



THE NEW YORK CITY JAZZ RECORD

MINGUS BIG BAND *MINGUS AMONGUS*

**LARGE
ENSEMBLE
ISSUE**

**JASON
MARSALIS**

**MIHO
HAZAMA**

**GREG
TATE**

**JIMMIE
LUNCEFORD**

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NEW YORK@NIGHT	4	
INTERVIEW : JASON MARSALIS	6	BY KYLE OLEKSIUK
ARTIST FEATURE : MIHO HAZAMA	7	BY MICHAEL COBB
ON THE COVER : MINGUS BIG BAND	8	BY JIM MOTAVALLI
ENCORE : GREG TATE	10	BY ALEX HENDERSON
LEST WE FORGET : JIMMIE LUNCEFORD	10	BY GEORGE KANZLER
LABEL SPOTLIGHT : NEW AMSTERDAM	11	BY KURT GOTTSCHALK
VOXNEWS	11	BY SUZANNE LORGE
OBITUARIES	12	BY ANDREY HENKIN
ALBUM REVIEWS	14	
MISCELLANY	40	
FESTIVAL REPORT	41	
EVENT CALENDAR	42	

Bigger is not always better. No one needs a 72-ounce soda or stretch limo. But when it comes to jazz, there is nothing like a large ensemble. The impact of big bands has been a part of jazz history since almost the beginning and the flavors are as varied as the personalities of those leading the charge: big bands can swing, or not; they can be made up of traditional sections or bold new tonal combinations; they can play intricate charts or improvise in real time like a pulsing, living organism. And since jazz is always in a recession, no one told today's pioneering big band/large ensemble leaders that they cannot do what they do so well.

In our first ever "Large Ensemble Issue", we cover the gamut of possibilities, from the Mingus Big Band (On The Cover), in residence at Jazz Standard; Lionel Hampton Orchestra featuring Jason Marsalis (Interview), appearing at Birdland; Miho Hazama's m_unit (Artist Feature), playing Jazz Standard; Greg Tate's Burnt Sugar The Arkestra Chamber (Encore), performing a live score to Shaft at the Apollo Theater; big band legend Jimmie Lunceford (Lest We Forget); and a special front-loaded CD Review section (pgs. 14-19) of big bands and large ensembles from around the world and of all stripes.

On The Cover: Mingus Big Band (Adrien H. Tillmann - www.aht1985.com)

Corrections: In last month's On The Cover, Steven Bernstein was introduced by Larry Campbell to two-note chords and Sexmob showed him that jazz, not folk, could rock; also, Bernstein never recorded with Leonard Cohen. And in the Best of 2019 spread, the Jason Moran/Tyshawn duo at Jamaica Center for Arts and Learning was on Jul. 12th.

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Blue Note

NEW YORK



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FEBRUARY 3 - 4



DEE DEE BRIDGEWATER
FEBRUARY 5 - 9



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FEBRUARY 13 - 16



BILL FRISELL
TRIO W/ KENNY WOLLESEN & THOMAS MORGAN (2/18-19)
DUO W/ AMBROSE AKINMUSIRE (2/20-21)
QUINTET W/ TARDY, AKINMUSIRE, WOLLESEN, & SCHERR (2/22-23)
FEBRUARY 18 - 23



JIMMY COBB
& FRIENDS: JAVON JACKSON, CHRISTIAN MCBRIDE, BENNY GREEN (2/24)
JAZZ BY 5 W/ J. JACKSON, R. BRECKER, E. GOMEZ, G. CABLES (2/25)
PLAYS KIND OF BLUE (2/26)
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"VENUE OF THE YEAR" 2019-NYCJR ★"TOP 10 VENUES IMPACTING NY MUSIC SCENE TODAY"- NY MAGAZINE

<p style="text-align: center;">SAT FEB 1</p> <p style="text-align: center;">vijay iyer Trio</p> <p style="font-size: x-small;">STEPHAN CRUMP TYSHAWN SOREY</p> <p style="font-size: x-small;">WITH SPECIAL GUEST WADADA LEO SMITH</p> <p style="text-align: center;">SUN FEB 2 ★ CLOSED FOR PRIVATE EVENT</p> <p style="text-align: center;">TUE-SUN FEB 4-9</p> <p style="text-align: center;">ravi coltrane quartet</p> <p style="font-size: x-small;">ORRIN EVANS - BOB HURST ALLAN MEDNARD (2/4-6) JEFF "TAIN" WATTS (2/7-9)</p> <p style="text-align: center;">TUE FEB 11</p> <p style="text-align: center;">michael leonhart orchestra</p> <p style="text-align: center;">WED FEB 12</p> <p style="text-align: center;">oded tzur quartet</p> <p style="font-size: x-small;">NITAI HERSHKOVITS PETROS KLAMPANIS JOHNATHAN BLAKE</p> <p style="text-align: center;">THU FEB 13</p> <p style="text-align: center;">emmaline</p> <p style="font-size: x-small;">CHELSEA BARATZ - RYAN MONDAK DEVON MOORE - SAM REUSCHER ISAIAH COOK</p> <p style="text-align: center;">FRI-SUN FEB 14-16</p> <p style="text-align: center;">mingus Big Band</p>	<p style="text-align: center;">TUE FEB 18</p> <p style="text-align: center;">craig handvick & line smith</p> <p style="font-size: x-small;">CLARK GAYTON - MATT CHERTKOFF - KYLE KOEHLER - JEROME JENNINGS</p> <p style="text-align: center;">WED FEB 19</p> <p style="text-align: center;">Chris Bergson Band</p> <p style="font-size: x-small;">ELLIS HOOK - STEVEN BERNSTEIN - MICHAEL BLAKE - JAY COLLINS CRAIG DREYER - MATT CLOHESY - TONY MASON</p> <p style="text-align: center;">THU-SUN FEB 20-23</p> <p style="text-align: center;">TRIO 3</p> <p style="font-size: x-small;">OLIVER LAKE REGGIE WORKMAN ANDREW CYRILLE</p> <table style="width: 100%; font-size: x-small;"> <tr> <td style="width: 25%;">THU FEB 20 WITH SPECIAL GUEST vijay iyer</td> <td style="width: 25%;">FRI FEB 21 WITH SPECIAL GUEST David Virelles</td> <td style="width: 25%;">SAT FEB 22 WITH SPECIAL GUEST marilyn crispell</td> <td style="width: 25%;">SUN FEB 23 WITH SPECIAL GUEST jason moran</td> </tr> </table> <p style="text-align: center;">TUE-WED FEB 25-26</p> <p style="text-align: center;">miho hazama & m_unit</p> <p style="text-align: center;">THU-SUN FEB 27-MAR 1</p> <p style="text-align: center;">george coleman quintet</p> <p style="font-size: x-small;">PETER BERNSTEIN - MIKE LEODONNE - JOHN WEBBER - GEORGE COLEMAN JR.</p> <p style="text-align: center;">★MINGUS MONDAYS★MINGUS MONDAYS★MINGUS MONDAYS★</p> <table style="width: 100%; font-size: x-small;"> <tr> <td style="width: 50%;">MON FEB 3, 10 & 24 mingus Big Band</td> <td style="width: 50%;">MON FEB 17 mingus orchestra</td> </tr> </table>	THU FEB 20 WITH SPECIAL GUEST vijay iyer	FRI FEB 21 WITH SPECIAL GUEST David Virelles	SAT FEB 22 WITH SPECIAL GUEST marilyn crispell	SUN FEB 23 WITH SPECIAL GUEST jason moran	MON FEB 3, 10 & 24 mingus Big Band	MON FEB 17 mingus orchestra
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SUBJECT TO CHANGE

Those interested in “interesting music”, as Bruce Gallanter terms it, can find it at his Downtown Music Gallery on Sunday evenings, when the cozy Chinatown basement is converted from record store to performance space. All it takes is folding chairs. Jan. 12th’s triple feature started with Argentinian drummer **Juan Pablo Carletti**’s extended solo number: sticking mostly to sticks and a pulsing kick drum, he favored liberal doses of rim shots, adding rattles and some sort of lanyard/leash for variety. Guitarist **Aron Namenwirth**, baritone saxophonist **Dave Sewelson** and drummer **Colin Hinton** were next with a long jam and a short capper, the bright-toned, wah-wah washed guitar, often prepared with various implements, providing bas relief for the low horn’s burly ruminations. Though the first piece had its attractive moments, the second seemed to jell—and stay jelled—almost from the very first notes, an exemplar of balanced instability. Things got especially interesting when alto saxophonist **Chris Pitsiokos**, guitarist **Javier Areal Vélez** (another visiting Argentine) and drummer **Kevin Murray** assembled themselves for a one-off venture. Pitsiokos, a gladiatorial player with monstrous technique, takes no prisoners, the curves and angles of his extended, circular-breathed, ecstatically inclined lines as clearly articulated as the muscles in his cheeks. Vélez—like Namenwirth, a sound sculptor—and Murray kept pace, taking the energy to high and even higher levels over a powerful half-hour-ful. —Tom Greenland

The vision in the Vision Festival is one of community, which is why the annual gathering has never lost its homespun quality, from the maternal introductions of founder Patricia Nicholson-Parker to the potluck-style food available. Its greatest service to the community though has been its Lifetime Achievement Award, wherein an artist, still living, is fêted for their accomplishments across an evening of curated performances. In advance of this year’s edition, David Gage String Instruments hosted a small gathering (Jan. 7th) for the devoted, who came to see a ceremony akin to the passing of the Olympic Torch from one host city to another. The 2019 awardee, drummer **Andrew Cyrille**, performed solo as an introduction to this year’s recipient, pianist/vocalist **Amina Claudine Myers**, who also played unaccompanied. Cyrille played Myers’ own “Jumping In The Sugar Bowl”, alternating authoritative crack with appealing looseness, featuring a nice martial quality, then moving from the drums to slapping his face percussively, finally ending with the lyrics. Myers brought the church to the concert hall and the concert hall to the church in her brief first exposition, evincing both strength and fragility. The second, longer piece was darker, more mystical, tempered with a bluesy resolve but slowly becoming more malevolent. A sudden drop into simple chords was a striking moment, then Myers began singing, first syllables and then a paean to Jesus Christ over a churchy fanfare. —Andrey Henkin



Sewelson/Hinton/Namenwirth @ Downtown Music Gallery



Amina Claudine Myers @ David Gage String Instruments

In 1992 **Omer Avital** was one of the first and finest of Israeli invaders to storm Manhattan’s shores, bringing a new kind of jazz. Almost three decades later he’s still rampaging, often at Bar Lunático with his Qantar quintet. On a chilly Wednesday night (Jan. 8th) the bassist tried out a smaller outfit: himself, 23-year-old wunderkind pianist Gadi Lehavi and drummer Daniel Dor (Israelis all). On the first number, “The Mountain Top” (all tunes were penned by Avital), Lehavi led the charge with an ecstatic yet melodic style, lacing his lines with distinctive fast ornaments. “Yes” opened with Avital alone, calling to the assembled congregation with blues-basted phrases evoking audibly appreciative responses. His solo, rife with expressive techniques such as open-string trills idiomatic to the oud, exhibited flawless command and impeccable taste. When the piano and drums joined in, the hookup was immediate and intense, despite the fact that Lehavi sat with his back to the others. (Apparently he’s got ears in the back of his head). “Maroc”, in 6/8 on an E minor drone, had a John Coltrane feel, Lehavi’s rippling gestures reminiscent of a Romani cimbalom player. “C’est Clair”, a romantic ballad, was less exciting, Lehavi poring over some Chopin-esque textures before the band picked it up as a jazz waltz. The full-on stunner of the set was “Flow”, a riff on “Giant Steps” harmonies that featured unbelievably fast, precise and inspired improvisation by Lehavi. Even the well-travelled Avital could only shake his head in amazement. (TG)

Music has been lauded for its healing properties: Albert Ayler said it in 1969 and Alicia Keys echoed his statement during last month’s Grammy Awards. But for alto saxophonist **Darius Jones**, music is more accurately an expression of courage. That concept is a complex one; how does one express bravery through inanimate objects? Jones did it via a new project at The Jazz Gallery (Jan. 7th), “In August of 1619” (the year slaves first arrived on American shores) an outgrowth of work done by *New York Times* journalist Nikole Hannah-Jones for her “The 1619 Project”. This music, performed by a quartet of vibraphonist Joel Ross, bassist Dezron Douglas and drummer Kush Abadey, was meant less to heal than to make Americans actually realize they were hurting, despite their best efforts at ignoring self-inflicted wounds. The music, slated to be recorded for Giant Step Arts soon, brought up aspects of slave history over the past 400 years: “Cotton for the Gin”, “Reverse Freedom Rides”, “1865-1887” (Reconstruction). The presence of vibraphone rather than piano lent a gossamer sheen, almost as if it was a blurring of a scene leading to a flashback. Other musical elements were also evocative: creaking of a ship making its way across the sea; cries of the imprisoned; the fight against mechanization; a hymn of defiance. Jones gave lengthy intros to each tune, demonstrating unusual vulnerability over the subject matter, showing that this project—as is the country’s racial divide—is still a work in progress. (AH)

Since bursting onto the U.S. jazz scene a quarter-century ago, dazzling audiences with a commanding virtuoso technique, **Gonzalo Rubalcaba** has steadily evolved into one of the music's most iconoclastic composers. Performing with his Trio d'été of bassist Matt Brewer and drummer Eric Harland at Dizzy's Club (Jan. 3rd) the Cuban pianist wound his way through an 80-minute set melding jazz, European classical and AfroCuban traditions into a personal amalgam both cerebral and soulful. Opening with his aptly titled "Hard One", Rubalcaba laid down an angular vamp on the Bösendorfer piano, bolstered by Harland's steady, tonally expansive polyrhythmic drumming, which utilized an expanded kit with dual sock cymbals draped with rattles and shells. Building in dynamic intensity the episodic work shifted gears into a fiery midsection, Rubalcaba boppishly improvising at full throttle before Harland closed things out with a climactic solo. The mood mellowed as the trio segued into Horace Silver's "Peace", on which the pianist evinced an elegant touch recalling Duke Ellington and Bill Evans, before heating things up again with Scott LaFaro's "Gloria's Steps", on which he exhibited an imposing command of the entire jazz piano lexicon, from swing to avant garde. Two imaginative originals, "Joy, Joie" and "Infantil", showcased Rubalcaba's canny approach to composition, before the set concluded with a stirring "Caravan" on which he delved into his Cuban roots. —*Russ Musto*

Park Slope's Made in New York Jazz Café celebrated its three-month anniversary (though now closed indefinitely following a fire) by commemorating the 70th year of **Lenny White** (Jan. 4th). The drummer was welcomed by a capacity crowd as he, saxophonist Dave Liebman and bassist Gene Perla reinvented standards. Opening with the Gershwins' "Summertime", realized as tightly swinging cool jazz, Liebman's soprano hovered above the radiance and driving lines. Throughout the night Liebman produced aerial solos and dueling interplay over time-honored melodies. His association with the leader was evidenced by their churning interplay. "I was 16 years old when I first played with this man," White told the audience. "He had a loft in a building where Chick Corea lived downstairs and Dave Holland just above him. And the music we played was really OUT." While much of the set was tonal, the head arrangements demonstrated the unique talents of this particular trio. Once expanded by guitarist Vaughn Stoffey, White's student from NYU, Ornette Coleman's "Lonely Woman", too, was reimagined; Liebman's haunting wooden pennywhistle sliced through cymbal rolls, bass harmonics and guitar wanderlust. Miles Davis' "All Blues" dramatically grew from within, followed by Thelonious Monk's "Well You Needn't". As his cymbals' final shimmer faded, White's nimbly sardonic farewell, "Thank you, I'm Shadow Wilson!", demonstrated the hip timing of a killer bass drum bomb. —*John Pietaro*



Gonzalo Rubalcaba @ Dizzy's Club



Lenny White, Dave Liebman, Gene Perla @ Made In New York Jazz Café

An SRO crowd packed Le Poisson Rouge for the Winter Jazzfest concert **From Detroit to the World: Celebrating the Jazz Legacy of Detroit and Honoring Marcus Belgrave** (Jan. 12th). The evening began with a panel discussion before the music got off to a warm start with vocalist Joan Belgrave, producer of the show, fêting her late trumpeter husband. Backed by a Motor City quartet she swung a set that began with Duke Ellington's "Don't Get Around Much Anymore" and ended with Ray Charles' "Hallelujah I Love Her So". The Marcus Legacy Ensemble, with a revolving cast of Detroiters—trumpeters Dwight Adams, Theo Croker and Greg Glassman, saxophonists Kasaan Belgrave and JD Allen, pianist Kelvin Sholar, bassist Bob Hurst and drummers Karriem Riggins, Kassa Overall and Ali Jackson—was heard on a program of Marcus Belgrave originals, with the singer joining in on "You're My Everything". The Detroit Jazz Masters of Ron Carter, Sheila Jordan, Louis Hayes and Johnny O'Neal kicked things off with Adams blowing with the trio on Hayes' "Hastings Street", before Jordan came in singing Kenny Dorham's "Fair Weather" and her own "Sheila's Blues". Pianist Zen Zdravec joined in for Hayes' "Lou's Idea", Carter's "Eighty-One" and "First Trip" and Belgrave's plaintive rendering of Thelonious Monk's "Ask Me Now". The six-hour marathon concert concluded with the Legacy Ensemble with a set that included original works by Sholar, Hurst, Adams and the late Detroit drummer Lawrence Williams. (RM)

Between the historic vibes and sizzling sounds of **Jon-Erik Kellso**, Café Bohemia (Jan. 9th) was—and remains—a house afire. This Village club of another age has been resurrected. Once hosting Miles' quintet with Coltrane and combos of Mingus, Tristano, Dorham, Blakey and Adderley, as well as Jack Kerouac, it closed in 1960. But the roots extend to the '40s when, as the Pied Piper, James P. Johnson held court. Now at the same hallowed address, jazz again reigns. Manager Christine Santelli explained that her vision is enmeshed with the Café's history, thus the interior is bathed in deep red and bears a striking recreation of the sign that once stood out on Barrow Street. Performances cross the schools of jazz and blues, but Thursday is all about hot jazz, with trumpeter/cornet player Kellso kicking out timeless New Orleans, Chicago and New York styles. On this night he, clarinetist/tenor saxophonist Evan Arntzen, guitarist Albanie Falletta and bassist Jen Hodge commanded the churning collective improv not heard here since Eddie Condon's moved uptown. Kellso carries the torch within time's dizzying passage, reminiscent perhaps of Wingy Manone and Bubber Miley, with the resounding phrasing of Louis Armstrong never far off. On Jelly Roll Morton's "Milenberg Joys", the leader drove hard as clarinet conjured a Pee Wee Russell haunting. Falletta played a hip resonator guitar and sang on several numbers and Arntzen added voice and smoky, vibrato-laden saxophone to Hoagy Carmichael's "Stardust". (JP)

WHAT'S NEWS

The latest group of **Grammy Award** winners has been announced. Relevant categories are Best Improvised Jazz Solo: "Sozinho", Randy Brecker (from Randy Brecker & NDR Big Band - The Hamburg Radio Jazz Orchestra With David Sanborn, Ada Rovatti & Wolfgang Haffner—*Rocks* (Jazzline); Best Jazz Vocal Album: Esperanza Spalding—*12 Little Spells* (Concord); Best Jazz Instrumental Album: Brad Mehldau—*Finding Gabriel* (Nonesuch); Best Large Jazz Ensemble Album: Brian Lynch Big Band—The Omni-American Book Club (Hollistic MusicWorks); Best Latin Jazz Album: Chick Corea & The Spanish Heart Band —*Antidote* (Concord). For more information, visit grammy.com.

American Masters – Miles Davis: Birth of the Cool (A Film By Stanley Nelson) premieres on PBS stations Feb. 25th at 9 pm. For more information, visit pbs.org/wnet/americanmasters.

Apollo Theater presents a free, all-day open house Feb. 1st to kick off Black History Month. Events include performances by Casey Benjamin and Keyon Harrold; an advanced screening of *American Masters - Miles Davis: Birth of the Cool* followed by a discussion with director Stanley Nelson, James Mtume, Keyon Harrold, Angeleisha Rogers and Vince Wilburn; and special children's activities. For more information, visit apollotheater.org/openhouse.

Chicago-based **United States Artists** has announced its 2020 class of Fellows, each receiving a \$50,000 fellowship. Among the winners are Anthony Braxton, Courtney Bryan, Sylvie Courvoisier, Nathalie Joachim and Nicole Mitchell. For more information, visit unitedstatesartists.org.

Made in NY Jazz Café is closed indefinitely after a fatal fire in the apartment above the recently opened Brooklyn club caused severe damage to the venue. For more information, visit jazzcafe.nyc.

Pianist **Barry Harris** received the 2020 Bruce Lundvall Visionary Award in a ceremony at last month's Jazz Congress in recognition of his nearly half-century as a jazz mentor/educator. For more information, visit jazzcongress.org.

A fascinating 'exhibition' at BAM's Rudin Family Gathering through Mar. 15th: **Ted Riederer's Never Records** transforms the space into a fully functioning studio and record plant and invites people to book the space in three-hour segments to record anything of their choosing, receiving a freshly-cut LP of the efforts, a copy of which goes into the exhibition's "record shop" for viewers to hear. For more information, visit bam.org.

The recently revived **Café Bohemia** features a Hot Club listening session of rare 78s led by Matthew "Fat Cat" Rivera Mondays at 7 pm. For more information, visit cafebohemianyc.com.

As part of its Scenes Through the Cinema Lens series, **Tribeca Performing Arts Center** will present "Happy Birthday Charlie Parker, Peggy Lee, Carmen McRae, Dave Brubeck and More" on Feb. 25th at 7:30 pm, featuring rare performance and film footage. For more information, visit tribecapac.org.

Winners of Jazz at Lincoln Center's inaugural **Jack Rudin Jazz Championship** for college-level jazz programs have been announced: Temple University (First Place), Indiana University (Second Place) and Michigan State University (Third Place). For more information, visit jazz.org.

Jazz at Princeton has announced the first concert in its Spring 2020: Claudia Acuña will perform with Jazz at Princeton University's Jazz Vocal Collective Ensemble Feb. 22nd at 8 pm. For more information, visit music.princeton.edu/events.

Submit news to info@nycjazzrecord.com

J. SANDECKI / PHOTO COURTESY OF THE ARTIST



JASON MARSALIS

BY KYLE OLEKSIUK

Jason Marsalis is both an extremely versatile drummer and vibraphonist who has played as a bandleader and sideman in groups ranging from jazz, fusion and funk to Celtic and Brazilian. With Bill Summers and Irvin Mayfield, he formed the New Orleans jazz group Los Hombres Calientes in 1998. Since March 2015, Marsalis has been playing with the Lionel Hampton Big Band as a vibraphonist. He discussed the Big Band's recently released album, *Live at Rossmoor*, and Hampton's legacy.

The New York City Jazz Record: Could you introduce the new album with the Lionel Hampton Big Band?

Jason Marsalis: The band first came together in 2008, for the Lionel Hampton centennial. The gentleman who's the head of the Hampton estate is from New Orleans and he knew that I was playing the vibraphone, so when the band came to town for the centennial, he asked me to join the band on the vibes. When the band showed up, the first tune they rehearsed was "Midnight Sun" [composed by Hampton]. It was a tune that I had already been playing on my own shows and had even recorded. So I think the band was a little surprised and after rehearsal, the guys in the band were saying, man, you're the guy for this. After the centennial we didn't play for quite a while, but I kept in touch with the bassist Christian Fabian. A few years after that, Fabian got the green light to start putting the band back together and booking shows. That's when he started to get the original bandmembers of the Lionel Hampton group, mostly the last Hampton band before he passed. We started to do shows whenever we could. Not a lot of shows, but shows here and there. And when we did the show at Rossmoor in California, there was a gentleman who wanted to record it. That's what led to this new album.

TNYCJR: On the album, there's a really interesting format where you do songs and then tell stories about Hampton. How did you develop that format?

JM: That was Christian's idea, because the show is to celebrate the legacy of Lionel Hampton. Everybody who was in his band had stories, so it's great for people who didn't get a chance to meet Hampton or hear him. It tells you the type of person he was, the spirit that was behind the music. I think after the first time we tried that, it's something that we just kept doing. Christian would ask different bandmembers, "Have you got a Hamp story? Have you got a Hamp story?" I had one too, even though it was a little different.

TNYCJR: What was your Hampton story?

JM: I only got a chance to play with him twice. The first time was when I was really young, in high school—and it was nice, but there was a lot about his music that I didn't really understand. The second time I played with Hampton, it was when he came to New

Orleans to do a big band set for the Jazz Fest and there was an interesting moment where Hampton turned to me and said, "you sure have improved since the last time!" I was like, wait, he remembered that? So, I did the gig and it was okay, but I felt that something was missing. But when I started to play vibes and I started to really investigate latter Hampton's music, that's when I realized what was missing from my own playing.

TNYCJR: And that was?

JM: The dance element of the swing. One of the aspects of rhythm, period—not just swing, but funk or whatever—is that unfortunately musicians nowadays don't get enough opportunities to play for people dancing. That's a very different aspect of the music. The dance element is the fun element. It's the function element. It's the party of it. And I think that that breathes life into music. But the reason that the swing rhythm was so much stronger back in the day was that those guys played for dancers every night. And that was their job. I think, unfortunately we've gotten wrapped up in self-expression and now it's less about the role of the music. I even saw an interview recently, I think it was with the pianist Keith Jarrett and he was talking about how he's very uncomfortable when musicians try to emulate other people, like it's a shame and it's criminal what happened to tenor saxophone after John Coltrane. I mean, these are all valid points. But I think what starts to happen is that you get caught up in, "I've got to find my thing and I've got to be original and I can't copy" to the point where you don't end up knowing much music. And what ends up happening is when it's time for you to fulfill a role, you don't really know what to do. Like, if you're on a gig and we just need this kind of groove, you should be able to do that.

TNYCJR: This might seem like an obvious question, but why Lionel Hampton? What's so special about his musical legacy?

JM: That's a valid question, because Christian Fabian even told me that he's worried that people are starting to forget who Lionel Hampton was. There's people who, for example, may know the name Duke Ellington, or may know the name Count Basie, but they don't know the name Lionel Hampton. Why Lionel Hampton: there's a lot that he's contributed to the foundation of the music. He's the foundation as far as vibraphone is concerned. He's really the first lead player. After him is when you get the Red Norvos, the Milt Jacksons, the Bobby Hutchersons, even the guys now, the Stefon Harris, the Warren Wolfs, you know, hell, Joel Ross, who's like brand new...Lionel Hampton is the foundation for all of that. And also his big band, with the hits that they had, was part of the soundtrack of America. And I think it's very important to celebrate that and to make people aware of what that was.

TNYCJR: How different is vibraphone than drums?

JM: It's different because you're responsible for harmony and melody—responsible in the way that if you miss any notes, it's noticeable. On drums, you miss notes, nobody notices that. On vibes, well...somebody has got to notice. And I think that trying to create melodies and phrases that are memorable, it's a lot tougher when you're dealing with notes and making sure it works with the chord changes. On drums, it's still important to understand harmony and form because then you can outline music in a much better way. You're a better support system if you understand those things.

(CONTINUED ON PAGE 13)

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MIHO HAZAMA

BY MICHAEL COBB

Born in 1986 in Tokyo, Miho Hazama grew up studying classical piano and earned a degree from Kunitachi College of Music in classical composition. She received a scholarship to attend the Manhattan School of Music (MSM) and moved to New York in 2010, graduating with a Master's degree in jazz composition.

While studying at MSM, she was exposed to the works of contemporary artists including Maria Schneider and studied with Jim McNeely. In 2011, she won the ASCAP Young Jazz Composer Award and in 2012 recorded *Journey to Journey* (Universal Music Japan), which blended big band and jazz sounds and featured vibraphonist Stefon Harris. The album established her as a composer and leader and helped her win the Jazz JAPAN rising star award. She received the 24th Idemitsu Music Award in 2014, and the BMI Charlie Parker Jazz Composition Prize in 2015. Also in 2015, Hazama issued her big band's sophomore album, *Time River* (Universal Music Japan). And the accolades and awards keep coming her way. She has been featured in *DownBeat*, *NPR* and *The New York Times*. Regarding her work, *AllAboutJazz.com* said, "At a time when orchestral jazz is either ultra-polished, exceedingly high brow or a pedestrian pandering to sentimental tastes of yore, Hazama's boldly organic and singularly exciting collective is a breath of fresh air. Her uncanny ability to remain intellectually stimulating and vibrantly spirited is what makes her work singularly innovative."

As a pianist and composer, Hazama has developed a signature sound with her jazz chamber orchestra *m_unit*. When asked how she balances classical and jazz, Hazama says, "I keep being honest to my senses, instinct and interest at the time. In other words, I've never thought about a 'balance'. I think my background is unique enough, as I'm from Japan and studied classical [European] music for a long time and now jazz [American] music and I believe that it naturally reflects in my music. Having strings in my orchestra definitely helps create more classical elements."

Hazama has composed for Tokyo Philharmonic Orchestra, Ashley Boudier Project Ballet Company and the Yamaha Symphonic Band. In 2017, she became a Composer-in-Residence of Siena Wind Orchestra and was the 2019 Composer of the Year of Orchestra Ensemble Kanazawa. *JazzTimes* has called her work "classy large ensemble that keeps the listener guessing and enchanted...something is always lurking and ready to pounce; then skitter away again."

As an arranger, Hazama has worked for many ensembles for concerts, recordings, television and film, including Metropole Orkest, Ryuichi Sakamoto, Vince Mendoza, NHK Symphony Orchestra, Shiro Sagisu and many more. A quick glance at her impressive discography shows over 45 works with which she has been involved.

Still based in New York, Hazama is considered one of the finest arrangers of her generation. She has been nominated for a 2019 Grammy award and is known for

her sophisticated big band and chamber jazz arrangements. Hazama has released four full-length albums on Universal Music Japan/Sunnyside Records and has written for artists including Joshua Redman, Lionel Loueke and Gil Goldstein, showcasing their unique playing styles within the context of her compositions.

Regarding the difference between working and performing in Japan and the U.S., Hazama says, "I'm particularly amazed by the level of NYC musicians. They are all so talented and trying to survive in such a high competition. They are so special. When I work outside of NYC, I always try to adjust and try to make my colleagues feel comfortable. I do enjoy thrills, but I don't reflect too much on struggle, intensity, questioning or fear in my music. Having said that, I have very specific musicians who I trust a lot in Japan, because that's my home country and I work there a lot. I know that I really need them to make good music happen in Japan."

Last year Hazama became chief conductor of the Danish Radio Big Band after Thad Jones and Bob Brookmeyer and McNeely. She has worked as a conductor with Metropole Orkest, WDR Big Band and Bohemian Caverns Jazz Orchestra and is the Associate Artistic Director of the New York Jazzharmonic.

With so many accolades and awards at only 34, Hazama's future looks bright. She wants the public to know, "I am hoping that this Grammy nomination will help *m_unit* reach out to more people. 'Large jazz ensemble' is something that might have a specific old-fashioned image to the public, but this music community has so much potential and there are so many creative composers making music with their own bands. It is really happening!"

About her latest release, *Dancer in Nowhere*, Hazama best expresses the ineffable with music and states, "There are times when you feel something, but you can't really describe it in words. You don't know how you're going to react to that feeling and maybe you can't really express it, but you feel it so strongly inside. I started wondering if I could somehow describe this through music. Not necessarily a struggle or something negative: it could be happiness, fear, passion, energy. The challenge of capturing these things became a theme for me."

Hazama doesn't feel that this most recent release differs greatly from previous works and says, "The basic concept of the last three *m_unit* albums is the same: same instrumentation; same logo with a different color; same number of guest artists; one arrangement; and the rest is my composition, etc. I have simply kept creating something that I think cool or interesting at the time." In terms of what inspires her as an artist, Hazama says she looks to "...players of my music, logical concepts from numbers and shapes and personal memories and experiences." Whether composing, arranging or performing, New York is lucky to have her. ❖

For more information, visit mihohazama.com. Hazama and *m_unit* are at Jazz Standard Feb. 25th-26th. See Calendar.

Recommended Listening:

- Miho Hazama – *Journey to Journey* (Verve/Universal Music Japan - Sunnyside, 2012)
- Miho Hazama – *Time River* (Verve/Universal Music Japan - Sunnyside, 2015)
- Miho Hazama/Metropole Orkest Big Band – *The Monk: Live at Bimhuis* (Verve/Universal Music Japan - Sunnyside, 2017)
- Miho Hazama – *Dancer In Nowhere* (Verve/Universal Music Japan - Sunnyside, 2018)



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MINGUS BIG BAND MINGUS AMONGUS

BY JIM MOTAVALLI



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According to her biography, *Tonight at Noon: A Love Story* (2002), Sue Mingus met the love of her life at the Five Spot in 1964. She didn't know beans about jazz but was there because a film she was acting in had an Ornette Coleman score and she wanted to know more about the scene. "I'd barely heard of [bassist/composer/bandleader Charles] Mingus," she wrote, "though echoes of his reputation had filtered down: the ornery, sometimes violent, often unjust, blustery figure who fired his musicians onstage, hired them back, denounced the audience for inattention, picked fights, mastered his instrument, dominated his music, vented his political beliefs on stage, presented a larger-than-life personality and created on-the-spot performances for all to see."

Mingus was all this and more and now, 41 years after his death from a heart attack on Jan. 5th, 1979, he is acknowledged as one of the greatest composers of his time, on a pedestal alongside his idol Duke Ellington. Sarah Williams, production coordinator at the Jazz Workshop and Charles Mingus Institute, noted the "many exciting things in the future," including the 2022 celebration of the Charles Mingus Centennial and 12th Annual Mingus Festival this month at Jazz Standard.

Mingus never slipped into obscurity, but his music wasn't heard much on bandstands after his passing. Sue Mingus—despite having been only peripherally involved in her husband's music while he was alive—decided to change that. She was recruited to corral musicians for a New Audiences tribute to Mingus at Carnegie Hall a few months after he died (Sonny Rollins, Lionel Hampton and Dexter Gordon said yes) and then began to canvas musicians to play the composer's work regularly in various configurations, from small group to big band. The first of these was the seven-piece Mingus Dynasty, soon joined by the 11 pieces of the Mingus Orchestra and, our primary subject matter, the 14 of the enduring and Grammy-winning Mingus Big Band. "Nobody played Mingus music except our band," Sue told *MetroActive* in 2011. "They did not think of him as a composer." They get it now. The big band, debuting in 1991, has recorded 10 albums of Mingus compositions and *Live at Jazz Standard* won the Grammy in 2011. It performs (along with the Orchestra and Dynasty) all over the world and (for over 11 years) weekly on Mondays at Jazz Standard.

Musicians have nothing but good things to say about working with Sue Mingus and keeping her husband's prolific legacy alive.

Saxophonist Alex Foster, who can also be found in the *Saturday Night Live* orchestra, is co-Musical Director of the big band with bassist Boris Kozlov. "My job is to keep things flowing in a positive way," he said. "We have to get to the level of musicianship where we are able to capture the emotion inherent in Mingus' compositions and legacy." Foster said that when the band was first founded and played at the now-defunct Fez under Time Café, "nobody was completely convinced it would be a longterm thing. Most of the musicians had come up in small bands. Not many had played with Buddy Rich, Woody Herman or people like that. But the band has continued to exist as those

first gigs turned into weekly engagements and now we have a good sense of ensemble playing. It was a bit rough, but now it's a lot tighter."

Mingus himself always wanted to tour with a big band, but economics made it difficult. Foster says that those same factors have limited the big band's travels abroad in recent years. "Some clubs are reluctant to hire us, because 14 musicians means a lot of hotel rooms and plane fares," he said. These days, the band goes to Europe once a year—instead of three or four times.

Not only does Kozlov anchor the band on bass and co-lead it, he's also done 20 to 30 arrangements that are in the book. He started with the band in 1998, "when they needed someone who could play on Thursday nights. I came down and sat in with the band, but Sue Mingus wasn't there that night. Later, when she called to ask if I could join the band on tour, I asked her how she knew I was any good. 'I made 14 phone calls,' she said." Kozlov said he makes use of many of Mingus' ideas and concepts, "but what I don't try to do is sound like him," he said. "In fact, Mingus' legacy means that doing my own thing is almost a requirement." Kozlov was on board for the band's recent swing through Europe, which included a week at Ronnie Scott's in London plus engagements in Switzerland, Italy and Belgium. "The band is at its best when we're on tough tours and have to rise to the occasion," Kozlov said.

Drummer Adam Cruz first joined the big band circa 1993 or 1994, after sitting in when Victor Lewis had a recording session run over. "I went to Sue's to get all the charts and studied them very intently at home," Cruz said. "I suppose that night went well, since I found myself in the band from that moment on for the next three years." Cruz remembers a lot of exciting tours, weekly gigs at Fez under Time Café and the recording of three albums, *Gunslinging Birds* (1995), *Live in Time* (1996) and *Que Viva Mingus!* (1997). "I'm so grateful to Sue and all the members of the band then for having that belief in me, young as I was," Cruz said. In the last few years, the drummer has reconnected with the big band and is again part of the roster. Mingus' music, he said, "has this timeless, everlasting kind of quality to it."

Mike Richmond was the original bassist in the Mingus Dynasty from 1980-85 and continues on with the big band. "It has been a treat performing many of the same compositions we did in the Dynasty with a big band setting," he said. "The arrangements by Charles and Sy Johnson are powerful, yet sensitive and beautiful. Each week, the ensemble is in top form!"

Trumpeter Randy Brecker has fond memories of 15 years with the big band, from its inception. "Those were great years, particularly at the Time Café and the band was always killing with soloists," he said. "The parts were always fun to play, since Mingus knew how to balance the composer's will and conception with the nightly input of the players. So the pieces were different every night." Brecker is one of several musicians who have played in the big band who also worked with Mingus himself. Others include Foster, tuba player/trombonist Earl McIntyre and trumpeter Jack Walrath. Brecker did pianist Dave Kikoski

a favor by recommending him to Sue Mingus, which Kikoski remembers as occurring sometime in the late '80s. "I have had a lot of great musical relationships that came out of that band," Kikoski said. "It's a cycle: we use the best players in New York when they're available and there's always new people coming in. A lot of great musicians have come through, including horn players like John Stubblefield and John Handy."

Kikoski said that Mingus' music "is very challenging, because there's a lot of Third Stream contemporary classical influences in it. It has to be worked on—you can't just jump in and play it. Some of Mingus' material has a groovy, funky, bluesy feel, but there's also that classical edge, plus Latin and Caribbean influences—it's very multicultural. You have to be well versed in blues, gospel, bebop and the music of Duke Ellington to play it correctly. It's an honor to be in the band and we owe a big debt to Sue Mingus, who organized the group and got us a lot of gigs. She kept the legacy alive."

Reedplayer Scott Robinson said he started out subbing for Stubblefield and others, probably in the mid '90s. Like Kikoski, he made a lot of musical friends and also connected with players he hadn't seen in a while, including Frank Lacy and Andy McKee. And then there's that formidable body of work. "I recently finished working my way through the songbook that Sue Mingus gave me—55 tunes—really good practice!" Robinson said. "Every composer should be so lucky to have someone champion their music, as Sue Mingus has. She's kept it alive and in the public consciousness."

Sue Mingus also worked with musicologist Andrew Homzy on organizing the bassist's archives. That led to the discovery of the 500-page score for *Epitaph*, a vast symphony of 19 movements and parts for 31 musicians. The work (which lasts two hours) was first performed at Alice Tully Hall in 1989, via a \$30,000 NEA Jazz Special Projects grant. Sue Mingus sold her husband's archives to the Library of Congress in 1992.

Kozlov is convinced that the band will endure, as long as it continues to stay fresh. "If we were to only cater to a certain repertoire, that would be hard," he said. "But as long as we have star-studded soloists and the material is something new and different all the time, then we'll stick around." ❖

For more information, visit mingusmingusmingus.com. The band is Jazz Standard most Mondays and Feb. 14th-16th. See Calendar and Regular Engagements.

Recommended Listening:

- Big Band Charlie Mingus—*Live at The Theatre Boulogne-Billancourt Paris, Vol. 1* (Soul Note, 1988)
- Mingus Big Band 93—*Nostalgia in Times Square* (Dreyfus, 1993)
- Mingus Big Band—*Gunslinging Birds* (Dreyfus, 1995)
- Mingus Big Band—*Blues & Politics* (Dreyfus, 1999)
- Mingus Big Band/Orchestra/Dynasty—*I Am Three* (Sue Mingus Music-Sunnyside, 2004)
- Mingus Big Band—*Live at Jazz Standard* (Sue Mingus Music-Jazz Workshop, 2008-09)

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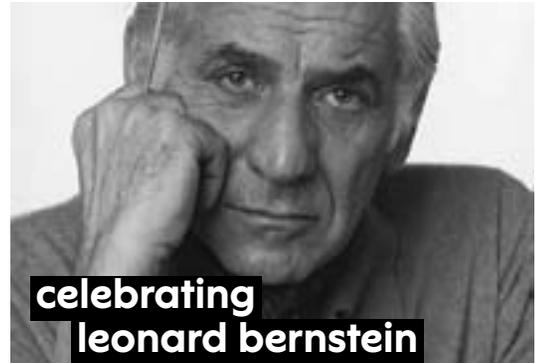
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GREG TATE

BY ALEX HENDERSON

Guitarist/journalist Greg Tate has a long history of writing about music as well as playing it. The Dayton, Ohio native, who has lived in New York City for 38 years, spent 18 of them as staff writer at *Village Voice*, where he covered music ranging from R&B to jazz to hip-hop to rock. As the leader of Burnt Sugar the Arkestra Chamber, an experimental ensemble, which will pay homage to late soul icon Isaac Hayes and the 1971 movie *Shaft* this month at the Apollo Theater, Tate has been in the role of music creator.

Burnt Sugar has not been easy to categorize. Founded by Tate in 1999, the outfit is an unpredictable mixture of avant garde jazz, funk, rock and hip-hop and influences from Sun Ra, Art Ensemble of Chicago and electric Miles Davis to Parliament/Funkadelic, James Brown and Jimi Hendrix.

Another major influence on Burnt Sugar was the late conductor Butch Morris and his collective improvisation methodology Conduction. "Our sensei and Conduction inventor/mentor, Butch Morris, made a point of declaring that no form of sound-making was alien to conduction," Tate says. "Hence the democratization of all manner of music-making in conduction, wherein musicians who specialize in bop, death metal, turntablism and 'traditional' instruments from around the globe were all made welcome to be mixed and meshed under the knife and scissors of the baton in a conduction performance."

