

APRIL 2023—ISSUE 252

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

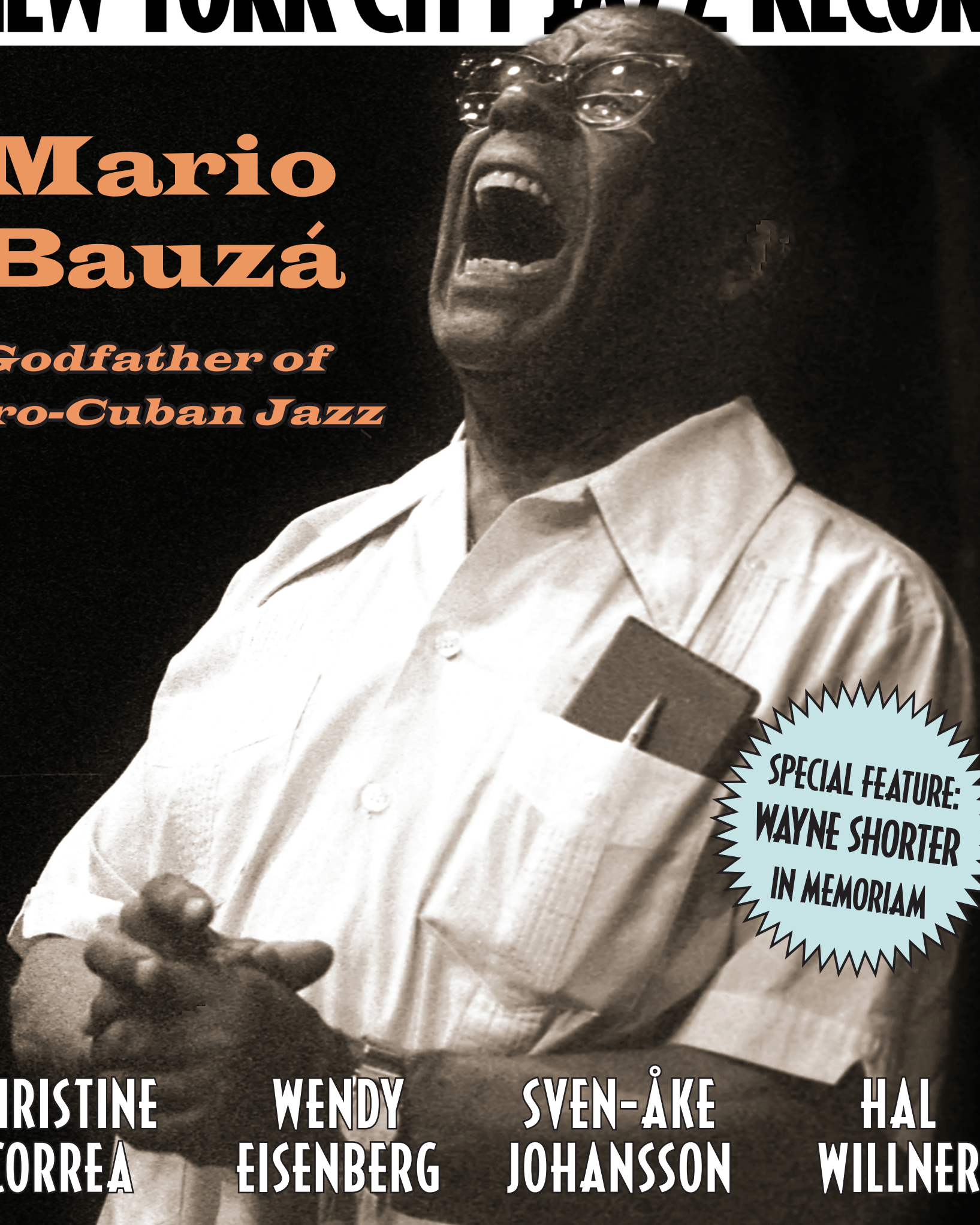
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THE NEW YORK CITY JAZZ RECORD

Mario Bauzá

Godfather of Afro-Cuban Jazz



SPECIAL FEATURE:
WAYNE SHORTER
IN MEMORIAM

CHRISTINE
CORREA

WENDY
EISENBERG

SVEN-ÅKE
JOHANSSON

HAL
WILLNER

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IN CORRECTION (March 2023 issue)

*We regret the following errors...
In the Album Reviews, Hailey Brinnel's
last name was mis-spelled within the
review; in the Artist Feature on Endea
Owens it was Miles Davis' rendition of
"Human Nature" referenced*

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Letter from the Editor

In this month's issue we pay tribute to three individuals who have passed on, but not before leaving their indelible marks on the music. Afro-Cuban jazz pioneer Mario Bauzá (Cover Story) is belatedly still getting his due; this month, he will be fêted with a performance at Dizzy's Club and a posthumous induction into the Ertegun Jazz Hall of Fame, joining the likes of Chick Webb, Ella Fitzgerald and Dizzy Gillespie (all of whom he worked with). Hal Willner (Lest We Forget), one of COVID's early casualties, produced records on which jazz musicians and pop stars rubbed shoulders. By introducing musicians from multiple genres, he created a unique subgenre, even subculture. (A Willner tribute is at Roulette this month.) And we are at a loss for words regarding the passing in early March of Wayne Shorter (inducted into the Ertegun Jazz Hall of Fame in 2016 and virtually every other Jazz Hall of Fame within his lifetime). We invited 19 musicians, colleagues and close friends of Shorter's to share their thoughts and memories (see Special Feature: In Memoriam).

And speaking of footprints (to take a page from the enduring Shorter songbook), check out some of our other features on players who are all currently leaving their respective marks, blending influences and inspirations to create very personal interpretations and original music of their own. Guitarist Wendy Eisenberg (Artist Feature) updates Derek Bailey's sonic experimentalism with a hardcore, grunge, punk rock sensibility, while the Abbey Lincoln-influenced vocalist Christine Correa (Interview) passionately whispers, sings and shouts, picking up in the 21st century where Lincoln left off.

As always, there's plenty to feast your eyes and ears on as you flip through our pages: much of our Album Review section (pgs. 16-36) offers previews of new albums by many artists who will be performing in April at various venues throughout the city. So be adventurous, and check out something new or someone you have always been meaning to hear live. You just might catch the "next" Bauzá or Shorter.

Onwards and outwards, happy reading and listening – and see you out at the shows!

On The Cover: Mario Bauzá (photos © Enid Farber Fotos)

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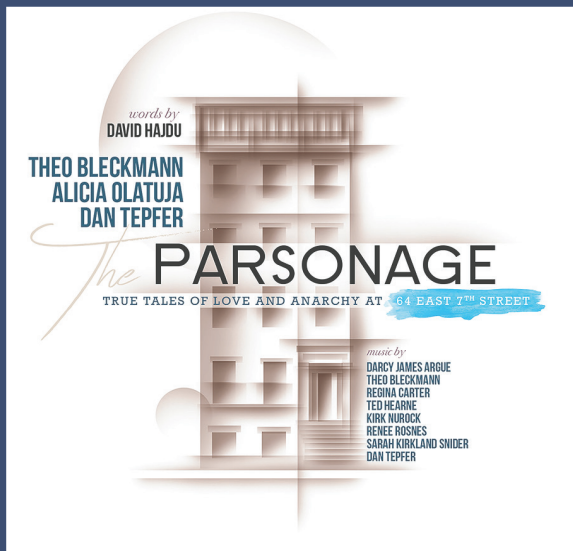


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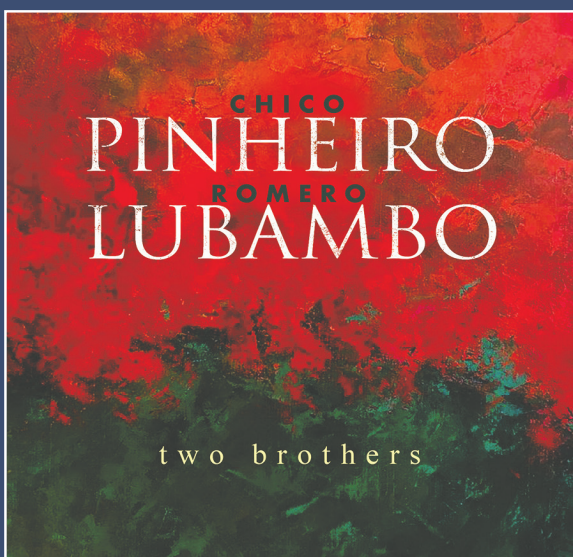
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April 27, 2023

Many tales are lost to the everchanging spin cycle of time in New York City. David Hajdu has tried to capture the kaleidoscopic tale of one seemingly normal but incredibly intriguing building in the City's East Village neighborhood on his new recording, **The Parsonage**



CHICO PINHEIRO
ROMERO LUBAMBO
TWO BROTHERS

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The art of Brazilian guitar playing has almost become a musical genre unto itself. The gorgeous music written by composers like Antônio Carlos Jobim and João Gilberto echoes differently on six strings. Guitarists Romero Lubambo and Chico Pinheiro have spent their lives absorbing and refracting Brazilian music through the lens of the guitar.



www.sunnysiderecords.com

Harlem's Schomburg Center celebrated Women's History Month with its 31st Women's Jazz Festival. The opening event (Mar. 6), the first of three, titled "Moods of Her", was curated by North Carolina-born drummer **Shirazette Tinnin**, backed by Sonic WallPaper, her quintet comprising Orange Coffee (vocals/sax), Brittany Anjou (piano), Alicyn Yaffee (guitar), Amina Scott (bass) and special guest, hooper Maurice Chestnut, whose extraordinary tap dancing could've earned him a billing as a percussionist. Sitting alone on cajón, rubbing the heel of her Day-Glo pink/orange/yellow sneaker up and down the front side as she played a funky 6/8 groove, Tinnin was soon joined by the band on the samba-styled "Her Powerful Locs". Moving to drumkit, she laid down an authoritative, no-nonsense beat reminiscent of one of her mentors, Terri Lyne Carrington. Her playing was so charismatic, in fact, that it threatened to steal the show as the group worked through the rest of the set: "Persistence" (by Scott), "Malibu Hang", "Weeping Pillow", "Aunt Sissy", "Hey There Mama", "Ode to Geri [Allen]", Mongo Santamaria's "Afro Blue", Neal Hefti's "Cute", "Drowning" (a catchy song co-sung with Coffee) and "Money Funk". Each musician had a chance to shine, the final two numbers featuring cameos by Lessie Vonner (trumpet) and Chelsea Baratz (tenor). Chestnut was a major asset, but it was Tinnin's vitality and warm vibrations—both personal and rhythmic—that carried the evening.

— Tom Greenland



PHOTO BY BOB GORE

Shirazette Tinnin @Schomburg Center

There's a reason trombonist **Conrad Herwig & The Latin Side All-Stars'** residency at TriBeCa's The Django, begun in January, has been held over through May. Certainly the 25-five-year-old septet—currently comprising Herwig, Alex Norris (trumpet), Craig Handy (baritone/flute), Bill O'Connell (piano), Ruben Rodriguez (bass), Robby Ameen (drums) and Camilo Molina (congas)—is esteemed for its seven-album series paying tribute to jazz icons; but the real reason is its vibrancy, a vibrancy that seizes you from the downbeat. On Mar. 7 the All-Stars honored the late Wayne Shorter with arrangements of his songs from their 2008 album, *The Latin Side of Wayne Shorter*. The first, almost two-hour-long set, included "Ping Pong", "Tom Thumb", "This Is for Albert", "Masqualero", "Virgo" (as a slow bolero) and "Footprints"; the second (only a half-hour shorter) included an even livelier take on "Ping Pong", "Adam's Apple", "Night Dreamer", "El Gaucho", "Virgo" (a stunning trombone/piano duet), to close again with "Footprints." Ameen's strident but tasty touches more than compensated for the lack of timbalero and bongosero. The horns and piano served up uniformly excellent extended solos, stretching each number to 15 minutes or more without compromising interest or intensity. Herwig, especially brilliant, often ended his solos in the upper range with ridiculously fast, trombone-defying legato patterns. The intertwined moñas (improvised ostinatos) were so flawless it was hard to tell which parts were adlibbed and which pre-composed.

(TG)

March Gladness with vocalist **Stephanie Nakasian** at Pangea (Mar. 15), plus Matt Baker (piano) and Savannah-based Karl Kimmel (bass), was a spring-themed show that dispensed swinging happiness beyond mere gladness. The show opened with a zippy instrumental of Vernon Duke's "Taking a Chance on Love". Baker not only is a master of rubato, but his dynamic, nimble playing is pure musical storytelling. Nakasian is a seasoned singer with deep roots in jazz. If anyone doubts her chops, they need only turn to her conquering of Clifford Brown's "Joy Spring", turned into an epic vocalese challenge by Jon Hendricks' lyrics; Nakasian, who worked for a time with Hendricks, aced it (despite personal dissatisfaction with her delivery). The diva clearly loves performing and spreads the cheer liberally. Her curated set included spring songs such as "You Must Believe in Spring" (Legrand, Demy, the Bergmans), all demonstrating keen phrasing and depth of interpretation. Kimmel excelled with lyrical playing overall and delicate bowing on Nakasian's comic rendition of "To Keep My Love Alive" (Rodgers and Hart), with Baker's glissandos adding emphasis to the irony. The set closed with "Make Someone Happy" (Styne, Comden and Green) swinging into a super-charged "I Want to Be Happy" (Youmans, Harbach, Caesar), together proving Baker's versatility and ability to simultaneously be a sensitive, supportive accompanist and a pure jazz artist with a wealth of creative ideas.

— Marilyn Lester



R.I. SUTHERLAND-COHEN/JAZZEXPRESSIONS.ORG

Stephanie Nakasian @Pangea

For the closing night of a three-night stand at Smoke (Mar. 5), pianist-composer **Renee Rosnes** once again gathered together long-time collaborators Peter Washington (bass) and Lewis Nash (drums), along with Steve Nelson (vibes)—musicians who play so finely in the pocket that their music making is inevitably off the charts. Opener "Rouge" (John Lewis) revealed Nash as a delicate player who leans to cymbals, which he applies in accenting to great textural effect. The inventive, amazingly relaxed and versatile Nelson is never intrusive, even out front, laying down harmonies in service to the number at hand. In tribute to the very recent death of Wayne Shorter, with whom she toured, Rosnes offered a version of his "Diana", a melodic ballad featuring powerfully dramatic, clean phrasing. Lyrical, bird-like trills and agility defined her touch on "Tones for Joan's Bones" (Chick Corea), while her own "Mirror Image" conveyed fluid, flowing motion, with each player traveling in perfect sync along the beat. Washington was especially inspired on "Mr. Gentle and Mr. Cool" (Duke Ellington, Harold Baker), dextrously utilizing the entire length of the bass neck. Payout with "Tin Tin Deo" (Gil Fuller, Chano Pozo) provided a rhythmic feast for Nash and Nelson especially, the latter demonstrating his speed and agility on this classic tune; the quartet's dynamic performance sent the audience on its way in a mood of toe-tapping joy.

(ML)

The day's announcement of the death of Wayne Shorter prompted drummer **Terri Lyne Carrington** to open her concert at Zankel Hall (Mar. 2) with a tribute to her late mentor, leading her band Social Science in a performance of the maestro's "Fall". It was prefaced by Morgan Guerin's succinct tenor solo rendering of the classic "Footprints" tagged with a sample of Shorter himself speaking. Afterward, Carrington spoke of Shorter's importance in her development as an artist. The rest of the evening was devoted to the groundbreaking group, with Debo Ray (vocals), Aaron Parks (piano/keys), Matthew Stevens (guitar), Guerin (electric bass/sax) and DJ/MC Kokayi powering through a program culled from Carrington's politically charged 2019 album *Waiting Game*. They began with "Trapped in the American Dream", a poignant episode on which Ray orated poetically and sang atmospherically and Kokayi rapped. The echoing sampled voice of Kassa Overall blended with Ray's on "Abolition Song". The group's unique melding of genres was manifest as it flowed through "Love", "Over and Sons" and "Dreams and Desperate Measures Part 4". Its call for change came to the fore on "No Justice (For Political Prisoners)" with the sampled voice of Mumia Abu Jamal, "Pray the Gay Away" and closer "Bells (Ring Loudly)", on which James Baldwin was heard. After a standing ovation, the band returned for a rousing encore, "Purple Mountains".

— Russ Musto

It was Oscar night, but avoiding the Hollywood trip, gala Academy fête and exclusive after-party, of course, there was **Claire Daly's** "Jazz Oscars" at Smalls (Mar. 12). This year, the ubiquitous baritone saxophonist was flanked by one of the piano's greatest proponents, Chris Forbes, veteran downtown bassist Hilliard Greene and classic hard bop drummer Dwayne "Cook" Broadnax, offering the varied mix of vibes and hue that the red-carpet crowd might hope for. Over several pre-COVID Oscar nights, we've enjoyed Daly's compelling jazz array of movie standards, and now she has made up for several of those lost years. The enthusiastically packed room welcomed "People Will Say We're in Love" (from *Oklahoma*) with Broadnax dynamically rolling through a bossa/samba like a Latin percussion section. Daly's deep-throated horn illuminated the house as the heat built on this cold night. Forbes' multi-chorus solo sat on the edge of harmony, as Greene seemed to be in perpetual motion. "It Might as Well Be Spring" was reimaged as a hip jazz waltz with calypso touches, Broadnax conjuring Blakey (while bearing a resemblance to Zutty Singleton—he'd play Face in the biopic). The leader sang "That Old Feeling", while "Secret Love" ventured "outside" under Forbes' rhapsodic playing. In the second set, trombonist Ron Wilkins completed the ensemble (Daly absolutely must keep this quintet together!). "Jazz Oscars" were given out in the name of Oscars famous and infamous, this writer happily surprised by the Oscar Zeta Acosta award.

— John Pietaro



PHOTO BY JENNIFER TAYLOR

Terri Lyne Carrington and Social Science @Zankel Hall



PHOTO BY CAROLINE CONEJERO

Claire Daly @Smalls

At Birdland, International Women's Day (Mar. 8) fittingly found **Jane Bunnett & Maqueque** performing. The Canadian soprano saxophonist/flutist's all-female Afro-Cuban jazz ensemble featured Zimbabwean lead vocalist Joanna Majoko and the fiery Cuban rhythm section of Dánae Olano (piano/vocals), Tailin Marrero (bass/vocals), Yissy Garcia (drums) and Mary Paz (percussion/vocals). The band, celebrating the release of their new album, *Playing With Fire* (Linus Entertainment), eased into the evening's second set with "Tomorrow", an optimistic ode by Majoko, who sang her English language lyric and also wordlessly, buoyed by lilting flute, soulful electric bass, pulsating percussion and melodious backing vocals. The group fired things up on Olano's "Reencuentro", Bunnett soaring on soprano and the composer stretching out with virtuosic ambidexterity over incendiary tipico polyrhythms. Marrero sang lead on her romantic "Bolero a un Sueño" and soloed lyrically on acoustic bass with the leader featured on flute. An arrangement of Bud Powell's "Tempus Fugit" began with pianist Olano playing a Bach fugue before the band charged in full speed ahead, flute and piano harmonizing the bebop melody behind Majoko's scat vocal. Things got funky on the pianist's engaging "On Firm Ground", which had the audience singing the chorus along with the band, and with Marrero's beautiful "Musica En El Alma", on which the bassist sang lead, before the set closed out rumba-style with the explosive descarga "Café Pilon".

(RM)

By day, this writer is employed by musicians Local 802, where among his outreach duties is hosting its "Jazz Nights". In honor of Women's History Month (Mar. 13), veteran pianist **Bertha Hope** featured her all-women trio with Kim Clarke (bass) and Luciana Padrone (drums), adding Eddie Allen (trumpet) and saxophonist Gene Ghee (tenor) for an historic evening. The horn section addition to Hope's trio line-up turned out to be a magical choice. "We're so pleased to play this music for you," the bandleader said, referencing the compositions of her late husband Elmo Hope during his centenary year. The two were married in 1960 and collaborated on numerous projects until his 1967 passing. Her solo rendition of his hard bopper "De-Dah" opened the concert. The quintet rolled into "So Nice", Ghee's tenor nimbly substituting for original Harold Land's on the 1957 recording made during Elmo Hope's West Coast sojourn after the suspension of his NYC cabaret card. Bertha spoke of the struggle with authorities experienced by many jazz artists in years past, most profoundly those of color. "Carvin' the Rock", she explained, was jointly composed with Sonny Rollins on Rikers Island following arrests for possessing drug paraphernalia. This quintet retained the urgency, anger and fight-back of the original, right from the opening crackle of Padrone's drum break. Hope is planning a series of "Elmo@100" events to honor the woefully overlooked pianist/composer.

(JP)

WHAT'S NEWS

TNYCJR's Robert Sutherland-Cohen's Afrofuturist-centric photos are being exhibited through May 25 at St. Peter's Church in midtown Manhattan. The opening coincided with a multi-disciplinary exhibit that also opened in March at Washington, D.C.'s Smithsonian's National Museum of African American History and Culture (one of Sutherland-Cohen's photos hanging in the D.C. exhibit—of Greg Tate—was licensed for the book that accompanies that exhibit). Sutherland-Cohen's "**Afrofuturism in Jazz**" exhibit at St. Peter's Church features two dozen images of bands and artists such as the Sun Ra Arkestra, Greg Tate, Kamasi Washington, Nicole Mitchell and William Parker. A talk with Sutherland-Cohen on the creation of the exhibit and the art of photographing live music is scheduled for Apr. 19 (7 pm) at Saint Peter's Church. For more info visit saintpeters.org/news/2023/3/1/afrofuturism-in-jazz-on-view-in-the-narhex.

Vocalist and Artistic Director Alexis Cole presents **Vocal Jazz Summit** (Jun. 23-25) in Virginia Beach, VA featuring workshops, panels and performances with guest artists including Sheila Jordan, Jane Monheit, Johnny O'Neal, Brianna Thomas and Kate McGarry. For more info visit vocaljazzsummit.org.

The **38th Bistro Awards** takes place Apr. 17 at the Gotham Comedy Club with the top "Enduring Artistry" Award being given to pianist/vocalist Daryl Sherman, one of the event's 15 honorees. For more info visit BistroAwards.com.

The Jazz Gallery—founded in 1995 by Roy Hargrove, Dale Fitzgerald and Lezlie Harrison—presents **The Jazz Gallery Honors Gala** on May 15, honoring Lifetime Achievement Award recipients Joanne Brackeen, Tom Harrell and Henry Threadgill; Contribution To The Arts Award recipient Robin Bell-Stevens (Director of Jazzmobile) and Founders Award recipient Janet Luhrs (The Jazz Gallery Executive Director). For more info visit jazzgallery.org.

The **NEA Jazz Master** class of 2023 induction ceremony will be live-streamed on Saturday, Apr. 1 (7:30 pm EST), honoring drummer Louis Hayes, violinist Regina Carter and alto saxophonist Kenny Garrett, as well as A.B. Spellman NEA Jazz Masters Fellowship for Jazz Advocacy posthumously awarded to the late Sue Mingus. For more info visit arts.gov/honors/jazz.

New York Hot Jazz Camp is Apr. 10-16. This year's faculty includes trumpeter/vocalist/NYHJC co-founder Bria Skonberg, plus vocalist Catherine Russell, clarinetist Dan Levinson, trombonist Ron Wilkins, pianist Rossano Sportiello, bassist Tal Ronen, banjoist Cynthia Sayer and drummer Kevin Dorn. For more info visit nyhotjazzcamp.com.

Our congratulations go out to **Karen Kennedy** (founding President of 24/Seven Artist Development, one-time executive at A&M Records and teacher at The Juilliard School, Manhattan School of Music and returning lecturer at the Herbie Hancock Institute of Jazz in Los Angeles) who was recently elected President of NAPAMA (North American Performing Arts Managers and Agents), following former President Gail Boyd. For more info visit napama.org.

Celebrated by independently owned brick and mortar record stores and the music-buying public around the world, the annual **Record Store Day** this year falls on Apr. 22. Conceived 16 years ago as a gathering of independent record store owners and employees of nearly 1,500 record stores nationwide (and similar stores internationally), the very first Record Store Day was in Apr. 2008. Look for limited edition runs of special vinyl titles of jazz and other genres, specifically released for RSD! For more info visit recordstoreday.com

Stony Brook, NY's The Jazz Loft has recently acquired legendary trombonist **Jack Teagarden's** collection. Teagarden was a frequent collaborator and pioneer of early jazz with Louis Armstrong as well as Coleman Hawkins and Earl "Fatha" Hines. For more than 35 years the archives have been in the possession of Jimmy Nicholas in Phoenix, AZ; Nicholas was entrusted with the collection by Addie Teagarden (Jack's widow). In the collection: manuscripts, music from Teagarden's 1940s big band and small groups with Armstrong from the 1950s, as well as personal letters from Armstrong, Bunk Johnson, W.C. Handy, Johnny Mercer, Joe Glaser and others, as well Teagarden's own Buescher trombone. For more info visit jazzloft.org.

Submit news to: ldgreene@nycjazzrecord.com

PHOTO BY CHRIS DRUKKER



CHRISTINE CORREA

BY GEORGE GRELLA

Vocalist Christine Correa, a native of Mumbai, India, is one of the most distinctive artists in contemporary jazz. Her attention to articulation and diction, her succinct, graceful phrasing, and her subtle manipulations of timbre and color bring together meaning, drama, strength and beauty. She mixes knowledge of the Great American Songbook, an embrace of song lyric, and musical inspirations like Steve Lacy and—above all—Abbey Lincoln to produce a style that turns classic elements into modern music making. This winter, Sunnyside Records released her latest, *Just You Stand and Listen with Me*, an album that gathers music originally from the seminal albums *We Insist! Freedom Now Suite* and *Percussion Bitter Sweet*, collaborations between Lincoln, Max Roach and lyricist Oscar Brown Jr. from 1960-61 that offered powerful, scintillating critiques of racism in America. This is the third album Correa has produced that honors Lincoln, following two tribute records made with pianist Ran Blake, *Down Here Below* (2012) and *The Road Keeps Winding* (2015), both on Red Piano Records. She also performs and records regularly with her husband, pianist Frank Carlberg, and is on the faculty of Columbia University's Louis Armstrong Jazz Performance Program.

The New York City Jazz Record: How were you first exposed to jazz, and how did you get started singing?

Christine Correa: I definitely come from a jazz background from an early age because of my father, who was the director of a big band. I grew up in Mumbai, India, but in 1979 relocated to Boston to study with Ran Blake at the New England Conservatory (NEC). I had intended to focus on my piano playing, but was soon steered towards singing by Ran, and it didn't take long for me to realize that I was much more comfortable expressing myself musically through my voice.

While in India, I was already familiar with Billie Holiday, Sarah Vaughan, Carmen McRae and Ella Fitzgerald. But in Boston, I was introduced to Abbey Lincoln, Betty Carter, Chris Connor, Jeanne Lee and June Christy. It was Ran who introduced me to Abbey, who has since had a very strong influence on my music. I was just quite stunned and inspired by her delivery and her sense of conviction and honesty.

TNYCJR: Before 1979, were you performing as a singer?

CC: Well, I was singing, but I never had a voice lesson in my life. My father would write stuff for my siblings and myself, and I did enjoy singing, but none of us were really trained singers.

TNYCJR: What was the style of your father's band?

CC: It was a dance band. I knew most of that [songbook] repertoire. I was very fortunate because I had already begun to take music more seriously, and to have my

parents' support and encouragement. Because of my dad, there was always music around me, whether classical or jazz or Indian folk music. And somehow he knew my musical needs and he saw my strengths and shortcomings and helped me. And when he couldn't help me, he found teachers who could, so he was a big, big influence.

He was a pretty successful bandleader. The U.S. State Department sponsored cultural programs like the Jazz Ambassadors, (and) they would bring jazz luminaries like Duke Ellington and Paul Desmond and Dave Brubeck to Mumbai. And my dad was able to mingle with these giants. They were a profound inspiration to him ...

TNYCJR: ... and to you by extension.

CC: Yes, and I was able to attend those rehearsals.

TNYCJR: That's a rare upbringing, even for a lot of American jazz musicians.

CC: Yeah, and I had very little access to recordings. So I would listen and tune into Willis Conover on Voice of America. That was late at night—I just remember listening on the transistor radio.

TNYCJR: How was the transition from that and piano to singing?

CC: It was very gradual. I listened to this music; I wasn't exactly sure; it was rather edgy. The lyrics were edgy. So it took some listening, and it kind of grew on me. Being around those concerts at NEC, I was already beginning to be exposed to different music.

TNYCJR: Do you mean the edginess of Abbey Lincoln and the social and political context to that music making?

CC: It was more the edginess of the music. I knew the history, but I was somewhat cut off. I didn't realize how jarring it really was. It was in the music. It was "Garvey's Ghost" [*Percussion Bitter Sweet*], and it was all these straight-ahead songs that were just melodic in a different stylistic manner.

TNYCJR: And that all led to the new album.

CC: Yes, Oscar Brown Jr.'s lyrics in "Driva' Man" are raw, edgy and challenging, and "Freedom Day's" lyrics show the complexity of freedom. They have had a visceral effect on me, especially as we're now, again, engaged in issues of injustice, systemic segregation and prejudice. Those words serve as a reminder that these struggles are still very much alive. It was crucial that all the artists on this project [soprano saxophonist Sam Newsome, pianist Andrew Boudreaux, bassist Kim Cass, drummer Michael Sarin] knew these lyrics well

in order to give these songs the respect they deserve.

I should also mention that the title of my recording is taken from Paul Dunbar's poem "When Malindy Sings", which has a 16-bar blues composed by Oscar Brown Jr. I'm extremely grateful to Sunnyside President Francois Zalacain for supporting this project and releasing it. And I'm looking forward to a live performance; until now, most of the performances have been live-streamed.

TNYCJR: And did you do technical voice studies at NEC?

(CONTINUED ON PAGE 37)

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4/22- Santi Debriano
Faber Park, 2:00 PM
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Pelham Fritz Rec. Center, 2:00 PM
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Manhattan

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WENDY EISENBERG

BY MATTY BANNOND

Darkness outside the family home. Inside, darkness too and strange movements. It is two o'clock in the morning and something shatters 12-year-old Wendy Eisenberg's nightly rest. Reaching through the gloom, Eisenberg grabs a guitar. "It was really early", the guitarist recalls, almost two decades and several albums later. "That was the first song I wrote and it was about being emo with some stupid battle metaphor. I remember feeling like it was the correct thing for me to do—writing songs in the middle of the night."

Eisenberg's parents had recently separated. The instrument belonged to the guitarist's mom, while Dad had previously soothed his child to sleep by playing guitar and singing lullabies. After six years of piano lessons, Eisenberg quit when the family constellation shifted. Just a few months later, those six strings and countless possibilities offered a much-needed channel to express the turbulence within.

"I was listening to Sunny Day Real Estate and Television," the 31-year-old says. "And Thelonious Monk, Wes Montgomery... A bass player was showing me all this jazz theory stuff and I had to figure it out on guitar. I think, in figuring it out, the theory felt deeper in me when I would write. But it wasn't about serving theory, it was just things I found beautiful."

That devotion to harmony and beauty earned Eisenberg a place in the Jazz Studies program at Eastman School of Music. The course demanded discipline. The young guitarist stuck to the task, while also looking beyond jazz for additional musical pathways that might lead to truth. Together with noise artist Brian Blatt, among others, Eisenberg entered the underground scene.

Two key figures influenced the guitarist during master's studies at the New England Conservatory. "Joe Morris was probably the most supportive person at NEC", Eisenberg says. "And my first semester there was John Zorn's giant birthday thing, so I played a lot of the Bill Frisell parts in Naked City stuff and other things. I got to meet Zorn and he was really supportive, which was huge. I was like 'Whoah, I've been listening to this dude's music since middle school!'"

In 2018, Zorn's Tzadik label released an Eisenberg-led album of improvisations, *The Machinic Unconscious*. The guitarist teamed up with Trevor Dunn (bass) and Ches Smith (drums) to deliver eleven frenetic, disconcerting tracks. Eisenberg's guitar sound is spike-toothed and raging. On the same day, VDSQ released a solo record of acoustic improvisations, *Its Shape Is Your Touch*. Its pace and energy are much gentler. Plucked notes course and fall like teardrops onto threadbare carpet.

The self-released 2020 album *Dehiscence* also presented solo guitar—but singing too. It is often described as a break-up album. Invited into that solitude, listeners get a clandestine experience of Eisenberg's artistry. "That was probably the rawest I've ever felt ... Musical ideas just flew out. There's a sense of genuine invention and surprise in every song. It feels really sad, really funny and really true. And really honest."

Tenor banjo is the driving force of *Bent Ring*, released in 2021 on Dear Life Records. After spotting a Craigslist ad a few years earlier, Eisenberg drove out to an old school house in Worcester to buy the instrument. The banjo's percussive pluckiness is a neat fit for Eisenberg's twitching, disjointed patterns. Clean vocals generate a confiding, conspiratorial tone that pulls the listener close.

Noise, grunge and punky stuff are still a big part of Eisenberg's output. Alongside break-up ballads and banjos, there's playing guitar and singing in post-hardcore trio Editrix. In this context, Eisenberg's bright vocals blaze through the heavy-shadow energy. Conflict and contradiction are never far away, along with contempt for genre labels: "If someone's calling me a jazz musician and I get to play a jazz festival, hell yeah. But if I get to play a rock 'n' roll festival with Editrix, that's not wrong."

What motivates Eisenberg to keep twisting between categories, rather than carving out a niche and opting to stay there? "For me, everything is interesting, so I just want to do a lot of it ... It's not normal and it's not very easy. But the driving force is connection ... to myself, with history, with a sense of what the world is, with my collaborators, with listeners. I feel unconnected a lot of the time, and it's a way to reach through this sense of distance from the world and between people. We can do this live, crazy ritual and this beautiful phenomenon. Together." The Alternative Guitar Summit this month is one crazy ritual where Eisenberg will be connecting with people. The annual festival celebrates daring and inventive players with new, unusual approaches to the instrument. Eisenberg will perform a solo set showcasing textual concepts.

This month the guitarist also presents an experimental song cycle called *Eye Music* at Roulette, where Eisenberg is a resident artist this year. The piece features a new sextet with Chris Williams (trumpet), Zekkereya El-Magharbel (trombone), Andrew Links (keys), Tyrone Allen (bass) and Booker Stardrum (drums); photographer Richard Lenz has created an accompanying video projection. It's the second show of Eisenberg's residency, following a performance with cellist Lester St. Louis and drummer Ryan Sawyer, the same trio performing at Le Poisson Rouge later in the month.

Eye Music draws on the guitarist's experience of LASIK surgery. "You'd think it'd be scary because there's lasers in your eyes", says Eisenberg. "But it's a beautiful refraction of light, like an unrepeatable 15-minute movie. It was so dynamic to feel my eyes grow stronger and the world get clearer. I want people to feel something of it. And what I love about improvised music, in particular, is that sense of depth of field. The clarification of what was once blurry."

Eisenberg is a captivating improviser and songwriter: the depth and range of the guitarist's projects is remarkable, the product of a wide-eyed fascination with the possibilities of sound and a big-hearted courage. Reaching through the gloom to grab a guitar or banjo, Eisenberg expresses the turbulence within.

For more info visit wendyeisenberg.com. Eisenberg is at Alternative Guitar Summit at Drom Apr. 11, Roulette Apr. 20 and Le Poisson Rouge Apr. 27. See Calendar.

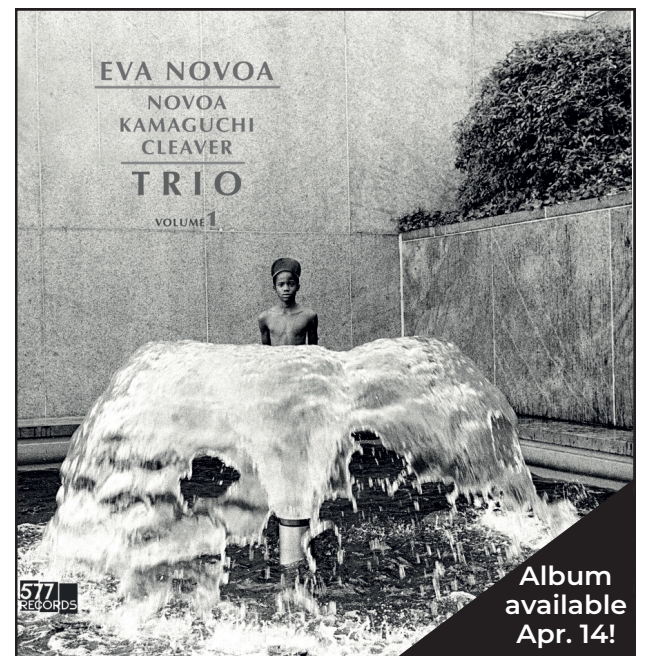
Recommended Listening:

- Wendy Eisenberg—*Its Shape Is Your Touch* (VDSQ, 2017)
- Wendy Eisenberg—*The Machinic Unconscious* (Tzadik, 2018)
- Wendy Eisenberg/Shane Parish—*Nervous Systems* (Verses, 2018)
- Wendy Eisenberg—*Cellini's Halo* (GPT, 2019)
- Wendy Eisenberg—*Bloodletting* (Out Of Your Head, 2019)
- Strictly Missionary—*Meisse Scheisse* (Astral Spirits, 2021)

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Mario Bauzá

Godfather of Afro-Cuban Jazz

BY TERRELL HOLMES



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The word “Godfather” is primarily a familial honorific that indicates profound love and respect. It also defines someone worthy of reverence by virtue of reputation or innovation. In the jazz world, particularly within the Afro-Cuban idiom, there is no man more worthy of that title than Prudencio Mario Bauzá Cárdenas, more commonly known as Mario Bauzá, creator of Afro-Cuban jazz.

Bauzá was born April 28, 1911, in Havana. He started his musical journey as a child prodigy clarinetist who played with the Havana Philharmonic Orchestra at the age of eleven. During his teen years he would also play with dance bands in Havana, becoming immersed in the popular *danzónes* and *charangas* that would eventually lead him to the music that he would help create. A tour with pianist Antonio Maria Romeu, who led the most popular *danzón* orchestra in Cuba, took Bauzá to New York in 1926. The city’s vibrancy enraptured the 15-year-old Bauzá, and he was dazzled by the big band music he heard.

“I started listening to all these great bands,” Bauzá recalled in a TV interview from 1993. “Charlie Jones, Fletcher Henderson, Paul Whiteman. I fell in love with jazz. I bought [myself] a saxophone, went back to Cuba, [and] I said I’d be back to live in [America].” Three years later, Bauzá returned to New York. When his friend, bandleader Antonio Machín, needed a trumpeter, he bought Bauzá a trumpet for \$15; Bauzá practiced for two weeks, then joined Machín’s quartet. His trumpet skills would earn him a place in Chick Webb’s orchestra in 1933, and a year later he was the band’s musical director (he is commonly credited with recommending Ella Fitzgerald, following her famed audition at The Apollo, to Webb). It was from Webb that he first truly learned the jazz idiom, or, as Bauzá put it, “He taught me how to play in English.” Bauzá met Dizzy Gillespie in Webb’s orchestra, took the younger trumpeter under his wing (both would eventually star in Cab Calloway’s orchestra and they became life-long friends.)

Despite playing with these luminaries, Bauzá felt that something vital was missing from the music he was playing. In 1939, he joined his singing brother-in-law Francisco Raúl Gutiérrez Grillo, nicknamed Machito, and became co-founder and musical director of Machito and his Afro-Cubans. In 1943 the band released “Tanga”, regarded as the first example of Afro-Cuban jazz.

As far back as 1938, Gillespie had spoken to Bauzá about using a conga player in a jazz band. Dizzy approached Bauzá before his landmark Carnegie Hall concert in 1947 and Bauzá introduced him to Chano Pozo. Pozo joined Dizzy at Carnegie, and the concert made musical history. Their collaboration produced such Afro-Cuban jazz standards as “Manteca” and “Tin Tin Deo”.

Bauzá stayed with the Afro-Cubans until 1976 and performed little over the ensuing years. But a 1990 celebration of his 80th birthday with his big band at Symphony Space, featuring Gillespie, Chico O’Farrill, Celia Cruz and others, brought Bauzá back into the public eye and led to him recording for the German-based Messidor label. The albums he made—*Tanga: The Original Mambo King*, *944 Columbus Avenue* and *My Time Is Now*—brought Bauzá Grammy nominations, critical acclaim and rediscovery. He assembled a band and toured Europe,

and was featured on the cover of *DownBeat*, and even made an appearance on *The Cosby Show*. During that renaissance, Bauzá employed and mentored some of the most talented musicians on the scene today.

