

MARCH 2022—ISSUE 239

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

NYCJAZZRECORD.COM



THE NEW YORK JAZZ RECORD



JOANNE
BRACKEEN
ALL YOU NEED
TO DO IS TUNE IN

WOMEN'S
HISTORY
MONTH
ISSUE

CARLA
COOK

SASHA
BERLINER

IRO
HAARLA

CLAUDIA
THOMPSON

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THE NEW YORK CITY JAZZ RECORD

MARCH 2022—ISSUE 239

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When we publish theme issues, such as one devoted to Latin jazz, the chance to celebrate was also a learning opportunity, as we strove to emphasize that the term was woefully reductive, mashing together countries and cultures into some artificial amalgam useful, perhaps, for marketing purposes, but also lacking nuance and sensitivity. As we publish our annual Women's History Month edition, a similar message can be extracted. While the celebration of the work of many is laudable and, sadly, usually limited to one month, it is also problematic in that it attempts to attach some artistic universality to a gender, a concept itself that is fluid and while relevant hardly overarching. So we present this issue (we hope) with the sensitivity it requires and deserves, bringing attention to talented, accomplished artists who also happen to represent one or several parts of humanity.

Setting aside identity politics and cultural wars, please enjoy our features on pianist Joanne Brackeen (On The Cover), vocalist Carla Cook (Interview), vibraphonist Sasha Berliner (Artist Feature), pianist/harpist Iro Haarla (Encore) and singer Claudia Thompson (Lest We Forget) as well as a front-loaded CD Review section (pgs. 14-23). Just as every month should be Black History Month and every day Earth Day, the stories of women – expansively defined – cannot be contained in a mere 31 days.

On The Cover: Joanne Brackeen (photo by Carol Friedman / courtesy of the artist)

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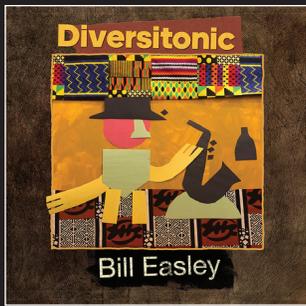


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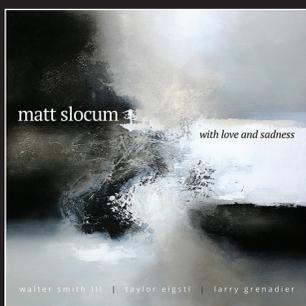
BILL EASLEY
DIVERSITONIC

SSC 1651

AVAILABLE 3-11-22

—*Diversity is a fact of life. Everyone is different. Get used to it. Variety is the spice of life. Music is often a tonic that brings people together. Something old, something new, something borrowed and definitely something blue.* —**Bill Easley**

Bill Easley realizes that society is divided, whether it be by race, gender, or any other device. He accepts those differences and celebrates them. Easley also believes that music is the equalizer. A universal tonic that brings people together, thus his homespun term that is the title of his highly listenable new recording, **Diversitonic**.



MATT SLOCUM
WITH LOVE AND SADNESS

SSC 1648

AVAILABLE 3-18-22

—*“Slocum has an expressive, light touch, reminiscent of Paul Motian’s percussive poetry, but Slocum’s lyrical writing has also gained major notice... a serious young talent on the rise.”* — **Marcus Crowder, The Sacramento Bee**

With *Love and Sadness* features Grammy-nominated pianist **Taylor Eigsti**, an important voice in the world of creative music and a musician whose “range of expression is not limited by illusory stylistic boundaries,” says Slocum; first-call bassist **Larry Grenadier**, who also appears on Slocum’s previous album, *Sanctuary* (Grenadier is a modern-day giant known for his 25-year association with the **Brad Mehldau Trio**); and saxophonist **Walter Smith III**, a modern master who is equally at home in a variety of musical settings.



MICHAEL LEONHART
ORCHESTRA
THE NORMYN SUITES

SSC 1660

AVAILABLE 3-25-22

—*Threads the needle between pop and experimental music seamlessly.... gorgeous.* —**FORBES**

In addition to the suites, the album features three songs co-written with **Elvis Costello** during the quarantine. There are two versions of “Shut Him Down” bookending the suites — one with **Joshua Redman**, playing his late father **Dewey**’s newly restored tenor saxophone for the first time on record, the other with **Chris Potter** on bass clarinet. **Costello** performs spoken word on “Radio is Everything”, featuring legendary guitarists **Bill Frisell** and **Nels Cline** who also co-wrote the songs with **Leonhart** and **Costello**. The final collaboration is the driving “Newspaper Pane”.



Sunnyside

www.sunnysiderecords.com

It was like being on drugs without being on drugs. The industrial-size wooden cabinets on either side of the stage held speakers of various sizes and shapes, which produced frequencies so low and resonant they vibrated one’s body in the strangest places — tailbone, chest, top of the head, length of the spine — accompanied by a radical light show alternating ultra-bright, room-illuminating lightening flashes with stark cavernous darkness. The setting was Gowanus’ Public Records (Feb. 9th), the event a half-hour electroacoustic music duo by **Lea Bertucci** and **Ben Vida**, an unveiling of ideas developed for their debut *Murmurations* (Cibachrome Editions). Eyebrows arching expressively, Bertucci manipulated a tape machine, inputting voice (talking/singing/gasping/whispering/bubbling) alongside sampled sounds, alto saxophone and flute, all boosted with reverberant feedback loops, while Vida worked a modular synthesizer, adding occasional vocals, opting for heavier, edgier timbres. It was hard to discern words — it may as well have been reptilian aliens conversing in code — but it didn’t matter: the message was embedded in the pan-sonic collage. As throbbing intensified, like some giant runaway machine, waves crashed, dogs barked, yodels bounced across canyons, trains chugged, machine guns strafed, earthquakes trembled, avalanches tumbled and heartbeats raced, the standing throng was transported to other dimensions, returning to reality only after the musical dosing had worn off.

—**Tom Greenland**



PETER GANNUSHKIN/DOWNTOWNMUSIC.NET

Lea Bertucci/Ben Vida @ Public Records

There’s nothing like jazz to take the years off. Watching **Trio 3** — alto saxophonist **Oliver Lake**, bassist **Reggie Workman** and drummer **Andrew Cyrille** — play the late set (Feb. 5th) at **Dizzy’s Club** was like watching young boys romping in a sandbox. Workman was the indefatigable trickster, slyly subverting all expectations with musical chicanery such as ‘milking’ his bass neck like a cow’s udder, extorting feral snarls from it or ‘conversing’ wordlessly with guest alto saxophonist **Bruce Williams**. Cyrille played the instigator, provoking the others with moose calls, buoyant beats and chattering rejoinders, delivering an extended solo on his “A Tribute to Bu[haina]” (for **Art Blakey**) as delicate as it was robust. Lake, at 79 the youngest of the three, acted as provocateur, coming up on stage for the fourth piece, which began with a recitation of his poem “Separation”, reminding listeners that jazz improvisation, rooted in African oral (not written) traditions, is something to be “lived, experienced, now-ed!” A second guest, pianist **Vijay Iyer**, like **Williams**, seemed especially inspired to join the elders for their “Final Concerts”, a farewell (but hopefully not goodbye) to a 34-year run beginning in 1988, when Cyrille first spotted Lake hanging out at (Rashied) **Ali’s Alley** on **Greene Street**. “Wha’s Nine” proved a satisfying culmination of everything previous, **Iyer** scuttling restively along the keys, **Williams** in ecstatic blues-preacher mode, all synchronized for the effortless organic climax.

(TG)

Using the theme of Valentine’s Day Eve, the mononymous Russian-born jazz diva **Svetlana** transformed **Birdland** (Feb. 13th) into what could well have been the **Kozlov Club** in **Moscow**. The singer has that kind of vibe, with her clipped accent and various philosophies about **Life** and the **Universe**. But then, having earned a **PhD**, for her that sort of impulse is probably irresistible. **Svetlana**’s aim was to be fun and uplifting in a context of romance and the ups and downs thereof. The ups (shaded by the paradox of Russian pessimism) included a jaunty “The Things We Did Last Summer” (**Sammy Cahn-Jule Styne**). The downs were represented in “They Can’t Take That Away From Me” (**George and Ira Gershwin**). **Svetlana** does have a certain charm and her sincerity and love of the music shines through without constraint. Backed by a 16-piece traditional jazz orchestra of young, very fresh-faced musicians, she opened with a swinging “Do Nothing Till You Hear from Me” (**Duke Ellington-Bob Russell**), demonstrating the straightforward arrangements that prevailed throughout. But because **Svetlana**’s vocals are more studied than spontaneous, her delivery seemed more focused on being precise at the sake of volume. Thus, often the band simply overpowered her. An exciting facet of the evening was the presence and work of **Music Director Emily Fredrickson**, a trombonist, arranger and composer who is the director of the **Dee Dee Bridgewater Big Band**.

—**Marilyn Lester**



PHOTO © CAROLINE CONEJERO 2022

Svetlana @ Birdland

To close a three-night residency at **Symphony Space** (Feb. 5th), saxophonist **Ravi Coltrane** explored the spiritually-based work of his parents **John** and **Alice**. It was a sublime evening of ‘greatest hits’, with a powerful group of players: **Gadi Lehavi** (piano and **Rhodes**), **Rashaan Carter** (upright bass and the excellent anchor of the evening), **Adam Rogers** (guitar) and **Elé Howell** (drums). The latter is amazingly talented, but, with expertise in funk and rock, also seemed lost in many areas of the program. The set of extended numbers struck right notes every which way. Even without the exotic instrumentation **Alice** often employed, her works, “Journey in **Satchidananda**” and “**Blue Nile**”, bore the same excitement, with juiced-up amplification and modern, sometimes funk-based, arrangements. Her “**Los Caballos**” was especially fun, a demanding piece expressed beautifully with its Latin-ized nuances. Living in the shadow of greatness cannot be easy, but **Ravi** has built a fine career with his own saxophone mastery and composing, such as his engaging “**Interval**”. With his father’s masterwork “**A Love Supreme**”, **Ravi** was in that same cosmic zone occupied by both parents, delivering transcendent interpretations of **Part I**, “**Acknowledgement**” and **Part II**, “**Resolution**”. The encore, demanded by a pumped-up audience, was **John**’s exquisite “**Giant Steps**”, with his innovative musical/spiritual theories applied to new chord progressions, which still had the assembled begging for more.

(ML)

In celebration of their sophomore album *Wandersphere*, the double-disc followup to their acclaimed *Asteroidea* (both on Intakt), **Borderlands Trio** took to The Jazz Gallery stage for a two-night stand. The intrepid unit of pianist Kris Davis, bassist Stephan Crump and drummer Eric McPherson began its first set (Feb. 5th) tranquilly, Crump first bowing upper-register notes, McPherson gently brushing snare drum and rack tom in concentric circles and Davis carefully preparing the grand piano, utilizing gaffer's tape and silly putty to alter the tonality of the upper and lower registers of the instrument. An ominous plucked bass motif brought piano and cymbals into the fold and thus an hour-long, in-the-moment improvisation blurring the roles of soloist and accompanist took off. The music unfolded slowly, organically, equally defined by Davis' expansive lexicon (combining elements of the vocabularies of Cecil Taylor, Herbie Hancock and Thelonious Monk in a starkly original manner) and her judicious use of an Arturia MicroFreak Hybrid Synthesizer; Crump's arco and pizzicato virtuoso extended technique; and McPherson's omnidirectional, multi-tonal drumming. The trio rarely stayed in a single space for long, moving back and forth between atmospheric etherealism to cadenced earthiness, the audience listening in enraptured silence, foregoing any applause for the entire performance, even as the band paused before embarking on a shorter spontaneous creation. —*Russ Musto*

The vibraphone has experienced a renaissance these days after being relegated to the cocktail nostalgia that arises intermittently. The instrument's natural shimmering enticement is akin to jazz' own and the visual stimuli of the vibraphonist's mallets, particularly the use of four, grips audiences immediately. **Patricia Brennan** has been widely fêted as one of the instrument's newer leaders, transposing classical marimba technique into uncanny improvisational abilities, a composer's heart and the driving rhythms of her Mexican heritage. At Bar Bayeux (Feb. 9th), all lingered on vivid, fiery display as her quartet of brilliant percussionist Mauricio Herrera, melodic, driving bassist Kim Cass and all-encompassing drummer Noel Brennan shook the crowded tavern. Brennan's discordant misterioso and impossibly rapid presto runs were at the core as the band cooked in the otherworldly (with none and yet all conscious of time and tempo), into Latin-esque drive, the *montuno* sections so expansive that the sonics became near overwhelming. But Brennan's vision cannot be called Latin jazz in the old sense; here is a music organically new and utterly compelling. The swing itself harbors the shadow and pulse of Americas north, central and south. But the evening's magic began early on when pianist Marta Sánchez, alto saxophonist Oscar Noriega and bassist Almog Sharvit flowed through a joyous cool-school set with guest saxophonists Caleb Wheeler Curtis and André Sacolxot. —*John Pietaro*