Tate moved from Dayton to Washington, D.C., when he was 13 and went on to study journalism at Howard University. He moved to NYC in 1982, joining *Village Voice* in 1987 and staying with the alternative weekly until 2005. It was in 1985 that Tate co-founded the Black Rock Coalition (BRC) with guitarist Vernon

Reid, best known for leading the black alternative metal band Living Colour. The BRC fought for black musicians to receive greater exposure in rock.

On Feb. 29th, the Apollo will present a 49th anniversary screening of Gordon Parks' *Shaft*, one of the most influential blaxploitation crime dramas of its era featuring Burnt Sugar on music Hayes composed for the soundtrack. "We'll be performing a live scoring of the 1971 film by Gordon Parks, which Warner Brothers is supplying without the original music track but with dialogue and sound effects left intact," Tate says. "The band will be 19 pieces, including horns, strings, rhythm and vocals. We'll be playing the theme song and some of the other tuneful and groovy songs Isaac Hayes composed for the film. Because the focus is on Burnt Sugar, we'll be extending the length of some of those songs beyond what was heard in the original film, improvising solo breaks and creating new incidental music in places as well."

According to Tate, *Shaft* (filmed in New York City) is an historic film on multiple levels. "*Shaft* was a trifecta of groundbreaking events: first studio-funded action film directed by a black director; first feature for the legendary Gordon Parks—who'd already made an international name for himself as an eminent *Time/Life* photographer of the Civil Rights Era—first studio feature to have a black superhero for a protagonist who defied the law and the mafia, though Melvin Van Peebles' *Sweet Sweetback's Baadasssss Song* established much of that template," Tate says. "The score by Isaac Hayes was also unprecedented in bringing state-of-the-art '70s R&B recomposition and production into a major studio feature. And the theme song is unparalleled in being more revered and memorable for many, like Quentin Tarantino, than the film. Not even the many classic James Bond theme songs can measure up to that accolade."

In the opening scene, actor Richard Roundtree can be seen exiting the subway at 42nd Street and Broadway and walking through a gritty Times Square, which, in 1971, was much different from the 2020 version. Tate has watched NYC change considerably since his arrival and laments the effect that gentrification has had on the city culturally.

"Gentrification ended the cheap rent that once attracted generations of brilliant low-income talent from the boroughs, around the nation and the globe to develop their work to world-class level in Gotham City," Tate observes. "Cheap rent begat the cultural communities in Manhattan, which begat bebop, abstract expressionism, minimalism, modern dance, free jazz, post-graffiti, punk rock, hip-hop, house music, Jean Michel Basquiat. Gentrification has made the city less affordable and inviting to the working class creatives whose clusterfuck and esprit de corps among the crime, the garbage strikes and the chaos made the city such a haven for aesthetic innovators and innovation across all the creative disciplines."

Despite the changes in the city's profile and its myriad music scenes, Burnt Sugar is still going strong under Tate's direction. "My friend and colleague, Jon Caramanica, has referred to the band as 'living cultural criticism', which I think means Burnt Sugar extends my thinking about music into sonic curation," Tate explains. "Partly, this means being an extension of Sun Ra, P-Funk and the Art Ensemble of Chicago, who gifted modern musicology with the all-encompassing ultimate multi-genre rubric of 'great black music, ancient to the future'." ❖

For more information, visit burntsugarindex.com. Burnt Sugar is at Apollo Theater Feb. 29th. See Calendar.

Recommended Listening:

- Burnt Sugar The Arkestra Chamber—*Blood on the Leaf, Opus No. 1* (TruGROID, 1998-99)
- Burnt Sugar The Arkestra Chamber—*That Depends on What You Know: The Sirens Return—Keep It Real 'Til It Flatlines* (TruGROID, 2000-01)
- Burnt Sugar/Butch Morris/Pete Cosey/Melvin Gibbs—*The Rites* (Avantgroidd, 2002)
- Burnt Sugar The Arkestra Chamber—*Black Sex Yall: Liberation & Bloody Random Violets* (TruGROID, 2003)
- Burnt Sugar The Arkestra Chamber—*If You Can't Dazzle Them With Your Brilliance, Then Baffle Them With Your Blisluth* (TruGROID, 2004)
- Burnt Sugar The Arkestra Chamber—*All You Zombies Dig The Luminosity!* (Avantgroidd, 2017)

LEST WE FORGET



JIMMIE LUNCEFORD

BY GEORGE KANZLER

Tommy Dorsey, Glenn Miller, Frank Sinatra, club date (weddings, balls etc.) bands. They all owe a debt to the Jimmie Lunceford Orchestra. Enormously popular during the Swing Era—more so than many other more well-known African-American big bands of the era today—Lunceford's big band was also the originator and purveyor of a unique rhythm: two-beat swing. While we overwhelmingly associate the Swing Era with 4/4 uptempo rhythms, Lunceford's band developed and perfected a 2/4 swing rhythm. Dorsey hired away Lunceford's chief architect of that sound, trumpeter/arranger/vocalist Sy Oliver, in 1939. Sinatra, of course, sang with Dorsey, but he loved two-beat swing so much that it propelled his *Singin'* album for Capitol in the late '50s. Miller was more inspired by the look of Lunceford's band than the two-beat swing, although Lunceford's "For Dancers Only" can be heard as a template for some of the Miller band's popular riff-based uptempo tunes. Miller saw a highly

choreographed band and heard a highly disciplined one, modeling his band on the Lunceford drill company look. Club date bands, then and now, feature a quick-step version of two-beat swing known (often derisively) by freelance musicians as the "businessman's bounce".

Lunceford was born Jun. 6th, 1902, in Fulton, Mississippi, but his family was in Denver when he attended high school, where the band was led by Paul Whiteman's father. He learned several instruments and played alto saxophone in a band while attending Fisk University in Tennessee. While teaching high school in Memphis, Lunceford formed a cooperative band, The Chickasaw Syncopators, which became The Jimmie Lunceford Orchestra in 1929. In 1934, after years of one-night stands touring, the band secured a residency at Harlem's Cotton Club, from where its sound, solidified by the arranging of Oliver, was spread on radio networks. Although he was more than proficient on several instruments, Lunceford's axe of choice was his baton. He drilled the band to high precision, including the often elaborate choreography (swinging or tossing horns, spinning around, etc.) as well as the tight ensembles. He once said: "A band that looks good, goes in for a better class of showmanship and seems to be enjoying its work will always be sure of a return visit wherever it plays."

During its peak period, 1934-42, the band had 22 hit recordings, more than any African-American band of that period except Duke Ellington and Cab Calloway.

Many of them featured lyrics by a vocal trio of Oliver, fellow trumpeter Eddie Tompkins and saxophonist-clarinetist Willie Smith. Among those in the two-beat swing vein were "Tain't What You Do", "I'm Nuts About Screw Music" and "The Merry-Go-Round Broke Down". As those titles suggest, many Lunceford hits would be classified as novelty or comic songs today. Another song, "Posin'", with Smith on lead vocal, can be heard as a prescient premonition of the vogue-ing craze in disco a half century later.

The Lunceford band also created some of the great uptempo instrumentals of the Swing Era, including the aforementioned "For Dancers Only", "Rhythm Is Our Business", "Lunceford Special" and innovative "Organ Grinder's Swing", in which Oliver used celeste and wood blocks, as well as a baritone saxophone lead. After Oliver left in 1939, several other bandmembers made their exodus in the early '40s after realizing Lunceford was grossly underpaying them compared to other top big bands. Lunceford died on Jul. 12th, 1947, after collapsing at an autograph session in Oregon. His orchestra limped along until 1949, when it disbanded. ❖

Recommended Listening:

- Jimmie Lunceford and His Orchestra—*The Chronological: 1930-1934; 1934-1935; 1935-1937; 1937-1939; 1939; 1939-1940* (Classics, 1930-40)
- Jimmie Lunceford—*The Complete Jimmie Lunceford Decca Sessions* (Mosaic, 1934-35)

NEW AMSTERDAM

BY KURT GOTTSCHALK

For musicians creating work that falls between the usual boundaries, finding an audience isn't the only worry. Getting their music recorded and distributed can also be a challenge when so many labels hold fast to long-established borders between predetermined and marketable categories. There are exceptions, of course, but few labels inhabit that buffer zone so avowedly as Brooklyn's New Amsterdam Records.

"Our mandate is really trying to represent records that would not have a home in other places because they don't have a foot in traditional genres," says William Brittle who—with fellow composers Judd Greenstein and Sarah Kirkland Snider—founded New Amsterdam Records in 2008. "Stylistic diversity is very important to us. Obviously we're coming from a classical/new music place, but we're trying to branch out more and more."

Indeed, that first year saw eight releases—including Brittle's own *Mohair Time Warp*, a surprising merging of art song, commercial jingles and various pop and rock forms—that set a standard for fresh works by living composers with, perhaps, less than an established track record.

But the following year saw a broadening scope, even with less than half the titles. The release of *Infernal Machines* by Darcy James Argue's 18-piece Secret Society gave the fledgling label its first stake in the jazz world, even if it was more by happenstance than

strategy. The release was the result of being in the right place at the right time, when Brittle and his co-artistic directors found themselves in the audience for one of Argue's concerts. "We were aware of his blog and we all went to see a show of his at Le Poisson Rouge and we were all fawning over it," Brittle said. "There were stretches that sounded like [Steve Reich's] *Music for 18 Musicians* or TV on the Radio. We greatly admire what he and John [Hollenbeck] have been able to do, having an ensemble of that size for so many years."

Keeping a big band active in this day and age is certainly no mean feat and having a supportive record label certainly helps make the endeavor remain viable. In 2018, New Amsterdam put out Hollenbeck's *All Can Work*, the third release with his 20-piece Large Ensemble. The album included five of Hollenbeck's original compositions along with some lesser-known Billy Strayhorn and Kenny Wheeler pieces and a memorable arrangement of a Kraftwerk tune. Hollenbeck came to the label with the album in mind, Brittle said. "When he reached out to us, we were really excited," he said. "He was a musician that we held up as a beacon of creative freedom."

Hollenbeck was fairly well established by the time he came to New Amsterdam, but that's certainly not true of all the artists and projects the label takes on. *Infernal Machines*, for example, was the first Secret Society release. The label has a stated interest in artist development, even while doing so without signing exclusive contracts with its artists. It's a business strategy more likely to come from artists than from corporate interests.

"We try to figure out how to build infrastructure or guide people through that first record or two and make

it through to building an audience," Brittle said. "That's more difficult for a larger label to do. If they haven't built an audience, that doesn't make sense."

But larger labels have their advantages as well and New Amsterdam isn't opposed to the marketplace positioning made possible through corporate affiliation. After several years of negotiations, in 2019 the label announced a partnership with Nonesuch, a part of the Warner Music Group. The two companies have co-released albums by Brittle, Pulitzer-winning composer Caroline Shaw and electro-acoustic composer Daniel Wohl.

Despite the considerable difference in size, though, Brittle described the Nonesuch pairing as an equal partnership. "In many ways, it feels like a peer-to-peer relationship," he said. "Nonesuch has such trust with its audience and that trust is based on the quality of work they've put out over the years. They're a label that we've really admired and hold up as one example of content over stylistic cohesion. It felt like a huge jump for us to have Nonesuch's stamp of approval over what we were doing."

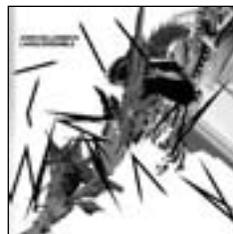
While christening the new partnership last year, New Amsterdam put out an additional 19 titles without the Nonesuch imprint. And in what might be seen as a swing toward the other direction, several of those were download-only releases in the label's Windmill series, including a collection of solo improvisations by saxophonist Travis LaPlante recorded at intimate concerts in his home.

Last year also saw an unusual release by Mary Halvorson (which, in a fortuitous bit of timing, was set for release just weeks after the announcement of her

(CONTINUED ON PAGE 13)



Real Enemies
Darcy James Argue's Secret Society



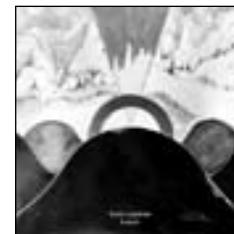
Eponymous
John Hollenbeck Large Ensemble



Alula
Caroline Davis



A Tangle of Stars
Mary Halvorson/John Dieterich



Human
Travis LaPlante

VOXNEWS

RIGHT AMOUNT OF SWEET

BY SUZANNE LORGE

Trombonist Delfeayo Marsalis' new release with the 16-piece Uptown Jazz Orchestra (UJO), *Jazz Party* (Troubadour Jass) opens with New Orleans singer **Tonya Boyd-Cannon** asserting a salty blues riff on the title tune. Boyd-Cannon, a Top-20 finalist on the popular TV show *The Voice*, has one of those instruments that can do most anything, it's so powerful. She's best known as a soul and R&B singer, though she's classically trained and knows her way around a scat solo. Despite such diva credentials, however, when the trumpets join her on that opening riff she falls into the syncopated groove like a member of the horn section. Regrettably, Boyd-Cannon sings only on the opening track. But while the album is light on sung vocals, the spoken word sections stand out for their exuberance. **Dr. Brice Miller**, an academic/musician/performance artist based in The Big Easy, contributes a light-hearted rap about the delights of his hometown: "I'm so New Orleans I know everything that makes my city special is black," he intones on "So New Orleans". And actor **Karen Livers** delivers a teasing monologue over the UJO's bluesy vamp "Mboya's Midnight Cocktail", promising to be "hot with just the right amount of

sweet". In and around all of these cheeky vocals, the UJO churns out its swinging, funky, dancehall-inspired tracks. Makes you want to be there. While the UJO has been performing together regularly for almost a decade, *Jazz Party* is only their second album. They sometimes visit New York: Marsalis, Boyd-Cannon and the UJO headlined at the Rockwood Music Hall just last month. But the best place to catch them would be at the Snug Harbor Jazz Bistro in the French Quarter of New Orleans, where they play two sets most Wednesday nights.

Like Marsalis and the UJO, French singer **Elizabeth Bougerol** loved the big-horn sound of vintage jazz bands and wanted to front one, so a little over 10 years ago she founded The Hot Sardines with pianist Evan Palazzo. Universal Music Classics/Decca Records now represents the tightly interwoven ensemble, which plays about 100 shows a year. Not bad. The group recorded their latest disc, *Welcome Home, Bon Voyage* (Eleven), two years ago at the Royal Conservatory of Music in Toronto and Joe's Pub in New York. The album's dozen tracks recall the early 20th Century with their high-energy swing and Dixieland sounds; vocally, Bougerol switches easily among bluesy songstress ("After You've Gone"), coy vixen ("Everybody Loves My Baby") and jazz doyenne ("Caravan"). Bougerol, too, honors the birthplace of her group's classic sound—on the album's final track, a reprise of "(Won't You Come Home) Bill Bailey", she

added her own lyrics as a lead-in to an impromptu sing-along with the Toronto audience. "I've never been to New Orleans," she sang. "I've never met those voodoo queens—I wanna get some rice and beans!" For those who might be inclined to sing along, Bougerol and The Hot Sardines will play Birdland through Feb. 1st. But if you miss that one, the following evening, Feb. 2nd, Birdland will host another hot contemporary big band, the 17-person New Alchemy Jazz Orchestra, featuring **Nicole Zuraitis** on vocals.

Singer/pianist/educator **Alexis Cole** explores the foibles of modern romance in "Love Me or Leave Me: Tin Pan Alley Talks Tinder", also at Birdland (Feb. 17th), two days after she completes a special Valentine's Day run at the Cotton Club in Tokyo. Here's the rub: because of the Tokyo engagement, Cole will have to miss her usual Valentine's Day Jukebox gig at ArtsWestchester in White Plains, NY. So she's lined up two of her most promising students from SUNY-Purchase to sub: **Lucy Wijnands**, who recently completed a five-month residency with the Birdland Big Band, and **Samara Joy McLendon**, this year's winner of the Sarah Vaughan Competition.

More sweet stuff: **Roberta Gambarini** offers up a Valentine's Weekend Celebration at Blue Note (Feb. 13th-16th) and, in another homage to Cupid, Jazz at Lincoln Center will present both **Dianne Reeves** (Rose Theater, Feb. 14th-15th) and **Freddy Cole** (Dizzy's Club, Feb. 14th-16th). ❖

VIC JURIS

BY ANDREY HENKIN



Vic Juris, the respected guitarist and longtime educator, who had a long association with saxophonist Dave Liebman and over two dozen albums for Muse, Jazzpoint, ZOHO, Mel Bay and, most prolifically, Denmark's SteepleChase, died on New Year's Eve at 66 after a long struggle against liver cancer.

Juris (né Victor E. Jurusz, Jr.) was born in Jersey City, NJ on Sep. 29th, 1953. The guitarist's earliest associations were saxophonist Eric Kloss, on whose 1975 Muse album *Bodies' Warmth* Juris made his recording debut, and, through Kloss, fellow guitarist Pat Martino, who recommended him to organ player Don Patterson. This led to more work with other organ players like Jimmy Smith and Wild Bill Davis. As was common during the '70s, Juris had a parallel career working within the fusion milieu with peers such as Barry Miles and in his own groups. As he recounted to Ryan Blotnick for this gazette in 2011, "I was playing a Les Paul and using effects and things... Return to Forever was big then, with Mahavishnu Orchestra and Larry Coryell, so a lot of us were gravitating toward that stuff. 'Cause we were coming up in the '60s, listening to Hendrix, you know, all that stuff. So we were kind of bringing that into the jazz thing. The older guys, they hated that stuff!"

The '70s saw Juris recording with Patterson, Miles, saxophonist Richie Cole and releasing his debut, *Roadsong* (Muse, 1978), which included former Mahavishnu Orchestra bassist Rick Laird. He would make two more albums for Muse through 1982, *Horizon Drive* and *Bleeker Street*. The '80s saw collaborations with fellow guitarists Biréli Lagrène and John Etheridge, plus dates with Rio Clemente, Bill Goodwin, Dan Krimm, Brian Torff, Mel Tormé, Cole and others.

It was during the '90s that Juris made his most important association, with Miles Davis alum Liebman. The guitarist would appear on over two-dozen of the saxophonist's albums from 1990-91's *Classic Ballads* to 2010's *Lineage*. Speaking to Blotnick, Juris explained Liebman's influence on his own playing: "He writes everything, basically, from the piano. I kind of try to get as close as I can to that sound when I'm working on it. I've fortunately been able to bring a lot of that type of harmony to my own playing, my own writing. It's really been valuable; he's a master musician and he's shown me a lot about harmony." Juris himself would go on to influence many younger players as an educator at The New School, Lehigh and Rutgers Universities, a period that found him recording prolifically for SteepleChase, over a dozen albums since 1995.

He gave Blotnick a final piece of advice in 2011: "When you go to school you should write everything down and then you have the rest of your life to sort it out. Life becomes a natural editor."



GARY BARONE (Dec. 12th, 1941-Dec. 24th, 2019). The Detroit-born trumpeter, brother to trombonist Mike Barone and son of Joe Barone, had credits under Joe Masters, Joe Torres, Bob Thiele, Gerald Wilson, Bud Shank, Frank Strazzeri, Shelly Manne, Tom Scott and others while based on the West Coast (where he also led his own big band), to go along with session work, participation in several Frank Zappa large ensemble albums and a handful of dates as a leader. Barone died Dec. 24th at 78.



WILLY BISCHOF (Jan. 28th, 1945-Dec. 23rd, 2019). The Swiss keyboard player added journalist for his country's Radio DRS II to his resumé later in life, but was a part of the jazz and jazz-fusion bands Open Music Group and Tetrakon in the '70s and released records as a leader and did production work for Switzerland's TCB Records in the '90s. Bischof died Dec. 23rd at 74.



HERBERT JOOS (Mar. 21st, 1940-Dec. 7th, 2019). The German trumpeter/flugelhornist had two releases on JAPO during the '70s in a leader discography also including dates for FMP, pläne, Sesam, Extraplatte, Mood, ECM, EmArcy, Jazzwerkstatt, Double Moon and Jazzhaus through 2017, was a member of obscure free jazz band Modern Jazz Quintet Karlsruhe in the '60s, co-led Fourmenonly in the '70s and Südpool in the '90s, had credits with Hans Koller, Wolfgang Lackerschmid, Patrick Beelaar and others, was a longtime member of Vienna Art Orchestra and had a parallel career as a painter and photographer, his work appearing on both sides of LPs by Baden Powell, Dave Liebman, S.O.H., Horace Parlan, Don Menza and others. Joos died Dec. 7th at 79.



CHRISTIAN KELLENS (Jan. 18th, 1925-Dec. 31st, 2019). The Belgian trombonist was a member of the famed International Youth Jazz Band (alongside Ronnie Ross, Rudolph Jacobs, Gabor Szabo, George Gruntz, Bernt Rosengren, Albert Mangelsdorff, Erich Kleinschuster, Duško Gojković and others) that played the 1958 Newport Jazz Festival and also worked with Henri Renaud, Kurt Edelhagen, Christian Chevallier and Kenny Clarke while based in Europe and, after relocating to Argentina, Jorge Lopez Ruiz and Alberto Favero. Kellens died Dec. 31st at 94.



GARRETT LIST (Sep. 10th, 1943-Dec. 27th, 2019). The trombonist/composer's debut came on Max Schubel's *Opus One* in 1972, which was followed by albums on Horo, Lovely Music, Igloo and Carbon 7 to go along with sessions under Frederic Rzewski, Anthony Braxton, Keshavan Maslak, Willem Breuker and Morton Feldman as well as '80s participation in the ICP Orchestra. List died Dec. 27th at 76.



JACQUES MORGANTINI (Feb. 21st, 1924-Dec. 2nd, 2019). The French producer and longtime Chair of Hot-Club de France supervised jazz and blues sessions as well as reissues and compilations for Black and Blue, EPM Musique and Frémeaux & Associés, which included sessions by Lionel Hampton, Jelly Roll Morton, Tiny Grimes, Arnett Cobb, Illinois Jacquet, Milt Buckner, Buddy Tate and others. Morgantini died Dec. 2nd at 95.



EMIL RICHARDS (Sep. 2nd, 1932-Dec. 14th, 2019). The vibraphonist/percussionist's discography was massive, starting in the late '50s with George Shearing; continuing into the '60s with Paul Horn, Shorty Rogers, Neal Hefti, Barney Kessel, Frank Sinatra, Dizzy Gillespie, Hugh Masekela, Shelly Manne, Gabor Szabo, Victor Feldman, Ravi Shankar, Frank Zappa, Willie Ruff and Stan Kenton; Lalo Schifrin, Roger Kellaway, Gerry Mulligan, Carmen McRae, Henry Mancini, John Klemmer, George Duke, Alphonse Mouzon, Herb Alpert, Quincy Jones, Dizzy Gillespie, Louie Bellson, The Singers Unlimited and L. Subramaniam in the '70s; then session work throughout the '80s, hundreds of sessions leaving little time for leader dates, of which he had only a couple in the late '60s and then again in the mid '90s. Richards died Dec. 14th at 87.



JACK SHELDON (Nov. 30, 1931-Dec. 27th, 2019). The trumpeter was among a handful on his instrument who were also known for their vocals, playing and singing on his own albums for Capitol, Beez, V.S.O.P., Concord and Butterfly, plus releases by Shelly Manne, Victor Feldman, Woody Herman, Rosemary Clooney, Jake Hanna, Tom Klubis and others (plus episodes of *Schoolhouse Rock* and *The Simpsons*), in addition to hundreds of instrumental credits with Jimmy Giuffre, Mel Lewis, Quincy Jones, Dave Pell, Bill Holman, Johnny Mandel, Art Pepper, Stan Kenton, Benny Goodman, Rolf Kühn, Anita O'Day, Neal Hefti, Peggy Lee, Henry Mancini, Herbie Mann, Gary Burton, Lena Horne, Marty Paich, Vic Lewis, Diane Schuur and many others. Sheldon died Dec. 27th at 88. ❖

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 RSVP required: www.icnewyork.esteri.it

(INTERVIEW CONTINUED FROM PAGE 6)

TNYCJR: On the record, one of the players mentions that Lionel really liked some pop musicians and songs like "Stayin' Alive" and "Light My Fire". Is there any pop music that interests you?

JM: When I was coming up, for some odd reason, a lot of pop music I would get through my [trombonist] brother Delfeayo. Like, for example, when he first came back to New Orleans, he was moving into his house and I just remember I was helping him unpack and while we're doing that, he puts on a record by the band Parliament, *The Clones of Dr. Funkenstein*. And I remember thinking, damn, this is better than the music they got now. I've got to check this out. While I was in high school I started to really get into the music of the '70s. Like once my father [pianist Ellis] and I were having a discussion about the singer Donny Hathaway. And he just said to me, "man, if you have a chance to get a record called *Extensions of a Man*, get that one." So I went and got it and it's a great record.

TNYCJR: What are your favorite Hampton recordings?

JM: My favorite solo was the Gene Norman's Just Jazz concert where he plays "Stardust". It was a really long version too, especially for that time. On Duke Ellington's recording at Newport, "Diminuendo and Crescendo in Blue", Paul Gonsalves' solo was one of the first extended solos on record but "Stardust" was 10 years earlier and Hamp plays at the end of it for five minutes. It's a really long solo, but it's an amazing solo. I think my favorite recording would be between the boxed set with Oscar Peterson and the trio session with him, Buddy Rich and Art Tatum, where they do

"Hallelujah Again" and they just fire that up. It's unbelievable. What's funny is, when I was doing a gig with the Hampton Big Band, I introduced it and I told the story, "Here's a tune that I first heard when I was in high school. It was a recording with Hampton and Art Tatum and Buddy Rich and they just set the tune on fire and now we're going to do a big band arrangement of it." And I don't know if Christian Fabian had heard it per se, because he sent me a text later — he was listening to it — he's like, man, you were right about this one.

TNYCJR: What's next for you?

JM: I'm going to do some recording with my father, just the two of us, but I'm going to be playing vibes. I've never done that, so I'm really looking forward to it. I also have this group that I call The BGQ Exploration, where we explore the music of the Benny Goodman Quartet. I'm going to stay on that path and try to develop some more things with that sound. And I'm really going to keep discussing the music of Hampton and getting that music out there, so people can know how important it was. ❖

For more information, visit jasonmarsalis.com. *Lionel Hampton Big Band with Jason Marsalis is at Birdland Feb. 4th-8th. See Calendar.*

Recommended Listening:

- Ellis Marsalis Trio — *On The First Occasion* (ELM, 1998)
- The Marsalis Family — *A Jazz Celebration* (Toshiba EMI — Marsalis Music, 2001)
- John Ellis & Double Wide — *Dance Like There's No Tomorrow* (Hyena, 2007)
- Jason Marsalis Vibes Quartet — *In A World Of Mallets* (Basin Street, 2012)

- Jason Marsalis and The 21st Century Trad Band — *Melody Reimagined: Book 1* (Basin Street, 2017)
- Lionel Hampton Big Band (featuring Jason Marsalis) — *Live At Rossmoor* (Alfi, 2019)

(LABEL CONTINUED FROM PAGE 11)

MacArthur "Genius Grant") paired with Deerhoof's John Dieterich, each playing a variety of string instruments in addition to their usual guitars. The 2019 roster also included a set of songs by flutist Nathalie Joachim incorporating traditional Haitian music and recordings of her grandmother speaking and a girl's choir from her childhood home in Dantan. The guiding force behind the diversity of releases, Brittelle said, is "being conscientious of what our infrastructure is built to serve. It's not that we think that music that is genre-fluid is better than other kinds of music, it's just that that our infrastructure is built toward working with that," he explained. "There would certainly be all kinds of artists that we greatly admire that would not be a match for that."

Whatever the form, or hybrid, an artist is working in, Brittelle stressed that the label's goal is first and foremost to give musicians and composers room to grow. "It's really important for artists to not know what they're doing," he said. "They're on their own journeys and they have to make mistakes or not make mistakes. There's a great amount of value in exercising as little control as possible." ❖

For more information, visit newamrecords.com. Artists performing this month include *Caroline Davis at The Owl Music Parlor Feb. 9th; Mary Halvorson at The Stone at The New School Feb. 6th; and Sam Sadigursky at Town & Village Synagogue Feb. 13th. See Calendar.*

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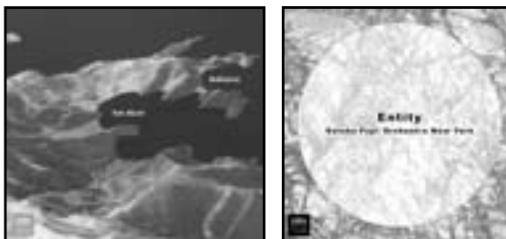
Trumpeter Brian Lynch has kept his hand in two distinct genres for most of his four-decade career, equally adept at straightahead hardbop and AfroLatin jazz. He's also become a first-class composer-arranger for big bands (winning a Grammy with Eddie Palmieri for Best Latin Jazz Album in 2007) and, in fact, this album just won the award for Best Large Jazz Ensemble at last month's Grammys. Lynch uses a variety of AfroLatin rhythms, but this is a wide-ranging album, with loads of swinging 4/4 as well. The title is drawn from a book by the African-American cultural critic Albert Murray, one of many authors Lynch cites in his subtitles (two for each composition). Most of the books in his "club" are socio-political or cultural, dealing with existential problems of race and identity. Reading Lynch's comments about them is a good primer for embarking on a literary voyage of discovery but that's not necessary to appreciate the music.

This is music full of flair and brio, played with sharp precision and packed with inspiring solos as well as exciting, full-tilt ensemble passages. Lynch has certain stylistic tropes and gestures that carry from

track to track, like themes overlapping in round or fugue fashion or chase choruses, and often expands his palette with woodwinds where one would expect saxophones. His love of AfroLatin rhythms is also liable to break out at unexpected times: at least three pieces that start out as straightahead swing acquire a *montuño* rhythm along the way.

The AfroLatin beat is there at the get-go on opener "Crucible for Crisis", guest Orlando 'Maraca' Valle's flute prominently in the ensemble lead as well as soloing and trading fours with Lynch over rhythms enlivened by guest drummer Dafnis Prieto. Other standout tracks include "Affective Affinities", a bolero-like ballad with guest Regina Carter's violin sharing the theme and solos with Lynch; "The Trouble with Elysium", a swinger with fierce exchanges between tenor saxophonist Gary Keller and guest soprano saxophonist Dave Leibman (one of those that spins off into *montuño* with Lynch and pianist Alex Brown's solos); and "Africa My Land", full of subtly shifting, contrasting passages over a Highlife-inflected 6/8. The project has nine separate compositions, but to fill out two CDs, two are presented in "extended" versions on the second CD along with the last three. "The Struggle Is In Your Name" and "Woody Shaw" are worth hearing both times. The former has distinctly different solos from Lynch and guest alto saxophonist Donald Harrison on each. The latter is expanded with a second trumpeter, Jean Caze, whose solo rivals the leader's.

For more information, visit hollisticmusicworks.com



Baikamo
Toh-Kichi (Satoko Fujii/Tatsuya Yoshida) (Libra)
Entity
Satoko Fujii Orchestra New York (Libra)
by John Sharpe

In spite of Japanese pianist Satoko Fujii's prodigious output, with every new addition to her discography she finds some as yet underexposed facet of her artistry to explore, whether that be as composer or improviser, as solo performer or part of a larger assemblage. But what's as remarkable as the number is the sustained quality of each issue, as borne out by the very different discs here.

Fujii combines with drummer Tatsuya Yoshida, founder of the avant rock group Ruins, for a dynamite duo offering on *Baikamo*. The 16 tracks comprise 4 from the pen of each of the principals, interleaved between 8 improvs. A bandmate in Fujii's quartet in the '90s, Yoshida brings a crisp prog sensibility to the date, both in his performance and authorship, which meshes well with Fujii. On pieces like the pianist's "Rolling Down" they move in lockstep, maintaining the intensity throughout. Yoshida seems to make time for his precise figures no matter the space available, through the surging vamps and involved themes. Fujii melds melody and rhythm in a personal style, which can also accommodate the crashing, jabbing thunder she enjoys, as well as the preparations and manipulations of the piano interior that enliven the timbral interplay. One of the pleasures of this outing is to hear Fujii indulging the tempestuous side of her nature. Even on the collectives, Fujii generates reiterated motifs, seemingly on the hoof, which provide drama and form and create structure and order amid the tumult, but not so much as to lose the delectable sense of transgression. That's particularly the case on "Ovgwebkwum", where she alternates rattling on the piano frame with stately chording. Though short, each cut is filled with adventure. With its glacial ethereal

voices intertwining over a rumbling backdrop, "Ice Age" is unlike anything else in her catalogue and makes a singular ending to a terrific disc.

It's the ensemble that is Fujii's instrument on *Entity*, the 11th release by her 13-strong Orchestra New York, as she conducts but does not play. With a starry cast, including saxophonists Tony Malaby, Ellery Eskelin and Briggan Krauss, the vast majority of whom have been on board since the outfit's inception in 1997, realization of her charts is in safe hands. Although the pieces incorporate Fujii's trademark interlocking sections, suspenseful pauses and raging ostinati, this time out there's also an organic feel, perhaps due to Fujii's conduction on the fly. The title cut starts off as almost a double concerto for two of the newbies: drummer Ches Smith and guitarist Nels Cline. After an inaugural clash, Smith begins a solo that sounds like several rocks careening down a mountainside, although the full-on avalanche doesn't materialize until Cline cuts loose later in the piece. "Flashback" features Joe Fiedler's slippery wah-wahed trombone in consort with Stomu Takeishi's grumbling electric bass, as well as a chirpy alto saxophone soliloquy from Oscar Noriega. However, the lengthy "Gounkaiku" at the center of the program showcases Fujii's writing, notable for varied textures and unhurried development. It begins with a series of dissonances built from overlapping horns, evolving into a dignified processional and a brightly argued trumpet solo from Dave Ballou, before a concluding sequence of orchestral murmurs. Such imaginative arrangements with their integral solo spots are testament to the depth, maturity and skill of both Fujii's conception and the band.

For more information, visit librarecords.com. Fujii is at Roulette Feb. 11th. See Calendar.

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UNEARTHED GEM



Why Don't You Listen? - Live At LACMA, 1998
Horace Tapscott With The Pan-Afrikan Peoples
Arkestra And The Great Voice Of UGMAA
(Dark Tree)
 by Stuart Broomer

During his lifetime, Horace Tapscott (1934-1999) was best-known to the wider jazz world as the pianist-composer-leader of allstar small group sessions from the '90s. On *Dark Tree*, *Aiee! The Phantom* and *Thoughts of Dar Es Salaam*, he was variously joined by clarinetist John Carter, bassists Cecil McBee, Reggie Workman and Ray Drummond and drummers Andrew Cyrille and Billy Hart.

Dark Tree is held in such esteem that it lends its name to the French record label that released the present work and Steve Isoardi's 2006 study subtitled *Jazz and The Community Arts In Los Angeles* (University of California Press). Isoardi, also author of an earlier book on Tapscott, contributes the liner essay here.

As *Why Don't You Listen?* shows, Tapscott's Los Angeles groups, the Pan Afrikan Peoples Arkestra (PAPA) and the choir Great Voice of UGMAA, were his ultimate focus. The first incarnations date from the '60s, PAPA from 1961 and UGMAA (Underground Musicians and Artists Association) 1963, the latter acronym later changing meaning to the Union of God's Musicians and Artists Ascension. The names and the music place Tapscott in the same orbit as Sun Ra, Randy Weston and John Coltrane. This 1998 concert from the Los Angeles County Museum of Art was the last at which Tapscott was well enough to participate fully.

PAPA includes nine musicians with the emphasis strongly on the rhythm section. Michael Session's saxophones and Phil Ranelin's trombone are held aloft by piano, three basses (Alan Hines, Louis Large, Trevor Ware) and three percussionists (Najite Agindotan, Donald Dean, Bill Madison), a dense, throbbing, driving power. "Aiee! The Phantom" immediately demonstrates the hypnotic energy all those drums and basses can bring to an ostinato, building to a peak that launches Session's incantatory tenor solo of Coltrane-like power and Ranelin's own controlled meditation. They're not playing a lot of notes, just the right ones, over and over again.

The version of Duke Ellington-Juan Tizol's "Caravan" is an extended fantasia, Dwight Tribble's yodeling vocal (think Leon Thomas) landing on the original melody only at the conclusion after an extended percussion passage featuring conga drummer Adingotan. Tribble leads the ten-voice UGMAA choir on the African-inspired "Fela Fela", with lyrics by Adingotan. The rousing title track namechecks a host of musicians, pointedly including both icons (Bird, Trane, Lady Day) and former Arkestra members Everett Brown and Carmel Crunk, insistently focusing on community. "Little Africa", by Linda Hill, matriarch of UGMAA, is a buoyant, joyous conclusion, highlighting Tribble and the horns as well as the choir and band.

For more information, visit darktree-records.com

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GLOBE UNITY



Stand On Your Feet and Fight
(Voices of the Danish West Indies)
Peter Jensen & DR Big Band (ILK Music)
Elephantine
Maurice Louca (Northern-Spy)
Sudoku pour Pygmées
Jean Derome (Ambiances Magnétiques)
by Tom Greenland

Large ensembles are an ideal setting for imaginative composer/improvisers seeking more voices, thicker chords, denser counterpoint. This month spotlights inventive big band projects by leaders based in Copenhagen, Cairo and Montréal, respectively.

Trombonist Peter Jensen and Danish Radio Big Band's *Stand On Your Feet and Fight* (Voices of the Danish West Indies) is the most restrained in its instrumentation. Overtly political, it addresses Denmark's legacy of colonial slave trafficking, the music serving as a comment on and counterpoint to voices heard on field recordings from the former Danish West Indies. These (mostly) women's voices relate horror stories of "bad men" and cruelty, calling for righteous defiance as muted horns swell and undulate, hushed wind chorales whisper underneath or soft chiming tones rain down. The sparse accompaniment takes its cue from Henrik Gunde's pensive piano, heightened by touches of Hans Ulrik's ranging saxophone. Occasionally, as on "Bad Men in St. Croix", the title track and "Triangular Trade", Jensen's subtle writing adds wordless commentary.

For *Elephantine*, his third date as a leader, Egyptian composer Maurice Louca switched focus from keyboard to guitar, from rock and electronic dance music to densely layered 'bilingual' beats with increasingly ecstatic solos. His 12-piece ensemble combines Egyptian, Irani and Turkish musicians versed in Arabic traditions with Danes, Italians and Swedes steeped in free improv. The pulses are strong, built on cyclic figures and motifs incessantly iterated over rocking backbeats while serpentine melodies coil and uncoil and restless horns probe the outer timbres and tonalities. "In the Palm of a Ghost" employs the half-flatted pitches and idiomatic ornamentation of Middle Eastern *māqamāt* (melodic modes), doubled on oud, violin, guitar and voice. "One More for the Gutter" and the title track feature simultaneous soloing, adding an ethereal dimension to the earthy grooves.

On *Sudoku pour Pygmées*, reedplayer Jean Derome, a central presence in Quebec's new music collective Ambiances Magnétiques, culls three works composed ten years apart. Starting with Les Dangereux Zhoms (pianist Guillaume Dostaler, bassist Pierre Cartier, drummer Pierre Tanguay), the foursome is augmented by violin, two more woodwinds, three horns (including tuba), electric guitar, percussion, plus a director to cue events. The title track, a flexible canon, derives from a Sudoku puzzle solution, with two parent scales (together containing all 12 pitches) and independent assignments for each voice, generating a decentered yet well-balanced contrapuntal web. "7 Danses (pour «15»)", a suite, ranges from roiling folk dance to off-kilter jazz waltz to rubato pastoral. "5 pensées (pour le caoutchouc dur)" is expansive, carnivalesque, fueled by low tumbling horns, vocalistic cries, climaxing in a smooth but skronky polka.

For more information, visit ilkmusic.com, northernspyrecs.com and actuellecd.com



Live
The Birdland Big Band (Birdland)
by Marilyn Lester

For over 20 years, starting with the Lew Anderson Big Band in 1997, which morphed into the Birdland Big Band (BBB), there's been an orchestral presence at Birdland Jazz Club, playing every early Friday evening. After Anderson's death in 2006, drummer Tommy Igoe took over and, since 2017, the BBB has been led by saxophonist David DeJesus. The BBB discography has been limited to two CDs in 2007 and 2008 but now, finally, *Live* further immortalizes the BBB as the institution within an institution that it is. The CD features 12 tracks of both standards and new compositions by bandmembers. It's a solid piece of work that will gladden the hearts of big band aficionados and those who love a well-considered, traditional approach to jazz.

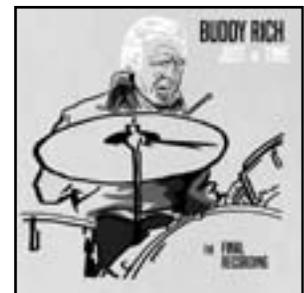
The personnel are all talented players who demonstrate potential for higher levels of musical growth and as a collective they produce a fairly cohesive sound. The opening track, appropriately the George Shearing standard "Lullaby of Birdland", arranged by trombonist Mark Miller, accomplishes the over-arching raison d'être of the band's residency: energetic swinging in the Count Basie band style. It's an ethic repeated in Thad Jones' "Let's", with its Chris Smith drum solo intro, in a zippy and demanding arrangement by pianist/educator and big band master Dave Lalama.

The album benefits from the tracks featuring the resident "girl singer", the rapidly up-and-coming Veronica Swift. She's firmly rooted into classic swing style, not derivative of but reminiscent of Ella Fitzgerald. In her interpretation of Frederick Loewe-Alan Jay Lerner's "On the Street Where You Live", arranged by another big band maven, pianist Steven Feifke, she's in a lyrical mode, as she is on an arrangement by yet another big band specialist, Dave Wolpe, of the George and Ira Gershwin standard "Someone to Watch Over Me". But it's on Harry Warren-Al Dubin's "September in the Rain" that Swift shines, her vocal flexibility and capacities, particularly in vocalese, brought to the fore. It's no surprise that the ballad, in this swing version, works so well for Swift; the arrangement is by the brilliant pianist Tedd Firth, whose work with jazz vocalists is central to his career. Likewise, the classic Quincy Jones arrangement of Duke Ellington-Harry James-Johnny Hodges-Don George's "I'm Beginning to See the Light" is a prime example of why the 20-something singer has a dazzling career ahead of her.