“Mario Bauzá was a larger than life character,” trumpeter Michael Philip Mossman says. “He was amazing. And everybody respected his opinion. Everyone put him on a pedestal. So many musicians became leaders and superstars through his mentorship. For me, as a young twenty-something trumpet player, it was just a dream come true.” He recalls his start with Bauzá. “I was in graduate school in New Jersey, and the Machito Orchestra came and played a concert at the school, and I’d never heard an Afro-Cuban jazz big band before. I remember marching myself right up to the bandstand and saying that I needed to play in the band. They looked at me like I was nuts! Lo and behold, a couple of weeks later they called me, and I wound up being the lead trumpet player in the Machito Orchestra when their lead trumpet player, Chuck Davidson, went to Copenhagen. Once I was kind of in the family I met Victor Paz, the lead trumpet player, and it was Victor that got me into Mario’s band. One day I’m on the band bus and Mario sits down next to me. And he sees me writing these charts and he says ‘I like the way you write for the bass. You’re my arranger now!’ I’m thinking ‘Okay, who’s the only guy on the bus who doesn’t understand how this music works? Me!’ Mario was the one to give me my first opportunity to become a professional arranger, and I built a career out of it.”

Pianist, composer and arranger Arturo O’Farrill, whose father, Chico, knew and worked with Bauzá, had another perspective on him. “When I was little, I didn’t know who these people were. I didn’t know who Diz was; I didn’t know who Mario was; I didn’t know Tito. They were just crazy adults in my life. My mother and father would hang out with them. All I knew is that these were really beautiful and interesting people. I can tell you this: I was seriously fascinated with him. He was one of these folks who spoke really animatedly and had a cigar in his hand. He would gesticulate wildly with the cigar, and as a child I thought this was so amusing, and scary because I didn’t want to get poked in the eye! I saw him a lot in my life, and looking back I can see now that he was a central energy to all of this great music that we have. We were so blessed to have had Mario Bauzá.”

Bauzá’s deep respect for the music resulted in his being a demanding, but never domineering, bandleader. “With Afro-Cuban jazz, and jazz in general, conducting is not about keeping time, it’s about shaping,” O’Farrill explains. “Because musicians are busy playing, and they’re reading the charts, it’s the conductor or the bandleader that really galvanizes the attention of the musicians so that they’re fully focused as one unit. And that was a Mario Bauzá specialty. Watching Mario rehearse, he was a taskmaster. Of course, cats would be responsive towards him because they had no choice, but you cannot be meek around a person like Mario Bauzá because he was very demanding.”

Trombonist Conrad Herwig agrees: “He didn’t want guys to play it safe. He wanted people to take chances

and to move it forward. He was a very demanding musical director, but in the best way possible. We would rehearse over and over. You didn’t play it right once, you didn’t play it right twice, you didn’t play it right a thousand times, you played it right *every* time. That was his mentality. There was no room for error. He was among the most focused and intense individuals I ever met in my life.”

Interestingly, one of the lessons Bauzá passed on to his bandmembers was not to overemphasize a key element of the music that earned him his place in the canon. “I remember one time there was a rehearsal or a gig,” Herwig recalls. “I went to him, and I said, ‘Mario, I want to apologize. I’m still trying to [solve] the mystery of the *clave*, I’m trying to play the *clave*.’ [Mario] goes, ‘You don’t play *clave*! Don’t play *clave*, play music! You play music and the *clave* finds you! You don’t have to look for the *clave*. Play music!’”

Mossman learned something similar. “The most important thing that I learned [from Bauzá] was to understand the importance of the groove, and that instead of imposing your music upon the rhythm section, try to understand what makes different styles of music different. And what that did for me was that it opened the door for me to study other grooves, other types of music, and try to understand it from the inside rather than imposing something on it from the outside.”

All too frequently, the true innovators of an art form are overlooked, or drowned out by imitators. “When I started playing in Mario Bauzá’s band I’d never heard of him,” Mossman recalls. “I had no idea who he was, because in my jazz education nobody ever talked about these guys. Of course, now we know that those contributions made the music super popular all over the world.”

“Mario didn’t really get his just due until the very end,” Herwig says. “I was very happy to see him on the cover of *DownBeat*, getting Grammy nominations, doing his own albums and working with his band into his 80s. It inspired all of us.”

Three decades after his passing, Bauzá continues to inspire musicians playing Afro-Cuban jazz, and they ensure that the legacy of this man—described by O’Farrill as “the short, fiery Cuban with the cigar who generated a lifetime of pleasure for millions”—will endure. Because, as Herwig said, “Mario was the godfather of everything.”

An Ertegun Hall of Fame induction tribute to Bauzá is at Dizzy’s Club, featuring Carlos Henriquez, Apr. 16. See Calendar.

Recommended Listening:

- Machito—*Afro-Cuban Jazz: The Music of Chico O’Farrill* (Clef-Verve, 1950)
- Chico O’Farrill—*2nd Afro-Cuban Jazz Suite* (Norgran-Verve, 1952)
- Machito & His Orchestra—*Kenya* (Roulette, 1957)
- Dizzy Gillespie Y Machito—*Afro-Cuban Jazz Moods* (Pablo, 1975)
- Mario Bauzá/Paquito D’Rivera/ Jorge Dalto/ Graciela—*AfroCuban Jazz* (Yemayá/Caiman, 1986)
- Mario Bauzá and His Afro-Cuban Jazz Orchestra—*Tanga* (Messidor, 1991)

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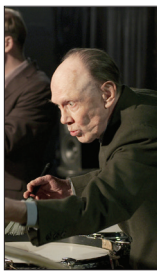
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SVEN-ÅKE JOHANSSON

BY FRANCESCO MARTINELLI

Born in 1943 in Mariestad, Sweden, drummer/composer Sven-Åke Johansson was one of the defining personalities of Germany's free jazz scene, his influence transcending not only jazz but also music, overcoming genre borders and spreading into theater, environmental sounds and the visual arts. His multifaceted, lively personality was celebrated at the 2022 Berlin Jazz Festival just one year short of his 80th birthday. His passion for banging on things was already apparent as a child, when he played on "pans and lids or metal buckets I'd found, fashioned into a kind of drum kit ... my bass drum was a sawn-off wine barrel." Quickly moving into the dance scene of his hometown and then into jazz with the school band, Johansson joined Skövde Bosse Skoglund's sextet, before moving to Stockholm. After the first international tours with Kent Silver and the Silver Stars, including Finland and its obligatory tangos, he formed a quartet with pianist Bobo Stenson, Ivar Lindell and Gunnar Fors; as Johansson notes, they "stopped playing dances (a pity), just concerts."

From there he began his late '60s career in the budding European jazz and free improvisation scene, including stints with Lasse Nilsson's big band and with visiting Americans—organist Lou Bennett, pianist Ran Blake and saxophonist Pony Poindexter. In Belgium, Johansson met and then established a first solid collaboration with saxophonist Peter Brötzmann, pianist Fred van Hove and bassist Peter Kowald in a quartet that played in numerous clubs all over Germany (but "got thrown out of Jazzdomicil in Munich") while beginning to compose and writing associative texts (*Manifesto*, 1970). This led to his participation in the seminal Brötzmann recordings *For Adolphe Sax* (1967) and *Machine Gun* (1968).

In 1968, at the club Zodiak in what was then West Berlin, he established MND (Moderne Nordeuropäische Dorfmusik, "Modern North European Village Music") with tabletop guitarist Norbert Eisbrenner and string player Werner Götz. In

the countryside, in a former monastery in Mariental (Lower Saxony), a bigger formation developed around the core trio, which was called Schlangenfuehr and was closer in its esthetic to groups like Faust—in fact Johansson had played with an early incarnation of the band Tangerine Dream—than to contemporary improvised music. Shortly after, he moved back to West Berlin.

After meeting Alexander von Schlippenbach in the Manfred Schoof group, he played with Globe Unity Orchestra and other Schlippenbach bands; the two also regularly performed as a duo for piano and percussion, adding accordion and voice (e.g. *Kung Bore*, 1978). With Schlippenbach he released a series of ten-inch records on FMP's SAJ imprint, which contained tongue in cheek, affectionate, slightly skewed recordings of jazz standards, with tenor saxophonist Rüdiger Carl and bassist Jay Oliver. The band was more recently recorded live for a 6-CD project in 1992; their approach was later revisited by the Cool Quartett with Axel Dörner (trumpet), Zoran Terzic (piano) and Jan Roder (bass), as well as the bigger Ol' Man Rebob Ensemble, whose work parallels ICP Orchestra's Monk and Ellington reinterpretations.

Johansson developed an approach to making music that was often theatrical and text-based. This means that his full expressivity is not well represented by sound recordings alone, even if parts of it have been adequately captured. He pioneered the drum and percussion solo album (*Schlingerland*, 1972)—and his work also includes an album almost perfectly poised between comedy and drama (*Idylle und Katastrophen* (Po Torch, 1979) and a number of large-scale projects (*Ol' Man Rebob Ensemble*, 1998). "His absurdist humor," wrote Peter Margasak, "really shines through his solos: in Västerås, Sweden, in 2010, where he played his drum kit like a child tackling an outsize toy, combining hamfisted mock amateurism and excited wonder. At one point he used cucumbers as drumsticks and pressed his cymbals into service as vegetable cutters—he scattered slivers of cucumber around the stage, then thoughtfully tasted a slice himself." In 2000, he conducted a composition for tractors in Weimar, and on the album *Für Paul Klee* (Jazzwerkstatt), he recited the painter's poems over music provided by his band.

Johansson still likes "playing in mental hospitals, schools, music therapy sessions, with

kids who want to try playing, and concerts in care homes." His compositions have been performed in major European festivals and art galleries. His book *Dynamische Schwingungen - mit Händen und Füßen gespielt* ("Dynamic vibrations/Swing, played with hands and feet") is an art book with numerous illustrations of his different works, including poetry and sound/texts.

Among his recent works is *Stumps*: a rubber disc engraved with QR codes that can be used to stream "my opus magnum for small ensembles". Says Johansson: "The six compositions are based on a potential for variation with falling and rising short signals (notes). Repeating the theme four times establishes the piece and provides a solid ground for the ensuing improvisations. A simple repetition of the theme at the end rounds off the composition as a kind of return. The underlying tempi of the themes are rather calm; there is no fixed tempo but more of a free positioning. Within the improvisations the rhythm section operates according to the principle of 'free tempo/dynamic vibration'. This produces swing." The band features Pierre Borel (alto sax), Axel Dörner (trumpet), Joel Grip (bass) and Simon Sieger (piano), and was recorded live in Berlin in 2021.

Through his excellent web page one can order recordings and books as well as access free audiovisual documents, which include text-based compositions, a documentary on the piece for 12 tractors, Irving Berlin songs and solo drumming. It gives a rich portrait of this musician's fertile imagination and healthy disrespect for rules, including those that paradoxically circumscribe freely improvised music.

For more info visit sven-akejohansson.com

Recommended Listening:

- Peter Brötzmann Trio—*For Adolphe Sax* (FMP, 1967)
- Sven-Åke Johansson—*Schlingerland/Dynamische Schwingungen* (FMP, 1972)
- Alexander von Schlippenbach/
Sven-Åke Johansson—*Live 1976/77* (FMP, 1976-77)
- Sven-Åke Johansson/Per-Henrik Wallin—*Magnetische Hunde Vol. 1* (FMP, 1986)
- Sven-Åke Johansson/Axel Dörner/Andrea Neumann—*Barcelona Series* (hatOLOGY, 1999)
- Sven-Åke Johansson—*Blue For A Moment* (Ni-Vu-Ni-Connu, 1978/2007-17)

LEST WE FORGET

PHOTO BY TIMOTHY GREENFIELD SANDERS



HAL WILLNER

BY KURT GOTTSCHALK

Last month, the New York Public Library for the Performing Arts at Lincoln Center closed its *Lou Reed: Caught Between the Twisted Stars* exhibit after eight months. Visitors to the show were treated to rare recordings, videos, writings and guitars. Near the exit, in a separate nook off on its own, was a recreation of the home production studio of Hal Willner. The room was a 3D portrait of a serious collector who liked to have fun. Albums from every walk of recorded culture and toys from decades past filled the shelves and some of the floor space of the facsimile office.

Willner's name was surely known to many who saw the show, although the depth and breadth of his

impact might not have been. Willner and Reed were close friends and worked together on Reed's last four solo albums—including *The Raven*, a typical Willner project: high concept with multiple guests. The producer had a knack for bringing unlikely musicians together and bringing new audiences to the musical fringes. He collided and created subcultures.

"Hal was the heart and soul of our scene," said Laurie Anderson, whose marriage to Reed was as unlikely as many of the combinations Willner concocted for his projects. "The instigator, the generous lover of all music, always full of wonder, always ready to laugh, hilarious, dark and wise; so full of joy and curiosity."

Willner died at his Manhattan home in 2020 at the age of 64 with symptoms of COVID-19 infection. Although not a performer himself, he left a legacy that could be summed up as having all but invented the all-star tribute album. A series of productions that brought together performers from jazz, rock and the avant garde began with his 1981 dedication to film composer Nino Rota, best known for his work with Federico Fellini.

"*Amarcord Nino Rota* was an extremely important record in my personal listening history," said John

Corbett, who was 18 when the album came out and, in 2019, reissued it on his own Corbett vs. Dempsey. "It confirmed some of the mix-tape-derived thinking I had around the time, mainly about how siloed we were as listeners and how productive it could be to juxtapose types of music coming from very different directions. Hal Willner was a pioneer of this approach, and his choices were ever eye-popping, head-scratching and ear-pleasing. I listened to the LP incessantly and later wondered how it could possibly have fallen out of print. Then one day Hal arrived out of thin air at our Chicago gallery and he and I agreed on the spot that reissuing it was a no brainer."

Another teenager who fell under *Amarcord's* spell was trumpeter Steven Bernstein. The two later met when Bernstein appeared with Karen Mantler's band on Willner's beloved and short-lived television show *Night Music*. Years later, Willner produced Bernstein's 2013 album *Circus, Cinema & Spaghetti: Sex Mob Plays Fellini: The Music of Nino Rota* (he also worked with Bernstein on other projects including the group Spanish Fly and Robert Altman's *Kansas City* soundtrack).

(CONTINUED ON PAGE 37)

EVIL RABBIT

BY ANNA STEEGMANN

Founded in Amsterdam in 2006 by Dutch pianist Albert van Veenendaal and German double bass player Meinrad Kneer, and since 2015 based in Berlin and run solo by Kneer, Evil Rabbit Records, as it says on its website, is “an independent label by musicians for musicians as a platform for honest, authentic, contemporary improvisation and jazz music with a European touch.” Kneer has certainly achieved his goal of creating a community of improvisers and like-minded artists. A nonprofit organization with worldwide distribution by Subterranean Distribution, its profits go directly to the artists, who keep the copyright of all their work.

Kneer moved to the Netherlands in 1995 to study double bass, formed the quartet Dalgoo with reed player Tobias Klein and became a member of Amsterdam’s vivid improvisation and jazz scene. He had the chance to work with Han Bennink, Ab Baars, Ig Henneman, Joost Buis, Paul Pallesen and Tristan Honsinger, to name a few. Always open to exploration, he found himself in bands performing ethnic crossover music with musicians from India, Morocco and Turkey. He started to work with the pianist and composer van Veenendaal. When the two had no success finding a label to publish their duo improvisations, they decided to release it themselves.

Kneer recalls that, after a fruitless brainstorming session trying to come up with a name for the label, “I stood in the door with my jacket on to leave, I turned

around, and without thinking, I said ‘Evil Rabbit’. I don’t know where it came from, but there it was, and we couldn’t find any better name after that.”

Not flush with money, both musicians insisted that the CD packaging should mirror the music’s quality. To be cost-effective, they printed six outer sleeves at a time and added specific information about the tracks closer to the production time. The CD sleeves, initially designed by Lysander Le Coultre and, after his untimely death at age 46, by his colleague Jeroen Gouw, are truly eye-catching. Printed on light brown cardboard, the sleeves became a characteristic of their design. Three concentric rabbit holes were cut into the cover, revealing the color on the front and the CD on the inside. Monique Besten provided gorgeous photos for each recording, and the color of each CD was chosen to match the image.

Kneer stayed in Amsterdam for 15 years and formed many connections and friendships with musicians, many of whom recorded with Evil Rabbit. In 2012 he moved to Berlin, and van Veenendaal left the label two years later. Asked about his criteria for accepting music for release, Kneer doesn’t think there are definite criteria for music to be accepted. The label is mostly about improvised music, but he doesn’t want to exclude anything. However, he must feel that the music and the musicians fit in with his catalog. He further explained: “I would never have thought of releasing a Monk CD, though I love his music, (and) there it is: *Monk on Viola* by George Dumitriu—too good not to be released! Other exceptions, like *81 Matters in Elemental Order* by Marko Ciciliani, were too good to be turned down, even though the music didn’t fit then.”

Asked about the artists/recordings people should listen to get a feeling for the catalog, Kneer found it

challenging to answer. “There are recordings from solo instrumentalists up to sextets so far. You can find well-known musicians like Matthew Shipp, Han Bennink, Paul Lovens, Floros Floridis, Bill Elgart, next to less-known musicians in the catalog.” He recommended starting with the label’s first release: his duo improvisation with van Veenendaal and the reason the label was created, as well as *Playstation 6*, an exciting sextet, plus *Rigop Me* by Tone Dialing, a trio that still surprises him a lot. There’s van Veenendaal’s dazzling solo recordings, the double bass quartet Sequoia’s *Rotations* (with Kneer and Miles Perkin); a powerful free jazz trio (Ab Baars/Kneer/Elgart—*Live at Konfrontationen Nickelsdorf 2012*); a duo recording of violin and turntables (Ayumi Paul/Achim Mohné—*Sketches For Violin and Vinyl*), which should get more attention; Andreas Willers’ delicate quartet from Amsterdam (*Haerae*); and the label’s latest release: Dumitriu’s *Monk on Viola*.

Asked about his move to Berlin, he said, “I met a lot of amazing improvisers here, the scene is huge, and many new musicians are moving in—and you meet another scene with a different approach to improvisation. So your improvisational vocabulary grows fast, and your playing changes into something else, based on where you come from.” Asked how he balances his career as a musician with the work for the label, he admitted that it’s not always easy. Starting the label, he decided that it was not about making money. He’s still content with that. When he is touring or busy with other career-related things, the label work sometimes has to wait.

(CONTINUED ON PAGE 37)



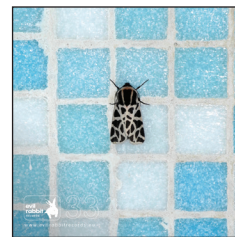
The Munderkingen Sessions Part 1
Meinrad Kneer/Albert Van Veenendaal



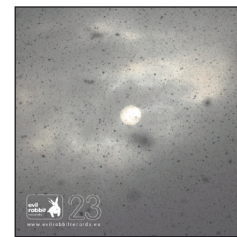
Monk On Viola
George Dumitriu



Live At Konfrontationen Nickelsdorf 2012
Ab Baars/Meinrad Kneer/Bill Elgart



Tone Sequence Evaluators
Floros Floridis/Yorgos Dimitriadis



Featuring Matthew Shipp
The Core Trio

VOXNEWS

EPIC TALES

BY SUZANNE LORGE

Forty years ago, guitarist/singer **John Pizzarelli** released his debut album, *I’m Hip (Please Don’t Tell My Father)* (P-VINE). The father in this scenario is famed guitarist Bucky Pizzarelli, who passed in 2020—one of the jazz world’s many profound losses to COVID. John, like his other siblings, follows in his father’s outsized footsteps; to date, he’s recorded more than 20 solo albums and contributed to scores more as a guest. This month he adds another title to this impressive body of work: *Stage & Screen* (Palmetto), a carefully-parsed collection of 12 songs from mainstream musicals and films.

These traditional pop songs perform a particular function in the narratives they serve, by moving the storytelling along. They are rich in dramatic impact, a value that was top-of-mind for their lyricists and composers. For *Stage & Screen*, Pizzarelli culls tunes from the best ampersand-linked writing teams, including Kander & Ebb, Rodgers & Hart, Rodgers & Hammerstein, Youmans & Caesar, Stein & Green/Comden, Bernstein & Green/Comden, Cahn & Styne and Lerner & Lane. He then adds his own imprimatur to these well-crafted songs—a near-plaintive vocal on “Tea for Two”, a rarely heard verse on “As Time Goes By”, a Django-esque turn on the comedic uptempo “A Coffee in a Cardboard Cup”.

Most impressive is his locomotive scatting on tunes such as “Too Close for Comfort” and “I Love Betsy” and his flawless fretwork on instrumental tracks including the ballad “Some Other Time” and the shifting medley “Oklahoma Suite”. These instrumentals (with bassist Mike Karn and pianist Isaiah J. Thompson) demand as much interpretive skill as does a vocal line—something Pizzarelli seems to know intuitively. The John Pizzarelli Trio appears at Jazz Forum Arts in Tarrytown (Mar. 31-Apr. 1), gearing up for the release of the anniversary album at Birdland (Apr. 25-29).

When **Cécile McLorin Salvant** recorded the Grammy-nominated album *Ghost Song* (Nonesuch), she kept one song behind. This original composition, “Mélusine”—a simple air for guitar and voice that recounts a medieval tale of death, love and phantasms—became the title track for her just-released new album. In choosing material for 14 tracks, Salvant turned to eclectic sources: early chant and secular music, 20th century Francophone popular music, rock opera and her own wide-ranging jazz roots. Additionally, she sings mostly in French on the album, at times switching to English, Haitian Kreyòl and Occitan (a romance language from Southern Europe). These creative moves signal Salvant’s increasingly personal approach as she tackles themes of “solitude and self-reliance and being adaptable”, as stated in the album bio. As a pre-launch teaser, she created an arthouse video containing self-footage interspersed with text, animation and outdoor shots (birds, a lizard, gardens, a flaming building). This evocative video reflects Salvant’s serious interest in the visual arts. This

other side of her artistry will receive fuller expression with *Ogresse*, an animated film project that Salvant has been touring the last several years. In February she announced a creative partnership with Belgian animator Lia Bertels and French studio Miyu Productions to develop the film, which will feature Salvant’s music and animated characters, all based on oral fairy tales from the 19th century.

One of the stages where Salvant first unveiled the *Ogresse* material was Jazz at Lincoln Center, where she’ll return this May. No doubt she’ll introduce *Mélusine* then; in the meantime, you can hear her in a tribute to Nobel Prize-winning author Toni Morrison at Princeton University (Apr. 12), or on *Olympians*, a new album by Vince Mendoza and Metropole Orkest for BMG. According to Mendoza, the Olympians of the title are musicians, like Salvant, at the height of their godlike powers.

Last month’s VOXNews attributed *Both Sides of Joni* (ACME) to singer **Alexis Cole**. That’s almost right: Cole will in fact launch the album with pianist/arranger Monika Herzig at Chelsea Table + Stage (Apr. 26). But singer/producer **Janiece Jaffe** recorded the album with Herzig; her vocals ring and growl and whisper on this homage to Mitchell, another protean artist. The April concert will in turn honor Jaffe, who passed away unexpectedly in November.

Also at Chelsea Table + Stage, **Tawanda**, winner of the 2020 Sarah Vaughan International Vocal Competition, officially launches *Smile* on Resonance (Apr. 21). Tawanda is the rare singer who brings optimism and hope to every lyric—this Songbook collection bursts with promise.

JAZZ AT LINCOLN CENTER

MAR 31–APR 1 ROSE THEATER
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The Jazz at Lincoln Center Orchestra with special guest Paquito D’Rivera premiere a pair of exclusive JALC-commissioned pieces by two of jazz’s most prolific and insightful voices: *Tres Aguas* by Cuban pianist Elio Villafranca and *Music of Colombia* by Colombian harpist Edmar Castaneda.

APR 21–22 THE APPEL ROOM
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The Monterey Jazz Festival celebrates its 65th year with a once-in-a-lifetime concert event featuring Tony- and Grammy Award-winning NEA Jazz Master vocalist Dee Dee Bridgewater, Grammy Award-winning vocalist Kurt Elling, rising star saxophonist Lakecia Benjamin, visionary pianist Christian Sands, bassist Yasushi Nakamura, and drummer Clarence Penn.



Dee Dee Bridgewater by Mark Higashino

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FESTIVAL REPORT

HUDSON JAZZ FESTIVAL

BY MIKE COBB



PHOTO BY DAVID MCINTYRE

Marquis Hill @Hudson Hall

The diversity and stylistic breadth of the musicians featured at the 2023 Hudson Jazz Festival (curated by Cat Henry, formerly of MoMA’s Summergarden) were aptly encapsulated by its tagline, “The Shape of Jazz Today”. Taking place over two consecutive weekends (Feb. 16-19 and Feb. 23-26) in Hudson, New York (a two-hour drive, 120 miles north of Manhattan) at the former opera house, Hudson Hall, this year’s roster represented cutting-edge artists who blend traditional and contemporary sounds. Local residents paid what they wished, and the room was noticeably and consistently packed with lively crowds.

The party started opening night with guitarist Ed Cherry and keyboardist Kyle Koehler performing in the first floor gallery, where artist-designer Marine Penvern exhibited her paintings and a textile work titled “Body and Soul”. Vocalist and composer Sarah Elizabeth Charles and her band SCOPE (Jesse Fischer, piano/keyboards; Rashaan Carter, bass; John Davis, drums) kicked things into high gear the next day by blending modern jazz vocals with neo-soul.

Saturday was a festival highlight: trumpeter Marquis Hill presented tracks from his *New Gospel Revisited*, backed by the stellar musicianship of Dezron Douglas (bass), Joel Ross (vibes/piano) and Michel Piolet (drums), whose behind-the-beat grooves referenced J Dilla. In two compositions Hill incorporated sound bites from Roy Hargrove and actress Phylicia Rashad. “I try to have a message in all of my projects. It’s not just about the music. It’s about making people think and uplifting their energies”, he said in an interview after the show. Hill’s music has an elasticity that allows sound to ebb and flow, something he attributes to groups like the Art Ensemble of Chicago from his hometown of The Windy City. His restrained approach and remarkable use of silence was in full effect, the band sometimes dropping out and leaving him to finish sections alone. The effect was dynamic and stunning. As he noted: “I make sure I’m surrounded by musicians who aren’t afraid of space, diving into it and really letting it take the music somewhere else.” Production crew and audience members then gathered after hours at Padrona, a two block walk away from Hudson Hall, to hear pianist Tony Kieraldo play ragtime-inspired renditions of contemporary and classic tunes.

On Sunday, Feb. 19, Michael Mayo presented a stunning set showcasing his vocal dexterity. Mayo comes from a serious musical pedigree. His parents performed with countless R&B and soul musicians, including Earth Wind & Fire, Whitney Houston,

Beyoncé and Stevie Wonder. “I grew up going to rehearsals, recording sessions and gigs. The first job I knew one could have was that of a professional musician. For me, music is wrapped up with family, love and soul,” he said after the show. Mayo also studied and toured with Herbie Hancock, who taught him humility, curiosity and exploration. These qualities were evident in Mayo’s sense of joy and play onstage, including using his voice like an instrument in ways recalling his hero Bobby McFerrin.

On the first Thursday of the second week (Feb. 23), drummer Ulysses Owens Jr. delivered an exciting set backed by his quintet Generation Y. An energetic leader who really knows how to drive his group, he is also a passionate educator, conducting a free masterclass for students from the Hudson City School District as part of its “Voices of Freedom” series—exploring the role of art as a vehicle for social change.

For the second Friday of the festival, vocalists Lucy Yeghiazaryan and Vanisha Gould presented “In Her Words”, a collaborative work mixing new compositions and interpretations of jazz standards that give a glimpse into the private lives of women. The following day pianist Aaron Parks and vocalist Samantha Rise presented “Dreaming Home” with a knockout band featuring Milena Casado (flugelhorn/trumpet), Meshell Ndegeocello (bass) and JK Kim (drums). Endea Owens’ The Cookout turned out to be the perfect choice to close out the festival. A Detroit native, Juilliard graduate and member of *The Late Show with Stephen Colbert’s* house band, Stay Human, Owens knows how to command the stage. “When I wake up every day, I’m inspired by my favorite artist: me!” she declared. Owens generously highlighted her band with Alexis Lombre (piano), Jerome Jennings (drums) and a three-piece horn section of Irwin Hall (sax), Giveton Gelin (trumpet) and Jeffrey Miller (trombone). She spoke of finding joy through music despite the pandemic, racism and gun violence, and even got the crowd dancing. Focusing on material from her upcoming self-released album *Feel Good Music*, Owens’ group also played Nina Simone’s “For Women” and Frankie Beverly and Maze’s “Before I Let Go”, impressively sung by Ekep Nkwelle. The Cookout takes its name from Owens’ work as an activist fighting hunger by feeding and performing for impoverished New Yorkers. “Music guides the spirit and is one of the most powerful tools humans have. I’m doing what I can to create a change,” she said. Hudson Jazz Festival followed her lead by partnering with Operation Unite NY to live-stream Owens’ concert, providing hot meals at the State Street AME Zion Church and delivering meals to local homebound seniors.

Good music for a good cause. Here’s to next year’s Hudson Jazz Festival.

For more info, visit hudsonhall.org

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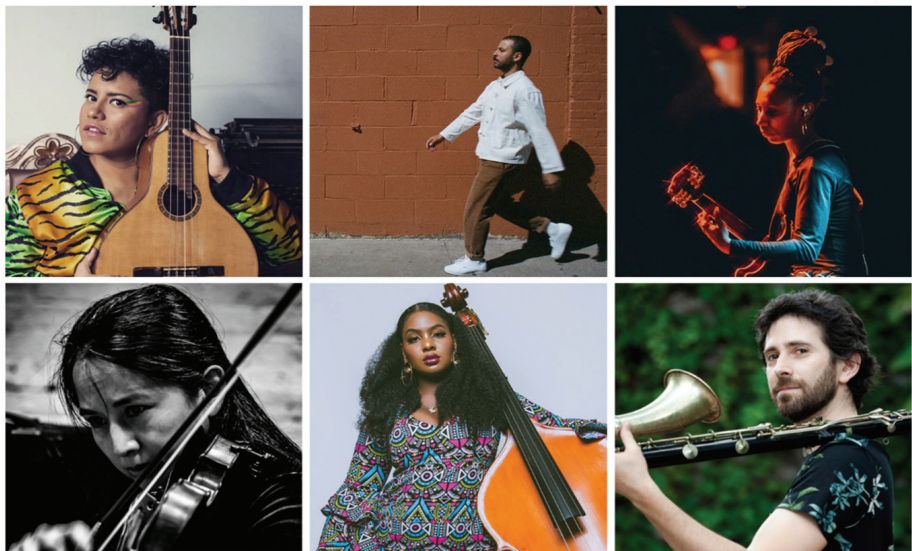
APRIL 21, 2023 | 7:30PM

Harlem Stage presents one of the leading jazz drummers of all time, **Louis Hayes**, as part of their *Uptown Nights* music series. The evening is a celebration of Hayes' forthcoming album, *Exactly Right*, to be released on Savant Records, as well as his being named a National Endowment for the Arts Jazz Master in 2023, which will be officially bestowed on him just a few weeks prior to his arrival at the Harlem Stage Gatehouse. Performing with his quintet on Friday, April 21 at 7:30pm, Hayes will be joined on stage by **Steve Nelson** (vibraphone), **Vincent Herring** (saxophone), **David Hazeltine** (piano), and **Dezron Douglas** (bass). Don't miss this unforgettable evening honoring a living legend.

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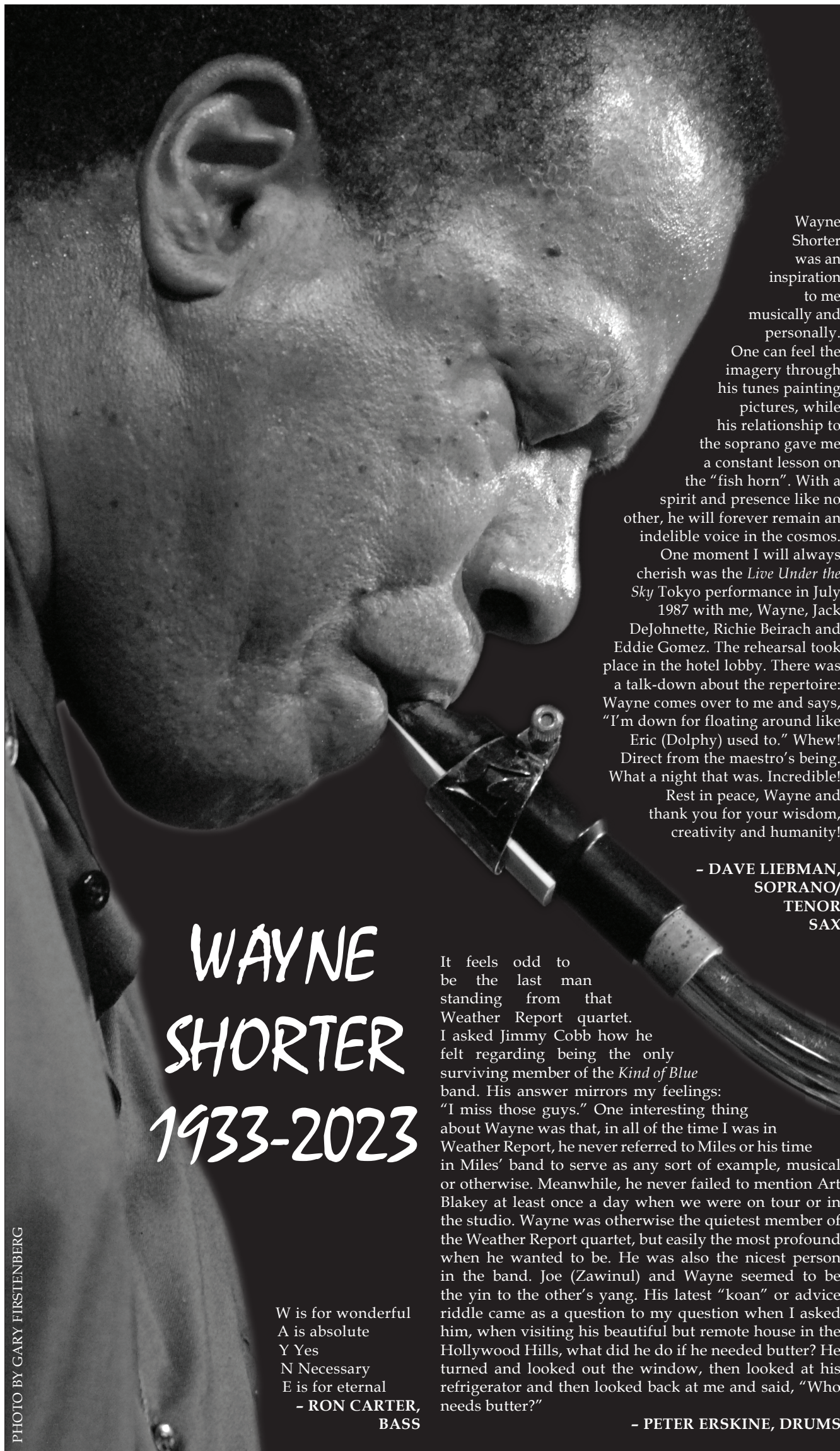


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WAYNE
SHORTER
1933-2023

PHOTO BY GARY FIRSTENBERG

W is for wonderful
A is absolute
Y Yes
N Necessary
E is for eternal
- RON CARTER,
BASS

It feels odd to be the last man standing from that Weather Report quartet. I asked Jimmy Cobb how he felt regarding being the only surviving member of the *Kind of Blue* band. His answer mirrors my feelings: "I miss those guys." One interesting thing about Wayne was that, in all of the time I was in Weather Report, he never referred to Miles or his time in Miles' band to serve as any sort of example, musical or otherwise. Meanwhile, he never failed to mention Art Blakey at least once a day when we were on tour or in the studio. Wayne was otherwise the quietest member of the Weather Report quartet, but easily the most profound when he wanted to be. He was also the nicest person in the band. Joe (Zawinul) and Wayne seemed to be the yin to the other's yang. His latest "koan" or advice riddle came as a question to my question when I asked him, when visiting his beautiful but remote house in the Hollywood Hills, what did he do if he needed butter? He turned and looked out the window, then looked at his refrigerator and then looked back at me and said, "Who needs butter?"

- PETER ERSKINE, DRUMS

Wayne Shorter was an inspiration to me musically and personally.

One can feel the imagery through his tunes painting pictures, while his relationship to the soprano gave me a constant lesson on the "fish horn". With a spirit and presence like no other, he will forever remain an indelible voice in the cosmos.

One moment I will always cherish was the *Live Under the Sky* Tokyo performance in July 1987 with me, Wayne, Jack DeJohnette, Richie Beirach and Eddie Gomez. The rehearsal took place in the hotel lobby. There was a talk-down about the repertoire: Wayne comes over to me and says, "I'm down for floating around like Eric (Dolph) used to." Whew! Direct from the maestro's being. What a night that was. Incredible! Rest in peace, Wayne and thank you for your wisdom, creativity and humanity!

- DAVE LIEBMAN,
SOPRANO/
TENOR
SAX

The first time I heard Wayne play was in 1965 when he had joined the Miles Davis Quintet. Having listened to Miles' recordings since 1957, I noticed a clear change in the sound and even concept of the music being played. It became evident to me that this was due to Wayne's presence and, of course, his unique compositions. Wayne was not only an exceptionally gifted player, he was also a true composer in the sense that he brought a new concept into jazz composition. His composing had a direct influence on my own compositional work and has continued throughout my life. Till now I have spoken exclusively about Wayne the musician, but I cannot end these words without speaking about the effect Wayne had on me as a man of profound spirituality. Wayne radiated a kind of quiet joy that affected everyone around him, and to have experienced this personally changed my life forever.

- JOHN MCLAUGHLIN, GUITAR

Wayne Shorter, my best friend, left us with courage in his heart, love and compassion for all, and a seeking spirit for the eternal future. He was ready for his rebirth. As it is with every human being, he is irreplaceable, and he was able to reach the pinnacle of excellence as a saxophonist, composer, orchestrator, and recently, composer of the masterful opera ...(*Iphigenia*). I miss being around him and his special Wayne-isms but I carry his spirit within my heart always.

- HERBIE HANCOCK, PIANO

My heart aches when talking about music and Wayne Shorter. I had the opportunity to play live together with him a few times with Miles Davis. We were riding high and I was just waiting for Wayne to start soloing so I could enjoy the music coming from his horn. Every time he approached the mic I could feel magic was happening. The whole band shifted styles to match his "less is more" style. He always played less, but those few notes were a song that touched our hearts. Playing with him felt so good—it was pure happiness. Wayne, I know you've joined "The Great Jazz Band" and you're still playing, continuing your mission somewhere new. Have a wonderful journey, my friend. Maybe someday we can play some music together again.

- AIRTO MOREIRA, PERCUSSION

Wayne spoke to you through his horn and in his music. Pure enlightenment of spirit, love and beauty with a childlike innocence. A union of simplicity and complexity with no boundaries. He was always searching for answers in his mysterious adventure of life. I feel so fortunate to have had his embrace through the years, and learned so much from his wisdom and playfulness. In 2012 Dave Douglas and I formed a quintet called Sound Prints in honor of Wayne's inspiration. We played a festival in Europe opening for his quartet and he dug the fact that we were celebrating him playing our own music, not his. In 2013 we were asked to join his quartet on a number of concerts celebrating his 80th birthday. During the tour, a commission came from the Monterey Jazz Festival. Maestro Shorter wrote two pieces for us—"Destination Unknown" and "To Sail Beyond the Sunset"—and gave them to us when we played in June at Town Hall in NYC. In September we recorded *Live at the Monterey Jazz Festival* (Blue Note). For the liner notes he wrote: "ONWARD! Dave Douglas, Joe Lovano, Lawrence Fields, Linda May Han Oh and Joey Baron! It's not often when a combination of musicians such as the aforementioned elect to immerse themselves in an explorative adventure without hesitation or reservation. May they continue forging ahead in the trail less trodden. Onward!" Sound Prints had an amazing week of music celebrating Wayne Shorter February 28th-March 5th at the Village Vanguard, a stage he graced countless times over the years.

- JOE LOVANO, TENOR SAX

The very first time I heard Wayne's music (when I was eight years old) his song "Children of the Night", from Art Blakey and the Jazz Messengers' *Mosaic*, moved me so deeply even though I did not understand jazz music yet. I never could have imagined that I would experience 36 blessed years where I got to make music with him, be mentored by him, become family with him and have my life and music changed forever. Wayne's profound genius, love, humanity and compassion will remain deeply implanted in my heart and soul forever. Wayne changed the course of jazz music so many times with his unique individuality. His childlike wonder and invention will be an inspiration for all musicians forever. He and Miles Davis spoke of "trying to play like they didn't know how to play". He could melt you with one note or a flurry of beautiful colors. His tunes and large-form compositions changed so many lives. This was all because his spirit and depth of soul transcended music. In fact, he fully embodied his self-declared definition of jazz. Wayne once said that jazz means "I DARE YOU!" We all will never be the same and we are so grateful for the gift Wayne Shorter is and has been to us all!!!

