung's inspiration as she has made clear, and all

the more admirable for being produced during the middle of the pandemic. The set features a traditional jazz foursome of piano, John Ellis (saxophone, flute), David Wong (bass) and Kendrick Scott (drums) combined with the strings of the Harlem Quartet. While Sung, of course, is not the first to combine jazz with strings, instead of being simply additive or ornamental they are an essential part of the album's expressivity without being ever-present. Another important organizing element is a focus on women composers.

There are many beautiful gems, from individual compositions to moments within each. Geri Allen-penned opener "Feed the Fire" races straight out of the gate, Sung's fingers a fiery flurry. The music leaps from instrument to instrument, accelerating into a joint tumble. Conversely, the beautifully arranged rendition of Mary Lou Williams' "Mary's Waltz" that follows begins with a lovely section from the Harlem Quartet. Then rapid violin and soft piano guide the other instruments' entrance, Scott whisking the signature rhythm on the brushes with deceptive ease. Sung's "Coquette" is a Latin-inflected tune featuring sprightly flute and swinging bass. Carla Bley's "Wrong Key Donkey" sways and swerves appropriately, the rhythms lurching while strings dance in Middle Eastern swirls. Even the Harlem Quartet solo piece "Melancholy Mood" (Marian McPartland) and two Sung originals, sorrowful "Elegy for the City" and powerful "Lament for Kalief Browder", fall more like petals in moonlight than pitch black. Explicitly life-affirming, the latter piece carries itself from somber cello stroke and soprano sighs to a pageantry of breakneck jazz exuberance captured in swing groove.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). Sung is at The Django Apr. 28th. See Calendar.

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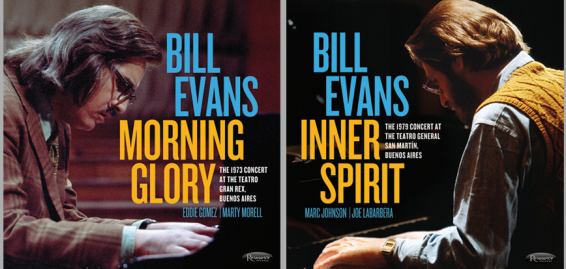


Previously unissued live recording of **Charles Mingus** at Ronnie Scott's in London, August 1972 featuring **Charles McPherson, Bobby Jones, Jon Faddis, John Foster and Roy Brooks**. Limited-edition 180-gram 3-LP set is mastered by **Bernie Grundman** and pressed by **RTI** (also available as a deluxe 3-CD set). Includes an extensive booklet with rare photos; an essay by British jazz author **Brian Priestley**, who interviewed Mingus & McPherson during the engagement and excerpts are included; plus interviews with McPherson, Mingus' friend and author **Fran Lebowitz**, and bass icons **Eddie Gomez** and **Christian McBride**.

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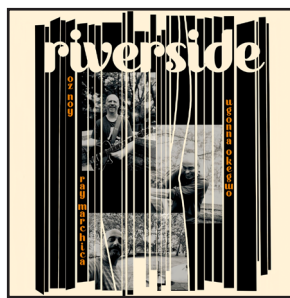
<b>MORNING GLORY</b> THE 1973 CONCERT AT THE TEATRO GRAN REX, BUENOS AIRES	<b>INNER SPIRIT</b> THE 1979 CONCERT AT THE TEATRO GENERAL SAN MARTIN, BUENOS AIRES
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First official releases of jazz icon **Bill Evans'** uplifting concerts in Buenos Aires, Argentina featuring **Eddie Gomez** and **Marty Morell** on June 24, 1973 and **Marc Johnson** and **Joe LaBarbera**, September 27, 1979. Remastered from the original tape reels in cooperation with the Bill Evans Estate, these two deluxe limited-edition 2-LP sets (and deluxe 2-CD sets) come with extensive booklets with rare photos from the actual concert by **Tito Villalba**; essays by American author/journalist **Marc Myers** and Argentine author/journalist **Claudio Parisi**; interviews with Gomez, Morell and pianist **Richie Beirach** (*Morning Glory*); plus interviews with Johnson, LaBarbera and pianist **Enrico Pieranunzi** (*Inner Spirit*). Mastered by the legendary **Bernie Grundman** and pressed by **RTI**.

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*Riverside*  
Oz Noy/Ugonna Okegwo/Ray Marchica  
(Outside In Music)  
by Phil Freeman

There is a lot of don't-wake-the-baby jazz guitar out there, records, which, while exquisitely played, make Ralph Towner sound like Sonny Sharrock. This is not one of those records. Guitarist Oz Noy, bassist Ugonna Okegwo and drummer Ray Marchica were not collaborators before the COVID-19 pandemic and resultant lockdown, but they were neighbors. With gigs out of the question, they started hanging out and playing together in Riverside Park, overlooking the Hudson River. This album contains versions of eight jazz standards—stop yawning! stop rolling your eyes!—plus a blues and a drum solo and while it has quiet moments, the overall feeling is joyous and vibrant, three guys taking big bites of musical comfort food.

They come from different musical backgrounds: Noy a high-volume player who blends jazz, rock, funk and R&B; Okegwo a traditional jazz bassist who has worked extensively with trumpeter Tom Harrell; and Marchica a Broadway and session drummer who performs the music of Frank Zappa as a member of the Ed Palermo Big Band. Together, they make up a surprisingly rockin' trio, capable of putting a backbeat under bebop classics and turning mellow soul ballads into vehicles for high-energy improvisation.

The album starts out with the standard of all standards, "All The Things You Are". Noy lays out the melody in relatively gentle fashion, before Okegwo and Marchica come in and things heat up. By the two-minute mark, when the drummer drops the hammer with one snare bomb after another and the guitarist is racing up and down the fretboard, unspooling one variation after another on the complex harmonies, it is clear that these are not going to be rote, supertime rehashes of music every jazz fan already knows. The biting guitar tone and jackhammer beat on Charlie Parker's "Anthropology" drives that point home and by the time they get to the strutting "Riverside Blues" and "6/8 Lunch Break" (the aforementioned drum solo), things have gotten good and loud.

For more information, visit [outsideinmusic.com](http://outsideinmusic.com). This project is at The Django Apr. 30th. See Calendar.



*The Bottom*  
Luke Stewart's Silt Trio (Cuneiform)  
*We Were Here Before*  
Mark Cisneros/Nik Francis/Luke Stewart  
(Catalytic Sound)  
by Kurt Gottschalk

Don't it always seem to go (to rework a Joni Mitchell line) that you don't know what you got till it's on? The trio of bassist Luke Stewart, saxophonist Brian Settles and percussionist Chad Taylor is every bit as good as it promised to be on paper and then some. Stewart and Settles—both based in Washington, DC—played in a previous trio with Warren "Trae" Crudup III. With no

slight intended toward Mr. Crudup, the motion Taylor brings to Stewart's Silt Trio is considerable. Taylor has, of course, proven himself an exemplary musical partner time and time again, from his time in Chicago to the last couple of decades in NYC. His rhythmic dynamism pushes the Silt Trio's debut *The Bottom* in varied and rewarding directions. The opener, "Reminiscence" [sic], is vehicle for mbira and bass built around a folk melody from Zimbabwe. The title track is anchored by a slow-build, midtempo swing in the understated drumming and popping bass. "Dream House"—named for minimalist composer La Monte Young's longstanding installation environment—seems unexpectedly to draw allusions to Fats Waller's "Jitterbug Waltz" in Settles' saxophone melody. It is a gentle bop that shows the trio's knack for building on a tune within tasteful restraint. They really only go full throttle on the shortest track, the three-minute open improvisation "Circles". Otherwise, they adhere to Stewart's frameworks, with each of the six tracks being its own setting, making for a thoughtful and thoroughly enjoyable 40 minutes.

Stewart is an active figure in DC and busy enough in this town that he could seem to be a New Yorker as well. A broadcaster as well as in-demand bassist, Stewart works through Catalytic Sound—an artist-run music distribution cooperative and streaming platform founded in 2015 by a group of forward-thinking musicians including Mats Gustafsson, Paal Nilssen-Love and Ken Vandermark—to raise funds for Washington grass-roots causes. One such project is *We Were Here Before*, a trio with saxophonist Mark Cisneros and drummer Nik Francis. Sales of the digital release (part of which can be streamed through Catalytic Sound's Bandcamp store) will go to Empower DC, an organization aimed at investing in organizing and leadership within the city's low-income communities.

The album, dedicated to departed DC saxophonist Aaron Martin Jr., is a more open-ended affair than the Silt Trio record, calling to mind in no small part the more subdued, latter-day explorations of John Coltrane. It, too, mixes themes with group improvisation, but with two tracks totaling about 35 minutes, the excursions are longer. The tracks, however, comprise a seven-part suite. The individual sections are not clearly delineated, but they do at least form a structure that keeps the music moving, gradually and organically, and the innate sensibilities of the performers are plainly evident. It may not mark a Bold New Trio to Watch Out For the way *The Bottom* does, but *We Were Here Before* shows Stewart at home and engaged, steadfast and musical and committed.

For more information, visit [cuneiformrecords.com](http://cuneiformrecords.com) and [catalytic-sound.com](http://catalytic-sound.com). Stewart is at Scholes Street Studio Apr. 9th and Harlem School of the Arts Apr. 30th with Adegoke Steve Colson. See Calendar.

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*LeAutoRoiOgraphy*  
**Heroes Are Gang Leaders (577 Records)**  
**Remembrance: The Poetry of Emily Brontë**  
**Nelson Cascais (Robalo)**  
*Out of Our Systems*  
**Eliot Cardinaux/Will McEvoy/Max Goldman**  
**(Bodily Press)**  
 by John Pietaro

As we celebrate National Poetry Month, we also celebrate the heritage of jazz poetry, which reaches far, with roots in the slave poem, work song and blues narrative and blossoming within the Harlem Renaissance. The driving mechanism for the poet within jazz has been the music's rhythm and phrasing, as well as its socio-politics, a topographical schematic if you will, with which to construct verse and, in performance settings, to present the execution of same. At times, however, the music has been wholly created around standing literature and these recent albums were scored to integrate the artforms while still embracing sound, shape, cause and color.

Heroes Are Gang Leaders is the contemporary ensemble most fully embodying this heritage while not only acknowledging the socio-political but also fully embracing its necessary radicalism. Founded in 2014 and led by poet Thomas Sayers Ellis, the band is an organic multi-art event "dedicated to the sound extensions of literary text and original composition". For *LeAutoRoiOgraphy* the band—a dozen strong!—was recorded live at Paris' Sons D'Hiver Festival, performing a commemoration of Amiri Baraka (aka LeRoi Jones, hence the title). Though some of these selections were initially heard on an earlier studio album, *The Amiri Baraka Sessions*, these captures are vital, with the band coming to full power on stage. Featured musicians James Brandon Lewis (tenor saxophone, also the band's composer), Melanie Dyer (viola) and Devin Brahja Waldman (alto saxophone) in the company of vocalist/spoken word artist Nettie Chickering and poets Randall Horton and Bonita Lee Penn, as well as the leader himself, profoundly bring the inspiration of Baraka into the here and now. Chickering's looming presence and Lewis' smoldering music on the three-movement "Amina", for the poet/actress who is Amiri's widow, adds a beautiful gravity to the atmosphere. Chickering calls out on the first movement, "The Dutchman's Three-Buttoned Suit" (referring to Baraka's commanding drama *The Dutchman*):

*Damn was it something I said?  
 Did I do something wrong?...  
 Were there more people burnt as witches than  
 Starting a revolution over the price of tea...*

Lewis and Dyer and then bassist Luke Stewart, pianist Jenna Camille and guitarist Brandon Moses take to the skies, painting it darkest blue and then purple, emitting an interactive soundscape, which feeds into a network of voices, both spoken and sung. Quotes from some of Baraka's most powerful works are woven through poetics and emotional releases on Penn's "Poetry iz Labor", a statement that Amina Baraka includes in her works till this day. And Section Three, "Forensic Report", artfully combines classic free improvisation with spoken word: *War-gasm!*

"Shrimpy Grits" has Ellis up front along with Waldman, whose alto brandishes an amazingly diverse collection of timbres (in every setting, his horn so easily mimics a soprano or C-melody saxophone), but the full ensemble tosses an aural palette at the hall's ceiling, the drippings splattering in flourishes. The

title work speaks to the progression of Baraka's writing and activist career over years, with Chickering singing over moving piano, most akin to musical theater or cabaret, before the full ensemble enters, soaring through gorgeously advanced harmonies. Lewis' admiration of Sun Ra, Art Ensemble of Chicago and Karl Berger becomes evident as the horns, particularly the aerial trumpet of Heru Shabaka-Ra, and thrilling, melodic drummer Warren Cruddup III herald in the new day that Baraka spent a lifetime seeking out. The core of the album, "Mista Sippy", is bold sonic and literary commentary on the fallout from American racism.

*The best kept secret in American politics...  
 Contradiction...*

Emoted testimony, sloping jazz, dramatic dialogue, gospel and avant blues pervade, a veritable cornucopia of rebellion. Brief solos by Dyer, Lewis, Shabaka-Ra and Waldman are a captivating gateway to the poetry of Horton and Ellis. On closer "Sad Dictator" Chickering sings through Ellis' poetry as Penn raps Amina Baraka's empowering "I Wanna Make Freedom". The longing in Shabaka-Ra's horn recalls Don Cherry's lamentations while the best of New Thing jazz, performance art and protest song cross-pollinate in real time. Ellis' outpouring of literary social justice, fueled by that of the Barakas, should serve as the soundtrack to every struggle for social justice within range. As Amiri once noted: "I think anybody who is serious about language, always sees the written as a conduit for the spoken for the perception of reality. The spoken word is alive."

On *Remembrance: The Poetry of Emily Brontë*, Lisbon-based bassist and composer Nelson Cascais offers a project honoring the great British novelist and poet. The album is comprised of ten pieces, six of which feature the brilliant, somber writings of Brontë, woven together to depict the haunts of her times. Claudio Alves, in a clear but quietly moving tenor, conjures her words to life, emoting within a restraint most Victorian. On the opening track, "The Night is Darkening Round Me", following a brief solo bass introduction and sinewy alto saxophone-led melody, Alves softly intones in a cautious sing-song voice:

*Clouds beyond clouds above me  
 Wastes beyond wastes below  
 But nothing drear can move me  
 I will not, cannot go*

Saxophonist Ricardo Toscano, lushly expands the piece's direction with valiant, terse improvisations, churning the intensity with pianist Oscar Marcelino, drummer João Lopes Pereira and the leader. For Brontë's deftly moving "All Hushed and Still Within the House", the ensemble's improvisations match and then goes beyond the complexity of emotions found within the source poetry, that which demarcates the loneliness and losses of her brief life (Brontë died at age 30, following the deaths of her mother and siblings). But the title track feels much more through-composed and vibraphonist Eduardo Cardinho adds silvery highlights at once thickening and aerating the tapestry. Cardinho's solo statements reach beyond the mere sonority of his instrument, grasping the bars with marimba-like rolls and alluring motifs.

*Cold in the earth – and fifteen wild Decembers  
 From those brown hills, have melted into spring*

Over several instrumental pieces, the band demonstrates skillful musicianship within Cascais' largely tonal works. "Intimations of Mortality" is reminiscent of Steps Ahead, clouded of texture with a saxophone/vibraphone lead and harboring an inner pulsation subtly evocative of the ensemble's

Portuguese background. And as the album moves toward the finale, harmonies darken (the piano intro to "Fall, Leaves, Fall", thickets of beautiful atonality, is indicative) and both music and poetry turn pensive, almost still. Ironically, the melody recalls strains of John Coltrane's "Moment's Notice", albeit heard in a slow tempo. Later, such echoes fade and it is within the art song tradition that *Remembrance: The Poetry of Emily Brontë* comes to a close. Delightfully packaged, the album has a cover of a windswept landscape setting off inserts including a translucent "contents" page and a fold-out of the included Brontë poems. This collection is a lasting document.

Reading his own poetry with aplomb and removal, pianist Eliot Cardinaux continues the travail with bassist Will McEvoy and drummer Max Goldman on *Out of Our Systems*. For opener "Lying in the House of You (Piano Day)", piano only enters at the half-way mark, ceding to upright bass bowed just off the instrument's bridge and whispery drumming.

*The Silent: cold fire  
 The wolf's eyes flicker into no one's language...*

A searching, distant sounding work, particularly once piano enters, its gorgeously complex harmonies modulating through darkness and jarring light. The rhythm section, as it were, is orchestral in approach; Goldman makes grand use of gamelan-like choked, muffled cymbals played with mallets.

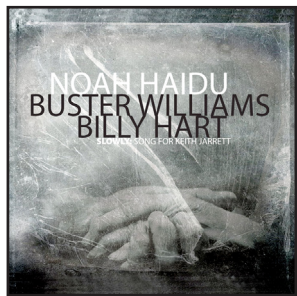
Cardinaux' means of threading art forms is explained in his recent statement on the *Poems and Poetics* blog: "I am a poet of the lyric lineage, favoring the lucidly bent, bare syntax of George Oppen & the strange torn off clarity of Paul Celan. Mine are poems of compressed language, of a self folded in on itself..." The austere but deeply emotional confluence is also found within Oppen: an ex-pat in Paris, he returned to New York, founding the Objectivist School of poetry. However, during the Great Depression, he ceased writing to become a community and labor organizer within the Communist Party. A decorated War veteran, he was driven out of the U.S. under threat of the House Un-American Activities Committee, returning home in 1958. Oppen was, a decade later, awarded the Pulitzer.

As with the Cascais album, Cardinaux is sure to reflect his poetics within the music and the lengthy instrumental section of "Toxin", like Bill Evans and Paul Bley's early '60s modernism, is an intellectual brand of jazz driven by restlessness. Further, McEvoy's "Unwound", one of two compositions he contributes to the disc, is gray, pensive, sparse of melody, sparser still of harmonies. It features bass deliciously repulsing the framework and then Goldman's solo of artfully deconstructed triplets, leading in a slow, pervasive lessening and then muting of emotion. Such darkness drove the life of Celan, a Romanian Jew who witnessed Kristallnacht, lived in a Nazi-occupied ghetto where he translated Shakespeare and finally escaped both a prison camp and the Soviet Bloc. Living out his days in Paris, Celan struggled with emotional turmoil and berating obscurity.

So much of both poets is felt in this collection and visualized, too, in the Zoe Christiansen artwork, but Cardinaux himself remains the defining pulsation. The improvised fire music about "A Black Box for the Holy Ghost", its poetry of doubt, denial, reimagining rebellion, perhaps guilt within the sound thicket, exemplifies *Out of Our Systems* as our necessary step in the tradition.

*Maria, Maria, Maria...  
 Uncontained testing certain freedom...  
 The temple stands for the midnight cipher...  
 Negation, negation, negation...*

For more information, visit [577records.com](http://577records.com), [nelsoncascais.com](http://nelsoncascais.com) and [bodilypress.bandcamp.com](http://bodilypress.bandcamp.com)



**Slowly: Song for Keith Jarrett**  
 Noah Haidu (Sunnyside)  
 by Jim Motavalli

This album includes only one credited Keith Jarrett composition, "Rainbow". Instead of simply playing Jarrett, pianist Noah Haidu—with the unimpeachable rhythm section of Buster Williams and Billy Hart—conjures up his spirit at its most lyrical. Haidu merges "Rainbow" with his own "Keith Jarrett" for an introspective workout. Actually, it is unclear if Jarrett wrote "Rainbow"—1977 album *Byablue* credits it to the pianist's former wife, Margot Jarrett; Haidu seems skeptical about that attribution in his lines notes.

Haidu shared an appreciation for Jarrett's music with his late father who, shortly before he died, gave his son tickets to what turned out to be the pianist's last concert in 2017. Haidu's title song is a tribute to *The Köln Concert* his dad loved and an elegy. It is beautiful in any case, though a bit sparer than a typical Jarrett alone-at-the-piano session.

There are three standards, acknowledging the place the Great American Songbook had in Jarrett's repertoire. Maria Grever's "What a Difference a Day Makes" is taken midtempo, an almost jaunty respite; Haidu studied with Kenny Barron and he more than Jarrett is heard here. Hoagy Carmichael's "Georgia" is

taken at a glacial 3 a.m. tempo, Frank Sinatra at the bar, pouring out his heart to anxious-to-close Joe. Jimmy Van Heusen-Johnny Burke's "But Beautiful" was made for a slow tempo and gets it.

If you were wondering how Williams was faring, look no farther than his "Air Dancing", which opens the album. First heard in a recording with Freddie Waits and Stanley Cowell in 1987, it is a lovely tune with a superbly sensitive solo by its composer. "Duchess" and "Lorca" are Hart's tunes. The former manages to be both delicate and probing, with piano a tinkling force of nature, and the latter featuring especially strong drumwork.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). Haidu is at Mezzrow Apr. 13th. See Calendar.



**Ode To O**  
 The OGJB Quartet (TUM)  
 by George Kanzler

The OGJB Quartet name derives from the given names of its members: Oliver Lake (alto saxophone), Graham Haynes (cornet and electronics), Joe Fonda (bass) and Barry Altschul (drums). The four are distinguished senior members of the jazz avant garde, New Thing movement that grew out of Ornette Coleman's

pioneering excursions into "free" jazz. *Ode to O* is for Ornette and this quartet mirrors the instrumentation of Coleman's groundbreaking quartet of the late '50s-60s.

Altschul's title tune provides a lively intro, as he and Fonda mesh, expanding and contracting rhythms like images in a kaleidoscope, Lake and Haynes trading and jamming lines, cornet floating long notes, alto bobbing and weaving, pinching a note, arpeggiating a string of them. Rage and anger seem to spill from horns and rhythm on Lake's "Justice", a barrage of squeals, honks and overblowing erupting from the tandem horns, all over tumbling, churning rhythms. Fonda's multi-section "Me without Bela", by far the longest track (12½ minutes) begins semi-free, with arco bass and drum jabs under roughly unison horns, but falls into the album's most sinuous rhythm, exotic, rolling North African-inspired, under horns soloing in a weaving tandem.

Other tracks, like Lake's "Bass Bottom", explore, in his words, "the uses of color, texture and sound", a description that could also happily apply to Altschul's ballad "Caring" and Haynes' "Apaixonado", the latter reminiscent of Coleman's "Lonely Woman", right down to the yearning horns. Haynes employs 'live' electronics to the cornet on his own "The Other Side", also notable for a hypnotic tone row he assigns to alto and bass. He also uses electronics on "OGJB #4", the second of two completely collective improvisations. The other, "OGJB #3", eschews a pulse to "explore textures, tones [and] timbres outside rhythms." This CD is sumptuously packaged, with a very informative, 40-page color-photo illustrated booklet with notes on the music from different perspectives and full biographies of all the quartet members.

