



THE NEW YORK JAZZ RECORD



*Catherine
Russell*
Jazz Royalty
Family Tradition

**BLACK
HISTORY MONTH
ISSUE**

**BILL
SAXTON**

**IMMANUEL
WILKINS**

**ROGER
HUMPHRIES**

**CEDAR
WALTON**

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On February 7th, 1926, Carter G. Woodson (American author, historian, scholar and founder of the Association for the Study of African American Life and History) inaugurated Negro History Week, a week-long study and celebration of African American history. That week would turn into a month in some parts of the U.S. as early as the '40s, but it wasn't until decades later in 1976 when Black History Month became officially recognized. Though February is the shortest month of the year, Black contributions to America cannot be underestimated or undervalued. Along with other overlooked accomplishments by the Black community, jazz – what many rightfully consider “America’s Classical Music” – should be celebrated all year, as we have made a point of doing in this gazette since its inception almost 21 years ago.

In this month’s issue we tip our hats and pay respect to many past and present Black contributors who have shaped and help continue to shape this music, from our features to the special front-loaded Black History Month-related album review section (pgs. 12-17). The jazz lineage of vocalist Catherine Russell (Cover) is undeniable: her parents Luis Russell and Carlina Ray are each legendary figures. Russell returns to Birdland for what has become a Valentine’s week tradition. Veteran tenor saxophonist Bill Saxton (Interview) honors his forebears every weekend at his Harlem brownstone venue Bill’s Place, the very same location where Willie “The Lion” Smith and a young Billie Holiday performed; this month he also ventures to another borough, Brooklyn’s Sistas’ Place, where he pays tribute to former mentor, the late Pharoah Sanders. Alto saxophonist Immanuel Wilkins (Artist Feature) has taken the jazz world by storm in a matter of a few years with an acclaimed debut and follow-up (both on Blue Note Records) and curates and plays a week at The Stone at New School featuring special guests. Some other features to pique your interest: the late pianist Cedar Walton (Lest We Forget), an Art Blakey-alumnus and NEA Jazz Master, will be fêted at Tribeca Performing Arts Center; and in anticipation of becoming an octogenarian, we caught up with former Horace Silver drummer Roger Humphries (Encore).

– Laurence Donohue-Greene, Managing Editor

On The Cover: Catherine Russell by Sandrine Lee

Corrections: Photo credit for Jan. 2023 Cory Smythe Artist Feature should have been – By Peter Gannushkin
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MON 2/6	Cameron Campbell Quartet Brian Richburg Quintet	7:30pm 10:30pm
WED 2/8	Joe Strasser Quartet Eric Alexander Quartet	7:30pm 10:30pm
THR 2/9	David Gibson Quartet Craig Handy & 2nd Line Smith	7:30pm 10:30pm
FRI 2/10	Stella Katherine Cole Ty Bailie B3 Trio	7:30pm 10:30pm
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SUN 2/12	Chris Beck Quartet Michael Kanan Trio	7:30pm 9:30pm
MON 2/13	Hiruy Tirfe Quartet Aaron Seeber Quartet	7:30pm 10:30pm
WED 2/15	Joe Magnarelli Quartet Brian Charette Quartet	7:30pm 10:30pm
THR 2/16	Joe Farnsworth Trio Mark Whitfield	7:30pm 10:30pm
FRI 2/17	Carolyn Leonhart Quintet TBD	7:30pm 10:00pm
SAT 2/18	Tsutomu Nakai Quartet Dwayne "Cook" Broadnax Quintet	7:30pm 10:00pm
SUN 2/19	Tim Ries Quartet Neal Miner Trio	6:30pm 9:30pm

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2 AVE OF THE AMERICAS

New Standards Live, one of three events that took place on opening night (Jan. 12th) to the 19th Winter Jazzfest, staged almost four hours of compositions by female jazz artists gleaned from Terri Lyne Carrington's New Standards fakebook, many performed by the composers. The first of five sets featured seven up-and-coming 'young lionesses' – trombonists Kalia Vandever and Lexi Hamner, keyboardists Alexis Lombre and Anastasiya Petrova, guitarists Loke Risberg and Keyanna Hutchinson, drummer Ivanna Cuesta – playing songs like Emily Remler's "Blues for Herb", Bria Skonberg's "Villain Vanguard" and Cassandra Wilson's "Broken Drum", wonderfully scatted by Hamner. Drummer Allison Miller played her "Speak Eddie" with pianist Helen Sung and bassist Rashaan Carter, passing the baton to pianists Angelica Sanchez, Michele Rosewoman, then Sung, whose "Chaos Theory", a standout, mixed sci-fi swing with sturm und drang. The third set featured vocalists Michael Mayo, Devon Gates and Sara Serpa layering ideas on Serpa's "Primavera" and Gretchen Parlato's "Circling". A trio of altos – Tia Fuller, Veronica Leahy, Caroline Davis – traded and threaded phrases on Fuller's "Queen Intuition", Leahy's "20/20" and Davis' "Kowtow", ably assisted by pianist Julius Rodriguez and drummer Tcheser Holmes. The final quartet was pianist Kris Davis, bassist Linda May Han Oh, Carrington on drums and guitarist Mary Halvorson. Sparks flew as Halvorson's tremulous spiky runs encountered Carrington's promethean drive. — *Tom Greenland*



New Standards Live @ City Winery

David Bowie's early enthusiasm for John Coltrane, Eric Dolphy, Charles Mingus and Ornette Coleman led him to take up alto saxophone, incorporate it on his records and eventually hire jazz musicians Donny McCaslin, Jason Lindner, Ben Monder, Tim Lefebvre and Mark Guiliana for his swan song recording, *Blackstar*. The second annual **David Bowie Tribute**, a two-night stand at The Cutting Room (Jan. 6th-7th), was co-led by guitarist Mark Plati and keyboardist Henry Hey, with McCaslin (tenor saxophone/flute), Lefebvre (bass), Gerry Leonard (guitar), Brian Delaney (drums), Everett Bradley (percussion) and five outstanding lead singers: J. J. Appleton, Jim Boggia, Brian Delaney, Gail Ann Dorsey and Catherine Russell – all of whom had personal connections to Bowie, through recording, touring and/or appearing in his 2015 Off-Broadway production *Lazarus*. The second show featured 29 songs over two sets. Most renditions were succinct and faithful to the original recordings, enlivened by Leonard's slow-hand, steely toned solos. McCaslin's scorchy tenor upped the jazz factor on "Modern Love", "Blue Jean", "Life on Mars", "Lady Grinning Soul", "Young Americans", "Look Back in Anger" and "Karma Man" (the last featuring an extended solo) with song themes or obbligatos, doubled guitar riffs and zipping inside/outside lines, his tenor tone often augmented by electronic signal processing. Russell, also known for old-timey swinging blues, revealed her rowdier, trendier side on "Changes" and "Hang on to Yourself". (TG)

As the song lyric goes, "She's got that thing, that certain thing", which in **April Varner's** case is a profound command of deep scat and vocalese. In her set at Chelsea Table+Stage (Jan. 11th), Varner demonstrated both, fully and in snippets, in tunes from the American Songbook, Broadway and jazz. Throughout, she proved herself a direct, authentic singer with the ability to inhabit the core of a song and deliver it as a straight shot of storytelling. An original song about cookies, "Red Velvet", began a cappella, sounding like a call to prayer. When joined by her musicians, Yonatan Guedj (alto), Gabriel Schillinger-Hyman (piano), Shimon Gambourg (bass) and Joshua Green (drums), Varner's vocalization further created a mystical, Eastern mood. Her vocal dynamism was demonstrated most in ballads, such as "Getting to Know You" (Richard Rodgers, Oscar Hammerstein II) and "For Once in My Life" (Ron Miller, Orlando Murden), with Varner's solid soprano in jazz-pop mode. She smartly took the pseudo-jazz Broadway number "Forget About the Boy" (Jeanine Tesori, Dick Scanlan) to a higher level with her authentic jazz phrasing. One of her most electrifying numbers was Johnny Hodges' fun riff-based tune "Squatty Roo", where scat ruled. This performance in particular showcased the prodigious talents of her young, hip band, which she generously featured during the set. Varner and her crew were deep in the groove throughout, together functioning as a fluid musical unit. — *Marilyn Lester*



April Varner @ Chelsea Table + Stage

It's a given that singer-pianist **Judy Carmichael's** music also comes with shtick. Her Lincoln Center/David Rubenstein Atrium gig (Jan. 5th) was, of course, all about stride – full on and subtle – with witty patter dotted throughout an eclectic set. She was accompanied by long-time guitarist Chris Flory and reed man Dan Block. The trio pumped up the room's energy on the opener, Fats Waller's "Handful of Keys" a la Benny Goodman's big band arrangement, which is to say at a slightly less breakneck tempo than his quartet's version or Waller's own delivery. Later, Carmichael riffed on Goodman's "All the Cats Join In" with her own clever take on the lyric. Her wit emerged yet again on an original tune written with saxophonist Harry Allen, titled "No One Can Love You Like You". Its old-school swing style made it easy to imagine the dapper Fred Astaire making a meal of it. Carmichael's own "Boisdale Blues" was an uptempo stride piece that spotlighted the steady, creative Flory as well as providing a wailing clarinet feature for Block. Carmichael voiced a rarely performed, sly 1941 Waller tune, "Come and Get It" (with Ed Kirkeby) in a stride-ified, syncopated swing. Closing with a rousing instrumental "Lady Be Good" (George Gershwin), all three players found fertile ground for improv – sometimes to the edge of discordance – with Block switching out his clarinet for tenor sax. (ML)

Advancing the legacy of his old boss, bassist John Lee led the **Dizzy Gillespie Afro-Latin Experience** through a week at the Blue Note that honed in on the iconic trumpeter's internationalist vision. The band began its Thursday night (Jan. 5th) second set with Cuban pianist Gabriel Hernandez' "Rumba Roy", a tribute to Roy Hargrove. Trumpeter Freddie Hendrix, saxophonist Sharel Cassity and pianist Abelita Mateus played hard hitting solos propelled by the rhythms of drummer Tommy Campbell and percussionist Roger Squitiero. Moving from the Caribbean to South America, the band stretched out on Argentine pianist Lalo Schifrin's "Long Long Summer" before settling into a Brazilian groove on Ivan Lins' sauntering "Love Dance" (with Hendrix on flugelhorn), Elis Regina's swinging samba "Bala Com Bala" (featuring Mateus' exhilarating vocal) and Jobim's classic bossa nova "Desafinado" (showcasing Cassity's lyrical flute). Two Gillespie AfroCuban classics, "Tin Tin Deo" and "Con Alma", were followed by Papo Vazquez' blazing arrangement of his Puerto Rican trombonist forebear Juan Tizol's Ellingtonian warhorse "Caravan", which had Hendrix soaring stratospherically and Campbell and Squitiero trading fiery exchanges. The band closed out with Gillespie's catchy calypso "Fiesta Mojo", on which Campbell delighted the audience by playing an array of squeaky toys on the drums.

— Russ Musto



John Lee with Dizzy Gillespie Afro-Latin Experience @ Blue Note

Studio Rivbea, founded by Sam Rivers in the Loft Jazz days, remains the stuff of legend. Arts for Art celebrated it over a five-day period, capturing the revolutionary brilliance still fulminating within 24 Bond Street. Creative spirits never die, certainly not at the Gene Frankel Theatre (the location's current occupant), which played host to the **Studio Rivbea Revisited** festival. Day five (Jan. 8th) was overflowing in its gifts. Violist Melanie Dyer's We Free Strings harbors the raw radicalism, cultural pride and multi-media sensibility of the Loft days. Her group swings, burns, sizzles and swoons through the composed and the improvised (and the seemingly composed but improvised), as heard on its album from 2022 (*Love in the Form of Sacred Things*, ESP-Disk'). But this concert, a thrilling preview of her "Rebecca", added Dyer's rich prose, spoken word, film and photography to the mix. Dedicated to her 90-year-old aunt, the work explored heritage, lineage, the larger family, the self: "A few poems the love of my youth never read in a coat pocket full of tacit apologies, acts of hubris, lint." The texts were as vital as the music, and Charlie Burnham and Gwen Laster (violins), Alex Waterman (cello), Rashaan Carter (bass), Newman Taylor Baker (percussion) and Dyer herself were simply transcendent. Ensemble Rivbea Revisited, comprising both Loft Jazz vets (William Parker, Juma Sultan, Joe Daley, Daniel Carter, Ted Daniel) and younger musicians (Ingrid Laubrock, Brandon Lopez), then played a transporting improvised set.

— John Pietaro



We Free Strings @ Gene Frankel Theater

The absence of its bandleader did not deter the **Arturo O'Farrill Afro Latin Jazz Orchestra** from taking to the Birdland stage (Jan. 8th) to perform a typically incendiary set of Afro-Cuban jazz. Tenor saxophonist Ivan Renta stepped out front to direct the 18-piece ensemble; Gabriel Chakarji took over O'Farrill's piano duties in the pulsating rhythm section, filled out by bassist Liany Mateo, drummer Vince Cherico and percussionists Carlito Maldonado and Mariana Ramirez. The band got things started with Michael Philip Mossman's arrangement of the Mario Bauza classic "Sambia", with features for Cherico, Berta Moreno (tenor) and Earl McIntyre (bass trombone). The music continued with Papo Vazquez' commanding orchestration of Juan Tizol's "Caravan" featuring McIntyre, Courtney Wright (baritone) and Adam O'Farrill (trumpet). Next up, the group took a page out of the Spanish Harlem Orchestra's songbook, playing Oscar Hernandez' "Rumba Urbana" with Ramirez, Chakarji, Seneca Black (trumpet) and Rafi Malkiel (trombone) shining in the soloist spotlight. The band feted Birdland's owner with O'Farrill's vivacious "Mambo d'Gianni", featuring Rachel Therrien (trumpet) and Jasper Dutz (alto). The night ended with the band reaching back into its repertoire from past decades to play Chico O'Farrill's soulful guajira "Campina" and Ray Santo's spirited mambo "Browsin' with Bauza".

(RM)

The very atmosphere within Zürcher Gallery (Jan.10th) suggested community and the thriving of the downtown scene. "The Art of Counterpoint", a high point in the venue/gallery's season, featured inner visions of the music via the artwork of several notable musicians (Bill Dixon, Marion Brown, Oliver Lake) and the legendary poet Ted Joans. The closing concert fêted the stunning visuals with a performance by a line-up headed by cornetist **Stephen Haynes** and featuring the string ensemble of Joe Morris, Jessica Pavone, Sarah Bernstein, Charlie Burnham and Lester St. Louis. Well before the downbeat, the room filled with local visionary creatives warmly greeting one another with hugs, laughter, memories and plans for future collaboration. Once the music began, however, the audience sat riveted in silence. "Fifty years ago, when I was 18, I met Bill Dixon," Haynes began, redoubling the sense of heritage and family. The ensemble then launched into a gorgeous mosaic of modal string heterophony, aerial muted cornet and Morris' acoustic guitar. Among all this prodigious musicianship, violist Pavone stood out for her lustrous, incendiary work, as streams of muscular, pulsating bowing threatened to spark a fire. As Haynes provided soaring, knowing commentary above and below, Burnham's and Bernstein's violins took flight, suggesting an outsider jazz adaptation of *Le sacre du printemps*. Cellist St. Louis deftly captured the house with moving, whispery fanfare and a hunter's bow. Unforgettable.

(JP)

WHAT'S NEWS

The first annual **Jazz Camp West** Fellowship Award has been announced. Jazz Camp West is a one-of-a-kind, professional and artistic mentorship program (taking place Jun. 10th-17th) with drummer/Founding Mentor/Artist In Residence Ulysses Owens, Jr. and drummer/Artistic Director Allison Miller. Fellowship applications are due by Mar. 1st. For more info, visit livingjazz.org.

After 50 years and almost 350 concerts, **Highlights in Jazz** ("New York's longest running jazz concert series") founder Jack Kleinsinger is calling it quits. The final Highlights concert is on Feb. 23rd at Tribeca Performing Arts Center, featuring vocalist Sheila Jordan, guitarists Russell Malone, Gene Bertoncini and Roni Ben-Hur, bassists Jay Leonhart and Harvie S, and drummer Danny Gottlieb. For more info, visit highlightsinjazz.org.

The Jazz Gallery Honors Gala has been announced and will take place May 15th. Lifetime Achievement Awards will be presented to pianist Joanne Brackeen, trumpeter Tom Harrell and alto saxophonist/flute player Henry Threadgill; a Contribution to the Arts Award to Jazzmobile's Robin Bell-Stevens; and a Founders Award to Jazz Gallery Executive Director Janet Luhrs. For more info, visit jazzgallery.org.

Artists Studio at **Park Avenue Armory** presents "Jason Moran and Henry Threadgill: AACM Listening Session" on Feb. 18th, an intimate discussion and listening session spotlighting the over-60-year-old Association for the Advancement of Creative Musicians (AACM) and their creative impact on American music. For more info, visit armoryonpark.org.

Bloomingdale School of Music has been awarded \$40,000 in grants from the New York Council on the Arts, part of the unprecedented investment of over \$240 million to support arts organizations across New York. The school's faculty members include saxophonists Daniel Bennett and Jordan Pettay, guitarists Eli Asher and Jamie Fox, vocalist Jocelyn Medina and pianist Michael Cochrane. For more info, visit bsmy.org.

Helping to bring jazz to younger generations, **The Jazz Loft** has announced the creation of the Jazz Loft Youth Band, featuring a coalition of Story Brook University students involved with the venue, whose performances will be showcased for the Spring semester. For more info, visit jazzloft.org.

The **Institute of Jazz Studies** at Rutgers University houses the Count Basie Papers, which includes memorabilia from the pianist/bandleader's professional and personal life. Parts of that collection have now been made available online and there are plans this year to add digitized images of family scrapbooks. For more info, visit libraries.rutgers.edu.

Multi-instrumentalist, Art Ensemble of Chicago (AEC) founder and longtime AACM member **Roscoe Mitchell** will have his "Keeper Of The Code: Paintings (1963-2022)" on exhibit at Corbett vs. Dempsey in Chicago from Jan. 20th to Mar. 11th. The exhibit surveys his career, from his beginnings as an ambitious autodidact painter to his creations over the pandemic when he was homebound rather than touring. On display will be the paintings used for the album covers of Lester Bowie's *Numbers 1&2* (1967) and AEC's *The Third Decade* (1984). A 140-page full-color catalog is being made available, reproducing over 100 of Mitchell's works and including an interview with John Corbett. For more info, visit corbettvsdempsey.com.

We were saddened to hear that legendary jazz vocalist and teacher **Jay Clayton** was diagnosed with lung cancer. The octogenarian's career has included fruitful collaborations with Muhal Richard Abrams, Jane Ira Bloom, Jerry Granelli, Fred Hersch, Sheila Jordan, Lee Konitz, John Lindberg, Bobby McFerrin, Ed Neumeister, Lauren Newton, Julian Priestler and many others. For more info and to help with her medical and related expenses, visit the GoFundMe page started on her behalf by her family, friends, students and fans at gofund.me/e26dc1d4.

Co-presented by Let My Children Hear Music/The Charles Mingus Institute, the 15th Annual **Charles Mingus Festival** and High School Competition will take place Feb. 18th-19th at The New School of Jazz. Showcasing dozens of high school students from across the country, the second day will feature a full day of performances by small and large groups, culminating with a concert at Brooklyn Bowl with soloists from the Competition sitting in with the Mingus Big Band. For more info, visit charlesmingus.org.

Submit news to ldgreene@nycjazzrecord.com

ALAN NAHIGIAN



BILL SAXTON

BY MIKE COBB

Harlem-born Bill Saxton's jazz career spans the late-'60s to present day and beyond. After graduating from The New England Conservatory of Music (NEC), he went on to appear and/or record with Roy Haynes, Jackie McLean, Clark Terry, Nancy Wilson, the Duke Ellington Orchestra, the Count Basie Orchestra, Frank Foster's Loud Minority, Carmen McRae, Mongo Santamaria, Roy Ayers, Barry Harris, Tito Puente, Charles Tolliver, Bobby Watson, Hilton Ruiz, John Hicks and many others. He opened Bill's Place in Harlem over 15 years ago on 133rd Street, which in its original location was actually a speakeasy, home to Willie "The Lion" Smith and other luminaries, including an as-yet undiscovered Billie Holiday. Saxton continues its tradition at the same address, hosting and playing at the weekend jazz salons at Bill's Place.

The New York City Jazz Record: What was foundational for you musically and what did you listen to growing up?

Bill Saxton: I was a baby boomer. We listened to Smokey Robinson, Little Anthony and The Imperials, and Aretha Franklin. I had a neighbor who every Saturday played jazz loud when she was cleaning up and I started singing with the songs. I've always had an affinity for music since a young age; the instrument came later when I went to Frederick Douglass Junior High. The teacher put instruments in our hands right away and paired stronger and weaker students so they could learn from each other. I started on clarinet.

Then the '64 riots came in Harlem. There was a saxophone in a pawn shop on 137th Street. I traded a movie projector, and that's how I got my first horn. After that, I got in trouble and was sentenced to the Auburn State Penitentiary for five years. God saw something else. As I look back, I'm so thankful because had I not gone there, I wouldn't be where I am today. They had a band, and I practiced all day in my cell. I stayed there for two years. I did a lot of reading. I learned that everybody in music went to some kind of musical institution. So, I started pursuing college. I'd gotten my high school diploma in jail; everything happened in jail.

I knew I needed some classical training like vibrato and certain articulations. I needed to know more about the saxophone. I hooked up with Bennie Maupin, who used to play with Herbie Hancock's Headhunters, but this was before he got with Herbie. He lived on the Lower East Side; I lived in the Baruch Projects and heard him playing at the Lenox Lounge with Roy Haynes. And I asked to study with him. He introduced me to classical saxophone. I did everything he told me to do. Then he got a gig and had to go out of town and told me to study with Joe Henderson. Joe was exquisite. He was just what I needed. He could play everything and opened up my eyes.

I got into a group called The Jazz Prophets with Sinclair Acey, prior to NEC in Boston. When I went to audition, he came with me. I was auditioning classically.

The head of the program, composer Gunther Schuller, saw him and asked if he wanted to go to school too. He said yes. We didn't know it at the time but that was the start of the jazz curriculum, which now is over 50 years old. And I was in the first group. They didn't have anything then. All they had was George Russell - who wrote the book *Lydian Chromatic Concept of Tonal Organization*.

Now they have everything. But they've never asked me to come up there and do anything. They never acknowledged that I went there, not even to this day. A lot of musicians came out of there: drummer Harvey Mason and pianist Cedric Lawson, who played with Miles for a little while. We were all there together. A lot of musicians wanted to go to the Berklee College of Music but couldn't afford it. They heard they could come to the NEC for free, so that's what they did. Trumpeter Thad Jones was an artist in residence. Kenny Dorham, the great trumpet player, showed us how to play bebop. Pianist Jaki Byard and saxophonist Frank Foster came up and I had a chance to be around them and learn. The idea was to have major musicians teach at the school, and now every school across the world has a jazz program. When I got to my senior year, I had an audition with Mongo Santamaria, and he hired me. And this is how I got to the business of playing professionally!

TNYCJR: Can you tell me about playing with Tito Puente?

BS: I liked playing with him because I like that music. We'd play nine nights a week, every night with two gigs on Saturday and three on Sunday. There was a circuit of clubs (and) we'd play one and go to the next one. People would literally follow the band. Every time we'd play "Oye Como Va" they'd start screaming. It was wild and fun. I then got to meet Pharoah Sanders. I lived on the Lower East Side near Slugs' Saloon, where Lee Morgan got killed. I got a chance to play with Freddie Hubbard for almost a year. I also played with John Hicks, Foster, Abdullah Ibrahim, Clark Terry, Randy Weston and The Mingus Dynasty. I actually played with Sun Ra, but that wasn't for me. I needed more structure, so I didn't hang around there too long. I also played with Roy Haynes for three years. He'll be 98 years old in March.

When I started playing St. Nick's Pub, it was a dynamite group: an organ trio with Bobby Forrester. We could play anything. It was a great thing, and I took that over to Bill's Place. I knew that if I started to play, people were going to come. Now every week it's crowded. I have some of the brightest young guys with me, and I am helping them the way I was helped.

TNYCJR: How did you start Bill's Place?

BS: Well, there weren't that many places to play. I was at the end of my stay at St. Nick's Pub. I knew I had to start something. I've always been that way. So my

wife and I got busy. She's one of the smartest people I've ever met. She's my #1 partner. She found this place before me, woke me up at 8 o'clock in the morning and said I had to see it immediately. We looked at it, made a deal and made major renovations. When we finally got it going, we were ready and got a piano. Then Roy Haynes gave me a set of drums, which I have in my club right now with his name on the bass drum.

TNYCJR: Historically your venue has been an important place for jazz. Did you know that when you started it?

(CONTINUED ON PAGE 29)

Hank Roberts - 2022 DownBeat Critics Poll Rising Star Miscellaneous Instrument (cello)

"Roberts is one of the great neglected talents of jazz." - Stuart Broomer
(The New York City Jazz Record)

Hank Roberts Trio with Aruán Ortiz (piano), Matt Wilson (drums) and Hank Roberts (cello)

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Monday, February 20th (9/10:30pm)
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Hank Roberts

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ROG WALKER

IMMANUEL WILKINS

BY MATTY BANNOND

Very few parents willingly press a violin into the sticky hands of their three-year-old child. But just over two decades ago, one Philadelphia family took this bold and potentially excruciating step. Today, that bow-wielding toddler is the award-winning alto saxophonist and composer Immanuel Wilkins. And the 25-year-old is now gathering a powerful reputation as one of the most insightful and emotionally communicative improvisers on the modern scene.

Wilkins began improvising almost immediately after getting his mitts on that violin. “My parents were picking me up from a lesson and the teacher asked if I wanted to play something for them,” he says. “I realized that I’d play better if I just made stuff up than if I tried to play what was on the page. That was my first experience improvising. In that moment, I wasn’t confined by typical parameters around what it takes to create music. It felt natural. And I thought it sounded way better.”

He switched to the saxophone five years later, after detours via piano, bass and singing. A friend told Wilkins he could sneak into the local church band one year early if he had his own horn. Wary of their son’s tendency to fall in and out of love with musical hardware, his parents hesitated. “They bought the horn but didn’t pay for lessons because I already went through a bunch of other instruments,” he says. “They were like ‘Look, you’ve got to show us that you really want to do this.’ So I came home from church one day and could kind of get through one of the hymns they’d sung that morning. That’s when I proved that I was serious about playing.”

Wilkins’ parents agreed to sign him up for saxophone instruction, and he started making music in the church band. Soon after, Wilkins enrolled in Philadelphia’s iconic Clef Club education program. The Clef Club dates back to 1966, when the organization was founded as the social club for Local No. 274, the city’s African American musicians’ union. Members included John Coltrane, Dizzy Gillespie and Nina Simone. Its alumni include Christian McBride and the late Joey DeFrancesco.

As a result of attending this cultural hotspot, Wilkins met visionary alto saxophonist Marshall Allen and got invited to visit the Sun Ra House in Philly’s Germantown neighborhood. “Mr. Allen took me under his wing and started calling me up for gigs,” Wilkins says. “Getting to play with him, hearing how creative that band was and how they accepted everything that everyone on the bandstand played was really inspiring. And it sent me running to the practice room.”

Another inspiration, Eric Dolphy, pensively gazes out from a tattoo on Wilkins’ left forearm. Close listening reveals similarities in tone and phrasing, and the great pioneer’s use of extended techniques and twisting lines have left a deep-inked and lifelong impression. “His sound is kind of equally beautiful and grotesque,” Wilkins says. “That speaks to what we like about humanity, what we love about art. Some kind of... push and pull.”

The chance to study at Juilliard pulled Wilkins across New Jersey, when he left Philadelphia to try his luck in the Big Apple in 2015. He cites pianist/composer Michele Rosewoman as a key influence. Before finishing his studies, the saxophonist had toured Europe with Jason Moran and played in Abu Dhabi with Wynton Marsalis. Wilkins describes these experiences as a dream come true. The saxophone player arrived in New York at the same time as vibraphonist Joel Ross, and the pair struck up a close friendship and strong musical connection. Collaborations include Ross’ 2019 Blue Note debut *KingMaker*. Wilkins and Ross recently got together at (Le) Poisson Rouge for Ross’ Parables large ensemble concert as part of NYC’s Winter Jazzfest. “We’ve built a real world around that vibes and alto sound,” Wilkins says. “I’m thankful for every opportunity I get to play with him. He’s the bomb.”

In 2020, Blue Note released Wilkins’ debut album *Omega*, which was named the year’s “Best Jazz Album” by The New York Times. It showcased the saxophonist’s improvisational force while operating within a song-based approach to album construction. It also included a four-part suite, and Wilkins continued exploring his interest in suites on his 2022 album release *The 7th Hand*. It comprises seven movements that each chip away a layer of compositional constraint until reaching a final, fully improvised track of spiritual surrender and roaring revelation that erupts for 26 breathless minutes.

The momentum that characterizes Wilkins’ output makes his artistic development fascinating to follow. It also makes him a highly sought-after collaborator. Phone calls to recruit bandmates for a four-gig residency at The Stone from February 8th-11th received positive responses that left Wilkins pinching himself in giddy disbelief. The first show brings together vocalist/multi-instrumentalist/performance artist Jen Shyu with Susie Ibarra (drums) and Bill Frisell (guitar). “Mr. Frisell is one of those dream musicians I grew up wanting to play with,” Wilkins says. “We met teaching at a summer camp in Denmark and we’ve done a fair amount of work together since then. Jen Shyu has always been an inspiration to me and Susie Ibarra is one of my favorite improvisers. I feel like a kid in a candy store.” Pianist Micah Thomas is also appearing with Wilkins at The Stone; the two musicians were classmates at Juilliard, and Thomas features on both *Omega* and *The 7th Hand*. They regularly perform together within Wilkins’ quartet and will share the stage at the Village Vanguard in a few months (May 2nd-7th); Wilkins also appears at Dia Chelsea (Mar. 5th) where he will present a solo saxophone performance as part of collaboration with visual artist Leslie Hewitt.

Intriguing projects and high-profile new colleagues like these are opening up fresh avenues for Wilkins to experiment with musical alchemy. The saxophonist is an instinctive and resourceful player and writer. Every note of his compositions, albums and live performances exposes deep reverence for the possibilities of improvisation. And like that preschool violinist, Wilkins

is continuing to step outside of typical parameters for creating music—and make something that sounds way better.

For more info, visit immanuelwilkins.com. Wilkins is at The Stone at New School Feb. 8th-11th. See Calendar.

Recommended Listening:

- Harish Raghavan - *Calls For Action* (Whirlwind, 2018)
- Joel Ross - *Who Are You?* (Blue Note, 2019)
- Immanuel Wilkins - *Omega* (Blue Note, 2019)
- Johnathan Blake - *Homeward Bound* (Blue Note, 2019)
- Orrin Evans - *The Magic of Now* (Smoke Sessions, 2020)
- Immanuel Wilkins - *The 7th Hand* (Blue Note, 2021)

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(8/9:30 pm) Adam Kolker, Jeremy Stratton + guests

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Vanisha Gould (Feb. 3)
Noah Garabedian (Feb. 10)
Steven Crammer (Feb. 17)

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Catherine Russell

Jazz Royalty Family Tradition

BY JIM MOTAVALLI

SANDRINE LEE



Is there a guarantee that a daughter of jazz royalty would go into the music business? Of course not—Christina Sinatra didn't have a singing career (though Frank, Jr. and Nancy did). But for vocalist Catherine Russell, who specializes in vintage jazz and blues, the music was on both sides of the family. Dad was Luis Russell, the Panamanian bandleader ("The New Call of the Freaks") who also worked as music director for Louis Armstrong. Mom was Carline Ray, a multi-instrumentalist and vocalist who has credits with Mary Lou Williams and the International Sweethearts of Rhythm.

By the time Catherine came along, her father—who couldn't get big-band work anymore—was running a Brooklyn music club called Town Hill and a combined candy store/soda fountain, but he never stopped looking for a gig. Ray, a Juilliard graduate who lived to 88, kept working, too, backing Patti Page and Bobby Darin, worked in choruses conducted by Leonard Bernstein and, as a bass player, gigged with Sy Oliver and Marian McPartland. As late as 1997, Ray formed the group Jazzberry Jam with pianist Bertha Hope and percussionist Paula Hampton.

"My father died when I was very young [in 1963], but I always heard his music around the house", says Russell, who still lives in New York. "My folks encouraged me to go into any form of the arts. My mother played for dance classes at the Katherine Dunham school, and I took classes there and joined the company for four years or so when I was a kid ... My mother always supported my doing everything, like renting instruments for me to play in the school bands and giving me piano and voice lessons."

The fix was in. "As a young adult, when I'd come home from an office job and tell her about it, she'd say, 'That's good...' But if I came home with a gig she'd say, 'Oh, that's great!!'" Ray was also supportive of Russell's studies at the American Academy of Dramatic Arts (class of 1980), "especially when I got a scholarship one of the years."

From the earliest age, Russell was drawn to swinging music. "They weren't playing Bessie Smith's music on the radio when I was growing up, but I got ahold of her records when I was a teenager." By the time she was 20, she was dropping by The Cookery to hear the rediscovered jazz/blues singer Alberta Hunter. Ruth Brown was another live favorite. "They put great shows together with standards and the blues, and they knew how to put the lyrics over. Brown infused the blues in the standards she sang. They were both great with audiences, and seeing them was always a fun time."

Russell's earliest paid jobs were with Dunham, performing in a segment of Verdi's *Aida* at the Metropolitan Opera House. She was also in the chorus of the Alvin Ailey Dance Theater for "Revelations", which premiered in 1960. Soon she was singing at weddings and other gigs. She recorded songwriters' demos, and got an early break with comedian Robert Klein's musical director, Bob Stein (that's Russell backing Klein on his HBO specials).