- JOHN PATITUCCI, BASS

My very first Blue Note recording in 1965 was with Wayne on Grachan Moncur's *Some Other Stuff*. I recall entering Blue Note's rehearsal studio and being blown away because he, Tony Williams and Herbie Hancock were all there for this session. Wayne must have heard something in me that he was comfortable with, as it wasn't too long after I got a call asking me to practice with him on some music he had been working on. Subsequently I wound up at Slugs' Saloon for a week with him, Roy Haynes and Albert Dailey. As I really wanted to get past what was expected of me, Wayne's music was very similar to my approach: playing outside boundaries of who you might become and beyond what you are expected to be. That's what I liked about him. His choices, his application of harmonies and rhythms were unique to his inspiration to say something that was uniquely his. When you were around him, he was a man of few words. He might be distant like Monk, but you knew you were with somebody who had a very broad imagination and who would provide another level of creativity. Writing music is about the spur of the moment, a collection of tones which musically says something you cannot say in words. He is one who orchestrated beyond paper improvisationally, and is arguably one of the greatest romantics to ever write music in the form of jazz. The sadness is that I was hoping I could play and perform with him again, now that I can play the instrument to an even higher level he would appreciate.

- CECIL MCBEE, BASS

I was so blessed to have had the opportunity to experience the otherworldly essence of Wayne Shorter when he and I played with Miles. He was also a loving, compassionate human being and I love him very much for that. May he continue to co-create in infinity.

- JACK DEJOHNETTE, DRUMS

I had the privilege of recording and performing with the indomitable Wayne Shorter who was, beyond a shadow of doubt, one of the great composers of the modern jazz era and heir apparent as a player of the tenor sax tradition that includes John Coltrane and Sonny Rollins. Wayne was also a visionary, delving into music theater, a vision I share. Safe travels Wayne, and I hope to see and play with you again someday.

- JOE CHAMBERS, DRUMS

Even as we are sad as our brother departs, we are joyful as we realize what gifts he has left us. We must use his genius to help us find ours. Thank you, dear brother.

- SONNY ROLLINS, TENOR SAX

Wayne Shorter was a visionary genius artist and generous human being who used his music and Buddhist practice to celebrate the incomprehensible phenomenon known as life itself. His beautiful heart and brilliant mind made him an incredible mentor. I'd like to share a story during my audition in 2000 while recording *Alegría*. "Danilo, I need you to put water on those chords in that section," he said as we played the vamp-style section. I became puzzled. "Ah, what?" I exclaimed. This was an entirely novel experience for me. I tried different chords but couldn't find the evocative voicings that he sought, so he moved on to the next piece. Naturally, I was disappointed. That night, while watching a soap commercial on TV in my hotel room, I heard the sounds of water chords built in fifth intervals and wrote many new voicings. The next day we returned to the same section of the music and I played what I thought were nice water chords, to which Wayne replied, "Now we're talking. But the water has to be clean." I chuckled and thought right then, "I'm ready. We're going to another GALAXY!" Dear Wayne, thank you for mentoring and encouraging us to use the creative process in all aspects of our lives and for inspiring us to play and compose music as we imagine the world to be like. With Eternal Love and Gratitude.

- DANILO PÉREZ, PIANO

My admiration for Wayne is eternal. It was from my early days, growing up in Detroit, where I heard Wayne for the very first time. I was around 19 and he was playing with Art Blakey and the Jazz Messengers. I became so influenced by his sound and what he was doing, and was especially fascinated the way he and Lee Morgan could play together because I had never heard anything like that before. From my teenage years to the present, he has always been a significant person to me. I wanted to be Wayne Shorter! It made me realize then I had a hell of a lot of work to do. Those recordings with Blue Note profoundly influenced my thinking to find ways to express myself the way he so successfully expressed himself.

We built a long-standing relationship over the years, and it was after I met him that I realized he actually inspired me to be me. He has been such an integral part of my development and an inspiration in overcoming a lot of different hardships. I've been able to see him manifest an unbelievable amount of courage, not only as a creative artist but as a man. He was bold, and definitely courageous in going after something a bit different than anyone else at that time; he found a way to express himself not necessarily using things totally identified with bebop. The only way I can describe it is: "sonic". He was incredible and my connection to him was deep, like family. One of my greatest treasures was when I was asked by Miles Davis to come and record *Bitches Brew*. I got to be with Miles and Wayne every day. They embraced me through their body language and music, giving me the confidence and inspiring me even more to develop myself. My connection with Wayne grew that much closer when we and a number of musicians moved from New York out West. We started practicing Buddhism, along with Herbie Hancock, Buster Williams and others. It is a life philosophy you can utilize to bring out your best qualities. The deepest thing is that our conversations were rarely about music: they were about life. We realized that music is a great art and a great gift, but people are the most important and sharing with people is the greatest gift.

- BENNIE MAUPIN, TENOR SAX/BASS CLARINET

Wayne Shorter was a phenomenal musician who could write all kinds of music, even symphonies. He was a very respectful, spiritual man and I will always appreciate how he inspired everyone around him with his writing and arranging. I'm so blessed that I was able to record those three great Blue Note albums (*The All Seeing Eye*, *The Soothsayer*, *Schizophrenia*) with him. God bless Wayne Shorter.

- JAMES SPAULDING, ALTO SAX/FLUTE

We mourn the loss of a great friend and mentor. The universe has lost a very important creative being who in my mind will live on forever. Having experienced many hours with Wayne in the same band and traveling on the road, I also witnessed the pain that he experienced and the way he came out the other end of that traumatic tunnel with a pure mind. We simply have to look at the way he titled his songs and the way he created a new harmonic way of approaching creative music. Wayne was ordained with a particular mission and very deep understanding of the world around him. He should be revered for centuries to come. How lucky we have been, to be able to share Wayne's path for as long as we did. He will never be forgotten.

- REGGIE WORKMAN, BASS

March 2, 2023, was a horrible day for music. Wayne Shorter left the earth. I will miss my friend, mentor, collaborator and musical dad. His music was my roadmap for following the life path of jazz, which began in 1978 when I first heard *Miles Smiles*, *Nefertiti*, *ESP*, *Heavy Weather* and *Atlantis*. Wayne's final message, which he expressed with great courage and grace, was, "It is now time to move on to get a new body so I can come back to complete the mission." In 1993, when I went to L.A. to work on *Highlife*, he took me to Portlynn's ("The Black Swan") funeral and used it to teach about eternal life through Buddhism. I went to his home and orchestrated "Black Swan" on my MIDI rig and stayed there for over a year working on the album. I was fortunate to be the Sorcerer's Apprentice for the creation of the *Highlife* recording and tour, and our close friendship lasted throughout the years to the end. As a human, he was as beautiful as his music reflects, a true champion of women and a strong man with a backbone. Wayne Shorter is now an eternal being—an "ideal", and his musical spirit is like magical fairy dust that we can sprinkle on our future music endeavors. Now it is time to live his message of the HIGH LIFE CONDITION as we celebrate his life and hold him in our hearts forever. I love you, Wayne.

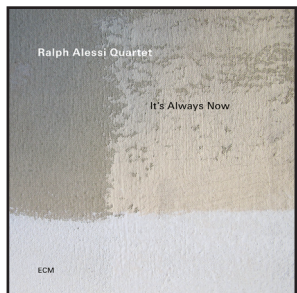
- RACHEL Z, PIANO/KEYBOARDS

Wayne..... a truly beautiful spirit. What an extraordinary life he had and what an amazing presence he has been during his time with us. Of course his musical legacy is there to inspire future generations, but for those of us that knew him he touched us all in so many ways. To spend time with him was to share in his expansive cosmic perspective and boundless imagination. When I was a young musician living in London, listening to his recordings and compositions introduced me to new ways of thinking about music. When I joined Miles' band in 1968, Wayne went out of his way to make me feel welcome and spent time talking to me about his unique vision of life and music. As a stranger in a strange land this meant so much to me. I remember a rehearsal that we had a few years ago for a concert with Herbie Hancock and a large group of amazing musicians. After a few hours of putting together the music we took a break. When we came back we were discussing which compositions we should take another look at when Wayne said, "You can't rehearse the unknown." We looked at each other and realized that we'd spent enough time preparing the material and that all we needed to do was turn up at the concert and enjoy exploring the spontaneity of the moment. His musical journey was one of fearlessly exploring the unknown and surrendering to the moment of creation.

- DAVE HOLLAND, BASS

Wayne Shorter had an unusually great gust of highly and ineffably created wind blowing behind him, moving him progressively forward at great speed. And while being permanently and unimaginably affected by this unusual wind, his name was being symbolically written on the breast of all our tomorrows. It's then as though he's still with us. His memorable voice being heard here, there and everywhere.

- BENNY GOLSON, TENOR SAX



It's Always Now
Ralph Alessi Quartet (ECM)
 by Tyran Grillo

Trumpeter Ralph Alessi returns to ECM with his fourth leader date for the label, this time with a newly minted European quartet that reflects his relocation to Switzerland in 2020. Alongside Florian Weber (piano), Bänz Oester (bass) and Gerry Hemingway (drums), he carves out a vivid baker's dozen of original material.

"Hypnagogic" not only sets a tone but also establishes the album's heart, the veins and arteries of which are traced with anatomical faithfulness by Alessi and Weber. It's one of a handful of duo turns (including the haunting title track) building on their nearly 20-year relationship as sonic allies. Abstract yet comforting, their dialogues feel like waking from a dream yet holding on to its fading tendrils. The effect is such that when the light of "Migratory Party" reveals a rhythm section trailing an even longer history, the band's ability to balance independent voices and melismatic intermingling reigns supreme.

Both as musician and composer, Alessi creates constant washes of color. Whether in the groovier strains of "Residue" (a fantastic testimony to Oester's talents) or in the nocturnal urbanism of "The Shadow Side" and "Diagonal Lady", he navigates every moment as a director would a scene of actors improvising within a loose script. The latter two tunes have a three-dimensional feel that yields the album's deepest magic.

When at its most forthright ("His Hopes, His Fears, His Tears" and "Everything Mirrors Everything"), the band swings forward and backward rather than side to side, while the dramatic resolution of "Hanging by a Thread" leads perfectly to the concluding "Tumbleweed", bringing us back to where it all began.

For more info visit ecmrecords.com. Alessi is at Bar Bayeux Apr. 5 with Michaël Attias. See Calendar.



Shifting Sands
 Avishai Cohen (Naïve/Believe)



IROKO
 Avishai Cohen // Abraham Rodriguez, Jr.
 (Naïve/Believe)
 by Marco Cangiano

These two albums display distinct aspects of bassist Avishai Cohen's musical personality. *Shifting Sands* is a gorgeous piano trio, which has been Cohen's most familiar format since his collaborations with the late Chick Corea. His newest, *IROKO*, announces Cohen's love for and affinity with Latin American music, which dates back to the early '90s when he was studying in New York with the likes of Fort Apache's bassist Andy Gonzalez.

Shifting Sands features a brand-new trio. Whereas Elchin Shirinov (piano) has collaborated with Cohen on a number of occasions since 2018, this is Cohen's first recording with Roni Kaspi (drums), a fresh Berklee graduate. The result is splendid and rivals

Cohen's previous, much celebrated trio with Shai Maestro and Mark Guiliana. The empathy within the trio is remarkable. Shirinov is an outstanding musician who makes self-restraint the base of his lyrical approach. Kaspi's drumming is imaginative, making the music far more rhythmic than in earlier incarnations of Cohen's trio. Cohen seems to lead from behind, limiting his solo outings and letting Shirinov lead the dance. This is well-structured music that provides for total freedom within which each musician has plenty of space to express individual personality. It is once more an example of the total being far more than the sum of the unique contributions. The nine originals—"Hitragut" being a traditional melody—showcase Cohen's full composing range within a distinctive style: initial repeated patterns shifting into open sections with a sense of circularity. "Interwined", "Below" and "Videogame" are cases in point, building over piano patterns leading to Shirinov's intense solos; "Window" and "Joy" rely on Middle Eastern dance-like rhythmic figures; and "Dvash" is a suspenseful chamber-like piece recalling the Modern Jazz Quartet at its most austere.

IROKO is a project that has been in the making for decades. Although presented as Cohen's *banda*, it feels more of an Abraham Rodriguez Jr. project than Cohen's. Rodriguez Jr. has performed, recorded and studied for more than 40 years with most of the masters of the Afro-Latin and jazz idioms. He is currently an active member of the Grupo Folklórico Experimental Nueva Yorquino and the Oyu Oro Afro-Cuban Dance Ensemble. The music is infused with Cuban influences, with Cohen's at times dramatic bass an integral part of a thick rhythmic tapestry. His outings are limited to a few introductions, such as "Avisale A Mi Vecina" and a few solos, but he contributes decisively to the overall texture. The only explicit link to Cohen's background is an ingenious version of "Exodus", where the vocals are sustained by percussion and an insistent bass pattern. "Fly Me to the Moon" concludes as an homage to the American songwriting tradition and with another beautiful solo by Cohen.

For more info visit naiverecords.com. The *IROKO* project is at Blue Note Apr. 25-30. See Calendar.



Fantasías Barcelónicas: Tribute to Paquito D'Rivera
 Barcelona Clarinet Players (Paquito-Sunnyside)
 by Marilyn Lester

The clarinet is one of the most versatile of woodwinds, so the tradition of clarinet bands and quartets has long been associated with creative arrangements across many genres. Established in 2010, the Barcelona Clarinet Players (BCP)—Manuel Martínez (clarinet), Javier Vilaplana (clarinet), Martí Guastev (basset horn) and Alejandro Castillo (bass clarinet)—is basically a chamber group, even though the members describe themselves as dedicated to a diversity of projects and fusion of genres. Their collaboration with Cuban-American alto saxophonist, clarinetist and composer Paquito D'Rivera, a creator of chamber works as well as jazz, seems a natural and has thus resulted in *Fantasías Barcelónicas: A Tribute to Paquito D'Rivera*.

The album is an 11-track compendium of his work, with the master sitting in on four pieces. The collaboration began in 2018 with the commissioned piece "Fantasías Barcelónicas". It is in three parts,

each dedicated to a Catalan artist: novelist Carlos Ruiz Zafón, pianist Tete Montoliu and architect Antoni Gaudí. The first two movements, "La sombra del viento" and "Mamblues pal Tete", are initially dominated by bass notes before the entrance of lighter rhythmic flute-like tones, which completely dominate the third movement, "Choro Gaudiano". As a whole, "Fantasías Barcelónicas" invokes images such as bird flight, sharing with earlier D'Rivera chamber works an ethereal rhythmic quality created by a delicate interweaving of instruments. "The Elephant and the Clown" is more episodic, a series of melodic/harmonic variations that invoke these two characters from the circus and the story they share.

In contrast to these "classical" compositions, the earlier jazz numbers by D'Rivera include "Monk Tuno" and "Wapango". The former was originally driven by solid Afro-Cuban rhythms, complete with Fender Rhodes, drums and congas. Even though D'Rivera himself has adapted the work for a sax quartet, this BCP iteration tries gamely for the beat, but falls short. "Wapango" misses the point entirely. The original version began as a chamber-oriented piece but quickly evolved into a conga-driven Afro-Cuban rhythmic feast. There's none of the latter in this interpretation, which remains entrenched in chamber mode. There's no question that the BCP are virtuoso players; their best work on the album is on "Fantasías Barcelónicas", a mature composition well-suited to the BCP style, but beyond that there's a sameness to their interpretations. Listeners looking for the Afro-Cuban spark present in D'Rivera's early work unfortunately won't find it here.

For more info visit sunnysiderecords.com. D'Rivera is at Rose Theater Apr. 14-15. See Calendar.

RECOMMENDED NEW RELEASES

- **Ralph Alessi Quartet—*It's Always Now*** (ECM)
- **AOA Impro Group—*Live at Pariser Platz*** (Evil Rabbit)
- **Daniel Bingert-Ariba** (Moserobie)
- **Michael Blake—*Dance of the Mystic Bliss*** (P&M)
- **Mark De Clive-Lowe/Shigeto/Melanie Charles—*Hotel San Claudio*** (Soul Bank Music)
- **East Axis—*No Subject*** (Mack Avenue Music-Brother Mister Productions)
- **Satoko Fujii/Otomo Yoshihide—*Perpetual Motion*** (Ayer)
- **Izumi Kimura, Artur Majewski, Barry Guy, Ramon Lopez—*Kind of Shadow*** (Fundacja Stuchaj)
- **Ingrid Laubrock—*The Last Quiet Place*** (Pyroclastic)
- **Brandon Lopez—*vilevilevilevilevilevilevile*** (TAO Forms)
- **Antti Lötjonen Quintet East—*Circus/Citadel*** (We Jazz)
- **Carlo Maria Nartoni/Danilo Gallo/Filippo Sala—*Ellittica*** (AUT)
- **Eva Novoa—*Trio, Volume 1*** (577 Records)
- **Aruán Ortiz Trio—*Serranías*** (*Sketchbook for Piano Trio*) (Intakt)
- **Ivo Perelman/Ray Anderson/Joe Morris/Reggie Nicholson—*Molten Gold*** (Fundacja Stuchaj)
- **John Pizzarelli—*Stage & Screen*** (Seven String)
- **Mark Sanders/Emil Karlsen—*Muted Language*** (Bead)
- **Alister Spence/Tony Buck—*Mythographer*** (Alister Spence Music)
- **The Vampires (feat. Chris Abrahams)—*Nightjar*** (Earshift Music)
- **We Will Intersect—*s/t*** (Off-Record)



Like Minds
Wayne Escoffery (Smoke Sessions)
by Jim Motavalli

When vocalist Lizzie Thomas recorded “Lush Life” with just Wayne Escoffery’s tenor sax for her *Duo Encounters* album, she says they hadn’t even played it together before the red light went on. “But what he played was just so perfect.” Escoffery also uses a vocalist, his old friend Gregory Porter, on two tracks of *Like Minds*, and they’re proof that every singer should hire him.

The basic group is Escoffery (tenor/soprano), David Kikoski (piano/keyboards), Ugonna Okegwo (bass) and Mark Whitfield, Jr. (drums). With Mike Moreno (guitar) added, they take on the leader’s appealing hard-bop title track. Escoffery offers a muscular solo, and Moreno a fluid and swinging one, while Kikoski’s playing is warm on Fender Rhodes.

Charles Mingus’ “Nostalgia in Times Square” is not very nostalgic here—in fact, with Kikoski’s Rhodes once again in evidence, it’s kind of funky. Escoffery spent a decade in trumpeter Tom Harrell’s quintet, and brings him on board for two tunes in which Harrell’s hip, spare groove over electronics admirably manages *not* to be reminiscent of Miles Davis.

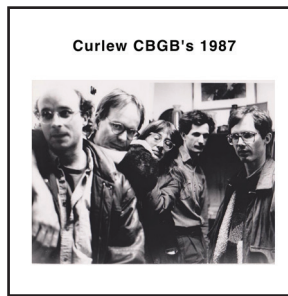
The leader’s “Sincerely Yours” is based on Coltrane’s “Giant Steps”, but isn’t chasing that classic too closely. It certainly captures Trane’s heady rush. Escoffery has a big tenor sound but keeps his solo compact, and nicely sets up Moreno and then Kikoski, who’s back on the acoustic instrument.

Of the vocal selections, Porter is especially impassioned on Escoffery’s “My Truth”, which also has very effective and extended playing by Harrell. The song itself could have come out of the spiritual jazz era, and other vocalists should have a look at this for its potential. The Melodians’ “Rivers of Babylon” is memorable on *The Harder They Come* soundtrack and, frankly, works better as uptempo reggae. Porter and Escoffery are in fine form, but slow it down to a slow spiritual.

The leader switches to soprano for “Song of Serenity”, written by the group’s late drummer, Ralph Peterson. The tune is very pretty and everyone’s playing keeps it that way, with especially sparkly playing by Kikoski and the saxophonist managing to be intense without being frantic. “Idle Moments” was written by pianist Duke Pearson (and recorded by guitarist Grant Green with Pearson on board in 1963). Escoffery’s version matches the original’s slow tempo, like something you’d hear at last call. It makes sense, then, that Moreno is effectively featured, along with bluesy Gene Ammons-ish tenor work by the leader.

Closing out, “Shuffle” was worked out when Peterson was still on board, and with Whitfield on drums it’s got an urgent feel. The guitarist plays it more modern here, edging into territory inhabited by two players who recently left us: Pat Martino and Vic Juris. Kikoski builds up to a fairly intense approach while Escoffery comes out on and maintains a boil, leading a class on tenor authority.

For more info visit smokesessionsrecords.com. This project is at *Smoke Apr. 20-23*. Escoffery is also at *Dizzy’s Club* with the *Yale Jazz Ensemble Apr. 3*. See *Calendar*.



CBGB’s 1987
Curlew (Cuneiform)
by John Pietaro

This historic reach back to 1987, one of the high years of “Downtown”, opens in the hallowed crush of CBGB (there was no “s” in the title) with Curlew’s pulsating rendition of “Ray”. The piece by saxophonist George Cartwright was inspired by novelist Barry Hannah. Like Cartwright, Hannah was an artist with his roots in the deep South who thrived on dark humor. But Curlew’s urgency leaves little space for laughter. One reference point is Ornette Coleman’s *Prime Time*, had that ensemble been reared not in a Prince Street loft, but across and over Bowery. The linear work of each member of Curlew reached as far as any band at CBGB would, or could. “Ray”, angular, swinging, funk-infected, is a celebration of musical liberation that lusciously conjoins into a raw Coleman-like piece, the B-section of which will send shivers down the spine. The wonderfully restless electric bass of Ann Rupel, tenaciously seeking new paths through the thicket, pushing the primal-scream solos of Cartwright, guitarist Davey Williams and especially cellist Tom Cora (who passed away 25 years ago this month), as well as the sonic explosions of drummer Pippin Barnett, remains a touchstone of the Downtown sound.

“Kissing Goodbye”, which follows, is perhaps the missing link between *Prime Time* and the throttling polyrhythms of ’80s King Crimson, peppered by the essence of stale beer that perfumed Bowery and Bleecker. Ornette’s penchant for folkish melodies is often realized in Cartwright’s compositions; the improvisations they inspire are nothing short of legendary. As an aside, aspects of Crimson’s 1973 “Larks’ Tongues in Aspic” are evident within the ominous pulsations of “To the Summer in Our Hearts”, but then Rupel turns its harmonic structure on its head.

Curlew was founded in 1979 not long after Cartwright arrived in NYC. His biography, intertwined with that of the band, is the stuff of East Village legend, and by the time this set was recorded (directly off the mixing board), the ensemble had found its classic line-up. Yet it remains vexing as to why Curlew has so often sat on the music’s periphery. The answer may be found in its volatile line-up, even with the Downtown A-list on hand. Earlier, Bill Laswell, Fred Frith, Nicky Skopelitis and Denardo Coleman held chairs, and later Chris Cochrane, Kenny Wollesen and Sam Bennett, among other notables. The scene overflowed with talent and there was a vast array of venues, which often encouraged transience. Just a year after this performance at CBGB, Ann Rupel founded No Safety with Cochrane, Barnett, Zeena Parkins and Doug Seidel, an outgrowth of Curlew’s magic. Around the same time, Tom Cora co-led *Skeleton Crew* with Fred Frith, and Frith continued his own trans-Atlantic foray, including the *Golden Palominos* and *Massacre* with Laswell. Cross-pollination was everywhere, but so daring the synthesis that it was often fleeting, an emulsion. Captured here, though, at one point in time, the music remains immortal.

For more info, visit cuneiformrecords.com



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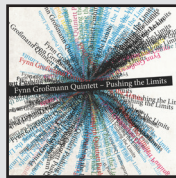
7:30pm & 9:30pm Shows Every Week!

SAT 4/1	David Gibson Quartet T.K. Blue Quartet	7:30pm 10:30pm
SUN 4/2	Ray Gallon Quartet Michael Kanan Trio	6:30pm 9:30pm
MON 4/3	Rico Jones Quartet Liam Sutcliffe Quartet	7:30pm 10:30pm
WED 3/5	Jason Tiemann Quartet Joe Strasser Quartet	7:30pm 10:30pm
THR 4/6	Tyler Blanton Quartet People of Earth: Salsa & Timba Dance Night	7:30pm 10:30pm
FRI 4/7	Mike DiRubbo Quartet Eric Alexander Quartet	7:30pm 10:30pm
SAT 4/8	Max Johnson Trio Benny Benack III Quartet	7:30pm 10:30pm
SUN 4/9	Gabrielle Stravelli Quartet Liya Grigoryan Trio	6:30pm 9:30pm
MON 4/10	Jamile Hiruy Tirfe Quartet	7:30pm 10:30pm
WED 4/12	Sam Dillon Quartet Ben Wolfe Trio	7:30pm 10:30pm
THR 4/13	Joe Farnsworth Trio Mark Whitfield	7:30pm 9:30pm
FRI 4/14	Mike LeDonne Trio Ben Stivers Quartet	7:30pm 10:30pm
SAT 4/15	Joe Magnarelli Quartet Freddie DeBoe Band	7:30pm 10:30pm
SUN 4/16	Craig Handy Quartet Neal Miner Trio	6:30pm 9:30pm
MON 4/17	Adam Lamoureux Quartet James Haddad Quartet	7:30pm 10:00pm
WED 4/19	Dan Aran Band Sachal Vasandani Presents...	7:30pm 10:00pm
THR 4/20	Jonny King Quartet Richard Cortez Band	7:30pm 10:30pm

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GLOBE UNITY



Folk Songs

Ensemble SONGS/Sarah Maria Sun (Blaser Music)

Ravel

Dieter Ilg (ACT Music)

Perspective Suite

Carl Wittigs Aurora Oktett (Nwog)

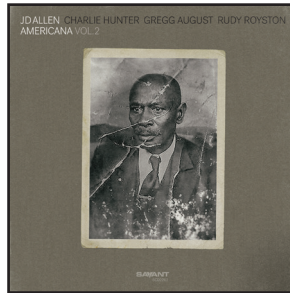
by Kurt Gottschalk

The border between what is termed “jazz” and what’s rather anachronistically called “classical” is blurred and broken so often that it’s really not worthy of consideration as such. But there are times when artists stand firmly enough with one foot in each camp that we can only consider their work from converging viewpoints. Such is the case with Samuel Blaser’s stunningly inventive *Worksongs*, which opens the recital from Ensemble SONGS. The second half of the album comprises a faithful and exquisite reading of Luciano Berio’s 1964 *Folk Songs*, itself a work steadfastly falling between genres. Blaser keeps Berio’s septet instrumentation but adds piano, Fender Rhodes, electronics and his own trombone to the lineup. His work was clearly inspired by Berio’s but is executed with a contemporary sensibility, and it’s a wonderful pairing. The hits include “Black is the Colour” and “I Wonder as I Wander” in the Berio set and “Where Did You Sleep Last Night” and “I Am Going to Memphis” in Blaser’s. Nestled between the two is ensemble pianist Oscar Strasnoy’s *Chanzuns Popolaris Rumanchas*, a joyously dizzying 17-minute suite taking songs from the Swiss Alps as its source material. In the unenviable position of singing the Berio songs, first performed by the brilliant Cathy Berberian, is the capable Sarah Maria Sun, who has in the past recorded Messiaen, Kurt Weill and Screamin’ Jay Hawkins. She’s a pitch-perfect soprano with a flair for the dramatic, bringing a rapturous animation to the collection.

Bassist Dieter Ilg finds his source material in the compositions of Ravel, and sits them solidly in the piano trio tradition. Like a true jazzman, Ilg takes the original scores as inspiration for improvisation. The French impressionist’s pleasantly evocative work is a natural for such treatment, but the themes tend to get lost in Ilg’s shuffle. Even the composer’s most famous work, “Bolero”—a proto-Krautrock masterpiece robbed of its power by Blake Edwards and any number of ice skaters—barely pushes through the concept, and is disappointingly only about a third as long as the original. Surprisingly, Ravel’s *Gaspard de la nuit* didn’t make the set list; Ilg & Co. would have been well-suited for its demanding trills and repetitions.

Bassist Carl Christian Wittig crosses the border not with borrowed themes but by melding a pianoless jazz quartet and a conventional string quartet to establish his Aurora Oktett. His seven-part *Perspective Suite* finds moderate success in both musical camps, for better or worse. Somewhere between the realms of jazz and classical lies a land known as soundtrack music, and that’s where Wittig, heart on sleeve, pitches his tent. The album is enjoyable enough. It doesn’t fail on either side of the divide (even if it’s hard to hear his lofty ambitions of gaining perspective on life’s hardships by adopting new perspectives) but it doesn’t quite captivate, either. Wittig is a strong orchestrator, though, and it’s his arrangements for the mixed ensemble that make the album work—pleasantly if not profoundly.

For more info, visit samuelblaser.com, actmusic.com and nwog-records.com



Americana Vol. 2 JD Allen (Savant)

by Keith Hoffman

With his 2016 album *Americana*, JD Allen posed a challenge: Why is the genre called “Americana” based so heavily on the ancient Scots-Irish ballads of the Appalachian Ridge? Are the Mississippi Delta, Chicago’s Southside and Detroit’s Black Bottom not part of America? Allen wrote, “(T)he blues is the gateway to the past and the future of American music.”

Americana Vol. 2 is a significant expansion of that thesis. Long-time trio mates Gregg August and Rudy Royston are here on bass and drums, respectively, while guitarist Charlie Hunter is newly added. Hunter’s ability to lay down soft tremolo shimmer, gut-bucket string bending and the universe of sounds in-between adds a significant dimension.

“The Battle of Blair Mountain” is named after an obscure chapter in the Coal Wars, which raged in West Virginia and Kentucky from 1890 to 1930 when miners tried to unionize. The accepted narrative obscures the fact that nearly a third of the miners in southwestern West Virginia were Black, most of them having arrived in the 1880s/1890s from the deeper South after the failure of Reconstruction. Consider also the presence of tens of thousands of slavery’s survivors in the Appalachians, and the fact that Jimmie Rodgers, the founder of country music, learned his art from his fellow railroad workers who were Black. Puts a very different perspective on the country and Americana genres, doesn’t it?

With “You Don’t Know Me”, written and performed by country singer Eddy Arnold in 1956, Allen reminds us that Ray Charles defied expectations in 1962 with *Modern Sounds in Country Music*. Allen then launches into a distillation of the terror and pain that feed the deep well of the blues. In the mini-suite of “Jackie and Johnny”, “Mickey and Mallory” and “A Mouthful of Forever”, Allen strips everything bare and produces ten minutes of horror and dark beauty. His plaintive tenor cries over an insistent bass ostinato recalls Jackie McLean pushing intonation over the edge on Grachan Moncur III’s masterwork “Love and Hate” (from *Destination Out*).

While *Americana* was a fine album, its sequel is art of the highest order.

For more info, visit jazzdepot.com. This project is at Dizzy’s Club Apr. 13-14. See Calendar.



Live at Scholes Street Studio

Stephen Gauci, Matt Mitchell, Eivind Opsvik,
Billy Mintz (Gaucimusic)

by John Sharpe

In a city where there are always too many musicians and not enough gigs, tenor saxophonist Stephen Gauci

embraces the do-it-yourself ethos to a remarkable degree. Not only has curating an improvised music series guaranteed him regular opportunities to perform, but his steely determination to document his music on his own label ensures visibility for all concerned. Among a string of recordings from the Scholes Street Studio in Williamsburg, Brooklyn, Gauci’s quartet with Matt Mitchell (piano), Eivind Opsvik (bass) and Billy Mintz (drums) ranks as one of the finest. The saxophonist remains a notably singular voice, his tenor veering between a crusty bottom end and a querulous falsetto, stuffed with over-ripe split tones and raucous wails, as he pursues an oblique trajectory through the two spontaneously conceived excursions here. As with other reedmen who avoid conventional tonality, he poses quite a conundrum for a pianist. It’s a challenge to which Mitchell amply rises. He plays an absolutely pivotal role and the exchanges between him and Gauci are as enthralling as they are unpredictable. Although renowned for his intricate compositional style, Mitchell dazzles in this free-flowing ensemble, often laying down a polytonal carpet fizzing with overtones that enables rather than constrains. When he cuts loose, the independence of his two hands allows his cleanly articulated contrapuntal lines to simultaneously support and soar. In that he’s helped by Opsvik’s firm foundational presence, the bassist’s keen sense of dynamics manifest in contrasts of meter and texture, adding immeasurably to the depth of the group interplay. Opsvik exerts influence even when he’s not involved. When he drops out at one point during the 35-minute “#1”, the resultant space and air suddenly redirect Gauci’s tenor squalls, Mitchell’s flurries and Mintz’ martial fragments. Elsewhere, Mintz, taking a leaf from the Paul Motian instruction manual, colors and shades in painterly fashion, while applying unshowy force when necessary. This stupendous outing was the first time Gauci and Mitchell played together and it likely will not be the pair’s last.

For more info visit gaucimusic.com. Gauci is at Downtown Music Gallery Apr. 8 and Main Drag Music Wednesdays; Mintz is at Main Drag Music Apr. 12 with Igor Lumpert; Mitchell is at Bar Bayeux Apr. 26 with Caroline Davis and The Jazz Gallery Apr. 14. See Calendar.



BLOSSOM-ing

(Celebrating the Music of Blossom Dearie)

Roberta Donnay (s/r)

Once Upon a Summertime:

The Music of Blossom Dearie

Sharon Sable/Joe Holt (Village Jazz Café)

by Jordannah Elizabeth

Next April marks the centennial of the late vocalist Blossom Dearie, who passed away in 2009 at the age of 84. As these two albums under review prove, the singer’s impact on modern jazz vocals continues to this day. Singing with a silky, sensual, tranquil and atmospheric style, Dearie created a blueprint for blue-eyed jazz singers from Nancy Sinatra and Daryl Sherman to more recently Champian Fulton and the present two singers: Roberta Donnay and Sharon Sable. Each singer’s recent album highlights several well-known songs associated with Dearie; Sable additionally covers more widely sung standards, while Donnay spotlights obscurities like “Moonlight Savings Time” and “A Paris”.

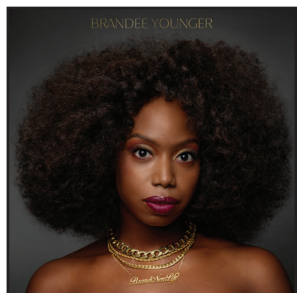
Donnay convincingly replicates Dearie’s innocence on her *BLOSSOM-ing*, yet her simmering voice has a slight edge. On “You Fascinate Me So”, she bends

notes and tightens the end of each bar with a light breath (this contrasts with Sable's vocal extension of each lyrical thought as her band gives the song a bossa nova touch). "Spring in Manhattan" offers a taste of romance, with sensual guitar repeating the melody for a nice dramatic addition. (The album also features the harmonica of David Sturdevant). In addition to Donnay overlaying her personal vocal expression on Dearie's slightly more reserved style, the decision to use a larger ensemble results in a thoughtful and respectful album that shows deep appreciation for the late jazz legend.

Sharon Sable is a veteran vocalist who began in R&B/pop but has shifted toward a lounge jazz style ideally suited to her Dearie tribute *Once Upon a Summertime: The Music of Blossom Dearie*. The title track is a mesmerizing jazz ballad that embodies a sensual combination of shyness, innocence and romance that has been given previous touching vocal interpretations by Betty Carter, Sarah Vaughan, Barbra Streisand and Tony Bennett, and of course Dearie. Sable sings these songs with many of the vocal qualities that made Dearie so original and distinct. In a slightly lower register, she offers breathy, soft tapering notes with well-timed airy pauses and a beautifully controlled vibrato. Her rendition of "You Fascinate Me So" accentuates the milkiness of her voice against the backdrop of pianist Joe Holt's complementary accompaniment.

Both albums offer strong and entertaining odes to Dearie's enduring influence on jazz.

For more info visit robertadonnaymusic.com and sharonsablemusic.com



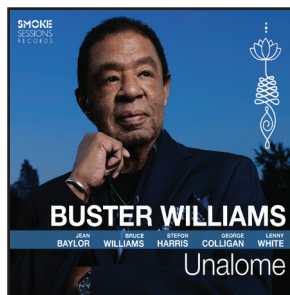
Brand New Life
Brandee Younger (Impulse!)
by Monique Ngozi Nri

Harpist Brandee Younger has a powerful lineage in this music we call jazz, from Alice Coltrane whose "Blue Nile" she obsessively listened to after she was introduced to it by her father, to her parallel study of classical and jazz music at the Hartt School at the University of Hartford. There, she dropped in to listen and learn at the Jazz Institute headed by the legendary Jackie McLean. Younger went on to play at Alice Coltrane's memorial concert at the invitation of Ravi Coltrane. The list of names that she has played with is a stellar one: Pharoah Sanders, Reggie Workman, Lauryn Hill and Drake, to mention a few. "The music," she says, "is more than a means of expression. It's God's purpose for me. I'm inspired every morning".

Brand New Life pays tribute to her inspirations while branching out into as many styles and genres as possible. The opening track is a haunting arrangement of "You're a Girl for One Man Only", written by jazz harpist Dorothy Ashby for a musical called *Choice* about a pregnant Black girl. It is an enchanting ride that portrays a journey through a city center on the tracks of the harp. Bassist Rashaan Carter provides a funky groove throughout the album, while the leader's harp glides thrillingly above it. This opening sets the tone for the harpist's latest project. The title track has her joined by vocalist Mumu Fresh in a lush ballad that merges the lines "Here's to love, here's to life" with "Nothing every really dies, Nothing ever dies, no". Mumu's voice soars, perhaps with the intention to make music that allows us to transcend earthly cares.

Carter and Makaya McCraven (drums/percussion) form the rhythm section, supplemented on various tracks by Joel Ross (vibes/xylophone), Desean Jones (flute) and Yuri Popowycz (strings). Pete Rock turns up on a hip-hop-influenced piece, and "Dust" is sung by Meshell Ndegeocello over a reggae beat. "Moving Target" and "Running Game" add an overtly political slant to the mix in terms of race and gender. The intro to "Running Game" urges a discussion about men who may be "quadrupling" (twice as bad as double-talking!). The last two songs are covers of "Windmills of Your Mind" and a solo harp of Stevie Wonder's "If It's Magic", meaning that we leave as we came in. Gently.

For more info visit vervemusic.com. This project is at Public Records Apr. 7. See Calendar.



Unalome
Buster Williams (Smoke Sessions)
by Ken Dryden

As Buster Williams nears his 81st birthday, he shows no signs of slowing down. One of today's top bassists, the veteran is well known for his work as a sideman with Herbie Hancock, Denny Zeitlin and many others, in addition to being a member of Sphere (the Thelonious Monk tribute quartet). But since the mid '70s, Williams has also proven himself as a bandleader, in addition to his strengths as a compelling composer and arranger. *Unalome* features Bruce Williams (alto/soprano), Stefon Harris (vibes), George Colligan (piano) and Lenny White (drums), plus an inspired choice as vocalist, Jean Baylor. The leader also put together an enjoyable playlist, blending different moods and styles as only a veteran can. While a strong soloist, he actually puts much of his focus into a supporting role during this session. That said, each of his solos command attention.

Williams' upbeat "Stairways" is a bright opener, on which Baylor sings wordless lines. The breezy melody suggests a brisk walk on a sunny spring day. The sensual take on the bossa nova favorite "Estate" (written by Italian composer Bruno Martino) features another moving performance by Baylor; both Bruce Williams and Harris contribute well-conceived solos. Another new work is his heartfelt ballad "In the Middle of a Rainbow", for which the bassist also penned the lyric, conceived on the way to the studio. Colligan's elegant piano, Harris' whispering vibes and the bassist's well-spaced supporting line provide a terrific rhythmic backdrop for the singer. Perhaps the biggest surprise is the offbeat setting of the normally swinging, fast-paced '30s show tune "42nd Street", which utilizes a deliberate introduction, then adds a funky backbeat as the full band enters; Bruce Williams' sinewy soprano and Harris' hip vibes share the spotlight with Baylor. The lush take on the ballad "Here's to Life", a song associated with pianist/vocalist Shirley Horn's landmark recording, showcases Baylor's rich voice, backed by Colligan's luxurious piano playing and the leader's spacious, tasty bass.

Unalome deserves consideration for year-end top ten lists.

For more info visit smokesessionsrecords.com. This project is at Smoke Apr. 13-16. See Calendar.

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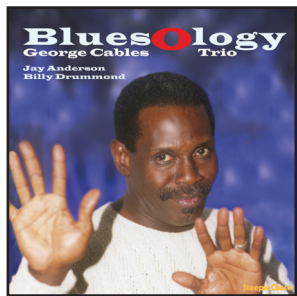
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Bluesology
George Cables (SteepleChase)
by Scott Yanow

Pianist George Cables first began recording regularly as a leader in 1979, following stints with Dexter Gordon, Art Blakey, Max Roach, Freddie Hubbard, Art Pepper and Sonny Rollins. Though his consistent excellence has arguably been somewhat taken for granted by the jazz public, he has always played extremely well in his own voice, performing forward-looking hard bop. And after all of these years, there are still no unworthy George Cables recordings.