For more information, visit [tumrecords.com](http://tumrecords.com). Joe Fonda is at Downtown Music Gallery Apr. 19th. See Calendar.



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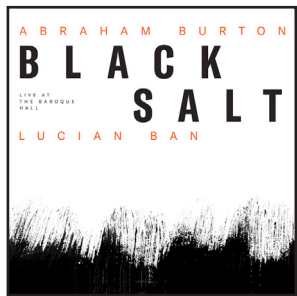
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**Blacksalt**

**Abraham Burton/Lucian Ban (Sunnyside)**  
by Marco Cangiano

Although they have been collaborating for quite some time, this is the first duo album from saxophonist Abraham Burton and Romanian pianist Lucian Ban. Ban is not new to duo efforts, having recorded with clarinetist Alex Radu, violinist Mat Maneri and baritone saxophonist baritonist Alex Harding. He has also recorded 19 CDs capturing his many musical interests, many of which linked to the Romanian folk music tradition that inspired Bartók and Enesco, among others. His musical appetite appears insatiable as he ranges from modern improvisation to postbop with an affinity for the blues while Burton belongs to the regrettable category of “deserving wider recognition” with a distinct sonority covering the full range of his alto or tenor, from breathy whisper to high scream.

This album, recorded live in 2018 at The Baroque Hall in Timisoara, Romania, comes across as more of a Burton date rather than a dialogue. He plays passionately throughout, always taking the lead and limiting somewhat Ban’s solos. Nonetheless, it is Ban’s tasteful comping and underlying conversation that allows freedom in interpreting the material.

Burton is on fire, drawing inspiration from Pharoah

Sanders, to whom “Opening-Free Flow” is dedicated. Pieces encompass postbop sections alternating with more open sequences where Burton’s declamatory tenor pushes the sound to the edge of tonality while rarely trespassing it, the a cappella “Interlude” being a case in point. At the same time, he lets his mellower side take over in his beautiful ballad “Dad”.

Ban also contributes a crepuscular piece with “Untold”, reminiscent of certain Ellington-ian atmospheres such as “Blood Count”. The highlight is Ban’s “Not That Kind of Blues” (previously recorded in duo with Harding and Maneri). This version reaches the very heart of the blues, including call-and-response, the results more joyous than the one with Harding and less composed and pensive than with Maneri.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). *Burton is at Smalls Apr. 12th. See Calendar.*



**(EEE) The Eubanks-Evans-Experience**  
**Orrin Evans/Kevin Eubanks (Imani)**  
by Russ Musto

Despite an age gap of nearly two decades, there is palpable simpatico in the music created by these two Philadelphia natives on their debut duo disc. Each proves himself to be both exceptionally capable soloist

and accompanist, possessing engaging melodicism, harmonic acuity and keen sense of rhythmic drive.

The date begins gently with the pair reaching back 30 years to revisit Eubanks’ “Novice Bounce”. They slow down the tempo on what was the opening track of the composer’s debut, *Guitarist*, putting in sharper focus the lighthearted melody, which at first conjures the image of a miniature ballerina twirling atop a music box before modulating into a lively dance. Omar Hakim’s “Dreams Of Lovely You”, a funk-ified hit from trumpeter Tom Browne’s late ‘70s *Love Approach* date, is given a melancholic treatment, transformed into an achingly beautiful lullaby, guitar sighing emotionally over gospel-tinged piano.

Co-composed “I Don’t Know” is a rocking escapade with a melodic motif hinting at Joe Zawinul’s Weather Report classic “Birdland”, guitar in a Jimi Hendrix mode and hard-hitting soulful piano. Eubanks’ “And They Ran Out Of Biscuits” is a free-flowing excursion, modulating between melodic rhythmatism and shattering dissonance recalling Cecil Taylor. “Dawn Marie”, Evans’ dedication to his life partner, is a beautiful love song with a classic quality akin to the Bob Haggart-Johnny Burke standard “What’s New” or Mal Waldron’s “Soul Eyes”.

The disc ends with two extended improvisatory pieces recorded live at Philadelphia’s Chris’ Jazz Café. There is an urgency to “Variations On The Battle”, a take-off on Evans’ “#knowingishalfthebattle”, the title track of his 2016 *Smoke Sessions* disc, before a soft landing on Eubanks’ “Variations On Adoration”, a revisiting of the ballad from his 2010 *Zen Food* date.

For more information, visit [eubanksevansexperience.bandcamp.com](http://eubanksevansexperience.bandcamp.com). *This project is at The Jazz Gallery Apr. 23rd. See Calendar.*

**EXUBERANT ELLINGTONIA**  
**Bloom/Funkhouser Duo**  
See review in this issue of TNYCJR

“One of those albums that we know are unique jewels”  
-Félix Amador, *Jazz ese ruido*

“It’s eminently clear that Duke’s music is in excellent hands.... a treasure trove”  
-Ron Schepper, *Textura Magazine*

“A thoughtfully curated, well-played collection of gems...perfect in highlighting the musicality and potency of the master’s [Ellington’s] corpus.”  
-Troy Dostert, *AllAboutJazz.com*

“14 of Duke Ellington’s greatest classics played as a piano-flute duo, that’s not trivial...It is daring. It took two master musicians to attempt and succeed in the challenge.”  
- Jean Buzelin, *CultureJazz.Fr.*

“The first four numbers, like the entire album, show the duo’s depth and range....Peter and John give a rich, nuanced performance.”  
- Mark Harvey, director, *Aardvark Jazz Orchestra*

Photo: Rebecca Delamotte

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**Komen & Gaan**  
**ICP Septet (ICP)**  
**Incipient ICP (1966-71)**  
**Instant Composers Pool (Corbett vs. Dempsey)**  
 by Stuart Broomer

These releases present the latest and earliest recordings of the singularly long-lived and wittily anarchic Instant Composers Pool. *Komen & Gaan* was recorded in October 2020; *Incipient ICP* starts in 1966. The ICP was founded in 1967 by late pianist/composer Misha Mengelberg, late composer/reed player Willem Breuker (who departed the band in the mid '70s) and drummer Han Bennink, the only constant from the early years and who, turning 80 this month, continues embodying ICP's special spirit.

*Komen & Gaan* (Coming and Going) was recorded over a two-day stay at Le Brocope, a combination inn/restaurant/jazz club in the Netherlands town of Oldeberloop. The septet's performance, under Bennink's musical direction, is characteristically surreal, microphones sometimes following musicians from room to room: the 16 episodes embrace farce to romance, dream to chaos. Four "Komen & Gaan" segments include sparkling passages of intense free improvisation, with highlights from trombonist Walter Wierbos and the reeds of Ab Baars, Michael Moore and guest Joris Roelofs while violinist/violist Mary Oliver and bassist/pianist Ernst Glerum shine in quieter

moments. Pianist Guus Janssen leads the joyous pastiche of "Pianola Pastiche".

Only three episodes credit individual composers and two are the same piece, Glerum's "De Linkerschoen, De Rechterschoen" ("Left Shoe, Right Shoe", undoubtedly the shoes represented in Bennink's wonderful cover drawing). The piece, poised between dance band kitsch and Ellington, has a transcendent quality. Moore's arrangement of Mengelberg's "Kroket" is as icily detached as something Hanns Eisler could have put together for Bertolt Brecht. Further credits could be due Bach for "GoFer", a raucous duet by Janssen and guitarist Terrie Ex, and Richard Rodgers for "The Sound of Music".

If *Komen & Gaan* suggests a documentary film, *Incipient ICP* invites extended commentary on the networks of musical-social-ideological forces at play in two CDs of often-brilliant music recorded over five years. The 1966 works come from Mengelberg-led groups. He and Bennink had developing international reputations based on Eric Dolphy's *Last Date* and, quite apart from Mengelberg's compound compositional vocabulary, it is startling to hear alto saxophonist Piet Noordijk and Breuker (on bass clarinet) virtually channeling Dolphy. "Viet Cong", a collage of expressionist, military and Asian-sounding materials, explicitly presses political buttons.

The first ICP-designated recordings from 1967 already begin to emphasize the segmented style of contrasting moods, with diverse textures so finely realized they sound more contemporary than much contemporary music. While there is initially a certain compatibility between the compositions of Mengelberg and Breuker, by the time one reaches the second CD we are hearing not only more of the incipient ICP but even more of what would eventually become the Willem Breuker Kollektief. There is a brief but visionary tentet session of highly heterodox works from 1969 with Frederic Rzewski joining in on electronics and assorted keyboards. The final 1971 session is a quintet of winds and bass sans Mengelberg and Bennink. The four Breuker compositions increasingly apply collage strategies to invoke ancient music halls and village bands. Albert Ayler's "Angels" enjoys a moving rendition.

For more information, visit [icporchestra.com](http://icporchestra.com) and [corbettvsdempsey.com](http://corbettvsdempsey.com)



**Complètement Marteau**  
 René Lussier (ReR Megacorp)  
 PRinTeMps 2021  
 René Lussier, Robbie Kuster, Érick d'Orion,  
 Martin Tétreault (Les Disques VICTO)  
 by Steven Loewy

Montréal-based guitarist René Lussier, who turns 65 this month, has alternately thrilled and surprised listeners with a fresh and evolving (and occasionally devolving) approach, which made him one of the leading free-style Canadian performers in the decades at the end of the 20th Century. Enscorced in a wide variety of performance, ranging from fully composed pieces to wildly comedic and scintillating free improvisation, Lussier continues to pump out a regular flow of recordings exploring the outer edges, incorporating a form of theatrical performance mixed with wild juxtapositions of jazzy riffs, moody ambient rhythms and changing tempos and sounds. Along the way, he adds "...home-made percussive elements consisting of rubbing sounds, mouth sounds, cake spatulas, barbeque spits and Styrofoam on a wet pane of glass."

*Complètement Marteau* collects some of the guitarist's 21st Century compositions, performed solo with electronics, voices, electric guitar riffs and drones coming and going. Acoustic bassist Hugo Blouin performs solo on "Le Clou", one of the highlights, with alternating arco bass, pizzicato strumming, jazzy melodies and plenty of displays of great technique. Elsewhere, there is lots going on, as Lussier totally dominates with strong guitar riffs, a fine display of the Hans Reichel-invented daxophone and reverberating, crusty electronics and bluesy and rock-like musings. Calling it "John Zorn Meets the Crazy guy with the Guitar" wouldn't be way off. The results pay off as there is continuous excitement in the air, exemplified by the rousing "Pour Modifier Vos Options Personnelles, Appuyer, Sur L'étoile", a 15-minute tour de force mixing crunchy, explosive electro magic with a variety of changing moods and sounds.

*PRinTeMps 2021*, recorded live at the Festival International de Musique Actuelle de Victoriaville, is an entirely different kind of recording, in which Lussier is joined by Érick D'Orion on laptop and electronics, Robbie Kuster on drums and longtime collaborator and turntable manipulator whiz Martin Tétreault. Lussier fans should enjoy the peregrinations of the unit, as there are the usual little sounds, guitar wizardry and almost anything else you can imagine. Volume intensifies and wanes, ambience rears its head and the variety is endless. "Celle Qui Précède L'Autre" and "L'Autre" are standouts, the former with thrilling guitar and hard-hitting drums, tailed by untamed daxophone and repetitive drumming, the latter focusing on static, bells, powerful drumming, moaning voices and more.

For more information, visit [rermegacorp.com](http://rermegacorp.com) and [victo.qc.ca](http://victo.qc.ca)

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**Catherine Russell**  
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Russell's deep connection to her chosen material is part of a calling. As the daughter of pioneering and legendary musicians, pianist/orchestra leader/composer/arranger Luis Russell, and bassist/guitarist/vocalist Carline Ray, **Catherine Russell** was born into jazz royalty. In culling material for her new album from the likes of Billie Holiday, Nat King Cole, Luis Russell, Betty Carter, Kay Starr, Joe Liggins, Earl King, Jack Teagarden, Helen Humes, Frank Sinatra, Dakota Staton, Henry Red Allen, and Louis Armstrong, the vocalist swims in familiar waters. She sings a language that comes naturally, furthering a profound legacy.

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**Masters & Baron Meet Blanton & Webster**  
**Mark Masters Ensemble**  
**(featuring Art Baron and Tim Hagans) (Capri)**  
**Exuberant Ellingtonia: Flute & Piano Sessions**  
**Peter Bloom/John Funkhouser (Americas Musicworks)**  
**Berlin 1959**  
**Duke Ellington & His Orchestra (Storyville)**  
**by George Kanzler**

The enduring timelessness of Duke Ellington's music, as well as its adaptability, comes through beautifully on these three albums, two of them contemporary, the other from a concert recorded in 1959 in Berlin. All three proffer unique takes on his music, even the one from Ellington (who was born 123 years ago this month), for he was constantly revising and refining his music in concert and with thousands of tunes and approaches to choose from, each concert was in some way unique, despite all the familiar touchstones.

*Masters & Baron Meet Blanton & Webster* is arranger Mark Masters' reimagining of repertoire from the 1940-42 band that featured bassist Jimmy Blanton and tenor saxophonist Ben Webster, one of the pinnacles of the half-century tenure of Ellington's groups. Masters' 13-piece, pianoless band features guests Art Baron (trombone) and Tim Hagans (trumpet). Baron was the last trombonist Duke hired, with the band the last year of Ellington's life and afterward in it under Mercer Ellington's leadership. He inherited the Tricky Sam Nanton plunger-mute role in the "slippery horns" section and Masters uses his prowess with

the plunger to reimagine feature roles in Blanton-Webster-era Ellingtonia. Plunger muted horn takes the Blanton lead on "Jack the Bear" and "Ko-Ko", as well as the Johnny Hodges alto saxophone role on "Passion Flower". Masters also takes liberties with familiar Ellington tunes, for instance reassembling "Take the 'A' Train", rocking out "Duke's Place" and deconstructing "What Am I Here For?". The lack of piano benefits the openness of the solos, often framed by only bass or bass and drums. And Masters, Baron and the band make sure there is enough Duke for Ellingtonians.

*Exuberant Ellingtonia*, a duo album from flutist Peter H. Bloom and pianist John Funkhouser, can be compared to the extended "my greatest hit medleys" Ellington included in his concerts. The two present 14 tunes, ranging from a little over two minutes to a little over four minutes long. Funkhouser favors stride piano swing and Bloom's flute sings Duke's often sophisticated melodies with infectious brio. The impressionistic atmosphere of Billy Strayhorn's "Chelsea Bridge" and "A Flower Is a Lovable Thing" are also ably conveyed by the pair.

But if you want to hear an Ellington hit medley, you can't beat the two on *Berlin 1959*. This is one of the very best live Ellington concert recordings to have surfaced in the almost half-century he has been gone. The band was at an artistic peak in the late '50s, riding on the success of the 1956 Newport Jazz Festival "re-birth". Johnny Hodges was back and Clark Terry had not yet left the trumpet section, soaring here in bebop complicity with tenor saxophonist Paul Gonsalves on the burner "Newport Up". Terry even contributes solo exchanges to Cat Anderson's trumpet feature "El Gato". The concert also includes selections from then recent Ellington works, including "Flirtibird" from *Anatomy of a Murder* and two selections from the 1957 Shakespearian suite *Such Sweet Thunder*. Jimmy Johnson – more than ably subbing for Sam Woodyard – nails the Louis Bellson-penned drum feature "Skin Deep" while Lil Greenwood sings three non-Duke blues, plus "Solitude". But the medleys, 3 tunes from the Jungle Band period first, 11 "hits" later, are indelible. The first features Ellington's unique ensemble voicings. The second medley is dominated by the leader's piano, as he demonstrates exactly how unique his keyboard style was.

For more information, visit [caprirecords.com](http://caprirecords.com), [americasmusicworks.com](http://americasmusicworks.com) and [storyvillerecords.com](http://storyvillerecords.com)



**Göttingen**  
**Cecil Taylor Ensemble (Fundacja Sluchaj!)**  
**by Phil Freeman**


For a month in the summer of 1988, Cecil Taylor, who died four years ago this month, moved to Berlin, where the pianist hosted workshops, gave solo concerts and collaborated with a slew of fellow improvising musicians from Europe and all over the world. The results were gathered in the 11-CD set *In Berlin '88*, a landmark release in Taylor's discography and the history of avant garde jazz generally. The first disc in the box was *Legba Crossing*, a 48-minute work composed and led by Taylor (though he did not play), with the participating musicians credited as the Cecil Taylor Workshop Ensemble. It was a large group and the instrumental palette (flute, oboe, three reedplayers, trombone, violin, three bassists, piano, two drummers

and a vocalist) suggested orchestral music as much, if not more, as it did jazz; it was a demonstration of Taylor's compositional methodologies, given that he was working with a group composed entirely of players new to him.

A little over two years later, in September 1990, one of the members of the Workshop Ensemble, saxophonist Ove Volquartz, decided to repeat the experience. He assembled as many of the original players as he could: trombonist Heinz-Erich Gödecke, saxophonist Joachim Gies, violinist Harald Kimmig, bassists Alexander Frangenheim, Uwe Martin and Georg Wolf and drummers Lukas Lindenmaier and Peeter Uuskyla and added a few new faces (trumpeter Tobias Netta, saxophonist Martin Speicher and percussionist Kojo Samuels) and brought Taylor to Göttingen, Sweden for a concert.

The results are markedly different from *Legba Crossing*, despite the presence of so many of the same players. For one thing, it is a much longer performance, lasting nearly two-and-a-half hours, split into two sets and an encore. Taylor's playing is thunderous, but never dominant; he has given the other musicians plenty of material to work with and the horns take extended solos and engage in dialogue and larger conversations. The bassists and drummers create an ambient rumble rather than attempt to impose time and violin rarely pierces the storm of sound, but in the quieter moments when it does, it is a striking and vital addition to the musical environment. Indeed, the less common (for Taylor) instruments, like Kojo Samuels' congas, are what makes this an important release for anyone interested in mapping the many pathways the pianist traveled down in his six-decade artistic journey.

For more information, visit [fsrecords.net](http://fsrecords.net)




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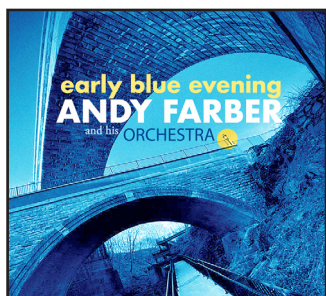
**Montmartre 73**  
**Duke Jordan (SteepleChase)**  
 by Ken Dryden

Pianist Duke Jordan (born 100 years ago this month) established himself in bop's '40s heyday but by the early '60s wasn't really working. In 1973, a trip to Denmark launched his association with SteepleChase, for whom he would record frequently through the end of the decade. This live set at the Jazzhus Montmartre was made between the first and second sessions for his initial SteepleChase LP *Flight To Denmark* with bassist Allan Gregersen and drummer Jørn Elniff. While this trio was new, it was already coming together, though the drummer is sometimes overzealous. Jordan's sound is buried somewhat in the mix and the piano sounds a bit tinny, but his chops are still quite evident.

Danish tenor saxophonist Bent Jædig is a powerful presence on five of the eight tracks, projecting a big tone in standards like "Embraceable You" and a sizzling "The Man I Love". The only misfire is the substitution of Johnny Dyani on bass for "These Foolish Things", as he is too adventurous and busy in his comping and solo. Things improve as Eddie Gomez takes over on bass for a lengthy treatment of "Walkin'", Jædig returning to the stage with the understanding that he is providing support rather than showing off, Jordan easily taking solo honors. The trio incorporates a bit of calypso in "W'utless", an obscure Jordan original.

The quartet is on hand at night's end for an explosive rendition of "Scrapple From The Apple" by Jordan's former boss Charlie Parker. Jædig avoids bop clichés in his passionate solo and the leader is subtle and spacious in his spotlight. The band segues into Jordan's signature song "Jordu" to wrap the evening. Although Duke Jordan worked with Jædig a lot after this night, this seems to be their only recording together, an uncovered treasure worth the investment.

For more information, visit [steeplechase.dk](http://steeplechase.dk)



**Early Blue Evening**  
**Andy Farber and his Orchestra (ArtistShare)**  
 by Dan Bilawsky

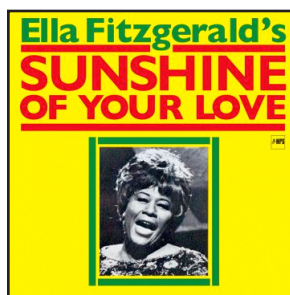
Although well versed in the big band tradition and highly respectful of those who have paved the way, saxophonist/composer Andy Farber doesn't deal in reproductions. Instead, he harnesses and tailors language, styles and subtexts drawn from the music's broad spectrum to fit the present moment. Having put his horns to good use in numerous high-profile ensembles; written arrangements for a Who's Who of jazz heavies; paid it forward through teaching at Juilliard; assembled the onstage band for the celebrated Broadway revue *After Midnight*; and kept that group going since the curtain came down in 2014, Farber, who turns 53 this month, is a serious fixture in the jazz orchestra community. And for good reason, as evinced on *Early Blue Evening*. Leading a 17-piece outfit through

nine sophisticated originals and two choice chestnuts, this polished multi-hyphenate delivers music as classy as it is creative.

Opening with "Don't Tell Me What To Do", Farber displays a mastery of the slow-and-swaggering blues. Forgoing the spotlight and showcasing a half-dozen superb soloists, including reedplayer Dan Block (on clarinet), trombonist Art Baron and pianist Adam Birnbaum, he demonstrates true generosity in space and spirit. Then the orchestra heats up with swinging intrigue and intricacies on "Feet and Frames"; looks toward the realm of Duke Ellington's "Limbo Jazz" with "The Holidaymakers"; embraces upbeat bluesiness during "Aircheck"; dims the lights to feature Godwin Louis' alto saxophone on the title track; and deals in evolving thought(s) with "Fanfare on Fairfax".

Farber lets his writing and bandmates do the talking on the first half of the album, but makes ample space for his own saxophone(s) on the remaining tracks, save for Clark Terry tribute "Symphony for Doctor 'T'". The leader's tenor proves impressive on the sly "Cork Grease and Valve Oil" and the Jack King-Dorothy Parker-penned closer "How Am I to Know?" (featuring guest vocalist Catherine Russell); his sound bows to one of the baritone's all-time greats while using the honoree's horn on "Portrait of Joe Temperley"; and he wields alto for Neil Hefti's "Theme from The Odd Couple". Possessing a signature sound and shaping his orchestra to acknowledge the entire big band continuum and this particular point in time, Andy Farber clearly has his eyes—and ears—on everything.