"My early career was me trying to figure out how to make a living in the music business", Russell said. But the singing career took off, and she got work with artists across the spectrum—Steely Dan, David Bowie, Cyndi Lauper, Paul Simon, Jackson Browne, Levon Helm and others. She's on more than 200 albums.

If Russell had stayed a supporting artist, we probably wouldn't know her music today. The breakthrough was the release of her first solo album, *Cat*, in 2006. Sure, she did some familiar standards, but also unfamiliar tunes like Dinah Washington's "My Man's an Undertaker" ("You better keep your mouth shut good and tight / Cause my man's an undertaker / And he's got a coffin just your size") and even the Grateful Dead's "New Speedway Boogie". Instead of recording the greatest hits of the Great American Songbook, Russell digs deep. A show she heard on Columbia University's W-KCR fm was an inspiration—she'd tape the songs on her cassette machine, then do the research and find the recordings. "J&R Music World was amazing; they had everything", she said. "The artists, sometimes they'd have just the one hit, or no hits."

Nellie Rose Lutcher, a '40s/'50s jazz and R&B singer who influenced Nina Simone, was the source for "You Better Watch Yourself, Bub" on Russell's second album, *Sentimental Streak* (2008). "All the Cats Join In", from *Inside This Heart of Mine* (2010), was written by Ray Gilbert, Eddie Sauter and Alec Wilder, and first recorded by Benny Goodman, then by trumpet player Buck Clayton. Peggy Lee had a go at it, too. Russell's current album, *Send for Me*, includes material sourced from Billie Holiday, Nat "King" Cole, dad Luis Russell, Betty Carter, Kay Starr, Joe Liggins, Earl King, Jack Teagarden, Helen Humes, Sinatra, Dakota Staton, Henry Red Allen and Louis Armstrong.

Of course, if Russell was just an archivist who performed dry for-the-record versions of these old songs, she'd be of only academic interest. But Russell is a warm, full-bodied singer who fully invests herself in these vintage tunes. In that way, she resembles Maria Muldaur who is a pop singer comfortable in just about every rock, jazz or blues genre. As Larry Blumenfeld wrote in the *Wall Street Journal*: "Few singers alive can express the nuances of blues feeling and swing phrasing that course through American songs as correctly and gracefully as can Ms. Russell, or with as much expressive range."

And like Linda Ronstadt, she doesn't like to be told she can't do something. "Nobody ever told me what to do—that's why I'm very thankful for the independent record labels," Russell said. Ronstadt was told that her three standards albums were career suicide, but together they sold almost seven million copies in the U.S. alone. Similarly, Russell has found that being true to her inclinations works in the marketplace. *Alone Together* (her album preceding *Send for Me*) was nominated for a Grammy ("Best Jazz Vocal Album") and got her on the JazzWeek year-end charts as the number one most played album. *Harlem on My Mind* (2016) was also nominated for a Grammy.

Russell's 2012 *Strictly Romancin'* was awarded the Prix du Jazz vocal album of the year by the French Jazz Academy. She is featured on soundtrack albums for HBO's *Boardwalk Empire* and the 2019 feature film *Bolden* (in which she also appears). Just listen to Russell tear into *Send for Me's* cover of "At the Swing Cats Ball," which had lyrics by her father circa 1938 and was recorded by Louis Jordan and Don Redman (featuring Coleman Hawkins). With an ace small band, she puts you right on that sawdust-covered dance floor.

A labor of love for Russell was producing *Vocal Sides*, her mother's debut album as a singer, released shortly before Carline Ray passed away in 2013. Ray's sides with the International Sweethearts of Rhythm were never released, and aside from a few tracks with Erskine Hawkins' band and some solos with Mary Lou Williams, she had little on record. The album, a mix of spirituals and standards, corrects that oversight.

A big plus on *Vocal Sides* is its bonus track, "Lucille", written by Luis Russell and recorded as a demo for Louis Armstrong in 1961 with Ray's vocal and organ accompaniment. Armstrong never cut the song, but he kept the tape, which was found in the Louis Armstrong Archives at Queens College. "It's a great song", said Russell, who recorded it herself on *Bring It Back*. She and her husband (and manager) Paul Kahn have voluminous archives of unreleased Luis Russell and Carline Ray material, some of which will soon be released as *The Luis Russell Collection, Volume 1: At the Swing Cats Ball*.

The New Yorker described Russell as "versatile to the core", citing her collaboration with David Bowie just before he retired from the stage circa 2004. Was that her performing recently as harmony vocalist with Steely Dan? Indeed it was, and she's now on the road again with a full schedule—from regular quartet gigs to a festival in Panama and a double bill with the guitarist John Pizzarelli (paying tribute to Billie Holiday and Frank Sinatra). She is hard-working, and protean in her abilities.

Russell will be appearing at Birdland Valentine's week which has become somewhat a tradition for her and her working group, which includes guitarist/Musical Director Matt Munisteri, bassist Tal Ronen, pianist Sean Mason, drummer Mark McLean and surprise guests.

For more info, visit Catherinerussell.net. Russell is at Birdland Feb. 14th-18th. See Calendar.

Recommended Listening:

- Catherine Russell - *Cat* (World Village, 2005)
- Catherine Russell - *Inside This Heart of Mine* (World Village, 2009)
- Catherine Russell - *Strictly Romancin'* (World Village, 2011)
- Catherine Russell - *Harlem On My Mind* (Jazz Village, 2015)
- Catherine Russell - *Alone Together* (Dot Time, 2018)
- Catherine Russell - *Send For Me* (Dot Time, 2021)

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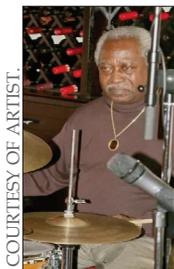
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ROGER HUMPHRIES

BY MARILYN LESTER

Sometime in 1947, three-year-old Pittsburgh-born Roger Humphries sat himself down at a drum set and started making music. A year later he sat in with the Tab Smith Big Band. And thus, at that tender age, Humphries began the journey that would lead, over seven decades, to his place now as a certified, beloved jazz legend. His awards, accolades, history and discography leave no doubt about that status.

Going back to that small child and his passion for drumming, Humphries is eager to share the love. One of ten children, Humphries' older brothers Lawrence Jr. and Norman were musicians, playing saxophone and drums, respectively. "I'd be sitting on the sofa and hearing them practicing," he says. "I got attracted to, and then attached to, the drums. I always say the drums picked me, and I've been thankful ever since." Just once he diverted from that course. He'd already been playing professionally by age 14, but at Latimer Junior High School his music teacher, with plenty of drummers on hand, was short on trumpeters. "I was asked to switch, so I did. My uncle Frank played the trumpet, and my uncle Hildred was a horn player too, so it wasn't an instrument entirely foreign to me." Predictably, brass didn't win him over. "It wasn't my thing. I was happy to get back to drumming." And that he did, listening to music a lot, especially Max Roach and Art Blakey, whom he considers mentors, and at age 16 leading his own group at Carnegie Hall.

It was on the threshold of adulthood, in 1962, that Humphries' rise to fame began. In August of that year he joined fellow Pittsburgh musician, tenorman Stanley Turrentine, and "Queen of the Organ" Shirley Scott, for his first major gig at The Hurricane in the Hill District of their home town. The big breakthrough, though, came in 1964 with an opportunity to travel to NYC and join pianist Horace Silver's Quintet. In his three years with Silver, Humphries piled up a stack of notable experiences. He toured Europe twice and at the Monterey Jazz Festival was interviewed by renowned jazz writer, Leonard Feather — and was thus

immortalized in *The Encyclopedia of Jazz in the 60s*. He also recorded three major albums with Silver: *Song For My Father*, *Cape Verdean Blues* and *Jody Grind*. Of his tenure with Silver, Humphries notes, "I learned how to truly support a band. I learned that the instruments in the group are essentially in a conversation with each other." Humphries also credits his time in the quintet with showing him how to be an effective leader, and especially in making music exciting and dynamic. With amusement, he adds, "And I learned not to play loud."

After Silver, major big band and world-wide experience followed, first with Ray Charles, and ultimately in sideman work with a who's who of jazz: James Moody, Lee Morgan, Dr. Billy Taylor, Lionel Hampton, Coleman Hawkins, Clark Terry, Dizzy Gillespie, George Benson, Jon Faddis, Slide Hampton, Randy Brecker, Joe Williams, Milt Jackson, Jimmy Smith, Jimmy Witherspoon, Freddie Hubbard — and this impressive list just scratches the surface. Humphries' reputation was growing with each year. So was his popularity as a mensch as well as a miraculous talent. Pianist Mark Soskin remembers working with Humphries on a recording with the late Pittsburgh-born guitarist Jimmy Ponder. "Roger played great and made the date that much more enjoyable," Soskin says. "It wasn't just his professionalism, but his winning personality."

By 1969, Humphries had tired of the road and decided to anchor himself at home in Pittsburgh. He felt he owed it to his wife and especially his kids not to be an absent father. In 1972 he became a leader, forming his band R.H. Factor, while continuing to selectively gig as a sideman. Later, in 1996, he expanded the group into The Roger Humphries' Big Band. It was from his encounters in this Pittsburgh-centered world that pianist David Budway, also a Pittsburgh native, recalls Humphries. "When we were kids just learning and discovering jazz for the first time," he remembers, "we would sneak into a little club on Center Avenue in Pittsburgh called The Black Magic. It was myself, bassist Dave Pellow and trombonist Frank Mallah. We couldn't afford the cover charge so we waited until the doorman looked the other way — then we would run in. We just stood there in awe of Roger Humphries, who could play it all — funk, fusion and straight-ahead. As young and as ignorant as I was musically, I still knew that we were witnessing something very, very special. And then to top it off, eventually Roger asked us youngsters to sit in and share the stage with his group."

That generosity, by all accounts, is pure Humphries.

"I vowed never to be selfish with my talent or learning", he says emphatically. He believes strongly in the power of the jam session as a sharing and teaching tool, as well as formal musical education. What's most important to him is the passing down of knowledge to "young cats", just as it was passed to him by older mentors. Humphries' strong belief in education led him to teaching. At the Pittsburgh High School for the Creative and Performing Arts, as well as at the University of Pittsburgh, and in other initiatives such as the Slippery Rock University Summer Jazz workshop and Mellon Jazz Masters Class and Concerts, he has influenced generations of young musicians. This culture of education, he suspects, may be the reason that Pittsburgh has historically produced so many legendary jazz musicians. Budway's late sister, Maureen (the namesake of Maureen's Jazz Cellar jazz club in Nyack, north of NYC), was one beneficiary of the Humphries largess. "Roger would hire her to sing with his group," he says. "I was so very proud of that, and years later both she and I got to record with him. That's what Roger Humphries is all about — sharing and spreading his love for music with others."

Octogenarian Pittsburgh drummer and NEA Jazz Master Louis Hayes (who precedes Humphries in Silver's bands), considers Humphries "jazz royalty... He is an excellent musician." Humphries sees the trajectory of his career as a layering of experience, a broadening that's yielded continuous growth. "I'm not finished yet," he declares emphatically. "I've been very blessed in my life and blessed to be a leader. I want to do more recording. I have dreams that I hope will take me into other musical zones. There are places to go that I've not yet been."

In less than a year, Roger Humphries hits the milestone age of 80 (he was born January 30th, 1944). We hope to celebrate with Humphries' realization of those dreams — and perhaps even with an R.H. Factor gig here in NYC!

For more info, visit rogerhumphriesband.com

Recommended Listening:

- Horace Silver Quintet Plus J.J. Johnson - *The Cape Verdean Blues* (Blue Note, 1965)
- Nathan Davis - *Makatuka* (Segué, 1971)
- Dwayne Dolphin - *Portrait Of Adrian* (Minor Music, 1993)
- Jimmy Ponder - *Something To Ponder* (Muse, 1994)
- Roger Humphries Big Band - *Don't Give Up* (s/r, 2003)
- Roger Humphries - *Keep The Faith* (Corona, 2011)

LEST WE FORGET



CEDAR WALTON

BY SYLVIA LEVINE

My introduction to the music of the great Texas-born pianist Cedar Walton (1934-2013) was on record in 1980, although I would hear him perform here in New York many times in the years to follow. It was *Live at Boomers, Vol. 1* (Muse, 1973) on his own composition "Holy Land" — incredibly strong music featuring tenor saxophonist and co-leader Clifford Jordan and bandmate in many other configurations over their lifetimes. (Yes, there is a *Vol. 2*, as well as Art Farmer Quintet's *At Boomers*, with Walton, a few years later in 1976). I had just met my future husband, guitarist Peter Leitch, and asked him to put some music on my answering machine tape (answering machines had

reels of tape in those days!) and Walton's "Holy Land" from that 1973 Muse recording was what I got. Wow!

The pianist's first teacher was his mom, and he paid tribute to her with his composition "Dear Ruth" ("He would play that song for his mother and follow it with 'Martha's Prize'", Walton's wife of his last 20 years, Martha Sammaciccia, told me). His musical persona was rooted in the post-Bud Powell legacy, established and extended by pianists such as Horace Silver, Sonny Clark and Bobby Timmons, with touches of McCoy Tyner. He was also a talented composer and arranger, developing those skills while studying composition at the University of Denver and on his own. Denver was where he met Coltrane, Bird and Richie Powell, at after-hours clubs in town — an inspiration for his move to New York in 1955.

By 1958, Walton was a sought-after pianist on the scene; he made his recording debut that year with trumpeter Kenny Dorham on *This Is the Moment!* (Riverside, 1958). He worked with a host of major jazz artists from that time forward, early highlights including stints with J. J. Johnson, Art Farmer/Benny Golson Jazztet (1958-'61) and Art Blakey's

Jazz Messengers, a career-defining period (1961-'64). Walton contributed many notable compositions to Blakey's book, among them "Ugetsu" and "Mosaic", as well as arrangements of others' works. On his second appearance on record with the Messengers, *Three Blind Mice* (United Artists, 1962; then reissued on Blue Note), recorded live in L.A., a standout is his arrangement of "That Old Feeling", which features him mainly in a trio setting and clearly demonstrates his mastery of the hard bop idiom.

In the '70s, Walton joined forces with bassist Sam Jones and drummer Billy Higgins, performing both as a trio and as rhythm section for a variety of leaders. By the '80s, David Williams was in the bass chair — and it was that group I heard in the late '80s/early '90s, most often at the wonderfully classy and warm Village jazz club of yesteryear, Sweet Basil. That trio also expanded into the fiery collective Eastern Rebellion (their 1976 recording *Bolivia* was named for one of Walton's best-known compositions), which often featured trombonist Curtis Fuller and saxophonists Bob Berg, sometimes Ralph Moore or Harold Land,

(CONTINUED ON PAGE 29)

BURNING AMBULANCE

BY GEORGE GRELLA

Depending on your point of view, someone who decides what to present to an audience is either a curator or gatekeeper—it all depends on whether they give you what you want. But the single word that brings both viewpoints together is “critic”: someone who has a set of aesthetic values, and advocates for music that fulfills them.

So it’s natural that Phil Freeman the music critic has become Phil Freeman the record label head. While this is not a new phenomenon in jazz—Hugues Panassié in the ‘30s was perhaps the first dual critic and record producer—there’s little appreciation for how critical listening and judgment determines a label’s sound. On the one hand, one can look at an ECM cover and almost hear what’s on the record; on the other, Blue Note these days is a classic logo but an incoherent sound.

Burning Ambulance started with criticism and flowered through circumstance. “I started it in 2010,” Freeman says during a recent phone conversation. “It was originally a print ‘zine, which I had meant to do quarterly, and then it became a couple times a year, and then after seven issues, it became print on demand.

“I set up a blog to post edited portions. Eventually I just said, the hell with it, it’s going to become a

website, and then I migrated it over to Substack.” There’s also a Burning Ambulance podcast, featuring interviews with musicians, with 78 installments going back to 2017. Freeman’s critical efforts in various formats then became a record label in 2020. “I think every music critic dreams of starting a label. And the barriers to entry are pretty low at this point. Bandcamp [the label’s platform] makes it incredibly easy. We started with a digital-only compilation, which raised a little bit of money that I then put towards the first round of releases. But the real financial investment for the first round of releases was an SBA Pandemic Emergency Loan. They were just throwing money at people. I formed a tiny LLC and got some money to do this thing, and that has paid for the first four records.”

Those records—*Polarity* from Ivo Perelman and Nate Wooley, *Alkisah* by the Indonesian duo Senyawa, *Flashtower/Istanbul Gran Prix* by Graham Haynes and electronic musician Submerged, and Matthew Shipp and Whit Dickey’s *Reels*—are four corners of the Burning Ambulance sound: improvised music that can come out of jazz but also, as with Senyawa, metal and industrial music (as a critic, Freeman writes frequently and avidly about metal). “I feel like our records are not like anybody else’s,” Freeman says. “We have artists who have recorded for other labels, but the records we put out are unique. There’s no other Shipp/Dickey straight duo album; Perelman and Wooley have never done a piece that was just the two of them.”

The catalogue so far has come together through a combination of musicians submitting material and ideas and Freeman reaching out with his own concepts. *Flashtower* was his idea, Freeman explains: “I was talking to Kurt Glück-Aeg [a/k/a Summerged]. I said,

we should do a trumpet and electronics record. And he knew Graham already—it was serendipitous. And we all connected by email, because Graham was in Brazil at the time, and Kurt lives in Estonia. Graham recorded his parts in Brazil, zipped them off to Kurt. Kurt put the tracks together and I just said, ‘this sounds awesome.’”

He describes the Senyawa record as “a big break”. The group wanted to release the album “on as many labels throughout the world as possible,” Freeman says, “in order to break the hegemonic grip of the traditional industry. I had interviewed them for Bandcamp Daily, and I said, ‘Could I be part of this?’ And so I became their label for North America.”

Freeman enthuses about the label’s two most recent releases. The first, *Breath of Air*, “is the debut of a new group—Brandon Ross on guitar and Charlie Burnham and Warren Benbow on violin and drums. They put that album together. I listened to the raw version. And I was like, yeah I will put this out.” The second is *Inner Voices*, by Portuguese saxophonist José Lancastre, who “got in touch with me and said, ‘I’m working on this thing, which is multitrack solo saxophone’. I listened to a few demos and thought this sounds like Julius Hemphill!”

The key for Freeman is that “it sounds like an album. I am not going to be releasing pure documents of improvisation. I want a thing that reads like an album. It can’t just be ‘I had this great gig here. Put it out.’ It has to be expressed in a concise and editorially focused manner.”

That’s the critical foundation for Burning Ambulance, as a critical endeavor and as a label.

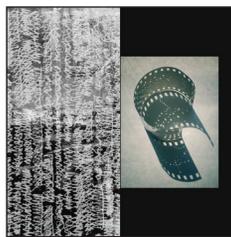
(CONTINUED ON PAGE 29)



Inner Voices
José Lancastre



Breath of Air
Breath of Air



Reels
Matthew Shipp/Whit Dickey



Polarity
Ivo Perelman/Nate Wooley



Flashtower/Istanbul Gran Prix
Graham Haynes vs. Submerged

VOXNEWS

SINGLES

BY SUZANNE LORGE

In the mid-’40s, musical polymath **Billy Eckstine** starred in *Rhythm in a Riff*, an on-screen musical about a determined, up-and-coming bandleader. Filmed in New York City, the movie contains several cuts of Eckstine conducting his seminal jazz orchestra, with lots of close-ups when he turns and sings to the camera in that deep, elegant voice of his. Astor Pictures distributed the film, produced for a Black audience, with an all-Black cast. Films like this—important documentation of early jazz—are out there, but they’re hard to find. Most of them have been lost.

Fortunately, you can watch select clips from *Rhythm in a Riff* on YouTube: Eckstine as he scats serenely through the bebop head of the film’s title song (“I Love the Rhythm in a Riff”), holds the band to a snappy pulse during an instrumental dance section (“Our Delight”), or looks over his shoulder and flashes a disarming smile at someone in the audience (“I Want To Talk About You”). There’s a surprising immediacy in that smile.

In honor of Black History Month, vocalist **Catherine Russell** offers up a single version of “I Want to Talk about You” via Dot Time Records. Russell’s take on the historic ballad is silkier, more modern. But the bones are

the same: honeyed changes and gentle swing in service to aspirational romance. And smiles all around: proceeds from the release, available through the label’s website, benefit the Jazz Foundation of America. Then, the day after its launch, Russell and guitarist **John Pizzarelli** take to the road with their show honoring Billie Holiday and Frank Sinatra, stopping at Birdland for Valentine’s Week (Feb. 14th-18th).

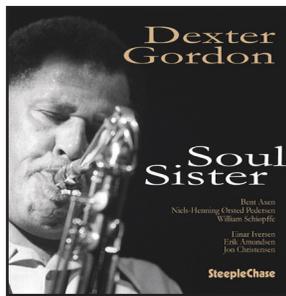
The B-side of Eckstine’s “I Love the Rhythm in a Riff” was the classic Songbook ballad “A Cottage for Sale”, by lyricist Larry Conley and pianist Willard Robison. Eckstine’s rendition, arranged for orchestra, rose to the top of the charts in 1945 and remains one of his most popular recordings. Singer **Molly Ryan** (who, like Russell, found a wider audience as a contributing vocalist to the HBO drama *Boardwalk Empire*) performs the tune on her latest record, *Sweepin’ the Blues Away* (Turtle Bay). Ryan excels at interpreting vocal jazz from the first half of the 20th century and, on this project, her lyrical understanding of this jazz niche conveys a much-needed optimism. Yes, Ryan’s optimism at times plays in contrast to the lyrics, as on the Conley/Robinson ballad and “The Folks Who Live on the Hill”, both about devolving relationships. But, as she asserts on the album’s final track, “If You Want the Rainbow (You Must Have the Rain)”: “Happiness comes double after a little pain.” We’re all about due.

Composer/singer/instrumentalist **Darmon Meader** also challenges the darker side of things on *Losing My Mind* (s/r), his second solo record of a career that spans

at least three decades and almost 20 ensemble albums. A founding member of the New York Voices, Meader brings a well-calibrated motion to these 12 selections of standards, popular hits and originals. Alternating between trio and large group settings, his arrangements make for required listening—especially the Sondheim song that gives the album its title. A seductive Latin feel and dynamic vocals emphasize the still-beating hope that feeds all unrequited love.

For those celebrating partnership this month, there’s no dearth of romantic sets available. First, **Dianne Reeves** presents *Love Is In The Air* at JALC Rose on (Feb. 10th-11th). **Gregory Porter** returns for his annual Valentine’s Day Concert at Brooklyn’s Kings Theatre (Feb. 11th) and NJPAC (Feb. 18th). **Morgan James** and guitarist-husband **Doug Wamble** stage *Valentine’s Day* at JALC Dizzy’s (Feb. 14th). **Ben Cassara** sponsors a heavy-hitting roster of vocalists in Pangea’s *A Jazz Valentine* (Feb. 15th), with **Mary Foster Conklin**, **Jan Findlay**, **Alex Leonard**, **Louise Rogers** and **Andrea Wolper**. Finally, **Lezlie Harrison** “Valentine’s Day Celebration” is at Smoke (Feb. 14th-15th).

A few footnotes: soul/jazz singer **Ledisi** pays tribute to Nina Simone, born 90 years ago this month, at Carnegie Hall (Feb. 23rd). A few days after the Pangea gig, Conklin will release her latest Songbook collection, *These Precious Days* (s/r), at Soapbox Gallery (Feb. 24th). And pianist/singer **Dena DeRose** will play Birdland Theater on a rare trip to NYC (Feb. 24th-26th).



Soul Sister
Dexter Gordon (SteepleChase)
by Ken Dryden

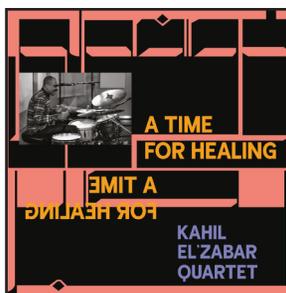
February 27th marks the centennial of Dexter Gordon, the legendary tenor saxophonist who recorded frequently from the early '60s until the '80s, when deteriorating health slowed him down before his death in 1990.

Gordon's decision to move to Europe in 1962 was prompted by a number of considerations, including a desire for a fresh start after wasting much of the previous decade with several stints in prison for drug offenses, plus the opportunity for sufficient gigs without having to travel long distances. This pair of previously unissued recordings made in 1962 and 1963 represent some of his earliest performances on the continent and find him in good form.

On the latter date (recorded 60 years ago this month) he is accompanied by three talented Danes: the underrated pianist Bent Axen, bass virtuoso Niels-Henning Ørsted Pedersen (still a few months shy of 17 but already a regular accompanist to visiting Americans in Copenhagen), and the engaging drummer William Schiöppfe. Gordon is at home with this trio, as he had been playing with them almost nightly for a month. Introducing each track with his rich baritone and a touch of humor, Gordon enraptures his audience with his playing. All three tracks are extended workouts, highlighted by the tenor saxophonist's loping yet forceful "Soul Sister". It's hard to go wrong with "A Night In Tunisia", long a staple of jazz instrumentalists, as the rhythm section sets up the leader with inspired backing, particularly Pedersen.

The 1962 Oslo concert features Gordon with pianist Einar Iversen, bassist Erik Amundsen and 19 year-old drummer Jon Christensen. The leader's playful, swinging rendition of the '40s riff tune "Second Balcony Jump" also showcases his rhythm section individually. Gordon's ballad mastery is on display in his richly textured composition "Ernie's Tune". The set wraps with Gordon's punchy blues "Stanley Steamer", surprising the audience with his variations in each chorus and whimsical song quotes. While the earlier of the two performances is rougher in sound, both sets are valuable additions to this rather thinly documented period in Gordon's discography and add a new chapter to his recorded legacy.

For more info, visit statesidemusic.com



A Time For Healing
Kahil El'Zabar Quartet (Spiritmuse)
by Phil Freeman

Percussionist, explorer, spiritual leader and educator Kahil El'Zabar has been a key figure on the Chicago

jazz scene for close to half a century. As the leader of the Ethnic Heritage Ensemble (EHE) and Ritual Trio, he's made dozens of albums, collaborating with legends like Archie Shepp, Pharoah Sanders, David Murray, Billy Bang and Lester Bowie, and appeared on dates led by Murray and Wadada Leo Smith. This album features a quartet that includes trumpeter Corey Wilkes (currently a member of the Art Ensemble of Chicago as well as the EHE), saxophonist Isaiah Collier and keyboardist Justin Dillard.

El'Zabar's music blends modal and groove-oriented jazz with percussive voicings and rhythmic methodologies drawn from the African diaspora. This is not a new approach; jazz and African music are tightly intertwined, and many people combine them in various ways. But El'Zabar has been doing this for his entire career, and there's nothing superficial or starry-eyed about his approach, which values every element of the music and the ensemble equally and uses music as a vehicle for unity and healing (as the album title suggests).

This is a long double LP—at 78 minutes, it nudges the limits of CD storage capacity. It opens with its longest track, the 13-minute title piece, an extended one-chord vamp, patient and gentle, on which Dillard's keyboard often sounds like a guitar and El'Zabar's percussion rattles like coins being shaken in a bag. Collier takes a gruff, crying solo that recalls Pharoah Sanders' early '70s Impulse albums. His playing is biting and harsh throughout, but also ecstatic. Wilkes is more often heard as a harmony voice. In addition to seven El'Zabar originals (among them a dedication to Eddie Harris, who the percussionist praises as "a harmonic

RECOMMENDED NEW RELEASES

- Art Ensemble of Chicago – *The Sixth Decade From Paris to Paris* (RogueArt)
- Kenny Barron – *The Source* (Artwork)
- Lakecia Benjamin – *Phoenix* (Whirlwind)
- Art Blakey & The Jazz Messengers – *In Concert 1962* (SteepleChase)
- Joe Chambers – *Dance Kobina* (Blue Note)
- Isaiah Collier/Michael Shekwoaga – *Ode-I Am Beyond* (Division 81)
- Andrew Cyrille – *Music Delivery/Percussion* (Intakt)
- Derrick Gardner & The Jazz Prophets – *Pan Africa* (Impact Jazz)
- Graham Haynes vs. Submerged – *Echolocation* (Burning Ambulance)
- Nabaté Isles – *En Motion* (Ropeadope)
- Ahmad Jamal – *Emerald City Nights: Live at the Penthouse (1963-1964 | 1965-1966)* (Jazz Detective)
- Dave Soldier/William Hooker – *LeWitt Etudes* (Mahakala Music)
- Tyler Mitchell Octet – *Sun Ra's Journey* (featuring Marshall Allen) (Cellar Music Group-smallsLIVE)
- Oscar Peterson – *On a Clear Day: The Oscar Peterson Trio Live in Zurich, 1971* (Mack Avenue/Two Lions)
- Phil Ranelin/Wendell Harrison – *Jazz is Dead 16* (Jazz Is Dead)
- Eric Reed – *Black, Brown and Blue* (Smoke Sessions)
- Matthew Shipp/Mark Helias – *The New Syntax* (RogueArt)
- D.B. Shrier – *Emerges* (Alfa-Omnivore)
- Clark Terry Big Bad Band – *Live in Holland 1979* (Storyville)
- Greg Ward's Rogue Parade – *Dion's Quest* (Sugah Hoof)

CARNEGIE HALL



Ledisi

Thursday, February 23 at 8 PM
Stern Auditorium / Perelman Stage

Ledisi Sings Nina

Grammy-winning vocalist Ledisi returns to Carnegie Hall to pay tribute to Nina Simone. Her 2021 album *Ledisi Sings Nina* showcases "both the diversity and depth of Simone's musicianship, and the breathtaking range and reach of Ledisi's own voice" (*The New York Times*).

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genius" in the lyrics), the album includes versions of "Resolution" — the less commonly recorded second movement of John Coltrane's *A Love Supreme* — and the George Gershwin standard "Summertime". *A Time For Healing* is spiritual jazz in its sound as well as its intention; El'Zabar and company play their hearts out, and their passion is infectious.

For more info, visit spiritmuserecords.com. El'Zabar's Ethnic Heritage Ensemble is at Sistas' Place Feb. 11th. See Calendar.



The Off-Off Broadway Guide to Synergism
Tyshawn Sorey + 1 (with Greg Osby) (Pi)
by Marc Medwin

It's one thing to revamp and revitalize the great American Songbook, and Tyshawn Sorey is far from the first to undertake the task. Quite another level of insight was required to guide Sorey's Trio + 1 as they blazed multiple trails at The Jazz Gallery in March 2022, a residency now documented on this three-album set of old songs made new and musical innovation finally rendered standard.

At the time, Sorey had just released *Mesmerism*, a trio album featuring Aaron Diehl and Matt Brewer that recategorized the "great American Songbook" in Sorey's typically complex approach to history, form and structure. In the live set, the drummer, composer and philosopher ups the ante, retaining Diehl and adding bassist Russell Hall and guest alto saxophonist and boundary-blurring compatriot Greg Osby. If *Mesmerism* was the appetizer, this is the three-course meal, prepared along similar lines but adding bold new flavors. The music's arcs, ebbs and flows are more firmly etched over longer periods of time, like the first rendition of "Three Little Words", which exceeds 20 minutes. The second lasts only nine and slams headlong into "Jitterbug Waltz", a piece intimately familiar to Osby as, along with Andrew Hill's "Ashes" (also present here) it featured on his *Invisible Hand* album two decades ago.

The group's instantaneous and stunningly diverse modes of communication beggar description, especially as they stand within and against traditions. Diehl's harmonies opening that epic "Three Little Words" support and thwart the melody's contour and rhythmic implications, leading to Sorey and Hall's sinewy entrance and Osby's equally circuitous take on the familiar tune. Diehl's bluesy exhortations at 11:00 are complemented by a nearly non-metric swing as Hall and Sorey push and pull at pulse without ever abandoning it. "Solar" offers these elements distilled, tempo often eschewed in favor of satellite speeds in relative orbits, as when Sorey and Diehl rhythmically counterpoint during his solo, Sorey straddling the line between swing and funky break as Tony Williams might have done. The confluence puts the album's title into sharp relief.

Playing of this caliber is impossible without the deepest immersion in what Cooper-Moore calls the neighborhood of history and influence. Each tune is implied while somehow also remaining completely present, a shadow nearly visible as turbulence and reflection jostle for prominence and rebalance. Repeated audition turns vagaries of suggestion into brilliant foreshadowings, as when Osby captures "Night and Day"'s melodic essence in his first few notes. The featured composers' innovations (Ornette Coleman, Andrew Hill, etc.) are so pervasive that, like the tunes themselves, they remain a continual point of reference. Each set, a unit unto itself, whispers, speaks and thunders near and away from climaxes beyond but encompassing the forms it delineates. Similarly, each tune traverses its formal path while opening onto the vistas implied by its composition. Three unified diversities merge into a whole of intense power and immense dignity.

For more info, visit pirecordings.com. Sorey is at Miller Theater with Vijay Iyer Feb. 4th and Roulette with Adam Rudolph Feb. 9th. See Calendar.

UNEARTHED GEM



Tate's Delight
Buddy Tate & White Label (Storyville)
by Pierre Giroux

Tenor saxophonist Buddy Tate was a jazzman's jazzman. Born in Texas 110 years ago this month (he died Feb. 2001 at age 87), he earned his spurs playing in territory bands in the Southwest in the early '30s. In 1939, he was asked to join the Count Basie Band as the replacement for Hershel Evans (who had died suddenly). After a nine-year stay, he left the band a fully formed musician with a broad blues-drenched sound, a sturdy vibrato and beautiful timing. These characteristics epitomized his playing throughout the balance of his entire career.

Tate's Delight was recorded live in September 1982 at the Holstebro Jass Festival in Jutland, Denmark. The tenorman is accompanied by Danish quintet White Label, comprising Ole Matthiessen (piano), Niels Præstholm (bass), Ove Rex (drums), Poul Valde Pedersen (trumpet) and Jens Søndergaard (alto).