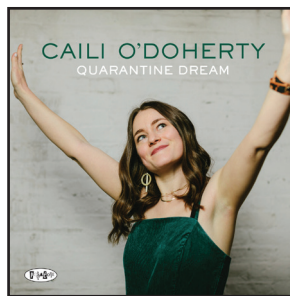
The LP reissue of *Bluesology*, recorded in Sep. 1997, is from a particularly busy time in the pianist's career. It is the eighth of nine SteepleChase albums that Cables led during the '90s; there were also three other recordings for other labels. He had previously utilized Jay Anderson (bass) on three of his SteepleChase albums, while this was the only time that he has utilized Billy Drummond (drums).

The results are as rewarding as one would expect. The LP (which has seven of the ten selections that were issued on CD) features Cables and his trio performing a song apiece by Dave Brubeck ("In Your Own Sweet Way"), Dizzy Gillespie, Randy Weston

and Milt Jackson, plus two standards and the pianist's "Voodoo Lady". To name a few highlights, Cables' version of the Swing-era ballad "Easy Living" begins quite tenderly, evolves into medium-tempo swing and closes back in its opening mood. "There Is No Greater Love" is a solid swinger that gets more heated as it progresses, giving the illusion that the tempo is speeding up even though it actually stays the same. "Voodoo Lady" is a change of pace—a joyful and rhythmic homage to Africa that could almost be mistaken for a celebratory tune by Abdullah Ibrahim.

With Anderson and Drummond contributing stimulating and sympathetic support and occasional concise solos, *Bluesology* features George Cables once again in top form.

For more info visit statesidemusic.com. *Cables* is at *Smoke through Apr. 2* and at *Ornithology Jazz Club Apr. 27* with *Hillai Govreen*. See Calendar.



Quarantine Dream
Caili O'Doherty (Posi-Tone)
by Elliott Simon

NYC still attracts young, gifted jazz musicians who hope to gain valuable experience in its numerous clubs and venues. During the pandemic this fertile milieu was shut down just beyond a year. Pianist Caili O'Doherty's *Quarantine Dream* (recorded in September 2021) is a testament to the jazz community's resilience and its ability to adapt to challenging circumstances. Originally from Oregon, the pianist possesses an elegant touch that is strikingly complemented by saxophonist and fellow Oregonian Nicole Glover. The result is an exceptionally well-crafted album.

Bassist Tamir Shmerling and drummer Cory Cox are the hot glue holding this session together as on the album opener "Blues for Big Scotia", a playful reworking of the Oscar Peterson tune. Once the two enter, the quartet's interconnectedness is immediately apparent. The wistful title cut is a pensive, elegantly structured composition that demonstrates O'Doherty's melodic strength, while "Reach Within" showcases the synergy between Glover's spiritual playing and O'Doherty's lovely lines. On "WTF", the rhythm section's energy and depth enhance O'Doherty and Glover's performances as Shmerling adds a rich texture to the ensemble sound and Cox contributes an infectious groove.

O'Doherty's styling shines on "Al" and "Mr. O", each graceful expressions of profound emotion. Two other standards, Duke Pearson's "You Know I Care" and Charles Tolliver's "Runaway", are pleasant enough exploratory exercises, but O'Doherty's own compositions, including "The Last Trip to the Moon" and "Salt and Vinegar", drive the players forward with even greater intensity. Shmerling's arco work and Glover's sax combine gorgeously on the former, and the piano/sax interplay on the latter is especially noteworthy. "Truth" is a foreboding closer that delicately explores both uncertainty and resoluteness. *Quarantine Dream* is a cohesive and engaging musical statement—a standout offering in this year's jazz scene.

For more info visit posi-tone.com. O'Doherty is at *St. Peter's Church Apr. 9*. See Calendar.



The Way to You
Sara Caswell (Anzic)
by Thomas Conrad

Sara Caswell is at the center of the recent violin renaissance in jazz. She is not really on every new jazz album that uses her instrument, but sometimes it feels that way. When people from Fred Hersch to Henry Threadgill to Bruce Springsteen need a violinist, they call Sara Caswell. But despite her stature, *The Way to You* is her first record under her own name in over 17 years.

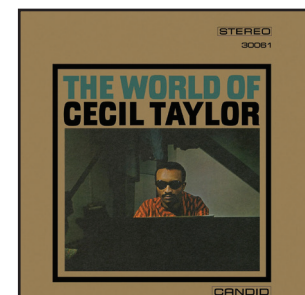
It could be called a string album. In the front line with Caswell is Jesse Lewis, a guitarist who shares her devotion to the lush, lingering lyricism only possible with stringed instruments. Ike Sturm and Jared Schonig are the bassist and drummer, and vibraphonist Chris Dingman guests on four numbers. Caswell says the five have played together "countless times in various...circumstances", and it sounds like it.

The opening track is the yearning yet piercing "South Shore", composed by trumpeter Nadje Noordhuis. The beauty of Caswell's sound will come as a revelation to many listeners, because most jazz fans, even during a violin renaissance, tend to overlook the instrument. It is a sound that speaks of the secrets of the human heart. In Caswell's hands the violin is a jazz instrument: her phrasing, for all its sweetness, also has bite.

Two of the most memorable pieces are Michel Legrand's "On My Way to You" and "O Que Tinha de Ser" by Antonio Carlos Jobim and Vinicius de Moraes. Barbra Streisand and Johnny Mathis sang the former. Caswell's version, on which her improvisation covers a three-octave range, reaches a purity of emotional truth. She ends the song in the quietest of keening cries. The latter, a relatively obscure Jobim work, has one of his most haunting melodies. And haunting melody is Caswell's specialty. But she and her band can also let their hair down and get funky too, as on "Last Call".

It is early in the year, but *The Way to You* is on this writer's working list of top jazz albums for 2023.

For more info visit anzicrecords.com. *Caswell* is at *Owl Music Parlor Apr. 6*. See Calendar.



The World of Cecil Taylor
Cecil Taylor (Candid)
by Pierre Crépon

Taped in October 1960 and already Cecil Taylor's fifth-and-a-half album (one being a split), *The World of Cecil Taylor* was among the pianist's last recordings before he made the final leap. It's just before all the elements of his later music were finally in place, but what was there was already mighty interesting.

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Those were the last days of Taylor's collaboration with bassist Buell Neidlinger and drummer Denis Charles, which began in 1956. In late 1960, the trio played Mondays—the Mingus band's day off—at Greenwich Village's The Jazz Showplace, attracting only "a few beatniks", a report once noted. A then-unknown Archie Shepp joined Taylor at the time of this recording, seemingly not on a full-time basis. However, he played tenor with the group during its three-week stint in the play *The Connection* shortly thereafter.

The music differs from Taylor's later work in several ways: the pieces are relatively short, the material includes "This Nearly Was Mine" and "Lazy Afternoon" in addition to three originals and, importantly, the music swings in a traditional sense. Often pretty hard. A lot is happening, but shorter forms lead to greater variety and ultimately great accessibility. When Taylor plays the swirling torrents of notes he was known for, he does so with jaw-dropping precision, articulating every nuance in a way that can make you shake your head in wonderment.

Shepp plays on only two numbers. The outtakes in a 1989 Mosaic boxed set showed that close to 30 takes of "Air" were necessary for the young saxophonist to play something that could be released. No one is born an avant garde master, but Taylor had the foresight to see Shepp's potential. The music is good enough for the full Mosaic set to remain the definitive version (check out Sunny Murray's contributions too), but this new remastering offers slightly superior sound, most noticeably for Neidlinger's bass. This album was part of the six-title batch that launched the Candid label in January 1961. Three of those LPs have become classics: Max Roach's *We Insist! Freedom Now*

Suite, Mingus' Presents Charles Mingus and Taylor's album. This is essential music, representing a unique waystation in the pianist's continued development, offering an excellent entry point into his discography as we commemorate this month being the five-year deathaversary of the late, great pianist.

For more info visit candidrecords.com.



Both Sides of Joni
Janiece Jaffe/Monika Herzig (ACME)
by Zachary Weg

Joni Mitchell is no stranger to jazz, having lounged with the big cats in the '70s—even making an album called *Mingus* by decade's end, recorded the same year its namesake passed away. It featured the likes of Herbie Hancock, Peter Erskine, Jaco Pastorius, Don Alias and the recently departed Wayne Shorter. Monika Herzig and Janiece Jaffe's new album, *Both Sides of Joni*, consequently serves as a fitting return of favors for the iconic singer/songwriter.

Stemming from singer Jaffe's renewed enthusiasm for Mitchell a few years back, and recorded during lockdown, this hour-long record is a passion project with reach. Alongside Herzig (piano) and a tight

band of Jeremy Allen (bass), Cassius Goens (drums) and Greg Ward (saxophone), Jaffe (who passed away unexpectedly last November) finds the jazz in the folk, the folk in the jazz, and offers a warm parting gift.

After opener "Help Me" sets the light tone with Herzig's plonks, Jaffe begins "Both Sides Now" with joyful aplomb. "I really don't know clouds at all," she sings in her breathy timbre, and even on an overcast day, she finds sunnier shades. An intimate rendition of the Mitchell tune, it would have played well at such nooks as the now-closed Upper West Side haunt Cleopatra's Needle, yet sounds equally cozy on record. All of *Both Sides of Joni* has this inviting quality. As its title hints, the record offers a peek into Mitchell's duality: her folk origins and her jazz leanings, her warmth and her wrath, her smile and her snarl. On "Don't Interrupt the Sorrow", Jaffe sings, "Since I was seventeen / I've had no one over me," and Mitchell's ferocity, her now famous refusal to take any nonsense, shines through.

A theatrical record that could almost be the songbook to a Broadway musical about Mitchell, it shows the whole Mitchell, conviction mingled with tenderness. As Jaffe sings on "My Old Man" (originally from Mitchell's *Blue*), there's the Mitchell who praises the titular character for "keeping away my blues", as well as the Mitchell who obliterates "darkness" on "The Hissing of Summer Lawns". But the record ends with Mitchell as a child, going "around and around" on "The Circle Game", as Jaffe restores her innocence and honors her artistry.

For more info visit acmerecords.com. This project with vocalist Alexis Cole is at Chelsea Table + Stage Apr. 26. See Calendar.

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Scream for Peace
Joachim Kühn Trio (Linoleum Analog Series)
by Ken Dryden

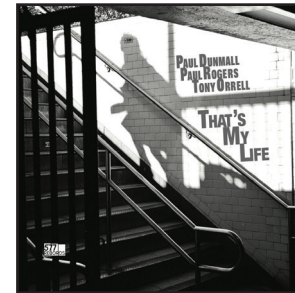
Joachim Kühn's escape from East Germany in the 1960s helped launch his career. The pianist (who is in his 80th year) began building his voluminous discography not long after as a sideman, leader and soloist. Free jazz musicians who were making insufficient income from gigs in the U.S. had been moving to Europe beginning in the mid '60s, drawing the interest of local players, many of whom invited the younger locals to join them on gigs and eventually recordings. Kühn fell under their influence and joined forces with two Frenchmen, Jean-François Jenny-Clark (bass) and Jacques Thollot (drums) in 1967, finding kindred spirits with a similar sense of adventure. They began recording as a trio in the summer of 1969 for MPS, though by the following year, Thollot took a break from performing, while Kühn and Jenny-Clark would continue to work together until not

long before the bassist's death in 1998.

This archival trio recording with Jenny-Clark and Thollot, released as a beautiful gatefold LP package with inside booklet, is a previously unissued concert recorded Oct. 25, 1969, in Amougies, Belgium, that was produced by BYG/Actuel and emceed by Frank Zappa (his introduction is unfortunately not heard). The music can be described in many ways: intense, innovative and at times overwhelming, though the players' chemistry is apparent. The leader's "Scream for Peace" opens the concert, as Kühn wails on alto saxophone with an attack and dissonance showing the influence of Americans like Albert Ayler, before continuing his musical protest with a Cecil Taylor-like barrage on piano. Kurt Weill's "Mahagonny" (an excerpt from the 1927 song-play) provides a bit of relief from the first piece, though the pianist's brooding left hand and the freedom of the bassist and drummer keep things on edge.

The pianist's "Cascaden" features waves of fiery, jagged piano, propelled by Thollot's explosive drums and Jenny-Clark's rapid-fire bass, followed by his "It's Only for You", which hints at being a ballad, though the rhythmic accompaniment keeps it firmly in avant garde territory. This concert offers ample evidence that the Joachim Kühn Trio was one of the leading European free jazz bands of its time.

For more info visit linoleum-records.com.



That's My Life
Paul Dunmall/Paul Rogers/Tony Orrell (577 Records)
by Tom Greenland

That's My Life, recorded live on July 1, 1989, at the Albert Inn in Bristol, England, by saxophonist Paul Dunmall, bassist Paul Rogers and drummer Tony Orrell, documents the trio at their creative peak. Dunmall and Orrell had first played together ten years prior in Bristol's Spirit Level, while Rogers (who turns 67 this month), their contemporary from the London and Bristol free jazz scenes, had recently returned from a stateside sojourn to form Mujician, a collective quartet with Dunmall, pianist Keith Tippett and percussionist Tony Levin, which would prove to be long-lived.

The July reunion gig reveals Dunmall in a post-Coltrane, fire-music mindset, showing incredible command of his soprano saxophone, exploring ideas to the extreme limits of the instrument's capability, all with rich resonant sound. Rogers is equally intense, his attack clean, very fast and slightly scratchy, as if his fingernails were clawing sparks from the strings and fingerboard. There are only two tracks, 24 and 16 minutes long, each beginning with an F minor pentatonic improvised theme before it embarks on an epic improvisational journey, returning at last

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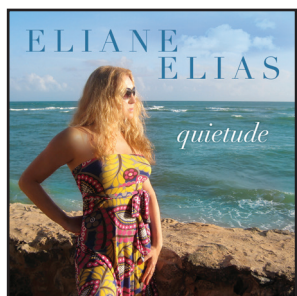
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to the original idea (or a least a close cousin of it) to give the trip a sense of closure. The first track is notable for Dunmall's opening salvos of long-winded, rapidfire, horn-spanning lines replete with intricate internal ornaments, all delivered with logical rigor and passionate intensity. Halfway through, the mood briefly becomes meditative, until Rogers' frenetic bluesy bursts and popping harmonics come to the fore, giving way in the final section to Dunmall, now back with a vengeance. Orrell's drums could have been better mic'd, so some of his finer touches get lost in the mix, but his musical presence is immediate and tangible. On the second track, Dunmall, at first politely passionate, blows a frenzy of well-honed, chromatically side-slipping ideas. Four minutes in, Rogers takes over, flourishing harmonics, slides, string-slaps and the sounds of revving engines, Chinese 'whooping' gongs and flocks of birds in flight. After some quick-witted repartee with Rogers, Orrell fashions a gently propulsive, nicely-variegated solo, before all three regroup for the theme, Dunmall now at his rudest and rawest.

For more info visit 577records.com



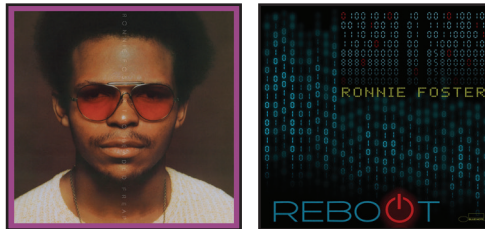
Quietude
Eliane Elias (Candid)
by Ken Dryden

Eliane Elias left her native Brazil for the U.S. to pursue a jazz career in the early '70s. She has performed bop, post-bop, fusion and even classical music, but has never given up her love of the music of her homeland, which she has frequently explored on record dates. To make this album, Elias returned to Brazil, evidently making several different trips (due to the varied cast of supporting musicians and the presence of Oscar Castro-Neves, who died in 2013) to record ten of the eleven tracks on this album, joined by some of the best Brazilian musicians and accompanied on several tracks by her husband, bassist Marc Johnson.

In recent years, the pianist has been singing more frequently on her albums; her sensual, almost conversational approach to vocals works well, while her musicians make everything sound effortless, as if playing at home for friends. Elias chose songs that, for the most part, are probably more familiar to Brazilians than to jazz fans, although some of them, like the breezy opener "Você E Eu", have appeared on jazz albums by Stan Getz, Phil Woods and others over the decades. Her emphasis is on the beauty of each song, so there are few solos and most of the tracks don't exceed five minutes. She steps away from the piano for a playful medley of Dorival Caymmi songs, "Saudade Da Bahia" and "Você Já Foi À Bahia", backed by the late guitarist Luis Galvão (who died around the time this album was released last fall) and percussionist Emilio Martins. Special guest Dori Caymmi shares the vocal duties with Elias for his lovely ballad "Seveiros", which serves as a perfect, romantic finale.

The only thing missing is liner notes to give listeners additional background about her song selections, musicians and what she loves about the songwriters; it would also be helpful to have translations of the Portuguese lyrics.

For more info visit candidrecords.com. Elias is at Birdland through Apr. 2. See Calendar.



Two Headed Freap
Ronnie Foster (Blue Note)
Reboot
Ronnie Foster (Blue Note)
by Brian Charette

Hailing from Buffalo, NY, organist Ronnie Foster exploded onto the scene in 1972 with his classic Blue Note debut, *Two Headed Freap*. The album was extensively sampled by hip hop artists including A Tribe Called Quest and J. Cole, and is cited as a major influence on acid jazz. It opens with the pedal-pointed "Chunky", featuring a great tape-squashed break beat from drummer Jimmy Johnson. Pentatonic melodies are peppered with a quartal sidestep and super straight organ sound. The bell hit at the end of the bridge is choice. The title track is upbeat Latin with a twisty melody and altered chords that meander up and down in cool cross-rhythm. The bridge has an elegant elided cadence, cueing Arthur Jenkins' churning conga. Double-time organ lines spill from Foster's fingers with plinky percussion and soulful blues.

"Mystic Brew" opens with snare side stick and George Devens' vibes. Organ and vibes are a great textural choice on the double melody, which holds at a point while interesting harmonic tensions swirl underneath. "Kentucky Fried Chicken" has a "Shot Gun" vibe, with an infectious rock beat and chromatically rising chords. The band breaks for a slick, quick organ riff, then goes back to grooving with straight up power chords in the bass. A surprise sustain gets vibed by Devens as the band gets back to the funk. Foster comps for himself with overdriven left-hand shells that accommodate the harmonic explorations of the right, all while working the drawbars in and out to add a gospel flair.

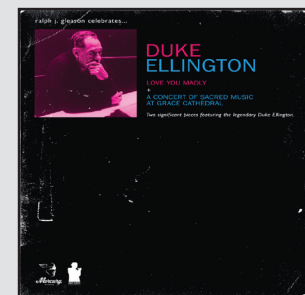
Reboot represents Foster's triumphant return, almost a half-century later, to Blue Note, and showcases the artist with modern beats and an organ sound with decidedly more vibrato. The title track still has the leader's signature memorable minimalist melodies. Quite a few artists contributed to the album, beautifully augmenting the core trio that includes Michael O'Neil (guitar) and Foster's son Chris (drums). Blowing first is O'Neil. His bluesy tube-driven sound is lyrical with a glint of subtle pick harmonics. The ride cymbal struts in sixteenth notes, bringing us to an interlude and the leader's organ solo. Snaky melodies slither between the snappy snares of his son (say that thrice!). On the traditional organ blues "Swingin", O'Neil's great bop lines slide in and out of the blues. Foster channels Jimmy Smith with a soulful stuck note with lots of activity from the other fingers on top.

"Isn't She Lovely" gets a churchy solo chorus before the band comes in with a shuffle that deconstructs into crunchy dissonance in the last four bars. The next track quickly changes the vibe with Jerry Lopez' flamenco intro to the Latin rocker "Carlos". On the bridge's double-time samba, cool chords leak into a montuno with slick solos from the whole band. "After Chicago" has another surprising texture from analog synth strings, as does Foster's thoughtful solo piano on "After Conversation with Nadia". Foster has a singular sound on all the keyboard instruments.

Both of these albums have great grooves, memorable melodies and blazing solos; they're a must for any Hammond-friendly record collection.

For more info visit bluenoterecords.com. Foster is at Blue Note Apr. 24. See Calendar.

ON SCREEN



Love You Madly /
A Concert of Sacred Music at Grace Cathedral
Duke Ellington
(Mercury Studios/Jazz Casual Productions)
by Marilyn Lester

In 1965 two Emmy-nominated television programs produced by Ralph J. Gleason were aired: *Duke Ellington: Love You Madly*, a documentary about the life and legacy of the great American composer-arranger and bandleader (whose birthday is this month), and *A Concert of Sacred Music at Grace Cathedral*. Both have been out of print until now. Mercury Studios, in cooperation with Jazz Casual Productions, have now re-released the programs, once again giving Ellington fans a chance to view the Maestro at age 66, ever elegant, erudite and charismatically charming.

A Concert of Sacred Music at Grace Cathedral showcases selections from the suite, which celebrated the consecration of the restored cathedral. The suite went on to have many more iterations, but the first is a historic presentation of the music Ellington called the "the most important statement I've ever made". He initially refused because he felt unworthy. After some thought and prayer, he acceded and started work, using some existing compositions and adding new material. He incorporated his 1943 masterwork "Black, Brown and Beige", a musical history of the American Negro, and the spiritual "Come Sunday" and "New World A-Comin'" from the 1963 stage show *My People*. The new "In the Beginning, God", titled after the first four words in the Bible, won a 1967 Grammy Award and was threaded throughout the concert, whether played or sung by Herman McCoy.

The music combines elements of jazz, classical music, choral music, spirituals, gospel, blues and dance — Bunny Briggs tapped to "David Danced Before the Lord", while Jon Hendricks delivered the spoken/sung words. A young Esther Marrow sang "Come Sunday", and in an instrumental segment, an alto sax solo by Johnny Hodges revealed a mystical tonality that has never been replicated. The band, with "Cat" Anderson and Cootie Williams (trumpets), Paul Gonsalves (tenor), Harry Carney (baritone), Lawrence Brown (trombone), Louis Bellson (drums) and others, is in top form. This filmed slice of brilliance immortalizes one of the brightest gems in the Ellington crown of masterworks.

Love You Madly, shot in and around the San Francisco Bay Area, documents Ellington's preparations for the *Concert of Sacred Music*, recording sessions and a gig at the Monterey Jazz Festival. Several segments feature Ellington's piano artistry. Duke, who used his band as a laboratory for his compositions, dispenses observations about his players and insights into his composing. He reveals he wrote the classic "Solitude" in 20 minutes but struggled with "Sophisticated Lady" for months. There are accolades from peers such as Earl "Fatha" Hines and Dizzy Gillespie. *Love You Madly* is a portrait of a genius that gives a unique window on Duke as he contemplates his life's work, often with the flights of fancy and allegory for which he was known. And what better way to end the video than with Duke's charming recipe for being hip and cool, and of course, his traditional sign-off, "love you madly".

For more info visit mercurystudios.com

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Krakow 2018
Barry Guy and Friends (Not Two)
by John Sharpe

British bassist and composer Barry Guy (who turns 76 this month) is renowned for his leadership of multiple large ensembles over his 50+ year career, from the storied London Jazz Composers Orchestra to the Barry Guy New Orchestra and latterly the Blue Shroud Band. But on *Krakow 2018* he wields a unit convened expressly for the occasion — not that his collaborators are complete strangers. In fact, he has recorded with all of the starry cast except one, Danish reedwoman Mette Rasmussen. The five-CD boxed set documents the outfit's three nights in the titular Polish city, showcasing subsets of the group on the first four discs and presenting the world premiere of "For to End Yet Again" on the final album.

There's a paradox inherent in the work, as the most explicitly composed sections are not by Guy at all, but rather nine miniatures by Hungarian composer György Kurtág. Guy sets these exquisite shorts within a 57-minute framework inspired by the wavelike architectural forms of the Manghha Center, where the work was scheduled to be performed, and the concise texts by Samuel Beckett, which give the piece its name. With limited time for rehearsal (Lithuanian reedman Liudas Mockūnas and Swedish saxophonist Mats Gustafsson arrived only for the performance), Guy fashions an expansive score, which privileges broad gesture over incisive detail, to form seamless transitions between the charts and the wild thrilling invention for which his crew is famed.

Baroque violin virtuoso Maya Homburger lovingly renders each of the Kurtág pieces either alone or in consort with Guy, starting with the haunting, almost unbearably sad, "Elegie". Thereafter, reeds join the strings' long tones as if breathing together, conjuring dark colors to create a portentous atmosphere. A swell of sound engulfs Agustí Fernández' rippling piano, before launching the squawk and snort of Gustafsson's baritone saxophone, presaging a bristling polyphony. The move from chamber music to chaos is magisterially handled, leaving listeners marveling at how they come to find themselves transported to such different surroundings. It's a trick Guy pulls time and again.

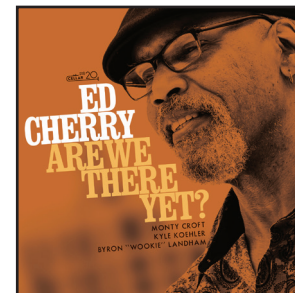
Particularly noteworthy is the shift from Kurtág's "Doloroso", where a raw-toned soprano saxophone (likely Mockūnas) takes the tentative sighing of Homburger's violin as the basis for a terrific twosome with piano. Like Homburger, Fernández plays a key role, popping up in multiple combinations. He adds clanking piano to a rampaging threesome completed by the snaking soprano saxophone of Torben Snekkestad and Guy's frantic sawing, enjoys a tumultuous series of quickfire pairings early on, and another sparkling then fractious duet, this time with trumpeter Percy Pursglove before the final tutti. Although it's not always possible to distinguish the participants, due to the overlap between the saxophonists in particular, there is no mistaking Guy's explosive solo passage where it seems as if he possesses at least three hands, such is the near-simultaneous range of textures he generates.

While time is necessarily tight within the compositional confines, the small formations chronicled on the first four CDs spotlight the constituent parts. The overall strike rate remains high, demonstrating

yet again how the best improvisers can produce in the moment something that stands up to repeated listening. Standout sets include the conversational trio of Pursglove, Polish acoustic bass guitarist Rafał Mazur and Spanish drummer Ramón López, in which the trumpeter's distinctively melodic sensibility finds its match in the drummer's timbral diversity and the bassist's resourceful twang. López also features in the Aurora Trio, alongside Fernández and Guy, playing the only other compositions in the set, the first an aching melancholy theme and the second a percussive "Algarabia", this time with the potent addition of Rasmussen's keening alto wail.

Rasmussen also graces a trio with Guy and drummer Paul Lytton for a tour de force of disorientating swerves and incendiary free blowing, as well as a trio of intertwining reeds with Snekkestad and Ken Vandermark (who had to leave before the final show). Vandermark also revisits his partnership with Guy in a brace of intricate, fast-moving dialogues that veer between delicate tracery and concentrated torrent. Indeed, one of the great pleasures of these small groups is how much exposure they offer to Guy, the peerless improviser, whose energy, spontaneity and wit effortlessly elevate any proceedings in which he's involved.

For more info visit nottwo.com



Are We There Yet?
Ed Cherry (Cellar Music)
by George Grella

The first word that comes to mind in listening to this new album from Ed Cherry is "tasty". The guitarist's bright, plump sound is an immediate pleasure, and from there, the music grows out of his innate values and musicality, as he has excellent musical judgment in both his playing and arranging. Everything here is straight-ahead and song-based. There are familiar tunes, including "Spring Is Here" and Carla Bley's "Lawns", lesser-known repertoire such as Grant Green's "Green Jeans" and John Patton's "Ding Dong", plus two originals. Each selection is treated with craft and respect, and infused with a simple joy of playing that makes it sound as fresh as any predetermined attempt to break new ground.

This is an easy, swinging band and Cherry is often content to lay back and play quiet, well-placed rhythm chords. Centered on the organ-trio core of Cherry, frequent partner Kyle Koehler (Hammond B-3), and Byron "Wookie" Landham (drums), the three are augmented with vibraphonist Monte Croft, who adds a volume of sound and color and an elegance that expands the music.

The style the band hits on tunes such as "Ding Dong" has a very subtle but fascinating contemporary quality — this is not a throwback album, it's an up-to-the-moment take on groove music. That there's more swing than soul and funk in no way hides that this is a response to the likes of Medeski Martin & Wood (especially their albums with guitarist John Scofield); it also differs from organist Brian Charette's take on this style.

By going back to the clarity and succinct intelligence of Grant Green, Cherry shows that some virtues are eternal.

For more info visit cellarlive.com. Cherry is at Cellar Dog Apr. 5, Bar Lunático Apr. 10, Café Bohemia Apr. 14 and The Django Apr. 29. See Calendar.



Exactly Right!
Louis Hayes (Savant)
by Ken Dryden

Louis Hayes is still going strong at the age of 84 and has long been among the top drummers, so it is fitting that he was recently named a NEA Jazz Master, an honor which was long overdue. In these late 2022 sessions, the drummer leads his superb regular working band, which also appeared on his prior Savant album, *Crisis*. Abraham Burton (tenor), David Hazeltine (piano), Steve Nelson (vibes) and Dezron Douglas (bass) are all veterans also at the top of their game. The music includes familiar bop and hard bop repertoire, along with lesser known works from past masters and new originals. The performances give the feeling that these songs have been played in clubs and that the musicians feel at ease with their challenges.

The breezy, explosive treatment of Cedar Walton's "Hand in Glove", a thinly disguised reworking of Cole Porter's "Love for Sale", is highlighted by Burton's searing tenor; a series of drum breaks by the leader wrap up the exciting arrangement. Hayes displays his mastery of brushes in the lush, deliberate setting of the Sérgio Mendes ballad "So Many Stars".

His strolling backbeat gives the late Wayne Shorter's exotic "Nefertiti" an entirely new perspective, Burton focusing on its theme as Hazeltine and Nelson interweave contrasting lines around it. Horace Silver's infrequently performed "Mellow D" is a nice surprise, yet the quintet's fresh approach breaks new ground while paying tribute to the pianist's prolific output as a composer. Fred Lacey's "Theme For Ernie" is a heartfelt, emotional ballad, savored at a slow tempo, featuring Burton's vocal-like tenor and Nelson's spacious, subtle vibes. The band's interpretation of

"Scarborough Fair" provides an interesting twist: they play it in a funky manner and alter the familiar melody so much that it is barely present. The closer is a romp through another Walton composition, "Ugetsu". The timeless piece, first recorded by Walton as pianist in Art Blakey and the Jazz Messengers nearly 60 years ago wraps up the session with Hayes and his men firing on all cylinders.

For more info visit jazzdepot.com. This project is at Harlem Stage Apr. 21. See Calendar.

BOXED SET



The Complete Decca Recordings
Billie Holiday (Decca-Verve)
by Ori Dagan

Billie Holiday's days at Decca are fêted once again with this exclusive collector's edition 4-LP boxed set. Included here are all 36 master takes she recorded for the label between 1944 and 1950, plus additional versions, three alternate takes released for the first time and even some breakdown and chatter. The accompanying 20-page booklet offers priceless insight into the subtext of these historic recordings. All but one of the sessions were produced by Milt Gabler, who, in his day, was as influential in the recording industry as Holiday (born this month on April 7, 1915) still is in popular music.

Timing is everything. Following the recording of "Strange Fruit" on Gabler's Commodore label and the attention it garnered, he was able to offer Holiday a contract at Decca when he was hired there. It was important that she trusted him and that he respected her unique musical vision. Recording with a string section, for instance, was a dream come true for Holiday. For the most part, Gabler also chose excellent material and gave her a say in the repertoire.

He saw Holiday not as a jazz stylist but rather as a pop singer; as such, while not a single tempo is burning, there are plenty of torch songs here. One of her biggest commercial successes, "Lover Man", was recorded on the first Decca date in 1944, with a gorgeous string arrangement by Salvador "Toots" Camarata, who later went on to work for Walt Disney. Along with lyricist Bob Russell, Camarata also composed the brooding "No More", a highlight of this collection that Holiday considered one of her best performances.

Holiday cemented her status as a songwriter not with a plethora of originals, but with a handful which went far. Several of her co-writes with Arthur Herzog, Jr., appear here, including the magical "Don't Explain", arguably the best lyric she ever penned. It has been effectively covered by dozens of artists, though none could rival the original (Nina Simone came pretty close). A lesser-known Herzog collaboration, the sentimental "Somebody's On My Mind", is beautifully complemented by the Gordon Jenkins Orchestra.

One significant caveat regarding this collection is that in some cases, the arrangements are not as enduring as Holiday's performances. Vocal group The Stardusters are thankfully only present on two

selections (recorded December 10, 1948): Ralph Blane's outrageously dated "Girls Were Made to Take Care of Boys" and the cliché-ridden Jenkins-Adair "Weep No More", with a vocal arrangement so laughably bad it borders on parody. There must be a backstory to this debacle. It couldn't have been easy for Holiday to put up with these circumstances but miraculously, after The Stardusters left, that evening she recorded two of the most breathtaking cuts of her entire career: "I Loves You Porgy" and "My Man (Mon Homme)", with the stellar sensitivity of Bobby Tucker (piano), John Levy (bass) and Denzil Best (drums).

The big band arrangements are hit-and-miss; for example, Buster Harding's arrangement of "Baby, Get Lost" is unnecessarily bombastic. Sy Oliver, too, is way over the top on "Taint Nobody's Business If I Do", faring far better with the bouncy "Them There Eyes", on which Holiday's vocal oozes with sensuality.

Two charming duets feature the vocals (but not the trumpet) of Louis Armstrong: "You Can't Lose a Broken Heart" is a lightly swingin' old-fashioned cautionary tale and "My Sweet Hunk o' Trash" gets sweeter with every listen, the two giants making each other crack up as they ad lib. If only there were alternate takes of these duets, let alone false starts and chatter!

All in all, this collection is a mixed bag of immortal masterpieces, hidden gems and a few interesting duds. Yet no matter the tune, Holiday's vocals are truly epic throughout this golden epoch. On the surface, the tone of her unusual instrument is at its most appealing here, like an exotic fruit perfectly ripened. Her relaxed phrasing sails freely and warmly as a midsummer breeze. While Holiday is a masterclass in subtlety most of the time, occasionally she'll make a bold choice out of left field; for instance, for the brilliant last note on "What Is This Thing Called Love?" she chooses the major third of the chord rather than the written tonic, in effect italicizing the question which is the song's title.

And then there is the interpretation of the lyrics, which is what made Lady Day the most influential vocalist of her time. Holiday's undeniably modern, conversational style of singing – which could not have happened without the invention of the microphone – can be heard in hundreds, if not thousands of diverse voices, from jazz contemporaries Carmen McRae and Abbey Lincoln to pop icons Frank Sinatra and Peggy Lee. Indeed it is difficult to imagine what popular music would sound like without her contributions. Lady Day didn't need to shout, wail or scat; simply to feel and share. As Gabler stated in the liner notes of these historic Decca recordings, Holiday was "essentially a one-take singer", with a second take often recorded for safety. In most cases it is nearly impossible to decide which take is superior.

For more info, visit ververecords.com

SAINT PETER'S CHURCH

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NOAH BAERMAN
HENRY LUGO
CURTIS NOWOSAD

APRIL 9 (5 PM)
CAILI O'DOHERTY TRIO

APRIL 16 (5 PM)
KEN FILIANO
LAFAYETTE HARRIS

APRIL 23 (5 PM)
TYLER BLANTON
EDUARDO BELO
VITOR GONÇALVES

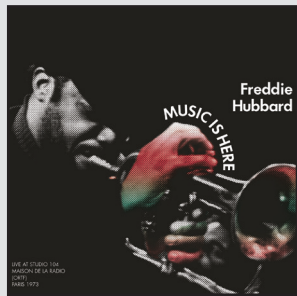
APRIL 25 (6:30 PM)
ROZ CORRAL
JAZZ MEMORIAL

APRIL 30 (5 PM)
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TRIO

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UNEARTHED GEM



Music Is Here: Live at Maison de la Radio (ORTF) Paris 1973
Freddie Hubbard (WeWantSounds)
 by Jim Motavalli

Freddie came to play. The year was 1973, and Hubbard (who would have turned 85 this month) was producing some fairly glossy music via his contract with CTI, but also some future classics such as *Red Clay*. Earlier that year, he had put together his new touring quintet, with George Cables (Fender Rhodes), Junior Cook (tenor/flute), Kent Brinkley (bass) and the explosive Michael Carvin (drums). The radio show *Jazz sur Scène* captured (with excellent sound quality) what Carvin called “lightning in a bottle” that March night.

The tunes are all Hubbard classics: “Sky Dive”, “The Intrepid Fox”, “Povo” and “First Light”. The musicians really stretch out: the shortest take, on “Sky Dive,” is over 12 minutes! On the 24-minute “First Light” (a relatively new tune at that point), Cables gives a class on how to maintain a straight-ahead course on an electric instrument. The familiar theme is stated with Carvin dropping bombs behind it, then Hubbard takes off on an extended flight. This is Hubbard at the peak of his game, basically flipping the bird at an American audience then deeply into rock, and giving his all for the loyal European fans. His solo builds to a frenzied peak and then, very gradually, subsides. Cook, best known for his work with Horace Silver, enters on flute and takes the temperature down a notch. Is there room for second solo spots for both Hubbard and Cables? You bet.

“The Intrepid Fox”, from *Red Clay* (where it featured an all-star cast), is here taken very uptempo and at similar length. Again, Hubbard explodes out of the gate with some thrilling upper-register volleys. He’s feeling high and happy, as “Hot Lips” Page used to say, and has those French folk on their feet with excitement before Cook briefly opens the door to a shimmering solo from Cables. Hampton Hawes used to play Fender Rhodes like this, and Brinkley is both holding him up and egging him on. Drum solos often slow the music down, but not Carvin’s dynamic, high-energy feature here. It builds tension by slowing to a cymbal crawl, then—after Carvin calls out, “are you ready?”—comes back with roll on roll until the band brings the tune home.

The funkier “Povo”, with Brinkley on (uncredited, but pretty repetitive) electric bass, belongs to Cook whose big-toned tenor solo is exciting and deeply dug in, like something Sonny Fortune unspooled in his time. Hubbard must have been off on a cigarette break, because Cook is followed by a noticeably long bass solo. The version of “Sky Dive” is relatively relaxed, not quite as furious as the rest of the evening. Cook again sounds up to the mark, and Brinkley gets off a fine solo before Hubbard enters, loaded for bear.

The concert was filmed (in black and white), and, with a different selection of tunes, can be seen on YouTube.

For more info visit www.wantsounds.com

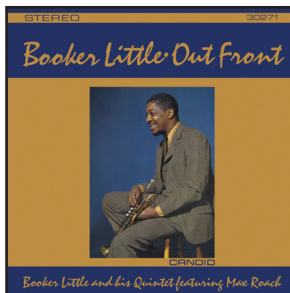


New Gospel Revisited
Marquis Hill (Edition)
 by Phil Freeman

Chicago trumpeter Marquis Hill self-released *New Gospel* in 2011. It’s been out of print almost ever since; you can’t even get it from his Bandcamp page. The band featured Chris Madsen (tenor), Christopher McBride (alto), Josh Moshier (piano), Kenneth Oshodi (guitar), John Tate (bass) and Jeremy Cunningham (drums), many of whom also appeared on his next albums, 2012’s *Sounds of the City* and 2013’s *The Poet*. Hill decided in 2019 to revisit that first set of compositions and put together an all-star band—Walter Smith III (tenor), Joel Ross (vibes), James Francies (piano), Harish Raghavan (bass) and Kendrick Scott (drums)—for a performance at Constellation in his hometown. Six pieces from the album (“Law and Order”, “The Believer”, “New Gospel”, “Autumn”, “A Portrait of Fola” and “The Thump”) are played in the same order as the studio recording, with unaccompanied solos in between from, in order, Smith, Scott, Ross, Hill, Raghavan and Francies.

The pieces owe almost nothing to gospel, and if we’re being honest with each other, they’re not particularly “new” either. As a composer, Hill would fit comfortably into the mid ’60s Blue Note stable. His melodies are singable and memorable, and occasionally, as on the title track, he allows himself a meditative abstraction reminiscent of the work of Jackie McLean or Wayne Shorter. The repetitive opening melody of “Autumn” feels like a deliberate nod to the latter’s “Nefertiti”. But there’s also an energy here echoing the Young Lions era of the late ’80s/early ’90s; Scott’s drumming knocks harder than the “inside-outside” players of the ’60s did; he’s operating more in the spirit of Jeff “Tain” Watts or Ralph Peterson than Joe Chambers or Billy Higgins. Perhaps the most surprising element is Raghavan, whose bass playing has a sticky quality that brings to mind the rubber-band sound of the mid ’70s. Smith and Hill take lyrical but passionate solos, and Ross’ unaccompanied “Lullaby” is the album’s loveliest moment, a shimmering interlude that seems to dim the lights and waft a gentle breeze through the room.

