

FEBRUARY 2019—ISSUE 202

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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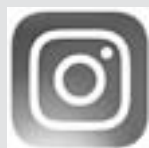
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FEBRUARY 2019—ISSUE 202

NEW YORK@NIGHT	4	
INTERVIEW : WALLACE RONEY	6	BY ANDERS GRIFFEN
ARTIST FEATURE : JOE FIEDLER	7	BY STEVEN LOEWY
ON THE COVER : BILLY HART	8	BY JIM MOTAVALLI
ENCORE : CHRISTOPHER HOLLYDAY	10	BY ROBERT BUSH
LEST WE FORGET : EDDIE COSTA	10	BY MARK KERESMAN
LABEL SPOTLIGHT : ASTRAL SPIRITS	11	BY GEORGE GRELLA
VOXNEWS	11	BY SUZANNE LORGE
OBITUARIES	12	BY ANDREY HENKIN
FESTIVAL REPORT	13	
CD REVIEWS	14	
MISCELLANY	31	
EVENT CALENDAR	32	

As unpredictable as the flow of a jazz improvisation is the path that musicians 'take' (the verb implies agency, which is sometimes not the case) during the course of a career. Drummer Billy Hart (On The Cover) started out modestly in the bands of Shirley Horn and Jimmy Smith yet, as results of both talent and longevity, is now in the pantheon of the masters, due in no small part to his work as a leader. Both sides of Hart are on display this month at Village Vanguard, Birdland and Jazz Standard. Trumpeter Wallace Roney (Interview) has been yoked to the spirit of mentor Miles Davis since almost the beginning of his career but it was the latter's emphasis on letting a band become its own entity that was perhaps the lasting lesson learned. Roney is at Blue Note for three Mondays. Trombonist Joe Fiedler (Artist Feature) had done it all but yet there was still more, namely a new album mixing his jazz pedigree and 'day job' as Musical Director of Sesame Street. Fiedler debuts his tribute to the classic music of the children's television show at Dizzy's Club. And while alto saxophonist Christopher Hollyday (Encore), who has recently released his first album in decades after falling out of the jazz scene after a luminous start as a teenager, is back playing, vibraphonist/pianist Eddie Costa (Lest We Forget) died tragically at the height of his fame, his promise only somewhat fulfilled.

On The Cover: Billy Hart (Adrien H. Tillmann - www.aht1985.com)

Corrections: In last month's CD Reviews, we inaccurately made the claim that the Kenny Clarke/Francy Boland Big Band was "France's banner band".

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Sat, Feb 16
7:30 pm



Irreversible Entanglements, Amina Claudine Myers & Nicole Mitchell

Three generations of Black women whose contributions to creative music have forever altered its pathways—Myers, Mitchell and Camae Ayewa—join the revolutionary free jazz collective Irreversible Entanglements for the premiere of a new collaborative piece.

Thu, Feb 28
7:30 pm



March Performances

Bang on a Can People's Commissioning Fund Concert
Wed, Mar 6, 7:30 pm

ETHEL & Face the Music
Sun, Mar 17, 5 pm

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Thu, Mar 21, 7:30 pm

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Stone residencies, held at New School's Glass Box Theater, usually have a featured artist present different projects each night, giving fans chances to hear them in diverse interpersonal contexts. For the second night (Jan. 9th) of his five-day run, pianist **Craig Taborn** enlisted the distinctive musical personalities of trumpeter Jonathan Finlayson, cellist Tomeka Reid and drummer Ches Smith to perform, as he put it, "some newish music". There were charts on the music stands and recognizable time signatures and themes, the latter cued by Taborn or Finlayson, but the cumulative effect was not so systematic, straddling that gray line between preplanning and extemporization. Taborn played piano and keyboard, favoring the former, rocking and bobbing on his throne when so inspired by emergent events. By the third (of four) pieces (no titles were given), the quartet was well entrenched in the proverbial 'zone': Reid's pinched harmonics and sliding attacks were deftly underlined by sparse piano and light cymbal accents, Smith combined (right hand) drumkit touches with (left hand) xylophone chimes, Taborn launched a montuno that never quite locked into a clavé rhythm and Finlayson matched Taborn's percussive touch with staccato attacks. The final piece began with a (Bach) partita-like solo by Reid, soon morphing into sliding microtones and legato finger patterns echoed by Smith's wet-finger-across-the-drumhead groans, culminating in a 7/4 rhythm impelled by Finlayson's strident riffs. —Tom Greenland



Tomeka Reid & Ches Smith @ The Stone at the New School

For its third edition (Jan. 13th), the **Mediterranean Jazz Festival** moved to Drom, an ideal setting for its multicultural ethos. The first act featured two Greek vocalists/multi-instrumentalists, Magda Giannikou and Mavrothi Kontanis, who repurposed Hellenic folksongs into improvisatory vehicles, the former accompanying herself on accordion, the latter coaxing bluesy microtones from his oud or violin. Catalan pianist Lluís Capdevila played a short, equable set of ariose yet unpredictable tunes, waxing enthusiastic on the last, "Leaving Spain". Lebanese pianist Tarek Yamani's trio was a revelation, mixing a loose-but-tight jazz attitude with Arabic *muwashshah* form and *sema'i* and *dabke* rhythms, creating an organic hybrid of ecstatic proportions. When gaditano saxophonist/cantaor Antonio Lizana joined the group for two numbers, things became even more hybridized—while his singing over an original *bulería* and *soleá* was decidedly flamenco, his alto style, redolent of both flamenco and jazz, was less definable. Another Catalan, songwriter Lau Noah, accompanied herself on guitar while singing (mostly in Spanish) unusual originals replete with agile melodic turns and poignant poetic imagery. Fifth and last, German guitarist Andreas Arnold, backed by bassist Petros Klampanis and percussionist Miguel Hiroshi, played (alternating flatpick and fingers) his own flamenco-tinged pieces, bringing Lizana and others up to clap a *bulería compás* on the exciting finale, "Odisea". (TG)

In a most basic sense, musicians have to address melody, harmony, rhythm, form and dynamics, individually, of course, but combined in a whole for sure. For a drummer and a drummer-leader at that like **Francisco Mela**, some of these elements are under his control while others have to be ceded to a certain extent to his bandmembers, a trusting bird pushing babies out of a nest. For the late (even later because the band before went long) set at Blue Note (Jan. 7th), Mela looked towards composers who had spent their careers in the pursuit of creativity through balance, spontaneity achieved through structure: Paul Motian and Andrew Hill and, even further back, Sonny Rollins and Thelonious Monk. He did so with a quartet drawn from a wide cross-section of the city's players, all of whom, like himself, hailed from elsewhere, the Cuban drummer making a point of introducing everyone by origin: countryman tenor saxophonist Hery Paz, Wisconsin pianist Ethan Iverson and New Orleans bassist John Hébert. It was a shame that some of their set time had been stolen away but perhaps that led to the quartet's remarkably focused playing: five tunes in 68 minutes, subtracting Mela's intersong banter. In today's jazz the Hill/Motian school is often segregated from the Monk/Rollins camp so it was refreshing to hear modernists like Iverson and Hébert find the common ground in all of it, Paz frosting the cake with muscular lines, Mela behind the kit with a smile that could have reached Bayamo. —Andrey Henkin



Francisco Mela @ Blue Note

One guesses that a lesson instilled in students at the Brooklyn Conservatory of Music is "playing well with others". But, after hours (Jan. 13th), in the ninth edition of the Inside Out series curated by Aryeh Koblinsky, the emphasis was on musicians tackling their respective instruments unaccompanied, playing well with themselves, as it were. **The Solo Festival** was five pithy expositions by Anne Rhodes (vocals/electronics), Dan Peck (tuba), Wendy Eisenberg (banjo), Sean Ali (prepared upright bass) and Chiquita Magic (vocals/synthesizers). Opening and closing the evening with the vocalists, it was the bookended instrumentalists who together created a theme of palpable physicality. It is sometimes easy to close one's eyes at a concert, confident that we know how an instrument's sound is produced. Not so here. Rapt attention had to be paid to appreciate the way that extended techniques created unusual textures. Peck's 15 minutes continued his lugubrious interest in the lowest frequencies possible on his instrument, emphasizing the tuba as a vocalic rather than rhythmic entity. Eisenberg came to bury Earl Scruggs, not to praise him, spending 18 minutes almost seeming to avoid the fretboard, concentrating instead on spidery dances on the banjo head. And Ali began his 16 minutes with the bass on the floor, rocking it back and forth to create a click-track of sorts over which he experimented with the body as a sounding board, at one point evoking the Klingon barge of the dead with creaking bow-work. (AH)

Celebrating the 50th anniversary of his Milestone album *Another Earth*, alto saxophonist **Gary Bartz** revisited the date's astrally inspired music with some added surprises at Le Poisson Rouge (Jan. 10th), one of the centerpieces of this year's Winter JazzFest. Bartz delighted the packed house by opening the set improvising lyrically through the theme from *Star Trek* with his quartet of Sun Ra Arkestra alumnus guitarist Bruce Edwards, bassist James King and drummer Nasheet Waits. The band then segued into an uninterrupted set comprised of the three Bartz originals from the album's B side—"Dark Nebula", "UFO" and "Perihelion And Aphelion"—with the saxophonist blowing intensely in gritty, often polyphonous tones over modulating rhythms alternately folkish, bebopping and funky. Actor Eric Berryman delivered a dramatic recitation of the poignant lyric to Kurt Weill's "Lost In The Stars" as Bartz played the moving melody. Then with trumpeter Charles Tolliver and tenor saxophonist Pharoah Sanders joining the frontline to reprise their roles on the three-part title suite from the album, the group launched into a 45-minute tour de force outing. It began with horns screaming earthy and otherworldly tones over explosive drumming, then settling into a Capetown-tinged theme serving as an underpinning for powerful inside and out soloing before the music faded into space. The set ended with the sextet wailing on the *Star Trek* theme once more.

—Russ Musto

Placidly taking the stage at Bar Lunático (Jan. 8th), **Don Byron** blew soft imagery through his tenor saxophone, eyes set on the idle clarinet standing nearby. **Aruán Ortiz** sprinted cautiously through the packed house and, with a laugh, leapt up to the piano. His left-hand rumble culminated in an impressive polyrhythmic foray while Byron switched horns, awaiting the moment. As the clarinetist began the opening modal melody, played largely in the higher, clarino register, he was engaged by Ortiz' atonal two-beat; like something out of the Brecht-Eisler cabaret songbook, the scent of alcohol judiciously added to the darkness. But Ortiz' rhapsodic cadenza and additive rhythm B-section called on a soaring Byron solo that conjured the lineage of his horn, shadowy profiles of Jimmie Noone, Johnny Dodds, Sidney Bechet and Pee Wee Russell hovering. Though the performers dazzled in a decidedly new music manner, the touchstone influences of both were present, impressionistically splashing color. Duke Ellington's "Black and Tan Fantasy" was beautifully recast into a near definitive version: piano a doppelganger of slow Harlem blues and stride, but not without the postmodern touch, as tenor sang out in airy vibrato, braving the last call. Still, the evening offered biting new composition, inventive improv, pulsating Latin rhythms (which sent Byron into gyrations and Ornette Coleman quotes) and a moving work by early 20th century Spanish composer Federico Mompou.

—John Pietaro



Gary Bartz, Charles Tolliver & Pharoah Sanders @ Winter Jazzfest



Don Byron & Aruán Ortiz @ Bar Lunático

Clarinetist **Anat Cohen** brought her uniquely configured tentet into Zankel Hall (Jan. 12th) to premiere her longtime colleague/musical director Oded Lev-Ari's "Triple Helix (Concerto for Clarinet and Ensemble)" along with other works from the band's debut and forthcoming albums. With trumpeter Nadjé Noordhuis, trombonist Nick Finzer, baritone saxophonist/bass clarinetist Owen Broder, cellist Christopher Hoffman, vibraphonist/percussionist James Shipp, pianist/accordion player Vitor Gonçalves, guitarist Sheryl Bailey, bassist Tal Mashiach and drummer Anthony Pinciotti already assembled, Cohen strolled out from stage right playing piercing solo clarinet, leading the band into her joyously swinging "Happy Song", the title track from the band's debut. This segued first into Lev-Ari's ethereal arrangement of the folkloric Mexican song "La Llorona" and then Owen Murphy's jaunty Benny Goodman classic "Oh Baby", clarinet engaging the ensemble in rhythmic call-and-response driven by Charlie Christian-tinged guitar and Gene Krupa-esque drumming. The episodic "Triple Helix" concerto showcased Cohen's authoritative full-bodied tone and expansive range interacting with the ensemble both collectively and individually in a new music milieu. The balance of the evening's program reflected Cohen's love for the music of South America: Lev-Ari's arrangement of Astor Piazzolla's "Milonga Del Angel"; her own "Samba Love"; and Egberto Gismonti's classic "Loro". (RM)

The wide-open architecture that is Jazz at Kitano played host to echoes of the Jet Age and the sounds were utterly classic (Jan. 12th). These days, George Shearing is sadly overlooked, though 2019 marks his centenary; in his time, the pianist held international celebrity. His decidedly clean, modern jazz tightly arranged with vibraphone/piano/guitar lead eludes today's rapid-fire attention span, so bassist **John Menegon's** tribute was a refreshing antidote. In a set comprising repertoire of the Shearing Quintet, or similar Menegon originals, the ensemble offered airy versions of "Hallelujah", "Oh Look at Me Now", "Born to Be Blue", "The Nearness of You" and "Lullaby of Birdland". Propelled by the crisp, prodigious drumming of Yoron Israel (who softly took the music well beyond that of forbearer Denzil Best), the band's time-warp featured solos by thrilling pianist John DiMartino and the leader. But up front was vibraphonist Steve Nelson, an alumnus of Shearing's '80s band. His brilliant shimmer and dead-on melodic command allowed for a dose of nostalgia, but his forward-looking approach has always recalled Bobby Hutcherson rather than Margie Hyams or Emil Richards, present during the mid-century glory days. A highlight was "Basso Profundo", composed for Shearing by then-bassist John Levy: Menegon's melodic line and masterful improv, as well as the band's unison stop-time sections—a Shearing hallmark—made for a stunning performance. (JP)

WHAT'S NEWS

Blue Note Records will celebrate its 80th anniversary throughout 2019 with a number of releases and events: Tone Poet Audiophile Vinyl Reissue; Blue Note 80 Vinyl Reissue Series; second edition of vinyl boxed set subscription series Blue Note Review; Jazz Classics Blue Note Edition on Spotify and Blue Note 80: The Finest In Jazz Since 1939 on Apple Music; theatrical runs and festival showings, TV broadcasts and streaming premieres and a DVD release of *Blue Note Records: Beyond the Notes*, a documentary by Sophie Hubers; canvas art prints of classic Blue Note album covers and photographs; Blue Note G-SHOCK G-STEEL timepiece; Blue Note 80th Anniversary Tour with Kandace Springs, James Francies and James Carter; Blue Note at Sea; PDX Jazz Festival - Blue Note @ 80; and Blue Note Tent at Monterey Jazz Festival. For more information, visit bluenote.com.

Scottish saxophonist **Tommy Smith** has been awarded an OBE (Order of the British Empire) on the 2019 Honours List for his service to jazz in the United Kingdom.

Chamber Music America honored the **Association for the Advancement of Creative Musicians (AACM)** in a ceremony last month—Ernest Dawkins from the Chicago Chapter and Richarda Abrams from the New York City Chapter receiving the awards—with Henry Threadgill in conversation with Larry Blumenfeld and performances from AACM member pianist Amina Claudine Myers and The AACM Trio of Adegoke Steve Colson, Reggie Nicholson and Dawkins.

With his recent Grammy Award nomination for Best Music Film (*Quincy*), producer **Quincy Jones** has become the most nominated artist in the award's history. For the complete list, visit grammy.com/grammys/artists/quincy-jones.

2019 recipients of grants from the **Robert D. Bielecki Foundation** have been announced: Paula Shocron (\$8,500 travel grant); Cantaloupe Music (\$7,000 recording grant); Digital Art Committee, Whitney Museum (\$12,500 grant); and Andrew Lamb (\$3,000 grant). For more information, visit rdbf.org/2019-recipients.

Continuing the long saga of allegations against trumpeter **Irvin Mayfield** for his work with the New Orleans Public Library Foundation, federal prosecutors have announced a 24-count indictment against Mayfield and his artistic partner Ronald Markham related to misuse of public funds.

The **Creative Music Studio** has announced the dates and participants for its annual summer workshops in Big Indian, NY: Jun. 10th-14th with Fay Victor, Allison Miller, Karl Berger, Ingrid Sertso, Ken Filiano and Billy Martin. For more information and to register, visit creativemusic.org. Coincidentally, though there is no official affiliation, the **Alternative Guitar Summit** camp will take place at the same location at the same time, teachers including Julian Lage, Mike Stern, Ben Monder, Leni Stern and Joel Harrison. For more information and to register, visit alternativeguitarsummitcamp.com.

Highline Ballroom has announced its closure after 12 years, yet another victim of New York City's unregulated and ruthless real estate market. Steven Bensusan, President of Blue Note Entertainment Group, the umbrella organization of which Highline Ballroom was a part, announced future plans to reopen in the Meatpacking District.

More release events for **Sophisticated Giant: The Life and Legacy of Dexter Gordon** by Maxine Gordon have been announced: discussion with Brent Edwards and C. Daniel Dawson (Feb. 5th at 7 pm at NYU Gallatin); discussion with Ricky Riccardi (Feb. 11th at 6 pm at Langston Hughes Library); discussion with Professor Farah Jasmine Griffin (Feb. 14th at 7 pm at Columbia University's The Forum); discussion and signing (Feb. 15th at 8 pm at The New School for Jazz and Contemporary Music); and discussion and signing with Evan Leslie (Mar. 19th at 7 pm at NYPL for the Performing Arts). For more information, visit maxinegordon.com.

Jazz Museum in Harlem events this month include: Desert Island Discs with Ken Peplowski (Feb. 5th at 7 pm); Vinyasa Jazz Flow (Feb. 9th at 3:30 pm); Intergenerational Jam Session (Feb. 10th at 2 pm); and Desert Island Discs with Regina Carter (Feb. 26th at 7 pm). For more information, visit jazzmuseuminharlem.org/events.

The saxophone of the late **Thomas Chapin** has found a new musical home: in the hands of Montréal saxophonist Aurelien Tomasi, who is part of a trio led by drummer Ivan Bamford that has recorded a pair of tributes to Chapin and his music.

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WALLACE RONEY

BY ANDERS GRIFFEN

Wallace Roney is a trumpeter known for his work with Tony Williams, Ornette Coleman, Art Blakey, Elvin Jones, Philly Joe Jones, Herbie Hancock, McCoy Tyner, Sonny Rollins, Curtis Fuller, Carole King, Joni Mitchell and Dizzy Gillespie, to name a few. He's also the only trumpeter personally mentored by Miles Davis. At times he's been accused of simply imitating his idol, but listening to Roney quickly reveals a unique virtuoso artist. A documentary on him is currently in production, centering around Wayne Shorter's "Universe", which Roney performed to open the Wayne Shorter Weekend at the New Jersey Performing Arts Center in April of 2017.

The New York City Jazz Record: Do you practice every day? Is it a routine?

Wallace Roney: Yes. I play my horn every day. It's more than a routine. You have something you're trying to say and you're trying to push to keep evolving. The only way to keep evolving is keeping the horn in your mouth. Life, to me, is about evolving. You don't stop evolving 'til you're not here anymore and even then you evolve into something else. So, the trumpet is my life. There's always something more that could be done: we're just scratching the surface of what can be played, or what is music. If you have a love for it, you're constantly trying to evolve and that's what I do. I'm trying to discover. Always evolve. Always make use of what you discover.

TNYCJR: Who were some of the people in your Philadelphia community who influenced you?

WR: My musical influence came from the giants who were playing the music. They weren't necessarily living in Philadelphia. I was such a fan of jazz music. My heroes when I was growing up were Miles Davis, John Coltrane, Martin Luther King, Malcolm X, Muhammad Ali, Sugar Ray Robinson and Earl Monroe. Those were my idols. I was buying Miles Davis records. Lee Morgan was from north Philadelphia and he was an idol of mine. Malcolm X came to the mosque two blocks from where I lived on Susquehanna Avenue. My father was a boxer. I started boxing when I was 10 years old. So I would look at all the great fighters all the time. Those are my heroes.

TNYCJR: Cedar Walton was the first one to hire you?

WR: It was the winter of 1976. I was in high school and Mickey Bass was one of the music teachers. Bass took me down to see Cedar Walton at Blues Alley and told Cedar, "you gotta hear this little trumpet player." We played "Moment's Notice" that night. The following year he called me to play at One Step Down. He had Bob Berg, Sam Jones and Billy Higgins the first week and the second week it was with Louis Hayes and Sam and Louis' brother, Gerald. He was the first to really officially hire me.

TNYCJR: I know that you worked with Blakey later and I couldn't help but draw a line from Cedar Walton to Art Blakey...

WR: Actually, now that you remind me (laughs). I played with Art first. I sat in with Art the year before that at a club called the Childe Harold and Bill Hardman was the trumpet player. Bill Hardman, David Schnitter, Walter Davis and "Chin" Suzuki. Art let me sit in on "A Night In Tunisia". And then Art asked me to join the band! I was 15 years old and I said, "Yeah!" I didn't do the gig because...something between me and my father. When Art decided to get a big band and all of the promising young cats that he had heard throughout his travels, I was one of them that he called.

TNYCJR: And the Miles tribute, when you met, was in 1983?

WR: Yup. [When Davis received] An honorary degree from Fisk University. Now, Miles was my idol, ever since I was three years old. So, meeting him at that point was beyond anything I could ever encounter. Because that was my hero.

TNYCJR: I can only imagine. It's unbelievable, right? He's larger than life.

WR: He's beyond that. This is a guy whose pictures I had on my wall, whose records I listened to every day, I followed every article that was ever written about him. My idol. You know, we had the same birthday. And now I'm meeting him. It was incredible.

TNYCJR: Considering what a tremendous influence he is, I imagine you had to be speechless. I guess you got around to asking him questions, but how did that relationship develop?

WR: It developed because my love for him and respect for him. I didn't have to ask questions, to be honest. He just said what he needed to say. He would just say things. I did ask things of Miles, don't get me wrong, but a lot of times he would just tell me, volunteer stuff to me that I guess he thought I needed to know or hear. He would show me stuff that would blow my mind. I would just take it all in.

TNYCJR: The night of the Miles Davis tribute at Radio City Music Hall was the time you met Tony Williams too? Though you didn't work together until some years later, how did that relationship develop?

WR: I met him that night at Radio City and we had seven or eight trumpeters play with the rhythm section of Herbie, Tony and Ron. That was '83. In '85 Tony Williams decided to do a recording for Blue Note Records and they called me to do the record. Tony didn't know me at the time, or he didn't remember me, but when he saw me he kept looking at me as though

he knew me. He kept on asking me "who've you played with?" I didn't want to tell him too much information, because at the time I was playing with Philly Joe Jones. He might like me had I told him I was playing with one of his heroes. I wanted him to make his own mind up, so I didn't tell him that much. We did the record. I loved his music and took great care to try to do my best. When it was over, a couple months later I got a call from Michael Cuscuna. "I've got some good news and some bad news," he said. "The bad news is, we're not going to hire you for Blue Note Records right now" because whatever his bullshit was. "But the good news is Tony Williams is starting a band and he wants to

(CONTINUED ON PAGE 38)

KATIE BULL JAZZ VOCALIST THE HOPE ETUDES

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JOE FIEDLER

BY STEVEN LOEWY

Call him a Renaissance Man for Our Times. Trombonist, arranger, composer, teacher, family man and workaholic Joe Fiedler has built an eclectic career yet his latest project may be his most ambitious: having plied his trade with such pacesetters as Eddie Palmieri, Cecil Taylor, Satoko Fujii and Anthony Braxton; waxed a marvelous tribute to another legendary figure in the late German trombonist Albert Mangelsdorff; and pushed the limits of the horn with his dazzling trio work, Fiedler is now unveiling *Open Sesame*: expansive jazz versions of classic songs from the PBS children's television program *Sesame Street* (on HBO since 2016).

Fiedler has been one of the key musical directors for the show since 2009. He not only leads the house band, but plays trombone, conducts, orchestrates and produces the music. The genesis for *Open Sesame* came a couple of years ago when Ben Young from WKCR at Columbia University suggested that Fiedler consider using his brass group, Big Sackbut, for an album of *Sesame Street* songs. "Ben put it in my head and it stuck there." Fiedler decided later to use different personnel, but the seed was planted.

Although the hundreds of arrangements Fiedler has done for the show are only occasionally jazz-based, he wanted to do something with the classic tunes akin to what the late trumpeter Lester Bowie did with his whimsical Brass Fantasy or trumpeter Steve Bernstein is doing with his Sex Mob quartet. Fiedler recruited the latter for the album, joining two of the trombonist's longtime collaborators, immensely creative saxophonist Jeff Lederer and highly respected drummer Michael Sarin, in a group completed by electric bassist Sean Conly.

"Sean is the understated star of the record," says Fiedler. "I had played with him as a sideman 20 years ago. He is not a flashy player, but he brings a lot of the harmonies to life." Fiedler invited Bernstein to join when the trumpeter sat in with the group at a club and "it was so happening that I knew he had to play on the album. I could not have been more happy with his performance." For the CD release concerts this month at Dizzy's Club, the group will be joined by trumpeter Wynton Marsalis, who himself has guested on *Sesame Street*, and the one-and-only Elmo, who is expected to sing along on a few numbers. Fiedler says the second set, which will take place after Elmo's bedtime and without Marsalis, will be more adventurous.

Open Sesame is a delightful romp through songs anyone with kids or grandchildren will instantly recognize. While there are powerful individual performances, it is more accessible than any of Fiedler's other recordings. "It is not a jazz album, strictly speaking," Fiedler says. "I wanted to do the songs differently, something with pop and rock grooves" that could appeal to a wider audience. The horns let loose and Fiedler's playing incorporates all the trombonist's signature sounds: muted pinched tones; explosive range; impressive dynamic shifts; and multiphonics. The 17 tracks tend to the shorter side, upbeat danceable

arrangements but without compromising the adventurous contributions from each musician. "I started preparing a year and a half ago while touring Japan," says Fiedler. "Then the group played locally for about a year and it had a great response from everyone, from kids to older people. People know the melodies, but none of the versions have appeared on the *Sesame Street* show. If you give an audience a toehold of familiarity, people will recognize and love the arrangements." The album mirrors Fiedler's general approach to music: indulging in many styles and genres, without compromising his playing: "I respect the music and do my best to keep my identity and shooehorn into what the music is all about."

As demanding as his obligations are at *Sesame Street*, it is remarkable that Fiedler finds time for all his other endeavors: he teaches jazz at Princeton; gigs almost every day of the year; writes arrangements for many TV shows; and plays trombone "in many of the Hollywood movies recorded in New York." In the past couple of years, he also co-led an adventurous trio recording, *In Formation Network* (Nuscope, 2017), with saxophonist Jon Irabagon and guitarist Todd Neufeld in a series of mostly highly abstract free improvisations; recorded as a sideman with Palmieri (*Full Circle*, Uprising Music-Ropeadope, 2018); and participated in the soundtrack for the forthcoming movie adaptation of the Pulitzer Prize-winning novel, *The Goldfinch*, starring Nicole Kidman. All this is, of course, in addition to his other responsibilities, such as leading his ongoing all-brass group Big Sackbut and other small groups.

Before Roswell Rudd died in 2017, Fiedler wrote a dozen arrangements of tunes associated with the great avant garde trombonist, which he hopes to record with Big Sackbut. He participated in a March 2018 fundraiser at the Beacon Theater with Keith Richards of The Rolling Stones, Donald Fagen of Steely Dan and others to raise funds for Of God's Love We Deliver, which provides food for people stricken with HIV/AIDS. He also served as Artist-in-Residence at The University of Music and Performing Arts in Graz, Austria, of which Fiedler is very proud. His primary message to the students: "Don't focus on the standards. Be who you are and make the music you want." Among his many plans, which stream forward endlessly, is a new trio recording with all new original tunes and possible touring with the *Open Sesame* group.

All this and Fiedler somehow finds time for his wife and 14-year-old daughter, who understands and likes the *Sesame Street* album, unlike his other more abstract recordings, which she calls "Dad's music." For Fiedler, though it is all connected: "I sink my soul in whatever I do. It is not difficult to switch from Broadway to *Sesame Street* to the avant garde. It is all different slices of the same pie." With that sort of upbeat attitude, there are few limits to his imagination. As Kermit the Frog once put it, "Life's like a movie. Write your own ending." ♦

For more information, visit joefiedler.com. Fiedler's *Open Sesame* is at Dizzy's Club Feb. 4th. See Calendar.

Recommended Listening:

- Joe Fiedler/Ben Koen/Ed Ware—*110 Bridge St.* (CIMP, 1998)
- Joe Fiedler—*Plays The Music of Albert Mangelsdorff* (Clean Feed, 2003)
- Joe Fiedler—*Sacred Chrome Orb* (Yellow Sound, 2010)
- Joe Fiedler's Big Sackbut—*Sackbut Stomp* (featuring Steven Bernstein) (Multiphonics Music, 2013)
- Jon Irabagon/Joe Fiedler/Todd Neufeld—*In Formation Network* (Nuscope, 2017)
- Joe Fiedler—*Open Sesame* (Multiphonics Music, 2018)



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BILLY HART

ENCHANCING

BY JIM MOTAVALLI

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It all started with Buck Hill, a Washington, D.C. saxophonist who—like Von Freeman in Chicago—mostly stayed home and became a local legend. Around about 1953, when drummer Billy Hart was 13, Hill, whose day job was with the Post Office, gave him some Charlie Parker records. “Buck Hill lived across the hall from my grandmother,” says Hart, now 78. “He helped me become familiar with this American classical music, because I was obviously not hearing it at school. We were exposed to the European music, but not the American classics—which I guess you could call jazz.” Hart listened to those records and that led him to the great drummers, including Max Roach, Roy Haynes and Philly Joe Jones. Hart’s name belongs in their company, though he’s the last person who would say so. He’s unfailingly modest and was in fact surprised that I knew who he was.

Hart’s distinct attack is heard on more than 600 records and he had long stints with Jimmy Smith, Miles Davis, Herbie Hancock, McCoy Tyner and Stan Getz. He’s also had a parallel track as a leader and has made a dozen solo albums, most recently two on ECM with his working quartet of Mark Turner (tenor saxophone), Ethan Iverson (piano) and Ben Street (bass), followed by *The Broader Picture* (2016), an album of his compositions played by Germany’s WDR Big Band.

And he’d love for fans to rediscover his first solo album, *Enchance* (A&M/Horizon, 1977). “I recorded that while I was still working with Stan Getz,” Hart said. “And I’m really happy with the way it turned out.” Check the personnel, two of everything: Hannibal Marvin Peterson and Eddie Henderson on trumpets, Oliver Lake and Dewey Redman on saxophones and Buster Williams and Dave Holland on basses. Two drummers, too, since Michael Carvin was aboard on percussion. Only Don Pullen had to go it alone on piano. “The album was reissued [in 1989], but I still don’t think a lot of people heard it,” Hart said. The lucky few got a potent mix of swinging hardbop with avant garde touches, markedly different from the music Hart was making with Getz. By that time, he was a confirmed progressive.

Hart’s parents were not musical, but his father’s mother and father were. Count Basie, Duke Ellington and Jimmie Lunceford records were around, but Hart was otherwise occupied. “Television came in around that time,” he said and everybody fixated on that. Suffice it to say, he knew more than about Howdy Doody and Roy Rogers than the giants of swing.

But Hart’s junior high school had a drum and bugle corps and guess which instrument he chose. The Howard Theater—Washington’s answer to the Apollo in New York—provided further education. If he wasn’t inside, he was outside, having found places where the music leaked out the door—provided it wasn’t summer, when the electric fans drowned everything out. “If I didn’t mind freezing, it was great,” he said. A friend, the late bassist Butch Warren, could occasionally get Hart in to meet the musicians. One of the bands Hart heard through the door was the classic Miles Davis group with Jimmy Cobb, who became a lifelong friend.

After some R&B, Hart finally got to play the jazz he loved with Hill and then piano-playing vocalist Shirley Horn, his first ticket out of D.C. “The same day that Shirley called me to go to California, James Brown called me,” Hart said. “That was nice, but I wanted to play Shirley’s kind of music.” Those slow tempos Horn favored were an education in themselves. He learned on the job, as most musicians did. Miles Davis may have gone to Juilliard, Hart said, but his father was a successful dentist. “Roy Eldridge and ‘Hot Lips’ Page didn’t go to Juilliard,” he added.

Back in D.C., it wasn’t long before Smith came to town and needed a drummer. Hart got the call. He didn’t become a regular member of Smith’s band until later, but when he did the gig lasted from 1964-66. Hart had played with the Montgomery Brothers in 1961 and hooked up with Wes Montgomery after his experience with Smith, lasting until the guitarist’s death in 1968.

A move to New York was next. “Jimmy Smith was an extraordinary technician and I’m not criticizing what he did, but I wanted to play more adventurous music. I had fallen in love with John Coltrane, Ornette Coleman and Eric Dolphy. I was motivated.” Hart got his progressive fix with McCoy Tyner, Wayne Shorter, Joe Zawinul, Eddie Harris and Pharoah Sanders. He was a first-call drummer for touring and jazz dates by, among many others, Sam Rivers, John Scofield, Hank Jones, Pat Martino, Charles Lloyd (four albums), Chico Freeman (five albums), Larry Coryell and many, many more. Of course, Japan and Europe became second homes for Hart. “I know Paris much better than I know Mason City, Iowa,” he said drily.

Hart was interested by the musicians who plugged in, not only Davis but also Hancock, with whom he made the leader’s most adventurous records—*Mwandishi* (1970), *Crossings* (1971) and *Sextant* (1972). “Aside from being a musical genius, Herbie Hancock is an intellectual, too,” Hart said. “He’s special and very knowledgeable and innovative with the electronics. I hear he helped write one of the Apple computer handbooks and led master classes at Harvard—after they had Leonard Bernstein.”

Hart has had a long association with saxophonist Dave Liebman and pianist Richie Beirach. All three are members of the collaborative group Quest, which also includes bassist Ron McClure. They first recorded in 1981 (for Trio in Japan) and were still at it as recently as 2011 with *Circular Dreaming: Quest Plays the Music of Miles’ 60s* (Enja). Long associations aren’t new to Hart, who has had his quartet together for 10 years now. He points out that Tony Williams stayed with Miles Davis seven years. “Wayne Shorter was in Art Blakey’s band for five years, then Miles Davis for five years. That’s a school right there,” Hart said, “and it’s how Wayne became one of the greatest composers and musicians of all time.”

Hart’s other collaborative band is The Cookers, featuring players who came up in the ‘60s: Billy Harper, Cecil McBee, George Cables and Eddie Henderson, plus younger players David Weiss and Donald Harrison. The Cookers have made six albums, starting

in 2010. They’re still working, most recently an engagement at Dizzy’s Club in January. “It was the Cookers’ slowest year in 2018 because we almost lost George Cables,” Hart said. “Not many musicians have mastered the piano historically the way George has.”

Hart today is as busy as ever. “It’s a little ridiculous at this point,” he said. I asked him what he’d done just in 2018 and he cited his band’s European tour last summer (with Joshua Redman substituting for a not-available Mark Turner). The band also toured Mexico and this time Dayna Stephens was on horns. At a Vanguard date, Chris Potter substituted. He recorded with organ player Joey DeFrancesco on a date that also included Pharoah Sanders. Another ECM album is also a possibility. Hart says that Manfred Eicher is very hands-on as a producer. “More than any others I’ve worked with,” he said. “His opinions can be dominating. He likes to hear me on the cymbals. I could leave the rest of the drums at home.”

I had originally planned to talk to Hart for about half an hour, but after two hours we were still talking and he had a doctor’s appointment. When we reconvened, we went on for another hour. “I feel this could go on forever,” Hart said. Indeed it could. We didn’t get to finish talking about his Gramavision album *Oshumare* (1985). “In Germany, I had a dream of two guitarists playing together and sounding like a harp,” Hart said. “So I asked around and they told me I had to have Bill Frisell. The other guitarist is Kevin Eubanks and you’d have to listen to *Oshumare* to see if their tandem playing sounds like a harp. The sax players—again, two of them—were Steve Coleman and Branford Marsalis, who was soon to go off and play with Sting.”

Hart lives in New Jersey and is active as a teacher at Oberlin Conservatory of Music, New England Conservatory of Music and Western Michigan University, plus music camps and clinics in Europe. He offers lessons in New York through The New School and New York University. The drummer says young players are fixated on playing new music, but he wants them to know about jazz history. “I say, ‘Do you want a 2019 Volkswagen or a 1999 Rolls-Royce?’ They wouldn’t know what a Rolls-Royce was.” So let’s close by urging you to listen to Billy Hart, the Rolls-Royce of jazz drummers. ♦

For more information, visit billyhartmusic.com. Hart’s quartet is at Village Vanguard through Feb. 3rd. Hart is also at Birdland Feb. 19th-23rd with Saxophone Summit and Jazz Standard Feb. 27th with Joey DeFrancesco. See Calendar.

Recommended Listening:

- Miles Davis—*On The Corner* (Columbia-Legacy, 1972)
- Billy Hart—*Enchance* (A&M/Horizon, 1977)
- Sonny Fortune, Billy Harper, Stanley Cowell, Reggie Workman, Billy Hart—*Great Friends* (Black & Blue-Evidence, 1986)
- Quest—*Of One Mind* (CMP, 1990)
- Michael Brecker/Dave Liebman/Joe Lovano—*Saxophone Summit: Gathering of Spirits* (Telarc, 2004)
- Billy Hart Quartet—*One Is The Other* (ECM, 2013)

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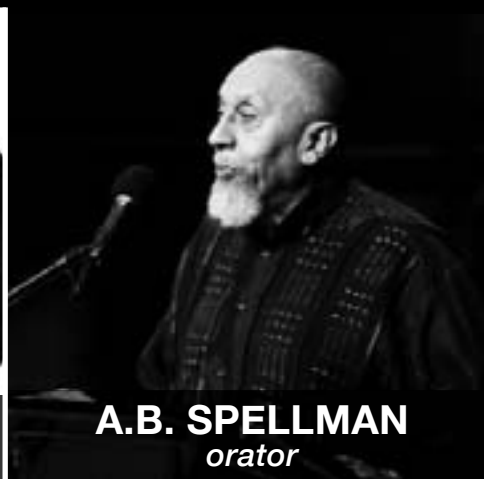
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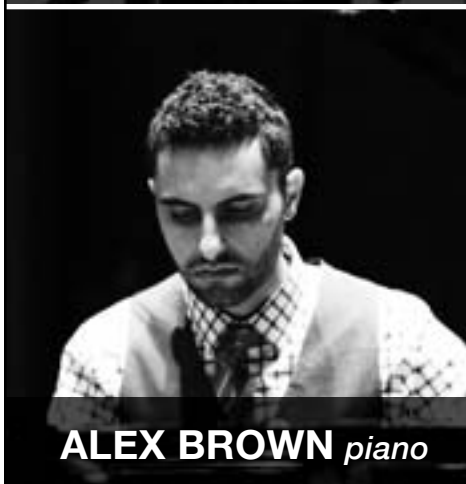
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CHRISTOPHER HOLLYDAY

BY ROBERT BUSH

Alto saxophonist Christopher Hollyday led a kind of storybook life in his early years. After taking up the instrument at the age of ten, he progressed rapidly after his older trumpeter brother Richard exposed him to Charlie Parker's "Ko-ko". But his roots in the jazz language go back even further.

Jazz was the constant subject at the dinner table and Hollyday's father couldn't wait to turn on a wide variety of the idiom upon arriving at home each day. The family attended concerts by Count Basie, Duke Ellington, Dave Brubeck, Dizzy Gillespie and Sonny Rollins at various Boston-area venues.