The seven-tune set features compositions by Ellington, Basie, Charlie Parker and Lester Young, along with an original by the leader. The session starts with the Bronislaw Kaper/Ned Washington jazz favorite "On Green Dolphin Street" with Tate roaring out of the gate, his tenor authoritative and swinging throughout. The rhythm section keeps the Latin vibe humming, pianist Matthiessen especially effective.

The two Ellington compositions "In a Mellowtone" and "Mood Indigo" are a double treat, Tate covering the numbers on tenor and clarinet. On the former, his broad edgy tenor takes the first lengthy solo, then followed by his bright clarinet playing on the second run through. On the latter, it's clarinet all the way: he is both passionate and gripping.

Not wanting to ignore his time with the Basie band, Tate offers Basie's "Jumpin' at the Woodside" and Lester Young's "Lester Leaps In". Whether accompanied only by the rhythm section (on the former) or full quintet (on the latter), Tate's playing rises to the occasion with a roaring tenor decorated with squeals and wails in the full Texas tenor tradition. Throughout this session, Buddy Tate's playing is compelling and exemplary.

For more info, visit storyvillerecords.com

Blue Note NEW YORK

MARCH SHOWS



MAR 6

**STOUT:
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SHOW
AVENGER
EXPERIENCE**



MAR 7-12

**RAVI
COLTRANE**



MAR 13-15

BRASSTRACKS



MAR 16-19

**KRASNO/
MOORE
PROJECT FT.
ERIC FINLAND**



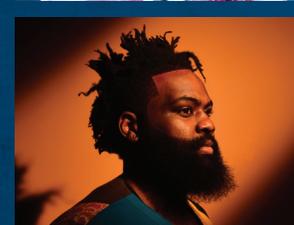
MAR 20

**BRADY
WATT
BASS & BARS**



MAR 21-26

**MARCUS
MILLER**



MAR 27

**JAMES
FRANCIES
RESIDENCY**

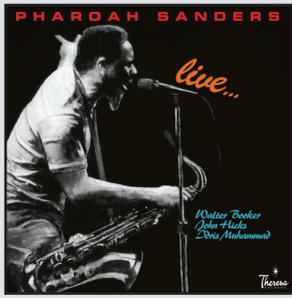


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DROP THE NEEDLE



Live...
Pharoah Sanders (Theresa-Pure Pleasure)
by Brian Charette

Considered one of the saxophonist's top ten albums by many critics, Pharoah Sanders' *Live...* (recently reissued as 180 gram double-vinyl) shows every interesting side of the Little Rock native, one of the biggest trailblazers in free jazz. Sanders was a disciple of John Coltrane and played in his groups from the mid-'60s and many think Sanders continued the path of Coltrane with his highly developed melodic construction and overblown harmonics.

Album opener "You've Got to Have Freedom" is wild from the start with multiphonic blasts, modal chords and snappy hits from drummer Idris Muhammad. After the minimal melody statement, pianist John Hicks plays a muscular solo with a heavy left hand *a la* McCoy Tyner. Sanders' solo is chill and blues-based in the beginning as he slowly starts to dip in and out of the key before releasing screams through his horn. Interspersing some groovy blues riffs, Sanders starts to vocalize with a soulful strut. Bassist Walter Booker holds it down as Hicks fires blazing arpeggios that shoot up and down the piano. All fade for Muhammad's churning solo: the Nola native hits hard with a near-wipeout approach. "Easy to Remember" switches gears as Sanders channels his mentor with a sensitive melodic rendering. His solo is lyrical and shows masterful knowledge of playing chord changes, a quality not usually attributed to him. His double time lines are deep in the pocket with an occasional squeaking burst of overblown sound. "Blues for Santa Cruz" is a medium swinger with Hicks on an opening chorus. The leader echoes the piano comping rhythm before taking his own bar-walking solo, peppering rhythm and blues with occasional sonic mayhem. Muhammad and Booker truck in a shuffle as the pianist works out a few tinkly blues riffs on the (given, slightly out of tune) piano. We really get to hear Booker in his solo, due to the spare accompaniment. He jams on plucky double stops and alternate harmony. The audience audibly helps him out, too, with some on-the-one clapping.

"Pharomba" is a Latin number that begins with Muhammad's jungle tom toms and chords that go up and down in half steps with a swing release. Sanders' resonant tone screams and cries, but always with memorable melodies. Hicks follows with rapid fire octaves that duel with the drummer. The tune has a long fade on a lovely free tenor sax/bass duet. "Doktor Pitt" is the major-key modal equivalent to Coltrane classic "Impressions". Muhammad sticks the cymbal, letting everyone know exactly where the time is, as Hicks two-fists chordal blocks, Sanders' climbing solo peaking in throaty wails. This is a full throttle romp, catching a great artist in his prime.

For more info, visit purepleasurerecords.com. A Pharoah Sanders tribute is at Sistas' Place Feb. 4th with Bill Saxton. See Calendar.

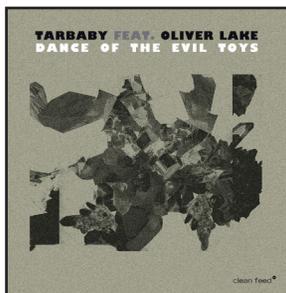


In the Spirit of Ntu
Nduduzo Makhathini (Blue Note)
by Tom Greenland

Pianist/vocalist/composer Nduduzo Makhathini, a pivotal figure in South African jazz, started a buzz stateside with his 2020 Blue Note Records debut *Modes of Communication: Letters from the Underworlds*. That buzz has only grown louder with its follow-up, *In the Spirit of Ntu*, a deeply felt album recalling the numinous questings of John Coltrane, Pharoah Sanders and Sun Ra, though Makhathini is sui generis. Working with Robin Fassie Kock (trumpet), Linda Sikhakhane (tenor/soprano), Dylan Tabisher (vibes/marimba), Stephen de Souza (bass), Dane Paris (drums) and Gontse Makhene (percussion), with cameos by vocalists Omagugu Makhathini (his wife, on "Mama") and Anna Widauer (on "Re-Amathambo") and alto saxophonist Jaleel Shaw (on "Emlilweni"), Makhathini is the kind of leader who shares responsibilities, letting collective energy circulate and regenerate, an idea embodied in the Bantu philosophical concept of Ntu, which denotes wholeness, community and resurgence. There are 'featured' soloists—Fassie Kock, Sikhakhane and Makhathini all prove themselves imaginative and distinctive sculptors of sound—but such individual statements soon reintegrate into the larger conversation.

There's an edginess to the grooves, due in part to Makhathini's unusually sharp touch on piano, jabbing keys like a drummer, and in part to Paris' sinuous Elvin Jones-style polyrhythms, like a turbine converting a river's flow into energy, never dominating but always part of the collective surge. Mellow flugelhorn and saxophone float like corks across this ferment of pentatonic melodies, modal harmonies and twining rhythms. Makhathini's overdubbed vocal harmonies, soft and reverent, add another nuance. A culmination of previous projects, *In the Spirit of Ntu* is also a testament to the fertile cross-pollination of South African and North American jazz cultures.

For more info, visit bluenote.com. Makhathini performs at JALC Appel Room Feb. 24th-25th. See Calendar.



Dance of the Evil Toys
TarBaby feat. Oliver Lake (Clean Feed)
by Robert Bush

TarBaby is a cooperative ensemble with a core trio of Orrin Evans (piano, vocals), Eric Revis (bass), and Nasheet Waits (drums). They frequently add special guests, and *Dance of the Evil Toys* is no exception. The trio is augmented by the iconic alto saxophonist Oliver Lake, trumpeter Josh Lawrence and (on the title cut) percussionist Dana Murray.

The album opens with "Blessed Ones The Eternal Truth", by the late Trudy Pitts, with Evans

reciting over sparse bass and drums. By the time the second chorus rolls around, the tune shifts to a more traditional approach. Things kick up a notch when Lake enters on his original tune "Bonu", with a distinctive fat tone and patient distillation of personal ideas. Another Lake original, "Bumper" leans heavily on Revis' precise rendering of conventional time; it soon undergoes metric modulation, then becomes totally free, largely on the shoulders of Waits, who is stupendous throughout.

The breadth of this group is enormous. They can excel in a post-Cecil Taylor vein at one moment and veer back into a more traditional vibe the next, as on the excellent Revis original "JRMJ". Lawrence's trumpet emerges on the title track, revealing a confident player with big ideas (looking forward to hearing more from him).

Waits' original "KE-KELLI" is a highlight, beginning with a maelstrom before transitioning into multiple cinematic episodes. At around the two-minute mark, Lake takes a beautifully centered solo, followed by a stunning exposition from Evans.

Revis holds the narrative together on his "House of Leaves", Lake and Evans darting in and out from the edges while Waits pulls the elements together into a cohesive statement. The collective piece "Paix" brings together the relentless alacrity of Revis, the gravitas of Lake and a kind of Zen input from Evans.

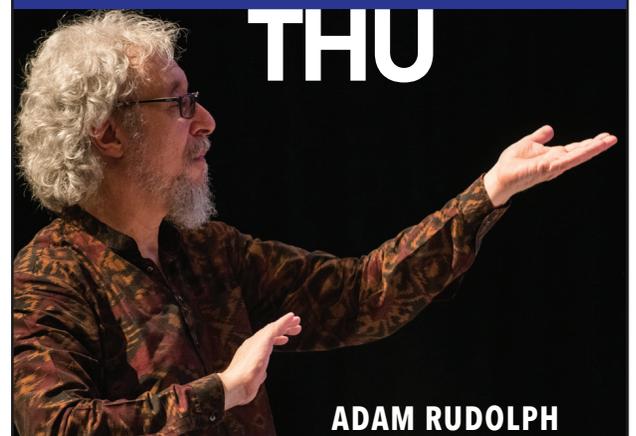
Another strong moment comes on the Lawrence original, "Purple", where he uses the Harmon mute to guide the band into a pensive, mysterious mood that is reminiscent of the magical '60s Miles Davis quintet.

For more info, visit cleanfeed-records.com. Oliver Lake is at The Apollo Feb. 18th. See Calendar.

INTERPRETATIONS SEASON 33 2022- 2023

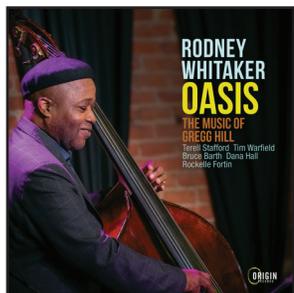
TYSHAWN SOREY

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Concert begins at 8:00pm.



Oasis: The Music of Gregg Hill
Rodney Whitaker (Origin)
by George Kanzler

Two distinguishing features of this album are the repertoire and the band. 10 of the 11 tracks were written by Gregg Hill, who only started composing after retiring from a career far outside of jazz. And the quintet led here by bassist Rodney Whitaker (who celebrates his 55th birthday later this month) is that rarity in jazz, a working group: one that comes together for gigs and projects with a rotating leadership of its members. They are Whitaker, Terell Stafford (trumpet/flugelhorn), Tim Warfield (tenor/soprano), Bruce Barth (piano) and Dana Hall (drums). Also worth noting: this is the third album of Hill's compositions by Whitaker's band.

Joining the quintet on 4 tracks is singer Rockelle Fortin (the bandleader's daughter), whose voice is more memorable than her self-penned lyrics. She jumps into the opening track, "Betty's Tune", kicked off by the rhythm section at a barnburner tempo, her quicksilver words carrying the melody. The musicians race through their solos and a short shout chorus caps things off. Hill's tunes fall squarely into the post-bop acoustic mainstream while exploring new avenues and possibilities. "Puppets" features overlapping meters;

the form of "Sunday Afternoon" is 24 bars, with two A sections, but not a blues; and "S'Cool Days" is in the familiar pop song AABA, but 58, not 32 bars, the A's 16 bars and B 10 bars. "To the Well" develops like a mini-suite, over dominant tom-toms, from drum solo to rubato horns to modal harmonies ushering in an exotic, processional rhythm.

That this is a working band is evident in the cohesion and subtle interplay of its members. Stafford and Warfield sometimes shadow one another's solos with obligati, or most notably by intoning the melody behind the other's solo, strikingly with muted trumpet and soprano on "Puppets". The quintet also meshes perfectly in grooves like the minor key hard bop wail of "Minorabilia", the loping swing of "Fan O Gram" and the greasy backbeat of the title tune. Their rapport is especially evident whenever they engage in trading fours.

For more info, visit originarts.com



La Bruja
Lauren Henderson (Brontosaurus)
by Alex Henderson

Vocalist Lauren Henderson has cited Julie London, Shirley Horn and Anita O'Day as three of her inspirations. But the Massachusetts-born singer is not content to simply emulate Cool School vocalists. Instead, the 36-year-old Henderson has combined cool jazz with R&B (sometimes sounding a bit like Sade) and a wide range of Latin music. She is as expressive and fluent in Spanish as she is in English, and sticks to Spanish on *La Bruja* ("The Witch").

Latin music is famous for big-voiced female vocalists, from Cuban salsa icon Celia Cruz to Mexican ranchera/mariachi favorite Lola Beltrán. But Henderson is far from a belter, and favors subtlety and understatement. That approach serves her well throughout this self-produced album, whether on originals such as "Amistad" ("Friendship"), "Así" ("Like That") and "Deseo" ("Desire") or well-known Latin standards such as Rafael Hernández's "Silencio" ("Silence") and Maria Teresa Vera's "Viente Años" ("20 Years").

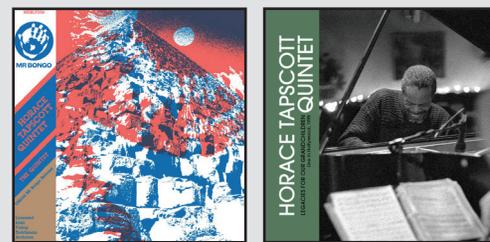
Henderson also tackles Alberto Dominguez' 1930s standard "Perfidia", which has been recorded by everyone from Mexican mariachi bands to Glenn Miller's swing orchestra to surf rockers The Ventures; its melody was even heard in a scene in the movie *Casablanca* (1942). Henderson's hushed, noir-ish interpretation combines cool jazz with the bolero (Latin ballad) tradition, choosing the song's Spanish lyrics over the English lyrics written by Milton Leeds.

The title track is a famous Mexican standard closely identified with the son jarocho style; Henderson's interpretation successfully blends son jarocho with cool jazz. Meanwhile, her own "Amistad" is heavily influenced by Spanish flamenco.

Henderson's accompaniment on *La Bruja* includes Sean Mason or John Chin (piano), Joel Ross (vibes), Nick Tannura or Gabe Schneider (guitar), Eric Wheeler (bass) and Joe Dyson (drums) - all expertly sustain the appealing Latin jazz-noir mood that Henderson is going for.

For more info, visit laurenhendersonmusic.com. This project is at Birdland Theater Feb. 23rd. See Calendar.

UNEARTHED GEM



The Quintet (Mr. BONGO)
Legacies for Our Grandchildren (Dark Tree)
Horace Tapscott Quintet
by Pierre Crépon

The blurb for *The Quintet* contains the expected archival release vocabulary: "unearthed", "lost recording", "intended to be a follow-up album to the classic *The Giant Is Awakened*", "produced by one of the pivotal figures in jazz, Bob Thiele". Neither the CD nor LP version though includes liner notes, only indicating that the music was recorded at pianist Horace Tapscott's aforementioned Flying Dutchman debut session, which would be April 1969.

A first listen leaves the impression that the story is not as simple. Would the sophomore LP of a group being tentatively introduced nationally have included a composition already featured on its debut? Without this extended version of saxophonist Arthur Blythe's "For Fats", it feels like at least another session would have been needed to complete an actual album. A look at Tapscott's autobiography, *Songs of the Unsung* (Duke University Press) yields the following: "We recorded *The Giant Is Awakened* and part of another album that I never finished. Thiele and I had some arguments." Thiele denied him creative control on the final product, Tapscott adds, cementing his distrust of record companies. This suggests that the distinction between a lost album and an unfinished project would have mattered to the pianist.

This state of affairs accounts for the spottiness of Tapscott's discography in this era - *Giant*, a Sonny Criss date, two Elaine Brown LPs - and makes this half hour valuable. Of particular interest is drummer Everett Brown Jr.'s "World Peace". Here, the group departs from the repetition of rhythmic motifs (the dominant approach on *Giant*) for "outer" territories. The soloing is concise, but it completes the picture of what was then going on in Los Angeles.

Attention to the details of Tapscott's history is where French label Dark Tree shines. *Legacies for Our Grandchildren*, its fourth Tapscott title, contains an actual unreleased album, recorded live at Hollywood's Catalina Bar & Grill in 1995. The story is recounted in informative liner notes by Los Angeles Times writer Don Snowden, who produced the sessions to give exposure to Tapscott's regular L.A. quintet but was not able to interest any label.

Tapscott passed just a few years later, 24 years ago this month, making the project feel like a failure, Snowden wrote. What remained was a high quality recording with saxophonist Michael Session, trombonist Thurman Green and the bass/drums team of Roberto Miranda and Fritz Wise. Vocalist Dwight Tribble guests on half the numbers. He interestingly brings to mind Leon Thomas, who, before finding fame with Pharoah Sanders, advanced his style after encountering Tapscott in L.A.. The version of "Motherless Child" featuring Tribble is likely to be a standout for most listeners.

Taken together, those early and late career documents underline the plain openness of the music Tapscott played. It acquired a greater fluidity over time, and in an alternate universe where it received a contemporary release, *Legacies for Our Grandchildren* certainly could have appealed to a wide spectrum of listeners.

For more info, visit mrbongo.com and darktree-records.com

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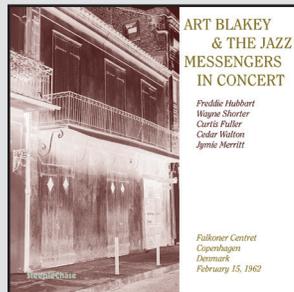
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UNEARTHED GEM



In Concert

Art Blakey and the Jazz Messengers (SteepleChase)
by Jason Gross

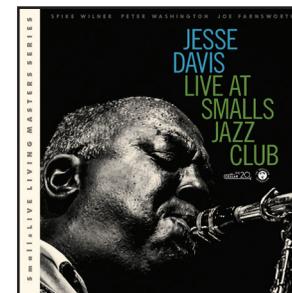
During the pandemic, SteepleChase label head Nils Winther dug up a trove of previously unreleased tapes of jazz masters, recorded in his native Copenhagen. As part of that series, we have this disc, documenting cutting-edge hard bop from one of the greatest jazz collectives of the '60s.

By 1962, master drummer Art Blakey had assembled a stunning band of future all-stars: Freddie Hubbard (trumpet), Wayne Shorter (tenor sax), Curtis Fuller (trombone), Cedar Walton (piano) and Jymie Merritt (bass). While the Jazz Messengers recorded often in the fabled Van Gelder Studio in New Jersey, this disc presents a particularly hot live session at the Falkoner Centre, a recently opened concert space near the Copenhagen Zoo.

Just as Coltrane transformed "My Favorite Things" into something transcendent, here "Moon River", from the then-recent *Breakfast at Tiffany's*, is elevated from a sentimental ballad into a lively workout featuring a series of lengthy, blazing solos. Shorter's "Contemplation" is a sweet bluesy ballad which picks up its stride mid-way; it is followed by his classic swinger "Lester Left Town", on which the composer sounds especially buoyant. The band's take on Monk's "Round Midnight" is respectful, and Hubbard in particular is beautifully mournful. On a 15-minute workout of '30s pop standard "It's Only a Paper Moon", Blakey lets loose in thunderous style to round off frantic solos by Shorter and Hubbard. The centerpiece here is the 16-minute take on Fuller's "Arabia", which incorporates parts of Irving Berlin's "Blue Skies" and Juan Tizol's "Caravan"; after a frenzied horn battle, Walton delivers a masterful, dexterous solo. The set ends with the triumphant stomp of "Blues March", written by former Messenger Benny Golson.

As Hubbard, Shorter and Walton would soon leave the band, this album is a valuable snapshot of a moment when they and Blakey made some of the most sublime music of the era.

For more info, visit statesidemusic.com. A Cedar Walton tribute is at Tribeca Performing Arts Center Feb. 18th. See Calendar.



Live at Smalls Jazz Club
Jesse Davis (Cellar Music Group/smallsLIVE)
by Ken Dryden

Alto saxophonist Jesse Davis was a rising star during his decade recording for Concord Jazz, then he seemed to pretty much disappear from the jazz scene. Though Davis didn't give up music, of course, he has recorded little since then as he isn't a big self-promoter like many of his fellow musicians. Instead, Davis has spent the past two decades mostly working in Europe and raising his family in Italy. But make no mistake, the veteran musician has grown in his prowess as a player and leader. This live session from last year at Smalls Jazz Club in Greenwich Village, funded by the smallsLIVE Foundation Living Masters Series, finds him supported by three seasoned accompanists: pianist Spike Wilner (owner of both Smalls and nearby Mezzrow), bassist Peter Washington and drummer Joe Farnsworth. While Davis has the ability to overwhelm an audience with a furious bop solo, he's also skilled at letting the music breathe and showcasing his bandmates.

The leader's solos seem effortless yet swing mightily and tell a story, as Lester Young was known



JAMES BRANDON LEWIS TRIO **ANTI- eye of I**

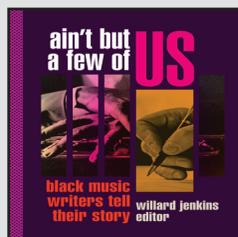
for saying. Davis' treatment of Lee Morgan's "Ceora", a hard bop/Latin jazz favorite, is a perfect example: he gives plenty of space to his rhythm section, while letting loose a passionate solo that blends lush lines, occasional rapid-fire outbursts and well-placed breaks. Tom McIntosh's "The Cupbearers", which dates from the early '60s, is an overlooked hard-bop gem. Davis embraces the song's positive spirit in his expressive solo, which adds a few amusing song quotes. The band is afire with their playful romp through Monk's "Rhythm-A-Ning", capturing its humor while breaking

fresh ground in their interpretation. The true acid test for every jazz musician is playing a ballad. The saxophonist's thoughtful approach to the old warhorse "These Foolish Things" and vocal-like solo in "Street of Dreams" suggest that he took Ben Webster's advice about knowing a song's lyric.

Davis clearly merits regular invitations to lead record dates; in the meantime, don't miss this lively set!

For more info, visit cellarmusicgroup.com. This project is at Smalls Feb. 6-7th. See Calendar.

IN PRINT



Ain't But a Few of Us:
Black Music Writers Tell Their Story
Willard Jenkins (Duke University Press)
The Cricket: Black Music in Evolution (1968-69)
A.B. Spellman, Larry Neal and Amiri Baraka
(Blank Forms)
by Monique Ngozi Nri

The goal of *Ain't But a Few of Us*, according to the introduction by its editor Willard Jenkins, is to "represent historic black writings on jazz as well as contributors to our original *Ain't But a Few of Us* online series, including essays that reflect an assortment of viewpoints on jazz from a black perspective and especially further inquiry into the dearth of African Americans writing on jazz." His introduction chronicles the story of jazz writing from his personal perspective, in his dual career as writer and social worker. He recounts meeting the mostly white, male jazz writers of the era (including Dan Morgenstern, Leonard Feather and Ira Gitler), and pays tribute to the music that he encountered as a young man at Cleveland's Smiling Dog Saloon, from Weather Report and the Thad Jones/Mel Lewis Orchestra to the Sun Ra Arkestra.

The opening roundtable (with Bill Francis, Eric Arnold, Jordannah Elizabeth, Steve Monroe, K. Leander Williams, Rashaan Clark Morris and Robin Washington) tackles questions about the panelists' original motivation for writing about jazz; the dearth of African Americans writing about the music; and the disparity between practitioners of and writers on the music. The participants provide useful insights into the career paths and hurdles for the Black jazz writer.

The second chapter focuses on writers of books about the music; the authors respond to many of the same issues raised in the round table. Playthell Benjamin lauds Wynton Marsalis' Lincoln Center efforts and spars with Stanley Crouch and introduces a theme that recurs throughout the chapter: the credentials and approaches of Black folks who write about music. There are distinctions made between the critic and journalist—between those who provide a more general academic analysis, and those who assess the individual musician and a specific item from his/her output. Many of the authors point to the stark economics of jazz journalism and the failure of many publications, Black or white, to cover music outside of the mainstream. Others comment on the frequent lack of access to the music as a living, breathing cultural artifact in the Black community.

Chapter 3 examines journals in more detail, beginning with Jo Ann Cheatham's *Pure Jazz Magazine*. Other publications discussed include Jim Harrison's New York-based *Jazz Spotlight News*, which emerged from a Jackie McLean fan club that he founded and his work for Jazzmobile; Haybert Houston's *Jazz Now*; and *The*

Grackle, edited by Ron Welburn. Chapter 4 covers two writers who write for Black publications: Robin Smith, who is one of the few writers to explicitly cite a gender gap in Black writing, and Ron Scott, who writes for the *Amsterdam News*. Chapters 5-7 focus on freelance writers for newspapers and/or online.

The final section, "The Anthology", has three sections: "Classics" such as Amiri Baraka's *Jazz and the White Critic*; "Essays on Jazz and Race" such as Robin D. G. Kelley's "Brooklyn's Jazz Renaissance"; and a section on Black musician writers including an essay by Wayne Shorter on creativity and change. Interestingly, the book does not contain a full chapter on Black jazz musicians writing about the music, even though many obviously have.

Another notable omission in *Ain't But a Few of Us* is a detailed discussion of Baraka's *The Cricket*. A new compendium of its brief run from Blank Forms fills that gap. *The Cricket: Black Music in Evolution 1968-69* is, according to the publishers, "a rare document of the 1960s Black Arts Movement featuring Albert Ayler, Amiri Baraka, Milford Graves, Sun Ra, Cecil Taylor, and many more." In his preface, A. B. Spellman writes of the reintegration of Black intellectuals and artists into African American communities at the time of the Black Power movement. That integration meant a change in dress, language and ideology. Spellman observes that "those of us who tried to speak for jazz had some very large boulders to move... We found it intolerable that there were not even a handful of Black critics writing books, articles, reviews, liner notes, etc. [so we] decided to put out *The Cricket*." He credits Baraka and Larry Neal and the trusty Gestetner mimeograph machine with getting the work done.

The first issue's editorial states, "The true voices of Black Liberation have been Black musicians. They were the first to free themselves from the concepts and sensibilities of the oppressor". The first piece is written by Sun Ra; though no handle appears, the opening lines identify the piece as his work: "Some people are of this world, others are not... at last, I can say this world is this unfortunate planet." Larry Miller shares some thoughts on Soul Music of the time and a stringent poem. Milford Graves delivers a piece in all caps addressing Black musicians and their economic choices or lack thereof. In the second issue, Crouch, in an article on the John Carter/Bobby Bradford New Art Jazz Ensemble, makes a plea for places in the Black community where the music can be performed "for MONTHS so that the artists can establish that particular place as THE PLACE TO BE". The third issue expands to include Cecil Taylor as an advisor and a poem by Sonia Sanchez. Issue 4, at 65 pages, is by far the most ambitious, featuring articles by Mtume, Ayler and poet/activist Willie Kgositsile. As Spellman points out, *The Cricket* was really beginning to take shape and could have been something with a little more money. The dilemma of how to fund Black creative endeavors without selling out is a theme that unites *Ain't But a Few of Us* and *The Cricket*. In fact, it is a constant theme in writing on the music that is informed by the Black experience.

For more info, visit blankforms.org and dukeupress.edu. There is an Amiri Baraka tribute at *The Apollo* Feb. 18th. See calendar.



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Bravery of the Brave/Pogum pogumnih
Zlatko Kaučič (s/r)
Kataklima

Disorder at the Border Plus Tobias Delius -
Kataklima (Fundacija Sluchaj)
by Stuart Broomer

It would take several recordings to suggest the creative range of Slovenian percussionist/composer Zlatko Kaučič (who becomes a septuagenarian this month), but consider the Jubileum Quartet's *A UIŠ ? (Not Two)* where he matches subtlety and invention with other improvisers at the peak of the art: Joëlle Léandre, Agustí Fernández and Evan Parker. Kaučič is also at home leading his own ensembles. These two albums provide other views of him: one as a member of the improvising collective *Disorder at the Border*, the other as composer and director of a Slovenian student group, *Combo C*, with three guest soloists, playing his *Bravery of the Brave*.

Disorder at the Border is the trio of Kaučič, bassist Giovanni Meier and saxophonist/clarinetist Daniele D'Agaro. They first recorded in 2013 and have since recorded a program of Ornette Coleman compositions. *Kataklima* adds tenor saxophonist/clarinetist Tobias Delius for this set from the Brda Contemporary Music Festival, held in Šmartno. The musicians find an ideal analogue for the exploratory voyage of collective improvisation in Homer's *Odyssey*. "Šmartno

Odyssey", the 40-minute opening track, presents a band that simultaneously presses ahead yet holds fast, with Kaučič and Meier feeding the fire and adding apt commentary. Kaučič's solo conveys eons, with a speech-like use of hand drumming on a regular kit. Though the form is free jazz, there are moments here that can suggest the great two-tenor bands of the '50s, one saxophonist holding an upper-register whistle and the other punctuating rhythmically, evidence of the closest listening. Three brief tracks continue the Homeric theme with Meier coming to the fore on "Polyphemus" and Kaučič's rapid-fire phrases pressing through the band on "Kataklima", a fine demonstration of a drummer positively leading a collective improvisation.

Bravery of the Brave/Pogum Pogumnih is a ten-segment, 66-minute suite that's "inspired by health workers who fought heroically to save lives in pandemic time, by people protesting against autocrats, by people helping refugees, by people fighting against climate change and by all of those wanting better for this planet! This suite is dedicated to all of them." A montage mixes photos of band members with Gandhi and Martin Luther King and the suite includes the speech of Greta Thunberg, Pope Francis and George Floyd. The 11-member band includes three drummers, three electric guitarists, electric and acoustic bassists, and three guests, reed players Marco Colonna and Ivan Pilat and trumpeter Flavio Zanuttini. The music might suggest the circa-'68 Mothers of Invention for sheer force and precision, though with more intensity and less political ambiguity. It's impossible to sort out Kaučič's student brigade, but they're all fine musicians, and the wind players have remarkable turns, including Pilat's strangled baritone saxophone and Colonna's polyvocal bass clarinet. Political empathy may help,

but this is work of galvanizing force and complexity with instruments as articulate as the speakers.

For more info, visit kaucic-zk.si and fsrecords.net

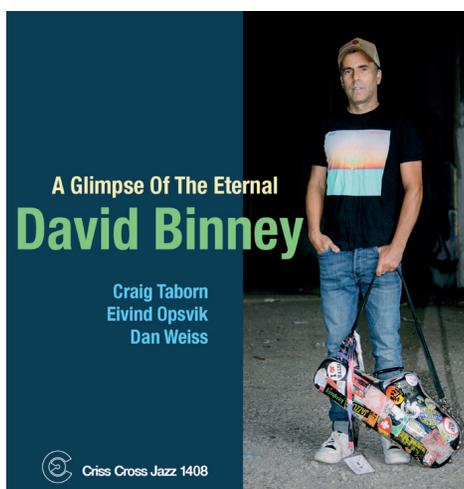


Live at the Café Bohemia
Matt Wilson Leap Day Trio (Giant Step Arts)
by Jim Motavalli

The music fits the space. Café Bohemia, where this album was recorded in 2020, has a rich history. Charlie Parker offered to play there for free drinks, but died before he got a chance. Performers who played or recorded there from 1955-'60 (its original lifespan) include Art Blakey, Miles Davis (with John Coltrane), Charles Mingus and Max Roach. The Greenwich Village club reopened a bit before the pandemic hit, just in time for the trio of drummer Matt Wilson, tenor saxophonist Jeff Lederer and bassist Mimi Jones to record there over two days (February 28-29th, of course).

"The Dewey Spirit" is for Wilson's guiding light, saxophonist Dewey Redman, and it starts with gong-like percussion. Lederer enters with little squeals and honks, soon building with Jones' help into an earworm melody that could have come from Albert Ayler's pen. Lederer's authoritative solo is more out of Ornette

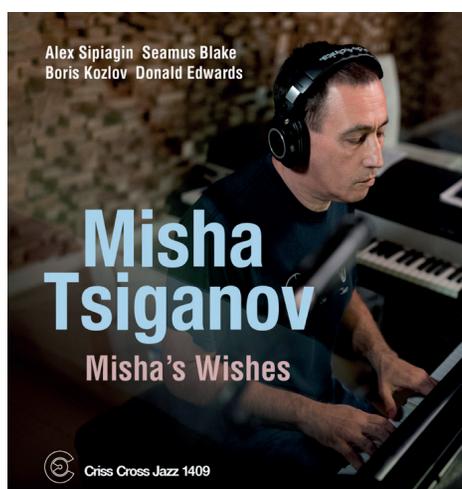
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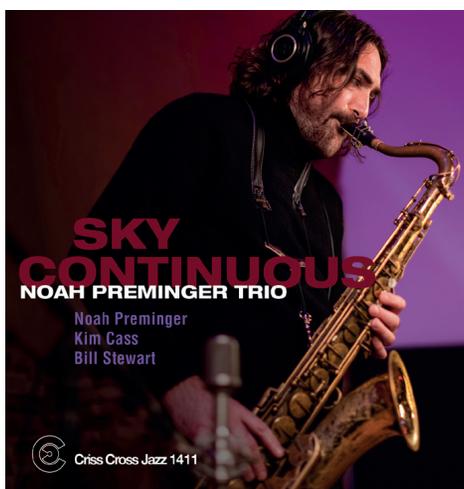
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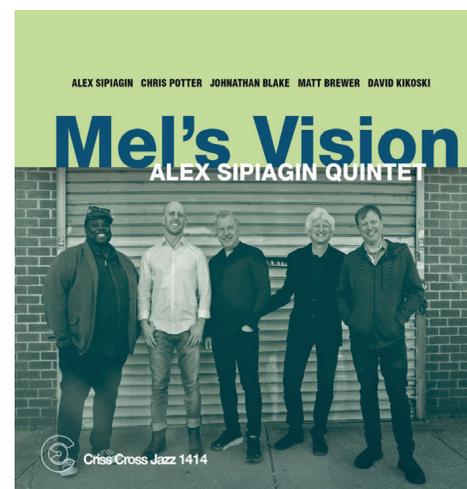
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ALEX SIPIAGIN QUINTET

ALEX SIPIAGIN CHRIS POTTER JOHNATHAN BLAKE MATT BREWER DAVID KIKOSKI

Criss Cross Jazz 1414

Coleman, though. “Gospel Flowers,” delivered at a controlled boil, was previously recorded by Lederer with Jeff Cosgrove and John Medeski. But the album notes don’t credit individual composers, and the music was, for the most part, collectively developed for the live date. There were only two rehearsals, and playing live all three musicians are equally up front.