For more info visit editionrecords.com. Hill is at Birdland Theater Apr. 6-9. See Calendar.



Out Front
Booker Little (Candid)
 by Duck Baker

Of all the artists in jazz history who left the stage far too young, Booker Little (born 85 years ago this month) may have been the greatest loss of all. Others may have gotten faster starts or had more influence on those who played the same instrument, but few had such

forward-looking concepts about composition. Little was born the same year as Lee Morgan and Freddie Hubbard, and deserves to be as well-remembered as these titans. Leaving discussions of sheer technique to trumpeters, all three were brilliant players who burst on the scene as very young men whose distinctive styles were already fully formed (Morgan was 18, Little 20 and Hubbard 22). Of the three, Little had the most original language, in itself no small achievement, but it was as a composer that he really distinguished himself. His short but busy recording career began as a member of Max Roach’s band, just as Roach was about to form a pianoless quintet with three horns. This gave Little the chance to develop his concept of harmonizing horn voicings, one of the main features of both *Out Front* and his last record, *Booker Little and Friend*. Both of these are masterpieces, but *Out Front* has the edge because of the presence of Little’s two most important collaborators, Roach and reed master Eric Dolphy. Pianist Don Friedman does extremely well on both sessions, as does trombonist Julian Priester, providing the perfect third voice to ensemble parts and soloing with verve. He later called it the most difficult music he ever played, and it’s easy to see why; the dense charts are full of time and tempo changes even during the solos. Most of that solo space is reserved for the leader’s keening trumpet, but Dolphy does some of his best playing on record, wildly angular on tracks like the opening “We Speak”, then crying in anguish on “Moods in Free Time”. Roach is masterful as always, playing tympani as well as traps, and keeping everything moving. That he would use Little, Dolphy and Priester on his next leader date (*Percussion Bitter Sweet*) shows how he felt about this truly necessary recording.

For more info visit candidrecords.com

LIZZIE THOMAS
Duo Encounters



AVAILABLE

MARCH 24TH

Dot Time Records is excited to announce the March 24th release of *Duo Encounters*, the electrifying new album from stellar vocalist Lizzie Thomas. A follow-up to Thomas’ critically-acclaimed 2020 release *New Sounds From The Jazz Age*, on *Duo Encounters*, the inventive jazz vocalist demonstrates her warm, sultry vocal stylings & swing sensibility alongside a dozen of her favorite collaborators for a set of intimate and adventurous duets. Thomas is in great company on each track of *Duo Encounters*, which features performances from pianist Helio Alves, bassists Ron Carter, Dezron Douglas & Noriko Ueda, pianists John Di Martino & Rossano Sportiello, guitarists Russell Malone, Ron Afif & Guilherme Monteiro, percussionist Café da Silva, saxophonist Wayne Escoffery, & cellist Mairi Dorman-Phaneuf.



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Eight Pieces for Two Cellos
Tomeka Reid/Fred Lonberg-Holm
 (Corbett vs. Dempsey)
Let Our Rejoicing Rise
Tomeka Reid/Joe McPhee (Corbett vs. Dempsey)
 by Kurt Gottschalk

The noble violincello has long had a foothold in jazz, even if it seems never to gain purchase. Ray Brown, Ron Carter, Oscar Pettiford, Abdul Wadud all helped bring the instrument into the fold and Tom Cora, Akua Dixon, Erik Friedlander, Ernst Reijseger and Hank Roberts have helped keep what stature it's gained. Add to that list (in boldface type) Tomeka Reid, who launched the first Chicago Jazz String Summit 10 years ago and has gained prominence playing with Anthony Braxton, Nicole Mitchell and the Art Ensemble of Chicago, and leading projects with Silvia Bolognesi, Mary Halvorson, Mazz Swift and others.

On *Eight Pieces for Two Cellos*, she and Fred Lonberg-Holm celebrate the instrument's place in history with a set of duet arrangements of tunes by notable cellists Harry Babasin, Sam Jones and Fred Katz, as well as Carter's "Rally" (recorded with Eric Dolphy and Mal Waldron in 1961). Those tracks are set alongside three compositions by Lonberg-Holm and one by Reid ("Alla Mingus for La Bang" pays tribute to bassist Charles Mingus—who studied cello then switched to bass—and violinist Billy Bang).

The track list and composer credits say more about the album than the instrumentation might suggest. It's an upbeat and swinging affair, taking full advantage of the cello's broad range, alternately occupying the bass register and stretching up near where violins usually live. The album recalls the great records made by cellist Diedre Murray and bassist Fred Hopkins during and after their tenure with the Henry Threadgill Sextett. Common instrument pairings can, at times, sound truncated, as if missing a limb. With the full voice of the cello, and more importantly the spirit of its players here, these eight pieces sing.

Let Our Rejoicing Rise, a live recording by Reid and Joe McPhee, is less joyful than the Lonberg-Holm duet. It is also an important document, and Corbett vs. Dempsey is to be commended for making it available (like *8 Pieces*, as LP or download). The set was recorded at Corbett vs. Dempsey's Chicago gallery on June 19, 2021, on the Juneteenth holiday and a year after the killing of George Floyd. It was a fevered time in the country, and the summer heat is felt on the recording. The set begins with McPhee reading two of his poems, "Alone Together" and his touchstone "Nation Time", without accompaniment. Combined, they fill only five minutes, but set a tone of fury that's not months old but years, even centuries. The remaining 33 minutes are filled by a duo improvisation (McPhee on tenor) that feels weary but resilient, as if decades later Albert Ayler were still howling. With a wider field open to her than on the cello duets, Reid is energized and astounding. She supports McPhee without comping or reducing, and at the flick of her wrist flies off into aching glissandi and insistent tremors. It would be an interesting exercise to listen to the music without the poems (or, indeed, without reading this review, so too late for that), to see what emotions are revealed without the suggestions of McPhee's powerful verse. As it stands, though, it's a resounding, powerful, fragile and beautiful statement.

For more info visit corbettvsdempsey.com. Reid is at *The Jazz Gallery Apr. 12* with *Tomas Fujiwara 7 Poets Trio*. See *Calendar*.



Stage & Screen
John Pizzarelli (Palmetto)
 by Jim Motavalli

In a drum-free trio that echoes Nat Cole, John Pizzarelli here presents a program of twelve Broadway and film tunes. But that's the Great American Songbook, isn't it? Well, any excuse for an album of standards, which are obviously near and dear to this great guitarist/singer's heart.

The format makes for some nice improv, including, on opener "Too Close for Comfort", one of Pizzarelli's patented singing solos. Isaiah J. Thompson is sparkling on piano and Michael Karn plays acoustic bass. The little-heard "You're All the World to Me" (from Burton Lane and Alan Jay Lerner's *Royal Wedding*) also uses the guitar/vocal technique to excellent effect.

"I Love Betsy", from the stage musical version of *Honeymoon in Vegas*, is one of those wordy tongue-twisters Pizzarelli loves. "I like Shake Shack / I like MOMA / And New Jersey's ripe aroma / The parade's when I see 'em / And even the DMV and the Brooklyn Bridge by bike— / Heck, there's lots of stuff I like / But I love Betsy and she loves me." Also pleasantly wordy—and taken at an exhilarating pace—is the Kander/Ebb "Coffee in a Cardboard Cup" from *70, Girls, 70*.

An instrumental version of "I Want to Be Happy" (Vincent Youmans/Irving Caesar, from *No, No Nanette*, 1925) is the occasion for jaw-dropping guitar work. Playing a Moll signature seven-string archtop, Pizzarelli clearly articulates every hyperspeed note. The guitarist was so busy playing he forgot to sing. Thompson, a Juilliard graduate and up-and-comer from West Orange, NJ is also featured, and matches Pizzarelli note for note. A brilliant player, just starting out, he's also showcased on "The Oklahoma Suite", a relaxed but spritely medley of songs from the familiar show. Hear the pace pick up dramatically when they start swinging "Surrey with the Fringe on Top".

"Tea for Two" (also from *No, No Nanette*) includes the verse that was in the Tony Bennett version. It's ballad time, and they play pretty (Thompson especially) in a long middle section. Pizzarelli is possessed of a light tenor voice—he's certainly not Johnny Hartman. He's sometimes underrated as a singer—maybe because his guitar work is so great. But his cords are in fine shape on this session. Witness the wistful ballad treatment of "Where or When" (from the 1937 Rodgers and Hart musical *Babes in Toyland*). He really understands standards, and how to standardize pop, too. The fact that "Just in Time" (Styne/Comden/Green) was sung by Judy Holliday and Dean Martin in *Bells Are Ringing* doesn't intimidate him. And Dino couldn't sing along with his guitar. Hell, he couldn't even play guitar.

"Some Other Time" (Bernstein/Comden/Green), memorably sung by Tony Bennett with Bill Evans, is taken as a lovely solo guitar piece. The version of "As Time Goes By" by Herman Hupfeld won't make you forget Dooley Wilson in *Casablanca*, but it's fine anyway. Did you know that Dooley couldn't actually play the piano?

For more info visit palmetto-records.com. This project is at *Birdland Apr. 26-29*. See *Calendar*.



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Regrowth
Kalia Vandever (New Amsterdam)
We Fell in Turn
Kalia Vandever (AKP Recordings)
by Marco Cangiano

Kalia Vandever is a well-known entity on the New York scene as a composer, educator and, of course, a new voice on the trombone. She has been leading her own groups, is part of the Brooklyn-based collective *tilt*, and is also a much sought-after soloist. A Juilliard graduate, she has toured extensively in the U.S. and abroad. These two albums showcase her full range as composer, bandleader and solo artist.

Regrowth is Vandever's sophomore album and marks a decisive evolution over her debut, *In Bloom*, reflecting a growing confidence as both soloist and bandleader. Her music is characterized by an unresolved tension that makes for interesting and unpredictable listening throughout. Individual tunes sound as if reduced to their bare essence as they evolve organically at an initially deliberate pace, often based on minimalistic repetitions and patterns, as in "Memories" and "More of the Good Stuff Later". There is plenty of space for individual contributions from a very congenial and well-rounded band (most of them also on her debut album) comprising guitarist (and producer) Lee Meadvin (who is featured on "Pick It Up" and "Lift"), Nick Dunston (bass) and

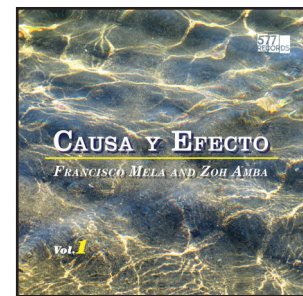
Connor Parks (drums). Paul Cornish (piano) replaces Theo Walentiny and is featured extensively in "Passing Thoughts". The addition of the imaginative alto saxophonist Immanuel Wilkins contributes to the overall success of the album, as he blends very effectively with Vandever's at times raucous trombone playing. The empathy between her and Wilkins is particularly evident in the opening sections of "Soft" and "An Unwelcome Visit", where her trombone dialogues contrast with Wilkins, before they are joined by the rest of the group in dramatic statements of the main themes. Vandever's skill as bandleader and arranger should not be overlooked, as she obtains a sound that is more than the sum of the individual contributions. Dunston and Parks should be given due credit for their understated yet vital roles.

We Fell in Turn is Vandever's solo debut and presents quite different, contemplative atmospheres portraying memories of her Hawaiian childhood and heritage—and an unavoidable sense of *mana* (thunder or wind). Her sumptuous trombone sound, often using harmonics, is supported by subdued echoes, overdubs and minimal electronics that induce a sense of floating. The pieces, while relatively brief, do not rely on melodic/harmonic structure but on pure sound and improvisation. That said, Vandever's improvisations always contain strong melodic elements, as in "Temper the Wound". The whole album comes across as a suite with consistent inspiration and moods, whether offering a grand overture, as in "Recollections from Shore", or poignant moments, as in "We Wept in Turn". She uses an impressionistic approach, where rhythmic patterns are implicit rather than explicitly marked, as in "Mirrored Solitude". The overdubbing at times creates drones or a minimalistic canvas over which Vandever paints dreamy sequences, as in

"Stillness in Hand". This is compelling and original music, which has no immediate point of comparison. Only Albert Mangelsdorff's solo albums provide a remote reference.

Both albums are extraordinary efforts that mark Vandever's maturity and bode well for the future.

For more info visit akprecordings.com and newamrecords.com. Vandever is at National Sawdust Apr. 5. See Calendar.



Causa y Efecto, Vol. 1
Francisco Mela / Zoh Amba (577 Records)
by John Sharpe

While 21-year old saxophonist Zoh Amba's *O Life, O Light* (577 Records, 2022) featured drummer Francisco Mela alongside bassist William Parker on a program of her own compositions, the credits on *Causa y Efecto Vol. 1* all stem from Mela, excepting one joint effort. However, the outcomes on the five tracks remain largely the same: heartfelt, unfettered playing, centered around simple folk-inflected motifs and dancing rhythms. Hailing from Tennessee but now based in New York, Amba's acceptance onto the scene has been swift, yielding this fourth

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release from last year, showcasing her impassioned tenor saxophone and hypnotic flute. Mela has been a fixture for rather longer. Already well-established with heavyweight leaders such as McCoy Tyner, Joe Lovano and Esperanza Spalding, as well as a series of dates under his own name, Mela has increasingly embarked on a quest for spontaneous magic. In doing so here he harkens back to his Cuban roots with vocal exhortations that back up his flexible beats and tuneful drums.

While she doesn't project the raw power of a Brötzmann (very few do), Amba likewise takes a tenacious hold on a phrase, worrying away at its shape with gradual elaboration and timbral distortion. Rather than conversational, the pair's interaction tends to the form of two simultaneous outpourings, calibrated on-the-fly. On "Maria", dedicated to his mother, Mela's sparse hand drumming and baritone voice conjure a controlled exuberance, one amplified by Amba's percolating flute, which ultimately settles into an incantatory feel. She favors that vibe on tenor too, alternating insistent variations with passages of squalling overblowing that takes the instrument out of its accustomed range. Mela's tumbling cadences give lift to her free flights, imparting momentum to her keening repetitions on "Serenata", providing a rapidfire chattering counterpoint as she ups the emotional ante on the dirge-like "ZOME" and a veritable drum cascade on the explosive flag-waving closer "Desafios". It's a tribute to both that the results are so fresh and natural.

For more info visit 577records.com. Amba is at The Stone at New School Apr. 15 with Micah Thomas, Apr. 27 with Sally Gates and as leader at Zürcher Gallery Apr. 25. See Calendar.



Oblong Aplomb
Matt Mitchell (Out Of Your Head)
by Marc Medwin

We hear the term "freedom" bandied about with vigor and vengeance when musical creativity is referenced, but to what end? At what point does the word become another box in which to pack the seemingly incomprehensible? Matt Mitchell's latest offering, with its staggering musicianship, compositional craft and even its multi-pronged title, further complicate the already loaded concept.

In one sense, *Oblong Aplomb* is typical of the composer-pianist's sardonic wit. Just look at the titles on any disc of the epic *Snark Horse* project, which he co-helmed with Kate Gentile, the drummer who collaborates on half of this new double disc. The trend continues here. "Escalatory Chicanery" and "Giggle Trigger" could have emerged from the *Snark Horse* book, with pithy phrases creating and discharging meaning while embodying commensurate musical whimsies and complexities. The obsessive piano figurations of "Scrutiny" eventually fall apart under the strain, while Gentile seems to be doing everything possible to subvert and then rebuild them after a near collapse. She

has the last delicate word. If that miniature's form is parabolic, "Equanimity" concentricizes in tiny waves of parallel listening and staggering precision, a miracle of harmonic déjà vu amidst rhythmic counterpoint beyond description.

Ches Smith, who plays on the album's second half, is equally at home with Mitchell's duo contributions, evident as the alternately stolid and hectic rhythms of "Inveiglers" dance and march by or as the slightly more traditional "Full Koala" lopes and swings past in a delightful attempt at structural congeniality. Smith's grooves swing and rock their way into a historicity never completely evoked but always in the shadows. This is as it should be; he's been privy to Mitchell's compositional development for more than a decade. The album's two concluding pieces demonstrate the pair's symbiosis and timbral range as the playfully mystical sonic diversities of "Ingenuous" are countered by "Baleful's" playfully lugubrious ostinati.

These three performers are so in tune with the music and their easy virtuosity that each gesture is countered even as it emerges. With playing so varied, assured in a way befitting the album title's second half, how can Mitchell's aphoristically puzzling encapsulations be explained by a term as clumsy as freedom? Liberation ultimately resides in the exquisite moment-to-moment expression of its performers as they navigate the rocky terrain. Each second brings dynamic shifts and articulations that beggar description. Suspending time, the performers illuminate each charged instant with the clarity afforded only by immersion and insight.

For more info visit outofyourheadrecords.com. This project is at The Jazz Gallery Apr. 14. See Calendar.

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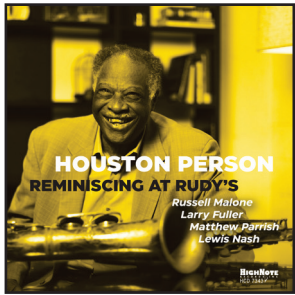
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Reminiscing at Rudy's
Houston Person (HighNote)
by Phil Freeman

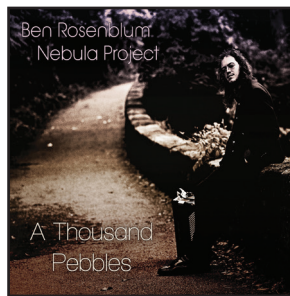
Tenor saxophonist Houston Person came on the scene in the early '60s, playing with soul jazz organist Johnny "Hammond" Smith before making his debut as a leader with 1966's *Underground Soul!*, which featured an unusual tenor-trombone-organ-drums lineup. Since then, he's made over 75 more albums for a variety of labels—Prestige, Muse, CTI and, for the last quarter century or so, HighNote.

Over the decades, Person has slowed down and ambled over from the soul jazz realm into deep, late-night blues and heartfelt balladry. If you close your eyes when his playing is at its most velvety, you can almost picture him in a red tuxedo with a ruffled shirt, but his music is always a little deeper than it seems at first. On his previous album, 2019's *I'm Just a Lucky So and So*, he delivered a version of Billy Eckstine's "I Want to Talk About You" with almost as much grit and melancholy as John Coltrane's legendary 1958 version, while sharing the spotlight generously with trumpeter Eddie Allen.

On this album, he's joined by Larry Fuller (piano), Russell Malone (guitar), Matthew Parish (bass) and

Lewis Nash (drums) for a collection of extremely standard standards: "At Long Last Love", "Moon River", "My Romance" and "Please Send Me Someone to Love". You can calibrate your expectations before pressing Play. But don't get too smug; the old man's got some surprises up his sleeve, as when he lets Lewis Nash sing "Nothing Ever Changes My Love for You". (Nash has a clean, Johnny Mathis-like voice, very nice but unfortunately too prominent in the mix; he's obviously not singing with the band, and kind of sounds as if he's doing a podcast voiceover.) The band is awake throughout, playing harder than expected on "My Romance" and wading hip-deep into muddy water on "Please Send Me Someone to Love" and the closing title track. Person isn't out here trying to reinvent the wheel, but he is a highly skilled interpreter of love songs, with good taste in material and a pleasingly warm sound on tenor. This is certainly a nice way to spend an hour.

For more info visit jazzdepot.com. Person is at Smoke Apr. 5 with Cynthia Scott. See Calendar.



A Thousand Pebbles
Ben Rosenblum Nebula Project (One Trick Dog)
by Marco Cangiano

This is the sophomore album by Ben Rosenblum's Nebula Project, and overall his fourth. It is a perfect example of what "globalized" jazz sounds like these days. Building on his debut *Kites and Strings*, this new album broadens Rosenblum's melting-pot approach—from klezmer music to Bulgarian vocal polyphony, Brazilian choro and Irish music, just to mention a few—coupled with a knack for complex yet melodic compositions that tell a story (which he refers to as "cohesive storytelling"). The opening track, "Catamaran", is a perfect summary of his approach, a concise suite sweeping together many genres: an unaccompanied piano solo moving into a repeated melody influenced by Croatian folk music is followed by the subdued entrance of the rest of the group, and culminates in an Irish jig.

Overall, the music has an impressionistic, cinematic flavor, each individual musician has the opportunity to contribute freely within the overarching structure. The main course is the title-track suite, with Rosenblum's piano in good evidence along with his working trio, featuring Marty Jaffe (bass) and Ben Zweig (drums). The band could not be more congenial. While everybody has the chance to solo, it is the ensemble work that catches the listener's ears. Each voice weaves the musical tapestry from which solos emerge organically. Jasper Dutz' reeds take the lion's share—his bass clarinet work on "Lilian" is noteworthy—along with Wayne Tucker's supple trumpet and the leader's accordion, which adds depth and originality to this project.

The album was officially released at Smalls on March 2 with the entire group present, a mini event in itself given that all three musicians are very much in demand. In addition to showcasing compositions from the recording, a few came from *Kites and Springs*, in particular a spirited "Laughing on the Inside" based on the blues. After opening with the captivating "Village Steps", featuring a brilliant alto solo by Dutz, the "A Thousand Pebbles" suite was the set's centerpiece, with heartfelt solos by all, particularly guitarist Rafael Rosa and tenor saxophonist Alex Del Castillo. "Bulgares" received a livelier treatment than on the album, thanks

to Tucker's brilliant trumpet solo. Jaffe and Zweig enjoyed more solo space than on the album, providing an additional bonus for those in attendance.

For more info visit onetrickdogrecords.com



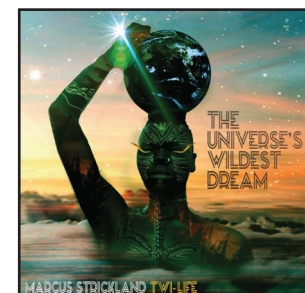
Fly With the Wind
Temple Jazz Sextet (BCM+D)
by George Kanzler

The Temple Jazz Sextet is a gathering of prominent jazz musicians associated with Philadelphia and Temple University's Boyer College of Music and Dance. They are Bruce Barth (pianist and also arranger of all the tunes), Terell Stafford (trumpet), Dick Oatts (alto), Tim Warfield (tenor), Mike Boone (bass) and Justin Faulkner (drums). The four tracks are all by iconic jazz musicians with Philly roots: Jimmy Heath, McCoy Tyner, John Coltrane and Lee Morgan.

The first track, Heath's "All Members", serves as an introduction to the members of the sextet. An easy hard bop swinger, its melody is ushered in with a call-and-response between solo trumpet and ensemble, leading to the trumpeter's brash solo. Heath's sturdy tune provides fodder for subsequent solos (Warfield, Oatts, Barth and Boone), before a repeated ensemble tag with drum fills by Faulkner takes it out. That opener has a minimal, utilitarian arrangement, but Barth gets more creative on Tyner's "Fly With the Wind" and Coltrane's "Naima". A heraldic, overture-like passage introduces the Tyner tune before the horns introduce Barth's statement of the cyclonic theme, the rhythm section pushing the piece's hurtling momentum. Oatts and Stafford solos are framed by repetitions of the infectious theme, giving way to a Warfield-Faulkner tenor sax/drum dialogue, the saxophonist continuing to solo over the ensemble as Barth returns to the theme.

Coltrane's "Naima" floats along dreamily, Warfield's burnished tone giving way to the other horns in tags that lead to Stafford stating the familiar theme. Warfield, Boone and Barth's solos maintain the mesmerizing mood before Stafford's trumpet takes it out. "Yes I Can, No You Can't", one of Morgan's lesser known and more intricate boogaloes, inspires everyone: Warfield is gritty, Stafford flashy, Oatts preachy, Barth expansive and Faulkner commanding.

For more info visit boyer.temple.edu. This project is at Jazz at Lincoln Center's Rose Theater Apr. 16. See Calendar.



The Universe's Wildest Dream
Marcus Strickland Twi-Life (Strick Muzik)
by Keith Hoffman

Whether in the science fiction of Samuel R. Delany, the otherworldly canvasses of Jean-Michel Basquiat, or the collective mythology created by Parliament-Funkadelic, a common theme runs through Afrofuturism: there is a

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space and time beyond the distressing past and present of the African Diaspora, an otherworldly place where lies Liberation.

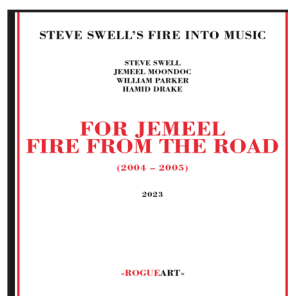
With *The Universe's Wildest Dream*, the latest Afrofuturist, genre-crossing work by Marcus Strickland, the multi-instrumentalist makes a sobering argument: unless we turn our attention back to this Earth, now, there will be no future liberation anywhere, because this world and all its people will have ceased to exist. It's not new ground for Strickland. In his 2018 Twi-Life release, *People of the Sun*, he touched on the miracle of Earth's fragile and unlikely genesis in "On My Mind". This new album is wholly consumed by the impending ecological Armageddon of climate change, which if unchecked will eventually altogether destroy the arc of history.

Strickland is again joined by Twi-Life bandmates Mitch Henry (keyboards), Kyle Miles (bass) and Charles Haynes (drums); Haynes also shares production duties with Strickland. The sound-world is established in the first notes of "Prayer", where the warmth of Strickland's bass clarinet is joined by an electronic drone, leading to a spoken introduction that questions the wisdom of billionaires vying to exploit the mineral riches of far-off worlds, while our own miraculously-balanced planet spins towards destruction.

The most effective tune, "Dust Ball Fantasy", is an Afrobeat groove with guest Lionel Loueke, the Benin-born guitarist, who also contributes a vocal chant in his native language, a plea to concentrate our efforts here and now. Strickland's fine tenor solo darts in and out of the slow, ambiguous rhythm. "Amygdala" is also strong, a slow-burn groove with Strickland (triple-tracked) contributing a plaintive alto over two earthy bass clarinets. Given the album's subject matter, it's an interesting choice for a song title: the amygdala is

the part of the brain that processes humans' "fight or flight" response when faced with danger. It's clear what Strickland's choice is: stay here now, rather than fleeing into space, and fight until we can survive and leave our children a livable planet.

For more info visit marcusstrickland.com. Strickland is at Dizzy's Club Apr. 4-9 with Christian McBride's New Dawn. See Calendar.



For Jemeel—*Fire From the Road*
Steve Swell's *Fire Into Music* (Rogue Art)
by John Sharpe

While not exactly undersung, alto saxophonist Jemeel Moondoc definitely wasn't sung enough. There have not been too many musical tributes since his passing in August 2021, but this is a cracker. The French Rogue Art imprint has raided the archives and come up with over three hours of live material from 2004 and 2005 by trombonist Steve Swell's *Fire Into Music*, one of his finest units, which featured Moondoc, William Parker (bass) and Hamid Drake (drums). The 3-disc set showcases all four at the top of their respective games.

Moondoc deploys his characteristic raw, slightly astringent blues-drenched tone to great effect, all

gawky odd angles and hoarse expressive cries. He forms a potent front line with Swell, who fully exploits the trombone's boisterous nature, but subverts that with precisely nuanced twists conveying more subtle emotion. Whether the two are pushing each other to extremes or engaging in solemn colloquy, the high voltage interplay between them is one of this set's major pluses.

This was the era when it seemed everyone aspired to record with the Parker/Drake rhythm tandem, and you can hear why. Displaying an almost telepathic connection, they create a butt-shaking free swing rhythm section, conjuring smile-inducing vamps and infectious grooves, yet remain superbly responsive both to each other and to the vagaries of the horns.

The repertoire comprises tunes from both Swell and Moondoc, whose "Junka Nu" is the only piece to appear more than once. With attractive but uncomplicated themes ripe for extrapolation in all directions, there's ample space for all to shine—which they also do when they discard the charts for flowing, inspired improvisations, such as the 55 minutes of the first disc from Houston.

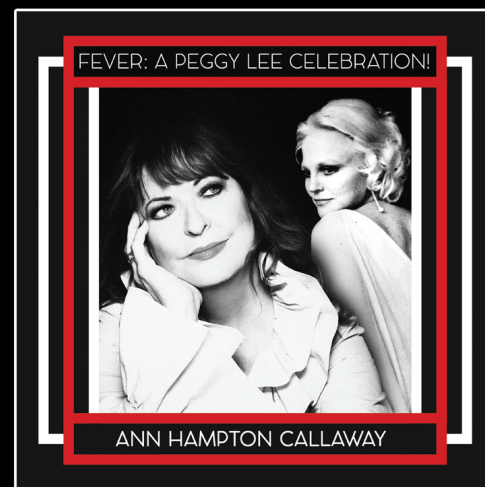
Technically a reissue, as it was previously released on a tiny independent label, the set from Marfa Ballroom similarly includes an extemporized component, which contains a lovely passage braiding bowed bass with reflective alto and trombone. It's an illustration of the sort of unanticipated territory this band could stake out, alongside the expected fertile ground of Swell's punchy "Box Set" and the relaxed lope of his "Swimming in a Galaxy of Goodwill and Sorrow".

For more info visit roguart.com. Swell is at Main Drag Music Apr. 5 with Dave Sewelson and Apr. 12 with Hans Tammen and William Parker. See Calendar.



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Fishin' Again: A Tribute to Clyde Stubblefield & Dr. Lonnie Smith
Dan Trudell (OA2)
 by Dan Bilawsky

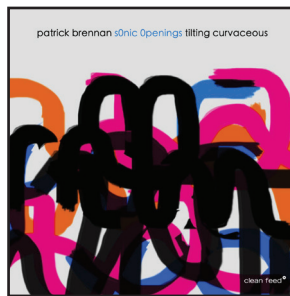
Chicago-based organist Dan Trudell isn't simply a fan of both the late funk drummer extraordinaire Clyde Stubblefield (who would have turned 80 this month) and organ guru Dr. Lonnie Smith: he led a band with the storied sticksmith and learned from the soulful mystic of the keys, developing friendships with these late great artists. He pays tribute here with grooves, grease and all of the glories that defined these musicians' sounds.

Working with guitarist Mike Standal, drummer Dana Hall and horns of plenty in the form of Pat Mallinger (alto), John Wojciechowski (tenor) and Joel Adams (trombone), Trudell focuses on good-time tunes originally penned for the project with Stubblefield. Kicking things off with the title track, the band rides right down the center of a funky freeway. Standal sings with his strings, Hall keeps everything feeling good with some pocket play, Trudell delivers a standout statement and the reeds triumphantly trade fours. Then, shifting gears, the outfit gets comfortable with slick cruiser "Chocolate Martini", goes bad-ass Baroque on

the sly "Hip Hop Bach" and gets playful and punchy at the halfway point with "Horse". Throughout the album, the Trudell-Hall hookup proves central and reinforces what their instrument-matched honoree was all about.

Spirits continue to soar as Trudell and company approach the end of the program. "Holler Back" hits a hot spot with angular lines and a jam-friendly atmosphere. A reflective organ introduction on Paul Lincke's pliable "Glow Worm" leads to wonderfully campy capers and heated throw-downs on this multi-dimensional classic. A number sourced from the good doctor's own playbook—Smith's "Scream"—serves up a handful of hip solos and closes things out on the right note. Establishing your own sound while celebrating others is tricky business, but Trudell handles it with aplomb. He remains true to his instrumental voice without losing sight of the heart and soul of the artists he praises on *Fishin' Again*.

For more info visit originarts.com



Tilting Curvaceous
patrick brennan sOnic Openings (Clean Feed)
 by Robert Bush

Alto saxophonist Patrick Brennan (who prefers to use all lowercase letters when spelling his name) is at the helm of a superb New York-based ensemble for his new release: Hilliard Greene (bass), Rod Williams (piano), Brian Groder (trumpet/fluegelhorn) and Michael T.A. Thompson (drums).

Rhythm seems to be the prime directive in this particular suite of music (14 selections referred to in numerical sequence). The saxophonist describes these as "groove instances" or "cells". The opening salvo features a nerve-jangling stop/start landscape reminiscent of Anthony Braxton's "pulse-track structures" from his quartet and quintets back in the '70s and '80s, a high compliment.

Each cell proceeds on its own terms and there are many attractive moments throughout the session. Williams' piano begins as a soliloquy on "(4)", soon joined by Greene, until Thompson's explosive drumming transports the idea into a more hyperactive element.

Trumpet and saxophone dominate "(5)" with relentless trilling, and the two horns spar to great effect on "(6)", where they take the collective cacophony to a higher level. A return to the splintered rhythmic dynamic returns on "(7)", where everyone seems to be playing and juxtaposing a different tune; the piece is transformed near the end by Greene's gorgeous bass solo, a highlight of the album. Along the way there are two bittersweet rubato ballads: "(2)" and "(9)" reveal an Ornette-ish influence.

The hidden weapon of this session is Williams, who somehow manages to provide his bandmates with absolute support throughout, even when the horns veer off into harsh dissonance. There's also an intoxicating extended Thompson drum solo at the end of "(10)", which further elucidates the drummer's value to the group and why he's one of the great undersung players on the scene.

For more info visit cleanfeed-records.com. Brennan's transparency kestra is at *The Church of St. Edward the Martyr* Apr. 28. See Calendar.



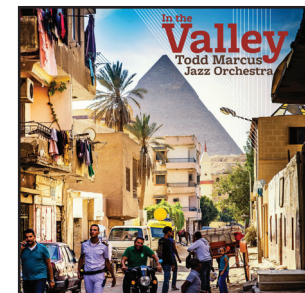
Prime
Christian McBride's New Jawn
(Brother Mister Productions-Mack Avenue)
 by Russ Musto

On the sophomore effort from New Jawn, bassist Christian McBride's pianoless quartet with Josh Evans (trumpet), Marcus Strickland (tenor sax/bass clarinet) and Nasheet Waits (drums), the intrepid ensemble offers adventurous music that colors outside the lines of traditional jazz chord changes. McBride's mission to revisit the freewheeling spirit of the 1960s avant garde is immediately evident on the opener, "Head Bedlam", where the horns blow with an explosive frenzy, recalling Albert Ayler's "Ghosts" band, wrapped around a tuneful midsection with Evans' trumpet and Strickland's bass clarinet soloing over a soulful, strutting bass line and slowly marching drum beat.

Strickland's "Prime" is an Ornette-ish melody on which the composer harmonizes the head with Evans before digging in boldly on tenor, playing dark serpentine lines that give way to his front line partner's searing trumpet solo and a climactic drum interlude reminiscent of Ed Blackwell. Fluttering plucked bass and brooding bass clarinet open Waits' "Moonchild", a moody atmospheric exploration that showcases the group's tight ensemble playing. The band then charges straight ahead on Larry Young's "Obsequious", a seesawing free-bop composition first heard on Woody Shaw's 1965 leader debut, *Cassandranite*.

Bowed bass and malleted drums underpin bass clarinet and muted trumpet on McBride's "Lurkers", conjuring an ominous mood. The band is joyous in its take on Ornette Coleman's "The Good Life", a rollicking calypso that this group often uses as a theme song to close out its live sets. "Dolphy Dust", by Evans, is a free-bop escapade rekindling the daring spirit of the *Live at the Five Spot* recordings by the late saxophonist Eric Dolphy and his front line bandmate, trumpeter Booker Little, who is a palpable influence on the song's composer. The date closes with a tour de force rendition of Sonny Rollins' urgently swinging classic "East Broadway Rundown", underscoring McBride's philosophy of finding inspiration in the music's past while moving it into the future.

For more info visit mackavenue.com. This project is at *Dizzy's Club Apr.* 4-9. See Calendar.



In the Valley
Todd Marcus Jazz Orchestra (Stricker Street)
 by George Kanzler

This is bass clarinetist Todd Marcus' second album exploring his paternal Egyptian heritage. *Blues for Tahir* (2015) celebrated the Arab Spring, while *In the Valley* was inspired by a trip he took with his family to Egypt, and includes impressions of modern Cairo as

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well as the Valley of the Kings (home to the Pyramids). Compositionally, Marcus fuses jazz rhythms and harmonies with classical Middle Eastern scales and patterns. And his vehicle, the Todd Marcus Jazz Orchestra is a nonet with four reeds, two brass, piano, bass and drums.

Middle Eastern scales inform "Horus", the frenetic opener, where ensemble themes usher in a fleet bass clarinet solo that sacrifices the resonance of the instrument for jazzy harmonic fluency. Alex Norris' trumpet follows, horn riffs rising behind him, leading to an extended coda kicked off by the trio of Xavier Davis (piano), Jeff Reed (bass) and Eric Kennedy (drums), with short solos from all six horns: Marcus, Norris, Brent Birkhead and Russell Kirk (altos), Greg Tardy (tenor) and Alan Ferber (trombone). Two impressionistic portraits of modern Egypt follow. "The Hive" evokes "the feel of modern-day Cairo", teeming with the bustle of different strains of melodies and patterns; Ferber's extended solo is shadowed at times by bass clarinet-with-bass riffs. "Cairo Street Ride" again pairs bass clarinet and bass as the others evoke traffic bustle and car horns, before solos from Reed and Tardy.

Marcus delves into the sonorities of his bass clarinet on "Final Days", an elegy for his deceased father and their family home in New Jersey, with gorgeous ensemble writing for horns and chiming piano. On the finale, "In the Valley", bass clarinet is answered by the ensemble in an attempt to "capture the grandeur of ancient Egyptian sites", mainly by increasing momentum and building tension through alto sax and piano solos to climactic ensemble swirls.

For more info visit toddmarcusjazz.bandcamp.com. Marcus' Jazz Orchestra is at Dizzy's Club Apr. 10. See Calendar.



Globe Unity
Alexander von Schlippenbach
(SABA-Corbett vs. Dempsey)

Unwalled
François Carrier/Alexander von Schlippenbach/John Edwards/Michel Lambert (Fundacja Słuchaj)
by Steven Loewy

While pianist Alexander von Schlippenbach is often identified with the extremes of free improvisation, his legacy is more nuanced, and now as a mid-octogenarian (he celebrates his 85th birthday this month), Schlippenbach has evolved into a wise performer with not only considerable technique, but also a musical sensibility that transcends genre as exemplified in the two albums reviewed here, recorded more than 55 years apart.

The long out-of-print *Globe Unity* was recorded in 1966 (originally released by SABA in 1967). Featuring Schlippenbach's first large group, this reissue still sounds sharp, clear and innovative a half-century later. The group eventually morphed into the influential *Globe Unity Orchestra*, and some of the young players on this seminal recording presage what was to come, among them Peter Brötzmann (heard here on alto), Peter Kowald (bass), Gunter Hampel (flute/bass clarinet), Manfred Schoof (trumpet), Karl Berger (vibes) and Willem Breuker (soprano/baritone). Combining

graphically notated scores with free improvisation, the two tracks, entitled "Globe Unity" and "Sun", each approximately 20 minutes, combine unhinged group and individual improvisations with bells, little sounds and raucous noise punctuated by big band thrusts. With lots of hard-hitting percussion and a wild piano solo from the leader, "Globe Unity" delivers monumentally. "Sun" offers constantly moving parts that have John Zorn-like eccentricity, and adds a whimsical element, with a fiery trumpet solo, whistles and bells and pounding piano. This is an essential recording that does not falter.

Fast forward 56 years to 2022, and to *Unwalled*, a quartet led by Canadian alto saxophonist François Carrier, with Schlippenbach, John Edwards (bass) and Michel Lambert (drums). Carrier produces lovely rapid-fire post-bop phrases that rub against the limits of the horn. He chooses his notes carefully, sometimes singing through his saxophone, at other times zipping along briskly. Carrier punches out short, complex phrases and on the title track adds trills and repetitive phrasing, as his mostly mid-tempo forays highlight his beautiful sound and sensitive styling. The bass and drums fill in the backdrop effortlessly, creatively building tension, while the sweet sounds of alto sax ride effortlessly above, and Schlippenbach's confident, melodic piano holds sway. "Unification" combines lush bass with a majestic piano sound, changing tempos and some altissimo sax, while the closer, "Open End", contrasts powerful, sometimes gruff saxophone with innovative piano musings.

For more info visit corbettosdempsey.com/records and sluchaj.bandcamp.com

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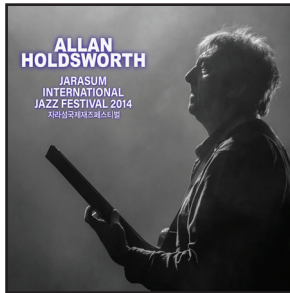
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Jarasum International Jazz Festival 2014
Allan Holdsworth (Manifesto)
by Alex Henderson

Fusion suffered a major loss when British guitarist Allan Holdsworth died of a heart attack at age 70 six years ago this month in Southern California (his adopted home). This posthumous two-disc release, recorded/filmed three years earlier, is an exciting document of Holdsworth's appearance at the 2014 Jarasum Jazz Festival in South Korea.