So the young man was conditioned for the knockout punch delivered by Parker's "Ko-ko". "His sound was so immense and overwhelming," recalls Hollyday. "His command and his voice and dexterity just took over my life. Later on I would feel similar admiration for [fellow alto saxophonists] Johnny Hodges and Sonny Stitt and Jackie McLean, but Bird was like a Pied Piper for me."

Soon the young man was cutting school as often as possible in order to practice all day, learning to play jazz primarily by ear. He became a fixture at the 1369 Club in Cambridge and eventually started sitting in at Wally's Paradise in Boston.

He got tagged with the "Young Lion" moniker three times before turning 20 and he famously led a band at the Village Vanguard in 1988 at the age of 17. Hollyday didn't enjoy all the focus on his age, preferring to concentrate on the music and the mentorship he received from Boston heavyweights like drummer Alan Dawson and saxophonist Bill Pierce.

He landed a major label contract with RCA/Novus in 1989 and his first record had trumpeter Wallace

Roney, pianist Cedar Walton, bassist David Williams and drummer Billy Higgins. Hollyday went on to make three more albums for the label (1990's *On Course*, 1991's *The Natural Moment* and 1992's *And I'll Sing Once More*), which unfortunately folded during the 1993 recession. Work became scarce and the saxophonist decided to pursue a career in music education, earning a degree from Berklee College of Music in just three years. He moved to San Diego and spent the next 13 years as a teacher in the public school system—a job he loved but one that left little time for making music.

"Teaching will take every ounce of energy you have," says Hollyday. "I learned that by being a jazz musician, which is an almost obsessive pursuit. I ended up spending 70 hours a week dealing with being an educator and that meant I wasn't playing. Because I wasn't playing I felt spiritually bankrupt. But when I played—when I do play, I get spiritually recharged and I become a better person. I learned that I really need to play. I had so many great jazz musicians tell me that they would help me out in other ways, with recommendations or whatever, if that meant that I would play more."

The notion that he was losing his ability to connect with music on a direct basis began to bother Hollyday and he started to spend more time during the summer months away from school working on his chops and making forays into the San Diego music scene to attend jam sessions led by the mainstream trumpet virtuoso Gilbert Castellanos, who was one of those musicians who really encouraged him to come back to music.

A spark was lit.

Hollyday realized that he couldn't really be himself if music and the saxophone were not more present in his life.

"Teaching in the public school system was draining me. I wanted to get back to being a performer—to being Christopher Hollyday again, so five years ago I made a leap of faith and decided to just teach privately. All of a sudden I had time to practice and I could venture out at night and I discovered that there were a lot of places I could play in San Diego."

Hollyday put together a band featuring a frontline of himself with Castellanos backed by the stellar

rhythm section of piano phenomenon Joshua White, bassist Rob Thorsen and drummer Tyler Kreutel and decided to put out his first recording in 26 years, calling it *Telepathy* (and putting it out on his JazzBeat imprint, which released his 1985 debut *Treaty* and 1986 LP with brother Richard *Oh Brother!*) because of the powerful sense of intuitive interaction among the principals. Lovers of pure, unfettered bebop are probably going to rejoice now that Hollyday has reconnected with his inner performing muse. The music on *Telepathy* virtually explodes out of the speakers and with Castellanos, White, Thorsen and Kreutel, Hollyday finds himself in lethal company, capable of extending the tradition of his childhood hero/inspiration Charlie Parker and hurling it forward.

"I rediscovered that making a record is a lot of hard work," Hollyday admitted. "But I also rediscovered the joys of the moment and making music in that moment. The joys of listening and letting go. This record was comprised of standards that we all really loved. I was writing new tunes, but they weren't ready to go just yet. So I'm already thinking about doing a new album with original material—not unlike what I was doing with those RCA/Novus albums back in the day. I'm excited by the sudden attention *Telepathy* has gathered in recent months and I'd love to be able to take this quintet out on the road, play some dates in New York City and go back to Boston. It's been 25 years since I've been back there. It's not an easy task, but I'd love to make that happen." ♦

For more information, visit christopherhollyday.com

Recommended Listening:

- The Hollyday Brothers—*Oh Brother!* (JazzBeat, 1986)
- Christopher Hollyday—*Reverence* (RBI, 1988)
- Maynard Ferguson—*Big Bop Nouveau* (Intima, 1988-89)
- Christopher Hollyday—*On Course* (RCA/Novus, 1990)
- Christopher Hollyday—*And I'll Sing Once More* (RCA/Novus, 1992)
- Christopher Hollyday—*Telepathy* (JazzBeat, 2018)

LEST WE FORGET



EDDIE COSTA

BY MARK KERESMAN

Like bassist Scott LaFaro and trumpeter Booker Little, Edwin "Eddie" Costa (1930-62) spent too little time in this world, yet, like them, blazed a brief, bright path. Costa holds the rare distinction of being chosen as *DownBeat's* jazz critics' new star on piano and vibraphone in 1957, the first time one artist won two categories the very same year.

He established himself as a contender on both instruments and his experience covered a great deal of jazz history, out of the hot (Joe Venuti) and into the cool (Tal Farlow, Shelly Manne), playing in orchestras (Woody Herman, Ralph Sharon), roaring with the beboppers (Phil Woods, Gigi Gryce) and venturing into the then-outer limits (Gunther Schuller's influential *Jazz Abstractions* album). Costa accompanied two of the best singers, then and now: Tony Bennett and Chris Connor.

He led (or co-led) but five albums yet appeared on about 100 sessions. Along with being a double-threat

player he had a willingness to adapt to assorted styles, a powerful sense of swing and when it came to written-out charts could read them on sight, making him invaluable in tightly arranged, orchestral contexts.

Costa was born in Atlas, Pennsylvania in Northumberland County. While self-taught on vibraphone, he took piano lessons—by age 15 he worked paying gigs as a pianist. A hitch in the army gave Costa the opportunity to hone his craft performing in Japan and South Korea. Circa 1953 he was out of the military and settled in New York City, playing with Kai Winding, Don Elliott and Johnny Smith; in 1954 he'd made his first recordings alongside guitarist Sal Salvador on Capitol Records. Herein lurks a killer take on the warhorse "All the Things You Are", madly and giddily swinging from the get-go.

He had such a distinctive sound—in an era where many bebop (or bebop-inspired) pianists concentrated on solos from the right hand with somewhat basic left-handed support, Costa's approach was vigorously two-handed. How percussive was Costa? In 1956 guitarist Tal Farlow led a drummerless trio with Costa on the keys; Farlow asserted, "Eddie's feeding, comping or whatever you want to call it was so fierce that there was no doubt at all where the time was, so I didn't miss the drums at all." Critic Whitney Balliett said of Costa: "Each improvisation resembled an excellent drum solo in its rhythmic intensity, pattern of beats and elements of surprise." On vibraphone he was

closer to the lighter, old-school lyrical approach of Red Norvo; Costa's notes would ring sharply, sweetly and brightly. On either instrument, Costa always swung.

Costa's career was rather brief, but he made a major splash in the jazz world. He died in a single-car accident in NYC on Jul. 28th, 1962, only 31 years old. In October of that year there was a memorial concert at NYC's Village Gate. An indication of the esteem in which Costa was held by his peers can be gleaned from the lineup of performers: Charlie Byrd, Jim Hall, Mundell Lowe, Art Farmer, Clark Terry, Zoot Sims, Benny Golson and Coleman Hawkins (who hardly ever played at such events).

The collective We can ponder what might have been, but we can value Costa's legacy for what it is... namely, some super-fine jazz. ♦

For more information, visit costaproductions.com/eddie/index.htm

Recommended Listening:

- Sal Salvador—*Kenton Presents Sal Salvador* (Capitol, 1954)
- Tal Farlow—*Tal* (Verve, 1956)
- Eddie Costa—*Quintet* (Mode-V.S.O.P., 1957)
- Herbie Mann—*Yardbird Suite* (Savoy, 1957)
- Eddie Costa Quartet—*Guys and Dolls Like Vibes* (Coral-Verve, 1958)
- Eddie Costa—*The House of Blue Lights* (Dot, 1959)

ASTRAL SPIRITS

BY GEORGE GRELLA

The revival of cassettes as a medium has more than one message: there's the obvious nostalgic consumerism, but underneath there's a true DIY process. In small batches, cassettes are an affordable way to package (often hand-crafted and accessorized into individual pieces) music, which can literally be palmed off to someone. They also have the same, much-touted virtue of vinyl: that one has to play each side all the way through in order to get to the other.

But cassettes have barely returned to jazz since CDs first put them out of business in the '90s. For a music that is DIY at its core and underground in the context of contemporary culture, they seem a natural means for getting the music out there. And so, on this scene, enter musician Nathan Cross and his Astral Spirits label, both located in Austin, Texas.

The concept for the label began "back in 2012-2013," Cross said. "My initial idea was to do shows—bringing jazz groups to Austin and to differentiate it from the other folks" that initially inspired him, like Epistrophy Arts and the No Idea Festival.

"I thought I'd do a tape release or some kind of release in conjunction with the shows. I was planning on getting grants to fund the whole thing along with a few private donors. I ended up reaching out to the Monofonus Press folks [Morgan Coy, Cory Plump and Will Slack] and pitched this idea to them. After that Morgan just basically said why don't I just start my

own label as a sister label to Monofonus Press and do shows on the side and see how it all goes. I didn't even have a name at that point but I knew I wanted to do a mostly cassette-tape-based free jazz label since it seemed like a weird niche idea that hadn't been done yet. Here we are almost five years after the first releases on Astral Spirits in September of 2014."

That first release was the album *Hexane*, by Icepick, the trio of trumpeter Nate Wooley, bassist Ingebrigt Håker Flaten and drummer Chris Corsano. That lineup represents part of how Astral Spirits sees itself, which is "The New Wave of Heavy Free Jazz and other Electronic & Experimental Oddities." In Astral Spirit's terms, that means ensembles like Icepick, musicians like bassist Brandon Lopez and projects like Crazy Bread, the guitar and cassette deck duo of Riley Walker and Max Allison (their *Vocoder Dreams* came out last fall) and recent releases that include the groove-based *Electroradiance* from Hearts & Minds (Jason Stein, Paul Giallorenzo and Chad Taylor) and the early-music-based, drone improvisations on *Mem, Aleph, Lassis*.

"At first [Astral Spirits] was very much an anything-goes kind of aesthetic," says Cross. "The very first release from Icepick is a very rough recording, to put it politely, from a show in NYC, complete with beer can openings, talking, etc. I kinda loved that it had a punk rock feel to it. I've always been a huge fan of free jazz and improv but I also love a lot of drone, modern classical, electronic music, noise rock, pop music and everything in between. Over the last five years I think I've honed in on my aesthetic a bit more, although sometimes I'm still not entirely sure it's clear to me. I do try to make a very conscious effort to find music from what I would consider up-and-coming players.

Sure I want to release things by Rob Mazurek, Peter Brötzmann, Joe McPhee, but I also think it's equally if not more important to give younger players like Luke Stewart, Michael Foster, Anna Webber, Sandy Ewen, Gerrit Hatcher, et al. a platform and an audience."

That anything-goes aesthetic remains the core of the label. The quasi-psychedelic album covers hint at a weirdness and irreverence inside many of the releases. Recordings like those from Crazy Bread and the newly released *Drolleries*, by the Brooklyn-based saxophone/guitar/drums trio Bloor, have a disorienting and compelling straight-out-left-field quality that could confound the listener, even one expecting extremes of free music. But the music making is serious and fine.

Then, again, there's the unique packaging. Cross explains his decision to produce cassettes: "I am an avid record and tape collector. I was smitten with the cassette tape revival. I loved how it's a way to release a lot of music that wouldn't necessarily make it to vinyl but is still equally important or worthwhile. I also loved that it was still a physical object. It seems like tapes make sense for jazz- and improv-based music in that not every single recording necessarily deserves to be a vinyl release, but there is a lot of really important and worthwhile music that should be heard. Maybe the recording isn't the best, maybe it was a one-time-only meeting of folks. These sorts of things seemed to make sense as cassettes to me and that's what I wanted to explore."

They also fit the economics of a small label as they're cheap to produce. "It's not a huge monetary investment up front," Cross explains, "and I figured if

(CONTINUED ON PAGE 38)



Hexane
Icepick



Zurich (1979)
Joe McPhee



In It
Michael Foster & Ben Bennett



Remembering
William Hooker Trio



Quoniam Facta Sum Vilis
Brandon Lopez

VOXNEWS

REDIRECTIONS

BY SUZANNE LORGE

With her latest record, *Move On: A Sondheim Adventure*, singer **Cyrille Aimée** takes on the Stephen Sondheim canon, a departure from her usual gypsy-jazz-driven material. Aimée's expertise lies in laser-precise improvisations and lightly-voiced phrasings—neither which usually comports with Sondheim, whose vocally demanding musical theater songs leave little room for experimentation or subtlety. So what's a jazz singer to do with his sumptuous syncopation, extended harmonies and whip-smart lyrics? Aimée has a few good ideas.

Aimée stays within the vocal parameters for jazz—no Broadway belting—resetting the tunes with a traditional trio in known formats (Latin, swing, some strings) but delves deeper than usual into the stories behind these lyrically dense pieces; regardless of how one interprets Sondheim's music, his thought-provoking poetry requires this kind of attention ("I remember snow / soft as feathers / sharp as thumbtacks"). That Aimée can retain the elemental drama even as she's repackaging the music speaks to her deep understanding of what makes a song work.

Aimée signed to Mack Avenue in 2014, two years after she won the Sarah Vaughan Vocal Competition

and the new release is her second for the label in less than a year. The first, *Cyrille Aimée Live*, recorded at Le Poisson Rouge in August 2017 and released last June, documents the last gig for her then-regular band. It's a tight collection of Aimée at her best—charming, engaged and musically riveting. This album contains one Sondheim tune from that evening, "Live Alone and Like It", a Django-blues guitar version of the little-known number from the film *Dick Tracy* and a harbinger, it seems, of Aimée's new musical leanings.

Aimée will launch the new album at Birdland (Feb. 26th-Mar. 2nd), just after competing in the American Traditions Competition in Savannah, Georgia. Unlike other major competitions where Aimée has placed first (besides the Vaughan Competition, the Montreux Jazz Competition in 2007) or in the finals (Thelonious Monk Competition in 2010), the ATC requires singers to perform across nine different genres, with theater and film among two of the possibilities. Her Sondheim work might just give Aimée a leg up in these categories.

Though **Claudia Acuña** has been performing stateside and internationally during the last 10 years, she hasn't released an album since *En Este Momento* (Marsalis Music) in 2009. This changes with *Turning Pages* (Delfin), which marks not only Acuña's debut as a songwriter but a reinvention of the Chilean singer's career. From the infectious original "Hey" to her reflective "Aguita De Corazón" through her mournful take on Abbey Lincoln's "Bird Alone", Acuña brings an

exciting depth of feeling to the new work. She'll kick off the recording at the Birdland Theater (Feb. 6th-9th).

Fresh from their APAP showcase in January, the eMPathia Jazz Duo will play from their latest recording *Cool Romantics* (Musica Popolare Italiana), upstairs from Acuña's CD party (Feb. 7th), in the main club at Birdland. Italian singer **Mafalda Minnozzi** and American guitarist Paul Ricci, who began working together in Brazil more than 20 years ago, specialize in the kind of Latin jazz that's all the more seductive for its simplicity—Ricci brings the harmonic color and Minnozzi the sultriness. Their sound, easy and warm, recalls the faraway beaches that so tempt New Yorkers when the weather turns blustery.

Katie Bull returns to performance after a two-year hiatus with The Hope Etudes at Middle Collegiate Church (Feb. 1st). One set of originals, teed up for recording in 2019, which bring people together in "circles of connectivity" and inspire hope in the future, Bull says.

For those celebrating romance this month: **Gregory Porter** will present his annual Valentine's Day show at the Beacon; **Dee Dee Bridgewater** has her own V-Day special at 92nd Street Y; and Chicago-based singer **Alyssa Allgood**, in her NYC debut, will launch her sophomore release, *Exactly Like You* (Cellar Music) at Jazz at Kitano. Finally, **Tierney Sutton** and **Kate McGarry** team up for what promises to be a shimmering set at Jazz Standard in "Double Date with Tierney & Kate: From Django to Joni" (Feb. 13th-14th). ♦

NANCY WILSON

BY ANDREY HENKIN



Nancy Wilson, vocalist, Grammy Award winner and NEA Jazz Master, who recorded prolifically for Capitol, Columbia and Manchester Craftsmen's Guild from 1960 into the new millennium, died Dec. 13th at 81.

Wilson was born Feb. 20th, 1937 in Chillicothe, Ohio and grew up in nearby Columbus. Her ironworker father exposed her to music early on, specifically singers like Billy Eckstine, Louis Jordan, Ruth Brown and Bullmoose Jackson, which would help develop her eclectic tastes. She began singing professionally at 15 yet set aside a burgeoning career to attend teachers' college but did not complete her degree, leaving school to go on the road with saxophonist Rusty Bryant, with whom she had sat in at her high school prom. As she recalled to our Andrew Véléz in 2006, "He was at my father's house the next morning asking me to go on the road with him, which I did not do. I went to college first and then I joined the band."

It was through Bryant that Wilson made one of her most significant connections: Cannonball Adderley. As she told Véléz, "Rusty Bryant introduced me to Cannonball and Nat [Adderley] at the corner of 52nd Street and Broadway in New York. That was when they had first come up from Florida and things weren't happening with them...The next time I met Cannon he was with Miles at a club in Columbus, Marty's 502. ...Everybody knew I was in no rush to get to New York...Cannon said when you're ready, give me a call." A couple of years after recording her debut for Capitol, *Like in Love* (1959), she collaborated with the alto saxophonist's quintet for the 1961 Capitol album *Nancy Wilson / Cannonball Adderley*.

Dozens of records under Wilson's name followed over the decades for Capitol, Elektra-Musician, Eastworld, Denon, Interface, Columbia and Manchester Craftsmen's Guild, which ranged from her R&B roots to more traditional vocal jazz and even forays into soul, funk, disco and pop. She also had guest credits with George Shearing, The Great Jazz Trio, Ramsey Lewis, The Crusaders, Grover Washington, Jr., Terri Lyne Carrington and others.

In 1995 she became the host of National Public Radio's *Jazz Profiles* series, conducting interviews with fellow jazz greats. She won Grammy Awards in 1964 (Best Rhythm & Blues Recording: "How Glad I Am"), 2004 (Best Jazz Vocal Album: *R.S.V.P. [Rare Songs, Very Personal]*) and 2006 (Best Jazz Vocal Album: *Turned To Blue*), with four other nominations, and was named a National Endowment for the Arts Jazz Master in 2004, retiring from performance in 2011. Speaking in spiritual terms about her career to Véléz, Wilson said, "Well, I have always known 'the gift' was just that...I had enough strength and belief in this God to know he was kind...It was like ok, I know this is a gift and I want to use it wisely."



DARRYL ADAMS (Sep. 24th, 1957–Dec. 19th, 2018) The New Orleans saxophonist worked with Preservation Hall Jazz Band, Tornado Brass Band, Olympia Brass Band, New Birth Brass Band and Hurricane Brass Band. Adams died Dec. 19th at 61.



HELEÓISA MARIA "MIÚCHA" BUARQUE DE HOLANDA (Nov. 30th, 1937–Dec. 27th, 2018) The Brazilian singer (and wife to João Gilberto and mother of Bebel Gilberto), who worked under the stage name Miúcha, made albums under her own name and with João Gilberto and Stan Getz, Antônio Carlos Jobim, Vinícius de Moraes, Toquinho, Bebel Gilberto and others. Miúcha died Dec. 27th at 81.



YVONNE ERVIN (Sep. 14th, 1959–Dec. 26th, 2018) The promoter inaugurated the Tucson Jazz Festival and Tucson Jazz Society, had a long career as a journalist and was a founder and Vice President of the Jazz Journalists Association. Ervin died Dec. 26th at 59.



PETER FEIL (Jul. 20th, 1962–Dec. 2nd, 2018) The German trombonist was in several big bands (HR Bigband, Köln Big Band, WDR Big Band Köln and Frankfurt Radio Bigband), appearing on albums for Delta, ITM, CMP, ACT, Enja, In+Out, Polydor, Greenleaf, Skip, Sunnyside, Edition and others. Feil died Dec. 2nd at 56.



NORMAN GIMBEL (Nov. 16th, 1927–Dec. 19th, 2018) The lyricist had his words sung on albums by Sergio Mendes, Astrud Gilberto, Frank Sinatra, Stan Getz, Ella Fitzgerald, Blossom Dearie, Lena Horne, Tony Bennett, Nat King Cole and others, most notably his English lyrics for Antônio Carlos Jobim's "The Girl from Ipanema". Gimbel died Dec. 19th at 91.



URBIE GREEN (Aug. 8th, 1926–Dec. 31st, 2018) The trombonist (and brother to fellow trombonist Jack Green) had a voluminous discography, both with dozens of leader albums for Blue Note, Vanguard, Bethlehem, ABC-Paramount, RCA Victor, Command, Project 3, CTI, Chiaroscuro and other labels and as a sideman with Benny Goodman, Billy Byers, Clark Terry, Count Basie, Jimmy Rushing, Joe Newman, Mel Powell, Mundell Lowe, Quincy Jones, Steve Allen, Blue Mitchell, Bobby Hackett, Frank Wess, Ray Bryant, Woody Herman, Tony Scott and others all while promoting his instrument and those who played it by convening multiple-trombone bands. Green died Dec. 31st at 92.



CARL JANELLI (Jul. 14th, 1927–Dec. 3rd, 2018) The baritone saxophonist was active during the big band era with Jimmy and Tommy Dorsey as well as the orchestras of Neal Hefti, Mel Lewis-Thad Jones, Johnny Richards and Jackie Gleason, before moving into Broadway pit orchestras. Janelli died Dec. 3rd at 91.



JAMES JORDAN (1931–Dec. 4th, 2018) The cousin to Ornette Coleman had two stints as his manager, helping to produce such albums as *Science Fiction*, *Skies of America* and *Dancing in Your Head*, as well as a long career in arts philanthropy. Jordan died Dec. 4th at 87.



ARTHUR MAIA (Apr. 9th, 1962–Dec. 15th, 2018) The Brazilian bassist (and nephew of fellow bassist Luizão Maia) released jazz-fusion albums for Night & Day, Paradoxx, Cabeçadura and Niterói Discos, the latter with Hiram Bullock, and worked with Ivan Lins, Milton Nascimento, Claudio Roditi, Gilberto Gil and others. Maia died Dec. 15th at 56.



DAVID MOSSMAN (Jul. 17th, 1942–Dec. 8th, 2018) The British concert promoter founded London's Vortex Jazz Club in 1988 and the Margate Jazz Festival and to whom the trio of Evan Parker/Barry Guy/Paul Lytton dedicated a 2016 Intakt live album recorded at the club. Mossman died Dec. 8th at 76.



CALVIN NEWBORN (Apr. 27th, 1933–Dec. 1st, 2018) The guitarist (and brother to pianist Phineas Newborn) had a handful of leader albums on Buddah, Rooster and Yellow Dog from 1980-2005 as well as sideman credits under his brother, Earl Hines, Lionel Hampton, Jimmy Forrest, Al Grey, Lou Donaldson and others to go along with a stint with Sun Ra from 1961-62. Newborn died Dec. 1st at 85.



DOLORES PARKER (1920–Dec. 17th, 2018) The vocalist was active in the late '40s, working with Fletcher Henderson, Earl Hines and a few years with Duke Ellington, most famously on "Take Love Easy", returning to performing decades later. Parker died Dec. 17th at 99.



BOY RAAIJMAKERS (1944–Dec. 30th, 2018) The Dutch trumpeter was a member of the late '60s European avant garde jazz group Free Music (among the few non-American acts to be on ESP-Disk'), had his own albums on Group-Music Productions, Eurosound and BVHaast and credits with the Orkest De Boventoon and Loek Dikker's Waterland Big Band but was best known as an original member of Willem Breuker's Kollektief, appearing on all the band's albums from its 1974 founding. Raaismakers died Dec. 30th at 74.



PERRY ROBINSON (Sep. 17th, 1938–Dec. 2nd, 2018) The clarinetist (and son of composer Earl Robinson) was among the few exclusive players of the instrument bridging its early heyday and more recent revival, whether on his own albums on Savoy, AKM, Chiaroscuro, IAI, ReEntry, West Wind, Bleu Regard, Drimala, Qbico, Ictus, Nemu, Tzadik, Jazzwerkstatt and Multikulti, membership in the Clarinet Summit band and other clarinet-exclusive ensembles or credits with Henry Grimes, Archie Shepp, Charlie Haden, Gunter Hampel, Paul Bley, Carla Bley, Bobby Naughton, Roswell Rudd, Dave Brubeck, Grachan Moncur III, Jeanne Lee, Theo Jörgensmann, Annette Peacock, Ray Anderson, Lou Grassi, Anthony Braxton, William Parker, Dom Minasi, Anat Fort, Jacques Coursil, Andrea Centazzo and others. Robinson died Dec. 2nd at 80.



JOHN WILLIAMS (Jan. 28th, 1929–Dec. 15th, 2018) The pianist was active in the '50s with a pair of albums for EmArcy and sideman credits under Stan Getz, Bob Brookmeyer, Cannonball Adderley, Phil Woods, Al Cohn, Charlie Mariano, Jimmy Cleveland, Zoot Sims, Jimmy Raney and others. Williams died Dec. 15th at 89. ♦

WINTER JAZZFEST

BY TOM GREENLAND



Bria Skonberg

Confronted with up to eleven venues, each presenting a continuous lineup of talent from suppertime until late-night snack, both known artists and those deserving wider recognition, a first-time attendee to Winter Jazzfest is likely to be boggled. Even veterans (such as your trusty correspondent) balk at the choices. It's a 8:15 pm Friday (Jan. 11th): hear Mary Halvorson's Code Girl, Kurt Rosenwinkel with Taylor Eigsti, Travis Laplante/Gerald Cleaver, Baptiste Trotignon/Yosvany Terry, Hailey Tuck or Nate Wood? These artists and more were all performing simultaneously in venues spread across the north end of lower Manhattan: SOB's and SoHo Playhouse to the west; Zinc Bar, Le Poisson Rouge and The Bitter End in the middle; SubCulture and Sheen Center to the east; and, further east, Public Arts, Bowery Ballroom, Mercury Ballroom and Nublu. The downside is that you will miss people you wanted to see; the upside is that you invariably discover somebody you didn't know you wanted to see.

For this year's 15th edition, to accommodate audience demand, founder/producer Brice Rosenbloom added a third marathon night—called a “half-marathon” because there were only half (six) the usual venues—Saturday (Jan. 5th). At 6 pm the only choice was Ghost Train Orchestra playing iconoclast composer Moondog's music at SubCulture, but after that it was time to improvise. After listening to five of trumpeter Brian Carpenter's arrangements for string quartet and band, your correspondent headed half a block east to catch some of Spanish pianist Marta Sanchez' impressionistic originals at Sheen Center, then over to The Bitter End to hear New Orleans/Haitian vocalist Leyla McCalla's roots-laden style, then to Zinc Bar for just a taste of saxophonist Roxy Coss' quintet. At Le Poisson Rouge, festival artist-in-residence Meshell Ndegeocello (in her second performance of four) tributed and updated James Baldwin's spoken words (which were played over the PA) in a politically charged ‘church service’, pulling no punches in her critique of rape, racism and the specter of white male supremacy in contemporary society, “speaking the unspeakable,” as she put it, “in a rising tsunami of fury.” Back at Zinc Bar, saxophonist David Liebman's Expansions quintet was just finishing up. A half-hour walk to Nublu in Alphabet City afforded a look at the last third of BigYuki's exciting keyboard/drum duo, a mix of live house beats, dub, neo-soul and electronica. Tenor saxophonist Melissa Aldana's SubCulture set featured intense interactivity, especially on “Acceptance”, her postmodern original theme set to a “Caravan”-type groove during which she traded phrases and choruses with pianist Micah Thomas and guest saxophonists Jure Pukl and Immanuel Wilkins. At The Bitter End, vocalist Kiran Ahluwalia's band with

(CONTINUED ON PAGE 39)

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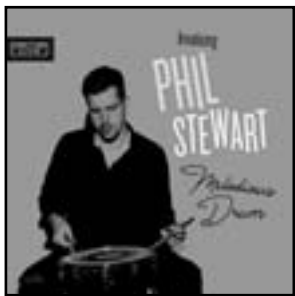
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Melodious Drum
Phil Stewart (Cellar Live)
by Ken Dryden

Not everyone rushes to record his debut as a leader the moment that he turns professional or graduates from a university jazz program. Drummer Phil Stewart has paid his dues over the two decades since he left his native Toronto for New York, establishing himself as a versatile, in-demand sideman. Stewart has worked and recorded frequently with his brother, tenor saxophonist Grant, along with pianists Ehud Asherie and Sacha Perry, saxophonist Zaid Nasser and bassist Ari Roland.

Stewart's debut gathers old friends for fresh looks at time-tested works and less familiar originals of various vintage. Stewart varies the sound of his group by constantly shifting the mix of horns that join a rhythm section completed by Perry and bassist Paul Sikivie, both with whom the drummer has played with regularly. The guests include his brother (who doubles on alto saxophone), tenor saxophonist Chris Byars and trumpeter Joe Magnarelli. Each is featured on several tracks, with all three appearing on two.

The leader's focus is on providing a pulse for the band, not shining the spotlight on himself, aside from a few brief drum breaks. The playful setting of Dizzy Gillespie-Chano Pozo's AfroCuban standard "Manteca" is marked by expressive trumpet, fueled by punchy piano accompaniment and straightahead percussion. Stewart, Byars and Magnarelli feature on a snappy arrangement of Bud Powell's "Dance Of The Infidels" and George Coleman's rapid fire "Apache", the latter an obvious reworking of the changes to Ray Noble's "Cherokee".

For more information, visit cellarlive.com. Stewart is at Birdland Theater Feb. 1st-2nd with Ken Peplowski and Smalls Feb. 14th both with Chris Byars and as a leader. See Calendar.



Solo Vol. 1
Glenn Zaleski (Stark Terrace Music)
by Brian Charette

Glenn Zaleski's stark black and white cover for his brilliant new solo disc underscores the simplicity of the date. The album is standard tunes, no tricks, "no electricity or internet", as he states in the liner notes, just a man at the piano. The instrument once graced the stage at Carnegie Hall before it found its new home at the recently closed Systems Two, where it was wonderfully recorded for this session.

Zaleski's lyrical bebop comes straight from Charlie Parker as is evidenced by the two deep Bird cuts. The brisk "Visa" is delivered with rubbing second intervals and a noticeable lack of stride or other busy accompaniment; Zaleski prefers left-hand shells in the low register. He also does a very interesting technique where the lowest note is played staccato and the inner voices, played by the upper fingers of the left hand, weave ornate counterpoint and guide tone lines with

a legato touch. The well-constructed right-hand lines are delivered in a fashion informed by pianist Lennie Tristano, with controlled dynamics carefully dialed up and down for surprising accents as the line spins over the bar. "Passport" reinforces the naked theme of the album, with just a melody line and the faintest sounds of the artist at work, with one Lydian stinger chord at the end of the piece.

David Mann-Bob Hilliard's gentle ballad "In the Wee Small Hours of the Morning" gets lush minor 11 washes with a touch resembling Schumann as the coda wanders into the higher register. Chick Corea's "Tones for Joan's Bones" has sprightly left-hand lines with the melody always speaking above complex inner voicings. Zaleski gives the illusion that there is more than one person playing at a time. Interesting rhythmic displacements are found throughout the album as well. On Jerome Kern's "All the Things You Are", the right-hand melody seems to be the timekeeper as the left darts around the beat with sneaky hemiolas and free chord substitutions. Staggered octaves add a Latin flavor, which leads into a nice coda for Zaleski to explore before the recapitulation. Ornette Coleman's "Round Trip" features the pianist in a freer context, both hands improvising deft counterpoint around the deconstructed melody.

In this age of noisy machines and overly technical art, it's wonderful to have this pure artistic statement from a great artist who, in addition, offers the album as a free download from his website.

For more information, visit glennzaleski.com. Zaleski is at Birdland Theater Feb. 1st-2nd with Ken Peplowski, Smalls Feb. 4th-5th with Seamus Blake and 25th with Lucas Pino. See Calendar.



Turning Pages
Claudia Acuña (Delfin)
by Elliott Simon

From the moment that Chilean vocalist Claudia Acuña uncannily matches both drummer Yayo Serka's snare hits and harmonica player Gregoire Maret's velvety timbre on "Aguita De Corazón", the distinctive nature of *Turning Pages* becomes apparent. It has been almost ten years since Acuña released a studio album and her compositional depth, nuance and seductive diction in both English and Spanish have been missed. Her sets in the '90s with pianist Jason Lindner and other young NYC musicians helped define a fresh new Latin jazz. For this superbly mixed return she has partnered with guitarist Juancho Herrera and a lightly swinging yet provocative quartet, which affords the gorgeous musical interchange for which she is noted.

Joining Herrera are three Chileans who, like Acuña, perfected their style in NYC. In addition to Serka, they are pianist Pablo Vergara and bassist Carlos Henderson. This is a band hand-picked by Acuña and the connection is obvious: "Hey", her multi-faceted celebration of womanhood, is a demanding tune with quick tempo changes demonstrating their like-mindedness. But then Acuña is the mistress of many moods and her restyling of the Jimmy Van Heusen-Johnny Burke standard "But Beautiful" is as muscular as emotive bass is tender. She combines with Vergara for a deeply soulful rendering of Argentinian guitarist Carlos Aguirre's "Los Tres Deseos De Siempre" and a mournfully perfect version of Abbey Lincoln's "Bird Alone".

Acuña and Herrera penned three tunes that are the session's most contemporary moments and perhaps

chart her next direction. "Futuro" is a soaring challenge to the next generation while "Silencio" features a powerful guitar solo matched by spiraling vocals in a rock/samba milieu. Their tender intimacy is demonstrated on the incredibly beautiful ballad "Home"; its potent lyrics and graceful use of country and gospel in this context are striking. Pianist Jon Cowherd and bassist Michael Olatuja guest on Chilean composer Ricardo Cuevas' "Tu Sonrisa", a touching paean to a smile, for lovely chemistry in this beautifully layered closer.

For more information, visit claudiaacunamusic.com. This project is at Birdland Theater Feb. 6th-9th. See Calendar.

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RECOMMENDED NEW RELEASES

- Cannonball Adderley — *Swingin' in Seattle (Live at The Penthouse 1966-1967)* (Reel to Reel)
- Ran Blake/Jeanne Lee — *The Newest Sound You Never Heard (A-Side)*
- Dave Douglas Quintet — *Brazen Heart Live at Jazz Standard* (Greenleaf Music)
- Satoko Fujii Orchestra Tokyo — *Kikoeru (Tribute to Masaya Kimura)* (Libra)
- Iro Haarla/Ulf Krokfors/Barry Altschul — *Around Again* (TUM)
- Alexander Hawkins — *Iron Into Wind (Pears From An Elm)* (Intakt)
- Joachim Kühn — *Piano Works XIII: Melodic Ornette Coleman* (ACT Music)
- Russ Lossing — *Motian Music* (Sunnyside)
- Makaya McCraven — *Universal Beings* (International Anthem)
- Vanessa Rubin — *The Dream is You: Vanessa Rubin Sings Tadd Dameron* (Nibur)

Laurence Donohue-Greene, Managing Editor

- Lucian Ban/Alex Simu — *Free Fall* (Sunnyside)
- Joe Fiedler — *Open Sesame* (Multiphonics Music)
- Dave Liebman — *To My Masters* (VaJu)
- Joe Lovano — *Trio Tapestry* (ECM)
- Tom Rainey Trio — *Combobulated* (Intakt)
- Larry Grenadier — *The Gleaners* (ECM)
- Steph Richards — *Take The Neon Lights* (Birdwatcher)
- Jamie Saft/Steve Swallow/Bobby Previte — *You Don't Know The Life* (RareNoise)
- Diana Torti (with Sabino de Bari) — *On a Cloud* (SLAM)
- Greg Ward's Rogue Parade — *Stomping Off From Greenwood* (Greenleaf Music)

Andrey Henkin, Editorial Director



In The Moment
Pat Bianchi (Savant)
by Scott Yanow

When Jimmy Smith emerged on the New York jazz scene in 1956, he changed the course of the jazz organ, replacing the often-bombastic playing of Wild Bill Davis and Bill Doggett (who emulated a big band) with a comparatively lighter sound, influence of Charlie Parker and a mastery of blues, bebop and ballads. More than 60 years later, his approach, sound and style still have to be dealt with by today's players.

Pat Bianchi, who has been recording since 2002, moves away from the Jimmy Smith model on *In The Moment* not so much in sound but in repertoire. Leading a core trio of guitarist Paul Bollenback (Pat Martino and Peter Bernstein are on a song apiece) and either Byron Landham or Carmen Intorre, Jr. on drums, Bianchi successfully tackles a wide variety of challenging material. One could imagine Jimmy Smith, Jimmy McGriff, Shirley Scott and Groove Holmes playing Stevie Wonder's "Don't You Worry 'Bout A Thing" and "Blue Gardenia", but Bianchi stretches into some unexpected areas.

Very few soul jazz organ groups interpret Chick Corea's "Humpty Dumpty", Gil Evans' adventurous "Barracudas (General Assembly)" or Thelonious

Monk's "Four In One". There are plenty of other surprises to be found throughout as well. Willie Nelson's "Crazy" has been performed many times but one doubts it has been played very often at the blistering pace Bianchi uses to reinvent the song completely. Lester Lee-Bob Russell's standard "Blue Gardenia" is highlighted by some very impressive double-time runs by the leader and Bernstein while Martino makes the case for the cooking original "Mr. PM" becoming a standard in the future.

The late great singer Kevin Mahogany on a straightforward version of "I Want To Talk About You" reminds one of the great loss suffered by his premature passing and vibraphonist Joe Locke's excellent contributions to three songs (including Wayne Shorter's "Fall") makes one hungry for more. Bianchi sounds quite comfortable modernizing the jazz organ tradition.

For more information, visit jazzdepot.com. Bianchi is at Dizzy's Club Feb. 6th with Troy Roberts. See Calendar.



Reverso
Ryan Keberle/Frank Woeste (Phono Art/Alternate Side)
by George Kanzler

Maurice Ravel was one of the first classical European composers to recognize the importance of jazz as "the national music of the United States". Some of his later works were overtly influenced by the jazz he heard when visiting this country in 1928. But here American trombonist Ryan Keberle and German pianist Frank Woeste take (very) loose inspiration from a much earlier (1918) Ravel work, one that itself takes inspiration from the earlier still Baroque music of its dedicatee: *Le Tombeau de Couperin*, a suite for solo piano in the six movements of a traditional Baroque suite. The two are joined by French cellist Vincent Courtois and American drummer Jeff Ballard, making this a true trans-Atlantic quartet.

There are 11 tracks on the album, including two short collective improvisations, with six of them, three by each co-leader, corresponding to the six traditional Baroque movements, plus three others by Woeste. The results are a chamber-music hybrid of jazz and classical influences. The roles of the two non-leaders are decidedly non-conventional: Ballard often playing intricate patterns with his hands as well as sticks and brushes; Courtois joining Keberle arco in ensemble passages but also playing pizzicato as a rhythmic alternative to upright bass. Ravel's piece is invoked directly only in Woeste's imaginings of the Prelude, "Ostinato" and Forlane, "Alanguì".

"Ostinato" begins with strumming cello and drum paradiddles, a trombone line joined in ensemble by overdubbed cello, before solos that include a plucked cello dueting with hand drums. The music is meditative and often ruminative, with rising and falling tones and textures, rhythms that accelerate or retard and surprising breakouts of jazz improvisations from trombone, piano and cello. One of the jazzier highlights is Keberle's take on the Toccata, "Ancient Theory", which lurches along in 7/4 before streamlining to 6/4 for cello (arco), piano and trombone solos. Galloping hand drums and forceful solos from the other three cap off the suite in Woeste's original closer "Clair Obscur".