DeJesus is to be commended for featuring his bandmembers' own compositions and arrangements. Saxophonist Tony Lustig's "Fraytown" is a bluesy, funky upbeat piece with bright solos by the composer, as well as trombonist Ron Wilkins and trumpeter Wayne Tucker. Two tracks, however, point up problems with uneven sound recording. Kenny Ascher's piano is dimmed in "Taking Flight" (composed and arranged by Lustig), an atmospheric work of musical onomatopoeia, although a solo by DeJesus is satisfying in every way. Likewise, in the closing track "Your Smile" (composed and arranged by Miller), piano seems far away while solos by Miller and saxophonist Nathan Childers are clearly in the fore. The piece itself is pleasant, but breaks no new jazz ground; choosing it to put a cap on *Live* doesn't necessarily leave listeners

wanting to come back for more. A more effective way to end the album would have been another Miller work, "Go" (track seven). This is a fully realized piece, beginning pleasantly and trippingly and evolving into full big band swing. Solos by saxophonist Alejandro Aviles and Tucker feature creative ideas and solid technique and, best of all, there is another fine showcase for the drums.

For more information, visit store.cdbaby.com/cd/thebirdlandbigband. The band is at Birdland Fridays. See *Regular Engagements*.



Just In Time: The Final Recording
Buddy Rich (Gearbox)
by John Pietaro

In the annals of jazz drummers, Buddy Rich is an anomaly. If not the fastest that ever lived (and most successfully argue this credit on his behalf), Rich was surely the hardest driving. Stepping into the limelight during the early '20s—at four years of age—"Traps the Drum Wonder" grew into the young man who'd take the big bands by storm. He achieved global fame as a featured player with Tommy Dorsey, to whom he'd return multiple times in his career. Buddy also recorded historic discs with Charlie Parker and toured as a Jazz At The Philharmonic heavy.

His first shot at big band leadership was in 1946, lasting well into the '50s after most others had given up. But Rich formed another big band in the mid '60s, a most unlikely time, and never looked back. Through the decades, he thrived while throbbing in hard swing, only stopping to explode into crackling rim shot fills and, of course, his own brand of mesmerizingly fast solos. His band was always a major attraction at jazz festivals and top venues, one of which was Ronnie Scott's in London.

By 1986, Rich was nearing 70. He'd survived multiple heart attacks and a lifetime of stress (his agitated eruptions are as legendary as the chops) but the band maintained its schedule, arriving at Scott's for dates on Nov. 19th-20th. These would also prove to be his final performances (he would die less than six months later) yet, somehow, Rich was no worse for the wear, in top form, inspiring and driving the young lions of brass, reed and rhythm around him. As per the liner notes of Cathy Rich, Buddy's vocalist daughter, who was present (and singing on "Twisted"), he was "the most relaxed...I had seen in a long time." The band counted the late tenor saxophonist Steve Marcus among its strongest soloists. His urgency pours over many selections, "Ready Mix" and the Gershwin's "Porgy and Bess" suite among them. Marcus' impact (he'd been with Rich more than a decade) is also heard in the improvisations of Chris Bacas, Bob Bowlby and trumpet player Greg Gisbert.

And what of the leader? He cooks with snapping fills, brash accents and melodic runs, but Rich's first true solo isn't heard till the ninth cut, an inventive, bristling arrangement of Cole Porter's "Love for Sale". With the next selection, "Shawnee" by trombonist Mike Barone, the drummer's vexing speed becomes more evident as he ignites the horns, joyously breaking and 'conducting' his 14 musicians with a certain ease. Buddy Rich was the stuff legends are made of, right down to his final dates.

For more information, visit gearboxrecords.com



Hiding Out
Mike Holoher/Gotham Jazz Orchestra (ZOHO)
by Marco Cangiano

It has been ten years since the last Mike Holoher Gotham Jazz Orchestra CD but it was worth the wait. This new recording is not only a testament to the pianist's approach but also the health of jazz orchestras in spite of the dire economics of keeping together such a large number of top-shelf musicians, even for a recording session. Holoher has been compared to Duke Ellington and Gil Evans for his capacity of tailoring material to a particular soloist and impressionistic approach to composing. Maria Schneider is the next step in this chain of influences, as confirmed by the fact that a number of these musicians double in both orchestras. The lushness of the material is unparalleled; the development of multi-layered suites fits Holoher's ample palette of sounds particularly well. The music draws inspiration from environmental concerns and takes the listener through an extensive journey from California's Sierra Nevada down along the Hudson River, across Wyoming's beauty and into Brazil's forests.

"Jumble" sets the scene with a mysterious introduction, followed by slow layering of the main themes, leading to excellent solos underlined by Brazilian carnival-inspired *maracatu* rhythm; Fender Rhodes here is reminiscent of Eumir Deodato. "Flow" is the first of the two suites featured on this recording, a musical journey from upstate down to Harlem. The sumptuous ensembles provide melodic themes and ideal runaways for intense solos by tenor saxophonist Jason Rigby in "Tear", trumpeter Marvin Stamm in "Opalescence" and alto saxophonist Billy Drewes and trumpeter Scott Wendholt in "Harlem". Echoes of Native American music as well as Aaron Copland's Appalachia abound, adding to the dramatic tension within and across each of the suite's segments.

The title suite is one of evocative depth and complexity and yet very musical, connecting moods, paces and ensemble and solo contributions seamlessly, its "Prelude" announced via Ben Kono's piccolo. Solo piano introduces "Compelled", which then sweeps like a warm breeze across the prairies, building tension subtly, resolved by guitarist Steve Cardenas savoring each note. The piece comes to a virtual halt from which piano emerges unaccompanied at first and then joined

by John Hébert's bouncy bass and Mark Ferber's reserved drumming. The orchestra winds down leaving the piano to wrap up as it started. Two brief pieces, "Four Haiku" and "Interlude" (the latter a piano solo), provide a sort of respite before the suite closes with its longest and most complex segment, "It Was the Wind". Introduced once again by Holoher, the movement develops via broad musical strokes, leaving ample space for Jon Gordon's alto and Adam Kolker's tenor. Finally, two delicate versions of Antônio Carlos Jobim's "Caminhos Cruzados" showcase Stamm's lyrical voice.

A few words on Holoher the pianist. His lyrical style has benefitted many recordings over the years but it is here that the listener can truly appreciate his full range, particularly his very tasteful use of the Fender Rhodes as a counterpoint to the dense orchestral textures.

For more information, visit zohomusic.com



Arrival
Fire! Orchestra (Rune Grammfon)
by Andrey Henkin

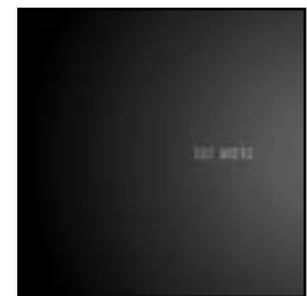
In between The Thing and Fire!, the totemic trios that have defined much of saxophonist Mats Gustafsson's career, is the musical truth of the artist. While myriad projects have helped illuminate Gustafsson's complexity, his large ensemble work is most emblematic of his aesthetic, his influences, his vision, most strikingly so as he sublimates his own playing—a note of which contains the birth, growth and death of the universe itself—to his conceptual frameworks. This correspondent has been witness to two of these events: 2013's *Hidros* and 2019's *Arrival*. Where the former was a free squall with Little Richard careening like a cow in a hurricane at its center, the latter is unlike anything in Gustafsson's catalogue, a subdued, almost stately delving into the world of art-rock with all its impact and nuance and thankfully little of its pretension.

Like the aforementioned *Hidros*, *Arrival* centers itself around vocals, via the paired singing of Mariam Wallentin and Sofia Jernberg, who contribute lyrics to the project as well. The band is laid on the foundation of the Fire! trio of Gustafsson, bassist Johan Berthling and drummer Andreas Werliin, strings and reeds and keyboards thickening the broth without ever losing its delicate flavor. Anna Lindal, Josefin Runsteen and Katt Hernandez (violins), Leo Svensson (cello), Susana Santos Silva (trumpet), Per Texas Johansson (oboe, bass clarinet, contrabass clarinet), Christer Bothén (bass clarinet, contrabass clarinet), Isak Hedtjärn (Bb clarinet, alto saxophone) and Tomas Hallonsten (keyboards) blend together into a warm drone. Massed horns against electric bass recalls Soft Machine's *Third* while voices against organ summons Sun Ra, yet these are ethereal signposts, as Gustafsson the musicologist has absorbed too much history ever to be imitative.

The nearly 70 minutes requires great patience, especially for those accustomed to Gustafsson the Brawler. His majestic baritone is heard in the forefront only occasionally. Wallentin and Jernberg echo each other or act as foils, the latter often utilizing a cracked high register while the former is throatier, huskier. Their best moments as a duo come on the sixth track, "(Beneath) The Edge Of Life". A lugubrious mood prevails, a grey canvas ornamented with thick strokes of bass clarinets and cello. The mixture of clarinets and strings rounds the edges of the music, keeping it in the realm of mystery, never flailing into overstatement.

As stated earlier, Gustafsson is a musical omnivore, his LP collection a thing of legend. Other projects have included cover material—often punk and free jazz—but for *Arrival*, in addition to ceding some compositional and lyrical duties, Gustafsson includes two pieces of surprising beauty, which come in the middle and end the suite. Robbie Basho's "Blue Crystal Fire" is a lovely bit of art song in its original 1978 voice-with-guitar rendition, featuring mystical lyrics from another age. With the full ensemble and more able vocals of Wallentin and Jernberg, it becomes astonishingly gorgeous, possibly the most gorgeous thing Gustafsson has ever produced. "At Last I Am Free", written by Bernard Edwards and Nile Rodgers and recorded by former Soft Machine drummer Robert Wyatt in 1980, draws together all that has preceded it into an epilogue, closing out the work on a note of dreamy optimism.

For more information, visit runegrammofon.com



Last Works
Tom Pierson Orchestra (Auteur)
by Donald Elfman

This collection, representing 40 years of pianist Tom Pierson's composing, extends the vision of jazz big band. Pierson was a protégé of Gil Evans, who called him "the best unknown composer I know", and they both are about discovering new soundworlds. Pierson is privileged to have musicians from three continents to help him realize that goal. (It should be noted that this is the last recording by trumpeter Lew Soloff, to whose memory the double-disc album is dedicated.)

The set opens with a recent piece, "Abandoned". Dark and ominous, it features various tone colors over a two-note piano riff. Pierson and trombonist Robinson Khoury take mysterious sinewy solos and there are written solo sections for clarinetist Mark Vinci and baritone saxophonist Michael Lutzeier. "Chandra Lower's Samba" is a lovely dance with quieter sections as well as blaring ensemble work. "By the Martyr's Decree" is from the early '80s and has stunning written sections for the woodwinds, written solo features for trumpeter Dominic Derasse and clarinetist Blue Lou Marini and a striking solo by saxophonist Shu Enomoto. "Times Remembered" is a quirky and noisy recollection with a brash solo from Soloff. "Dark Story" has a very powerful, shadowy written opening for Lutzeier, a delicate solo from Pierson on piano and another written part for Marini on soprano. And "The Pharaoh's Serpent" has the band working through complex lines and Marini featured once more.

The second disc opens with the first composition Pierson ever wrote for big band, "Elipsis" (deliberately misspelled). Its complexity suggests Stan Kenton and it's to this ensemble's credit that they pull it off with assured daring. "Sultry" is gentle and elusive in the band playing and solo work of Enamoto (written), Lutzeier and Marini. "45/8" is a time signature that does appear in Pierson's "climactic vamp" and there are intricate and deft solos from Khoury, electric bassist Kanoa Mendenhall, drummer Pheeroan akLaff and Marini yet again. "Among Strangers", presented as an "encore" to the two sets, is a gorgeous and mysterious close to the proceedings, weaving its way through densely written orchestral passages and featuring a lithe solo from Marini before quietly finding its end.

For more information, visit tompierson.bandcamp.com





Maluba Orchestra
Marilyn Mazur/Fredrik Lundin/Kasper Bai (Stunt)
by Mark Keresman

There's something swinging in Denmark, as this disc attests. Percussionist Marilyn Mazur (born in New York but residing in Denmark since age six), saxophonist Fredrik Lundin and guitarist Kasper Bai co-helm a large-ish ensemble: 13 musicians playing over 32 instruments. The ensemble is somewhat eclectic yet very focused, Miles Davis and Gil Evans-styled large ensemble jazz with subtle overtones of two kinds of fusion—the “jazz-rock” kind and amalgamation of jazz with world music.

“Windy Wish” (written by Mazur) is a moody piece evoking the Third Stream compositional mojo of John Lewis and David Amram, melodious, classy passages lilting in a somewhat dramatic fashion. This is pregnant-with-portent-themed music full of subtle dramatic tension and brief passages expressing restlessness and probing. “Maluba Fanfare” combines the urban(e) strut of cinematic jazz with the bubbling cadences of West African drumming (hugging the background but present) and tense passages for massed horns. There's always a compelling rhythm at work; these tracks never come across as dry or lugubrious, but clever and vibrant.

The other side of the coin is represented by the aptly titled closer “All's Well That Ends Well”. This nearly 12-minute opus features long subdued lines by several members of the ensemble, until gradually some overlap in a gentle, organic manner. There are overtones of Bach herein (he even gets composer co-credit) and it's spare and subdued, with some spunky solos. “Marcology” has rather spacious moments but several stirring ones as well as discretely noisy (in the best way) solos. Amid some stormy arrangements there are elegantly (Ellingtonian, even) stated passages—it's delightfully disorienting.

Maluba Orchestra is stimulating and fascinating but also inconsistent and one gets the feeling its makers wouldn't have it any other way.

For more information, visit sundance.dk



Twenty Years On
London Improvisers Orchestra (s/r)
by Stuart Broomer

The London Improvisers Orchestra (LIO) is one of the essential institutions of improvised music, a monthly gathering of some 30 musicians that has been convening since 1998, inevitably with some permutations in personnel each time, to explore large-scale, usually conducted, improvisation. Along the way, it has demonstrated the variety and quality of music that can be achieved by such an ensemble. With its cooperative spirit, mixed methodology and high level of performance, it has emerged as a model for others, including “Improvisers Orchestras” hailing from

Glasgow, Berlin and Toronto.

The LIO dates from a fundamental crisis in group conception, the 1997 British tour of Butch Morris' “Skyscraper” with an assemblage of British improvisers. There was, to put it mildly, a fundamental disagreement among many of the musicians with Morris' methodology, from his fixed signals to the notion of an authoritarian head. The LIO has made the process far less dramatic and far more egalitarian. The role of conductor shifts several times in a performance as do compositional ideas and every performance includes large-scale, conductor-free improvisations.

In his liner essay, Evan Parker, a founder of the LIO and regular member for its first ten years, writes “The system of appointing a person with the kinds of power Butch wanted is, in my view, only justified when a group has reached the size where individuals may have trouble hearing each other across the physical space.” He adds, “The first concerts made it clear that there was never going to be an agreed system of signals.”

Twenty Years On is not an easy work to absorb or even to ‘read’. There are two and a half hours of music here, 14 tracks from 11 different monthly performances recorded between December 2015 and June 2018. Two (and a half) performances are identified as improvisations; 11 (and a half) are identified by conductors, seven of which have titles beyond the name of the conductor. No conductor appears more than once and the personnel listings—instrument, followed by names (in alphabetical order), followed by track number(s) on which the musician appears—make it difficult to assemble mentally each individual ensemble. Struggling through the code, one discovers co-founder and pianist Steve Beresford (Parker calls him “at this point...surely spiritus rector [guiding spirit] of the LIO”) appears on 11 tracks, including one he also conducts; soprano saxophonist Adrian Northover appears on 12; Theo Ziarkis, one of seven bassists, appears on ten, as does violinist Susanna Ferrar and Adam Bohman (objects). Other longtime contributors also appear frequently. Clarinetist Noel Taylor is here for nine, including one he conducts. Others, often visitors, appear only once, like trumpeter Roland Ramanan, California reed master Vinny Golia and the brilliant Québécois alto saxophonist Yves Charuest; Swiss violist and vocalist Charlotte Hug appears only once as well, but it's conductor Alison Blunt's “Concerto for Charlotte Hug”, making it the one piece featuring a singular principal.

Further sorting out the separate lists for each CD to determine how many musicians appear altogether, or who appears on any given performance, would take substantial effort, contributing to a certain sense of anonymity as well as democracy about the music. It really is the LIO, not a collection of stars but people dedicated to the possibilities (and thrill) of large-scale, relatively free, improvisation, the same thing that inspires groups that have appeared in its wake.

Do pieces and performances stand out? Yes, in some way all of them, but one has to single out some. “Rinse, Rondo for Orchestra”, conducted by Ashley Wales, is brilliantly organized, from the virtuoso violin soloing of Luiz Moretto to the pointillist punctuation of the winds in which high reeds and trumpets merge seamlessly. No one ‘writes’ for a section like the section itself, as Count Basie proved 80-odd years ago. “Concerto for Charlotte Hug” is spectacular, not just for the irrepressible voice and viola of the subject but for the breadth and power of the evolving orchestration. The music also lights up whenever the trombone choir, including Alan Tomlinson, appears.

This requires sustained and repeated listening to absorb its layered implications, but it's also a social document, demanding a certain degree of commitment, even action. It suggests that if you have a similar ensemble nearby, the least you could do is support it.

For more information, visit londonimprovisersorchestra.co.uk



Jazz Party
Delfeayo Marsalis Uptown Jazz Orchestra
(Troubadour Jass)
by Steven Loewy

With several albums under his belt as a leader, beginning with 1992's *Pontius Pilate's Decision* to 2016's *Make America Great Again* and now *Jazz Party*, trombonist Delfeayo Marsalis, scion of that famed musical family, marches to his own beat. The trombonist displays joie de vivre as leader of the Uptown Jazz Orchestra and strong chops as composer and arranger. *Jazz Party* is a slick, well-played, rousing tribute to the jazz of Marsalis' hometown of New Orleans, the kind of recording that puts a smile on your face as it swings hard, with strong contributions from the band and solid solos from Marsalis.

With a mixture of funk, swing, straightahead jazz, blues and R&B, coupled with exciting arrangements and a great group of musicians, the album will find you tapping your feet and having your spirit lifted on virtually every track. The tunes are surprisingly supple but tightly played, with signature call-and-response and improvised riffs adding to the character. Besides the outstanding performances from Marsalis, there is rollicking playing from saxophonists Khari Allen Lee, Amari Ansari, Scott Johnson and clarinetist Gregory Agid, along with the propulsive rhythm section of pianist Kyle Roussel, bassist David Pulphus and drummer Joseph Dyson, Jr.

From the leader's bawdy composition “Mboya's Midnight Cocktail” (also offered in a compelling instrumental version), with Ruth Brown-inflected lyrics punched out with tongue-in-cheek perspicacity by the perfectly suited vocalist Karen Livers, and “Dr. Hardgroove”, a tribute to the late great trumpeter Roy Hargrove featuring fine work from trumpeter Andrew Baham, to the brassy “Let Your Mind be Free” and Dr. Brice Miller's rap on “So New Orleans”, Marsalis gives the listener a personal tour of the Crescent City, beginning with the Creole District and along the way taking us uptown and downtown, in a danceable fun-filled romp and take on local history, with its signature second line songs. It's a trip and a party you don't want to miss.

For more information, visit dmarsalis.com

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The Book Beri'ah 3: Binah (John Zorn Masada Book 3)
Spike Orchestra (Tzadik)
 by John Pietaro

In Downtown-derived avant jazz and new music, the blurring of distinctions—genre, time, place—have always been a vital asset. Perhaps it's just a baby boomer thing, but the music's founders (and aging writers like this one) seem to thrive most when bits of '60s rock 'n' roll creep into compositions and improvisations, hence the frequent inclusion of electric guitar.

From the opening moments of "Levushim", the first cut on this album by the London-based Spike Orchestra, works taken from John Zorn's *Masada Book Three* are gorgeously reimagined. The Orchestra has existed since 2012 under the leadership of trumpet player/composer/arranger Sam Eastmond, yet the lineup has been fluid. Guitarist Moss Freed's lead lines in "Levushim", "Shamayim" and others cry over the death of Dick Dale as much as they thrive on all that bursts from the head of Zorn. Alto saxophonist Mike Wilkins unleashes a breathless solo in "Damam", excitedly complemented by drummer Will Glaser, while tuba player Oren Marshall walks in the path of the brontosaurus. Standouts are the opener, as well as "Tevunah", which features Freed's most notoriously beautiful solo. His distorted interactions with keyboard player Elliot Galvin (featured on "Talpiot" and Sun Ra-like "Machshavah") are the stuff of which late-night sessions are made. Freed's splintered, pained improvisation renders the band name to onomatopoeia. Or was that the whole idea?

Spike Orchestra, 16-pieces strong, is equally comfortable in the realm of klezmer and free improvisations and has been known to take on a range of cartoon music, thus is extremely well suited to the Zorn-ian universe. It rolls effortlessly over the Middle Eastern sounds *Masada* commemorates, including odd-time signatures (the 11/8 stands out), melodic minor modes, collective segments, killer dance works and that certain inner loneliness. A larger version of this band also presented material from Zorn's *Masada Book Two* several years ago so this makes them one of the rare few to record more than one entry. And it's a highly worthy one at that, celebrating Jewish culture, both abroad and just off Avenue C.

For more information, visit tzadik.com

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Along For the Ride
Pete McGuinness Jazz Orchestra (Summit)
 by Steven Loewy

For his third recording with his New York-based orchestra, the talented trombonist, vocalist and arranger Pete McGuinness once again presents a spunky, somewhat quirky outing. While the band features strong solo performances and McGuinness doing double duty with vocals reminiscent of Chet Baker's soft, high-pitched cottony tones, it is the leader's complex, detailed writing that transforms this album into something special. For example, opener Charles Strouse's "Put on a Happy Face" could have drowned in its intrinsically trite simplicity, but McGuinness transforms it into something exciting with tight harmonies, counterpoint and a strongly swinging style punctuated by fine contributions from pianist Mike Holober and tenor saxophonist Tom Christensen.

McGuinness generously spreads the solos, only taking a few for himself, often smartly relying on Holober's singular focus and solid performances from the rest of the group. The leader's vocals are partially an acquired taste, but he is more convincing when he lets loose than when he follows a composed melody, a contrast he exhibits on Richard Rodgers-Oscar Hammerstein II's "It Might As Well Be Spring".

Filled with simple pleasures, the album is replete with small delights throughout, such as the beautifully arranged original "Old Roads", a perfect setting for Chris Rogers' lush flugelhorn, and "Aftermath", with sensitive percussion from Scott Neumann and a lovely tuneful solo from Dave Pietro on soprano saxophone slowly building in intensity and speed; buttressed by the undercurrent of Jeff Nelson's bass trombone and segueing to a delightfully loose structure and finally ending in a whisper, Pietro makes his mark throughout the latter piece. McGuinness generously lets his fellow trombonists shine and Mark Patterson delivers on George Gershwin's "Who Cares", Matt Haviland soars on Nat Adderley's "Jive Samba" and Bruce Eidem hits hard on McGuinness' "One for the Maestro".

For those who like their big band jazz with a bit of swagger, attractively robust writing and the occasional surprise, McGuinness delivers the goods.

For more information, visit summitrecords.com

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IN PRINT



Rabbit's Blues: The Life and Music of Johnny Hodges
Con Chapman (Oxford University Press)
 by Marilyn Lester

What's remarkable about *Rabbit's Blues* is that it's taken this long for this master of the alto saxophone to be so commemorated. Hats off therefore to author Con Chapman for writing about a man whose tone and beautiful playing was unsurpassed during his lifetime and since his 1970 death. *Rabbit's Blues* is full of fluid prose, leanly conveyed in 175 pages of easy-to-read enjoyment, complemented by 16 pages of delightful photographs. It's a plus too that Chapman has a sense of humor as wry as his subject; riffing, for example, on Hodges' nickname of "Rabbit", there's a chapter playfully entitled "Lagomorphology", the scientific name for the study of rabbits.

Because Hodges was notoriously private and remarkably taciturn, there isn't a great deal of original documentation from which to draw and, as primary sources are long since gone, Chapman's task was largely to infer what he could by researching available material. His thorough investigation, supported by exhaustive notes, yields a cohesive portrait. Chapman has also devised a work that's structurally graceful, combining chronology with subject topics such as "Women and Children", "Food and Drink" and "The Blues".

Nicely woven into the narrative are sections on Hodges' relationship with Ellington right-hand man Billy Strayhorn and Helen Oakley, a singer who became a powerhouse publicist. Oakley married Stanley Dance, jazz writer, record producer and historian, whom Chapman amusingly refers to as Ellington's "factotum". It's one of the instances in which the author, who is fairly even-handed in his assessments, strays into editorializing.

Chapman puts a needed spotlight on the vast amount of work Hodges undertook outside his duties with the Ellington Orchestra, creating a short history of the evolution of jazz—condensed, perhaps, but worthy on its own merits as well as for context. Fascinating are particulars about Hodges' youth and the progression of his working life. He began on the soprano, meeting, learning from New Orleans soprano legend Sidney Bechet. From the Cotton Club days and jungle music through the Swing Era to the resurgence of Ellington at the 1956 Newport Jazz Festival, Hodges was there on the frontlines. Especially compelling too is how Hodges navigated the eras of Charlie Parker and John Coltrane. Chapman also puts forth a fascinating compare-and-contrast observation about Hodges and tenor great Lester Young.

In the last chapter, "The Out Chorus", Chapman eloquently sums up the greatness of Hodges. His last words are to the point, speaking to why Hodges has deserved a biography for a very long time: "If Johnny Hodges' like is not found among us today it is because he was that rarest of things—a true original, in a grand tradition." Or as Duke Ellington said in his eulogy at Hodges' funeral: "...a tone so beautiful it sometimes brought tears to the eyes—this was Johnny Hodges. This is Johnny Hodges."

For more information, visit global.oup.com



Negoum

Ayman Fanous/Frances-Marie Uitti (Mode)
by Tyran Grillo

This album is the first studio recording of two seemingly disparate virtuosi—Egyptian-born, New York-based bouzouki/classical guitar player Ayman Fanous and American, France-based cellist Frances-Marie Uitti—sharing a dialogue of traditions and their unraveling. In the former vein, Fanous brings his knowledge of *taksim* (a style of melodic improvisation prevalent in Middle Eastern music) and Uitti hers of classical precision while in the latter both seem to become increasingly connected as they drift further from canonical moorings. In Uitti's duets with bouzouki, such as the opening 16 minutes that are "Adhara", self-examination prevails. As for the tracks featuring guitar in place of bouzouki, one senses that something beyond magical is taking place. Rather, it's a process of mental elimination, resulting in music of astonishing subtlety.

For half the program, Uitti employs a two-bow technique of her own innovation. But one might never know it because she plays with such an integrated mode of expression that her gestures are organic, soulful. Every line stands precisely where it should be standing and rests where it should be resting. Fanous approaches the primal pluck with two rural exhalations for every urban inhalation, blending Western and non-Western persuasions without fraying a stitch.

While highlights may be pointed out—among them the quasi-triptych of "Alnitac", "Megrez" and "Alioth" at album center—what we have here is something greater than the sum of its parts. These are musicians far less interested in defining anything in particular than in cracking open the very concept of definition like an egg and frying it on the pans of their instruments until its savor curls up to the fortunate listener. Proof that dualism needn't be a constant negotiation of dominance but rather a cyclical process of translation by which the original utterance and its re-rendering become indistinguishable to the point of nourishing a universal form of communication.

For more information, visit moderecords.com. Fanous is at Spectrum Feb. 1st and SUNY Downstate Campus Feb. 13th. See Calendar.



Capturing Clouds

Tamuz Nissim (Street of Stars)
by Scott Yanow

Tamuz Nissim has a very attractive voice, a wide range and, while tied to the jazz tradition, is not shy to take chances and stretch herself. She was born and raised in Israel and has been based in New York for the past four years. *Capturing Clouds* is her fourth release.

The singer is joined by guitarist George Nazos, bassist Harvie S and drummer Tony Jefferson for five of her originals, three jazz standards and a song apiece

by George Harrison ("Here Comes The Sun"), Nick Drake and Tom Waits. Her sidemen contribute concise solos and consistently anticipate her spontaneous musical directions.

She starts off by displaying her personal phrasing and inventive scatting during Jimmy McHugh-Dorothy Fields' "On The Sunny Side Of The Street" and her joyful "Make It Last". For the picturesque title ballad and "Ray Of Hope", Nissim shows off her sensitive side in interpreting her lyrics and sounds inspired by the quietly inventive accompaniment of Nazos.

Other highlights include a faster-than-usual take on Jimmy Van Heusen-Johnny Burke's "Like Someone In Love" (which gives Jefferson a chance to solo), vocal-bass duo with Harvie S on the original "What A Pair" and surprisingly "Here Comes The Sun", which has some close interplay with Nazos. While Waits' "I Don't Wanna Grow Up" is poppish and lacks much subtlety, the singer's "Saturday Sun" has a warm melody and she is at her best on "Rhapsody For Trane". The latter has Nissim's vocalese set to John Coltrane's solo over "I Hear a Rhapsody" from *Lush Life*. and she doesn't run out of steam or enthusiasm during the tongue-twisting performance.

Nissim shows on *Capturing Clouds* that she is a potentially significant jazz singer.

For more information, visit tamuzmusic.com. This project is at An Beal Bocht Café Feb. 5th and Mezzrow Feb. 25th. See Calendar.



Live at Jazz Standard

Colin Stranahan/Glenn Zaleski/Rick Rosato (Capri)
by Phil Freeman

Pianist Glenn Zaleski, bassist Rick Rosato and drummer Colin Stranahan made two albums together at the beginning of the last decade, 2010's *Anticipation* and 2013's *Limitless*, but in the last few years they've been extremely busy with other projects. This reunion record is the work of men with a thousand gigs and sessions under their belts; the collective language they developed together as newcomers has been augmented by everything they've learned in bands like John Raymond's Real Feels (Stranahan), Marta Sanchez Quintet (Rosato) or as a leader (Zaleski).

Four of the six pieces were recorded on the trio's two studio albums. Of the other two, one was written by Zaleski ("Sullivan Place") while the other ("Waltz For MD") is by Rosato. The former starts off slowly, as though the pianist is looking out the window watching traffic pass by. Rosato booms a simple, repetitive pattern as Stranahan taps the toms very softly, like a pencil striking the lid of a coffee can. Gradually, the pianist's extrapolations become more florid and energetic. The piece never truly swings; bass and drums are doing two separate things throughout and in its final stretch, Zaleski begins vamping so Stranahan can take a hard-hitting solo. But it's a compelling performance at every stage. "Waltz For MD" is slightly gentler, as its title could lead one to expect. It feels almost Bill Evans-ish at the beginning, but just before the halfway mark (four minutes into a nearly 10-minute piece), Rosato and Stranahan start walking with great purpose and Zaleski jumps the energy level up to match, almost sounding like Wynton Kelly or Red Garland before spinning off into his own zone. The bassist gets a solo, too — it's his composition, after all.

The other original pieces—"Forecast", "Chorale (For Fred Hersch)", "On The Road"—are all solid

complements to the band's existing recordings. Surprisingly, they even manage to wring inspiration out of that ultimate piano-trio standard, Jerome Kern-Oscar Hammerstein II's "All The Things You Are". Zaleski's unaccompanied introduction has muscle and confidence and his bandmates explore rhythmic gambits that take it beyond mere repertoire.

For more information, visit caprirecords.com. Zaleski is at Mezzrow Feb. 9th and 28th-29th, Soapbox Gallery Feb. 13th and Smalls Feb. 26th with Adam Larson. Rosato is at Mezzrow Feb. 4th, Smalls Feb. 6th with Jonathan Saraga, Bar Next Door Feb. 15th with Leandro Pellegrino and Bar Bayeux Feb. 26th with Marta Sanchez. See Calendar.

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NEW RELEASES

- Borah Bergman/Wilber Morris/Sunny Murray — *Monks* (Somerealmusic)
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- Wayne Horvitz European Orchestra — *Live at the Bimhuis* (Novarajazz)
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- Evan Parker/Barry Guy/Paul Lytton — *Concert in Vilnius* (NoBusiness)
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- Saxophone Summit — *Street Talk* (Enja)
- SONAR (with David Torn) — *Tranceportation* (Volume 1) (RareNoise)

Andrey Henkin, Editorial Director



Alula
Caroline Davis (New Amsterdam)
 by Eric Wendell

Caroline Davis' latest album is a testament to the multi-hyphenate's use of space. As a vocalist, saxophonist and composer, Davis is adept at creating unique atmospheres within each song. Every selection is a world unto itself, a place where Davis crafts and assembles a specific sound. However, the results feel slightly half-realized, as if the album format may not be the most conducive to her talents.

The 11-song set begins with the title track, an abstract experiment featuring Davis' ethereal vocals over keyboard player Matt Mitchell's fizzy synthesizer sounds and drummer Greg Saunier's solid rhythmic interplay. From the get-go, Davis is keen to make each song a stand-alone example of her prowess. From the abstract to the absolute, she has a knack for allowing her voice to be heard loud and clear over any melodic or harmonic characteristic she wants to convey.

"Flight" follows, Davis explicitly displaying her talents on saxophone, her postbop sensibilities easily segueing into an organic dialogue with her trio. "Remiges", just shy of seven minutes, is the most successful track. It begins with drone-like sounds from Davis and Mitchell that transcend genre, eventually

unfolding into a tight drum groove that allows Davis and Mitchell to explore the sonic terrain of the song. "Lift" is the most unbridled track herein, Mitchell's slippery synth and Davis' terse and pronounced playing breaking free from any and all restraint. The steady and grounded feel of "Vortex Generator" blends tight rhythmic fundamentals with beautiful saxophone; it's the best example of Davis' aptitude for controlling chaos.

At just under 40 minutes, *Alula* doesn't fully do justice to Davis' talents. Each song requires more time to develop into something special. One can only hope that Davis has the opportunity to expand any one of the brilliant ideas on any of the tracks on *Alula* into perhaps an evening length's worth.

For more information, visit newamrecords.com. Davis is at The Owl Music Parlor Feb. 9th. See Calendar.



IN Trio: Cascade
Harvie S/Tim Armacost/Christian Finger (Centaur)
 by Ken Dryden

IN Trio is a collective of bassist Harvie S, reedplayer Tim Armacost and drummer Christian Finger. S is the senior member, while Armacost has built a reputation as a leader and sideman over the past two-plus

decades. Finger, a native of Germany, arrived in New York City in 2001 and has made his mark as well.

Cascade is the trio's second release, all originals. Each of the compositions sound as if a basic framework was provided yet with sufficient room for the other musicians to add to the imagery of the work. Armacost alternates between alto flute, tenor and soprano saxophone, with occasional discreet use of electronics, while S occasionally switches to using a bow. Finger's percussion is masterful, providing the perfect touch.

Armacost's spacious title ballad, a feature for his alto flute, hints at a Cole Porter-like sound before changing direction, his bandmates playing loosely behind him. Finger's pensive miniature "Niemand" has bass alternating between arco and pizzicato, with tenor saxophone frequently playing in unison as quiet drums in the background add to the tension.

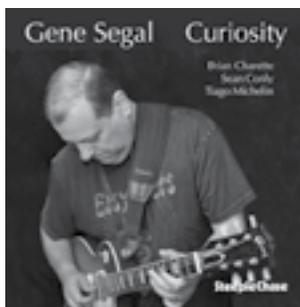
S contributed five compositions to the session, highlighted by his mournful Latin ballad "Bass Guajira", introduced with a long solo before his bandmates make their entrance, while "Good Ole Days" is a snappy bop vehicle with a solid rhythmic groove in support of sassy tenor. Armacost switches to soprano for S' mysterious, deliberate "Island", which has its share of musical twists and an exotic air.

The infectious groove of Armacost's "Alawain" seems infused with the spirit of Dizzy Gillespie's rhythm, full-bodied tenor saxophone in partnership with inventive bass pulse and intense percussion. Finger's "Waterfalls" is a peaceful, meditative work, blending arco bass and alto flute and electronics, segueing into more avant garde territory as it progresses into a duet for pizzicato bass and drums.

For more information, visit centaurrecords.com. This project is at Silvana Feb. 6th. See Calendar.

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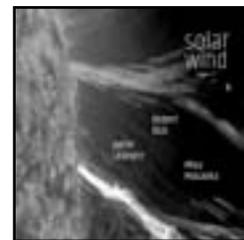
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Solar Wind
Robert Dick/Joëlle Léandre/Miya Masaoka (Not Two)
The Damn THINK
Robert Dick/Adam Caine (Chant)
 by Stuart Broomer

Robert Dick is a singular musician, among the flute's most skillful performers and certainly its most intrepid explorer, whether considered for his musical breadth or extent of his technical and mechanical innovations. In these two sets of improvisations, Dick plays multiple flutes, from the highs of the piccolo to the lows of the contrabass, along the way adding glissando flute and his own voice projected through the flute. Dick creates distinct musics in very different collaborations.

Solar Wind presents Dick in a trio with bassist (and sometimes vocalist) Joëlle Léandre and koto player (sometimes percussionist) Miya Masaoka. Any music with Léandre is going to be passionate and immediate, but *Solar Wind* also emphasizes the compositional depth of her improvising, an area in which Dick and Masaoka also excel, the trio setting a standard for disciplined creativity. 8 of the 12 tracks are under 5 minutes, the longest runs 6:11. The results literally feel like a new musical form, the ideal of any new collaboration. The opening "Whispering of the Stars", initially foregrounding Dick's breathy, near-silent flute, has the three of them focusing at once on rhythm and texture. "Speed of Silence", beginning with Dick's scratchy voice, is an expressionist explosion while "Chronotype" has Léandre's bowed harmonics in the foreground, with slightly quieter flute literally inside the bass sound. At various times in these pieces, koto sounds guitar-like, at others violin-like, while the collective use of harmonics, peaking perhaps with "On Time's Edge", blurs individual identities to the point where differentiation of parts is almost a violation of the music's spirit, as questions of improvisation, composition and roles disappear before a subtle and shared sonic brilliance.

While the emphasis on *Solar Wind* is on an almost orchestral dialect, *The Damn THINK* with Dick and guitarist Adam Caine is very much a duo. The two develop a conversation, often with a raw spontaneity and frank expressionism, which stretches from folk idioms to a kind of electronic rave-up. Along the way, Dick and Caine both suggest and disrupt notions of lead and accompanying voices. In the opening of "Life Years", Dick is almost conventionally melodic while Caine creates rapid, splattering runs. Space gradually opens up, time seems to stretch and the music becomes quieter and intensely abstract, Dick and Caine playing fewer, quieter notes, the material dispersing into a void. "Short Term Memory" combines distorted electric guitar with vocalizing through the flute. The two create a wall of noise that hangs between the textures of beat poetry and sci-fi heavy metal, Dick's combination of flute and voice finding new ground. Similarly, the ominous title track matches buzz-saw sustained guitar with alternately chirping and tuneful flute, sometimes oddly distorted. At the opposite end of the duo's dynamic range, the often-wispy "Petrichor" ranges through suggestions of avant garde chamber music, a shakuhachi meditation and a back-porch country jam from some profoundly aleatoric county.

Both collaborations assert Dick's inventiveness and the distinct qualities of his collaborations: he finds different grounds similarly rich in musical possibilities.

For more information, visit nottwo.com and chantrecords.com. Dick is at Zürcher Gallery Feb. 8th, SUNY Downstate Campus Feb. 13th and Downtown Music Gallery Feb. 16th. See Calendar.



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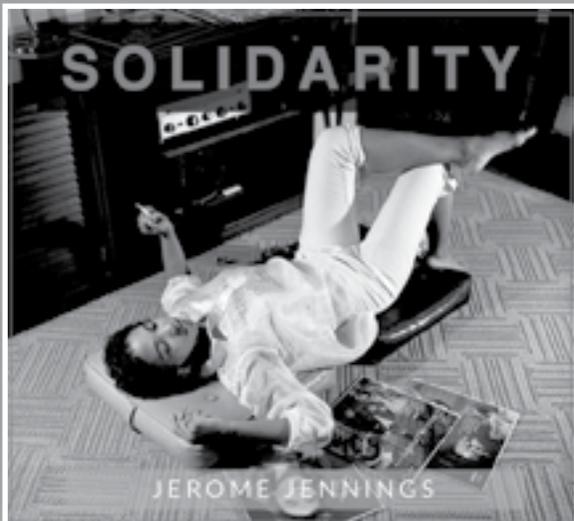
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More Music for a Free World
Dave Sewelson (Mahakala Music)
by Robert Bush

Baritone saxophone master Dave Sewelson has been active on the New York jazz landscape since he arrived from Oakland in 1977. He's back with the same group that recorded *Music for a Free World* last year, a blistering and well-oiled quartet of Steve Swell, (trombone), William Parker (bass) and Marvin "Bugulu" Smith (drums). There are three collective improvisations comprising this document: two ("Memories" and "Dreams") clock in at 20+ minutes a piece. The third selection ("Reflections") is considerably more concise.

Sewelson and Swell come out blazing on "Memories" and it is hard to imagine that they are operating without benefit of written material unless one has experienced Sewelson's interactions with frontline partners before. He and Swell have years of spontaneous riffing experience and it certainly shows. The leader solos first, with a timbre abrasive enough to peel the bark off a Red Oak tree in a flash. Parker's first solo is a primarily quarter-note-driven essay, evoking the work of Wilbur Ware and Malachi Favors. When Swell finally cuts loose, it's a freebop master-class over the groove of Parker and Smith.

Smith leads off "Dreams" with an insanely infectious, vaguely martial drum cadence, slowly drawing in the contributions of Parker, Swell and Sewelson, who strain against the ebullience with a mournful, funereal refrain. Several minutes in, a slow swing begins to emerge in the manner of John Coltrane's "Lonnie's Lament", but these cats refuse to commit to just one groove as they toggle between episodes of double-time as well. The interaction of Parker and Smith is quite joyful and together they provide an irresistible pulse above which the horns are free to explore in any direction.

Sewelson begins the final improvisation acappella, alternating between lightning-bolt alacrity and screeching overtones. Smith and Parker ratchet up the tension incrementally and when Swell joins the fray with percussive, turgid blasts a degree of mayhem ensues. It's hard to imagine where the escape hatch can be found, but these four wind down beautifully into a relatively serene resolution.