For more information, visit [artistshare.com](http://artistshare.com)



**Sunshine of Your Love**  
**Ella Fitzgerald (MPS-Edel)**  
 by Kurt Gottschalk

Perhaps nothing better establishes Ella Fitzgerald, who would have turned 105 this month, as the very embodiment of joy than how easily her delivery can put the anti-immigrant, anti-vax co-author of the song "Sunshine of Your Love" out of mind when listening to her sing it. She clearly enjoys the song—she just enjoys singing—and wraps it around herself like a cozy crocheted blanket, colorful and loose. Recorded just under a year after the Cream single came out, Fitzgerald's rendition falls second on the first side of the album for which it also serves as title track, recorded live in San Francisco in October 1968 and reissued now by the German label Edel.

The opening cut is an ebullient (and comparatively brief) take on The Beatles' "Hey Jude", a single that had just been out for 14 months at the time. It is easy some 44 years later to think of these tracks as novelties, cheeky swipes of irony, but Fitzgerald was—and had then been for four decades—a pop singer in the old sense of the term. Like Frank Sinatra (who held Fitzgerald in such great esteem), she was an interpreter of popular songs of the day. Thus we get here her exquisite interpretation of Burt Bacharach-Hal David's "This Girl's in Love With You" (a standard in her songbook) and a take on Michel LeGrand's lovely "Watch What Happens" (Normal Gimbel's translation of "Recit de Cassard" from the 1964 Jacques Demy film *Les Parapluies de Cherbourg*), which fails to be one of the set's more memorable tunes.

One selling point of this enjoyable album is that we get two settings in which to swing. The first half

with Tommy Flanagan's rather serviceable orchestra arrangement and the second with Flanagan at the piano joined by bassist Frank de la Rosa and drummer Ed Thigpen, who ably add tonal color and rhythmic underpinnings whatever the material. Fitzgerald had lungs as big as any big band (see Sid Wyche-Mayme Watts' bluesy "Alright, Okay, You Win" herein), but the intimacy of the trio gives her more room to move. In the second half, she seems to feel more comfortable with the classics rather than the novelties—er, more recent selections. A lesser-known Antônio Carlos Jobim-Ray Gilberto tune, "Useless Landscape", is an understated gem, Burton Lane-Yip Harburg's "Old Devil Moon" is uncharacteristically wistful and Illinois Jacquet-Jimmy Mundy-Al Stillman's "Don'cha Go 'Way Mad" bops along more than pleasantly. We are also treated to a second Bacharach-David tune, "A House is Not a Home", in which Fitzgerald manages an unusual melancholy. The album closes with Duke Ellington's "Love You Madly", directly taking on (and announcing as such) a reading in the "new beat" in which she displays remarkable ease of interpretation as she shifts into a more driving take, circling back to the midtempo rock from the start of the album.

*Sunshine of Your Love* isn't the best of the final third of Fitzgerald's fine catalogue (although it is the uncommon concert recording in which she doesn't miss a line); a couple of tracks are forgettable enough not to merit mention here. And given that she was only a few years from the start of a long, fruitful and much overlooked run with Norman Granz' newly established Pablo Records, maybe her *Sunshine* has deserved to be in the shadows all these years. But joy is a dish best served warm and Fitzgerald will never leave you cold.

For more information, visit [edel.com](http://edel.com)

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**Dunas: Live in Copenhagen**  
**Rosa Passos Quartet (Storyville)**  
 by Alex Henderson

Veteran Brazilian jazz singer/guitarist Rosa Passos, who turns 70 this month, has built an impressive catalogue over the years of mostly studio recordings. She is also an engaging live performer, which is evident on *Dunas: Live in Copenhagen*.

This CD documents a Jul. 7th, 2001 performance at the club Copenhagen Jazzhouse, where she leads a quartet of pianist Fábio Torres, bassist Paulo Paulelli and drummer Celso de Almeida. The performances swing, from singer Djavan's "Cigano" and Antônio Carlos Jobim's "Águas de Marco" ("Waters of March") to her originals "Juras" ("You Swear"), "Dunas" and "Chuva de Verão" ("Summer Rain"), but in a subtle fashion. Passos has been compared to the late singer/pianist Shirley Horn, a comparison that definitely applies on *Dunas*.

Horn's relaxed vocal style wasn't a shout; it was a whisper. Passos, like Horn, is very much a torch singer. She sings in Portuguese exclusively on this CD, drawing on Brazilian samba and bossa nova influences, including singer Astrud Gilberto, seminal singer/guitarist João Gilberto and singer Dorival Caymmi (singer/guitarist Dori Caymmi's late father)—in fact,

four of the nine songs that Passos performs on this CD are by him: "Sábado em Copacabana" ("Saturday in Copacabana"), "O Que É Que a Baiana Tem?" ("What Does the Bahian Woman Have?"), "Rosa Morena" and "Marina".

Passos is a native of Bahia in Northeastern Brazil and vividly brings Baiana imagery to life on "O Que É Que a Baiana Tem?" But her use of Rio de Janeiro images is equally vivid on "Sábado em Copacabana", a famous ode to Carioca life on the weekend.

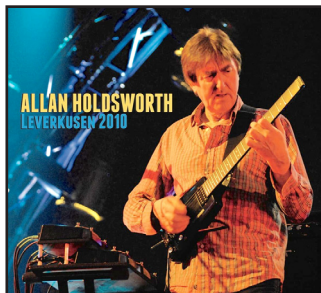
"O Que É Que a Baiana Tem?" is a standard that predates the bossa nova era. It was performed by singer Carmen Miranda back in the late '30s, but Passos has no problem giving it a '60s-like Brazilian jazz makeover.

"Águas de Marco", like many famous bossa nova standards that Jobim wrote during the '60s, has lyrics in both English and Portuguese but even those who don't speak Portuguese will instantly recognize the song's familiar melody.

João Gilberto influenced Passos not only as vocalist, but also as a guitarist, his caressing style of playing evident on many of these performances. Passos' sidemen all appreciate her subtlety, bringing a relaxed sense of swing to the material.

*Dunas: Live in Copenhagen 1* doesn't offer a lot of surprises, but Passos and her musicians are in solid form throughout the disc. Storyville has delivered a consistently satisfying document of her July 2001 visit to the Danish capital.

For more information, visit [storyvillerecords.com](http://storyvillerecords.com)



**Leverkusen 2010**  
**Allan Holdsworth (Manifesto)**  
 by Tom Greenland

One of the greatest compliments you could pay Allan Holdsworth is that he didn't sound like anyone else, certainly not another guitarist. This had been his goal, taking a cue from John Coltrane's work from the mid '60s on: to develop a *sui generis* style. *Leverkusen 2010*, a CD/DVD package recorded live at the North Rhine-Westphalia festival, boasting impeccable sound and video, gives fans the chance to listen and see exactly how closely Holdsworth, who died five years ago this month, approached that goal. Certainly his unusual harmonies and virtuosic legato technique—allowing him to spin out dense curlicued improvisations devoid of recognizable patterns or clichés, approximating on guitar a "sheets of sound" effect originally associated with Coltrane—placed him firmly in his own category.

This date features his quintessential sideman, consummate drummer Chad Wackerman, a 30-plus-year veteran of his bands, and bassist Ernest Tibbs, a relative newcomer who was a perfect fit for the trio by dint of his ability to play low supportive bass parts as well as supple improvisations in the upper registers of his six-string electric bass. Listening to the CD, one gets swept up in the cinematic scope of music, an ocean of unusual sounds, now calm and ethereal, now turbulent and ecstatic. Watching the DVD, one is struck by Holdsworth's unassuming demeanor, holding a diminutive Steinberger guitar, his long-sleeved shirt dangling open at the cuffs, his large relaxed hands somehow generating all those monstrous sounds.

Standout moments include his promethean but strangely melodic solos on "Fred", "The Things You See (When You Haven't Got Your Gun)", "Letters of

Marque" and "Proto-Cosmos"; his free improvised prelude to the delicate ballad "Above and Below"; and Wackerman and Tibbs' superb solo turns during "Letters of Marque". Although the video images provide more information—the camera craning across the rear of the hall over the heads of the crowd of middle-aged men standing stock-still at attention, then switching to tight closeups of the musicians' fingers—perhaps the best way to experience this music is listening to the CD, eyes closed, letting your imagination create its own imagery, *sui generis*, for this evocative music.

For more information, visit [manifesto.com](http://manifesto.com)

## DROP THE NEEDLE



**Left Alone Revisited**  
**Archie Shepp/Mal Waldron (Enja-Pure Pleasure)**  
 by Eric Wendell

Billie Holiday has been a benchmark for jazz vocalists for decades. The pain, sorrow and analysis of the human condition rang in every syllable that left her lips. Tenor saxophonist Archie Shepp and pianist Mal Waldron's love for and dedication to Holiday is apparent on Pure Pleasure's recent vinyl reissue of their 2002 Enja album *Left Alone Revisited*, a reminder of the legacy that she left as we celebrate what would have been her 107th birthday this month.

Shepp and Waldron are perfectly paired with each other. Leo Robin-Ralph Rainger's opening "Easy Living" is forlorn and sentimental with a gentle piano touch beautifully woven within the purr of saxophone. Waldron's solo from 2:41-3:49 is especially heartfelt with its effortless adornments and easy melodic flow. Matt Dennis-Tom Adair's "Everything Happens To Me" features Shepp on soprano, which blends exquisitely with Waldron's light strokes. A fun descending line from Shepp opens the wonderfully executed "Left Alone": penned by Waldron with Holiday but never recorded by her, debuting on the former's 1959 album *Left Alone*, made five months before the latter's death. Shepp's breathy character crisscrosses effortlessly with Waldron's innate and heartfelt execution.

The duo is at their most lively on the Shepp-penned "Blues for 52nd Street", with the author pushing and pulling with his tone, letting it feel unbridled at some points and immediately pulling back, resulting in a fun back and forth. What is most notable about the track is Shepp's vocal from 2:18-3:34, which feels organic and spontaneous. Gruff and forceful, Shepp's singing is much like his horn and brings an instant smile to the listener's face. The album closes with a spoken word performance of Holiday's lyrics to "Left Alone". At less than a minute, it packs a dynamic punch and serves as an alluring eulogy.

While Holiday is omnipresent throughout the proceedings, it is the magic that Shepp and Waldron are able to capture that is truly enchanting. Waldron passed away at the end of 2002, before he and Shepp could pursue the duo further. At the very least, we have this set to revisit time and time again.

For more information, visit [purepleasurerecords.com](http://purepleasurerecords.com)

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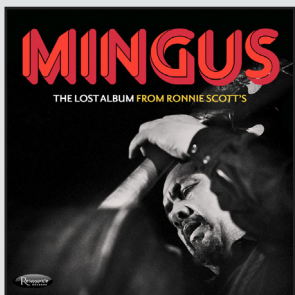
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## UNEARTHED GEM



*The Lost Album from Ronnie Scott's*  
**Charles Mingus (Resonance)**  
by Thomas Conrad

*The Lost Album from Ronnie Scott's* was never exactly lost. The eight-track tapes of a 1972 Charles Mingus gig in London have been in the hands of the Mingus estate. They were professionally recorded but never released because the bassist's label, Columbia, dropped its jazz roster in the spring of 1973.

Resonance, known for its admirable reconnaissance missions to rescue previously unreleased jazz from the clutches of history, has outdone itself this time. The three-CD or three LP set comes with a 64-page booklet full of contemporaneous photographs of the musicians and no less than ten essays and interviews, almost all of them new. (How many jazz archival projects include hilarious reminiscences from major social commentators like Fran Lebowitz?) It is even a kick to see, on the booklet's back cover, the original master tape reels in their beat-up 49-year-old boxes.

While the album was never lost, it comes from a missing chapter in Mingus' career. The sextet that

played these two nights in London was a short-lived motley crew, never officially documented until now. It contained alto saxophonist Charles McPherson, one of the great Mingus interpreters, who played with him for 12 years. It also contained recently hired trumpet *enfant terrible* Jon Faddis, who had just turned 19. There were two players who have now been forgotten: pianist John Foster (who died young, four years after this recording) and reed player Bobby Jones (who spent much of his career in Europe). The drummer is Roy Brooks. He is remembered today (when he is remembered) for his four years with Horace Silver's quintet in the early '60s. His career was cut short by mental illness and incarceration, but he was an innovative artist with his own audacious yet nuanced drum language. (Perhaps this set, in combination with his own unearthed gem last year on the Reel to Real label, *Understanding*, will raise awareness of his importance.)

Live Mingus is not like his studio recordings. Live Mingus is a different wild animal. *The Lost Album* is variously rough, raw, strident, chaotic, sprawling, inspired and brilliant. Despite the continuous electric on-edge anticipation that anything could happen at any moment, there is also clear evidence of advance planning. Impossibly convoluted themes (like "Mind Readers' Convention in Milano") are rendered in technical detail by the ensemble. There are coordinated tempo shifts, recurrent motifs suddenly emerging from the din and arranged backgrounds for soloists. It is the soloists who prevail. McPherson, not surprisingly, sounds the most centered and grounded in Mingus' music. His improvisations are beautiful long arcs arising from each song. Jones offers something interesting every time out. Faddis is in

your face with his astonishing chops, scorching the air with pure speed, sometimes running amok. Foster, lurching between many styles and eras, often sounds schizophrenic, but his reckless disregard for piano norms can be exciting. The most powerful single voice in a Mingus band is the bassist, who drives his ensemble from within. His relentless lines, woven all through this music, incite his players to risk everything.

Each disc begins with a vast 30-minute-plus epic. "Orange Was the Color of her Dress, then Silk Blue" had been in Mingus' book for years. It receives here perhaps its most visceral and comprehensive rendition. Aforementioned "Mind Readers' Convention in Milano" was new at the time. (The current Mingus Big Band has kept it alive under the title "Number 29".) After Brooks' cryptic, episodic solo, all hell breaks loose. The crowning achievement of *The Lost Album* is "Fables of Faubus", clocking in at exactly 35 minutes. It is at least as ferocious as the other two long pieces and goes through at least as many dissociative identity disorders. Yet it has fewer wasted notes. The solos kill. Mingus and Brooks, for 35 minutes, essentially never stop soloing.

In his new interview in the CD booklet, McPherson calls his 12-year tenure with Mingus "a wild ride". For your first immersion in *The Lost Album*, set aside a whole day. You are going to be assaulted, thrilled, perplexed, enlightened, exhausted and finally swept away. Buckle up. You are in for your own wild ride.

For more information, visit [resonancerecords.org](http://resonancerecords.org). Mingus Centennial tributes take place at The Django, Birdland, Manhattan School of Music, Dizzy's Club and Rose Theater throughout the month. See Calendar.



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APR 12

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APR 14

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APR 21-22

MINGUS BIG BAND

APR 23

MINGUS DYNASTY

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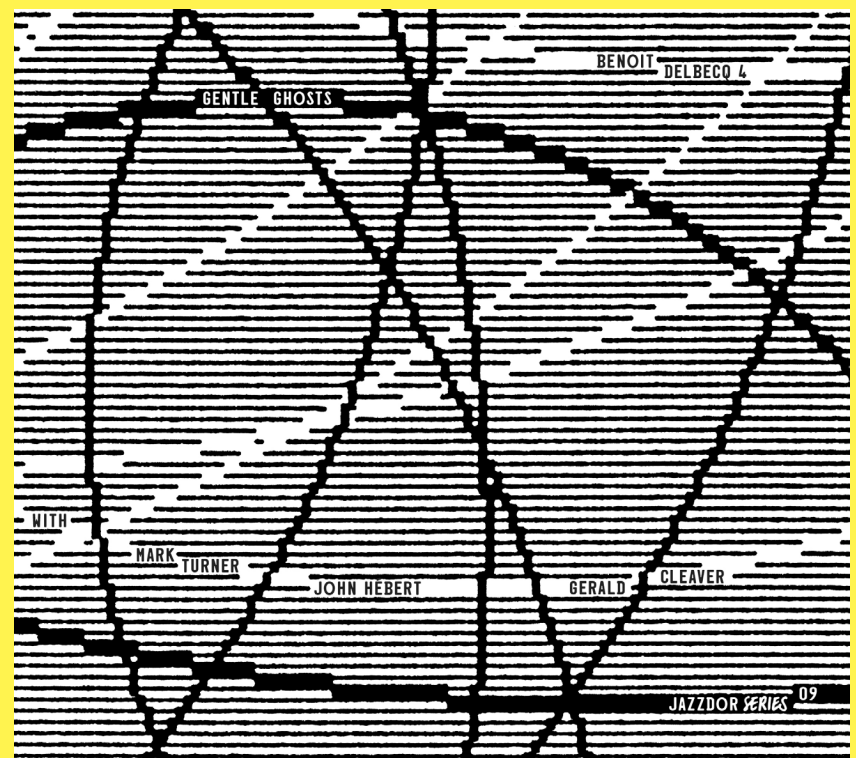
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## BOXED SET



*Personal Recordings (1946-1970)*  
Lennie Tristano (Mosaic/Dot Time)  
by Scott Yanow

A brilliant pianist and an influential educator, Lennie Tristano (1919-78) is often thought of as one of the founding fathers of cool jazz. However, as this six-CD boxed set shows, Tristano really did not fit into a simple category. A virtuoso who loved to improvise, reharmonize chord changes of standards and create long melodic lines often including unexpected accents, Tristano, blind from the age 10, is sometimes depicted as an elusive figure with a cult of young students playing music that stood apart from bebop. That is a bit of a stereotype. He enjoyed performing and recording whenever he had the chance. The 74 selections here, only two previously released, are drawn from his private collection and compiled by Carol Tristano, Lenny Popkin and Jerry Roche. Rather than being in strictly chronological order, each CD has a particular setting or two featured.

Disc One (1946-48) has Tristano in trios with guitarist Billy Bauer and either Arnold Fishkin or an

unidentified player on bass. Due to the erratic recording quality (including some brief dropouts) and the complexity of the interplay between the pianist and Bauer, this is not the best place to start. Instead, move to Disc Two, which, after a brief and bizarre overdubbed free improvisation from 1952 ("Spectrum") predating his "Descent Into The Maelstrom" by a year, is comprised of piano solos from 1961 plus a three-part suite from 1970. With his left-hand often playing driving single-note basslines, Tristano's right improvises over a variety of standard and beloved chord changes. The music swings while being unpredictable and has strong forward momentum.

Disc Three features the most famous Tristano group, his 1949-50 sextet with alto saxophonist Lee Konitz, tenor saxophonist Warne Marsh, Bauer, Fishkin and drummer Jeff Morton. The sextet (with drummer Denzil Best) made history with their Capitol recordings, which included stunning unisons by the saxophonists at rapid speeds, a new way of playing bop and the first released examples of free improvisations. These live performances differ in that, rather than clocking in around three minutes apiece, they are much longer, four selections exceeding nine minutes. The disc begins with a two-minute free improvisation. After that, the group performs such pieces as "Sound-Lee", "Lennie's Changes", "Ice Cream Konitz" and "Fishin' Around". The bass is nearly inaudible and metronomic drums also down in the mix, but otherwise these 72-year old performances could pass for a freebop set from recent times. "Sound-Lee" in particular sounds very modern, with Konitz quite radical for the time, even compared to Charlie Parker. This CD concludes with the only previously released performances, concise versions of

"You Go To My Head" and "Sax Of A Kind" from a Christmas Eve Carnegie Hall concert featuring many of the top modern jazz stars of 1949.

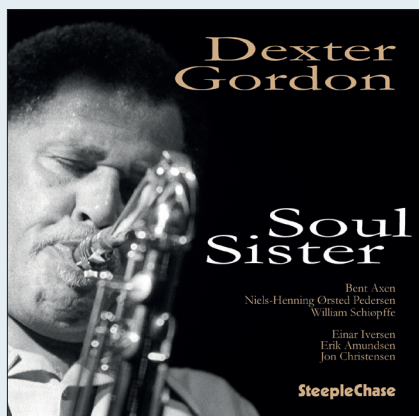
Disc Four features a mid '50s trio with bassist Peter Ind and either Tom Wayburn or Al Levitt on drums. The first few selections are rather surprising, Tristano often sounding close to Bud Powell, showing that he was quite capable of retaining his identity (no one else could improvise block chords on Tristano's level) while playing mainstream bebop. Disc Five has six duets with bassist Sonny Dallas and two trio numbers adding drummer Nick Stabulas. These are from the early to mid '60s and have Tristano really stretching out in a more advanced style.

One of the most eagerly anticipated sessions of this release is the first half of the final disc. On May 16th, 1949, Tristano recorded what has been considered the first free improvisations, "Intuition" and "Digression". But the year before a quartet with Konitz, Marsh and Bauer recorded seven free improvs and their release rewrites history a bit. The focus is on improvising notes, creating melodic ideas on the spot and spontaneously shifting moods while reacting to each other's musical thoughts. Other than Shelly Manne's 1954 10" *The Three* with Shorty Rogers and Jimmy Giuffre, nothing like this would be heard again on records until the rise of Ornette Coleman in 1958. The set concludes with a live date with Dallas and Stabulas from 1962, featuring guest spots from Konitz and tenor saxophonist Zoot Sims sitting in on "How Deep Is The Ocean". Anyone with an interest in Lennie Tristano is well advised to pick up *Personal Recordings (1946-1970)* while it is available.