For more information, visit ryankeberle.com. This project is at Jazz at Kitano Feb. 8th. See Calendar.

UNEARTHED GEM



Jazz From Carnegie Hall (1st Oct. 1958)
Various Artists (Fremaux & Associates)
by Andrey Henkin

The year 1959 is rightly heralded as perhaps a/the key point in jazz history, with forays being made into new compositional strategies and group models by Miles Davis, John Coltrane, Dave Brubeck, Charles Mingus, Bill Evans and others. After that period, traditional/modern jazz as an art form became driven by the musician as a composer/conceptualist more so than as an instrumentalist.

Yet things were pretty swinging just a few months before Alaska was admitted as the 49th state and Lee Petty won the inaugural Daytona 500. As proof, Fremaux & Associates, part of its continuing *Live In Paris* series, gives us *Jazz From Carnegie Hall* (1st Oct. 1958), a recording from the legendary Olympia Hall featuring a period group of jazz luminaries performing a set of classic jazz. While not *Giant Steps* or *Kind of Blue* in terms of significance, this 70 minutes should still be required listening in any jazz curriculum.

Jazz From Carnegie Hall (JFCH) had its clear antecedent in producer Norman Granz' *Jazz At The Philharmonic* (JATP) series, wherein jazz stars of the '40s came together on the concert hall stage rather than in the jazz club while maintaining an easygoing jam-session environment. JFCH was a one-time answer to JATP, touring Europe in September-October 1958, conceived and produced by future media magnate Daniel Filipacchi, who collected together a multi-generational and (in homage to the JATP) multi-racial group: drummer Kenny Clarke (born 1914), bassist Oscar Pettiford and trombonist Kai Winding (both born 1922), pianist Red Garland (1923), trombonist J.J. Johnson (1924), alto saxophonist Lee Konitz (1927) and the baby of the band, pianist Phineas Newborn (1931). As with the JATP concerts, various groupings of the principals took place during the course of the concerts. Discographical connections abound: Pettiford and Clarke were the rhythm section for Konitz' Atlantic album with Warne Marsh in 1955 and Newborn's debut LP *Here Is Phineas* in 1956; Winding and Johnson of course had their legendary partnership; Pettiford was on a 1955 Miles Davis quartet session with Garland.

Apart from Pettiford's "Laverne Walk", the dozen pieces are a typical mix of jazz standards and songbook pieces as familiar as could be both to the players and a hip European audience. With the exception of Bernie Miller's "Bernie's Tune", expansive at just over eight minutes, and Milt Jackson's "Bag's Groove", elephantine at over nine, the renditions herein approach a pithiness/punchiness of the Swing Era, especially Cole Porter's "It's Alright with Me" and Noel Coward's "Mad About the Boy". Clifford Brown's "Daahoud" and John Lewis' "Afternoon in Paris" both were on the aforementioned Newborn album. One unfortunate omission due to lost reels is that saxophonist Zoot Sims, part of the tour, doesn't appear on the CD.

For more information, visit fremaux.com

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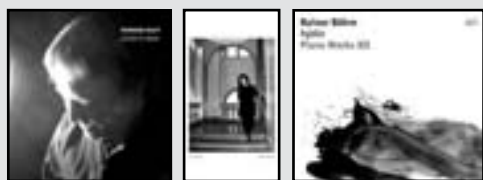
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GLOBE UNITY



Listen to Hear
Howard Riley (SLAM)
Piano Works
Lisa Ullén (Disorder)
Hýdör (Piano Works XII)
Rainer Böhm (ACT Music)
by Tom Greenland

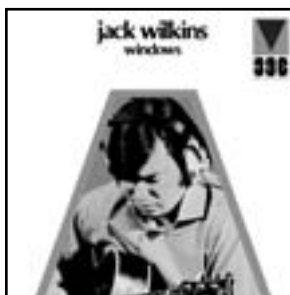
Of all instruments, piano provides a solo artist with the most choices in terms of simultaneous harmony, melody, rhythm, range and timbre. Three featured soloists show just how varied these choices can be.

With a half-century of 'show business' behind him, Howard Riley has earned his place in the pantheon of British free improvisers. *Listen to Hear* is the latest of a dozen-plus solo dates since the '70s. In an arena where close adherence to structure or protocol is deemed a bit dodgy Riley is exceptional, building his creations around short themes or recurring chords, clinging to them tenaciously even as he explores their outré implications. The 19 tracks are all short, tonal (or semi-tonal) miniatures; many hovering around C Major/minor or E-flat; more than few a leaning on a trademark left-hand bass figure with a rising guide-tone line (the fifth up to the sixth and flat-seventh degrees); some sprinkled with blues/gospel chords. Three pieces have alternate takes, providing a window into how Riley might rework a particular idea. Despite his idiosyncratic clichés, however, there is always an abstract element at play, an incorrigible quality making even the most familiar materials unpredictable.

Korean-Swedish Lisa Ullén's *Piano Works* is her second solo date (after 2011's *Catachresis*), spanning 100 minutes and three discs. Like Riley, she favors short miniatures, though each disc has one long track; additionally, a few tracks on the first two discs and all on the third contain preparations. Apparent is her penchant for jabbing, sporadic chords ("Link", "Writhe", "Apparition"); extreme range contrasts ("Up North", "Needle", "Treble and Bass", "Hollow Part 3"); sudden lingering silences ("Specter", "Yesterdays", "Apparition", "Hollow Part 4"); and stark, insistent bass notes ("Uphill", "Glow", "Psalm"). The prepared pieces mingle conventional sounds—usually voiced in the middle of the keyboard—with higher- and lower-pitched tones resembling bells, gongs, cymbals, sitars, chimes and the like. While sonically rich, the long prepared tracks are less engaging than her dynamic shorts.

Köln-based Rainer Böhm is probably best known for his work in bassist Dieter Ilg's trio, where he's covered the repertoire of Bach, Beethoven and others. With *Piano Works XII*, he joins a distinguished group (Joachim Kühn, Esbjörn Svensson, Michael Wollny, et al.) who've tackled similar material for the ACT label. Moody and romantic, Böhm possesses a formidable technique characterized by an incisive but delicate attack, crystalline right-hand figures and an especially strong and independent left hand. The latter trait is exemplified by "Bass Study, Parts I & II", during which the right hand adopts a quasi-Alberti pattern to support the left's lead. His rhythmic approach is varied and complex, from the 15-beat polyrhythms of "Badi Bada", implied up-swing of "Expansion and Reduction" and, most interesting, ebbing/flowing syncopations of "Thumb Up, Broken Toe".

For more information, visit slamproductions.net, lisaullen.com and actmusic.com



Windows
Jack Wilkins (Mainstream-Wewantsounds)
by Tom Greenland

Named after Chick Corea's iconic jazz waltz, *Windows* was journeyman guitarist Jack Wilkins first date as a leader, recorded in 1973 for Mainstream Records. Long out of print, the trio date (with bassist Mike Moore and drummer Bill Goodwin) acquired a certain cult caché when, 20 years later, A Tribe Called Quest sampled its cover of Freddie Hubbard's "Red Clay" (based on the changes to "Sunny") for "Sucka Nigga" on its *Midnight Marauders* album.

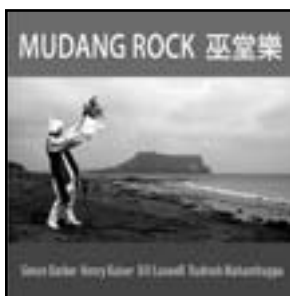
Steeped in traditional influences—limber close-chord melodies of Johnny Smith, Barney Kessel and Wes Montgomery; octave melodies of the latter; rapid-fire flatpicking of Tal Farlow and Joe Pass; 'strummed' single-note runs and filled-octave passages of George Benson—Wilkins nevertheless achieved a unique amalgam of these influences.

But what made the album a progressive statement, for its time, were the covers: the title track, Wayne Shorter's "Pinocchio" and John Coltrane's "Naima". While such tunes were being played at jam sessions, guitarists tended to favor (at least on recordings) the more predictable II-V-I harmonic cycles of bebop; with *Windows*, Wilkins showed what an (extremely) agile six-stringer could do with these more challenging and unusual chord changes.

On the title track, lush ballad chords accelerate into fast articulate lines, picked octaves and fast chordal flourishes. On "Naima" and "Pinocchio" cascading runs tumble towards the top and bottom of the fretboard, often hovering in the low, woody range favored by Montgomery; the latter track's quicksilver note-streams seem to slide over the frets, pushing ahead of the pulse.

"Red Clay" betrays another influence: the sharp, bell-like tone of Grant Green, though Wilkins' execution is far more athletic. Two compositions by Goodwin, "Canzona", based on Wilkins' samba strumming, and Iberian-flavored "Song for the Last Act", round out a highly listenable date that should appeal to lay listeners and guitar aficionados alike.

For more information, visit wewantsounds.com. Wilkins is at Bar Next Door Feb. 8th. See Calendar.



Mudang Rock
Simon Barker/Henry Kaiser/
Bill Laswell/Rudresh Mahanthappa
(Fractal Music)
by Stuart Broomer

"Mudang" is a Korean term denoting a shaman and *Mudang Rock* is "inspired by rhythms and spirit of the Korean shamanic religion." That represents all of the annotation supplied here, but drummer Simon Barker has studied Korean music extensively and it informs his rhythmic drumming vocabulary here. On a related

note, guitarist Henry Kaiser and bassist Bill Laswell developed projects with Korean music decades ago while saxophonist Rudresh Mahanthappa has applied the microtonal, modal and rhythmic structures of traditional Indian music in the context of contemporary jazz. The highly improvised music that is thus developed has its own strong character and likely best approached on its own distinctive merits. Suffice to say this is music with passing reference to ritual, the 75-minute CD tuned to the slow unfolding of its resonant depths.

If the emphasis is on depth experience, it's often rooted in Kaiser and Mahanthappa's individual exploration in the rhythmic environment created by Laswell and Barker. The opening "Orange Kut" begins with the former, the latter joins in for added propulsion, then Mahanthappa is foregrounded until he transitions to Kaiser, whose cello-like sustained sound is soon alive with distortion. Two tracks benefit from guests. "Emphyrio Salpuri" is the most distinctly Korean piece, enriched by the bending, wailing tones of Soo-Yeon Lyuh's violin-like haegeum, while "The Story Changes" gains form and depth from the addition of cellist Danielle Degruittola and pianist Tania Chen.

However, the strongest moments are saved for the final half-hour. The near-20 minute "Yongari vs. Bulgasari" is the most intense episode, burrowing further and further into the expressionist reaches of alto and remarkable exploration of genuinely electronic guitar, a kind of vision quest by sonic novelty. With "The Final Ritual", the collective comes together most intensely as a band, the four creating a unified expression, their own ceremonial genre.

For more information, visit henrykaiserguitar.com. Mahanthappa is at Miller Theatre Feb. 9th. See Calendar.

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Boundary
Megumi Yonezawa/Masa Kamaguchi/Ken Kobayashi
(ESP-Disk')
by Tyran Grillo

After scrimshawing a name for herself in the ivory of jazz as sidewoman for saxophonist Greg Osby and following her 2016 leader debut *A Result of the Colors*, pianist Megumi Yonezawa releases her deepest personal statement to date. *Boundary* triangulates her tactful artistry with bassist Masa Kamaguchi and drummer Ken Kobayashi in a set of nine freely improvised tunes, plus a lone standard for good measure. If said standard—Sammy Fain-Irving Kahal's "I'll Be Seeing You"—feels like a message that has traveled light-years to get here and shows the trio at its most resonant, then the spontaneous wonders cushioning it feel like messages yet to be revealed and show the trio at its most inward. As in the droplets of piano that open the title track, each turn of phrase makes known a realm that only the ears can grasp.

While other titles offer descriptors of what one encounters here, their truth is limited. "Alchemy", for example, does indeed come across as a sonic conversion of base elements, even as one is constantly reminded of something far more precious than gold: namely, the coherence of flesh, bone and dedication that only

musicians who listen to each other this closely can achieve. "Tremor", too, despite an underlying quiver of spontaneity, names the album's steadiest departure. Then there's "Wavelength", a duet between Kamaguchi and Kobayashi implying something greater than synergy: dialogue.

Even without such trail markers, one can hear the cartographic sincerity of "Reef" and tactile intensity of "Nostalgio" as if they were one and the same. The most absorbing promises are fulfilled in "Veil" and "Onement". Where the former is as beautiful as it is intrepid, the latter swirls with life-giving immediacy. Mirroring the patient unfolding of "Meryon", they seek catharsis on the path to getting there, so that by the end a new beginning has already opened its eyes for want of another day.

For more information, visit espdisk.com. This project is at Greenwich House Music School Feb. 9th. See Calendar.



Forever Sanctified
Joey Morant (Blujazz)
by Anna Steegmann

If you have experienced Joey Morant's dazzling trumpet and flugelhorn playing, scat singing and humorous banter on stage, you have witnessed an entertainer par excellence. This Charleston native is a musician from the Jenkins Orphanage Band tradition of the '50s. His admiration for Louis Armstrong is unmistakable and he has made a name for himself with his soulful Armstrong interpretations. He has won prestigious awards, performed internationally and played/recorded with Ray Charles, James Brown, Dizzy Gillespie, Benny Goodman and many others. Nonetheless, he has been called "one of the heaviest cats you never heard of." This should change with *Forever Sanctified*, his second CD after *Better Late Than Never* from 1998.

Forever Sanctified has 12 tracks, half Morant's tunes. The musicians play in duo, trio, quartet or sextet formation: Mike LeDonne or the late Gene Ludwig (organ), Mark Whitfield (guitar), Max Schweiger (baritone saxophone), John Simon (tenor saxophone), Cameron Brown (bass) and Tedd Firth or Terence Conley (piano) are excellent collaborators. Morant's 17-year-old son Amadeus plays drums throughout.

This is soul jazz at its best, lyrical, sincere and heartfelt. All the musicians are on top of their game but it's Morant's showcase for his wide range of talents. His dynamic and creative play stands out in the instrumental tracks. Jimmy McHugh-Dorothy Fields' "Don't Blame Me", a duo with Conley and Morant on flugelhorn, is riveting. Traditional song "Annie Laurie" shows the leader's superior command of both horns. Abel Baer-L. Wolfe Gilbert's "My Mother's Eyes" starts mournful and ends in a joyful upbeat improvisation, Morant pulling off astonishing lower registers on trumpet. "Sidewinder"'s spirited horn solos fête Lee Morgan.

In his own compositions, he presents poetry in song on "It's Expensive To Be Poor", lets his horns go into high-speed fire mode in "Wacky, Lucky, Clacky", takes wild flights in "Joey's Theme" and plays melodic postbop in "437 Race Street". Other tracks break no new ground but confirm his claim that he can "play and entertain in any genre and still be a jazz musician."

For more information, visit blujazz.com. Morant is at Blue Note Feb. 10th and Club Macanudo Feb. 20th. See Calendar.



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Exactly Like You
Alyssa Allgood (Cellar Music)
by Alex Henderson

Alyssa Allgood's 2016 release *Out of the Blue* was a solid jazz vocal tribute to the great Blue Note instrumentalists of the '50s-60s. On *Exactly Like You*, the Chicago-based singer tackles not only Blue Note, but also everything from Charlie "Bird" Parker and Tin Pan Alley to '70s soul.

Despite the fact that she was only 23 when this album was recorded in 2018, Allgood gets much of her inspiration from Ella Fitzgerald, Sheila Jordan and other icons who emerged generations before her. There are also elements of R&B in some of her performances, especially when she puts a soul-jazz spin on Stevie Wonder's "If It's Magic" and Michael Jackson's 1979 hit "Rock with You".

Allgood is backed by her working trio of Dan Chase (Hammond B-3 organ), Kyle Asche (guitar) and Greg Artry (drums), their flexibility serving her well whether she's embracing Wonder and Jackson or bringing her improvisatory skills to standards like Jimmy Van Heusen's "Darn That Dream", Jimmy McHugh-Dorothy Fields' "Exactly Like You" or Harry Warren's "The More I See You".

Allgood also includes some original material: breezy "By My Side" and easygoing "Waltzy", both of which she wrote with Chase. Allgood's talents as a ballad singer are evident on introspective performances of Thelonious Monk's "Ask Me Now" and Parker's "Yardbird Suite", the latter done in a surprising take as a slow, relaxed ballad.

The '60s Blue Note classic that Allgood includes is trumpeter Lee Morgan's "Hocus Pocus", to which she adds lyrics. While Allgood isn't groundbreaking, she is undeniably skillful at what she does. The expressive Chicagoan wears different hats, from scat singer to interpreter of familiar lyrics to lyricist—and she shines in all of those areas on this outing.

For more information, visit cellarlive.com. Allgood is at Jazz at Kitano Feb. 14th. See Calendar.



Go Get Ice Cream and Listen to Jazz
Kassa Overall (s/r)
by George Grella

The general second wave of musicians mixing together jazz and hip-hop is one of the most exciting and satisfying things going on in the jazz scene today. Different than previous meetings of the two worlds, like Beans getting together with William Parker and Hamid Drake, this current music is being made by musicians who came up playing both styles and more—the Venn diagram that brings together the likes of Robert Glasper, Questlove, Makaya McCraven, Flying Lotus and Ben LaMar Gay has a rich, deep, beautiful hue.

To that, add the latest from Kassa Overall—credit

him as drummer and the catch-all term producer, but here he's so much more, very much the auteur in the hip-hop sense. He's crafted a fine mixtape-style album that drops in stellar guest spots from the late trumpeter Roy Hargrove and also also trumpeter Theo Croker, singers, Judi Jackson and Carmen Lundy and guitarist Arto Lindsay while maintaining a clear, coherent individual voice. The electronic production has a subtle, chillwave quality—it may take a moment to acclimate to the cool waters, but once in the listener is soon immersed and refreshed.

Overall thinks in terms of songs, the occasional broken beat is an embellishment within a fuller, complete form. And songs like "My Friend" (featuring Lindsay) and "Prison and Pharmaceuticals" ("What's the best stocks? / Prison and pharmaceuticals") are excellent, smooth and insinuating. The album is a demonstration of the possibilities of style and it's also much more, a set of meaningful songs placed in the continuum of African-American music.

An example is the artful updating of Bob Haggart-Johnny Burke's "What's New" into the ultra-contemporary "What's New With You"; Overall works a sample of an old piano trio rendition into an entirely new song, bringing the original "hello" to a final "goodbye".

This is also very much an album in the classic sense, the sequencing is careful and deliberate—from an early mix Overall made a final adjustment. And in an era where the CD format has led to too many overstuffed albums delivering too much of a good thing, this one clocks in at a tight and sweet 39 minutes of captivating soul.

For more information, visit kassaooverall.com. Overall is at The Jazz Gallery Feb. 14th. See Calendar.

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Adventures in Time and Space
Alchemy Sound Project (ARC)
by Jim Motavalli

Recorded in 2016, *Adventures in Time and Space* is the second CD by the collective of players known as Alchemy Sound Project. Minor confusion is caused by the fact that their 2016 debut, with very similar personnel, is called *Further Explorations*.

The six pieces are by tenor/soprano saxophonist Erica Lindsay (who gets two), bassist David Arend, trumpeter Samantha Boshnack, reed/wind player Salim Washington and pianist Sumi Tonooka. There's huge variety, of course, but the musicians share an aesthetic. It's melodic postbop, with a distinct melancholy edge. Washington's Dolphy-esque flute is perhaps the dominant instrument, but it's used mostly for (effective) coloration.

Lindsay's gorgeous "Jeff's Joy" is the 'barn burner' and it's only midtempo while her title track is typical of the offerings here. Opening with bass clarinet, it's pushed forward by bass, then dives into a sparkling piano solo (reminiscent of light McCoy Tyner, if that's a thing). The piece loses momentum with short back-to-back drum and bass features, but then regains it with soaring tenor.

A very nice feature of the band is that the horns

support each other sympathetically throughout, the lead players riding on a cushion of unison lines (including from guest Michael Spearman on trombone).

Boshnack's "Song of the Whistle Wing" is music for a rainy day, featuring really stimulating interplay between Tonooka and Arend after the theme is stated. Tenor briefly soars, held aloft by the other horns, and trumpet is featured, but this isn't Paul Gonsalves at Newport – the writer's pen dominates.

Washington's "Odysseus Leaves Circe" is another mood piece, with the author's flute and bass clarinet up in the mix. Arend's "Ankh" benefits from propulsive bass (and an arco section), hummable theme and Washington singing to the birds on flute. Lindsay's solo is short, but punchy.

The album is of a piece, a consistent listen, with an emphasis on composition and interaction rather than soloists playing at length.

For more information, visit artistsrecordingcollective.biz. Sumi Tonooka and Erica Lindsay are at Tribeca Performing Arts Center Feb. 16th as part of Lost Jazz Shrines. See Calendar.



Julius Eastman Piano Interpretations
Kukuruz Quartet (Intakt)
by Andrey Henkin

As a gay, African-American contemporary classical composer with interests in political and social commentary in the '70s-80s, Julius Eastman (1940-90) was an outlier. So too is this album of his compositions within the Intakt catalogue. As expansive as the Swiss label's mission has been since its founding in 1986 (initially focusing on pianist Irène Schweizer and other Europeans and now fully international), it has included very little composed music of this nature.

Kukuruz Quartet (the word means corn in Slavic languages but...?) is three Swiss and one German pianist—Philip Bartels, Duri Collenberg, Simone Keller and Lukas Rickli—two of whom were born after Eastman composed the four pieces contained in this overdue assessment of his work. It comes at a time when the composer, who was also a vocalist and conductor and died homeless at 49 with his pieces discarded upon his eviction, is being 'rediscovered': a biography, *Gay Guerrilla: Julius Eastman and His Music*, was published by University of Rochester Press in 2015; New World Records released a 1980 solo concert recording from Zürich in 2017; and The Kitchen had a retrospective of his work in early 2018 curated by composer Mary Jane Leach, who co-edited the biography.

The pieces, "Fugue no. 7" (1983), "Evil Nigger" (1979), "Buddha" (1984) and "Gay Guerrilla" (1979), are examples of Eastman's approach to the catch-all term "Minimalism". Yet, as the Kukuruz Quartet shows with bravado equal to the composer, his concept and aesthetic was one of urgency rather than placidity. Nowhere is that more apparent than on "Evil Nigger", which the quartet essays with angry majesty. Even "Buddha", an exploration mostly inside the piano, is skittering and edgy, almost alien. "Gay Guerrilla", which lent its name to the biography, is perhaps the most accessible composition, yet whose underlying message is in opposition to its hymn-like gravitas. The Swiss, those masters of time, are to be lauded for reasserting that Eastman's music is, in fact, timeless.

For more information, visit intaktrec.ch. This group is at Italian Academy at Columbia University Feb. 20th. See Calendar.

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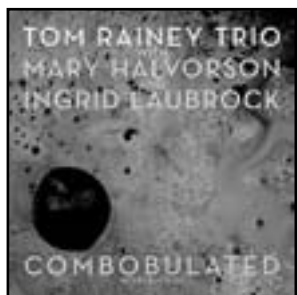


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Combobulated
Tom Rainey Trio (Intakt)
by Annie Murnighan

Successful free jazz collectives are those in which, despite the use of ‘noise’, tightrope-thin line between intentional tumult and actual chaos and absence of common practice musical structure, the listener can sense at all times the care with which the musicians are truly listening. This too can be a thin line to traverse, particularly when a group is made up of as strikingly original players as the Tom Rainey Trio.

Combobulated is the fourth and most recent collaboration among drummer Tom Rainey, guitarist Mary Halvorson and saxophonist Ingrid Laubrock and features seven pieces recorded in front of a live audience and produced with minimal intervention by guitarist David Torn.

Though the combination of such unique voices has the potential to result in excess, any apprehension is immediately dispelled by the nearly 19-minute long title track opening the record. The trio is in turns caustic and harmonious, veering from claustrophobic spurts of improvisation to moments of reactive cooperation so tight and assured they would seem pre-rehearsed were it not for their persistent immediacy. It’s in the tension between these poles—cacophony and harmony, spontaneity and consonance—that sets the trio apart. Some of the most thrilling moments occur when Halvorson and Rainey lock into tight grooves that allow Laubrock to move in and around the rhythm with labyrinthine precision and versatile sense of timbre. There’s a distinct pleasure, too, in listening to musicians with clear technical skill abandon form entirely in favor of unfiltered, unadulterated (and often volatile) expression.

That’s not to say the album is made up entirely of extremes; “Point Reyes” wanders pensively, the most beautifully sparse piece herein. The first half of “Isn’t Mine” is a crookedly pleasant jaunt of sorts, Halvorson and Rainey holding down a lopsided groove underneath the piercing, aerobic squeals of Laubrock. The second half of the piece, which arrives after a sort of harmonic curveball, is no less stirring in its patient and textured ambience. “Fact” begins with a swarm of warbling frequencies that bleep and swirl, before Rainey brings an end to the frenzied burst of electricity with a thunderous fill. The piece, in its varying textures and levels of interaction, captures the daring and thoughtful experimentations that hold the album together.

For more information, visit intaktrec.ch. This project is at The Jazz Gallery Feb. 22nd. See Calendar.



Subtle Disguise
Joe Locke (Origin)
by Marco Cangiano

If variety is the spice of life, Joe Locke’s latest album seems to have found the right recipe. Seven originals,

covers of Bob Dylan and Blind Willie Johnson tunes, a core quartet of Jim Ridl’s imaginative keyboards, Lorin Cohen’s colorful bass and Samvel Sarkisyan’s nimble drumming, plus a diverse group of guests comprising Adam Rogers (guitar), David Binney (alto saxophone) and vocalists Raul Midón and Alina Engibaryan make for quite an eclectic CD. Locke himself confesses that this recording represents “the total expression of who I am as a musician and human being.”

In this sense, Locke speaks of having found his *lingua franca*, connecting all the styles he has been playing. But eclecticism per se may not necessarily be a value and lead instead to a certain loss of cohesiveness. Such is the case with this otherwise spectacular music: each piece is brilliant in and of itself, but the overall result lacks directions compared to Locke’s earlier efforts such as *Love is a Pendulum* and *Signing*.

Each tune reflects a programmatic approach, starting from their self-defining titles: the dramatic rhythmic pattern of “Red Cloud” is a tribute to the Oglala Lakota chief; Dylan’s “Who Killed Davey Moore?” verges on funky by showcasing Midón’s vocals and guitar dissenting on morality; the title track’s suspenseful atmosphere ponders on the many masks we all wear, keyboards weaving among vibraphone and guitar.

The CD then proceeds by alternating mood, pace, instrumentation and dedications. Many are the moments of sheer brilliance, including Locke’s heartfelt tribute to Bobby Hutcherson “Make Me Feel Like It’s Raining”; vocals in “A Little More Each Day” in which Engibaryan and Binney capture the very essence of the tune, beautifully supported by piano; and Rogers’ solo on “Motherless Children”. This is an extremely rich and varied menu yet one whose diversity may overwhelm some listeners’ tastes.

For more information, visit originarts.com. Locke is at Dizzy’s Club Feb. 22nd-24th with Warren Wolf. See Calendar.



Enamiço Reciprokataj
Brittany Anjou (Origin)
by Donald Elfman

For pianist Brittany Anjou’s new recording, she uses Esperanto for the title (translated as “Unrequited Love”) as a symbol for the international language utilized to create her music.

The not-quite-centerpiece of the recording is the five-part *Reciprokataj Suite*—not-quite because the sections are ‘interrupted’ by other originals yet the album feels like a beautifully unified whole. The disc opens with “Starlight”, which finds electronic tape play emerging into a joyously propulsive line Anjou, bassist Gregory Chudzik and drummer Nicholas Anderson massage delightfully. Then tape play returns in furious conversation with trio.

The first part of the suite, “Cyrene (Flight of the Butterfly)”, does indeed evoke its dedicatee, Anjou daringly pounding out happily repetitive lines, the rhythm section with her at every moment. Part II, “Girls Who Play Violin”, is a delicate and moody statement with beautiful bowed bass. Part III, “Harfa”, is an elegant and stately fanfare while Part IV, “Olive For You”, is an extended love waltz in which piano is exquisitely punctuated by drums, raucous while retaining quiet power. Part V, “Flowery Distress”, is complex and darkly tense and “Elektra” is a kind of epilogue that closes the suite and the album with

electronic distortion à la opener “Starlight”.

The first of the non-suite pieces are quietly swinging “Snuffaluffagas”, a tribute both to *Sesame Street* and Ahmad Jamal with a lovely innocence that recalls childhood dancing; “Balliou for Bartok”, a darkish yet jaunty line, bass and drums creating a rock-live groove; and “Hard Boiled Soup”, a tribute to McCoy Tyner.

There’s a sensibility about Anjou’s work that reflects how jazz can meet a more structured classical approach and emerge with something very different indeed.

For more information, visit originarts.com. This project is at Le Poisson Rouge Feb. 25th. See Calendar.



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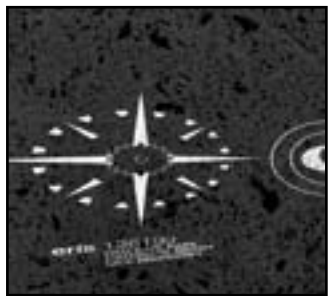


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Eris 136199
Han-earl Park/Catherine Sikora/Nick Didkovsky
(Buster and Friends)
by John Pietaro

This debut recording is the science fictional foray that could only be cast by the pairing of guitarists Han-earl Park and Nick Didkovsky in the presence of saxophonist Catherine Sikora. Though the trio has been performing widely over several years, its only other document was two cuts on a Park disc released by SLAM in 2015. Happily, the ensemble is now officially on CD and download. And this listening experience really requires a full album.

In a field of experimentation and free music, *Eris 136199* stands as singular. The sound begins with Park, who lays down a rhythmic tapestry, but not so much of lines and chords; he may just have the specter of drumming giant Rashied Ali guiding his hands. His fingers, palms and wrists tirelessly bounce, skitter, smear, stroke, strum, hammer-on, pull-off and thump his solid-body electric. Considering the rapidity of his technique, the effect is not simply percussive, but utterly drumkit-like and a liberated kit at that (Park's role is clear, but the fourth section of "Therianthropy" is an outstanding example). Not to say that Didkovsky, he of Dr. Nerve fame, is relegated to standard technique.

His playing has always seemed inspired by Robert Fripp, so enthralled is he with the linear aspect of held sounds (be they tones played or fed-back into his amplifier) and crafting same into emotional, melodic phrases as easily as searing, erupting explosions. You can hear this throughout the album, but it stands out in the three-part "Adaptive Radiation". While the band is all about free improvisation, Didkovsky is also a composer and arranger and this is evident in his carefully structured lines and solo excursions.

Tenor saxophone is the sole acoustic instrument and Sikora revels in that airspace. Heralding in striking song-like passages over the rumble and din, she then climbs over this in a breathless downpour of sound (check out "Universal Greebly", a 10+-minute feature). In her tenor, one hears much of the heritage of jazz, from the warm, round tone of Coleman Hawkins and the flights of Lester Young to the wondrous cry of John Coltrane. Such a presence opens up the disc, offering a spare moment of what can only be described as Sikora's special lonesome quality.

The closing work, two-part "Hypnagogia", begins with the most electronic of sounds in Didkovsky's canon and as it fades the saxophonist blows an aerial passage that turns expressionistic as Park hurls rapid-fire fills about her (think *Interstellar Space* as a starting point). By the time Didkovsky returns, his guitar embellishes Park's and Sikora closes with lush postbop improvisation that will give listeners chills.

For more information, visit busterandfriends.com. Didkovsky is at Areté Gallery Feb. 25th. See Calendar.



Signature
Matthew Shipp (ESP-Disk')
Conference of the Mat/ts
Matthew Shipp/Mat Maneri (Rogue Art)
by John Sharpe

Matthew Shipp has emerged as one of the preeminent pianists of his generation. As such his art has been thoroughly documented. He has led over 60 dates and performs as a sideman or co-leader on many more. But you would be hard-pressed to find a dud among even this copious back catalogue. That state of affairs won't change with the addition of these two sessions.

On *Signature*, the third release under his name for ESP-Disk', Shipp reconvenes his stellar trio with bassist Michael Bisio and drummer Newman Taylor Baker. Like Shipp, the group's style is both unique and firmly grounded within the piano trio tradition. But there's a different feel to this outing, almost as if Shipp is making a conscious effort to sidestep accustomed tropes, deploying familiar gambits in new ways. Even the most jazzy cuts get a makeover. Thus on "Stage Ten", Shipp disrupts the vibe created by walking bass and buoyant cymbal time by dampening the piano strings to distort and muffle. On "Zo #2" Shipp reverses the strategy by sticking to the script, albeit at a rapid clip, while bass and drums phrase loose and oblique. Elsewhere nothing is as it seems. The opening title track appears almost introverted in spite of its restrained drama. As he does throughout, Bisio demonstrates the art of playing free yet within the prevailing structure, his contrapuntal tone poems one of the unit's strongest selling points. By contrast, "Flying Saucer" is restless, densely detailed and unsettling, as the constituent parts jostle against one another. When Shipp digs into one of his nagging motifs, as he does here and amid the crabwise movement of "The Way", they stand in sharp relief,

rather than serving as the prime building blocks. The final "This Matrix" could act as a summation of the threesome's virtues: crisp, emphatic and animated, but always avoiding the obvious.

On *Conference of the Mat/ts*, Shipp revisits a format showcased on a previous duet with violist Mat Maneri, *Gravitational Systems* (hatOLOGY, 2000). Their paths have crossed many times in the intervening years, so their deeply individual yet cohesive approach to 13 pithy but event-filled improvisations comes as no surprise. Maneri remains another utterly distinctive stylist. He rarely swings, tending to play across any beat Shipp implies; his viola murmurs and sighs as his control of microtones evokes the human voice in all its flexibility, shifting between piercing intensity and tremulous pathos. Shipp combines well with Maneri, their accord not one based on echoing or following, but their lines forming a whole, occasionally jazzy, occasionally contemporary classical, but totally *sui generis*. With his elastic sense of time, sporadic lyrical flourishes and insistent rhythmic fragments and in particular when his fingers skate across the keys to produce a slippery legato, the pianist shuns the tyranny of tonality. Their interaction maintains a state of constant flux. For much of the proceedings both bathe in the spotlight, though one or other may recede momentarily before the situation is inverted. In doing so they fabricate an unsentimental beauty full of striking juxtapositions, by turns reflective, edgy, somber, knotty, enigmatic and delicate. The overall effect suggests a collection of varied but disquieting short stories, which are barely resolved, if at all, but that linger in the memory all the more as a result.

For more information, visit espdisk.com and roguart.com. Shipp's trio is at Dizzy's Club Feb. 25th. See Calendar.

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Glitter Wolf
Allison Miller's Boom Tic Boom (Royal Potato Family)
by Robert Bush

Allison Miller's sextet doesn't feel like a drummer's group—she is actually placed very modestly in the mix and there aren't a ton of drum solos on *Glitter Wolf*—but she's definitely in charge and her compositions reflect a wise and egalitarian sense of democracy that sounds both beautiful and adventurous. Boom Tic Boom is comprised of Myra Melford (piano), Ben Goldberg (clarinet, contra-alto clarinet), Kirk Knuffke (cornet), Jenny Scheinman (violin) and Todd Sickafoose (bass), all players representing a kind of alternative mainstream where creative expression trumps any slavish devotion to a preconceived definition of 'swing' or service to 'the tradition'. Yet *Glitter Wolf* is undeniably accessible, gloriously melodic and funky as hell.

Goldberg is a monster clarinet player and on opener "Congratulations and Condolences", he sets a standard for golden tone while Sickafoose holds down the bottom with weighty heft and Knuffke reaches for the heavens, all supported by the leader, who sounds light and airy while still packing a considerable punch.

The band entertains a moody shift between a New Orleans-style gutbucket and an austere chamber feel on "The Ride", anchored by trenchant contra-alto clarinet and boasting superb solos from Knuffke and especially Scheinman, whose country-tinged filigree is a constant source of joy. Wicked ride cymbal punctuates and uplifts the enchanting "Daughter And Sun" and the rich combination of clarinet, cornet and violin proves to be quite irresistible. The drum solo kind of sneaks up on the listener, architecturally brilliant and seamlessly executed.

There are a wide variety of moods and grooves throughout the disc, from the celebratory, almost Carnival nature of "Welcome Hotel" to dark orchestral textures of "Vine And Vein". The closing "Valley Of The Giants" offers up a hypnotic, trance-like structure of layered melodic repetition reminiscent of Balinese Gamelan music.

For more information, visit royalpotatofamily.com. This project is at Dizzy's Club Feb. 26th. See Calendar.



Noise of Our Time
Ken Vandermark/Nate Wooley/
Sylvie Courvoisier/Tom Rainey (Intakt)
by Steven Loewy

The relatively short pieces on this studio recording are filled with surprising shifts, focused passion and outstanding technique. The players mesh together in a thoroughly delightful and often thrilling collaborative effort, for which reed player Ken Vandermark, trumpeter Nate Wooley and pianist Sylvie Courvoisier each contribute three compositions. It works well due to the thoughtful arrangements and diversity of the pieces. While the members of this quartet, completed

by drummer Tom Rainey, have crossed paths often and worked together in various combinations, this is the first time they have recorded as a group. The sound reveals the subtle influences of early Ornette Coleman and Anthony Braxton but marked by the individuality of the players.

Highlights abound, with hidden facets in each track, most of which sport melodic lines, quick changes and exhilarating contributions from each player. Wooley and Vandermark are perfect foils and the latter's eclectic clarinet soars with abandon on the former's "Songs of Innocence", as piano and drums form a perfect backdrop. Intense, revelatory piano juts forth ferociously on Courvoisier's forward-thrusting "Checkpoint" while her "VWCR" lays a seamless takeoff for swishing trumpet. Wooley's loosely structured "Truth Through Mass Individuation" features an impressive Rainey solo; throughout the drummer eschews simple time-keeping for a fascinating participatory approach that pushes the others or, as on Vandermark's rolling and leisurely "Simple Cut", provides a stimulating backdrop that almost substitutes for bass behind Wooley's fanciful flights.

Vandermark is off to the races on "Checkpoint", spurred by Rainey, while Wooley offers a master class in avant garde trumpet that is jagged yet surprisingly focused and intense, followed by Courvoisier's angular and progressively mesmerizing technique. This is immediately contrasted with Vandermark's extraordinary "Track and Field", opening slowly and softly, followed by droning saxophone, bass drum and eventually muted trumpet, with the horns ping-ponging, gradually building toward a majestic, riveting piano improvisation with punctuating drum thrusts, after which clarinet forcefully mines the upper registers. Courvoisier's "Sparks" shows off her postbop roots, with a clever opening and dynamic performance, after which Vandermark and Wooley interlock horns followed by the sensuously ragged melody.

For more information, visit intaktrec.ch. Wooley is at Pioneer Works Feb. 25th. Rainey is at The Jazz Gallery Feb. 22nd. See Calendar.



Icarus
Joris Roelofs/Han Bennink (ICP)
by Mark Keresman

Important locales in the timeline of jazz: Kansas City in the '30s; NYC in the '50s; and Amsterdam in the '60s. Of the latter scene is legendary drummer Han Bennink, who worked with Eric Dolphy, Wes Montgomery and Dexter Gordon before going on to become a central figure in Euro-free circles. At 76, Bennink is still going strong and *Icarus* is his latest project, a duet with a countryman clarinetist who could be his son: Joris Roelofs, born 35 years ago this month.

Bennink and Roelofs share a playful, joyful approach to free improvisation, the former especially possessed of an impish, absurdist streak. The album opens with the ominously dramatic "Carmen", clarinet wailing like a wounded beast while Bennink has at the drums and a piano simultaneously; the pair then stalk one another through darkened Hitchcock-ian hallways.