The Manifesto label offers both CD and DVD versions of an hour-long set that finds the guitarist forming a cohesive power trio with electric bassist Jimmy Haslip (formerly of the Yellowjackets) and veteran drummer Gary Husband. The performances are quite faithful to the spirit of fusion, combining amplified rock muscle with jazz' improvisatory freedom and spontaneity. Holdsworth revisits some of the favorites he performed with drummer Tony Williams' Lifetime during the '70s, including the mysterious "Fred" and bassist Tony Newton's scorching "Red Alert" (which takes Holdsworth into hard rock/heavy metal territory).

But he obviously has no desire to provide carbon copies of Lifetime's versions. Alan Pasqua's electric keyboards were an important part of Lifetime's sound; the Jarasum performances, however, omit keyboards and are power trio all the way. Holdsworth isn't shy about letting his sidemen stretch out and improvise, including Husband on "Letters of Marque" and the angular "Gas Lamp Blues", and Haslip on "Devil Take the Hindmost" (a probing tune from 1985's *Metal Fatigue*). The guitarist's original 1979 version of "Letters of Marque" was very much a workout for Husband's drums, and his forceful, intricate drumming is equally prominent on this performance 35 years later.

The influence of Stanley Clarke and the late Jaco Pastorius continues to serve Haslip well, yet he is a fine electric bassist in his own right. And he is a valuable part of this trio whether Holdsworth is feeling moody on "Leave Them On" or turning up the heat on "Red Alert".

The guitarist had his share of health problems near the end of his life, including heart disease, but they don't affect the quality of his playing on any of these performances. Holdsworth, Haslip and Husband are clearly on top of their game throughout *Jarasum International Jazz Festival 2014*.

For more info visit Manifesto.com



The Name of This Terrain
Denny Zeitlin (Now-Again)
by Pierre Giroux

Denny Zeitlin is a pianist of immeasurable talent with an idiosyncratic approach. In considering Zeitlin's career, one is reminded of a line from the Robert

Frost poem "The Road Not Taken": "I took the one less traveled". The genesis of this album is unusual: recorded and pressed in 1969 as a custom-run demo, it was never meant to be released and remained in musical limbo for several decades. Following a recent reappraisal by Zeitlin (who will be 85 this month), the album is being brought to market with his endorsement and guidance.

Over the six tracks, Zeitlin is accompanied by George Marsh (drums) and Mel Graves (bass), each of whom plays several instruments and contributes vocals, as they run through an eclectic mixture of jazz, funk, rock, free music and avant garde classical. In the late '60s, when this recording was laid down, jazz was in turmoil: audiences were shrinking, nightclubs were going dark and rock and roll was reaching new heights. New technology was changing the landscape by not only offering the musicians pristine recorded sound but allowing them to create new electronic sounds or manipulate recorded sound.

On the opening title track, Zeitlin and his cohorts test our audio senses with a full variety of musical and electronic pulses that are interwoven into shapes that make explicit the structure of the composition. The electronic and musical dexterity and wizardry continue with "2 Steps Forward, 1 Step Back"; on "Gonna Take You Away", the spin cycle accelerates further as the textures become more complicated.

The remaining three tracks ("What's In It For You?", "Free Piece" and "The Wizards") show the same ingenuity and carefully crafted arrangements. Of special interest is "Free Piece", which Zeitlin describes as follows: "we first recorded a free improvisation leaving a lot of space, and then each getting a headphone feed of the music, free associated to phrases from a dozen books opened to random pages." Zeitlin remarks, "thinking back on that recording session over fifty years ago, I remember how much fun it was". Amen to that.

For more info visit nowagainrecords.com



Smoke Gets in Your Eyes
Cory Smythe (Pyroclastic)
by Kurt Gottschalk

For those, like this reporter, who had hoped the final installment of Cory Smythe's mysterious songbook triptych might clear things up, disappointment lies in store. Adding insult to injury, it seems the brilliance of these albums remains outside the grasp of the general public. I, at least, am yet to overhear people talking about the odd wonder of Smythe's albums at the supermarket.

The first of his Americana explorations focused on "Oh Susanna", with a trio including singer Sofia Jernberg and guitarist Dan Lippel. That was followed by a set reworking "Lift Every Voice" for five voices, piano and percussion. The new installment – curiously the only one to use the source song as the album title – assigns "Smoke Gets in Your Eyes" to a remarkable tentet (Smythe and Jernberg with violinist Joshua Modney; cellist Tomeka Reid; trumpeter Peter Evans; trombonist Zekkereya El-magharbel; saxophonists Ryan Muncy, Ingrid Laubrock, and David Leon; percussionist Jessie Cox; and bassist Stephan Crump), although the ensemble never sounds nearly that large and the music rarely sounds like the pop standard.

Instead, Smythe deploys the title of the 1933 show tune as a climate crisis warning and wraps stark, brittle music around it, only occasionally wandering in to the actual song. Noises and dissonance seamlessly sneak into actual grooves, making for a truly unusual suite.

That's the four tracks that make up the first half, anyway. The previous *Accelerate Every Voice* concluded with a 20-minute track of piano and ocean waves that would be hard not to classify as "new age". (It's also quite nice.) The second half, longer than the first, is Smythe alone at the piano, with electronic augmentation that seems to shift the flow of time. Delays and decays build in uncanny ways, and deep rumbles reverberate in the strato-form, making perfect sense unless thought about. His playing through the cloud is lovely and dizzying, seeming to touch on elements of the original song, although that may be a sonic mirage through the power of suggestion.

Smythe's methodology is not easily parsed and no more so with the new release. It's abstract impressionism stamped onto the most literal of themes, and it's a fascinating drift to follow. For those who, like this reporter, are wanting for more of Smythe's radical reinterpretations, his reworking (with Sylvie Courvoisier) of Stravinsky's piano duet transcription of *The Rite of Spring* is due out next month (also on Pyroclastic).

For more info visit pyroclasticrecords.com. Smythe is at Zankel Hall Apr. 25 with *Imani Winds*. See Calendar.



Maternity Beat
Hedvig Mollestad/Trondheim Jazz Orchestra
(Rune Grammofon)
by Franz Matzner

The music of guitarist Hedvig Mollestad (who recently turned 41) is recognizable from the very first notes: whatever the setting, she expresses a consistent vision. *Maternity Beat*, her collaboration with the 12-piece Trondheim Jazz Orchestra, is no exception, as a musical exploration of the emotional and psychological facets of motherhood from pregnancy to the joys, fears and responsibilities of child rearing. This album plumbs the richness, compositional options and variety of a large ensemble. The music soars and plunges, volcanic eruptions bursting across driving beats, sturdy melodies pushing forward over distorted guitar and unexpected bass lines.

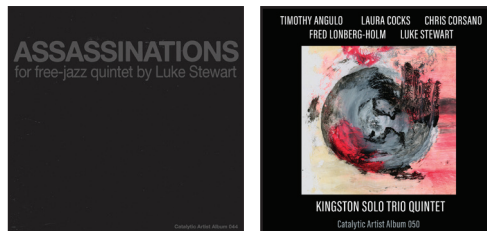
The opening "Horizon part 1" offers a calm chant of "mothers, fathers, and children", backed by droning violin, drum rolls, rising brass and flute, then segues into Mollestad's signature riff-laden, driving guitar, before the textures thicken as the entire orchestra joins in. Elements of jazz, art rock, avant garde abstraction, Jimi Hendrix and heavy metal are all present here in her playing and writing, the album shifting easily from instrumental frenzy to mellifluousness. On "Do Re Mi Ma Ma" violinist Adrian Loseth Waade momentarily emerges from orchestral bedlam to emit a sumptuous classical melody. Throughout, component parts are tossed from brass to organ and strings in a variety of combinations.

The heart and soul of the album is, however, "Her Own Shape" and the closing "Maternity Beat"/"Maternity Suite". The former is a personal testament to the dreams and hopes of motherhood, from conception to the child's development into an

independent individual, delivered as an elegiac tone poem. In turn, the final pair of pieces traverses calm meditation, subtle instrumental shifts, unexpected instrumental combinations and rollicking effusions to reach a call of triumph.

Bold in its themes, architecture, and expressive complexity, *Maternity Beat* is yet another eloquent entry in Mollestad's growing discography.

For more info visit runegrammofon.com



Assassinations (For Free-Jazz Quintet)
Luke Stewart (Catalytic Sound)
Kingston Solo Trio Quintet
Timothy Angulo, Laura Cocks, Chris Corsano,
Fred Lonberg-Holm, Luke Stewart (Catalytic Sound)
by Scott Yanow

Bassist Luke Stewart conceived of *Assassinations* as a tribute to three murdered activists (Malcolm X, Patrice Lumumba and Steve Biko) who became martyrs in the endless fight for Black liberation. While considered radicals by their detractors during their lifetimes, their common goal was simple: for Blacks to be treated as equals to the ruling white class. Decades have passed since their deaths, but the fight continues and their dream is still only partly fulfilled.

Assassinations features Stewart reading words by its dedicatees and the poet/musician Camae Ayewa, with instrumental interludes by the quintet which are spontaneous and generally have a strong forward momentum. The interplay between Stewart's spoken word and the instrumentalists is often dramatic, with pianist Janice Lowe making particularly memorable contributions. While some of the impact that surely must have been felt during the concert is a bit lost without visuals, the visions and hopes of the three martyrs are sincerely expressed. The last ten minutes of this lengthy piece contains some of the most stirring music of the night.

Kingston Solo Trio Quintet (another digital download-only release) consists of three lengthy selections from a March 2022 concert, with one performance apiece drawn from a trio of sets. First, Chris Corsano is featured on a powerful nine-minute showcase for his drums. Next, the trio of Corsano, Fred Lonberg-Holm (cello) and Luke Stewart (bass) creates a bewildering variety of sounds for 30 minutes, reminiscent of late guitarist Derek Bailey. The dense ensembles overflow with different timbres, and it must have been intriguing to watch the musicians create these semi-musical noises. After the first six minutes, the music becomes surprisingly sparse with the strings in the lead, before things get crowded again with a variety of otherworldly sounds. There is another respite at the 18-minute mark, while the trio creates a drone at 24 minutes, and becomes quite conversational near the end. On the last track, the unit is expanded to a quintet with the addition of flutist Laura Cocks and drummer Timothy Angulo, who had performed as a duo earlier that night. They add to the wide range of sounds, the flutist often leading the ensembles before the other musicians jump in to make their voices heard. As with the trio performance, the quintet explores a variety of moods, ending quietly after 16 minutes and concluding what must have been a fascinating concert for those in attendance.

For more info visit catalyticsound.com. Stewart is at Main Drag Music Apr. 12 with Hans Tammen and Steve Swell. See Calendar.

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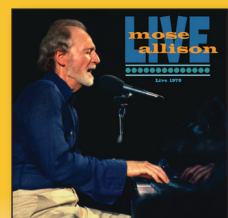
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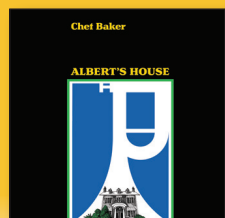
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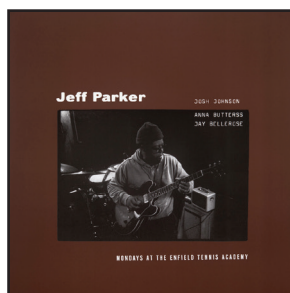


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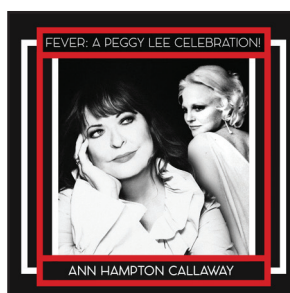
Mondays at the Enfield Tennis Academy
Jeff Parker's ETA IVtet (Eremite-Aguirre)
by Tom Greenland

Ten years ago, after twenty years in Chicago, guitarist Jeff Parker (who turns 56 this month) relocated to Los Angeles. He's since then successfully integrated himself into the local music scene, establishing a residency at the Enfield Tennis Academy, a pocket-size bar (named for a key location in David Foster Wallace's *Infinite Jest*) located in the Highland Park neighborhood (similar in flavor to Brooklyn's Williamsburg). He's helmed the house band there every Monday night since 2018, comprising Josh Johnson (alto sax), who plays with Parker in New Breed, Anna Butterss (bass) and Jay Bellerose (drums), supplemented by frequent guest artists.

The ETA IVtet has been conducting R&D for a new type of 'jazz-plus' that's grounded in the melodic vocabulary of bebop and modal improvisation, but adds electronic enhancements (both Parker and Johnson are wizards on analog and digital synth pedals), hip-hop inspired grooves (Bellerose is one of those drummers who can 'drag' and 'rush' the beat simultaneously) and a we're-in-no-hurry attitude toward developing a jam. The result is a type of ambient, alpha-wave-inducing groove music, something like The Necks or Dawn of Midi, but with rigorous melodic improvisations in clean, clear tones by guitar and alto against a backdrop of sampled, looping waves of electronica.

There are four tracks total, averaging twenty minutes each, culled from gigs recorded in 2019 and 2021. Linger in certain keys, the music will then shift seamlessly, almost unnoticeably, into closely related key areas, steered by Butterss' pedal points, while Bellerose lays down a firm but flexible pulse. Parker and Johnson are the principal soloists, but their roles are highly imbricated. Sometimes they provide their own electronic accompaniment or layer their own lines; at other times they interlace improvised ideas in tandem. Both take strong solos on the second track, achieve a beautiful balancing of roles towards the end of the third and emerge from a sea of swirling electronica with open, choppy tones on the last. The music, like minimalism, is noninvasive, allowing you to absorb it subconsciously, but it also rewards patient listening, following its slow but inexorable development of textures and ideas.

For more info visit eremite.com. Parker is at Public Records Apr. 15. See Calendar.



Fever: A Peggy Lee Celebration
Ann Hampton Callaway (Palmetto)
by Marilyn Lester

There are a few key traits that Peggy Lee and Ann Hampton Callaway have in common. They are both

singer-songwriters; handle jazz, blues and pop styles with equal authority; and share a mellow, commanding vocal tone. It's no wonder that Lee's music resonates with Callaway, who's been touring the country with her *Peggy Lee Celebration* show and who, in a recent appearance at 54 Below (March 2) with Amanda McBroom in *Divalicious!*, made sure to include "Black Coffee" (Lee, Dave Barbour).

The 14 tracks of her latest CD, *Fever: A Peggy Lee Celebration*, contain a goodly portion of Lee as a songwriter. The first cut, though, "Fever" (Eddie Cooley, Otis Blackwell), was written as an R&B tune for Little Willie John. Lee reconfigured it and made it a hit. Callaway sings it like she means it, in a breathy version with special lyrics and Martin Wind's deep bass forward. A vocal duet with John Pizzarelli on "The Glory of Love" (Billy Hill) has a clever snippet of Callaway scatting in harmony with Pizzarelli's guitar. Her clear-as-a-bell vocal tone is applied to a previously unrecorded ballad, "Clair de Lune", a setting of a poem by Lee that features the lyrical piano artistry of Ted Rosenthal.

"The Other Part of Me", another unrecorded song, was written by Lee and Paul Horner for *Peg, A Musical Autobiography*, which played but 13 previews and five performances on Broadway in 1983. It was an evening of song and chat starring Lee, with new numbers written for the show, which Frank Rich of *The New York Times* brutalized in his review. Callaway plays it straight, but "The Other Part of Me" is a soppy, unremarkable "soul mate" ballad that makes Rich's reaction understandable. In contrast, "I Love Being Here with You" (Lee and Bill Schluger) says pretty much the same thing with plenty of swing.

For melodrama, it's hard to beat the story song "Johnny Guitar" (Lee, Victor Young), from the 1954 film of the same name and loosely based on Enrique Granados' "Spanish Dance No. 5". This noir-like torcher features no guitars but has plenty of heat supplied by a tormented Callaway. That same angst is applied to "Black Coffee" (Sonny Burke, Paul Francis Webster), delivered as a deep blues conveying the singer's emotional pain.

Uptempo and bright defines the sublime pairing of Lee's "This Is a Very Special Day" with "It's a Good Day" (Lee, Barbour). Callaway sells the happiness with her cheerful interpretation. The prayerful, sweetly delivered and life-affirming closer, "Angels on Your Pillow" (Lee, Horner), is the perfect finale for an album of well-chosen, varied tunes—even minus the mega hit, Lieber and Stoller's "Is That All There Is?"

For more info visit palmetto-records.com

Samuel Blaser | Oscar Strasnoy | Luciano Berio

SPARK

Ensemble SONGS & Sarah Maria Sun

"Once again, Sarah Maria Sun has set a milestone artistically and vocally." - Hannah Schmidt, SWR

(INTERVIEW CONTINUED FROM PAGE 6)

CC: The teacher I had at the time was more a Broadway type. She taught me some exercises, but I would say my education came more from listening to recordings, and realizing how these vocalists delivered lyrics, the sound, the diction and how the songs conveyed feelings and ideas and moods. One expresses those things in speech, and to me singing is an extension of one's speaking voice. One articulates phrases and words, or changes the timbre of one's voice, depending on how one wants to come across. When I listen to Billie or Abbey, it's all [about] the way they deliver lyrics.

TNYCJR: That's a eureka moment, because you have a specific theatrical style as part of your singing. Did that come from your teacher or is it something that developed naturally?

CC: It's all from singing with recordings, and just imitating Sarah and Billie.

TNYCJR: Your sound is really your own.

CC: There's something interesting about singing to me. It doesn't go through a middleman, such as an instrument; it's the interior, you're transferring your interior into sound, and there's something very universal and direct about that. There's hardly a culture that doesn't have singing and many cultures are defined to a great extent by a great voice, like Mahalia Jackson or Mercedes Sosa, Ray Charles, Stevie Wonder.

TNYCJR: Are there any instrumentalists, though, that you feel have contributed to your own style?

CC: I would say Steve Lacy, very much. He's so deliberate in the way he plays. There's nothing that's unnecessary, it's very specific. There's this pure sound that I absolutely love about his music. There is Bill Evans, who I absolutely love. He touches me every time; I connect with his music. But it's mostly vocalists, I have to say.

TNYCJR: Your improvising tends towards a legato, lyrical style. Is that your natural inclination or something that you developed?

CC: It's kind of interesting. When I'm practicing at home, I will scat because I want to get more familiar with the harmony of what I'm singing. But when I sing in public, I will not scat because I made the decision not to. And then when I'm in teaching situations, I'm teaching improvisation with scatting and everything, but, personally, I will not do it in public. Scat syllables don't appeal to me. Are we doing it just because instrumentalists are doing it? We don't have to.

TNYCJR: But is improvisation where you have space to add in some non-Western details?

CC: When I was in India, I never studied classical Indian music. We were always in this Western kind of vein. However, in school, we learned Indian folk tunes. And I've sung folk songs in concert. My ancestors are from Goa, south of Mumbai, which used to be a Portuguese colony. I've sung the music of Goa, I've sung in these languages. I think maybe that some of the inflections creep into [my singing], even with words.

TNYCJR: What kind of ideas do you want to cultivate in your students?

CC: It's very inspiring to teach at Columbia. I've been on the faculty the past 15 years or so. I've also been

directing the main jazz camp, which is a summer camp for much younger students, since the early '90s. I find this very, very fulfilling, because the Columbia students are a complete inspiration and a joy to be around, they're totally focused, they want to be challenged, they're completely open to any music I bring to them. I bring in Mingus, I bring in Monk, I bring in Kenny Wheeler, Abbey Lincoln. And to hear their interpretations in class and their performances brings me pleasure.

The summer students tend to be middle schoolers and high schoolers, and the only experience those kids have is playing in jazz big bands, so I bring in faculty like Tony Malaby and Kris Davis. Some of those students do end up taking music [later], but that is not my goal. The goal is to just have them incorporate the arts into their regular lives and be supporters. We want to make them a good audience. The rewarding thing is to watch these students just blossom and find their own voice.

For more info visit christinecorrea.com. Correa's album release concert is at Bar Bayeaux Apr. 28. See Calendar.

Recommended Listening:

- Frank Carlberg—*Crazy Woman* (Accurate, 1995)
- Frank Carlberg—*Variations On a Summer's Day* (feat. Christine Correa) (Fresh Sound New Talent, 1999)
- Frank Carlberg—*State of the Union* (Fresh Sound New Talent, 2005)
- Ran Blake/Christine Correa—*Down Here Below* (Tribute to Abbey Lincoln, Vol. One) (Red Piano, 2011)
- Frank Carlberg's Word Circus—*No Money In Art* (Red Piano, 2014)
- Christine Correa—*Just You Stand and Listen With Me* (Sunnyside, 2021)

(LEST WE FORGET CONTINUED FROM PAGE 10)

"Summer of 1981, I'm at a friend's home, a whole family of musicians," Bernstein recalled enthusiastically. "The father is an instrument maker and loved jazz, loved to turn his daughter's friends on to cool music. So I go there one day and he's like, 'Steve, come here, you gotta hear this really far out record.' It's like, whoa, this is what I've been imagining but didn't know what it was."

Bernstein pulled out his copy of *Amarcord* and spoke even more excitedly. "Blondie, 1981, that's 'Rapture'. Man, it was crazy, you have Steve Lacy solo, you have the biggest pop act in the world, and then you have Muhal [Richard Abrams]. I was like, this is the world I want to be in!" Bernstein was to be a part of bringing *Amarcord* to Lincoln Center Out of Doors in 2018, but the concert was rained out and never rescheduled. Five years later, that show will finally happen at Roulette, following Willner's Lincoln Center set list and notes and with Bernstein at the helm.

Amarcord has evolved over the years. Guitarist Bill Frisell will be present at Roulette, for example, but his solo rendition of "Juliet of the Spirits" is now arranged for ensemble. And Anderson, who was not on the original album, will appear in this new version, as will a couple dozen other performers mostly associated with the Downtown scene from which Willner drew.

"Hal helped put the original world of Downtown and Roulette on the map", Bernstein said. "I think people don't understand how wide a door Hal opened." He recited a quick list of Willner's unlikely productions, including putting Reed and Ornette Coleman together for *The Raven*. "Hal opened the door to a world where all that was possible."

For more info visit haltribute.com. Steven Bernstein presents Willner's *Amarcord* Nino Rota at Roulette Apr. 8 with

guests Bill Frisell, Laurie Anderson, Bob Stewart, Marty Ehrlich, Gary Lucas and others. See Calendar.

Recommended Listening:

- Various—*Amarcord* Nino Rota (Hannibal, 1981)
- Various—*That's The Way I Feel Now: A Tribute To Thelonious Monk* (A&M, 1984)
- Various—*Lost In The Stars: The Music of Kurt Weill* (A&M, 1985)
- Various—*Stay Awake: Various Interpretations of Music from Vintage Disney Films* (A&M, 1988)
- Various—*Hal Willner Presents Weird Nightmare: Meditations on Mingus* (Columbia, 1992)
- Hal Willner—*Whoops I'm An Indian* (Pussyfoot, 1998)
- Various—*Stormy Weather: The Music of Harold Arlen* (Sony Classical, 2002)

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

Musicians who have published with Evil Rabbit have nothing but praise for Kneer. Willers said, "Meinrad is a close friend, and we have worked on several projects. So when I gave him my recording, asking for feedback on this solo acoustic endeavor, I felt happy and honored that he offered to release it on ER immediately. It feels good to have a harbor for personal musical statements like this."

Baars sums it up: "Meinrad puts out CDs that reflect his musical taste. He always pays much attention to the musicians, a good collaboration, and he only does it for the love of the music."

For more info, visit meinradkneer.eu

INTERPRETATIONS
SEASON 33 2022- 2023

ALEXANDRA GARDNER

APR 13

THU

JOHANNES SIDENIUS

ROULETTE 509 Atlantic Ave Brooklyn NY
\$20: General \$15: Members, Students, Seniors.
INTERPRETATIONS.INFO, ROULETTE.ORG
Concert begins at 8:00pm.

Saturday, April 1

- Fred Hersch Trio with Drew Gress, Jochen Rueckert and The Crosby String Quartet: "Breath by Breath" The 92nd Street Y 7:30 pm \$30-60
- Alex Kautz Quartet with John Ellis, Chico Pinheiro, Gili Lopes Bar Lunático 9, 10:30 pm \$10
- ★ Michael Attias, Santiago Leibson, Max Johnson, Michael Sarin Barbès 6 pm \$20
- Bill Saxton and the Harlem All-Stars Bill's Place 7, 9 pm \$30
- Eric Comstock with Sean Smith, Barbara Fasano Birdland 5:30 pm \$20-30
- Eliane Elias Birdland 8:30, 10:30 pm \$40
- Emilie-Claire Barlow Birdland Theater 7, 9:30 pm \$20-30
- Terrace Martin Blue Note 8, 10:30 pm \$25-35
- Steve Davis Quartet; Mike DiRubbo Café Bohemia 7, 8:30, 10:30 pm \$25
- Rafi D'Lugoff Quartet; Ai Murakami Quartet Cellar Dog 7, 11:30 pm \$5
- Quintin Harris Quintet Chelsea Table + Stage 9:30 pm \$20-50
- ★ DIVA Jazz Orchestra Dizzy's Club 7:30, 9:30 pm \$25-60
- David Gibson Quartet; TK Blue Quartet The Django 7:30, 10:30 pm \$25-35
- Ross Lewicki Quartet Fiction Bar/Café 9 pm
- Jacques Schwarz-Bart with Victor Gould, Ian Banno, Obed Calvaire The Jazz Gallery 7:30, 9:30 pm \$30-40
- Joe Camardo, Marshall Herridge Knickerbocker Bar & Grill 9 pm
- ★ Ulysses Owens Jr., Matthew Whitaker, Alain Lautre: "Armstrong Now" LeFrak Hall, Queens College 8 pm \$25
- ★ Ethan Iverson, Peter Washington, Eric McPherson; Anthony Wonsey Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Bianca Love The Porch 8 pm \$10-20
- Super Yamba Band Room 31 at Arlo NoMad 7:30 pm \$34
- Jazz at Lincoln Center Orchestra: "Internationally Ellington" Rose Theater 8 pm \$45
- Michael Garin The Roxy Lounge at Roxy Hotel 6 pm
- ★ Eddie Allen Quintet Sistas' Place 9, 10:30 pm \$25
- ★ Jack Walrath Quintet with Jed Levy, George Burton, Ratzo Harris, Ronnie Burrage; Eric Wyatt Quartet; 12 Midnight Jam Session Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ George Cables with Craig Handy, Essiet Essiet, Jerome Jennings Smoke 7, 9, 10:30 pm \$35-55
- ★ Dave Liebman, Billy Hart, Adam Rudolph Trio The Stone at The New School 8:30 pm \$20
- "Wall to Wall Women of Soul": Marcelle Davies Lashley, Luluda Club; The Soapbox Presents "The Ladies of Hip Hop", J. Hoard; Martha Redbone, Anthony Mills, GLR&A & The Rakiem Walker Project; Nona Hendryx Symphony Space Peter Jay Sharpe Theatre 3, 5, 7, 9 pm
- ★ Joe Martin with Mark Turner, Kevin Hays, Marcus Gilmore Village Vanguard 8, 10 pm \$40

Sunday, April 2

- ★ Dave Burrell 411 Kent 5 pm \$15
- Yacouba Sissoko and SIYA Bar Lunático 9, 10:30 pm \$10
- Luca Benedetti, Tony Scherr, Tony Mason; Daisy Castro, Max O'Rourke; Brad Brose; James Robbins Barbès 6, 10 pm \$20
- Erica Seguire/Shon Baker Orchestra Birdland 5:30 pm \$30
- Arturo O'Farrill Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30-40
- Emilie-Claire Barlow Birdland Theater 7, 9:30 pm \$20
- Michelle Walker Blue Note 12:30, 2:30 pm \$25
- Terrace Martin Blue Note 8:30, 10:30 pm \$25-35
- JK Kim; Emmanuel Michael Café Bohemia 7:30, 9, 10:30 pm \$25
- Eric Wheeler Trio Cellar Dog 7 pm \$5
- ★ DIVA Jazz Orchestra Dizzy's Club 5, 7:30 pm \$25-45
- Ray Gallon Quartet; Michael Kanan Trio The Django 6:30, 9:30 pm \$25-35
- Amir ElSaffar Two Rivers Ensemble with Hamid Al-Saadi Drom 7:30 pm \$15-20
- Teri Roiger with Steve Berger, John Menegon Entwine Wine Bar 6, 7:30 pm
- Rodrigo Bonelli Quartet Fiction Bar/Café 9 pm
- Marc Devine and Friends: "Jazz Jam" Hamilton Hall Craft Bar & Kitchen 7 pm
- Welf Dorr with Elias Meister, Dmitry Ishenko, Joey Hartenstein The Keep 9 pm
- Emily Braden, Joe Block, Luke Sellick; Jamile Polite Jam Session Mezzrow 7:30, 9, 10:30, 12 pm \$25-35
- North Square Lounge 12:30, 2 pm
- Kenny Warren's Sweet World Trio with Nathan Ellman-Bell, Christopher Hoffman The Owl Music Parlor 8 pm \$15
- Abe Ovadia The Porch 8 pm \$10-20
- Mimi Jones & Friends Room 623 at B2 Harlem 8, 9:30 pm \$12-42
- Jon Regen The Roxy Lounge at Roxy Hotel 6 pm
- Noah Baerman, Henry Lugo, Curtis Nowosad Saint Peter's Church 5 pm
- Marty Scott Quintet; John Colonna Trio Silvana 8, 10 pm
- Nick Green Quintet with Joe Magnarelli, Mike Karn, Jeb Patton, Kenny Washington; Aaron Johnson Boplicity; 12 Midnight Jam Smalls 7:30, 9, 10:30 pm 12 am \$35
- ★ George Cables with Craig Handy, Essiet Essiet, Jerome Jennings Smoke 7, 9, 10:30 pm \$35-55
- ★ Joe Martin with Mark Turner, Kevin Hays, Marcus Gilmore Village Vanguard 8, 10 pm \$40

Monday, April 3

- ★ Roberta Piket Quartet with Virginia Mayhew, David Kingsnorth, Billy Mintz Bar Lunático 9, 10:30 pm \$10
- Nick Finzer Birdland Theater 8:30 pm \$20-30
- Antonio Sanchez & Bad Hombre Blue Note 8, 10:30 pm \$30-45
- Neal Caine Trio Cellar Dog 7 pm \$5
- Yale Jazz Ensemble with Wayne Escoffery Dizzy's Club 7:30, 9:30 pm \$20-45
- Rico Jones Quartet; Liam Sutcliffe Quartet The Django 7:30, 10:30 pm \$25-35

- Leonid Galaganov, Kenny Warren, Aquilles Navarro, David Crowell Downtown Music Gallery 6:30 pm
- Nishchal Manjunath Quartet Fiction Bar/Café 9 pm
- Spike Wilner Trio; Pasquale Grasso, Ari Roland, Clifford Barbaro Mezzrow 7:30, 9, 10:30 pm, 12 am \$25-35
- ★ The Jamie Baum Septet+ with Jonathan Finlayson, Sam Sadigursky, Chris Komer, Brad Shepik, Luis Perdomo, Ricky Rodriguez, Jeff Hirshfield; Ray Angry: "Producer Mondays" Nublu 151 8, 10 pm \$22
- Jon Regen The Roxy Lounge at Roxy Hotel 6 pm
- Ari Hoenig Trio with Gadi Lehavi, Ben Tiberio; Miki Yamanaka Trio; 12 Midnight Jam Smalls 7:30, 9, 10:30 pm 12 am \$35
- Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- Tsutomu Nakai Zinc Bar 7, 8:30 pm \$25-30

Tuesday, April 4

- Edu Ribeiro Trio Bar Lunático 9, 10:30 pm \$10
- Birdland Big Band Birdland 7, 9:30 pm \$20-30
- Tatiana Eva Marie Birdland Theater 5:30 pm \$20-30
- Yussef Dayes Experience Blue Note 8, 10:30 pm \$25-35
- The Octet Café Bohemia 7:30, 9, 10:30 pm \$25
- Our Delight Cellar Dog 7 pm \$5
- ★ Christian McBride's New Jawn with Josh Evans, Marcus Strickland, Nasheet Waits Dizzy's Club 7:30, 9:30 pm \$25-50
- ★ Conrad Herwig and the Latin Side All-Stars The Django 7:30, 9:30 pm \$25
- ★ Thomas Heberer, Joe Fonda, Joe Hertenstein; Giacomo Meregá, Andrew Smiley, Raf Vertessen Downtown Music Gallery 6:30 pm
- Jimmy Kraft Quartet Fiction Bar/Café 9 pm
- Happy Trio XXVII with Kevin Sun, Alon Near, Angus Mason Lowlands 8, 9:30 pm \$10
- Steven Oquendo Latin Jazz Orchestra Mamajuana Café 4 pm
- JD Walter, Jim Ridl, Mimi Jones; Michael Kanan Trio Mezzrow 7:30, 9, 10:30, 12 pm \$25-35
- Michael Garin The Roxy Lounge at Roxy Hotel 6 pm
- Ben Solomon Quartet with Davis Whitfield, Jason Maximo Clotter, Jimmy Macbride; Russell Hall Quintet with Mike Troy, Leo Larrett, Esteban Castro, Matt Lee; 12 Midnight Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Melissa Aldana with Lage Lund, Fabian Almazan, Pablo Menares, Kush Abadey Village Vanguard 8, 10 pm \$40
- Hendrik Meurkens Samba Jazz Quartet: "Só Brasil - A Tribute to Roberto Menescal" Zinc Bar 7, 8:30 pm \$30-35

Wednesday, April 5

- Lafayette Harris Trio 333 Lounge 7:30, 9:30 pm
- ★ Michael Attias Quartet with Ralph Alessi, John Hébert, Michael Sarin Bar Bayeux 8, 9:30 pm
- Or Bareket Quartet Bar Lunático 9, 10:30 pm \$10
- Jim Whitney with Bennett Paster, Pete Smith, Adrian Harpham Barbès 8 pm \$20
- Birdland Big Band Birdland 7, 9:30 pm \$20-30
- David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Paul Bollenback Birdland Theater 5:30, 8:30 pm \$20-30
- Yussef Dayes Experience Blue Note 8, 10:30 pm \$25-35
- ★ Ed Cherry Trio Cellar Dog 7 pm \$5
- ★ Christian McBride's New Jawn with Josh Evans, Marcus Strickland, Nasheet Waits Dizzy's Club 7:30, 9:30 pm \$25-50
- Jason Tiemann Quartet; Joe Strasser Quartet The Django 7:30, 10:30 pm \$25-35
- Diallo House Quartet Fiction Bar/Café 9 pm
- Miki Yamanaka with Vickie Yang, Nicole Glover, Caroline Davis, Mike Rodriguez, Tyrone Allen, Jimmy Macbride The Jazz Gallery 7:30, 9:30 pm \$20-30
- ★ Danny Sher, Nick Jost, Jeremy Viner; Dave Sewelson, Chris Cochran, Brandon Lopez, Brian Chase; Stephen Gauci, Adam Lane; Colin Hinton; Max Johnson, Hery Paz, Lesley Mok; Kenneth Jimenez, Brad Henkel, Josh Sinton, Raf Vertessen Main Drag Music 7 pm \$20
- Sarah Jane Cion, Alec Safy, Michael Camacho; Stefan Vasnier Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$25-35
- ★ Kalia Vandever and Joy Guidry National Sawdust 8 pm \$20
- John Zweig and Friends Pangea 7 pm \$25
- Cynthia Soriano The Porch 8 pm \$10-20
- Peter Brainin Quartet Room 623 at B2 Harlem 8, 9:30 pm \$12-42
- Michael Garin; Bill Dobrow The Roxy Lounge at Roxy Hotel 6, 8 pm
- Helio Alves with Chico Pinheiro, Joe Martin; Benny Benack Quartet; 12 Midnight Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Cynthia Scott with Houston Person, Jeb Patton, Russell Hall, Willie Jones III Smoke 7, 9 pm \$20-40
- ★ Brian Marsella with Sae Hashimoto, Cyro Baptista, Tim Keiper The Stone at The New School 8:30 pm \$20
- ★ Melissa Aldana with Lage Lund, Fabian Almazan, Pablo Menares, Kush Abadey Village Vanguard 8, 10 pm \$40

Thursday, April 6

- ★ Rich Perry, Billy Mintz, Adam Kolker, Jeremy Stratton Bar Bayeux 8, 9:30 pm
- Rickie Lee Jones with Rob Mounsey, Russell Malone, Paul Nowinski, Mark McLean Birdland 7, 9:30 pm \$40
- ★ Marquis Hill Birdland Theater 8:30 pm \$20-30
- Yussef Dayes Experience Blue Note 8, 10:30 pm \$25-35
- Danny Mixon, Alex Blake, Hassan Ben Jaafar: "Randy Weston 97th Birthday Anniversary Tribute" Brooklyn Public Library Central Branch 7 pm
- Ari Hoenig Café Bohemia 7:30, 9, 10:30 pm \$25
- Chuck Redd Quartet; John Lang Quartet Cellar Dog 7, 11:30 pm \$5
- ★ Christian McBride's New Jawn with Josh Evans, Marcus Strickland, Nasheet Waits Dizzy's Club 7:30, 9:30 pm \$25-50
- Tyler Blanton Quartet; People of Earth The Django 7:30, 10:30 pm \$25-35
- John Koozin Quartet Fiction Bar/Café 9 pm
- ★ Endea Owens and The Cookout Greenwich House Music School 8 pm \$23
- Eric DiVito Trio with Peter Brendler, Jon Wikan Jamaica Air Train Station 5 pm
- Roy Hargrove Big Band The Jazz Gallery 7:30, 9:30 pm \$20-30
- Ronnie Burrage Trio Jazz Museum in Harlem 2 pm
- Tim Berne with Herb Robertson, Tom Rainey, Greg Belisle-Chi Lowlands 8, 9:30 pm \$10
- Allen Farnham, David Kingsnorth, Eliot Zigmund; Greg Murphy Trio Mezzrow 7:30, 9, 10:30, 12 pm \$25-35

- Eric Yves Garcia Pierre Hotel 6 pm
- Seydyrah Avecmoi The Porch 8 pm \$10-20
- Michael Garin; Jon Regen The Roxy Lounge at Roxy Hotel 6, 8 pm
- Michael Sarian San Pedro Inn 8:30 pm
- Sara Serpa with Ingrid Laubrock, Angelica Sanchez, Erik Friedlander SEEDS 8 pm
- McBone Jazz Series; Jonah Weinstock Trio; Alessandro Florio, Suzan Veneman Silvana 7, 9, 10 pm
- Mark Sherman Quartet with Sam Dillon, Ugonna Okegwó, Charles Goold; Nic Cacioppo Quartet; 12 Midnight Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- ★ Eddie Henderson with Donald Harrison, Kevin Hays, Gerald Cannon, Mike Clark Smoke 7, 9 pm \$30-55
- ★ Brian Marsella solo The Stone at The New School 8:30 pm \$20
- ★ Melissa Aldana with Lage Lund, Fabian Almazan, Pablo Menares, Kush Abadey Village Vanguard 8, 10 pm \$40
- Organon Quartet with Joe Morris, Hery Paz, Juan Pablo Carletti, Kenneth Jimenez Zürcher Gallery 8 pm \$20

Friday, April 7

- Anant Pradhan with Larry McDonald Bar Lunático 9, 10:30 pm \$10
- Hearing Things with Matt Bauder, Vinnie Sperrazza, JP Schlegelmilch Barbès 10 pm \$20
- Bill Saxton and the Harlem All-Stars Bill's Place 7, 9 pm \$30
- Rickie Lee Jones with Rob Mounsey, Russell Malone, Paul Nowinski, Mark McLean Birdland 7, 9:30 pm \$40
- ★ Marquis Hill Birdland Theater 8:30, 10:30 pm \$20-30
- Ezra Collective Blue Note 8, 10:30 pm \$30-45
- Manuel Valera Quartet with John Ellis; Marcus Howell Quartet Café Bohemia 7, 8:30, 10:30 pm \$25
- Richard Clements Quintet; Kyoko Oyobe Quartet Cellar Dog 7, 11:30 pm \$10
- ★ Christian McBride's New Jawn with Josh Evans, Marcus Strickland, Nasheet Waits Dizzy's Club 7:30, 9:30 pm \$25-65
- Mike DiRubbo Quartet; Eric Alexander Quartet The Django 7:30, 10:30 pm \$25-35
- ★ Matthew Shipp Elebash Recital Hall at CUNY Graduate Center 7:30 pm
- Nikos Chatsizsakos Quartet Fiction Bar/Café 9 pm
- ★ "Harlem Jazz Series" presents Yayoi Kiawa Greater Calvary Baptist Church 7 pm \$20
- Mike Lee's Ambassador Ensemble; Trinity Big Band with James Burton; Steve Wilson's Ambassador Ensemble; Jazz House Big Band: "Jazz House Kids Presents" The Jazz Gallery 7, 8:30 pm \$20-30
- Caelen Cardello Knickerbocker Bar & Grill 9 pm
- Larry Goldings Trio; Nitai Hershkovits Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- Antonio Ciacca Pierre Hotel 6 pm
- Amira B The Porch 8 pm \$10-20
- ★ Brandee Younger with Makaya McCraven, Rashaan Carter Public Records 7 pm \$30.90
- Georgia Heers; Andrew Wagner Room 623 at B2 Harlem 7, 8:30, 10, 11:30 pm \$20-50
- Michael Garin The Roxy Lounge at Roxy Hotel 6 pm
- Jean-Michel Pilc Trio with Francois Moutin, Ari Hoenig; Corey Wallace Dubtet; 12 Midnight Jam Smalls 7:30, 9, 10:30pm, 12 am \$40
- ★ Eddie Henderson with Donald Harrison, Kevin Hays, Gerald Cannon, Mike Clark Smoke 7, 9, 10:30 pm \$35-55
- ★ Ken Filiano/Santiago Leibson Duo and Horse's Mouth with Terry Jenoure, Angelica Sanchez Soup & Sound 8 pm
- Gene Pritsker, Jai Jeffryes, Max Dornauer aka Waxamillon Steel Wig Music 7 pm \$20-30
- ★ Brian Marsella with Trevor Dunn, Kenny Wollesen The Stone at The New School 8:30 pm \$20
- ★ Melissa Aldana with Lage Lund, Fabian Almazan, Pablo Menares, Kush Abadey Village Vanguard 8, 10 pm \$40
- Miss Maybell & The Jazz Age Artistes Zinc Bar 7, 8:30 pm \$30