For more information, visit [mosaicrecords.com](http://mosaicrecords.com)

## SteepleChase new releases

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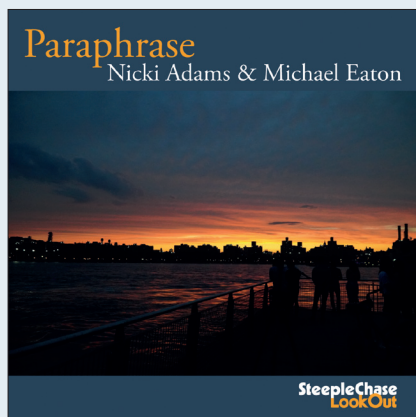
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# CALENDAR

## Friday, April 1

- ★ **Rudder:** Chris Cheek, Henry Hey, Tim Lefebvre, Keith Carlock  
55Bar 9:30, 11:15 pm  
Bar Lunático 9, 10:15 pm \$10  
Birdland 5 pm \$30
- ★ **Itai Kriss' Telavana**
- ★ **Birdland Big Band**
- ★ **Emmet Cohen's Emmet's Place**
- ★ **Harry Allen Quartet**
- ★ **Joey Alexander**
- ★ **Alexi David Quartet; James Austin Quartet**  
Cellar Dog 7, 11:30 pm \$10
- ★ **Remembering Ray Brown:** Christian McBride, Benny Green, Gregory Hutchinson  
Dizzy's Club 7:30, 9:30 pm \$45
- ★ **Ken Fowser Quintet; Mingus Celebration:** Wayne Escoffery Quartet with Ugonna Okegwo, Jason Brown  
The Django 7, 10 pm
- ★ **George:** Anna Webber, Aurora Nealand, Chiquita Magic, John Hollenbeck  
The Jazz Gallery 7:30, 9:30 pm \$25-35  
Knickerbocker Bar & Grill 9 pm \$3.50
- ★ **Albert Ahlf Duo**
- ★ **Kevin Hays**
- ★ **Dara Tucker**
- ★ **Marc Mommaas, Kenny Wessel and guest Jay Anderson**  
New York Jazz Workshop 9:15 pm \$20  
Pangea 9:30 pm \$25
- ★ **Eugenie Jones**
- ★ **Janice Friedman; Satish Robertson** Room 623 at B2 Harlem 7, 8:30, 10 pm \$18-15
- ★ **Benefit for Ukraine Relief:** Fred Hersch solo; John Zorn's Cobra with Matt Hollenberg, Wendy Eisenberg, Taylor Levine, Anthony Coleman, Vadim Neselovskyi, Jim Staley, Erik Friedlander, Simon Hanes, Trevor Dunn, Ikue Mori, Kenny Grohowski, Brian Chase; Vadim Neselovskyi's Odessa Project  
Roulette 8 pm \$50
- ★ **Solo Works:** Jen Baker; Ty Citerman; Bradley Kemp; Pat Muchmore; Sara Schoenbeck; Charles Waters  
Scholes Street Studio 7:30 pm
- ★ **Rachel Z; Philip Harper**
- ★ **Voyagers:** Banning Eyre, Edith Lettner, Yacouba Cissoko  
Soapbox Gallery 8 pm \$25
- ★ **Ches Smith's Conga for Brums**
- ★ **Gilad Hekselman Quartet with Shai Maestro, Larry Grenadier, Eric Harland**  
Village Vanguard 8, 10 pm \$40

## Saturday, April 2

- ★ **True East:** Dan Lehner, Ran Livneh, Zack O'Farrill  
The Atlantic BKLN 10:30 pm \$15
- ★ **Jacob Shulman Quartet with Jeremy Corren, Simon Willson, Ben Zweig**  
Bar Bayeux 9 pm
- ★ **Emmet Cohen's Emmet's Place**
- ★ **Harry Allen Quartet**
- ★ **Joey Alexander**
- ★ **Philip Harper Quintet; Carol Morgan Quartet**  
Cellar Dog 7, 11:30 pm \$10  
The Cloak Room 8 pm
- ★ **Remembering Ray Brown:** Christian McBride, Benny Green, Gregory Hutchinson  
Dizzy's Club 7:30, 9:30 pm \$50
- ★ **David Gibson Quartet with Mike King, Joseph Lepore, Kush Abadey;**  
Mingus Celebration: Tatum Greenblatt Quintet with Sarah Hanahan, Misha Piatigorsky, Boris Kozlov, Anwar Marshall  
The Django 7, 10 pm
- ★ **Club d'Elf with John Medeski**  
Drom 7:30 pm \$25
- ★ **CompCord Ensemble:** Michiyo Suzuki, Max Poliak, Gene Pritsker, Machiko Ozawa, Yoonjung Hwang, Beth Holub, Rocio Diaz de Cossio, Charles Coleman and guest Robert Dick  
Holy Apostles Church 7:30 pm \$25-45
- ★ **Godwin Louis Quintet with Billy Buss, Axel Tosca Laugart, Harvel Nakundi, Jonathan Michel**
- ★ **Albert Ahlf Duo**
- ★ **Kevin Hays**
- ★ **Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake**  
Miller Theatre 8 pm \$25
- ★ **Phil Young and The Harlem Hip**
- ★ **Mimi Jones' Ensemble Vesuvio**
- ★ **L. Shankar with Abhijit Banerjee, Rohan Krishnamurthy**  
Roulette 8 pm \$25
- ★ **Person2Person:** Houston Person and Eric Person with pianist Victor Gould, Kenny Davis, Vince Ector  
Sistas' Place 9, 10:30 pm \$25
- ★ **Rachel Z**
- ★ **Kristjan Randalu/Ben Monder**
- ★ **Jennifer Choi, Nate Wooley, Nick Dunston, Ches Smith**  
The Stone at The New School 8:30 pm \$20
- ★ **Peter and Will Anderson with guests Vince Giordano, Molly Ryan**  
Symphony Space Leonard Nimoy Thalia 4, 6:30 pm \$39
- ★ **Gilad Hekselman Quartet with Shai Maestro, Larry Grenadier, Eric Harland**  
Village Vanguard 8, 10 pm \$40

## Sunday, April 3

- ★ **Stephane Wrembel**  
Barbès 8 pm \$20
- ★ **Ed Neumeister's Assemblage Jazz Orchestra with Ben Kono, Caroline Davis, Adam Kolker, Hillai Govreen, Jason Marshall, Liesl Whitaker, Augie Haas, Diego Urcola, Freddie Hendrix, James Burton, Ron Wilkins, Deborah Weisz, Jennifer Hinkle, Pete McCann, Neal Kirkwood, Andy McKee, Jon Wikan**  
Birdland 5:30 pm \$30
- ★ **Arturo O'Farrill and The Afro Latin Jazz Orchestra**
- ★ **Joey Alexander**
- ★ **Peter Zak Trio**
- ★ **Hell's Kitchen Funk Orchestra**
- ★ **Benny Green Trio with Gregory Hutchinson**  
Dizzy's Club 5, 7:30 pm \$40
- ★ **Teri Roiger, Steve Berger, John Menegon**  
Entwine Wine Bar 7, 8, 9:15 pm
- ★ **Welf Dorr, Elias Meister, Dmitry Ishenko, Dalius Naujokaitis**  
The Keep 9 pm
- ★ **mssv:** Mike Baggetta, Stephen Hodges, Mike Watt  
Mercury Lounge 6 pm \$15
- ★ **Evan Sherman**
- ★ **Kelsey Jilette Trio with Tony Romano, Skip Ward**  
North Square Lounge 12:30, 2 pm
- ★ **Glenn Zaleski solo; Noah Garabedian Trio**  
The Owl Music Parlor 8 pm \$12  
Room 623 at B2 Harlem 6 pm \$15
- ★ **Mimi Jones and Friends**
- ★ **Sonya Belaya and DA4A with Nick Dunston, Stephen Boegehold, Ledah Finck, Wesley Hornpetrie, Kalia Vandever, Chris Williams**  
Roulette 8 pm \$25  
Saint Peter's Church 5 pm
- ★ **Meg Okura**
- ★ **Andy Farber Quintet with Bruce Harris, Adam Birnbaum, Jennifer Vincent, Alvester Garnett**
- ★ **Gilad Hekselman Quartet with Shai Maestro, Larry Grenadier, Eric Harland**  
Village Vanguard 8, 10 pm \$40
- ★ **Burnt Sugar The Arkestra Chamber:** Shelley Nicole, Lisala Beatty, Sequoyah Murray, Bruce Mark, Julia Kent, JS Williams, Lewis Barnes, V. Jeffrey Smith, Avram Fefer, Dave "Smoot" Smith, Leon Gruenbaum, Ben Tyree, Keith Witty, LaFrae Sci, Marque Gilmore the InnaMost, Jared Michael Nickerson, Ixchel Betancourt, Lauren Hayes, Miss Ollieha, Julian Terrell Otis, Jose F. Solares, Oliver Tuttle  
Zankel Hall 7:30 pm \$20-30

## Monday, April 4

- ★ **Francesco Cafiso Quartet**  
Birdland Theater 8:30 pm \$30
- ★ **Vince Giordano and The Nighthawks**  
Bond 45 8 pm \$25
- ★ **Michael Larocca/Matt Gannon; Zoh Amba Ensemble; Stephen Gauci, Adam Lane, Kevin Shea; Yoni Kretzmer Ensemble; Yuma Usaka, David Leon, Kenny Warren, Jonathan Goldberger, Jason Nazary**  
Bushwick Public House 7 pm \$15
- ★ **McGill Jazz Orchestra led by Lex French with: Louis Plouffe, Clay Wilkinson, Jeremy Leon, Julian Abbott, Michael Gorlin, Rémi Bolduc, Christopher Keach, Daniel Holker, Owen Chow, Max Zhang, Mateo Jaekel, Eric Dubé, Loïc Turgeon-Roy, Teddy Kadonoff, Cedric de Saint-Rome, Daniel Marmar, Ben Boardman, Paulo Riccardo, Caity Gyorgy with guest Paul Nedzela**  
Dizzy's Club 7:30, 9:30 pm \$35  
The Django 7:30, 9:30 pm
- ★ **Mingus Big Band**
- ★ **Teri Roiger, Steve Berger, John Menegon**  
Le Chélie 7:30 pm
- ★ **String Schemas:** Daniel Reyes Llinas, Harvey Valdez, Elliott Sharp  
Scholes Street Studio 7:30 pm  
Soapbox Gallery 8 pm \$25
- ★ **Carmen Staaf**
- ★ **Vanguard Jazz Orchestra**  
Village Vanguard 8, 10 pm \$40

## Tuesday, April 5

- ★ **Brian Melvin Quartet with Danny Walsh, Soren Lee, Arthur Kell**  
Bar Lunático 9, 10:15 pm \$10
- ★ **Brandon Seabrook Trio with Erica Dicker, Henry Fraser**  
Barbès 7 pm \$20
- ★ **Ravi Coltrane Quartet with Gadi Lehavi, Debron Douglas, Elé Howell**  
Birdland 7, 9:30 pm \$40
- ★ **Vince Giordano and The Nighthawks**  
Bond 45 8 pm \$25
- ★ **The Mahavishnu Project:** Jesse Gress, Neil Alexander, Zoe Zeeman, Gregg Bendian  
The Cutting Room 7 pm \$20-25
- ★ **Jazz at Lincoln Center Youth Orchestra**  
Dizzy's Club 7:30, 9:30 pm \$40
- ★ **Pedro Giraud Tango Quartet with Nick Danielson, Rodolfo Zanetti, Ahmed Alom; Chino Pons**  
The Django 7, 10 pm
- ★ **Nick Panoutsos solo; Colin Fisher/Kyle Hutchins**  
Downtown Music Gallery 6:30 pm
- ★ **Shai Maestro Quartet with Jorge Roeder, Ofri Nehemya, Philip Dizack; Kneebody: Adam Benjamin, Shane Endsley, Ben Wendel, Nate Wood**  
Le Poisson Rouge 8 pm \$25
- ★ **Kevin Sun Trio with Walter Stinson, Matt Honor**  
Lowlands 8, 9:30 pm
- ★ **Greg Skaff, Ugonna Okegwo, E.J. Strickland**  
Mezzrow 7:30, 9 pm \$20
- ★ **Playfield:** Daniel Carter, Ayumi Ishito, Luisa Muhr, Aron Namenwirth, Yutaka Takahashi, Eric Plaks, Zachary Swanson, Jon Panikkar, Jeff Pearing, Claire de Brunner, Daniel Carter, Aron Namenwirth, Patrick Golden  
Pete's Candy Store 9:30, 10:45 pm
- ★ **The Jazz Beens:** Marc Ribot, Greg Lewis, Joe Dyson  
Public Records 7:30 pm \$25  
Rockwood Music Hall Stage 3 7 pm \$10
- ★ **Jacob Herbst**
- ★ **Steve Nelson**
- ★ **Paul Jost Quartet**
- ★ **SFJAZZ:** Chris Potter, David Sánchez, Etienne Charles, Warren Wolf, Edward Simon, Matt Brewer, Kendrick Scott, Martin Luther McCoy, Gretchen Parlato  
Sony Hall 8 pm \$50-85
- ★ **Kurt Rosenwinkel Quartet with Mark Turner, Alex Claffy, Joe Farnsworth**  
Village Vanguard 8, 10 pm \$40

## Wednesday, April 6

- ★ **Rosalyn McClore Trio**  
The Atlantic BKLN 7 pm \$15
- ★ **Tobias Meinhardt Quartet with Edén Ladin, Matt Penman, Obed Calvaira**  
Bar Bayeux 8, 9:30 pm
- ★ **David Ostwald's Louis Armstrong Eternity Band**  
Birdland 5:30 pm \$30
- ★ **Ravi Coltrane Quartet with Gadi Lehavi, Debron Douglas, Elé Howell**  
Birdland 7, 9:30 pm \$40
- ★ **Frank Vignola's Guitar Night with Jimmy Bruno, Ken Smith, Harvie S, Vince Chericó and guest John DiMartino**  
Birdland Theater 8:30 pm \$30
- ★ **Ehud Asherie Trio**  
Cellar Dog 7 pm \$10
- ★ **Russell Malone**  
Chelsea Table & Stage 7, 9:30 pm \$45
- ★ **Allan Harris and Kate's Soulfood with Gregoire Maret, Irwin Hall, Arcoiris Sandoval, Marty Kenney, Norman Edwards**  
Dizzy's Club 7:30, 9:30 pm \$35
- ★ **John Dokes with Steve Einerson, Malik McLaurine, Curtis Nowosad; JD Walter Quartet with David Kikoski, Ari Hoenig**  
The Django 7, 10 pm
- ★ **Monte Croft Quartet with Keith Brown, Santí Debriano, Lenny White**  
Indium 8 pm \$20
- ★ **Max Light Quartet with Noah Preminger, Kim Cass, Dan Weiss**  
Lowlands 8 pm  
Mezzrow 7:30, 9 pm \$20  
Minton's 7, 9 pm \$20
- ★ **Ben Cassara Birthday Celebration with Ed Neumeister, Josh Richman, Boots Maleson, Tim Homer**  
Room 623 at B2 Harlem 8 pm \$15
- ★ **Sara Serpa's Intimate Strangers with Sofia Rei, Aubrey Johnson, Matt Mitchell, Qasim Naqvi**  
Roulette 8 pm \$25
- ★ **Allen Lowe**
- ★ **Steve Sandberg Trio with Matt Dwonszyk, Kirk Driscoll**  
Soapbox Gallery 8 pm \$25
- ★ **Fay Victor Chamber Trio with Darius Jones, Marika Hughes**  
The Stone at The New School 8:30 pm \$20
- ★ **Kurt Rosenwinkel Quartet with Mark Turner, Alex Claffy, Joe Farnsworth**  
Village Vanguard 8, 10 pm \$40
- ★ **Duos:** Yoon Sun Choi/Jacob Sacks; Jason Yeager/Randal Despommier  
Weill Recital Hall at Carnegie Hall 8 pm \$35
- ★ **Terry Waldo's Gotham City Band**  
Zinc Bar 8, 9:45 pm

## Thursday, April 7

- ★ **Ravi Coltrane Quartet with Gadi Lehavi, Debron Douglas, Elé Howell**  
Birdland 7, 9:30 pm \$40  
Blue Note 8, 10:30 pm \$45  
Cellar Dog 7 pm \$10
- ★ **Lee Ritenour**
- ★ **Chris Byars Quartet**
- ★ **Michael Dorf 60th Birthday Celebration: Steven Bernstein's Millennial Territory Orchestra with guests John Medeski, Vernon Reid**  
City Winery 8 pm \$60-75  
Dizzy's Club 7:30, 9:30 pm \$45
- ★ **Christian McBride Big Band**
- ★ **Simon Moullier Quartet with Lex Kortzen, Mats Sandahl, Alon Benjamini; Jason Marshall Organ Quartet**  
The Django 7, 10 pm
- ★ **Pedrito Martinez**  
Drom 8 pm \$30
- ★ **Adi Meyerson Trio**
- ★ **Roy Hargrove Big Band**
- ★ **Craig Holiday Haynes and Friends**  
Jazz Museum in Harlem 2 pm
- ★ **Chico Pinheiro**  
Mezzrow 7:30, 9 pm \$20

- ★ **Composer Portraits—Matana Roberts:** Matt Lavelle, Stuart Bogie, Geng/King Vision Ultra, LaTasha N. Nevada Diggs, Tomas Fujiwara and International Contemporary Ensemble: Joshua Rubin, Ryan Muncy, Rebekah Heller, Katinka Kleijn, Cory Smythe, Nathan Davis  
Miller Theatre 8 pm \$20
- ★ **Titan to Tachyons:** Sally Gates, Matt Hollenberg, Kenny Grohowski and guest Trevor Dunn; Snark Horse: Kate Gentile/Matt Mitchell; Snake Union: Chuck Bettis/David Grant  
Nublu 151 7 pm \$20
- ★ **Sara Schoenbeck/Wayne Horvitz; Bobby Previte/Ray Anderson**  
The Owl Music Parlor 8 pm \$12
- ★ **Bob Lanzetti, Matt Aronoff, Ari Hoenig**  
Rockwood Music Hall Stage 2 10 pm \$10
- ★ **Oskar Stenmark Trio with Kaisa Mäensivu, Alex Pryodny**  
Rockwood Music Hall Stage 3 10:30 pm \$15
- ★ **Interpretations:** Karen Power with Isabelle O'Connell; Stuart Saunders Smith with Jude Traxler, Sylvia Smith, Madeline Dethloff, Tiffany Du Mouchelle, Stephen Solook  
Roulette 8 pm \$20  
Smalls 7:30, 9 pm \$20
- ★ **Brian Melvin**
- ★ **Tim Berne Trio with Gregg Belisle-Chi, Nasheet Waits**  
Soapbox Gallery 8 pm \$25
- ★ **Lo Fi Mid Riff: Melvin Gibbs, Tim Dahl, Fay Victor**  
The Stone at The New School 8:30 pm \$20
- ★ **Kurt Rosenwinkel Quartet with Mark Turner, Alex Claffy, Joe Farnsworth**  
Village Vanguard 8, 10 pm \$40

## Friday, April 8

- ★ Aaron Burnett and The Big Machine with Jon Saraga, Carlos Homs, Nick Jozwiak, Michael Ode  
The Atlantic BKLN 9 pm \$20
- ★ Pedro Giraudo Tango Quartet  
Barbès 8 pm \$20
- ★ Birdland Big Band  
Birdland 5 pm \$30
- ★ Ravi Coltrane Quartet with Gadi Lehavi, Dezron Douglas, Elé Howell  
Birdland 8:30, 10:30 pm \$40
- ★ Roberta Gambarini  
Birdland Theater 7, 9:30 pm \$30
- ★ Lee Ritenour  
Blue Note 8, 10:30 pm \$45
- ★ Wayne Tucker Quintet; Ben Paterson Quartet  
Cellar Dog 7, 11:30 pm \$10
- ★ Christian McBride Big Band  
Dizzy's Club 7:30, 9:30 pm \$45
- ★ Mingus Celebration: Jason Marshall; Freddy Deboe Band with Joe Crispiano, Eric Finland, Evan Pazner  
The Django 7, 10 pm
- ★ Bill Charlap Trio with Peter Washington, Kenny Washington  
Flushing Town Hall 8 pm \$25
- ★ Chris Dingman's Journeys  
The Jazz Gallery 7:30, 9:30 pm \$25-35
- ★ Mikey Migliore Duo  
Knickerbocker Bar & Grill 9 pm \$3.50
- ★ Ted Rosenthal  
Mezzrow 7:30, 9 pm \$20
- ★ Mathis Picard  
Minton's 7, 9 pm \$20
- ★ Stephane Wrembel  
National Sawdust 7:30 pm \$35
- ★ Dan Lyn's Baby Octopus  
The Owl Music Parlor 7:30 pm \$12
- ★ Max Bessesen; Jon Davis  
Room 623 at B2 Harlem 7, 8:30, 10 pm \$18-15
- ★ Mamadou Diabate and Percussion Mania  
Roulette 8 pm \$25
- ★ Mike Rodriguez  
Smalls 7:30, 9 pm \$20
- ★ Rebekah Heller/Fay Victor  
The Stone at The New School 8:30 pm \$20
- ★ Kurt Rosenwinkel Quartet with Mark Turner, Alex Claffy, Joe Farnsworth  
Village Vanguard 8, 10 pm \$40

## Saturday, April 9

- ★ Philip Weberdoerfer  
The Atlantic BKLN 9 pm \$15
- ★ Dana Saul Quintet with Patricia Brennan, Kevin Sun, Walter Stinson, Matt Honor  
Bar Bayeux 9 pm
- ★ Harvey Valdes  
Barbès 8 pm \$20
- ★ Ravi Coltrane Quartet with Gadi Lehavi, Dezron Douglas, Elé Howell  
Birdland 8:30, 10:30 pm \$40
- ★ Roberta Gambarini  
Birdland Theater 7, 9:30 pm \$30
- ★ Lee Ritenour  
Blue Note 8, 10:30 pm \$45
- ★ Greg Glassman Quartet  
Cellar Dog 7, 11:30 pm \$10
- ★ Sonic Openings: Patrick Brennan, Hilliard Greene, Michael TA Thompson  
Church of St Edward the Martyr 8 pm
- ★ Christian McBride Big Band  
Dizzy's Club 7:30, 9:30 pm \$50
- ★ Mingus Celebration: Alex Norris Quintet with Ari Ambrose, Jeremy Manasia, Paul Gill, Brian Floody; Boris Kozlov Electric Mingus Project with Mike Sim, David Kikoski, Johnathan Blake  
The Django 7, 10 pm
- ★ Arta Jekabsone Quintet with Theo Valentini, Lucas Kadish, Nick Dunston, Connor Parks  
The Jazz Gallery 7:30, 9:30 pm \$25-35
- ★ Mikey Migliore Duo  
Knickerbocker Bar & Grill 9 pm \$3.50
- ★ Tardo Hammer  
Mezzrow 7:30, 9 pm \$20
- ★ Fernando Saci Octet  
Minton's 7, 9 pm \$20
- ★ Eli Wallace, Luke Stewart, Jason Nazary  
Scholes Street Studio 8, 9:15 pm \$15
- ★ Tribute to Dr. Randy Weston: TK Blue, Sharp Radway, Alex Blake, Baba Neil Clarke  
Sistas' Place 9, 10:30 pm \$25
- ★ Mike Rodriguez; Eric Wyatt Band with Benito Gonzalez, Eric Wheeler, Charles Goold  
Smalls 7:30, 9, 10:30 pm \$20
- ★ Fay Victor's Black Poems with Angelica Sanchez, William Parker, Francisco Mela  
The Stone at The New School 8:30 pm \$20
- ★ Jeremy Bosch and His Orchestra  
The Sultan Room 7 pm \$20
- ★ Kurt Rosenwinkel Quartet with Mark Turner, Alex Claffy, Joe Farnsworth  
Village Vanguard 8, 10 pm \$40