Most of the music herein is improvised but there are a few interpretations: Kurt Weill's "This is New", played with a definite lilt and carefree swing; Dolphy's "Something Sweet, Something Tender" essayed as a pensive, somewhat restless ballad with drums

providing stormy counterpoint to soulful bass clarinet; Charlie Haden's "Song for Che" as classically elegiac. Bennink makes the drums crackle on "Broad Stripes and Bright Stars" while Roelofs offers mournful, high lonesome clarion calls, then lithe, gently swirling, bop-flavored lines. These performances, while free-ranging, are concise and punchy, most tracks hovering at the three-minute mark.

Icarus is a set of stimulating, fascinating duets where questing freedom and merry tunefulness, serious musicianship and goofy, burlesque-ish moods overlap and intertwine.

For more information, visit icporchestra.com



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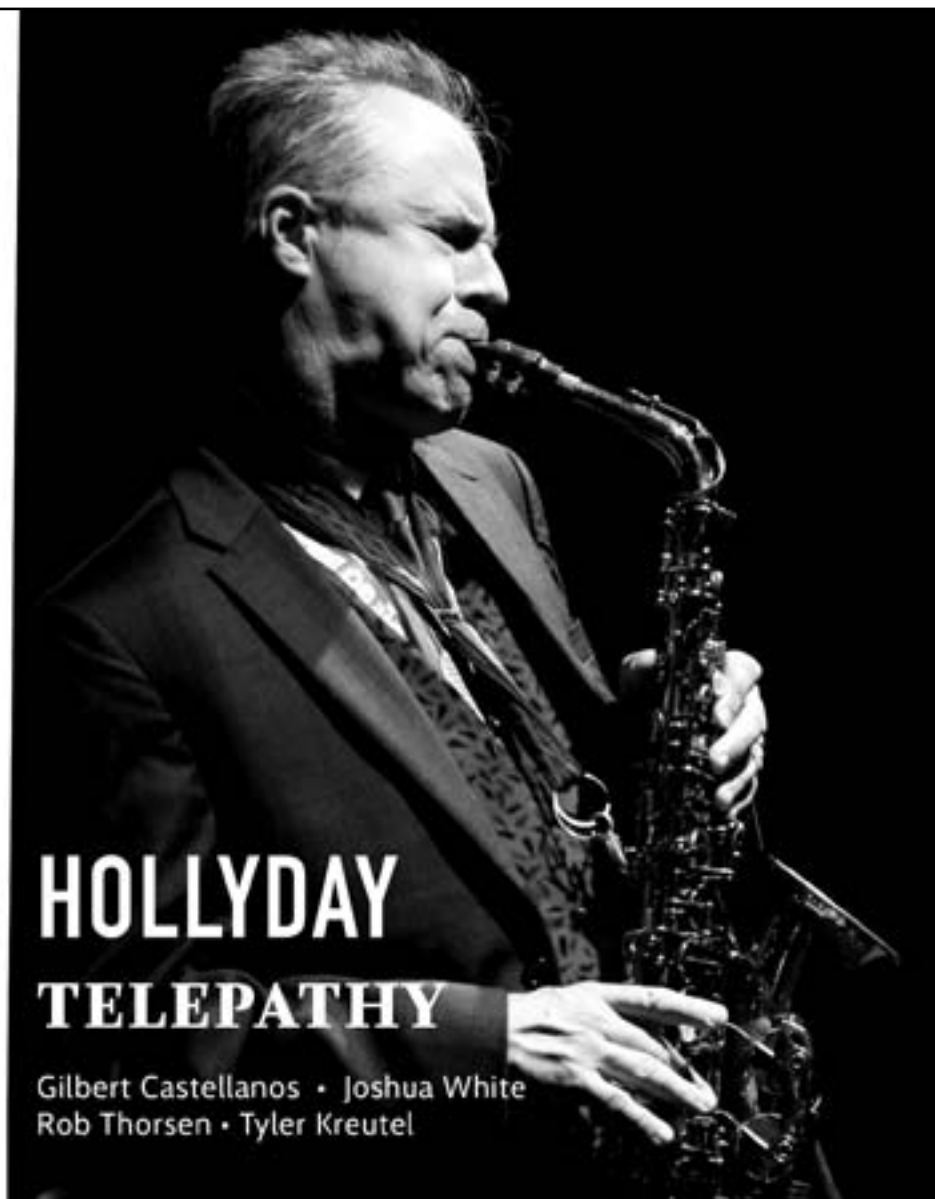
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The Stylings of Champion
Champion Fulton (s/r)
by Ken Dryden

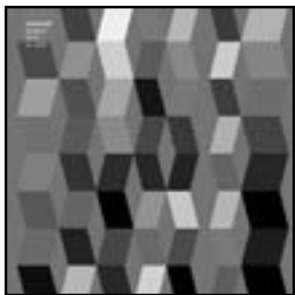
It's hard not to admire an artist like Champion Fulton. Immersed in jazz through her father, jazz educator Stephen Fulton, she was already singing in public at a tender age. While her jazz education at SUNY Purchase was dominated by piano with the demanding Hal Galper as her instructor, she vowed to pursue both singing and playing piano. She's a self-starter as well, as she has been a leader from day one of her career.

This two-CD set is unusual: Disc One has around 55 minutes of music yet Disc Two has only 28; since it is priced like a single CD, think of it as a bonus disc. Her trio with bassist Hide Tanaka and drummer Fukushi Tainaka has been together since 2004 and her father guests on several tracks playing flugelhorn.

Most of the album is devoted to familiar standards, but Fulton finds fresh ways to approach many of them. Her striking vocals float over a swinging take of Harry Warren-Al Dubin's "I Only Have Eyes For You", spiced by her father's Clark Terry-flavored solo. The leader's bop chops are prominent in the brisk setting of Jerome Kern-Oscar Hammerstein's "All The Things You Are" while Buster Williams' hip arrangement of Richard Rodgers-Lorenz Hart's "I Didn't Know What Time It Was" and a dramatic interpretation of the often-recorded Johnny Green-Edward Heyman-Robert Sour-Frank Eyton standard "Body And Soul" (accompanied only by inventive bass) are ample proof of her willingness to take chances.

There are some surprises as well, such as her romp through Oscar Peterson's "Blues Etude" and soulful setting of Cedar Walton's lesser-known "Martha's Prize". It's easy to understand how she has grown a loyal fan base with outstanding efforts like this release.

For more information, visit champion.net. Fulton is at American Folk Art Museum Feb. 13th. See Calendar.



Greatest Show On Earth
Elephant9 (Rune Grammfon)
by Elliott Simon

"Welcome back, my friends to the show that never ends." The sweeping keyboards of Ståle Storløkken (who turns 50 this month), Nikolai Hængsle's resounding bass and drummer Torstein Lofthus' exquisite feel and sense of arrangement coalesce to form the Norwegian trio Elephant9. They mix varying degrees of prog, jazz and psychedelia and ensure that ELP's aforementioned salutation remains a truism. *Greatest Show On Earth* avoids the guitar psychedelia of Elephant9's last several outings, a move that paradoxically makes this session all the more powerful.

Storløkken's themes are clear and concise. They embolden a cohesive and well-structured show perfect for vinyl and *Greatest Show On Earth* is also available in the LP format. Throughout, the band is true to its

purpose, which is a nostalgic look forward. Opener "Way of Return" is defined by a gorgeously ethereal bassline and dirge-like drums. Storløkken unhurriedly plays off this ambience to invoke a beautifully expansive setting. The band then flexes its muscle on the frenetic showpiece "Actionpack 1" and is touched by the prog Gods via the deferential "Farmer's Secret".

"Dancing with Mr. E" goes from an intentionally pedestrian plod into a brilliant boogie by virtue of Storløkken's blazing fingers and the rhythm section's feverish strokes. Hængsle and Storløkken skillfully meld harmonics for an unsettling "Mystery Blend" as death-metal-like drums and bells augment the heavy aural scenery to develop a troubling vibe. Closer "Freaks" is the culmination and Storløkken takes on the tune with commanding chords. An initial dorky riff gathers momentum until it is transformed into a statement that evolves into a self-referential tour de force.

Greatest Show On Earth is a return to the band's magnificent *Walk the Nile* (Rune Grammfon, 2010), benefitting from increased unity and focus in the context of superb compositional skill and musicianship.

For more information, visit runegrammfon.com



Continuum
Jessica Jones Quartet (Reva)
Eponymous
Pitch, Rhythm & Consciousness Quartet (Reva)
by Scott Yanow

Tenor saxophonist husband/wife team Jessica Jones (whose discography includes sessions with Don Cherry and recently departed Joseph Jarman) and Tony Jones (noted for his association with Peter Apfelbaum) recently started Reva to document their music.

The imprint's first release, *Continuum*, features the saxophonists in the Jessica Jones Quartet along with electric bassist Stomu Takeishi, drummer Kenny Wollesen and a few guests. Jones wrote all but three of the songs (there are also two standards and an original by Tony) and she is generous in showcasing her sidemen. Tony, who has a complementary style, gets almost as much solo space as the leader and Takeishi is prominent on many of the pieces. 17-year-old alto saxophonist Devante Dunbar fares well on "For the Cats On The Continent", 89-year old singer Ed Reed sounds youthful on "Just As It Is" and Jones' former student trumpeter Ambrose Akinmusire makes a guest appearance, along with Mamadou Sidibe on the Malian string instrument kamali ngon, during closer "Continuum Reprise". The music is primarily forward-looking postbop, grounded in tradition but open to spontaneous flights. The theme of Thelonious Monk's "Evidence" is stated loosely, short but purposeful solos serving as a fine introduction to the quartet. The leader is featured in excellent form on the ballad "Wither Without You" and her duet with Takeishi on "I Want To Talk About You". While "Higher Than" is lightly funky, the uptempo title track (which hints at spots at "Alone Together") gives the group an opportunity to cook.

A followup to the 2012 album *Pitch, Rhythm and Consciousness*, which teamed Tony Jones with violinist Charlie Burnham and percussionist Kenny Wollesen, *Pitch Rhythm and Consciousness Quartet*, which was recorded in 2013, adds cellist Marika Hughes to the group. Jones is the lead voice when he is playing but this group is very much a musical democracy. Each of the players contributed at least one original, with five of the performances group improvisations. A lot of the music is laidback with plenty of space as if the quartet was waiting

for inspiration to strike. However there are some bright moments: Jones' brief unaccompanied solos on "Candlelight Salute" and "13 Candles, 12 Stars"; eerie "Joseph's Bells"; a bluesy "Hurt Nobody" (one of the pieces with Burnham's voice); and intense "Gone" are the most memorable selections. If only there were more.

For more information, visit revainc.org. These projects are at ShapeShifter Lab Feb. 8th. See Calendar.



Jazz Band/Rock Band/Dance Band
Moppa Elliott (Hotcup)
by George Kanzler

Bassist, composer and bandleader Moppa Elliott expands his horizons beyond Mostly Other People Do the Killing (MOPDtK) on this double-CD showcasing three larger bands, all prominently featuring piano and/or keyboards. Advancing On A Wild Pitch, the jazz band, continues in the eclectic vein of MOPDtK, albeit with different instrumentation, while Unspeakable Garbage, the rock band, and Accelerating Due To Gravity, the dance band, chart new territory with roots in rock and dance/pop/rock.

There's an antic spirit in Elliott's MOPDtK music, reflecting influences as diverse as Charles Mingus and the Willem Breuker Kollektief and it carries over into these band projects, but with a whole new battery of ensemble colors. Advancing On A Wild Pitch contrasts Sam Kulik's trombone and Charles Evans' baritone saxophone with Danny Fox' piano in both ensemble and solo roles. Opener "Oreland" begins with rhythm trio in a syncopated shuffle, then Evans and Kulik soloing in alternating shuffle and 4/4 and Fox teasing out the shuffle with locked hands before spinning out tantalizing lines as the rhythm morphs into swing. The six jazz band tunes are all distinctive and catchy, from swirling 4/4 of "Herminie" and heartbeat bop of "St. Mary's Proctor" to processional gravitas and sway of "Can't Tell Shipp from Shohola" (the title an example of Elliott's whimsy) and perky snap and swing of "Slab", the latter featuring an evolving tandem solo turn from the leader and Fox.

Unspeakable Garbage closes the first CD and opens the second, powered by the big rock beats of drummer Dan Monaghan, screaming guitar of Nick Millevoi and jaunty piano-keyboards of Ron Stabinsky. But dominating these tracks is the braying, honking, visceral tenor saxophone of Jon Irabagon, almost unrecognizable as he revels in the blaring power of his tenor, his joyous, anarchic spirit lifting these tracks way above their intention as (possibly) faux rock homage.

Acceleration Due To Gravity is a nonet with Nate Wooley (trumpet), Dave Taylor (trombone), Matt Nelson (alto and soprano saxophones), Bryan Murray (tenor, soprano and Balto! saxophones, the latter his own invention), Kyle Saulnier (baritone saxophone), Ava Mendoza (guitar), George Burton (piano) and Mike Pride (drums). It is the most problematic of the bands as Elliott, whose conceptions of jazz and rock bands feel right on, seems to be ambivalent about what his dance band should be. Solos emerge vigorously from anarchic ensembles often powered by the same or similar beats heard in the rock band. Yet the band itself is tentative, as if Elliott's concept has not yet jelled.

For more information, visit hotcuprecords.com. These projects are at ShapeShifter Lab Feb. 15th. See Calendar.



Visitors
Jonathan Goldberger/JP Schlegelmilch/Jim Black (Skirl)
Brief
Robert Landfermann (Pirouet)
Azul in Ljubljana
Carlos Bica & Azul (Clean Feed)
by Tom Greenland

Jim Black and the late John Bonham share initials. A coincidence no doubt, but apropos when one considers that both drummers are renowned for prodigious creativity and the ability to deliver a hard-hitting but sinuous, back-beat driven pulse. Just as Led Zeppelin couldn't continue after Bonham's death, it's difficult to imagine any of Black's many projects—Human Feel, Bloodcount, Pachora or AlasNoAxis, among others—without his presence. Three recent recordings bear his unique, irreplaceable stamp.

Visitors is the debut of a trio of Black, keyboard player JP Schlegelmilch (organ, Wurlitzer, Mellotron, celeste) and guitarist Jonathan Goldberger. A succinct effort (just over a half-hour), the project juxtaposes the shimmering tones and arpeggiated motifs of the keys and guitar in ongoing dialogue, their timbres so similar at times as to be indistinguishable were they not consigned to separate channels. Much of this music would serve for a silent movie soundtrack (improvised, of course), a surf-rock rave or as music-by-which-to-assemble-automobiles. Black plays lightly for the most part, growing heavier on the 14-beat "Corvus", 11-beat "Lake Oblivion I" and off-kilter "Terminal Waves", a set highlight wherein Goldberger finally lets a few noisy skeletons out of his closet before all else yields to a quietly rolling tom-tom. A short, classical-esque closer features Mellotron in low-woodwind mode.

Köln-based bassist Robert Landfermann's *Brief* (his fourth album as leader) is a slightly longer (by ten minutes) all-acoustic set. With Christian Weidner and Sebastian Gille on saxophones (alto and tenor, respectively), Elias Stemeseder on piano and Black, the sound is both fuller and sparser. The immediate emergence of a frantic, scampering bass voice on opener "Ring" signals a bass-led date, but Landfermann doesn't overplay his parts; rather, his compositions are structured ambiguously enough for free interpretation, heard particularly in the ping-ponging saxophone interplay and myriad extended techniques and range-roving style of Stemeseder. On "Lullaby", Gille, usually the lower and gruffer of the horn players, raises and sweetens his tone while Weidner does just the opposite. "Chrach" implies swing more than it actually does, devolving into what sounds like a pack of hunting dogs chasing down a fox, hunters and horses in tow. Black proves his facility with free-swing on "Right as Rain", then his mastery of empathetic support in playing (in tandem with Landfermann) behind quietly passionate tenor.

Azul in Ljubljana is Black's seventh recording with Portuguese-German bassist Carlos Bica's trio with guitarist Frank Möbus. Like Black's work on *Visitors* and with his own AlasNoAxis, this live date has an Americana/alt-rock ethos, Möbus drawing heavily on the Book of Bill (Frisell) for his stylistic inspiration: expressive hammer-ons, pull-offs and down-slides; clean, slightly reverberant tone; and patent distaste for overplaying associated with the latter. Only Möbus has other ideas at work as well: a Jerry Garcia-ish way with malleable, now in, now out, melodies and a distinctive phraseology refusing to stay put. The best example of the first occurs on "Believer", the best of the second on "O Profeta", where Black is at Möbus' beck and call (and response), following him around each hairpin curve. Bica often leads the B section of a song, handling

the tune (usually his own) in a warm, conversational tone. Black is relatively restrained overall, as likely to take up brushes or wrinkle a metal sheet as he is to pursue more customary pulse-keeping chores.

For more information, visit skirlrecords.com, pirouet.com and cleanfeed-records.com. Black curates and is at The Stone at The New School Feb. 26th-Mar. 2nd. See Calendar.



Little Big
Aaron Parks (Ropeadope)
by Tyran Grillo

Little Big is an album you'll want to spin like a globe, placing your finger anywhere and opening your eyes to take joy in where it lands. From first to last, Aaron Parks amps up his artistry in a ripe configuration with guitarist Greg Tuohey, bassist David Ginyard and drummer Tommy Crane. Gliding through a set of 14 originals, the itinerant keyboard player renders a sound perhaps best characterized as photorealistic.

Little Big runs on a spirit of genuine appreciation, be it for childhood ("Kid"), love ("Good Morning") or worlds within our own ("Aquarium"). Every surface reflects some form of nostalgia, made possible only by the quality of its summoners. Parks and Tuohey are as inseparable yet distinct as gesso and pigment, each defining the other in mutual appreciation, while Ginyard and Crane uphold their canvas with algorithmic integrity. As a whole, these musicians render tessellations of melody and rhythm that would give MC Escher a run for his money.

Parks' writing speaks power into being, unrolling the full breadth of this quartet's capabilities across the brain. From the intimate piano solos "Lilac" and "Hearth" to the representative "Rising Mind" and "Doors Open", a purpose-driven energy prevails. Among the music's many strengths is its evocative clarity, exemplified to the fullest in "Small Planet". The steampunk ambiance of "Professor Strangeweather" offers another highlight in treating each instrument like a cog for a balanced machine. "Digital Society", by its own measure, grounds us in the here and now through its bitmapping of the modern soul. If the band's name tells us anything more, it's that once any contradiction becomes a reality, you wonder why you ever thought of it as a contradiction to begin with.

For more information, visit ropeadope.com. Parks is at The Jazz Gallery 14th with Kassa Overall and Village Vanguard Feb. 19th-24th with Dayna Stephens. See Calendar.



Blood
Welf Dorr Unit (Chant)
by George Grella

German reed player Welf Dorr uses the slogan "Jazz is the Teacher, Funk is the Preacher" to describe his Unit quartet (this is their debut). It's fair to fit rock in there somewhere, because this band has a meaty, weighty

sound and drive like a freight train. It sits in a comfortable spot between John Zorn's saxophone-based rock-jazz groups and the harmolodics of Prime Time—opener "Sympathicus" is easy to hear as a variation on Ornette Coleman's "Lonely Woman".

The Teacher, the Preacher and let's call it the Rocker are best expressed by guitarist Dave Ross, bassist Dmitry Ishenko and drummer Joe Hertenstein. They not only shine throughout the album but, as "Sympathicus" leads to "Blood" (Ulmer?) and time marches on, they increasingly are the album. Their playing is creative, exciting, satisfying—Ishenko and Hertenstein build great power by both pushing through and outlining the beat and Ross moves from the gentle, luminous voicing that opens "Dixie" to slicing, striated accompaniments and solos that do have one thinking of James "Blood" Ulmer at his best (though Ross' lines have a through-composed quality).

The leader, meanwhile, is not so much a weak link as kind of benevolent figurehead. This is a great band and Dorr's conception and leadership are fundamental to that, but his own playing doesn't match the dynamism of what is going on around him. His sound and style are just a step outside of the rest of the music. His phrases don't bite into the rhythm section's playing, but neither is he clearly, deliberately playing outside of time—the theme for "Outcry" smears across the background. Likewise, there's a bigness to his sound right at the edge of honking—which would be an aesthetic fit—but never gets there, nor does it have a Zorn-like edge. As this otherwise strong album goes on, the ear increasingly tunes him out.

For more information, visit chantrecords.com. Dorr is at El Barrio Artspace Feb. 17th with Woodhead and Brooklyn Cider House Feb. 28th. See Calendar.

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Persistent Fancy
Kyle Nasser (Ropeadope)
 by Jim Motavalli

When Kyle Nasser hired Jeff Miles to play guitar and pianist Dov Manski to double on Prophet synthesizer for this album, he changed the character of the date quite a bit. Fusion seasoning, if you will. Nasser, who plays soprano and tenor saxophones and has degrees from both Berklee and Harvard, is a smart writer with his own style on the horns—sharp, staccato, urban—but tinged with warmth and human feeling. Alto saxophonist Román Filiú is a worthy foil for him on the several tracks where they chase each other.

Miles and Manski (always lovely when on piano) are electric warriors here, with shades of Mahavishnu Orchestra and Chick Corea's Return to Forever at their most plugged in. Hearing the synth, the mind's eye conjures Jan Hammer with a strap-on keytar, wailing to the rock gods. And Miles plays a lot of notes, just like Al Di Meola or McLaughlin himself, but there's also a distinct whiff of progressive rock. The solo on "Sticky Hipster" could be dropped right into a '70s Genesis LP.

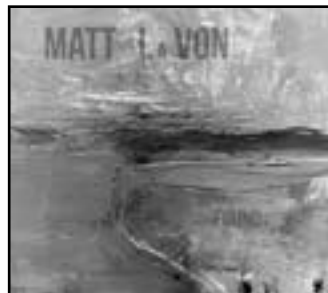
This is a strong album in many ways. Nasser wrote all of the music except Paul Hindemith's "Arioso" and it's consistently excellent. "The Ascent of Henry

Monmouth", for instance, references the brief reign of Henry V (1386-1422) and it's a memorable bop line marching along in fine style. Opener "Split Gut" has strong interplay between the horn players. "Persistent Fancy" is full of nervous energy, with Nasser up front.

The two classically influenced suites, "Baroque Suite" and "Eros Suite" (both in three parts), are lovely, especially the short segments that are master miniatures. Light and bouncy "Coffee and Cannabis" makes a tasty closer and the aforementioned "Arioso" is a standout, featuring atmospheric piano and a concise bass solo from Nick Jost.

This is Nasser's second album, after one called *Restive Soul*. He is indeed that and it makes for an exciting form of jazz. But maybe next time fewer notes would say more.

For more information, visit ropeadope.com. Nasser is at Bar Next Door Feb. 21st. See Calendar.



Found
Matt La Von (DAJ)
 by Marco Cangiano

After having dedicated his life to music, saxophonist Matt La Von thought of quitting altogether. Luckily for him, and for all of us as well, he did not and this CD is

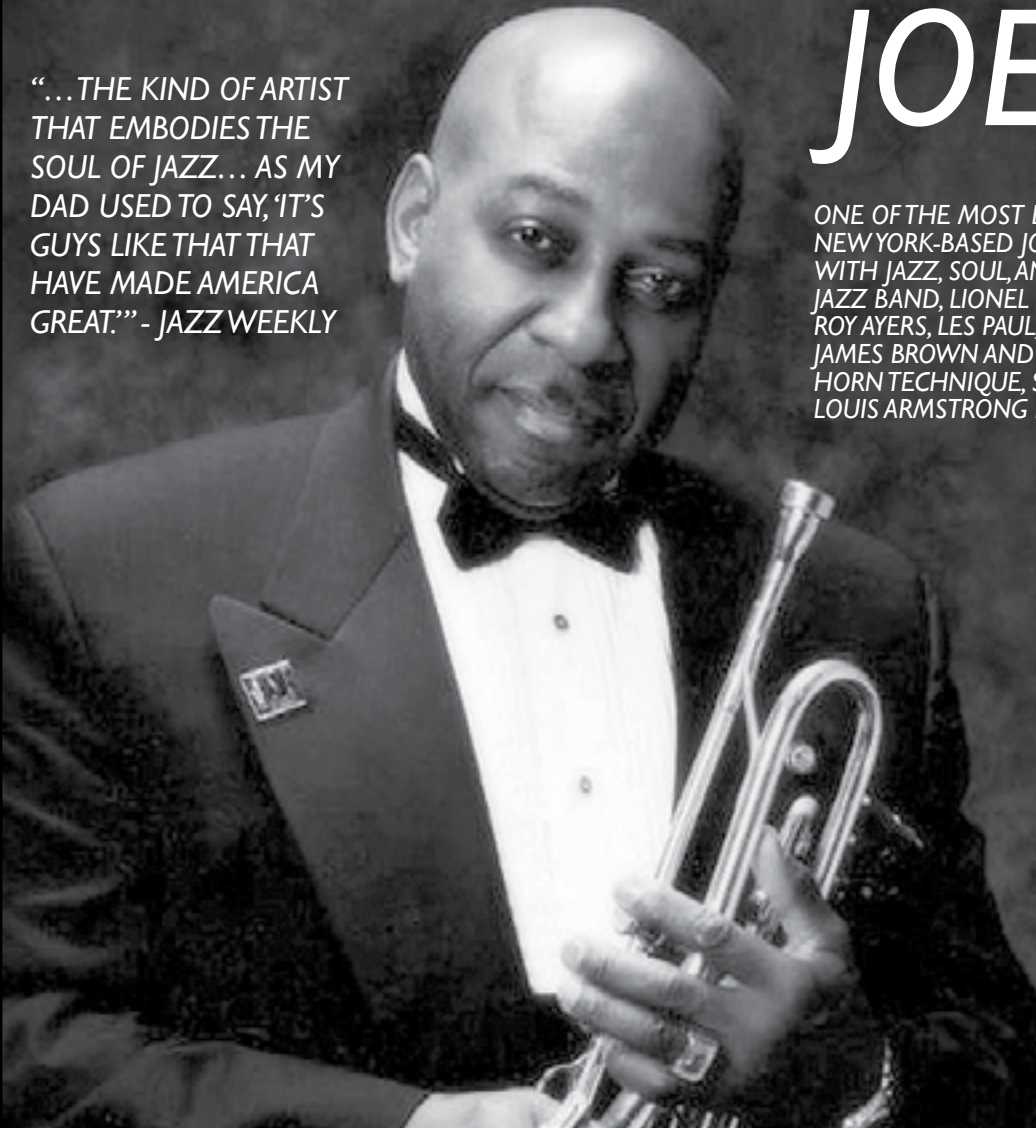
a testament of what we would have missed: a crisp, creative debut effort bursting with steady energy and considerable maturity and confidence. La Von is an engaging composer and an intriguing soprano saxophone player, with an original voice echoing all the great interpreters of this challenging instrument, ranging from Steve Lacy to, of course, Wayne Shorter and John Coltrane; he sounds less original on the alto.

His approach to composing is a largely melodic one and facilitates a true group effort, thus exceeding the still very valuable individual contributors. Among them, pianist Nitzan Gavrieli is a most pleasant discovery, a new addition to the rapidly growing and very distinguished group of Israeli jazz musicians in the New York City area.

The soprano introduction to "Attack the Block", soon sustained by Jay Sawyer's supple drumming, immediately exposes La Von's full range and command, before opening up to a catchy, upbeat theme. The tune then proceeds in sections, each featuring a soloist: after La Von, it is Gavrieli, with each note carefully selected and savored, along with an underlying, subtle blues feeling; bassist Devin Starks then takes over, very much following Gavrieli's lead; and finally Sawyer, sustained this time by almost minimalistic piano comping. La Von eventually returns to the original theme, wrapping up the piece.

The remainder of the CD is varied both in tempos and moods, ranging from impressionistic ballad-like tunes such as "Sunday Hamlet Drive" and bouncing "Bee's Keys" to the infectious "Boomp Boom". La Von's debut CD is a most enjoyable and promising one.

For more information, visit dajrecords.com. This project is at Bā'sik Feb. 17th and La Von is also there Sundays. See Calendar and Regular Engagements.




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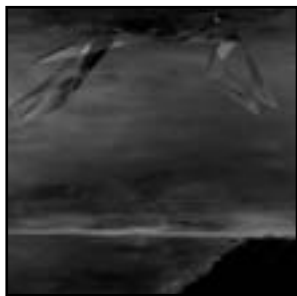
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That's a Computer
Lucas Pino (Outside In Music)
by Donald Elfman

Inspired by a former professor's dismissive comments, reed player Lucas Pino's latest outing is a beautifully crafted set of compositions blending a large-group ethos with smart, challenging lines and combinations. With the exception of drummer Jimmy Macbride, the members of the band have been playing together since 2009 and are fully attentive to the demands of Pino's writing for this second release from the group.

The relationship of this band and its approach to music-making is beautifully embodied in "Horse of a Different Color". It's a fast, frenetic blues in which the soloists—alto saxophonist Alex LoRe, trombonist Nick Finzer, trumpeter Mat Jodrell, pianist Glenn Zaleski, baritone saxophonist Andrew Gutaszkas and guitarist Rafał Sarnecki—make their statements over the key of their choice, the band providing engaging backing.

The tunes are finely crafted: "Film at 11" is delicate and heartbreakingly slow with beautiful solos by Zaleski and Pino; Sarnecki composed the dancing "Sueno de Gatos" to words by Pablo Neruda for guest vocalist Camila Meza; "Antiquity" by LoRe is a tribute to days of yore in its slow passion, stately rhythms and mix of horns; on "Look Into My Eyes", Pino is assured and directed, asking for people to engage with him and not their distractions (phones, computers, etc.); "Frustrations" is a dreamily slow and tense ballad given wordless color by Meza and Pino on bass clarinet.

The album closes with a kind of wink at the title with a brief and witty take on a theme from a classic Nintendo game, *Baseball Simulator 1000*. It's a lovely culmination to an album of engaging and smart music.

For more information, visit outsideinmusic.com. This band is at Smalls Feb. 25th. See Calendar.



Closer to the Ground
Fred Frith Trio (Intakt)
by John Pietaro

Fred Frith, who turns 70 this month, is a perennial of global new music, a troubadour of experimentation. His career has ranged from the '70s British avant/progressive rock of Henry Cow and Art Bears to '80s-'90s downtown of Naked City, Massacre, Skeleton Crew and a mass of dates in the hundreds. But the guitarist states in the liner notes, "I realized that since 1965, I have NOT been a member of a band." Even more than 2016's *Another Day in Fucking Paradise*, this band is fully realized on *Closer to the Ground*.

Bassist Jason Hoopes and drummer Jordan Glenn create an interwoven series of layers developed from intimate musical connections; Frith refers to this as their "impenetrable secret language". Right from the first cut, "Bones to Pick with the Graveyard", a shape-shifting atmosphere is proudly exhibited. Whereas Glenn towers over the music with throbbing rhythmic

sonnets, sudden meter shifts and unexpected accents, Hoopes' use of drones and repetitive patterns lock each new pulsation, varying and expanding from the bottom before coloring Frith's own universe of sound. Even when the bassist leads (e.g., "Ruhebereich"), his patterns are centered around single notes, but never simplistically, as informed by the no wave genre as Anthony Braxton.

We've come to expect Frith to dominate the sonic field, but here—in a real band setting—he's challenged in a manner most satisfying. On "Stars Like Trees", Glenn's use of reverb-heavy percussion sounds perfectly liquid, but then "Betting on the World" is built on the propelling brand of funk where Prime Time thrived. With so much interlocking about him, Frith is free to create the compelling, frightfully melodic lines that might otherwise be lost. Outstanding piece: "A Path Made by Walking", exemplifying Frith's career wanderlust as much as the powerful solidity of this trio.

For more information, visit intaktrec.ch



An UnRuly Manifesto
James Brandon Lewis (Relative Pitch)
by Robert Bush

Tenor saxophonist James Brandon Lewis' sixth release finds him leading a quintet with one foot in the unruly tradition of David S. Ware and Pharoah Sanders and the other in the spirit of Ornette Coleman's Prime Time, with psychedelic guitars and very active electric bass sharing the soundstage. Lewis has found a reliable frontline partner in trumpeter Jaimie Branch (who sounds like she has absorbed the work of Lester Bowie in Jack DeJohnette's criminally underrated New Directions band). Rounding out the group are Anthony Pirog (guitar), Luke Stewart (bass, electric bass) and Warren Trae Crudup III (drums).

The album tends to adhere to a formula of alternating very short yet well-composed interludes against several episodic and anthem-like postulations, where the horns really get a chance to stretch out. The title track finds bass, guitar and drums setting up a luxuriant vamp as a springboard for the languid melody shared by buzzing trumpet and raspy tenor saxophone, the latter favorably evoking everyone from Archie Shepp to Albert Ayler, with a heavy emphasis on a spiritual vibe.

After a brief mainstream snippet that brought the late Woody Shaw to mind, things take a sharp left turn on "Sir Real Denard", where bass comes front and center in a manner reminiscent of the great Jamaaladeen Tacuma. The band sounds like they are setting up a long, boiling climax and guitar strikes first with a wild, orgiastic solo. It's an exhilarating ride, to be sure.

Also in the epic category is "The Eleventh Hour", where guitar and bass carefully construct a layered tapestry to elicit the rather mournful unison melody from the horns. Branch sputters and growls and acts as a superb foil to the leader, who once again comes at the listener with an attractive urgency that seems quite prophetic, as if he is desperate to share a vital message. Also noteworthy is the musical shout-out to late bassist Charlie Haden, "Haden Is Beauty", which features an appropriately woody essay from Stewart, who's got monster chops on either instrument.

For more information, visit relativepitchrecords.com. This project is at Nublu 151 Feb. 27th. See Calendar.

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Dialogues with Strings (Live at Café Oto in London)
Trevor Watts/Veryan Weston/
Alison Blunt/Hannah Marshall (Fundacja Sluchaj)
Let It Be
Trevor Watts/Stephen Grew (Fundacja Sluchaj)
Life and Music
Trevor Watts (Hi4Head)
 by Mark Keresman

Since the mid '60s alto/soprano saxophonist Trevor Watts, who turns 80 this month, has been one of the leading lights in the UK free improvisation scenes. He shows no signs of resting on his well-deserved laurels.

Recorded live in 2017 at London's Café Oto, *Dialogues with Strings* presents Watts with frequent collaborator Veryan Weston (piano), joined by violinist Alison Blunt and cellist Hannah Marshall. The strings essay terse, dramatically unsettling motifs that would be right at home in the soundtrack to a Hitchcock film; Watts builds to a clarion call on alto with a lithe, slightly piercing tone, his improvisations frenetic. This foursome play with empathy and nuance and in unison passages achieve the richness and heft of a larger ensemble. They are careful to listen to and respond to one other, giving this set a cohesive flair. Easy listening it's not, rather good-natured catharsis.

Let It Be is a duo pairing of Watts and pianist Stephen Grew, recorded in Liverpool last year. They engage in free-energy playing through much of this date but on "The Mid Way" slow the tempo and use extended techniques to coax dynamic shades and engage in oblique lyricism, alto especially soulful in spots. Then the two increase the level of intensity, each shooting to and fro with spiky and roaring skronk and shards/clusters-of-keys. Of the albums reviewed here, this is the most outside-sounding.

Life and Music is a series of studio efforts made between 2005-11 with a decidedly different approach—instead of free improv, the date is heavily influenced by West African music. "Rif Riff" and "Burkina Nights" feature percolating, ebullient rhythms—by traditional and electronic instruments—and joyful (albeit with a bittersweet edge) saxophone wails. "Dreams of Leaving" has echoes of Duke Ellington's exotica, buoyed along by sultry AfroCuban-flavored cadences and hocketing melodies from a bank of saxophones, Watts weaving in a sensuous North African-flavored soprano solo. *Life and Music* is world beat with a powerful jazz orientation, achieving a not-totally-seamless synthesis of the electric and acoustic, genial, harmonious and engaging without compromise.

For more information, visit sluchaj.org and hi4headrecords.com



To My Masters
Dave Liebman (VuJu)
Reunion of Old Spirits
Frank Tusa (s/r)
 by Scott Yanow

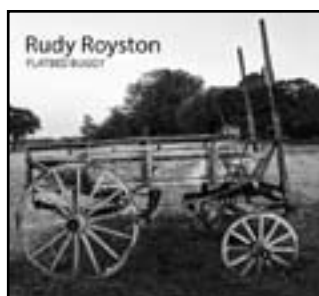
Stretching back to the '70s, saxophonist Dave Liebman has made dozens of albums yet even with his lengthy discography, these two albums are unique.

To My Masters finds Liebman paying tribute to some of the most significant forces in his life on a solo set that not only features him on tenor, soprano and

flute but also piano and drums. The 11 tributes were written for his parents, drummer Bob Moses, teacher Joe Allard, tenor saxophonist Charles Lloyd, pianist Richie Beirach, drummer Pete LaRoca, painter Eugene Gregan, drummer Elvin Jones, trumpeter Miles Davis, drummer Billy Hart and finally all of the masters. While freely improvised, some tributes include references to songs associated with the subjects including "Forest Flower" (Lloyd), "Elm" and "Pendulum" (Beirach), "All Blues" and "Black Satin" (Davis) and an improvisation based on an overtone exercise for Allard. Liebman plays piano on the Beirach tribute and basic but effective drums on the pieces for LaRoca and Jones. Only on closer "To All the Masters With Gratitude", does Liebman use overdubbing to play both flute and tenor. The music is thoughtful and laidback with enough variety and sincerity to hold one's interest.

Bassist Frank Tusa worked with Liebman frequently in the '70s including in the latter's Lookout Farm. His wife Valerie Mabel Tusa passed away in 1997 leading to a partial reunion of the group to honor her. The music remained unissued until *Reunion of Old Spirits*. Although the outside packaging could be better (several misspellings of musician names), the inner sleeve includes heartfelt notes by the leader, his two children and Liebman. The former members of Lookout Farm (Liebman, Beirach, late guitarist John Abercrombie and drummer Jeff Williams) are joined by Liebman's wife Caris Visentin on oboe, son Scott Tusa on percussion and bassist Tony Marino. Opener "Her Jewish Soul" has powerful wordless singing by Cantor Elliot Vogel. Liebman, Abercrombie and Beirach really dig into four of the six originals, not holding anything back. More introspective are Visentin's beautiful playing on "A Mother's Sacred Love" and Beirach's solo piano for "Immortal Love". Rather than being excessively mournful, the feeling is celebratory.

For more information, visit davidliebman.com and franktusa.com. Liebman is at Birdland Feb. 19th-23rd with Saxophone Summit and Smalls Feb. 27th with Michael Stephens. See Calendar.



Flatbed Buggy
Rudy Royston (Greenleaf Music)
 by Tyran Grillo

With *Flatbed Buggy*, drummer Rudy Royston has come into his own as a composer. With reedplayer John Ellis (mostly on bass clarinet), accordion player Gary Versace, cellist Hank Roberts and bassist Joe Martin he channels influences as diverse as Bill Frisell and Ron Miles, tied together by memories of his partial Texas upbringing in a melodically rich chamber suite.

Tempting as it is to be enchanted by this unique combination, it feels as organic as the music itself. To be sure, each instrument has inherent qualities. Bass clarinet and cello form an especially flexible spine, accordion a robust pair of lungs, bass legs on which to stand and drums a brain to prompt every member into action. But it's the way in which they combine in the guise of one body that makes them stand out. Between opener "Soul Train" and brief outro "I Guess It's Time To Go", listeners are led from sunrise to sunset with the vividness of a favorite childhood memory. The past is therefore a running theme of *Flatbed Buggy*, the very title evoking country life in a time buried under the detritus of recent history and which reaches fullest evocation in "Twirler" and "Hourglass".

While there are obvious examples of virtuosity,

such as the whimsical round of solos in "Bobblehead" and thoughtful contributions of Versace and Ellis in the title track, a collective spirit overrides concerns of individual expression. Likewise in the swinging contours of "The Roadside Flowers" and two starkly narrative tracks "boy...MAN", which shuttles bass through a loom of block chords, and the more ponderous "girl...WOMAN". Whether in these protracted examples or the three jauntier interludes sprinkled throughout, this music is sincere, vividly articulated and not afraid of a little dirt under the fingernails.