HANK O'NEAL / COURTESY OF THE JAZZ GALLERY



Kris Davis @ The Jazz Gallery



Patricia Brennan @ Bar Bayeux

Celebrating his latest album, *Change Is Gonna Come* (Savant), pianist **Bill O'Connell** brought a trio to Mezzrow that featured the date's saxophonist, Craig Handy, along with bassist Santi Debriano. Best known as a mainstay on the Latin jazz scene for his tenures with Mongo Santamaria, David Valentin and Jerry Gonzalez and The Fort Apache Band, O'Connell is a more than capable straightahead player, as he proved with this swinging unit. The second set (Feb. 10th) got started with his "Sweet Peanut", a buoyant Brazilian-tinged outing. It began with piano and bass setting up a lively dancing rhythm, after which Handy's dulcet-toned soprano joined in, playing the lighthearted melody, fruitful ground for all the band members to solo over. The set continued with O'Connell's funky original take on John Coltrane's "Moment's Notice", which had him stretching out with McCoy Tyner-ish bravado, buttressed by Handy's rhythmic two-and-four clapping before he took off blowing soulful tenor. Debriano followed, matching his bandmates' intensity with high-speed flurries of bowed and plucked notes. The trio dove into gospel mode on a stirring O'Connell arrangement of the Sam Cooke Civil Rights anthem serving as title track of the new record. Handy was back on soprano for the O'Connell original "COVID Blues", the pianist digging down deep with both hands and Debriano getting down and dirty. The set closed out with O'Connell's bright calypso tribute to his old boss Sonny Rollins, "Sun For Sunny". (RM)

The Village pulsed no matter the hour, no matter the snow. Turning down Christopher Street, 20-somethings were lined up for a Friday night's revel at Cellar Dog (Feb. 4th), the late sets of which aren't exactly intimate but throb with adrenalin. As the jazzbos commandeered the seating around the performance chasm, most patrons were busied at the pool tables lining the terrain. Trumpeter **Carol Morgan's** artfully hip quartet calmly stood ground, rousing with "Strike Up the Band", "Bernie's Tune" and "Straight, No Chaser", drawing whoops and hollers from the inebriated and otherwise happy. The front line of Morgan and bass clarinetist Stefano Doglioni reflect a Chet Baker/Gerry Mulligan cool, but the leader's trumpet, agile, brassy and thick of tone, indicates a raw power in quiet reserve. She embraces the horn's mid-range with a cunning awareness of historic jazz; the tradition seems encased in her vintage '40s trumpet. And Doglioni, one of the few specializing on bass clarinet, makes grand use of the instrument's formidable range, whether moaning in the dark end or singing aerial, like Prez' tenor. Bassist Jon Roche held steady, pulsating, riffing, locking in with drummer Evan Sherman whose subtle bass drum bombs accentuated the dance of his sticks, like Nick Fatool or Shadow Wilson sailing over the quartet's latent bop and latter-day swing. Truth: Morgan should be at the top of every critic's and listener's agendas. Ugly Truth: industry bias explains why she remains unjustly on the jazz periphery. (JP)

WHAT'S NEWS

In celebration of Women's History Month and Mar. 8th, International Women's Day, Jazzmobile and The Schomburg Center's Women's Jazz Festival will present "**30 Years of Curating Sound and Voices**" with moderator Robin Bell-Stevens and panelists Melba Joyce, Toshi Reagan, AJA Burrell Wood and Brandee Younger at The Schomburg Center at 7 pm. For more information, visit eventbrite.com/e/womens-jazz-festival-30-curators-salon-tickets-259778834487.

As part of the annual **Django A Go Go Festival** (which includes Mar. 5th at Town Hall) organized by guitarist Stephane Wrembel, a guitar camp will take place at The Woodland in Maplewood, NJ with Wrembel, Raphaël Fays, Sébastien Félix, Laurent Hestin, Russell Welch and Josh Kaye. For more information, visit djangogogo.com.

Carnegie Hall has launched an updated "Timeline of African American Music" providing students, educators, researchers, and music lovers with an interactive digital resource exploring the rich history and influence of African American music. For more information, visit timeline.carnegiehall.org. In other Carnegie Hall news, as part of its AfroFuturism program, "Afrofuturism: Art and Politics—A Symposium" will take place online on Apr. 2nd at 1 pm. For more information, visit carnegiehall.org/calendar/2022/04/02/afrofuturism-art-and-politics-a-symposium-0100pm.

Vocalist **Nancy Harrow's** *Cat Who Went to Heaven* project, music and lyrics inspired by the 1931 Newbery Medal-winning children's book by Elizabeth Coatsworth and adapted for Bunraku (Japanese puppet theater), received its premiere in Japan last month, rescheduled due to the pandemic.

The Doris Duke Charitable Foundation has announced the first beneficiaries of its new **Creative Inflections** program, "a first-of-its-kind initiative to support leading jazz artists and presenting organizations in innovative collaborations that enable artists to take creative risks and expand the genre's listenership by attracting younger and more diverse audiences.": Jen Shyu, Sumi Tonooka and Asia Society; Wayne Shorter, Esperanza Spalding and ArtsEmerson; Terri Lyne Carrington and The Carr Center; Cécile McLorin Salvant and Walker Arts Center; and Samora Pinderhughes and Yerba Buena Center for the Arts. For more information, visit ddcf.org.

As part of Columbia University's "**Such Sweet Thunder: Ellington Plays Shakespeare—Love and Power in Adaptation**", celebrating Duke Ellington's 1957 Shakespearean jazz suite, there will take place The 2022 Lionel Trilling Lecture: Fred Moten (Mar. 3rd at 6 pm) and The Such Sweet Thunder Continuum Conference (Mar. 25th at 6 pm) with Delfeayo Marsalis, David Hajdu, Patricia Akhimié, David Berger, and Jack Chambers. For more information, visit suchsweetthunder.columbia.edu.

Creatives Rebuild New York is accepting applications for their Guaranteed Income for Artists and Artist Employment programs, no-strings, monthly cash payments to 2,400 artists across New York State, and Artist Employment Program, supporting employment by NYS community-based organizations of 300 New York State artists (benefits included) through Mar. 25th. For more information, visit creativesrebuildny.org.

Vocalist **Judi Silvano** will have her first visual art exhibition at Unitarian Universalist Society of Orange County in Rock Tavern, NY Mar. 1st-Apr. 30th with three receptions planned: Mar. 5th, 3-5 pm; Mar. 19th, 3-5 pm (with Teri Roiger, John Menegon and Joe Lovano) and Apr. 23rd, 3-5 pm (with the same band). For more information, visit judisilvano.com.

Arts for Art's live-streaming offerings for March: Brandon Lopez / Mat Maneri (Mar. 1st), Lisa Sokolov Trio (Mar. 3rd), Jason Kao Hwang's Human Rites Trio (Mar. 8th), Isaiah Collier & The Chosen Few (Mar. 10th), James Brandon Lewis Trio (Mar. 15th), Onyx Trio (Mar. 17th), Michael Bisio Quartet (Mar. 22nd) and Fay Victor / Luke Stewart (Mar. 24th), all happening at 7 pm and viewable at artsforart.org/onlinesalon.html.

Bob Karcy's **Arkadia Records** is celebrating its 25th Anniversary with digital releases of its back catalogue and its first new release in years, the debut album of Brazilian singer/songwriter Tetel Di Babuya. For more information, visit arkadiarecords.com.

Vocalist Isabel Crespo Pardo and saxophonist Alfredo Colón have been named **Roulette's** 2022 Van Lier Fellows.

Vocalist **Kat Edmonson** made her theatrical debut last month in Taylor Mac's jazz opera *The Hang*.

Submit news to ahenkin@nycjazzrecord.com

COURTESY OF THE ARTIST



CARLA COOK

BY MONIQUE NGOZI NRI

Carla Cook has a unique vocal quality. She came to NYC to sing the way she wanted to over 30 years ago and received a Grammy nomination for her debut, *It's All About Love*, in 1999. *Dem Bones*, a tribute to the trombonists that she has worked with, was released in 2001 and *Simply Natural* followed in 2002. These recordings were lovingly produced by the MAXJAZZ label and received great acclaim. Cook has a repertoire that spans a broad range, from gospel and R&B to the Great American Songbook and Brazilian songs and rhythms. She has collaborated with many musicians while balancing a teaching career. We caught up on her musical background and the inspiring music she continues to make.

The New York City Jazz Record: Tell me a little bit about your start in the music.

Carla Cook: I did come up in Detroit and the music scene was very vibrant, not just the jazz scene but, of course, Motown and the funk scene and all of that. I did very little work there because I left Detroit at 18 to go to college in Boston. And I never returned. So I did not really work the scene so much in Detroit. A lot of musicians that I know I will work with when I came back over the summers or whatever, so I would get to know some of them that way. But I can't claim that I cut my musical teeth in Detroit.

TNYCJR: But you did sing in church?

CC: Absolutely, I sang in church, I sang in choirs. I did the whole state honors choir. I played bass in the orchestra in high school. I played piano and took private piano lessons, so I have a mix of European classical training and I sang in the AME church, the Black Methodist Church.

TNYCJR: Did you find any conflict between your classical training and gospel and moving into jazz?

CC: I remember having the nerve to tell my European classical voice teacher that I wanted to sing jazz and he was so offended, but good voice training works no matter what genre you're trying to approach. So, I just took that training and I've been able to apply it to other things. Nothing and no one ever told me that I couldn't! We had a wonderful jazz radio station WJZZ in Detroit and they mixed it all up. There was a big band hour and blues hour. And because of that and the fact that I was surrounded by all these different kinds of music and participating in the honors choir here and then church there, I didn't have boundaries, I didn't attend an institution that told me that I should.

TNYCJR: I know you don't like to be boxed in. I actually was just listening to "Hold to God's Unchanging Hand" just before we started talking. What is the place of the sacred and the secular in your music?

CC: When I recorded "Hold On God's Unchanging Hand"

my mother had passed a few years before and that happened to be her favorite hymn and so I was recording that for her. I had no idea that it would take on the life that it did. I mean, a lot of radio stations, especially in the Midwest and South, that was kind of the only thing they would play. They weren't really interested in the swing so much as in the gospel song, you know, but I sing that song relentlessly to this day. It's one of the first that stayed in my repertoire the whole time. I've sung it in Kazakhstan and Israel. Where I sing it does not matter and I usually tell the audience that sometimes I'm not singing it necessarily for them but for me.

TNYCJR: Tell me more.

CC: I sing it as a reminder, the lyrics are a reminder. Not just the business but in day-to-day life I'm really trying to adhere to my personal spiritual belief. Hold on to God's unchanging hand, especially now there's so much going on. Yeah, pandemic aside, there's still so much going on and so [these words] keep me focused, filled with gratitude at the end of the day.

TNYCJR: I was also reading somewhere that it's important to you that the music is progressive. Is that accurate and, if so, what does that mean?

CC: I'm not sure what you mean by progressive. I always tell people that jazz, it seems like every ten years someone tries to proclaim jazz is dying or is dead. You know this music sells itself. That's why it's been around for so long. That's why generations keep gravitating toward it because it's still relevant. I think the problem is in educating very young people. Of course, commercial radio is no more and then we decided as a society that music wasn't all that important for us in schools and we decided that sports were definitely important but the music wasn't, so now we're paying for it.

TNYCJR: I know that you've done a number of different things in education. You have your own educational project that you took around in the schools.

CC: Right, unfortunately, that was just before the economy sort of tanked and, quite frankly, only a few school systems have had the funds to pay for it, but the truth is, all kids need music education. They need music just like they need math and I say this often, nobody swings like third graders. There's an elementary school in Long Island called the Washington Rose Elementary school. They had a fantastic principal and she just believed in this music and they had a handful of the best faculty and we went there every year. And the third graders they had, I have put songs back into my repertoire because of them, because I'm teaching it to them. A lot of this music is not necessarily geared toward children. That year, I don't know if

the theme was Ellington but for some reason, I brought in "In a Mellow Tone", which I had known a hundred years ago. I taught it to this particular group of third graders. They had such a vibe to them. I'm listening to them just swing and I'm like why am I not doing this? And then this is what's great: they sing it and they loved it. And because they all ate lunch together there's one class singing it, three days later and the whole school knows the song.

TNYCJR: There is a big debate about people being trained in schools and not being trained on the road. Do you have any thinking about that?

(INTERVIEW CONTINUED ON PAGE 23)

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SASHA BERLINER

BY GEORGE GRELLA

The pure, resonant sound of the vibraphone speaks, by itself, for the quality and stature of the instrument, every note has a beautiful sound, and all it takes to release it is a mallet. Still, playing vibraphone comes with logistical challenges beyond what saxophonists and trumpeters face; it is not just an instrument, it is a van, even a lifestyle. So one can't resist asking vibraphonist Sasha Berliner just how she got started.

She told the story: "I started as a drummer," prior to high school, "played a bunch of rock, that's what I grew up listening to" in a family that valued music and where her older brother was a musician. Berliner enjoyed playing, but, explains that at the time she "wasn't sure the drums were the instrument for me."

Her brother was interested in studying jazz and through him she grew curious about "harmony, theory...I wanted to develop stronger melodic knowledge", outside of just playing rhythms. She auditioned for the Oakland School of the Arts and brought along a friend's glockenspiel. "I played the three major scales I knew!" Though the audition went well, the school had too many drummers already and so they asked her if she was interested in playing the vibraphone. The instrument was so new to her that she admits that at first she kept "calling it a xylophone... And then I got really into it, studied it all summer." More than just playing it in school, she "got really interested in a professional career."