For more information, visit sewelson.bandcamp.com. Sewelson is at Aron's Place Feb. 1st, Shrine Feb. 2nd with Shrine Big Band, Downtown Music Gallery Feb. 9th with Jesse Dulman and Troost Feb. 22nd. See Calendar.



Here Be Dragons
Oded Tzur (ECM)
by Jim Motavalli

Even for ECM, this is an album of radical gentleness. Oded Tzur is a New York-based, Israel-born tenor saxophonist making his debut on the label. He's studied

with bansuri master Hariprasad Chaurasia and perhaps raga concepts influenced the music here. Tzur is quite an original player/composer, with few obvious influences in the jazz canon. He doesn't even solo in the conventional sense. An unusual reference point is a 1994 duo album *The Breeze and I* by saxophonist/flutist Ira Sullivan and guitarist Joe Diorio, with the same dedication to prioritizing melody and mood over the playing of any one contributor. What's that mood exactly? Wistful, contemplative and tender in equal measure.

The title track recalls the old folk song "Scarlet Ribbons" and is gorgeously moody, with especially lovely piano from fellow Israeli Nitai Hershkovits. "To Hold Your Hand" is slightly more uptempo, but equally dedicated to creating beauty. "20 Years" would work as the soundtrack to a movie about loss. Each of the trio of "Miniature" compositions is under three minutes, all lovely little gems. "Miniature 1" is all piano, "Miniature 2" a showcase for Greek bassist Petros Klampanis and "Miniature 3" distilled solo Tzur.

An inspired idea was covering the 1961 Elvis Presley hit "Can't Help Falling in Love", which is played very straight, hardly leaving the melody. But somehow it's haunting in this reading. "The Dream" is the barn-burner, which means that it rises to a midtempo swinger. Hershkovits even gets in some minor dissonance.

Hershkovits and Tzur are clearly simpatico and the pianist is out front on the disc as much as the saxophonist. Klampanis and American drummer Johnathan Blake are charged with listening carefully, lest the spell be broken. It never is. A final thought: *Here Be Dragons* seems a misnomer: there is no fire-breathing within, just a sense of meditative calm.

For more information, visit ecmrecords.com. This project is at Jazz Standard Feb. 12th. See Calendar.

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Imagine Giving Up | Helsinki 8.12.18
Jonah Parzen-Johnson (WeJazz)
by George Grella

Jonah Parzen-Johnson is one of the most notable of the musicians who perform solo with electronics. His direct peer is saxophonist Colin Stetson, but though they both play the baritone saxophone, Parzen-Johnson is a vastly different musical thinker. What sets him apart from pretty much every other solo-with-electronics musician—including Rachel Z and Zoe Keating—is his concept and process.

An instrument, a microphone, a loop pedal and maybe some software have created vast new universes for the likes of Z, Keating and Bill Frisell. The past decade has added a silver-age throwback revolution in modular synthesis and Parzen-Johnson shows himself as a key product of his times.

That makes him sort of an old-school futurist. The tracks on these albums (as well as those on his two recent ones, *I Try To Remember Where I Came From*, a 2017 release on Clean Feed, and the 2015 *Remember When Things Were Better Tomorrow*, on Primary Records) are homophonic in nature and more often than not in easy-to-grasp song form. Parzen-Johnson is the lead voice and his accompaniment comes via a custom analog synthesizer setup.

The conceptual style may be familiar, but the aesthetic is something else altogether and altogether unique. Parzen-Johnson is playing a woodwind instrument with all that entails, especially breathing. He uses advanced techniques such as multiphonics and circular breathing, but even with those his sound is human through and through—he's got to breathe after all. There's signal processing at times, but nothing else in terms of recording production to integrate him with the synthesizer except melody and harmony.

In other words, what *Imagine Giving Up* and the live cassette tape *Helsinki 8.12.18* are about is songs, the quality of music rather than the fascinations of technology. And this is where Parzen-Johnson, like his notable peers, excels. These two albums are about a musician making songs, melodies set against harmonic rhythm. If the saxophonist were playing his lead lines with a rhythm section backing him, these would be solid albums, with satisfying tunes and playing.

But there's something else going on here and it's important. He uses a custom modular setup as his band and there's the stripped-down quality of a busker in the subway with a horn, a bass drum pedal and a hat for contributions. This is man-against-machine stuff and it's gripping in a way unparalleled in jazz, even including Steve Lehman's *Demian as Post-Human*. Parzen-Johnson programs the machine, sets it loose and then faces it with his horn.

Permit one to get profound, but Parzen-Johnson is one of the few musicians engaging his body (not just thoughts) with the future. As just listening, tunes like "Focus Re-Focus", on *Imagine Giving Up*, are awesome, pithy platforms for him to play the hell out of his horn.

But this is breath and sinew and mind against oscillators and voltage. One hears these recordings as statements of the musician's aesthetic values and pleasures, but as a listener these are also full of the tension between the predictable security of digital technology and the messy chaos of what makes us human. In the context of his still-young career, these albums are carving out a superb musical statement in a cultural concept introduced by *The Terminator* and Harlan Ellison's masterpiece "I Have No Mouth and I Must Scream". May Parzen-Johnson long reign, over

creative music and also over his machines.

For more information, visit wejazz.fi. Parzen-Johnson plays solo at Nublu 151 Feb. 12th. See Calendar.



Dream A Little...
Champion Fulton/Cory Weeds (Cellar Live)
by Alex Henderson

In the liner notes she wrote for *Dream a Little...*, singer/pianist Champion Fulton compares the album's duet performances to "walking a tightrope without a net" and notes that for alto saxophonist Cory Weeds, there is "no rhythm section to catch you if you fall." Indeed, having only two instruments on *Dream a Little...* (recorded live at a house concert in Vancouver, Canada on Feb. 24th, 2019) makes Weeds more vulnerable and exposed than he would be in a quartet or quintet. But both of them rise to the occasion nicely, offering six songs with vocals ("I Thought About You", "Dream a Little Dream of Me", "Pennies from Heaven", "I'd Give a Dollar for a Dime", "Darn That Dream" and "Fly Me to the Moon") and four instrumentals ("Tangerine", "Secret Love", "Lullaby for Art" and "Save Your Love for Me").

The New York City-based Fulton, now 34, is a warm and expressive, if derivative, vocalist with an affinity for Billie Holiday, Sarah Vaughan and Dinah Washington. And when she stretches out on piano, one hears echoes of Red Garland, Wynton Kelly and other bop pianists of the '50s-60s. Meanwhile, Vancouver resident Weeds (who owns Cellar Live Records) plays a gutsy but melodic alto saxophone along the lines of Cannonball Adderley, Gigi Gryce, Frank Morgan and Phil Woods.

Unfortunately, *Dream a Little...* plays it much too safe in its choice of material: most of the selections are overdone standards that myriad other jazz artists have recorded over the years. But there are a few surprises, including pianist Eubie Blake's lesser known "I'd Give a Dollar for a Dime" and Fulton's hardbop original "Lullaby for Art" (which would have been perfect for a Blue Note session in the late '50s). Fulton certainly brings plenty of charisma to her performances: when she sings the Jimmy Van Heusen standards "I Thought About You" (with Johnny Mercer) and "Darn That Dream" (with Eddie De Lange) or Johnny Burke-Arthur Johnston's "Pennies from Heaven", it's obvious that she has a strong emotional connection to these Great American Songbook favorites.

Another vocal highlight of the CD is the Fabian Andre-Wilbur Schwandt standard "Dream a Little Dream of Me", which was written in 1931 but famously received a pop-rock makeover from The Mamas and Papas in 1968. Fulton and Weeds are faithful to the song's pre-rock history, sticking to jazz and avoiding a pop-rock interpretation.

Weeds has plenty of room to stretch out whether Fulton is singing on Bart Howard's Frank Sinatra-associated "Fly Me to the Moon" or strictly playing piano on Buddy Johnson's "Save Your Love For Me" and an exuberant performance of Sammy Fain's "Secret Love". Fulton and Weeds sound like equal partners on their duets, making *Dream a Little...* a solid and consistent outing.

For more information, visit cellarlive.com. Fulton is at Birdland Theater Feb. 12th-13th and Mezzrow Feb. 26th. See Calendar.



MICHAEL WOLFF BOUNCE

MICHAEL WOLFF piano
BEN ALLISON bass
ALLAN MEDNARD drums

SSC 1574 - Available February 7

Acclaimed jazz pianist Michael Wolff has confirmed a February 7th, 2020 release date for his joyful new album, *Bounce*. Exuberant, beautiful and able to convey a range of emotions, *Bounce* reflects Wolff's upbeat state of mind following his 'miraculous' recovery from aggressive cancer. He comments, "Isn't it great to be alive? I'm celebrating life every day. This album is dedicated to that celebration. I have the good fortune to play with these fantastic musicians: Ben Allison on bass and Allan Mednard on drums. Their playing, ideas and vibes imbue this music with creativity and soul. It's really a listenable album. I thought about what I'd like to listen to at home, and tried to make that album."

Bounce features an engaging range of songs, including the aptly named 'Cool Kids', written by Wolff's son Nat (and featuring Nat on lead vocals as well). Other tracks evoke 'West Side Story' or nods to the Great American Songbook. Album highlights include the memorable title track, the lovely ballad 'Long Lost', the strong 'Caribbean Rain Dance' and 'Omar Sharif' by David Yazbek, from THE BAND'S VISIT musical. In all, the album is mostly original compositions by Wolff, a tune by Ben Allison, and two covers: 'Omar Sharif' and the standard, 'You and The Night and The Music'.

Wolff notes, "*Bounce* is filled with music like the music I grew up listening to and playing. It transcends jazz and it feels like the best album I've ever made. It also comes at such a perfect time for me. It expresses my inner soul and the joy of living and making music. It's the most important release of my life."

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Departure
Haruna Fukazawa (Summit)
 by Elliott Simon

Departure, the U.S. debut from flutist Haruna Fukazawa, aptly opens with “Contact”, whose uptempo rhythm and catchy melody are familiar and infectious. The tune is one of four originals interspersed among four standards and introduces Fukazawa’s especially tasty chemistry with Steve Wilson’s soprano saxophone. But when Wilson switches to second flute, as on a particularly striking arrangement of Billy Strayhorn’s “A Flower is a Lovesome Thing”, Fukazawa’s classical-meets-jazz savvy is beautifully in focus.

Fukazawa is a nuanced player but her strong rhythm section of pianist David DeMotta, bassist Bill Moring and drummer Steve Johns are intermittently overpowering. “Bassi Blues” is a case in point as overly heavy rhythmic punctuation occasionally jars its breezy flute leads. Beyond that, Wilson and Fukazawa showcase their bop chops throughout and the two in tandem are often thrilling. Their cover of Sammy Fain’s “Alice in Wonderland” pleasantly surprises as a fanciful flute/flute conversation, ending far too soon. Moring’s bow gives “I Wish You Love”, from the French singer/songwriter Charles Trenet, a novel intro before settling into fairly standard fare while Horace Silver’s “Juicy Lucy” receives a classically understated makeover courtesy of Fukazawa’s sweet interchange with Wilson’s soprano.

A fleet-footed “Cat’s Meeting” reveals Fukazawa to be a strong leader. A session highlight, the piece finds her assuming control from the start with a clear agenda and seeing the get-together through to a crisp conclusion. “No Fine Weather” closes out the set with by now trademark flute/saxophone voicings and solo jousting that Moring and Johns do not let stray off course. For a flutist to go head-to-head with a soprano saxophonist in a bop milieu takes a lot of guts and in those contexts and contests Fukazawa is exceptional. Her elegance and thoughtful arrangements are a welcome fresh voice to a scene that too often features heavy-handed solos and senseless speed.

For more information, visit summitrecords.com. This project is at Blue Note Feb. 16th. See Calendar.



Zoning
Nick Fraser/Kris Davis/Tony Malaby (Astral Spirits)
 by John Sharpe

Canadian drummer Nick Fraser has been a mainstay of the Toronto scene for many years, but will turn heads even further afield with *Zoning*. It’s the second release from his trio with saxophonist Tony Malaby and pianist Kris Davis, following *Too Many Continents* (Clean Feed, 2015). You would be assured of excellence with just those two on board, but for this sophomore outing, Fraser augments his starry cast with tenor saxophonist Ingrid Laubrock and trumpeter Lina

Allemano on the three tracks he composed out of six in total. Davis and Malaby contribute one number apiece while the digestif is a short three-way improv.

Fraser fuels the interplay with the sort of novel textures and clattering momentum that brings to mind Tony Oxley while Malaby is a fount of tonal and timbral variety, whether operating in a gruff bottom end or trading in heated snarls. If Davis only held down the vamps, like the surging riff anchoring “Wells Tower”, that would be enough but, of course, she offers much more: dynamic solos and forceful counterpoint while also weaving in thematic references, which help create a unified conception.

Fraser uses the additional horns to add excitement in exchanges both with Malaby and between themselves. His title track begins with bickering acappella tenor saxophones, before trumpet joins to sketch out the theme. They fall silent as piano and drums engage in a mercurial duet, only to return at a higher level still. On “Sketch 46” an impressionistic percussive introduction ramps up via further horn mayhem into an anthemic chorale, with buzzing trumpet fanfare cosseted by lush piano and saxophone voicings.

But, in truth, this is an outfit that doesn’t need bolstering. Case in point is Malaby’s “Charismatics”, which builds in alternations of free-form and unison to a frenzy of lurching syncopation. Whoever wields the pen, the charts provide accessible but effective structures setting off the expressive fireworks. It’s a tremendous disc.

For more information, visit astralspiritsrecords.com. This project is at Downtown Music Gallery Feb. 16th and Bushwick Public House Feb. 17th. See Calendar.



Dawntreader
Erin Rogers (Relative Pitch)
 by Kurt Gottschalk

Erin Rogers’ first record of unaccompanied saxophone is a strong example of the difference between spontaneous performance and the commonly used denotation “spontaneous composition”. The distinction is somewhat artificial—anything played has been conceived and could be notated, just as anything spoken could be written down—and shouldn’t be taken as qualitative. An explosion of expression is just as valid as a well-reasoned argument; writing a poem is no less or greater an activity than solving a calculus problem. But the distinction exists and Rogers excels at the latter (to which the former activity is so often ascribed) with the well-considered improvisations on *Dawntreader*, her debut album.

The saxophonist’s toes have long been dampened in the pool of the city’s new music scene. As a performer and/or composer, she has worked with the International Contemporary Ensemble, Hypercube, Talea, ThingNY and Wild Up, among others. She approaches the three pieces on *Dawntreader* (each running between 7 and 12 minutes—the record is brief enough to fit on an LP but released as CD and download) as longform discussions, thoughtful elucidations on conceptual frameworks.

“Beacon”, the first of the three, explores the metallic resonance of the horn. As such, it calls to mind the explorations of saxophone physicist John Butcher, but Rogers stakes ground with dramatic variations and quick shifts in tempo and with strong articulation in the soprano’s lower register. The second, “Surface

Tension”, subtly broadens the sound field with reed vibrations played against the resonance of a cymbal activated by her tenor. “Breaking Waves” exercises the full force of the tenor with heavy overtones and sustained vibrato. Throughout, Rogers employs silence to underscore the various dynamics at work.

Dawntreader came about as the result of a dare. Relative Pitch co-founder Kevin Reilly challenged Rogers to make two solo albums in two years and she’s too thoughtful a player to take the challenge lightly. Further discoveries await.

For more information, visit relativepitchrecords.com. Rogers plays solo at Downtown Music Gallery Feb. 16th. See Calendar.



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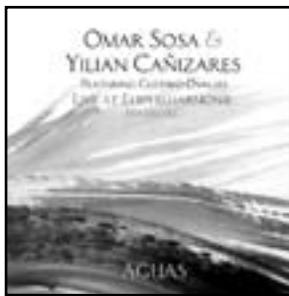
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Live at Elbphilharmonie, Hamburg
Omar Sosa & Yilian Cañizares (Otá)
by Tom Greenland

Originally from Camagüey, Cuba, pianist Omar Sosa has spent the last quarter-century making passionate, kinesthetic music reflecting his interests in jazz and AfroCuban traditions. A collaborator at heart, he has 33 albums on the Oakland based Otá Records showing an exceptional ability to find common musical ground with a variety of global partners.

Most recently, he's found a kindred spirit in violinist/vocalist Yilian Cañizares, also from Cuba, one generation his junior. Their chemistry was first documented on *Aguas*, recorded in 2015, an intimate collection of co-written originals, and has continued to grow on tours with charismatic Venezuelan percussionist Gustavo Ovalles (as the AGUAS Trio). *Live at Elbphilharmonie, Hamburg*, recorded in 2018, revisits five songs from the earlier album, now fleshed out with extended solos and rhythm jams.

Cañizares usually handles the legato melodies and then layers in pizzicato violin (sounding almost like a conga) or whispered vocals to bubble the groove. Elsewhere her violin simulates a kora and a birdcall. She is especially exciting when combining scatted vocals with simultaneous violin improvisations, heard on the 6/8 romp "Duo de Aguas", salsa-fied "De la Habana y Otras Nostalgias" and flamenco-tinged "Cuadra de Casa". Despite his formidable technique, Sosa mostly plays a supportive role, creating waves of held-out chords or syncopated arpeggios, turning it up a notch for his solo on "De la Habana y Otras Nostalgias", breaking up his montuno figures in unpredictable ways and inserting hip chromatically altered chords into the harmonic changes. Ovalles is one of those drummers who could take a 20-minute solo on a tambourine or shekere without losing the excitement; here he never overplays, always serving the song.

The last two tracks, studio remixes of "Milonga" and "Dos Bendiciones", take a turn towards dance music: samples, electronica and overdubbed parts create exciting pastiches of dance-club party beats but a concurrent lack of spontaneity may make them less attractive to the I-want-to-be-surprised jazz enthusiast.

For more information, visit omarsosa.com. This project is at Birdland Feb. 18th-22nd. See Calendar.



Zigzag: Music of Steve Lampert
Noah Preminger Group (s/r)
by Franz Matzner

Noah Preminger's *Zigzag: Music of Steve Lampert* is a frenetic album. It's also soothing. This is because, true to its neologistic title, the album oscillates between wild improvisational playing and mellowing ambience native to the electronica influence that establishes the second spectrum of the nearly hour-long work.

Over the course of his 14 albums as a bandleader,

Preminger has shown himself to be an innovative player and conceptualist. On his albums, from the political protest piece *Meditations on Freedom* to the superb, extremely personal exploration of his cousin twice-removed Otto Preminger's movie scores, *Preminger Plays Preminger*, the saxophonist does not repeat himself formally or stylistically. Each release presents its own internal logic and sound.

Zigzag is no exception. For this outing, Preminger requested a new composition from Lampert, known for the challenging improvisational contexts he creates. The piece is divided into 12 cycles based on 4 musical "events", or one could call them constraints. Each builds off of the opening ensemble measures and then provides a variety of platforms for the players to improvise, both as individual soloists and via group improvisation, all of which unfolds within a series of dynamically diverse arpeggios. At regular intervals, the piece also shifts to electronic segments, presented almost like subroutines of a complex program. The return to these repetitive beats and murky atmospheric grounds the structure and provides a consistent sonic texture, unlike many marriages between electronica and jazz deploying the former as ancillary or decorative elements.

In the hands of his estimable colleagues—Jason Palmer (trumpet), John O'Gallagher (alto saxophone), Kris Davis (piano), Rob Schwimmer (Haken Continuum/clavinet), Kim Cass (bass) and Rudy Royston (drums)—the unique blend establishes an inviting view into Lampert and Preminger's musical oeuvre, as well as an engrossing, if at times jarring, creative enterprise.

For more information, visit noahpreminger.com. This project is at Smalls Feb. 19th. See Calendar.



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Song for the Big Chief
Joe McPhee/Paal Nilssen-Love (PNL)
by Kyle Oleksiuk

In late 2017, the day before they were scheduled to perform as a duo at Café Oto in London, saxophonist/trumpeter Joe McPhee and drummer Paal Nilssen-Love heard that drummer Sunny Murray had passed away. In response, they dedicated their performance, released as *Song for the Big Chief*, to him.

The title is taken from Murray's 1969 EMI-Pathé album *Big Chief*, recorded shortly after the drummer's relocation to Paris (where he died) and McPhee opens the album with a dedication: "Before we begin, I'd just like to say that in the last few days, we lost, in our musical community, the drummer Sunny Murray, at age 81. A big influence on Paal and me. And so to begin I'd like to play a little something and I asked Paal to join me. For Sunny Murray."

Each song opens quietly and McPhee and Nilssen-Love move the volume carefully up to moderate crescendos, then descend again slowly back to silence. McPhee leads the performance, the first and last player of the duo to be heard on each song. His playing is consistently gentle, even at its loudest. In this respect, his playing on *Song for the Big Chief* is similar to that of the late Kalaparusha Maurice McIntyre, another gentle giant of the saxophone and McPhee's peer.

Like McIntyre, McPhee expresses himself with somber, searching tones. There are frequent silences and pauses. He repeats many phrases with minor but thoughtful variations and spends a lot of time slowly taking his saxophone back and forth across the line where you can begin to hear his breath dancing along the reed of the instrument.

Nilssen-Love occupies the middles of each song, building off of and responding to McPhee's playing with great sensitivity. It is obvious, even without knowing anything about their long collaboration (which comprises four earlier albums as a pair), that the duo have played together closely for many years. Together, they give a performance commemorating a musician who meant a lot to them both and to avant garde jazz as a whole. This is a very special album.

For more information, visit paalnilssen-love.com. McPhee is at Downtown Music Gallery Feb. 23rd. See Calendar.



Relight
Uwe Oberg/Joe Fonda/Lucio Martínez
(Not Two)
New Origin
Christophe Rocher/Joe Fonda/Harvey Sorgen
(Not Two)
by Robert Iannapallo

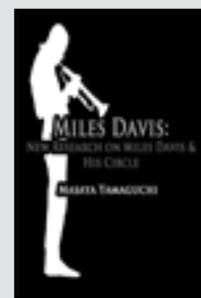
Since the release of his first album in 1981, bassist Joe Fonda has participated in over 150 recordings, in addition to leading sessions under his own name and as a co-leader of bands (Fonda/Stevens Group, Nu Band). He's always had a penchant for 'outside' collaborations, many with international improvisers; recent releases have included work with Japanese pianist Satoko Fujii and German guitarist Erhard Hirt, to name just two. Below are the two most recent releases of Fonda continuing his exploration of new music by players with whom he has not previously recorded.

German pianist Uwe Oberg has amassed a solid discography since his first solo piano album (1993), followed by several trio and quartet records, as well as duos with players such as saxophonist Evan Parker and guzheng player Xu Fengxia. It's the latter who provides the link between Fonda and Oberg as the bassist also recorded a duet album with her. Add Spanish percussionist Lucio Martínez and the result is *Relight*, an all-improvised piano trio album with wide purview. The opener is a good demonstration: it starts slowly, the players feeling each other out with Martínez particularly effective, focusing on the metallic elements of her setup; gradually becomes denser, more active until the listener is drawn into Cecil Taylor-like intensity; and finally recedes into delicate interplay, rebuilding up to a barrage to finish off the piece. "Lighter Than Before" is as its title suggests. It's a perfect followup, a more subtle exploratory piece with Oberg focusing on the inside of the piano and Fonda engaging in a brief uncredited flute interlude. "Almost Two" contains a lengthy duet section between Fonda and Martínez, which is one of the highlights of the disc. "Relight Year" is pure soundscape. Oberg's instincts were spot on when choosing his partners for this disc and *Relight* is free piano trio playing at its finest.

French clarinetist Christophe Rocher has been playing with American counterparts for the past couple of decades but *New Origin* is his first recording with the rhythm team of Fonda and drummer Harvey Sorgen, the engine of the Fonda/Stevens Group (and other bands) for the past 25 years. The program consists of several Rocher and Fonda originals, five free improvisations and a cover of Ornette Coleman's "Broken Shadows" (nice to hear this played on clarinet). The set opens with Fonda's "Read This", a particularly tricky line played by Rocher on bass clarinet. The rhythm team is open and allows Rocher free rein but the performance is very tight. Rocher's "African Roll Mops" percolates on an active rhythm while B flat clarinet dances above. It's succeeded by the contemplative "Berceuse", carefully chosen notes eventually dissipating to breathy sighs by the end. The 12 tracks present a varied program, from the unrestrained freedom of "For Perry (Robinson)" and minimal quiet of "Gastronomy" to the rolling backbeat of Fonda's "ZCSNY". *New Origin* is a complete statement and the results are worth hearing.

For more information, visit nottwo.com. Fonda is at The Stone at The New School Feb. 25th. See Calendar.

IN PRINT



Miles Davis: New Research on Miles Davis & His Circle
Masaya Yamaguchi (Masaya Music)
by Kevin Canfield

Four years ago, Masaya Yamaguchi, a guitarist and the author of several music instruction books, learned that Harlem's Schomburg Center for Research in Black Culture had obtained some intriguing documents. The "Quincy Troupe papers", as they were billed, promised to reveal more about *Miles: The Autobiography*, Troupe's evocative 1989 collaboration with Miles Davis. Yamaguchi went to have a look—and kept going back. His labors have resulted in a sprawling 600-plus page book. In *Miles Davis: New Research on Miles Davis & His Circle*, Yamaguchi broadens what we know about the great trumpeter. But if his text is sometimes compelling, its flaws undermine many of his assertions.

Yamaguchi's trips to the Schomburg and other archives have yielded an impressive cache of documents. In addition to his survey of transcripts from Troupe's interviews of Davis, he includes images of census and school records, business correspondence mailed to Davis' W. 77th Street apartment and many other papers. This makes for interesting reading. Likewise, Yamaguchi's analysis of the music itself—he writes particularly well about the artistic exchange between Davis and John Coltrane—is sophisticated.

But Yamaguchi can also be pedantic. He tartly criticizes Troupe for a misspelling ("Troupe obviously did not research"), yet his own book contains its share of errors and misjudgments. In one chapter, he refers to "Rollin Stone", depriving the magazine of its "g". In another, he dings the writer Stanley Crouch for having "selectively quoted" from *Miles: The Autobiography*, failing either to realize or acknowledge that practically all quotations are selective.

Yamaguchi's criticisms of Troupe's work are often poorly argued and unduly harsh. When a transcript shows Troupe shifting the topic of conversation from music to Davis' "nice boots", Yamaguchi deems it "very unprofessional". Later, Yamaguchi chides Troupe for asking Davis a "stupid question" ("Can you tell me the difference between modal music and chromatic, improvisational music"?). This is a blinkered reading of the transcripts. Troupe's job was to get Davis talking, to elicit anecdotes for a book aimed at people who, by and large, aren't professional musicians. To rip him for casually phrased questions not intended for print is to demonstrate a lack of understanding about how a lot of nonfiction is written.

This book deserves praise for illuminating bits of Davis' past. Yamaguchi straightens out the chronology and location of certain events and notes the contributions of musicians who weren't properly credited. But the text would've benefited from a tighter focus. Around the halfway point, Yamaguchi devotes four pages to Davis' contention that Coltrane was a frequent nose-picker. Not everything merits in-depth research.

For more information, go to masayayamaguchi.com

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The Secret Between The Shadow and The Soul
Branford Marsalis Quartet (Okeh)
 by Joel Roberts

Longevity and consistency are rare things for jazz groups these days. The Branford Marsalis Quartet is an exception. The saxophonist formed his quartet way back in the '80s, when he and brother Wynton were at the forefront of the Young Lions movement, and he's kept it going ever since.

The current lineup, one of the best and most daring in jazz, has been unchanged for the past decade, with drummer Justin Faulkner the most recent to join up in 2009 while pianist Joey Calderazzo and bassist Eric Revis have both been with Marsalis for more than 20 years.

The current album, the group's first pure quartet release since 2012's *Four MFs Playin' Tunes*, was recorded in Australia in the middle of a world tour and reflects the sharpness and intensity of a road-tested unit. This is very much a collaborative effort as evidenced by the inclusion of two compositions each by Calderazzo and Revis, versus only one by Marsalis. The two covers, probing and challenging mid '70s tunes by Keith Jarrett ("The Windup") and Andrew Hill ("Snake Hip Waltz"), are also a strong indication of the group's adventurous, modernist leanings. And while Marsalis has seldom sounded better on both tenor and soprano saxophone, as in his haunting and dramatic turn on his own "Life Filtering from the Water Flowers", his voice does not drown out the rest of the band.

All four members play distinct roles, with Calderazzo, Marsalis' most trusted foil, an especially dynamic presence, delivering virtuosic performances on his own "Ciarra" and "Conversation Among the Ruins". Revis contributes the feverish "Dance of the Evil Toys", a largely free group improv evoking Ornette Coleman, as well as the noir-ish "Nilaste".

While the members of the Branford Marsalis Quartet have not changed, that steadiness should not be confused with stagnancy. This is a mature and confident group, all about exploration and risk-taking, and their latest effort is a resounding success.

For more information, visit okeh-records.com. This project is at Rose Theater Feb. 28th-29th. See Calendar.



Wherein Lies the Good
The Westerlies (s/r)
 by Donald Elfman

What's impressive about The Westerlies—originally from Seattle and now based in New York—is just how much music emanates from these four horns, not only in instrumental prowess but also dynamics, textures and composition reflecting a world of voices emerging as a beautiful, new American sound. We hear spirituals, jazz, folk, blues, classical art songs and more.

Trombonist Andy Clausen contributed the opener,

"Robert Henry", and its ebullience bursts through all four horns as they develop the melody. The tune is both compositionally challenging and appealingly intimate. Trombonist Willem de Koch reharmonizes a Charles Ives setting of the old spiritual "In the Mornin'", featuring a stunning solo by trumpeter Chloe Rowlands (who took over for founding member Zubin Hensler).

There's more 'spiritual' music in a number of tunes that follow: "Weeping Mary", a Shape Note hymn, using musical notation made for congregational singing; and gospel tunes—"Golden Gate Gospel Train", "Travelin' Shoes", "Born Ten Thousand Years Ago"—originally adapted and made popular by The Golden Gate Quartet, the four voices of which are joyfully imitated by the horns.

The Westerlies do a beautiful take on "The Kiss" by a favorite singer of theirs, Judee Sill. It's dark and mournful, horns sounding calls reminiscent of a church organ, and evokes loss and redemption. Of note is the tune "Laurie", by Rowlands, an intimate song of grieving for the late inspirational New York trumpeter and teacher Laurie Frink.

"Memories" is more Ives (written in 1897 when he was still a student at Yale University) and is, as the two parts note, 'Very Pleasant' and 'Rather Sad' in a lovely arrangement by Clausen. This marvelous recording closes with a three-part composition, "Entropy" by trumpeter Riley Mulherkar. A striking opening fanfare becomes a poignant struggle against the notion the title suggests and, finally, becomes a haunting elegy.

Throughout we hear the gorgeously amassed sound of the four horns and how each contributes to the sonic splendor.

For more information, visit westerliesmusic.com. This project is at Littlefield Feb. 29th. See Calendar.



How We Do
John Yao's Triceratops (See Tao)
The Gates
John Yao/Jimmy Smith/James Hughes Sextet
 (Shifting Paradigm)
 by George Kanzler

The two constants on these albums are the trombone of John Yao and the three-horn frontlines. For *How We Do*, Yao leads his Triceratops band where he is joined by the saxophones of Billy Drewes (soprano or alto) and Jon Irabagon (tenor) in a freewheeling quintet rounded out by bassist Peter Brendler and drummer Mark Ferber. On *The Gates*, the collaboratively-led sextet from Detroit finds him alongside trumpeter Jimmy Smith and saxophonist James Hughes (soprano, alto or tenor) plus a full rhythm section of pianist Corey Hendrick, bassist Jeff Pedraz and drummer Nick Collins.

The latter band is configured like a hardbop sextet and delivers music that has the best hallmarks of one. The quintet, minus any dominant chordal instrument (piano, guitar), is more free and expansive harmonically and rhythmically, bordering on the rambunctious, a spiritual descendant of Charles Mingus' bands. Anchoring both bands is Yao's big, brawny, forthright open trombone, pealing with a rich, burnished tone, favoring the lower and middle registers more than most of his contemporaries.

How We Do features seven Yao originals, plus a short Irabagon bop-like contrafact, "Tea for T". Yao's charts favor polyphonic horn interaction and loose-over-close harmony in themes and melodies and

improvised solo sections that often overlap or feature tandem solos. *The Gates* takes a different approach, even on Yao's three originals (the other co-leaders have three and four apiece), although "Hell Gate" has a polyphonic bridge. But for most of it, the sextet CD features close unison passages or a single horn lead over two-horn harmony backing.

The two bands' contrasting approaches can be seen in the one waltz time piece on each album. *How We Do's* "The Golden Circle" has the three horns loosely weaving melody lines in and out of the liberal application of 3/4 from bass and drums. *The Gates'* "Ice On Snow" (by Hughes) has a tight horn section with shifting leads, all in close harmony, and features a horn-supported piano solo.

Both CDs also have a track cued by strong pizzicato bass. The quintet's "Triceratops Blues" proceeds through odd harmonies to a trombone solo over chattering rhythms, drum and bass interlude and Yao soaring over the closing chorus. The sextet's "Subterranean Miner" unfurls as a snake-like melody from the closely harmonized horns, a bass solo followed by a round of horns.

The single ballads also show the divergent approaches. The quintet's "Circular Path" is loose, arco bass, soprano and trombone braiding lines, solos delivered over elastic rhythms. "Sophia's Song" from Hughes and the sextet is a classic tenor saxophone ballad in the Benny Golson mode supported by backing horns. These two albums present Yao's ability to embrace the traditions of hardbop as well as the freer approach to tradition that is emerging today.

For more information, visit johnnyao.com and shiftingparadigmrecords.com. Yao leads the Terraza 7 Jam Session Feb. 12th and 26th. See Calendar.

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Son of Local Colour (Live at the Pizza Express)
Peter Lemer Quintet (ESP-Disk')
 by Andrey Henkin

Britain in 1966 was a fascinating place: the Kray Brothers were running wild; The Beatles played their last official U.K. concert; Patrick McGoochan began filming *The Prisoner*; England beat Germany in the World Cup. Nestled among all that monumental activity was a London recording session by a quintet of then-relatively-unknown players. *Local Colour* would be released across the pond by ESP-Disk' right in the middle of its run of promoting The New Thing, mostly from New York City but also, quite unusually for an American label, from Europe and elsewhere.

At the time these were among the first appearances on record by pianist Peter Lemer, saxophonists Nisar Ahmad Khan and John Surman, bassist Tony Reeves and drummer Jon Hiseman, the quintet having a weekly gig at the old Ronnie Scott's Club. Of course, Surman would go onto international fame; Reeves and Hiseman, who had already played together under pianist Mike Taylor the year before, became founding members of jazz-rock band Colosseum; Khan would be part of the various bands of Robert Wyatt; and the leader appeared on albums by John Stevens, Barbara Thompson, Harry Beckett, Mike Oldfield and Phil Miller.

Amazingly, five decades later, two years ago this month, most of the band (Khan unable to perform due to illness and Alan Skidmore taking his place) reconvened at Pizza Express, a three-minute walk from their old haunt, the results of which were released by a resuscitated ESP-Disk' as *Son of Local Colour*.

The band revisits four of the tunes from the original release—"Cuidad Enahenado", "Ictus", "Flowville" and "Carmen", all Lemer tunes apart from Carla Bley's "Ictus"—filling out the 70-minute program with John Coltrane's "Impressions", Surman's "URH" and Lemer's "Big Dick" and "In The Out". While one's inner discographer would have loved to have had the true original lineup for this date, Skidmore is a more than able replacement, having begun his career alongside the rest during the heady days of progressive British jazz (and working with Surman often in the intervening years).

Unlike an awkward high school reunion, the quintet sounds quite pleased to be back together on these perky little numbers, expanded necessarily in the live context. Reeves and Hiseman (who sadly died less than four months later) continue their powerful rapport as the saxophones blaze over top. It is great to hear Surman letting loose and Skidmore's Coltrane-isms are a nice complement. Lemer, though at the helm, wisely gives his bandmates plenty of space and time to get reacquainted while also playing adventurously enough to make one wish he had recorded more as a leader. This coming together makes the Peter Lemer Quintet twice as successful as British World Cup soccer.

For more information, visit espdisk.com



Eponymous
Thing (Innerview-Cultures of Soul)
 by John Pietaro

In the high years of jazz experimentation—as Miles Davis' *In a Silent Way* led to *Bitches Brew*, Tony Williams debuted Lifetime and rock had fully matured, influenced by mind-expanding philosophies, sounds and substances—there came a perfect reciprocal storm to unify these once divergent genres. Davis performed at the Isle of Wight along with Jimi Hendrix and Chicago, Dreams, Weather Report and Mahavishnu Orchestra came to be and the call was for jazz musicians to "go electric" while rock and rollers with the chops and musical wherewithal engaged in extended improvisation. Hendrix discussed collaborative plans with Gil Evans, Grateful Dead cast the mold for jam bands and even prior, Charles Lloyd played the Fillmore and the Gary Burton Quartet wore long hair while featuring Larry Coryell's electric guitar.

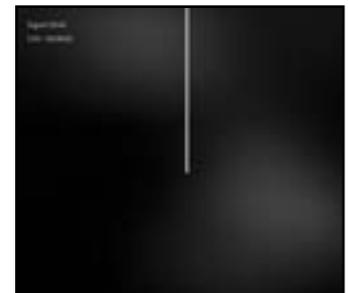
In 1972, alto and soprano saxophonist Arnie Cheatham founded a band with several musicians he had met at Berklee College of Music to engage in experimental jamming. Cheatham, a Chicagoan, had relocated to Boston to attend the celebrated music college but dropped out after a single semester: "That was all I had the money for," he states in this rerelease's liner notes. But by then he'd already formed the core of the band. After their tapes were marked "Arnie's Thing" by a sound engineer, the name stuck but Cheatham insisted on dropping ownership—the musicians all led.

Two of Thing's performances in and around Boston, captured on this LP release, offer an amorphous ensemble in the convergence of free jazz, rock, R&B

and electric drone music (composer La Monte Young's influence had been heard in the Velvet Underground's repertoire since 1966). Cheatham, trumpeter Wil Letman, electric pianist Vagn Leick, electric guitarist Bob O'Connell, electric bassist David Saltman, drummer Kiah "T" Nowlin and percussionist Dorian McGee created a limitless music reflective of *Bitches Brew* but here the fusion leaves ample space for psychedelic rock's input. Imagine if you will, Miles' touring ensemble conjoined with Roky Erikson's 13th Floor Elevators and it gives an indication.

Within the grooves, listeners find two extended works, 'ear movies', which are truly evocative and utterly engaging. Though open, loose, the band seems innately aware of their place in the whole. Cheatham's solo statements, particularly on soprano, are markedly inventive. When he leans into the collective, his modal flights take hold of the rhythm, realizing the rock and R&B within. And Letman's bell-like trumpet parts often intertwine with Cheatham's lead lines, demonstrating, as do the rest of Thing, that the real power was derived from the collective. That was a vital message in 1972. Re-released in this new period of divisiveness and struggle, Thing's embrace of the whole is timely indeed.

For more information, visit culturesofsoul.bandcamp.com



Lys / Mørke (Light / Darkness)
Sigurd Hole (s/r)
 by Tyran Grillo

Following 2018's *Elvesang* (one of that year's finest), Norwegian bassist Sigurd Hole returns with an even deeper solo session, recorded on a small island off the northern coast of Norway. Inspired by the surroundings, Hole often recorded with the studio door left open and sometimes even outside. As David Rothenberg observes in his liner notes, there's something both primal and rare going on here—a willingness to speak with, rather than at, nature.

Although its 18 tracks are divided down the middle into suites of *Light (Lys)* and *Darkness (Mørke)*, we could easily read one into the other. In *Light*, we encounter the inward arpeggios of "Skygge" (Shadow), just as in *Darkness* we stumble across the vast terrains of "Refleksjon" (Reflection). As dots in an aural yin yang, they are masterstrokes of one who intimately knows the inner life of his instrument. Aside from one traditional song, his subliminal folktales come from the heart.

Hole is a painterly musician in the truest sense—that is, one who isn't afraid to call upon every brush and palette knife at his disposal. In most cases, he seems interested in examining the harmonic possibilities of the bass, drawing out hidden and elusive shades of color in the process. Prime examples include "Trestein" (Woodstone), "Årringer" (Growth rings) and "Bølge" (Wave), in which Hole opens his bow like a poet would a journal, setting pen to paper without filter.

Thus, Hole unravels until his emotions sing in a way that sidesteps the need for highlighted analysis. The more one listens, the more one feels each track as a vital organ of the whole. And while you may not walk away with discernible melodies on the brain, you will have in your possession something far more indelible: a feeling that you have known the texture of a soul.

For more information, visit sigurdhole.no. Hole plays solo at Weill Recital Hall at Carnegie Hall Feb. 3rd. See Calendar.

Photography created by Sean Wisner. Musician photo © photography by Bradley Smith

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by Scott Yanow

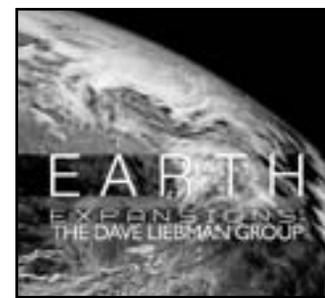
In January 2019, Boston-based tenor-saxophonist George Garzone teamed up with an allstar Los Angeles rhythm section comprised of pianist Alan Pasqua, bassist Darek Oles and drummer Peter Erskine at the Southern California jazz club Sam First. They played a variety of favorite standards along with a few originals, all of the music was recorded and 20 selections have been made available on a three-CD set with each disc documenting a different night.

Garzone is a particularly intriguing improviser. 68 at the time of this recording, he first gained attention back in 1972 when he co-founded The Fringe. Since then he has recorded with such notables as George Russell, Bob Moses, Gunther Schuller, Danilo Pérez, Ingrid Jensen, Rachel Z, Mike Mainieri, Luciana Souza and Joe Lovano in addition to leading over a dozen albums of his own. Garzone's playing is based in forward-looking hardbop and inspired by John Coltrane but his sound (which sometimes also hints at Sonny Rollins) is generally his own and his solos move easily between chordal improvisation and freer moments. In addition, Garzone has made at least as big an impact as an educator, devising the Triadic Chromatic Approach; among his many students have been Joshua Redman, Branford Marsalis, Walter Smith III, Chris Speed, Marcus Strickland, Seamus Blake, Chris Cheek and Donny McCaslin.