## Sunday, April 10

- ★ Dave Sewelson, Steve Swell, William Parker, Marvin Bugalu Smith  
Bar Lunático 9, 10:15 pm \$10
- ★ Sam Sadigursky  
Barbès 4 pm \$15
- ★ Stephane Wrembel  
Barbès 8 pm \$20
- ★ John Minnock with Dave Liebman, Mathis Picard, Mark Lewandowski, Pablo Eluchans  
Birdland 5:30 pm \$30
- ★ Arturo O'Farrill and The Afro Latin Jazz Orchestra  
Birdland 8:30, 10:30 pm \$30
- ★ Roberta Gambarini  
Birdland Theater 7, 9:30 pm \$30
- ★ Lee Ritenour  
Blue Note 8, 10:30 pm \$45
- ★ Ed Cherry Trio  
Cellar Dog 7 pm \$10
- ★ Christian McBride Big Band  
Dizzy's Club 5, 7:30 pm \$40
- ★ Teri Roiger, Steve Berger, John Menegon  
Entwine Wine Bar 7, 8, 9:15 pm
- ★ William Hooker, Ras Moshe, Hans Tammen, Dave Sewelson, Federico Balducci, Dafna Naphtali  
Funkadelic Studios 11 am
- ★ Welf Dor; Elias Meister, Dmitry Ishenko, Dalius Naujokaitis  
The Keep 9 pm
- ★ Claudia Acuña  
Mezzrow 7:30, 9 pm \$20
- ★ Charles Turner III Quartet  
Minton's 7, 9 pm \$20
- ★ Roz Corral Trio with Jim Ridl, Paul Gill  
North Square Lounge 12:30, 2 pm
- ★ New York Jazz Stories: David Haney, Dave Storr, and Friends  
Revolution Books 3 pm
- ★ Michael Leonhart Orchestra  
Rizzoli Bookstore 5 pm \$27
- ★ Mimi Jones and Friends  
Room 623 at B2 Harlem 6 pm \$15
- ★ Noah Baerman Trio with Henry Lugo, Billy Drummond  
Saint Peter's Church 5 pm
- ★ Grant Stewart  
Smalls 7:30, 9 pm \$20
- ★ Kurt Rosenwinkel Quartet with Mark Turner, Alex Claffy, Joe Farnsworth  
Village Vanguard 8, 10 pm \$40

## Monday, April 11

- ★ Alicyn Yaffee Quartet with Steve Cardenas, James Robbins, EJ Strickland  
Bar Lunático 9, 10:15 pm \$10
- ★ Daryl Sherman Trio with Jay Leonhart, Dave Silliman  
Birdland Theater 8:30 pm \$30
- ★ Mark Allen Felton  
Blue Note 8, 10:30 pm \$35
- ★ Vince Giordano and The Nighthawks  
Bond 45 8 pm \$25
- ★ Danny Kamins, Jamison Williams, Nick Neuburg, Joe Hertenstein; Colin Hinton/Todd Neufeld; Stephen Gauci, Adam Lane, Colin Hinton; Sandy Ewen/Stephen Gauci Trio; Patricia Lopez, Santiago Leibson, Rodrigo Recabarren, Matt Dwonszyk  
Bushwick Public House 7 pm \$15
- ★ Kenny Banks, Jr. Trio with Joel Powell, Larry Wilson  
Dizzy's Club 7:30, 9:30 pm \$35
- ★ Mingus Big Band  
The Django 7:30, 9:30 pm
- ★ Down On Me: Jeremy Danneman, Joe Exley, Anders Nilsson  
Pete's Candy Store 10:30 pm
- ★ Lew Tabackin  
Smalls 7:30, 9 pm \$20
- ★ Marta Sanchez solo  
Soapbox Gallery 8 pm \$25
- ★ Vanguard Jazz Orchestra  
Village Vanguard 8, 10 pm \$40

## Tuesday, April 12

- ★ Mingus Centennial: Mingus Big Band  
Birdland 7, 9:30 pm \$40
- ★ Marcus Miller's Laid Black  
Blue Note 8, 10:30 pm \$65
- ★ Vince Giordano and The Nighthawks  
Bond 45 8 pm \$25
- ★ Alexa Tarantino Quartet with Steven Feifke, Boris Kozlov, Ulysses Owens, Jr.  
Dizzy's Club 7:30, 9:30 pm \$35
- ★ Cesar Orozco and Kamarata Jazz Trio; Gerardo Contino and Los Habeneros  
The Django 7, 10 pm
- ★ Jamison Williams/Danny Kamins; Sylvester Germaine, Chris Lightcap, Satoshi Takeishi  
Downtown Music Gallery 6:30 pm
- ★ Unsung Women of Color in Jazz: Juilliard Jazz Ensembles  
Juilliard School Paul Hall 7:30 pm \$20
- ★ Kevin Sun Trio with Walter Stinson, Matt Honor  
Lowlands 8, 9:30 pm
- ★ A Tribute to Charles Mingus: MSM Jazz Orchestra  
Manhattan School of Music Neidorff-Karpati Hall 7:30 pm
- ★ Vanessa Perea  
Mezzrow 7:30, 9 pm \$20
- ★ Abraham Burton  
Smalls 7:30, 9 pm \$20
- ★ Devin Gray Quartet with Ingrid Laubrock, Angelica Sanchez, Michael Formanek  
Soapbox Gallery 8 pm \$25
- ★ Tom Harrell Quartet with Luis Perdomo, Ugonna Okegwo, Adam Cruz  
Village Vanguard 8, 10 pm \$40

## Wednesday, April 13

- ★ Magos Herrera's Remanso  
Americas Society 7 pm
- ★ Sarah Cabral  
The Atlantic BKLN 9 pm \$15
- ★ Michael Formanek Drome Trio with Chet Doxas, Vinnie Sperrazza  
Bar Bayeux 8, 9:30 pm
- ★ Brandon Seabrook Trio with Cooper-Moore, Gerald Cleaver  
Bar Lunático 9, 10:15 pm \$10
- ★ David Ostwald's Louis Armstrong Eternity Band  
Birdland 5:30 pm \$30
- ★ Mingus Centennial: Mingus Big Band  
Birdland 7, 9:30 pm \$40
- ★ Frank Vignola's Guitar Night with Jimmy Bruno, Ken Smith, Harvie S, Vince Cherico and guest Aaron Weinstein  
Birdland Theater 8:30 pm \$30
- ★ Marcus Miller's Laid Black  
Blue Note 8, 10:30 pm \$65
- ★ Steve Blum Trio  
Cellar Dog 7 pm \$10
- ★ Stefon Harris  
Chelsea Table & Stage 7, 9:30 pm \$45
- ★ Naama Gheber with Ben Paterson, Neal Miner, Evan Sherman; Vanisha Gould and Lucy Yeghiazaryan with Chris McCarthy, David Wong, Evan Sherman  
The Django 7, 10 pm
- ★ Sun of Goldfinger: David Torn, Tim Berne, Ches Smith  
Drom 8 pm \$25
- ★ Dave Storr and The Sound Shack with David Haney, Sila Shaman, Adam Lane  
Ibeam Brooklyn 8 pm \$15
- ★ Buz Donald/Dierk Peters  
Lowlands 8 pm
- ★ Noah Haidu  
Mezzrow 7:30, 9 pm \$20
- ★ Lew Tabackin Trio  
Michiko Studios 7 pm \$20
- ★ John Zweig Trio with Tomoko Ono, Rick Crane  
Pangea 7 pm \$25
- ★ Peter Brainin and Friends  
Room 623 at B2 Harlem 8 pm \$15
- ★ Joe Block  
Smalls 7:30, 9 pm \$20
- ★ Jim Ridl  
Soapbox Gallery 8 pm \$25
- ★ Ned Rothenberg solo and with guest  
The Stone at The New School 8:30 pm \$20
- ★ Tom Harrell Quartet with Luis Perdomo, Ugonna Okegwo, Adam Cruz  
Village Vanguard 8, 10 pm \$40
- ★ Terry Waldo's Gotham City Band  
Zinc Bar 8, 9:45 pm

## Thursday, April 14

- ★ Miss Maybell and The Jazz Age Artistes with Charlie Judkins, Brian Nalepka  
Barbès 8 pm \$20
- ★ Mingus Centennial: Mingus Big Band  
Birdland 7, 9:30 pm \$40
- ★ Steve Wilson Analog Band with Ray Angry, Corcoran Holt, Willie Jones III  
Birdland Theater 8:30 pm \$30
- ★ Marcus Miller's We Want Miles/Electric Miles  
Blue Note 8, 10:30 pm \$65
- ★ Noa Fort Quintet with Sylvester Germaine, Sara Schoenbeck, Mike McGinnis, Satoshi Takeishi  
Brooklyn Conservatory of Music 8 pm \$20
- ★ Duduka da Fonseca Quartet  
Cellar Dog 7 pm \$10
- ★ Edmar Castañeda Quartet  
David Rubenstein Atrium 7:30 pm
- ★ Matthew Whitaker  
Dizzy's Club 7:30, 9:30 pm \$35
- ★ Mingus Celebration: David Kikoski Trio with Boris Kozlov, Ari Hoenig; Conrad Herwig's The Latin Side of Mingus with Alex Sipiagin, Craig Handy, Bill O'Connell, Luques Curtis, Robby Ameen, Camilo Molina  
The Django 7, 10 pm
- ★ Pedrito Martinez  
Drom 8 pm \$30
- ★ Michael Mayo solo  
Greenwich House Music School 8 pm \$15
- ★ Lesley Mok/Phillip Golub  
Jamaica Center for Arts and Learning 8 pm
- ★ Dabin Ryu Sextet with Zoe Obadia, Nathan See, Kevin Scollins, Benjamin Young, Willis Edmundson  
The Jazz Gallery 7:30, 9:30 pm \$15-25
- ★ Lew Tabackin  
Jazz Museum in Harlem 2 pm
- ★ New York Jazz Stories: Bernard Purdie and David Haney with guests Jay Clayton, Adam Lane, Sila Shaman, Dave Storr, Cheryl Pyle  
Joe's Pub 9:30 pm \$20
- ★ Ed Cherry Trio with Keith Brown, Gary Wang  
Mezzrow 7:30, 9 pm \$20
- ★ Fred Moten, Brandon Lopez, Gerald Cleaver  
Public Records 7:30 pm \$30
- ★ Simona Smimova's Bird Language  
Rockwood Music Hall Stage 3 9 pm \$15
- ★ Wendy Eisenberg's Eye Music with Chris Williams, Patricia Brennan, Zekkereya El-Magharbel, Tyrone Allen, Booker Stardrum, Richard Lenz  
Roulette 8 pm \$30
- ★ Zoh Amba, Brian Chase, Sally Gates  
Saint Vitus Bar 8 pm
- ★ Willy Rodriguez; David Gibson  
Smalls 7:30, 9, 10:30 pm \$20
- ★ Mark Soskin/Jay Anderson  
Soapbox Gallery 8 pm \$25
- ★ Ned Rothenberg/Ilkue Mori  
The Stone at The New School 8:30 pm \$20
- ★ Tom Harrell Quartet with Luis Perdomo, Ugonna Okegwo, Adam Cruz  
Village Vanguard 8, 10 pm \$40

## Friday, April 15

- ★ Birdland Big Band  
Birdland 5 pm \$30
- ★ Mingus Centennial: Mingus Big Band  
Birdland 8:30, 10:30 pm \$40
- ★ Steve Wilson Analog Band with Ray Angry, Corcoran Holt, Willie Jones III  
Birdland Theater 7, 9:30 pm \$30
- ★ Marcus Miller's We Want Miles/Electric Miles  
Blue Note 8, 10:30 pm \$65
- ★ James Burton Quartet; Nicole Glover Quartet  
Cellar Dog 7, 11:30 pm \$10
- ★ Chick Corea Afro-Caribbean Experience: Elio Villafranca and Friends with Scott Wendholt, Donny McCaslin, Edward Perez, Eric Harland, Mauricio Herrera  
Dizzy's Club 7:30, 9:30 pm \$45
- ★ Mingus Celebration: Conrad Herwig's The Latin Side of Mingus with Alex Sipiagin, Craig Handy, Bill O'Connell, Luques Curtis, Robby Ameen, Camilo Molina; Alphonso Home and The Gotham Kings  
The Django 7, 10 pm

- ★ Felix Pastorius and Hipster Assassins with Chris Ward, John Bendy, Mike Bendy, Kenny Grohowski  
Drom 7:30 pm \$20
- ★ Victor Gould  
The Jazz Gallery 7:30, 9:30 pm \$25-35
- ★ Ethan Iverson 10:30 Joe Davidian  
Mezzrow 7:30, 9, 10:30 pm \$20
- ★ Tamara Jade  
Minton's 7, 9 pm \$20
- ★ Marc Mommaas, Kenny Wessel and guest Mark Sherman  
New York Jazz Workshop 9:15 pm \$20
- ★ Alison Shearer; Kamila  
Nublu 151 8 pm
- ★ Nicola Caminiti's Immigrantet; Julieta Eugenio  
Room 623 at B2 Harlem 7, 8:30, 10 pm \$18-15
- ★ Celebrating Chick Corea led by John Patitucci with Billy Childs, Geoff Keezer, Robert Rodriguez, Renee Rosnes, John Patitucci, Christian McBride, Carlos Henriquez, Wynton Marsalis, Mike Rodriguez, Rubén Blades, Adam Rogers, Dave Weckl, Steve Gadd, Brian Blade, Luisito Quintero, Hubert Laws, Steve Davis, Eric Marienthal, Chris Potter, Ted Nash  
Rose Theater 8 pm \$55-145
- ★ Immanuel Wilkins  
Roulette 8 pm \$25
- ★ Peter Zimmer  
Smalls 7:30, 9 pm \$20
- ★ Marc Copland/Mark Feldman  
Soapbox Gallery 8 pm \$25
- ★ Trio for a New Day: Ned Rothenberg, Daniel Winshall, Timothy Angulo  
The Stone at The New School 8:30 pm \$20
- ★ Tom Harrell Quartet with Luis Perdomo, Ugonna Okegwo, Adam Cruz  
Village Vanguard 8, 10 pm \$40

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[www.jazzfoundation.org](http://www.jazzfoundation.org)

**NYC Parks**  
*in partnership with NYC Parks - Arts, Culture & Fun*

**4/23- Santi Debriano's Flash of the Spirit**  
Faber Park, 3:00 PM  
Richmond Terrace, Staten Island 10302

**4/30 - Cucho Martinez and Friends**  
J. Hood Wright Park, 2:00 PM  
W. 174th Street and Ft. Washington Ave, NYC 10033

**National Jazz Museum in Harlem**  
**Live from Harlem, JFA Presents:**

**4/7 - Craig Holiday Haynes & Friends: In Tribute to Lady Day**

**4/14 - Lew Tabackin**

**4/21 - Gene Bertocini & Roni Ben-Hur**

**4/28- Ted Brown Quartet**

*Livestreaming every Thursday at 2PM from the National Jazz Museum in Harlem*

**View at Facebook [www.facebook.com/jazzfoundationofamerica](http://www.facebook.com/jazzfoundationofamerica)**

**\*Now open to a small live audience, RSVP at [www.jmih.org](http://www.jmih.org)\***

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Dee Dee Bridgewater



Eddie Palmieri



Roy Haynes



Melissa Aldana

## Jazz Appreciation Month is every month

# BERLIN → NEW YORK at ROULETTE jazzwerkstatt Festival

WEDNESDAY, APRIL 20th, 2022, 08:00 PM

ANDREAS WILLERS TRIO  
**DEREK PLAYS ERIC**

A TRIBUTE TO THE MUSIC OF KURT WEILL  
**THE JAZZWERKSTATT ORCHESTRA**

THURSDAY, APRIL 21th, 2022, 08:00 PM

**MICHAEL MOORE**  
**GREG COHEN**  
**JOE HERTENSTEIN**

IF YOU CAN'T GO OUTSIDE... GO INSIDE

**JULIE SASSOON SOLO**

KURT SCHWITTERS: DIE URSONATE

**THOMAS KRÜGER**  
**w./ANKE LUCKS & POTSA LOTS**



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WOLFGANG SCHMIDTKE ORCHESTRA  
**MONK!**  
100th BIRTHDAY OF THELONIOUS MONK  
JW 189 - CD



WOLFGANG SCHMIDTKE ORCHESTRA  
**BIRD**  
100th BIRTHDAY OF CHARLIE PARKER  
JW 217 - CD



JULIE SASSOON  
**IF YOU CAN'T GO OUTSIDE... GO INSIDE**  
JW 216 - CD



JULIE SASSOON QUARTET  
**VOYAGES**  
JW 218 - CD

www.jazzwerkstatt.eu

## Saturday, April 16

- Jared Dubin The Atlantic BKLN 9 pm \$10
- Julietta Eugenio Trio with Matt Dwonszyk, Jonathan Barber Bar Bayeux 9 pm
- Mingus Centennial: Mingus Big Band Birdland 8:30, 10:30 pm \$40
- Steve Wilson Analog Band with Ray Angry, Corcoran Holt, Willie Jones III Birdland Theater 7, 9:30 pm \$30
- Marcus Miller's We Want Miles/Electric Miles Blue Note 8, 10:30 pm \$65
- Saul Rubin Quartet; Matt Martinez quartet Cellar Dog 7, 11:30 pm \$10
- Chick Corea Afro-Caribbean Experience: Elio Villafranca and Friends with Scott Wendholt, Donny McCaslin, Edward Perez, Eric Harland, Mauricio Herrera Dizzy's Club 7:30, 9:30 pm \$45
- Ken Fowser Quintet; Mingus Celebration: Philip Harper American Music Expression with Bernell Jones, Miki Yamanaka, Mark Lewandowski, Curtis Nowosad The Django 7, 10 pm
- Stephen Gauci, Joe Hertenstein, Keisuke Matsuno Downtown Music Gallery 6:30, 7:15 pm
- Matt Stevens Quartet with Rich Hinman, Linda May Han Oh, Eric Doob The Jazz Gallery 7:30, 9:30 pm \$25-35
- Knickerbocker Bar & Grill 9 pm \$3.50
- Jason Clotter Duo Mezzrow 7:30, 9 pm \$20
- Ethan Iverson Minton's 7, 9 pm \$20
- Alexis Lombre Celebrating Chick Corea led by John Patitucci with Billy Childs, Geoff Keezer, Robert Rodriguez, Renee Rosnes, John Patitucci, Christian McBride, Carlos Henriquez, Wynton Marsalis, Mike Rodriguez, Rubén Blades, Adam Rogers, Dave Weckl, Steve Gadd, Brian Blade, Luisito Quintero, Hubert Laws, Steve Davis, Eric Marienthal, Chris Potter, Ted Nash Rose Theater 8 pm \$55-145
- Danny Mixon Quartet Sistas' Place 9, 10:30 pm \$25
- Jon Beshay Smalls 7:30, 9 pm \$20
- Crossings Quartet: Mary Halvorsen, Sylvie Courvoisier, Tomas Fujiwara, Ned Rothenberg The Stone at The New School 8:30 pm \$20
- Tom Harrell Quartet with Luis Perdomo, Ugonna Okegwio, Adam Cruz Village Vanguard 8, 10 pm \$40

## Sunday, April 17

- Stephane Wrembel Barbès 8 pm \$20
- Jin Joo Trio Birdland 5:30 pm \$30
- Arturo O'Farrill and The Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30
- Steve Wilson Analog Band with Ray Angry, Corcoran Holt, Willie Jones III Birdland Theater 7, 9:30 pm \$30
- Marcus Miller and Friends Blue Note 8, 10:30 pm \$65
- Bruce Harris Trio Cellar Dog 7 pm \$10
- Teri Roiger, Steve Berger, John Menegon Entwine Wine Bar 7, 8, 9:15 pm
- Welf Dorr, Dmitry Ishenko, Dave Treadwell The Keep 9 pm
- Todd Coolman and Peter Bernstein Mezzrow 7:30, 9 pm \$20
- Tessa Souter Trio with Paul Bollenback, Yasushi Nakamura North Square Lounge 12:30, 2 pm Room 623 at B2 Harlem 6 pm \$15
- Mimi Jones and Friends Bushwick Public House 7 pm \$15
- Noah Baerman Trio with Henry Lugo, Jay Sawyer Saint Peter's Church 5 pm
- Dennis Sullivan/Erica Dicker; Erin Rogers/Leo Chang; Laura Cocks/Joe Moffett Scholes Street Studio 7:30 pm
- Jesse Collins Smalls 7:30, 9 pm \$20
- Tom Harrell Quartet with Luis Perdomo, Ugonna Okegwio, Adam Cruz Village Vanguard 8, 10 pm \$40

## Monday, April 18

- Joshua Redman, Brad Mehldau, Christian McBride, Brian Blade Blue Note 8, 10:30 pm \$65
- Vince Giordano and The Nighthawks Bond 45 8 pm \$25
- Nick Di Maria Ensemble; Billy Mintz, Lim Yang, Don Falzone, Roberta Piket, Mike Fahn, Adam Kolker; Stephen Gauci, Keisuke Matsuno, Adam Lane, Kevin Shea; Anders Nilsson, Aaron Dugan, Colin Hilton; Ryan Siegel, Ben Eidson, James Paul Nadien Bushwick Public House 7 pm \$15
- Purchase Jazz Orchestra led by Jon Faddis and David DeJesus with guest Tom Harrell Dizzy's Club 7:30, 9:30 pm \$35
- Mingus Big Band The Django 7:30, 9:30 pm
- Theo Bleckmann with The Westerlies Joe's Pub 7 pm \$20
- Ari Hoenig Smalls 7:30, 9 pm \$20
- Lawrence Fields Soapbox Gallery 8 pm \$25
- Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40

## Tuesday, April 19

- Duduka Da Fonseca Quarteto Universal Bar Lunático 9, 10:15 pm \$10
- Cyrille Aimée Birdland 7, 9:30 pm \$40
- Marcus Miller's Ladies of Jazz & Soul with guests Ledisi, Lalah Hathaway Blue Note 8, 10:30 pm \$65
- Vince Giordano and The Nighthawks Bond 45 8 pm \$25
- Migiwa Miyajima and the Miggy Augmented Orchestra Culture Lab LIC 7 pm
- Charles Mingus Centennial Celebration: Manhattan School of Music Jazz Orchestra led by Jack Walrath Dizzy's Club 7:30, 9:30 pm \$35
- ELEW Trio and Dance Party: Eric Lewis, Conrad Korsch, Allan Mednard The Django 7, 10 pm
- Thomas Heberer, Joe Fonda, Joe Hertenstein, Nick Dunston, Joan Sue, Isabel Crespo Pardo, Henry Fraser Downtown Music Gallery 6:30 pm
- Juanma Trujillo Quartet with Kevin Sun, Andrew Schiller, Matt Honor Lowlands 8, 9:30 pm
- Harvey Diamond Mezzrow 7:30, 9 pm \$20
- Dan Weiss Smalls 7:30, 9 pm \$20
- Joshua Redman, Brad Mehldau, Christian McBride, Brian Blade Town Hall 8 pm \$55
- Aaron Parks Little Big with Greg Tuohy, Matt Brewer, Tommy Crane Village Vanguard 8, 10 pm \$40