That career has already come a long way in a short time. She moved to New York City in 2016 for undergraduate studies at The New School, where she studied with leading vibraphone player Stefon Harris; trumpeter Ambrose Akinmusire had heard Berliner when she was still in high school and recommended her to Harris. Her talent and her dedication to the instrument, learning harmony, strengthening her melodic knowledge, were on display on the bandstand almost immediately. While still an undergrad, she began playing professionally at venues like The Jazz Gallery and Smalls. She attended a 2017 Banff workshop directed by Vijay Iyer and Tyshawn Sorey and that led to her receiving the LetterOne "Rising Stars" Jazz Award, which brought her opportunities to lead bands, tour, and headline festivals.

In 2019, she self-released her debut, *Azalea* (available at Bandcamp). Then everyone got an involuntary year-and-a-half off due to the pandemic. Berliner set a pair of bookends: in some of the last live gigs in New York City in March 2020 she played in Sorey's sextet at The Jazz Gallery then led her own group last October at the BRICArts Jazzfest as the city reopened. These were two scintillating performances, the first cutting through the roiling slabs of Sorey's music with forceful solos and notable melodic strength, spilling across bar lines and rhythmic units, the second guiding a passage through subtle harmonic changes and shifting pulses, playing short phrases of chord sequences like they themselves were melodies. The live playing in particular displays Berliner's ability to

think ahead and create a formal shape while still able to discover and investigate specific details.

The BRICArts show was a small preview for those who are eager to hear her next recording, scheduled for a summer release on JMI Recordings—a fledgling label currently with a handful of albums and planned releases from David Murray and Lage Lund. It was recorded in December 2020 with a main band of alto saxophonist Jaleel Shaw, pianist James Francies, bassist Burniss Earl Travis II and drummer Marcus Gilmore. JMI, Berliner points out, "prides itself on analog, it was recorded all to tape." Analog also means vinyl and the delay in release is a result of the vinyl production issue currently plaguing the record business, at least for musicians other than Taylor Swift and Adele.

The new album's title is *Onyx*, solid and obdurate as opposed to a flowering shrub: "It has more authority and points of view," than *Azalea*, Berliner says. "I'm not this traditional jazz vibes player...I want to show this about my playing." Where the first album is the sound of a musician exploring her own place in the world and how she responds to it, "listeners should hear a great amount of growth from the first album. It is a dense musical journey that touches on a lot of emotions," as does her introspective debut, "but has a lot more intention and power."

She further explores where she hears herself in the vibraphone tradition. The fundamental sound of the instrument is the same for each player—the mallet against a tuned metal bar—unlike a saxophone; it is how it is played that makes a difference. For Berliner, the guides are Harris, "Bobby Hutcherson, Steve Nelson... Stefon is a very honest player, something that marks [them all] as musicians...fearless about what they play, concerned about conveying humanity." Berliner breaks that down to "a greater spectrum of rhythm and phrasing" playing beyond the structures of a four- or eight-bar harmonic rhythm, and points to Harris' *Ninety Miles* as pivotal for her for seeing how a vibraphone player could extend phrases and complicated rhythms beyond basic song form structure. She is also working on different approaches to the sound of the instrument: "I've started to explore using different mallets to get a sharper sound, or using a bass bow to get a warmer sound." She also uses guitar pedals while playing as an in-line expressive extension, something she can go to in the moment as a part of an improvisation, spontaneous rather than a post-production embellishment, just like a guitar player. "It contributes to what's in your ear," she says, "what you're responding to while you're improvising."

Until *Onyx* comes out, there is teaching—both private students and at a high school in Brooklyn—and some live gigs. She toured the West Coast in February and there will be something special at Nublu in April: a duo performance with another young, exciting vibraphonist, Joel Ross. Berliner appreciates how they have such different voices and is looking forward to what will happen. ❖

For more information, visit sashaberlinermusic.com. Berliner is at The Django Mar. 4th and Smalls Mar. 18th. See Calendar.

Recommended Listening:

- Sasha Berliner—*GOLD* (s/r, 2015)
- Sasha Berliner—*Azalea* (s/r, 2019)
- Tyshawn Sorey—*Unfiltered* (s/r, 2019)
- Sasha Berliner—*Onyx* (JMI, 2020)
- Palladium—*Don't Look Back* (s/r, 2021)

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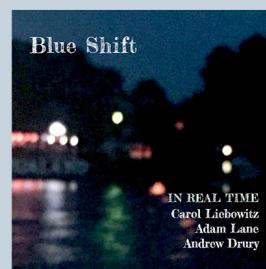
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—Mel Minter, musically speaking



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JOANNE BRACKEEN

ALL YOU NEED TO DO IS TUNE IN

BY ANDERS GRIFFEN

PHOTO BY LUCIANO ROSSETTI



Joanne Brackeen (née Grogan) is a pianist with a totally original sound and energy and a very personal dedication to her craft. As she succinctly puts it, “I just did what I like to do and that’s all.” It all started in what was then the small town of Ventura, California. “I had a choice. My parents bought two records of piano players. One was Carmen Cavallaro and the other one was Frankie Carle. I like Cavallaro’s choice of songs, but didn’t particularly care for the improv. But Frankie Carle’s, I just started at the beginning, [and] wrote down all the notes for both hands. Then I played it at the school assembly and I kept doing more and more. I didn’t know how to play the piano at all before and after I did seven or eight of them, I could play!”

After teaching herself, she found her best friend and first musical partner. “Ventura didn’t have anything. The only thing there for me was Jo Ann Zering, who later became Jo Ann Castle, working with Lawrence Welk. She became very famous. She was a honkytonk piano player, but with me she played accordion and sang. We worked in the school dance band. I was 12 and you were supposed to be 15, but I was tall, so nobody asked. That band worked and we got paid.”

Throughout high school she also worked in a Latin band at the Million Dollar Theater in downtown Los Angeles and that is when she began exploring the jazz community. She started working regularly with saxophonist Teddy Edwards, bassist George Morrow and drummer Frank Butler. Sometimes Harold Land or Walter Benton would take the lead and Dexter Gordon joined them for the Christmas show. Brackeen used to visit Don Cherry’s house to witness Ornette Coleman’s rehearsals with Charlie Haden and Billy Higgins. In fact, she used to drive Higgins there. “The first records you hear of them came out quite a bit later, but they were playing that same way the whole time.” Ornette became a major influence and dear friend.

It was a rich time of discovery. Music was there for her just when she needed it. She would play with Charles Lloyd, Ray Graziano, Bobby Hutcherson, and Henry Franklin and established a duo with Herbie Lewis. She played every night. If not at a club there would be a jam session. Every Sunday everybody went to a club called The Digger. After finishing high school with high marks, she received a scholarship to the L.A. Conservatory and enjoyed some classical lessons with a Mr. Voorhees but otherwise couldn’t stay. “I don’t want to waste my time doing something when I could do what I want to do.”

She met saxophonist Charles Brackeen when they were both hired by trumpeter Tom Peltier. They soon were married with children and on their way to New York in 1965. They eventually landed a place on the Lower East Side and continued to pursue the music. “Just go out every night and I already knew a lot of people. Jane Getz had moved here, Bobby Hutcherson was here. I worked with some people, like Charlie Shavers, Sonny Stitt. A lot of people had called. Then I met Wayne Shorter and his brother, Alan, because they hung out at Slugs’ a lot, which was just around the corner. After I had my fourth child, I found out Art

Blakey was there so, I was tired, but I just said I’m going. Because it was like five or six flights of stairs every time you’re going out with the kids, going back and with the diapers, the wash, because it was hard to get diapers in those days. I was so tired. It is like I was really looking forward to the music. It was always a quintet, two horns and a full rhythm section. So, I went in there and I wanted to hear that sound. But the piano player was sitting there never playing. I thought, maybe, oh, he is just laying out for a chorus or two. No. He never played. So, finally in the middle of one tune I just wanted to hear the piano with the group. I just went up and asked Art. He said, okay.” After that, Blakey invited her to join the band and they worked steadily for the next three years. “We went to Japan, Korea. 44 concerts in 42 days. Some of them in some grand clubs they used to have in Japan. It looked like those movies you see in the ‘20s-30s. That was all over Japan. We went to Europe a few times.”

Back home, saxophonist Pete Yellin had been working with Joe Henderson and kept telling Brackeen that Henderson was looking for a piano player and she should call him. “That’s weird,” she thought, “because I don’t like people calling me asking to work in my group. I mean, if they say, sometime, if you need this, give me a call. That’s different, but...no. So, I didn’t do anything. Then, finally, Joe called, asked me to be in the group.” This was another busy band. Henderson had a lot of different personnel over the years and Brackeen had an opportunity to stretch out and play a little more, “but Joe Henderson on the saxophone, that was enough, he made everybody sound good.”

“I was in the middle of a tour with Joe. And Stan Getz, I don’t know how he knew...I mean, maybe he knew what club I’m at, but how you know where I’m staying to call me in my room? And he would call, maybe three or four times in a matter of a couple of weeks: ‘rehearsal’s tomorrow’. And I said, ‘wait, Stan, I’m in Chicago, I’m working tomorrow night here’. And then he’d call again, we had more jobs after Chicago, but they got cancelled. So, he called again, said ‘rehearsal’s tomorrow’ and I said, ‘oh, okay, I’ll be there’. That was so funny. Stan, you could not believe what he was like.” Just as the previous two leaders presented unique opportunities, playing with Getz was something different once again. Brackeen describes the attention to detail that was required to accompany him and likens it to playing behind a singer. His pitch was so precise and there were no wasted notes. “He played what he wanted to hear and nothing else. That’s how he spoke. It is like it was written and rehearsed.”

The experience of accompanying these jazz giants established Brackeen. Moving forward she would lead her own ensembles. Between tours she worked locally with various duets and trios, especially with bassist Clint Houston and drummer Billy Hart, who also worked in Getz’ band. In these formats she led her first record dates for the Choice and Timeless labels. In 1979 she released *Keyed In* on the Tappan Zee label with bassist Eddie Gomez and drummer Jack DeJohnette. Producer Bob James remembers Brackeen with fondness and

admiration: “Joanne is a brilliant and unique artist with her own style and vision. She was totally self-contained and didn’t need (or want) artistic direction from me.” She also recorded with saxophonist Michael Brecker and guitarist Ryo Kawasaki and in the ‘80s-90s found more horn players who could play what she wanted to hear, including Randy Brecker and Dave Liebman, among others. Branford Marsalis and Terence Blanchard met Brackeen’s unique demands on *Fi-Fi Goes To Heaven* (Concord, 1987), which is illustrative of the rhythmic and harmonic complexity in her compositions. She also had strong musical relationships with bassists Cecil McBee and John Patitucci and drummers Al Foster and Horacio “El Negro” Hernandez.

Among various achievements and awards, she received the BNY Mellon Jazz Living Legacy Award in 2014 and in 2018 was awarded a Jazz Masters Fellowship from the National Endowment for the Arts for her “exceptional contributions to the advancement of jazz.” “If you’re a woman you have to learn how to play much more than a guy does in order to be recognized for the same level. That’s how it seems. I tell my girls [female students] that. I let them know that so they don’t have to feel bad or fight against it; we could just be very creative. So, to let them know, you have to be a little bit ahead. I like animals, they’re so great. Birds. It is like they know what to do and they don’t squabble. So, you have to find out how to be in harmony. And then you can have what you need to have.” Over the past couple of decades, teaching has taken on a greater role and she became a professor at Berklee College of Music and The New School. “In students, when I see there’s something they’re never going to do, I listen and find out if they want to. So, I’ve had the chance to really help some people to get where they want to get. That’s one thing I never had. So, that’s why I enjoy teaching.”

During the pandemic Brackeen has had more time to practice and reflect. “I’m thankful for all those musicians that I feel like I really received a lot from through the music. I think every person is important and it is just great to be here and have music with us. I want to help all the other eight billion people and you don’t have to be there with them. You’re doing everything you do for everything here. You want to have plenty and good health so that you can help other people. Everything comes when you need it, but all you need to do is tune in.” ❖

For more information, visit joannebrackeenjazz.com. Brackeen is at Soapbox Gallery Mar. 26th. See Calendar.