Pasqua has had a wide-ranging career, including Tony Williams Lifetime, Bob Dylan and Carlos Santana, paying tribute to Bill Evans and playing solo piano within jazz' modern mainstream. Oles worked with the top jazz musicians in his native Poland, moved to L.A. in 1988 and has since worked with Charles Lloyd, Pat Metheny, Brad Mehldau, Lee Konitz and virtually every top jazz musician to pass through Los Angeles. As for Peter Erskine, who owns the Fuzzy Music label releasing *3 Nights in L.A.*, whether with Weather Report, Stan Kenton, John Scofield or his dozens of albums as a leader, the drummer has consistently uplifted every bandstand on which he appears.

The performances are spontaneous, swinging and have the feel of a modern jam session with a strong emphasis on the sound and style of the classic Coltrane Quartet. Garzone contributed five originals, including the thoughtful out-of-tempo ballad "Dedicated To Michael Brecker" and the others brought in a song apiece with Oles' modal "The Honeymoon" heard twice. Other than Liana Catalano's "Sky Shines On An August Sunday", all of the other songs are familiar standards, with Richard Rodgers-Lorenz Hart's "Have You Met Miss Jones" being performed on each of the three nights; the third version is the hottest. Some of these renditions, particularly Jerome Kern-Oscar Hammerstein II's "All The Things You Are" and George Fragos-Jack Baker-Dick Gasparre's "I Hear A Rhapsody", get quite passionate, especially in the interplay between Garzone and Erskine. Pasqua, who sometimes hints at McCoy Tyner, builds on Garzone's intensity while Oles also gets his share of solo space. While the overall music and style are conventional, plenty of sparks fly and it is a joy to hear Garzone in this unrestrained setting.

For more information, visit petererskine.com. Garzone is at Zinc Bar Feb. 13th-15th and Bar Bayeux Feb. 19th. See Calendar.



Earth
Expansions: The Dave Liebman Group (Whaling City Sound)
by Ken Dryden

Saxophonist Dave Liebman has long been one of the most adventurous and unpredictable jazz musicians, his discography touching on nearly every jazz style known. Liebman is always working simultaneously on multiple projects; some are one-offs but in many of them he finds fertile enough ground to return. Several of his best recordings over the past decade have featured his quintet Expansions with saxophonist Matt Vashlishan, keyboard player Bobby Avey, bassist Tony Marino and drummer Alex Ritz. Expansions has explored both original acoustic and electronic compositions by the group's members, in addition to reinterpreting standards and timeless jazz works, breaking new ground with each performance.

The new CD *Earth* is the concluding chapter to Liebman's nature series (preceded by *Water*, *Air* and *Fire*, though these were all recorded by other Liebman bands) and features Vashlishan exclusively on wind synthesizer. Liebman's music ranges from composed passages to freewheeling group improvisations, including turbulent images of nature, busy urban settings and spacious musical landscapes. Liebman helps the listener adjust from one track to the next via brief improvised interludes that feature different instruments in the foreground.

As with his earlier recordings with Expansions, there is plenty of surprise in store for the listener. It is a bit of a change not hearing Vashlishan on his usual instruments (alto saxophone, clarinet and flute), but wind synthesizer is one of the facets that makes the music unique. The explosive blend of it and soprano saxophone in "Volcano/Avalanche" is intense, though its sudden ending adds a whimsical touch. The contrast with "Grand Canyon/Mt. Everest" is striking, as its deliberate pacing and alternating between the full group and showcasing each instrument conveys a sense of wonder.

Liebman's demanding music always requires top-notch musicians and his band understood his vision and helped him bring this outstanding project to life.

For more information, visit whalingcitysound.com. This project is at Dizzy's Club Feb. 28th-29th. See Calendar.

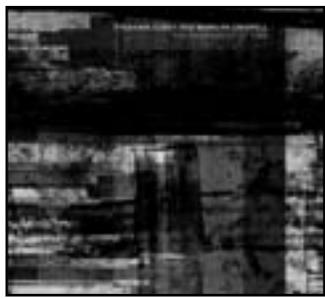
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The Adornment of Time
Tyshawn Sorey/Marilyn Crispell (Pi)
by Stuart Broomer

The Adornment of Time comes from an October 2018 duet performance at The Kitchen by drummer Tyshawn Sorey and pianist Marilyn Crispell, a single extended piece running to 65 minutes. It's a brilliant example of real-time composition, an improvised work in which attention to momentary detail is matched by a sense of overarching form.

At the outset Sorey and Crispell—Braxtonians three generations apart—focus intensely on isolated sonic detail, whether a forceful and singular drum stroke or resonant metallic sound of striking the frame (or harp) of the piano. This dialogue gradually expands, maintaining its sense of space while increasing its density, whether in lapping scalar tremolos from piano or brief explosions of percussion.

At the 21-minute mark, the music achieves a perfect silence, a highlight of the close listening practiced throughout. As the two slowly return into sound, there's a heightening energy, a sense of mystery gathering around the music, which eventually bursts forth with the keyboard energy of which Crispell is a master, here mounting two-handed chromatic cluster flurries around the 35-minute mark matched by Sorey's attack, at once subtle and tremendously propulsive, carrying through to a clarified passage of rapid runs.

Another breathing space around the 41-minute mark incrementally leads to a passage of near-silence, marked by Sorey's most precise and delicate use of metallic percussion. With Crispell's reentry, the sense of sonic exploration is reheightened, whether it's the precisely extended decay of a bass cluster or a plucked high string from the piano or exploration of a variety of percussive sounds, likely including a metal drum frame, sharp plosives of smaller wooden drums or echo of an oversized snare. There are moments of solo percussion and isolated, delicate, piano figures, the music becoming a kind of essential melody.

There's nothing fundamentally radical about this work beyond its achievement, a sense of the individual appreciation of a specific sonic event, the evolving curve of an extended performance, the grace of individual nuance becoming collective expression. It's about music as the adornment of time, but it's also the evolution of a dialogue in sound, individual responses creating a collective space.

For more information, visit pirecordings.com. Sorey is at *Jazz Standard* Feb. 1st with Vijay Iyer. Crispell is at *Jazz Standard* Feb. 22nd with Trio 3. See *Calendar*.



Joy
Jay Leonhart (Sunnyside)
by Jim Motavalli

Jay Leonhart is perhaps best known for working with singers, not for being one. He has played with Judy

Garland, Frank Sinatra, the great (but criminally underheard) Meredith D'Ambrosio, Peggy Lee and Barbara Carroll. Outside of jazz his credits include Sting, Carly Simon, James Taylor and Ozzy Osbourne. But Leonhart has long had a parallel career as a songwriter (Blossom Dearie, Lee Konitz and Gary Burton have recorded his compositions) and singer. He's firmly in the Dave Frishberg/Bob Dorough camp as an interpreter of his own funny and insightful songs. Like them, he writes about being cool or—on the flipside—not being cool.

Joy is a trio record with pianist Tomoko Ohno and drummer Vito Lesczak. It's a lot of fun, with commentary about a youthful visit to the Playboy Club in 1962, Dutch tulip mania that came crashing down in 1637, the trials of getting your bass on the plane and, well, being happy. Which he seems to be.

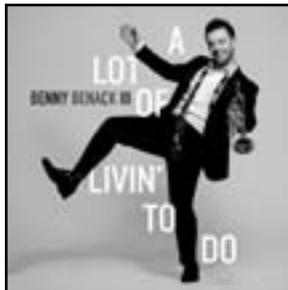
The album is, frequently, about the practical aspects of life, which for him means being a working, scuffling musician. "Robert Frost" is not a high-minded appreciation of the late Maine bard's poetry, but a sprightly and tuneful admiration of his bucolic, dayjob-free lifestyle. While Leonhart is "trucking around this dirty city, doing what I can to earn a dime", Frost is up there ruminating about two roads converging in a yellow wood. How'd he make house payments? Hawking poems at the country store?

Leonhart's style is hip, worldly and somewhat wordy and his vocals half-talked, half-sung in a way unique to the aforementioned coterie. "Life Out on the Road" is an impressionistic window into an early Leonhart tour, all cars and cheap hotels, dances in Midwestern towns, drives from Texas to Alaska, watching (scared) diving horses in Atlantic City.

Like fellow bassist Charlie Haden, Leonhart started his musical career touring in a family country band (they were on TV in Baltimore!) and perhaps "Life Out on the Road" is about that period. "Tulips" is about that historic mania—frequently invoked during modern stock market bubbles; again, it's journalism in the form of an easily digestible song. The same is true of "Gasparo", the story of Gasparo da Salò, the 16th Century Italian violinmaker who invented the bass in 1550. The fiddle couldn't make the low notes, it seems, so da Salò set out to build a "giant violin". It caught on and more than 400 years later Leonhart was playing the man's instrument and having trouble traveling with it ("Bass Aboard a Plane"). "Momma Don't You Think" is a wistful ballad reminiscent of Randy Newman or the fine albums made by pianist/singer/producer John Simon.

Ohno is absolutely great on "Momma Don't You Think" and everything else here, Lesczak is a listening drummer and Leonhart, well, he's one of our great bassists...who also sings and writes songs.

For more information, visit sunnysiderecords.com. Leonhart is at *Tribeca Performing Arts Center* Feb. 13th as part of *Highlights In Jazz* and *Mezzrow* Feb. 23rd. See *Calendar*.



A Lot of Livin' to Do
Benny Benack III (LA Reserve)
by Alex Henderson

The list of singing trumpeters who had a major impact in jazz is a fairly short one, consisting mainly of Louis Armstrong, Bunny Berigan, Chet Baker and Jack Sheldon. Benny Benack III generally doesn't try to emulate any of those greats on his second album, *A Lot of Livin' to Do*, the Pittsburgh native drawing on the

influence of Mark Murphy, Jon Hendricks, Frank Sinatra and Eddie Jefferson as a vocalist and Freddie Hubbard, Kenny Dorham and Lee Morgan in his big-toned trumpet.

A Lot of Livin' to Do finds Benack leading a quartet of Takeshi Ohbayashi (piano and keyboards), Christian McBride (bass) and Ulysses Owens, Jr. (drums) on a wide range of material: Benack successfully puts a postbop vocal spin on everything from bassist Ray Brown's "Gravy Waltz" to Burt Bacharach's "What the World Needs Now".

Benack performs two songs the late Fred Rogers wrote for his children's show *Mr. Rogers' Neighborhood*: "It's You I Like" and "Won't You Be My Neighbor", Benack increases the tempo on the latter and transforms it into a bossa nova. A Brazilian influence is also present when Benack joins forces with Alita Moses for a vocal duet on the 1972 Roberta Flack/Donny Hathaway hit "Where Is the Love". The other male/female vocal duet is with Veronica Swift on Gigi Gryce's "Social Call", embracing vocalese.

When he performs instrumentals, Benack often recalls the Blue Note catalogue of the '60s. Originals "New Born Blues" and "Sub-Zero" would have fit right in on a mid '60s recording from Horace Silver or Art Blakey. When he plays a muted trumpet on Johnny Mandel's "The Shadow of Your Smile", Benack is stylistically much closer to Miles Davis.

Way too many jazz vocalists make the mistake of limiting themselves to overdone Tin Pan Alley standards. Benack wisely realizes that great material can come from a variety of sources and his risk-taking spirit serves him well on *A Lot of Livin' to Do*.

For more information, visit bennybenackjazz.com. This project is at *Mezzrow* Feb. 13th and *Minton's* Feb. 21st. See *Calendar*.

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Fatherhood
Ben Wolfe (Resident Arts)
 by Elliott Simon

This offering from bassist Ben Wolfe is a personal reflection on his father's recent passing and a paean to fatherhood in general. Wolfe and drummer Donald Edwards are at the helm of this session, which, save for a beautifully scored reworking of Bob Haggart's "What's New", is all originals. Vibraphonist Joel Ross is exquisite and Wolfe could have expeditiously chosen a vibraphone trio to interpret these varied tunes. Instead, his ambitious decision to score 8 of these 10 compositions for strings and selectively include other musicians transforms this release into a career-defining work. It is a wise move that ties this recording to his previous output and connects it to a time when composition drove group structure and string sections were viewed as integral as opposed to augmentative.

Reworked opener "Blind Seven" features slashing runs from alto saxophonist Immanuel Wilkins and a touching violin solo from Jesse Mills. All of Wolfe's compositions are fresh and the strings are fundamental. Pianists Luis Perdomo and Orrin Evans showcase their distinct chemistry with Ross and each appears individually on five of the cuts. Perdomo artfully supports and leads whereas Evans flows and blends.

Such is the case with Perdomo at the center of the bouncy and slightly dissonant "Edged" and Evans imparting his consummate feel to "Opener" with tenor saxophonist JD Allen and trumpeter Giveton Gelin.

The culmination of Wolfe's approach, however, is "The Kora La", a symphonic history lesson through an amalgamation of sounds encapsulating diverse styles and cultures. While *Fatherhood* may be the motivation for this musical palimpsest, which retains traces of Wolfe's earlier approaches, it is not its most significant aspect. Wolfe's creative meshing of distinctive forms and genres, mature alteration of previously released material, elegant arrangements of difficult music and strong leadership of this large ensemble are its more noteworthy characteristics.

For more information, visit benwolfe.com. This project is at Birdland Theater Feb. 28th-29th. See Calendar.



Atlantic Extraction
Nick Dunston (Out Of Your Head)
 by John Sharpe

If you only know bassist Nick Dunston from his sideman dates with Dave Douglas, Tyshawn Sorey and Marc Ribot, then *Atlantic Extraction* will be an ear-opener. It's not just the distinctive instrumentation,

crisply plotted compositions and spanning of genres, it's the substance underpinning it all. Dunston gives full realization to charts sounding both like nothing else and fully formed by recruiting flutist Louna Dekker-Vargas and violinist Ledah Finck from the contemporary classical world to join guitarist Tal Yahalom and drummer Stephen Boegehold in a unified and dazzling ensemble.

The 16 tracks jammed into 63 minutes encompass multiple layers and overlapping tempos, varying sub-units, drifting or convoluted lines and interaction switching between reiterated figures and improv. Each of the cuts feels like a coherent whole, packed with satisfying event. With the programming of recurring pieces like the four "Collages" and three "String Solos", the album resembles a suite even if that isn't the explicit intention. Even these shorter numbers are weighty, juxtaposing dark melodicism, clanking repetition and tottering momentum.

"Tattle Snake" possesses an additive structure, whereby its first part is a feature for clattery drums and then, after each unison passage, another instrument enters, until guitar introduces an accelerating riff before interweaving with flute. "Vicuña"'s flute and violin intro sets in motion episodes that take some of the same material but meld it in different ways. Some of the turns are unexpected, as on "S.S. Nemesis", when guitar and violin veer in from left field deconstructing "Oh! Susanna", while on "A Rolling Wave Of Nothing" melancholic violin and rattling drums provide the unlikely accompaniment for Dunston's light drawn-out vocals. In an enthralling debut, Dunston creates music you can dig into knowing there is a payoff in store.

For more information, visit outofyourheadrecords.com. This project is at Threes Brewing Feb. 26th. See Calendar.

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Groovin' at Smalls' Paradise, Volume 1
Jimmy Smith (Blue Note)
by Kurt Gottschalk

Even in these days of abundant reissue fetish objects, Blue Note's LP reissue of Jimmy Smith's 1958 *Groovin' at Smalls' Paradise, Volume 1* stands as a rather unusual time capsule. Recorded live at the long-lived Smalls' Paradise with a tight little trio, it grooves in an easy-going way while preserving a couple of historic curiosities.

Smith, who died 15 years ago this month, had released a series of albums with Blue Note in the mid '50s, most of them branded with Volume One and Two imprints, but the Smalls' sessions represented something new. The Harlem club—originally opened in 1925—was undergoing something of a rebirth with the popularity of the new Hammond organ, which Marlowe Morris had brought to the hot spot in 1953. Whether or not it was the same organ Smith played on Nov. 15th, 1957 is unclear but one thing about the B-3 Smith had at his disposal is key and that's that the percussion switch was broken. The misleadingly named switch allowed the player to control the attack of the notes played and in this case the attack is stuck at zero. Each note Smith plays hits fast and hits hard. As a result, the switch has come to be known among some enthusiasts as the "paradise button".

It's an arcane bit of information, but armed with it one can begin to hear the album as the excitingly modern statement it was at the time. Today, synthesizers and laptops can easily emulate the effect and much more, of course, but 60 years ago it must have seemed like a wall rushing forward to hit you in the face.

The excitement is palpable, especially in the playful, staccato intervals of the leader's composition "Slightly Monkish". But Smith does manage some subtlety at times. The take on Richard Rodgers-Lorenz Hart's "My Funny Valentine" gets a nice, churchy interlude and Smith can pull back without disappearing. He recedes to allow for some tasty guitar work by Eddie McFadden on the David Raksin tune "Laura". Longtime Smith timekeeper Donald Bailey, meanwhile, is reliably present and dependable.

Another bit of historical ephemera is present in the packaging, which duplicates the original issue. Blue Note at the time was in the odd habit of providing full track listings for both volumes on the back of both covers, which at first glance suggests that that the album has nine, not four, tracks. It's a reminder of a quainter time when four to six releases per year was common for recording artists. That said, both volumes were released on a double CD with four additional tracks in 1999 and that version is still available on streaming services. The LP release is tailored for collectors and purists, who no doubt will be happy with this handsome edition.

For more information, visit bluenote.com



The Sky Below
Miles Okazaki (Pi)
by Tom Greenland

If you've been following guitarist Miles Okazaki's recorded output, you'll recognize the origami figure of a black raven on the cover of *The Sky Below* from 2017's *Trickster*. If you've listened closely to his compositions, you'll realize he is slowly building a unique body of work through increasingly intricate elaborations of earlier ideas. On his second and latest album with Trickster—keyboard player Matt Mitchell (replacing Craig Taborn), bassist Anthony Tidd, drummer Sean Rickman—you can hear the traces and development of an idiosyncratic set of tools and textures.

The title track, for example, is a permutation of John Coltrane's tri-tonic system used to compose "Giant Steps" and "Countdown", a trope Okazaki first used on "Improvisation" (from 2006's *Mirror*), here combined with a bass part that rhythmically cycles over a four-bar drum chant, an idea used on "Themes I-III" (from *Mirror*) and "Kudzu" (from *Trickster*). "Rise and Shine", for another example, recycles a four-chord sequence (F minor/D Major/G augmented/B-flat diminished) that contains every note of the chromatic scale, first explored on "Waves" (from 2009's *Generations*), "Loom" (from 2012's *Figurations*), then "Black Bolt" (from *Trickster*), employed here as part of a larger exploration of what he terms "interlocking heterogeneous triads". "Dog Star" and "Monstropolous" utilize electronic programming similar to *Mirror*'s "Improvisation" and "Volcano". "Seven Sisters" further develops Okazaki's flair for polyrhythmic permutation: drums, bass, piano and guitar all operate in separate time zones, overlapping phrases of 4, 5 or 7 beats, aligning at last after 17 bars. It's easy to hear the four-note bass pattern on this track

as a basic pulse, but a look at Okazaki's score (available on his website) reveals there is much more going on than meets the ear. Careful listening (or another peek at the score) further reveals that many of his compositions borrow bits and pieces from one another.

Such overt complexity could quickly become tedious, but Okazaki's oeuvre ameliorates any potential brain overload through equal attention to less heady aesthetics: respect for groove, attention to tone and organic development of creative devices.

For more information, visit pirecordings.com. Okazaki is at National Sawdust Feb. 26th. See Calendar.



Proton Pump
Akira Sakata Chikamorchi/Masahiko Satoh
(Family Vineyard)
by Andrey Henkin

Free jazz is well suited to Japan. As with its American and European counterparts, the former addressing the cruelty of (continuing) slavery, the latter the horrors of (continuing) nationalism, Japan's version is the cry of the only nation to have been the victim of atomic weapons, an act that brought about a remarkable transformation in the country's soul, especially evident in the violent shift in its literature from placid and introspective to surreal and dystopic.

Saxophonist Akira Sakata was only six months old when U.S. forces dropped bombs on Hiroshima and Nagasaki 75 years ago. The irony of those invading forces being the method by which jazz was popularized in the country should not be lost on readers.

Sakata was among the second wave of Japanese free jazz musicians as part of the Yosuke Yamashita Trio of the early '70s. He has stayed with it in the intervening decades, exploring its depths with the rigor of a marine biologist studying plankton (his "day" job). In recent years he has focused his energies towards Chikamorachi, a trio with younger Americans Darin Gray (bass) and Chris Corsano (drums), releasing mostly live albums on Family Vineyard or Japan's King, either with the distilled trio or with guests like guitarist Jim O'Rourke. The latest disc is another live date, this time from Sakata's home turf, namely Tokyo's Pitt In. What makes it especially significant is the presence of a Japanese avant jazz player of even earlier vintage, pianist Masahiko Satoh, a contemporary of Yamashita. This is only the third time Sakata and Satoh have appeared on record together and here in the smallest group, allowing their interaction to be in the forefront.

Given the circumstances, an old-versus-young, Japanese-versus-American dynamic or even four-way noodling could have been excused but right from the beginning of the title improvisation, the foursome is locked into a lurching, barrelhouse swing, piano hardly tentative against the swells of rhythm or bleating of saxophone. This was free jazz as if produced by an efficient Japanese car manufacturer. "Bullet Apoptosis" finds Sakata on his inimitable clarinet, paired with the rumblings of piano, murderous bowed bass, churning drums: delicious violence. Sakata's signature vocalizing and percussion is made even more dramatic by Satoh's fractured accompaniment on "Chemiosmotic Coupling of Acorn". Closing "Voyage of Eukaryote" is a pleasant, almost Village-Vanguard-on-a-Sunday-afternoon trip, a needed respite for band and listener.

For more information, visit family-vineyard.com

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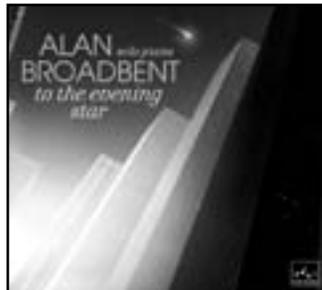


Tractatus Musico-Philosophicus
(Philosophical Investigations from *The Invisible Theatre*)
John Zorn (Tzadik)
by Tyran Grillo

The opening crashes of *Tractatus Musico-Philosophicus*, John Zorn's latest plowing into the swirling waters of his fertile imagination, puts one in mind of Matsuo Bashō's famous haiku: "The old pond / A frog jumps in— / The sound of the water". The comparison is not made to imply that Zorn's latest parthenogenetic mashup is incidental to the poem, but rather because he seems to uncork some of its deeper meanings. For one thing, in the original Japanese, there is no distinction between "frog" and "frogs", just as in Zorn's case there is no distinction between "individual" and "collective". And so while it's romantic to imagine a single actor disrupting an otherwise peaceful image by his lonesome, in reality the forces and figures gathered under his creative banner are always multiple and dedicatory in nature. Throughout this album, comprised of a single 38-minute track, there is little to suggest that Zorn is fragmenting the self. If anything, he is multiplying it. After the piece's initial awakening, a slowed-down voice intones the words "primitive signs", as if to signal what is to follow. If what we encounter is indeed primitive, then it is a special kind of core aesthetic.

Shades of free jazz, cinema and psychoanalysis coagulate in this lively crucible. Zorn plays all instruments, including spasmodic alto saxophone, beloved game calls, drums, keyboards, vocals and samples. Signposts guide the patient listener. Zorn whispers of "the high priest", "the devil" and other tarot cards and by that verbal spread tells the fortune of an entity who cannot speak for itself. Like the protagonist of Italo Calvino's *The Castle of Crossed Destinies*, he translates images into stories that the rest of us on this mortal coil can understand. Moments of atmospheric beauty share breathing room with cathartic screams, human and otherwise, a terrain such as only Zorn could navigate.

For more information, visit tzadik.com. Zorn is at *The Stone* at *The New School* Feb. 4th. See *Calendar*.



To The Evening Star
Alan Broadbent (Eden River)
by Scott Yanow

Alan Broadbent has had two major musical loves in his life, the bebop-oriented pianist also a big fan of classical music. He has arranged for orchestras and has sometimes found ways to combine his two passions but *To The Evening Star* is somewhat different. For this solo piano outing, which has unfortunately

only been released as a download (it really deserves to be more widely available), Broadbent transforms nine classical melodies into jazz, keeping the essence of the themes while giving them chord structures, swing and new flavors both melodic and adventurous.

Recorded in Cologne, Germany over two afternoons, Broadbent is primarily heard in a happy mood, joyfully digging into melodies he has long loved and creating fresh ideas. The program begins with three pieces by Wagner, Broadbent's affection for the work obvious: "As Morning Breaks/The Prize Song" starts as a sophisticated ballad before becoming a swinging performance; "Amfortas' Lament/Song Of The Flower Maidens" is explored for nearly 12 minutes and is quite dramatic and ultimately heartwarming; and the title track sounds as if it could have been an obscure jazz standard or a movie theme from the '50s that Broadbent modernized a bit. The same can be said for the treatment of the quietly emotional "Opus Blue, Op. 2" by Scriabin. The relatively brief "Bud Meets Carl" depicts an imaginary meeting between Bud Powell and Carl Philipp Emanuel Bach (the second son of Johann Sebastian Bach) or perhaps Powell playing his version of a Bach piece.

In contrast to the classical themes that sound as if they had been standards, Rachmaninoff's "Full Moon And Empty Arms" and a pair of Borodin's melodies ("Stranger In Paradise" and "Baubles, Bangles and Beads") have been performed by many pop and jazz artists. The program is rounded out by a hard-swinging version of Leonard Bernstein's "Candide" and Broadbent's moody "Since That Time" and bluesy "Brother Ralf". This is an enjoyable, often surprising set.

For more information, visit eden-river-records.com. Broadbent is at *Mezzrow* Feb. 20th. See *Calendar*.

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Randy Brecker Plays Rovatti: Sacred Bond
Randy Brecker (Piloo)
 by Jim Motavalli

Italian saxophonist/vocalist Ada Rovatti has been married to veteran trumpet player Randy Brecker since 2001 and the partnership is as musically collaborative as it is personal. On this album, it's the player and the needs-to-be-heard composer who are effectively showcased. The title track (about their daughter Stella) is enhanced by Rovatti's wordless octave singing on the head and has a catchy, appropriately childlike quality. Stella (then 10) sings too and, amazingly enough, it never goes gooey.

Rovatti has a big, muscular sound on tenor. Imagine the embarrassment if some established chauvinist musician mistook her for George Coleman in a Blindfold Test! "Helping Hand" is introduced by pianist David Kikoski, then slips into gear as a Brazilian-inflected number aided by Café Da Silva's surdo drum. Alexander Claffy is outstanding on bass. "Other Side of the Coin" also has Brazilian overtones. "Reverence" is for Aretha Franklin (both Rovatti and Brecker played behind her), solid Muscle Shoals funk with a hint of Weather Report and featuring Adam Rogers' rocking guitar. "The Baggage" is stately and wistful, back in the jazz tradition. "Quietly Me" is a 6/8 bebop standard in the

making, with tenor coming to a simmering boil. Brecker's own solo is buoyant, held up by piano. Rodney Holmes' fusion-y drumming is a little heavy for the track, but Claffy's solo is again satisfying. "The Queen of Bibelot" is similarly in the pocket, pure late '50s-early '60s Blue Note bop with a cool staccato head. Rovatti's tenor entrance is primed right out of the gate but Holmes still sounds like he's in the wrong studio; his time to shine is on the Miles Davis-ish "Britches Blue", also a feature for Rogers. Everybody's plugged in, including Claffy. Holmes solos on "Mirror", another strong piece of jazz writing. Rovatti and Brecker both get up fine heads of steam here, underneath burbling Fender Rhodes. Rovatti also plays soprano and "Brainwashed" is a feature for that instrument and another fine composition. Like many of her tunes, it has an earworm quality; she could be writing for the movies. But it's just fine she's keeping it in the family.

For more information, visit randybrecker.com. Brecker is at Dizzy's Club Feb. 9th with Charlie Sepúlveda and Blue Note Feb. 25th with Jimmy Cobb. See Calendar.



Amizade
Ken Peplowski/Diego Figueiredo (Arbors)
 by Alex Henderson

Clarinetist/tenor saxophonist Ken Peplowski has a long history of teaming up with great guitarists, from Howard Alden and John Pizzarelli to the late Charlie Byrd and *Amizade* recalls Peplowski's bossa nova output with the latter. Peplowski sticks to clarinet on these intimate duets with Brazilian guitarist Diego Figueiredo.

Peplowski has often been described as a swing revival musician but he is more of a swing-to-bop player and while his clarinet draws on Swing Era icons like Benny Goodman, Artie Shaw, Barney Bigard and Woody Herman, he also gets a great deal of inspiration from bop clarinetist Buddy DeFranco. All of those influences assert themselves on this recording, Peplowski and Figueiredo putting a Brazilian jazz spin on Swing Era favorites in addition to '60s bossa nova material.

Duke Ellington's "Caravan" and Goodman-associated "Stompin' at the Savoy" were popular during World War II but Peplowski and Figueiredo perform those standards in a way that recalls the '60s bossa nova explosion, the latter approached as an introspective Brazilian jazz ballad. The duo does embrace its share of overdone bossa nova standards, including guitarist Luiz Bonfá's haunting "Manhã de Carnaval" and Jobim warhorses "So Danco Samba" and "Samba de uma Nota So" but there are surprises as well: lesser-known gems by Jobim ("Retrato em Branco e Preto") and guitarist Baden Powell ("Apelo"), the pair among Figueiredo's main influences.

One of the most intriguing selections is "Por Paco", which Figueiredo wrote in memory of the late Spanish flamenco guitarist Paco de Lucía who died in 2014. Osvaldo Farrés' "Quizas, Quizas, Quizas" and Consuelo Velazquez' "Bésame Mucho" are famous boleros; the Brazilian jazz/bossa nova flavor Peplowski and Figueiredo put in their medley of the two pieces is refreshingly unorthodox.

Those with fond memories of Peplowski's Concord Jazz output with Byrd will appreciate the strong rapport he enjoys with Figueiredo throughout *Amizade*.

For more information, visit arborsrecords.com. Peplowski is at Mezzrow Feb. 28th-29th. See Calendar.

ON SCREEN



Miles Davis: Birth of the Cool
 (A Film by Stanley Nelson)
 by Jim Motavalli

The title of this documentary about Miles Davis is somewhat misleading. It's not solely about the legendary sessions with Gil Evans, but a full biography of the trumpeter. As such, it's a traditional, chronological trawl that works fine as an overview. The film is "narrated" by Davis himself, in the form of a voiceover from Carl Lumbly, who does a great job with Miles' whispery rasp. The first-person text is presumably condensed from Davis' autobiography, written with Quincy Troupe (one of the many talking heads here).

Those who know the broad outline of Davis' life won't learn much new here. But the film benefits hugely from interviews with just about every person still alive who could shed light. This includes musicians—Ron Carter, Wayne Shorter, Quincy Jones, Herbie Hancock, Marcus Miller, Mike Stern, Jimmy Cobb (the only *Kind of Blue* survivor—Davis told him to "just swing"), Lenny White, Joshua Redman—ex-wives and girlfriends, friends, industry bigwigs and critics. The portrait is warts and all. The love of his life and first wife Frances Taylor Davis recounts the day when a drug-addled Davis hit her (she had said that Quincy Jones was handsome). Archie Shepp reports that when he asked to sit in, Davis responded, "Fuck you."

The biggest drawback of the film is the lack of either performance footage or interview material until more than 40 minutes in. We finally get some moving images around the time of *Kind of Blue*, but an absence of title cards (which may be added—the version reviewed was unfinished) makes it unclear when and where this "So What" was performed. Is this absence because—a real possibility given the racism and indifference that prevailed—there is no usable footage of early Miles? Not even from Europe? It's sobering to realize that the classic John Coltrane Quartet appeared on North American television only once. Instead of live material, we see—several times—grainy footage of Miles shadow-boxing. The latter half of the film does yield some rewarding concert footage, but it's never onscreen for long. Sure, Davis didn't perform three-minute pop songs, but at least one full performance would have been nice.

There's not one extended interview segment in the whole film. When Davis went electric circa 1969, he was frequently on television, including on talk shows. But a montage of hosts introducing their exotic guest is no substitute for actual interview material. The soundtrack music is well chosen, especially the lovely "It Never Entered My Mind" from *Workin' with the Miles Davis Quintet*.

By coincidence, this reviewer screened this film within a day of a documentary on the singer Linda Ronstadt. That one was made kinetic by wall-to-wall concert footage, sometimes of full songs. There was still plenty of room for talking heads, including hers.

For more information, visit pbs.org/show/american-masters. This film premieres on PBS Feb. 25th at 9 pm.

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BOXED SET



10 Years
Fred Hersch Trio (Palmetto)
by George Grella

Fred Hersch has had two careers, divided by the two months he spent in a coma in 2008 from the dire effects of HIV infection. Before that, he was a fine jazz piano player with a romantic bent, a gentle feel and the kind of crystalline, ringing touch that brings to mind Bill Evans, minus Evans' demons. Hersch was a stylist, creating logical, neatly formed improvisations. His playing was thoughtful, sensible, often beautiful, but also tended toward the predictable. One could hear him thinking ahead to the next phrase, making safe, rather than surprising, choices. These were neither stiff nor stale—he has always had excellent taste to match his excellent chops—but he only infrequently set himself apart from his contemporaries.

Since 2008, he has been a different artist altogether, tougher, more intense, the romantic observance of his own interior life replaced by an unabashed and unfiltered exuberance. His playing is more exciting and much deeper. Songs and albums

that used to go down well but leave little lingering effect now have one hitting the repeat button. There's a decrepit cliché about jazz that it's the "sound of surprise"—what this retrospective boxed set of Hersch's previous decade of music-making with his trio of bassist John Hébert and drummer Eric McPherson for Palmetto Records does is revive that statement in a meaningful way.

Three of the five albums and two-thirds of the CDs are live recordings: *Alive at the Vanguard*, *Sunday Night at the Vanguard* and *Live in Europe* (the most recent one, recorded in 2018). These albums are full of energy and a sense of spontaneity that goes beyond the usual in jazz. When Hersch is soloing, he's now rarely thinking about the final destination; instead it's as if he is always discovering just what it is he's playing and bouncing off this. While conceptually solipsistic, the results are exuberant and exciting. The live recordings sound fresh with each spin, no matter how many times they've already been heard. The level is so high across the board that "Lonely Woman" stands out, not because of its Ornette-Coleman provenance, but because it has moments of calculation that otherwise never appear.

Sunday Night at the Vanguard and *Live in Europe*, recorded two years apart, have a through-line in Thelonious Monk's "We See", which comes at the end of the Sunday set and opens the European recording. Straight off a gorgeous, plangent take of Jimmy Rowles' "The Peacocks", the trio's energy and execution is punchy and rollicking, while the second version begins with a neat piano/drums stop-time arrangement. Once the group gets into the tune and Hersch starts improvising, it takes on the same joyful, devil-may-care attitude heard in the

Vanguard. That's the quality that sets Hersch's trio apart from its peers; there's the thrill of music making but also a sense of cheeky fun, being serious about the playing without being pretentious.

The studio recordings here, *Whirl* (from 2010, the earliest CD in the box) and *Floating*, by their nature can't match the fire of the live sets. These sessions are more about the selections and the arrangements while the live recordings are about the sheer playing. *Floating* opens with Arthur Schwartz-Howard Dietz' "You And The Night And The Music" and offers a way to position Hersch's trio among its peers, especially Keith Jarrett's. The latter trio plays the tune on their *Still Live* album, an explosive but standard head-solos-head performance. With his partners Hersch weaves a contrapuntal conversation that centers the pianist close to the fluid, flattened hierarchies of Evans' classic trio records (and the rhythm section is very much partners, this is the idea of an ensemble executed to the nth-degree).

Putting out a record of your trio caught live on a Sunday night at the Village Vanguard is more than music, it's a declaration of where you belong in history. This superb, vital music-making shows Hersch very much belongs in historic company.

This boxed set includes a thin booklet, one that reprints the written content from each of the CDs, with an overview from Ted Gioia and an intro from Hersch, in which he explains the history of his partnership with Hébert and McPherson. Gioia praises, Hersch illuminates, none of which is bad but music this substantial deserves more.

For more information, visit palmetto-records.com. This band is at Village Vanguard Feb. 4th-9th. See Calendar.

ROB FULTON



The musicianship, exuberance, euphoric energy and joyful expression of Rob Fulton (vocals), Danny Mixon (piano), T.K. Blue (alto, flute), Paul Beaudry (bass) and Dwayne "Cook" Broadnax (drums) is captured on this CD, "Rob Fulton Live at Club Bonafide New York City".

Available for purchase at iTunes, Spotify, Amazon, CD Baby

Upcoming Performances

February 7th - Harlem Late Night Jazz at Assinie, 201 W. 116th St, New York, NY 10026 9PM

February 21st - NY Society for Ethical Culture, 2 W 64th St, New York, NY 10023 7PM

March 12th - Harrison Urby, 777 South 3 Street, Harrison, NJ 7PM

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ON THIS DAY

by Andrey Henkin



In Chicago
Cannonball Adderley (Mercury)
February 3rd, 1959



Hypnosis
Jackie McLean (Blue Note)
February 3rd, 1967



The Gifted Ones
Dizzy Gillespie/Count Basie (Pablo)
February 3rd, 1977



Live
Benny Golson (Dreyfus)
February 3rd, 1989



The Master Power
Clifford Adams (Naxos)
February 3rd, 1998

Jazz musicians must not like days off. During an engagement with Miles Davis at Chicago's Sutherland Hotel, the trumpeter's sidemen, under the leadership of alto saxophonist Cannonball Adderley went into Universal Recording's Studio B to wax this date. This is the only instance of Adderley and tenor saxophonist John Coltrane on record away from Davis, the pair ably supported by pianist Wynton Kelly, bassist Paul Chambers and drummer Jimmy Cobb for two Coltrane tunes, one by Adderley and three standards.

It is surprising how many Blue Note sessions were not initially released. This set by alto saxophonist Jackie McLean, issued in 1978 as a stand-alone in Japan and part of a two-LP set in the U.S., was one of several by McLean to be put in the can, despite (or perhaps due to) having a similar lineup to March 1967's *New And Old Gospel* (trombonist Grachan Moncur III in place of Ornette Coleman). The pair are joined by pianist Lamont Johnson, bassist Scott Holt and drummer Billy Higgins for pieces by the leader, Moncur and Johnson.

The title is a bit of an understatement though trumpeter Dizzy Gillespie and pianist Count Basie were a decade removed from their heyday. This Norman Granz-produced session pits the small-group bebopper against the big-band swinger though they have more than enough common ground to work well together. Helping the cause is the rhythm team of bassist Ray Brown and drummer Mickey Roker. This one-time meeting between the legends featured three co-written tunes, two by Gillespie and the Robert Foster staple "St. James Infirmary".

Benny Golson is a jazz survivor, having recorded on hundreds of sessions since his early '50s debut with Tadd Dameron's Orchestra to go along with dozens of albums as a leader well into the new millennium and having his tunes recorded by myriad artists. This date finds the saxophonist at a very spry 60 leading a quartet of much younger players, pianist Mulgrew Miller, bassist Peter Washington and drummer Tony Reedus (sadly Miller and Reedus both having died), on standards and Golson originals that have become so.

Who else can have claimed to record with Thad Jones/Mel Lewis, Jimmy Cliff, Deodato and Kool & the Gang? Trombonist Clifford Adams' nearly 40-year discography was filled with such disparate entries. His own handful of recordings were pure jazz, however, such as this multi-generational session with alto/soprano saxophonist Antonio Hart, pianist Kenny Barron, bassist Ray Drummond, drummer Lewis Nash and percussionist Neil Clarke. 8 of the 10 tracks are Adams originals, "Suite Elixir of Life" also with his vocals.