## Wednesday, April 20

- Marcos Varela's San Ygnacio Project The Atlantic BKLN 7 pm \$15
- Tim Norton Group with Jerome Sabbagh, Leandro Pellegrino Bar Bayeux 8, 9:30 pm
- Pasquale Grasso Trio Bar Lunático 9, 10:15 pm \$10
- Anders Nilsson and Friends Barbès 8 pm
- David Ostwald's Louis Armstrong Eternity Band Birdland 5:30 pm \$30
- Cyrille Aimée Birdland 7, 9:30 pm \$40
- Frank Vignola's Guitar Night with Jimmy Bruno, Ken Smith, Harvie S, Vince Chericó and guest Olli Soikkeli Birdland Theater 8:30 pm \$30
- Marcus Miller's Ladies of Jazz & Soul with guests Ledisi, Lalah Hathaway Blue Note 8, 10:30 pm \$65

- Ehud Asherie Trio Cellar Dog 7 pm \$10
- Camille Thurman Chelsea Table & Stage 7, 9:30 pm \$45
- Makoto Ozone Trio Dizzy's Club 7:30, 9:30 pm \$35
- Terreno Comu: Alexia Bomtemp, Orrin Evan, Leandro Pellegrin, Luques Curtis; Sachal Vasandan with Victor Goul, Alex Claff, Domo Branc and guest The Django 7, 10 pm
- Jazzmobile: S.O.A.R.: April May Webb, Randal Haywood, Keith Brown, Caylen Bryant, Nathan Webb Interchurch Center 7 pm
- Pierre Bensusan Joe's Pub 9:30 pm \$25
- Sylvester Germaine, Luke Marantz, Jonathan Goldberger, Jeff Davis Lowlands 8 pm
- Oran Etkin Mezzrow 7:30, 9 pm \$20
- Dezron Douglas and Friends with George Burton, Nazir Ebo, Emilio Modeste, SILKA, Tai Allen Nubli 151 11 pm \$20
- Danny Backer Quartet Pangea 7 pm \$25
- Peter Brainin and Friends Room 623 at B2 Harlem 8 pm \$15
- Jazzwerkstatt Berlin → New York: Derek Plays Eric; Jazzwerkstatt Orchestra Tribute to Kurt Weill Roulette 8 pm \$25
- Ronnie Burrage and Holographic Principle Alain Bradette, Alex Collins, Nimrod Speaks Smalls 7:30, 9 pm \$20
- Matt Hollenberg solo The Stone at The New School 8:30 pm \$20
- Aaron Parks Little Big with Greg Tuohy, Matt Brewer, Tommy Crane Village Vanguard 8, 10 pm \$40
- Terry Waldo's Gotham City Band Zinc Bar 8, 9:45 pm

## Thursday, April 21

- Yasser Tejada and Palotrè Bar Lunático 9, 10:15 pm \$10
- Cyrille Aimée Birdland 7, 9:30 pm \$40
- Donald Vega Trio Birdland Theater 8:30 pm \$30
- Marcus Miller's Ladies of Jazz & Soul with guests Ledisi, Lalah Hathaway Blue Note 8, 10:30 pm \$65
- David Schnitter Quintet Cellar Dog 7 pm \$10
- Steve Dyer and Bokani Dyer's Dyerlogue David Rubenstein Atrium 7:30 pm
- Charles Mingus Centennial Celebration: Mingus Big Band Dizzy's Club 7:30, 9:30 pm \$45
- Mike LeDonne Trio; Mark Whitfield The Django 7, 10 pm
- Pedrito Martinez Drom 8 pm \$30
- Dana Lyn, Charlie Burnham, Marika Hughes Greenwich House Music School 8 pm \$15
- Hannah Marks Quartet with Nathan Reising, Lex Kortzen, Connor Parks The Jazz Gallery 7:30, 9:30 pm \$15-25
- Gene Bertocini/Roni Ben-Hur Jazz Museum in Harlem 2 pm
- Keith Brown Mezzrow 7:30, 9 pm \$20
- Mike Casey Trio with Matt Dwonszyk, Corey Garcia Rockwood Music Hall Stage 3 7 pm \$20
- Jazzwerkstatt Berlin → New York: Michael Moore, Greg Cohen, Joe Hertenstein; Julie Sassoon solo; Thomas Krüger with Brass Quintet Potsa Lotsa Roulette 8 pm \$25
- Helio Alves Smalls 7:30, 9 pm \$20
- INFINIEN: Jordan Berger, Tom Cullen, Matt Hollenberg, Chrissie Loftus The Stone at The New School 8:30 pm \$20
- Aaron Parks Little Big with Greg Tuohy, Matt Brewer, Tommy Crane Village Vanguard 8, 10 pm \$40

## Friday, April 22

- Alex "Apolo" Ayala and The Bámula Project The Atlantic BKLN 7 pm \$15
- Birdland Big Band Birdland 5 pm \$30
- Cyrille Aimée Birdland 8:30, 10:30 pm \$40
- Wycliffe Gordon and His International All-Stars with Adrian Cunningham, Ehud Asherie, Yasushi Nakamura, Alvin Atkinson Birdland Theater 7, 9:30 pm \$30
- Marcus Miller's The Nexus Project Blue Note 8, 10:30 pm \$65
- Zaid Nasser Quartet; Kyoko Oyobe Quartet Cellar Dog 7, 11:30 pm \$10
- Charles Mingus Centennial Celebration: Mingus Big Band Dizzy's Club 7:30, 9:30 pm \$45
- Ken Fowser Quintet; Joe Saylor and The Kingdom The Django 7, 10 pm
- Stanley Jordan Iridium 8, 10:30 pm \$45
- Kengchakaj solo The Jazz Gallery 7:30, 9:30 pm \$15-25
- Geoffrey Keezer Mezzrow 7:30, 9 pm \$20
- Franklin Kiermyer Scatter The Atoms That Remain Minton's 7, 9 pm \$20
- Naama Gheber; Steve Sandberg Room 623 at B2 Harlem 7, 8:30, 10 pm \$18-15
- Charles Mingus Centennial Celebration: Jazz at Lincoln Center Orchestra with Wynton Marsalis Rose Theater 8 pm \$40-130
- Steve Turre; Philip Harper Smalls 7:30, 9, 10:30 pm \$20
- Shardik: Matt Hollenberg, Larry Kwartowitz, Nick Shellenberger The Stone at The New School 8:30 pm \$20
- Aaron Parks Little Big with Greg Tuohy, Matt Brewer, Tommy Crane Village Vanguard 8, 10 pm \$40

## Saturday, April 23

- Perry Smith Quartet The Atlantic BKLN 9 pm \$15
- Juanma Trujillo Quartet with Hery Paz, Santiago Leibson, Robin Baytas Bar Bayeux 9 pm
- Cyrille Aimée Birdland 8:30, 10:30 pm \$40
- Wycliffe Gordon and His International All-Stars with Adrian Cunningham, Ehud Asherie, Yasushi Nakamura, Alvin Atkinson Birdland Theater 7, 9:30 pm \$30
- Marcus Miller's The Nexus Project Blue Note 8, 10:30 pm \$65
- Joe Farnsworth Quartet; Richard Clements quartet Cellar Dog 7, 11:30 pm \$10
- Roy Ayers City Winery 8 pm \$40
- Charles Mingus Centennial Celebration: Mingus Dynasty Dizzy's Club 7:30, 9:30 pm \$45
- Mingus Celebration: Scott Robinson Quartet with Miki Yamanaka, David Wong, Pete Van Nostrand; Endea Owens and The Cookout The Django 7, 10 pm
- Santi Debriano's Flash of the Spirit Faber Park 3 pm
- Jonathan Karrant The Green Room at Yotel 7 pm
- Stanley Jordan Iridium 8, 10:30 pm \$45
- EEE: Kevin Eubanks/Orrin Evans The Jazz Gallery 7:30, 9:30 pm \$25-35
- Geoffrey Keezer Mezzrow 7:30, 9 pm \$20
- John Blum, Rob Brown, Lou Grassi Michiko Studios 7 pm \$20
- Steve Carrington Quintet Minton's 7, 9 pm \$20
- Matt Malanowski Trio Rockwood Music Hall Stage 3 9 pm \$10
- Charles Mingus Centennial Celebration: Jazz at Lincoln Center Orchestra with Wynton Marsalis Rose Theater 8 pm \$40-130
- Pedrito Martinez Afro-Cuban Rhythms Roulette 8 pm \$25
- Will Calhoun Group Sistas' Place 9, 10:30 pm \$25
- Steve Turre; Eric Wyatt Band with Benito Gonzalez, Eric Wheeler, Charles Gould Smalls 7:30, 9, 10:30 pm \$20
- Mark Sherman Quartet with Joe Magnarelli Soapbox Gallery 8 pm \$25
- Cleric: Matt Hollenberg, Dan Kennedy, Larry Kwartowitz, Nick Shellenberger The Stone at The New School 8:30 pm \$20
- Aaron Parks Little Big with Greg Tuohy, Matt Brewer, Tommy Crane Village Vanguard 8, 10 pm \$40

# 100 MILES OUT

## CONNECTICUT

4/30 (7 pm) Ellyne Rey with Joe Carter, Jeff Fuller  
**Best Video Film and Cultural Center Hamden, CT [www.bestvideo.com](http://www.bestvideo.com)**

4/8 (8 pm) Post Traumatic Jazz Disorder with Lorain Ohio, Bob Farace, Joe Glennon, Justin Paglino, Steve Shelton, Jay McKay  
 4/29 (8 pm) Kris Allen and Noah Baerman "Duke Ellington Birthday Celebration"  
**Buttonwood Tree Middletown, CT [www.buttonwood.org](http://www.buttonwood.org)**

4/5 (7 pm) Dylan Rowland  
 4/9 (4 pm) Gary Grippo Café  
 4/16 (4 pm) Tony Di and Friends  
 4/19 (7 pm) Nick Di Maria  
**Café Nine New Haven, CT [www.cafenine.com](http://www.cafenine.com)**

4/1 (8:30 pm) Jeremy Pelt Quintet  
 4/8 (8:30 pm) Allen Lowe and The Constant Sorrow Orchestra  
 4/15 (8:30 pm) Sara Serpa Quartet  
 4/22 (8:30 pm) Jon Irabagon Quartet  
 4/29 (8:30 pm) Air Hoenig Trio with Tivon Pennicott, Ben Tiberio  
**Firehouse 12 New Haven, CT [www.firehouse12.com](http://www.firehouse12.com)**

4/3 (3 pm) Sherry Winston Band with Richard Cummings, Steve Clarke  
 4/10 (3 pm) Allegra Levy with Carmen Staaf, Carmen Rothwell, Colleen Clark  
 4/24 (3 pm) Ronnie Burrage Holographic Principle with Nimrod Speaks, Alex Collins, Alain Bradette  
**Hartford Public Library Hartford, CT [www.hartfordjazzsociety.com](http://www.hartfordjazzsociety.com)**

4/3 (2 pm) Andrew Wilcox Trio  
 4/10 (2 pm) Jonathan Barber Trio  
 4/17 (2 pm) Warren Byrd Quartet  
 4/24 (2 pm) Matt Dwonczyk Duo  
**Hog River Brewing Hartford, CT [www.hogriverbrewing.com](http://www.hogriverbrewing.com)**

4/3 (8 pm) Lee Ritenour  
 4/27 (8 pm) Stanley Jordan  
**Infinity Hall Norfolk, CT [www.infinityhall.com](http://www.infinityhall.com)**

4/10 (7:30 pm) Wayne Horvitz/Sara Schoenbeck Duo  
**Institute for the Musical Arts Goshen, CT [www.ima.org](http://www.ima.org)**

4/9 (9 pm) Mike Scott, Jr. Trio  
**OC Kitchen & Bar Rocky Hill, CT [www.ockitchenandbar.com](http://www.ockitchenandbar.com)**

4/6, 13, 20, 27 (9 pm) Hawkins Jazz Collective  
**Owl Shop New Haven, CT [www.owlshopcigars.com](http://www.owlshopcigars.com)**

4/1 (7/9 pm) Dana Lauren Quintet  
 4/29 (8/9 pm) Leala Cyr Quintet  
**Palace Theater Poli Club Waterbury, CT [www.palacetheaterct.org](http://www.palacetheaterct.org)**

4/22 (7:30 pm) Jonathan Barber with Walter Smith III, Matt Dwonczyk  
**Parkville Sounds Hartford, CT [www.parkvillesounds.com](http://www.parkvillesounds.com)**

4/24 (2:30 pm) Peter Evans, Mat Maneri, Joe Morris  
**Real Art Ways Hartford, CT [www.realartways.org](http://www.realartways.org)**

4/24 (7 pm) Glenn Miller Orchestra  
**Ridgefield Playhouse Ridgefield, CT [www.ridgefieldplayhouse.org](http://www.ridgefieldplayhouse.org)**

4/2 (8 pm) Monty Alexander with Jason Brown, Luke Sellick, Joshua Thomas, Karl Wright, Miss Matty Lou, Wayne Escoffery  
**Shubert Theatre New Haven, CT [www.shubert.com](http://www.shubert.com)**

4/1-2 (8:30 pm) Christian Sands Trio  
 4/8-9 (8:30 pm) Larry Fuller Trio featuring Houston Person  
 4/15 (8:30 pm) Joe Saylor & Friends  
 4/16 (8:30 pm) Jeff Fuller & Friends  
 4/22-23 (8:30 pm) Willie Jones III Quintet with Eddie Henderson, Justin Robinson, Keith Brown  
 4/29-30 (8:30 pm) Ken Peplowski Quartet with Ehud Asherie, Peter Washington, Phil Stewart  
**The Side Door Old Lyme, CT [www.oldlymeinn.com/TheSideDoorJazzClub.html](http://www.oldlymeinn.com/TheSideDoorJazzClub.html)**

4/22 (8 pm) Wesleyan Jazz Ensemble  
 4/23 (8 pm) The Makanda Project  
**Crowell Concert Hall at Wesleyan University Middletown, CT [www.wesleyan.edu/cfa](http://www.wesleyan.edu/cfa)**

## NEW JERSEY

4/2 (6 pm) Samara Joy  
**Bethany Baptist Church Newark, NJ [www.njpac.org](http://www.njpac.org)**

4/1 (7:30/9:15 pm) Ed Cherry Trio  
 4/8 (7:30/9:15 pm) Neil Clarke Trio  
 4/15 (7:30/9:15 pm) Justin Robinson Quartet  
 4/22 (7:30/9:15 pm) Freddie Hendrix Quintet  
 4/29 (7:30/9:15 pm) Bobby Sanabria and Trio Ache with T.K. Blue  
**Brothers Smokehouse Ramsey, NJ [www.brotherssmokehousenj.com](http://www.brotherssmokehousenj.com)**

4/2 (3:30 pm) Peter Lin  
 4/9 (3:30 pm) Radam Schwartz  
 4/16 (3:30 pm) Madam Pat Tandy  
 4/23 (3:30 pm) Audrey Welber with Corina Kwami  
 4/30 (3:30 pm) Geraldine Oliver  
**Candle Light Lounge Trenton, NJ [www.candlelighteventsjazz.com](http://www.candlelighteventsjazz.com)**

4/7 (7:30 pm) Jazz Bridge presents Matt Galletti  
**Collingswood Community Center Collingswood, NJ [www.jazzbridge.org](http://www.jazzbridge.org)**

4/1 (7:30 pm) Ty Stevens Quintet with Richard Cummings, Robert RT Taylor, Leo Traversa, Russell Worrell  
 4/8 (8 pm) T.K. Blue Trio with Akiko Tsuruga, Jerome Jennings  
 4/15 (8 pm) Laura Campisi Quartet with Allan Rubenstein, Andrew Hall, Cory Cox  
 4/22 (7:30 pm) Rafiki with Tomoko Ohno, George Ghee, Peter Linn, Christopher Dean Sullivan, Alvester Garnett, Norman Mann, Joy Topping Mann, Zakiyah Zai'Mah  
 4/29 (8 pm) Radam Schwartz Trio with Anthony Ware, David Gibson  
**Cricket Club Jazz Irvington, NJ [www.facebook.com/CricketClub411](http://www.facebook.com/CricketClub411)**

4/10 (2 pm) Tri-State Jazz Society presents Mike Davis' New Wonders  
**Haddonfield United Methodist Church Haddonfield, NJ [www.tristatejazz.org](http://www.tristatejazz.org)**

4/30 (9 pm) Blues People with Kelton Cooper, Victor Burks, Mike Griot, Gene Lake  
**Hilltop Tavern Lodi, NJ [www.facebook.com/HilltopTavernOpenMlcNight](http://www.facebook.com/HilltopTavernOpenMlcNight)**

4/21 (7 pm) Karl Latham Quartet  
**Hyatt Regency New Brunswick, NJ [www.hyatt.com/en-US/hotel/new-jersey/hyatt-regency-new-brunswick/ewrrm](http://www.hyatt.com/en-US/hotel/new-jersey/hyatt-regency-new-brunswick/ewrrm)**

4/16 (4 pm) Marc Copland/Mark Feldman  
**Jones/Hockaday Barn Hopewell, NJ [www.jazznightsprinceton.com](http://www.jazznightsprinceton.com)**

4/2 (5 pm) T.K. Blue with S.O.L.E.  
**Miller Branch Library Jersey City, NJ [www.jclibrary.org/locations-a-hours/regional-branches/miller-branch](http://www.jclibrary.org/locations-a-hours/regional-branches/miller-branch)**

4/3 (7:30 pm) Diana Krall  
**New Jersey Performing Arts Center Newark, NJ [www.njpac.org](http://www.njpac.org)**

4/9 (8 pm) Jazz at Princeton University's Creative Large Ensemble with Darcy James Argue and Orrin Evans  
 4/27 (7:30 pm) Princeton University Jazz Festival:  
 Jazz Vocal Collective featuring Triniece Robinson-Martin  
 4/28 (7:30 pm) Princeton University Jazz Festival: Alexa Tarantino, Gilad Hekselman  
 4/30 (8 pm) Princeton University Jazz Festival: Seamus Blake, Tony Malaby  
**Princeton University Princeton, NJ [www.music.princeton.edu/events](http://www.music.princeton.edu/events)**

4/1-2 (7 pm) John Lee with Cyrus Chestnut, Freddie Hendrix, Karl Latham, Tommy Campbell  
 4/8 (7 pm) Laurence Hobgood with Karl Latham, James Robbins  
**Shanghai Jazz Madison, NJ [www.shanghaijazz.com](http://www.shanghaijazz.com)**

4/3 (4 pm) Jazz Room Series presents Christian Sands Trio  
 4/10 (4 pm) Jazz Room Series presents WP Latin Jazz Ensemble with Leo Johnson  
**William Paterson University Wayne, NJ [www.wpunj.edu/wppresents](http://www.wpunj.edu/wppresents)**

4/7 (7:30 pm) SFJAZZ Collective: Chris Potter, David Sánchez, Etienne Charles, Warren Wolf, Edward Simon, Aneesa Strings, Kendrick Scott  
 4/10 (7 pm) Roseanna Vitro  
**South Orange Performing Arts Center South Orange, NJ [www.sopacnow.org](http://www.sopacnow.org)**

4/3 (11 am) Alex Collins  
 4/10 (11 am) Chris DeVito Duo  
 4/24 (11 am) Charlie Sigler Duo  
**Stage House Tavern Somerset, NJ [www.stagehousetavern.com/somerset](http://www.stagehousetavern.com/somerset)**

4/5 (7/8:45 pm) Carter Vames Quartet  
 4/7 (7/8:45 pm) Jerry Weldon Sextet  
 4/12 (7/8:45 pm) Ilan Eisenzweig Quartet  
 4/14 (7/8:45 pm) Adrian "Professor" Cunningham Quartet  
 4/19 (7/8:45 pm) Graham Kozak Quartet  
 4/21 (7/8:45 pm) Karl Latham Quartet  
 4/28 (7/8:45 pm) Champion Fulton Quartet  
**Tavern on George New Brunswick, NJ [www.tavernongeorge.com](http://www.tavernongeorge.com)**

4/1 (7:30 pm) Lee Ritenour  
**The Vogel at Count Basie Center for the Arts Red Bank, NJ [www.thebasie.org](http://www.thebasie.org)**

## NEW YORK

4/1 (7 pm) Victor LaGamma Trio  
 4/8, 4/22 (7 pm) Dinah Vero  
 4/9, 4/23 (7:30 pm) Leslie Pintchik Trio with Scott Hardy, Michael Sarin  
 4/15 (7 pm) Alexander McCabe Trio with Sarah Sion, Mark Hagen  
**Alvin & Friends New Rochelle, NY [www.alvinandfriendsrestaurant.com](http://www.alvinandfriendsrestaurant.com)**

4/7 (7 pm) Eric Person Quartet with John Esposito, Robert Kopec, Peter O'Brien  
**Bearsville Theater Woodstock, NY [www.bearsvilletheater.com](http://www.bearsvilletheater.com)**

4/14 (8 pm) Brad Mehldau solo  
 4/30 (8 pm) Jazzmeia Horn  
**Caramoor Jazz Katonah, NY [www.caramoor.org](http://www.caramoor.org)**

4/24 (4 pm) Armen Donelian with Jay Anderson, Dennis Mackrel  
**Claverack Free Library Claverack, NY [www.claveracklibrary.org](http://www.claveracklibrary.org)**

4/3 (1 pm) "Swing Into Spring" with Judi Silvano, Teri Roiger, John Menegon  
**Cornwall Library Cornwall, NY [www.cornwallpubliclibrary.org](http://www.cornwallpubliclibrary.org)**

4/7, 4/14, 4/21, 4/28 (7 pm) Paul Connors Organ Groove featuring KJ Denhert  
 4/30 (7:30 pm) Alexis Cole & Friends  
**Elk's Lodge Ossining, NY [www.jazzatthelodge.com](http://www.jazzatthelodge.com)**

4/1 (8 pm) Bill Frisell Trio with Thomas Morgan, Rudy Royston  
 4/29 (8 pm) Stanley Jordan  
**Emelin Theatre Mamaroneck, NY [www.emelin.org](http://www.emelin.org)**

4/1 4/2 (7/9:30 pm) Louis Hayes Quartet  
 4/3 (4/6 pm) Eugenie Jones, (8 pm) David Janeway Trio  
 4/8-9 (7/9:30 pm) Russell Malone Quartet  
 4/10 (4/6 pm) Maggie Gould  
 4/22-23 (7/9:30 pm) Eddie Palmieri Quartet  
 4/24 (4/6 pm) Liz Rosa  
**Jazz Forum Arts Tarrytown, NY [www.jazzforumarts.org](http://www.jazzforumarts.org)**