Recommended Listening:

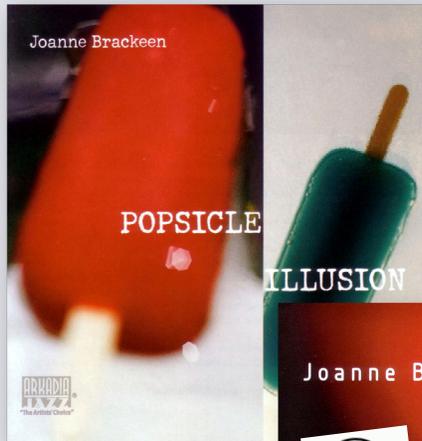
- Art Blakey–*Jazz Messengers ’70* (Victor-Catalyst, 1970)
- Joanne Brackeen–*Snooze* (Choice, 1975)
- Joanne Brackeen–*Ancient Dynasty* (Tappan Zee, 1980)
- Joanne Brackeen–*Live at Maybeck Recital Hall, Volume 1* (Concord, 1989)
- Joanne Brackeen–*Power Talk* (Turnipseed Music, 1994)
- Joanne Brackeen–*Pink Elephant Magic* (Arkadia Jazz, 1998)

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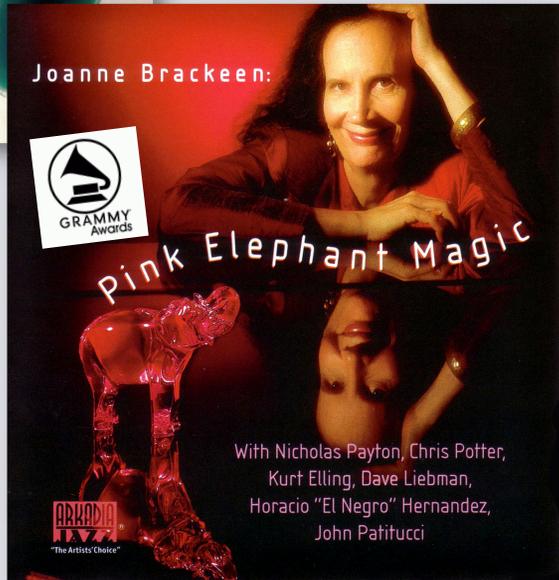


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IRO HAARLA

BY FRANCESCO MARTINELLI

Finnish harpist, pianist and composer Iro Haarla shares with Alice Coltrane some biographical traits to an almost uncomfortable extent. Both trained musicians, they devoted a substantial part of their life to the music of their artistic and life partner. In the male-dominated jazz world, they were known as the “wife of”. Their personal contributions were thus somewhat diminished. But Alice Coltrane in the ‘70s, a few years after the death of John Coltrane in 1967, gave preeminence to her spiritual life and despite single appearances her music is only lately getting its due.

On the contrary Haarla, inspired by the music of late drummer and future husband Edward Vesala, trained at the prestigious Sibelius Academy of Music and studied jazz improvisation with Heikki Sarmanto, a leading figure in Finnish and European jazz. Just after graduation she recorded with Juhani Aaltonen and began to work with Vesala. Her role in Vesala’s projects was not limited to piano, electronics and harp. She also co-composed and arranged the music for Vesala’s Sound & Fury band, including four albums for ECM between 1986-1994. Vesala passed away in 1999 and since 2000 Haarla developed her own career as leader, performer and composer.

The Finnish TUM label extensively documented her work with longtime friend Aaltonen and bassist Ulf Krokfors while ECM released *Northbound* (2004), *Vespers* (2010) and *Ante Lucem for Symphony Orchestra and Quintet* (2012). In 2018 TUM issued *Around Again (The Music of Carla Bley)* performed by the trio of Haarla, Krokfors and drummer Barry Altschul while the latest work by Haarla is *What Will We Leave Behind: Images From Planet Earth* (Svart Records, 2019).

Ante Lucem is powerfully evocative, tinged with melancholy (one segment is dedicated to Haarla’s mother, an opera singer, who had recently died) but its real strength lies in the masterful integration of the quintet’s jazz sounds and soloing into the orchestral

setting. Joining Haarla is trumpeter Hayden Powell, saxophonist Trygve Seim, Krokfors and drummer Mika Kallio with the NorrlandsOperans Symfonieorkester conducted by Jukka Lisakkila. Melodies presented by saxophone, trumpet or bowed bass are echoed and refracted by the orchestra in a succession of sound pictures recreating the emotions of dark night and hard weather, followed by the dawn’s birds’ choir and a jubilant, luminous finale. Listening live to this music commissioned by Sweden’s Umeå Festival was an uplifting experience but the recording quality of the ECM album comes close to recreating it for the home listener. Reminiscent of Messiaen and Impressionism, this album puts Haarla right up there with Maria Schneider at the forefront of contemporary composition for improvised musicians.

In fact both Schneider and Haarla acknowledge their debt to Carla Bley, whose high-profile band leadership as well as body of compositions inspired women all over the jazz world to take up new challenges. So the tribute is a particularly relevant link here, made even more relevant for the rare presence of the master drummer Altschul, who was a member of the trio led by Paul Bley that recorded some of these pieces in the ‘60s. Listening to Paul’s recordings of Carla’s pieces was what brought them to life for Haarla, who knew the written scores from her studies in an early incarnation of the Jazz Department of Sibelius Academy: “...having heard Carla’s compositions being interpreted by Paul Bley...the content and excellence of those compositions was revealed to me! Masterful, space-providing compositions into which one could inject powerful emotions through interpretation – exactly what was and is important to me,” she writes in the liner notes, which also include Altschul’s own insight: “If you closely check out the compositional aspects of some of Carla’s music, you will find that her music is part of the Jazz or Great American Songbook tradition. Much of that music is written with AABA or ABA form, but she compresses the form... It can be played as phrases, as speed or motion, in time or as a spontaneous flow of consciousness.”

The recording is an instant classic of piano trio albums for how it expresses the personal soundworld of Haarla through an open approach to compositions that not only allows but, in fact, requires invention, reconstruction, romanticism and humor. Those who are already familiar with the pieces will discover new creative possibilities in them and for the younger

listeners it hopefully will also work as a suggestion to discover Bley’s repertoire.

The latest offering might seem a drastic departure from the acoustic trio, with the foundation of an electric ensemble also including electronic synthesizers, but, in fact, Haarla already played electronic keyboards in Vesala’s ensembles and cooperated with electric guitarist Raoul Björkenheim in UMO Jazz Orchestra’s *The Sky is Ruby* (2006, TUM). The ecological preoccupation for the planet and the love of nature continue to fuel Haarla’s music and the dimension of urgency is accentuated by the complex layers of rhythms, samples and timbres built on the axis between Haarla and Krokfors, here on electric bass and keyboards as well. They are joined on percussion by Anida Vesala and on electric guitar by the very popular Jukka Orma, had who already collaborated with Vesala, Björkenheim and Krokfors in various bands.

The suite was commissioned by Finland’s Pori Jazz Festival and all the pieces are inspired by particular landscapes of phenomena, with dramatic variations in atmosphere and feelings, from abstract sound paintings to groovy lines from the electrified rhythm section, creating a background for the tenor saxophone of Sami Sippola, gruffy or majestic according to the composition. “For us, me and Ulf,” writes Haarla “nature is an inexhaustive source of inspiration and wonder. It doesn’t only mean beautiful landscapes, but it also means the whole existence of nature. I’ll admire the stately beauty of nature, which springs from the extreme phenomena, from the variations of light and shape, and the struggle for life. The thread of life is unbroken.” A cry for action but at the same time an act of love and hope, this is a powerful artistic statement that shows another facet of the rich artistic personality of Iro Haarla. ❖

For more information, visit irohaarla.net

Recommended Listening:

- Edward Vesala–*Lumi* (ECM, 1986)
- Iro Haarla/Pepa Päivinen–*Yarra Yarra* (November Music, 2000)
- Iro Haarla–*Northbound* (ECM, 2004)
- Juhani Aaltonen/Iro Haarla–*Kirkastus* (TUM, 2013)
- Iro Haarla/Ulf Krokfors/Barry Altschul–*Around Again* (TUM, 2015)
- Iro Haarla Electric Ensemble–*What Will We Leave Behind: Images From Planet Earth* (Svart, 2019)

LEST WE FORGET



CLAUDIA THOMPSON

BY DONALD ELFMAN

Claudia Thompson’s *Goodbye to Love* is a newly reissued masterwork. She recorded it in January 1959 and then nothing else was heard from her, dropped by the music industry as unmarketable. But it is back and a decades-long injustice has been corrected by reissuing label Modern Harmonic: Thompson is on the cover instead of an anonymous white woman on the original pressing. The album was initially released on the Edison International label. Like that cover photo, the album continues to offer mystery while never letting go of the wonder that is this music.

In her new liner notes for the album, journalist Laina Dawes explains the backstory of a young woman discovering a box of negatives and enlisting the online

community to discover the identity of two women included in the photos, one used for the original album cover. Through happenstance, it was revealed that it had been decided to use the white woman’s photo instead of Thompson to increase the album’s appeal as, to quote Dawes, “Thompson’s voice is devoid of any black cultural idioms that were found in the vocality of her-then contemporaries, such as Holiday, Dinah Washington and Ella Fitzgerald.”

Only guitarist Barney Kessel was identified on the original release—it has since been discovered that the personnel was Benny Carter or Ted Nash (saxophone), Arnold Ross or Paul Smith (piano), Joe Mondragon, Red Mitchell or Mike Rubin (bass), Alvin Stoller or Dick Shanahan (drums), Ed Kusby, George Roberts, Harry Betts or Joe Howard (trombone) and Nino Rossi (cello)—but Thompson is out front and magnificent.

Goodbye to Love is a collection of standard jazz tunes, an elegantly perfect introduction of Thompson’s voice to the world. It opens with Shelton Brooks’ “Some of These Days”, the 1910 classic associated with Sophie Tucker. It is taken, of course, at ballad tempo and Thompson bends the notes with minimal effort but ever so delicate soul, even as the band wails. And on

Rezső Seress-László Jávors-Sam Lewis’ “Gloomy Sunday”, Thompson is accompanied only by soft guitar, the duo opening the intimacies of this song.

The Gordon Jenkins tune “Goodbye” utilizes saxophone and cello. “You Call It Madness, But I Call It Love” (Russ Columbo-Con Conrad-Paul Gregory-Gladys du Bois) is a lonely request for words of love to be uttered. Robert Russell’s “Fan Me” is a simple request to keep the coolness coming during the flames of love. Ira Cook’s “Goodnight My Pet” (originally released as a 7” paired with “Gloomy Sunday” and available as one of two bonus tracks on the CD version of the reissue, also available on vinyl) closes as a mother sings to her child to gently rock her to sleep. It is a glorious display in which an African-American singer can simply express a few things about being alive in America.

Each tune is tender and intimate and not always cheery. Thompson’s beautiful voice and absolutely unique stylings allow them to transcend time. While her personal story is unknown, there is long overdue redemption that she is finally being recognized. ❖

For more information, visit modernharmonic.com

SACRED GIFTS

BY SUZANNE LORGE

Sheila Jeannette Dawson, aka **Sheila Jordan**, was an unlikely champion of the bebop movement. Born in Detroit on Nov. 18th, 1928 (on the same day that Mickey Mouse debuted in *Steamboat Willie*) and raised in a small coal-mining town in Pennsylvania, Dawson had few professional prospects. But a chance meeting with Charlie Parker when she was still a teenager—and too young to enter the clubs where he played—firmed her resolve to sing jazz. Just a few years later, under Parker’s tutelage, she would assume her place in jazz history as a singular voice in bebop.

Now 93, Jordan continues to perform and record with relentless vigor. (She took the name of her husband Duke Jordan, Parker’s pianist, in the early ‘50s.) Despite the pandemic, she plays out whenever she can and in March 2021 SteepleChase captured all this indomitability on a record date with trioTrio, the airtight ensemble of pianist Jacob Sacks, bassist David Ambrosio and drummer Vinnie Sperrazza. The label released *trioTRIO meets Sheila Jordan* last month. This album, with Jordan on six of its eight tracks, documents the singer’s incomparable feel for subtle melodic alterations, as on the gently swinging “Everything Happens To Me”, wistful ballad “Fair Weather” and infectious original “Workshop Blues”. But it is on the tunes where she scats on personalized lyrics that we gain insight not only into her artistry but also into the intimate history that informs it. On “The Bird / Confirmation” Jordan lauds her friend and mentor.

On “All God’s Chillun Got Rhythm / Little Willie Leap” she recalls her early bebop gigs in ‘50s Detroit. And on “If I Should Lose You” she recognizes the beauty of love. It is a sacred gift, she tells us.

This message has not changed much in the 62 years since Jordan recorded *Comes Love: Lost Session 1960*, which Capri released last year. Listening to these albums side by side, we can note the changes in Jordan’s voice over time but what remains steadfast throughout her decades of performing is the warm appreciation for her audiences, her musicians and her lifelong friends. Jordan will perform with bassist Cameron Brown at Pangea (Mar. 2nd), with Roni Ben-Hur and Harvie S at Room 623 at B2 Harlem (Mar. 19th) and as part of Highlights in Jazz at Tribeca Performing Arts Center (Mar. 17th).

When the pandemic struck in March 2020, singer/composer **Somi** was just about to present her original musical theater piece, *Dreaming Zenzile*, at the prestigious Repertory Theatre of St. Louis in Missouri. With this project subsequently on hold, Somi turned her attention to the unplanned release of *Holy Room: Live at the Alte Oper* (Salon Africana), a concert recording that she made with the Frankfurt Radio Big Band in 2019. This record would go on to score Somi her first Grammy nomination. This is just one in a long list of accolades: Somi also has been named a Soros Equality Fellow, a TED Senior Fellow, a Doris Duke Fellow and a two-time recipient of the NAACP Image Award and is currently pursuing a doctorate in Creative Practice & Critical Inquiry at Harvard University. These honors acknowledge the necessary work that Somi does in reclaiming and elevating the cultural contributions of underrepresented members of our society, especially those of African descent. (Born in Zambia and raised in

Illinois, Somi is of Rwandan and Ugandan heritage.) This month, Somi will launch *Zenzile: The Reimagination of Miriam Makeba*, the studio version of her deferred stage show, through Salon Africana, her own arts initiative. The album celebrates the music of South Africa’s Miriam Makeba, the first African singer to achieve international celebrity, and features the vocals of some high-profile collaborators, including Gregory Porter, Ladysmith Black Mambazo, Angeliq Kidjo and Seun Kuti. Equally masterful is Somi herself, who will front the album release concert at The Apollo (Mar. 19th). She also will star in the off-Broadway production of the stage show, which opened the St. Louis Rep’s 2021-22 season last fall and is booked to visit New York in May-June of this year.