BIRTHDAYS

February 1

†James P. Johnson 1894-1955
†Tricky 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

†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

†Gene Schroeder 1915-75
Rick Laird b.1941
Bill Mays b.1944
Art Lande b.1947
Shai Maestro b.1987

February 6

†Ernie Royal 1921-83
Sammy Nestico b.1924
†Tom McIntosh 1927-2017
†Nelson Boyd 1928-1985
Oleg Kiryev b.1964
Larry Grenadier b.1966
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 Schachter b.1972
Behn Gillette 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

†Matt Dennis 1914-2002
†Martin Drew 1944-2010
Raoul Björkenheim b.1956
†Didier Lockwood 1956-2018
Ethan Iverson b.1972
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

†Fred Robinson 1901-84
†Oscar Aleman 1909-80
†Frank Isola 1925-2004
†Bobby Jaspar 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
Craig Taborn b.1970

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 1932-2019
†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 Klucsevsek 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 Dörge b.1946
Mikko Innanen b.1978

February 29

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



CHICK WEBB
February 10th, 1907

Before there was a Corea, even before there was a fil-A, there was Chick Webb, the most unlikely of big band leaders. The drummer, whose birth year is a subject of debate, was disfigured as a child from tuberculosis. This did not stop him from playing professionally as a child or moving from his native Baltimore to New York City, where his band was in residence at the Savoy Ballroom and battled bands led by Benny Goodman and Count Basie. It was with Webb's band that a teenaged Ella Fitzgerald first got her start and instrumentalists under his baton/drumstick included Johnny Hodges and Benny Carter. Most of his recording dates came for Vocalion/Brunswick, Columbia and Decca. Webb died in 1939. -AH

CROSSWORD

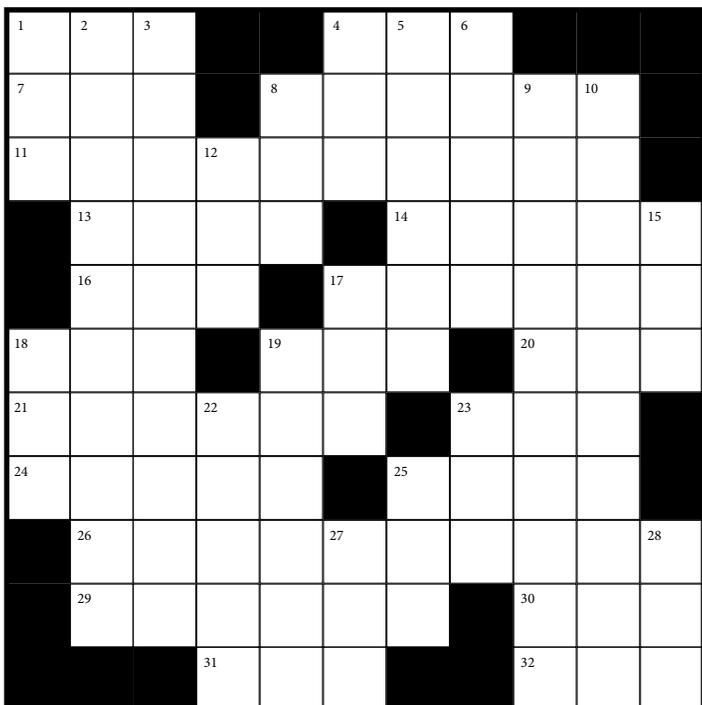
ACROSS

- This label celebrated 50 years last November
- Notes of a C Major chord
- Touring musicians should stay abreast of this org.
- Pianist Deutsch who composed music for *The Apartment, Some Like It Hot, The Maltese Falcon* and other films
- Bob Dorough tune "Do Not Remove This Tag (___ Label)"
- Bassist Don
- Fake bandleader McCann
- Guitarist Mendoza
- 1975 Wayne Shorter Columbia album *Native* ___
- Bassist Meyerson
- Moscow jazz club
- Pianist Yamamoto
- Tzadik jazz?
- Label home of Albert Ayler, Pharoah Sanders, et al.
- A/B Trio bassist Josh
- 1988 Markus Stockhausen/Gary Peacock ECM album ___ *Lontano...Quasi Dentro*
- Like Joey Alexander
- Ken Colyer has two albums for her
- She "sang" with Ornette Coleman, John Stevens and others

- 1968 Booker Ervin Blue Note album ___ *Book Tenor*
- ___ vs. ___, Jason Lindner outfit

DOWN

- Futura 7" catalogue prefix
- Cellist Rufus
- Spiritual name of John McLaughlin
- Bandleader Palermo and bassist Schuller
- Neal Hefti was this city's composer laureate?
- Australian jazz producer Dennis
- Like Brother Thelonious beer
- 1977 Brotherhood of Breath Ogun album
- Denman Maroney instrument
- Omar Sosa label
- ___ Chimney, giver of 3 Down
- Avishai Cohen drummer Daniel
- Short-lived Hans Kumpf imprint
- Remove from staff?
- Ray Noble jazz standard "I ___ Anyone 'Til You"
- 1983 Terje Rypdal/David Darling ECM album
- Bennie Moten 10" *Kay* ___ Jazz
- Guitarist Bern
- 1968 Chick Corea Sold State album ___ *He Sings, He Sobs*



By Andrey Henkin

visit nycjazzrecord.com for answers

WINTER JAZZFEST

BY TOM GREENLAND



Ingrid Laubrock & Baba Israel

"Steve was sometimes at three gigs simultaneously." So said spoken word artist Baba Israel of the late poet Steve Dalachinsky at the beginning of a seven-hour celebration held in his honor at Nuyorican Poets Café on the second marathon night (Jan. 11th) of Winter Jazzfest. Dalachinsky was known to rush between sets in hopes of catching the most meaningful musical moments. It's a familiar feeling for any fan when confronted with 6 (in Brooklyn) and 10 or 11 (in Manhattan) venues staging simultaneous sets. If you're in the Village, it's easy to zip between Zinc Bar, The Bitter End and Le Poisson Rouge, a bit harder to dash west to SOB's, east to SubCulture or Zürcher Gallery or north to The Dance and Webster Hall and you've got to allow significant travel time (or rent a Citi Bike) to trek farther east to Mercury Lounge, Nuyorican Poets Café or Nublu 151. The Brooklyn marathon night (Jan. 17th) was even more spread out: four venues in Williamsburg and two in Bushwick, a half-hour bike ride away.

So should you make a plan? Maybe, but even the best-laid of these runs into snags, especially when shows start or run late. And whom do you see? Someone you know is great? Someone you've heard is great? How about following up a hunch? The choices are overwhelming. Case in point: at 10 pm Saturday night the official festival guide listed ten concurrent acts (some finishing, some mid-set, some just starting). They were: Jaimie Branch with Supersonic; Issac Delgado; Alan Braufman with Cooper-Moore; Donny McCaslin with Gail Ann Dorsey; Kat Edmonson; Susan Alcorn Quintet; Hypnotic Brass Ensemble; Matthew Shipp; Dominique Fils-Aimé; and Terrace Martin's Grey Matter. Choices like these could drive someone (Dalachinsky?) to distraction.

So where was your trusty correspondent? At none of these. Determined to resist the Dalachinsky-ian impulse, at least temporarily, he'd arrived early at Zinc Bar, gotten a table, ordered a beer and then settled in for an entire set by Italian guitarist Pasquale Grasso. No running around. Grasso played all over standards with equal fire and finesse, making it seem so easy that casual listeners probably took his artistry for granted, not realizing how good he really is. When the set ended, your correspondent rushed over to Zürcher Gallery, arriving a tad late for pianist Uri Caine's outstanding suite of gospel jazz featuring Barbara Walker, a vocalist who navigated his complex compositions without sacrificing any of her sanctified delivery.

But to begin at the beginning: the first marathon night, Friday night (Jan. 10th), 6 pm. In the interest of widespread coverage, your correspondent began by grabbing three quick musical bites at three nearby venues: a few well penned tunes by tenor saxophonist Jure Pukl's Broken Circles quintet; a sampling of Theo

Bleckmann's dexterous, electronically enhanced vocals, including an aria by Henry Purcell; and a few numbers (including Joe Henderson's "Recorda Me") by the technically dazzling young pianist Joey Alexander (after enduring an airport-level security check to get inside Webster Hall). Steven Bernstein's Millennial Territory Orchestra featuring vocalist Catherine Russell looked like a winner and so it was, a revival of homespun classics like "St. Louis Blues" and "Careless Love" served up with raunch, individuality and soul.

Having stayed for the whole set, it was time to make tracks again. After a taste of the spirited all-women's Resistance Revival Chorus, then the tail-end of vocalist Kendra Shank's Abbey Lincoln tribute, your correspondent walked over to watch a little of keyboard player Aaron Whitby's funky Cousin From Another Planet. Drummer Ted Poor's trio with trumpeter Cuong Vu (both Seattleites) and keyboard player Kris Davis was another winner—too good to run out on—the leader a coil of kinetic energy, Vu a discreet spellbinder. The next set at the same venue (Zürcher Gallery), titled "Bear Proof", presented a fantastic suite of jubilant Americana performed by bassist Todd Sickafoose's octet with clarinetist Ben Goldberg and cornet player Kirk Knuffke. Branch lived up to her reputation as a bandleader to watch, inciting the crowd at The Dance to join her in a "Fuck Donald Trump" chant (a lukewarm response) and blowing some of the loudest, orneriest tones heard lately on trumpet. By now it was 1:30 am and time to rest up for the second marathon night.

Saturday's club crawl started with Laila Biali (at SubCulture) and Becca Stevens (at Le Poisson Rouge), both fine vocalist/instrumentalists trying out new original material, the former singing about sugar addiction over pounding Carole King-like chords, the latter breathily crooning songs of love and revenge while strumming guitar. At this point your correspondent visited the Nuyorican Poets Café for the beginning of the Dalachinsky celebration (see above), the opening jam of which featured Israel, vocalist Fay Victor, tenor saxophonist Ingrid Laubrock, guitarist Marc Ribot and pianist Kris Davis. Although Israel dominated the first portion of the collective improvisation, handling drum chores with vocal percussion, eventually it settled into a satisfying balance. The crowd was noticeably older, the type of people you'd see at Tonic and CBGB's (back in the day) or the Vision Festival, locals representing, a notable contrast to the more touristy aspects of the Jazzfest.

Nir Felder demonstrated his highly original, long-lined approach to guitar during a set at Mercury Lounge, then drummer Makaya McCraven feted Gil Scott-Heron (accompanying mixed excerpts of the latter's vocals) during a hard-hitting set at Webster Hall with trumpeter Marquis Hill and vibraphonist Joel Ross. Delgado's 11-piece ensemble played straight-up salsa at Le Poisson Rouge, the mostly jazz crowd not as adept at salsa dancing as it could have been. After catching Grasso and Caine's sets (see above), your correspondent then returned to Nuyorican Poets Café (five hours later) to hear how the Dalachinsky celebration was progressing. Vocalist Jean Carla Rodea, Cooper-Moore (on electric bass diddley-bow), et al. finished a set and a video of Dalachinsky reciting poetry was played before Daniel Carter arrived to lead a starkly beautiful duo with drummer Gerald Cleaver, carrying four horn bags on his back, playing alto and tenor saxophones, even taking a turn on piano. The final set for your now foot-weary correspondent featured the twin tenor saxophones of Jessica and Tony Jones at Nublu 151, the haunting lines of her "Higher Than" exhibiting their effortless camaraderie.

The third and final marathon night was held a week later on Friday (Jan. 17th), the first ever based in Brooklyn, the weather 30 degrees colder than the previous weekend. Avant fans would have been perfectly happy hanging at Bushwick's kitschy Sultan Room for the duration, with acts like Tim Berne, David

Torn and Aurora Nealand's Big Terminal, Jessica Pavone String Quartet, Wayne Horvitz' piano/bassoon duet with Sara Schoenbeck, Dan Weiss' heavy metal quintet Starebaby and Chris Lightcap's Super Bigmouth. Much of the Brooklyn scene, however, took the form of fusion, rhythm and blues and/or DJing. The crowds were younger and danced more. In the House of Yes!, a glitzy club with a go-go cage, staff attired in golden glitter and at least two dozen silver balls of varying sizes, People's Champs played catchy originals with two improvising horns, followed by Harlem-based Mwenso and The Shakes' highly infectious brand of global funk-meets-Prince featuring the leader and the honey-toned Vuyo Sotashe on vocals.

After flitting back and forth between Sultan Room (catching large chunks of the first three acts) and House of Yes!, your correspondent left Bushwick, headed northwest (on bike in 22 degree weather!), first to Music Hall of Williamsburg for a few songs by the reggae-pop group Phony Ppl, then an impressive set of originals by vibraphonist Sasha Berliner at the acoustically well-appointed National Sawdust. New Haven's Kung Fu, part P-Funk part Grateful Dead, rocked Brooklyn Bowl, spurred by guitarist Tim Palmieri's on-point guitar. Soul vocalist J. Hoard, a blend of Al Jarreau and Green (and Celine Dion), at Rough Trade Records, was expansive and dynamic, a discovery. After a few more late-night acts—drummer/mixologist Shigeto's chest-shaking thumps; DJ Quantic's Euro-pop dance mixes; DJ Logic scratching it up with Billy Martin (drumkit and frame drum) and Shanir Blumenkranz (oud and gimbri); and, finally, the suit-and-tailed Daedelus, dancing like a scarecrow as he mixed—it was almost 2 am, time to rush home, at last, for a sorely needed snoozefest. ❖

For more information, visit winterjazzfest.com

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CALENDAR

Saturday, February 1

- Ayana Lowe 55Bar 6 pm
- Sofia Kriger, Kenneth Jimenez, Colin Hinton; Tony Malaby, Virginia Mayhew, Roberta Pike, Todd Coolman, Billy Mintz; Daniel Carter, Dave Sewelson, Aron Namenwirth, Luisa Muhr Aron's Place 7:30 pm \$20
- Geoff Clapp Trio with Ted Ludwig, Tamir Schmerling Bar Next Door 7:30, 9:30, 11:30 pm \$12
- The Hot Sardines Birdland 8:30, 11 pm \$40
- Donald Vega Birdland Theater 7, 9:45 pm \$20-30
- Igor Butman and The Moscow Jazz Orchestra Blue Note 8, 10:30 pm \$35
- Leo Sherman Quartet Café Bohemia 8 pm \$20
- Joe Pino Quintet Café Bohemia 10 pm \$20
- Gitesha Diana Hernandez Club Bonafide 8 pm \$15
- Nilson Matta's Brazilian Voyage Quintet with Steve Wilson, Helio Alves, Adriano Santos, Felipe Galganni Dizzy's Club 7:30, 9:30 pm \$45
- Ed Cherry Trio; Gotham Kings The Django at Roxy Hotel 7:30, 10:30 pm
- Charles Gould; Raphael D'Lugoff Quintet; Greg Glassman Jam Fat Cat 7, 10 pm 1:30 am \$10
- AJJOY with Sarah Elizabeth Charles Ginny's Supper Club 8 pm \$20
- Collision Unit: Jason Gibbs, Luke Bergman, Andrew McClrnis beam Brooklyn 8:30 pm \$15
- Wayne Krantz, Keith Carlock, Tim Lefebvre Idium 8, 10 pm \$35-45
- Roni Ben-Hur Quartet with George Cables, Harvie S, Victor Lewis Jazz at Kitano 8, 10 pm \$34
- Ghidorah: Marcus Strickland, JD Allen, Stacy Dillard, Eric Wheeler, Rodney Green The Jazz Gallery 7:30, 9:30 pm \$30
- David Durrah Jam Session Jazz Museum in Harlem 2 pm
- Vijay Iyer Trio with Stephan Crump, Tyshawn Sorey and guest Wadada Leo Smith Jazz Standard 7:30, 9:30 pm \$35
- Nicholas Olynciw/Aaron Holthus Knickerbocker Bar & Grill 9 pm
- Michael Weiss, Paul Gill, Mark Taylor; Bob DeMeo, Neal Kirkwood, Ratzo Harris Mezzrow 7:30, 10:30 pm \$20
- Jimmy Greene Quintet with Lage Lund, Aaron Goldberg, Reuben Rodgers, Kendrick Scott Miller Theatre 8 pm \$20
- JC Hopkins Biggish Band with Nico Sarbanes, Karlea Lynne Minton's 7:30, 9:30 pm \$25
- Oran Etkin's Timbalooloo National Sawdust 11 am \$20
- Banana Puddin' Jazz: Samara Joy McLendon with Jason Clotter, David Korey, Leonid Morozov Nuyorcan Poets Café 9:30 pm \$15
- Triad Brass Band Radeagast Hall 3 pm
- Transformation: Jazz at Lincoln Center Orchestra with guests Glenn Close, Justin Vivian Bond, Adriane Lenox Rose Theater 8 pm \$40-150
- Rod Williams Sistas' Place 9, 10:30 pm \$25
- Scott Wendholt/Adam Kolker Quartet with Ugonna Okegwo, Adam Nussbaum; Joe Farnsworth Quartet with Abraham Burton, Davis Whitfield, John Webber; Philip Harper Quintet Smalls 7:30, 10:30 pm 1 am \$20
- A Tribute to J.J. Johnson: Steve Davis Correlations Sextet with Josh Bruneau, Wayne Escoffery, David Hazeltine, Gerald Cannon, Jonathan Barber Smoke 7, 9, 10:30 pm \$40
- Albert Marques Quartet with Manel Fortia, Daniel Dor, Antonio Lizana Soapbox Gallery 6:30 pm \$20
- Ayman Fanous Quartet with Denman Maroney, Jason Hwang, Ned Rothenberg Spectrum 8 pm \$15
- Kris Davis/Ingrid Laubrock The Stone at The New School 8:30 pm \$20

- Jakob Bro Quartet with Mark Turner, Thomas Morgan, Joey Baron Village Vanguard 8:30, 10:30 pm \$35
- Josh Evans Quartet with Theo Hill, Alex Claffy, Chris Beck Zinc Bar 7:30, 9 pm \$30
- Axel Tosca Band with Xiomara Laugart Zinc Bar 10:30 pm 12 am \$20

Sunday, February 2

- Ben Winkelman Quartet with Chase Baird, Pablo Menares, Kush Abadey 55Bar 9:30 pm
- New Alchemy Jazz Orchestra with Nicole Zuraitis Birdland 5:30 pm \$30
- George Kontrafouris Trio with Kimon Karoutzos, Jason Wastor Birdland Theater 7 pm \$20-30
- NYU Wayne Shorter Ensemble led by Dave Pietro with Alex Ramirez, Calvin Sexton, Talia Rubenstein, Dahye Kwon, Sean Hannon, Lucas Ebeling Blue Note 11:30 am 1:30 pm \$39.50
- Igor Butman and The Moscow Jazz Orchestra Blue Note 8, 10:30 pm \$35
- Nilson Matta's Brazilian Voyage Quintet with Steve Wilson, Helio Alves, Adriano Santos, Felipe Galganni Dizzy's Club 7:30, 9:30 pm \$40
- Judi Silvano/Bruce Arnold; TJ Borden, James McKain, J. Guy Loughlin Downtown Music Gallery 6, 7 pm
- Terry Waldo's Gotham City Band; Jade Systelien Fat Cat Big Band Fat Cat 6, 8:30 pm \$10
- William Hooker's Let Music Be Your Brunch Funkadelic Studios 11 am
- Ted Brown Quintet with Brad Linde, Gary Versace, Aaron Quinn, Deric Dickens The Jazz Gallery 2, 4 pm \$25
- The Music of Moondog—Ghost Train Orchestra: Brian Carpenter, Andy Laster, Dennis Lichtman, Matt Bauder, Max Moston, Dina Maccabee, Karen Waltuch, Alex Waterman, Sara Schoenbeck, Curtis Hasselbring, Ron Caswell, Brandon Seabrook, Chris Lightcap, Rob Garcia, David Cossin with guests Theo Bleckmann, JG Thirlwell, Joan Wasser Le Poisson Rouge 8 pm \$15-20
- David Morgan/Kevin Blancq; Raphael D'Lugoff, Paul Gill, Vinnie Sperrazza Mezzrow 7:30, 10:30 pm \$20
- Nicole Pasternak Trio with Roni Ben-Hur, Harvie S North Square Lounge 12:30, 2 pm
- Jesse Harris' Cosmo Rizzoli Bookstore 5 pm \$20
- Deb Auer, Lucy Gallier, Murray Wall Russian Samovar 3 pm
- Chris Dingman Quartet with Miriam Elhajji, Ike Sturm, Zaneta Sykes Saint Peter's Church 6 pm
- Russ Lossing, Cameron Brown, Billy Mintz, Lena Bloch Scholes Street Studio 7:30 pm \$10
- Shrine Big Band: Don Chapman, Alan Davis, Ethan Helm, Elijah Shiffer, Dave Sewelson, Andrew Hadro, James Rogers, Mark Broschinsky, Sateish Indofunk, Mike Gorham, Matt McDonald, Jon Panikkar, Eric Plaks, Aron Namenwirth, Yutaka Takahashi Shrine 8 pm
- Brandon Sanders Sextet with Zet Harris, Mike Ledonne, JS Williams, Imani Grace, John Webber; David Gibson Smalls 7:30 pm 1 am \$20
- A Tribute to J.J. Johnson: Steve Davis Correlations Sextet with Josh Bruneau, Wayne Escoffery, David Hazeltine, Gerald Cannon, Jonathan Barber Smoke 7, 9, 10:30 pm \$40
- Bill Stevens Songbook with Corey Larson, Paul Pricer Tomi Jazz 7 pm

- Jakob Bro Quartet with Mark Turner, Thomas Morgan, Joey Baron Village Vanguard 8:30, 10:30 pm \$35

Monday, February 3

- Mike Stern 55Bar 10 pm
- Jochen Rueckert Trio with Mark Turner, Matt Penman Bar Lunático 8:30, 10 pm \$10
- Jacob Kohlhas Trio with Daniel Wallace, Trevor Brown; Naama Gheber Trio with Greg Ruggiero, Vince Dupont Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Chris Byars Original Sextet with Zaid Nasser, John Mosca, Stefano Doglioni, Ari Roland, Phil Stewart Birdland Theater 8:30 pm \$20-30
- Patrick Golden, Daniel Carter, Dustin Carlson; Stephen Gauci, Adam Lane, Kevin Shea; Aaron Rubinstein/Michael Larocca; Aaron Quinn, Nolan Tsang, Deric Dickens; Jonathon Goldberger Ensemble; Florian Herzog, Keisuke Matsuno, Raf Vertessen Bushwick Public House 7 pm \$10
- Behn Gillece; Billy Kaye Jam Fat Cat 9 pm 12:30 am \$10
- Harvey Diamond/Cameron Brown; Pasquale Grasso Mezzrow 7:30, 10:30 pm \$20
- Jon Cowherd with Steve Cardenas, Tony Scherr, Allan Mednard Rockwood Music Hall Stage 3 7:30 pm \$15
- Rodney Green Group; Joe Farnsworth Group; Ben Barnett Smalls 7:30, 10:30 pm 1 am \$20
- Sigurd Hole solo; David Rothenberg solo Weill Recital Hall at Carnegie Hall 8 pm \$25
- Tsutomu Nakai Trio with Lonnie Plaxico, Dwayne "Cook" Broadnax Zinc Bar 7:30, 9 pm \$25

Tuesday, February 4

- Ben Monder 55Bar 7 pm
- Hila Kulik Group Bar Lunático 8:30, 10 pm \$10
- Jacob Kohlhas Trio with Daniel Wallace, Trevor Brown; Matt Kane Trio with Steve Cardenas, Ben Allison Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Lionel Hampton Big Band: Jason Marsalis, Cleave Guyton, Marshall McDonald, Lance Bryant, Jerry Weldon, James Stewart, Robert Trowers, Alex Jeun, Jeff Nelson, Anibal Martinez, Jon Mark McGowan, Vinnie Cutro, Reggie Pitman, Kuni Milano, Christian Fabian, David F. Gibson Birdland 8:30, 11 pm \$40
- Melvis Santa y Ashedi; Los Habaneros The Django at Roxy Hotel 7:30, 10:30 pm
- Steve Nelson; ProudYuma; Russ Nolan Fat Cat 7, 9 pm 12:30 am \$10
- Ethan Iverson Trio with Dylan Reis, Vinnie Sperrazza; Anthony Womsey, Ugonna Okegwo, Diego Voglino Halyard's 8, 10 pm \$10
- Lex Kortan Quartet Jazz at Kitano 8 pm
- Ravi Coltrane Quartet with Orrin Evans, Bob Hurst, Allan Mednard Jazz Standard 7:30, 9:30 pm \$30
- Deanna Kirk, Yaniv Taubehouse, Rick Rosato, Jerad Lippi; Naama Gheber Mezzrow 7:30, 10:30 pm \$20
- Diane Moser Big Band New York City Baha'i Center 8, 9:30 pm \$15
- Kate Gentile's Find Letter X; Kalia Vandever Trio SEEDS 8, 9:30 pm
- Justin Robinson Quartet with Sharp Radway, Santi Debriano, Taru Alexander; Jon Elbaz Smalls 7:30 pm 1 am \$20
- Sylvie Courvoisier, John Zorn, Jorge Roeder The Stone at The New School 8:30 pm \$20
- Fred Hersch Trio with John Hébert, Eric McPherson Village Vanguard 8:30, 10:30 pm \$35



DAN ROSENBOOM
ABSURD IN THE ANTHROPOCENE

THURS FEB 6 11:00PM

FEATURING
DAVID BINNEY
GAVIN TEMPLETON
ALEXANDER NOICE
JAKE VOSSLER
JERRY WATTS JR.
GARY NOVAK

151 AVENUE C (between 9th/10th)
 EAST VILLAGE
 NYC, NY 10009
 NUBLU.NET

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Wednesday, February 5

- Benny Meets Artie: Peter and Will Anderson Sextet with Molly Ryan, Rossano Sportiello, Clovis Nicolas, Phil Stewart
54 Below 7 pm \$40-80
55Bar 10 pm
- Mike Stern
- Tamuz Nissim Quartet with George Nazos, Harvie S, Tony Jefferson
An Beal Bocht Café 8, 9:30 pm \$20
- Brian Krock, Kenji Herbert, Keisuke Matsuno; Kenny Warren Trio with Matthias Pichler, Flin van Hemmen
Balboa 8 pm
- Gerald Cleaver's Sun Burn Out Your Eyes with Brandon Seabrook, Brandon Lopez
Bar Bayeux 8 pm
- Juan Munguia Trio with Trevor Brown, Jason Wastor
Bar Next Door 6:30 pm \$12
- Lionel Hampton Big Band: Jason Marsalis, Cleave Guyton, Marshall McDonald, Lance Bryant, Jerry Weldon, James Stewart, Robert Trowers, Alex Jeun, Jeff Nelson, Anibal Martínez, Jon Mark McGowan, Vinnie Cutro, Reggie Pitman, Ray Gallon, Christian Fabian, David F. Gibson
Birdland 8:30, 11 pm \$40
- Barbara Fasano with Eric Comstock, Sean Smith
Birdland Theater 7 pm \$20-30
Blue Note 8, 10:30 pm \$45
- Dee Dee Bridgewater
- Manuel Valera's Cuban Express Big Band; Antoine Drye Quintet
The Django at Roxy Hotel 7:30, 10:30 pm
- Raphael D'lugoff Trio +1; Groover Trio; Ned Goold Jam
Fat Cat 7, 9 pm 12:30 am \$10
- Louis Armstrong Legacy Jam led by Carol Sudhalter
Flushing Town Hall 7 pm \$10
- Jessica Ackerey/Marc Edwards; The Skull Practitioners: Jason Victor, Kenneth Levine, Alex Baker
Happylucky no.1 8 pm \$20
- Ken Kobayashi Trio with Yusuke Kono, Andrea Veneziani
Jazz at Kitano 8, 10 pm \$18
- Ravi Coltrane Quartet with Orrin Evans, Bob Hurst, Allan Mednard
Jazz Standard 7:30, 9:30 pm \$30
- Jim Ridl, Tim Armacost, Jay Anderson; Julius Rodriguez
Mezzrow 7:30, 10:30 pm \$20
- Richard Tabnik Quartet with Harvey Diamond, Jeff Dingler, Skip Scott
Michiko Studios 8 pm \$20
- Rafiq Bhatia with Vuyo Sotashe, Chris Pattishall
National Sawdust 8 pm \$20
Rockwood Music Hall Stage 1 12 am
- Zach Brock
- Erii Perez, Takaaki Otomo, Yoshi Waki
Saint Peter's Church 1 pm \$10
- Tony Moreno Group with Marc Mommaas, Ron Horton, Aruán Ortiz, Ugonna Okegwo; Matt Haviland Quartet with Dave Kikoski, Ugonna Okegwo, Winard Harper; Neal Caine
Smalls 7:30, 10:30 pm 1 am \$20
- Steve Kroon Sextet with Craig Rivers, Bryan Carrott, Igor Atalita, Donald Nicks, Joel Mateo
Smoke 7, 9, 10:30 pm \$20
- Caili O'Doherty solo
Soapbox Gallery 7:30 pm \$20
- Sylvie Courvoisier, Ned Rothenberg, Mark Feldman, Mat Maneri
The Stone at The New School 8:30 pm \$20
- Fred Hersch Trio with John Hébert, Eric McPherson
Village Vanguard 8:30, 10:30 pm \$35
- Felix Peikil Quartet and Vando Jam
Zinc Bar 9 pm

Thursday, February 6

- Jinjoo Yoo Duo
1986 Est. Wine Bar & Lounge 8 pm
- Amy Cervini
55Bar 7 pm
- Olin Clark Trio with Dan Montgomery, Owen Hyde; Daan Kleijn Trio with Sam Yahel, Jochen Rueckert
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Rachel Therrien
Birdland 5:30 pm \$30
- Lionel Hampton Big Band: Jason Marsalis, Cleave Guyton, Marshall McDonald, Lance Bryant, Jerry Weldon, James Stewart, Robert Trowers, Alex Jeun, Jeff Nelson, Anibal Martínez, Jon Mark McGowan, Vinnie Cutro, Reggie Pitman, Kuni Milano, Christian Fabian, David F. Gibson
Birdland 8:30, 11 pm \$40
- David DeJesus Quintet with Brandon Lee, Donald Vega, Doug Weiss, Chris Smith
Birdland Theater 7 pm \$20-30
Blue Note 8, 10:30 pm \$45
- Dee Dee Bridgewater
- Jazz is Phish
Brooklyn Bowl 8 pm \$15
- Cafe Bohemia Jazz Quartet with Mara Kaye, Jon-Erik Kellso
Café Bohemia 8 pm \$20
- David Chesky's Jazz in the New Harmonic with Javon Jackson, Jeremy Pelt, Peter Washington, Billy Drummond
Dizzy's Club 7:30, 9:30 pm \$35
The Django at Roxy Hotel 7:30, 10:30 pm
- Joe Farnsworth; Mark Whitfield
- Radam Schwartz Quartet; Saul Rubin Zebtet; Will Terrill
Fat Cat 7, 10 pm 1:30 am \$10
Ginny's Supper Club 7, 9 pm \$25
- Pedrito Martinez
- Jeff Davis' The Fastness with Tony Malaby, Russ Lossing, Eivind Opsvik
Greenwich House Music School 8 pm \$15
Happylucky no.1 7:30 pm \$20
- Christine Correa
- Federico Fellini Centennial Celebration: Enrico Pieranunzi Trio with Luca Bulgarelli, Mauro Beggio
Italian Cultural Institute 6 pm
- Aaron Shragge/Ben Monder
Jalopy 8 pm \$15
- Airtrain Jazz Festival: Kevin L. McNeal
Jamaica Air Train Station 5 pm
- Yuko Ito Quartet with Helio Alves, Eduardo Belo, Mauricio Zottarelli
Jazz at Kitano 8, 10 pm \$18
- Gabriel Chakarji's New Beginnings with Ana Carmela Ramirez, Morgan Guerin, Juan Diego Villalobos, Dean Torrey, Jongkuk Kim, Daniel Prim
The Jazz Gallery 7:30, 9:30 pm \$15
- Ravi Coltrane Quartet with Orrin Evans, Bob Hurst, Jeff "Tain" Watts
Jazz Standard 7:30, 9:30 pm \$30
- Andrea Wolper Trio with Michael Howell, Ken Filiano
Le Chélie 8 pm \$15
- Chris Pattishall, Barry Stephenson, T.J. Reddick; Spike Wilner
Mezzrow 7:30, 10:30 pm \$20
- Dan Rosenboom's Absurd in the Anthropocene with David Binney, Gavin Templeton, Alexander Noice, Jake Vossler, Jerry Watts, Jr., Gary Novak
Nublu 151 8 pm \$15
- IN Trio: Harvie S, Tim Armacost, Christian Finger
Silvana 6 pm
- Brandi Disterheft Group; Jonathan Saraga Sextet with Remy Le Boeuf, Jonathan Saraga, Jeff Miles, Marko Chumchetz, Rick Rosato, Kenneth Salters
Smalls 7:30, 10:30 pm \$20
- Eddie Henderson Quintet with Donald Harrison, Peter Zak, Gerald Cannon, Mike Clark
Smoke 7, 9, 10:30 pm \$38
- Sylvie Courvoisier/Mary Halvorson
The Stone at The New School 8:30 pm \$20
- Radiant Others: Dan Blalock/Nick Milevoi
Town & Village Synagogue 8 pm \$15
- Agustín Grasso Trio with Benno Marmur, Adam Gay
Uke Hut 8 pm \$20
- Fred Hersch Trio with John Hébert, Eric McPherson
Village Vanguard 8:30, 10:30 pm \$35

Friday, February 7

- Anna Kolchina/Jinjoo Yoo
1986 Est. Wine Bar & Lounge 9 pm
- Rob Fulton
Assinie 9 pm
- Freddie Bryant Trio with Luques Curtis, Andrew Atkinson
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Lionel Hampton Big Band: Jason Marsalis, Cleave Guyton, Marshall McDonald, Lance Bryant, Jerry Weldon, James Stewart, Robert Trowers, Alex Jeun, Jeff Nelson, Anibal Martínez, Jon Mark McGowan, Vinnie Cutro, Reggie Pitman, Ray Gallon, Christian Fabian, David F. Gibson
Birdland 8:30, 11 pm \$40

- Michael Wolff Trio with Ben Allison, Allan Mednard
Birdland Theater 7, 9:45 pm \$20-30
Blue Note 8, 10:30 pm \$45
Café Bohemia 8 pm \$20
- Dee Dee Bridgewater
- David Ostwald's Hot Four
- Jon Naberezny and The Westside Trio
Café Bohemia 10 pm \$20
- Strictly For The Birds: MJ Territo, David Pearl, Paul Beaudry, Jarrett Walsler with guest Wendy Luck
Club Bonafide 8 pm \$15
- Charlie Sepulveda and The Tumaround with Norberto Ortiz, Bienvenido Dinzey, Gabriel Rodriguez, Francisco Alcalá, Gadwin Vargas
Dizzy's Club 7:30, 9:30 pm \$40
- Ken Fowser Quintet; Robert Edwards Quintet with Vanessa Perea
The Django at Roxy Hotel 7:30, 10:30 pm
- Jon Beshay; Jared Gold/Dave Gibson; Nick Hempton
Fat Cat 6, 10:30 pm 1:30 am \$10
Gin Fizz Harlem 8, 9:15 pm \$20
- Ginetta's Vendetta
- Tatiana Eva-Marie and The Avalon Jazz Band
Ginny's Supper Club 8 pm \$20
- Marty Ehrlich Trio Exaltation with Michael Formanek, Tomas Fujiwara
Happylucky no.1 8 pm \$20
Jazz 966 8 pm \$20
- LaDee Streeter Band
- Scott Robinson/Frank Kimbrough
Jazz at Kitano 8, 10 pm \$34
- Eric Harland
The Jazz Gallery 7:30, 9:30 pm \$30
- Ravi Coltrane Quartet with Orrin Evans, Bob Hurst, Jeff "Tain" Watts
Jazz Standard 7:30, 9:30 pm \$35
Knickerbocker Bar & Grill 9 pm
- Pete Malinverni Duo
- Chuck Redd, John DiMartino, Martin Wind; Tardo Hammer
Mezzrow 7:30, 10:30 pm \$20
Minton's 7:30, 9:30 pm \$25
- Andy Bey
- Helio Alves/Tyler Blanton Group with Edward Perez, Tiago Michelin
Neighborhood Church of Greenwich Village 8, 9:30 pm
Radeagast Hall 9 pm
- Hudson Horns
- Patience Higgins Quartet
- Rachel Z. Hakim; Quincy Phillips Group; Wallace Roney, Jr.
Smalls 7:30, 10:30 pm 1 am \$20
- Eddie Henderson Quintet with Donald Harrison, Peter Zak, Gerald Cannon, Mike Clark
Smoke 7, 9, 10:30 pm \$38
Soapbox Gallery 8 pm \$20
- Pablo Vergara
- Sylvie Courvoisier Trio with Thomas Morgan, Kenny Wollesen
The Stone at The New School 8:30 pm \$20
- Fred Hersch Trio with John Hébert, Eric McPherson
Village Vanguard 8:30, 10:30 pm \$35

Saturday, February 8

- Tyler Blanton/Helio Alves
Bar Lunático 8:30, 10 pm \$10
- Quentin Angus Trio with Can Olgan, Rogério Boccato
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Lionel Hampton Big Band: Jason Marsalis, Cleave Guyton, Marshall McDonald, Lance Bryant, Jerry Weldon, James Stewart, Robert Trowers, Alex Jeun, Jeff Nelson, Anibal Martínez, Jon Mark McGowan, Vinnie Cutro, Reggie Pitman, Kuni Milano, Christian Fabian, David F. Gibson
Birdland 8:30, 11 pm \$40
- Michael Wolff Trio with Ben Allison, Allan Mednard
Birdland Theater 7, 9:45 pm \$20-30
Blue Note 8, 10:30 pm \$45
Club Bonafide 8 pm \$10
- Dee Dee Bridgewater
- Nate Sparks Big Band
- Charlie Sepulveda and The Tumaround with Norberto Ortiz, Bienvenido Dinzey, Gabriel Rodriguez, Francisco Alcalá, Gadwin Vargas
Dizzy's Club 7:30, 9:30 pm \$45
- Joe Magnarelli Quintet; "King" Solomon Hicks
The Django at Roxy Hotel 7:30, 10:30 pm
- Vanderlei Pereira Quintet; Darrell Green; Greg Glassman Jam
Fat Cat 7, 10 pm 1:30 am \$10
Gin Fizz Harlem 8, 9:15 pm \$20
Ginny's Supper Club 8 pm \$20
Happylucky no.1 8 pm \$20
Issue Project Room 8 pm
- Scott Robinson/Frank Kimbrough
Jazz at Kitano 8, 10 pm \$34
- Eric Harland
The Jazz Gallery 7:30, 9:30 pm \$30
- Ravi Coltrane Quartet with Orrin Evans, Bob Hurst, Jeff "Tain" Watts
Jazz Standard 7:30, 9:30 pm \$35
Knickerbocker Bar & Grill 9 pm
- Pete Malinverni Duo
- Chuck Redd, John DiMartino, Martin Wind; Jon Davis
Mezzrow 7:30, 10:30 pm \$20
Minton's 7:30, 9:30 pm \$25
Nublu 151 8 pm \$15
- JC Hopkins Biggish Band
- Ben Williams' I Am A Man
- Mark Guiliana's HEERNT
Rockwood Music Hall Stage 2 7 pm \$20-25
- Franklin Kiermyer's Scatter The Atoms That Remain with Michael Troy, Davis Whitfield, Otto Gardner
- African Rhythms Tribute Band
- Rachel Z. Hakim; Quincy Phillips Group; Mimi Jones and The Lab Session
Smalls 7:30, 10:30 pm 1 am \$20
- Eddie Henderson Quintet with Donald Harrison, Peter Zak, Gerald Cannon, Mike Clark
Smoke 7, 9, 10:30 pm \$38
Soapbox Gallery 8 pm \$20
- Ari Hoenig/Dan Weiss
- Sylvie Courvoisier Trio with Wadada Leo Smith, Kenny Wollesen
The Stone at The New School 8:30 pm \$20
- Fred Hersch Trio with John Hébert, Eric McPherson
Village Vanguard 8:30, 10:30 pm \$35
- David Weiss Sextet with Myron Walden, Geoffrey Keezer, Tyrone Allen, Darrell Green
Zinc Bar 7:30, 9 pm \$30
- Robert Dick/Thomas Buckner
Zürcher Gallery 6 pm \$20

Sunday, February 9

- Jim Campilongo/Luca Benedetti; Adam Klipple's Organ Soul Explosion
55Bar 6, 9:30 pm
Birdland 5:30 pm \$30
Birdland 9:45 pm \$30
- Jihye Lee Orchestra
- Jane Irving Quartet
- Svetlana's Sunday at the Movies
Blue Note 11:30 am 1:30 pm \$39.50
- Dee Dee Bridgewater
- Charlie Sepulveda and The Tumaround with Norberto Ortiz, Bienvenido Dinzey, Gabriel Rodriguez, Francisco Alcalá, Gadwin Vargas and guest Randy Brecker
Dizzy's Club 7:30, 9:30 pm \$35
- Guillermo Gregorio, Ivan Barenboim, Nick Jozwiak; Jesse Dulman Quintet with Blaise Siwula, Ras Moshe Burnett, Dave Sewelson, Leonid Galaganov
Downtown Music Gallery 6, 7 pm
- Terry Waldo's Gotham City Band; Olegario Diaz
Fat Cat 6, 9 pm \$10
- Intergenerational Jazz Jam—Charlie Parker Centennial Celebration: Eli Yamin, Bruce Edwards, Jennifer Vincent, Dwayne "Cook" Broadnax and guest Knoel Scott
Jazz Museum in Harlem 2 pm \$10
- Ravi Coltrane Quartet with Orrin Evans, Bob Hurst, Jeff "Tain" Watts
Jazz Standard 7:30, 9:30 pm \$30
- Eliane Amherd Band
- Glenn Zaleski/Mark Zaleski; Panas Athanatos
Mezzrow 7:30, 10:30 pm \$20
Minton's 7:30, 9:30 pm \$20
- Vanisha Gould
- Roz Corral Trio with Paul Meyers, Jay Anderson
North Square Lounge 12:30, 2 pm
The Owl Music Parlor 7:30 pm \$10
Saint Peter's Church 6 pm
SEEDS 8:30 pm
- Caroline Davis Trio
- Naadje Noordhuis Quintet
- Tima Angulo 4tet
- Claire Daly Quartet with Jon Davis, Marcus McLaurine, Peter Grant; Jim Greene Quartet with Justin Flynn, Steve Emerson, Joe Strasser
Smalls 7:30, 10:30 pm \$20

- Eddie Henderson Quintet with Donald Harrison, Peter Zak, Gerald Cannon, Mike Clark
Smoke 7, 9, 10:30 pm \$38
Soapbox Gallery 7 pm \$20
- Emilio Teubal Trio
- Linda Presgrave Quartet with Stan Chovnick, Kenji Yoshitake, Seiji Ochiai
Tom Jazz 7 pm
- Fred Hersch Trio with John Hébert, Eric McPherson
Village Vanguard 8:30, 10:30 pm \$35

Monday, February 10

- Jim Ridl; Mike Stern
55Bar 7, 10 pm
- Matt Darriau's Yo Lateef Band with Peck Allmond, Arthur Kell, Steve Johns
Bar Lunático 8:30, 10 pm \$10
- Andy Bianco Trio with Nathan Peck, Paul Wells; Dana Reedy Trio with Justin Lees, James Robbins
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Arianna Neikrug Quartet
Birdland Theater 7, 9:45 pm \$20-30
- Sofia Kriger, Kenneth Jimenez, Vicente Hansen; Stephen Gauci, Adam Lane, Kevin Shea; Brian Drye, Jonathan Goldberg, Jeff Davis; Kaelen Ghandhi, Elinor Speirs, Kyle Motl, Raf Vertessen; Ishmael Ali, Anna Webber, Jake Henry, Stephen Boegehold, Raf Vertessen; Raf Vertessen/Daniel Silliman
Bushwick Public House 7 pm \$10
- Melissa Aldana Quartet with Sam Harris, Pablo Menares, Kush Abadey
Dizzy's Club 7:30, 9:30 pm \$35
- Ned Goold Quartet; Billy Kaye Jam
Fat Cat 9 pm 12:30 am \$10
- JFA Jam Session
Jazz Museum in Harlem 6:30 pm
- Marko Chumchetz, Joris Teepe, Billy Hart; Pasquale Grasso
Mezzrow 7:30, 10:30 pm \$20
National Arts Club 9 pm \$25
- Michela Marino Lerman
- Gene Lake, David Gilmore, Fima Ephron, Federico Gonzalez Pena
Nublu 151 8 pm \$10
- Jim Campilongo Trio with Chris Morrissey, Josh Dion and guests Jeff Taylor, Morgan Weidinger
Rockwood Music Hall Stage 2 10:15 pm
- Shai Bachar solo
Soapbox Gallery 7:30 pm \$20
- Micah Thomas Trio
- Ari Hoenig Trio with Nitai Hershkovits, Benjamin Tiberio; Joe Farnsworth Group; Ben Barnett
- Mark Whitfield Trio with Santi Debriano, Victor Lewis
Zinc Bar 7:30, 9 pm \$20