4/9 (7 pm) Rob Scheps Core-tet with Jamie Reynolds, Cameron Brown, Anthony Pinciotti  
 4/16 (6:30 pm) Daniel Jodocy, Ben Zwerin, Yusuke Yamamoto  
 4/23 (7 pm) Nancy Donnelly with Peter Tomlinson, Mark Usvolk, Matt Garrity  
**Lydia's Café Stone Ridge, NY [www.lydias-cafe.com](http://www.lydias-cafe.com)**

4/1 (8 pm) Jazz Jam with Freddie Jacobs and Friends  
 4/2 (8 pm) Tony Jefferson Quartet  
 4/8 (8 pm) Scott Reeves Quartet with Jim Ridl, Mike McGuirk, Jamile Ayers  
 4/9 (8 pm) Valery Ponomarev Quartet  
 4/15 (8 pm) Peté Levin Trio with Roni Ben-Hur  
 4/16 (8 pm) Kate Baker Quartet featuring Rachel Z, (10 pm) David Budman  
 4/22 (8 pm) Indian Raga Jazz featuring Charu Siri  
 4/23 (8 pm) Zach Adleman Trio  
 4/29 (8 pm) Alex "Apolo" Ayala & Bambula Project  
 4/30 (8 pm) Maucha Adnet & The Brazilian Trio  
**Maureen's Jazz Cellar Nyack, NY [www.maureensjazzcellar.com](http://www.maureensjazzcellar.com)**

4/4 (8:30 pm) Anna Webber Trio with Adam Hopkins, Tomas Fujiwara  
 4/11 (8:30 pm) Geoff Vidal Rhythm Project with Bryan Ponton, Jongyoon Lee, Sam Minae, Guerin Williams  
 4/18 (8:30 pm) Kenny Wessel with Dave Ambrosio, Michael Sarin  
 4/25 (8:30 pm) Jon Irabagon Quartet with Matt Mitchell, Chris Lightcap, Dan Weiss  
**Quinn's Beacon, NY [www.facebook.com/QuinnsBeacon](http://www.facebook.com/QuinnsBeacon)**

4/2, 4/9, 4/16, 4/23, 4/30 (3 pm) Hal Galper Trio with Tony Marino, Billy Mintz  
**Rafter's Tavern Callicoon, NY [www.facebook.com/Rafters-Tavern-894552874038817](http://www.facebook.com/Rafters-Tavern-894552874038817)**

4/3 (2 pm) Art Lillard & Blue Heaven  
 4/3 (1 pm) Rave Tesar and John Arbo with Heidi Blair Clark  
 4/10 (1 pm) New Adirondack Jazz Trio: Bob Meyer, Bryan Copeland, Luke Franco  
 4/15 (1 pm) Jerry Vivino Quartet with John Arbo, Rave Tesar, Jimmy Wormworth  
 4/16 (7 pm) Oz Noy Trio  
 4/24 (1 pm) Hudson Valley Jazz Trio: Jeff Ciampa, John Arbo, Steve Rubin  
**The Cove Castle Greenwood Lake, NY [www.covecastleny.com](http://www.covecastleny.com)**

4/2 (7 pm) Ed Palermo Big Band  
 4/3 (7 pm) Michael Leonhart Orchestra  
 4/7 (7 pm) Analogue Jazz Orchestra  
 4/10 (7 pm) Brianna Thomas  
 4/14 (7 pm) Mahavishnu Project  
 4/17 (7 pm) Aaron Parks Little Big  
 4/22 (7 pm) Billy Martin/Cyro Baptista  
 4/24 (7 pm) Jeremy Pelt  
**The Falcon Marlboro, NY [www.liveatthefalcon.com](http://www.liveatthefalcon.com)**

4/6 (1 pm) Tom Manuel & The Young At Heart Trio  
 4/7 (7 pm) Jazz Loft Big Band with Tom Manuel  
 4/8 (7 pm) Lew Tabackin/Randy Brecker Quartet  
 4/9 (7 pm) Bakithi Kumalo South African Allstars  
 4/12 (7 pm) Amadis Dunkel  
 4/19 (7 pm) Eli Yamin  
 4/21 (7 pm) The Bad Little Big Band featuring Madeline Kole, Rich Iacona  
 4/23 (7 pm) Sivan Arbel Quartet with Sam Weber, Evan Hyde, Nick Hetko  
 4/28 (7 pm) Interplay Jazz Orchestra with Joe Devassy, Gary Henderson  
**The Jazz Loft Stony Brook, NY [www.thejazzloft.org](http://www.thejazzloft.org)**

4/10 (4 pm) Michael Bisio Quartet with Karl Berger, Mat Maneri, Whit Dickey  
**The Lace Mill Kingston, NY [www.facebook.com/TheLaceMill](http://www.facebook.com/TheLaceMill)**

4/7 (7:30 pm) Jazz at Lincoln Center Orchestra with Wynton Marsalis  
 4/9 (8 pm) Diana Krall  
**Tilles Center at LIU Post Brookville, NY [www.tillescenter.org](http://www.tillescenter.org)**

4/13 (7 pm) Ballister: Dave Rempis, Fred Lonberg-Holm, Paal Nilssen-Love and guest Joe McPhee  
**Tubby's Kingston, NY [www.tubbyskingston.com](http://www.tubbyskingston.com)**

4/4, 4/11, 4/18, 4/25 (8pm): Monday Jazz Sessions with John Richmond  
**Turning Point Café Piermont, NY [www.turningpointcafe.com](http://www.turningpointcafe.com)**

4/2 (8 pm) Diana Krall  
**Ulster Performing Arts Center Kingston, NY [www.bardavon.org](http://www.bardavon.org)**

4/23 (3 pm) Judi Silvano with Teri Roiger, John Menegon, Joe Lovano  
**Unitarian Universalist Society of Orange County Rock Tavern, NY [www.uucrt.org](http://www.uucrt.org)**

4/2 (6 pm) Alexis Cole Ensemble  
 4/16 (6 pm) Kristina Koller  
 4/23 (8 pm) Orchestra Pastrana  
**Bean Runner Café Peekskill, NY [www.beanrunnercafe.com](http://www.beanrunnercafe.com)**

## PENNSYLVANIA

4/16 (8 pm) Dromedaries: Keir Neuringer, Shayna Dulberger, Julius Masri  
**2223.fish Philadelphia, PA [www.firemuseumpresents.com](http://www.firemuseumpresents.com)**

4/6 (7:30 pm) Joel Harrison Quintet  
**Cheltenham Center for the Arts Cheltenham, PA [www.jazzbridge.org](http://www.jazzbridge.org)**

4/1-2 (8/10 pm) Eric Alexander Quartet featuring Kurt Rosenwinkel  
 4/5 (8/9:30 pm) Temple University Swinging Owls with Chris Oatts and Josh Lee  
 4/8 (8/10 pm) Anthony Wonsey Quintet with Duane Eubanks, Stacy Dillard, Brandi Disterheft, Wayne Smith, Jr.  
 4/16 (8/10 pm) East Coast Jazz Festival  
 4/22-23 (8/10 pm) Tim Brey Trio featuring Grant Stewart, Jeremy Pelt  
**Chris' Jazz Café Philadelphia, PA [www.chrisjazzcafe.com](http://www.chrisjazzcafe.com)**

4/23 (7:30 pm) Johnathan Blake & Pentad with Immanuel Wilkins, Steve Nelson, David Virelles, Ben Street  
**Clef Club Philadelphia, PA [www.clefclubofjazz.org](http://www.clefclubofjazz.org)**

4/1 (7 pm) Gabrielle Stravelli  
 4/2 (7 pm) Alan Broadbent Trio with Harvie S, Michael Stephens  
 4/3 (7 pm) Joanie Samra with Skip Wilkins, Paul Rostock  
 4/8 (7 pm) Mark Sherman Quartet with Joe Magnarella, Dean Johnson, Tim Homer  
 4/9 (7 pm) Dan Pugach Nonet +1 with Nicole Zuraitis  
 4/10 (5 pm) Skip and Dan Wilkins Quartet with Tony Marino, Bill Goodwin  
 4/12 (5 pm) David Ostwald's Louis Armstrong Eternity Band  
 4/16 (7 pm) Carolyn Leonhart  
 4/22 (7 pm) JD Walter Quartet with Jim Ridl, Tony Marino, Diego Joaquin Ramirez  
 4/23 (7 pm) Nancy Reed/Skip Wilkins Duo  
 4/24 (5 pm) Rob Scheps Core-tet with Jamie Reynolds, Cameron Brown, Anthony Pinciotti  
 4/29 (7 pm) Warren Vaché  
 4/30 (7 pm) Giacomo Gates Trio with David Leonhart, Paul Rostock  
**Deer Head Inn Delaware Water Gap, PA [www.deerheadinn.com](http://www.deerheadinn.com)**

4/8 (8 pm) Diana Krall  
 4/21 (8 pm) Dianne Reeves  
 4/14 (7:30 pm) "Jazz In The Key of Ellison" with Nona Hendryx, Quiana Lynell, Andy Farber Orchestra featuring Jon Faddis  
**Kimmel Center Philadelphia, PA [www.kimmelculturalcampus.org](http://www.kimmelculturalcampus.org)**

4/4, 4/11, 4/18, 4/25 (5:30-9:30 pm) Tony Williams Jazz Quartet  
**La Rose Jazz Club Philadelphia, PA [www.jazzclublarose.com](http://www.jazzclublarose.com)**

4/14 (8 pm) ArsNova Presents Ballister with Dave Rempis, Fred Lonberg-Holm, Paal Nilssen-Love and guest Marshall Allen  
**PhilaMOCA Philadelphia, PA [www.philamoca.org](http://www.philamoca.org)**

4/20 (7:30 pm) Celebration of John Blake 75th b-day featuring Ben Sutin  
**Ridge Avenue Methodist Church Philadelphia, PA [www.jazzbridge.org](http://www.jazzbridge.org)**

4/15 (8 pm) ArsNova presents Chris Corsano/Bill Orcutt  
**RUBA Club Philadelphia, PA [www.arsnovaworkshop.org](http://www.arsnovaworkshop.org)**

4/1 (7 pm) G. Thomas Allen Quartet  
 4/10 (6:30/8:30 pm) Dan Pratt, Michael Eckroth, Matt Clohesy, Jerome Jennings  
 4/21 4/22 (7/9 pm) The Electric Mingus Project  
 4/29-30 (7/9:30 pm) Nicole Henry  
**South Jazz Club Philadelphia, PA [www.southjazzkitchen.com](http://www.southjazzkitchen.com)**

4/12 (8 pm) Gwen Laster's New Muse 4tet with Melanie Dyer, Alex Waterman, Dara Blumenthal-Bloom; Bismuth Quartet with Carlos Santiago, Veronica Jurkiewicz, Carolina Diazgranados, Matt Engle  
**The Rotunda Philadelphia, PA [www.firemuseumpresents.com](http://www.firemuseumpresents.com)**

4/1 (8 pm) Ranky Tanky  
**Williams Center for the Arts Easton, PA [www.williamscenter.lafayette.edu](http://www.williamscenter.lafayette.edu)**

4/14 (9 pm) Omar's Hat  
 4/21 (8 pm) Yamandu Costa  
 4/22 (8 pm) Kevin Eubanks/Orrin Evans Experience  
 4/23 (9 pm) Emmanuel Ohemeng III & Perpetual Motion  
 4/27 (8 pm) Stephane Wrembel  
**World Café Philadelphia, PA [www.worldcafefive.com](http://www.worldcafefive.com)**

4/4 (12 pm) Mark Wade Trio with Tim Harrison, Scott Neumann Zoellner  
**Performing Arts Center Bethlehem, PA [www.zoellner.cas.lehigh.edu](http://www.zoellner.cas.lehigh.edu)**

# the DJANGO

## MINGUS BIG BAND

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

FRI	KEN FOWSER QUINTET	7PM
4/1	WAYNE ESCOFFERY PLAYS MINGUS	10PM
SAT	DAVID GIBSON QUARTET	7PM
4/2	TATUM GREENBLATT PLAYS MINGUS	10PM
TUE	PEDRO GIRAUDO QUARTET	7PM
4/5	CHINO PONS	10PM
WED	JOHN DOKES	7PM
4/6	JD WALTER QUARTET	10PM
THR	SIMON MOULLIER QUARTET	7PM
4/7	KEN FOWSER QUINTET	10PM
FRI	JASON MARSHALL PLAYS MINGUS	7PM
4/8	FREDDY DEBOE BAND	10PM
SAT	ALEX NORRIS PLAYS MINGUS	7PM
4/9	BORIS KOZLOV'S ELECTRIC MINGUS	10PM
TUE	CESAR OROZCO & KAMARATA JAZZ	7PM
4/12	GERARDO CONTINO & LOS HABANEROS	10PM
WED	NAAMA GHEBER	7PM
4/13	VANISHA GOULD & LUCY YEGHIAZARYAN	10PM
THR	DAVE KIKOSKI PLAYS MINGUS	7PM
4/14	CONRAD HERWIG'S LATIN SIDE OF MINGUS	10PM
FRI	CONRAD HERWIG'S LATIN SIDE OF MINGUS	7PM
4/15	GOTHAM KINGS	10PM
SAT	KEN FOWSER QUINTET	7PM
4/16	PHILIP HARPER PLAYS MINGUS	10PM
TUE	ELEW ACOUSTIC TRIO	7PM
4/19	ELEW TRIO & DANCE PARTY	10PM
WED	TERRENO COMUM FT. ALEXIA BOMTEMPO	7PM
4/20	SACHAL VASANDANI PRESENTS	10PM
THR	MIKE LEDONNE TRIO	7PM
4/21	MARK WHITFIELD	10PM
FRI	KEN FOWSER QUINTET	7PM
4/22	JOE SAYLOR & THE KINGDOM	10PM
SAT	SCOTT ROBINSON PLAYS MINGUS	7PM
4/23	ENDEA OWENS & THE COOKOUT	10PM
TUE	PEDRO CORTEZ FLAMENCO ENSEMBLE	7PM
4/26	LOS HACHEROS	10PM
WED	BENNY BENACK III	7PM
4/27	EMILY BRADEN	10PM
THR	HELEN SUNG PLAYS MINGUS	7PM
4/28	IAN HENDRICKSON-SMITH	10PM
FRI	KEN FOWSER QUINTET	7PM
4/29	CRAIG HANDY & 2ND LINE SMITH	10PM
SAT	"RIVERSIDE" ALBUM RELEASE	7PM
4/30	LEZLIE HARRISON	10PM

DINNER, LIBATIONS & LIVE JAZZ

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2 AVE OF THE AMERICAS

## Sunday, April 24

- Stephane Wrembel Barbès 8 pm \$20
- Ashley Pezzotti with Birdland Big Band Birdland 5:30 pm \$30
- Arturo O'Farrill and The Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30
- Wycliffe Gordon and His International All-Stars with Adrian Cunningham, Ehud Asherie, Yasushi Nakamura, Alvin Atkinson Birdland Theater 7, 9:30 pm \$30
- Marcus Miller's Bass Jam Blue Note 8, 10:30 pm \$65
- Ned Gould Trio Cellar Dog 7 pm \$10
- Charles Mingus Centennial Celebration: Mingus Orchestra Dizzy's Club 7:30, 9:30 pm \$35
- Teri Roiger, Steve Berger, John Menegon Entwine Wine Bar 7, 8, 9:15 pm
- Alicia Lieu; Mark Wade Flushing Town Hall 2 pm \$10
- Stanley Jordan Idium 8, 10:30 pm \$45
- Welf Dor, Elias Meister, Dmitry Ishenko, Kenny Wollesen The Keep 9 pm
- Elina Duni/Rob Luft Le Poisson Rouge 7 pm \$35-40
- Champion Fulton Mezzrow 7:30, 9 pm \$20
- Tony Glausi Minton's 7, 9 pm \$20
- Roz Corral Trio with Roni Ben-Hur, Harvie S North Square Lounge 12:30, 2 pm
- Mimi Jones and Friends Room 623 at B2 Harlem 6 pm \$15
- Go: Organic Orchestra and Brooklyn Raga Massive: Jay Gandhi, Arun Ramamurthy, Trina Basu, Samarth Nagarkar, Neel Murgai, Sameer Gupta, Michel Gentile, Sylvain Leroux, Zé Luis, Avram Fefer, Sara Schoenbeck, Ivan Barenboim, Ned Rothenberg, Stephen Haynes, Julianne Carney-Chung, Sana Nagano, Gwen Laster, Richard Carr, Stephanie Griffin, Jake Charkey, Leco Reis, Mia Theodoratus, Marco Cappelli, Kenny Wessel, Alexis Marcelo, Damon Banks, Harris Eisenstadt, Rogério Boccato
- Tahira Clayton Roulette 8 pm \$25
- Duduka Da Fonseca Saint Peter's Church 5 pm
- John Zorn's New Masada Quartet with Julian Lage, Jorge Roeder, Kenny Wollesen Smalls 7:30, 9 pm \$20
- John Zorn's New Masada Quartet with Julian Lage, Jorge Roeder, Kenny Wollesen Village Vanguard 3 pm \$40
- Aaron Parks Little Big with Greg Tuohy, Matt Brewer, Tommy Crane Village Vanguard 8, 10 pm \$40

## Monday, April 25

- Tal Mashiach Bar Lunático 9, 10:15 pm \$10
- Dizzy Gillespie Afro-Latin Experience Blue Note 8, 10:30 pm \$35
- Vince Giordano and The Nighthawks Bond 45 8 pm \$25
- David Gervais, André Sacalxot, Jordan Carcompas; Patrick Golden, Dave Sewelson, Jim Clouse, Sean Conly; Stephen Gauci, Adam Lane, Colin Hinton; Daniel Carter, Stephen Gauci, Sean Conly, Kevin Shea, Aron Namenwirth; Nick Demopoulos, Lauren Lee, Donald Sturge Anthony McKenzie Bushwick Public House 7 pm \$15
- Temple University Jazz Band led by Terrell Stafford with guest Joey DeFrancesco Dizzy's Club 7:30, 9:30 pm \$40
- Mingus Orchestra The Django 7:30, 9:30 pm
- Angélique Kidjo Grace R. Rogers Auditorium 7 pm \$25-150
- Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40

## Tuesday, April 26

- Eri Yamamoto, William Parker, Chad Fowler, Steve Hirsh Bar Lunático 9, 10:15 pm \$10
- Jane Monheit with Rick Montalbano, Michael Kanan, Miles Okazaki Birdland 7, 9:30 pm \$40
- Vince Giordano and The Nighthawks Bond 45 8 pm \$25
- Charles Mingus Centennial Celebration: Yale Jazz Ensemble led by Wayne Escoffery with guests Michael Philip Mossman, "Ku-Umba" Frank Lacy Dizzy's Club 7:30, 9:30 pm \$40
- Pedro Cortes Flamenco Ensemble; Los Hacheros: Jeremy Bosch, Itai Kriss, Eddie Venegas, Jacob Plasse, William Ash, Marcos Lopez, Carlitos Padron The Django 7, 10 pm
- Ayumi Ishito, Damien Olsen, Nebula The Velvet Queen; Aaron Edgcomb, Priya Carlberg, David Leon Downtown Music Gallery 6:30 pm
- Angélique Kidjo Grace R. Rogers Auditorium 7 pm \$25-150
- Youn Sun Nah's Waking World Joe's Pub 7 pm \$30
- Happy Trio XXI: Kevin Sun, Harish Raghavan Lowlands 8, 9:30 pm
- Jamile Mezzrow 7:30, 9 pm \$20
- Molisn't Jazz Ensemble: Chiara Izz, Luca Santaniello, Nicola Corso, Perry Smith Rizzoli Bookstore 5 pm \$20
- Johnathan Blake Pentad with Immanuel Wilkins, Joel Ross, David Virelles, Ben Street Village Vanguard 8, 10 pm \$40

## Wednesday, April 27

- Chris Speed Trio; Paul Jones The Atlantic BKLN 7, 9 pm \$15
- Sullivan Fortner Trio Bar Bayeux 8, 9:30 pm
- Kazembe George Quintet Bar Lunático 9, 10:15 pm \$10
- David Ostwald's Louis Armstrong Eternity Band Birdland 5:30 pm \$30
- Jane Monheit with Rick Montalbano, Michael Kanan, Miles Okazaki Birdland 7, 9:30 pm \$40
- Frank Vignola's Guitar Night with Jimmy Bruno and guest Dave Stryker Birdland Theater 8:30 pm \$30
- Paris Swing Quartet Cellar Dog 7 pm \$10
- Jazz Foundation of America Artist Series Chelsea Table & Stage 7, 9:30 pm \$45
- Honoring South Africa Freedom Day: McCoy Mrubata Quartet with Gary Wittner, Shakeel Cullis, Lumanyano Mzi and guest: Evan Christopher Dizzy's Club 7:30, 9:30 pm \$35
- Benny Benack III; Emily Braden The Django 7, 10 pm
- Sunny Jain's Love Force Joe's Pub 7 pm \$20
- Ambrose Getz/Almog Sharvit Lowlands 8 pm
- Joris Teepe Mezzrow 7:30, 9 pm \$20
- The Trio Of Omar Hakim, Rachel Z, Jon Toscano, Kalena Nash Nublu 151 7 pm
- Marcelino Feliciano Quintet with Nicki Adams, Dan Stein, Mario Castro, Joel Mateo Pangea 7 pm \$25
- Erez Aviram Ensemble Rockwood Music Hall Stage 3 7 pm \$15
- Peter Brainin and Friends Room 623 at B2 Harlem 8 pm \$15
- Rob Scheps Smalls 7:30, 9 pm \$20
- Hayes Greenfield/Dean Johnson Soapbox Gallery 8 pm \$25
- Jeremiah Cymerman, Joe Morris, Henry Fraser, Shayna Dunkelman The Stone at The New School 8:30 pm \$20
- Johnathan Blake Pentad with Immanuel Wilkins, Joel Ross, David Virelles, Ben Street Village Vanguard 8, 10 pm \$40
- Terry Waldo's Gotham City Band Zinc Bar 8, 9:45 pm

## Thursday, April 28

- Jane Monheit with Rick Montalbano, Michael Kanan, Miles Okazaki Birdland 7, 9:30 pm \$40