In recognition of Women’s History Month, Flushing Town Hall will present four vocal concerts: “Songs of Sarah Vaughan” (Mar. 4th), with Broadway veteran **Rosena Hill Jackson**; “You Give Me Fever—The Peggy Lee Songbook” (Mar. 10th), with **Barbara Rosene**, acclaimed big band singer with Vince Giordano’s Nighthawks; “Tribute to Nina Simone & Miriam Makeba” (Mar. 19th), with jazz singer **Akua Allrich**; and “Oye Como Va—A Tribute to The Great Women of Latin Music” (Mar. 31st), with **Deborah Resto**, who has worked with the likes of Enrique Iglesias, Tito Puente, Rubén Blades, Jennifer Lopez and Ricky Martin.

Catherine Russell presents an afternoon interactive concert for families at Jazz at Lincoln Center (Mar. 26th). In “What Is The Blues?” Russell will discuss the musical underpinnings of this uniquely American art form, with help from a live band. Russell will also be part of a Duke Ellington tribute with the Marcus Roberts Trio and American Symphony Orchestra at Carnegie Hall (Mar. 24th). ❖

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The graphic features three album covers on the left: 'Rhythm in New York' (coming April 2022), 'An Evening with John Pattucci & Andy James' (out now), and 'Tu Amor' (out now). The central image shows Andy James singing into a vintage microphone. A QR code is located in the bottom right corner.

FRED VAN HOVE

BY ANDREY HENKIN



Fred Van Hove, the Belgian pianist who was one of the fathers of indigenous European free improvisation and avant garde jazz via his own albums and numerous collaborations throughout the continent and beyond, died Jan. 13th at 84 after a long illness and suffering from dementia in his later years.

Van Hove was born in Antwerp, the capital city of Belgium's Flemish region, on Feb. 19th, 1937. His father was a professional musician and Van Hove attended music academy as a child. His exposure to jazz came through his father and his colleagues, who had access to 78 rpm American jazz albums as Antwerp was a port city with trade ties to the U.S.

Though Belgium has a rich jazz history, the burgeoning avant gardism spreading across Europe was looked down upon there. Van Hove was, along with saxophonist Kris Wanders and bassist Paul Van Gysegem, among the small coterie interested in the new style and who looked to nearby Germany and the Netherlands and its native players for collaboration. As Van Hove told Clifford Allen for this gazette in 2011, "It was a [cultural] feast, discovery after discovery. But the modern jazz people never did like free improvisation. In Belgium there are many places for jazz, but those for free improvisation are rare. Belgian modern jazz is entertainment music and it is not culturally interesting."

German bassist Peter Kowald had married a woman from Antwerp and it was through him that Van Hove met his most longstanding partner, German reedplayer Peter Brötzmann. Van Hove recalled, "After a short period of time I was invited to play in a quartet with Brötzmann, Kowald and [Swedish drummer Sven-Åke] Johansson. *Machine Gun* followed in 1968 with two drummers, two basses, three saxes and an upright piano. The quartet soon changed drummers, with Johansson out and [Dutchman Han] Bennink in. After a time Kowald stepped out to do his own group and [German] Buschi Niebergall replaced him. Then Buschi left and the trio of Brötzmann, Van Hove and Bennink remained." That group would work discretely and with others through 1975. Van Hove would also go on to found the *Werkgroep Improviserende Musici* and work with Albert Mangelsdorff, Manfred Schoof, Don Cherry, Phil Wachsmann, Lol Coxhill, Barry Guy, Johannes Bauer, Radu Malfatti, Frank Gratkowski, Tony Oxley, Wolfgang Fuchs, Paul Dunmall, Paul Lovens, Lou Grassi and others and release his own or collaborative albums on MPS, Vogel, WIM, FMP/SAJ, Nato, Bvhaast, Nuscope, Saravah, Potlatch and Psi. In 2020 Dropa released a 2019 Antwerp duo concert with Brötzmann, *Front To Front*.

Summing up his *modus operandi* to Allen, Van Hove said simply, "the average is not interesting, you have to contradict and provoke in order to shape the stars."



BEEGIE ADAIR (Dec. 11th, 1937 - Jan. 23rd, 2022) After early work as a session musician on *The Johnny Cash Show*, the pianist devoted sessions on Hillboro, Green Hill and other labels to Cole Porter, Richard Rodgers, Jerome Kern, Nat King Cole and others, part of a leader catalogue of nearly 50 albums since the late '90s. Adair died Jan. 23rd at 84.



MIGUEL ÁNGEL CHASTANG (1952 - Jan. 13th, 2022) The Spanish bassist worked with Jorge Pardo, Isaac Turienzo and Pedro Iturralde and led his own bands for dates on CFE, Karonte, Nuba and RTVE Música. Chastang died Jan. 13th at 69.



MONTEZ COLEMAN (Jul. 23rd, 1973 - Jan. 14th, 2022) The drummer was in various Roy Hargrove bands and also had credits under Bobby Watson, Russell Gunn, Rufus Reid, Gerald Cannon, Derrick Gardner, Bruce Barth and others. Coleman died Jan. 14th at 48.



NICK COLIONNE (1966 - Jan. 1st, 2022) The smooth jazz guitarist worked with Brian Bromberg, Jim Peterik and Althea René and released his own albums on Lake Shore, Trippin 'N' Rhythm, On The Edge, Three Keys, Narada Music and Koch. Colionne died Jan. 1st at 55.



TULIVU DONNA CUMBERBATCH (Jul. 28th, 1950 - Jan. 17th, 2022) The vocalist released a handful of albums since the early '90s on Ki-Ki and self-released and recorded with Cecil Payne, QPSM Unit, Salim Washington and Lucy Gallihier. Cumberbatch died Jan. 17th at 71.



RAY GASKINS (??? - Jan. 20th, 2022) The saxophonist was a regular with Roy Ayers' groups and a member of the Exodus Quartet to go along with several albums since the mid '90s on MT, Lipstick and Expansion. Gaskins died Jan. 20th at an unknown age.



CHRISTOS GERMENOGLOU (1969 - Jan. 2nd, 2022) The Greek drummer collaborated with Makis Stefanidis, Lakis Tzimkas, Florian Mikuta, Sakis Papadimitriou, Antonis Anissegos and Akira Sakata, was a member of Act Up Trio, Musica Lontana, Basenezmen and Green and had albums on Defkaz, Saixpirikon, Creative Sources and El Negocito. Germenoglou died Jan. 2nd at 51.



CLAUDE GOUSSET (Nov. 21st, 1929 - Jan. 17th, 2022) The French trombonist was active in the '50-70s, with credits under Claude Bolling, Michel Attenoux, André Persiany, Sidney Bechet, Guy Lafitte, Paul Gonsalves, Al Grey and others. Gousset died Jan. 17th at 92.



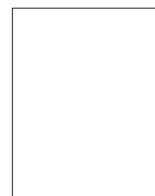
JIM HARRISON (Sep. 11th, 1932 - Jan. 19th, 2022) The promoter, agent and Jazz Journalists Association "Jazz Hero" award recipient spent his life championing jazz musicians in New York, worked at Slugs', Sweet Basil and the Jazz Cultural Theater, was a decades-long consultant for Jazzmobile and publisher of the jazz paper *Spotlight News*. Harrison died Jan. 19th at 89.



KHAN JAMAL (Jul. 23rd, 1946 - Jan. 10th, 2022) The vibraphonist, active since the '70s, had over a dozen leader or co-led dates on Dogtown, Palm, Philly Jazz, Jambrio, SteepleChase, Storyville, Stash, Gazell, CIMP and other labels and credits with Ted Daniel, Monette Sudler, Ronald Shannon Jackson, Jemeel Moondoc, Billy Bang, Joe Bonner, Roy Campbell, Matthew Shipp, Omar Hill and others. Jamal died Jan. 10th at 75.



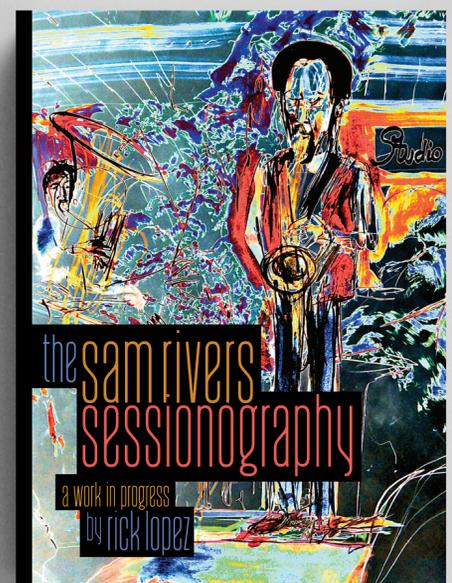
MARK LEVINE (Oct. 4th, 1938 - Jan. 27th, 2022) The pianist/valve trombonist made several records for Catalyst, Concord, HeavyWood Music and Left Coast Clave to go along with credits since the '60s under Houston Person, Luis Gasca, Gabor Szabo, Moacir Santos, Joe Henderson, Ray Pizzi, Mark Murphy, Cal Tjader, Poncho Sanchez, Blue Mitchell, Bobby Shew, Mongo Santamaria and others. Levine died Jan. 27th at 83.



EMIL MANGELSDORFF (Apr. 11th, 1925 - Jan. 21st, 2022) The German alto saxophonist/flutist (whose playing jazz led to imprisonment by the Nazi Gestapo then forcible conscription in the German army and four years as a POW of the Soviet Army at the end of WWII) and older brother to late trombonist Albert was active since the mid '40s with his brother, Jutta Hipp, Hans Koller, Frankfurt Allstars, Joki Freund, George Gruntz, German All-Stars and others while leading dates for Brunswick, Opera, Europa, Telefunken, Trion and L+R. Mangelsdorff died Jan. 21st at 96.

The Sam Rivers Sessionography, a Work in Progress, by Rick Lopez

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HÉCTOR "TITO" MATOS (Jun. 15th, 1968 - Jan. 18th, 2022) The Puerto Rican percussionist led his own bands and recorded with David Sánchez, Eddie Palmieri, Ralph Irizarry, Miguel Zenón, John Santos and others. Matos died Jan. 18th at 53.



ROGER MIDDLETON (1930 - Jan. 29th, 2022) The trumpeter was a member of the U.S. Air Force's Airmen of Note then joined Stan Kenton's orchestra, appearing on the 1959 Capitol albums *Viva Kenton* and *Standards in Silhouette*. Middleton died Jan. 29th at 91.



JAMES MTUME (Jan. 3rd, 1946 - Jan. 9th, 2022) The percussionist, composer and producer (and son of Jimmy Heath), prior to his decades of success in the worlds of pop, R&B and soul, played with father Jimmy and uncle Albert, Art Farmer, Buddy Terry, Harold Land, Abbey Lincoln, Gato Barbieri, Pharoah Sanders, McCoy Tyner, Sonny Rollins, Carlos Garnett, Ronnie Foster, Gary Bartz, Azar Lawrence, Terumasa Hino, Eddie Henderson and Miles Davis – the latter's group where he met his future songwriting partner Reggie Lucas – and released albums on Strata-East, Third Street and Epic. Mtume died Jan. 9th at 75.



PAOLO PIANGIARELLI (??? - Jan. 1st, 2022) The Italian producer founded Philology in 1987, going on to release hundreds of albums by native artists like Gianni Basso, Stefano Bollani, Franco D'Andrea, Enrico Rava, Renato Sellani and Massimo Urbani, American players such as Hal Galper, Lee Konitz, Tony Scott and Phil Woods and archival releases from Chet Baker, Charlie Parker and more. Piangiarelli died Jan. 1st at 81.



BADAL ROY (Oct. 16th, 1939 - Jan. 18th, 2022) The Indian tabla player began his career in the band of John McLaughlin in the early '70s, going on to two years with Miles Davis, then credits with Pharoah Sanders, Dave Liebman, Frank Tusa, Masabumi Kikuchi, Teo Macero, Herbie Mann, Perry Robinson, Steve Turre, Ornette Coleman, Bill Laswell, Arturo O'Farrill and others, plus his own or co-led dates for Trio, Adamo, Improvising Arts Inc., Music World Music, Tutu, Nomad, FMR, Jazzhead and Soul Note. Roy died Jan. 18th at 82.



JORDI SABATÉS (Oct. 23rd, 1948 - Jan. 11th, 2022) The Spanish pianist released albums on Edigsa, BASF (one in duo with countryman Tete Montoliu), RCA, Belter, PDI, Grabaciones Accidentales, Nuevos Medios and Picap. Sabatés died Jan. 11th at 71.



TERRY TEACHOUT (Feb. 6th, 1956 - Jan. 13th, 2022) The author wrote *Pops: A Life of Louis Armstrong* and *Duke: A Life of Duke Ellington*, reviews for *The Wall Street Journal* and *The New York Times* and liner notes for Enja, Concord, Koch and Arbors. Teachout died Jan. 13th at 65.