“Leap of Faith” is led by Lederer’s spare, staccato sax melody, and shifts rapidly between poignant balladry and mid-tempo, with a Jones solo pitched between them. On “The Dream Weaver”, Wilson and Jones work hard to support passionate blowing from Lederer that ventures into the tenor’s upper register. Here, as throughout the album, the improv is enhanced by solid themes. “Ghost Town” has one of those, plus lonely-side-of-town work from Lederer, just-right percussion accents from Wilson and commanding solo space from Jones. “Yeah, baby”, someone yells after a particularly striking Lederer phrase (Joe Lovano, Allison Miller and Judi Silvano were in the audience). “Strival for Survival” has a great messed-up bebop head, then some eruptive playing haunted by Ayler’s ghost. It develops right into another great Jones bass solo backed by Wilson’s light-touch on gongs and brushes; Lederer sneaks back in at the end. “For Friends”, a big-hipped swinger, rounds out the date.

The sound is aces throughout, with each instrument clearly delineated. Kudos to photographer/recording engineer Jimmy Katz, who recorded, mixed and mastered. Musically, this album could have been on ESP-Disk’ back in the day, but the sound quality is at a whole other level.

For more info, visit giantstepparts.org. This project is at Café Bohemia Feb. 10th-11th. See Calendar.



Assembly
Jacob Garchik (Yestereve)
by Stuart Broomer

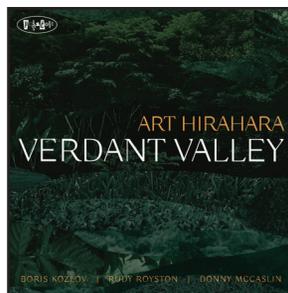
Jacob Garchik is a jazz trombonist in a classic mold, or rather, molds, a flexible musician who can move readily and authentically, as occasion might demand, from crisp and rapid bop phrasing a la J.J. Johnson to the broad bluster, traditional to free Roswell Rudd. That range suggests a trombonist might literally need different musical personalities to address different material. It continues to his recordings, where he is often a distinct conceptualist, approaching material from skewed angles. On his debut as leader, *The Heavens: The Atheist Gospel Trombone Choir*, he overdubbed up to eight trombone parts, sousaphone, baritone horn and slide trumpet into joyous, if godless, gospel music.

Assembly may be in part a product of COVID isolation, but clearly the solitary studio auteur is a role that Garchik relishes. The music began as a studio recording, in which Garchik, Sam Newsome (soprano), Jacob Sacks (piano), Thomas Morgan (bass) and Dan Weiss (drums) improvised without heads. Garchik then began cutting, looping and overlaying the results, with some additional thematic recording, to create *Assembly*, the title at once describing his method and likely punning on the transcendent collective, his own and others’ instruments here turned into sections for fanfares and orchestral passages. A brass choir appears over the jazz band of “Collage”; a piano loop becomes the basis of the obsessive “Idée Fixe”; “Homage”, based

on McCoy Tyner’s “Contemplation”, approaches a Phil Spector “wall of sound” with four pianos, four basses and three drummers.

Garchik isn’t just manipulating his sidemen here, but interacting with them, responding to their creativity. The loop of Sacks’ piano on “Idée Fixe” is triggered by the pianist’s original imitation of a skipping record. According to Garchik’s notes, Newsome’s bizarre saxophone sound on “Fantasia” isn’t the result of a digital harmonizer but the effect of a plastic hose attached to the instrument’s neck to lower it to the bass range. Eccentric, playful, evasive, *Assembly* ultimately reveals dream-like states that suggest larger meanings and strange resonances.

For more info, visit jacobgarchik.bandcamp.com. Garchik is at The Jazz Gallery Feb. 4th with Ethan Iverson and Barbès Saturdays with Banda de Los Muertos. See Calendar.



Verdant Valley
Art Hirahara (Posi-Tone)
by Phil Freeman

Pianist Art Hirahara has a deep catalog at this point, thanks to his long relationship with the Posi-Tone label: eight albums as a leader, and appearances on about two dozen others by trumpeter Alex Sipiagin; saxophonists Nick Hempton, Tom Tallitsch and Sarah Manning; vibraphonist Behn Gillece, and others. Over the course of his last five albums, in particular, he’s really come into his own as a composer and player.

This time out, he’s joined by saxophonist Donny McCaslin, bassist Boris Kozlov and drummer Rudy Royston. The saxophonist and drummer both appeared on his *Central Line* (2017) and *Sunward Bound* (2018), though Linda May Han Oh played bass on both of those. But Hirahara, Kozlov and Royston recorded as a unit several times in 2020-2021, as record label co-founder Marc Free asked them to become a musical “pod” during the pandemic and work together on multiple sessions, backing Gillece, Sipiagin and saxophonists Alexa Tarantino and Diego Rivera, as well as releasing albums under the pianist’s and the bassist’s names. *First Things First*, the Kozlov disc, featured the same band heard here, with McCaslin up front.

Verdant Valley is a stylistically varied album, but its pieces—eight of which Hirahara wrote (the exceptions are Kozlov’s “Danza por Arte”, Royston’s “I Used to Love Her” and a version of Wayne Shorter’s “Lost”)—have a shared spirit. This is big, sweeping, broad-canvas acoustic jazz, produced with the polish and gloss of late ’70s albums by McCoy Tyner, Woody Shaw, Dexter Gordon and the like. “Symbiosis” is so widescreen it could be a lost V.S.O.P. track. Royston’s drums are thunderous on uptempo numbers and crisp on ballads; McCaslin sounds like he’s playing in an outdoor stadium; and Hirahara’s piano (occasionally doubled by organ, as on “Sphere of the Muses”) is lush and romantic. Mercifully, Kozlov’s bass is a thick, organic boom, not the rubber-band spring of ’70s infamy. No one holds back or shies away from florid gestures, and when they swing hard, like on “Escherian Steps”, you’ll find yourself bouncing in your chair, or walking faster.

For more info, visit posi-tone.com. Hirahara is at Ibeam Brooklyn Feb. 25th and Soapbox Gallery Feb. 26th, both with Arun Luthra. See Calendar.

JAZZ AT LINCOLN CENTER

FEB 10–11 ROSE THEATER

DIANNE REEVES: LOVE IS IN THE AIR

NEA Jazz Master vocalist Dianne Reeves returns for her annual Valentine’s Day concert in Rose Theater. The ultimate storyteller, Reeves will take audiences on a journey of love—fulfilled, unrequited, carnal, and spiritual.

FEB 16–18 THE APPEL ROOM

JOURNEY THROUGH JAZZ PART III

The Jazz at Lincoln Center Orchestra with Wynton Marsalis returns to the Appel Room for the third installment of their intimate concert series, *Journey Through Jazz*. An unbeatable view of Central Park and Columbus Circle serve as the backdrop for this interactive and special exploration of the timeless traditions of jazz.

This program is presented as part of the Lynne and Richard Pasculano Jazz Series.

FEB 24–25 THE APPEL ROOM

NDUDUZO MAKHATHINI AND HAMILTON DE HOLANDA

South African pianist-composer Nduduzo Makhathini and Brazilian 10-string mandolin (*bandolim*) wizard Hamilton de Holanda share a bandstand for the first time. They’ll mix their respective traditions in a unique exploration of the diaspora of African musical culture, from the slave trade and colonization until the present day.

MAR 10–11 ROSE THEATER

THE MUSIC OF TOSHIKO AKIYOSHI

FEATURING THE JLCO WITH WYNTON MARSALIS AND LEW TABACKIN

The Jazz at Lincoln Center Orchestra with Wynton Marsalis celebrate iconic pianist/composer and NEA Jazz Master Toshiko Akiyoshi, whose music combines swing, bebop, classical, and elements drawn from her Japanese heritage. Music directed by JLCO saxophonist Ted Nash with special guest saxophonist Lew Tabackin.



Wynton Marsalis by Lawrence Sumulong

212.721.8500
BROADWAY AT 60TH ST., 5TH FL.





We Jazz Reworks, Vol. 2
Carl Stone (We Jazz)
 by George Grella

Are you, like so many other listeners, tired of remix albums that do the same thing every time? Re-mixes that replace the original rhythm track with something more dance-heavy and predictable (and mechanical), that tweak the EQ and sweeten the harmonies with electronic timbres but dumb them down with, well, simplistic chord changes? Well then, my friend, do I have the answer for you!

Asking the great electronic musician and composer Carl Stone (who turns 70 this month) to remix music from the We Jazz catalogue, with “carte blanche to work with any materials”, as Stone says, from the ten albums he selected, was a brilliant idea. Stone has made a career out of what is fair to call deep remixing, taking recorded music from Thai pop to Schubert and transforming it into something entirely new. And that’s what this record is. The source material will be a challenge to identify, but that’s beside the point. Stone will take a fragment of an original track, repeat it while also folding it over itself, turning it into a loop that is sometimes longer and sometimes starts repeating before it reaches its end, then pushes it through so many sonic reconfigurations that it turns into a kind of pulsing, ambient cloud. He’ll keep a steady beat while pushing the original rhythmic ideas of a cut into a kind of spinning, pixelated top.

One remarkable thing about all this is that while the original music was made to have a start and an end, a direction, Stone turns everything into sonic objects, Rubik’s cubes of sax, drums and bass, with individual patterns combining and recombining into new ones that keep shifting into even newer ones. “Omar”, which uses something from Jonah Parzen-Johnson, is perhaps the most straightforward, perhaps because of the original’s magnificent simplicity, but even this turns an older track into a new instrument with which composer Stone makes something extraordinary.

For more info, visit wejazzrecords.bandcamp.com



Potsdam
Iiro Rantala (ACT Music)
 by Anna Steegmann

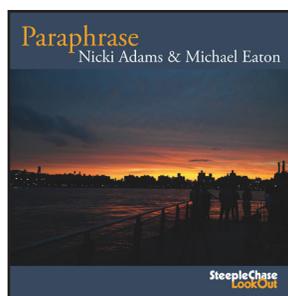
Finnish pianist and composer Iiro Rantala studied jazz piano at Helsinki’s Sibelius Academy and classical piano at the Manhattan School of Music. For 18 years, he was part of Trio Töykeät, which ACT, his record company, calls “one of the weirdest, funniest and most visionary trios in international jazz.” Well-known and beloved as a seasoned live performer in his native Finland and abroad, especially in Germany, audiences find his astonishing technical ability and sense of humor irresistible (watch the YouTube clip

of “November” to get a taste of his skill and madcap sensibility). The just-turned 53-year-old Rantala has won many honors for his work as a classical soloist, jazz pianist and composer of music for plays, dance performances, musicals and films. His solo career took off just over a decade ago with his album *Lost Heroes*, a tribute to musicians who inspired him, which earned him the Echo Jazz prize (German Grammy) for best international pianist.

Potsdam, recorded live in Potsdam, Germany, is his twelfth release as a leader and an excellent showcase for a fiercely emotional approach to playing piano. He composed six of the nine tracks. The opener “Twentytwentyone” makes for a great start: gorgeous tone, beautiful melody, alternating tempo and moving between light and dark moods. Listeners know immediately they are in the hands of an enormously gifted pianist who plays with great clarity and passion. “Time of Rag” is fast-paced, comical and dexterous. It would work very well as live accompaniment for silent movies. “Peace” is unhurried, introspective and warm. Is it jazz, or is it classical music? You might ask, then conclude, that it really doesn’t matter as long as the playing has such a powerful emotional pull. “Freedom”, inspired by Jonathan Franzen’s novel of the same title, showcases the great clarity in his playing. Rantala is known to put soft items into the piano to create sharp sounds that mimic the plucking of strings. “Freedom” is an example of this method, featuring both an intense rhythm and an upbeat melody. “Woman”, a moving interpretation of the John Lennon song, starts in a tranquil mood but then becomes darker, troubled and more improvisational. “November” is sad and beautiful, with a bluesy touch and wonderful improvisational moments. The last two tracks are lively sparkling jazz adaptations of Leonard Bernstein’s “Candide Overture” and “Somewhere”.

Rantala’s North American fans look forward to live concerts by this brilliant, amusing musician. Why should the Europeans have all the fun?

For more info, visit actmusic.com



Paraphrase
Nicki Adams/Michael Eaton (SteepleChase Lookout)
 by Dan Bilawsky

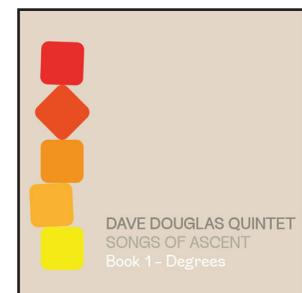
Saxophonist Michael Eaton’s liner notes for this duo project with pianist Nicki Adams offer an illuminating discourse on how their mutual understanding is grounded in their personal development at a particular moment in time. Both were born in the ‘80s—the age of the neoclassicist Young Lions and the expansive, innovative M-Base Collective—and each began to find his way near the turn of the millennium as jazz became an ever more syncretic artform. So this pair’s music, logically, speaks to an embrace of history and a desire to both honor and adapt it. As Eaton explains, “Paraphrase is a title that reflects the jazz tradition; it refers to taking known or classic material—the well of modern jazz repertory, in this case—and reworking it harmonically, rhythmically, and texturally.”

On the opener—a jagged, sweeping reading of Herbie Hancock’s “The Sorcerer”—Adams draws on Debussy’s “Ce qu’a vu le vent d’ouest” and its attendant gales. The same composer’s “La sérénade interrompue” and Franz Liszt’s “Liebestraum” play

into the creation of the wondrous undergrowth on Thelonious Monk’s “Criss Cross”. Directly following that offering, Wayne Shorter’s “Iris” recalls Béla Bartók’s second piano etude, in moves that give the music a unique footing and an inky allure. Each of those numbers nod to Adams’ classical connections and show how these musicians leverage them in the act of creation.

Throughout the rest of the album the pianist and saxophonist mine new possibilities both within and beyond the canon. Andrew Hill’s infrequently performed “Flea Flop” deals with enhanced clarity before widening its outlook. Coltrane’s “Like Sonny” is given an odd-metered treatment, with Eaton accentuating the piece’s Middle Eastern flavor. And Tim Hagans’ “Love’s Lullaby” gracefully wafts along. In addition to these choice selections, the program includes Adams’ disquieting “No One” and a pair of Eaton originals—a jovial tribute to harmolodic guitar hero Bern Nix (“Blues for Bern”) and the serialist-leaning “Phenomenology”. These tracks further illuminate the duo’s take on jazz history and where things might be headed next.

For more info, visit statesidemusic.com. Eaton is at Main Drag Feb. 22nd. See Calendar.



Songs of Ascent: Book 1 - Degrees
Dave Douglas Quintet (Greenleaf Music)
 by Monique Ngozi Nri

Trumpeter Dave Douglas’ Quintet, featuring saxophonist Jon Irabagon, pianist Matt Mitchell, bassist Linda May Han Oh and drummer Rudy Royston, has been together for over a decade—a sustained dialog that can be felt in the music. These compositions were written during the isolation of the pandemic and were inspired by the *Songs of Ascent*, a collection of Psalms traditionally sung by Hebrew pilgrims as they ascended to Jerusalem. As Douglas hints in the title of his earlier album *Secular Psalms*, the *Songs of Ascent* is both sacred and secular.

Arguably the strongest track is the opener, “Never Let Me Go”, which nods at the jazz standard of the same name and additionally offers a strong assertion of the project’s upward, joyful trend. “Deceitful Tongues” begins with a series of tricky musical intervals reminiscent of the torrent of political lies we have become unfortunately accustomed to hearing. “Peace Within Your Walls” is a somber, slow tune where the trumpet and sax interweave over a steady bass rhythm. One has the impression of sound reaching up and over the walls; in contrast, “A Fowler’s Snare” is a brief uptempo romp. “Enthroned” has a stately melody, and Douglas’ mellifluous solo is reminiscent of Freddie Hubbard’s *First Light* (CTI, 1971) era. Sweet music. The final track, “Mouths Full of Joy”, literally has the music in ascent, running up a series of major scales.

To listen to *Book 2 - Steps*, you will need to subscribe on Bandcamp to support Douglas’ Greenleaf label, which distinguishes itself with a 50/50 profit-sharing model with musicians and subscriptions for fans. You will be in for a treat.

For more info, visit greenleafmusic.com. Sound Prints with Douglas and Joe Lovano is at Village Vanguard Feb. 28th - Mar. 5th. See Calendar.



Lotus Blossom Days
Vicki Burns (ViBu Jazz)
 by Scott Yanow

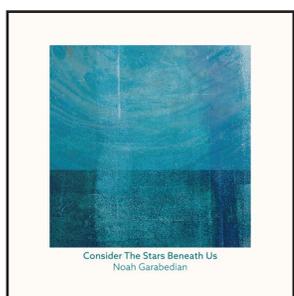
Few songs composed since 1990 have become jazz standards. The days when there was a steady stream of superior songs written for Broadway shows, movies, pop groups and touring bands that could be adopted by jazz singers are long past. Today's jazz vocalists constantly face the dilemma of what to sing. Some try to turn singer-songwriter material into jazz, while others dig up underplayed songs from the Great American Songbook.

Vicki Burns tries a different approach on *Lotus Blossom Days*, by singing classic jazz pieces that were originally instrumentals: Sam Jones' "Del Sasser", Lee Morgan's "The Sidewinder", John Coltrane's "Equinox", Thelonious Monk's "Well You Needn't" and two by Billy Strayhorn. Her performances showcase an adventurous spirit and a flexible voice with a wide range that is attractive in all of its registers. Burns also contributes two originals, sings a piece by the contemporary vocalist Tessa Souter and includes fresh interpretations of three standards.

She is joined by the top-notch rhythm section of pianist Art Hiraehara, bassist Sam Bevan (who also contributed the arrangements) and drummer Billy Drummond. Many of the tracks add horn players: trumpeter Josh Deutsch is excellent on "Close Your Eyes," and tenor/baritone saxophonist Dayna Stephens stands out on three selections.

Burns' joyful reading of "Del Sasser" (renamed "If You Never Fall In Love With Me", with lyrics by Donald Wolf) makes a case for its inclusion in more singers' repertoire. "Lotus Blossom Days" is an example of superior ballad singing, and Burns also shines as a scat singer on several other tracks. The album's carefully varied tempos and moods ensure that *Lotus Blossom Days* holds one's interest throughout. It is easily recommended as one of the better jazz vocal albums of recent years.

For more info, visit vickiburnsjazz.com. This project is at Birdland Theater Feb. 2nd. See Calendar.



Consider The Stars Beneath Us
Noah Garabedian (Outside In Music)
 by Marco Cangiano

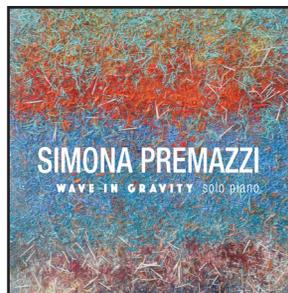
Noah Garabedian may be a relatively unfamiliar name, but he has a solid record as a bass player, composer and educator. His new album, his second as a leader, picks up from where his 2020 *Where Fables Meet* left off, but sounds more coherent and mature. This may reflect the more programmatic approach to the music and the replacement of Raffi Garabedian, Noah's brother, with Dayna Stephens, who has been a mentor and teacher to both brothers. The piano/drums duo of Carmen Staaf and Jimmy Macbride provides continuity. The overall

atmosphere is dreamy, and Samuel Adams' electronics are an almost subliminal element.

The music is a mélange of post-Coltrane aesthetics, Middle Eastern influences and even Baroque music. It is dedicated to Garabedian's father, who passed away in the early days of the pandemic. Despite the overarching melancholic atmosphere, the tunes vary considerably in mood and structure. Each member provides heartfelt solos. Garabedian's deep, warm bass sound seems to inspire Stephens: his saxes twirl and twist from a soft, almost breathy end to a raucous shout in a highly personal post-Coltrane synthesis. Staaf's piano blends beautifully with Macbride's supple drumming.

"RR" is an homage to Ravi Coltrane and Ralph Alessi, two of the leader's mentors. His solo is majestic, with a sound recalling Charlie Haden, while Stephens and Staaf dance around the main theme. "Expectation. Regret" picks up the pace and features Stephens' soaring tenor. Adams' "Pendulum" starts with a minimalist approach, but then unleashes Stephens' tenor, atop ominous piano and electronic chords. "Salt Point" is openly influenced by Middle Eastern rhythmic cycles, an ideal backdrop for Stephens and Staaf. "Petty Thieves" recalls the complexity of Baroque music, and Staaf makes an especially strong contribution here. "Alice", an homage to Alice Coltrane, concludes the album in a post-Coltrane modal vein, though Staaf seems to be taking her cues more closely from McCoy Tyner. This is an album rich in nuances, one that keeps revealing itself after each listen.

For more info, visit outsideinmusic.com. *Garabedian* is at Barbès Feb. 10th, Owl Music Parlor Feb. 14th with Ember Trio and Bar Bayeux Thursdays with Marta Sánchez. See Calendar.



Wave in Gravity
Simona Premazzi (PRE)
 by Anna Steegmann

Ben Ratliff called Simona Premazzi's piano playing "modern without ever being airless and swing-deficient, open without getting lost in harmony and sentimentality." Listeners will find out just how special her work is by listening to her sixth recording and first solo piano album, *Wave in Gravity*. A native of Italy, Premazzi moved to New York in 2004. Since then, she has worked with Jeremy Pelt, Victor Lewis, Billy Drummond and Ben Allison, to name a few.

Wave in Gravity contains ten tracks, six of them by Premazzi. Each is brilliant and stylistically distinctive; each demands a different skill set. She travels from counterpoint to swing to abstraction, and interprets standards and a Bach cantata. Although she is a modernist, her piano work has an accessible poetic quality.

The album opens with Cole Porter's "In the Still of the Night". With each crystal-clear note, the pianist takes the listener on an otherworldly excursion, deconstructing the melody, her improvisations wandering away from it and returning to it periodically. "G minor/Wachet Auf" starts slow and tender, and becomes more lively and free before returning to the melody. Andrew Hill's "Smoke Stack" is upbeat, quirky, full of surprises and fades out beautifully. Both "Between Spheres" the shortest track on the album, and "I'll Take a Spaceship and Try to Go and Find You", the longest, would make great soundtracks for a science-fiction film. Both include wild segments, smoothly graceful passages and sudden unexpected turns. Monk's "Monk's Mood" is remarkable

for its ruminative quality and her skillful playing. The title track delights with its cascading improvisational vibe. "Back Seat" starts in a slow, melancholy mood then turns energetic and upbeat. The last track, Loesser's "On a Slow Boat to China", is the perfect ending to an excellent album.

For more info, visit simonapremazzi.com. *The Nasser/Premazzi Quartet* performs at Room31 Feb. 11th and Smalls Feb. 26th. See Calendar.

DROP THE NEEDLE



Combobulate
Michael Blake (Newvelle)
 by Eric Wendell

The brass band has a long tradition in jazz, from the Eureka Brass Band and Onward Brass Band to more modern-sounding ensembles such as Kinfolk Brass Band and Lucky Chops. On *Combobulate* (a vinyl + digital download-only release), saxophonist Michael Blake expands the possibilities of the format to great effect. In his years performing with everyone from John Lurie and The Lounge Lizards to guitarist Charlie Hunter to bassist Ben Allison and the Jazz Composers Collective, Blake has honed his craft. The present album displays this in a tried and true instrumentation that honors past examples while pushing the ball forward.

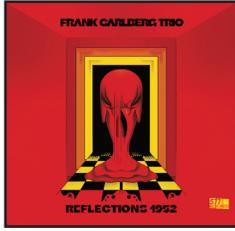
Combobulate benefits from its all-star line-up: downtown mainstay Steven Bernstein (trumpet), jazz veteran Bob Stewart (tuba) and musical polymath Clark Gayton (trombone). The addition of saxophone and drums (Allan Mednard) gives the ensemble a funky, fresh sound while retaining the sheer brawn of a brass band.

"Henry's Boogaloo" opens with a funky riff showing off the brilliant counterpoint between Stewart and fellow tubaist Marcus Rojas; Blake's solo is marked by fun, freewheeling phrasing. The title track, a deep, relentless groove, is a great feature for Gayton's perfectly controlled bursts and slides. The band is at its most focused on "Focus Pocus" with its strong dynamics and creative interplay.

While *Combobulate* as a whole beautifully encapsulates Blake's vision, there are a few obstacles that stand in the way of the album being otherwise completely successful. "Cuyahoga Valley" falls short due to murky tuba lines; and its short run time doesn't allow the theme to truly make an impact. Luckily, Blake and Co. course-correct with "Strange Affair", perfectly highlighting the subtleties of the group. Another standout, "Bills in the Bell", has a Gil Evans-esque arrangement that emphasizes low tuba sonorities. The richly emotional "The Parting Glass" ends the album on a surprisingly somber note.

A beautiful showcase of what a modern jazz band can achieve, *Combobulate* is, admittedly, perhaps not the best demonstration of Blake's talents; as soloist he seems somewhat held back by the instrumentation. Nevertheless, here's hoping that Blake continues to expand on this project in the near future.

For more info, visit newvelle-records.com. Blake is at Rizzoli Bookstore Feb. 19th. See Calendar.



Monk on Viola
George Dumitriu (Evil Rabbit)
Reflections 1952
Frank Carlberg Trio (577 Records)
by Fred Bouchard

We see him still—hunched improbably in a kiddie cart, decked in Sunday suit, shades and golf cap, poring over a score. Thelonious Sphere Monk, who died 41 years ago this month, still somehow widens his circle to inspire our puckered globe. Joining the ranks of monastic obsessives (Steve Lacy, Carmen McRae, Hal Willner) who continually refine Monk’s craggy nuggets are George Dumitriu—a Rumanian-born, Amsterdam-based guitarist, here on solo viola—and the inventive pianist Frank Carlberg, in focused meditations with drummer Francisco Mela and bassist John Hebert.

On *Monk on Viola*, Dumitriu takes an austere minimalist approach. Emphasizing repeated gestures and Bartokian techniques, he scratches out Zen koans *col legno* on a dour “Locomotive” and spins sprightly loops to celebrate “Boo Boo’s Birthday”, with a touch of “Jackie-ing”. Minor-second chords abound. High harmonics and snap-pizzicato weave into the galactic infinitudes of “Round Midnight” and bow-stutters off the bridge mix with glissandi on “Trinkle Tinkle”. More overtly ‘jazzy’ are “Four in One” (with its terminal squeaks), a lean, soulful read on “Ask Me Now”, and a gruff, syncopated “Humph”. Drama—pizz! gliss!—jolts the listener on “Crepuscle with Nellie”. Altogether, this is a singular—taxing but memorable—tribute, which mixes sad-clown whimsy with dashing virtuosity.

Carlberg casts a wide, dreamy net on *Reflections 1952*: he draws loosely on Monk’s early trio sessions at Rudy Van Gelder’s studio (with Gary Mapp and Art Blakey or Max Roach), applying wry titles to hallucinatory reimaginings of Monk originals and favored standards. The opening mix “Spherical Nightmares” sets the scene like a shimmering aquarium. Best in show are a playful, deft “Sweet and Lovely”, a line-by-line reassembly of “Getting to Trinkle”, a wistful solo “These Foolish Things”, and “Azure Sphere”, a bathyspheric dive into the ocean-trench groove of “Blue Monk”. Vocal spots add narrative texture but little substance: Priya Carlberg’s ecstatic mewls on fey visions of “Just a Gigolo”; Paul

Lichter on “Nicknames” (epithets like “loneliest Monk” and “Melodious Thunk” recited deadpan over “Little Rootie Tootie”) and a funereal “Reflections”; Mela’s gritty incantations on a spooky rumbafied “Bemsha Cubano”. Both dates exhibit a deep reverence for Monk’s canon.

For more info, visit 577records.com and evilrabbitrecords.eu



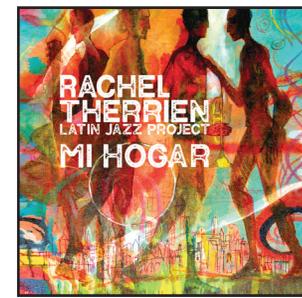
Are You Ready?
Maggie Nicols (OTOROKU)
And John
Maggie Nicols/Mark Wastell (Confront)
by Tyran Grillo

Since early 2020, many have framed the pandemic as “unprecedented”. However, this characterization ignores the traumas of generations past and romanticizes our current sufferings. Singer Maggie Nicols’ *Are You Ready?* is rare for recognizing this. Tempting as it is to attribute her insight to the wisdom of age and experience (she turns 75 this month), the vocalist’s astonishing back catalog reveals an unwavering depth of self-awareness throughout her career. The present solo effort *Are You Ready?*, on which she accompanies herself at the piano, is a two-disc culmination of her art. From the forced jauntiness of “Slow Within the Urgency”, there is a feeling of having been here before as Nicols speaks in our common emotional tongue. Although she makes use of coherent words rather than abstract vocalizing (including poems by Vicky Scrivener and Rainer Maria Rilke), she cups them like flames on the verge of dying. There are also occasional spoken word passages, such as the moving paean to social justice pioneers “Steady Eddie and the Firefly”.

The album’s second half consists of “Whatever Arises”, an eight-part collection of free improvisations. With brilliant honesty, Nicols frontloads fears we’d rather not entertain, ranging from self-harm and bullying to the vulnerability of sacred spaces—positioning herself at the intersection of what she calls “clarity and clutter”. In the process, she breaks down our dominant language to rebuild it again. This is hard going—not because it is musically challenging but because it challenges music itself. It’s a wakeup call that makes us aware we are dreaming still.

Listening to Nicols’ collaboration on *And John* with percussionist Mark Wastell evokes a kindred spiritual dichotomy. The album’s two pieces, recorded last year at London’s Hundred Years Gallery, are dedicated to Spontaneous Music Ensemble founder John Stevens, who invited Nicols to participate in the groundbreaking collective. The first piece unfolds with ritualistic care, courting metaphysical energies through physical gestures. Ranging from pointillism to drone (and various permutations in between), it walks a tightrope over a chasm of self-expression that is, ultimately, selfless. Nicols breaks decorum as if it were a bottle of ink, creating on-the-spot calligraphy, while Wastell gives her plenty of paper on which to pen her messages. On the 39-minute “Such a Beautiful Place”, spoken word, sustained tones and hymnal gestures spin until they are dizzy with their own deconstructions of historical violence. This leaves us, the listeners, to pick up the brushes she leaves behind to add whatever validations we can before the ink runs dry.

For more info, visit cafeoto.co.uk and confrontrecordings.com



Mi Hogar
Rachel Therrien (Outside In Music)
by Anna Steegman

Rachel Therrien, 35, has made a name for herself as a talented trumpet and flugelhorn player, composer and bandleader. A key player in the Montreal jazz scene, she is now primarily based in New York City, working with Anat Cohen, Arturo O’Farrill and Paquito D’Rivera, to name but a few.

Therrien has a deep love for Latin jazz. More than a decade ago, she studied music in Havana and the spell was cast. *Mi Hogar* (“My Home”) is her sixth album. Assembled from a series of international recording sessions and featuring more than twenty musicians, the seven tracks show the listener how much at home she feels with Latin jazz. The album is mellow and seduces like a Caribbean breeze. Aside from Therrien, drummer Michel Medrano Brindis is the only musician present on each track.

In her three original compositions, she demonstrates her gift for creating riveting melodies; on the covers, she displays her talent as an arranger and bandleader who allows individual musicians to shine. The opening Francisco Tarrego-composed track, “Capricho Arabe”, features captivating interplay between Alex Bellegarde (bass), the leader and Miguel de Armas (piano). The lush backdrop of timbales, bongos and congas transports the listener back to the ‘40s. Coltrane’s “Moment’s Notice” is an excellent example of Therrien’s gift for mesmerizing arrangements, starting with percussion before trumpet and piano join in. Her take on Gillespie’s “Con Alma”, as a brisk Cuban rumba, is energetic and exhilarating. “Mojo” (Gabriel Chakarji) is noteworthy for its shifting harmonies and Therrien’s dazzling flugelhorn playing. Her composition “The Wizard” features excellent solos by John Benitez (bass), Roman Filiu (alto) and Chakarji (piano). “Odesa”, dedicated to the Ukrainian city, opens with Magdelys Savingne’s bata drumming and seduces the listener with its alluring melody. The last track, “Porcelanos”, is upbeat, infectious, and danceable. Overall, a great album.

For more info, visit racheltherrien.com. This project is at Dizzy’s Club Feb. 15th. See Calendar.

Sana Nagano's SMASHING HUMANS

THE JAZZ GALLERY
Feb. 9th, 2023 (Thu) 7:30p/9:30p
1158 Broadway 5th fl. NYC 10001

Peter Apfelbaum-sax
Jonathan Goldberger-gtr.
Danny Sher-dr.
Ken Filiano-bs.