For more information, visit greenleafmusic.com. Royston is at Dizzy's Club Feb. 6th with Troy Roberts. See Calendar.

IN PRINT



Cloud Arrangers
Žiga Koritnik (Pega Society)
 by Francesco Martinelli

A massive, beautifully produced book—375 pages with almost 300 photographs and text by journalist John Kelman and musicians Mats Gustafsson, Joe McPhee, Ken Vandermark and Joëlle Léandre—*Cloud Arrangers* collects a selection of music images by Slovenian photographer Žiga Koritnik.

It's a sort of culmination of a 30+ year career, especially in the more peripheral European jazz festivals; more than the celebrated Umbria Jazz and Montreux, one finds here images of a vast array of atmospheric locations from Sardinia to ex-Yugoslavian countries in an international panorama of 4 continents and 14 countries. As symbolized by the wonderful cover picture of German drummer Paul Lovens and his trusted playing shoes, as well as by the selection of musicians invited to contribute texts, the subjects represented also stray from the mainstream, even if included are Miles Davis, Sonny Rollins, Ron Carter, Bill Frisell, Ray Charles, B.B. King, Buddy Guy, Dianne Reeves and Oumou Sangaré side by side with Anthony Braxton, Cesária Évora, Joe McPhee, Tom Waits, Han Bennink, Hamid Drake, Peter Brötzmann and The Thing.

Any photo book (or any book, for that matter) begs today the question of its relevance; so many pictures and so many texts have never before been created and transmitted in the history of humanity. But apart from the slightly off-center, left-field selection of subjects, the images by Koritnik have a permanent effect—his portraits modify the way you look at the musician. Braxton, whose friendship I am honored to have since the '70s, was photographed in a Slovenian hotel and the image so perfectly captured the essence of the moment, including its contradictions and tensions, that it became for me his preferred representation as I started to look for other work of the same photographer. (The iconic image is on pg. 169).

To make a comparison, in essence Koritnik represents for jazz in Europe of the '90s into today what Roberto Masotti and Gérard Rouy had been in the '70s-80s: the eye that captured the spirit of an era. There is no higher compliment.

For more information, visit zigakoritnikphotography.com



The Dream is You: Vanessa Rubin Sings Tadd Dameron
Vanessa Rubin (Nibur)
 by George Grella

In the middle of a set during her weekend at Mezzrow last month, Vanessa Rubin showed her new release *The Dream is You* to the audience and described the album's subject—composer Tadd Dameron—as the “Romanticist of bebop”. There's no better way to explain Dameron's place and importance in jazz. His music was a staple of the repertoire of the original boppers, who relished his unique blending of lyrical, vocalized phrases and intervallic material ready for variation and improvisation. At Mezzrow, Rubin sang “Next Time Around” and the charming novelty “Kitchenette Across the Hall” and her pleasure in traversing the rising and falling lines was clear.

This new album is also a pleasure, a valuable one. Since the waning of the hardbop era, Dameron's music has lost some prominence so that makes this more than a tribute album, it's a revival. Listening means hearing the familiar, classic tunes “Lady Bird”, “Good Bait” and “If You Could See Me Now” and discovering others. That feeling of newness extends to the lyrics—Dameron and Coltrane play “Soultrane” and “On a Misty Night” on their *Mating Call* album, but the former is also a ballad titled “Next Time Around”, with

lyrics by Chris Caswell, the latter a swinging love song with a subtle, hip edge (and a vocalese lyric from Georgie Fame). That's a conceptual theme on the album, Rubin with her wise, witty sophistication decorating the words and phrases, accompanied by finely crafted arrangements for octet from Jimmy Heath, Frank Foster, Benny Golson, Bobby Watson and Willie Smith.

Rubin has a clear view of and feel for each lyrical line, each eight bar section and the form of each song as a whole. After the decades, her voice has inevitably lost some shine, but her intonation and musicianship are as precise and excellent as ever. She's terrific at gathering an agile energy and spring from the beat; “Good Bait” in particular is a lesson in how to build swing and a hip edge by playing around with being both slightly behind and slightly ahead of the beat.

This is a swinging date, right for a vocal album and again part of the concept—while Dameron did some adding of bop heads to existing changes, Rubin shows that he was also a formidable song-form composer. Those songs' continuing presence in jazz proves they belong to everyone, from swinging tuxedos to hep beboppers, but as songs they are meant to be heard with the lyrics. As such, nothing could be finer than hearing Rubin's knowing, lived-in articulation of each word.

For more information, visit vanessarubin.com



Move On: A Sondheim Adventure
Cyrille Aimée (Mack Avenue)
 by Jim Motavalli

Barring the monument to top-drawer songwriting that is “Send in the Clowns”, Stephen Sondheim's music never lent itself well to jazz. French chanteuse Cyrille Aimée is an excellent jazz singer but, given the material, this is only intermittently a jazz album.

The songs have varied origins, but Aimée arranges them to capture the arc of the lost love affair weighing her down during the recording. “Take Me to the World” proceeds to “Move On” and “With So Little To Be Sure Of”. If you just want jazz, tune in to “Loving You”, “So Many People”, “Not While I'm Around” and “They Ask Why I Believe in You”. Aimée sounds great with, as on “Loving You”, a subtle all-French trio of pianist Thomas Enhco, bassist Jérémy Bruyère and drummer Yoann Serra.

The album begins ambitiously with the a cappella morsel “When I Get Famous”, which finds Aimée singing over a cushion of multi-tracked Aimées. “Take to the World” is Latin-inflected, but the arrangement sounds grafted on to a Broadway-bound vocal. French gypsy music is native to Aimée (who used to sneak off and listen in local encampments) and the ghost of Reinhardt/Grappelli hovers over some of this record, violinist Mathias Levy channeling the latter on “Love, I Hear”; the song is inherently theatrical and not quite a fit for the wilder gypsy impulses. “So Many People” works better, with guitarist Adrien Moignard inspired in a Reinhardt mode. With “Marry Me a Little”, we take a side trip to South America and a star turn by Brazilian guitarist (and longtime collaborator) Diego Figueiredo. Unfortunately, the string arrangement gets overbearing. Aimée needs to let her songs breathe more—this one should have been just a duo but Sondheim's songs like to swell up and for that she wanted strings. Proof is “They Ask Why I Believe in You”, a duo with Bruyère. Aimée is a very self-confident scatting vocalist who fills the stage with the

most minimal of accompaniment. “I Remember” makes interesting use of an electronically altered Warren Walker on saxophone and it's an effective cabaret ballad but again the arrangement overwhelms it. “Un Baiser D'Adieu (One More Kiss)” is in Aimée's native French (Sondheim approved the translation) and benefits from nice violin work.

A program of Tin Pan Alley songs, famous for their ability to thrive in any setting, could have made a more salubrious listen. But *Move On's* smorgasbord approach works well enough to make it a worthwhile experiment.

For more information, visit mackavenue.com. This project is at Birdland Feb. 26th-Mar. 2nd. See Calendar.

ON SCREEN



Open Land - Meeting John Abercrombie
(A Film by Arno Oehri and Oliver Primus) (ECM)
 by Thomas Conrad

Open Land is a documentary that is also poetry. In vivid visual and aural imagery, director Arno Oehri, with producer Oliver Primus, has created an accompaniment, an intimate correlative, to John Abercrombie's life and art.

He is revered by other jazz guitarists but never quite became a star like Pat Metheny. His large discography on the ECM label is one of the enduring bodies of work in the jazz guitar canon. Oehri does not attempt a biography. The film provides glimpses of Abercrombie's story, episodically. Musings from musical associates Adam Nussbaum and Gary Versace and also from Lisa, Abercrombie's wife of 31 years, portray a major artist and a humble, caring soul. Lisa says, “I'm aware that I come second to the music. The deepest part of him is music.”

Mostly Oehri lets Abercrombie speak and do the reflecting. Abercrombie walks around his neighborhood in Putnam Valley, New York and drives around his hometown of Greenwich, Connecticut. He points out the small frame house where he grew up. Of his long relationship with ECM producer Manfred Eicher, he says, “We like a certain thing, a certain aesthetic...maybe a little melancholy, a little mysterious.” In his home studio, he talks about the evolution of his creative process: “I might just play...seemingly unassociated phrases. What I'm trying to do is get a flow of music going...I'm trying to work more spontaneously. Sometimes I will not pick a form, but just a sound that I like...It's about the flow.” He demonstrates, beautifully, on his guitar.

The most fascinating moments are when Oehri overlays visual images upon Abercrombie's haunting music. It is as if the music was created in response to these scenes of teeming Manhattan streets and night skylines and “open land” covered in snow. Hovering guitar lines become even more melancholy and mysterious in the presence of these images.

Open Land was not conceived as a eulogy. But it became one when Abercrombie died at 72 in 2017, as the film was being prepared for release. Oehri's work is an independent act of the imagination, a collaboration with a unique musician and a preservation of his memory.

For more information, visit abercrombiefilm.com



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BOXED SET



The Complete Lansdowne Recordings (1965-1969)
Don Rendell/Ian Carr Quintet (Jazzman)
by Phil Freeman

Many British jazz musicians have found their way to the US and found appreciative audiences, including pianist George Shearing, guitarist John McLaughlin and bassist Dave Holland. And the current London scene, led by players like Shabaka Hutchings, Nubya Garcia and others, is building on the achievements of Courtney Pine and others in the '80s-90s, creating a global sensation in the process. But for most of its history, UK jazz has been an unknown quantity to US fans. This new five-LP boxed set aims to bring the work of one notable ensemble to broader attention.

Saxophonist Don Rendell was already almost 40 and established on the UK jazz scene before he teamed up with a Scottish trumpeter new to London. They formed the Don Rendell/Ian Carr Quintet, which released five albums between 1965 -69.

The group's first lineup also included pianist Colin Purbrook, bassist Dave Green and drummer

Trevor Tomkins. Their debut, 1965's *Shades Of Blue*, was a conventional if somewhat behind-the-times hardbop date. Five of its eight tracks had "Blue" in the title, including "Just Blue", "Latin Blue" and the manic "Blue Doom" and the music could easily have come out on Blue Note...in 1958. Rendell and Carr had a smooth, easy interplay though and it swung.

On 1966's *Dusk Fire*, Michael Garrick replaced Purbrook on piano. The effect was like replacing Sonny Clark with Andrew Hill. The compositions became fierce and clangy, bearing titles like "Spooks" and "Prayer" and the rhythms had an ominous power, even at slow tempos. The music was still a UK imitation of a US model, but Rendell's solos had an almost Joe Henderson-esque intensity at times. The group's identity was solidifying, its voice coming through clearly.

Things got wilder on 1968's *Phase III*; opening "Crazy Jane" raw circus jazz, like Charles Mingus' "The Clown" minus the narration. "On!" (punctuation in original) shared the manic energy of Ornette Coleman's 1959-60 quartet, with additional hardbop energy, particularly from Rendell. "Bath Sheba" provided the first real showcase for Green, who introduces the piece solo and gets another moment to himself toward the end. On the closing "Black Marigolds", he takes another, very Jimmy Garrison-esque solo. This may be the Rendell/Carr Quintet's peak on record; it blazes virtually from beginning to end. Even the slower pieces, like "Les Neiges d'Antan (Snows of Yesteryear)", which adds elements of folk and chamber music to the jazz explorations, have a bubbling, barely controlled energy.

Change Is, from 1969, lives up to its title, mostly by bringing in guests like saxophonist Stan Robinson,

extra bassist Jeff Clyne, pianist Mike Pyne and Guy Warren on talking drum and maracas for the opening "Elastic Dream". "Boy, Dog And Carrot" is gospelized/soulful hardbop, but nearly 14 minutes of it is too much. The album's second half is slightly more conventional, but still highly creative, with everyone stretching and pushing each other.

The group's final album, 1969's *Live*, features all-new compositions and features the group at its wildest on opener "On Track", which begins with moody free drones but then explodes into caterwauling New Orleans-esque polyphony. After two mellow pieces, the energy rockets upward again on manic "Nimjam". Though Rendell sticks to flute, the longest piece, the 13:25 "Voices", nonetheless has the incantatory blues spirit of Archie Shepp and the closing "You've Said It", with the horns seeming to play at each other from the far corners of the stage, boils over with energy, recalling Sonny Rollins' early '60s quartet with Don Cherry (plus piano). Because it contains entirely new material, this album is every bit as essential to the full Rendell/Carr Quintet picture as its four predecessors.

Rendell and Carr, who died ten years ago this month, continued to work separately after this group dissolved, the former with various ensembles and the latter in the jazz-rock act Nucleus throughout the '70s-80s. This collection, though, is a fascinating document of a band's evolution in real time. Each record builds on its predecessor and the members take inspiration from a wide variety of sources, but manage to do their own thing at the same time. This is a catalogue worthy of (re)discovery.

For more information, visit jazzmanrecords.co.uk



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ON THIS DAY

by Andrey Henkin



At Zardi's
Ella Fitzgerald (Verve)
February 2nd, 1956

Released almost 62 years after the fact to cap off the centennial celebration of singer Ella Fitzgerald (1917-96), this live album from Zardi's Jazzland in Hollywood is significant for coming only days before Fitzgerald would record her Cole Porter Songbook album, which was her Verve debut and go on to cement her fame. A trio of pianist Don Abney, bassist Vernon Alley and drummer Frank Capp accompany her for 21 songs, all in pithy renditions, including her first hit "A-Tisket, A-Tasket" and Porter's "My Heart Belongs to Daddy".



Explorations
Bill Evans (Riverside)
February 2nd, 1961

The album that launched countless imitators. After having established a uniquely cooperative piano trio model with bassist Scott LaFaro and drummer Paul Motian on *Portrait In Jazz* in late 1959, the trio is arguably at its studio peak with this followup, the second of three and final non-live album from the group as LaFaro would die in a car accident five months later. There are no originals present, just eight covers, including "Nardis" by Evans' former employer Miles Davis, a tune the pianist would play right up until his 1980 death.



Johnny Come Lately
Webster/Noordijk (Nederlands Jazz Archief)
February 2nd, 1973

Saxophonist Ben Webster, who was known for his stint with Duke Ellington, meeting with tenor peer Coleman Hawkins and his own Verve albums, spent the last near-decade of his life in Europe, playing with locals and visiting fellow Americans. This 2016 live release from Holland documents Webster with ex-pat pianist Irv Rochlin's trio of Dutch bassist Rob Langereis and American drummer Tony Inzalaco plus Dutch saxophonist Piet Noordijk for an easy-going set of standards, including two tunes from Webster's Ellington days.



Ours
Michael Bisio (C.T.)
February 2nd, 1983

Decades before his current job as the anchor for pianist Matthew Shipp's trio, upstate-New York-born bassist Michael Bisio was based in Seattle, Washington, where this LP, his debut, was recorded for engineer Charles Tomaras' label (possibly the only entry in its catalogue). The sextet is an obscure one with Richard Mandyck (saxophones), Ron Soderstrom (trumpet), Bob Nell (piano), Beth Chandler (violin) and John Bishop (drums, who would go on to found Origin Records) playing four tunes by the leader and three by Mandyck.



Divine Mad Love
Sabir Mateen (Eremite)
February 2nd, 1997

Sabir Mateen was a fixture on the New York City avant garde scene for decades, though the Philadelphia native got his start in the late '70s with Horace Tapscott in Los Angeles. His associations have been numerous and activities extensively documented since the mid '90s and he has been a fixture on the Eremite imprint under his own name and as a co-leader as well as sideman. Here he plays tenor and alto saxophones, flute and clarinet in a trio with bassist John Voigt and drummer Lawrence Cook for nine presumed improvisations.

BIRTHDAYS

February 1

†James P. Johnson 1894-1955
†Iricky Sam Nanton 1904-46
Sadao Watanabe b.1933
Tyrone Brown b.1940
Bugge Wesseltoft b.1964
Joshua Redman b.1969

February 2

†Sonny Stitt 1924-82
†Mimi Perrin 1926-2010
†Stan Getz 1927-91
James Blood Ulmer b.1942
Louis Slacvis b.1953

February 3

†Lil Hardin Armstrong 1898-1971
†Snooky Young 1919-2011
†Chico Alvarez 1920-92
John Handy b.1933
Leroy Williams b.1937
Bob Stewart b.1945
Greg Tardy b.1966
Rob Garcia b.1969

February 4

†Manny Klein 1908-96
†Harold "Duke" DeJean 1909-2002
†Jutta Hipp 1925-2003
†Wally Cirillo 1927-77
†Tony Fruscella 1927-69
Newman Taylor Baker b.1943
†John Stubblefield 1945-2005
Vincent Chancey b.1950

February 5

†Roxelle Claxton 1913-95
†Gene Schroeder 1915-75
Rick Laird b.1941
Bill Mays b.1944

February 6

†Ernie Royal 1921-83
Sammy Nestico b.1924
†Bernie Glow 1926-82
†Tom McIntosh 1927-2017
†Nelson Boyd 1928-1985
Oleg Kiryev b.1964
Michael Griener b.1968
Scott Amendola b.1969

February 7

†Eubie Blake 1887-1983
†Ray Crawford 1924-97
†Ray Alexander 1925-2002
†King Curtis 1934-71
T.K. Blue b.1953

February 8

†Lonnie Johnson 1889-1970
†Buddy Morrow 1919-2010
†Pony Poindexter 1926-88
†Eddie Locke 1930-2009
Renee Manning b.1955

February 9

†Walter Page 1900-57
†Peanuts Holland 1910-79
†Joe Dodge 1922-2004
†Joe Maneri 1927-2009
Steve Wilson b.1961
Daniela Schaechter b.1972
Behn Gillice b.1982

February 10

†Chick Webb 1909-39
†Sir Roland Hanna 1932-2002
†Walter Perkins 1932-2004
†Rahn Burton 1934-2013
Rufus Reid b.1944
†"Butch" Morris 1947-2013
Michael Weiss b.1958
Paolo Fresu b.1961

February 11

†Claude Jones 1901-62
†Matt Dennis 1914-2002
†Martin Drew 1944-2010
Raoul Björkenheim b.1956
†Didier Lockwood 1956-2018
Jaleel Shaw b.1978

February 12

†Paul Bascomb 1912-86
†Tex Beneke 1914-2000
†Hans Koller 1921-2003
†Art Mardigan 1923-77
†Mel Powell 1923-98
Juini Booth b.1948
Bill Laswell b.1955
Ron Horton b.1960
Szilárd Mezei b.1974

February 13

†Wingy Manone 1900-82
†Les Hite 1903-62
†Wardell Gray 1921-55
†Ron Jefferson 1926-2003
Keith Nichols b.1945

February 14

†Perry Bradford 1893-1970
†Jack Lesberg 1920-2005
Elliot Lawrence b.1925
Phillip Greenlief b.1959
Jason Palmer b.1979

February 15

†Harold Arlen 1905-86
†Walter Fuller 1910-2003
†Nathan Davis 1937-2018
Kirk Lightsey b.1937
Henry Threadgill b.1944
†Edward Vesala 1945-99
Herlin Riley b.1957
Dena DeRose b.1966

February 16

†Bill Doggett 1916-96
†Charlie Fowlkes 1916-80
Howard Riley b.1943
Jeff Clayton b.1954

February 17

†Wallace Bishop 1906-86
†Charlie Spivak 1906-82
†Harry Dial 1907-1987
†Alec Wilder 1907-80
†Buddy DeFranco 1923-2014
†Buddy Jones 1924-2000
Fred Frith b.1949
Nicole Mitchell b.1967

February 18

†Hazy Osterwald 1922-2012
†Frank Butler 1928-84
†Billy Butler 1928-91
Jeanfrancois Prins b.1967
Gordon Grdina b.1977

February 19

†Johnny Dunn 1897-1937
Fred Van Hove b.1937
Ron Mathewson b.1944
Blaise Siwula b.1950
David Murray b.1955

February 20

†Jimmy Yancey 1894-1951
†Fred Robinson 1901-84
†Oscar Aleman 1909-80
†Frank Isola 1925-2004
†Bobby Jasper 1926-63
†Nancy Wilson 1937-2018
†Lew Soloff 1944-2015
Anthony Davis b.1951
Leroy Jones b.1958
Darek Oles b.1963
Iain Ballamy b.1964

February 21

†Tadd Dameron 1917-65
†Eddie Higgins 1932-2009
†Nina Simone 1933-2003
†Graham Collier 1937-2011
Akira Sakata b.1945
Herb Robertson b.1951
Warren Vaché b.1951
Matt Darriau b.1960
Christian Howes b.1972

February 22

†James Reese Europe 1881-1919
†Rex Stewart 1907-67
†Claude "Fiddler" Williams 1908-2004
†Buddy Tate 1914-2001
†Joe Wilder 1922-2014
Dave Bailey b.1926
George Haslam b.1939
Marc Charig b.1944
Harvey Mason b.1947
Joe La Barbera b.1948

February 23

†Hall Overton 1920-72
†Johnny Carisi 1922-92
†Richard Boone 1930-99
†Les Condon 1930-2008
Wayne Escoffery b.1975

February 24

†Eddie Chamblee 1920-99
†Ralph Pena 1927-69
†Andrzej Kurylewicz 1932-2007
Michel Legrand b.1932
†David "Fathead" Newman 1933-2009
†Steve Berrios 1945-2013
Vladimir Chekasin b.1947
Bob Magnusson b.1947
Maggie Nicols b.1948

February 25

†Tiny Parham 1900-43
†Ray Perry 1915-50
†Fred Katz 1919-2013
†Rene Thomas 1927-75
†Sandy Brown 1929-75
†Tommy Newsom b.1929-2007
†Ake Persson 1932-75
Brian Drye b.1975

February 26

†Dave Pell 1925-2017
†Chris Anderson 1926-2008
†Hagood Hardy 1937-97
Trevor Watts b.1939
Yosuke Yamashita b.1942
Guy Klucevsek b.1948
Hilliard Greene b.1958

February 27

†Leo Watson 1898-1950
†Mildred Bailey 1907-51
†Abe Most 1920-2002
†Dexter Gordon 1923-90
†Chuck Wayne 1923-97
Rob Brown b.1962
Joey Calderazzo b.1965

February 28

†Louis Metcalf 1905-81
†Svend Asmussen 1916-2017
†Bill Douglass 1923-94
†Donald Garrett 1932-89
†Willie Bobo 1934-83
Charles Gayle b.1939
Pierre Dorge b.1946
Mikko Innanen b.1978

February 29

†Jimmy Dorsey 1904-56
†Paul Rutherford 1940-2007
Richie Cole b.1948



PIERRE DØRGE
February 28th, 1946

It is perhaps no surprise that Danish guitarist Pierre Dørge's longest-running project is his New Jungle Orchestra (NJO) as he started his career in the late '60s as part of the sprawling large ensemble Cadentia Nova Danica, convened by saxophonist John Tchicai, with whom Dørge would continue to work through the new millennium, including the NJO. That group, founded in 1982, has itself been an expansive and heady mix of jazz and world musics, featuring Danes alongside such international players as Hamid Drake, Johnny Dyani, Doudou Gouirand, David Murray and others. Dørge has also recorded duets with Tchicai, Walt Dickerson and Jan Kaspersen plus several small-group releases. *-AH*

CROSSWORD

ACROSS

1. 1987 James Emery FMP album *Exo* ____
4. Local jazz radio station, informally
7. The ____ Era
9. Marzette Watts/Gary Bartz/McCoy Tyner bassist Booth
11. His birthname was Armando
12. Noted drummer/teacher Sam
13. Swedish tuba player Per-____ Holmlander
14. Johns Hopkins' researchers studying creativity gave jazz musicians this exam
16. '70s Peruvian jazz-fusion band ____'s Jazz Ensemble
17. Tico Records 7" catalogue prefix
18. ____ Canto
19. Ella Fitzgerald and Count Basie had this for two in 1963
20. PBS prog. that has featured Terry Gibbs, Herbie Hancock, Stanley Jordan and others
21. 1963 Kenny Dorham Blue Note album *Una* ____
24. Jazz em Agosto Artistic Director Neves
25. Repeated, a 1956 John Eardley Prestige album reissued by Status in 1965
28. Saxophonist Jane Bunnett's home prov.
29. Noted jazz historian Gitler
30. What most albums are put on after recording (abbr.)
31. Pope of the saxophone?
33. Saxophonist Greg Wall is one
35. Bassist for South Africa's The Blue Notes
36. Jackie McLean had a dance for one
37. ____ & Robbie, production duet who have worked with Monty Alexander, Nils Petter Molvær, Kazumi Watanabe and others

38. Famed pianist if he wasn't announcing an event?

DOWN

1. Pianist Terry Trotter played a song for these creatures on his 1997 Varese Sarabande *Sketches On Star Wars*
2. John Coltrane to Ravi
3. Tony Williams' Lifetime wanted to know if you were the what?
4. Min ____, 1970 trio of Terje Rypdal, Bjørnar Andresen and Espen Rud
5. Coltrane's favorite type of step
6. Average White Band guitarist McIntyre who recorded with Dick Morrissey, Klaus Doldinger and The Atlantic Family
7. What Sarah Vaughan or Ella Fitzgerald might say to an unwanted cat
8. Vocalist Roberta
9. Wynton Marsalis directs its jazz program
10. Dave Brubeck wife and lyricist
15. What heads in jazz song usually do
21. James Moody had a famous one
22. Pianists Laverne and Milne
23. Spiritual "____ Away", covered by many jazz musicians
25. Blues guitarist who worked with Michel Legrand, Jimmy Smith, Cassandra Wilson and others
26. 2011 Cecilia Coleman Big Band PandaKat album
27. Record label that sits on the throne of Valhalla?
32. 1963 Jimmy Smith Verve album ____ *Number Can Win*
34. Band within the AACM

CALENDAR

Friday, February 1

- Jinjoo Yoo/Anna Kolchina 1986 Est. Wine Bar & Lounge 9 pm
- Nancy Wilson Tribute: Emily Wade Adams and The Café Society with Steve Einerson, Justin Flynn, Jim Greene, Joe Strasser 54 Below 9:30 pm \$25-35
- Ayana Lowe 55Bar 6 pm
- Zaid Nasser Quartet The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- Queen Esther American Folk Art Museum 5:30 pm
- Leandro Pellegrino Trio with Tim Norton, Roberto Gianquinto Bar Next Door 7:30, 9:30, 11:30 pm \$12
- John Pizzarelli Big Band Birdland 8:30, 11 pm \$40-50
- Ken Peplowski Quartet with Glenn Zaleski, Kyle Colina, Phil Stewart Birdland Theater 7, 9:45 pm \$30
- Hypnotic Brass Ensemble Blue Note 8, 10:30 pm \$35
- Michael Mwenso and The Shakes Blue Note 12:30 am \$15
- Eddie Arjun City Winery 7:30 pm \$18-22
- Isaac Raz Trio Cleopatra's Needle 8 pm
- Yael Dray-Barel/Gabriel Hermida; Chloé Perrier and French Heart; Maria Alejandra Rodriguez; Lynne Watson and Positive N-ergy Band Club Bonafide 4, 6, 8, 10 pm \$15
- Songs Of Freedom: Ulysses Owens, Jr. with René Marie, Theo Bleckmann, Alicia Olatuja, Mike King, David Rosenthal, Richie Goods Dizzy's Club 7:30, 9:30 pm \$40
- Curtis Nowosad Quintet with Braxton Cook, Andrew Renfroe, Jonathan Thomas, Luke Sellick Dizzy's Club 11:15 pm \$10
- Ken Fowser Quintet; Peter and The Master Keys The Django at Roxy Hotel 7:30, 10:30 pm
- Jure Pukl; Jared Gold/Dave Gibson; Will Terrill Fat Cat 6, 10:30 pm 1 am \$10
- Vince Giordano and The Nighthawks Flushing Town Hall 8 pm \$25
- Tommy Campbell Trio Gin Fizz Harlem 7, 8:30 pm \$30
- Scott Robinson Quartet with Helen Sung, Martin Wind, Dennis Mackrel Jazz at Kitano 8, 10 pm \$34
- Fima Ephron Group with Chris Potter, Adam Rogers, Jon Cowherd, Gene Lake The Jazz Gallery 7:30, 9:30 pm \$25
- Jimmy Cobb's 90th Birthday Celebration with Peter Bernstein, Tadataka Unno, John Webber Jazz Standard 7:30, 9:30 pm \$35
- Pedro Giraudo Tango Quartet; Sofia Tosello Ensemble Joe's Pub 9:30 pm \$20
- Pete Malinverni/Doug Weiss Knickerbocker Bar & Grill 9, 10:15 pm \$3.50
- Ted Rosenthal, Noriko Ueda, Tim Horner; Steve Ash Mezzrow 8, 11 pm \$20
- Katie Bull, Jeff Lederer, Mara Rosenbloom, Joe Fonda, George Schuller Middle Collegiate Church 7:30 pm
- King Solomon Hicks Minton's 7:30, 9:30 pm \$20
- Ryan Sawyer, Otto Hauser, Tomas Fujiwara The Owl Music Parlor 7:30 pm \$10
- Alea 4: Justin Comito, Brian Brozowski, Kennan Zach, Josh Endlich; Zerlina Dev Group; Francesca Prihasti/Nic Vardanega Group with Drew Gress, JK Kim ShapeShifter Lab 7, 8:15, 9:30 pm \$10-15
- Robert Lotreck Shrine 7 pm
- Haven Street Silvana 6 pm
- Brian Charette Trio with Yotam Silberstein, Ari Hoenig; Steve Davis Quintet with Tony Davis, Taber Gable, Matt Dwonszyk, Jonathan Barber; Corey Wallace DUBtet Smalls 7:30, 10:30 pm 1 am \$20
- JD Allen Quartet with Liberty Ellman, Ian Kenselarr, Nic Cacioppo Smoke 7, 9, 10:30 pm \$38
- Bertha Hope Trio The Sound Bite 7, 9 pm
- Gabriel Zucker Quartet with Adam O'Farrill, Anna Webber, Mariel Roberts Spectrum 7 pm
- Alex Conde/Antonio Lizana Terraza 7 9:30 pm \$15
- Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street Village Vanguard 8:30, 10:30 pm \$35
- Marlon Martinez Williamsburg Music Center 8:30 pm \$10

Saturday, February 2

- Stew Cutler and Friends 55Bar 10 pm
- Norman Simmons Trio The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- Tyler Blanton's Home Electric Band Bar Lunático 8:30, 10 pm \$10
- Ben Eunson Trio with Tamir Schmerling, Adam Arruda Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Lucian Ban/Mat Maneri Barbès 8 pm \$10
- John Pizzarelli Big Band Birdland 8:30, 11 pm \$40-50
- Ken Peplowski Quartet with Glenn Zaleski, Kyle Colina, Phil Stewart Birdland Theater 7, 9:45 pm \$30
- Hypnotic Brass Ensemble Blue Note 8, 10:30 pm \$35
- Winard Harper Brooklyn Museum of Art 5 pm
- Patrick Polaeian Trio Cleopatra's Needle 8 pm
- Yael Dray-Barel/Gabriel Hermida; Barbara Martinez Club Bonafide 4, 6, 8 pm \$15
- Songs Of Freedom: Ulysses Owens, Jr. with René Marie, Theo Bleckmann, Alicia Olatuja, Mike King, David Rosenthal, Richie Goods Dizzy's Club 7:30, 9:30 pm \$45
- Curtis Nowosad Quintet with Braxton Cook, Andrew Renfroe, Jonathan Thomas, Luke Sellick Dizzy's Club 11:15 pm \$10
- Jason Brown; "King" Solomon Hicks The Django at Roxy Hotel 7:30, 10:30 pm
- Michael Wang; Raphael D'lugoff; Greg Glassman Jam Fat Cat 7, 10 pm 1:30 am \$10
- Corcoran Holt Ginny's Supper Club 7, 9 pm \$15
- Tomas Fujiwara, Nick Dunston, David Leon Ibeam Brooklyn 8:30 pm \$15
- Scott Robinson Quartet with Helen Sung, Martin Wind, Dennis Mackrel Jazz at Kitano 8, 10 pm \$34
- Immanuel Wilkins The Jazz Gallery 7:30, 9:30 pm \$25
- David Durrah Jam Session Jazz Museum in Harlem 2 pm \$10
- Jimmy Cobb's 90th Birthday Celebration with Peter Bernstein, Tadataka Unno, John Webber Jazz Standard 7:30, 9:30 pm \$35
- Pete Malinverni/Doug Weiss Knickerbocker Bar & Grill 9, 10:15 pm \$3.50
- Ted Rosenthal, Noriko Ueda, Tim Horner, Jon Davis Mezzrow 8, 11 pm \$20
- Jeffery Miller Quintet with Chris Bittner, Andrew McGowan, Philip Norris, Charles Goold Minton's 7:30, 9:30 pm \$20
- Richard Sears Trio with Masa Kamaguchi, RJ Miller The Owl Music Parlor 7:30 pm \$10
- Michael Sarian and The Chabones Rockwood Music Hall Stage 3 7 pm \$10

- Maciek Schejbal's Afro-Polka with Jerome Harris, Anders Nilsson; Leni Stern's African Trio with Mamadou Ba, Alioune Faye ShapeShifter Lab 9 pm \$15
- The Way Things Go Shrine 6 pm
- Vince Diesel Trio; Robert Lotreck Silvana 6, 7 pm
- Sharp Radway Quintet with Duane Eubanks, Reggie Woods, Endea Owens, Darrell Green Sistat's Place 9, 10:30 pm \$20
- Brian Charette Trio with Yotam Silberstein, Ari Hoenig; Steve Davis Quintet with Tony Davis, Taber Gable, Matt Dwonszyk, Jonathan Barber; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal Smalls 7:30, 10:30 pm 1 am \$20
- JD Allen Quartet with Liberty Ellman, Ian Kenselarr, Nic Cacioppo Smoke 7, 9, 10:30 pm \$38
- Cocomama The Sound Bite 7, 9 pm
- Eric Person and One Step Beyond with Joe Fiedler, Bryan Carrott, Corcoran Holt, McCleinty Hunter St. Albans Congregational Church 5 pm
- Elisabeth Lohninger/Walter Fischbacher Symphony Space Bar Thalia 9 pm
- Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street Village Vanguard 8:30, 10:30 pm \$35
- Vid Jamnik's Urgent Detergent Williamsburg Music Center 10 pm \$10
- Donald Edwards 5tet with Morgan Guerin, Manuel Valera, Tom Guarna, Ben Wolfe Zinc Bar 7:30, 9 pm \$30

Sunday, February 3

- Melvis Santa and Ashedi with Roman Diaz, Rafael Monteagudo, Anier Alonso Birdland 6 pm \$30
- Lenny White NYU Ensemble Blue Note 11:30 am 1:30 pm \$39.50
- Hypnotic Brass Ensemble Blue Note 8, 10:30 pm \$35
- Julie Eigenberg/Alex Blake and guest Yoichi Uzeki; So French Cabaret Club Bonafide 5, 8:30 pm \$20
- Songs Of Freedom: Ulysses Owens, Jr. with René Marie, Theo Bleckmann, Alicia Olatuja, Mike King, David Rosenthal, Richie Goods Dizzy's Club 7:30, 9:30 pm \$30
- Jesse Dulman Quartet with Ras Moshe, Dave Sewelson, Leonid Galaganov; The Beyond Group: Cheryl Pyle, Michael Eaton, Claire de Brunner, Gene Coleman Downtown Music Gallery 6, 7 pm
- Zone: Rocco Iacovone, Jack DeSalvo, Chris Forbes, Dmitry Ishenko, Tom Cabrera; Stephen Gauci, Adam Lane, Vijay Anderson El Barrio Artspace 7 pm \$10
- Terry Waldo's Gotham City Band; Jade Synstleien's Fat Cat Big Band Fat Cat 6, 8:30 pm \$10
- Jimmy Cobb's 90th Birthday Celebration with Peter Bernstein, Tadataka Unno, John Webber Jazz Standard 7:30, 9:30 pm \$30
- Alan Broadbent, Don Falzone, Michael Stephens; Panas Athanatos Mezzrow 8, 11 pm \$20
- Queer Trash: Joe McPhee; Sarah Hennies; The New York Review of Cockucking: Michael Foster/Richard Kamerman MoMAPS1 3 pm \$15
- Roz Corral Trio with Ron Affif, Chris Berger North Square Lounge 12:30, 2 pm
- Louise Rogers Trio with Mark Kross, John Loehrke Russian Samovar 3 pm
- Michael Mayo solo Saint Peter's Church 6 pm
- Feathery: Lena Bloch, Russ Lossing, Cameron Brown, Billy Mintz Scholes Street Studio 7:30 pm
- Tardo Hammer Trio with Lee Hudson, Steve Williams; Ralph Lalama and Bop-Juice with Akiko Tsuruga, Clifford Barbaro Smalls 7:30, 10:30 pm \$20
- Alexis Cole with David Finck, Kenny Hassler, Don Braden Smoke 5, 7, 9 pm \$20
- Bruce Edwards The Sound Bite 6 pm
- Mick Rossi/John King Spectrum 4 pm
- Florian Herzog, David Leon, Nick Dunston Spectrum 7 pm
- Bill Stevens Songbook with Corey Larson, Paul Pricer Tomi Jazz 8, 9:40 pm
- Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street Village Vanguard 8:30, 10:30 pm \$35

Monday, February 4

- Dan Pappalardo Trio with Juanma Trujillo, Dayeon Seok; Beat Kaestli Trio with Ben Stivers, Gary Wang Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Ron Carter Quartet with Jimmy Greene, Renee Rosnes, Payton Crossley Blue Note 8, 10:30 pm \$45
- Max Kutner, Colin Hinton, Todd Reynolds; Stephen Gauci, Adam Lane, Kevin Shea; William Hooker, Jon Irabagon, Adam Lane; Brian Groder Quartet; Aron Namenwirth, Daniel Carter, Eric Plaks, Zach Swanson, Jon Panikkar, John Loggia; Elias Meister/Vasko Dukovski Bushwick Public House 7 pm \$10
- Yael Dray-Barel/Gabriel Hermida City Winery 8 pm \$20
- Joe Fiedler's Open Sesame with Jeff Lederer, Steven Bernstein, Sean Conly, Michael Sarin and guests Elmo, Wynton Marsalis Dizzy's Club 7:30, 9:30 pm \$35-60
- Ben Paterson Duo; Ivan Renta; Billy Kaye Jam Fat Cat 6, 9 pm 12:30 am \$10
- Ed Palermo Big Band Iridium 8 pm \$27.50
- Justin Kauflin/Ken Peplowski Mezzrow 8 pm \$20
- Dimitrije Vasiljevic Quartet Rockwood Music Hall Stage 2 7 pm \$10
- Ari Hoenig Trio with Joel Frahm, Orlando le Fleming; Seamus Blake Quartet with Glenn Zaleski, Rick Rosato, Colin Stranahan Smalls 7:30, 10:30 pm \$20
- Peter Bernstein, Lage Lund, Rale Micic Zinc Bar 7:30, 9 pm \$25

Tuesday, February 5

- David Gilmore Trio Bar Lunático 8:30, 10 pm \$10
- Alex DeLazzari Trio with Griffin Fink, Hank Allen-Barfield; Daniel Eli Weiss Trio with Dylan Shamat, Kush Abadey Bar Next Door 6:30, 8:30, 10:30 pm \$12
- John Pizzarelli Trio Birdland 8:30, 11 pm \$40-50
- Laurin Talese Birdland Theater 7, 9:45 pm \$20-30
- Christian Scott aTunde Adjuah Blue Note 8, 10:30 pm \$35
- Maria Grand Quartet with Kanoa Mendenhall, Savannah Harris; Joel Ross Good Vibes Dizzy's Club 7:30, 9:30 pm \$30
- Patrick Bartley Dizzy's Club 11:15 pm \$5
- Maria Raquel Quartet; Itai Kriss and Gato Gordo The Django at Roxy Hotel 7:30, 10 pm