- Daniel Glass Trio Birdland Theater 8:30 pm \$30
- The Flail Cellar Dog 7 pm \$10
- Honoring South Africa Freedom Day—Miriam Makeba at 90: Melanie Scholtz, Nonhlanhla Kheswa, Aaron Rimbui Dizzy's Club 7:30, 9:30 pm \$40
- Mingus Celebration: Helen Sung Quartet; Ian Hendrick-Smith The Django 7, 10 pm
- Drom 8 pm \$30
- Pedrito Martinez Greenwich House Music School 8 pm \$15
- Alea The Jazz Gallery 7:30, 9:30 pm \$25-35
- Peter Evans/Elias Stemeseder Jazz Museum in Harlem 2 pm
- Ted Brown Quartet
- Amir ElSaffar's Rivers of Sound with Carlo DeRosa, John Escreet, Dena ElSaffar, Fabrizio Cassol, George Ziadeh, JD Parran, Miles Okazaki, Mohammed Saleh, Naseem AlAtrash, Nasheet Waits, Ole Mathisen, Rajna Swaminathan, Tareq Abboushi, Tim Moore, Zafer Tawil Merkin Concert Hall 7:30 pm \$25
- Brian Charette Mezzrow 7:30, 9 pm \$20
- Kassa Overall Public Records 7:30 pm \$25
- The Secret Trio: Ismail Lumanovski, Tamer Pinarbası, Ara Dinkjian Roulette 8 pm \$25
- Franklin Kiemmyer Scatter The Atoms That Remain; David Gibson Smalls 7:30, 9, 10:30 pm \$20
- Jeremiah Cymerman solo The Stone at The New School 8:30 pm \$20
- Johnathan Blake Pentad with Immanuel Wilkins, Joel Ross, David Virelles, Ben Street Village Vanguard 8, 10 pm \$40

## Friday, April 29

- Chris McCarthy Quintet The Atlantic BKLN 9:30 pm \$15
- Birdland Big Band Birdland 5 pm \$30
- Jane Monheit with Rick Montalbano, Michael Kanan, Miles Okazaki Birdland 8:30, 10:30 pm \$40
- Steven Bernstein's Millennial Territory Orchestra Birdland Theater 7, 9:30 pm \$30
- Stanley Clarke/Gonzalo Rubalcaba Blue Note 8, 10:30 pm \$65
- Jade Systelien Quartet; Jamale Davis Quartet Cellar Dog 7, 11:30 pm \$10
- Honoring South Africa Freedom Day: Nduduzo Makhathini Quartet Dizzy's Club 7:30, 9:30 pm \$45
- Ken Fowser Quintet; Craig Handy 2nd Line Smith with Matt Chertkoff, Kyle Koehler, Clark Gayton, Jerome Jennings The Django 7, 10 pm
- Milena Casado The Jazz Gallery 7:30, 9:30 pm \$25-35
- Isaiah Thompson Mezzrow 7:30, 9 pm \$20
- Gabriel Alegria Afro-Peruvian Sextet Minton's 7, 9 pm \$20
- Franklin Kiemmyer Scatter The Atoms That Remain Omnithology Jazz Club 9 pm
- Ron Jackson; Steven Gluzband Room 623 at B2 Harlem 7, 8:30, 10 pm \$18-15
- The Flail Smalls 7:30, 9 pm \$20
- Broken Land: Jeremiah Cymerman, Zachary Paul, Samer Ghadry The Stone at The New School 8:30 pm \$20
- Johnathan Blake Pentad with Immanuel Wilkins, Joel Ross, David Virelles, Ben Street Village Vanguard 8, 10 pm \$40

## Saturday, April 30

- Christian Li Trio with Jared Henderson, Lee Fish Bar Bayeux 9 pm
- Jane Monheit with Rick Montalbano, Michael Kanan, Miles Okazaki Birdland 8:30, 10:30 pm \$40
- Steven Bernstein's Millennial Territory Orchestra Birdland Theater 7, 9:30 pm \$30
- Stanley Clarke/Gonzalo Rubalcaba Blue Note 8, 10:30 pm \$65
- Sheryl Bailey Quartet; Ai Murakami Quartet Cellar Dog 7, 11:30 pm \$10
- Honoring South Africa Freedom Day: Nduduzo Makhathini Quartet Dizzy's Club 7:30, 9:30 pm \$45
- International Jazz Day: Riverside: Oz Noy, Ugorna Okegwo, Ray Marchica; Lezlie Harrison The Django 7, 10 pm
- Adegoke Steve Colson Quintet with Iqua Colson, TK Blue, Luke Stewart, Pheeroan akLaff Harlem School of the Arts 3 pm
- Queen Esther Harlem Stage Gatehouse 7:30 pm \$25-35
- Cucho Martinez and Friends J. Hood Wright Park 2 pm
- Dayna Stephens' Custom Deluxe The Jazz Gallery 7:30, 9:30 pm \$25-35
- Isaiah Thompson Mezzrow 7:30, 9 pm \$20
- Dawn Drake Minton's 7, 9 pm \$20
- Michael Leonhart and JSWISS Rockwood Music Hall Stage 2 8:30 pm \$20
- JD Allen/Brandon Sanders Quartet Sistas' Place 9, 10:30 pm \$25
- George Garzone, John Lockwood, Francisco Mela, Leo Genovese Smalls 7:30, 9 pm \$20
- Bloodmist: Jeremiah Cymerman, Toby Driver, Mario Diaz de Leo The Stone at The New School 8:30 pm \$20
- Johnathan Blake Pentad with Immanuel Wilkins, Joel Ross, David Virelles, Ben Street Village Vanguard 8, 10 pm \$40
- Jazzmeia Horn Zankel Hall 9 pm \$46-55

**5 Mondays in May**  
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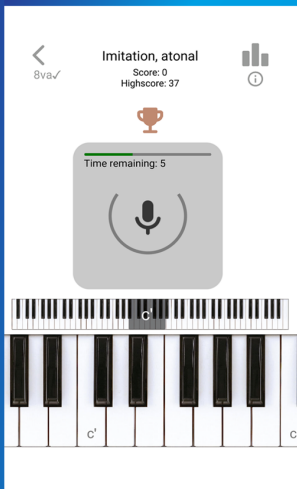


# ET - Ear Trainer

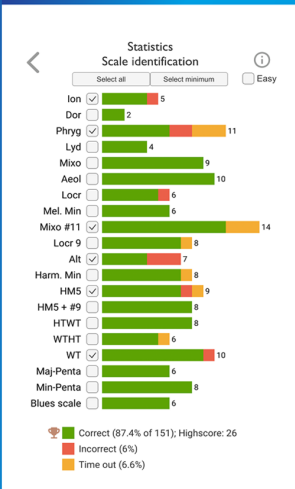
"Ear Training - the overlooked activity with music"  
Tim Hagans

- Apple and Android- App, iPads
- Uses voicings common in jazz practice
- 13 microphone exercises
- 10 identification exercises
- Online leaderboard

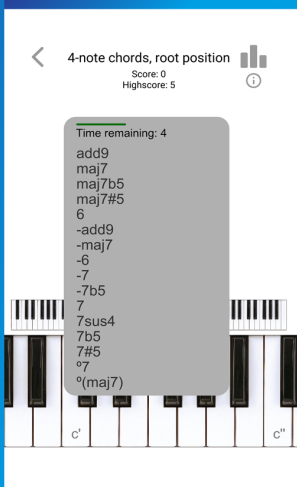
Microphone sound input  
voice & instruments



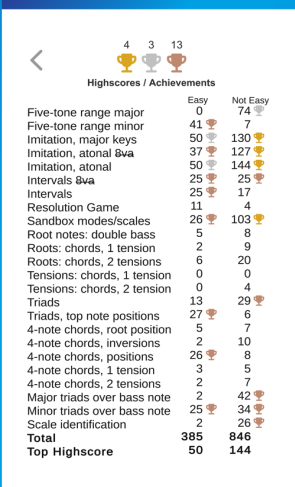
Educational guidance system  
customize exercises



Example: chord identification



Achievement board



"I love the voicings section - the best I've yet heard."  
John Funkhouser, Berklee Ear Training Department



app website  
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www.danielschenker.ch

## CLUB DIRECTORY

- **55Bar** 55 Christopher Street between Waverly Place and Seventh Avenue South (212-929-9883) Subway: 1, 2 to Christopher Street- Sheridan Square [www.55bar.com](http://www.55bar.com)
- **Americas Society** 680 Park Avenue (212-628-3200) Subway: 6 to 68th Street [www.as-coa.org](http://www.as-coa.org)
- **The Atlantic BKLN** 333 Atlantic Avenue Subway: A, C, G to Hoyt-Schermerhorn Streets [www.atlanticbkln.com](http://www.atlanticbkln.com)
- **Bar Bayeux** 1066 Nostrand Avenue (347-533-7845) Subway: 2, 5 to Sterling Street [www.barbayeux.com](http://www.barbayeux.com)
- **Bar Lunático** 486 Halsey Street (917-495-9473) Subway: C to Kingston-Throop Avenues [www.barlunatico.com](http://www.barlunatico.com)
- **Barbès** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue [www.barbesbrooklyn.com](http://www.barbesbrooklyn.com)
- **Birdland and Birdland Theater** 315 W. 44th Street (212-581-3080) Subway: A, C, E, to 42nd Street [www.birdlandjazz.com](http://www.birdlandjazz.com)
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592) Subway: A, B, C, D, E, F to W. 4th Street [www.bluenotejazz.com](http://www.bluenotejazz.com)
- **Bond 45** 221 W. 46th Street (212-869-4545) Subway: B, F, M to 47-50 Streets [www.bond45ny.com](http://www.bond45ny.com)
- **Brooklyn Conservatory of Music** 58 Seventh Avenue, Brooklyn Subway: F to Seventh Avenue, N, R to Union Street [www.bkcm.org](http://www.bkcm.org)
- **Bushwick Public House** 1288 Myrtle Avenue Subway: G to Myrtle - Willoughby Avenue then B54 [www.bushwickpublichouse.com](http://www.bushwickpublichouse.com)
- **Cellar Dog** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Street [www.cellardog.net](http://www.cellardog.net)
- **Chelsea Table & Stage** Hilton Fashion District Hotel, 152 W. 26th Street Subway: C, E to 23rd Street; R, W to 28th Street [www.chelseatableandstage.com](http://www.chelseatableandstage.com)
- **Church of St Edward the Martyr** 14 E. 109th Street (212-369-1140) Subway: 6 to 110th Street [www.saintedwardthemartyr.com](http://www.saintedwardthemartyr.com)
- **City Winery** 25 11th Avenue (at 15th Street) (646-751-6033) Subway: A, C, E to 14th Street [www.citywinery.com](http://www.citywinery.com)
- **The Cloak Room** 126 Hamilton Place Subway: A, B, C, D to 145th Street [www.cloakroom.bar](http://www.cloakroom.bar)
- **Culture Lab LIC** 5-25 46th Avenue, Long Island City (347-848-0030) Subway: 7 to Vernon Boulevard/Jackson Avenue [www.facebook.com/culturelablic](http://www.facebook.com/culturelablic)
- **The Cutting Room** 44 E. 32nd Street (212-691-1900) Subway: 6 to 33rd Street [www.thecuttingroomnyc.com](http://www.thecuttingroomnyc.com)
- **David Rubenstein Atrium** Broadway at 60th Street (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.lincolncenter.org/venue/atrium](http://www.lincolncenter.org/venue/atrium)
- **Dizzy's Club** 33 W. 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.jazz.org](http://www.jazz.org)
- **The Django** 2 Sixth Avenue (212-519-6600) Subway: A, C, E to Canal Street; 1 to Franklin Street [www.thedjangonyc.com](http://www.thedjangonyc.com)
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043) Subway: F to East Broadway [www.downtownmusicgallery.com](http://www.downtownmusicgallery.com)
- **Drom** 85 Avenue A (212-777-1157) Subway: F to Second Avenue [www.dromnyc.com](http://www.dromnyc.com)
- **Entwine Wine Bar** 765 Washington Street (212-727-8765) Subway: 1, 2, 3, A, C, E, L to 14th Street [www.entwinenyc.com](http://www.entwinenyc.com)
- **Faber Park** Richmond Terrace, Staten Island (212-639-9675) Bus: SIMC3C Bus to Faber Park [www.nycgovparks.org/parks/faber-pool-and-park](http://www.nycgovparks.org/parks/faber-pool-and-park)
- **Flushing Town Hall** 137-35 Northern Boulevard, Flushing (718-463-7700) Subway: 7 to Main Street [www.flushingtownhall.org](http://www.flushingtownhall.org)
- **Funkadelic Studios** 209 W. 40th Street (212-696-2513) Subway: 1, 2, 3, 7, A, C, E, N, Q, R to 42nd Street-Times Square [www.funkadelicstudios.com](http://www.funkadelicstudios.com)
- **Grace R. Rogers Auditorium** 1000 Fifth Avenue at 82nd Street (212-570-3949) Subway: 4, 5, 6 to 86th Street [www.metmuseum.org](http://www.metmuseum.org)
- **The Green Room at Yotel** 570 Tenth Avenue (646-449-7700) Subway: 1, 2, 3, 7, A, C, E, N, Q, R to 42nd Street-Times Square [www.yotel.com](http://www.yotel.com)
- **Greenwich House Music School** 46 Barrow Street (212-242-4770) Subway: 1 to Christopher Street [www.greenwichhouse.org](http://www.greenwichhouse.org)
- **Harlem School of the Arts** 645 St. Nicholas Avenue at 145th Street (212-926-4100) Subway: D to 145th Street [www.hsanyc.org](http://www.hsanyc.org)
- **Harlem Stage Gatehouse** 150 Convent Avenue at West 135th Street (212-650-7100) Subway: 1 to 137th Street [www.harlemstage.org](http://www.harlemstage.org)
- **Holy Apostles Church** 296 Ninth Avenue (212-807-6799) Subway: 1 to 28th Street [www.holyapostlesnyc.org](http://www.holyapostlesnyc.org)
- **Ibeam Brooklyn** 168 7th Street between Second and Third Avenues Subway: F to 4th Avenue [www.ibeambrooklyn.com](http://www.ibeambrooklyn.com)
- **The Interchurch Center** 61 Claremont Avenue (212-870-2200) Subway: 1 to 116th Street [www.interchurch-center.org](http://www.interchurch-center.org)
- **Iridium** 1650 Broadway at 51st Street (212-582-2121) Subway: 1, 2 to 50th Street [www.theiridium.com](http://www.theiridium.com)
- **Isaac Stern Auditorium at Carnegie Hall** 881 Seventh Avenue (212-247-7800) Subway: N, Q, R, W to 57th- Seventh Avenue [www.carnegiehall.org](http://www.carnegiehall.org)
- **J. Hood Wright Park** W. 173rd Street and Haven Avenue (212-927-1563) Subway: A to 175th Street [www.nycgovparks.org](http://www.nycgovparks.org)
- **Jamaica Center for Arts and Learning** 161-04 Jamaica Avenue, Queens (718-658-7400 ext. 152) Subway: E to Jamaica Center [www.jcal.org](http://www.jcal.org)
- **The Jazz Gallery** 1160 Broadway, 5th floor (212-242-1063) Subway: N, R to 28th Street [www.jazzgallery.org](http://www.jazzgallery.org)
- **Jazz Museum in Harlem** 58 W. 129th Street between Madison and Lenox (212-348-8300) Subway: 6 to 125th Street [www.jazzmuseuminharlem.org](http://www.jazzmuseuminharlem.org)
- **Joe's Pub** at the Public Theater 425 Lafayette Street (212-539-8770) Subway: N, R to 8th Street-NYU; 6 to Astor Place [www.joespub.com](http://www.joespub.com)
- **Juilliard School Paul Hall, Peter Jay Sharp Theatre** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street [www.juilliard.edu](http://www.juilliard.edu)
- **The Keep** 205 Cypress Avenue, Queens (718-381-0400) Subway: L to Jefferson Street [www.thekeepny.com](http://www.thekeepny.com)
- **Knickerbocker Bar & Grill** 33 University Place at 9th Street (212-228-8490) Subway: N, R to 8th Street-NYU [www.knickerbockerbarandgrill.com](http://www.knickerbockerbarandgrill.com)
- **Le Chéile** 839 W. 181st Street (212-740-3111) Subway: A to 181st Street [www.lecheilenyc.com](http://www.lecheilenyc.com)
- **Le Poisson Rouge** 158 Bleecker Street Subway: A, B, C, D, E, F, V to W. 4th Street [www.lepoissonrouge.com](http://www.lepoissonrouge.com)
- **Lowlands** 543 Third Avenue, Brooklyn (347-463-9458) Subway: R to Prospect Avenue [www.lowlandsbar.com](http://www.lowlandsbar.com)
- **Manhattan School of Music Neidorff-Karpati Hall** Broadway and 122nd Street (212-749-2802, ext 4428) Subway: 1 to 116th Street [www.msmnyc.edu](http://www.msmnyc.edu)
- **Mercury Lounge** 217 E. Houston Street (212-260-4700) Subway: F, V to Second Avenue [www.mercuryloungenyc.com](http://www.mercuryloungenyc.com)
- **Merkin Concert Hall** 129 W. 67th Street between Broadway and Amsterdam (212-501-3330) Subway: 1 to 66th Street-Lincoln Center [www.kaufman-center.org](http://www.kaufman-center.org)
- **Mezzrow** 163 W. 10th Street (646-476-4346) Subway: 1 to Christopher Street [www.mezzrow.com](http://www.mezzrow.com)
- **Michiko Studios** 149 W. 46th Street, 3rd Floor (212-302-4011) Subway: B, D, F, M to 47-50 Streets [www.michikostudios.com](http://www.michikostudios.com)
- **Miller Theatre** 2960 Broadway and 116th Street (212-854-7799) Subway: 1 to 116th Street-Columbia University [www.millertheater.com](http://www.millertheater.com)
- **Minton's** 206 W. 118th Street (212-243-2222) Subway: B, C to 116th Street [www.mintonsharlem.com](http://www.mintonsharlem.com)
- **National Sawdust** 80 N. 6th Street (646-779-8455) Subway: L to Bedford Avenue [www.nationalsawdust.org](http://www.nationalsawdust.org)
- **New York Jazz Workshop** 265 W. 37th St, 10th floor suite (212-287-5908) Subway: A, C, E to 34th Street-Penn Station [www.newyorkjazzworkshop.com](http://www.newyorkjazzworkshop.com)
- **North Square Lounge** 103 Waverly Place at McDougal Street (212-254-1200) Subway: A, B, C, E, F, V to West 4th Street
- **Nublu** 151 Avenue C Subway: L to First Avenue [www.nublu.net](http://www.nublu.net)
- **Ornithology Jazz Club** 6 Suydam Street, Brooklyn (917-231-4766) Subway: J, M, Z to Myrtle Avenue [www.ornithologyjazzclub.com](http://www.ornithologyjazzclub.com)
- **The Owl Music Parlor** 497 Rogers Avenue, Brooklyn (718-774-0042) Subway: 2, to to Sterling Street [www.theowl.nyc](http://www.theowl.nyc)
- **Pangea** 178 Second Avenue (212-995-0900) Subway: L to First Avenue [www.pangeanyc.com](http://www.pangeanyc.com)
- **Pete's Candy Store** 709 Lorimer Street (718-302-3770) Subway: L to Lorimer Street
- **Public Records** 233 Butler Street Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Avenue [www.publicrecords.nyc](http://www.publicrecords.nyc)
- **Revolution Books** 437 Malcolm X Boulevard (212-691-3345) Subway: 2, 3 to 135th Street [www.revolutionbooksnyc.org](http://www.revolutionbooksnyc.org)
- **Rizzoli Bookstore** 1133 Broadway (212-759-2424) Subway: R, W to 28th Street [www.rizzolibookstore.com](http://www.rizzolibookstore.com)
- **Rockwood Music Hall** 196 Allen Street (212-477-4155) Subway: F, V to Second Avenue [www.rockwoodmusicall.com](http://www.rockwoodmusicall.com)
- **Room 623 at B2 Harlem** 271 W. 119th Street (212-280-2248) Subway: B, C to 116th Street [www.b2harlem.com](http://www.b2harlem.com)
- **Rose Theater** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.jazz.org](http://www.jazz.org)
- **Roulette** 509 Atlantic Avenue (212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue [www.roulette.org](http://www.roulette.org)
- **St. George Theatre** 35 Hyatt Street (718-442-2900) Bus: S74 to Bay Street/Borough Place [www.stgeorgetheatre.com](http://www.stgeorgetheatre.com)
- **St. John's in the Village** 218 W. 11th Street (212-243-6192) Subway: 1 to Christopher Street [www.stjvny.org](http://www.stjvny.org)
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street [www.saintpeters.org](http://www.saintpeters.org)
- **Saint Vitus Bar** 1120 Manhattan Avenue Subway: G to Greenpoint Avenue [www.saintvitusbar.com](http://www.saintvitusbar.com)
- **Scholes Street Studio** 375 Lorimer Street (718-964-8763) Subway: L to Lorimer Street [www.scholesstreetstudio.com](http://www.scholesstreetstudio.com)
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue [www.sistasplace.org](http://www.sistasplace.org)
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091) Subway: 1 to Christopher Street [www.smallsjazzclub.com](http://www.smallsjazzclub.com)
- **Soapbox Gallery** 636 Dean Street Subway: 2, 3 to Bergen Street [www.soapboxgallery.org](http://www.soapboxgallery.org)
- **Sony Hall** 235 W. 46th Street (212-997-5123) Subway: N, R, W to 49th Street [www.sonyhall.com](http://www.sonyhall.com)
- **The Stone at The New School** 55 W. 13th Street (212-229-5600) Subway: F, V to 14th Street [www.thestonenyc.com](http://www.thestonenyc.com)
- **The Sultan Room** 234 Starr Street (612-964-1420) Subway: L to Jefferson Street [www.thesultanroom.com](http://www.thesultanroom.com)
- **Symphony Space Leonard Nimoy Thalia, Peter Jay Sharpe Theatre and Bar Thalia** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3 to 96th Street [www.symphonyspace.org](http://www.symphonyspace.org)
- **Town Hall** 123 W. 43rd Street (212-997-1003) Subway: 7, B, D, F, M to 42nd Street-Bryant Park [www.thetownhall.org](http://www.thetownhall.org)
- **Tribeca Performing Arts Center** 199 Chambers Street (212-220-1460) Subway: A, 1, 2, 3 to Chambers Street [www.tribecapac.org](http://www.tribecapac.org)
- **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street [www.villagevanguard.com](http://www.villagevanguard.com)
- **Weill Recital Hall (at Carnegie Hall)** 154 W. 57th Street at Seventh Avenue (212-247-7800) Subway: N, R to 57th Street [www.carnegiehall.org](http://www.carnegiehall.org)
- **Zankel Hall** 881 Seventh Avenue at 57th Street (212-247-7800) Subway: N, Q, R, W to 57th Street [www.carnegiehall.org](http://www.carnegiehall.org)
- **Zinc Bar** 82 W. 3rd Street (212-477-8337) Subway: A, C, E, F, V, Grand Street Shuttle to W. 4th Street [www.zincjazz.com](http://www.zincjazz.com)

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