“The electrifying, Smashing Humans, expresses this singular, vision to its fullest, creating a wholly, absorbing work of rare, beauty.”
-Hrayr Attarian, All About Jazz

“There’s a disquieting, fanciful narrative at the heart of Sana Nagano’s Smashing Humans.”
-Dave Cantor, Downbeat

\$20/FREE members, Cabaret seating:\$30/\$20 members, Livestream:\$20/FREE members
<https://www.jazzgallery.org/> <http://www.sananagano.com/>

Sam Blakeslee Large Group BIRDLAND

featuring compositions/arrangements SAM BLAKESLEE

conductor ERICA SEGUINE

woodwinds MICHAEL THOMAS, CHRIS HEMINGWAY, CHARLES PILLOW, JOHN LOWERY, ANDREW GUTASUKAS

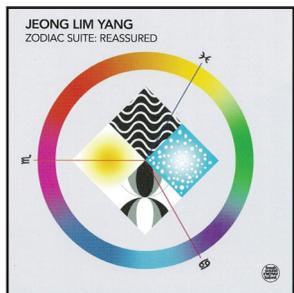
trumpets JOHN LAKE, STUART MACK, DAVID ADEWUMI, DAVID SMITH

trombones SAM BLAKESLEE, MATT McDONALD, JOHN YAO, JENNIFER WHARTON

rhythm section ALEX GOODMAN (g), MARTHA KATO (p), MATT PAVOLKA (b), LEE FISH (d)

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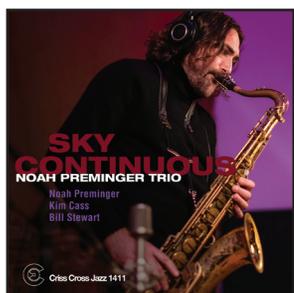
Zodiac Suite: Reassured
Jeong Lim Yang (Fresh Sound New Talent)
 by Stuart Broomer

Few figures of her generation loom as large in current jazz circles as Mary Lou Williams (1910-1981). In 2021, the European Umlaut Orchestra released *Mary's Ideas* (Umlaut), a well-researched recreation of her compositions and orchestrations with distinctly contemporary soloists, and fellow pianist/composer Deanna Witkowski published *Mary Lou Williams: Music for the Soul* (Liturgical Press), the most recent book devoted to her life, career and spiritual journey. While Williams arranged for some notable big bands and mentored Monk and Bud Powell, her greatest individual moment came with her *Zodiac Suite* (1945), a 12-part work (of course), introduced as a largely improvised trio piece, then performed by a chamber orchestra at Town Hall, then by a full symphony orchestra at Carnegie Hall. It represents perhaps the first genuine synthesis of jazz and classical elements, and remains an astonishing achievement for an artist dealing with the period's racial and gender prejudices.

Bassist Jeong Lim Yang is joined on *Zodiac Suite: Reassured* by pianist Santiago Leibson and drummer Gerald Cleaver. The three work their way around the zodiac, from "Aries" to "Pisces", assuring a listener they're approaching Williams on their own terms. Leibson's approach to "Pisces" is both pianistic and encyclopedic, mixing stride, boogie and blues with splashes of chromatic color; she's clearly a devotee of Williams' original conception. On "Aries", Yang asserts herself with enough percussive lyricism to suggest Mingus. The trio's dialogues develop with the suite: the musicians combine styles but assert their own identities, Leibson's virtuoso shifts in step with Yang's melodic intensity, and all of it propelled by Cleaver's inventive enthusiasm. The trio balances the identity of each component with a sense of the work's larger form.

The recording ends with Yang's own "Madam, Thank You, Madam", a sweetly playful piece that has its own complexity, matching her bass improvisation against the elliptical theme played by Leibson and Cleaver. What at first could seem an unusual project for a bassist ultimately makes a whole lot of sense.

For more info, visit freshsoundrecords.com. Yang is at *Ibeam Brooklyn* with Mike McGinnis Feb. 3rd and *Lowlands* Feb. 23rd with Kevin Sun. See Calendar.



Sky Continuous
Noah Preminger Trio (Criss Cross)
 by Ken Drtyden

Noah Preminger has been one of the most adventurous and least easily categorized tenor saxophonists of his generation; he's also a versatile composer. Still

in his mid-30s, Preminger has recorded prolifically, though this record date is a rare opportunity to hear him leading a trio with just bass and drums accompaniment. His frequent collaborator Kim Cass (bass) was a natural choice for the session, as they have also toured extensively together, while veteran Bill Stewart (drums) was suggested by the late Gerry Teekens (founder of Criss Cross Jazz) prior to his death in 2019. Each of Preminger's originals has a unique character that inspires the trio to great heights. As the leader's compositions are not heavily arranged, instead they provide frameworks for exploration that gives Cass and Stewart plenty of freedom to work with.

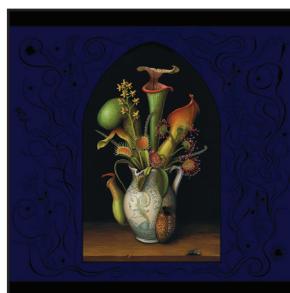
The acronym "FTGOP" hardly needs to be spelled out for anyone who follows recent U.S. politics, and its turmoil and twists within it are handled with finesse, highlighted by Stewart's off-center drumming, making it sound like part of the repertoire of a working band. The loping, laconic "High Or Booze" finds Preminger in a wistful mood, incorporating Cass' brooding bass and Stewart's dynamic drumming.

The haunting "Iris" honors Preminger's grandmother who succumbed to COVID early in the pandemic. The tenor saxophonist's emotional playing elegantly conveys his sense of loss; as Cass keeps vigil with his pensive bass, they both are buoyed by Stewart's adept percussion. Preminger's breezy "Sky Continuous" summons the imagery of the open road on a beautiful day. The title of "Jamz" suggests an uptempo setting, but surprisingly has more surprises with its deliberate gait. Despite that, it simmers with occasional rapid fire outbursts in Preminger's solo followed by an intricate Cass bass feature.

The final track is a wild interpretation of the late alto saxophonist Jackie McLean's "Little Melonae", a decades-old bop classic recast in a totally new light by the trio.

It is a safe bet that Noah Preminger will return to the format of tenor/bass/drums trio format in the near future, given the outstanding performances produced on this record date.

For more info, visit crisscrossjazz.com. Preminger is at *Cafe Bohemia* Feb. 25th with Max Light. See Calendar.



Perchance to Dream
John Zorn (Tzadik)
 by Tyran Grillo

John Zorn always seems to be walking the line between aggression and tenderness. In this case, we are treated to a heavy dose of the latter mode, as he navigates a border shared with darkness. While track titles like "Introit" and "Midnight Vespers" (and the moods evoked therein) suggest an orthodox mass, others (e.g. "Hekate") indicate a pagan fascination just beyond the stained glass windows of our imagination. The music's cinematic framing articulates a ghostly presence that serves the characteristically eclectic philosophies woven throughout. These varied associations coalesce in key passages like the surf-tinged warmth of "A Secret Twilight", which recreates the sweeter turns of Naked City's 1993 classic, *Radio*. Such continuities abound for the avid Zorn listener, whose ears are sure to delight in this hall of sonic mirrors.

Guitarist Bill Frisell is the voice of reason from start to finish. Ever the reliable narrator, he stuffs our craw

with plenty of chewy melodies to sustain us through John Medeski's dreamy organ, Brian Marsella's haunting piano and Fender Rhodes and Kenny Wollesen's unobtrusive yet propulsive drumming. Whether in the blissed-out visions of "Eventide" or the confessional musings of "Lacrimosa", the quartet beats like a living heart from each motif to the next, offering two exhalations for every inhalation in search of a body to contain their cyclical relationships. These evocative bleed-throughs are the life blood of what we encounter on *Perchance to Dream*, each drop more precious than the last.

For more info, visit tzadik.com. Bill Frisell is at *The Stone at New School* Feb. 8th with Immanuel Wilkins. See Calendar.

ON SCREEN



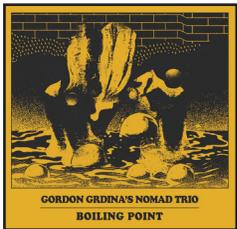
Greetings from...
Lajos Dudas (RaRecords & Film)
 by Anna Steegmann

Lajos Dudas, one of the most important European jazz clarinetists, grew up in Hungary, where he studied at the Béla Bartók Conservatory and the Franz Liszt Academy in Budapest. He has lived in Germany since 1964. His output is enormous, spanning almost 70 recordings. In time for his 82nd birthday this month, the hour-long *Greetings from...* shows highlights from TV appearances and live concerts of the past three decades. Whether he is playing mainstream or free jazz or classical music, Dudas is always imaginative, skillful and ingenious. He is comfortable in a wide range of settings, including solo, in duo with guitarist Philipp van Endert (his collaborator for 20 years), in the Lajos Dudas Quartet, or in other configurations; in total, twenty musicians appear across these twelve clips.

His love for classical music has always coexisted with his passion for jazz. The film opens with his elegant take on Bach's "Gavotte en Rondo". Joining him are Ali Haurand (bass) and Janos Szudy (drums). His solo performance of the standard "My One and Only Love" is sensual, moving and gorgeous. His composition "Change of Time" is an excellent example of his light touch and ability to improvise freely. His clarinet takes center stage, while Harvey Wainaple (alto), Hans Sparla (trombone), Vitold Rek (bass) and Vladimir Tarasov (drums) support his creative flights. In "What's Up Neighbor?" he freely improvises with pianist Hubert Bergmann. For Charles Tolliver's "Suspicion" (recorded at the International New Jazz Meeting in Baden-Baden), he joins eleven musicians from nine countries.

Covers of his albums appear on screen to the soundtrack of his composition "Vehicle". The last track, Charlie Chaplin's beautiful "Smile", shows images of Lake Constance and his hometown Überlingen. All other segments are high-quality clips of live performances or TV appearances. Unfortunately, the presenters' introductions will be lost on a non-German-speaking audience, because no subtitles are provided.

For more info, visit el-dudas.de



Boiling Point
Gordon Grdina's Nomad Trio (Astral Spirits)
Pathways
Gordon Grdina/Mark Helias/Matthew Shipp
(Attaboygirl)
by George Grella

These two 2022 releases from guitarist Gordon Grdina (who turns 46 this month) are a fascinating contrast. Whether or not they satisfy the listener will depend a great deal on taste. Both are high level examples of improvised music, and also of two very different styles.

The Nomad Trio includes pianist Matt Mitchell and drummer Jim Black (Grdina and Black released *Martian Kitties* in 2021, also on Astral Spirits), and Grdina also plays oud on this and *Pathways*. The playing is on the free side but the idiom is closer to prog-rock than jazz. The opening title track is an announcement of intent, with ideas that sway back and forth between metal and more complex, talkative phrases. "Shibuya" is essentially an instrumental rock song, and the head-solos-head arrangement builds into a gripping slow-burn dirge; the closing track, "All Caps", reinforces the rock mood.

The three contrasting voices—Grdina's rubato guitar, Mitchell's complex rhythms at the piano, Black pushing and pulling the beat—come together through Grdina's compositions, which alternate slow passages with the kind of flurried, angular activity that forces

more beats and rhythmic complexity into the music. Along with the music's attitude, the rock feel comes from the basic addition of harmony and a strong beat. This is close to a power trio, even when Grdina brings out the oud for a more delicate timbre, as on "Calilacs".

The *Pathways* trio album with pianist Matthew Shipp and bassist Mark Helias is more of a classic free jazz outing, collaborative in every way—the tracks are credited equally to all three musicians. Lead voices are incidental—it all depends on what idea is coming to the fore—and there is less traffic and more space and listening than on the Nomad Trio album. The structures are built around response, conversation and especially dynamics, which cover a broad range and are expressive in and of themselves.

Clichés are near inevitable in free jazz, and this album is refreshingly light with them. Only "Deep Dive" indulges in the kind of busy runs that one can find on pretty much every free jazz album of the last couple of generations. The three musicians are imaginative in the details, finding judicious spots to fill with sound and then doing something to mark the articulation of each note with a personal stamp. Helias shines for his responsiveness, not just in the notes but how he moves to the fore and back again in the middle of a passage. Shipp plays with a fresh touch, finding all sorts of subtle levels and styles of attack.

This is beautifully recorded, with a sound like the listener is in the room with the musicians. Both are superb records, but the latter one might have more staying power.

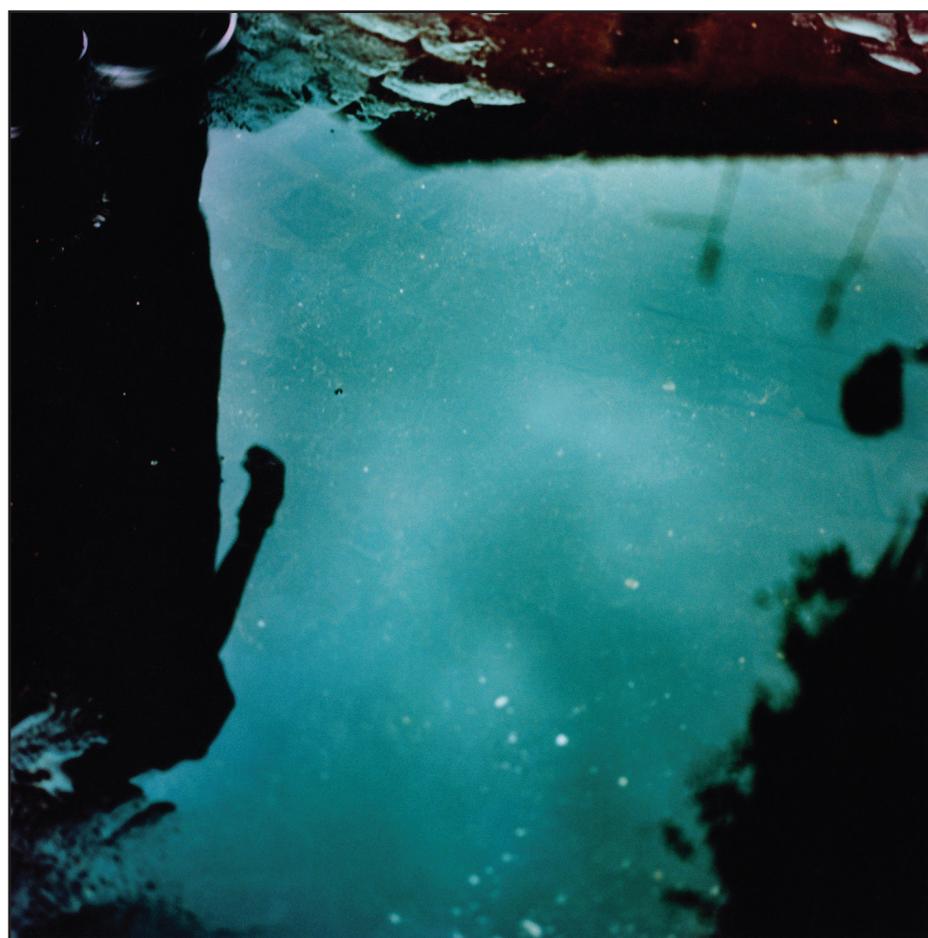
For more info, visit astralspiritsrecords.com and gordongrdina.bandcamp.com. Grdina is at Nublu Feb. 5th. See Calendar.



Live in Italy
John Patitucci Trio (Three Faces)
by Dan Bilawsky

Bassist John Patitucci and his drumming colleague Brian Blade were an extraordinary rhythm team in saxophonist Wayne Shorter's quartet, and their partnership extends well beyond that outfit. The drummer is on a number of Patitucci's leader dates, too, including *Remembrance* (2009) with Joe Lovano, and *Brooklyn* (2015) with guitarists Steve Cardenas and Adam Rogers. They have also graced albums by Edward Simon, Norah Jones, Dave Stryker and Jon Cowherd, and worked in the collective *Children of the Light* trio with their fellow Shorter bandmate, pianist Danilo Pérez. Here they deliver the goods again on a dynamic trio album with tenor saxophone heavy Chris Potter, documenting a 2021 tour of Italy.

Opening on Charlie Parker's "Visa", featuring a pizzicato intro and grooving ostinato, and closing with Vincent Youmans' "Without a Song" - these three demonstrate the depth and breadth of their art within familiar historical contexts. In three Patitucci originals and a collective piece they work further wonders. "Out West" pairs horn and bass for a rubato melody; on "Three Pieces of Glass" Potter's soprano works an enchantment; "Mali" is an electric delight; and "Echoes of Scarlatti:



Rachel Eckroth
Humanoid

Rachel Eckroth piano
Andrew Renfroe guitar
Billy Mohler bass
Tina Raymond drums



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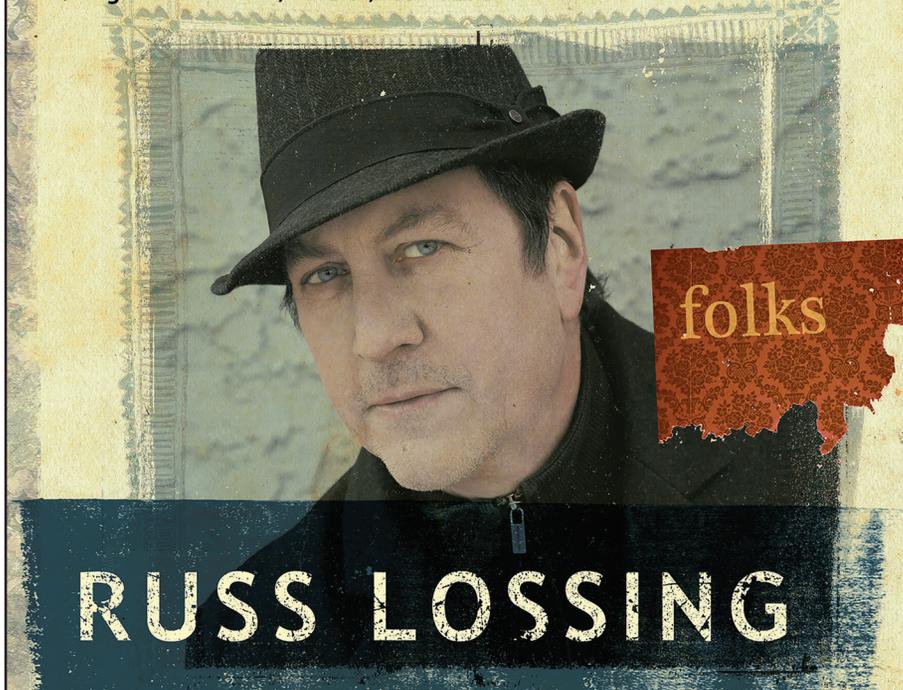
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RUSS LOSSING

In Memory of Chick Corea” ties the late jazz great to his love of the Baroque master. Patitucci’s powers as a leader, teammate, soloist and composer are on full display throughout this stellar offering.

For more info, visit johnpatitucci.com. Patitucci is at Village Vanguard through Feb. 5th with Jon Cowherd’s Mercy Project. See Calendar.



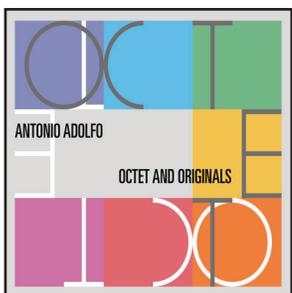
Berlin Baritone
Kurt Rosenwinkel (Heartcore)
by Tom Greenland

Berlin Baritone, Kurt Rosenwinkel’s fourth album on his Heartcore imprint and his second solo effort (after 2021’s *Plays Piano*), is, like Pat Metheny’s *One Quiet Night*, an intimate outing revealing yet another side of this polymathic artist. Here, instead of picking a standard-sized electric guitar, Rosenwinkel is plucking a baritone acoustic guitar, its wider frets and heavier strings mandating fresh technical approaches, its warm resonances inspiring deeper ruminations.

Unlike Metheny’s album, Rosenwinkel’s is almost all freely improvised (only “Under It All” was pre-composed). But the tracks still sound like songs, because of the persuasive forward motion of his harmonic progressions. Though he always seems to know exactly where he’s going, often lingering in recognizable key centers, he is equally likely to make seamless pivots on ambiguous chords, heading off towards a tangential tonal center that becomes a new ‘home away from home’. “Mellow D”, for example, winds through murky harmonic territory before arriving at D Major, then E Major, F-sharp Major, E-flat Major, and finally back to D Major; yet none of these excursions feel forced. His low-string bass notes aren’t used so much as anchors or pedal points but to suggest inversions or alternative directions.

The record displays a variety of attitudes: “Peace Please”, the opener, and “Improv...Japan”, the closer, nod to Bill Frisell-esque Americana; “Just Chillin’”, though composed in the moment, suggests a songbook standard; “First Impression” recalls Radiohead’s alt-rock; “Life of a Flower” contains the album’s most experimental, border-crashing ideas, though it ends with a lilting, slackening two-chord vamp; and the rhythmically monotonous “Metro City” is a paradigm of counterpoint: melody, harmony and bass motion are juxtaposed and juggled. Despite its intimacy, the album is just as intense as Rosenwinkel’s other work.

For more info, visit heartcore-records.com. Rosenwinkel is at Smoke Feb. 9th-12th. See Calendar.



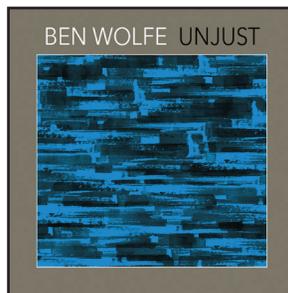
Octet and Originals
Antonio Adolfo (AAM Music)
by Marco Cangiano

Antonio Adolfo is a highly regarded Brazilian pianist, composer, arranger and educator who deserves wider

recognition in the U.S. Celebrating his 76th birthday this month, Adolfo’s background proves quite diverse, having studied with the likes of Eumir Deodato on one side of the ocean and the legendary Nadia Boulanger on the other. He has toured with Flora Purim, Elis Regina and Milton Nascimento, among others; recorded with Sergio Mendes, Stevie Wonder and Dionne Warwick; and released more than 25 albums under his own name since 1977 on his Antonio Adolfo Music (AAM) label, many of which have been nominated for Latin Grammy and Grammy Awards.

The title of his most recent effort, *Octet and Originals*, is self-explanatory in terms of the instrumentation and the repertoire. The ten originals are dedicated to Brazilian music in its many shapes and forms—samba, baião, bossa, partido alto, quadrilha, toada, calango and maracatu. Yet this is a most successful fusion between Brazilian tradition and modern jazz, in which Adolfo has a strong tradition (listen to his 2017 *Hybrido – From Rio to Wayne Shorter*). The group here is as tight as it gets and includes wonderful musicians who, like Adolfo, may not be well known outside Brazil. Of note are Danilo Sinna’s sinuous alto sax and Rafael Rocha’s slightly hoarse trombone. The arrangements could not be more elegant and sophisticated, leaving ample space for the soloists to deliver their performances. “Teletema” is a case in point. Following a Bill Evans-esque piano intro by Adolfo, the piece recalls Maria Schneider’s best Brazil-inspired pages, such as “Concert in the Garden” and “Winter Morning Walks”. There is an underlying joy to Adolfo’s music, well encapsulated in “Zamumbaia”, which is carried by Marcelo Martins’ delightful flute. Boogie (“Baiao”) and blues/funk (“Feito”) are also integral to Adolfo’s rich mélange. “Toada Moderna” rounds out a well-conceived program on a somber note showcasing the leader’s delicate touch at the piano and Jesse Sadoc’s dramatic sound on trumpet. One final word should go to the outstanding rhythm section which sustains, drives and floats at the same time, below and above the music, providing an elastic yet firm anchor. Overall, this is music that could not be more pleasing to the ear.

For more info, visit antonioadolfo.com



Unjust
Ben Wolfe (Resident Arts)
by George Kanzler

“I really love the overall process and purity of being in the studio”, says bassist Ben Wolfe in his notes for his new album. He’s referring to a very special studio experience: the music here was recorded in one room with no isolation booths or headphones. The results suggest that musicians can be a lot more subtle and empathetic when they have to pay close attention to actual dynamics.

Most affected by the intimate studio setup is drummer Aaron Kimmel, who aside from Wolfe is the only musician who appears throughout the album. His attack, whether with sticks or brushes, is measured and subtle, favoring snare and high hat over louder drums and crash cymbals. Also contributing to the warm, lush overall sound are the voices of particular instruments. Wolfe favors the lower, resonant end of his bass, and two other musicians: vibraphonist Joel Ross and tenor saxophonist Nicole Glover employ full, reverberant vibratos.

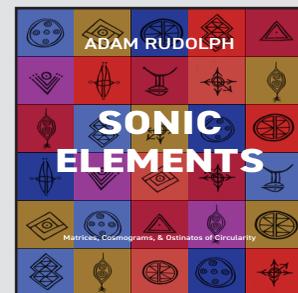
Ross, appearing on 8 of the 12 tracks, is especially evocative when comping, letting evanescent chords float under the soloists. He also shines on 3 tracks sans horns:

“The Corridor” (a 16-bar tune by a vibes/bass/drums trio), “Eventually” (a somber ballad with telling silences) and “Reprise (Credits)” (a heartbeat-tempo piece, which evokes the Modern Jazz Quartet).

The leader’s compositions range far and wide, from the modal “Hats Off to Rebay”, with fine interplay between vibes and Immanuel Wilkins (alto sax), to “Unjust”, an Ornette-ish number by an Old and New Dreams lineup of trumpet (Nicholas Payton), tenor, bass and drums. The two numbers employing sextets contrast strongly, from the racing barnburner of “The Heckler” on which trumpet and alto eventually collide to “Sparkling Red” which features two saxophones in a languorous theme, cradling Wolfe’s pizzicato bass solo.

For more info, visit benwolfe.com. This project is at Birdland Theater Feb. 3rd-5th. See Calendar.

IN PRINT



Sonic Elements: Matrices, Cosmograms, & Ostinatos of Circularity
Adam Rudolph
by Tom Greenland

In half a century of creative discovery, composer/percussionist Adam Rudolph, leader of Moving Pictures, Hu Vibrational and Go: Organic Orchestra, has developed an innovative system of notation and conducting. In *Sonic Elements: Matrices, Cosmograms & Ostinatos of Circularity* he expands on the concept of “cyclic verticalism” which he introduced in *Pure Rhythm* (2006). The earlier book’s approach to combining rhythmic cycles and polyrhythms is now applied to Rudolph’s exploration of “signal rhythms” (balanced combinations of even/male and odd/female pulses) and “ostinatos of circularity” (longer cycles of shorter elements).

Rudolph replaces traditional music notation with “matrices” and “cosmograms”, because (as he argues) the former encourages dogmatic, linear attitudes towards music-making, whereas his graphic scores mandate omnidirectional thinking and motion. The book’s first half considers matrices in all their permutations: forwards, backwards, upside-down, backwards-and-upside-down; in 5-, 6-, 8- and 9-note strings; and in various intervallic sequences—therein providing myriad raw materials for the creation of spontaneous melodies and harmonies. Cosmograms, which are shaped like clovers, flowers, spirals, webs, gardens or galaxies, provide further points of departure for tonal organization and invention. The second part of the book focuses on rhythm, and specifically on ostinatos of circularity, which are notated as Tibetan-style mandalas that layer whole or partial signal rhythms into longer cycles of 12s, 15s, 21s, 33s and other beat cycles with shifting internal rhythms.

Interlaced between these precisely diagrammed materials are Rudolph’s equally important spiritual and philosophical musings on the transcendental aspects of music-making, as gleaned from his immersion in global music cultures. These discussions probe music’s role as a physical manifestation of the metaphysical—as a way of connecting sounds and silences, timbres and tunings, craft and intuition, into “a system of orderly anarchy”.

For more info, visit metarecords.com. Interpretations presents Rudolph and Tyshawn Sorey at Roulette Feb. 9th. See Calendar.



Grow

Kaja Draksler/Susana Santos Silva (Intakt)
In Otherness Oneself
Kaja Draksler (Unsounds)
 by John Sharpe

One of the rising stars in the European creative music firmament, Slovenian pianist Kaja Draksler (who celebrates her 36th birthday this month) covers a lot of ground both figuratively and literally. She crisscrosses the continent as part of the collective acclaimed trio Punkt. Vrt. Plastik, yet at the same time helms her own Octet, a genre-shredding ensemble which furnishes diverse settings for poetry texts. But she also explores more intimate terrain too, as evidenced by the two recent releases here.

On *Grow*, Draksler joins Portuguese trumpeter Susana Santos Silva in an enthralling duet. They already have one album together, *This Love* (Clean Feed, 2015), as well as appearing as part of the co-operative Hearth, but this time out, unlike those occasions, they dispense with charts entirely. That proves no obstacle to either simpatico music making or timbral variety, as they embark on a continuous 40-minute journey, diced into four tracks, in which both mode and direction constantly morph. Each is totally attuned to the moment, with the talent to ensure endlessly surprising results. Draksler makes extensive use of preparations and other implements to modify her instrument's sonic

signature, while Silva's tonal command and quicksilver imagination show just why she has been touring Europe with Anthony Braxton since lockdown eased. "Moonrise" flirts with the outskirts of melodicism, before bleeding into the gnarly exchanges of "Close", a magical realm in which Silva's multiphonic circular-breathed waves lap against Draksler's chimes and string shimmer. Unafraid of melody, Draksler introduces a throbbing undertow on "Liquid Rock" which, when she modulates, nudges Silva from white noise into elegiac fanfares, a feel which recurs after yet more extreme shenanigans on the title cut with an understated, soothing finale of stately piano chords and wavering trumpet blurts.

Draksler performs alone on *In Otherness Oneself*, her second solo outing. Well, almost alone, as she incorporates a playback of Robert Frost reciting his titular poem at the start of "Away!" which she accompanies in a reflective frame, gradually dissipating into dissonance, until the piece ends sampling the voices of Björk Nielsdóttir and Laura Polence from her Octet reprising the lyrics in aching song. Similarly on "Tenis Stołowy", she superimposes a chatty recitation by Polish author Witold Gombrowicz on correspondingly chatty and nimbly-stepping piano. On each track, Draksler chooses a specific sound world to remain within. "Downward & Inward" toggles between ostinato bursts and wafting romanticism, like a butterfly alternately surging and flitting, while in the final "Toward" she likewise contrasts two different approaches: dark bottom end set against treble rejoinders. Like Cory Smythe, whose supplementary MIDI keyboard setup inspired her, Draksler chafes at the piano's rigid tonality. Thus on "Prst, Roka, Laket" she enlists an electronic arpeggiator to give every note an astonishing trilling quality; vinegary microtonal

shifts also color the more somber, halting "Pika" and the staccato "Stratonutki". The album represents a singular addition to an already rich and daring discography.

For more info, visit intaktrec.ch and unsounds.com



Isla
Simon Moullier (s/r)
 by Thomas Conrad

Those of us who love the vibes are ever on the alert for new mallet talent. Whereas an interesting new pianist seems to pop up every month, only a few vibraphonists join the scene in a typical year. With his 2019 debut *Spirit Song*, Simon Moullier announced that a new vibraphone badass was in town. (In New York, that is, though he hails from Nantes, France.)

What vibraphone devotees love most about the instrument is its sonorous beauty. In this respect Moullier is an outlier. He's fleet and fluent, more interested in rhythmic urgency than lush romanticism, and has his own ideas about how his instrument should function in a jazz ensemble.

Isla, his third album, has the instrumentation made famous by the Modern Jazz Quartet: vibes, piano (Lex Korten), bass (Alexander Claffy), and drums (Jongkuk

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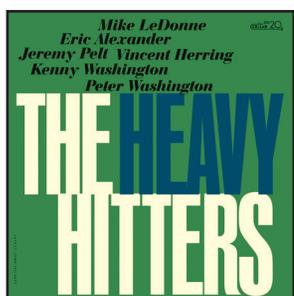
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www.AprilVarner.com

Kim). But the band is more aggressive, its textures more dense, its energy more unpredictable. Like MJQ, this band can swing, but it doesn't move in a straight line: its preferred idiom is shifting meters, sharp turns and stutter steps.

Moullier's one shortcoming to date is that his composing lags behind his improvising. The two covers here are the high points of the album, which suggests that more standards and fewer originals would have made *Isla* stronger. "You Go to My Head" is intricately structured, yet floats like a dream. The vibraphonist turns it into an insistent quasi-bolero, rethinking the song's modulation from major to minor. He rescues "Moon Mist", a lovely Mercer Ellington ballad, from obscurity: the results are poignant, taking advantage of the vibraphone's ability to make notes linger in the air until they haunt the listener.

For more info, visit simonmoullier.com. This project is at The Jazz Gallery Feb. 17th. See Calendar.



The Heavy Hitters
Mike LeDonne, Eric Alexander, Jeremy Pelt, Vincent Herring, Kenny Washington, Peter Washington
(Cellar Music Group)
by Alex Henderson

Although Mike LeDonne is a skillful organist, on *The Heavy Hitters* he sticks to the acoustic piano in a sextet that also includes big-toned trumpeter Jeremy Pelt, tenor saxophonist Eric Alexander, alto saxophonist Vincent Herring, bassist Peter Washington and drummer Kenny Washington. Recorded at the Van Gelder Studio in Englewood Cliffs, NJ in May 2022, *The Heavy Hitters* recalls Blue Note sessions of the '60s, even if the material comprises all originals (by LeDonne and Alexander) rather than tunes from that era.

The influence of Art Blakey's Jazz Messengers, Horace Silver and other Blue Note artists is alive and well on aggressive swingers like "This Is Something New" and "Hub" as well on the more relaxed "Silverdust" (LeDonne's tribute to Silver). LeDonne's "Cedar Land" is based on "Holy Land" by pianist Cedar Walton, a Jazz Messenger from the '60s and one of LeDonne's primary influences.