PAUL WARBURTON (Feb. 18th, 1942 - Jan. 5th, 2022) The bassist co-led an album for Capri with Dale Bruning in 1987 and had credits since the '70s with Pete Christlieb, Joseph Bonner, Richie Cole, Dick Hindman and Cal Tjader. Warburton died Jan. 5th at 79. ❖

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12 Stars
Melissa Aldana (Blue Note)
by Russ Musto

Melissa Aldana's sixth album as a leader has the Chilean tenor saxophonist fronting a quintet joining her working trio of bassist Pablo Menares and drummer Kush Abadey with pianist Sullivan Fortner and guitarist Lage Lund, the latter who produced the date and co-composed all but one of the pieces. Created during the pandemic hiatus from live performances, the seven originals were inspired by Aldana delving into Tarot, giving each of the compositions a palpable sense of mystery and exploration.

Opener "Falling" exhibits Aldana's skill as a fearless improviser (akin to 21st Century Wayne Shorter) with winding lines fueled by a keen sense of harmony and distinctive tone, which sings in its upper register like an Andean pan pipe and howls bassoonishly at its bottom. Lund is an astute harmonic foil, bolstered darkly by Fortner, who solos with complementary acuity. "Intuition" is a melodically appealing march with tenor and guitar statements that move forward deliberately. Lund duets with Menares on the latter's original introduction to "Emilia", a melancholy paean to an imagined child with ruminating tenor and lyrical guitar solos.

Inspired by the Toni Morrison novel of the same name, "The Bluest Eye" is an episodic narrative. The initial segment has Aldana blowing with folkish melodicism propelled by articulate drumming, after which it modulates into the second section, guitar charging straightahead buoyed by walking bass. "The Fool" is a gently-evincen Tarot card portrait with a Latin-ish midsection. A sense of urgency permeates "Los Ojos de Chile", celebrating the *Estallido Social* massive demonstrations for Civil Rights in Chile. Ethereal guitar and atmospheric Fender Rhodes underpin brooding saxophone on the closing title track; the name references the stars in the crown of the Empress Tarot card, symbolizing her mastery over all things, a fitting conclusion to a powerfully engaging record.

For more information, visit bluenote.com. This project is at Village Vanguard Mar. 1st-6th. See Calendar.



Jump
Julieta Eugenio (Greenleaf Music)
by Elliott Simon

Julieta Eugenio is an in-demand tenor saxophonist in NYC and it is surprising that after being in the city for almost a decade *Jump* is her debut as a leader. Wonderfully supported by bassist Matt Dwonszyk and

drummer Jonathan Barber, Eugenio produced a poised session through experience and honed improvisational skills. Opener "Efes" is an anomaly and derives its uneasiness from the complex rhythmical undercurrent, challenging Eugenio to explore its environs. "La Jungla", a paean to NYC from a safe distance, and the title cut, gracefully combining pathos and placidity, follow. Both feature a soft tenor touch that belies a more intense rhythmic foundation.

Dwonszyk is especially compatible with Eugenio's earthiness and at times they beautifully cuddle under Barber's percussive blanket. Such is the case on "Another Bliss", which begins as a warm evocative statement but, as the band instrumentality unites, ends in frank sexuality. "For You" and closer "Tres" use a similar approach but are straightforward ballads. The former is starkly emotive and latter a thoughtful look toward an uncertain future. "Snowbirds" is the most overt swinger but Eugenio's bitter-sweet tone never lets it get too happy and "Raccoon Tune" is likewise a playful but sympathetic take on the piece's namesake.

Two covers round out a release that is not bound by a young player's need to prove something but is instead a mature artistic proclamation. Carl Sigman-Sidney Keith Russell's "Crazy He Calls Me" is an intimate bass/tenor duet while Ted Grouya-Edmund Anderson's "Flamingo" is a Latin-tinged, expressive offering. *Jump* stands out in a crowded area of the jazz landscape and is worth a careful listen. Its emphasis on composition and sophistication over speed and brawn is refreshing and Eugenio's clear tone and passionate temperament are what make it happen.

For more information, visit greenleafmusic.com. Eugenio is at The Django Mar. 10th, Bar Bayeux Mar. 12th and Smalls Mar. 14th. See Calendar.

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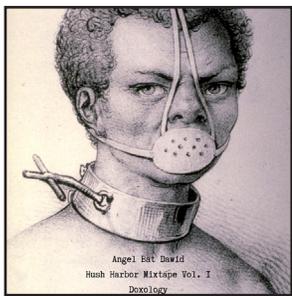
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Hush Harbor Mixtape, Vol. 1: Doxology
Angel Bat Dawid (International Anthem)
 by Kyle Oleksiuk

It's good music! Chicago-based composer/instrumentalist/educator Angel Bat Dawid is one of the most original, purposeful and talented artists working today and the release of her second album-length studio recording is a major event. *Hush Harbor Mixtape, Vol. 1: Doxology* is lush, immaculately performed, recorded, produced and mastered, the musical equivalent of watching a movie in IMAX.

The beauty and fidelity of the sound lend a feeling of gravity to the music, which mixes alien-istic synthesizers with trembling reeds, rattling, jingling, shimmering percussion and heartfelt vocals—all performed by Bat Dawid—to create an irresistible atmosphere of wonder and beauty.

For most listeners, even those who regularly gravitate to off-the-beaten-path music, the most unusual aspect of the album will likely be Bat Dawid's vocals on tracks 2, 4-7 and 9—sometimes sung, sometimes half-sung, sometimes spoken—which are reminiscent of a guided meditation or a live concert.

Particularly in this hopefully-soon-ending era in which live music has been as good as dead, it is wonderful to hear an artist approach recorded music as if it were a live performance, to be listened to and concentrated on in full, guided by the performer.

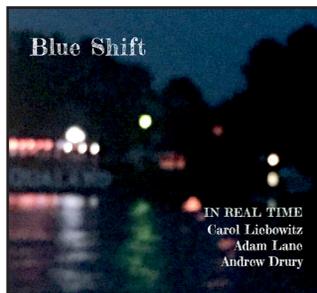
And while there are several songs that can be played out of context and slapped into a playlist (particularly track 3, "Sunday Meeting of Colored People in Chicago", and track 8, "El Quitrin - The Joy of Livin'", for any tastemakers reading this review), the majority demand more attention, both because of their serious, otherworldly tone and because of Bat Dawid's concertesque vocals.

This approach is obviously a sacrifice in the terms of the modern musical paradigm, which involves releasing a million singles in the hopes that one will be picked up by the arcade game claw of the Spotify algorithm, but truly the sacrifice is worth it.

Bat Dawid's music shines all the more brightly because it is difficult to cut up and listen to idly. It commands respect. This reviewer suspects that this is one of the most important reasons why, since the release of her debut *The Oracle*, Bat Dawid has been

held in high esteem by thoughtful and sensitive listeners, like you. Now go buy it!

For more information, visit intlanthem.com. *Bat Dawid* is at Merkin Concert Hall Mar. 3rd. See Calendar.



Blue Shift
In Real Time (Line Art)
 by Marc Medwin

What a name for a trio! Freedom, which transcends categorical description, comes at a cost. For pianist Carol Liebowitz, bassist Adam Lane and drummer Andrew Drury, that cost involves the assimilation of various traditions, immersion so complete that all delineations, including the temporal and chronological, are shattered in favor of a consistently vibrant whole. This is the shared vision of *In Real Time*, a trio whose debut disc is rife with the contradictions and resolutions inherent to freedom even as they unravel passing time and historical concern before our ears.

From where, just as a point of reference, does that fresh deep-down bassline opening the title track hail? Lane slides and glides in, through and around that multi-layered thing we call "the blues" as if it combined waystation and watering hole, each tone simultaneously sustenance and point of departure until, with a dyad, Liebowitz expands any notion of modal conception nearly to breaking point. Drury's stunningly focused entrance brings a layer of fractured swing, shards of ghostly reference present only to point the way toward an uncertain but exciting future. Hearing the funk and lope of the music as it contrapuncts its way forward only reinforces the illusion of histories in conflict. This is music that continually stretches both itself and the ears keen to absorb it, gaining intensity and power just before Lane and Drury settle into the deep groove over which Liebowitz weaves implicative harmonic tapestries of gorgeous intricacy. The track doesn't so much end as fade.

All this is in direct contrast to the volatile "Passacaglia", a lush but inexorable barn-burner with pauses to refuel, whose trajectory carves phrases, lines and sonorous swatches from the unity audible just below its metamorphic surface. Drury's hi-hat nearly two-and-a-half minutes in speaks to a kind of rhythmic stasis whose syncopations always threaten to destroy it. No verbiage about interplay prepares for the poignant moments of a sustained chord extended, like the C minor passages with G minor inflections around 8:12 into "Passacaglia" ultimately ushering it out.

There is also the scintillating arco and piano interplay opening "Curve", a feast of dynamics and color fit for any exploring spirit. Liebowitz' pianism knows no boundaries of articulation and sonority. Her musicality guides and cements each moment as signpost and in transition, supplying the music's final freedom.

It is all extremely impressive, especially for a debut, that instantaneous interaction and reaction indicative of real freedom, the freedom to listen, to absorb, to judge and interject and to listen again. The cyclical nature of tradition and innovation again becoming tradition imbues every gesture of a disc whose immediate and visceral recording comprises a contribution as vital as the music.

For more information, visit lineartrecords.com. This project is at Ibeam Brooklyn Mar. 4th. See Calendar.

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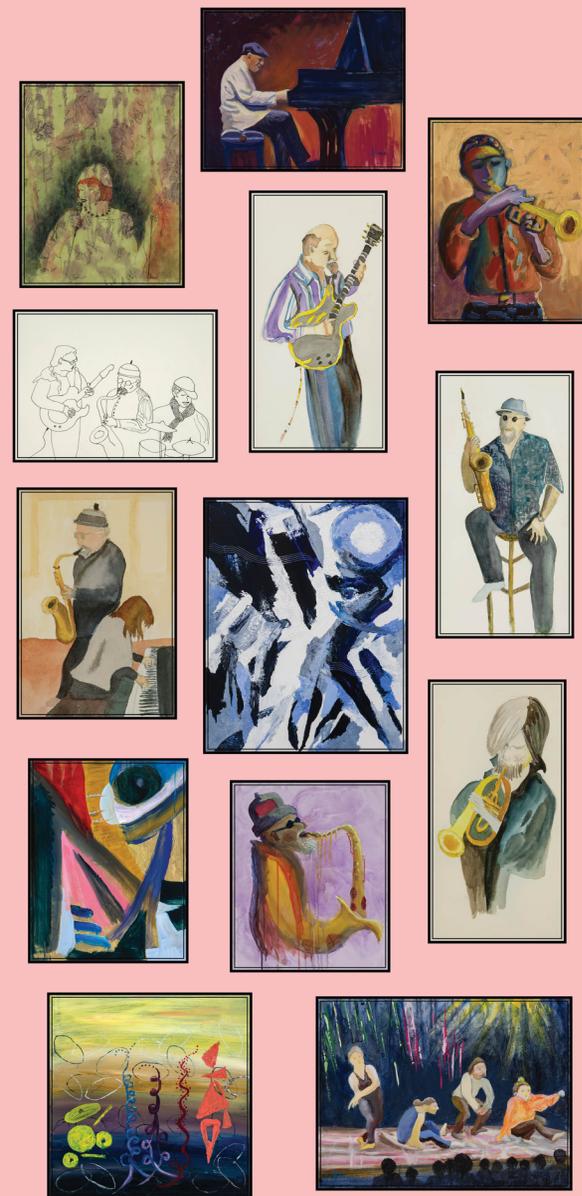
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SHOKONAGAI.NET



View From Above
Alison Shearer (s/r)
by Jim Motavalli

Alto saxophonist Alison Shearer is part of the Red Baraat global collective and PitchBlak Brass Band, as well as the daughter of the esteemed late photojournalist John Shearer, whose 2019 death inspired this music.

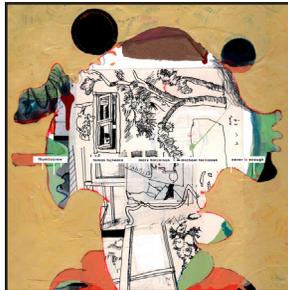
View From Above, recorded in 2021 with only Shearer's compositions, launches with the bright line of "On Awakening", filed on the swinging side of fusion. It is jumpy in a good way and Marty Kenny's bass playing is exemplary. "Celestial", a tightly focused work at only 3:43, features keyboard player Kevin Bernstein, who gets a workout on synthesizers, emulating a shredding guitar, with Shearer the calming force. "Cycles" is one of two tracks benefitting from Wayne Tucker's trumpet and you can hear Pharoah Sanders' "Hum-Allah-Hum-Allah-Hum-Allah" in there.

"Breathe Again" has Miranda Joan's vocals and locates firmly in smooth jazz territory, the album's single, no doubt, and its bid for the charts. Shearer wrote it, yet plays only a supporting role in its execution. "Big Kids" also uses vocals, but with a Malcolm X snippet and a Max Roach *Lift Every Voice and Sing*-vibe. The sample doesn't need to repeat—we got it the first time—but there is a cool solo piano

segment in the middle and it is suitably atmospheric. "Purple Flowers" is the third vocal, featuring Hattie Simon and a nice piece of quiet storm.