Saturday, April 8

- Helio Alves and Guilherme Monteiro Bar Lunático 9, 10:30 pm \$10
- Bill Saxton and the Harlem All-Stars Bill's Place 7, 9 pm \$30
- Eric Comstock with Sean Smith, Barbara Fasano Birdland 5:30 pm \$20-30
- Rickie Lee Jones with Rob Mounsey, Russell Malone, Paul Nowinski, Mark McLean Birdland 7, 9:30 pm \$40
- ★ Marquis Hill Birdland Theater 7, 9:30 pm \$20-30
- Ezra Collective Blue Note 8, 10:30 pm \$30-45
- Joe Lepore Trio; Simon Mouglier Café Bohemia 7, 8:30, 10:30 pm \$25
- Darrell Green Quartet; Carol Morgan Quartet Cellar Dog 7, 11:30 pm \$10
- ★ Christian McBride's New Jawn with Josh Evans, Marcus Strickland, Nasheet Waits Dizzy's Club 7:30, 9:30 pm \$25-65
- Max Johnson Trio; Benny Benack III Quartet The Django 7:30, 10:30 pm \$25-35
- Cisco De La Garza, Thomas Swindell; Stephen Gauci, Adam Lane, Kevin Shea; David Leon, Henry Fraser, Raf Vertessen Downtown Music Gallery 6 pm
- Henry Plotnick Quartet Fiction Bar/Café 9 pm
- Caelen Cardello Knickerbocker Bar & Grill 9 pm
- Larry Goldings Trio; Jeremy Manasia Trio Mezzrow 7:30, 9, 10:30, 12 pm \$40
- Antonio Ciacca Pierre Hotel 6 pm
- Casa Mantequilla The Porch 8 pm \$10-20
- Michael Garin The Roxy Lounge at Roxy Hotel 6 pm
- ★ Eric Person Quintet Sistas' Place 9, 10:30 pm \$25
- Jean-Michel Pilc Trio with Francois Moutin, Ari Hoenig; Ken Fowser Quintet; 12 Midnight Jam Smalls 7:30, 9, 10:30 pm, 12 am \$25
- ★ Eddie Henderson with Donald Harrison, Kevin Hays, Gerald Cannon, Mike Clark Smoke 7, 9, 10:30 pm \$35-55
- ★ Brian Marsella Quartet with Ben Goldberg, Michael Formanek, Ches Smith The Stone at The New School 8:30 pm \$20
- ★ Melissa Aldana with Lage Lund, Fabian Almazan, Pablo Menares, Kush Abadey Village Vanguard 8, 10 pm \$40

Sunday, April 9

- Sylvie Courvoisier 411 Kent 5 pm \$15
- Pasquale Grasso Quartet Bar Lunático 9, 10:30 pm \$10
- Stéphane Wrembel Barbès 8 pm \$20
- Yoko Miwa Trio Birdland 5:30 pm \$20-30
- Arturo O’Farrill Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30-40
- Marquis Hill Birdland Theater 7, 9:30 pm \$20-30
- Harlem Gospel Choir Blue Note 1:30 pm \$30
- Ezra Collective Blue Note 8, 10:30 pm \$30-45
- Kanoa Mendenhall; Emmanuel Michael Café Bohemia 7:30, 9, 10:30 pm \$25
- Asaf Yuria Trio Cellar Dog 7 pm \$5
- Christian McBride’s New Jawn with Josh Evans, Marcus Strickland, Nasheet Waits Dizzy’s Club 5, 7:30 pm \$25-50
- Gabrielle Stravelli Quartet; Liya Grigoryan Trio The Django 6:30, 9:30 pm \$25-35
- Teri Roiger with Steve Berger, John Menegon Entwine Wine Bar 6, 7:30 pm
- Ryan Weisheit Quartet Fiction Bar/Café 9 pm
- Marc Devine and Friends “Jazz Jam” Hamilton Hall Craft Bar & Kitchen 7 pm
- Alysha Umphress, Jeff Blumenkrantz Joe’s Pub 6 pm \$20
- Dan Blake, Dmitry Ishenko, Joey Hartenstein The Keep 9 pm
- Paul Jost, Jim Ridl, Dean Johnson; Lucy Wijandans Polite Jam Mezzrow 7:30, 9, 10:30 pm, 12 am \$25-35
- Oran Etkin “Timbalooloo - Jazz for Kids” National Sawdust 11 am \$20
- Tessa Souter with Paul Bollenback, Yasuhi Nakamura North Square Lounge 12:30, 2 pm
- Teri Roiger with Jean-Michel Pilc, John Menegon Omithology Jazz Club 2 pm
- Chase Elodia The Porch 8 pm \$10-20
- Marcus Goldhaber; Mimi Jones & Friends Room 623 at B2 Harlem 6, 8, 9:30 pm \$12-42
- Jon Regen The Roxy Lounge at Roxy Hotel 6 pm
- Caili O’Doherty Trio Saint Peter’s Church 5 pm
- Audrey Silver; Dr. Paul Austerlick and the Vodou Horn Silvana 7, 9 pm
- Sasha Dobson Quartet with Peter Bernstein, Tony Scherr, Smith Dobson; Panas Athanatos Quartet; 12 Midnight Jam Smalls 7:30, 9, 10:30 pm 12 am \$35
- Eddie Henderson with Donald Harrison, Kevin Hays, Gerald Cannon, Mike Clark Smoke 7, 9 pm \$35-55
- Melissa Aldana with Lage Lund, Fabian Almazan, Pablo Menares, Kush Abadey Village Vanguard 8, 10 pm \$40

Monday, April 10

- Ed Cherry Trio Bar Lunático 9, 10:30 pm \$10
- Renku with Michaël Attias, John Hébert, Satoshi Takeishi Barbès 7 pm \$20
- James Francies Blue Note 8, 10:30 pm \$25
- Chris Beck Trio Cellar Dog 7 pm \$5
- Todd Marcus with Xavier Davis, Eric Kennedy, Jeff Reed, Troy Roberts, Brent Birkhead, Russell Kirk, Alex Norris, Alan Ferber, Irene Jalenti Dizzy’s Club 7:30, 9:30 pm \$20-35
- Jamile; Luther S. Allison & Poesis The Django 7:30, 10:30 pm \$25-35
- Daniel Rossi Quartet Fiction Bar/Café 9 pm
- Glenn Zaleski, Dezron Douglas, Willie Jones III; Pasquale Grasso, Ari Roland, Keith Balla Mezzrow 7:30, 9, 10:30, 12 pm \$25-35
- Ray Angry: “Producer Mondays” Nublu 151 10 pm, 12 am \$22.66
- Jon Regen The Roxy Lounge at Roxy Hotel 6 pm
- Jonathan Barber Quartet; Miki Yamanaka Trio; 12 Midnight Jam Smalls 7:30, 9, 10:30 pm 12 am \$35
- Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- Freddie Bryant Zinc Bar 7, 8:30 pm \$25-30

Tuesday, April 11

- Uzupis with Kenny Wollesen Bar Lunático 9, 10:30 pm \$10
- Joey Alexander Trio Birdland 7, 9:30 pm \$30-40
- Vince Giordano and the Nighthawks Birdland Theater 8:30 pm \$30-40
- Karl Denson Project with Keyon Harrold, James Francies, Burniss Earl Travis, Blaque Dynamite Blue Note 8, 10:30 pm \$25-35
- Jeff “Tain” Watts: “Tainish Tuesday Workshop” Café Bohemia 7:30, 9 pm \$25
- Brandi Disterheft Trio Cellar Dog 7 pm \$5
- Frost School of Music Septet Dizzy’s Club 7:30, 9:30 pm \$25-45
- Conrad Herwig and the Latin Side All-Stars The Django 7:30, 9:30 pm \$25
- Danny Kamins, Max Kutner, James Paul Nadien; Cheryl Pyle’s Beyond Music Group; Brad Henkel, Joanna Mattrey, Lesley Mok Downtown Music Gallery 6:30 pm
- “Alternative Guitar Summit”: Max Light Trio; Wendy Eisenberg; Joel Harrison and Marvin Sewell; Max Kutner’s Partial Custody with Ben Stapp, James Paul Nadi Drom 7:30 pm \$15-20
- William Zimmer Quartet Fiction Bar/Café 9 pm
- Juilliard Jazz Ensembles: “Women of Color in Jazz” Juilliard School Paul Hall 7:30 pm \$20
- Happy Trio XXIX with Kevin Sun, Jared Beckstead-Craan, Curtis Nowosad Lowlands 8, 9:30 pm \$10
- Steven Oquendo Latin Jazz Orchestra Mamajuana Café 4 pm
- Jim Ridl, Lorin Cohen, Donald Edwards; Chris Byars Trio Mezzrow 7:30, 9, 10:30, 12 pm \$25-35
- Michael Garin The Roxy Lounge at Roxy Hotel 6 pm
- Steve Slagle Quintet with Joe Magnarelli, Gary Versace, Ugonna Okegwo, Jason Tiemann; Jason Maximo Clotter Quartet; 12 Midnight Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Javon Jackson with Jeremy Manasia, David Williams, McClenty Hunter Village Vanguard 8, 10 pm \$40
- Sam Yahel with Yasushi Nakamura, Roberto Gatto Zinc Bar 7, 8:30 pm \$30-35

Wednesday, April 12

- Silvano Monasterios Trio 333 Lounge 7:30, 9:30 pm
- Sheila Jordan with Jacob Sacks, Dave Ambrosio, Vinnie Sperrazza Bar Bayeux 8, 9:30 pm
- Simon Mouiller Quartet with Morgan Guerin, Rick Rosato, JK Kim Bar Lunático 9, 10:30 pm \$10
- David Ostwald’s Louis Armstrong Eternity Band; Frank Vignola’s Guitar Night with Peter Bernstein Birdland Theater 5:30, 8:30 pm \$20-30
- Karl Denson Project with Keyon Harrold, James Francies, Burniss Earl Travis, Blaque Dynamite Blue Note 8, 10:30 pm \$25-35
- Ehud Asherie Quartet Cellar Dog 7 pm \$5
- Retrospective Quintet with Nicola Caminiti, Juan Diego Villalobos, Gabriel Chakarji, Hamish Smith, Marcello Cardillo Chelsea Table + Stage 9:30 pm \$20-50
- Helen Sung “Big, Band & Beyond” with Marcus Printup, Mike Rodriguez, Tatum Greenblatt, Milena Casado, James Burton III, Gina Benalcazar, Willie Applewhite, Deborah Weisz, Steve Wilson, John Ellis, Roxy Coss, Andrew Gutasukas, Alejandro Aviles, Vicente Archer, Adam Cruz Dizzy’s Club 7:30, 9:30 pm \$25-40
- Sam Dillon Quartet; Ben Wolfe Trio The Django 7:30, 10:30 pm \$25-35
- Michael Sarian, Lucio Balduini Fiction Bar/Café 9 pm
- Jazzmobile Presents: Charenee Wade Interchurch Center 7 pm
- Tomas Fujiwara’s 7 Poets Trio with Angelica Sanchez, Adam O’Farrill, John Hebert, Reggie Nicholson The Jazz Gallery 7:30, 9:30 pm \$30-40
- Danny Kammins, Marc Edwards, Brenna Rey; Hans Tammen, Steve Swell, Luke Stewart; Stephen Gauci, Adam Lane, Kevin Shea; Igor Lumpert, Rubin Kodheli, Billy Mintz; Main Drag Philharmonix Conduction Orchestra with Matt Moran, Peter Hess, Nora Stanley, David Leon, Steve Swell, Travis Sullivan, Marc Edwards, Aaron Bennett; Aaron Quinn Main Drag Music 7 pm \$20
- Michael Cochrane, Calvin Hill, Steve Johns; Dave Baron Mezzrow 7:30, 9, 10:30 pm, 12 am \$25-35
- House Of Sextet with Diallo House, Martin Kelley, Christian Crawford, Marius Van Den Brink, Michael Louis-Smith, Olatunji Ojore, Christian Coleman Nublu 151 10, 12 pm \$22.66
- Judy Marie Canterino with Conal Fowkes, Steve Lammatina Pangea 7 pm \$25
- Raphael Silverman The Porch 8 pm \$10-20
- Peter Brainin Quartet Room 623 at B2 Harlem 8, 9:30 pm \$12-42
- Michael Garin; Bill Dobrow The Roxy Lounge at Roxy Hotel 6, 8 pm
- Timothy Norton Quintet with Greg Glassman, Seth Trachy, Lex Kortzen, Roberto Giaquinto; Robert Edwards Quartet; 12 Midnight Jam Smalls 7:30, 9, 10:30pm, 12 am \$35
- Kevin Hays, Ben Street, Billy Hart Smoke 7, 9 pm \$20-40
- Micah Thomas Trio with Kalia Vandever, Lesley Mok The Stone at The New School 8:30 pm \$20
- Javon Jackson with Jeremy Manasia, David Williams, McClenty Hunter Village Vanguard 8, 10 pm \$40

Thursday, April 13

- Sasha Dobson, Smith Dobson, Adam Kolker, Jeremy Stratton Bar Bayeux 8, 9:30 pm
- Ourida Bar Lunático 9, 10:30 pm \$10
- Snarky Puppy with MAGO; Medeski & Martin Duo Beacon Theatre 8 pm \$50-80
- Joey Alexander Trio Birdland 7, 9:30 pm \$30-40
- Myriam Phiro “Becoming Marlene Dietrich” with Hyuna Park, Elias Bailey Birdland Theater 8:30 pm \$20-30
- Kenny Garrett Blue Note 8, 10:30 pm \$30-45
- Vinicius Gomes Quartet Café Bohemia 7:30, 9, 10:30 pm \$25
- Dion Tucker Quintet; Miki Yamanaka Quartet Cellar Dog 7, 11:30 pm \$5
- Simone Baron + Arco Belo Chelsea Table + Stage 7 pm \$20-50
- JD Allen with Charlie Hunter, Gregg August, Rudy Royston Dizzy’s Club 7:30, 9:30 pm \$25-40
- Joe Farnsworth Trio; Mark Whitfield The Django 7:30, 10:30 pm \$25-35
- Andrew Haug Fiction Bar/Café 9 pm
- Keyanna Hutchinson “Plugged and Unplugged” Greenwich House Music School 8 pm \$17.85
- Tomas Fujiwara’s 7 Poets Trio with Angelica Sanchez, Adam O’Farrill, John Hebert, Reggie Nicholson The Jazz Gallery 7:30, 9:30 pm \$30-40
- Kathryn Farmer Jazz Museum in Harlem 2 pm
- Jim Ridl, Tim Armacost, Jay Anderson; Andrea Domenici Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$25-35
- Eric Yves Garcia Pierre Hotel 6 pm
- Greg “Organ Monk” Lewis The Porch 8 pm \$10-20
- Michael Garin; Jon Regen The Roxy Lounge at Roxy Hotel 6, 8 pm
- Nick Grinder Silvana 7 pm
- Rob Gatto Quartet with Peter Bernstein, Sam Yahel, Dezron Douglas; David Gibson Quartet; 12 Midnight Jam Smalls 7:30, 9, 10:30pm, 12 am \$35
- Buster Williams with Bruce Williams, Stefon Harris, George Colligan, Lenny White Smoke 7, 9 pm \$35-55
- Micah Thomas Trio with Thomas Morgan, Bill Stewart The Stone at The New School 8:30 pm \$20
- Javon Jackson with Jeremy Manasia, David Williams, McClenty Hunter Village Vanguard 8, 10 pm \$40

Friday, April 14

- Sugartone Brass Band Bar Lunático 9, 10:30 pm \$10
- Alex Asher Quartet with Joel Matteo, Julia Chen, Kyle Miles Barbès 8 pm \$15
- Bill Saxton and the Harlem All-Stars Bill’s Place 7, 9 pm \$30
- Birdland Big Band Birdland 5:30 pm \$20-30
- Joey Alexander Trio Birdland 7, 9:30 pm \$30-40
- Dangerous Rhythms Allstars with TJ English, Bobby Sanabria, Santi Debriano, Edsel Gomez, Kali Rodriguez-Peñam, TK Blue, Roman Diaz Birdland Theater 7, 9:30 pm \$20-30
- Kenny Garrett Blue Note 8, 10:30 pm \$30-45
- Peter Brendler Quartet; Ed Cherry Café Bohemia 7, 8:30, 10:30 pm \$25
- Jade Synstelien Quartet; Jamale Davis Quartet Cellar Dog 7, 11:30 pm \$10

- Gashford Guillaume & Creole Fusion Ensemble Chelsea Table + Stage 9:30 pm \$20-50
- JD Allen with Charlie Hunter, Gregg August, Rudy Royston Dizzy’s Club 7:30, 9:30 pm \$25-40
- Max Boiko Quartet Fiction Bar/Café 9 pm
- Mike LeDonne Trio; Ben Stivers Quartet The Django 7:30, 10:30 pm \$25-35
- “Harlem Jazz Series”: David Murray Greater Calvary Baptist Church 7 pm \$20
- Matt Mitchell with Kate Gentile; Ches Smith The Jazz Gallery 7:30, 9:30 pm \$30-40
- Alex Minasian Knickerbocker Bar & Grill 9 pm
- Michael Weiss, Paul Sikivie, Hank Allen-Barfield; Jon Davis Trio Mezzrow 7:30, 9, 10:30 pm, 12 a, \$40
- Wil Blades, Scott Amendola, Skerik, Cyro Baptista Nublu 151 7 pm \$28.33
- Antonio Ciacca Pierre Hotel 6 pm
- Moon Soul The Porch 8 pm \$10-20
- Angie Pastor; Josh Evans Room 623 at B2 Harlem 7, 8:30, 10, 11:30 pm \$20-50
- Rosa Passos with Kenny Barron, Ron Carter, Rafael Barata, Jazz at Lincoln Center Orchestra with Paquito D’Rivera: “Tres Aguas and Colors of Colombia” Rose Theater 8 pm \$55-170
- Bassekou Kouyate and Ngoni Ba: “Blues From Mali” Roulette 8 pm \$25-30
- Michael Garin The Roxy Lounge at Roxy Hotel 6 pm
- Duane Eubanks Quartet; Philip Harper Quintet with Bernell Jones II, Jonathan Thomas, Jason Maximo Clotter, Curtis Nowosad; 12 Midnight Jam Smalls 7:30, 9, 10:30 pm, 12 am \$40
- Buster Williams with Bruce Williams, Stefon Harris, George Colligan, Lenny White Smoke 7, 9, 10:30 pm \$35-55
- Micah Thomas Quartet with Spencer Whitfield, Kalia Vandever, Taja Cheek The Stone at The New School 8:30 pm \$20
- Javon Jackson with Jeremy Manasia, David Williams, McClenty Hunter Village Vanguard 8, 10 pm \$40

Saturday, April 15

- Armo Bar Lunático 9, 10:30 pm \$10
- Max Johnson Quartet with Alfredo Colon, Kazemde George, Connor Parks Barbès 6 pm \$15
- Bill Saxton and the Harlem All-Stars Bill’s Place 7, 9 pm \$30
- Joey Alexander Trio Birdland 7, 9:30 pm \$30-40
- Dangerous Rhythms Allstars with TJ English, Bobby Sanabria, Santi Debriano, Edsel Gomez, Kali Rodriguez-Peñam, TK Blue, Roman Diaz Birdland Theater 7, 9:30 pm \$20-30
- Kenny Garrett Blue Note 8, 10:30 pm \$30-45
- New Jazz Underground; Tyler Henderson Café Bohemia 7, 8:30, 10:30 pm \$25
- Zaid Nasser Quartet; Sarah Hanahan Quartet Cellar Dog 7, 11:30 pm \$10
- Toshiko Akiyoshi; Romero Lubambo: “Honors Jobim” Dizzy’s Club 7:30, 9:30 pm \$25-55
- Joe Magnarelli Quartet; Ty Bailie B3 Trio The Django 7:30, 10:30 pm \$25-35
- Aviv Blum Quartet Fiction Bar/Café 9 pm
- Arta Jékabsone, Erik Leuthäuser The Jazz Gallery 7:30, 9:30 pm \$20-30
- Alex Minasian Knickerbocker Bar & Grill 9 pm
- Michael Weiss, Paul Sikivie, Hank Allen-Barfield; Johnny O’Neal Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- dragonchild with D. A. Mekonnen National Sawdust 8 pm \$20
- Antonio Ciacca Pierre Hotel 6 pm
- Jeff Parker, Caroline Davis Public Records 7 pm \$30.90
- Rosa Passos with Kenny Barron, Ron Carter, Rafael Barata, Jazz at Lincoln Center Orchestra with Paquito D’Rivera: “Tres Aguas and Colors of Colombia” Rose Theater 8 pm \$55-170
- Michael Garin The Roxy Lounge at Roxy Hotel 6 pm
- Danny Mixon Quintet Sistas’ Place 9, 10:30 pm \$25
- Duane Eubanks Quartet; Jon Beshay Quartet; 12 Midnight Jam Smalls 7:30, 9, 10:30 pm, 12 am \$40
- Buster Williams with Bruce Williams, Stefon Harris, George Colligan, Lenny White Smoke 7, 9, 10:30 pm \$35-55
- Micah Thomas Trio with Zoh Amba, Kweku Sumbry The Stone at The New School 8:30 pm \$20
- Javon Jackson with Jeremy Manasia, David Williams, McClenty Hunter Village Vanguard 8, 10 pm \$40

Sunday, April 16

- Steve Cardenas/Peter Bernstein Quartet with Ben Allison, Matt Wilson Bar Lunático 9, 10:30 pm \$10
- Stéphane Wrembel Barbès 8 pm \$20
- Arturo O’Farrill Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30-40
- Dangerous Rhythms Allstars with TJ English, Bobby Sanabria, Santi Debriano, Edsel Gomez, Kali Rodriguez-Peñam, TK Blue, Roman Diaz Birdland Theater 7, 9:30 pm \$20-30
- Kenny Garrett Blue Note 8, 10:30 pm \$30-45
- Simon Moullier Quartet; Emmanuel Michael Café Bohemia 7:30, 9, 10:30 pm \$25
- Ned Goold Trio Cellar Dog 7 pm \$5
- A Tribute to Hugh Masekela; Carlos Henríquez: “Celebrates Mario Bauzá” Dizzy’s Club 5, 7:30 pm \$25-45
- Craig Handy Quartet; Neal Miner Trio The Django 6:30, 9:30 pm \$25-35
- Teri Roiger with Steve Berger, John Menegon Entwine Wine Bar 6, 7:30 pm
- Hina Oikawa Quartet Fiction Bar/Café 9 pm
- Marc Devine and Friends: “Jazz Jam” Hamilton Hall Craft Bar & Kitchen 7 pm
- Nick Lyons, Dmitry Ishenko, Rob Mitzner The Keep 9 pm
- Jane Irving, Joshua Richman, Kevin Hailey, Kayvon Gordon; Naama Gheber Polite Jam Mezzrow 7:30, 9, 10:30 pm, 12 am \$25-35
- Ben Cassara with Marius Van den Brink, Perrin Grace North Square Lounge 12:30, 2 pm
- Marianne Solivan The Porch 8 pm \$10-20
- Amanda Monaco’s Pirkei Avot Project with Tammy Scheffer, Harry Skoler, Sean Conly, Satoshi Takeishi Rizzoli Bookstore 5 pm

- **Marcus Goldhaber; Mimi Jones & Friends**
Room 623 at B2 Harlem 6, 8, 9:30 pm \$12-42
- **Temple University Ensembles, with Terrell Stafford, Dick Oatts, Bruce Barth, Tim Warfield, Mike Boone, Justin Faulkner**
Rose Theater 8 pm \$26.50-46.50
- **Jon Regen**
The Roxy Lounge at Roxy Hotel 6 pm
- **Ken Filiano, Lafayette Harris**
Saint Peter's Church 5 pm
- **Bill Warfield; Caroline Kuhn; Steven Blane; Jonah Hieb Group; Marty Scott Quintet**
Silvana 6 pm
- **Dan Aran Quartet with Itai Kriss, Glenn Zaleski, Matt Clohesy; John Webber Quartet; 12 Midnight Jam**
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **Buster Williams with Bruce Williams, Stefan Harris, George Colligan, Lenny White**
Smoke 7, 9 pm \$35-55
- **Javon Jackson with Jeremy Manasia, David Williams, McClenty Hunter**
Village Vanguard 8, 10 pm \$40

Monday, April 17

- **Misha Piatigorsky Trio with Alon Near, Rudy Royston**
Bar Lunático 9, 10:30 pm \$10
- **Ron Carter Trio with Donald Vega, Russell Malone**
Blue Note 8, 10:30 pm \$30-45
- **Bruce Harris Trio**
Cellar Dog 7 pm \$5
- **Montclair State University Jazz Ensemble with Marcus Printup**
Dizzy's Club 7:30, 9:30 pm \$20-45
- **Adam Lamoureux Quartet; James Haddad Quartet**
The Django 7:30, 10:30 pm \$25-35
- **Stefano Battaglia/Alessandro D'Anna Quartet**
Fiction Bar/Café 9 pm
- **Spike Wilner Trio; Pasquale Grasso, Ari Roland, Clifford Barbaro**
Mezzrow 7:30, 9, 10:30 pm, 12 am \$25-35
- **Ray Angry: "Producer Mondays"**
Nublu 151 10 pm, 12 am \$22.66
- **Jon Regen**
The Roxy Lounge at Roxy Hotel 6 pm
- **Joe Farnsworth Quintet; Charles Goold Quintet; 12 Midnight Jam**
Smalls 7:30, 9, 10:30pm, 12 am \$35
- **Vanguard Jazz Orchestra**
Village Vanguard 8, 10 pm \$40
- **Yotam Silberstein with Alexander Claffy, Anwar Marshall**
Zinc Bar 7, 8:30 pm \$25-30

Tuesday, April 18

- **Cyrille Aimeé**
Birdland 7, 9:30 pm \$30-40
- **Tatiana Eva Marie**
Birdland Theater 5:30 pm \$20-30
- **Chris Dave, Pino Palladino, Isaiah Sharkey**
Blue Note 8, 10:30 pm \$30-45
- **Joe Peri "Perillà" with Dave Kikoski**
Café Bohemia 7:30, 9, 10:30 pm \$25
- **Vanderlei Pereira Trio**
Cellar Dog 7 pm \$5
- **Eli Degibri Quartet**
Dizzy's Club 7:30, 9:30 pm \$20-40
- **Conrad Herwig and the Latin Side All-Stars**
The Django 7:30, 9:30 pm \$25
- **Masayo Koketsu; James McKain; Aidan O'Connell; Waterghost**
Downtown Music Gallery 6:30 pm
- **Jimmy Kraft Quartet**
Fiction Bar/Café 9 pm
- **Lesley Mok with David Leon, Yuma Uesaka, Adam O'Farrill, Kalun Leung, Joanna Mattrey, Aliya Ultan, Florian Herzog, Weston Olencki**
The Jazz Gallery 7:30, 9:30 pm \$20-30
- **Steven Oquendo Latin Jazz Orchestra**
Mamajuana Café 4 pm
- **Conal Fowkes, Brian Nalepka, Kevin Dorn; John Merrill Trio**
Mezzrow 7:30, 9, 10:30 pm, 12 am \$25-35
- **Michael Garin**
The Roxy Lounge at Roxy Hotel 6 pm
- **Steve Nelson Quartet; Russell Hall Quintet with Mike Troy, Leo Larrett, Esteban Castro, Matt Lee; 12 Midnight Jam**
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **Dayna Stephens Quartet with Charles Altura, Rick Rosato, JongKuk Kim**
Village Vanguard 8, 10 pm \$40

Wednesday, April 19

- **Ed Cherry Trio**
333 Lounge 7:30, 9:30 pm
- **Ethan Silverman Quartet with Peter Bernstein, Simon Willson, Mike Camacho**
Bar Bayeux 8, 9:30 pm
- **KASA Quartet with Eddie Barbash**
Bar Lunático 9, 10:30 pm \$10
- **Cyrille Aimeé**
Birdland 7, 9:30 pm \$30-40
- **David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Mark Whitfield**
Birdland Theater 5:30, 8:30 pm \$20-30
- **Chris Dave, Pino Palladino, Isaiah Sharkey**
Blue Note 8, 10:30 pm \$30-45

- **Akiko Tsuruga Trio**
Cellar Dog 7 pm \$5
- **Dan Aran Band; Sachal Vasandani Presents**
The Django 7:30, 10:30 pm \$25-35
- **Becka Dots**
Fiction Bar/Café 9 pm
- **Kenny Warren, Nathan Ellman-Bell, Chris Hoffman; Alex Beckmann, Mara Rosenbloom, Ken Filiano; Stephen Gauci, Adam Lane, Colin Hinton; Yoni Kretzmer, Juan Pablo Carletti; Hery Paz, Pedro Melo Alves, Joao Grilo, Kenneth Jimenez**
Main Drag Music 7 pm \$20
- **Russ Lossing, John Hebert, Billy Mintz; David Wong Trio**
Mezzrow 7:30, 9, 10:30 pm, 12 am \$25-35
- **Erik Leuthauser Trio with Allen Farnham, Steve LaSpina**
Pangea 7 pm \$25
- **Jill McCarron**
Pierre Hotel 6 pm
- **Rodrigo Bonelli Quartet**
The Porch 8 pm \$10-20
- **Peter Brainin Quartet**
Room 623 at B2 Harlem 8, 9:30 pm \$12-42
- **Michael Garin; Bill Dobrow**
The Roxy Lounge at Roxy Hotel 6, 8 pm
- **Adam Niewood Quartet with Roger Rosenberg, Mike Boone, Anthony Pinciotti; Benny Benack Quintet; 12 Midnight Jam**
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **E.J. Strickland with Jaleel Shaw, Myron Walden, Victor Gould, Eric Wheeler**
Smoke 7, 9 pm \$20-35
- **Will Greene Quartet with Anna Abondolo, Jon Starks, Kenny Wollesen**
The Stone at The New School 8:30 pm \$20
- **Dayna Stephens Quartet with Charles Altura, Rick Rosato, JongKuk Kim**
Village Vanguard 8, 10 pm \$40
- **Heroes of Toolik with Jennifer Coates, Evans Wohlforth, Moppa Elliott, Rohin Kehmani, John Speck**
Zürcher Gallery 8 pm \$20

Thursday, April 20

- **Intergenerational Jazz Power Jam: "Voices & Rhythm"**
Alianza Dominicana Cultural Center 7 pm
- **Jerome Sabbagh, Adam Kolker, Jeremy Stratton, George Schuller**
Bar Bayeux 8, 11 pm
- **Jim Campilongo 4-Tet**
Bar Lunático 9, 10:30 pm \$10
- **Cyrille Aimeé**
Birdland 7, 9:30 pm \$30-40
- **CompCord Jazz Ensemble with Dick Griffin, David Amram**
Birdland Theater 8:30 pm \$30-40
- **Chris Dave, Pino Palladino, Isaiah Sharkey**
Blue Note 8, 10:30 pm \$30-45
- **Nick Green**
Café Bohemia 7:30, 9, 10:30 pm \$25
- **Greg Glassman Quartet; Simona Premazzi Quartet**
Cellar Dog 7, 11:30 pm \$5
- **Tawanda**
Chelsea Table + Stage 7 pm \$20-50
- **René Marie**
Dizzy's Club 7:30, 9:30 pm \$25-45
- **Jonny King Quartet; Tyler Mitchell & Dancing Shadows**
The Django 7:30, 10:30 pm \$25-35
- **Raphael Silverman Quartet**
Fiction Bar/Café 9 pm
- **Mafer Bandola "Pipiris Nights - Mi vida y tiempos"**
Greenwich House Music School 8 pm \$17.85
- **Hannah Marks with Nathan Reising, Lex Korten, Steven Crammer**
The Jazz Gallery 7:30, 9:30 pm \$20-30
- **Gerry Eastman**
Jazz Museum in Harlem 2 pm
- **Tim Berne with Mark Helias, Timothy Angulo**
Lowlands 8, 9:30 pm \$10
- **John Colianni, Boots Maleson, Wayne Henderson; Ben Meigners Trio**
Mezzrow 7:30, 9, 10:30 pm, 12 am \$25-35
- **Eric Yves Garcia**
Pierre Hotel 6 pm
- **Louis Atlas**
The Porch 8 pm \$10-20
- **Michael Garin; Jon Regen**
The Roxy Lounge at Roxy Hotel 6, 8 pm
- **Wendy Eisenberg Eye Music**
Roulette 8 pm \$30
- **"McBone Jazz Series - Slide Appeal"**
Silvana 7 pm
- **Reggie Watkins Quintet with Matt Parker, Luke Carlos O'Reilly, Nimrod Speaks, Marko Marcinko; Sarah Hanahan Quartet with Luther S. Allison, Mike Migliore, Michael Ode; 12 Midnight Jam**
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **Wayne Escoffery with Nicholas Payton, David Kikoski, Ugonna Okegwo, Mark Whitfield Jr.**
Smoke 7, 9 pm \$35-55
- **Will Greene trio with Elias Stemeseder, Raf Vertessen**
The Stone at The New School 8:30 pm \$20
- **Dayna Stephens Quartet with Charles Altura, Rick Rosato, JongKuk Kim**
Village Vanguard 8, 10 pm \$40

Friday, April 21

- **Dee Dee Bridgewater, Kurt Elling, Lakecia Benjamin, Christian Sands, Yasushi Nakamura, Clarence Penn: "Monterey Jazz Festival on Tour"**
The Appel Room 7, 9:30 pm \$125-145
- **Erik Deutsch Band**
Bar Lunático 9, 10:30 pm \$10
- **Bill Saxton and the Harlem All-Stars**
Bill's Place 7, 9 pm \$30
- **Birdland Big Band**
Birdland 5:30 pm \$20-30
- **Cyrille Aimeé**
Birdland 8:30, 10:30 pm \$40
- **Tony DeSare**
Birdland Theater 7, 9:30 pm \$20-30
- **Chris Dave, Pino Palladino, Isaiah Sharkey**
Blue Note 8, 10:30 pm \$30-45
- **Luther Allison Quartet; Ken Fowser**
Café Bohemia 7, 8:30, 10:30 pm \$25
- **James Burton Quintet; Mariel Bildsten Quartet**
Cellar Dog 7, 11:30 pm \$10
- **René Marie**
Dizzy's Club 7:30, 9:30 pm \$25-45
- **Tommy Campbell Trio; Dwayne "Cook" Broadnax Quartet**
The Django 7:30, 10:30 pm \$25-35
- **Jake Richter Quartet**
Fiction Bar/Café 9 pm
- **"Harlem Jazz Series": Bob Stewart**
Greater Calvary Baptist Church 7 pm \$20
- **Yoko Yates Quintet**
Greenwich House Music School 7:30 pm \$17-25
- **Louis Hayes Quintet**
Harlem Stage 7:30 pm \$25-\$35
- **Kevin Sun with Adam O'Farrill, Dana Saul, Walter Stinson, Simón Willson, Kayvon Gordon, Matt Honor**
The Jazz Gallery 7:30, 9:30 pm \$20-30
- **Tammaso Perazzo, Ilya Osachuk**
Knickerbocker Bar & Grill 9 pm
- **Geoffrey Keezer, John Patitucci; Alan Broadbent Trio**
Mezzrow 7:30, 9, 10:30, 12 pm \$40
- **Jill McCarron**
Pierre Hotel 6 pm
- **Tamar Korn**
The Porch 8 pm \$10-20
- **Arnan Raz Band**
Room 31 at Arlo NoMad 7:30, 9 pm \$23.41
- **Ryan Sands; Alex DeLazzari**
Room 623 at B2 Harlem 7, 8:30, 10, 11:30 pm \$20-50
- **Michael Garin**
The Roxy Lounge at Roxy Hotel 6 pm

- **Mark Cataldo Trio**
Silvana 7 pm
- **Sasha Berliner Quartet with Mike King, Russell Hall, Timothy Angulo; Greg Glassman Quartet; 12 Midnight Jam**
Smalls 7:30, 9, 10:30pm, 12 am \$40
- **Wayne Escoffery with Nicholas Payton, David Kikoski, Ugonna Okegwo, Mark Whitfield Jr.**
Smoke 7, 9, 10:30 pm \$35-55
- **Will Greene with Webb Crawford**
The Stone at The New School 8:30 pm \$20
- **Dayna Stephens Quartet with Charles Altura, Rick Rosato, JongKuk Kim**
Village Vanguard 8, 10 pm \$40

Saturday, April 22

- **Dee Dee Bridgewater, Kurt Elling, Lakecia Benjamin, Christian Sands, Yasushi Nakamura, Clarence Penn: "Monterey Jazz Festival on Tour"**
The Appel Room 7, 9:30 pm \$125-145
- **Binky Griptite Orchestra**
Bar Lunático 9, 10:30 pm \$10
- **Cerberus Quintet: James Brandon Lewis with Hery Paz, Neta Raanan, Max Johnson, Jason Nazary**
Barbès 6 pm \$20
- **Bill Saxton and the Harlem All-Stars**
Bill's Place 7, 9 pm \$30
- **Cyrille Aimeé**
Birdland 8:30, 10:30 pm \$40
- **Tony DeSare**
Birdland Theater 7, 9:30 pm \$20-30
- **Chris Dave, Pino Palladino, Isaiah Sharkey**
Blue Note 8, 10:30 pm \$30-45
- **Luther Allison Quartet; Jayla Chee**
Café Bohemia 7, 8:30, 10:30 pm \$25
- **Itai Kriss and La Guarancharanga; James Austin Quartet**
Cellar Dog 7, 11:30 pm \$10
- **Dizzy's Club 7:30, 9:30 pm \$25-45**
- **René Marie**
- **Rick Germanson Trio; Sarah Hanahan Quintet**
The Django 7:30, 10:30 pm \$25-35
- **Santi Debriano**
Faber Park 2 pm
- **Carson Young Quartet**
Fiction Bar/Café 9 pm
- **Peter Evans with Joel Ross, Nick Jozwiak, Michael Ode**
The Jazz Gallery 7:30, 9:30 pm \$30-40
- **Tom Placido, Scott Ritchie**
Knickerbocker Bar & Grill 9 pm
- **Geoffrey Keezer, John Patitucci; Johnny O'Neal Trio**
Mezzrow 7:30, 9, 10:30 pm, 12 am \$40
- **Debbie Deane, Tom Guarna, Jim Whitney, Alex Alexander, Adrian Harpham**
Nublu 151 7 pm \$22.66
- **AACM Presents: Thurman Barker Quintet; Adegoke Steve Colson and Iqua Colson's Unity Troupe with Chico Freeman, Douglas R. Ewart**
Park Avenue Armory 7 pm \$65
- **Jill McCarron**
Pierre Hotel 6 pm
- **Danaya Band**
The Porch 8 pm \$10-20
- **Michael Garin**
The Roxy Lounge at Roxy Hotel 6 pm
- **T.K. Blue Group**
Sistas' Place 9, 10:30 pm \$25
- **Sasha Berliner Quartet with Mike King, Russell Hall, Timothy Angulo; Stacy Dillard Quartet; 12 Midnight Jam**
Smalls 7:30, 9, 10:30 pm, 12 am \$40
- **Wayne Escoffery with Nicholas Payton, David Kikoski, Ugonna Okegwo, Mark Whitfield Jr.**
Smoke 7, 9, 10:30 pm \$35-55
- **Will Greene, Kevin Murray, Teté Leguia**
The Stone at The New School 8:30 pm \$20
- **Dayna Stephens Quartet with Charles Altura, Rick Rosato, JongKuk Kim**
Village Vanguard 8, 10 pm \$40