LeDonne's colleagues aren't shy about showing off their Blue Note inspirations, whether it's Herring drawing on Jackie McLean on the Latin-flavored "Un Día Es un Día" or Pelt's Freddie Hubbard-like moves on "A New Day" and "Bluesit". Guitarist Rale Micic joins the sextet on the funky "Chainsaw" and adds touches of another Blue Note favorite, Grant Green.

The ballad "Big Richard" forgoes the Blue Note sound and instead finds Alexander channeling the mellower side of Coltrane who could be a firebrand, especially after he took the free jazz plunge circa 1965. But on "Big Richard", it is the lyrical Coltrane of "Central Park West" and his *Ballads* album that serves as Alexander's touchstone.

The Heavy Hitters offers few surprises and doesn't claim to be groundbreaking, but LeDonne and colleagues are clearly enjoying themselves on this solid celebration of '60s post-bop.

For more info, visit cellarlive.com. Alexander is at The Django Feb. 8th; Herring is at Smoke Feb. 23rd-26th; LeDonne is at Zinc Bar Feb. 21st. See Calendar.

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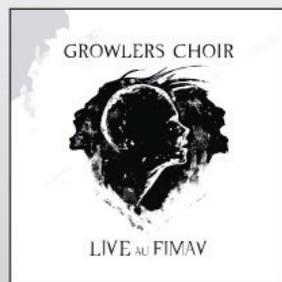
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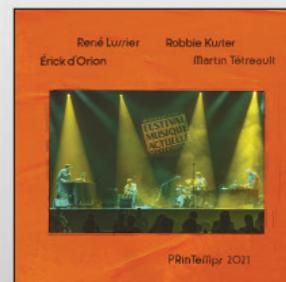
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Saturday February 18 at 8:30PM; \$30

Award-winning pianist-composer Helen Sung's newest album *Quartet+* is on *DownBeat's* "Best of 2021 Albums" list. Joining HELEN SUNG is JALEEL SHAW (sax), REUBEN ROGERS (bass) and KENDRICK SCOTT (drums). The Lost Jazz Shrines series is dedicated to bringing legendary NYC jazz clubs back into the consciousness of the world with a thorough remembrance and celebration. Boomers was a jazz club in Greenwich Village where Cedar Walton recorded the albums, *A Night at Boomers, Vol. 1* and *Vol. 2*.

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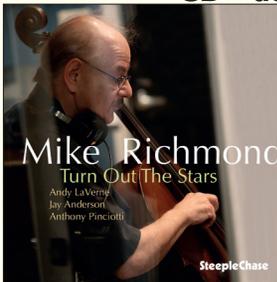
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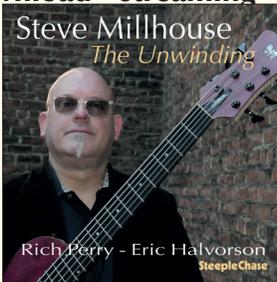
Dave Scott
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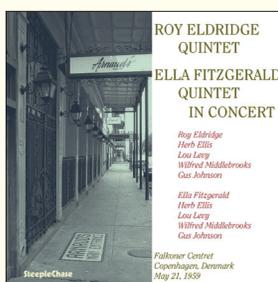
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Turn Out The Stars
Andy LaRocca
Jay Anderson
Anthony Pinciotti

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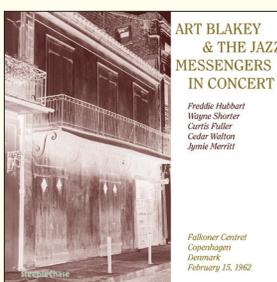
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The Unwinding
Rich Perry - Eric Halvorson

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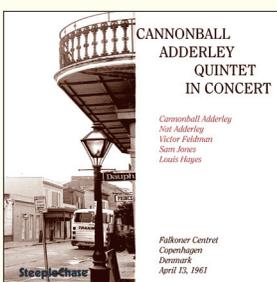
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Roy Eldridge
Herb Ellis
Lena Loring
Walfredo de los Angeles
Cus Johnson
Ella Fitzgerald
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Lena Loring
Walfredo de los Angeles
Cus Johnson
Falkoner Centre
Copenhagen, Denmark
May 21, 1959

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ART BLAKEY & THE JAZZ MESSENGERS IN CONCERT
Freddie Hubbard
Wagner Shorter
Curtis Fuller
Cedar Walton
Jymie Merritt
Falkoner Centre
Copenhagen
Denmark
February 15, 1962

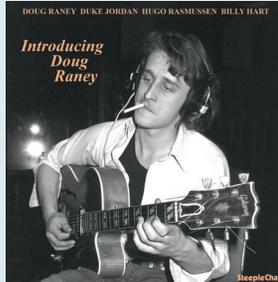
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Nat Adderley
Victor Feldman
Sam News
Lennie Hayes
Falkoner Centre
Copenhagen
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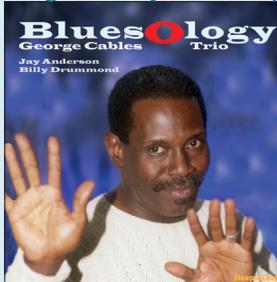
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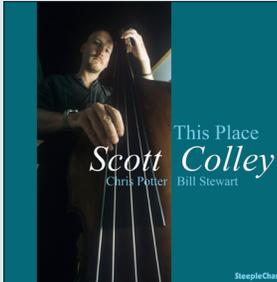
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(INTERVIEW CONTINUED FROM PAGE 6)

BS: Hell no! I had a neighbor who told me that the place had history and to find out about it. I found out that Fats Waller and Willie “The Lion” Smith played at where my club is. 133rd Street was the original “Swing Street” before 52nd Street. Everybody would come. There was a lot of interracial mixing; there weren’t any rules. The club was originally run by a woman named Tillie Fripp who came from Philly in the ‘20s with \$3, which wasn’t bad at all back then. She started cooking chicken and waffles in the club, which was called Tillie’s Rib Shack. She made so much money that she bought the building. The next owner was Monette Moore who used to sing at the Harlem Opera House and on Broadway. She called it Monette’s Supper Club. She was popular and people came. It was at her club that Billie Holiday, whose real name was Eleanora Fagan, was discovered by John Hammond. Monette invited her onstage to sing and Hammond wanted to manage her.

The block was filled with speakeasies like The Nest, The Palace, Club Mexico, The Clam House and The Log Cabin. The only place that’s left today is the Log Cabin and Tillie’s, which is Bill’s Place.

TNYCJR: Do you feel the history there?

BS: Oh yeah, that’s why people come!

TNYCJR: You’ve had a long career. What’s your secret to longevity?

BS: I took my time to get myself together. The Lord just says, “He needs to be around me.” I’ve been fortunate. I’ve had my lumps and bumps, but I keep going. Somebody asked me about wrong notes. There really are no wrong notes. It’s just bad connections, not wrong notes.

TNYCJR: You’ve played many different styles. Is there one you feel most rooted in?

BS: I’m a hard bopper. But I like love songs and ballads too. I play what I feel, and what I feel from the people too. You create the energy, the mood, and the color of the music. You build it up, but you can’t start off red hot. And just because you wrote it doesn’t mean it’s the best thing to play at that time, maybe later in the set or another day. Timing is everything. As musicians, we have got to be sensitive to that. Pharoah Sanders was very sensitive to that, the mood of the room. I feel lucky to have known him. He was a master of the color of sound.

TNYCJR: You have a show in honor of him coming up at Sistas’ Place in Bedford-Stuyvesant, Brooklyn. What material will you be presenting?

BS: Most of what he played was what John Coltrane played, which is in my vein, but I’m going to be playing more in his spirit than his material... I’ve got Jordan Williams, a young piano player from Philadelphia, Tarik Shah (bass) and Darrell Green (drums). Sistas’ is one of my favorite places to play. I haven’t played there in 20 years, though, so I’m really looking forward to it. (And I’m always at Bill’s Place: I’ve created my own place to play and play there all the time!

TNYCJR: Any words on the state of jazz today and about the future?

BS: Well, you’ve got to be honest with it and on top of things. If you take care of it, it will take care of you on all levels. Music speaks to that. I’m glad to be doing what I’m doing and that people are still interested. I’m trying to help move this culture and music forward and to keep it real. We all can leave something better than what we found. I think that’s the purpose of life.

For more info, visit billsplaceharlem.com. Saxton is at Sistas’ Place Feb. 4th and at Bill’s Place Fridays and Saturdays. See Calendar.

Recommended Listening:

- Roy Haynes - *Jazz A Confronto 29* | *Equipoise* (Horo | Mainstream, 1975)
- Frank Foster’s *The Loud Minority Band - Well Water* (Piadrum, 1977)
- Dannie Richmond Quartet - *Ode To Mingus* (Black Saint, 1979)
- Alvin Queen - *Ashanti* (Nilva, 1981)
- Bill Saxton - *Beneathe The Surface* (Nilva, 1984)
- Bill Saxton Quartet - *Atymony* (Jazzline, 1994)

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

Freeman is both fan and critic, releasing music from artists he admires but in a way that satisfies his critical advocacy and that, he hopes, will endure. “I feel there’s a clear vision behind every record we’ve released; that’s key to me. They all exist for a reason.

“When I was a magazine editor, one of the things that I told my writers was, don’t pitch me a feature. Pitch me a story. Tell me why I care. And when you look at the idea behind a given release, you can tell why you should care right away. Only a small number of people are going to love these records. But that’s good enough, those are the people that I want to reach. I feel like if you like one of our records, you’re going to like the rest, even though they’re very different from each other – because they have a spiritual commonality.”

For more info, visit burningambulance.com. Artists performing this month include Matthew Shipp and Whit Dickey at 411 Kent Feb. 8th. See Calendar.

(LEST WE FORGET CONTINUED FROM PAGE 10)

and recorded for Timeless and MusicMasters. But it would be sheer lunacy to try to list all the important groups Walton was part of. One highlight was him working as Etta James’ arranger/collaborator for her 1995 Grammy-winning *Mystery Lady*. “Cedar loved arranging”, Sammaciccia remembers. “I recall one time when he was recording with Etta James, we had a suite near the studio. He was working on those arrangements around the clock. The pencil sharpener went all night long!”

My own most intense musical Cedar Walton memories are of his stunning duo with bassist Ron Carter. They played at the Knickerbocker in the Village for entire weeks in the ‘80s, with little-to-no cover charge; many a night, we stood nursing our bourbons in the little bar niche right behind the piano, inches from the bass, totally enraptured by the music. Luckily, the duo recorded one album, *Heart & Soul* (Timeless, 1981). The track “Back to Bologna” might refer to his fib on meeting his Italian-born future mother-in-law, who was so enamored (he played standards on the family piano for hours, making a game of “What’s That Tune?”), he had to be Italian! “Where in Italy do you come from?”. “Bologna!” the Texan said. He claimed to be Cedarito Waltoni from Bologna.

Jazz fans are unlikely to mistake 2010 National Endowment for the Arts Jazz Master Cedar Walton for anyone else or ever forget the music he gave us. Award-winning pianist Helen Sung will pay tribute to him (and to Boomers) this month, performing with her quartet for TriBeCa Performing Arts Center’s “Lost Jazz Shrines” series. “Cedar’s compositions and playing are quintessentially jazz at its most swinging, soulful, musical, and intelligent”, she said to me. “I loved going to hear him at his annual Vanguard run

[and] I am delighted to have been asked to do this, and hope to present music that ties into what I love most about him and his artistry.”

A Cedar Walton tribute featuring Helen Sung takes place at Tribeca Performing Arts Center Feb. 19th. See Calendar.

Recommended Listening:

- Art Blakey & The Jazz Messengers - *Mosaic* (Blue Note, 1961)
- Joe Henderson - *Mode for Joe* (Blue Note, 1966)
- Cedar Walton Trio (with Clifford Jordan) - *A Night at Boomer’s, Vol.1 & 2* (Muse, 1973)
- Ron Carter/Cedar Walton Duo - *Heart & Soul* (Timeless, 1981)
- Cedar Walton - *The Trio (Vol.1,2,3)* (Red, 1985)
- Cedar Walton - *Underground Memoirs* (HighNote, 2005)



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CALENDAR

Wednesday, February 1

- Monte Croft Trio 333 Lounge 7:30, 9:30 pm
- Ian Douglas-Moore, Eric Wong, Dominic Coles; Seth Cluet 411 Kent 8 pm \$15
- Eri Yamamoto Trio Arthur's Tavern 7 pm
- Matt Maneri DUST with Lucian Ban, John Hebert, Randy Peterson Bar Bayeux 8, 9:30 pm
- Andy Statman Trio with Larry Eagle, Jim Whitney Barbès 8 pm \$20
- Mamady Kouyate and his Mandingo Ambassadors Barbès 10 pm \$15
- Mike Stern with Randy Brecker, Dennis Chambers Birdland 7, 9:30 pm \$30-40
- David Ostwald's Louis Armstrong Eternity Band Birdland Theater 5:30 pm \$20-30
- Frank Vignola Guitar Night with Rubens De La Corte Birdland Theater 8:30 pm \$20-30
- Keyon Harrold/Weedie Braimah Duo with Ms. Lisa Fischer Blue Note 8, 10:30 pm \$25-35
- Willerm Delisfort Trio Cellar Dog 7 pm \$5
- Allison Miller's Boom Tic Boom with Dayna Stephens, Myra Melford, Scott Colley Dizzy's Club 7:30, 9:30 pm \$20-45
- Champion Fulton Trio; Fima Ephron Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Cameron Campbell, Conway Campbell, Jaleel Shaw, Kendrick Scott The Jazz Gallery 7:30, 9:30 pm \$30
- Asher Herzog, Nick Saia, Neel Ghosh; Daniel Blake, Brian Chase, Mariel Roberts; Stephen Gauci, Adam Lane, Kevin Shea; Yoni Kretzmer, William Parker, Juan Pablo Carletti; Elijah Shiffer, Richard Lenz, Christian Cail Main Drag Music 7 pm \$20
- Brian Charette Trio with Jochen Rueckert, Alex Claffy; Mike Camacho Mezzrow 7:30, 9, 10:30 pm \$25-35
- Trina Basu, Arun Ramamurthy National Sawdust 7:30 pm \$25
- Alon Yavnai; Joseph Lepore Omithology Jazz Club 6:30, 9 pm
- John Zweig Quartet with Jan Findlay, Tomoko Ono, Rick Crane Pangea 7 pm \$25
- Marcelino Feliciano The Porch 9 pm
- Peter Brainin and Friends Room 623 at B2 Harlem 8 pm \$12-40
- Davy Mooney Smalls 7:30, 9 pm \$25-35
- Nava Dunkelmann Residency with gabby fluke-mogul The Stone at The New School 8:30 pm \$20
- Jon Cowherd Mercy Project with Chris Potter, Steve Cardenas, John Patitucci, Brian Blade Village Vanguard 8, 10 pm \$40

Thursday, February 2

- Richard Cortez; Terry Waldo's Gotham City Band Arthur's Tavern 7, 10 pm
- Márta Sanchez Bar Bayeux 5 pm
- Mike Stern with Randy Brecker, Dennis Chambers Birdland 7, 9:30 pm \$30-40
- Vicki Burns with Art Hirahara, Sam Bevan, Curtis Nowosad Birdland Theater 8:30 pm \$30
- Greg Glassman Quartet; James Austin Quartet Cellar Dog 7, 11:30 pm \$5
- Sylwester Ostrowski "We Are the Jazz Brigade" Dizzy's Club 11:15 pm \$15
- Aaron Diehl Trio, Sylwester Ostrowski and The Jazz Brigade Dizzy's Club 7:30, 9:30 pm \$25-50
- Lauren Sevian Quartet; Nick Hempton Band, Kyle Koehler, Fukushi Tainaka, Peter Bernstein The Django 7:30, 9, 10:30 pm, 12 am \$25
- Alexander Claffy, Matt Chalk, Troy Roberts, Rasmus Sorensen, Simon Moullier, Jochen Rueckert The Jazz Gallery 7:30, 9:30 pm \$30
- Craig Brann; Ray Gallon Mezzrow 7:30, 9, 10:30 pm \$25-35
- Laurie Anderson & Tiokasin Ghosthorse National Sawdust 7:30 pm \$30
- Dida Pelled; Richie Vitale Omithology Jazz Club 6:30, 9 pm
- Phil Young Patrick's Place 7 pm
- Yvonnick Prene The Porch 9 pm
- Mark Dresser Telematic Roulette 8 pm \$25
- Jennifer Wharton Bonegasm Silvana 7 pm
- Darryl Yokley Smalls 7:30, 9 pm \$25-35
- Stefon Harris + Blackout with Casey Benjamin, Christian Sands, Dezron Douglas, Terreon Gully Smoke 7, 9, 10:30 pm \$25-60
- Nava Dunkelmann Residency with Maria Takeuchi The Stone at The New School 8:30 pm \$20
- Jon Cowherd Mercy Project with Chris Potter, Steve Cardenas, John Patitucci, Brian Blade Village Vanguard 8, 10 pm \$40

Friday, February 3

- Marshall Allen with Darius Jones-Isaiah Collier, Sam Newsome, Patrick Holmes, Gwen Laster, Brandon Lopez, Fay Victor, Juan Pablo Carletti, et al 411 Kent 7 pm, 9 pm \$25-30
- John-Andrew Morrison 54 Below 7 pm \$35-85
- Johnny O'Neal Trio; Bobby Harden with Off Da Hook Arthur's Tavern 7, 10 pm
- Mamie Minch, Dean Sharenow Barbès 8 pm \$20
- Oscar Noriega Quartet, with Márta Sanchez, Chris Tordini, Jason Nazary Barbès 5pm \$20
- The Birdland Big Band Birdland 5:30 pm \$20-30
- Mike Stern with Randy Brecker, Dennis Chambers Birdland 7, 9:30 pm \$30-40
- Ben Wolfe, Michael Rodriguez, Grant Stewart, Kendrick Scott Birdland Theater 7, 9:30 pm \$20-30
- Victor Gould Quartet; Ai Murakami Quartet Cellar Dog 7, 11:30 pm \$10
- Kristen Lee Sergeant with Jeb Patton, Hannah Marks, Jay Sawyer, Jody Redhage Ferber, Abdias Armenteros Chelsea Table & Stage 7 pm \$25-35
- Dave Taylor, Gene Pritsker, Erik T. Johnson The Delancey 6 pm \$10
- Sylwester Ostrowski "We Are the Jazz Brigade" Dizzy's Club 11:15 pm \$15
- Aaron Diehl Trio, Sylwester Ostrowski and The Jazz Brigade Dizzy's Club 7:30, 9:30 pm \$25-50
- Mike DiRubbo Quartet; Helio Alves Quintet The Django 7:30, 9, 10:30 pm, 12 am \$35
- Mike McGinnis with Dana Lynn, Sara Schoenbeck, Brian Drye, Harris Eisenstadt Ibeam Brooklyn 8 pm \$15
- Ethan Iverson Trio with Buster Williams, Billy Hart: "50th Birthday Concert" The Jazz Gallery 7:30, 9:30 pm \$40
- Tammaso Perazzo, Kimon Karoutsos Knickerbocker Bar & Grill 9 pm
- Ken Peplowski; Marc Devine Mezzrow 7:30, 9, 10:30 pm \$25-40
- Joe Strasser; Ralph Lalama Omithology Jazz Club 6:30, 9 pm
- Patience Higgins Patrick's Place 8, 10 pm
- Nightwatch The Porch 9 pm
- LipTalk + Seven + Ex Wiish, Dorothy Carlos Public Records 7 pm \$23.69
- Alex Laurenzi; David Gibson Room 623 at B2 Harlem 7, 8:30, 10 pm \$15-45
- Wendy Eisenberg Roulette 8 pm \$25
- George Garzone Smalls 7:30, 9 pm \$25-40
- Stefon Harris + Blackout with Casey Benjamin, Christian Sands, Dezron Douglas, Terreon Gully Smoke 7, 9, 10:30 pm \$25-60

- DO'A and James Fernando Soapbox Gallery 8 pm \$25
- Nava Dunkelmann Residency with Shayna Dunkelmann The Stone at The New School 8:30 pm \$20
- Jon Cowherd Mercy Project with Chris Potter, Steve Cardenas, John Patitucci, Brian Blade Village Vanguard 8, 10 pm \$40

Saturday, February 4

- John-Andrew Morrison 54 Below 7 pm \$35-85
- Axel Tosca; New York Gremmies with Noé Socha Arthur's Tavern 7, 10 pm
- Anthony Coleman Barbès 6 pm \$20
- Banda de Los Muertos with Oscar Noriega, Jacob Garchik, Chris Speed, Ben Holmes, Justin Mullens, Curtis Hasselbring, Brian Drye, Rachel Drehmann, Jim Black, Mireya I. Ramos Barbès 10 pm \$20
- Eric Comstock with Sean Smith, Barbara Fasano Birdland 5:30 pm \$20-30
- Mike Stern with Randy Brecker, Dennis Chambers Birdland 8:30, 10:30 pm \$30-40
- Ben Wolfe, Michael Rodriguez, Grant Stewart, Kendrick Scott Birdland Theater 7, 9:30 pm \$20-30
- James Burton Quintet; Kyoko Oyobe Quartet Cellar Dog 7, 11:30 pm \$10
- Sylwester Ostrowski "We Are the Jazz Brigade" Dizzy's Club 11:15 pm \$15
- Aaron Diehl Trio, Sylwester Ostrowski and The Jazz Brigade Dizzy's Club 7:30, 9:30 pm \$25-50
- Neal Caine Trio; Richard Cortez Band The Django 7:30, 9, 10:30 pm, 12 am \$35
- Kelly Green Trio The Flatiron Room 9 pm
- Michel Gentile, Anders Nilsson, John Hebert, Tom Rainey Ibeam Brooklyn 8 pm \$20
- Ethan Iverson Septet with Jonathan Finlayson, Sam Newsome, Jacob Garchik, Rob Schwimmer, Simon Willson, Vinnie Sperrazza: "50th Birthday Concert" The Jazz Gallery 7:30, 9:30 pm \$40
- Tammaso Perazzo, Mikey Migliore Knickerbocker Bar & Grill 9 pm
- Ken Peplowski; Jim Greene Mezzrow 7:30, 9, 10:30 pm \$25-40
- Vijay Iyer, Linda May Han Oh, Tyshawn Sorey Miller Theatre 8 pm \$10-45
- Green Soul Duo Neir's Tavern 12:30 pm
- Yuval Amihai; Richard Grilli Omithology Jazz Club 6:30, 9 pm
- AC Lincoln and his All Star Jazz Band The Porch 9 pm
- Sheila Jordan Trio Room 31 at Arlo NoMad 7:30, 9 pm
- Mixology: Bergonist, Miho Hatori, Peter Burr Roulette 8 pm \$25
- Bill Saxton: "Pharoah Sanders Tribute" Sistas' Place 9, 10:30 pm \$20
- George Garzone Smalls 7:30, 9 pm \$25-40
- Stefon Harris + Blackout with Casey Benjamin, Christian Sands, Dezron Douglas, Terreon Gully Smoke 7, 9, 10:30 pm \$25-60
- Nava Dunkelmann Residency with Anma Aleria The Stone at The New School 8:30 pm \$20
- Stephen Ulrich and Big Lazy The Sultan Room 7 pm \$24.14
- Sunny Jain, Ganavya, Grey McMurray, Shahzad Ismaili Symphony Space Leonard Nimoy Thalia 7:30 pm \$20-30
- Jon Cowherd Mercy Project with Chris Potter, Steve Cardenas, John Patitucci, Brian Blade Village Vanguard 8, 10 pm \$40

Sunday, February 5

- Creole Cookin' Jazz Band Arthur's Tavern 7 pm
- Stephane Wrembel Barbès 8 pm \$20
- Uptown Jazz Tentet with Brandon Lee, James Burton III, Willie Applewhite Birdland 5:30 pm \$20-30
- Arturo O'Farrill and The Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30-40
- Ben Wolfe, Michael Rodriguez, Grant Stewart, Aaron Kimmel Birdland Theater 7, 9:30 pm \$20-30
- Jason Prover with Alex Raderman, Sam Raderman, Dylan Shamat, Jonathan Beshay Blue Note 12:30, 2:30 pm \$20
- Jon Davis Trio Cellar Dog 7 pm \$5
- Matthew Whitaker City Winery 8 pm \$30-48
- Songbook Sundays: Rodgers and Hart with Emily Skinner, Kenita Miller, Jarvis Manning, Ted Rosenthal, Houston Person Dizzy's Club 5, 7:30 pm \$25-55
- Alexander Claffy Quartet; Michael Weiss Quartet with Alexander Claffy The Django 7:30, 9, 10:30 pm, 12 am \$25
- Champion Fulton Mezzrow 7:30, 9 pm \$25-35
- Oran Etkin: "Timbalooloo Jazz for Kids" National Sawdust 11 am \$20
- Kate Baker, Ben Cassara North Square Lounge 12:30, 2:15 pm
- Julian Milks & Maxim Lubarsky Trio: "Benny Goodman, The Original King of Swing" On Stage at Kingsborough 3 pm \$45
- Adam Frumkin; Joe Magnarelli Omithology Jazz Club 6:30, 9 pm
- Boncellilla Lewis and Friends Patrick's Place 12 noon
- Tommy Campbell The Porch 7 pm
- Bessie and The Rainbowkids with Russell Hall Room 31 at Arlo NoMad 7:30, 9 pm
- Marcus Goldhaber; Mimi Jones and Friends Room 623 at B2 Harlem 6, 8, 9:30 pm \$12-42
- Mixology: Qasim Naqvi, Mirovaya Liniya, Peter Burr Roulette 8 pm \$25
- Tad Shull Smalls 7:30, 9 pm \$25-35
- Stefon Harris + Blackout with Casey Benjamin, Christian Sands, Dezron Douglas, Terreon Gully Smoke 7, 9, 10:30 pm \$25-60
- Arianna Neikrug Duo Soapbox Gallery 8 pm \$25
- Yotam Ishay, Harshitha Krishnan St. Peter's Church 5 pm
- Jon Cowherd Mercy Project with Chris Potter, Steve Cardenas, John Patitucci, Brian Blade Village Vanguard 8, 10 pm \$40

Monday, February 6

- Grove Street Stompers Arthur's Tavern 7 pm
- Jason Nazary, Illusha Tsinadze, Gosha Tsinadze Barbès 7 pm \$15
- Julie Benko, Jason Yeager Birdland 7 pm \$45
- Jim Caruso's Cast Party Birdland 9:30 pm \$20-30
- Mark MacKillop Birdland Theater 8:30 pm \$45-75
- Bruce Harris Trio Cellar Dog 7 pm \$5
- Shedrick Mitchell Dizzy's Club 7:30, 9:30 pm \$20-35
- Cameron Campbell Quartet; Brian Richburg Quintet The Django 7:30, 9, 10:30 pm, 12 am \$25
- David Bryant Mezzrow 7:30, 9 pm \$25-35
- Ray Angry and The Council of Goldfinger Nublu 151 10, 12 pm \$22.66
- Lex Kortan; Asaf Yuria Omithology Jazz Club 6:30, 9 pm
- Jesse Davis Smalls 7:30, 9 pm \$25-35
- Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- Yotam Silverstein Trio with Alexander Claffy, Anwar Marshall Zinc Bar 7, 8:30 \$25-30
- Moses Patrou Arthur's Tavern 7 pm
- Diego Voglino Jam Session Bar Bayeux 8 pm
- Lucian Ban's Elevation with Abraham Burton, John Hebert, Eric McPherson Bar Lunático 8:30, 10 pm \$10

Tuesday, February 7

- Moses Patrou Arthur's Tavern 7 pm
- Diego Voglino Jam Session Bar Bayeux 8 pm
- Lucian Ban's Elevation with Abraham Burton, John Hebert, Eric McPherson Bar Lunático 8:30, 10 pm \$10

- Tamar Kom Barbès 7 pm \$20
- Slavic Soul Party Barbès 9 pm \$20
- Gunhild Carling Birdland 7, 9:30 pm \$30-40
- John DiMartino and Friends Birdland Theater 5:30 pm \$20-30
- The Lineup with Susie Mosher Birdland Theater 8:30 pm \$20-30
- Talib Kweli with Bob James, Guest DMC Blue Note 8, 10:30 pm \$45-65
- Jeff "Tain" Watts Café Bohemia 8, 10 pm \$15
- Our Delight Cellar Dog 7 pm \$5
- Elena Bennett and Fred Barton Chelsea Table & Stage 7 pm \$25-35
- Roy Hargrove Big Band Dizzy's Club 7:30, 9:30 pm \$20-40
- Conrad Herwig and the Latin Side All-Stars: Alex Norris, Craig Handy, Bill O'Connell, Ruben Rodriguez, Robby Ameen, Camilo Molina The Django 7:30, 9, 10:30 pm, 12 am \$25
- Dustin Carlson, Kenneth Jimenez; Marco Cappelli, Hans Tammen Downtown Music Gallery 6:30 pm
- Kevin Sun Trio with Walter Stinson, Kayvon Gordon Lowlands 8, 9:30 pm
- MSM Jazz Orchestra: "A Celebration of Jim McNeely" Manhattan School of Music Neidorff-Karpati Hall 7:30 pm
- Michelle Walker Mezzrow 7:30, 9 pm \$25-35
- Hannah Marks; Ben Solomon Omithology Jazz Club 6:30, 9 pm
- Jesse Davis Smalls 7:30, 9 pm \$25-35
- Walter Smith III, Gerald Clayton, Matt Stevens, Harish Raghavan, Kendrick Scott Village Vanguard 8, 10 pm \$40
- Cesar Orozco with Gabriel Vivas, Pablo Bendic Zinc Bar 7, 8:30 pm \$30-35

Wednesday, February 8

- Vinny Valentino Trio 333 Lounge 7:30, 9:30 pm
- Matthew Shipp, Rob Brown, Whit Dickey; Marco Cappelli, Elliott Sharp, JT Lewis 411 Kent 8 pm \$15
- Nick Hempton Band Arthur's Tavern 10 pm
- Otis Brown III Bar Bayeux 8, 9:30 pm
- Mamady Kouyate and his Mandingo Ambassadors Barbès 10 pm \$15
- Gunhild Carling Birdland 7, 9:30 pm \$30-40
- David Ostwald's Louis Armstrong Eternity Band Birdland Theater 5:30 pm \$20-30
- Frank Vignola Guitar Night with Rodney Jones Birdland Theater 8:30 pm \$20-30
- Talib Kweli with Bob James, Guest Slick Rick Blue Note 8, 10:30 pm \$45-65
- Brandi Disterheft Trio Cellar Dog 7 pm \$5
- McCoy Mrubata Quartet with Gary Wittner, Shakeel Cullis-Lumanyano Dizzy's Club 7:30, 9:30 pm \$20-35
- Joe Strasser Quartet; Eric Alexander Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Rasmus Sorensen, Ben Tiberio, Miguel Russell The Jazz Gallery 7:30, 9:30 pm \$30
- Chris Pattishall, Vuyo Sotashe Joe's Pub 7 pm \$20
- Ken Kobayashi, Adam Lane, Ayumi Ishito, Eric Plaks; Patrick Golden, Jim Clouse, William Parker, Dave Sewelson; Stephen Gauci, Adam Lane, Colin Hinton; Caroline Davis, Qasim Naqvi, Grey McMurray, Greg Siniabadi, Jeff Davis, Jon Goldberger, Andrew Dow Main Drag Music 7 pm \$20
- Anat Cohen; Stefan Vasnier Mezzrow 7:30, 9, 10:30 pm \$25-35
- Augustine Grasso; Ed Cherry Omithology Jazz Club 6:30, 9 pm
- Mark Wade Trio Pangea 7 pm \$25
- Peter Brainin and Friends Room 623 at B2 Harlem 8 pm \$12-40
- Alex Lore Smalls 7:30, 9 pm \$25-35
- Immanuel Wilkins Residency with Jen Shyu, Bill Frisell, Susie Ibarra The Stone at The New School 8:30 pm \$30
- Walter Smith III, Gerald Clayton, Matt Stevens, Harish Raghavan, Kendrick Scott Village Vanguard 8, 10 pm \$40

Thursday, February 9

- Seydurah & Her Avecmoi Band of Blues; Terry Waldo's Gotham City Band Arthur's Tavern 7, 10 pm
- Márta Sanchez Bar Bayeux 5 pm
- Peppe Voltarelli Bar Lunático 8:30, 10 pm \$10
- Miss Maybell and The Jazz Age Artists Barbès 8 pm \$20
- Gunhild Carling Birdland 7, 9:30 pm \$30-40
- Nicolas King Quartet Birdland Theater 8:30 pm \$20-30
- Talib Kweli with Bob James, Guest Rakim Blue Note 8, 10:30 pm \$45-65
- Duane Eubanks Quintet; Simona Premazzi Quartet Cellar Dog 7, 11:30 pm \$5
- Claudia Acuña David Rubenstein Atrium 7:30 pm
- Jason Clotter Sextet Dizzy's Club 11:15 pm \$15
- Nilson Matta's Brazilian Voyage Quintet with Brian Lynch, Vitor Gonçalves, Felipe Galganni, Rafael Barata Dizzy's Club 7:30, 9:30 pm \$20-45
- David Gibson Quartet; Craig Handy & 2nd Line Smith The Django 7:30, 9, 10:30 pm, 12 am \$25
- Secret Trio Drom 7 pm \$15
- Marcus Gilmore Jamaica Center for Arts and Learning 8 pm
- Sun of Goldfinger with Tim Berne, David Torn, Ches Smith Lowlands 8, 9:30 pm
- Chico Pinerho Mezzrow 7:30, 9 pm \$25-35
- Nathan Bellot; David Berkman Omithology Jazz Club 6:30, 9 pm
- Phil Young Patrick's Place 7 pm
- Danaya Band The Porch 9 pm
- Tyshawn Sorey, Adam Rudolph Roulette 8 pm \$25
- Mike Fahn Group with Mike McGuinness, Jim Herschman, Peter Brendler, Vinnie Sperrazza Silvana 7 pm
- Sam Dillon Smalls 7:30, 9 pm \$25-35
- Kurt Rosenwinkel/Peter Bernstein Quartet Smoke 7, 9, 10:30 pm \$25-60
- Immanuel Wilkins Residency with Micalah Thomas, Simon Martinez, Taja Cheek The Stone at The New School 8:30 pm \$30
- Sunny Jain, Yamini Kalluri, Adam O'Farrill, Eva Lawitts Symphony Space Leonard Nimoy Thalia 7:30 pm \$20-30
- Walter Smith III, Gerald Clayton, Matt Stevens, Harish Raghavan, Kendrick Scott Village Vanguard 8, 10 pm \$40