Tuesday, February 11

- Stan Killian
55Bar 7 pm
- Nico Soffiato Group with Allison Miller
Bar Lunático 8:30, 10 pm \$10
- Owen Chen Trio with Jae Hyun Cho, Ele Howell
Bar Next Door 6:30 pm \$12
- Catherine Russell and Septet with Matt Munisteri, Mark Shane, Tal Ronen, Mark McLean, Jon-Erik Kellso, Evan Amtzen, John Allred
Birdland 8:30, 11 pm \$40
- Eli Degibri Quartet with Tom Oren, Alon Near, Eviatar Silvnik
Blue Note 8, 10:30 pm \$25
Café Bohemia 8 pm \$15
- Peter Bernstein solo
- Melissa Aldana Quartet with Sam Harris, Pablo Menares, Kush Abadey
Dizzy's Club 7:30, 9:30 pm \$35
Dizzy's Club 11:15 pm \$5
The Django at Roxy Hotel 11 pm
- Jonathan Goldberger Quartet with Mat Maneri, Simon Jermyn, Gerald Cleaver; Nate Radley Trio
Hayward's 8, 10 pm \$10
- Michael Blake's Eddie Who with Clark Gayton, Tony Mason
InterContinental New York Barclay's Penthouse Suite 7 pm \$35
- Becca Patterson Quartet
Jazz at Kitano 8 pm
- Michael Leonhart Orchestra
Jazz Standard 7:30, 9:30 pm \$30
- Michelle Walker, Sean Fitzpatrick, Sam Bevan; Vanessa Perea
Mezzrow 7:30, 10:30 pm \$20
- Enrico Granatei Trio with Mafalda Minnozzi, Paul Ricci
New York City Bahai Center 8, 9:30 pm \$15
- Kaze: Satoko Fujii, Kappa Maki, Christian Bezos, Peter Menard
Roulette 8 pm \$18
SEEDS 8:30 pm
- Adam O'Farrill's Stranger Days
- Marc Ribot with Rose Bianca Claircior, Woulele Marcelin, Kleser Pierre, Jean E. Montana, Anderson Antoine, Yves Boyer, Ernst Besic, Morgan Zwerlein
The Stone at The New School 8:30 pm \$20
- Vanguard Jazz Orchestra: Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, Nick Marchione, John Chudoba, Terrell Stafford, Scott Wendholt, Marshall Gilkes, Jason Jackson, Dion Tucker, Douglas Purviance, Adam Birnbaum, David Wong, John Riley
Village Vanguard 8:30, 10:30 pm \$35

Wednesday, February 12

- Melissa Stylianou; Mike Stern
55Bar 7, 10 pm
- Jeremy Pelt Quartet with Stacy Dillard, Clovis Nicolas, Diego Ramirez
Bar Bayeux 8 pm
- Artur Akhmetov Trio with Nathan Garrett, Samvel Sarkisyan
Bar Next Door 6:30 pm \$12
- Catherine Russell and Septet with Matt Munisteri, Mark Shane, Tal Ronen, Mark McLean, Jon-Erik Kellso, Evan Amtzen, John Allred
Birdland 8:30, 11 pm \$40
- Champion Fulton Quartet with Stephen Fulton, Hide Tanaka, Xaver Hellmeier
Birdland Theater 7, 9:45 pm \$20-30
- Bobby Watson's Horizon with Terrell Stafford, Edward Simon, Essiet Essiet, Victor Lewis
Dizzy's Club 7:30, 9:30 pm \$35
Dizzy's Club 11:15 pm \$5
- Evan Sherman Big Band; Barry Stephenson Quintet
The Django at Roxy Hotel 7:30, 10:30 pm
Drom 8 pm \$10
- Dezron Douglas
- Raphael D'lugoff Trio +1; Joe Farnsworth Trio; Ned Goold Jam
Fat Cat 7, 9 pm 12:30 am \$10
- Leonisa Ardizzone Quartet with Jess Jurkovic, Mark Wade, Justin Jay Hines
Jazz at Kitano 8, 10 pm \$18
- Oded Tzur Quartet with Nitai Hershkovits, Petros Klampanis, Johnathan Blake
Jazz Standard 7:30, 9:30 pm \$30
- Rale Micic, Nitzan Gavrieli, Steve LaSpina; Sullivan Fortner
Mezzrow 7:30, 10:30 pm \$20
- Lew Tabackin Trio with Boris Kozlov, Mark Taylor
Michiko Studios 8 pm \$20
- Spencer Zahn; Jonah Parzen-Johnson solo; Lisa Hoppe's Third Reality with David Leon, Tal Yahalom
Nublu 151 8 pm \$10
- A Rhapsody of Gershwin: Matt Baker, Nicole Zuraitis, Curtis Nowosad
Saint Peter's Church 1 pm \$10
- Samir Zarif Quintet with Justin Swiney, Yoshiki Yamada, Noah MacNeil, Natalie Oliveri; Nasheet Waits/Abraham Burton Blood Brothers with Marvin Sewell, Luques Curtis
Smalls 7:30, 10:30 pm \$20
- Alex Claffy Quintet with Chad Lefkowitz-Brown, Jaleel Shaw, Julius Rodriguez, Adam Arruda
Smoke 7, 9, 10:30 pm \$20
- Sean Wayland solo
Soapbox Gallery 7:30 pm \$20
- Marc Ribot, Greg Lewis, Gerald Cleaver
The Stone at The New School 8:30 pm \$20
- Terraza 7 Jam Session led by John Yao
Terraza 7 9 pm
- Vanguard Jazz Orchestra: Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, Nick Marchione, John Chudoba, Terrell Stafford, Scott Wendholt, Marshall Gilkes, Jason Jackson, Dion Tucker, Douglas Purviance, Adam Birnbaum, David Wong, John Riley
Village Vanguard 8:30, 10:30 pm \$35

Thursday, February 13

- **Jinjo Yoo Duo** 1986 Est. Wine Bar & Lounge 8 pm
- **Nicole Zuraitis** 55Bar 7 pm
- **Jackie Williams Quartet** 96th Street Library 4:30 pm
- **Noah Becker Trio with Matthew Tillman, Steve Williams; Tim Mirth Trio with Mike Foria, Stephen Renko** Bar Next Door 6:30, 8:30, 10:30 pm \$12
- **Alyssa Allgood Quartet with Michael Kanan, Joe Strasser, John Sims and guest Joel Frahm** Birdland 5:30 pm \$30
- **Catherine Russell and Septet with Matt Munisteri, Mark Shane, Tal Ronen, Mark McLean, Jon-Erik Kellso, Evan Amutzen, John Allred** Birdland 8:30, 11 pm \$40
- **Champion Fulton Quartet with Stephen Fulton, Hide Tanaka, Xaver Hellmeier** Birdland Theater 7, 9:45 pm \$20-30
- **Roberta Gambarini and Friends** Blue Note 8, 10:30 pm \$35
- **Endea Owens** David Rubenstein Atrium 7:30 pm
- **Bobby Watson's Horizon with Terrell Stafford, Edward Simon, Essiet Essiet, Victor Lewis** Dizzy's Club 7:30, 9:30 pm \$40
- **Vanisha Gould** Dizzy's Club 11:15 pm \$10
- **John Dokes; Ian Hendrickson-Smith** The Django at Roxy Hotel 7:30, 10:30 pm
- **Jorge Luis Pacheco** Drom 6, 8:30 pm \$69
- **Greg Glassman Quintet** Fat Cat 10 pm \$10
- **Airtrain Jazz Festival: Reggie Woods** Jamaica Air Train Station 5 pm
- **Luis Perdomo Trio with Edward Perez, Daniel Prim** Jamaica Center for Arts and Learning 8 pm \$10
- **Michika Fukumori Quartet with Steve Whipple, Adam Nussbaum** Jazz at Kitano 8, 10 pm \$18
- **Jazz Composers Showcase: Ben Kono, Elijah Shiffer, Jeremy Powell, John Lowery, Andrew Gutauskas, Sam Hoyt, Dan Blankinship, Jon Challoner, Tony Clausi, Matthew McDonald, Sam Blakeslee, Nick Grinder, Rebecca Patterson, Olli Hirvonen, Martha Kato, Evan Gregor, Lee Fish** The Jazz Gallery 7:30, 9:30 pm \$15
- **Emmaline with Chelsea Baratz, Ryan Mondak, Devon Moore, Sam Reuscher, Isaiah Cook** Jazz Standard 7:30, 9:30 pm \$30
- **Manhattan School of Music Jazz Student Composers' Big Band** Manhattan School of Music Neidorff-Karpati Hall 7:30 pm
- **Benny Benack III, Keelan Dimick, Phillip Norris, Joe Peri; Spike Wilner** Mezzrow 7:30, 10:30 pm \$20
- **Cait and The Critters** Radeagast Hall 9 pm
- **Jay Rodriguez Trio with Nick Dunston, Ches Smith; Nasheet Waits/Abraham Burton Blood Brothers with Marvin Sewell, Luques Curtis** Smalls 7:30, 10:30 pm \$20
- **Mary Stallings with David Hazeltine, David "Happy" Williams, Joe Farnsworth** Smoke 7, 9, 10:30 pm \$40
- **Glenn Zaleski/Tomoko Omura** Soapbox Gallery 7:30 pm \$20
- **Robert Dick/Ayman Fanous** SUNY Downstate Campus 7 pm \$20
- **Marc Ribot solo** The Stone at The New School 8:30 pm \$20
- **Sam Sadigursky's The Solomon Diaries with Nathan Koci** Town & Village Synagogue 8 pm \$15
- **Highlights In Jazz 47th Anniversary Gala: Jay Leonhart, Jimmy Cobb, Tomoko Ohno, Memo Acevedo, Aaron Weinstein, Vito Leszczak** Tribeca Performing Arts Center 8 pm \$50
- **Eugene Pugachov Quartet with Chris Bacas, Chris Wright, Evan Hyde** Uke Hut 8 pm \$20
- **Vanguard Jazz Orchestra: Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, Nick Marchione, John Chudoba, Terrell Stafford, Scott Wendholt, Marshall Gilkes, Jason Jackson, Dion Tucker, Douglas Purviance, Adam Birnbaum, David Wong, John Riley** Village Vanguard 8:30, 10:30 pm \$35
- **George Garzone Group with David Kikoski, Peter Slavov, Donald Edwards and guest Zinc Bar 7:30, 9 pm \$35**

Friday, February 14

- **Anna Kolchina/Jinjo Yoo** 1986 Est. Wine Bar & Lounge 9 pm
- **Tessa Souter** 55Bar 6 pm
- **Binky Griptite Orchestra** Bar Lunático 8:30, 10 pm \$10
- **Leandro Pellegrino Trio with Rick Rosato, Lee Fish** Bar Next Door 7:30, 9:30, 11:30 pm \$12
- **Catherine Russell and Septet with Matt Munisteri, Mark Shane, Tal Ronen, Mark McLean, Jon-Erik Kellso, Evan Amutzen, John Allred** Birdland 8:30, 11 pm \$40
- **Roberta Gambarini and Friends** Blue Note 8, 10:30 pm \$35
- **Antonio Ciacca Quartet** Café Bohemia 8, 10 pm \$20
- **Freddy Cole's Songs for Lovers with Joel Frahm, Sam Raderman, Elias Bailey, Jay Sawyer** Dizzy's Club 7, 9:30 pm \$170
- **Vanisha Gould** Dizzy's Club 11:15 pm \$10
- **Danny Jonokuchi and The Revisionists; Rita with Brendan Skidmore** The Django at Roxy Hotel 6:30, 10:30 pm
- **Jorge Luis Pacheco** Drom 6, 8:30 pm \$69
- **Vuyo Sotashe** Ginny's Supper Club 7, 9:30 pm \$30
- **Chris Cochrane with Kevin Bud Jones, Sarah Bernstein, John Thayer** Happy Lucky no. 1 8 pm \$20
- **Annette St. John** Hunts Point Recreation Center 6 pm
- **Numillennium 4** Jazz 966 8 pm \$20
- **Valerie Capers Quartet with Alan Givens, John Robinson, Doug Richardson** Jazz at Kitano 8, 10 pm \$34
- **John Ellis' The Ice Siren with Marcus Rojas, Max Light, Chris Dingman, Maxime Moston, Skye Steele, Joanna Mattrey, Christopher Hoffman, JC Sanford** The Jazz Gallery 7:30, 9:30 pm \$35
- **Mingus Big Band—12th Annual Charles Mingus Festival and High School Competition** Jazz Standard 7:30, 9:30 pm \$30
- **Tatiana Eva-Marie and The Avalon Jazz Band** Kingsborough Community College 7 pm \$40-47
- **Tom Placido, Zwe Le Pere, Vin Scialla** Knickerbocker Bar & Grill 9 pm
- **Joanne Brackeen/Ugonna Okegwu** Mezzrow 7:30 pm \$20
- **Nat Adderley, Jr.** Minton's 7:30, 9:30 pm \$25
- **Black Tie Brass Band** Radeagast Hall 9 pm
- **Nat Dixon Quartet** Room 623 at B2 Harlem 10 pm \$15-20
- **Dianne Reeves** Rose Theater 8 pm \$40-135
- **Uri Caine Trio with Mark Helias, Clarence Penn; Eddie Allen Quintet with Bruce Williams, Oscar Perez, Kenny Davis, Jerome Jennings; JS Williams** Smalls 7:30, 10:30 pm 1 am \$20
- **Mary Stallings with David Hazeltine, David "Happy" Williams, Joe Farnsworth** Smoke 7, 9, 10:30 pm \$40
- **Marc Ribot, Nick Dunston, Jay Rodriguez, Chad Taylor** The Stone at The New School 8:30 pm \$20
- **NY Jazz Flutet** Symphony Space Bar Thalia 9 pm
- **Vanguard Jazz Orchestra: Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, Nick Marchione, John Chudoba, Terrell Stafford, Scott Wendholt, Marshall Gilkes, Jason Jackson, Dion Tucker, Douglas Purviance, Adam Birnbaum, David Wong, John Riley** Village Vanguard 8:30, 10:30 pm \$35
- **Bria Skonberg Quartet with Devin Starks, Darrin Douglas, Chris Pattishall** Zankel Hall 9 pm \$39-49
- **George Garzone/Jerry Bergonzi Group with David Kikoski, Peter Slavov, Donald Edwards** Zinc Bar 7:30, 9 pm \$35

Saturday, February 15

- **Sandy Ewen; Daniel Carter, Aron Namenwirth, Zach Swanson, Billy Mintz; Sarah Bernstein/Daniel Carter** Aron's Place 7:30 pm \$20
- **Pat Bianchi Trio** Bar Lunático 8:30, 10 pm \$10
- **Justein Gulbrandsen Trio with Mike McGuirk, Dayeon Seuk** Bar Next Door 7:30, 9:30, 11:30 pm \$12
- **Catherine Russell and Septet with Matt Munisteri, Mark Shane, Tal Ronen, Mark McLean, Jon-Erik Kellso, Evan Amutzen, John Allred** Birdland 8:30, 11 pm \$40
- **Roberta Gambarini and Friends** Blue Note 8, 10:30 pm \$35

- **Roy Meriwether and The Wade Barnes Tribute Band** Brownsville Heritage House 3 pm
- **Fleur Seule** Café Bohemia 10 pm \$20
- **Freddy Cole's Songs for Lovers with Joel Frahm, Sam Raderman, Elias Bailey, Jay Sawyer** Dizzy's Club 7:30, 9:30 pm \$45
- **Vanisha Gould** Dizzy's Club 11:15 pm \$20
- **Ken Fowser; Lezlie Harrison** The Django at Roxy Hotel 7:30, 10:30 pm
- **Jorge Luis Pacheco** Drom 6, 8:30 pm \$69
- **C. Anthony Bryant** Ginny's Supper Club 8 pm \$25
- **Chris Cochrane with Gordon Beeferman, Stuart Popejoy, Brian Chase** Happy Lucky no. 1 8 pm \$20
- **Herbie Nichols Tribute: Julian Priestner, David Haney, Adam Lane, Bernard "Pretty" Purdie** Jazz at Kitano 8, 10 pm \$34
- **John Ellis' The Ice Siren with Marcus Rojas, Max Light, Chris Dingman, Maxime Moston, Skye Steele, Joanna Mattrey, Christopher Hoffman, JC Sanford** The Jazz Gallery 7:30, 9:30 pm \$35
- **Mingus Big Band—12th Annual Charles Mingus Festival and High School Competition** Jazz Standard 7:30, 9:30 pm \$30
- **Tom Placido, Zwe Le Pere, Vin Scialla** Knickerbocker Bar & Grill 9 pm
- **Joanne Brackeen/Ugonna Okegwu; John Chin** Mezzrow 7:30, 10:30 pm \$20
- **Nat Adderley, Jr.** Minton's 7:30, 9:30 pm \$25
- **Demolition Brass Band** Radeagast Hall 3 pm
- **Dianne Reeves** Rose Theater 8 pm \$40-135
- **Dwight West** Sistas' Place 9, 10:30 pm \$25
- **Uri Caine Trio with Mark Helias, Clarence Penn; Eddie Allen Quintet with Bruce Williams, Oscar Perez, Kenny Davis, Jerome Jennings; Brooklyn Circle** Smalls 7:30, 10:30 pm 1 am \$20
- **Mary Stallings with David Hazeltine, David "Happy" Williams, Joe Farnsworth** Smoke 7, 9, 10:30 pm \$40
- **David Berkman's Piano Hang with Jeb Patton, Brian Charette** Soapbox Gallery 3 pm \$10
- **Voice Three: Adam O'Farrill, Mat Murtz, Griffin Brown; Kevin Sun Quartet with Dana Saul, Walter Stinson, Matt Honor** Spectrum 7 pm \$15
- **Marc Ribot, Shahzad Ismaili, Ches Smith** The Stone at The New School 8:30 pm \$20
- **Vanguard Jazz Orchestra: Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, Nick Marchione, John Chudoba, Terrell Stafford, Scott Wendholt, Marshall Gilkes, Jason Jackson, Dion Tucker, Douglas Purviance, Adam Birnbaum, David Wong, John Riley** Village Vanguard 8:30, 10:30 pm \$35
- **George Garzone/Jerry Bergonzi Group with David Kikoski, Peter Slavov, Donald Edwards** Zinc Bar 7:30, 9 pm \$35

Sunday, February 16

- **Yoon Sun Choi solo** 440Gallery 4:40 pm \$10
- **Ray Anderson** 55Bar 6 pm
- **Shoko Nagai's Tokala with Ron Caswell, Satoshi Takeishi** Barbés 7 pm \$10
- **Seth Weaver Big Band** Birdland 5:30 pm \$30
- **Haruna Fukazawa Quintet with Steve Wilson, David DeMotta, Bill Moring, Steve Johns** Blue Note 11:30 am 1:30 pm \$39.50
- **Roberta Gambarini and Friends** Blue Note 8, 10:30 pm \$35
- **The Bleckmann/Ben Monder; WORKS Trio: Michel Gentile, Daniel Kelly, Rob Garcia** Brooklyn Conservatory of Music 7 pm \$15
- **Freddy Cole's Songs for Lovers with Joel Frahm, Sam Raderman, Elias Bailey, Jay Sawyer** Dizzy's Club 7:30, 9:30 pm \$45
- **Nick Fraser, Tony Malaby, Brandon Lopez; Cheryl Pyle/Robert Dick; Erin Rogers solo** Downtown Music Gallery 6, 7, 8 pm
- **Terry Waldo's Gotham City Band** Fat Cat 6 pm \$10
- **Lucia Stavros; Frank Meadows/John Bohannon; Jessica Ackerley; Sean Hamilton; Sandy Ewen** H100 7 pm \$10
- **Mingus Big Band—12th Annual Charles Mingus Festival and High School Competition** Jazz Standard 7:30, 9:30 pm \$30
- **Eddie Allen Aggregation with Marty Bound, Antoine Drye, Mark McGowan, Vitaly Golovnev, Sam Burtis, Corey Wallace, Nick Grinder, Joe Randazzo, Bruce Williams, Cleave Guyton, Don Braden, Patience Higgins, Carl Maraghi, Oscar Perez, Noah Garabedian, Jerome Jennings** Lafayette Avenue Presbyterian Church 4 pm
- **Alex Wintz, Dave Baron, Jimmy Macbride, Chris Flory** Mezzrow 7:30, 10:30 pm \$20
- **Nat Adderley, Jr.** Minton's 7:30, 9:30 pm \$25
- **Olivia Chindamo Trio with Félix Lemerle, Daniel Duke** North Square Lounge 12:30, 2 pm
- **Keith A. Dames and Dem Kats In Black Hats with James Weidman, Marvin Home, Curtis Lundy** Russian Samovar 3 pm
- **Alexa Tarantino** Saint Peter's Church 6 pm
- **Kyle Benford** SEEDS 8:30 pm
- **Nick Hempton Group; JC Styles Group; David Gibson** Smalls 7:30, 10:30 pm 1 am \$20
- **Mary Stallings with David Hazeltine, David "Happy" Williams, Joe Farnsworth** Smoke 7, 9, 10:30 pm \$40
- **Vicki Burns** Symphony Space Bar Thalia 7 pm
- **Vanguard Jazz Orchestra: Dick Oatts, Billy Drewes, Rich Perry, Ralph Lalama, Gary Smulyan, Nick Marchione, John Chudoba, Terrell Stafford, Scott Wendholt, Marshall Gilkes, Jason Jackson, Dion Tucker, Douglas Purviance, Adam Birnbaum, David Wong, John Riley** Village Vanguard 8:30, 10:30 pm \$35

Monday, February 17

- **Mike Stern** 55Bar 10 pm
- **Chris McCarthy Quintet with Michael Blake, Takuya Kuroda** Bar Lunático 8:30, 10 pm \$10
- **Lisa Hoppe Trio with Joanna Mattrey, Lukas Akintaya; Beat Kaestli Trio with Pete McCann, Gary Wang** Bar Next Door 6:30, 8:30, 10:30 pm \$12
- **Alexis Cole's Love Me or Leave Me: Tin Pan Alley Talks Tinder!** with David Finck, Kenny Hassler Birdland Theater 8:30 pm \$20-30
- **Marcus Strickland's Twi-Life with Mitch Henry, Kyle Miles, Charles Haynes** Blue Note 8, 10:30 pm \$25
- **Brad Farberman, Daniel Carter, Ras Moshe Burnett, Dave Miller; Stephen Gauci, Adam Lane, Kevin Shea; David Haney, Hilliard Greene, Daniel Carter, Matt Lavelle, Reggie Sylvester; Santiago Leibson Trio with Lisa Hoppe, Dayeon Seok; Nick Fraser, Tony Malaby, Darren Johnston, Michael Bates; Noa Fort/Vinnie Sperrazza** Bushwick Public House 7 pm \$10
- **Freddy Cole's Songs for Lovers with Joel Frahm, Sam Raderman, Elias Bailey, Jay Sawyer** Dizzy's Club 7:30, 9:30 pm \$45
- **George Braith; Billy Kaye Jam** Fat Cat 9 pm 12:30 am \$10
- **Danny Fox, Chris van Voorst van Beest, Max Goldman; Pasquale Grasso** Mezzrow 7:30, 10:30 pm \$20
- **Sasha Dobson with Tony Scherr, Kenny Wollesen; Henry Hey with Ryan Scott, Jonathan Maron, Brian Delaney, Daniel Sadownick** Rockwood Music Hall Stage 2 8:30, 10 pm \$10-12
- **Joe Farnsworth; Sean Mason** Smalls 10:30 pm 1 am \$20
- **Sheryl Bailey 3 with Ron Oswanski, Ian Froman** Zinc Bar 7:30, 9 pm \$25

Tuesday, February 18

- **Maucha Adnet, Helio Alves, Guilherme Monteiro** Bar Lunático 8:30, 10 pm \$10
- **Helena Kay Trio with Kaisa Maensivu, Angus Mason; Pravit Srinivat Trio with Daniel Durst, Vinnie Sperrazza** Bar Next Door 6:30, 8:30, 10:30 pm \$12
- **AGUAS Trio: Omar Sosa, Yllian Cañizares, Gustavo Ovalles** Birdland 8:30, 11 pm \$40
- **Matt Baker Oz-Relief 2020 Benefit for the Australian Bushfire Disaster** Birdland Theater 7 pm \$30
- **Bill Frisell Trio with Thomas Morgan, Kenny Wollesen** Blue Note 8, 10:30 pm \$35

- **Pasquale Grasso solo** Café Bohemia 8 pm \$15
- **Jonathan Batiste** Café Carlyle 8:45 pm \$135-185
- **Elio Villafranca and The Jass Syncopators with Jeremy Pelt, Roxy Coss, James Burton, Peter Slavov, Dion Parson and guest Dreiser Drumitty Bombale** Dizzy's Club 7:30, 9:30 pm \$35
- **Ed Fast Congabop Septet; Los Hacheros** The Django at Roxy Hotel 7:30, 10:30 pm
- **Saul Rubin Zebtet** Fat Cat 7 pm \$10
- **Tim Berne Quintet with Tony Malaby, Ryan Ferreira, Devon Hoff, Elliott Kavee; Ben Monder, Gary Wang, Diego Voglino** Hayyard's 8, 10 pm \$10
- **Yuma Uesaka Quartet** Jazz at Kitano 8 pm
- **Craig Handy and 2nd Line Smith with Matt Cherkoff, Kyle Koehler, Clark Gayton, Jerome Jennings** Jazz Standard 7:30, 9:30 pm \$30
- **Paul Jost, Jim Ridd, Dean Johnson; Vanisha Gould** Mezzrow 7:30, 10:30 pm \$20
- **Bill Warrington Group** New York City Baha'i Center 8, 9:30 pm \$15
- **Moppa Elliott's Advancing on a Wild Pitch with Sam Kulik, Charles Evans, Danny Fox, Christian Coleman; Mostly Other People Do the Killing: Ron Stabinsky, Moppa Elliott, Kevin Shea; Unspeakeable Garbage: Ryan Murray, Nick Millevoi, Ron Stabinsky, Moppa Elliott, Dan Monaghan** ShapeShifter Lab 7 pm \$10
- **Linda May Han Oh, Fabian Almazan, Ambrose Akinmusire** The Stone at The New School 8:30 pm \$20
- **Emmet Cohen Trio with Ron Carter, Evan Sherman** Village Vanguard 8:30, 10:30 pm \$35

The Bronx Music Heritage Center presents:

NUEVAS VOCES / NEW VOICES IN LATIN JAZZ SERIES

HOSTED BY

Multi Grammy-nominated percussionist Bobby Sanabria

FEATURING

Yuri Juárez & Grupo Afroperuano

Thursday, February 27 | 7:00PM

Guitarist, arranger and composer Yuri Juárez and Grupo Afroperuano explore popular and traditional genres, blended with Afro-Peruvian influences.

Berta Moreno Afro-Jazz Soul Project

Thursday, March 19 | 7:00PM

Jazz saxophonist/composer Berta Moreno presents a unique blend of jazz, African rhythms and soul, featuring Thana Alexa, Manuel Valera, Maksim Perepelica, and Raphaël Panniër.

Mary Ann McSweeney

Thursday, April 30 | 7:00PM

Bassist Mary Ann McSweeney presents her Urban Fado Project, inspired by her Portuguese heritage, bringing a new voice and vibe to the Fado tradition.

Zoilapianista

Thursday, May 21 | 7:00PM

Acclaimed Mexican pianist Zoilapianista presents her Latin jazz trio, featuring a blend of R&B, balada and world music.

All events are open to the public. Admission price: \$7 for adults; \$5 for students & seniors. Events are always free for kids under 12.

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Connect with us:

Wednesday, February 19

- **Mike Stern** 55Bar 10 pm
- **George Garzone Sextet with Neta Raanan, Joe Melnicove, Chris Crocco, Tyrone Allen, Francisco Mela** Bar Bayeux 8 pm
- **Alec Aldred Trio with Bob Bruya, Jake Richter** Bar Next Door 6:30 pm \$12
- **AGUAS Trio: Omar Sosa, Yilian Cañizares, Gustavo Ovalles** Birdland 8:30, 11 pm \$40
- **Joe Alterman Trio with Nathaniel Schroeder, Marlon Patton** Birdland Theater 7, 9:45 pm \$20-30
- **Bill Frisell Trio with Thomas Morgan, Kenny Wollesen** Blue Note 8, 10:30 pm \$35
- **Jonathan Batiste** Café Carlyle 8:45 pm \$135-185
- **Elio Villafraña and The Jass Syncopators with Jeremy Pelt, Roxy Coss, James Burton, Peter Slavov, Dion Parson and guest Dreiser Durrutthy Bombalé** Dizzy's Club 7:30, 9:30 pm \$35
- **Swing Party With Eyal Viner; Chad Lefkowitz-Brown and Sonic Magic** The Django at Roxy Hotel 7:30, 10:30 pm
- **Raphael D'Ugoff Trio +1; Don Hahn/Mike Camacho Band; Ned Goold Jam** Fat Cat 7, 9 pm 12:30 am \$10
- **The Music of Joseph Daley: Dance Clarinets with guest Warren Smith** Greenwich House Music School 7:30 pm \$15
- **Vicki Burns Quartet with Art Hirahara, Sam Bevan, Curtis Nowosad** Jazz at Kitano 8, 10 pm \$18
- **Chris Bergson with Ellis Hooks, Steven Bernstein, Michael Blake, Jay Collins, Craig Dreyer, Matt Clohesy, Tony Mason** Jazz Standard 7:30, 9:30 pm \$30
- **Mark Soskin, Jay Anderson, Adam Nussbaum** Mezzrow 7:30 pm \$20
- **Roz Corral with Jim Ridl, Paul Gill** Saint Peter's Church 1 pm \$10
- **Craig Yarensky Organ Trio with Matt King, Jonathan Perez** Silvana 6 pm
- **Yuriy Galkin Quartet with Alex LoRe, Lex Korten, Vinnie Sperrazza; Noah Preminger Quintet with John O'Gallagher, Leo Genovese, Kim Cass, Dan Weiss; Neal Caine** Smalls 7:30, 10:30 pm 1 am \$20
- **Laurin Talese with Yeseh Furaha-Ali, Eric Wortham II, Jonathan Michel, Anwar Marshall** Smoke 7, 9, 10:30 pm \$20
- **Carmen Staaf/Julian Shore** Soapbox Gallery 7:30 pm \$20
- **Linda May Han Oh, Ganavya Doraiswamy, Rajna Swaminathan** The Stone at The New School 8:30 pm \$20
- **Emmet Cohen Trio with Ron Carter, Evan Sherman** Village Vanguard 8:30, 10:30 pm \$35

Thursday, February 20

- **JinJoo Yoo Duo** 1986 Est. Wine Bar & Lounge 8 pm
- **Adam Cordero Trio with Odin Scherer, Henry Mermer, David Pietro Trio with Vinicius Gomes, Eduardo Belo** Bar Next Door 6:30, 8:30, 10:30 pm \$12
- **Brian Shankar Adler's Fourth Dimension with Jonathan Goldberger, Santiago Leibson, Rob Jost** Barbès 8 pm \$10
- **Ehud Asherie** Birdland 7 pm \$30
- **AGUAS Trio: Omar Sosa, Yilian Cañizares, Gustavo Ovalles** Birdland 8:30, 11 pm \$40
- **Joe Alterman Trio with Nathaniel Schroeder, Marlon Patton** Birdland Theater 7, 9:45 pm \$20-30
- **Bill Frisell/Ambrose Akinmusire** Blue Note 8, 10:30 pm \$35
- **Jonathan Batiste** Café Carlyle 8:45 pm \$135-185
- **John "Dandy" Rodriguez** David Rubenstein Atrium 7:30 pm
- **Elio Villafraña and The Jass Syncopators with Alex Pope Norris, Roxy Coss, James Burton, Peter Slavov, Dion Parson and guest Dreiser Durrutthy Bombalé** Dizzy's Club 7:30, 9:30 pm \$40
- **Sasha Dobson; Jackie Gage** The Django at Roxy Hotel 7:30, 10:30 pm
- **Pedrito Martinez** Ginny's Supper Club 7, 9 pm \$25
- **Airtrain Jazz Festival: Bruce Edwards** Jamaica Air Train Station 5 pm
- **Yayoi Ikawa Trio with François Moutin, Daniel Dor** Jazz at Kitano 8, 10 pm \$18
- **Nicola Caminiti Quartet with Lex Korten, Hwansu Kang, Jongkuk Kim** The Jazz Gallery 7:30, 9:30 pm \$15
- **Trio 3: Oliver Lake, Reggie Workman, Andrew Cyrille and guest Vijay Iyer** Jazz Standard 7:30, 9:30 pm \$35
- **Kamasi Washington** Kings Theatre 8 pm \$100-238
- **Cyrille Aimée with Ryan Hansler, Lex Warschawsky, Michael Valeanu, Dani Danor** Le Poisson Rouge 8 pm \$25-35
- **Alan Broadbent; Spike Wilner** Mezzrow 7:30, 10:30 pm \$20
- **Mwenso and The Shakes** National Sawdust 8 pm \$20
- **Bobby Previte, Jamie Saff, Nels Cline** Nubli 151 7 pm \$20
- **Robin Verheyen Quartet with Marc Copland, Drew Gress, Eric McPherson; Michael Feinberg Quintet with Alex Sipagin, Dave Liebman, Billy Test, Ian Froman** Smalls 7:30, 10:30 pm \$20
- **The New Drum Battle: Kenny Washington vs. Joe Farnsworth with Jeremy Pelt, Eric Alexander, Mike LeDonne, John Webber** Smoke 7, 9, 10:30 pm \$38
- **Hayes Greenfield Gravity Unplugged** Soapbox Gallery 7:30 pm \$20
- **Linda May Han Oh Quintet with Ben Wendel, Matthew Stevens, Fabian Almazan, Eric Doob** The Stone at The New School 8:30 pm \$20
- **Linda Presgrave Quartet with Stan Chovnick, Iris Ormig, Seiji Ochiai** Tomi Jazz 7 pm
- **Steve Weintraub Tantschovyz with Lauren Brody, Ken Maltz, Aaron Alexander** Town & Village Synagogue 8 pm \$15
- **Jon B. Roche Trio with Stefano Doglioni, Carol Morgan** Uke Hut 8 pm \$20
- **Emmet Cohen Trio with Ron Carter, Evan Sherman** Village Vanguard 8:30, 10:30 pm \$35
- **Só Brasil—A Tribute to Egberto Gismonti: Valfinho Anastácio with Hector Martignon, Eduardo Belo, Paul Ricci, Victor Jones and guests Alex Foster, Michael Wolff** Zinc Bar 7:30, 9 pm \$30

Friday, February 21

- **Anna Kolchina/JinJoo Yoo** 1986 Est. Wine Bar & Lounge 9 pm
- **Herlin Riley's Sounds of Cuba and New Orleans with Pedrito Martinez, Nicholas Payton, Russell Hall and guests Yusa, Oscar Rossignoli, Chuck Perkins, Indio Melendez** The Appel Room 7, 9:30 pm \$105
- **Joe Giglio Trio with Marco Panascia, Eric Peters** Bar Next Door 7:30, 9:30, 11:30 pm \$12
- **AGUAS Trio: Omar Sosa, Yilian Cañizares, Gustavo Ovalles** Birdland 8:30, 11 pm \$40
- **Joe Alterman Trio with Nathaniel Schroeder, Marlon Patton** Birdland Theater 7, 9:45 pm \$20-30
- **Bill Frisell/Ambrose Akinmusire** Blue Note 8, 10:30 pm \$35
- **Jonathan Batiste** Café Carlyle 8:45 pm \$135-185
- **Barbara Martinez** Club Bonafide 9 pm \$20
- **Marilyn Maye** Dizzy's Club 7:30, 9:30 pm \$45
- **Ken Fowser Quintet; Sonny Step** The Django at Roxy Hotel 7:30, 10:30 pm
- **SugarTone Brass Band** Ginny's Supper Club 8 pm \$20
- **Briggan Krauss with Keiskue Matsuno, Eli Rojas** Happylucky no.1 8 pm \$20
- **Alvin Lucier's Orpheus Variations and Glacier with by Charles Curtis, Abigail Levine** Issue Project Room 8 pm \$15-25
- **Neil Clarke Trio Plus** Jazz 966 8 pm \$20
- **Gene Bertocini/John Patitucci** Jazz at Kitano 8, 10 pm \$34
- **Nir Felder** The Jazz Gallery 7:30, 9:30 pm \$35
- **Trio 3: Oliver Lake, Reggie Workman, Andrew Cyrille and guest David Virelles** Jazz Standard 7:30, 9:30 pm \$35
- **Jill McCarron/Dmitri Kolesnik** Knickerbocker Bar & Grill 9 pm
- **Ehud Asherie, Paul Gill, Willie Jones III; Anthony Wonsey** Mezzrow 7:30, 10:30 pm \$20

- **Benny Benack III** Minton's 7:30, 9:30 pm \$25
- **Rob Fulton** NY Society for Ethical Culture 7 pm
- **The Pointless Forest: Matt Robbins, Caleb Curtis, Paul Jones, Rachel Therrien, Eric Burns, Doug Berns, Arthur Vint; Caleb Curtis' Bottom Feeders with Christopher Hoffman, Noah Garabedian, Rashaan Carter, Martin Nevin, Vinnie Sperrazza** The Owl Music Parlor 7:30 pm \$10
- **Bernard Linnette Interactive with Aimee Allen** Room 623 at B2 Harlem 10 pm \$15-20
- **Kent State Jazz Orchestra; Kent State Jazz Combo; Nova Jazz Singers** ShapeShifter Lab 7 pm \$12
- **Eliot Zigmund Quartet with Matt Garrison, Allen Farnham, David Kingsnorth; Sylvia Cuenca Group with Ralph Bowen, Paul Bollenback, Jared Gold; Corey Wallace DUBtet** Smalls 7:30, 10:30 pm 1 am \$20
- **The New Drum Battle: Kenny Washington vs. Joe Farnsworth with Jeremy Pelt, Eric Alexander, Mike LeDonne, John Webber** Smoke 7, 9, 10:30 pm \$38
- **David Berkman Trio with Tony Scherr, Billy Mintz** Soapbox Gallery 8 pm \$20
- **Linda May Han Oh, Sara Serpa, Jeremy Viner, Fabian Almazan, Tom Rainey** The Stone at The New School 8:30 pm \$20
- **Simulacrum: John Medeski, Matt Hollenberg, Kenny Grohowski** The Sultan Room 8 pm \$20-25
- **Emmet Cohen Trio with Ron Carter, Evan Sherman** Village Vanguard 8:30, 10:30 pm \$35
- **Chano Dominguez Trio with Alexis Cuadrado, Henry Cole** Zinc Bar 7:30, 9 pm \$35

Saturday, February 22

- **Bruce Edwards/Hilliard Greene** Andrew Freedman Home 3 pm
- **Herlin Riley's Sounds of Cuba and New Orleans with Pedrito Martinez, Nicholas Payton, Russell Hall and guests Yusa, Oscar Rossignoli, Chuck Perkins, Indio Melendez** The Appel Room 7, 9:30 pm \$105
- **Steve Bloom Trio with Danton Boller, Jeremy Carlstedt** Bar Next Door 7:30, 9:30, 11:30 pm \$12
- **AGUAS Trio: Omar Sosa, Yilian Cañizares, Gustavo Ovalles** Birdland 8:30, 11 pm \$40
- **Joe Alterman Trio with Nathaniel Schroeder, Marlon Patton** Birdland Theater 7, 9:45 pm \$20-30
- **Bill Frisell Quintet with Greg Tardy, Ambrose Akinmusire, Tony Scherr, Kenny Wollesen** Blue Note 8, 10:30 pm \$35
- **Bruce Harris Quartet** Café Bohemia 10 pm \$20
- **Marilyn Maye** Dizzy's Club 7:30, 9:30 pm \$45
- **Sam Taylor Quintet with Larry McKenna; Professor Cunningham and His Old School** The Django at Roxy Hotel 7:30, 10:30 pm
- **Brandon Ross' Breath of Air; Charlie Burnham/Warren Benbow** Greenwich House Music School 7:30 pm \$15
- **Briggan Krauss solo** Happylucky no.1 8 pm \$20
- **Louise Rogers and Trio with Mark Kross, John Loehrke, Jeff Potter and guests** Suzanne Lorge, Max Pollak Hudson View Gardens Lounge 7:30 pm \$15
- **Yoon Sun Choi/Jacob Sacks** Ibeam Brooklyn 8 pm \$15
- **Alvin Lucier's Orpheus Variations and Glacier with by Charles Curtis, Abigail Levine** Issue Project Room 8 pm \$15-25
- **Emmet Kemp** Jackie Robinson Recreation Center 2 pm
- **Marcus Goldhaber Quartet** Jazz at Kitano 8, 10 pm \$34
- **Trio 3: Oliver Lake, Reggie Workman, Andrew Cyrille and guest Marilyn Crispell** Jazz Standard 7:30, 9:30 pm \$35
- **New York Jazz Stories: David Haney and Bernard Purdie** Joe's Pub 9:30 pm \$20
- **Jill McCarron/Dmitri Kolesnik** Knickerbocker Bar & Grill 9 pm
- **Ehud Asherie, Paul Gill, Willie Jones III; Anthony Wonsey** Mezzrow 7:30, 10:30 pm \$20
- **JC Hopkins Biggish Band** Minton's 7:30, 9:30 pm \$25
- **Thomas Thordike; Oxana Chi, Layla Zami, Mara Rosenbloom** Mirror Tea House 8 pm \$15
- **Oren Ambarchi/Crys Cole** Public Records 7 pm \$17.25
- **Black Tie Brass Band** Radeagast Hall 3 pm
- **Kenny Davis** Sistas' Place 9, 10:30 pm \$25
- **Eliot Zigmund Quartet with Matt Garrison, Allen Farnham, David Kingsnorth; Sylvia Cuenca Group with Ralph Bowen, Paul Bollenback, Jared Gold; Mimi Jones and The Lab Session** Smalls 7:30, 10:30 pm 1 am \$20
- **The New Drum Battle: Kenny Washington vs. Joe Farnsworth with Jeremy Pelt, Eric Alexander, Mike LeDonne, John Webber** Smoke 7, 9, 10:30 pm \$38
- **Chano Dominguez Trio with Noam Wiesenberg, Daniel Dor** Soapbox Gallery 8 pm \$20
- **Linda May Han Oh's Aventurine with Greg Ward, Fabian Almazan, Allan Mednard, Curtis Stewart, Sara Caswell, Benni Von Gutzeit, Jeremy Harman** The Stone at The New School 8:30 pm \$20
- **Michelle Duda** Symphony Space Bar Thalia 9 pm
- **MIXCLA + 1: Zahili Gonzalez Zamora, Gerson Esteban Lazo Quiroga, Takafumi Nikaido, Paul Sanchez Pacheco** Tribeca Performing Arts Center 7:30 pm \$30
- **Cheryl Kingan, Dave Sewelson, Brad Farberman, Rick Brown; Alina Gregorian; Middle Blue: Jeremy Danneman, Dave Sewelson, Brad Farberman, Danny Tamberelli, Tim Kuhl** Troost 8 pm
- **Emmet Cohen Trio with Ron Carter, Evan Sherman** Village Vanguard 8:30, 10:30 pm \$35
- **Francisco Mela MPT Trio with Hery Paz, Junara Trujillo and guests William Parker, Cooper-Moore** Zinc Bar 7:30, 9 pm \$30

Sunday, February 23

- **Sylvia Cuenca Trio with Paul Bollenback, Jared Gold** 55Bar 9:30 pm
- **Jim Campionigo/Steve Cardenas** Barbès 7 pm \$10
- **Thana Alexa Music Talks Quartet** Birdland 5:30 pm \$30
- **New Orleans Mardi Gras Brunch: Joey Morant and Catfish Stew** Blue Note 11:30 am 1:30 pm \$39.50
- **Bill Frisell Quintet with Greg Tardy, Ambrose Akinmusire, Tony Scherr, Kenny Wollesen** Blue Note 8, 10:30 pm \$35
- **Dov Manski/Kristen Slipp; Wendy Eisenberg's Edritrix with Steve Cameron, Josh Daniel** Brooklyn Conservatory of Music 8 pm \$15
- **Marilyn Maye** Dizzy's Club 7:30, 9:30 pm \$35
- **Laurent David solo; Joe McPhee/Raf Vertessen; Lele Dai** Downtown Music Gallery 6, 7, 8 pm
- **Eddie Allen Aggregation with Marty Bound, Antoine Drye, Mark McGowan, Vitaly Golovnev, Sam Burtis, Corey Wallace, Nick Grinder, Joe Randazzo, Bruce Williams, Cleave Guyton, Don Braden, Patience Higgins, Carl Maraghi, Oscar Perez, Noah Garabedian, Jerome Jennings** Duryea Presbyterian Church 3 pm
- **Terry Waldo's Gotham City Band** Fat Cat 6 pm \$10
- **Trio 3: Oliver Lake, Reggie Workman, Andrew Cyrille and guest Jason Moran** Jazz Standard 7:30, 9:30 pm \$35
- **Jay Leonhart; Steve Ash** Mezzrow 7:30, 10:30 pm \$20
- **Vanisha Gould** Minton's 7:30, 9:30 pm \$20
- **Roz Corral, Josh Richman, Paul Gill** North Square Lounge 12:30, 2 pm
- **Beaether Reddy, Rudi Mwongozi, Chris Barnette** Russian Samovar 3 pm
- **Helge Nysted** Saint Peter's Church 6 pm
- **Chris Byars Original Sextet with Zaid Nasser, John Mosca, Stefano Doglioni, Ari Roland, Phil Stewart; Johnny O'Neal Trio with Mark Lewandowski, Itay Morchi** Smalls 7:30, 10:30 pm \$20
- **The New Drum Battle: Kenny Washington vs. Joe Farnsworth with Jeremy Pelt, Eric Alexander, Mike LeDonne, John Webber** Smoke 7, 9, 10:30 pm \$38
- **Complete Cornelius Cardew Treatise: Hans Tammen Large Ensemble** Spectrum 6 pm \$15
- **Emmet Cohen Trio with Ron Carter, Evan Sherman** Village Vanguard 8:30, 10:30 pm \$35

JAZZ AT LINCOLN CENTER



Photo by Kwaku Alston

**FEB
14-15**

8PM
ROSE THEATER

DIANNE REEVES

NEA Jazz Master and Grammy Award-winning vocalist **Dianne Reeves** sets the mood for Valentine's Day weekend.