If you really want to hear Shearer just blow her horn with muscular blasts, the swirling "Dawn to Dusk" is the track. "Three Flights Up" with Tucker again is fairly straightforward; he is actually subdued here, but his solo builds with architectural precision and Shearer's work follows suit. "Toni's Tune" begins with Shearer unaccompanied, then settles into light funk. On both these latter tunes the leader could take more chances, though her playing serves the compositions. "Art is dangerous," says the sampled novelist Toni Morrison. Exactly. The album closes with "Gentle Traveler", just what the name implies. At this point, the storm has passed.

For more information, visit alisonshearermusic.com. Shearer is at Brooklyn Bowl Mar. 4th with Red Baraat and Canary Club Mar. 10th as a leader. See Calendar.



Never Is Enough
Thumbscrew (Cuneiform)
by George Grella

Guitarist Mary Halvorson's distinctive playing style always sounds best when set against strong rhythms.

Everything she does—the big tone, the heavy chords, the bent pitches—are built on an internal sense of rubato that sounds richer and more meaningful in contrast with another, steady pulse. That is the foundation of the trio Thumbscrew with bassist Michael Formanek and drummer Tomas Fujiwara.

This album is their sixth and the very best of what is already a highly accomplished discography. Thumbscrew is, deceptively, a groove band. Previous albums have had identifiable swing and carefully laid-out phrases that integrate rhythm and melodic lines, which happens here on "Emojis Have Consequences". But there is less of this fine-crafting on *Never Is Enough* and that is one of the things that makes it so strong; these feel like grooves not just in the ears but the body. Formanek and Fujiwara have a deep assurance, producing tight playing with a tremendously relaxed feeling. There is added weight in the rhythm section, not heaviness but a sense of strength and agility, even though slow and medium tempos and rock rhythms dominate.

The coordination and sympathy are also more complex. On tracks like "Came Easy" and the title cut, the musicians open up space but for a while stay away from any clear sense of musical direction or expressive intention. This is atmospheric and tense in a fulfilling way, the listener fascinated and happy to wait and see where things go. What comes out of this is a melancholy but determined beauty, a kind of plangent magnificence usually associated with bands like Sonic Youth. Essentially an acoustic group, Thumbscrew belongs in a different sonic category, but the sense that this matters in an extra-musical way, that there is something fierce and inchoate just barely held down by the music, is palpable.

For more information, visit cuneiformrecords.com. This group is at The Stone at The New School Mar. 5th. See Calendar.

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Eponymous
Sara Schoenbeck (Pyroclastic)
by Jason Gross

Pop quiz: name a famous bassoonist. Don't feel bad if an answer doesn't jump out at you; along with being a difficult instrument to learn and an expensive one at that, it is almost always heard in an orchestra. Even then, it is a world dominated by men, with few exceptions heard in classical (Judith LeClair, Julie Price) and jazz (Katherine Young and Karen Borca).

Included in this small but distinguished group is Sara Schoenbeck, whose CV includes work with Anthony Braxton's 12+1 Tet and S.E.M. Ensemble. For her debut, she had an ambitious plan: nine duets with musicians described as "peers, mentors, inspirations" recorded from 2019-2021 with each on their home turf.

Drummer (and life partner) Harris Eisenstadt kicks things off with understated drama beneath her lovely, yearning composition "O'Saris", followed by a gripping, extended musical chase scene with flutist and fellow Braxton bandmate Nicole Mitchell on the Edgar Varèse-inspired "Sand Dune Tribology".

She changes course with guitarist Nels Cline on an exceptional cover of "Lullaby" by indie rockers Low, starting in a melancholy mood and then soaring briefly before returning to earth. From there, Art Ensemble of Chicago founder Roscoe Mitchell jousts with her on the quizzical, comical, spacious improv "Chordata", recalling some of his most adventurous, challenging ensemble work. Pianist Matt Mitchell's commissioned work "Auger Strokes" and an improv with keyboard player Wayne Horvitz ("Anaphoria") provide surprising interlocking and contrasts with Schoenbeck's playing, recalling Lindsay Cooper's work with Henry Cow. The appropriately mournful "Absence" (in remembrance of fellow bassoonist Marcuselle Whitfield) is perhaps the loveliest piece, done as a duet with bassist Mark Dresser. After a spirited, exciting improv romp with cellist Peggy Lee ("Suspend A Bridge"), the album concludes with the stirring, wistful ballad "Sugar" with, and written by, pianist Robin Holcomb.

After this auspicious leader debut, where will Schoenbeck go next: solo, more duets, an ensemble work? It will be fascinating to see what path she takes.

For more information, visit pyroclasticrecords.com. Schoenbeck is at The Owl Music Parlor Mar. 10th with Michael Bates, Barbès Mar. 18th with Dana Lyn and Bushwick Public House Mar. 21st. See Calendar.



I Want to Sing My Heart Out in Praise of Life
Adi Meyerson (s/r)
by Anna Steegmann

Adi Meyerson grew up in Israel. A huge Guns N' Roses fan, hearing Sonny Rollins at 17 turned her on to jazz. Moving to New York City in 2012, she established herself as a first-call sideperson. The New York Foundation for the Arts funded *I Want to Sing My Heart*

Out in Praise of Life, her second album, for which she wrote both the music and lyrics, with a band of Marquis Hill (trumpet), Anne Drummond (flute), Lucas Pino (bass clarinet, tenor saxophone), Kush Abadey (drums), Sam Towse (piano and synths), Camille Thurman and Sabeth Perez (vocals) and Eden Girma (spoken word).

In 2017, Meyerson attended an exhibition by the Japanese artist Yayoi Kusama. As a synesthete, she viscerally connected to the work. Synesthesia, a neurological condition where two senses overlap and trigger each other, causes Meyerson to see color when hearing certain pitches. To her surprise, Kusama's color palette matched her visual perception. Inspired, Meyerson wanted to create a place for listeners to experience an ideal, utopian society devoid of negativity and strife.

On the opening track "Prelude", Girma's spoken word establishes the mood. With its celestial theme, the emotional charge builds swiftly with vibrant textures. Next is "Kabocha" (Japanese for pumpkin): Abadey opens with a virtuoso statement; Pino (bass clarinet) and Drummond deliver impressive solos; and Kusama's recitation of her poem "On Pumpkins" provides the rhythmic pattern. Self-assured trumpet opens "Follow the Red Dot"; Meyerson stated that the driving energy of this tune mimicked the simultaneous feeling of chaos and perfect organization she experienced in Kusama's Red and White Polka Dot Room.

The tightly orchestrated and arranged "Caged Bird" is a tribute to Angela Davis and Maya Angelou. Thurman sings and scats a compelling ode to a perfect world and Pino provides a sparkling tenor solo. The contemplative "Infinity", inspired by Kusama's Infinity Mirror Room, opens with an exceptional bass solo and Perez' wordless vocals. The closing title track captivates through its pared-down instrumentation, Thurman's soulful voice and Towse's stunning piano.

For more information, visit adimeyersonmusic.com. Meyerson is at Jamaica Center for Arts and Learning Mar. 10th. See Calendar.



All Set
**Stéphane Payen/Ingrid Laubrock/
Chris Tordini/Tom Rainey (RogueArt)**
by Steven Loewy

Influenced by the 12-tone system embraced by Milton Babbitt on his 1957 composition "All Set", Stéphane Payen originally hoped to work with a larger group, but settled for a quartet, Payen on straight alto saxophone and the highly respected Ingrid Laubrock—whom Payen met in 2002 but never recorded alongside—on tenor. They are joined by bassist Chris Tordini and drummer Tom Rainey. The quartet first met in France and played four concerts before making this recording.

In contrast to Babbitt, the performances here are both composed, with often-intricate parts, and improvised. Payen carefully avoids the snares of cold intellectualism in favor of divergent pieces, each with its own idiosyncrasies. The saxophones seem joined at the hip and are constantly snaking about, with conversational solos, repetitive phrases and individual interjections, bass and, more particularly, drums taking significant roles in pushing the group forward.

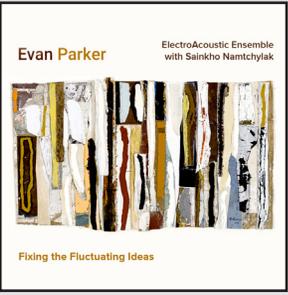
So much is happening and so much is changing. On "Proportions", for example, the pointillistic saxophones range from fast, tightly arranged lines and closely-blown dissonance to (almost) unified repetitive lines and beautiful solo alto. "Knock Wack" opens slowly and

softly, seemingly going nowhere, then morphs to saxophones traveling in different directions, pushed by the rhythm section. Halfway through, an off-beat, highly syncopated head emerges, Payen and Laubrock squeezing short clusters of notes into the mix. It gets louder and more intense before reverting to the head.

This gem of a recording should appeal to those seeking something blending creative jazz improvisations, a programmatic concept and a strong mix of composed and freestyle blowing.

For more information, visit roguart.com. Laubrock is at Barbès Mar. 14th with Michaël Attias and Bar Bayeux Mar. 31st. See Calendar.

UNEARTHED GEM



Evan Parker ElectroAcoustic Ensemble with Sainkho Namtchylak

Fixing the Fluctuating Ideas

Fixing the Fluctuating Ideas
Evan Parker ElectroAcoustic Ensemble (with Sainkho Namtchylak) (Les Disques Victo)
by George Grella

This set took place on May 19th, 1996 at the Festival International de Musique de Victoriaville. Because this is the Evan Parker ElectroAcoustic Ensemble, despite coming from a quarter-century in the past, what is here is newer—more of the moment and forward-looking—than most modern recordings.

Parker's ElectroAcoustic Ensemble has an importance on the modern music scene unlikely to fade. Its albums on ECM are an incredible, seamless blend of acoustic instruments, signal processing and the ensemble improvisational possibilities of both working together. Those albums process works of genius, producing a sound and expression transcending the individual parts, and have no peer.

This show comes from the same month the first studio album was recorded yet is vastly different than it and the other ECM releases. One major difference is the presence of Tuvan singer Sainkho Namtchylak, who becomes the de facto lead performer: her voice is the first thing heard, she has an extended solo before anyone else plays and the entirety of the first of the two long tracks is centered around her vocalizing. Beyond her, the playing and concept are of a different kind. This is much more an ensemble improvisation, with individual instruments (Phil Wachsmann, violin, viola and electronics; Barry Guy, bass; Paul Lytton, percussion and electronics; Marco Vecchi, sound mixing and electronics; Walter Prati, electronics) not just clear in the mix but interacting directly with one another, Guy and Parker tailing, circling and underpinning Namtchylak, for example. The electronics and signal processing that are fundamental to the ensemble's existence are heard in full and there are moments when they completely transform the sound of the band from acoustic to amplified, but they are more of an embellishment or a distinct instrumental voice.

Those who love the great, complex, haunting sonic emulsification of the ECM albums won't find that here. What they will find is what is another tremendous document of one of the singular groups in modern music. No small thing that will be a thrill to most.

For more information, visit victo.qc.ca

GLOBE UNITY



Fadenschlag
Mareille Merck LARUS (MONS)
Morning/mourning
Jessica Ackerley (Cacophonous Revival)
Boiler Room
Susanna Risberg Trio (CAM Jazz)
by Tom Greenland

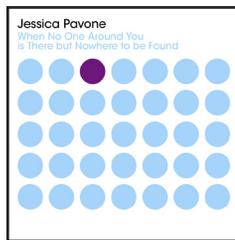
Following the legacy of Mary Halvorson, Ava Mendoza and others, a newer crop of guitarists are expanding the possibilities of the instrument. This column considers three exciting new voices.

German-born, Zürich-based guitarist Mareille Merck leads LARUS (with bassist Florian Bolliger and drummer Janic Haller), named for a genus of globe-spanning herring seagulls, appropriate for a trio whose music easily traverses national borders. Their debut *Fadenschlag* journeys through irenic landscapes that range from folksy to funky, reverent to raucous, calm tranquility to *sturm und drang*. Merck favors a mostly clean, pristine tone with a light incisive touch. Her hybrid (pick + fingers) right-hand technique nods to fingerpickers like Chet Atkins, lending her songs and improvisations a distinctive texture and bounce. Her tunes often employ moving triadic shapes, deftly harmonized, the melodies adroitly colored with delicate whammied tremolos and bends, long sitar-like slides, chiming harmonics and open-string drones. Highly attuned, LARUS moves through these landscapes with tact and grace.

Morning/mourning, by Canadian Jessica Ackerley, now in Honolulu after a long spell in Brooklyn, is the first solo album of nine releases in the guitarist's catalogue. It begins with "Henry", an étude for open strings wherein Ackerley, without actually fretting a note, fashions a cohesive extended statement via minimal means. Other pieces follow a similar aesthetic, exploring possibilities despite certain restraints, often adding interest by juxtaposing upper and lower registers in contrapuntal dialogue; sometimes (as on "Departure Into Sound Memory" or "Mourning") 'juggling' as many as three different registers at once. The moods swing from pretty to abstract, hesitant to impatient. Ackerley exploits open strings for drones and educes orchestral effects by alternating timbres and textures through cross-picking techniques that tend to be less resonant, more biting and percussive, even noisy, giving the music a harder edge.