Friday, February 10

- Brandon Lopez Trio 411 Kent 8 pm \$15
- Johnny O'Neal Trio; Bobby Harden with Off Da Hook Arthur's Tavern 7, 10 pm
- Noah Garabedian Trio with Mark Shim, Allen Mednard Bar Bayeux 8, 9:30 pm
- Percy Jones MJ12 with Stephen Moses, Chris Bacas, David Phelps Barbès 8 pm \$20
- Nikhil P. Yerawadekar and Living Language Barbès 10 pm \$20
- Oscar Noriega Quartet with Márta Sanchez, Chris Tordini, Jason Nazary Barbès 5pm \$20
- The Birdland Big Band Birdland 5:30 pm \$20-30
- Gunhild Carling Birdland 8:30, 10:30 pm \$30-40
- Melissa Errico Noir Romance with Tedd Firth Quintet feat. Russell Malone Birdland Theater 7, 9:30 pm \$20-30
- BJ The Chicago Kid Blue Note 8, 10:30 pm \$20-35

- ★ Matt Wilson with Jeff Lederer, Mimi Jones
Café Bohemia 8, 10 pm \$15
- Wayne Tucker Quintet; Mariel Bildsten Quartet
Cellar Dog 7, 11:30 pm \$10
Chelsea Table & Stage 9:30 pm \$20-25
Dizzy's Club 11:15 pm \$15
- Joe Pino Quartet
- Jason Clotter Sextet
- Nilson Matta's Brazilian Voyage Quintet with Brian Lynch, Vitor Gonçalves, Felipe Galganni, Rafael Barata
Dizzy's Club 7:30, 9:30 pm \$20-55
- Stella Katherine Cole; Ty Baillie B3 Trio
The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★ Johnathan Blake, Chris Potter, Gilad Hekselman, Kanoo Mendenhall
The Jazz Gallery 7:30, 9:30 pm \$10-40
- Juilliard Jazz Orchestra, Darcy James Argue conducting: "21st Century Compositions for Jazz Orchestra"
Juilliard School Peter Jay Sharp Theater 7:30 pm \$20
- Hyuna Park
- ★ Joanne Brackeen; Jonathan Thomas
Mezzrow 7:30, 9, 10:30 pm \$25-40
- Corentin Le Hir; Mike Troy
Omithology Jazz Club 6:30, 9 pm
- Patience Higgins
Patrick's Place 8, 10 pm
- Francesca Polsa
The Porch 9 pm
- Georgia Heers; Kaisa Maisenvu
Room 623 at B2 Harlem 7, 8:30, 10 pm \$15-44
- Dianne Reeves with Edward Simon, Reuben Rogers, Terreon Gully
Rose Theater 8 pm \$40-180
Smalls 7:30, 9 pm \$25-40
- Josh Bruneau
- ★ Kurt Rosenwinkel/Peter Bernstein Quartet
Smoke 7, 9, 10:30 pm \$25-60
- ★ Immanuel Wilkins Residency with Nasheet Waits and a guest
The Stone at The New School 8:30 pm \$30
- Guy Barash, Nick Flynn, Frank London, Eyal Maoz, and Kathleen Supové
Tenni Cultural Institute 7 pm
- ★ Walter Smith III, Gerald Clayton, Matt Stevens, Harish Raghavan, Kendrick Scott
Village Vanguard 8, 10 pm \$40

Saturday, February 11

- Elliott Sharp, Zafer Tawil
411 Kent 8 pm \$15
- Anderson Brothers Quintet; JT Bowen and Mighty Kings Of Soul
Arthur's Tavern 7, 10 pm
- Kenny Warren's Sweet World with Christopher Hoffman, Nathan Ellman-Bell
Bar Bayeux 8 pm
Barbès 6 pm \$20
- ★ Anthony Coleman
- ★ Banda de Los Muertos with Oscar Noriega, Jacob Garchik, Chris Speed, Ben Holmes, Justin Mullens, Curtis Hasselbring, Brian Drye, Rachel Drehmann, Jim Black, Mireya I. Ramos
- Eric Comstock with Sean Smith, Barbara Fasano
Birdland 5:30 pm \$20-30
Birdland 8:30, 10:30 pm \$30-40
- Gunhild Carling
- Melissa Errico Noir Romance with Tedd Firth Quintet feat. Russell Malone
Birdland Theater 7, 9:30 pm \$20-30
Blue Note 8, 10:30 pm \$20-35
- BJ The Chicago Kid
- ★ Matt Wilson with Jeff Lederer, Mimi Jones
Café Bohemia 8, 10 pm \$15
- Richard Clements Quintet; Tad Shull Quartet
Cellar Dog 7, 11:30 pm \$10
City Winery 6, 9 pm \$40-60
Dizzy's Club 11:15 pm \$15
- Sheila E. and the E-Train
- Jason Clotter Sextet
- Nilson Matta's Brazilian Voyage Quintet with Brian Lynch, Vitor Gonçalves, Felipe Galganni, Rafael Barata
Dizzy's Club 7:30, 9:30 pm \$20-55
- Stella Katherine Cole; Mariel Bildsten Septet
The Django 7:30, 9, 10:30 pm, 12 am \$35
- James Ilgenfritz, Sandy Ewen, Michael Foster; Stephen Gauci, Adam Lane, Colin Hinton; James Nadien, Brenna Rey, Cosmo Gallaro;
Downtown Music Gallery 6 pm
The Flatiron Room 9 pm
- Kelly Green Trio
- ★ Johnathan Blake, Chris Potter, Gilad Hekselman, Kanoo Mendenhall
The Jazz Gallery 7:30, 9:30 pm \$10-40
- Gregory Porter: "Annual Valentine's Day Concert"
Kings Theatre 8 pm \$40-80
Knickerbocker Bar & Grill 9 pm
Mezzrow 7:30, 9 pm \$25-40
Neir's Tavern 12:30 pm
Omithology Jazz Club 6:30, 9 pm
The Porch 9 pm
- Hyuna Park
- ★ Joanne Brackeen
- Green Soul Duo
- Peter Watrous
- Carol Sylvan
- Simona Premazzi and Kyle Nasser Group
Room 31 at Arlo NoMad 7:30, 9 pm
- ★ Dianne Reeves with Edward Simon, Reuben Rogers, Terreon Gully
Rose Theater 8 pm \$40-180
- ★ Kahil El'Zabar's Ethnic Heritage Ensemble
Sistas' Place 9, 10:30 pm \$20
Smalls 7:30, 9 pm \$25-40
- Kurt Rosenwinkel/Peter Bernstein Quartet
Smoke 7, 9, 10:30 pm \$25-60
- Lee Odom with J. D. Parran
- ★ Immanuel Wilkins Residency with Laraaji
The Stone at The New School 8:30 pm \$30
- ★ Walter Smith III, Gerald Clayton, Matt Stevens, Harish Raghavan, Kendrick Scott
Village Vanguard 8, 10 pm \$40

Sunday, February 12

- Creole Cookin' Jazz Band; Stew Cutler and Friends
Arthur's Tavern 7, 10 pm
Barbès 8 pm \$20
- Stephane Wrembel
- Olli Soikkeli, Paul Sikivie, Dani Danor
Barbès 10 pm \$15
Birdland 5:30 pm \$20-30
- Ben Markley Band with Ari Hoenig
- Arturo O'Farrill and The Afro Latin Jazz Orchestra
Birdland 8:30, 10:30 pm \$30-40
- Melissa Errico Noir Romance with Tedd Firth Quintet feat. Russell Malone
Birdland Theater 7, 9:30 pm \$20-30
Cellar Dog 7 pm \$5
- Joe Strasser Trio
- Nilson Matta's Brazilian Voyage Quintet with Brian Lynch, Vitor Gonçalves, Felipe Galganni, Rafael Barata
Dizzy's Club 5, 7:30 pm \$20-45
- Chris Beck Quartet; Michael Kanan Trio
The Django 7:30, 9, 10:30 pm, 12 am \$25
Joe's Pub 9:30 pm \$25
- Svetlana and her Big Band
- Kendra Shank Trio with Gary Versace, Dean Johnson
Mezzrow 7:30, 9 pm \$25-35
- Judy Niemack, Paul Bollenback, Paul Gill
North Square Lounge 12:30, 2:15 pm
Omithology Jazz Club 6:30, 9 pm
- Jon Roche; Grant Stewart
- Gregory Toroian's Jazz Brunch with Sue Matsuki
Pangea 7 pm \$25
Patrick's Place 12 noon
The Porch 7 pm
- Boncellilla Lewis and Friends
- Rodrigo Bonelli
- Marcus Goldhaber; Mimi Jones and Friends
Room 623 at B2 Harlem 6, 8, 9:30 pm \$12-42
- Nick Hempton, Kyle Koehler, Fukushi Tainaka, Peter Bernstein
Smalls 7:30, 9 pm \$25-35
- ★ Kurt Rosenwinkel/Peter Bernstein Quartet
Smoke 7, 9, 10:30 pm \$25-60
St. Peter's Church 5 pm
- William Hooker, David Soldier
- ★ Sara Serpa, Márta Sanchez et al.: "Benefit for Ukraine"
The Stone at The New School 8:30 pm \$20
- ★ Walter Smith III, Gerald Clayton, Matt Stevens, Harish Raghavan, Kendrick Scott
Village Vanguard 8, 10 pm \$40

Monday, February 13

- Alton Fitzgerald White
54 Below 7 pm \$45-90
- Grove Street Stompers
Arthur's Tavern 7 pm
- Steve Ross: "Falling in Love...Again"
Birdland 7 pm \$40
Birdland 9:30 pm \$20-30
- Jim Caruso's Cast Party
- Melissa Errico Noir Romance with Tedd Firth Quintet feat. Russell Malone
Birdland Theater 8:30 pm \$20-30
- ★ James Francies Trio with Kurt Rosenwinkel, Burniss Travis II, Jeremy Dutton
Blue Note 8, 10:30 pm \$25
Cellar Dog 7 pm \$5
Dizzy's Club 7 pm \$25-50
- Chris Beck Trio
- Stanley Crouch Tribute
- Hiruy Tirfe Quartet; Aaron Seeber Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Ray Angry and The Council of Goldfinger
Nublu 151 10, 12 pm \$22.66
Omithology Jazz Club 6:30, 9 pm
Room 31 at Arlo NoMad 7:30, 9 pm
Smalls 7:30, 9 pm \$25-35
- Itay Goldberg; Grant Stewart
- Marius Ven Den Brink Quintet
- Ari Hoenig
- Vanguard Jazz Orchestra
- Steve Cardenas
Zinc Bar 7, 8:30 pm \$25-30

Tuesday, February 14

- Diego Voglino Jam Session
Bar Bayeux 8 pm
- Slavic Soul Party
Barbès 9 pm \$20
- Catherine Russell
- Melissa Errico Noir Romance with Tedd Firth Quintet feat. Russell Malone
Birdland Theater 5:30, 8:30 pm \$20-30
Blue Note 8, 10:30 pm \$30-45
Cellar Dog 7 pm \$5
- Valentine's Day with Morgan James with Doug Wamble, Riza Printup, Ron Blake, Julius Rodriguez, Philip Norris, Sarah Gooch
Dizzy's Club 7:30, 9:30 pm \$60
- ★ Conrad Herwig and the Latin Side All-Stars: "Latin Side of Mingus" with Alex Norris, Craig Handy, Bill O'Connell, Ruben Rodriguez, Robby Ameen, Camilo Molina
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ Sun of Goldfinger with Devin Hoff, Tim Beme, David Torn, Ches Smith
Lowlands 8, 9:30 pm
Mezzrow 7:30, 9 pm \$25-35
- Alvaro Torres
- Nick Masters; Dan Weiss
Omithology Jazz Club 6:30, 9 pm
- Ember Trio with Noah Garabedian, Caleb Wheeler Curtis, Vinnie Sperrazza
The Owl Music Parlor 7:30 pm \$10
- Yaala Ballin +1: "A Valentine's Day Special"
Room 31 at Arlo NoMad 9 pm
Smalls 7:30, 9 pm \$25-35
- Danton Boller
- Leslie Harrison: "Valentine's Day Celebration"
Smoke 7, 9, 10:30 pm \$25-60
Sony Hall 7:30 pm \$55-100
- Lalah Hathaway
- Vanguard Jazz Orchestra
Village Vanguard 8, 10 pm \$40

Wednesday, February 15

- Lafayette Harris Trio
333 Lounge 7:30, 9:30 pm
- Eri Yamamoto Trio
Arthur's Tavern 7 pm
- Matt Mitchell Trio with Kim Cass, Kate Gentile
Bar Bayeux 8, 9:30 pm
Birdland 7, 9:30 pm \$40-50
- Catherine Russell
- David Ostwald's Louis Armstrong Eternity Band
Birdland Theater 5:30 pm \$20-30
- Frank Vignola Guitar Night with Tessa Lark, Ted Rosenthal
Birdland Theater 8:30 pm \$20-30
Blue Note 8, 10:30 pm \$30-45
Cellar Dog 7 pm \$5
- ★ Samara Joy
- Ehud Asherie Quartet
- Rachel Therien with Gabriel Chakarji, John Benitez, Keisel Jimenez, Carlos Maldonado, Michael M. Brendis
Dizzy's Club 7:30, 9:30 pm \$20-35
- ★ Joe Magnarelli Quartet; Brian Charette Quartet
The Django 7:30, 9, 10:30 pm, 12 am \$25
- ★ Aliya Ultan, Kevin Murray, Tete Leguia; Rich Rosenthal, Guillermo Gregorio, Ken Filiano, Lou Grassi; Stephen Gauci, Adam Lane, Colin Hinton; Yoni Kretzmer & Juan Pablo Carletti's BIGGISH; Marc Edwards, Takuma Kanaïwa, Erin Rogers, Ayumi Ishito, David Tamura, Aliya Ultan, Laura Cocks
Main Drag Music 7 pm \$20
- Hendrik Meurkens; Steve Nelson
Mezzrow 7:30, 9, 10:30 pm \$25-35
- ★ Pete Malinverni Trio with Ugonna Okegwo, Aaron Seeber; Fat Cat Big Band
Omithology Jazz Club 6:30, 9 pm
- Mary Foster Conklin, Jan Findlay, Tim Homer, Alex Leonard, Boots Maleson, Louise Rogers, Andrea Wolper
Pangea 7 pm \$25
Room 623 at B2 Harlem 8 pm \$12-40
Smalls 7:30, 9 pm \$25-35
- Peter Brainin and Friends
- Steve Carrington
- Leslie Harrison: "Valentine's Day Celebration"
Smoke 7, 9, 10:30 pm \$25-60
- ★ Jen Shyu with Lesley Mok, Kalia Vandever, Kenny Barron
The Stone at The New School 8:30 pm \$20
Village Vanguard 8, 10 pm \$40
- ★ Vanguard Jazz Orchestra

Thursday, February 16

- ★ JALC Orchestra with Wynton Marsalis: "Journey Through Jazz Part III"
The Appel Room 7, 9:30 pm \$45
- ★ Terry Waldo's Gotham City Band
Arthur's Tavern 10 pm
- ★ Márta Sanchez
- Orange Julius
Bar Lunático 8:30, 10 pm \$10
- The Pre-War Ponies with Daria Grace, J. Walter Hawkes, Jim Whitney, Willie Martinez
Barbès 8 pm \$15
Barbès 10 pm \$15
Birdland 7, 9:30 pm \$40-50
Birdland Theater 8:30 pm \$20-30
- Rumba de la Musa
- Catherine Russell
- Margot Sergeant
- ★ Logan Richardson and Friends, with James Francies, Burniss Travis, Nazir Ebo
Blue Note 8, 10:30 pm \$25-35
- Darrell Green Quartet; Matt Martinez Quartet
Cellar Dog 7, 11:30 pm \$5
Dizzy's Club 11:15 pm \$15
- Amina Figarova Sextet with Bart Platteau, Wayne Escoffery, Luques Curtis, Rudy Royston
Dizzy's Club 7:30, 9:30 pm \$25-40
- Joe Farnsworth Trio; Mark Whitfield
The Django 7:30, 9, 10:30 pm, 12 am \$25
Lowlands 8, 9:30 pm
Mezzrow 7:30, 9 pm \$25-35
Omithology Jazz Club 6:30, 9 pm
Patrick's Place 7 pm
The Porch 9 pm
- Kevin Sun Quartet with Christian Li, Walter Stinson, Eliza Salem
- Mike Eckroth
- Justin Salisbury; Guillermo Klein
- Phil Young
- Moon Soul
- ★ Ralph Alessi Trio with Matt Mitchell, Dan Weiss
Seeds 8 pm
Silvana 7 pm
Smalls 7:30, 9 pm \$25-35
- Paul Francis
- Jerome Sabbagh
- ★ Louis Hayes Cannonball Legacy Band with Jeremy Pelt, Vincent Herring
Smoke 7, 9, 10:30 pm \$25-60
- ★ Jen Shyu Residency with Ben Monder, Reggie Workman
The Stone at The New School 8:30 pm \$20
- ★ Vanguard Jazz Orchestra
Village Vanguard 8, 10 pm \$40

Friday, February 17

- ★ Brandon Lopez Trio
411 Kent 8 pm \$15
- ★ JALC Orchestra with Wynton Marsalis: "Journey Through Jazz Part III"
The Appel Room 7, 9:30 pm \$45
- Johnny O'Neal Trio; Bobby Harden with Off Da Hook
Arthur's Tavern 7, 10 pm
- Alex Asher Quartet with Joel Matteo, Julia Chen, Kyle Miles
Barbès 8 pm \$15
- ★ Oscar Noriega Quartet with Márta Sanchez, Chris Tordini, Jason Nazary
Barbès 5pm \$20
Birdland 5:30 pm \$20-30
Birdland 8:30, 10:30 pm \$40-50
Birdland Theater 7, 9:30 pm \$20-30
- Birdland Big Band
- ★ Catherine Russell
- Miki Yamanaka Quartet
- ★ Logan Richardson and Friends, with James Francies, Burniss Travis, Nazir Ebo
Blue Note 8, 10:30 pm \$25-35
Café Bohemia 8, 10 pm \$15
- Jim Rotondi
- ★ Milton Suggs Quartet; Sarah Hanahan Quartet
Cellar Dog 7, 11:30 pm \$10
Dizzy's Club 11:15 pm \$15
Dizzy's Club 7:30, 9:30 pm \$25-55
- Caili O'Doherty
- ★ Cyrus Chestnut Trio
- Rachel Z and Omar Hakim's Ozmosys
The Django 7:30, 9, 10:30 pm, 12 am \$35
- ★ Simon Moullier Quartet with Lex Kortan, Alexander Claffy, Jongkuk Kim
The Jazz Gallery 7:30, 9:30 pm \$30
Knickerbocker Bar & Grill 9 pm
Mezzrow 7:30, 9 pm \$25-40
Patrick's Place 8, 10 pm
The Porch 9 pm
- Dan Montgomery; Anthony Ware
Room 623 at B2 Harlem 7, 8:30, 10 pm \$15-44
- Adam O'Farrill with Xavier Del Castillo, Walter Stinson, Zack O'Farrill
Seeds 8 pm
Smalls 7:30, 9 pm \$25-40
- Mike Moreno
- ★ Louis Hayes Cannonball Legacy Band with Jeremy Pelt, Vincent Herring
Smoke 7, 9, 10:30 pm \$25-60
The Stone at The New School 8:30 pm \$20
- ★ Jen Shyu Residency, Solo
- ★ Vanguard Jazz Orchestra
Village Vanguard 8, 10 pm \$40

Saturday, February 18

- ★ Russell Gunn and Royal Krunk Jazz Orkestra with Jazzmeia Horn, Stefon Harris, Craig Harris, Oliver Lake, WeeDdie Braimah, Davell Crawford, Jessica Care Moore: "The Blues and Its People"
Apollo Theater & Music Cafe 8 pm
- ★ JALC Orchestra with Wynton Marsalis: "Journey Through Jazz Part III"
The Appel Room 4, 7 pm \$45
Arthur's Tavern 7 pm
Barbès 6 pm \$20
- Axel Tosca
- ★ Anthony Coleman
- ★ Lucian Ban, Mat Maneri Transylvanian Concert
Barbès 8 pm \$20
- ★ Banda de Los Muertos with Oscar Noriega, Jacob Garchik, Chris Speed, Ben Holmes, Justin Mullens, Curtis Hasselbring, Brian Drye, Rachel Drehmann, Jim Black, Mireya I. Ramos
Barbès 10 pm \$20
- Eric Comstock with Sean Smith, Barbara Fasano
Birdland 5:30 pm \$20-30
Birdland 8:30, 10:30 pm \$40-50
Birdland Theater 7, 9:30 pm \$20-30
- Logan Richardson and Friends, with James Francies, Burniss Travis, Nazir Ebo
Blue Note 8, 10:30 pm \$25-35
Café Bohemia 8, 10 pm \$15
- Jim Rotondi
- Jade Synstelien Quartet; Courtney Wright Quartet
Cellar Dog 7, 11:30 pm \$10
Dizzy's Club 11:15 pm \$15
Dizzy's Club 7:30, 9:30 pm \$25-55
- Kelly Green Trio
The Django 7:30, 9, 10:30 pm, 12 am \$35
The Flatiron Room 9 pm
- Marc Devine
- Yotam Silberstein
- Green Soul Duo
- PAKT with Percy Jones, Alex Skolnick, Kenny Grohowski, Tim Motzer
Nublu 151 7 pm \$22.66
Omithology Jazz Club 6:30, 9 pm
The Porch 9 pm
- Ned Goold; Steve Nelson
- Wayne Tucker
- Uri Gurvich and E-Folk
- Brian Charette Quartet
- ★ Eric Wyatt: "Tribute to Roy Hargrove and Gerald Hayes"
Sistas' Place 9, 10:30 pm \$20
Smalls 7:30, 9 pm \$25-40
- Mike Moreno
- ★ Louis Hayes Cannonball Legacy Band with Jeremy Pelt, Vincent Herring
Smoke 7, 9, 10:30 pm \$25-60
- ★ Jen Shyu Residency with Val Jeanty, Sumi Tonooka
The Stone at The New School 8:30 pm \$20
- ★ Helen Sung Quartet, Jaleel Shaw, Reuben Rogers, Kendrick Scott: "Remembering Cedar Walton"
Tribeca Performing Arts Center 8:30 pm \$20-30
- ★ Vanguard Jazz Orchestra
Village Vanguard 8, 10 pm \$40

Sunday, February 19

- J. Granelli solo
440Gallery 4:40 pm \$10
- Creole Cookin' Jazz Band
Arthur's Tavern 7 pm
- Stephane Wrembel
Barbès 8 pm \$20
- Sam Blakeslee Big Band
Birdland 5:30 pm \$20-30
- Arturo O'Farrill and The Afro Latin Jazz Orchestra
Birdland 8:30, 10:30 pm \$30-40
Birdland Theater 7, 9:30 pm \$20-30
- Mimi Yamanaka Quartet
- Mardi Gras Brunch with Calvin Johnson and Native Son
Blue Note 12:30, 2:30 pm \$25
- ★ Logan Richardson and Friends, with James Francies, Burniss Travis, Nazir Ebo
Blue Note 8, 10:30 pm \$25-35
Cellar Dog 7 pm \$5
Dizzy's Club 5, 7:30 pm \$25-50
- Saul Rubin Trio
- ★ Cyrus Chestnut Trio
- Tim Ries Quartet; Neal Miner Trio
The Django 7:30, 9, 10:30 pm, 12 am \$25
- Arianna Neikrug
- Marilyn Kleinberg, Saul Rubin, Yoshi Waki
North Square Lounge 12:30, 2:15 pm
Omithology Jazz Club 6:30, 9 pm
- Tardo Hammer; Chris Byars
- ★ Hank Roberts Trio with Aruan Ortiz, Matt Wilson
The Owl Music Parlor 7:30 pm \$10
Patrick's Place 12 noon
The Porch 9 pm
- Boncellilla Lewis and Friends
- Marcelino Feliciano
- Chroma Nova: Michael Blake, Guilherme Monteiro, Mauro Refosco, Rogerio Boccatto, Skye Steele, Chris Hoffman, Michael Bates
Rizzoli Bookstore 5 pm
- Marcus Goldhaber; Mimi Jones and Friends
Room 623 at B2 Harlem 6, 8, 9:30 pm \$12-42
- ★ Louis Hayes Cannonball Legacy Band with Jeremy Pelt, Vincent Herring
Smoke 7, 9, 10:30 pm \$25-60
St. Peter's Church 5 pm
- Willem Delisfort solo
- ★ Vanguard Jazz Orchestra
Village Vanguard 8, 10 pm \$40

Monday, February 20

- Grove Street Stompers Arthur's Tavern 7 pm
- Lina Koutrakos Birdland 7 pm \$30
- Jim Caruso's Cast Party Birdland 9:30 pm \$20-30
- Esteban Castro Trio Birdland Theater 8:30 pm \$20-30
- Eric Wheeler Trio Cellar Dog 7 pm \$5
- Juilliard Jazz Ensembles: "Music of Bud Powell" Dizzy's Club 7:30, 9:30 pm \$20-40
- David Yee Quartet; Marcos Varela Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Ray Angry and The Council of Goldfinger Nublu 151 10, 12 pm \$22.66
- Mario Scamuzza; Giuseppe Cucchiara Omithology Jazz Club 6:30, 9 pm Smalls 7:30, 9 pm \$25-35 Village Vanguard 8, 10 pm \$40
- Joe Farnsworth Village Vanguard 8, 10 pm \$40
- Rodney Jones with Kyle Koehler, E. J. Strickland Zinc Bar 7, 8:30 pm \$25-30

Tuesday, February 21

- Jennifer Holliday 54 Below 8:30 pm \$300-475
- Diego Voglino Jam Session Bar Bayeux 8 pm
- Mardi Gras Party With Tubby Bar Lunático 8:30, 10 pm \$10-30
- Tamar Korn Barbès 7 pm \$20
- Slavic Soul Party Barbès 9 pm \$20
- Jane Monheit Birdland 7, 9:30 pm \$30-40
- John DiMartino and Friends Birdland Theater 5:30 pm \$20-30
- The Lineup with Susie Mosher Birdland Theater 8:30 pm \$20-30
- Jeff "Tain" Watts Café Bohemia 8, 10 pm \$15
- Brazilian Grooves Cellar Dog 7 pm \$5
- Alphonso Home's Gotham Kings: "Mardi Gras Celebration" Dizzy's Club 7:30, 9:30 pm \$20-50
- Conrad Herwig and the Latin Side All-Stars: "Latin Side of Horace Silver" with Alex Norris, Craig Handy, Bill O'Connell, Ruben Rodriguez, Robby Armeen, Camilo Molina The Django 7:30, 9, 10:30 pm, 12 am \$25
- Nick Fraser; Aaron Rubenstein Downtown Music Gallery 6:30 pm
- Tim Berne, David Tom, Devin Hoff, JT Bates Lowlands 8, 9:30 pm
- Itamar Borochov Mezzrow 7:30, 9 pm \$25-35
- Ai Murakami; Stefano Doglioni Omithology Jazz Club 6:30, 9 pm
- Joel Ross Quartet, Jeremy Corren, Kanoa Mendenhall, Jeremy Dutton Village Vanguard 8, 10 pm \$40
- Mike LeDonne Trio with Alexander Claffy, Joe Farnsworth Zinc Bar 7, 8:30 pm \$25-30

Wednesday, February 22

- Wine and Jazz Trio 333 Lounge 7:30, 9:30 pm
- Jennifer Holliday 54 Below 8:30 pm \$300-475
- Yuichi Hirakawa Jazz Group; Emily Braden Quartet Arthur's Tavern 7, 10 pm
- Allan Mednard + 2, with Carmen Rothwell, Santiago Leibson Bar Bayeux 8, 9:30 pm
- Jane Monheit Birdland 7, 9:30 pm \$30-40
- David Ostwald's Louis Armstrong Eternity Band Birdland Theater 5:30 pm \$20-30
- Frank Vignola Guitar Night with Sheryl Bailey Birdland Theater 8:30 pm \$20-30
- Ed Chery Trio Cellar Dog 7 pm \$5
- Alphonso Home's Gotham Kings: "Mardi Gras Celebration" Dizzy's Club 7:30, 9:30 pm \$20-50
- Eric Jacobson Quartet; T.K. Blue Quartet The Django 7:30, 9, 10:30 pm, 12 am \$25
- Centennial Gardens; Elliott Sharp and Eric Mingus Fridman Gallery 8 pm \$20-25
- Lolivone de la Rosa Organ Quartet with Brian Charette, Ned Goold, Samuël Bolduc The Jazz Gallery 7:30, 9:30 pm \$30
- Michael Eaton, Brad Whiteley, Daniel Ori, Shareef Taher; Caleb Duval, Michael Larocca, Luke Rovinsky; Stephen Gaudi, Adam Lane, Kevin Shea; Nick Fraser, Darren Johnston, Michael Bates; Ascend!: Dave Miller, Daniel Carter, Robert Boston, Tom Kotik Main Drag Music 7 pm \$20
- Kenny Wessel Mezzrow 7:30, 9 pm \$25-35
- Hillai Govreen; Peter Slavov Omithology Jazz Club 6:30, 9 pm
- Ed Neumeister Quartet with Neal Kirkwood, Drew Gress, Tom Rainey Pangea 7 pm \$25
- Marcelino Feliciano The Porch 9 pm
- Peter Brainin and Friends Room 623 at B2 Harlem 8 pm \$12-40
- Bernell Joes II Smalls 7:30, 9 pm \$25-35
- Dither plays Laurie Spiegel, The Expanding Universe: Taylor Levine, Josh Lopes, James Moore, Brendon Randall-Myers The Stone at The New School 8:30 pm \$20
- Joel Ross Quartet, Jeremy Corren, Kanoa Mendenhall, Jeremy Dutton Village Vanguard 8, 10 pm \$40

Thursday, February 23

- Jennifer Holliday 54 Below 8:30 pm \$300-475
- Jr. Mack with Noé Socha Duo; Terry Waldo's Gotham City Band Arthur's Tavern 7, 10 pm
- Márta Sanchez Bar Bayeux 5 pm
- Jane Monheit Birdland 7, 9:30 pm \$30-40
- Lauren Henderson Quartet Birdland Theater 8:30 pm \$20-30
- Karl Denson, Keyon Harrold, James Francies, Burniss Travis, Blaques Dynamite Blue Note 8, 10:30 pm \$25-35
- Abraham Burton Quartet; Miki Yamanaka Quartet Cellar Dog 7, 11:30 pm \$5
- Gabrielle Cavassa Dizzy's Club 11:15 pm \$15
- Sean Mason Blue Engine with Chris Lewis, Felix Moseholm, Tony Glausi, Chris Lewis, Domo Branch Dizzy's Club 7:30, 9:30 pm \$20-40
- Jason Tiemann Quartet; Lee Taylor The Django 7:30, 9, 10:30 pm, 12 am \$25
- H31R; Irreversible Entanglements Fridman Gallery 8 pm \$20-25
- Roy Hargrove Big Band The Jazz Gallery 7:30, 9:30 pm \$45
- Sheree Sano Knickerbocker Bar & Grill 9 pm
- Kevin Sun Quartet with Christian Li, Elijah Shiffer, Jeonglim Yang Lowlands 8, 9:30 pm
- James Austin Mezzrow 7:30, 9 pm \$25-35
- Ben Meigners; Gilad Hekselman Omithology Jazz Club 6:30, 9 pm
- Phil Young Patrick's Place 7 pm
- Sara Jacovino Silvana 7 pm
- Troy Roberts Smalls 7:30, 9 pm \$25-35
- Emmet Cohen Quartet Smoke 7, 9, 10:30 pm \$25-60
- Lecisi: "Sings Nina Simone" Stern Auditorium at Carnegie Hall 8 pm \$30-150
- Dither, Brian Chase and Lee Ranaldo with Taylor Levine, Josh Lopes, James Moore, Brendon Randall-Myers, Brian Chase The Stone at The New School 8:30 pm \$20
- Sheila Jordan, Gene Bertoncini, Russell Malone, Roni Ben-Hur, Jay Leonhart, Harvie S, Danny Gottlieb, Dylan Meek, Steve Frieder: "Highlights in Jazz 50th Anniversary" Tribeca Performing Arts Center 8 pm \$50
- Joel Ross Quartet, Jeremy Corren, Kanoa Mendenhall, Jeremy Dutton Village Vanguard 8, 10 pm \$40