Bloomberg Philanthropies is a lead sponsor of Dianne Reeves

**FEB
21-22**

7PM & 9:30PM
THE APPEL ROOM

HERLIN RILEY PRESENTS: SOUNDS OF CUBA AND NEW ORLEANS

Drummer extraordinaire **Herlin Riley** explores the intersection of Latin jazz and the sounds of New Orleans, joined by Cuban percussion genius **Pedrito Martinez**, prolific trumpeter **Nicholas Payton**, and bassist **Russell Hall**.

**FEB
28-29**

8PM
ROSE THEATER

BRANFORD MARSALIS QUARTET

The multi-Grammy Award-winning **Branford Marsalis Quartet** plays music from their brand-new record, *The Secrets Between the Shadow and the Soul*.

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

**MAR
6-7**

7PM & 9:30PM
THE APPEL ROOM

THE ARTISTRY OF JAZZMEIA HORN LOVE AND LIBERATION

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

JAZZ.ORG

VENUE: FREDERICK P. ROSE HALL
BOX OFFICE: BROADWAY AT 60TH ST.
CENTERCHARGE: 212.721.6500

Monday, February 24

- Mike Stern 55Bar 10 pm
- Helen Sung Bar Lunatico 8:30, 10 pm \$10
- Panas Athanatos Trio with Kimon Karoutzos, Itay Morchi; Eri Perez Trio with Takaaki Otomoki, Yoshi Waki Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Jimmy Cobb and Friends with Javon Jackson, Benny Green, Christian McBride Blue Note 8, 10:30 pm \$35
- Julian Apter Ensemble; Stephen Gauci, Adam Lane, Kevin Shea; Billy Mintz, Roberta Piket, Tony Malaby, Virginia Mayhew, Hilliard Greene; Juan Pablo Carletti's Biggish Ensemble with Yoni Kretzmer, Hery Paz, Kenny Warren, Jake Henry, Rick Parker, Franco Espindola, Kenneth Jimenez; Vinicius Cajado, Caleb Wheeler, Lim Yang, Colin Hinton; Andrew Furlong Ensemble Bushwick Public House 7 pm \$10
- Buddy Bolden, Jazz Pioneer: Juilliard Jazz Ensembles led by Dr. Michael White Dizzy's Club 7:30, 9:30 pm \$30
- JFA Jam Session Jazz Museum in Harlem 6:30 pm
- Bob DeVos, Behn Gillice, Steve LaSpina; Pasquale Grasso Mezzrow 7:30, 10:30 pm \$20
- Jonathan Barber; Sean Mason Smalls 10:30 pm 1 am \$20
- Ed Cherry Trio with John DiMartino, Gary Wang Zinc Bar 7:30, 9 pm \$25

Tuesday, February 25

- Dan Weiss Quartet with Nate Wood, Adam Rogers, Chris Morrissey 55Bar 10 pm
- Andrew Cheng Trio with Guy Bernfeld, Maxime Cholley; Andrew Renfroe Trio with Barry Stephenson, Curtis Nowosad Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Michaël Attias and Friends Barbès 7 pm \$10
- Jane Monheit Quintet Birdland 8:30, 11 pm \$40
- Jimmy Cobb and Jazz by 5 with Javon Jackson, Randy Brecker, George Cables, Eddie Gomez Blue Note 8, 10:30 pm \$35
- Pasquale Grasso solo Café Bohemia 8 pm \$15
- Jeffery Miller's Mardi Gras Party Dizzy's Club 7:30, 9:30 pm \$45
- Micah Thomas Dizzy's Club 11:15 pm \$5
- Jair Oliveira; Eliano Braz and Lily's Forró The Django at Roxy Hotel 7:30, 10:30 pm
- Saul Rubin Zebtet; Itai Kriss and Gato Gordo; John Benitez Latin Pop Fat Cat 7, 9 pm 12:30 am \$10
- Peter Watrous Group with Chet Doxas, Jacob Sacks, Carmen Rothwell, Jesse Simpson; Ed Cherry, Gary Wang, Diego Voglino Halyard's 8, 10 pm \$10
- Hashem Assadullahi Quartet Jazz at Kitano 8 pm
- Miho Hazama and m unit with Kavita Shah, Steve Wilson, Jason Rigby, Owen Broder, Jonathan Powell, Daniel Salera, Tomoko Akaboshi, Sita Chay, Matt Consul, Meaghan Burke, James Shipp, Alex Brown, Edward Perez, Jake Goldbas Jazz Standard 7:30, 9:30 pm \$30
- Tamuz Nissim Quartet with George Nazos, Harvie S, Tony Jefferson; Lucy Yeghiazaryan Mezzrow 7:30, 10:30 pm \$20
- JD Allen Trio with Ian Kenselear, Nic Cacioppo; Malik McLaurine Smalls 7:30 pm 1 am \$20
- 3Dom Factor: Jon Irabagon, Joe Fonda, Barry Altschul and guests Uri Caine, Tim Hagans The Stone at The New School 8:30 pm \$20
- Cécile McLorin Salvant with Alexa Tarantino, James Chirillo, Sullivan Fortner, Keita Ogawa Village Vanguard 8:30, 10:30 pm \$35
- Teri Roiger, Joel Frahm, John Menegon Zürcher Gallery 8 pm \$20

Wednesday, February 26

- Paul Jost; Dezron Douglas 55Bar 7, 10 pm
- Marta Sanchez Quintet with Chris Cheek, Roman Filiu, Rick Rosato, Daniel Dor Bar Bayeux 8 pm
- Erich Johnson Trio with Leo Catricala, Clemens Grassman Bar Next Door 6:30 pm \$12
- Jane Monheit Quintet Birdland 8:30, 11 pm \$40
- Jazz Vocal Maria; Janis Siegel and Lauren Kinhan with John DiMartino, Boris Kozlov, Vince Cherico and guest Sinne Eeg Birdland Theater 7, 9:45 pm \$20-30
- Kind of Blue: Jimmy Cobb with Javon Jackson, Eddie Henderson, Donald Harrison, Buster Williams, Benny Green Blue Note 8, 10:30 pm \$35
- West Village Word: Puma Perl and Friends with Walter Steding, Danny Ray, Joff Wilson, Joe Sztabnick, Dave Donen; Lindsey Wilson and The Human Hearts with Reggie Sylvester, Michael Trotman Café Bohemia 8, 10 pm \$15
- Cyro Baptista's Glosso Lalia with John Lee, Felipe Hostins, Eduardo Belo, Gil Oliveira Dizzy's Club 7:30, 9:30 pm \$40
- Dizzy's Club 11:15 pm \$5
- Micah Thomas Dizzy's Club 11:15 pm \$5
- Josh Evans Big Band; David Gibson Quintet The Django at Roxy Hotel 7:30, 10:30 pm
- Raphael D'lugoff Trio +1; Ned Goold Jam Fat Cat 7 pm 12:30 am \$10
- Kathleen Landis/Boots Maleson Jazz at Kitano 8, 10 pm \$18
- Miho Hazama and m unit with Kavita Shah, Steve Wilson, Jason Rigby, Owen Broder, Jonathan Powell, Daniel Salera, Tomoko Akaboshi, Sita Chay, Matt Consul, Meaghan Burke, James Shipp, Alex Brown, Edward Perez, Jake Goldbas Jazz Standard 7:30, 9:30 pm \$30
- The Music of Chick Corea: Juilliard Jazz Orchestra Juilliard School Peter Jay Sharp Theater 7:30 pm \$20
- Jeremy Pelt/Champion Fulton; Jon Roche, Stefano Dognioni, Tardo Hammer Mezzrow 7:30, 10:30 pm \$20
- Tango Jazz Quartet: Alejandro Beelmann, Federico Hilal, Horacio Acosta, Gustavo Firmenich Minton's 7:30, 9:30 pm \$20
- The Stone Commissions: Miles Okkazaki/Dan Weiss National Sawdust 7 pm \$25
- Adam Larson Quartet with Glenn Zaleski, Desmond White, Jochen Rueckert Smalls 7:30 pm \$20
- Victor Gould Quartet with Jon Beshay, Tamir Shmerling, Anwar Marshall Smoke 7, 9, 10:30 pm \$20
- Bruce Barth solo Soapbox Gallery 7:30 pm \$20
- I Don't Hear Nothin' but the Blues: Ava Mendoza, Mick Barr, Jon Irabagon, Mike Pride The Stone at The New School 8:30 pm \$20
- Terraza 7 Jam Session led by John Yao Terraza 7 9 pm
- Nick Dunston's Atlantic Extraction with Louina Dekker-Vargas, Ledah Finck, Tal Yahalom, Stephen Boegehold Threes Brewing 9 pm
- Cécile McLorin Salvant with Alexa Tarantino, James Chirillo, Sullivan Fortner, Keita Ogawa Village Vanguard 8:30, 10:30 pm \$35

Thursday, February 27

- Jinjoo Yoo Duo 1986 Est. Wine Bar & Lounge 8 pm
- Fay Victor 55Bar 7 pm
- Ryan Hernandez Trio with Matthew Holmes, Joe McCaffrey; Uri Gurvich Trio with Edward Perez, Francisco Mela Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Randy Ingram Trio Birdland 5:30 pm \$30
- Jane Monheit Quintet Birdland 8:30, 11 pm \$40
- Pete Malinverni Trio Birdland Theater 7, 9:45 pm \$20-30
- Nuevas Voces: Yuri Juárez and Grupo Afroperuano Bronx Music Heritage Center 7 pm \$7
- Imani Uzuri's Conjure Woman David Rubenstein Atrium 7:30 pm
- Cyro Baptista's Glosso Lalia with John Lee, Felipe Hostins, Eduardo Belo, Gil Oliveira Dizzy's Club 7:30, 9:30 pm \$40
- Dizzy's Club 11:15 pm \$10
- Micah Thomas Dizzy's Club 11:15 pm \$10
- Jeffrey Miller Quintet; Jesse Fischer Group with Sarah Elizabeth Charles The Django at Roxy Hotel 7:30, 10:30 pm
- Ginny's Supper Club 7, 9 pm \$25
- Pedrito Martinez Ginny's Supper Club 7, 9 pm \$25
- Airtrain Jazz Festival: Camille Gainer Jones Jamaica Air Train Station 5 pm

- Ayako Shirasaki Trio with Noriko Ueda, Jay Sawyer Jazz at Kitano 8, 10 pm \$18
- George Coleman Quintet with Peter Bernstein, Mike LeDonne, John Webber, George Coleman, Jr. Jazz Standard 7:30, 9:30 pm \$35
- Nicole Mitchell Matape with Val Jeanty, Chad Taylor Jewish Museum 7:30 pm \$20
- Matt Brewer, Mark Shim, Damion Reid; Spike Wilner Mezzrow 7:30, 10:30 pm \$20
- Tango Jazz Quartet: Alejandro Beelmann, Federico Hilal, Horacio Acosta, Gustavo Firmenich Minton's 7:30, 9:30 pm \$20
- Chris Pitsiokos Unit with Sam Lisabeth, Henry Fraser, Jason Nazary; Chris Pitsiokos String Ensemble with Joanna Mattrey, Aliya Ultan, Webb Crawford, Henry Fraser Roulette 8 pm \$25
- Mike Bond Quintet with Josh Evans, Steve Wilson, Ben Wolfe, Anwar Marshall; Pat Bianchi Trio with Paul Bollenback, Adam Nussbaum Smalls 7:30, 10:30 pm \$20
- Russell Malone Group with Rick Germanson, Luke Sellick, Neal Smith Smoke 7, 9, 10:30 pm \$40
- Octavio Bugni Trio Soapbox Gallery 8 pm \$20
- Jon Irabagon solo The Stone at The New School 8:30 pm \$20
- New York Simcha Heritage Ensemble with Jordan Hirsch Town & Village Synagogue 8 pm \$15
- Ivan Polyanskiy Quartet with Arthur Akhmetov, Nathan Garrett, Charlie Steiner Uke Hut 8 pm \$20
- Cécile McLorin Salvant with Alexa Tarantino, James Chirillo, Sullivan Fortner, Keita Ogawa Village Vanguard 8:30, 10:30 pm \$35

Friday, February 28

- Anna Kolchinal/Jinjoo Yoo 1986 Est. Wine Bar & Lounge 9 pm
- Kendra Shank 55Bar 6 pm
- Pasquale Grasso Trio with Ari Roland, Keith Balla Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Jane Monheit Quintet Birdland 8:30, 11 pm \$40
- Ben Wolfe Quartet with Giveton Gelin, Sean Mason, Donald Edwards Birdland Theater 7, 9:45 pm \$20-30
- Matt Wilson Leap Day Trio with Jeff Lederer, Mimi Jones Café Bohemia 8, 10 pm \$20
- Barbara Martinez Club Bonafide 8 pm \$20
- Dave Liebman Expansions with Matt Vashlishan, Bobby Avey, Tony Marino, Alex Ritz Dizzy's Club 7:30, 9:30 pm \$40
- Dizzy's Club 11:15 pm \$10
- Micah Thomas The Django at Roxy Hotel 7:30, 10:30 pm
- Ken Fowser; Hudson Horns Happy Lucky no. 1 8 pm \$20
- Victor Wooten Iridium 8, 10:30 pm \$58-68
- Patsy Grant Band Jazz 966 8 pm \$20
- Ben Rosenblum's Nebula Project with Wayne Tucker, Jasper Dutz, Marty Jaffe, Ben Zweig Jazz at Kitano 8, 10 pm \$34
- George Coleman Quintet with Peter Bernstein, Mike LeDonne, John Webber, George Coleman, Jr. Jazz Standard 7:30, 9:30 pm \$35
- Joel Forrester, David Hofstra, Matthew Garrity Knickerbocker Bar & Grill 9 pm
- Ken Peplowski, Glenn Zaleski, Katie Thiroux, Matt Witek; Gabrielle Stravelli Mezzrow 7:30, 10:30 pm \$20
- Binky Griptite Minton's 7:30, 9:30 pm \$25
- Lisa Hoppe's Third Reality with David Leon, Tal Yahalom; Charlotte Jacobs The Owl Music Parlor 7:30 pm \$10
- The Jazz Bastards Pangea 9:30 pm \$15
- Aneleisha Rogers Room 623 at B2 Harlem 10 pm \$15-20
- Branford Marsalis Quartet with Joey Calderazzo, Eric Revis, Justin Faulkner; Citizens of the Blues: Anthony Hervey, Isaiah J. Thompson, Phillip Norris, Domo Branch Rose Theater 8 pm \$40-140
- Winard Harper Group; E.J. Strickland Group; Corey Wallace DUBtet Smalls 7:30, 10:30 pm 1 am \$20
- Russell Malone Group with Rick Germanson, Luke Sellick, Neal Smith Smoke 7, 9, 10:30 pm \$40
- Jon Irabagon Quartet with Matt Mitchell, Chris Lightcap, Dan Weiss The Stone at The New School 8:30 pm \$20
- Cécile McLorin Salvant with Alexa Tarantino, James Chirillo, Sullivan Fortner, Keita Ogawa Village Vanguard 8:30, 10:30 pm \$35

Saturday, February 29

- Burnt Sugar the Arkestra Chamber plays *Shaft*: Greg Tate, Shelley Nicole, Abby Dobson, Julie Brown, Mikel Banks, Bruce Mack, Lewis 'Flip' Barnes, V. Jeffrey Smith, Paula Henderson, J.S. Williams, Curtis Stewart, Bobbie Lee Crow III, Leon Gruenbaum, Ben Tyree, André Lassalle, Jason DiMatteo, Jared Michael Nickerson, Shawn Banks, LaFrae Sci Apollo Theater & Music Café 8 pm \$29
- Rodney Jones Trio with Lonnie Plaxico, Carl Allen Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Jane Monheit Quintet Birdland 8:30, 11 pm \$40
- Ben Wolfe Quartet with Giveton Gelin, Sean Mason, Donald Edwards Birdland Theater 7, 9:45 pm \$20-30
- Matt Wilson Leap Day Trio with Jeff Lederer, Mimi Jones Café Bohemia 8, 10 pm \$20
- The New York Nightingales Club Bonafide 6 pm \$20
- Dave Liebman Expansions with Matt Vashlishan, Bobby Avey, Tony Marino, Alex Ritz Dizzy's Club 7:30, 9:30 pm \$45
- Dizzy's Club 11:15 pm \$20
- Micah Thomas Dizzy's Club 11:15 pm \$20
- Brandi Disterheft Quintet; Enea Owens and The Cookout The Django at Roxy Hotel 7:30, 10:30 pm
- Steve Blum Trio; Greg Glassman Jam Fat Cat 7 pm 1:30 am \$10
- Ginny's Supper Club 8 pm \$20
- Uri Caine Happy Lucky no. 1 8 pm \$20
- Victor Wooten Iridium 8, 10:30 pm \$58-68
- Ben Rosenblum's Nebula Project with Wayne Tucker, Jasper Dutz, Marty Jaffe, Ben Zweig Jazz at Kitano 8, 10 pm \$34
- Osmany Paredes Quartet with Yunior Terry, Yusnier Sanchez, Keisel Jiménez The Jazz Gallery 7:30, 9:30 pm \$25
- George Coleman Quintet with Peter Bernstein, Mike LeDonne, John Webber, George Coleman, Jr. Jazz Standard 7:30, 9:30 pm \$35
- Joel Forrester, David Hofstra, Matthew Garrity Knickerbocker Bar & Grill 9 pm
- The Westerlies: Riley Mulherkar, Chloe Rowlands, Andy Clausen, Willem de Koch Littlefield 8:30 pm \$12
- The Cosmic Synthesis of Sun Ra and Afrofuturism: Nona Hendryx and Disciples of Sun Ra in the Temple with Craig Harris, Francesca Harper, Virgil Ortiz, Carl Hancock Rux Metropolitan Museum of Art 7 pm \$85
- Ken Peplowski, Glenn Zaleski, Katie Thiroux, Matt Witek; John Davis Mezzrow 7:30, 10:30 pm \$20
- JC Hopkins Biggish Band Minton's 7:30, 9:30 pm \$25
- Branford Marsalis Quartet with Joey Calderazzo, Eric Revis, Justin Faulkner; Citizens of the Blues: Anthony Hervey, Isaiah J. Thompson, Phillip Norris, Domo Branch Rose Theater 8 pm \$40-140
- Sedition: Blaise Siwula, Nicolas Letman-Burtinovic, Jon Panikkar with guests Tom Swafford, Erik Plaks Scholes Street Studio 8 pm \$15
- Alan Palmer Trio Sistas' Place 9, 10:30 pm \$25
- Winard Harper Group; E.J. Strickland Group Smalls 7:30, 10:30 pm \$20
- Russell Malone Group with Rick Germanson, Luke Sellick, Neal Smith Smoke 7, 9, 10:30 pm \$40
- Matt Morantz Soapbox Gallery 7:30 pm \$20
- Brooklyn Wind Quintet: Michel Gentile, Katie Scheele, Mike McGinnis, Sara Schoenbeck, Nathan Koci with guests Jon Irabagon, Brian Marsella The Stone at The New School 8:30 pm \$20
- Cécile McLorin Salvant with Alexa Tarantino, James Chirillo, Sullivan Fortner, Keita Ogawa Village Vanguard 8:30, 10:30 pm \$35

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
- Terry Waldo Gotham City Band Black Door 11 pm
- Jordan Young Bflat 8 pm
- Vince Giordano and The Nighthawks Iguana 8 pm
- Iris Orniq Jam Session Jazz at Kitano 8 pm
- Mingus Big Band Jazz Standard 7:30, 9:30 pm \$25
- Kyle Colina and Friends Le Rivage 6:30 pm (ALSO TUE-THU 7:30 pm)
- Stan Killian and Friends Queens Brewery 8 pm
- Gil Defay Red Rooster 8 pm
- Misha Tsiganov Russian Vodka Room 7 pm
- Vincent Herring Quartet and Jam Session Smoke 7, 9, 10:30 pm
- Swingadelic Swing 46 8:30 pm
- John Benitez Jam Terraza 7 9:30 pm \$7
- Vanguard Jazz Orchestra Village Vanguard 8:30, 10:30 pm \$30

TUESDAY

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

WEDNESDAY

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

THURSDAY

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

FRIDAY

- Jostein Gulbrandsen Aretsky's Patron 6 pm
- Eri Yamamoto Trio Arthur's Tavern 7 pm
- Joel Forrester Baker's Pizza 7 pm
- The Crooked Trio Barbès 5 pm
- David Budway Trio Bemelmans Bar 9:30 pm
- Birdland Big Band Birdland 5:15 pm \$25
- Bohemia Allstars Jazz Jam Café Bohemia 11:30 pm
- Bennett Paster Trio Hillstone 6 pm
- Gerry Eastman 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
- Yvonnick Préne Henry's 12:30 pm
- Assaf Kehati Duo Il Gattopardo 11:30 am
- Johnny O'Neal Trio 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
- Stephane Wrembel Barbès 9 pm \$10
- Arturo O'Farrill Afro Latin Jazz Orchestra Birdland 9, 11 pm \$30
- Joel Forrester solo Bistro Jules 4 pm
- Renaud Penant Trio Bistro Jules 7:30 pm
- Keith Ingham Cleopatra's Needle 4 pm
- Trampelman Dominic's Astoria 9 pm
- The EarRegulars The Ear Inn 8 pm
- Joel Forrester solo Grace Gospel Church 11 am
- Sam Taylor The Grange 7 pm
- Grassroots Jazz Effort Grassroots Tavern 9 pm
- Idan Morim Trio Injera 7:30 pm
- Tony Middleton Trio Jazz at Kitano 12 pm \$40
- Dennis Hernandez Trio Minton's 12 pm
- Marjorie Eliot Parlor Entertainment 4 pm
- Lu Reid Jam Session Shrine 4 pm
- Nicole Glover Smoke 10:30 pm
- John Benitez Jazz Jam Terraza 7 9:30 pm \$7
- Sean Smith and guest Walker's 8 pm

CLUB DIRECTORY

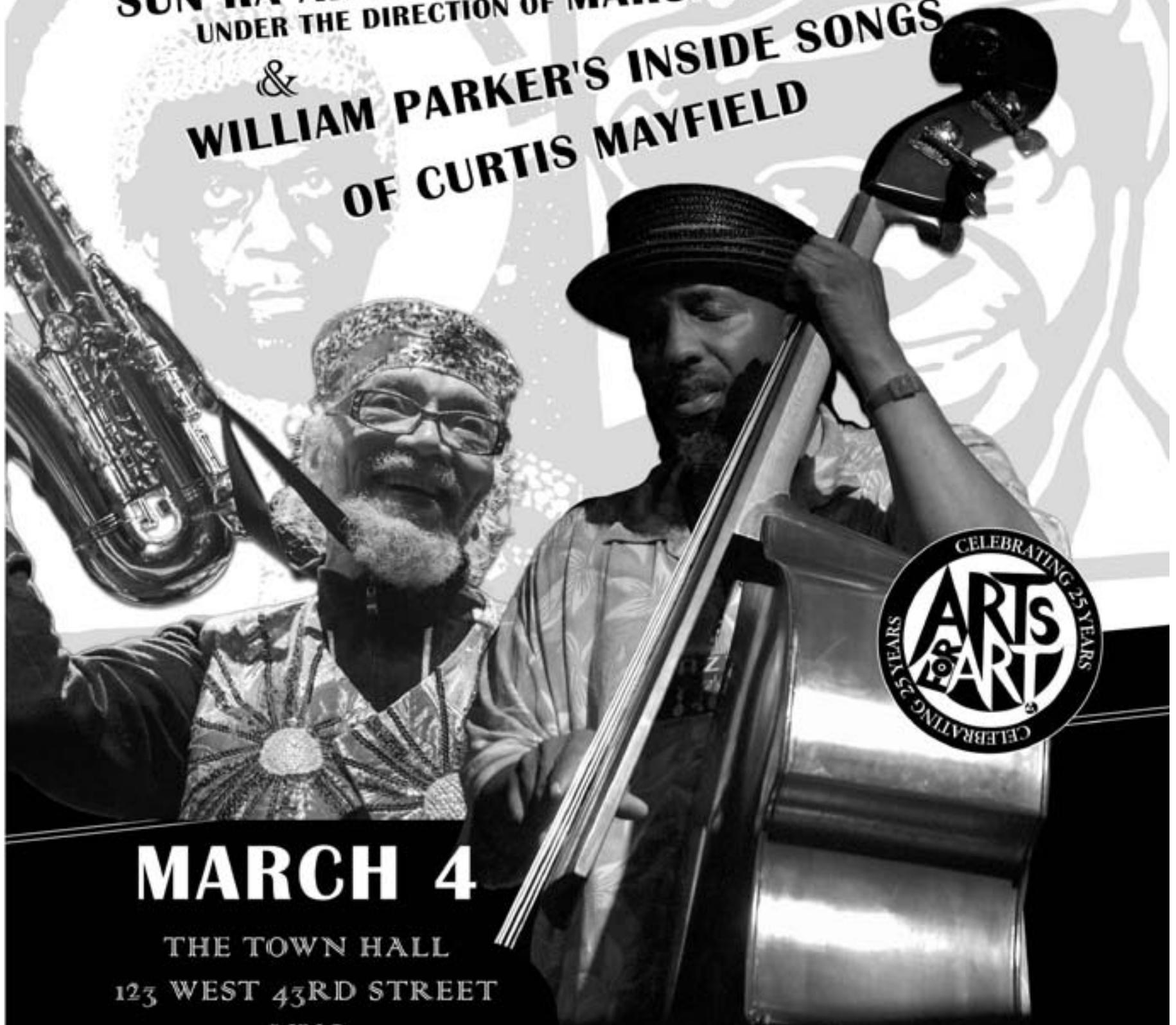
- **11th Street Bar** 510 E. 11th Street (212-982-3929) Subway: L to 1st Avenue www.11thstbar.com
- **54 Below** 254 West 54th Street (646-476-3551) Subway: N, Q, R to 57th Street; B, D, E to Seventh Avenue www.54below.com
- **55Bar** 55 Christopher Street (212-929-9883) Subway: 1 to Christopher Street www.55bar.com
- **96th Street Library** 112 E. 96th Street (212-289-0908) Subway: 4, 6 to 96th Street www.nypl.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
- **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
- **Andrew Freedman Home** 1125 Grand Concourse (718-410-6735) Subway: 4, D to 167th Street www.andrewfreedmanhome.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
- **Apollo Theater & Music Café** 253 W. 125th Street (212-531-5305) Subway: A, B, C, D, 2, 3 to 125th Street www.apollotheater.org
- **Aretsky's Patroon** 160 E. 46th Street (212-883-7373) Subway: 4, 5, 6, 7, S to Grand Central-42nd Street www.aretskyspatroon.com
- **Aron's Place** 166 N. 12th Street SStreetubway: L to Bedford Avenue
- **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
- **Assinie** 201 W. 116th Street (332-201-6914) Subway: B, C to 116th Street
- **Baker's Pizza** 201 Avenue A (212-777-7477) Subway: L to First Avenue www.bakerspizzanyc.com
- **Balboa** 1655 Bedford Avenue (718-484-8291) Subway: 2, 5 to President Street
- **Bar Bayeux** 1066 Nostrand Avenue (347-533-7845) Subway: 2, 5 to Sterling Street
- **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
- **Barbes** 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
- **Bemelmans Bar** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street www.thecarlyle.com
- **Bflat** 277 Church Street (between Franklin and White Streets) Subway: 1, 2 to Franklin Streets
- **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
- **The Bitter End** 147 Bleeker Street between Thompson and LaGuardia Subway: A, B, C, D, E, F, V to W. 4th Street
- **Black Door** 127 W. 26th Street (212-645-0215) Subway: R, W to 28th Street www.blackdoornyc.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
- **Bronx Music Heritage Center** 1303 Louis Nifé Boulevard (347-708-7591) Subway: 2, 5 to Freeman Avenue www.thisisbronxmusic.org
- **Brooklyn Bowl** 61 Wythe Avenue (718-963-3369) Subway: L to Bedford Avenue www.brooklynbowl.com
- **Brooklyn Conservatory of Music** 58 Seventh Avenue, Brooklyn Subway: F to Seventh Avenue, N, R to Union Street www.bkcm.org
- **Brownsville Heritage House** 581 Mother Gaston Boulevard (718-385-1111) Subway: L to New Lots Avenue
- **Bushwick Public House** 1288 Myrtle Avenue (917-966-8500) Subway: G to Myrtle - Willoughby Avenue then B54 www.bushwickpublichouse.com
- **Café Bohemia** 15 Barrow Street Subway: 1 to Christopher Street www.cafebohemianyc.com
- **Café Carlyle** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street www.thecarlyle.com
- **Carnegie Club** 156 W. 56th Street (212-957-9676) Subway: N, Q, R, W to 57th-Seventh Avenue
- **Cleopatra's Needle** 2485 Broadway (212-769-6969) Subway: 1, 2, 3 to 96th Street www.cleopatrasneedle.com
- **Club Bonafide** 212 E. 52nd Street (646-918-6189) Subway: 6 to 51st Street; E, V to 53rd Street www.clubbonafide.com
- **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
- **Duryea Presbyterian Church** 362 Sterling Place (718-783-2451) Subway: 2, 3 to Grand Army Plaza www.pcusa.org
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074) Subway: C, E to Spring Street www.earinn.com
- **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
- **Funkadelic Studios** 209 W. 40th Street (212-696-2513) Subway: 1, 2, 3, 7, A, C, E, N, Q, R to 42nd Street-Times Square www.funkadelicstudios.com
- **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
- **The Grange** 1635 Amsterdam Avenue (212-491-1635) Subway: 1 to 137th Street www.thegrangebarnyc-hub.com
- **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.handyndynasty.net
- **Happy Lucky no. 1** 734 Nostrand Avenue (347-295-0961) Subway: 2, 3, 4, 5 to Franklin Avenue www.happylucky1.com
- **Hari NYC** 140 W. 30th Street, 3rd floor Subway: 1 to 28th Street
- **Henry's** 2745 Broadway (212-866-0600) Subway: 1 to 103rd Street
- **Hillstone** 153 E. 53rd Street (212-888-3828) Subway: E, M to 53rd Street www.hillstone.com
- **Hudson View Gardens Lounge** 183rd and Pinehurst Avenue Subway: A to 181st Street
- **Hunts Point Recreation Center** 765 Manida Street (718-860-5544) Subway: 6 to Hunts Point Avenue www.nycgovparks.org
- **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
- **Injera** 11 Abingdon Square (212-206-9330) Subway: 1, 2, 3 to 14th Street www.injeranyc.com
- **InterContinental New York Barclay's Penthouse Suite** 111 E. 48th Street (212-755-5900) Subway: 6 to 51st Street www.ihg.com
- **Iridium** 1650 Broadway at 51st Street (212-582-2121) Subway: 1, 2 to 50th Street www.theiridium.com
- **Issue Project Room** 22 Boerum Place (718-330-0313) Subway: 2, 3, 4, 5 to Borough Hall www.issueprojectroom.org
- **Italian Cultural Institute** 686 Park Avenue Subway: 6 to 68th Street
- **Jackie Robinson Recreation Center** 85 Bradhurst Avenue (212-234-9607) Subway: A, B, C, D to 145th Street www.nycgovparks.org
- **Jalopy** 315 Columbia Street, Brooklyn (718-395-3214) Subway: F to Smith Street www.jalopy.biz
- **Jamaica Air Train Station** 93-43 Sutphin Boulevard Subway: E, J, Z to Sutphin Boulevard-Archer Avenue www.panynj.gov
- **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.forthgreenecouncil.org/jazz966
- **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
- **Jewish Museum** 1109 Fifth Avenue at 92nd Street (212-423-3200) Subway: 4, 5, 6 to 86th Street www.thejewishmuseum.org
- **Joe's Pub** at the Public Theater 425 Lafayette Street (212-539-8770) Subway: N, R to 8th Street-NYU; 6 to Astor Place www.joespub.com
- **Juilliard School Paul Hall and Peter Jay Sharp Theater** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street www.juilliard.edu
- **Kings Theatre** 1027 Flatbush Avenue (800-745-3000) Subway: 2, 5, Q to Beverly Road www.kingstheatre.com
- **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
- **L'Artista** 142 Hamilton Place (646-858-0312) Subway: A, B, C, D to 145th Street www.lartistanyc.com
- **Lafayette Avenue Presbyterian Church** 85 South Oxford Street (718-625-7515) Subway: G to Fulton Street; C to Lafayette Avenue
- **Le Chéile** 839 W. 181st Street (212-740-3111) Subway: A to 181st Street www.lecheilenyc.com
- **Le Poisson Rouge** 158 Bleeker Street (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Street www.lepoissonrouge.com
- **Le Rivage** 340 W. 46th Street (212-765-7374) Subway: C, E to 50th Street www.lerivagenyc.com
- **Littlefield** 635 Sackett Street (718-855-3388) Subway: D, N, R to Union Street www.littlefieldnyc.com
- **Manhattan School of Music Neidorff-Karpati Hall** Broadway and 122nd Street (212-749-2802, ext 4428) Subway: 1 to 116th Street www.msmnyc.edu
- **Metropolitan Museum of Art** 1000 Fifth Avenue at 82nd Street (212-570-3949) Subway: 4, 5, 6 to 86th Street www.metmuseum.org
- **Mezzrow** 163 W. 10th Street (646-476-4346) Subway: 1 to Christopher Street www.mezzrow.com
- **Michiko Studios** 149 W. 46th Street, 3rd Floor (212-302-4011) Subway: B, D, F, M to 47-50 Streets www.michikostudios.com
- **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 Tea House** 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
- **Mona's** 224 Avenue B Subway: L to First Avenue
- **NY Society for Ethical Culture** 2 W. 64th Street at Central Park West (212-873-2848) Subway: 1, 2 to 66th Street-Lincoln Center www.nysec.org
- **National Arts Club** 15 Gramercy Park South (212-475-3424) Subway: 6 to 23rd Street www.nationalartsclub.org
- **National Sawdust** 80 N. 6th Street (646-779-8455) Subway: L to Bedford Avenue www.nationalsawdust.org
- **Neighborhood Church of Greenwich Village** 269 Bleeker Street (212-691-1770) Subway: A, B, C, D, E, F, V to W. 4th Street www.ncgv.net
- **The Nest** 504 Flatbush Avenue (718-484-9494) Subway: B, S, Q to Prospect Park www.thenestbrooklyn.com
- **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.northsquarenyc.com
- **Nublu 151** 151 Avenue C (212-979-9925) Subway: 6 to Astor Place www.nublu.net
- **Nuyorican Poets Café** 236 E. 3rd Street between Avenues B and C (212-505-8183) Subway: F, V to Second Avenue www.nuyorican.org
- **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
- **Parlor Entertainment** 555 Edgecombe Ave. #3F (212-781-6595) Subway: C to 155th Street
- **Patrick's Place** 2835 Frederick Boulevard (212-491-7800) Subway: B, D to 155th Street www.patrickspplaceharlem.com
- **The Penrose** 1590 2nd Avenue (212-203-2751) Subway: 4, 5, 6 to 86th Street www.penrosebar.com
- **Public Records** 233 Butler Street Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Avenue www.publicrecords.nyc
- **Queens Brewery** 1539 Covert Street, Ridgewood Subway: L to Halsey Street www.queensbrewery.com
- **Radegast Hall** 113 North 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
- **Room 623 at B2 Harlem** 271 W. 119th Street (212-280-2248) Subway: B, C to 116th Street www.b2harlem.com
- **Rose Theater** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle www.jazz.org
- **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
- **Russian Vodka Room** 265 W. 52nd Street (212-307-5835) Subway: C, E to 50th Street www.russianvodka.com
- **Ryan's Daughter** 350 E. 85th Street (212-628-2613) Subway: 4, 5, 6 to 86th Street www.ryansdaughter.com
- **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 (718-964-6763) Subway: L to Lorimer Street www.scholesstreetstudio.com
- **SEEDS** 617 Vanderbilt Avenue Subway: 2, 3, 4 to Grand Army Plaza www.seedsbrooklyn.org
- **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
- **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
- **S.O.B.'s** 204 Varick Street (212-243-4940) Subway: 1 to Varick Street www.sobs.com
- **Soapbox Gallery** 636 Dean Street Subway: 2, 3 to Bergen Street
- **Spectrum** 70 Flushing Avenue Subway: B, D, Q to DeKalb Avenue www.spectrumnyc.com
- **The Staybridges Suites** 340 W. 40th Street (212-757-9000) Subway: 1, 2, 3, 7, A, C, E, S to 42nd Street/Times Square www.ihg.com
- **The Stone at The New School** 55 West 13th Street (212-229-5600) Subway: F, V to 14th Street www.thestonemusic.com
- **Sugarhill** 217 Nostrand Avenue (718-797-1727) Subway: G to Bedford-Nostrand Avenues www.sugarhillnyc.com
- **The Sultan Room** 234 Starr Street (612-964-1420) Subway: L to Jefferson Street www.thesultanroom.com
- **SUNY Downstate Campus** 395 Lenox Road Subway: 2, 5 to Winthrop Street www.downstate.edu
- **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** 740-19 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
- **Town & Village Synagogue** 334 E. 14th Street (212-677-8090) Subway: L to First Avenue www.tandv.org
- **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
- **Turnmill NYC** 119 East 27th Street (646-524-6060) Subway: 6 to 27th Street www.turnmillnyc.com
- **Uke Hut** 36-01 36th Avenue (347-458-3031) Subway: N, W to 36th Avenue www.ukehut.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
- **Weill Recital Hall** (at Carnegie Hall) 154 W. 57th Street at Seventh Avenue (212-247-7800) Subway: N, R to 57th Street www.carnegiehall.org
- **Williamsburg Music Center** 367 Bedford Avenue, Brooklyn, NY (718-384-1654) Subway: L to Bedford Avenue
- **Zankel Hall** 881 Seventh Avenue at 57th Street (212-247-7800) Subway: N, Q, R, W to 57th Street www.carnegiehall.org
- **Zinc Bar** 82 W. 3rd Street (212-477-8337) Subway: A, B, C, D, E, F, M to W. 4th Street www.zincjazz.com
- **Zürcher Gallery** 33 Bleeker Street (212-777-0790) Subway: 6 to Bleeker Street; B, D, F to Broadway-Lafayette www.galeriezurcher.com

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UNDER THE DIRECTION OF MARSHALL ALLEN

&
WILLIAM PARKER'S INSIDE SONGS
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