Sunday, April 23

- **Alexis Marcelo**
411 Kent 5 pm \$15
- **Stéphane Wrembel**
Barbès 8 pm \$20
- **Purchase Latin Jazz Orchestra**
Birdland 5:30 pm \$30
- **Arturo O'Farrill Afro Latin Jazz Orchestra**
Birdland 8:30, 11 pm \$40
- **Tony DeSare**
Birdland Theater 7, 9:30 pm \$20-30
- **Chris Dave, Pino Palladino, Isaiah Sharkey**
Blue Note 8, 10:30 pm \$30-45
- **Justin Robinson Quartet; Wilfie Williams**
Café Bohemia 7:30, 9, 10:30 pm \$25
- **Peter Zak Trio**
Cellar Dog 7 pm \$5
- **René Marie**
Dizzy's Club 5, 7:30 pm \$25-45
- **Alexander Claffy Quartet; Bennett Paster Trio**
The Django 6:30, 9:30 pm \$25-35
- **Teri Roiger with Steve Berger, John Menegon**
Entwine Wine Bar 6, 7:30 pm
- **Floyd Ding Quartet**
Fiction Bar/Café 9 pm
- **B3+ with Franz Hackl, John Clark, David Taylor**
Gallery MC 6 pm \$20-30
- **Marc Devine and Friends: "Jazz Jam"**
Hamilton Hall Craft Bar & Kitchen 7 pm
- **Intergenerational Jazz Power Jam: "Voices & Rhythm"**
Jazz Museum in Harlem 2 pm \$10
- **Welf Dorr, Marta Sanchez, Dmitry Ishenko, Dalius Naujo**
The Keep 9 pm
- **Ben Waltzer Quartet; Richard Cortez Polite Jam**
Mezzrow 7:30, 9, 10:30 pm, 12 am \$25-35
- **Jane Irving Trio**
North Square Lounge 12:30, 2 pm
- **"Alternative Guitar Summit": Brandon Seabrook; Joel Harrison, Anthony Pirog; The Great Mirage with Stephan Crump, Dan Reiser; David Gilmore Trio**
Nublu 151 7 pm \$20
- **Carole Sylvan**
The Porch 8 pm \$10-20
- **Wayne Tucker, Tamar Korn, Vilray, Caili O'Doherty**
Room 31 at Arlo NoMad 7:30 pm \$15
- **Marcus Goldhaber; Mimi Jones & Friends**
Room 623 at B2 Harlem 6, 8, 9:30 pm \$12-42
- **Jon Regen**
The Roxy Lounge at Roxy Hotel 6 pm
- **Tyler Blanton, Eduardo Belo, Vitor Goncalves**
Saint Peter's Church 5 pm
- **The Jazz Vocal Club**
Silvana 7 pm
- **Jay Rodriguez Quartet; Aaron Johnson Boplicity; 12 Midnight Jam**
Smalls 7:30, 9, 10:30 pm, 12 am \$35
- **Wayne Escoffery with Nicholas Payton, David Kikoski, Ugonna Okegwo, Mark Whitfield Jr.**
Smoke 7, 9 pm \$35-55
- **Dayna Stephens Quartet with Charles Altura, Rick Rosato, JongKuk Kim**
Village Vanguard 8, 10 pm \$40

Monday, April 24

- **Lex Korten Quartet with Harish Raghavan, Nicola Caminiti, Miguel Russell**
Bar Lunático 9, 10:30 pm \$10

The New York City Jazz Record
HONORABLE MENTION - BEST NEW RELEASES 2022

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- Naama Gheber Quartet Birdland Theater 8:30 pm \$20-30
- Ronnie Foster with James Carter, Isaiah Sharkey Blue Note 8, 10:30 pm \$25-35
- Willem Delisfort Trio Cellar Dog 7 pm \$5
- Temple University Jazz Band with Stefan Harris and Terell Stafford Dizzy's Club 7:30, 9:30 pm \$20-45
- April Varner Quartet; Hank Allen-Barfield Quintet The Django 7:30, 10:30 pm \$25-35
- Max Buettner Quartet Fiction Bar/Café 9 pm
- Dan Block, Steve Ash, Lee Hudson; Stefano Doglioni Mezzrow 7:30, 9, 10:30 pm, 12 am \$25-35
- Ray Angry: "Producer Mondays" Nublu 151 10 pm, 12 am \$22.66
- Jon Regen The Roxy Lounge at Roxy Hotel 6 pm
- ELEW Quartet; Charles Goold Quintet; 12 Midnight Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- Greg Skaff Zinc Bar 7, 8:30 pm \$25-30

Tuesday, April 25

- John Pizzarelli Birdland 7, 9:30 pm \$30-40
- Vince Giordano and the Nighthawks Birdland Theater 8:30 pm \$30-40
- Avishai Cohen Banda Iroko Blue Note 8, 10:30 pm \$40-55
- Brian Charette Trio Café Bohemia 7:30, 9, 10:30 pm \$25
- Ehud Asherie Trio Cellar Dog 7 pm \$5
- Evan Francis Quintet Chelsea Table + Stage 7 pm \$20-50
- Purchase Jazz Orchestra Dizzy's Club 7:30, 9:30 pm \$20-45
- Conrad Herwig and the Latin Side All-Stars The Django 7:30, 9:30 pm \$25
- Odon with Daniel Carter, Takuma Kanaïawa, Primus Luta, Jonathan William Wilson; Hans Tammen, Marco Cappelli; Sha; Kenya Wilkins Downtown Music Gallery 6:30 pm
- Edwin Corne Quartet Fiction Bar/Café 9 pm
- Sunhyun Yoo Quartet with Lex Kortzen, Adam Olzowski, JK Kim Lowlands 8, 9:30 pm \$10
- Steven Oquendo Latin Jazz Orchestra Mamajuana Café 4 pm
- Tom Beckham, Henry Hey, Matt Clohesy; Tardo Hammer Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$25-35
- Adam O'Farrill Roulette 8 pm \$25-30
- Michael Garin The Roxy Lounge at Roxy Hotel 6 pm
- Roz Corral Memorial Saint Peter's Church 6:30 pm
- The Gabriel Herrera Quartet; Lang Xie Silvana 7, 9 pm
- Julieta Eugenio Trio with Matt Dwonszyk, Jonathan Barber; Jason Maximo Clotter Quartet; 12 Midnight Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Samara Joy with Luther Allison, Michael Migliore, Evan Sherman Village Vanguard 8, 10 pm \$50
- Imani Winds Zankel Hall 7:30 pm \$35-\$45
- Erik Charlston Jazzbrasil with Ted Nash, Eduardo Belo, Mauricio Zottarelli, Keita Ogawa, Vitor Gonçalves Zinc Bar 7, 8:30 pm \$30-35
- Zoh Amba, Steve Gunn, gabby fluke-mogul, Ryan Sawyer Zürcher Gallery 8 pm \$20

Wednesday, April 26

- Ron Affif Trio 333 Lounge 7:30, 9:30 pm
- Caroline Davis Quartet with Matt Mitchell, Chris Tordini, Allan Mednard Bar Bayeux 8, 9:30 pm
- Gilad Hekselman Bar Lunático 9, 10:30 pm \$10
- John Pizzarelli Birdland 7, 9:30 pm \$40
- David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Dave Stryker Birdland Theater 5:30, 8:30 pm \$20-30
- Avishai Cohen Banda Iroko Blue Note 8, 10:30 pm \$40-55
- Ray Gallon Trio Cellar Dog 7 pm \$5
- Monica Herzig Acoustic Project with Alexis Cole: "Both Sides of Joni" Chelsea Table + Stage 7 pm \$20-40
- Kelly Green Quartet with Evan Hyde, Luca Soul, Elijah Thomas; Nicole Zuraitis Quintet Dizzy's Club 7:30, 9:30 pm \$20-45
- Jon Gordon Quartet; Hendrik Meurkens Quartet The Django 7:30, 10:30 pm \$25-35
- Nicholas Creus Quartet Fiction Bar/Café 9 pm
- Underground Horns with Welf Dorr Groove Bar & Grill 7 pm
- Rudy Royston The Jazz Gallery 7:30, 9:30 pm \$30-40
- Lingyuan Yang, Jonathan Reisin, Asher Herzog; Patrick Golden, Jeff Pearring, Ken Filiano, Matt Hollenberg; Stephen Gauci, Adam Lane, Kevin Shea; Nick Gianni, Mike Irwin, On Ka Davis, Dmitry Ishenko, Reggie Sylvester; Colin Hinton, Jessica Pavone, TJ Borden, Erin Rogers, Lingyuan Yang, Jonathan Reisin; Asher Herzog Main Drag Music 7 pm \$20
- Randy Ingram, Harish Raghavan, Jochen Rueckert; Nadav Nazarathy Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$25-35
- Dave Smoota Smith with Yusuke Yamamoto, Tony Jarvis, Morgan Price, Jason DiMatteo, Dylan Fusillo Nublu 151 10 pm, 12 am \$22.66
- Ema Mitrovic Trio with Josh Richman, Noriko Ueda, Tim Horner Pangea 7 pm \$25
- Francesca Posla The Porch 8 pm \$10-20
- Peter Brainin Quartet Room 623 at B2 Harlem 8, 9:30 pm \$12-42
- Michael Garin; Bill Dobrow The Roxy Lounge at Roxy Hotel 6, 8 pm
- Nick Hempton Quartet; Curtis Nowosad Quintet; 12 Midnight Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Leslie Harrison with Antoine Drye, John DiMartino, Yoshi Waki, Russell Carter Smoke 7, 9 pm \$20-35
- Margaret Slovak, Harvie S, Michael Sarin Soapbox Gallery 8 pm \$25
- Sally Gates Quartet with Andromeda Anarchia, Brandon Lopez, Kate Gentile The Stone at The New School 8:30 pm \$20
- Samara Joy with Luther Allison, Michael Migliore, Evan Sherman Village Vanguard 8, 10 pm \$50
- Jacob Sacks, Angelica Sanchez, Santiago Leibson, Marta Sanchez: "Jazz Piano Pairings 1" Weill Recital Hall at Carnegie Hall 8 pm \$35

Thursday, April 27

- Jeff Williams with Adam Kolker, Jeremy Stratton Bar Bayeux 8, 9:30 pm
- Momentum with Joy Hansen Bar Lunático 9, 10:30 pm \$10
- John Pizzarelli Birdland 7, 9:30 pm \$40
- Avishai Cohen Banda Iroko Blue Note 8, 10:30 pm \$40-55

- Akiko Tsuruga Quartet with Rob Edwards Café Bohemia 7:30, 9, 10:30 pm \$25
- Victor Gould Quartet; Avi Rothbard Trio Cellar Dog 7, 11:30 pm \$5
- Steve Dyer Dizzy's Club 7:30, 9:30 pm \$20-45
- Lauren Sevia Quartet; Lee Taylor The Django 7:30, 10:30 pm \$25-35
- Chaz Martineau Quartet Fiction Bar/Café 9 pm
- Nour Harkati: "Mawwal" Greenwich House Music School 8 pm \$23.18
- Ravi Coltrane The Jazz Gallery 7:30, 9:30 pm \$30-40
- Rod Williams Jazz Museum in Harlem 2 pm
- Wendy Eisenberg, Lester St. Louis, Ryan Sawyer Le Poisson Rouge 7 pm \$25
- Steve Davis, Anthony Wonsay, Matt Dwonszyk; Jon Elbaz, James Robbins, Kayvon Gordon, Matt Knoegel Mezzrow 7:30, 9, 10:30 pm, 12 am \$25-35
- George Cables with Hillai Grovreen Ornithology Jazz Club 6:30 pm

- Eric Yves Garcia Pierre Hotel 6 pm
- The Nightwatch The Porch 8 pm \$10-20
- Michael Garin; Jon Regen The Roxy Lounge at Roxy Hotel 6, 8 pm
- Kevin Sun with Christian Li, Walter Stinson, Kayvon Gordon SEEDS 7:30 pm

- Matt McBone; Joy Jones; Marty Scott Quintet Silvana 7, 9, 10 pm
- Alden Hellmuth Quintet with Lucas Kadish, Yvonne Rogers, Hannah Marks; David Gibson Quartet; 12 Midnight Jam Smalls 7:30, 9, 10:30 pm, 12 am \$35
- Cyrus Chestnut Quintet with Freddie Hendrix, Stacy Dillard, Gerald Cannon, Willie Jones III Smoke 7, 9 pm \$35-55
- Sally Gates Trio with Zoh Amba, Brian Chase The Stone at The New School 8:30 pm \$20
- Samara Joy with Luther Allison, Michael Migliore, Evan Sherman Village Vanguard 8, 10 pm \$50

Friday, April 28

- Christine Correa Bar Bayeux 8, 9:30 pm
- Bill Saxton and the Harlem All-Stars Bill's Place 7, 9 pm \$30

- Birdland Big Band; Steven Bernstein Millennial Territory Orchestra Birdland 5:30, 7, 9:30 pm \$20-30

- John Pizzarelli Birdland 8:30, 10:30 pm \$40
- Avishai Cohen Banda Iroko Blue Note 8, 10:30 pm \$40-55
- Chris Byars Original Sextet; Lucas Pino Quartet Café Bohemia 7, 8:30, 10:30 pm \$25

- Wayne Tucker Quintet; Jon Davis Trio Cellar Dog 7, 11:30 pm \$10

- Patrick Brennan's Transparency Kestra with Ariel Pirotti, Eli Asher, Claire de Bruner, Melanie Dyer, Ken Filiano, Haruna Fukuzawa, Hilliard Greene, Jerome Harris, Patrick Holmes, Westbrook Johnson, Cheryl Pyle, David Sidman, Catherine Sikora, Michael TA Thompson Church of St Edward the Martyr 8 pm

- Bokani Dyer with Melissa Aldana Dizzy's Club 7:30, 9:30 pm \$25-55

- Spike Wilner Trio; Mariel Bildsten Septet The Django 7:30, 10:30 pm \$25-35

- Max Boiko Quartet "Harlem Jazz Series": Craig Harris Greater Calvary Baptist Church 7 pm \$20

- Ravi Coltrane The Jazz Gallery 7:30, 9:30 pm \$30-40
- Hyuna Park Knickerbocker Bar & Grill 9 pm

- Mark Soskin, Jay Anderson, Matt Wilson; Steve Ash Trio Mezzrow 7:30, 9, 10:30 pm, 12 am \$40

- Nabaté Isles with Sasha Berliner, David Gilmore, Manuel Valera, Richie Goods, Eric Harland Nublu 151 7 pm \$25

- Antonio Ciacca Pierre Hotel 6 pm
- Angie Pastor Quartet The Porch 8 pm \$10-20

- Elijah Shiffer and the Robber Crabs Red Room at KGB Bar 10 pm

- Sheila Jordan Trio with Roni Ben-Hur, Harvie S Room 31 at Arlo NoMad 7:30 pm \$34.12

- Elin Melgarejo; Samuel Martinelli: "Brazil Night" Room 623 at B2 Harlem 7, 8:30, 10, 11:30 pm \$20-50

- Michael Garin The Roxy Lounge at Roxy Hotel 6 pm
- Kevin Sun with Christian Li, Walter Stinson, Kayvon Gordon SEEDS 7:30 pm

- Annika Horne; Peter Louis Octet Silvana 7, 8 pm

- Abraham Burton Quartet; Corey Wallace Dubtet; 12 Midnight Jam Smalls 7:30, 9, 10:30 pm, 12 am \$40

- Cyrus Chestnut Quintet with Freddie Hendrix, Stacy Dillard, Gerald Cannon, Willie Jones III Smoke 7, 9, 10:30 pm \$35-55

- Sally Gates Trio with Trevor Dunn, Greg Fox The Stone at The New School 8:30 pm \$20

- Samara Joy with Luther Allison, Felix Moseholm, Evan Sherman Village Vanguard 8, 10 pm \$50

Saturday, April 29

- Max Johnson, Sam Newsome, Erin Rogers Barbès 6 pm \$20

- Bill Saxton and the Harlem All-Stars Bill's Place 7, 9 pm \$30

- Eric Comstock with Sean Smith, Barbara Fasano; Steven Bernstein Millennial Territory Orchestra Birdland 5:30, 7, 9:30 pm \$20-30

- John Pizzarelli Birdland 8:30, 10:30 pm \$40
- Avishai Cohen Banda Iroko Blue Note 8, 10:30 pm \$40-55

- Jerome Sabbagh with Nicole Glover; Matt Martínez Café Bohemia 7, 8:30, 10:30 pm \$25

- Duduka Da Fonseca Quartet; Jinjoo Yoo Quartet Cellar Dog 7, 11:30 pm \$10

- Michael Weiss Trio; Ed Cherry Quartet The Django 7:30, 10:30 pm \$25-35

- Takeshi Asai Quartet Fiction Bar/Café 9 pm
- eGALitarian Brass Quintet and David Taylor Trombone Ensemble with Craig Harris Goddard Riverside Community Center 2 pm \$20-30

- Zah! Ensemble with Dr. E and Jazz Power with Bob Stewart, Curtis Stewart: "We Got That Swing" Harlem School of the Arts 1 pm

- Ravi Coltrane The Jazz Gallery 7:30, 9:30 pm \$30-40
- Hyuna Park Knickerbocker Bar & Grill 9 pm

- Mark Soskin, Jay Anderson, Matt Wilson; John Chin Trio Mezzrow 7:30, 9, 10:30, 12 pm \$40

- Chief Baba Neil Clarke Trio Plus Pelham Fritz Recreation Center 2 pm
- Antonio Ciacca Pierre Hotel 6 pm

- Khondzi Room 31 at Arlo NoMad 7:30 pm \$26.62
- Michael Garin The Roxy Lounge at Roxy Hotel 6 pm

- Kevin Sun with Christian Li, Walter Stinson, Kayvon Gordon SEEDS 7:30 pm
- Ahmed Abdullah's Diaspora Meets Francisco Mora Catlett's AfroHORN Sistas' Place 9, 10:30 pm \$25
- Abraham Burton Quartet; Gerry Gibbs Quartet; 12 Midnight Jam Smalls 7:30, 9, 10:30 pm, 12 am \$40
- Cyrus Chestnut Quintet with Freddie Hendrix, Stacy Dillard, Gerald Cannon, Willie Jones III Smoke 7, 9, 10:30 pm \$35-55
- Sally Gates Quartet with Matt Hollenberg, Trevor Dunn, Ches Smith The Stone at The New School 8:30 pm \$20
- Columbia University's Louis Armstrong Jazz Performance Program Ensembles Symphony Space Leonard Nimoy Thalia 1, 4, 7 pm
- Samara Joy with Luther Allison, Felix Moseholm, Evan Sherman Village Vanguard 8, 10 pm \$50

Sunday, April 30

- Anthony Coleman 411 Kent 5 pm \$15
- NYC All-City Latin Ensemble & The Fat Cats; Steven Bernstein Millennial Territory Orchestra Birdland 5:30, 7, 9:30 pm \$40
- Arturo O'Farrill and The Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30-40

- Christos Rafalides & Manhattan Vibes Blue Note 12:30, 2:30 pm

- Avishai Cohen Banda Iroko Blue Note 8, 10:30 pm \$40-55
- JK Kim; Wilfie Williams Café Bohemia 7:30, 9, 10:30 pm \$25
- "Brazilian Grooves" Cellar Dog 7 pm \$5

- Bokani Dyer with Melissa Aldana Dizzy's Club 5, 7:30 pm \$25-55

- Noah Haidu Quartet; Hector Martignon Trio The Django 6:30, 9:30 pm \$25-35

- "Downtown Music Gallery 32nd Anniversary Celebration Party" Downtown Music Gallery 6:30 pm

- Teri Roiger with Steve Berger, John Menegon Entwine Wine Bar 6, 7:30 pm

- Spencer Naess Quartet Fiction Bar/Café 9 pm
- Marc Devine and Friends "Jazz Jam" Hamilton Hall Craft Bar & Kitchen 7 pm

- Welf Dorr, Elias Meister, Dmitry Ishenko, Dave Miller The Keep 9 pm

- Ed Laub Trio North Square Lounge 12:30, 2 pm
- Marcelino Feliciano The Porch 8 pm \$10-20

- Russell Hall Band Room 31 at Arlo NoMad 7:30, 9 pm \$23.41
- Marcus Goldhaber; Mimi Jones & Friends Room 623 at B2 Harlem 6, 8, 9:30 pm \$12-42

- Jon Regen The Roxy Lounge at Roxy Hotel 6 pm
- William Parker's Intergeneration Ensemble Saint Peter's Church 5 pm

- Cyrus Chestnut Quintet with Freddie Hendrix, Stacy Dillard, Gerald Cannon, Willie Jones III Smoke 7, 9 pm \$35-55

- Samara Joy with Luther Allison, Felix Moseholm, Evan Sherman Village Vanguard 8, 10 pm \$50

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- **411 Kent** 411 Kent Avenue Subway: J, M, Z to Marcy Avenue 411kent.org
- **The 92nd Street Y** Lexington Ave. at 92nd Str. (212-415-5500) Subway: 6 to 96th Str. 92y.org
- **Alianza Dominicana Cultural Center** 530 W. 166th Street (917-242-0811) Subway: 1, A, C to 168th Street facebook.com/ADCC530
- **The Appel Room** Broadway at 60th Str., 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle jazz.org
- **Bar Bayeux** 1066 Nostrand Avenue, Brooklyn (347-533-7845) Subway: 2, 5 to Sterling Street barbayeux.com
- **Bar Lunatico** 486 Halsey Str., Brooklyn (917-495-9473) Subway: C to Kingston-Throop Ave. s barlunatico.com
- **Barbès** 376 9th Str. at 6th Ave., Brooklyn (718-965-9177) Subway: F to 7th Ave. barbesbrooklyn.com
- **Beacon Theatre** 2124 Broadway at 74th Str. (212-496-7070) Subway: 1, 2, 3 to 72nd Str. beacontheatre.com
- **Bill's Place** 148 W. 133rd Str. btwn. Lenox and 7th Ave.s (212-281-0777) Subway: 2, 3 to 125th Str. billsplaceharlem.com
- **Birdland/Birdland Theater** 315 W. 44th Str. btwn. 8th and 9th Ave.s (212-581-3080) Subway: 7, A, C, E, F, N, Q, R, to 42nd Str. birdlandjazz.com
- **Birdland Theater** 315 W. 44th Str. btwn. 8th and 9th Ave.s (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, C, E, F, V Grand Str. Shuttle to W. 4th Str. bluenotejazz.com
- **Brooklyn Public Library Central Branch** 10 Grand Army Plaza, Brooklyn (718-230-2100) Subway: 2, 3 to Grand Army Plaza; Q to 7th Ave. brooklynpubliclibrary.org
- **Café Bohemia** 15 Barrow Street (212-691-6127) Subway: 1 to Christopher Street cafebohemiannyc.org
- **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
- **Church of St Edward the Martyr** 14 E. 109th Street (212-369-1140) Subway: 6 to 110th Street saintedwardthemartyr.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
- **Elebash Recital Hall at CUNY Graduate Center** 365 Fifth Avenue (212-817-7000) Subway: 6 to 33rd Street gc.cuny.edu
- **Entwine Wine Bar** 765 Washington Street (212-727-8765) Subway: 1, 2, 3, A, C, E, L to 14th Street entwinenyc.com
- **Faber Park** Richmond Terrace, Staten Island (212-639-9675) Subway: SIMC3C Bus to Faber Park nycgovparks.org/parks/faber-pool-and-park
- **Fiction Bar/Café** 308 Hooper Street, Brooklyn (718-599-5151) Subway: M, J to Hewes Street fictionbk.com
- **Gallery MC** 549 W 52nd Str. (212-581-1966) Subway: C, E to 50th Str. gallerymc.org
- **Goddard Riverside Community Center** 593 Columbus Ave. (212-873-6600) Subway: 1 to 86th Str. goddard.org
- **Greater Calvary Baptist Church** 55 W. 124th Street (404-227-3748) Subway: 2, 3 to 125th Street
- **Greenwich House Music School** 46 Barrow Str. (212-242-4770) Subway: 1 to Christopher Str. greenwichhouse.org
- **Groove Bar & Grill** 125 MacDougal Str. (212-254-9393) Subway: A, B, C, D, E, F, V to W. 4th Str. clubgroovenyc.com
- **Hamilton Hall Craft Bar & Kitchen** 3493 Broadway, between 142nd and 143rd streets (646-454-9797) Subway: 1 to 145th Street hamiltonhallnyc.com
- **Harlem School of the Arts** 645 St. Nicholas Ave. at 145th Str. (212-926-4100) Subway: D to 145th Str. harlemschoolofthearts.org
- **Interchurch Center** 475 Riverside Drive at 120th Str. Subway: 1 to 116th Str.
- **Jamaica Air Train Station** 93-43 Sutphin Boulevard Subway: E, J, Z to Sutphin Boulevard-Archer Avenue panynj.gov
- **The Jazz Gallery** 1160 Broadway, 5th fl (212-242-1063) Subway: C, E, to Spring Str. ; 1, 2 to Houston Str. jazzgallery.org
- **Jazz Museum in Harlem** 58 W. 129th Str. btwn. Madison and Lenox Ave.s (212-348-8300) Subway: 6 to 125th Str. jazzmuseuminharlem.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 Paul Hall** 155 W. 65th Str. (212-769-7406) Subway: 1 to 66th Str. juilliard.edu
- **The Keep** 205 Cypress Avenue, Queens (718-381-0400) Subway: L to Jefferson Street thekeepny.com
- **Knickerbocker Bar & Grill** 33 University Pl. at 9th Str. (212-228-8490) Subway: N, R to 8th Str. -NYU knickerbockerbarandgrill.com
- **LeFrak Hall, Queens College** 65-30 Kissena Blvd, Flushing (718-793-8080) Subway: 7 to Main Str., The n bus
- **Lowlands** 543 Third Avenue, Brooklyn (347-463-9458) Subway: R to Prospect Avenue lowlandsbar.com
- **Main Drag Music** 50 S. 1st Street, Brooklyn (718-388-6365) Subway: L to Bedford Avenue maindragmusic.com
- **Mamajuana Café** 3233 East Tremont Ave, The Bronx (718-824-8400) Subway: 6 to Middletown Road mamajuana-cafe-bronx.com
- **Mezzrow** 163 W. 10th Str. (646-476-4346) Subway: 1 to Christopher Str. smallsjazzclub.com
- **National Sawdust** 80 N. 6th Street, Brooklyn (646-779-8455) Subway: L to Bedford Ave. nationalsawdust.org
- **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 Subway: L to 1st Ave. nublu.net
- **Ornithology Jazz Club** 6 Suydam Street, Brooklyn (917-231-4766) Subway: J, M, Z to Myrtle Avenue ornithologyjazzclub.com
- **The Owl Music Parlor** 497 Rogers Avenue, Brooklyn (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
- **Park Avenue Armory** 643 Park Ave. (212-616-3930) Subway: 6 to 68th Str. armoryonpark.org
- **Pelham Fritz Recreation Center** 18 Mt Morris Park West (212-860-1380) Subway: 2, 3 to 125th Street
- **Pierre Hotel** Fifth Ave. at 61st Str. (212-940-9109) Subway: 4, 5, 6 to 59th Str. thepierreny.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, Brooklyn (347-529-4869) Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Avenue publicrecords.nyc
- **Red Room at KGB Bar** 85 E. 4th Street (703-221-4587) Subway: F to Second Avenue redroomnyc.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
- **The Roxy Lounge at Roxy Hotel** 2 Sixth Ave. (212-519-6600) Subway: A, C, E to Canal Str. ; 1 to Franklin Str. roxyhotelnyc.commorgan@njfpr.com
- **Saint Peter's Church** 619 Lexington Ave. at 54th Str. (212-935-2200) Subway: 6 to 51st Str. saintpeters.org
- **San Pedro Inn** 320 Van Brunt St, Brooklyn (718-576-3916) Subway: sanpedroinn.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. silvana-nyc.com
- **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. smallsjazzclub.com
- **Smoke** 2751 Broadway btwn. 105th and 106th Str.s (212-864-6662) Subway: 1 to 103rd Str. smokejazz.com
- **Soapbox Gallery** 636 Dean Str., Brooklyn Subway: 2, 3 to Bergen Str. soapboxgallery.org
- **Soup & Sound** 292 Lefferts Ave., Brooklyn (917-828-4951) Subway: 2 to Sterling Str. soupandsound.org
- **Steel Wig Music** 939 8th Ave, Suite 502 Subway: N, Q, R, W to 57th St; 1, 2, 3, A, C, E, B, D, F to Columbus Circle livemusicproject.org/events/venues/5741/steel-wig-music
- **The Stone at The New School** 55 West 13th Street (212-229-5600) Subway: F, V to 14th Street thestonenyc.com
- **Symphony Space Leonard Nimoy Thalia** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3 to 96th Str. symphonyspace.org
- **Symphony Space Peter Jay Sharpe Theatre** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3 to 96th Str. symphonyspace.org
- **Village Vanguard** 178 Seventh Ave. South at 11th Str. (212-255-4037) Subway: 1, 2, 3 to 14th Str. villagevanguard.com
- **Weill Recital Hall at Carnegie Hall** 154 W. 57th Str. at Seventh Ave. (212-247-7800) Subway: N, R to 57th Str. carnegiehall.org
- **Zinc Bar** 82 W. 3rd Str. (212-477-8337) Subway: A, C, E, F, V, Grand Str. Shuttle to W. 4th Str. zincbar.com
- **Zürcher Gallery** 33 Bleeker Str. (212-777-0790) Subway: 6 to Bleeker Str. ; B, D, F to Broadway-Lafayette galeriezurcher.com

DIX BRUCE (Sep. 10, 1952 – Feb. 1, 2023) The Bay Area guitar/mandolin/banjo player and prolific instructional book author died in his sleep at age 70 in his Concord, CA home. Originally from Madison, WI, he began playing guitar at twelve. After college, he moved to California and edited “Dawg Music” progenitor David Grisman’s *Mandolin World News* for 6 years. As a performer, Bruce led his own swing and jazz band Back Up & Push while working with Don Neely’s Royal Society Jazz Orchestra for 35 years and Jeremy Cohen’s Violinjazz for 30 years. Bruce recorded with mandolin master Frank Wakefield and released four albums of duets with like-minded guitarist Jim Nunally plus two solo albums, *Tuxedo Blues* and *My Folk Heart*; he also provided music for the *SimCity* computer games and the documentary film *Wild Wheels*. A regular columnist for several music magazines, Bruce authored more than 50 instructional books, many for Mel Bay Publications.

BUTCH MILES (Jul. 4, 1944 – Feb. 2, 2023) The fiery, expressive drummer and longtime educator died at age 78 in Austin, TX; he suffered from idiopathic pulmonary fibrosis and received a lung transplant several years ago. Born Charles J. Thornton, Jr. in Ironton, OH, he spent most of his childhood in Charleston, WV, where he started playing drums at nine. Miles graduated with a music degree from West Virginia State University in 1966 and soon joined bands led by Iris Bell and Mel Tormé, then worked with the Count Basie Orchestra on-and-off between 1975 and 2007. He had a long, impressive list of studio and bandstand credits with many greats—Frank Sinatra, Ella Fitzgerald, Dave Brubeck, Gerry Mulligan, Rosemary Clooney, Zoot Sims, Willie Nelson, Clark Terry, Woody Herman, Lena Horne and Joe Williams. Miles continued to lead his own band, the Jazz Express, from the ‘80s until 2020; in 2007, he accepted a faculty position at Texas State University in San Marcos. He recorded 11 albums as a leader and appeared on over 100 albums, including four Grammy Award winners.

BURT BACHARACH (May 12, 1928 – Feb. 8, 2023) The world-famous composer, producer, pianist and occasional singer, whose songs have been covered by over 1,000 different musical artists, died of natural causes at age 94 in Los Angeles, CA. Born in Kansas City, MO and raised in the Forest Hills section of Queens in New York City, he was an ardent jazz fan early on, with a particular fondness for Dizzy Gillespie and Count Basie. After writing and arranging for Marlene Dietrich, Bacharach’s songwriting career took off in 1957 when he teamed up with lyricist Hal David; their long string of hit songs, many sublimely voiced by Dionne Warwick, lasted into the ‘80s, by which time he was writing with Carole Bayer Sager. His later collaboration with Elvis Costello earned Bacharach his sixth Grammy Award. Many jazz notables have covered Bacharach-David titles over the years, including Ella Fitzgerald, Quincy Jones, Oscar Peterson, Sarah Vaughan and Pat Metheny. The Bacharach-David song “Wives and Lovers” was recorded by Frank Sinatra and the Count Basie Orchestra in June 1964 for their album *It Might as Well Be Swing*.

TONI HARPER (Jun. 8, 1937 – Feb. 10, 2023) A former child singer who spent 10 years in the jazz limelight before retiring, Harper died at age 85 in Palm Desert, CA. Born in Los Angeles, she was a young dancer on the set of *Christmas Follies* in 1945 when she was overheard scat singing. Soon, she was sharing the stage with Cab Calloway and Herb Jeffries, and in 1946 her hit song “Candy Store Blues” brought her international fame and TV appearances. She appeared onstage with Frank Sinatra, Count Basie and Sarah Vaughan. After singing with Harry James in the early ‘50s, Harper released her debut album, *Toni*, with the Oscar Peterson Trio in 1955, and then recorded with Dizzy Gillespie. Three more solo albums followed, two of them with Marty Paich. She toured Japan with Cannonball Adderley in

1963 and appeared in several films before retiring from performing in 1966. Harper later married, raised a family and spent 25 years working for the U.S. Postal Service.

MARK HENNEN (Jun. 15, 1951 – Feb. 10, 2023) The avant-garde jazz pianist died at age 71 in New York City following a stroke and a long bout with myasthenia gravis. Hennen, whose most recent recording was *Mark Solo*, a live date from 2022, was born in Madison, WI. He studied with Cecil Taylor at Antioch College and Bill Dixon at Bennington College before moving to New York City, where he studied with Borah Bergman. He worked with Jemeel Moondoc’s Ensemble Muntu, William Parker in the Collective 4tet and Alan Silva’s Sound Visions Orchestra while making a living as a piano tuner. In 1994, he released the free piano duo recording *Theory of Everything* with Toby Kasavan. He later collaborated with Daniel Carter, Chris Kelsey’s Unacknowledged Ensemble and Rashid Bakr, formed the group Earth People, and more recently performed with Jackson Krall and John Blum in the Piano Duo Trio.

GUIDO BASSO (Sep. 27, 1937 – Feb. 13, 2023) One of Canada’s most treasured musical artists, who played trumpet, flugelhorn and harmonica, and was also a composer and arranger, died of natural causes at age 85 in Belleville, ON, outside of Toronto. Born in Montreal, he began playing trumpet at nine and formed his first band at 11 before studying at the Conservatoire de musique du Québec à Montréal. Performing professionally as “Stubby” Basso, he toured with Vic Damone and Pearl Bailey (in a band led by her husband, drummer Louis Bellson) before moving to Toronto in 1960. For many years Basso composed and led the music productions for a number of popular Canadian television and radio programs while also working with visiting jazz greats including Duke Ellington, Count Basie, Quincy Jones, Dizzy Gillespie and Benny Goodman. Basso’s trumpet and flugelhorn can be heard on over 200 recordings, but he is best known for his long membership in Rob McConnell’s Boss Brass big band, with which he made 18 albums. Basso won consecutive Juno Awards in 2003 and 2004 for “Traditional Jazz Album of the Year”. He was made a Member of the Order of Canada in 1984 and is credited with the advice that you must attack a trumpet and make love to a flugelhorn.

JERRY DODGION (Aug. 29, 1932 – Feb. 17, 2023) A premier accompanist on alto and soprano saxophones, flute and clarinet, who composed and arranged for a galaxy of jazz stars and big bands, Dodgion died at age 90 in New York City from an infection. He was born in Richmond, CA, and started his professional career in the Bay Area working with Rudy Salvini, Benny Carter and Gerald Wilson; while with the Vernon Alley Quartet he backed Billie Holiday. He joined Red Norvo’s quintet for three years, most of which was spent touring with Frank Sinatra. After touring the Soviet Union with Benny Goodman, Dodgion moved to New York City and hooked up with the Thad Jones/Mel Lewis Orchestra, where he was a steady presence from 1965 to 1979. His virtuosity and versatility earned him steady work across the jazz map—with Count Basie, Quincy Jones and Oliver Nelson; the Lincoln Center Jazz Orchestra, Carnegie Hall Jazz Band and Smithsonian Jazz Orchestra; Louis Armstrong, Duke Pearson and Toshiko Akiyoshi. A much-in-demand studio musician, Dodgion appeared on numerous Blue Note releases, including Herbie Hancock’s *Speak Like a Child* and Blue Mitchell’s *Boss Horn*, as well as countless sessions for popular music artists. Only given an opportunity to record a few tracks as a leader in the ‘50s, Dodgion finally stepped out front with his 2004 album *Joy of Sax*.

JANN PARKER (b. ? - d. Feb. 18, 2023) The New York City-based singer and lyricist had suffered a stroke in 2014 that left her unable to perform. Born Janet Elizabeth White in New Bern, NC, she won her first talent show

at age six. Parker received a Bachelor’s in speech and drama at North Carolina Central University and moved to New York City in 1969. After starting careers in youth counseling and fashion, she decided in 1987 to focus solely on her love for music. She worked with notables including Lionel Hampton, Leon Thomas, Grady Tate and Randy Weston, as well as with the Larry Ridley Jazz Ensemble, Harlem Renaissance Orchestra, Ron Anderson’s Versatiles, Lou Caputo’s Not So Big Band and Spirit of Life Ensemble, with whom she recorded two albums. In 1998, Parker won the “Voices of Fire” competition sponsored by *Jazziz* magazine. She appeared on the Chip Shelton & Peacetime album *Imbued with Memories* and produced her own two solo recordings, *Voicings* and *Masterpieces*. In 2003, Parker founded the Jazz Preservation Society in New Bern and was given a key to the city the following year.

LARRY ROLAND (Jul. 13, 1949 – Feb. 24, 2023) The Boston-based bassist and spoken word artist died at age 73 in Dorchester, MA from amyloidosis. A Beantown native, who grew up in a family with many jazz friendships, he graduated from Boston University in 1973 with a bachelor’s in education, followed by a master’s in public health from UMass; he taught health and phys. ed. and coached basketball in public schools for over 30 years. Roland didn’t start playing bass until he was 30, by which time he was already reciting his poetry at events around Boston. Mostly self-taught (with a few lessons from Cecil McBee), Roland became the house bassist at Wally’s in Boston’s South End. He toured and recorded with Raphe Malik and co-founded Urge 4Tet with Donal Fox. Roland’s solo bass and spoken word album *As Time Flows On* was released in 2001. He later worked on projects with dancer/choreographer Adrienne Hawkins, saxophonist Charles Gayle and the free music ensemble We Free Strings. Roland was a founding member of the Jazz & Poetry Choir Collective and is featured on its 2020 album *We Were Here*.

CARL SAUNDERS (Aug. 2, 1942 – Feb. 25, 2023) The popular Los Angeles-based trumpeter died at age 80 in Burbank, CA following a long illness. Although he was born in Indianapolis, IN, Saunders spent his first five years on the road with his mother, a vocalist who later sang with Stan Kenton, and his uncle, trumpeter Bobby Sherwood. Settling in Los Angeles with another uncle, tenor saxophonist Dave Pell, Saunders began to study trumpet at 13, emulating Pell’s bandmate Don Fagerquist. After high school, Saunders joined Kenton’s orchestra in 1961, played drums for his Uncle Bobby for a time, and then settled in Las Vegas, where he played in show bands. He later toured with Robert Goulet, Paul Anka and Maynard Ferguson. In 1984, Saunders moved to Los Angeles and took over the lead trumpet chair in Bill Holman’s Orchestra while also playing with Supersax and working with Gerald Wilson, Bob Florence and Phil Norman. Saunders recorded 10 albums as a leader, the last of which, *Jazz Trumpet*, was a quartet date released in 2020.

HELMUT FORSTHOFF (Nov. 29, 1944 – Feb. 26, 2023) The prolific German saxophonist died at age 78 in Berlin. Forsthoff was born in Mühlhausen and grew up in East Germany, where he first learned piano, then sax and clarinet. After studying music in Dresden, he moved to Berlin, played in dance bands around the city and joined Ulrich Gumpert and Günter “Baby” Sommer in the famed jazz-rock fusion band SOK. Focusing on jazz, Forsthoff recorded with Klaus Lenz and Uschi Brüning, then later Manfred Schulze and Hannes Zerba. His many other bandstand credits, often as a featured tenor sax soloist, included work with the East German Jazz Orchestra, the jazz-rock outfit Bajazzo, Modern Soul Band and Joe Sachse’s quartet. For 35 years, Forsthoff led a quartet with trumpeter Paul Schwingenschlögl, bassist Gerhard “Kubi” Kubach and drummer Denis Stilke.

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