- Ai Murakami; Jainardo y su Kumbakin; Craig Wuepper Fat Cat 7, 9 pm 12:30 am \$10
- Daisuke Abe Quartet Jazz at Kitano 8 pm
- Clayton Brothers Quintet with Terrell Stafford, Wycliffe Gordon, Gerald Clayton, John Clayton, David Alvarez Jazz Standard 7:30, 9:30 pm \$35
- Tom Beckham, Rale Micic, Peter Slavov Mezzrow 8 pm \$20
- Anaïs Maviel, Sam Yulsman, Daria Fain Roulette 8 pm \$25
- Arctic Circle Shrine 6 pm
- Steve Nelson Quartet with Rick Germanson, Kiyoshi Kitagawa, Charles Goold; Seamus Blake Quartet with Glenn Zaleski, Rick Rosato, Colin Stranahan Smalls 7:30, 10:30 pm \$20
- John Medeski/Billy Martin The Stone at The New School 8:30 pm \$20
- George Cables Trio with Essiet Okon Essiet, Victor Lewis Village Vanguard 8:30, 10:30 pm \$35

Wednesday, February 6

- Vanisha Gould Quartet with Chris McCarthy, Dean Torrey, JK Kim An Beal Bocht Café 8, 9:30 pm \$20
- Jocelyn Gould Trio with Adam Olezowski, Curtis Nowosad Bar Next Door 6:30 pm
- John Pizzarelli Trio Birdland 8:30, 11 pm \$40-50
- Claudia Acuña with Juancho Herrera, Pablo Vergara, Carlos Henderson, Yayo Serka Birdland Theater 7, 9:45 pm \$20-30
- Christian Scott aTunde Adjuah Blue Note 8, 10:30 pm \$35
- Troy Roberts Trio with Pat Bianchi, Rudy Royston and guest Chris Potter Dizzy's Club 7:30, 9:30 pm \$30
- Patrick Bartley Dizzy's Club 11:15 pm \$5
- New Alchemy Orchestra The Django at Roxy Hotel 10 pm
- Raphael D'lugoff Trio +1; Behn Gilcee; Ned Goold Jam Fat Cat 7, 9 pm 12:30 am \$10
- Carol Sudhalter Jazz Jam with Joe Vincent Tranchina, Eric Lemon, Mike Campenni Flushing Town Hall 7 pm \$10
- Russ Lossing Trio with Masa Kamaguchi, Billy Mintz; Adam Kolker/ Russ Lossing Quartet with Masa Kamaguchi, Billy Mintz Ibeam Brooklyn 8 pm \$15
- Diane Hoffman Quartet with Lee Tamboullian, Yoshi Waki, Brian Fishler Jazz at Kitano 8, 10 pm \$18
- Clayton Brothers Quintet with Terrell Stafford, Wycliffe Gordon, Gerald Clayton, John Clayton, David Alvarez Jazz Standard 7:30, 9:30 pm \$35
- Tarik Shah, Kevin McNeal, Ian MacDonald; Sullivan Fortner Mezzrow 8, 11 \$20
- Eivind Opsvik's Overseas with Tony Malaby, Jacob Sacks, Brandon Seabrook, Kenny Wollesen Nublu 151 9 pm
- Jay Clayton/Armen Donelian Saint Peter's Church 1 pm \$10
- Emiliano Lasansky Shrine 6 pm
- Lage Lund Quartet with Sullivan Fortner, Matt Penman, Obed Calvaire; Asaf Yuria Sextet with Josh Evans, Jonathan Voltzok, Jeremy Manasia, Ben Meigners, Jason Brown Smalls 7:30, 10:30 pm \$20
- Billy Martin solo The Stone at The New School 8:30 pm \$20
- George Cables Trio with Essiet Okon Essiet, Victor Lewis Village Vanguard 8:30, 10:30 pm \$35

Thursday, February 7

- Jinjoo Yoo/Robin Grasso 1986 Est. Wine Bar & Lounge 8 pm
- Gabriele Donati Trio The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- Oscar Penas Quartet with Mivos Quartet Aaron Davis Hall 7 pm \$20
- Conduit: Zach Manzi/Evan Saddler Areté Gallery 7 pm \$15
- Andrew Kushnir Trio with Panayiotis Athanatos, John Sims; Mike Bono Trio with Rob Jost, Jamie Eblen Bar Next Door 6:30, 8:30, 10:30 pm \$12
- eMpathia Jazz Duo: Mafalda Minnozzi/Paul Ricci with guest Rogério Boccato Birdland 5:30 pm \$30
- John Pizzarelli Trio Birdland 8:30, 11 pm \$40-50
- Claudia Acuña with Juancho Herrera, Pablo Vergara, Carlos Henderson, Yayo Serka Birdland Theater 7, 9:45 pm \$20-30
- Christian Scott aTunde Adjuah Blue Note 8, 10:30 pm \$35
- Kuni Mikami Duo Cleopatra's Needle 7 pm
- Freddy Cole Quintet Dizzy's Club 7:30, 9:30 pm \$40
- Patrick Bartley Dizzy's Club 11:15 pm \$10
- Donald Vega Quartet; Mark Whitfield The Django at Roxy Hotel 7:30, 10 pm
- Tyler Home Electric Band; Saul Rubin Zebtet; Pablo Bencid Fat Cat 7, 10 pm 1:30 am \$10
- Sound Escapes: Jeremy Carlstedt, Brian Settles, Anders Nilsson; Marty Ehrlich Trio Exaltation H00 7:30, 9 pm \$15
- Akemi Yamada Quartet with Helio Alves, Michael O'Brien, Andrew Atkinson Jazz at Kitano 8, 10 pm \$18
- Jasper Dutz' Barely a Dude with Hayoung Lyou, Michael Wong, Nana Sakamoto, Kalia Vandever, Jake Chapman, Lesley Mok and guest Chris Garriga The Jazz Gallery 7:30, 9:30 pm \$15
- Clayton Brothers Quintet with Terrell Stafford, Wycliffe Gordon, Gerald Clayton, John Clayton, David Alvarez Jazz Standard 7:30, 9:30 pm \$35
- Steve LaSpina, Luis Perdomo, Ron Affif Mezzrow 8 pm \$20
- Marco Cappelli's Nesbø Project with Ken Filiano, Satoshi Takeishi, Oscar Noriega, Shoko Nagai Rizzoli Bookstore 5 pm
- Stephan Crump's Elemental with Ches Smith, Eric McPherson, Michael Attias, Ryan Ferreira Roulette 8 pm \$25
- Diego Pinera Trio with Mark Turner, Ben Street ShapeShifter Lab 9:30 pm
- Irv Grossman Sextet Silvana 6 pm
- Lage Lund Quartet with Sullivan Fortner, Matt Penman, Obed Calvaire; Carlos Abadie Quintet with Sam Dillon, Peter Zak, Kiyoshi Kitagawa, Luca Santaniello Smalls 7:30, 10:30 pm \$20
- Juan Carlos Polo Neo Latin Jazz Quartet with Jure Pukl, Chris McCarthy, Tamir Shmerling Smoke 7, 9, 10:30 pm \$15
- Experimental Film Music: Billy Martin, Chern Hwei Fung, Payton MacDonald, Frank London, Kalun Leung, Ned Rothenberg, Anthony Coleman, Doug Wieselman The Stone at The New School 8:30 pm \$20
- Terraza Big Band: Michael Thomas, Roman Filiu O'Reilly, Jeremy Powell, Tyler Burchfield, Andrew Gutauskas, John Lake, David Smith, David Neves, Josh Deutsch, Matthew McDonald, Sam Blakeslee, Tim Shneier, Jeff Nelson, Alex Wintz, Carmen Staaf, Edward Perez, Jimmy Macbride Terraza 7 8:30 pm \$15
- George Cables Trio with Essiet Okon Essiet, Victor Lewis Village Vanguard 8:30, 10:30 pm \$35

Friday, February 8

- Jinjoo Yoo/Anna Kolchina 1986 Est. Wine Bar & Lounge 9 pm
- ★Tadataka Unno Trio The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- Oscar Penas Quartet with Mivos Quartet Aaron Davis Hall 7 pm \$20
- ★Jack Wilkins Trio with Andy McKee, Mike Clark Bar Next Door 7:30, 9:30, 11:30 pm \$12
- John Pizzarelli Trio Birdland 8:30, 11 pm \$40-50
- Claudia Acuña with Juancho Herrera, Pablo Vergara, Carlos Henderson, Yayo Serka Birdland Theater 7, 9:45 pm \$20-30
- Christian Scott aTunde Adjuah Blue Note 8, 10:30 pm \$35
- Michael Mwenso and The Shakes Blue Note 12:30 am \$15
- Lyndol Descant Trio with Ran Livneh, Asaf Nisim Brooklyn Conservatory of Music 6:30 pm \$15
- ★Passion for Bach and Coltrane: Imani Winds, Harlem Quartet, A.B. Spellman, Alex Brown, Edward Perez, Neal Smith Church of St. Ignatius Loyola 8 pm \$20-80
- Jesse Crawford Trio Cleopatra's Needle 8 pm
- Maria Alejandra Rodriguez; Chloé Perrier and The French Heart Band; Gabriel Hermida New Ensemble Club Bonafide 6, 8, 9:30 pm \$15
- ★Freddy Cole Quintet Dizzy's Club 7:30, 9:30 pm \$45
- Patrick Bartley Dizzy's Club 11:15 pm \$10
- Ken Fowser Quintet; Professor Cunningham and His Old School The Django at Roxy Hotel 7:30, 10:30 pm
- T.W. Sample; Mark Whitfield; Ray Parker Fat Cat 6, 10:30 pm 1 am \$10
- ★Deborah Davis Band Gin Fizz Harlem 7, 8:30 pm \$30
- ★Eva Novoa, Masa Kamaguchi, Gerald Cleaver Ibeam Brooklyn 9 pm \$15
- Victor Wooten Iridium 8, 10 pm \$45-68
- ★Ryan Keberle's Reverso with Frank Woeste, Erik Friedlander, Adam Cruz Jazz at Kitano 8, 10 pm \$34
- Julius Rodriguez Quintet with Giveton Gelin, Morgan Guerin, Philip Norris, Brian Richburg, Jr. The Jazz Gallery 7:30, 9:30 pm \$25
- ★Clayton Brothers Quintet with Terrell Stafford, Rickey Woodard, Gerald Clayton, John Clayton, David Alvarez Jazz Standard 7:30, 9:30 pm \$35
- Ehud Asherie/David Wong Knickerbocker Bar & Grill 9, 10:15 pm \$3.50
- ★Ken Peplowski, Rossano Sportiello, Kevin Dorn; Benny Benack III Mezzrow 8, 11 pm \$20
- Boyfriends: Joe Russo, Josh Kaufman, Ben Perowsky, Stuart Bogie Nublu 151 8 pm \$20
- Danton Boller 5tet with Tivon Pennicott, Yusuke Yamamoto, Jeremy Wilms, Willie Jones III The Owl Music Parlor 7:30 pm \$10
- Scot Albertson/Ron Jackson Parnell's Bar 7 pm
- ★Reva Records Presents: Jessica Jones Quartet with Tony Jones, Stomu Takeishi, Kenny Wollesen; Pitch, Rhythm and Consciousness Quartet: Tony Jones, Charlie Burnham, Marika Hughes, Kenny Wollesen ShapeShifter Lab 7 pm \$15
- Nick Brust Quintet Silvana 6 pm
- Adam Birnbaum Quartet with Yasushi Nakamura, Rodney Green, Jerome Sabbagh; Darrell Green Quintet with Wallace Roney, Elijah Easton, Tom DiCarlo, Jordan Young Smalls 7:30, 10:30 pm \$20
- ★The New Drum Battle: Kenny Washington and Joe Farnsworth with Brian Lynch, Abraham Burton, Harold Mabern, John Webber Smoke 7, 9, 10:30 pm \$40
- Tina Fabrique/Joe Bonacci The Sound Bite 7, 9 pm
- ★Stridulations for Glenn Branca: Brian Chase, Brandon Ross, Chris Cochrane, Dana Lyn, Matteo Liberatore, Wendy Eisenberg The Stone at The New School 8:30 pm \$20
- ★George Cables Trio with Essiet Okon Essiet, Victor Lewis Village Vanguard 8:30, 10:30 pm \$35
- eMpathia Jazz Duo: Mafalda Minnozzi/Paul Ricci with guest Art Hirahara Zinc Bar 7 pm
- Eric Alexander Quartet with Mike LeDonne, John Webber, Joe Farnsworth Zinc Bar 7:30, 9 pm \$30

Saturday, February 9

- ★Harry Allen Quartet The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- ★Sheryl Bailey Trio with Harvie S, Sylvia Cuenca Bar Next Door 7:30, 9:30, 11:30 pm \$12
- John Pizzarelli Trio Birdland 8:30, 11 pm \$40-50
- Claudia Acuña with Juancho Herrera, Pablo Vergara, Carlos Henderson, Yayo Serka Birdland Theater 7, 9:45 pm \$20-30
- ★Ron Carter Quartet with Jimmy Greene, Renee Rosnes, Payton Crossley Blue Note 8, 10:30 pm \$45
- Carol Sudhalter Quartet Cleopatra's Needle 8 pm
- ★Freddy Cole Quintet Dizzy's Club 7:30, 9:30 pm \$45
- Patrick Bartley Dizzy's Club 11:15 pm \$20
- Giveton Gelin Quintet; Chino Pons The Django at Roxy Hotel 7:30, 10:30 pm
- Steve Dalachinsky, Aimée Herman, Sammy Satellite and guests Everything Goes Café 8 pm
- Steve Carrington; David Bryant; Greg Glassman Jam Fat Cat 7, 10 pm 1:30 am \$10
- ★Frank Kimbrough/Masa Kamaguchi; Megumi Yonezawa, Masa Kamguchi, Ken Kobayashi Greenwich House Music School 7:30 pm \$20
- Tom Swafford, Zachary Swanson, Leonor Falcón, Sana Nagano Ibeam Brooklyn 8 pm \$15
- Victor Wooten Iridium 8, 10 pm \$45-68
- ★Bob DeVos Quartet with Andy LaVerne, Steve LaSpina, Anthony Pinciotti Jazz at Kitano 8, 10 pm \$34
- Tivon Pennicott Quartet with Philip Dizack, Dean Torrey, Joe Saylor The Jazz Gallery 7:30, 9:30 pm \$25
- ★Clayton Brothers Quintet with Terrell Stafford, Rickey Woodard, Gerald Clayton, John Clayton, David Alvarez Jazz Standard 7:30, 9:30 pm \$35
- Ehud Asherie/David Wong Knickerbocker Bar & Grill 9, 10:15 pm \$3.50
- ★Ken Peplowski, Rossano Sportiello, Kevin Dorn; Jon Davis Mezzrow 8, 11 pm \$20
- ★Rudresh Mahanthappa Indo-Pak Coalition with Rez Abbasi, Dan Weiss Miller Theatre 8 pm \$20-35
- ★JC Hopkins Biggish Band Minton's 7:30, 9:30 pm \$20
- Aman Raz Quintet with Eyal Hai, Scott Colberg, Kofi Hunter, Joel Mateo The Owl Music Parlor 7:30 pm \$10
- David Stern Quartet with Chris McCarthy, Dominic Duval, Jr., Francisco Mela Rockwood Music Hall Stage 3 11:30 pm
- Andrae Murchison's Blues in the Water Sistas' Place 9, 10:30 pm \$20

- Dave Meder Trio with Rick Rosato, Adam Arruda; Adam Birnbaum Quartet with Yasushi Nakamura, Rodney Green, Jerome Sabbagh; Darrell Green Quintet with Wallace Roney, Elijah Easton, Tom DiCarlo, Jordan Young Smalls 4:30, 7:30, 10:30 pm \$20
- ★The New Drum Battle: Kenny Washington and Joe Farnsworth with Brian Lynch, Abraham Burton, Harold Mabern, John Webber Smoke 7, 9, 10:30 pm \$40
- Terri Davis Quartet The Sound Bite 7, 9 pm
- ★illy B's Improvisers Orchestra: Billy Martin, Tomas Fujiwara, Mary Halvorson, Chern Hwei Fung, Dana Lyn, Ned Rothenberg, Sylvain Leroux, Anthony Coleman, Doug Wieselmann, Chris McIntyre, Frank London The Stone at The New School 8:30 pm \$20
- ★George Cables Trio with Essiet Okon Essiet, Victor Lewis Village Vanguard 8:30, 10:30 pm \$35
- Joe Morris Ensemble with Brad Barrett, Elinor Speirs Zürcher Gallery 8 pm \$15

Sunday, February 10

- Juan Vidaurre 55Bar 6 pm
- Scott Reeves Jazz Orchestra with Carolyn Leonhart, Vito Chivavuzzo, Jay Brandford, Tim Ammacost, Rob Middleton, Terry Goss, Seneca Black, Nathan Eklund, Chris Rogers, Andy Gravish, Matt McDonald, Jason Jackson, Matt Haviland, Max Seigel, Jim Ridl, Todd Coolman, Andy Watson Birdland 6 pm \$30
- ★"Hot Lips" Joey Morant and Catfish Stew Blue Note 11:30 am 1:30 pm \$39.50
- ★Ron Carter Quartet with Jimmy Greene, Renee Rosnes, Payton Crossley Blue Note 8, 10:30 pm \$45
- Roy Ayers City Winery 8 pm \$35-50
- ★Freddy Cole Quintet Dizzy's Club 7:30, 9:30 pm \$35
- Xander Naylor/Ryan Dugre; Outside World: Hazel Rigby, Ben Scott, Taylor Adams Downtown Music Gallery 6, 7 pm
- ★Min Xiao-Fen/Alan Chan's Moon Walk Dweck Center at Brooklyn Public Library Central Branch 4 pm
- Terry Waldo's Gotham City Band; Greg Murphy Fat Cat 6, 8:30 pm \$10
- ★Clayton Brothers Quintet with Terrell Stafford, Rickey Woodard, Gerald Clayton, John Clayton, David Alvarez Jazz Standard 7:30, 9:30 pm \$35
- Gene Bertoncini/Josh Marcum Mezzrow 8 pm \$20
- Roz Corral Trio with Jim Ridl, Marcos Varela North Square Lounge 12:30, 2 pm
- Arthur Sadowsky Rockwood Music Hall Stage 3 7 pm \$12
- ★Steve Cromity Trio with Marco Persiani, Lonnie Plaxico Russian Samovar 3 pm
- Michael Mayo solo Saint Peter's Church 6 pm
- Lisboa à Solta: Susan Palma-Nidel, Pedro Jóia, Ruca Rebordão, Melissa Meell, Leo Traversa and guests ShapeShifter Lab 7:30 pm \$20
- Brandon Sanders Quintet with Giveton Gelin, Keith Brown, Erena Terakubo, David Wong; Nick Hampton Band Smalls 7:30, 10:30 pm \$20
- ★Alexis Cole with David Finck, Kenny Hassler, Don Braden Smoke 5, 7, 9 pm \$20
- Jonathan Elbaz The Sound Bite 6 pm
- eMpathia Jazz Duo: Mafalda Minnozzi/Paul Ricci with guest Art Hirahara Spectrum 8:30 pm
- Linda Presgrave Quartet with Stan Chovnick, Dimitri Moderbacher, Seiji Ochiai Spoonfed New York Country 7 pm
- George Cables Trio with Essiet Okon Essiet, Victor Lewis Village Vanguard 8:30, 10:30 pm \$35
- Minji Kim Quartet Williamsburg Music Center 9 pm \$10

Monday, February 11

- George Burton Trio with Ryan Berg, Corey Rawls Bar Lunático 8:30, 10 pm \$10
- Ryan Hernandez Trio with Griffin Fink, Nick Dekens; Eri Perez Trio with Takaaki Otomo, Yoshi Waki Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★Wallace Roney Quintet Blue Note 8, 10:30 pm \$35
- Alec Goldfarb, Jon Elbaz, Steven Crammer; Stephen Gauci, Adam Lane, Kevin Shea; Lewis Porter, Hilliard Greene, Lou Grassi; Dave Treut Quartet; Jason Mears Quartet; Prawit Siriwat/Pravin Thompson Bushwick Public House 7 pm \$10
- Brussels Jazz Orchestra with Tutu Puoane Dizzy's Club 7:30, 9:30 pm \$35
- Ned Goold Quartet; Billy Kaye Jam Fat Cat 9 pm 12:30 am \$10
- ★Mark Elf, Gerald Cannon, Chris Beck Mezzrow 8 pm \$20
- Ronnie Burrage and Holographic Principle with Nimrod Speaks, Michal Wierba; Jonathan Barber Quartet with Andrew Renfro, Taber Gable, Matt Dwonszyk Smalls 7:30, 10:30 pm \$20
- Dave Stryker Trio with Jared Gold, McClenty Hunter Zinc Bar 7:30, 9 pm \$25

Tuesday, February 12

- Stan Killian Quartet with Paul Bollenback, Ugonna Okegwo, McClenty Hunter 55Bar 7 pm
- Will Rako Trio with Jeff Koch, Ethan Kogan; Paul Jubong Lee Trio with Wallace Steltzer, Evan Hyde Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★Catherine Russell with Matt Munisteri, Mark Shane, Tal Ronen, Mark McLean, Jon-Erik Kellso, Evan Arntzen, John Allred Birdland 8:30, 11 pm \$30-40
- Brussels Jazz Orchestra with Tutu Puoane Dizzy's Club 7:30, 9:30 pm \$35
- Pedro Giraudo Tango Quartet The Django at Roxy Hotel 7:30 pm
- Saul Rubin Zebtet; Peter Brainin Latin Jazz Workshop Fat Cat 7, 9 pm \$10
- Niall Cade Quartet Jazz at Kitano 8 pm
- ★Michael Leonhart Orchestra with Philip Dizack, Dave Guy, Jordan Maclean, Carter Yasutake, Ray Mason, Ian Hendrickson-Smith, Jason Marshall, Sarah Schoenbeck, Nathan Koci, Robbie Mangano, Joe Martin, Kevin Raczka, Elizabeth Pupo-Walker Jazz Standard 7:30, 9:30 pm \$30
- Jeff Goldblum and The Mildred Snitzer Orchestra Le Poisson Rouge 7:30, 10:30 pm 40-125

- Barbara Rosene/Rock Werhmann Mezzrow 8 pm \$20
- ★JD Parann and Harlem Reunion with Alexis Marcelo, Larry Roland, Jackson Krall New York City Baha'i Center 8, 9:30 pm \$15
- Samuel Raderman Trio Radeagast Hall 8 pm
- Carla Campopiano Trio with Gustavo Cortiñas, Zach Seliseen ShapeShifter Lab 7 pm \$15
- Gil Schwartz Shrine 6 pm
- Michael Bank; Trumpet Marmalade Silvana 6, 7 pm
- Spike Wilner; Abraham Burton Quartet Smalls 7:30, 10:30 pm \$20
- Wing Walker Orchestra Threes Brewing 9:15 pm
- ★Vanguard Jazz Orchestra: Dick Oatts, Billy Drewes, Rich Perry, Ralph LaLama, Gary Smulyan, Nick Marchione, John Chudoba, Terell Stafford, Scott Wendholt, John Mosca, Luis Bonilla, Jason Jackson, Douglas Purviance, Jim McNeely, David Wong, John Riley Village Vanguard 8:30, 10:30 pm \$35

Wednesday, February 13

- ★Champion Fulton, Bill Wurtzel, Jay Leonhart American Folk Art Museum 2 pm
- Olin Clark Trio with Ben Rolston, Nicolas Del Aguila Bar Next Door 6:30 pm
- ★Catherine Russell with Matt Munisteri, Mark Shane, Tal Ronen, Mark McLean, Jon-Erik Kellso, Evan Arntzen, John Allred Birdland 8:30, 11 pm \$30-40
- ★Brian Charette Organ Sextette with Jochen Rueckert, Itai Kriss, Karel Ruzicka, Mike DiRubbo, Kenny Brooks Dizzy's Club 7:30, 9:30 pm \$30
- Evan Sherman Big Band The Django at Roxy Hotel 10 pm
- Raphael D'lugoff Trio +1; Harold Mabern Trio; Ned Goold Jam Fat Cat 7, 9 pm 12:30 am \$10
- Sarah Elizabeth Charles and SCOPE Harlem Stage Gatehouse 7:30 pm \$25
- ★Daryl Sherman/Boots Maleson Jazz at Kitano 8, 10 pm \$18
- Double Date with Tierney & Kate: Tierney Sutton, Kate McGarry, Serge Merlaud, Keith Ganz Jazz Standard 7:30, 9:30 pm \$35
- Jim Ridl, Dave Finck, Cliff Almond; Sullivan Fortner Mezzrow 8, 11 pm \$20
- ★Seriously Amused: Robert Dick/Rinde Eckert Roulette 8 pm \$25
- ★Alex Leonard, Al Gafa, Jay Leonhart Saint Peter's Church 1 pm \$10
- ★Family Plan: Andrew Boudreau, Simón Willson, Vicente Hansen Atria; Anna Webber's Simple Trio with Matt Mitchell, John Hollenbeck Scholes Street Studio 7:30, 8:30 pm \$10
- Trifecta: Tom Guarna, Nitzan Gavrelli, Daryl Chen, Kenny Grohowski ShapeShifter Lab 9:30 pm \$10
- John Stetch and Vulneraville with Steve Kortyka, Benjamin Tiberio, Philippe Lemm; Dave Pietro Quintet with Alex Sipiagin, Gary Versace, Johannes Wiedenmueller, Mark Ferber Smalls 7:30, 10:30 pm \$20
- Chris Crocco's Fluid Spoonfed New York Country 8:30, 10 pm
- ★Vanguard Jazz Orchestra: Dick Oatts, Billy Drewes, Rich Perry, Ralph LaLama, Gary Smulyan, Nick Marchione, John Chudoba, Terell Stafford, Scott Wendholt, John Mosca, Luis Bonilla, Jason Jackson, Douglas Purviance, Jim McNeely, David Wong, John Riley Village Vanguard 8:30, 10:30 pm \$35
- Theo Bleckmann, Lauren Kinhan, Michael Mayo with John DiMartino, Yoshi Waki, David Silliman Zinc Bar 7:30, 9 pm \$30

Thursday, February 14

- Jinjoo Yoo/Robin Grasso 1986 Est. Wine Bar & Lounge 8 pm
- Antoinette Montague The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- ★Dee Dee Bridgewater and Trio with Carmen Staaf, Tabari Lake, Tyson Jackson 92nd Street Y 7:30 pm \$35
- Pedro Giraudo Tango Band Bar Lunático 8:30, 10 pm \$10
- Flavio Silva Trio with Alex Apolo Ayala, Curtis Nowosad Bar Next Door 6, 8, 10 pm \$92
- ★Gregory Porter Beacon Theatre 8 pm \$59.50-160.50
- Carole J. Bufford Birdland 5:30 pm \$30
- ★Catherine Russell with Matt Munisteri, Mark Shane, Tal Ronen, Mark McLean, Jon-Erik Kellso, Evan Arntzen, John Allred Birdland 8:30, 11 pm \$30-40
- Margo Insambles Cleopatra's Needle 7 pm
- Kim Nalley's Love Songs Dizzy's Club 7:30, 9:30 pm \$155
- The Ladybugs; Carte Blanche The Django at Roxy Hotel 7:30, 10 pm
- Greg Glassman Quintet Fat Cat 10 pm \$10
- ★Luke Stewart/Brandon Lopez; Tony Malaby Quartet with Leo Genovese, William Parker, Billy Mintz H00 7:30, 9 pm \$15
- Marilyn Maye Iridium 7, 9:30 pm \$45-65
- Jasper Dütz Jamaica Center for Arts and Learning 8 pm \$10
- ★Alyssa Allgood Quartet with Ben Paterson, John Sims, George Fludas Jazz at Kitano 8, 10 pm \$18
- ★Kassa Overall Time Capsule with Aaron Parks The Jazz Gallery 7:30, 9:30 pm \$25
- Double Date with Tierney & Kate: Tierney Sutton, Kate McGarry, Serge Merlaud, Keith Ganz Jazz Standard 7:30, 9:30 pm \$35
- Hilary Gardner, Chris Byars, Steve Einerson, Noah Garabedian Mezzrow 8 pm \$20
- Bobby Harden Minton's 7:30, 9:30 pm \$35
- Hot Club Of Flatbush Radeagast Hall 9 pm
- Aron Namenwirth Quartet with Eric Plaks, Sean Conly, Jon Panikkar Silvana 6 pm
- Chris Byars Original Sextet with Zaid Nasser, John Mosca, Stefano Doglioni, Ari Roland, Phil Stewart; Phil Stewart Quartet with Grant Stewart, Sacha Perry, Paul Sikivie Smalls 7:30, 10:30 pm \$20
- ★Save Your Love For Me—Nancy Wilson and Cannonball Adderley Revisited: Paulette McWilliams, Vincent Herring, Nat Adderley, Jr., Kenny Davis, Joris Dudli Smoke 7, 9, 10:30 pm \$45
- Hanna Schöcken solo; Anne Rhodes solo Soup & Sound 7 pm \$20
- David Stern Trio with Essiet Okon Essiet Tsion Café 7 pm
- ★Vanguard Jazz Orchestra: Dick Oatts, Billy Drewes, Rich Perry, Ralph LaLama, Gary Smulyan, Nick Marchione, John Chudoba, Terell Stafford, Scott Wendholt, John Mosca, Luis Bonilla, Jason Jackson, Douglas Purviance, Jim McNeely, David Wong, John Riley Village Vanguard 8:30, 10:30 pm \$35
- ★Aimée Allen Williamsburg Music Center 9 pm \$10

Friday, February 15

- Jinjoo Yoo/Anna Kolchina 1986 Est. Wine Bar & Lounge 9 pm
- Grant Stewart Quartet The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- Itai Kriss' Telavana Bar Lunático 8:30, 10 pm \$10
- Tal Yahalom Trio with Caroline Davis, Dan Weiss Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Catherine Russell with Matt Munisteri, Mark Shane, Tal Ronen, Mark McLean, Jon-Erik Kellso, Evan Arntzen, John Allred

- Gunhild Carling Birdland 8:30, 11 pm \$30-40
- Light House All Stars Trio Birdland Theater 9:45 pm \$35
- Cleopatra's Needle 8 pm
- Yael Dray-Barel/Gabriel Hermida; Chloé Perrier and French Heart; Maria Alejandra Rodriguez; Dahka Band

- Club Bonafide 4, 6, 8, 10 pm \$15
- Kim Nalley's Love Songs Dizzy's Club 7:30, 9:30 pm \$45
- Ken Fowser Quintet; Lezlie Harrison

- The Django at Roxy Hotel 7:30, 10:30 pm
- Groover Trio Fat Cat 6 pm \$10
- Jordan Pettay Ginny's Supper Club 7, 9 pm \$15
- Marilyn Maye Iridium 8 pm \$40-55
- Michelle Walker Quartet with Sean Fitzpatrick, Sam Bevan, Andrew Atkinson and guests
- Morgan Guerin Quintet with Chris Fishman, Dana Hawkins, Marcus Gilmore, Val Jeanty

- Mingus Big Band The Jazz Gallery 7:30, 9:30 pm \$20-30
- ABIAH sings Nina Jazz Standard 7:30, 9:30 pm \$30
- Nat King Cole Tribute: Allan Harris Joe's Pub 9:30 pm \$35
- Ronny Whyte/Boots Maleson Kingsborough Community College 7 pm \$42
- Monte Croft, Gary Fisher, Ben Wolfe; Miki Yamanaka Knickerbocker Bar & Grill 9, 10:15 pm \$3.50

- Bobby Harden Mezzrow 8, 11 pm \$20
- Wendy Eisenberg Minton's 7:30, 9:30 pm \$35
- Dianne Reeves with Romero Lubambo, Peter Martin, Reginald Veal, Terreon Gully The Owl Music Parlor 7:30 pm \$10
- Rose Theater 8 pm \$40-130
- Juanma Trujillo Scholes Street Studio 8 pm

- Advancing on a Wild Pitch: Charles Evans, Sam Kulik, Danny Fox, Moppa Elliott, Christian Coleman; Acceleration Due to Gravity: Bobby Spellman, Dave Taylor, Matt Nelson, Bryan Murray, Kyle Saulnier, George Burton, Ava Mendoza, Moppa Elliott, Mike Pride; Unspeakable Garbage: Bryan Murray, Nick Millevoi, Ron Stabinsky, Moppa Elliott, Dan Monaghan
- Joe Pino Quintet ShapeShifter Lab 7 pm \$15
- Evan Main; Winterfisch with Oscar Feldman Shrine 6 pm
- Silvana 7, 8 pm

- Michael Weiss Quartet with Steve Wilson, Ugonna Okegwo, George Fludas; Alexander Claffy Quintet with Josh Evans, Eric Alexander, Dave Kikoski, Rodney Green; Corey Wallace DUBtet

- Smalls 7:30, 10:30 pm 1 am \$20
- Save Your Love For Me—Nancy Wilson and Cannonball Adderley Revisited: Paulette McWilliams, Vincent Herring, Nat Adderley, Jr., Kenny Davis, Joris Dudli
- Charlie Apicella and Iron City with Madam Pat Tandy Smoke 7, 9, 10:30 pm \$40
- The Sound Bite 7, 9 pm
- Tina Fabrique with Joe Bonacci Sugar Bar 8 pm \$20
- Vanguard Jazz Orchestra: Dick Oatts, Billy Drewes, Rich Perry, Ralph LaLama, Gary Smulyan, Nick Marchione, John Chudoba, Terell Stafford, Scott Wendholt, John Mosca, Luis Bonilla, Jason Jackson, Douglas Purviance, Jim McNeely, David Wong, John Riley
- Agustin Grasso Village Vanguard 8:30, 10:30 pm \$35
- eMpathia Jazz Duo: Mafalda Minnozzi/Paul Ricci with guest Art Hirahara Williamsburg Music Center 8:30 pm \$10
- Zinc Bar 7 pm

Saturday, February 16

- John Magnarelli Quartet The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- Ed Cherry Trio Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Catherine Russell with Matt Munisteri, Mark Shane, Tal Ronen, Mark McLean, Jon-Erik Kellso, Evan Arntzen, John Allred

- Birdland 8:30, 11 pm \$30-40
- Gunhild Carling Birdland Theater 9:45 pm \$35
- Jazz Mix Trio Cleopatra's Needle 8 pm
- Yael Dray-Barel/Gabriel Hermida; Barbara Martinez; Vanessa Falabella/Carlos Dias Band

- Club Bonafide 4, 6, 8, 10 pm \$15
- Kim Nalley's Love Songs Dizzy's Club 7:30, 9:30 pm \$45
- Josh Evans Quintet; Jason Prover Sneak Thievery Orchestra

- The Django at Roxy Hotel 7:30, 10:30 pm
- Steve Blum Trio; Greg Glassman Jam

- Fat Cat 7 pm 1:30 am \$10
- Michael Dessen Trio with Chris Tordini, Dan Weiss and guest Fay Victor; Caroline Davis' Alula with Matt Mitchell, Dan Weiss

- Greenwich House Music School 7:30 pm \$15
- Marilyn Maye Iridium 8 pm \$40-55
- Gene Bertoncini Trio with Melissa Stylianou, Ike Sturm

- Jazz at Kitano 8, 10 pm \$34
- Morgan Guerin Quintet with Chris Fishman, Dana Hawkins, Marcus Gilmore, Val Jeanty
- The Jazz Gallery 7:30, 9:30 pm \$20-30
- Mingus Big Band Jazz Standard 7:30, 9:30 pm \$30
- Ronny Whyte/Boots Maleson Knickerbocker Bar & Grill 9, 10:15 pm \$3.50
- Monte Croft, Gary Fisher, Ben Wolfe; Jon Davis

- Mezzrow 8, 11 pm \$20
- Bobby Harden Minton's 7:30, 9:30 pm \$35
- Tim Vaughn solo; Jon Wagner Quartet with Nick Lyons, Kazzrie Jaxen, Adam Lane; Lorenzo Sanguedolce Trio with Virg Dzurinko, Pete Swanson

- Mirror in the Woods 8 pm \$10
- Dianne Reeves with Romero Lubambo, Peter Martin, Reginald Veal, Terreon Gully
- Rose Theater 8 pm \$40-130
- Michael Morgan Trio Shrine 7 pm
- Arctic Circle Silvana 6 pm
- Out of the Collective: Reggie Workman, Buster Williams, Jason Moran, Lenny White
- Sistas' Place 8:30, 10:30 pm \$60

- Michael Weiss Quartet with Steve Wilson, Ugonna Okegwo, George Fludas; Alexander Claffy Quintet with Josh Evans, Eric Alexander, Dave Kikoski, Rodney Green

- Smalls 7:30, 10:30 pm \$20
- Save Your Love For Me—Nancy Wilson and Cannonball Adderley Revisited: Paulette McWilliams, Vincent Herring, Nat Adderley, Jr., Kenny Davis, Joris Dudli
- Smoke 7, 9, 10:30 pm \$40
- The Sound Bite 7, 9 pm

- Ray Blue Quartet
- Lost Jazz Shrines—The Jazz Center of New York and Cobi Narita: Sumi Tonooka, Victor Lewis, Erica Lindsay, Rufus Reid

- Tribeca Performing Arts Center 8:30 pm \$30
- Vanguard Jazz Orchestra: Dick Oatts, Billy Drewes, Rich Perry, Ralph LaLama, Gary Smulyan, Nick Marchione, John Chudoba, Terell Stafford, Scott Wendholt, John Mosca, Luis Bonilla, Jason Jackson, Douglas Purviance, Jim McNeely, David Wong, John Riley
- Village Vanguard 8:30, 10:30 pm \$35
- Williamsburg Music Center 11:30 pm \$10
- Mozaik

Sunday, February 17

- Neil Murgai solo 440Gallery 4:40 pm \$10
- Matt La Von Quartet with Nitzan Gavrieli, Shin Sakaino, Jay Sawyer

- Băsik 7 pm
- Birdland 6 pm \$30
- Dizzy's Club 7:30, 9:30 pm \$35
- Lior Milliger, Zach Swanson, Joe Hertenstein; David Meier

- Downtown Music Gallery 6, 7 pm
- Azabache: Alexis Marcelo, Renee Cruz, Uriel Monroig, Evan Ubiera, Raquel Joan, Keesha Mishawn; Woodhead: Vern Woodhead Rob Mitzner, Dmitry Ishenko, Yana Davydova and guest Welf Dorr
- El Barrio Artspace 7 pm \$10
- Terry Waldo's Gotham City Band Fat Cat 6 pm \$10
- Marilyn Maye Iridium 8 pm \$40-55
- Mingus Big Band Jazz Standard 7:30, 9:30 pm \$30
- Ben Waltzer, Ugonna Okegwo, Gerald Cleaver; Panas Athanatos
- Mezzrow 8, 11 pm \$20

- Jane Irving Trio with Ed Cherry, Kevin Hailey
- North Square Lounge 12:30, 2 pm

- Nico Sarbanes Trio with Lex Kortzen, Alex Tremblay
- Russian Samovar 3 pm
- Saint Peter's Church 6 pm
- Scholes Street Studio 8 pm

- Amy Cervini
- David Leon
- Emanuele Tozzi Quintet with Jon De Lucia, Kirk Knuffke, Andrea Veneziani, Yorgos Maniatis; Bill Goodwin Trio with Jon Ballantyne, Evan Gregor; Joe Magnarelli Group
- Smalls 4:30, 7:30, 10:30 pm \$20
- Alexis Cole with David Finck, Kenny Hassler, Don Braden

- Smoke 5, 7, 9 pm \$20
- The Sound Bite 6 pm
- Vanguard Jazz Orchestra: Dick Oatts, Billy Drewes, Rich Perry, Ralph LaLama, Gary Smulyan, Nick Marchione, John Chudoba, Terell Stafford, Scott Wendholt, John Mosca, Luis Bonilla, Jason Jackson, Douglas Purviance, Jim McNeely, David Wong, John Riley
- Village Vanguard 8:30, 10:30 pm \$35
- Marika Hughes New String Quartet with Charlie Burnham, Marvin Sewell, Rashaan Carter
- Wave Hill 2 pm \$28
- Rina Yamazaki Trio Williamsburg Music Center 9 pm \$10