Friday, February 24

- Brandon Lopez Trio 411 Kent 8 pm \$15
- Jennifer Holliday 54 Below 8:30 pm \$300-475
- Nduduzo Makhathini, Hamilton de Holanda The Appel Room 7, 9:30 pm \$65-80
- Johnny O'Neal Trio; Bobby Harden with Off Da Hook Arthur's Tavern 7, 10 pm
- Michael Bates Acrobat with Marty Ehrlich, Mazz Swift, Sara Schoenbeck, Michael Bates, Michael Sarin Barbès 8 pm \$20
- Big Lazy Barbès 10 pm \$20
- Oscar Noriega Quartet with Márta Sanchez, Chris Tordini, Jason Nazary Barbès 5 pm \$20
- The Birdland Big Band Birdland 5:30 pm \$20-30
- Jane Monheit Birdland 8:30, 10:30 pm \$30-40
- Dena DeRose Birdland Theater 7, 9:30 pm \$20-30
- Karl Denson, Keyon Harrold, James Francies, Burniss Travis, Blaques Dynamite Blue Note 8, 10:30 pm \$25-35
- Max Light, Noah Preminger Café Bohemia 8, 10 pm \$15
- Duduk Da Fonseca Quartet; Jamale Davis Quartet Cellar Dog 7, 11:30 pm \$10
- Gabrielle Cavassa Dizzy's Club 11:15 pm \$15
- Sean Mason Blue Engine with Chris Lewis, Felix Moseholm, Tony Glausi, Chris Lewis, Domo Branch Dizzy's Club 7:30, 9:30 pm \$20-55
- Ed Chery Quartet; Akiko Tsuruga Quartet The Django 7:30, 9, 10:30 pm, 12 am \$35
- Michela Marino Lerman, Russell Hall, Jeff "Tain" Watts, Charenee Wade, Ebban Dorsey, Miki Yamanaka: "Max Roach's We Insist! Freedom Now Suite Reimagined" Harlem Stage Gatehouse 7:30 pm \$25-35
- Sheree Sano Knickerbocker Bar & Grill 9 pm
- Marc Ribot, Greg Lewis, Chad Taylor Le Poisson Rouge 8 pm \$32.96
- Billy Drummond Mezzrow 7:30, 9 pm \$25-35
- Rachel and Viray Music Hall of Williamsburg 9 pm \$40
- Faten Kanaan; JJJJerome Ellis National Sawdust 8 pm \$20
- Jonathan Beshay; Todd Herbert Omithology Jazz Club 6:30, 9 pm
- Patience Higgins Patrick's Place 8, 10 pm
- Willem Delisfort The Porch 9 pm
- Helio Alves: "Brazil Night" with Gili Lopes, Alex Kautz Room 623 at B2 Harlem 10 pm \$20-50
- Jared Gold Smalls 7:30, 9 pm \$25-35
- Emmet Cohen Quartet Smoke 7, 9, 10:30 pm \$25-60
- Mary Foster Conklin with John DiMartino, Sara Caswell, Ed Howard, Vince Cherico, Guilherme Monteiro Soapbox Gallery 8 pm \$25
- Dither, Brian Chase and Amirtha Kidambi with Taylor Levine, Josh Lopes, James Moore, Brendon Randall-Myers, Brian Chase The Stone at The New School 8:30 pm \$20
- Joel Ross Quartet, Jeremy Corren, Kanoa Mendenhall, Jeremy Dutton Village Vanguard 8, 10 pm \$40

Saturday, February 25

- Jennifer Holliday 54 Below 8:30 pm \$300-475
- Nduduzo Makhathini, Hamilton de Holanda The Appel Room 7, 9:30 pm \$65-80
- Michelle Walker Quartet; KJ Denhart and NY Unit Arthur's Tavern 7 pm
- Anthony Coleman Barbès 6 pm \$20
- Sanda Weigl: "Lost in The Stars (Music of Kurt Weill)" Barbès 8 pm \$20
- Banda de Los Muertos with Oscar Noriega, Jacob Garchik, Chris Speed, Ben Holmes, Justin Mullens, Curtis Hasselbring, Brian Drye, Rachel Drehmann, Jim Black, Mireya I. Ramos Barbès 10 pm \$20
- Eric Comstock with Sean Smith, Barbara Fasano Birdland 5:30 pm \$20-30
- Jane Monheit Birdland 8:30, 10:30 pm \$30-40
- Dena DeRose Birdland Theater 7, 9:30 pm \$20-30
- Karl Denson, Keyon Harrold, James Francies, Burniss Travis, Blaques Dynamite Blue Note 8, 10:30 pm \$25-35
- Max Light, Noah Preminger Café Bohemia 8, 10 pm \$15
- Zaid Nasser Quartet; Jinjoo Yoo Quartet Cellar Dog 7, 11:30 pm \$10
- Gabrielle Cavassa Dizzy's Club 11:15 pm \$15
- Philip Harper Quintet Dizzy's Club 7:30, 9:30 pm \$25-50
- Tommy Campbell Trio; Sarah Hanahan Quintet The Django 7:30, 9, 10:30 pm, 12 am \$35
- Kelly Green Trio The Flatiron Room 9 pm
- Michela Marino Lerman, Russell Hall, Jeff "Tain" Watts, Charenee Wade, Ebban Dorsey, Miki Yamanaka: "Max Roach's We Insist! Freedom Now Suite Reimagined" Harlem Stage Gatehouse 7:30 pm \$25-35
- Arun Luthra's Konnakol Jazz with Art Hirahara, Noriko Ueda, Jonathan Barber Ibeam Brooklyn 8:30 pm \$15
- Billy Drummond Mezzrow 7:30, 9 pm \$25-40
- Green Soul Duo Neir's Tavern 12:30 pm
- Peter Watrous; Steve Slagle Omithology Jazz Club 6:30, 9 pm
- Lee Hogans The Porch 9 pm
- Seawind of Battery and Jon Camp Room 31 at Arlo NoMad 7:30 pm
- Reggie Woods Quintet with Gil Defey, RJ Woods, Anthony Wonsey, Lonnie Plaxico, Winard Harper Sistas Place 9, 10:30 pm \$20
- Jared Gold Smalls 7:30, 9 pm \$25-40
- Emmet Cohen Quartet Smoke 7, 9, 10:30 pm \$25-60
- Dither plays John Zorn: Taylor Levine, Josh Lopes, James Moore, Brendon Randall-Myers and special guests The Stone at The New School 8:30 pm \$20
- Joel Ross Quartet, Jeremy Corren, Kanoa Mendenhall, Jeremy Dutton Village Vanguard 8, 10 pm \$40

Sunday, February 26

- Jennifer Holliday 54 Below 8:30 pm \$300-475
- Creole Cookin' Jazz Band Arthur's Tavern 7 pm
- Stephane Wrembel Barbès 10 pm \$15
- Adrien Chevalier and the Sedi Donka Balkan Band Barbès 10 pm \$15
- Arturo O'Farill and The Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30-40
- Dena DeRose Birdland Theater 7, 9:30 pm \$20-30
- Benny Benack III Blue Note 12:30, 2:30 pm \$25
- Karl Denson, Keyon Harrold, James Francies, Burniss Travis, Blaques Dynamite Blue Note 8, 10:30 pm \$25-35
- Ned Goold Trio Cellar Dog 7 pm \$5
- Bill Crow with Ryo Sasaki, Carl Maraghi, Tomoko Ohno, David Jones, Justin Poindexter, Jake Blasini Dizzy's Club 5, 7:30 pm \$25-45
- Jed Levy Quartet with Billy Drummond, Adam Birnbaum, Peter Slavov; Pete Malinverni Trio, Ugonna Okegwo, Aaron Seeber The Django 7:30, 9, 10:30 pm, 12 am \$25
- Lucy Yeghiazyran Mezzrow 7:30, 9 pm \$25-40
- Erlí Perez, Leandro Pellegrino, Yoshi Waki North Square Lounge 12:30, 2:15 pm
- Nick Green; Don Hahn Omithology Jazz Club 6:30, 9 pm
- Boncellilla Lewis and Friends Patrick's Place 12 noon
- Josiah Boomazian The Porch 7 pm
- The Lit Revue Poetry and Music Room 31 at Arlo NoMad 7:30 pm

- Marcus Goldhaber; Mimi Jones and Friends Room 623 at B2 Harlem 6, 8, 9:30 pm \$12-42
- Jay Hernandez Smalls 7:30, 9 pm \$25-40
- Emmet Cohen Quartet Smoke 7, 9, 10:30 pm \$25-60
- Arun Luthra Konnakol Jazz Project with Art Hirahara, Noriko Ueda, Jonathan Barber Soapbox Gallery 8 pm \$25
- Willem Delisfort Trio St. Peter's Church 5 pm
- Joel Ross Quartet, Jeremy Corren, Kanoa Mendenhall, Jeremy Dutton Village Vanguard 8, 10 pm \$40

Monday, February 27

- Grove Street Stompers Arthur's Tavern 7 pm
- Amanda Green Birdland 7 pm \$40
- Jim Caruso's Cast Party Birdland 9:30 pm \$20-30
- Karen Oberlin: "Bewitched: The Life and Lyrics of Lorenz Hart" Birdland Theater 8:30 pm \$30
- Melanie Charles Blue Note 8, 10:30 pm \$25
- Vanderlei Pereira Trio Cellar Dog 7 pm \$5
- Makoto Ozone Trio Dizzy's Club 7:30, 9:30 pm \$20-35
- Sean Hong-Wei Quartet; Luther S. Allison and Poesis The Django 7:30, 9, 10:30 pm, 12 am \$25
- Ehud Asherie Mezzrow 7:30, 9 pm \$25-35
- Band Of Pulses with Elsa Nilsson, Santiago Leibson, Marty Kenney, Rodrigo Recabarren; Ray Angry and The Council of Goldfinger Nublu 151 8, 10, 12 pm \$22.66
- Akira Ishiguro; Jon Elbaz Omithology Jazz Club 6:30, 9 pm
- Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- David Gilmore with Mark Lewandowski, Victor Gould, Rudy Royston Zinc Bar 7, 8:30 pm \$25-30

Tuesday, February 28

- Wayne Tucker and The Bad Mothas Arthur's Tavern 7 pm
- Diego Voglino Jam Session Bar Bayeux 8 pm
- Slavic Soul Party Barbès 9 pm \$20
- James Carter Quartet with Kahil Kwame Bell, Gerard Gibbs, Hilliard Greene: "Music of Eddie Lockjaw Davis" Birdland 7, 9:30 pm \$30-40
- Vince Giordano and The Nighthawks Birdland Theater 8:30 pm \$30-40
- Hiroshi, Michel Camilo Blue Note 8, 10:30 pm \$45-65
- Ehud Asherie Trio Cellar Dog 7 pm \$5
- Wayne Escoffery Quartet with David Kikoski, Ugonna Okegwo, Mark Whitfield Jr. Dizzy's Club 7:30, 9:30 pm \$20-40
- Conrad Herwig and the Latin Side All-Stars: "Latin Side of Joe Henderson" with Alex Norris, Craig Handy, Bill O'Connell, Ruben Rodriguez, Robby Armeen, Camilo Molina The Django 7:30, 9, 10:30 pm, 12 am \$25
- Ty Citerman, Jen Baker, Shayna Dunkelmann; Kyle Motl Downtown Music Gallery 6:30 pm
- Márta Sanchez Trio with Savannah Harris, Chris Tordini; Chris Byars Mezzrow 7:30, 9, 10:30 pm \$25-35
- Daniel Bereket; Andrew Wagner Omithology Jazz Club 6:30, 9 pm
- Christian McBride and Special Guest: "Jazz House Kids Benefit" Ralph Pucci International 6 pm \$250-1000
- Joe Lovano/Dave Douglas Soundprints with Lawrence Fields, Yasushi Nakamura, Rudy Royston Village Vanguard 8, 10 pm \$40
- Silvano Monasterios with Ricky Rodriguez, Jimmy Macbride Zinc Bar 7, 8:30 pm \$30-35

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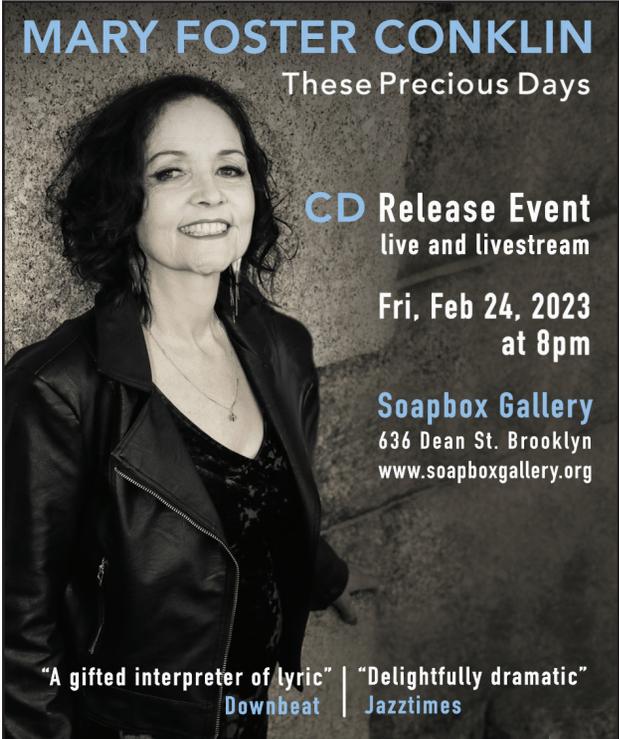
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- **411 Kent 411** Kent Avenue Subway: J, M, Z to Marcy Avenue 411kent.org
- **440Gallery** 440 Sixth Ave., Brooklyn (718-499-3844) Subway: F, G to Seventh Ave. 440gallery.com
- **54 Below** 254 W. 54th Str. (646-476-3551) Subway: N, Q, R to 57th Str.; B, D, E to Seventh Ave. 54below.com
- **Apollo Theater & Music Café** 253 W. 125th Str. (212-531-5305) Subway: A, B, C, D, 2, 3 to 125th Str. apollotheater.org
- **Appel Room** The Broadway at 60th Str., 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle jazz.org
- **Arthur's Tavern** 57 Grove Str. (212-675-6879) Subway: 1 to Christopher Str. arthurstavernnyc.com
- **Bar Bayeux** 1066 Nostrand Avenue (347-533-7845) Subway: 2, 5 to Sterling Street www.barbayeux.com
- **Bar Lunatico** 486 Halsey Str. (917-495-9473) Subway: C to Kingston-Throop Ave. www.barlunatico.com
- **Barbès** 376 9th Str. at 6th Ave., Brooklyn (718-965-9177) Subway: F to 7th Ave. barbesbrooklyn.com
- **Birdland** 315 W. 44th Str. btwn. 8th and 9th Ave. (212-581-3080) Subway: A119 birdlandjazz.com
- **Birdland Theater** 315 W. 44th Str. btwn. 8th and 9th Ave. (212-581-3080) Subway: 7, A, C, E, F, N, Q, R, to 42nd Str. birdlandjazz.com
- **Blue Note** 131 W. 3rd Str. at 6th Ave. (212-475-8592) Subway: A, B, C, D, E to W. 4th Str. bluenotejazz.com
- **Café Bohemia** 15 Barrow Street Subway: 1 to Christopher Street cafebohemianyc.com
- **Cellar Dog** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Str. /Sheridan Sq. cellardog.net
- **Chelsea Table & Stage** Hilton Fashion District Hotel, 152 W 26th Street (212-434-0499) Subway: C, E to 23rd Street; R, W to 28th Street chelseatableandstage.com
- **City Winery** 25 11th Avenue (at 15th Street) (646-751-6033) Subway: A, C, E, L to 14th Street citywinery.com
- **David Rubenstein Atrium** Broadway at 60th Street (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle atrium.lincolncenter.org
- **Delancey**, The 168 Delancey Street (212-254-9920) Subway: F to Delancey Street thedelancey.com
- **Dizzy's Club** 33 W. 60th Str., 11th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle jazz.org
- **The Django** 2 Sixth Ave. (212-519-6600) Subway: A, C, E to Canal Str. ; 1 to Franklin Str. thedjangonyc.com
- **Downtown Music Gallery** 13 Monroe Str. (212-473-0043) Subway: F to East Broadway downtownmusicgallery.com
- **Drom** 85 Ave. A (212-777-1157) Subway: F to Second Ave. dromnyc.com
- **Flatiron Room**, The 37 W. 26th Str. (212-725-3860) Subway: N, R to 28th Str. theflatironroom.com
- **Fridman Gallery** 169 Bowery (917-262-0612) Subway: F, J, M, Z to Delancey Street/Essex Street fridmangallery.com
- **Harlem Stage Gatehouse** 150 Convent Ave. at W. 135th Str. (212-650-7100) Subway: 1 to 137th Str. harlemstage.org
- **Ibeam Brooklyn** 168 7th Str. btwn. Second and Third Ave. Subway: F to 4th Ave. ibeambrooklyn.com
- **Jamaica Center for Arts and Learning** 161-04 Jamaica Ave., Queens (718-658-7400) Subway: E to Jamaica Center jcal.org
- **Jazz Gallery**, The 1160 Broadway, 5th fl (212-242-1063) Subway: C, E, to Spring Str. ; 1, 2 to Houston Str. jazzgallery.org
- **Joe's Pub** 425 Lafayette Str. (212-539-8770) Subway: N, R to 8th Str. -NYU; 6 to Astor Pl. joespub.com
- **Juilliard School Peter Jay Sharp Theater** 155 W. 65th Str. (212-769-7406) Subway: 1 to 66th Str. juilliard.edu
- **Kings Theatre** 1027 Flatbush Avenue (800-745-3000) Subway: 2, 5, Q to Beverly Road kingstheatre.com
- **Knickerbocker Bar & Grill** 33 University Pl. at 9th Str. (212-228-8490) Subway: N, R to 8th Str. -NYU knickerbockerbarandgrill.com
- **Le Poisson Rouge** 158 Bleecker Str. (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Str. lepoissonrouge.com
- **Lowlands** 543 Third Avenue, Brooklyn (347-463-9458) Subway: R to Prospect Avenue lowlandsbar.com
- **Main Drag Music** 50 S. 1st Street between Kent and Wythe Avenues (718-388-6365) Subway: L to Bedford Avenue maindragmusic.com
- **Manhattan School of Music Neidorff-Karpati Hall** Broadway and 122nd Street (212-749-2802) Subway: 1 to 116th Str. msmny.com
- **Mezzrow** 163 W. 10th Str. (646-476-4346) Subway: 1 to Christopher Str. mezzrow.com
- **Miller Theatre** 2960 Broadway and 116th Street (212-854-7799) Subway: 1 to 116th Str. -Columbia University millertheater.com
- **Music Hall of Williamsburg** 66 North 6th Str. (718-486-5400) Subway: L to Bedford Ave. musicallofwilliamsburg.com
- **National Sawdust** 80 N. 6th Str. (646-779-8455) Subway: L to Bedford Ave. nationalsawdust.org
- **Neir's Tavern** 87-48 78th St, Queens (718-296-0600) Subway: J, Z to 75th St - Eldert's Lane neirstavern.com/
- **North Square Lounge** 103 Waverly Pl. at McDougal Str. (212-254-1200) Subway: A, B, C, E, F, V to West 4th Str. northsquareny.com/about-jazz.php
- **Nublu 151** 151 Ave C
- **On Stage at Kingsborough** 2001 Oriental Blvd. (718-368-6686) Subway: Q to Brighton Beach OnStageAtKingsborough.org
- **Ornithology Jazz Club** 6 Suydam Street, Brooklyn (917-231-4766) Subway: J, M, Z to Myrtle Avenue ornithologyjazzclub.com
- **Owl Music Parlor**, The 497 Rogers Avenue (718-774-0042) Subway: Subway: 2 to to Sterling Street theowl.nyc
- **Pangea** 178 Second Ave. (212-995-0900) Subway: L to First Ave. pangeanyc.com
- **Patrick's Place** 2835 Frederick Boulevard (212-491-7800) Subway: B, D to 155th Street patrickspacelharlem.com
- **The Porch** 750A St. Nicholas Avenue (646-895-9004) Subway: A, B, C, D to 145th Street theporchnyc.com
- **Public Records** 233 Butler Street Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Avenue publicrecords.nyc
- **Ralph Pucci International** 44 W. 18th Street (212-633-0452) Subway: F, L, M to 14th Street/Sixth Avenue ralphpucci.com
- **Rizzoli Bookstore** 1133 Broadway (212-759-2424) Subway: R, W to 28th Street rizzolibookstore.com
- **Room 31 at Arlo NoMad** 11 E. 31st Street (212-806-7000) Subway: 6 to 33rd Street arlohotels.com/nomad
- **Room 623 at B2 Harlem** 271 W. 119th Street (212-280-2248) Subway: B, C to 116th Street b2harlem.com
- **Rose Theater** Broadway at 60th Str., 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle jazz.org
- **Roulette** 509 Atlantic Ave., Brooklyn (917-267-0363) Subway: 2, 3, 4, 5 to Atlantic Ave. roulette.org
- **Roxy Lounge at Roxy Hotel**, The 2 Sixth Ave. (212-519-6600) Subway: A, C, E to Canal Str. ; 1 to Franklin Str. roxyhotelnyc.commorgan@njfpr.com
- **Seeds** 617 Vanderbilt Ave., Brooklyn Subway: 2, 3, 4 to Grand Army Plaza seedsbrooklyn.org
- **Silvana** 300 W. 116th Str. (646-692-4935) Subway: B, C, to 116th Str.
- **Sistas' Place** 456 Nostrand Ave. at Jefferson Ave., Brooklyn (718-398-1766) Subway: A to Nostrand Ave. sistasplace.org
- **Smalls** 183 W 10th Str. at Seventh Ave. (212-252-5091) Subway: 1 to Christopher Str. smallsjazz.com
- **Smoke** 2751 Broadway btwn. 105th and 106th Str. (212-864-6662) Subway: 1 to 103rd Str. smokejazz.com
- **Soapbox Gallery** 636 Dean Str., Brooklyn Subway: 2, 3 to Bergen Str. soapboxgallery.org
- **Sony Hall** 235 W. 46th Street (212-997-5123) Subway: N, R, W to 49th Street sonyhall.com
- **Soup & Sound** 292 Lefferts Ave. btwn. Nostrand and Rogers Ave., Brooklyn Subway: 2 to Sterling Str.
- **St. Peter's Church** 346 W. 20th Str. (212-563-5124) Subway: A, C, E to 23rd Str. matafestival.org
- **Stern Auditorium at Carnegie Hall** 881 Seventh Ave. (212-247-7800) Subway: N, Q, R, W to 57th- Seventh Ave. carnegiehall.org
- **Stone at The New School**, The 55 West 13th Street (212-229-5600) Subway: F, V to 14th Street thestonenyc.com
- **The Sultan Room** 234 Starr Street (612-964-1420) Subway: L to Jefferson Street thesultanroom.com
- **Symphony Space Leonard Nimoy Thalia** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3 to 96th Str. symphonyspace.org
- **Tenri Cultural Institute** 610 W. 56th Str. Subway: F to 14th Str. tenri.org
- **Tribeca Performing Arts Center** 199 Chambers Str. (212-220-1460) Subway: A, 1, 2, 3 to Chambers Str. tribecapac.org
- **Village Vanguard** 178 Seventh Ave. South at 11th Str. (212-255-4037) Subway: 1, 2, 3 to 14th Str. villagevanguard.com
- **Zinc Bar** 82 W. 3rd Str. (212-477-8337) Subway: A, B, C, D, E Shuttle to W. 4th Str. zincbar.com

KEIKO OKUYA JONES (April 8, 1937 – Sept. 26, 2022) The widow of jazz drummer Elvin Jones died at age 85 in New York City following a stroke. Born in Nagasaki, Japan, she studied piano, shared a love of jazz with her father and in 1966 helped organize a tour of Japan for Art Blakey, Tony Williams and Jones, which is how she met her future husband. She served as Jones' business manager for several decades until his death in 2004, and wrote a number of compositions for his recordings such as "Mr. Jones" (*Poly-Currents*, 1969), "Shinjitu" (*Coalition*, 1970) and "The Children's Merry-Go-Round March" (*Merry Go Round*, 1971).

GAL COSTA (Sept. 26, 1945 – Nov. 9, 2022) One of Brazil's pre-eminent and beloved singers died at age 77 in São Paulo, Brazil. Born Maria da Graça Costa Penna Burgos in Salvador, Bahia, she began performing as a teenager, gaining renown in the mid-'60s as a progenitor of the transformative *tropicalia* movement along with her friends Caetano Veloso, Gilberto Gil, Maria Bethânia and Tom Zé. Costa collaborated with many famed Brazilian musical artists throughout her long career, and took inspiration from other songwriters; her 1980 album *Aquarela do Brasil* centered on the mid-20th century compositions of Ary Barroso. She received a Latin Grammy for Lifetime Achievement in 2011, having recorded over 40 albums. The 1981 song "Festo Do Interior" (from the album *Fantasia*) was a multi-platinum hit.

JACK VAN POLL (Nov. 29, 1934 – Dec. 4, 2022) Leading Dutch pianist-composer and mainstay of the Belgium jazz scene died at age 88 in Antwerp. Born in Roosendaal, a city in southern Netherlands, his family owned a prominent publishing firm which he ran until selling the business in 1979. He started on piano at four and by the end of World War II was smitten with bebop thanks to V-discs and Armed Forces Network radio. As a teenager he led a jazz trio, and in the '50s accompanied touring artists like Ben Webster, Don Byas, Clark Terry, Johnny Griffin and Buddy DeFranco in Holland and Belgium. In the '70s he opened the September Jazz Club in Antwerp, accompanying the likes of Dee Dee Bridgewater, Lionel Hampton and Dizzy Gillespie. Afterwards, he taught music in Cape Town, South Africa, for many years before moving back home.

BRIAN BLAIN (Dec. 5, 1929 – Oct. 9, 2022) The influential journalist and enthusiastic supporter of jazz in the United Kingdom for nearly seven decades died at age 92 in a Hampstead, London hospice. Originally from Manchester, where he taught primary school, leaning on his interests in jazz and socialist political theory, Blain began writing music reviews in the early '60s. After moving to London, he served as a promotions officer for the Musicians' Union while continuing to write and edit various music journals. He chaired the Jazz Centre Society until 1982 and later showcased contemporary jazz artists weekly at Lauderdale House in North London.

MARK FELDMAN, (Oct. 9, 1940 – Dec. 6, 2022) The producer/founder of Reservoir Records in 1987 (with wife Kayla Ablove Feldman) died at age 82 in Kingston, NY. A graduate of the Faculté de Médecine, University of Lausanne, in Switzerland, Feldman was a practicing gastroenterologist for nearly 50 years until his retirement in 2014. His abiding love for jazz led him to produce recordings for Uptown Records in the early '80s, earning three Grammy nominations, before opening the doors at Reservoir in his native Kingston. The label released 97 albums including dates by Valery Ponomarev (his *Means of Identification* was the label's debut), Joe Puma, Pepper Adams, Nick Brignola, Claudio Roditi, Gary Smulyan, Ralph Moore, Kenny Barron, Steve Kuhn, John Hicks, Helio Alves and Pete Malinverni.

EDWARD "EDDIE" BAYARD (August 1, 1934 – Dec. 11, 2022) The trad jazz cornetist, bandleader and night club owner died at age 88 in New Orleans, LA. A Crescent City native, Bayard started playing trumpet early in life and studied with Manuel "Fess" Manetta, a multi-instrumentalist who had toured with Kid Ory in 1919. Bayard joined the U.S. Air Force after high school, and while stationed in Ohio he formed Eddie Bayard and the Bourbon Street Five which released their first album, *Blues & Stomps* (1963). Years later he worked in Bill Coburn's Jazz Band in Dayton, OH, and played on Mississippi River steamboats. Bayard appeared at the inaugural New Orleans Jazz & Heritage Festival in 1970 and moved back to his hometown permanently in 1979, opening up a night club, Bayard's Jazz Alley, in the French Quarter. His New Orleans Classic Jazz Orchestra released *The Owls' Hoot!* in 1986, paying tribute to the New Orleans Owls, the fabled mid-'20s dance band.

JAMES "JABBO" WARE (Nov. 16, 1942 – Dec. 29, 2022) The saxophonist, composer and big band leader of the Me We & Them Orchestra died in Poughkeepsie, NY at age 80 following a stroke. Ware was born in Rome, GA and raised in Chattanooga, TN, both in the Appalachian foothills, before moving to St. Louis, MO, in 1960. He soon discovered jazz and began studying music, joining a student band with friends JD Parran and Alfred Netterville. Work as a music copyist led to composing for St. Louis' Black Artists Group (BAG), which included Parran, Julius Hemphill and Oliver Lake. Encouraged by another St. Louis friend, Hamiet Bluiett, Ware moved to New York City in the late '60s, studied with George Coleman and worked with Charles Mingus, Sam Rivers, Archie Shepp, Gil Evans, Muhal Richard Abrams, Jimmy Heath, Tito Puente, Frank Foster and Jaki Byard. After 28 years of existence, Ware's Me We & Them Orchestra released its first live album, *Vignettes in the Spirit of Ellington*. He also founded Y'All of New York, a nonprofit that presented concerts and hosted jazz workshops for students throughout the city.

HARRY SHEPPARD (April 1, 1928 – Dec. 27, 2022) The vibraphonist and inventor died in Houston, TX at age 94 from complications from shingles. Originally from Worcester, MA, he started on drums in grade school, spurred by an older brother's practicing on the drum kit and love for jazz. Sheppard enlisted in the U.S. Navy at 17, and after his discharge attended the Berklee College of Music where he began studying vibes. Lessons with Lionel Hampton led to work with clarinetist Sol Yaged's quintet. Along with his then-wife, the vocalist Betty Sheppard, he recorded "Cha Cha Cha in Blue" on a 1954 recording led by José Curbelo, thought to be the first *cha-cha* sung in English. In 1958, Sheppard joined Holiday, Hawkins and Lester Young onstage for the television show Art Ford's Jazz Party. Subsequent years found the vibraphonist working steadily with Benny Goodman, and in the '70s invented the electric vibraphone for the Deagan Company. Sheppard moved to Houston in 1984 where he became deeply involved in the Houston-area jazz scene, recording a number of albums for local label Justice Records.

AYŞE GENCER (Jan. 11, 1956 – Dec. 30, 2022) Daughter of pianist/singer İlham Gencer and singer Ayten Alpman, the Turkish jazz vocalist and songwriter died in Istanbul, Turkey, at age 66 after a long bout with cancer. Her musical education began with her grandmother, a pianist and singer. At age 20, Gencer won a competition organized by TRT Istanbul Radio and then began her professional career in Bodrum, Turkey. She married trumpet player İmer Demirer in 1988 and released her first album, *But Beautiful*, in 2011.

WOLFGANG GÜTTLER (1945 – Sept. 18, 2022) The Romanian-German double bassist and esteemed educator, who was awarded the Concours de Genève,

died at age 77. Born in the Transylvanian city of Braşov, Romania, he graduated from the Bucharest College of Music before joining the Transylvania State Philharmonic Orchestra of Cluj-Napoca (then the Bucharest Radio Orchestra). His long career also included stints with several major German orchestras, including the Berlin Philharmonic. In 1969, Güttler performed with Romanian composer Richard Oschanitzky's jazz ensemble, which paved the way for his own Cologne, Germany-based Trio Basso. A teacher at German music schools, he eventually traveled to the U.S. to teach master classes at the Juilliard School and Manhattan School of Music. One of his students was esteemed bassist Martin Wind.

ANDREW SPEIGHT (March 23, 1964 – Dec. 1, 2022) The Sydney, Australia-born saxophonist who was based in California's Bay Area died at age 58 when his car was hit by a train near his home in Burlingame, CA. Born into a musical family, he gravitated toward jazz early on. After jazz studies at the Sydney Conservatorium, he moved to New York City and placed in the first-ever Thelonious Monk Institute's International Jazz Competition in 1981. Turning toward education, he directed jazz studies at Michigan State University before moving to San Francisco State in 2001. He released a quartet date as a leader in 1998 and can also be heard on Jimmy Cobb's *Marsalis Music Honors Series* (2005).

DAN PATIRIS (Nov. 12, 1930 – Dec. 19, 2022) The multi-reed player, who had separate and successful careers in San Francisco and New York City, died at age 92 in Pomona, NY. Smitten with Coleman Hawkins' "Body and Soul", he decided to be a saxophonist and in high school he led the Stan Kenton Juniors. Working with Woody Herman and Virgil Gonsalves' sextet, Patiris backed a number of jazz notables at the Black Hawk and Jazz Workshop. He performed with Tony Bennett, Peggy Lee, Ella Fitzgerald, Sammy Davis Jr. and Dinah Washington as well as Boz Scaggs, The Temptations and New Riders of the Purple Sage. After moving to New York City, he played in Broadway pit bands and toured with Frank Sinatra and Barbara Cook. For many years he helped organize acts for the Rockland County Jazz & Blues Society gatherings.

BOBBY NAUGHTON (June 25, 1944 – Dec. 3, 2022) The vibraphonist and pianist, who founded Otic Records in 1969, died at age 78. Raised in Milton, MA, he started playing piano at age 7. After serving in the U.S. Army, he played organ in a blues band and studied painting before taking up the vibraphone. His early work on vibes was with Sheila Jordan and Perry Robinson before scoring a film for avant-garde director Hans Richter, playing in the Jazz Composers Orchestra and collaborating regularly with Wadada Leo Smith and Anthony Braxton.

GRETCHEN CARHARTT VALADE (Aug. 27, 1925 – Dec. 30, 2022) The Detroit-area business leader and philanthropist known as the "Angel of Jazz" died at age 97 in Grosse Pointe Farms, MI, where she resided her entire life. The granddaughter of the founder of Carhartt, a manufacturer of heavy-duty work and hunting clothes, she would become chair of the company in 1998 following her husband's death. With the influence of her older siblings she became interested in jazz, especially Billie Holiday. When she moved to New York City to further her education she focused mostly on jazz clubs and in 1999 founded Mack Avenue Records, which has since won 11 Grammy Awards. She also created a foundation to ensure the abiding survival of the Detroit Jazz Festival and opened the Dirty Dog Jazz Club in her hometown. Last year, she endowed the Gretchen C. Valade Jazz Center at Wayne State University.

- by Thomas Staudter

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