Monday, February 18

- Maria Grand/Rajna Swaminathan; Luke Stewart
- Areté Gallery 8 pm \$15

- Stephen Boegehold Trio with Jessica Ackerly, Florian Herzog; Teri Roiger Trio with Ed Cherry, John Menegon
- Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Judi Silvano and The Zephyr Band with Kenny Wessel, Bruce Arnold, Adam Kolker, Ratzo B. Harris and guests Joe Lovano, Matt Wilson
- Birdland Theater 7 pm \$20-30
- Blue Note 8, 10:30 pm \$35

- Wallace Roney Quintet
- Faye Cosmo Ensemble; Stephen Gauci, Adam Lane, Vijay Anderson; Paul Austerlitz, JD Parran, Isaiah Richardson, Andrew Drury; Matt Lavelle, Ken Filiano, Jeremy Carlstedt; Nick Fraser, Tony Malaby, Darren Johnston, Brandon Lopez; David Meier Ensemble
- Bushwick Public House 7 pm \$10
- Power to the People—Wes Montgomery, Eddie Harris and Rahsaan Roland Kirk: Juilliard Jazz Ensembles
- Dizzy's Club 7:30, 9:30 pm \$30
- George Braith; Billy Kaye Jam
- Fat Cat 9 pm 12:30 am \$10
- Frank Vignola Band with Jimmy Bruno, James Chirillo, Gary Mazzaroppi
- Iridium 8 pm \$25

- Neal Miner, Chris Byars, Chris Flory
- Mezzrow 8 pm \$20
- Silvana 6 pm
- Jon Snell
- Nate Sparks Big Band
- The Slope Lounge 8 pm
- Ari Hoenig Trio with Nital Hershkovits, Or Bareket; Joel Frahm Trio
- Smalls 7:30, 10:30 pm \$20

Tuesday, February 19

- Alec Aldred Trio with Bob Bruya, Jake Richter; Kevin McNeal Trio with Noriko Kamo, Tom Baker
- Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Saxophone Summit: Joe Lovano, Dave Liebman, Greg Osby, Phil Markowitz, Cecil McBee, Billy Hart
- Birdland 8:30, 11 pm \$30-40
- The Ladybugs Birdland Theater 9:45 pm \$20-30
- David Sanborn Blue Note 8, 10:30 pm \$55
- John Chin Quintet with Tivon Pennicott, Stacy Dillard, Sean Conly, Jaimeo Brown
- Dizzy's Club 7:30, 9:30 pm \$30
- Dizzy's Club 11:15 pm \$5
- The Django at Roxy Hotel 7:30 pm
- Fat Cat 7 pm \$10
- Nico Sarbanes Quartet
- Jazz at Kitano 8 pm
- Godwin Louis Global with Billy Buss, Gilad Hekselman, Axel Tosca Laugart, Hogyu Hwang, Obed Calvaire, Markus Schwartz, Pauline Jean
- Jazz Standard 7:30, 9:30 pm \$30

- Jay Leonhart, Allen Farnham, Vito Leszczak
- Mezzrow 8 pm \$20
- Oscar Peterson Tribute: Mike Longo Trio
- New York City Baha'i Center 8, 9:30 pm \$15

- Shelley Hirsch and The Mercurius Wagon; Crystal Penalosa's Sources of Power
- Roulette 8 pm \$25
- Alex Clough Shine 6 pm
- Takeshi Otani Band Silvana 6 pm
- Steve Nelson Quartet with Rick Germanson, Kiyoshi Kitagawa, Charles Goold; Frank Lacy's Tromboniverse
- Smalls 7:30, 10:30 pm \$20
- Dayna Stephens Quartet with Aaron Parks, Ben Street, Greg Hutchinson
- Village Vanguard 8:30, 10:30 pm \$35

Wednesday, February 20

- String Noise: Conrad Harris/Pauline Kim Harris

- Areté Gallery 8 pm \$20
- John Ellis' Doube Wide Bar Lunático 8:30, 10 pm \$10
- Artur Akhmetov Trio with Johannes Fend, Samvel Sarkisyan
- Bar Next Door 6:30 pm

- Saxophone Summit: Joe Lovano, Dave Liebman, Greg Osby, Phil Markowitz, Cecil McBee, Billy Hart
- Birdland 8:30, 11 pm \$30-40
- Jessica Molasky with John Pizzarelli Trio

- Birdland Theater 7 pm \$40
- Augie Haas Birdland Theater 9:45 pm \$30
- David Sanborn Blue Note 8, 10:30 pm \$55
- Glenn Crytzer Orchestra Chelsea Music Hall 7:30 pm \$20
- Joey Morant Club Macanudo 8 pm
- Dongfeng Liu's China Caribe with John Benitez, Roberto Quintero, Francis Benitez, Min Xiao-Fen, Feifei Yang
- The Cutting Room 7 pm \$20-25
- Mike Troy Dizzy's Club 11:15 pm \$5
- Raphael D'lugoff Trio +1; Don Hahn/Mike Camacho Band; Ned Goold Jam
- Fat Cat 7, 9 pm 12:30 am \$10

- Kukuruz Quartet: Simone Keller, Philip Bartels, Duri Collenberg, Lukas Rickli
- Italian Academy at Columbia University 7 pm
- Sarah James Quartet with John DiMartino, Yoshi Waki, Tommy Campbell
- Jazz at Kitano 8, 10 pm \$18
- Jazz Standard 7:30, 9:30 pm \$40

- Branford Marsalis Quartet
- Gary Lucas, Feifei Yang, Jason Candler
- Joe's Pub 7 pm \$20
- Brian Marsella, Reid Taylor, Charles Goold; Isaiah J. Thompson
- Mezzrow 8, 11 pm \$20

- Minton's 7:30, 9:30 pm \$20
- Eyal Vilner Big Band Saint Peter's Church 1 pm \$10
- Rob Bargad's Reunion 7tet with Jerry Weldon, Dave Schumacher, Joe Magnarelli, Mike Kam, Jason Brown, Daniel Sadownick; Harold Mabern Trio
- Smalls 7:30, 10:30 pm \$20
- Ari Hoenig Trio with Chico Pinheiro, Eduardo Belo
- Terraza 7 9 pm \$12

- Dayna Stephens Quartet with Aaron Parks, Ben Street, Greg Hutchinson
- Village Vanguard 8:30, 10:30 pm \$35
- Kirk Knuffke Trio with Stomu Takeishi, Bill Goodwin
- Zinc Bar 7:30, 9 pm \$25

Thursday, February 21

- Jinjoo Yoo/Robin Grasso 1986 Est. Wine Bar & Lounge 8 pm
- Jazz Guitar Festival: Peter Bernstein, Paul Bollenback, Pasquale Grasso, Saul Rubin, Ed Cherry, Ilya Lushtak, John Merrill
- The 75 Club at Bogardus Mansion 8, 9:30 pm \$25

- String Noise: Conrad Harris/Pauline Kim Harris

- Areté Gallery 8 pm \$25
- Bar Lunático 8:30, 10 pm \$10
- Scott Sharrard
- Andrew Pereira Trio with Jeff Dingler, Michael Winnicki; Kyle Nasser Trio with Rick Rosato, Daniel Dor
- Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Saxophone Summit: Joe Lovano, Dave Liebman, Greg Osby, Phil Markowitz, Cecil McBee, Billy Hart
- Birdland 8:30, 11 pm \$30-40
- Jessica Molasky with John Pizzarelli Trio

- Birdland Theater 7 pm \$40
- Birdland Theater 9:45 pm \$30
- David Sanborn Blue Note 8, 10:30 pm \$55
- David Janeway Duo Cleopatra's Needle 7 pm
- Vuyo Sotashe David Rubenstein Atrium 7:30 pm
- David Binney Angelino Quartet with Luka Mendoza, Logan Kane
- Dizzy's Club 7:30, 9:30 pm \$40
- Dizzy's Club 11:15 pm \$10

- Mike Troy
- Freddy Deboe Band; Ian Hendrickson-Smith
- The Django at Roxy Hotel 7:30, 10 pm
- Ginny's Supper Club 7, 9 pm \$15

- MJ Territo Ladies Day with Linda Presgrave, Iris Omig
- Jazz at Kitano 8, 10 pm \$18
- Steve Williams' Tiny Tree with Noah Becker, Juho Valjakka, Lesley Mok
- The Jazz Gallery 7:30, 9:30 pm \$15
- Spanish Harlem Orchestra
- Jazz Standard 7:30, 9:30 pm \$35
- Orlando Le Fleming, Lage Lund, Kevin Hays
- Mezzrow 8 pm \$20

- Kahil El'Zabar Ethnic Heritage Ensemble with Corey Wilkes, Alex Harding
- Nublu 151 8 pm \$25
- Griffin Brown/Alec Goldfarb; Petar-Pera Krstajic; Justin Clark and The Tranzient Ensemble
- ShapeShifter Lab 7, 8:15, 9:30 pm \$10
- Gina Benalcazar Silvana 6 pm
- Rob Bargad's Reunion 7tet with Jerry Weldon, Dave Schumacher, Joe Magnarelli, Mike Kam, Jason Brown, Daniel Sadownick; Oleg Butman/Natalia Smirnova Quartet with Matt Dwonszyk
- Smalls 7:30, 10:30 pm \$20
- Wayne Escoffery Birthday Celebration with David Kikoski, Ugonna Okegwo, Kush Abadey
- Smoke 7, 9, 10:30 pm \$38
- Glenn Crytzer's Savoy Seven
- Symphony Space Leonard Nimoy Thalia 7:30 pm \$26
- Pedro Giraudo Tango Orchestra with Rodolfo Zanetti, Emilio Teubal, Fung Chem Hwei
- Terraza 7 9 pm \$12

- Stan Chovnick, Larry Corban, Dimitri Moderbacher, Seiji Ochiai
- Tomi Jazz 9 pm
- Dayna Stephens Quartet with Aaron Parks, Ben Street, Greg Hutchinson
- Village Vanguard 8:30, 10:30 pm \$35
- Chick Corea Tribute: Cesar Orozco and Kamarata Jazz
- Zinc Bar 7:30, 9 pm \$25

Friday, February 22

- Jinjoo Yoo/Anna Kolchina 1986 Est. Wine Bar & Lounge 9 pm
- ★Jazz Guitar Festival: Peter Bernstein, Paul Bollenback, Pasquale Grasso, Saul Rubin, Ed Cherry, Ilya Lushtak, John Merrill
The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- ★Piano Master—The Oscar Peterson Story: Kenny Barron, Gonzalo Rubalcaba, Gerald Clayton, Ben Paterson, Robi Botos, Benny Green with Ulf Wakenius, Jeff Hamilton, John Clayton and guest Paul Marinaro
The Appel Room 7, 9:30 pm \$90-110
- Tom Guarna Trio with Alex Claffy, Jochen Rueckert
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Saxophone Summit: Joe Lovano, Dave Liebman, Greg Osby, Phil Markowitz, Cecil McBee, Billy Hart
Birdland 8:30, 11 pm \$30-40
- Jessica Molaskey with John Pizzarelli Trio
Birdland Theater 7 pm \$40
Birdland Theater 9:45 pm \$30
- Tony Lustig Quintet Blue Note 8, 10:30 pm \$55
- Art Lillard Trio Cleopatra's Needle 8 pm
- Chloé Perrier and French Heart; Maria Alejandra Rodriguez
Club Bonafide 6, 8 pm \$15
- ★Warren Wolf Quartet with Alex Brown, Reuben Rogers, Rodney Green and guest Joe Locke
Dizzy's Club 7:30, 9:30 pm \$40
- Mike Troy Dizzy's Club 11:15 pm \$10
- Ken Fowser Quintet; Benny Benack III
The Django at Roxy Hotel 7:30, 10:30 pm
- Alphonso Home and The Gotham Kings
Flushing Town Hall 8 pm
Ginny's Supper Club 7, 9 pm \$15
- Chris Turner
★Pat Martino Iridium 8 pm \$30-45
- Maurice Frank Quartet with John DiMartino, Yoshi Waki, Vince Cherico
Jazz at Kitano 8, 10 pm \$34
- ★Tom Rainey Trio with Ingrid Laubrock, Mary Halvorson
The Jazz Gallery 7:30, 9:30 pm \$25
Jazz Standard 7:30, 9:30 pm \$35
- Spanish Harlem Orchestra
- Rob Bargad, Mike Kam, Dan Sadownick
Knickerbocker Bar & Grill 9, 10:15 pm \$3.50
- ★David Bryant, Gerald Cannon, Eric McPherson
Mezzrow 8 pm \$20
Minton's 7:30, 9:30 pm \$20
- King Solomon Hicks
- Annie Chen Quintet with Alex LoRe, Marius Duboule, Mat Muntz, Jerad Lippi
Nublu 10 pm
- Dan Arcamone Trio with Dan Martinez, Kenny Grohowski
ShapeShifter Lab 7 pm \$10
Silvana 7 pm
- Andy Bianco Quintet
- Santi Debriano and Flash of the Spirit with Angie Obin, Justin Robinson, Bill O'Connell, Tommy Campbell; Alex Sipiagin Quintet with John Escreet, Matt Brewer, Ari Hoenig
Smalls 7:30, 10:30 pm \$20
- ★Wayne Escoffery Birthday Celebration with David Kikoski, Ugonna Okegwo, Kush Abadey
Smoke 7, 9, 10:30 pm \$38

- Carl Bartlett, Jr. Quartet The Sound Bite 7, 9 pm
- Dayna Stephens Quartet with Aaron Parks, Ben Street, Greg Hutchinson
Village Vanguard 8:30, 10:30 pm \$35
- Francesca Prihasti/Nic Vardanega Group
Williamsburg Music Center 8:30 pm \$10
- Andy LaVerne Trio with Mike Richmond, Jason Tiemann
Zinc Bar 7:30, 9 pm \$30

Saturday, February 23

- ★Jazz Guitar Festival: Peter Bernstein, Paul Bollenback, Pasquale Grasso, Saul Rubin, Ed Cherry, Ilya Lushtak, John Merrill
The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- ★Kamasi Washington and The Next Step
Apollo Theater 8 pm \$48-83
- ★Binky Griptite Bar Lunático 8:30, 10 pm \$10
- Paul Bollenback Trio with Noriko Ueda, Rogério Boccato
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Saxophone Summit: Joe Lovano, Dave Liebman, Greg Osby, Phil Markowitz, Cecil McBee, Billy Hart
Birdland 8:30, 11 pm \$30-40
- Jessica Molaskey with John Pizzarelli Trio
Birdland Theater 7 pm \$40
Birdland Theater 9:45 pm \$30
- Tony Lustig Quintet Blue Note 8, 10:30 pm \$55
- Walter Williams Trio Cleopatra's Needle 8 pm
- Richard Miller; Chloe Perrier Club Bonafide 4, 6 pm \$15
- Mark Capon/Michelle Duda Trio The Cupping Room 8 pm
- ★Warren Wolf Quartet with Alex Brown, Reuben Rogers, Rodney Green and guest Joe Locke
Dizzy's Club 7:30, 9:30 pm \$45
- Mike Troy Dizzy's Club 11:15 pm \$20
- Sam Dillon Quartet; Gotham Kings
The Django at Roxy Hotel 7:30, 10:30 pm
- Haeun Joo Trio with Doug Wiess, Ronen Itzik
Ibeam Brooklyn 8 pm \$15
Iridium 8, 10 pm \$30-45
- ★Pat Martino
- Helio Alves Quartet with Vic Juris, Peter Washington, Duduka da Fonseca
Jazz at Kitano 8, 10 pm \$34
- Melismetiç; Ari Bragi Karason, Shai Maestro, Rick Rosato, Arthur Hnatek
The Jazz Gallery 7:30, 9:30 pm \$25
Jazz Standard 7:30, 9:30 pm \$35
- Spanish Harlem Orchestra
- Rob Bargad, Mike Kam, Dan Sadownick
Knickerbocker Bar & Grill 9, 10:15 pm \$3.50
- ★David Bryant, Gerald Cannon, Eric McPherson
Mezzrow 8 pm \$20
Minton's 7:30, 9:30 pm \$20
- ★JC Hopkins Biggish Band
- ★Anthony Coleman Trio with Henry Fraser, Francisco Mela
Scholes Street Studio 8 pm
Silvana 6 pm
- Benny Troschel

- ★Randy Weston Tribute: TK Blue Quartet with Sharp Radway, Alex Blake, Vince Ector
Sistas' Place 9, 10:30 pm \$20
- Santi Debriano and Flash of the Spirit with Angie Obin, Justin Robinson, Bill O'Connell, Tommy Campbell; Alex Sipiagin Quintet with John Escreet, Matt Brewer, Ari Hoenig
Smalls 7:30, 10:30 pm \$20
- ★Wayne Escoffery Birthday Celebration with David Kikoski, Ugonna Okegwo, Kush Abadey
Smoke 7, 9, 10:30 pm \$38
- Barbara King and The Spirit of Jazz
The Sound Bite 7, 9 pm
- Dayna Stephens Quartet with Aaron Parks, Ben Street, Greg Hutchinson
Village Vanguard 8:30, 10:30 pm \$35
Williamsburg Music Center 10 pm \$10
- Ronnie Burrage

Sunday, February 24

- Emilio Solla Tango Jazz Orchestra with Alejandro Aviles, Michael Thomas, Tim Armacost, John Ellis, Terry Goss, Alex Norris, Jim Seeley, John Bailey, David Neves, Noah Bless, Mike Fahie, Chris Blackwell, James Rodgers, Julien Labro, Pablo Aslan, Ferenc Nemeth
Birdland Theater 6 pm \$30
- Peter and Will Anderson Blue Note 11:30 am 1:30 pm \$39.50
- David Sanborn Blue Note 8, 10:30 pm \$55
- ★Warren Wolf Quartet with Alex Brown, Reuben Rogers, Rodney Green and guest Joe Locke
Dizzy's Club 7:30, 9:30 pm \$30
- Ed Keller/Reggie Sylvester; Retrograde: Matt Lavelle/Reggie Sylvester
Downtown Music Gallery 6, 7 pm
- Mozayik, Buyu Ambrose and The Blues In Red Band
Drom 7:15 pm \$25
- Terry Waldo's Gotham City Band Fat Cat 6 pm \$10
- Spanish Harlem Orchestra Jazz Standard 7:30, 9:30 pm \$35
- Richie Vitale, Steve Ash, Paul Gill Mezzrow 8 pm \$20
- Ronny Whyte Trio with Sean Harkness, Boots Maleson
North Square Lounge 12:30, 2 pm
- Lior Milliger Quartet with Santiago Leibson, Sean Conly, Rodrigo Recabarren
Rockwood Music Hall Stage 3 7 pm \$10-15
- ★Beyond C: Ned Rothenberg and Contemporaneous
Roulette 8 pm \$25
- Sachiko Tatsuishi Trio with Lafayette Harris, Jr., Murray Wall
Russian Samovar 3 pm
- Oded Lev-Ari Saint Peter's Church 6 pm
- ★Claire Daly Quartet with Bruce Barth, Marcus McLaurine, Peter Grant; Charles Owens Trio with Alexander Claffy, Kyle Poole
Smalls 7:30, 10:30 pm \$20
- ★Alexis Cole with David Finck, Kenny Hassler, Don Braden
Smoke 5, 7, 9 pm \$20
- Jonathan Elbaz The Sound Bite 6 pm
- Dayna Stephens Quartet with Aaron Parks, Ben Street, Greg Hutchinson
Village Vanguard 8:30, 10:30 pm \$35
Williamsburg Music Center 9 pm \$10
- Ryan Sands



Celebrating Cobi Narita & The Jazz Center of New York Saturday, February 16, 2019

Concert at 8:30PM; \$30 (students, seniors \$20)

Sumi Tonooka Quartet with Special Guest Erica Lindsay

Sumi Tonooka (Piano), Rufus Reid (Bass), Victor Lewis (Drums) & Erica Lindsay (Tenor Saxophone)

Conversation at 7PM; Free

Artistic Director of Jazz Programming Willard Jenkins to interview Sumi Tonooka.

Our Lost Jazz Shrines event will be honoring Cobi Narita and the Jazz Center of New York. Nobuko “Cobi” Narita created the Jazz Center of New York in 1983. The Lost Jazz Shrines series is dedicated to bringing legendary NYC jazz clubs back into the consciousness of the world with a thorough remembrance and celebration.

For tickets call **(212) 220 – 1460** or online at **www.tribecapac.org**

Located on 199 Chambers St. (BMCC campus).

Erica Lindsay

Sumi Tonooka

Monday, February 25

- Elsa Nilsson Quartet with Jeff McLaughlin, Alex Minier, Cody Rahn
55Bar 7 pm
- Kathleen Supové, Dafna Naphtali, Nick Didkovsky
Areté Gallery 8 pm \$15
- ★ Jessica Lurie Ensemble with Mazz Swift, Brian Marsella
Bar Lunático 8:30, 10 pm \$10
- Jhoe Garay Trio with Alec Castro, Moto Kobayashi; Michelle Walker Trio with Ron Affif, Michael O'Brien
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ Wallace Roney Quintet
Blue Note 8, 10:30 pm \$35
- Patricio Jijon, Serkan Ozkaya, Uran Kamper, Juan Carlos Aleman; Stephen Gauci, Adam Lane, Kevin Shea; Lena Bloch, Waldron Ricks, Larry Roland, Billy Mintz; John Loggia, Bonnie Kane, Ben James, Cyrus Shaol; Chris Stromquist, Matt Bauder, Shawn McGloin; Brian Kastan/Juini Booth
Bushwick Public House 7 pm \$10
- ★ Matthew Shipp Trio with Michael Bisio, Newman Taylor Baker
Dizzy's Club 7:30, 9:30 pm \$30
- Brittany Anjou's Enamiço Reciprokataj with Greg Chudzik, Shirazette Tinnin
Le Poisson Rouge 8 pm \$10-15
- ★ Nate Wooley with Mary Halvorson, Susan Alcorn, Ryan Sawyer
Pioneer Works 8 pm \$25
- Eitan Gofman
The Slope Lounge 8 pm
- Lucas Pino Nonet with Philip Dizack, Alex LoRe, Nick Finzer, Ron Blake, Rafal Samecki, Glenn Zaleski, Desmond White, Jimmy Macbride
Smalls 7:30 pm \$20
- Rodney Jones Trio with Lonnie Plaxico, Ronnie Burrage
Zinc Bar 7:30, 9 pm \$20

Tuesday, February 26

- Yuma Uesaka Trio with Perrin Grace, Evan Hyde; Hashem Assadullahi Trio with Leonard Thomson, Matt Wilson
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ Cyrille Aimée's A Sondheim Adventure
Birdland 8:30, 11 pm \$30-40
- Eric Harland's Voyager with Walter Smith III, Taylor Eigsti, Harish Raghavan
Blue Note 8, 10:30 pm \$30
- ★ The Zodiac Saxophone Quartet: Charles Waters, Lee Odom, Claire Daly, Ras Moshe Burnett; Music Now! Expanded: Ras Moshe Burnett, Matt Lavelle, Lee Odom, Charles Waters, Gene Coleman, Lauren Lee, Jessie Cox, James Keepnews
The Brooklyn Commons 7, 8 pm \$10
- ★ Allison Miller's Boom Tic Boom with Ben Golberg, Kirk Knuffke, Jenny Scheinman, Todd Sickafoose
Dizzy's Club 7:30, 9:30 pm \$35
- Jeffery Miller Quintet with Chris Bittner, Andrew McGowan, Philip Norris, Darrian Douglas
Dizzy's Club 11:15 pm \$5
- Zaccai Curtis; La Pachamambo
The Django at Roxy Hotel 7:30, 10 pm
- Saul Rubin Zebtet; Itai Kriss and Gato Gordo; John Benitez' Latin Bop
Fat Cat 7, 9 pm 12:30 am \$10
- Hyuna Park Quartet
Jazz at Kitano 8 pm
- Nick Dunston's Truffle Pig with David Leon, Noah Becker, Ben Rolston, Lesley Mok, Stephen Boegehold
The Jazz Gallery 7:30, 9:30 pm \$15
- Steve Slagle's A.M. Band with Keith Brown, Ugonna Okegwo, Roman Diaz, Jason Tiemann
Jazz Standard 7:30, 9:30 pm \$30
- Charlie Sigler, Vince Dupont, Winard Harper
Mezzrow 8 pm \$20
- Gene Marlow Heritage Ensemble
New York City Baha'i Center 8, 9:30 pm \$15
- Jon Snell
Shrine 6 pm
- Abraham Burton Quartet
Smalls 10:30 pm \$20
- ★ Endangered Blood: Chris Speed, Oscar Noriega, Trevor Dunn, Jim Black
The Stone at The New School 8:30 pm \$20
- Pablo Aslan's Tangomania with Hector "Pulpo" Pereyra
Two E Bar/Lounge 8 pm
- Terell Stafford Quintet with Tim Warfield, Bruce Barth, Peter Washington, Billy Williams
Village Vanguard 8:30, 10:30 pm \$35

Wednesday, February 27

- Rico Jones Trio with Hamish Smith, Garyfallia Kerkezou
Bar Next Door 6:30 pm
- ★ Cyrille Aimée's A Sondheim Adventure
Birdland 8:30, 11 pm \$30-40
- Daniel Block
Birdland Theater 9:45 pm \$20-30
- Eric Harland's Voyager with Walter Smith III, Taylor Eigsti, Harish Raghavan
Blue Note 8, 10:30 pm \$30
- ★ Black Art Jazz Collective: Jeremy Pelt, Wayne Escoffery, James Burton, Xavier Davis, Vicente Archer, Rodney Green
Dizzy's Club 7:30, 9:30 pm \$30
- Jeffery Miller Quintet with Chris Bittner, Andrew McGowan, Philip Norris, Darrian Douglas
Dizzy's Club 11:15 pm \$5
- David Gibson Nonet
The Django at Roxy Hotel 10 pm
- Raphael D'Logoff Trio +1; Ned Goold Jam
Fat Cat 7 pm 12:30 am \$10
- Lucia Jackson Band with Ron Jackson, Yago Vasquez, Nathan Brown, Corey Rawls
Jazz at Kitano 8, 10 pm \$18
- Joey DeFrancesco Trio with Troy Roberts, Billy Hart
Jazz Standard 7:30, 9:30 pm \$30
- Juilliard Jazz Orchestra conducted by Andy Farber
Juilliard School Peter Jay Sharp Theater 7:30 pm
- ★ Aruán Ortiz/Don Byron; Isaiah J. Thompson
Mezzrow 8, 11 pm \$20
- Harlem Sings Jazz
Minton's 7:30, 9:30 pm \$20
- ★ The Stone Commissions: Peter Evans with Mazz Swift, Ron Stabinsky
National Sawdust 7 pm \$25
- ★ Val Jeanty; James Brandon Lewis' An Unruly Manifesto with Jaimie Branch, Anthony Pirog, Luke Stewart, Warren Trae Crudup III
Nublu 151
- ★ Roz Corral Trio with Bruce Barth, Paul Gill
Saint Peter's Church 1 pm \$10
- ★ Michael Stephans Quartette Oblique with David Liebman, Marc Copland, John Hébert; Amos Hoffman Trio with Jonathan Levin, Eric McPherson
Smalls 7:30, 10:30 pm \$20
- Chris Crocco's Fluid
Spoonfed New York Country 8:30, 10 pm
- ★ Jim Black Guitar Quartet with Jonathan Goldberger, Keisuke Matsuno, Simon Jermyn
The Stone at The New School 8:30 pm \$20
- Terell Stafford Quintet with Tim Warfield, Bruce Barth, Peter Washington, Billy Williams
Village Vanguard 8:30, 10:30 pm \$35

Thursday, February 28

- Jinjoo Yoo/Robin Grasso
1986 Est. Wine Bar & Lounge 8 pm
- John Roche, Saul Rubin, Spike Wilner
The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- Juan Munguia Trio with Trevor Brown, Erubiel Rangel; Vaughn Stoffey Trio with Cole Davis, Mark Ferber
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Chiara izzi/Kevin Hays Group with Rob Jost, Greg Joseph
Birdland 5:30 pm \$30
- ★ Cyrille Aimée's A Sondheim Adventure
Birdland 8:30, 11 pm \$30-40
- Daniel Block
Birdland Theater 9:45 pm \$20-30
- ★ Mardi Gras Celebration: Dirty Dozen Brass Band: Roger Lewis, Kevin Harris, Gregory Davis, Kirk Joseph, TJ Norris, Julian Addison, Takeshi Shimmura; Cha Wa: Joe Maize, Thaddeus 'Peanut' Ramsey, Ari Teitel, Clifton 'Spug' Smith, J'Wan, Gelini; Butcher Brown: Devonne Harris, Andrew Randazzo, Corey Fonville, Morgan Burrs, Marcus Tenney
Brooklyn Bowl 7:30 pm \$20
- ★ Welf Dorr/Hilliard Greene
Brooklyn Cider House 7 pm
- eMpathia Jazz Duo: Mafalda Minnozzi/Paul Ricci with guest Rogério Boccato
Casa Italiana Zenilli-Marimò 6:30 pm
- ★ Joel Forrester Duo
Cleopatra's Needle 7 pm
- ★ Black Art Jazz Collective: Jeremy Pelt, Wayne Escoffery, James Burton, Xavier Davis, Vicente Archer, Rodney Green
Dizzy's Club 7:30, 9:30 pm \$40
- Jeffery Miller Quintet with Chris Bittner, Andrew McGowan, Philip Norris, Darrian Douglas
Dizzy's Club 11:15 pm \$10
- Harold Mabern Trio; Rita with Chelsea Baratz
The Django at Roxy Hotel 7:30, 10 pm
- Verena McBee Trio with John DiMartino, Paul Beaudry
Jazz at Kitano 8, 10 pm \$18
- Arta Jekabsons
The Jazz Gallery 7:30, 9:30 pm \$15
- Alfredo Rodriguez/Pedrito Martinez
Jazz Standard 7:30, 9:30 pm \$30
- ★ Irreversible Entanglements: Carnae Ayewa, Keir Neuringer, Aquiles Navarro, Luke Stewart, Tcheser Holmes; Armina Claudine Myers/Nicole Mitchell
Merkin Concert Hall 7:30 pm \$25
- Greg Skaff, Ugonna Okegwo, Anthony Pinciotti
Mezzrow 8 pm \$20
- Lesley Mok's Living Collection with David Leon, Yuma Uesaka, Kalun Leung, Sonya Belaya, Florian Herzog
The Owl Music Parlor 7:30 pm \$10
- Dave DeMotta
Silvana 6 pm
- Brandi Disterheft Group; Amos Hoffman Trio with Jonathan Levin, Eric McPherson
Smalls 7:30, 10:30 pm \$20
- Roxy Coss Quartet
Smoke 7, 9, 10:30 pm \$15
- ★ Not Bloodcount: Tim Berne, Chris Speed, Michael Formanek, Jim Black
The Stone at The New School 8:30 pm \$20
- ★ Highlights In Jazz 46th Anniversary Gala: Daryl Sherman, Houston Person, Warren Vaché, Ken Peplowski, Norman Simmons, Boots Maleson, James Chirillo and guest
Tribeca Performing Arts Center 8 pm \$50
- Terell Stafford Quintet with Tim Warfield, Bruce Barth, Peter Washington, Billy Williams
Village Vanguard 8:30, 10:30 pm \$35
- ★ Andy Gonzalez Tribute: Luques Curtis
Zinc Bar 7:30, 9 pm \$25

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REGULAR ENGAGEMENTS

MONDAY	
• Richard Clements/Murray Wall Band	11th Street Bar 8 pm
• Grove Street Stompers	Arthur's Tavern 7 pm
• Earl Rose	Bemelmans Bar 5:30, 9 pm
• Woody Allen and The Eddy Davis New Orleans Jazz Band	Café Carlyle 8:45 pm\$120-215
• Svetlana & The Delancey 5	Freddy's Backroom 8:30 pm
• Vince Giordano and The Nighthawks	Iguana 8 pm
• Iris Ornig Jam Session	Jazz at Kitano 8 pm
• Mingus Big Band	Jazz Standard 7:30, 9:30 pm \$25
• JFA Jam Session	Local 802 7 pm
• Pasquale Grasso	Mezzrow 11 pm \$20
• Melvin Vines	Paris Blues 9 pm
• Stan Killian and Friends	Queens Brewery 8 pm
• Jazz Jam Session	Radegast Hall 8 pm
• Gil Defay	Red Rooster 8 pm
• David Hazeltine Quartet and Smoke Jam Session	Smoke 7, 9, 10:30 pm
• Swingadelic	Swing 46 8:30 pm
• Vanguard Jazz Orchestra	Village Vanguard 8:30, 10:30 pm \$30
TUESDAY	
• Michael Kanan solo	The 75 Club at Bogardus Mansion 7 pm
• Yuichi Hirakawa Trio	Arthur's Tavern 7 pm
• Art Hirahara Trio	Arturo's 8 pm
• David Budway Trio	Bemelmans Bar 9:30 pm
• Marc Devine Trio	Cleopatra's Needle 8 pm
• Battle Of The Horns	Farafina Jazz Café and Lounge 8 pm
• Diego Voglino Jam Session	Halyard's 10 pm
• Vince Giordano and The Nighthawks	Iguana 8 pm
• Joe Graziosi Legacy Jam	Minton's 6 pm
• Mona's Hot Four	Mona's 11 pm
• John Cooksey	Paris Blues 9 pm
• Mike LeDonne Quartet	Smoke 7, 9, 10:30 pm
• Hayes Greenfield	Soapbox 7:30 pm
• George Gee Orchestra	Swing 46 8:30 pm
WEDNESDAY	
• Tardo Hammer Jam Session	The 75 Club at Bogardus Mansion 7 pm
• Bill Wurtzel/Jay Leonhart	American Folk Art Museum 2 pm
• Eve Silber	Arthur's Tavern 7 pm
• Jonathan Kreisberg Trio	Bar Next Door 8:30, 10:30 pm \$12
• David Budway Trio	Bemelmans Bar 9:30 pm
• David Ostwald's Louis Armstrong Centennial Band	Birdland 5:30 pm \$20
• Joel Forrester solo	Bistro Jules 5:30 pm
• Les Kurtz Trio	Cleopatra's Needle 7 pm
• Pasquale Grasso; Django Jam Session	The Django 8:30, 11 pm
• WaHi Jazz Jam	Le Chéile 8 pm
• Les Goodson Band	Paris Blues 9 pm
• Lezlie Harrison; Joe Saylor and Friends	Smoke 7, 9, 10:30, 11:45 pm
• Stan Rubin Orchestra	Swing 46 8:30 pm
THURSDAY	
• Ray Blue Organ Quartet	American Legion Post 398 7 pm
• Eri Yamamoto Trio	Arthur's Tavern 7 pm
• David Budway Trio	Bemelmans Bar 9:30 pm
• John McNeil/Mike Fahie	The Douglass 9 pm
• Joel Forrester	George's 6:30 pm
• Steve Wirts/Joe Cohn Quartet	Han Dynasty 6 pm
• Spike Wilner	Mezzrow 11 pm \$20
• Les Goodson Band	Paris Blues 9 pm
• Gene Bertoncini	Ryan's Daughter 8:30, 10:30 pm
• Rob Duguay Low Key Trio	Turnmill NYC 11 pm
FRIDAY	
• Jostein Gulbrandsen	Aretsky's Patroon 6 pm
• Eri Yamamoto Trio	Arthur's Tavern 7 pm
• Joel Forrester	Baker's Pizza 7 pm
• The Crooked Trio	Barbès 5 pm
• David Budway Trio	Bemelmans Bar 9:30 pm
• Birdland Big Band	Birdland 5:15 pm \$25
• Melvin Vines	Paris Blues 9 pm
• Gerry Eastman Quartet	Williamsburg Music Center 10 pm
SATURDAY	
• Eri Yamamoto Trio	Arthur's Tavern 7 pm
• Bill Saxton	Bill's Place 8, 10 pm \$20
• Joel Forrester solo	Bistro Jules 6 pm
• Stan Rubin Orchestra	Carnegie Club 8:30, 10:30 pm
• Bassey & The Heathens	The Heath 12:30 am
• Yvonnick Prené	Henry's 12:30 pm
• Assaf Kehati Duo	Il Gattopardo 11:30 am
• Melvin Vines	Paris Blues 9 pm
• Marc Cary	Smoke 11:30 pm 12:45 am
SUNDAY	
• Creole Cooking Jazz Band; Stew Cutler and Friends	Arthur's Tavern 7, 10 pm
• Matt La Von Jam Session	Bā'sik 7 pm
• Peter Mazza Trio	Bar Next Door 8, 10 pm \$12
• Arturo O'Farrill Afro Latin Jazz Orchestra	Birdland 9, 11 pm \$30
• Joel Forrester solo	Bistro Jules 4 pm
• Renaud Penant Trio	Bistro Jules 7:30 pm
• Steve LaSpina Trio	Café Loup 12:30 pm
• Marc Devine/Hide Tanaka	Café Loup 6:30 pm
• Keith Ingham	Cleopatra's Needle 4 pm
• Trampelman	Dominie's Astoria 9 pm
• The EarRegulars	The Ear Inn 8 pm
• Joel Forrester solo	Grace Gospel Church 11 am
• Grassroots Jazz Effort	Grassroots Tavern 9 pm
• Tony Middleton Trio	Jazz at Kitano 12 pm \$40
• John Merrill and Friends	Mezzrow 11 pm \$20
• Christopher McBride	Minton's 7:30 pm \$10
• Melvin Vines	Paris Blues 9 pm
• Marjorie Eliot	Parlor Entertainment 4 pm
• Koran Agan	Radegast Hall 1:30 pm
• Lu Reid Jam Session	Shrine 4 pm
• Alexis Cole; Giveton Gelin Quartet	Smoke 5, 7, 9, 10:30 pm
• Sean Smith and guest	Walker's 8 pm

CLUB DIRECTORY

- **11th Street Bar** 510 E. 11th Street (212-982-3929) Subway: L to 1st Avenue [www.11thstbar.com](#)
- **54 Below** 254 W. 54th Street (646-476-3551) Subway: N, Q, R to 57th Street; B, D, E to Seventh Avenue [www.54below.com](#)
- **55Bar** 55 Christopher Street (212-929-9883) Subway: 1 to Christopher Street [www.55bar.com](#)
- **The 75 Club at Bogardus Mansion** 75 Murray Street (212-268-1746) Subway: 1, 2, 3 to Chambers Street [www.the75clubnyc.com](#)
- **92nd Street Y** Lexington Avenue at 92nd Street (212-415-5500) Subway: 6 to 96th Street [www.92y.org](#)
- **440Gallery** 440 Sixth Avenue, Brooklyn (718-499-3844) Subway: F, G to Seventh Avenue [www.440gallery.com](#)
- **1986 Est. Wine Bar & Lounge** 43 W. 32nd Street (212-563-1500) Subway: B, D, F, Q, R to 34th Street-Herald Square [www.hotelstanford.com](#)
- **Aaron Davis Hall** 133rd Street and Convent Avenue (212-650-7100) Subway: 1 to 137th Street/City College [www.adhatccny.org](#)
- **American Folk Art Museum** 65th Street at Columbus Avenue (212-595-9533) Subway: 1 to 66th Street [www.folkartmuseum.org](#)
- **American Legion Post 398** 248 W. 132nd Street (212-283-9701) Subway: 2, 3 to 135th Street [www.legion.org](#)
- **An Beal Bocht Café** 445 W. 238th Street Subway: 1 to 238th Street [www.LindasJazzNights.com](#)
- **Apollo Theater & Music Café** 253 W. 125th Street (212-531-5305) Subway: A, B, C, D, 2, 3 to 125th Street [www.apollotheater.org](#)
- **The Appel Room** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.jazz.org](#)
- **Areté Gallery** 67 West Street, Brooklyn (929-397-0025) Subway: G to Greenpoint Avenue [www.aretevenue.com](#)
- **Aretsky's Patroon** 160 E. 46th Street (212-883-7373) Subway: 4, 5, 6, 7, S to Grand Central-42nd Street [www.aretskyspatroon.com](#)
- **Arthur's Tavern** 57 Grove Street (212-675-6879) Subway: 1 to Christopher Street [www.arthurstavernnyc.com](#)
- **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F, M to W. 4th Street
- **Baker's Pizza** 201 Avenue A (212-777-7477) Subway: L to First Avenue [www.bakerspizzanyc.com](#)
- **Bar Lunático** 486 Halsey Street (917-495-9473) Subway: C to Kingston-Throop Avenues [www.barlunatico.com](#)
- **Bar Next Door** 129 MacDougal Street (212-529-5945) Subway: A, B, C, D, E, F, M to W. 4th Street [www.lalanternacaffe.com](#)
- **Barbès** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue [www.barbesbrooklyn.com](#)
- **Bä'sik** 323 Graham Avenue, Brooklyn (347-889-7597) Subway: L to Graham Avenue [www.basikbrooklyn.com](#)
- **Beacon Theatre** 2124 Broadway at 74th Street (212-496-7070) Subway: 1, 2, 3 to 72nd Street [www.beacontheatre.com](#)
- **Bemelmans Bar** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street [www.thecarlyle.com](#)
- **Bill's Place** 148 W. 133rd Street (between Lenox and 7th Avenues) (212-281-0777) Subway: 2, 3 to 135th Street
- **Birdland and Birdland Theater** 315 W. 44th Street (212-581-3080) Subway: A, C, E, to 42nd Street [www.birdlandjazz.com](#)
- **Bistro Jules** 60 St Marks Place (212-477-5560) Subway: 6 to Astor Place [www.julesbistro.com](#)
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592) Subway: A, B, C, D, E, F, M to W. 4th Street [www.bluenotejazz.com](#)
- **Brooklyn Bowl** 61 Wythe Avenue (718-963-3369) Subway: L to Bedford Avenue [www.brooklynbowl.com](#)
- **Brooklyn Cider House** 1100 Flushing Avenue (347-295-0308) Subway: L to Jefferson Street [www.brooklynciderhouse.com](#)
- **The Brooklyn Commons** 388 Atlantic Avenue Subway: A, C, G to Hoyt/Schermerhorn Streets
- **Brooklyn Conservatory of Music** 58 Seventh Avenue, Brooklyn Subway: F to Seventh Avenue, N, R to Union Street [www.bkcm.org](#)
- **Brooklyn Museum of Art** 200 Eastern Parkway (718-638-5000) Subway: 2, 3 to Eastern Parkway [www.brooklynmuseum.org](#)
- **Bushwick Public House** 1288 Myrtle Avenue (917-966-8500) Subway: G to Myrtle - Willoughby Avenue then B54 [www.bushwickpublichouse.com](#)
- **Café Carlyle** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street [www.thecarlyle.com](#)
- **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues (212-255-4746) Subway: F to 14th Street [www.cafeloupnyc.com](#)
- **Carnegie Club** 156 W. 56th Street (212-957-9676) Subway: N, Q, R, W to 57th-Seventh Avenue
- **Casa Italiana Zerilli - Marimò** 24 W. 12th Street (212-998-8739) Subway: 4, 5, 6, L, N, Q, R to 14th Street/Union Square [www.casaitaliananyu.org](#)
- **Chelsea Music Hall** 407 W. 15th Street (646-609-1344) Subway: A, C, E, L to 14th Street [www.chelseamusicall.com](#)
- **Church of St. Ignatius Loyola** 48 E. 84th Street (212-288-3588) Subway: 4, 5, 6 to 86th Street [www.saintignatiusloyola.org](#)
- **City Winery** 155 Varick Street (212-608-0555) Subway: 1 to Houston Street [www.citywinery.com](#)
- **Cleopatra's Needle** 2485 Broadway (212-769-6969) Subway: 1, 2, 3 to 96th Street [www.cleopatrasneedleny.com](#)
- **Club Bonafide** 212 E. 52nd Street (646-918-6189) Subway: 6 to 51st Street; E, V to 53rd Street [www.clubbonafide.com](#)
- **Club Macanudo** 26 E. 63rd Street (212-752-8200) Subway: F, N, Q to Lexington Avenue-63rd Street [www.clubmacanudo.com](#)
- **The Cupping Room** 359 West Broadway between Broome and Grand Street (212-925-2898) Subway: A, C, E to Canal Street
- **The Cutting Room** 44 E. 32nd Street (212-691-1900) Subway: 6 to 33rd Street [www.thecuttingroomnyc.com](#)
- **David Rubenstein Atrium** Broadway at 60th Street (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www atrium.lincolncenter.org](#)
- **Dizzy's Club** Broadway at 60th Street, 5th Floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.jazz.org](#)
- **The Django at The Roxy Hotel** 2 Sixth Avenue (212-519-6600) Subway: A, C, E to Canal Street; 1 to Franklin Street [www.thedjangonyc.com](#)

- **Dominie's Astoria** 34-07 30th Avenue Subway: N, Q to 30th Avenue
- **The Douglass** 149 4th Avenue (718-857-4337) Subway: R to Union Street [www.thedouglass.com](#)
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043) Subway: F to East Broadway [www.downtownmusicgallery.com](#)
- **Drom** 85 Avenue A (212-777-1157) Subway: F to Second Avenue [www.dromnyc.com](#)
- **Dweck Center at Brooklyn Public Library Central Branch** Subway: 2, 3 to Grand Army Plaza; Q to 7th Avenue
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074) Subway: C, E to Spring Street [www.earinn.com](#)
- **El Barrio Artspace** 215 E. 99th Street Subway: 6 to 96th Street [www.artspaceps109.org](#)
- **Everything Goes Café** 208 Bay Street, Staten Island (718-447-8256) Bus: S51
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Street/Sheridan Square [www.fatcatmusic.org](#)
- **Flushing Town Hall** 137-35 Northern Boulevard, Flushing (718-463-7700) Subway: 7 to Main Street [www.flushingtownhall.org](#)
- **Freddy's Backroom** 627 5th Avenue, Brooklyn (718-768-0131) Subway: R to Prospect Avenue [www.freddysbar.com](#)
- **Gin Fizz Harlem** 308 Malcolm X Boulevard (212-289-2220) Subway: 2, 3 to 125th Street [www.ginfizzharlem.com](#)
- **Ginny's Supper Club at Red Rooster Harlem** 310 Malcolm X Boulevard (212-792-9001) Subway: 2, 3 to 125th Street [www.ginnysupperclub.com](#)
- **Grace Gospel Church** 589 East 164th Street (718-328-0166) Subway: 2, 5 to Prospect Avenue
- **Grassroots Tavern** 20 Saint Marks Place (212-475 9443) Subway: 6 to Astor Place, N,R to 8th Street
- **Greenwich House Music School** 46 Barrow Street (212-242-4770) Subway: 1 to Christopher Street [www.greenwichhouse.org](#)
- **H010** 1090 Wyckoff Avenue Subway: L to Halsey Street [www.h010.nyc](#)
- **Halyard's** 406 3rd Avenue, Brooklyn (718-532-8787) Subway: R to 9th Street [www.barhalyards.com](#)
- **Han Dynasty** 215 W. 85th Street (212-858-9060) Subway: 1 to 86th Street [www.handynasty.net](#)
- **Hari NYC** 140 W. 30th Street, 3rd floor Subway: 1 to 28th Street
- **Harlem Stage Gatehouse** 150 Convent Avenue at W. 135th Street (212-650-7100) Subway: 1 to 137th Street [www.harlemstage.org](#)
- **Henry's** 2745 Broadway (212-866-0600) Subway: 1 to 103rd Street
- **Ibeam Brooklyn** 168 7th Street between Second and Third Avenues Subway: F to 4th Avenue [www.ibeambrooklyn.com](#)
- **Iguana** 240 West 54th Street (212-765-5454) Subway: B, D, E, N, Q, R to Seventh Avenue [www.iguananyc.com](#)
- **Il Gattopardo** 13-15 W. 54th Street (212-246-0412) Subway: E, M to Fifth Avenue/53rd Street [www.ilgattopardonyc.com](#)
- **Iridium** 1650 Broadway at 51st Street (212-582-2121) Subway: 1,2 to 50th Street [www.theiridium.com](#)
- **Italian Academy at Columbia University** 1161 Amsterdam Avenue (212-845-1623) Subway: 1 to 116th Street
- **Jamaica Center for Arts and Learning** 161-04 Jamaica Avenue, Queens (718-658-7400 ext. 152) Subway: E to Jamaica Center [www.jcal.org](#)
- **Jazz 966** 966 Fulton Street (718-638-6910) Subway: C to Clinton Street [www.jazz966.com](#)
- **Jazz at Kitano** 66 Park Avenue at 38th Street (212-885-7000) Subway: 4, 5, 6, 7, S to Grand Central [www.kitano.com](#)
- **The Jazz Gallery** 1160 Broadway, 5th floor (212-242-1063) Subway: N, R to 28th Street [www.jazzgallery.org](#)
- **Jazz Museum in Harlem** 58 W. 129th Street between Madison and Lenox Avenues (212-348-8300) Subway: 6 to 125th Street [www.jazzmuseuminharlem.org](#)
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street [www.jazzstandard.com](#)
- **Joe's Pub** at the Public Theater 425 Lafayette Street (212-539-8770) Subway: N, R to 8th Street-NYU; 6 to Astor Place [www.publictheater.org/Joes-Pub-at-The-Public](#)
- **Juilliard School Peter Jay Sharp Theater** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street [www.juilliard.edu](#)
- **Kingsborough Community College** 2001 Oriental Boulevard (718-368-6686) Subway:Q to Brighton Beach [www.onstageatkingsborough.org](#)
- **Knickerbocker Bar & Grill** 33 University Place at 9th Street (212-228-8490) Subway: N, R to 8th Street-NYU [www.knickerbockerbarandgrill.com](#)
- **Le Chéile** 839 W. 181st Street (212-740-3111) Subway: A to 181st Street [www.lecheilenyc.com](#)
- **Le Poisson Rouge** 158 Bleecker Street (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Street [www.lepoissonrouge.com](#)
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street [www.jazzfoundation.org](#)
- **Merkin Concert Hall** 129 W. 67th Street between Broadway and Amsterdam (212-501-3330) Subway: 1 to 66th Street-Lincoln Center [www.kaufman-center.org](#)
- **Mezzrow** 163 W. 10th Street (646-476-4346) Subway: 1 to Christopher Street [www.mezzrow.com](#)
- **Middle Collegiate Church** 50 E. 7th Street (212-477-0666) Subway: 6 to Astor Place [www.middlechurch.org](#)
- **Miller Theatre** 2960 Broadway and 116th Street (212-854-7799) Subway: 1 to 116th Street-Columbia University [www.millertheater.com](#)
- **Minton's** 206 W. 118th Street (between St. Nicholas Avenue and Adam Clayton Powell Jr. Blvd) (212-243-2222) Subway: B, C to 116th Street [www.mintonsharlem.com](#)
- **Mirror in the Woods** 575 Union Street, #A (917-909-0577) Subway: R to Union Street [www.mirrorinthewoods.com](#)
- **MIST** 40 W. 116th Street Subway: 2, 3 to 116th Street [www.mistharlem.com](#)
- **MoMa PS1** 22-25 Jackson Avenue (718-784-2084) Subway: 7, E, M to Court Square; G to 21st Street-Van Alst [www.momaps1.org](#)
- **Mona's** 224 Avenue B Subway: L to First Avenue
- **National Sawdust** 80 N. 6th Street (646-779-8455) Subway: L to Bedford Avenue [www.nationalsawdust.org](#)
- **New York City Baha'i Center** 53 E. 11th Street (212-222-5159) Subway: 4, 5, 6, N, R to 14th Street-Union Square [www.bahainyc.org](#)
- **Nhà Minh** 485 Morgan Avenue (718-387-7848) Subway: L to Graham Avenue
- **North Square Lounge** 103 Waverly Place (212-254-1200) Subway: A, B, C, E, F to West 4th Street [www.northsquareny.com](#)
- **Nublu** 62 Avenue C between 4th and 5th Streets (212-979-9925) Subway: F, V to Second Avenue [www.nublu.net](#)

- **Nublu 151** 151 Avenue C (212-979-9925) Subway: 6 to Astor Place [www.nublu.net](#)
- **The Owl Music Parlor** 497 Rogers Avenue, Brooklyn (718-774-0042) Subway: 2, to to Sterling Street [www.theowl.nyc](#)
- **Pangea** 178 Second Avenue (212-995-0900) Subway: L to First Avenue [www.pangeanyc.com](#)
- **Paris Blues Harlem** 2021 Adam Clayton Powell, Jr., Boulevard (212-222-9878) Subway: 2, 3 to 125th Street [www.parisbluesharlem.com](#)
- **Parlor Entertainment** 555 Edgecombe Ave. #3F (212-781-6595) Subway: C to 155th Street
- **Parnell's Bar** 350 E. 53rd Street #1 (212-753-1761) Subway: E, M to Lexington Avenue/53rd Street [www.parnellsny.com](#)
- **The Penrose** 1590 2nd Avenue (212-203-2751) Subway: 4, 5, 6 to 86th Street [www.penrosebar.com](#)
- **Pioneer Works** 159 Pioneer Street, Brooklyn (718-596-3001) Bus: B61 [www.pioneerworks.org](#)
- **Queens Brewery** 1539 Covert Street, Ridgewood Subway: L to Halsey Street [www.queensbrewery.com](#)
- **Radegast Hall** 113 N. 3rd Street (718-963-3973) Subway: L to Bedford Avenue [www.radegasthall.com](#)
- **Rizzoli Bookstore** 1133 Broadway (212-759-2424) Subway: R, W to 28th Street [www.rizzolibookstore.com](#)
- **Rockwood Music Hall** 196 Allen Street (212-477-4155) Subway: F, V to Second Avenue [www.rockwoodmusicall.com](#)
- **Rose Theater** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.jazz.org](#)
- **Roulette** 509 Atlantic Avenue (212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue [www.roulette.org](#)
- **Russ & Daughters Café** 127 Orchard Street (212-475-4881) Subway: F to Delancey Street [www.russanddaughterscafe.com](#)
- **Russian Samovar** 256 W. 52nd Street (212-757-0168) Subway: C, E to 50th Street [www.russiansamovar.com](#)
- **Ryan's Daughter** 350 E. 85th Street (212-628-2613) Subway: 4, 5, 6 to 86th Street [www.ryansdaughternyc.com](#)
- **St. Albans Congregational Church** 172-17 Linden Boulevard (718-657-8282) Subway: E to Jamaica Center - Parsons/Archer [www.stalbanscc.org](#)
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street [www.saintpeters.org](#)
- **Scholes Street Studio** 375 Lorimer Street (718-964-8763) Subway: L to Lorimer Street [www.scholesstreetsstudio.com](#)
- **Settepani** 196 Lenox Avenue at 120th Street (917-492-4806) Subway: 2, 3 to 116th Street [www.settepani.com](#)
- **ShapeShifter Lab** 18 Whitwell Place (646-820-9452) Subway: R to Union Street [www.shapeshifterlab.com](#)
- **Showman's** 375 W. 125th Street at Morningside (212-864-8941) Subway: 1 to 125th Street
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807) Subway: B, 2, 3 to 135th Street [www.shrinenyc.com](#)
- **Silvana** 300 West 116th Street (646-692-4935) Subway: B, C, to 116th Street [www.silvana-nyc.com](#)
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue [www.sistasplace.org](#)
- **The Slope Lounge** 837 Union Street, Brooklyn (347-889-5005) Subway: M, R to Union Street [www.theslopelounge.com](#)
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091) Subway: 1 to Christopher Street [www.smallsjazzclub.com](#)
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street [www.smokejazz.com](#)
- **Soapbox** 636 Dean Street Subway: 2, 3 to Bergen Street
- **The Sound Bite** 737 9th Avenue (917-409-5868) Subway: C, E to 50th Street [www.thesoundbiterestaurant.com](#)
- **Soup & Sound** 292 Lefferts Avenue (between Nostrand and Rogers Avenues) Subway: 2 to Sterling Street
- **Spectrum** 70 Flushing Avenue Subway: B, D, Q to DeKalb Avenue [www.spectrumnyc.com](#)
- **Spoonfed New York Country** 331 W. 51st Street (646-368-1854) Subway: C, E to 50th Street [www.spoonfednyc.com](#)
- **The Stone at The New School** 55 West 13th Street (212-229-5600) Subway: F, V to 14th Street [www.thestonenyc.com](#)
- **Sugar Bar** 254 W. 72 Street between Broadway and West End Avenue (212-579-0222) Subway: 1, 2, 3 to 72nd Street [www.sugarbarnyc.com](#)
- **Swing 46** 349 W. 46th Street (646-322-4051) Subway: A, C, E to 42nd Street [www.swing46.com](#)
- **Symphony Space Leonard Nimoy Thalia, Peter Jay Sharpe Theatre and Bar Thalia** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3 to 96th Street [www.symphonyspace.org](#)
- **Terraza** 7 40-19 Gleane Street (718-803-9602) Subway: 7 to 82nd Street [www.terrazacafe.com](#)
- **Threes Brewing** 333 Douglass Street (718-522-2110) Subway: R to Union Street [www.threesbrewing.com](#)
- **Tomi Jazz** 239 E. 53rd Street (646-497-1254) Subway: 6 to 51st Street [www.tomijazz.com](#)
- **Tribeca Performing Arts Center** 199 Chambers Street (212-220-1460) Subway: A, 1, 2, 3 to Chambers Street [www.tribecapac.org](#)
- **Troost** 1011 Manhattan Avenue (347-889-6761) Subway: G to Greenpoint Avenue [www.troostnyc.com](#)
- **Tsion Café** 763 St. Nicholas Avenue (212-234-2070) Subway: A, B, C, D to 145th Street [www.tsioncafe.com](#)
- **Turnmill NYC** 119 East 27th Street (646-524-6060) Subway: 6 to 27th Street [www.turnmillnyc.com](#)
- **Two E Bar/Lounge** 2 E. 61st Street (212-940-8113) Subway: N, R, W to Fifth Avenue [www.thepierreny.com](#)
- **Village Vanguard** 178 Seventh Avenue South (212-255-4037) Subway: 1, 2, 3 to 14th Street [www.villagevanguard.com](#)
- **Walker's** 16 North Moore Street (212-941-0142) Subway: A, C, E to Canal Street
- **Wave Hill** West 249th Street and Independence Avenue, Bronx
- **Williamsburg Music Center** 367 Bedford Avenue, Brooklyn, NY (718-384-1654) Subway: L to Bedford Avenue
- **Zinc Bar** 82 W. 3rd Street (212-477-8337) Subway: A, B, C, D, E, F, M to W. 4th Street [www.zincbar.com](#)
- **Zürcher Gallery** 33 Bleecker Street (212-777-0790) Subway: 6 to Bleecker Street; B, D, F to Broadway-Lafayette [www.galeriezurcher.com](#)

(INTERVIEW CONTINUED FROM PAGE 6)

start the band around you.” He gave me Tony’s number and we talked. He already knew he wanted Mulgrew Miller. He said, “Who should we get on bass and who should we get on saxophone?” Tony wanted Miroslav Vitous on bass, but he couldn’t make the first gig, so we wound up getting Charnett Moffett. Tony didn’t want Charnett, but...then, on saxophone, I was trying to recommend my friend Gary Thomas and Gary didn’t want to do it. I think he was a little nervous; he was comfortable playing with Jack [DeJohnette]. So we got Bill Pierce and that’s how Tony’s band was started.

TNYCJR: You have a residency at the Blue Note in February. Can you tell us what you’re going to bring to the club?

WR: You’re going to hear the development of a band, that’s what you’re going to hear. You’re going to hear it develop week after week. It’ll be great one week, greater the next, then even greater. Now, I’ve invited some people to come down and play with the band. Rodney Jones will come and play on one night and I might have some other people come down, but you’re going to hear the development of a band. Every time we play it’s new music because whatever we’re doing, it evolves into something else.

TNYCJR: What is the collective understanding that fosters that evolution? Especially when you have changing personnel, what can you say to your band so that collectively you can evolve?

WR: Well, first of all, I don’t have changing personnel. So when it changes, it’s because of a shift or something. I try to keep a stable band, because that’s the only way you’re gonna get growth or a contribution. If you have somebody one week and someone else next week, you’re never gonna really jell, even if it sounds good. It’s not gonna be the same as... That’s what made the John Coltrane Quartet so great. They got used to each other and trusted each other and they could take things further. With Miles Davis’ Quintet or Ornette Coleman’s Quartet, Art Blakey’s Jazz Messengers... These are bands and that’s what I’m influenced by, having bands and whatever virtuoso performances be within the band concept. Make the whole band a virtuoso experience. In my ideology you keep moving forward and to play and interact at your highest level and take creative chances and try to evolve and develop something. So those are the principles that I stand by. I’d just really like for people to come out and hear the music, you know? Come with open ears and support this music.

TNYCJR: It’s interesting, there seem to be more and more of these jazz programs in so many different colleges and universities, there are so many kids studying the music in one way or another, learning how to play something. It seems like all of these programs have grown, but the audiences have not necessarily grown. It’s kind of a strange thing in my eyes, like the music is being promoted on campus, but...

WR: I hear what you’re saying. It’s funny you say that. I always thought, for all the schools that are quote unquote teaching jazz, why don’t they make it part of their students’ curriculum to go out and hear a concert a week. Make that part of their requirement, because that’s what they’re studying. The clubs would be packed. Let the students come in and then write their song or what they hear. That’d be part of the grade. Imagine that at all colleges in the United States.

TNYCJR: Something missing from so many of these programs is the part of the music you learn from

interacting with the musicians. Some of these instructors have been in school their whole lives, they may not be the musician you seek out.

WR: Right. What you’re saying is true. See, to be a great artist, or to be a great anything, you’ve got to seek the masters of that profession and apprentice under them. So you’re going to school and you’re learning to play music, you’re learning some basic fundamentals but there are things that they’re not going to teach you in college because they don’t know it themselves. There are other things you’re going to learn by going to see your masters. They don’t know how Horace Silver came up with the progressions he came up with until he comes up with it. And then, when he comes up with it, then they have to study it. You understand what I’m saying?

TNYCJR: Absolutely. The primary source.

WR: So you go to Horace Silver, who is a studied musician and already has the fundamentals down, to tell you how to go to that next level, but you’re only gonna get that from being around Horace or Art Blakey or Miles Davis or John Coltrane or Ornette Coleman. You’re not gonna learn harmolodics in a school. You’re gonna learn what you heard on the record, but you’re not gonna learn what Ornette was thinking and his whole process, unless you go hang with Ornette. And then, when you hung with Ornette, then you’re one of those special few that understands. And then you’re qualified to have a band and teach the next generation. And that’s how that thing works. And it’s almost not like you’re learning on the street. What it is is that the bandstand is a laboratory that’s more advanced than the practice room. It will always be. Even in classical music. You can learn to audition to play for the New York Philharmonic, but what you’re going to learn from playing with the New York Philharmonic is going to be way more beyond what you’re going to learn in the classes preparing for it.

TNYCJR: Right, like you prepare your audition and that’s one thing, but if you get there then you’re exposed to this whole other universe It’s like, “Oh, I didn’t know it was ‘all of this’.”

WR: Right, and, oh!, when we played Mahler, to articulate this, it had to be like this, because the first violin is doing this and this is something they don’t teach you here and to play with them is not like what I was taught in the school orchestra. This is different! We have to spit in the horn before we played. Things like that, that you don’t know, that are professionalism or that are languages that are learned in the laboratory called performance.

TNYCJR: I read you talking about Clark Terry and Dizzy Gillespie and how they opened you up to so many things about the instrument that you weren’t going to get otherwise.

WR: Clark Terry used to tell me, “you’re a black man and you’re a talented black man, but a lot of these teachers are going to teach you because they’re teachers, but they’re not going to teach you everything, because you’re black. They’re going to save that for their protégés. I’m gonna show you stuff that they’re not going to teach you that’s gonna put you on the level with them.” And he did.

Sometimes it isn’t a class or a race thing. Sometimes you go to a teacher and they might be a great teacher but they say, “I’m not going to waste my pearl” on this person. But he has this other student, who might not even be that great, but he’s gonna give him the gem and he’s not gonna give it to you, because he doesn’t think that you’re going to make it into the symphony anyway. “Why should I give him all, I’ll give him

enough to play the instrument, but I’m not going to show him my best stuff.” Well, Clark said, “I’m gonna show him this stuff that they won’t show him.” Miles Davis was like, “I’m gonna show you stuff that they won’t show you.”

And I remember one time with Miles, we were doing “Boplicity”. I was playing it and it seemed like it was good and Miles said, “No, don’t play it like that; I want you to phrase it as if you were playing quarter note triplets.” I said, “Oh! Okay. That was a simple turn.” So instead of playing it like [sings], I went [sings]. Even though I was technically playing eighth notes, I was phrasing so that they were quarter-note triplets. When he died, Gerry Mulligan called and he said that he wanted to do *Re-Birth of the Cool*. He said he had asked Miles and Miles said he would do it, but Miles died. I knew he was telling the truth. Even though Miles would say he would never do that stuff, at that point Miles was ready to do these things. So I said, “Okay, I’ll do it.” So we had a rehearsal and we played “Boplicity” and I played [sings, with quarter note triplet phrasing] and Gerry stopped the whole band. He looked at me and he said, “How did you know?” And, man, I looked up to the sky and said, “Thank you, Miles.” ❖

For more information, visit wallaceroney.com. Roney’s quintet with guests is at Blue Note Feb. 11th, 18th and 25th. He is also Smalls Feb. 8th-9th with Darrell Green. See Calendar.

Recommended Listening:

- Art Blakey and The Jazz Messengers – *Feeling Good* (Delos, 1986)
- Wallace Roney – *Intuition* (Muse, 1988)
- Herbie Hancock, Wayne Shorter, Ron Carter, Wallace Roney, Tony Williams – *A Tribute to Miles* (Qwest, 1992)
- Wallace Roney – *Village* (Warner Bros., 1996)
- Wallace Roney – *No Room For Argument* (Stretch-Concord, 2000)
- Wallace Roney – *A Place in Time* (HighNote, 2016)

(LABEL CONTINUED FROM PAGE 11)

I could break even off of doing tapes then maybe I could expand from there. Also tapes do sound good. Go buy a nice tape player and you’ll see; it’s not the most pristine FLAC or lossless thing that people chase but it sounds great regardless.” Finally, Cross thinks the cassette medium is a way to reach “younger folks, or folks that wouldn’t necessarily listen to free jazz/improv to actually take a chance on buying a tape.”

Cross is marking Astral Spirit’s fifth anniversary through showcase events in Washington D.C. and at Montréal’s Suoni Per Il Popolo Festival. And he’ll be producing some digital-only releases in 2019, from Macie Stewart and Lia Kohl, the trio of Josh Berman, Paul Lytton and Jason Roebke and more.

Cross adds, “I’ve always tried to look at Astral Spirits as a long game. It’s not just about being the new ‘hip’ label or even about selling the most records. Labels come and go and I’d love to continue to do this as long as I can. I’m lucky I’ve gotten as much attention in the short time I’ve done it thus far. Here’s hoping for many many more!” ❖

For more information, visit monofonuspress.com/astral-spirits. Artists performing this month include Michael Foster at MoMA PS1 Feb. 3rd; Joe McPhee at MoMA PS1 Feb. 3rd; William Hooker at Bushwick Public House Feb. 4th; Daniel Carter at Bushwick Public House Feb. 4th and Spectrum Feb. 10th; Luke Stewart at H010 Feb. 14th, Areté Gallery Feb. 18th, Nublu 151 Feb. 27th with James Brandon Lewis and Merkin Concert Hall Feb. 28th with Irreversible Entanglements; and Brandon Lopez at H010 Feb. 14th and Bushwick Public House Feb. 18th. See Calendar.

(FESTIVAL REPORT CONTINUED FROM PAGE 13)

guitarist Rez Abbasi organically melded Hindustani classical vocals and jazz-rock. One song began with her improvised *alap*, slowly developing the raga over a droning electronic shruti-box until superseded by Mahavishnu Orchestra-style power chords and the strangest of melodies. The most invigorating set came last: a duo by fleet-fingered Cuban pianist Alfredo Rodríguez and equally facile conguero Pedrito Martínez at SubCulture, with a soulful cameo by Spanish flamenco cantaor Antonio Lizana. Rodríguez is that rare virtuoso (a term thrown about carelessly, but here entirely apposite) who can maintain a relaxed rhythmic 'pocket' even at the fastest of tempos, stippling even the most rigorous melodic contours with delicate ornaments.

The first full marathon night was six days later (Friday, Jan. 11th). At Le Poisson Rouge, bassist Michael Formanek's Very Practical Trio with alto saxophonist Tim Berne and guitarist Mary Halvorson set the tone: moody, prickly, mesmerizing. Halvorson approached her instrument like a set of trap drums: both feet on the pedals (whammy to the left, volume to the right), both hands traveling over the neck and soundbox—if you closed your eyes it was easy to forget it was just a guitar. Down Bleecker Street at SoHo Playhouse keyboard player Jamie Saft, backed by tenor saxophonist Bill McHenry, played originals and the Matt Dennis-Tom Adair standard "Violets for Your Furs" aided by bassist Brad Jones and drummer Nasheet Waits. After a peek in at Russian vocalist/pianist Alina Engibaryan's pop-tinged set at SOB's it was back to SoHo playhouse for tenor saxophonist Laplante's barnstorming duo with drummer Cleaver, the former circular breathing relentless looping motifs that were both dazzling and hypnotic in their

cumulative effect. Back at SOB's, Rosenwinkel was showing why he's a guitarists' guitarist, shredding through well-wrought solos with (seemingly) effortless finesse. The mood changed considerably after a long trek east to the Public Arts center on Chrystie Street, where Alphonso Horne (wearing a New Orleans trumpet king's crown) held court at a NOLA-style party featuring Michela Lerman's nimble tap dancing and several guest vocalists. Once east, it made sense to drop in on saxophonist Marcus Strickland's Twi-Life at Mercury Lounge, a group merging heavy (Charles Haynes' drumsticks looked like unchained nunchuks) hip-hop beats with jazzy riffs à la John Coltrane, though the energy dropped several notches when the group played along to a prerecorded track featuring Bilal. A similar effect was apparent at Bowery Ballroom, where Ifé, a Puerto Rican AfroCuban quintet combining Yoruba religious traditions with electronica, sounded overly constrained by the click-tracks to which they played. A short peek at vocalist Sarah Elizabeth Charles' stream-of-consciousness SubCulture set served for a coda.

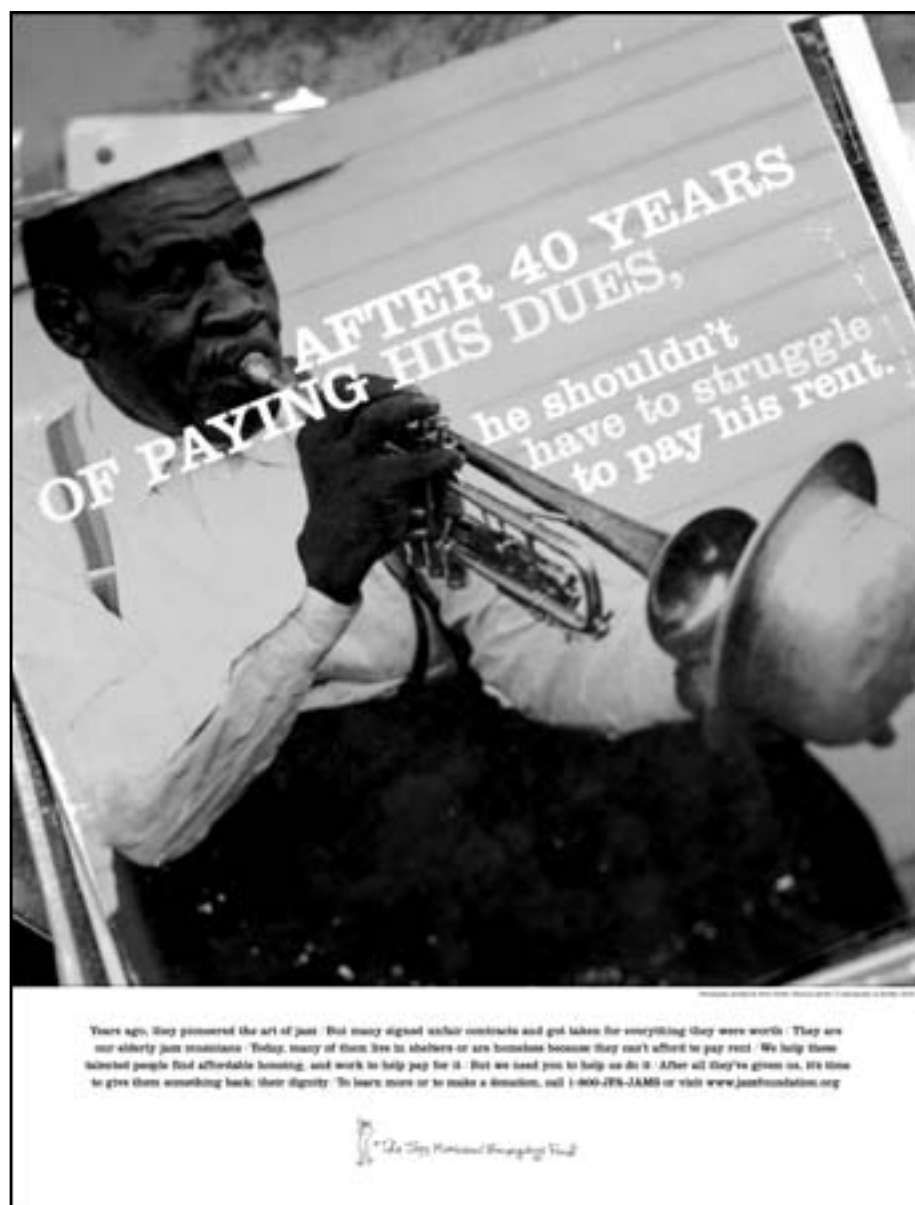
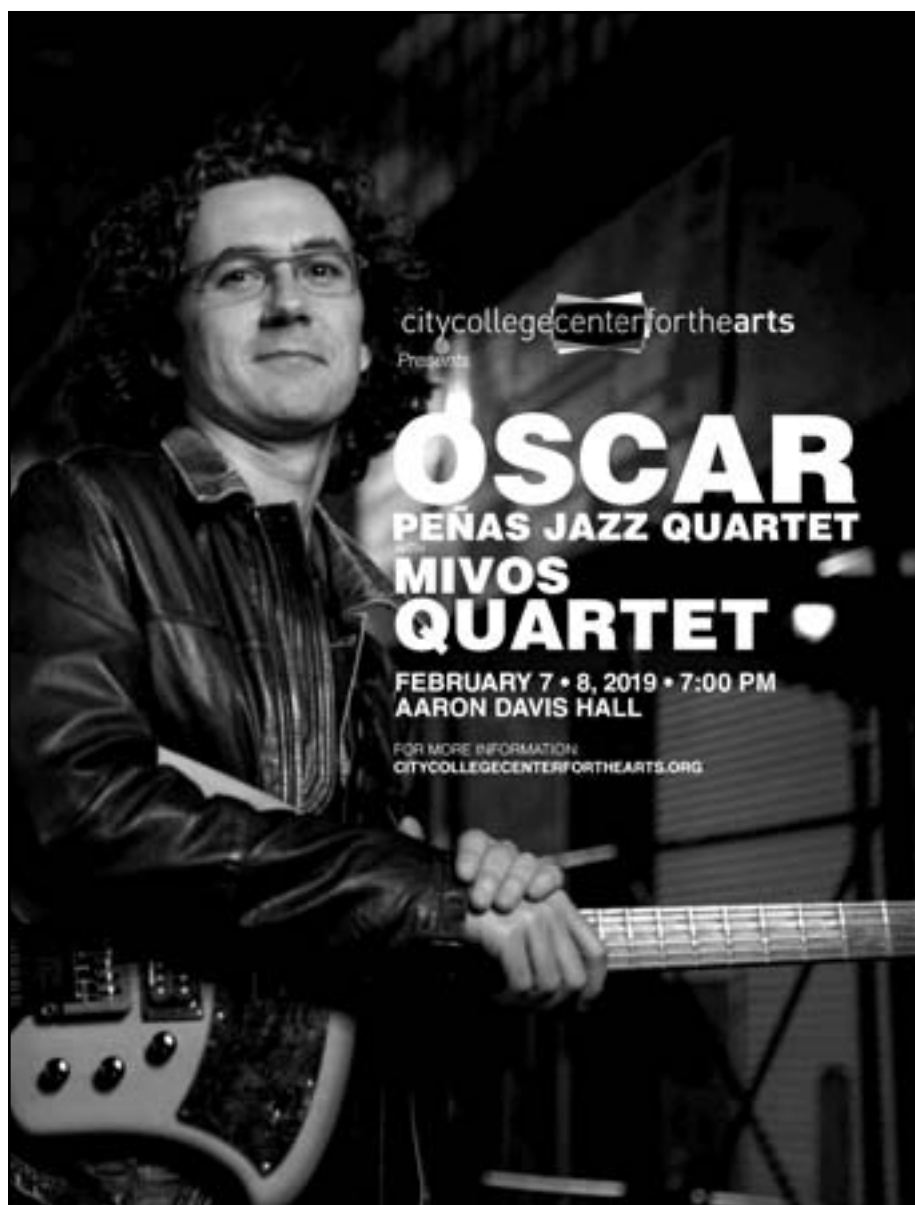
The second and final full marathon night (Sat., Jan 12th) began (for this reporter, at least) with a strong stride piano-inspired set by Mathis Picard (backed by drummer Savannah Harris) at Greenwich House Music School, followed by trumpeter Bria Skonberg's toe-tapping Sisterhood of Swing at Sheen Center, a big band tribute to the International Sweethearts of Rhythm. Old school, yes, but the sisters' enthusiastic beat was habit-forming. In contrast, Norwegian multi-instrumentalist Mathias Eick's quintet at Le Poisson Rouge was irenic, unhurried—in stark contrast to the endemic hustle-bustle of Manhattan. Your ever-curious correspondent had by now fallen into the (unpredictable) pattern of listening to about a half an

hour of each act before moving on to other, perhaps greener playing fields, though he might tarry a bit at a particularly inspiring set, or not (when the opposite circumstances prevailed)

Jen Shyu's one-woman, multi-instrumental epic drama (at SoHo Playhouse) broke the pattern—it was just impossible to duck out in the middle of her tangled, tantalizing tale of cross-dressing and ribald tomfoolery. Good thing she led the audience in a yogic breathing exercise beforehand. Later, at SOB's, British saxophonist Nubya Garcia mixed jazz with reggae/dub to fine effect; and Azerbaijan keyboard player Amina Figarova made a similar fusion of jazz and rock at Zinc Bar, enjoying strong support from Rez Abbasi and drummer Rudy Royston. At SubCulture, pianist Carmen Staaf demonstrated her graceful touch in tandem with drummer Allison Miller. Over at Mercury Lounge, a hip-hop ethos prevailed as Richmond, VA-based Butcher Brown served up phat beats (Corey Fonville's drumsticks were big as billy clubs), wall-shaking bass booms and truth-talking raps. It took so long to get up (north) to Nublu that, unfortunately, only a hint of the Chicago-based Juju Exchange's gospel/hip-hop testimony could be witnessed. After a long wait at Bowery Ballroom, the final set of the festival presented Drumhedz, a Funkadelic-scale party band spurred by the ferocious trap-drumming of Chris Dave, that delivered a groove that just wouldn't (and didn't) quit. The carnival-esque orgy even included a cover of "Vitamin C" (by German prog-rockers Can).

As it accumulates momentum, Winter Jazzfest does more than parade the diverse states of the art: it offers exciting glimpses of jazz unknown, of jazz-yet-to-come, all spawned by the spirits of jazz past.

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