Gothenburg-born Susanna Risberg's *Boiler Room*, recorded in the Italian village of Cavalicco with bassist Arvid Jullander and drummer Karl-Henrik Ousbäck, features the guitarist's originals and select covers. By combining a Pat Metheny-ian approach to legato melodies and restive harmonies with a Jimi Hendrix-ian affinity for bluesy drama, Risberg has evolved a distinctive artistic signature. The trio exemplifies collectivism, each member's personality clearly delineated within the group's emotional energy. This is especially evident on "Lunde", "Hålet", "Mörka Skogen" and "I Can See It All", where chords and improvised motifs circle endlessly, like a long spiral staircase, chain-linked to newer fresher themes. "Jessie", by Jullander, is an effective solo bass feature, "Get It While You Can" hints at the gospel grit of Janis Joplin's version and Jim Beard's "The Gentleman & Hizcaine" bucks with the fervor of a wild bronco.

For more information, visit monsrecords.de, jessicaackerley.com and camjazz.com



When No One Around You is There but Nowhere to be Found
Jessica Pavone (Relative Pitch)
2000 Miles
Erin Rogers (Relative Pitch)
by Franz Matzner



Violist Jessica Pavone's *When No One Around You is There but Nowhere to be Found* and saxophonist Erin Rogers' *2000 Miles* are decidedly unusual in almost every way, from sonics to conceptual models. Dedicated to documenting avant garde jazz, Relative Pitch is an appropriate home for these two albums. Both are solo releases, featuring the robust technical skill and spontaneity of each performer.

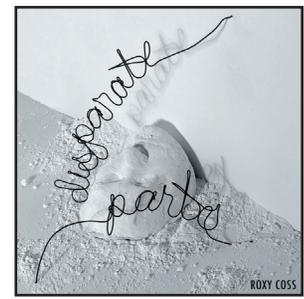
Pavone's four-album track record of experimental music is on an instrument less common to the jazz genre, making the resonance that much more out of the ordinary. In overall tone, *When No One Around You is There but Nowhere to be Found* is sedate despite moments of sharp pitches and the occasional jarring transition.

Its compositions are elongated and demand attention as the music manifests more as variegated vibrations than any melodic, harmonic or rhythmic development. This is in part due to the viola's possibilities, of which Pavone takes full advantage while also pushing the limit of its usual dimensions. For example, the title track is exceedingly patient, employing prolonged upper register oscillations and brief rises and descents over its six-and-a-half minutes. The composition opens with quiet, folk-tinged patterns, including zither-like reverberations and Western classical tropes slowly melded into a meditative structure. "Aednat" feels almost like a seamless single bow stroke yet is somehow imbued with sonic dimensions that soak into the body more than the ears. Another example is "Only in Dreamz", which combines layers of spoken verse by Pavone, the words echoing overtop to create an encircling whirlpool reinforced by pizzicato on the viola.

Rogers' *2000 Miles* is a similar endeavor insofar as it attempts to operate along the musical fringe. The album was recorded in the basement of her family's residence in Canada, abutting a frozen lake. Half of the pieces were captured during a quarantine period. These two factors seem to have provided the right backdrop for the intense concentration necessary to create the unbroken stream of novel sonic combinations.

At no time does she deviate from less traveled paths of saxophone expression, simultaneously delving into lesser utilized extended techniques and often showcasing myriad innovations that test the assumed limits of the instrument itself as well as listeners' willingness to accompany her into what can sometimes be grueling spaces. For example, "North Star" delivers a wave of high-pitched sonic emissions so sustained as to test endurance. At another end of the spectrum, "Angelface" explores a quieter realm, Rogers utilizing the subtlest of breath control alone. Single gentle notes emerge from silences like a child trying a panpipe for the first time. Alarm-like breaks interrupt while beats are carved out with rapid-fire series of staccato note clusters. Relatively speaking, "Township Road" is a more minimalist affair. *2000 Miles* conveys a strong sense of centeredness and control, even as it pushes boundaries. At times the results are questionably palatable, but produce complex vistas of unexplored saxophone techniques.

For more information, visit relativepitchrecords.com. These projects are at The DiMenna Center Mar. 19th. See Calendar.



Disparate Parts
Roxy Coss (Outside In Music)
by Mark Keresman

This is Roxy Coss' fifth album as a leader. She divides her time between tenor and soprano on this hard-swinging set of postbop, with nods to fusion and free jazz sprinkled throughout.

There are multiple versions/variations on some of the originals composed by Coss, acoustic/electric pianist Miki Yamanaka and guitarist Alex Wintz. Running time ranges from just under two minutes and topping out at six-and-a-half minutes, so the program is all-killer, no-filler. Coss is a robust, fluid soloist and, most importantly, knows when to curb the enthusiasm and her band is on a similar wavelength. Rick Rosato (bass) and Jimmy Macbride (drums) keep things at a brisk yet unhurried pace.

"Warm One" has all the ingredients of a radio favorite: a sleek, engaging theme; surging and inspired performances; a slightly languid tempo that draws the listener in; and a band sounding like, well, a band, not just a bunch of session cats. Coss plays soulfully without ever being mushy or overdone and with a subtle yet definite determination while Yamanaka is slightly percussive, driving the band as much as the rhythm section.

Two of the takes of "February" have intriguing free moments while "The Body" and "The Mind" are well named; the former is visceral, the latter wiry and brainy. The title track may also be a radio pick-to-click: it alternates between sardonic boppery and fusion-flavored keys and zigzagging saxophone, with a crisp guitar solo that has both John McLaughlin-like élan and Wes Montgomery class. Yamanaka's playing also has a sense of history to it: a Chick Corea-like scope between acoustic and electric and a playful sense of humor along with humility.

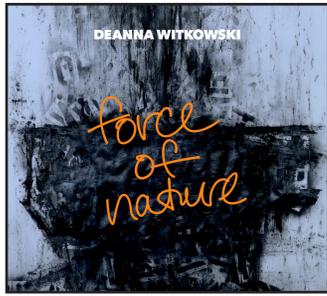
Coss' music has a wry tunefulness and her playing is replete with emotional directness – her soprano work is especially liting and genial (witness "Sunburn") – and her performances have a nice contrast, played with a punch but a most understated one and linking bebop with free passages like it is no big deal.

For more information, visit relativepitchrecords.com. This project is at The Django Mar. 25th. See Calendar.

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Force of Nature
Deanna Witkowski (MCG Jazz)
by Ken Dryden

Pianist Deanna Witkowski first arrived on the jazz scene in the late '90s, playing and composing both jazz and sacred music, a path similar to Mary Lou Williams, the subject of this tribute CD. Witkowski, who recently published a biography of the late jazz legend (*Mary Lou Williams: Music For The Soul*), is not the first pianist to explore her compositions at length (both Marian McPartland and Geri Allen recorded CDs of her music), but has taken a fresh approach. She utilizes two rhythm sections, bassist Daniel Foose and drummer Scott Latzky or bassist Dwayne Dolphin and drummer Roger Humphries, adding trumpeter Clay Jenkins on several tracks.

Two of Williams' best-known works, "Lonely Moments" and "What's Your Story, Morning Glory?", date from her association with Andy Kirk's band in the late '30s. Witkowski, Foose, Latzky and Jenkins dig into the former with a snappy air, swinging up a storm. The latter is a trio arrangement with an elegant solo piano introduction and the tempo kept to a crawl to bring out its bluesy air, though gradually increasing in intensity. But the leader throws a curve by segueing into Williams' lesser-known "Ghost Of Love" and opts

for a more subdued, reflective mood. The title track, Witkowski's original tribute to Williams, is a bright, lively theme with a bossa nova rhythm, capturing her energy without mimicking her style as a composer.

Her most surprising arrangements include two standards often played by Williams: a relaxed setting of the normally boisterous "Stompin' at The Savoy" brings out its lyricism and makes it seem more like a ballad while the opening vamp used to set up "My Blue Heaven" is a recurring motif in a number of Williams originals. Here the influence on Witkowski is obvious with a percussive, swinging attack emulating the late jazz master's sound.

For more information, visit mcgjazz.org. Witkowski is at Holy Apostles Church Mar. 26th. See Calendar.



Time Traveler
Nnenna Freelon (Origin)
by Alex Henderson

Nnenna Freelon was in the middle of recording *Time Traveler*, her first new album in over a decade, when her husband of 40 years died from Lou Gehrig's disease in 2019 and it ended up becoming a tribute both to her partner and the R&B and pop of the '60s and '70s.

The album gets off to an R&B-drenched start with

the Burt Bacharach-Hal David favorite "I Say a Little Prayer". Freelon's "Marvin Medley" is billed as a tribute to soul icon Marvin Gaye but could just as easily be called "Marvin & Tammi Medley", as it consists of three songs that Gaye and Philadelphia-born singer Tammi Terrell famously performed as duets: "If This World Were Mine", "Ain't Nothing Like the Real Thing" and "Ain't No Mountain High Enough".

Freelon remembers two facets of '70s-era Philadelphia with a pair of The Stylistics' major hits, "Betcha By Golly Wow" and "You Make Me Feel Brand New", putting a bossa nova-flavored spin on the latter soul ballad, and singer/songwriter Jim Croce's "Time in a Bottle", given a funky, gospel-ish makeover.

Freelon also celebrates Tin Pan Alley and the Great American Songbook on Sammy Cahn-Jule Styne's "Time After Time" and Harold Arlen's "Come Rain or Come Shine", yet still incorporating elements of soul.

The musicians backing Freelon—Miki Hayama, Chuckey Robinson, Brandon McCune, Keith Ganz, Noah Jackson, Gerald Veasley, Lance Scott, E.J. Strickland, Adonis Rose, Jon Curry, Beverly Botsford, Trineice Robinson-Martin, Kirk Whalum and Shana Tucker—vary from track to track, with some of the selections using electric bass and electric keyboards liberally while others emphasize acoustic instruments. The constant throughout the album is Freelon's affinity for both vocal jazz and classic soul.

Time Traveler doesn't pretend to be the work of a purist and for listeners who appreciate Aretha Franklin and Chaka Khan as much as they do Carmen McRae and Sarah Vaughan, there is much to enjoy on this nostalgic effort.

For more information, visit originarts.com

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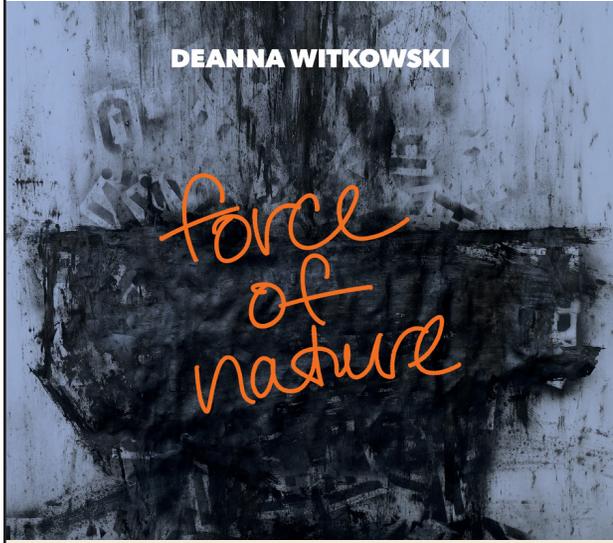
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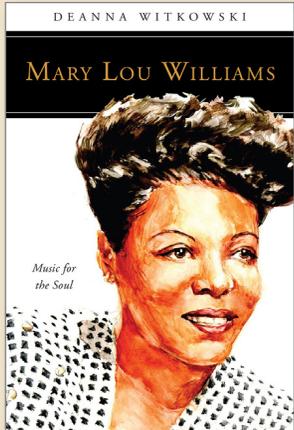
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Somewhere Different
Brandee Younger (Impulse!)
 by Marilyn Lester

The harp is one of the most ancient of instruments, with the concert harp a fixture of symphony orchestras and other purveyors of classical music. You could pretty much count on one hand early jazz harpists, notably Alice Coltrane and Dorothy Ashby, and more recently, since the '80s-90s, Zeena Parkins and Destiny Muhammad. Now, with several new young players, such as Edmar Castañeda, and Jacqueline Kerrod taking up jazz harp, new vistas in that realm are looming.

But it is Brandee Younger who is leading the charge, an extraordinarily talented harpist who has just released her major label debut, *Somewhere Different*. It's a winner. Younger's compositions, which intertwine R&B, hip-hop, jazz and funk, are full of energy, owing to joyous melodic lines, well-reasoned tempos and strong, judicious and delicious drumming from Allan Mednard and Marcus Gilmore and drum programming by the latter. Also appearing on the album are bassist Rashaan Carter and trumpeter Maurice Brown. It is a winner – an album that's sure to be played over and over.

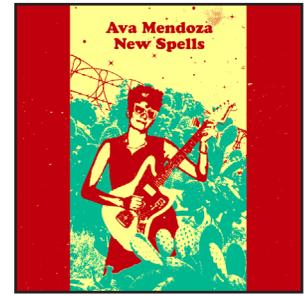
Somewhere Different was produced by bassist Dezron Douglas, who composed two of the eight tunes (“Spirit U Will” and “Olivia Benson”) and who appears on electric bass on the soaring album opener “Reclamation”. This track also contains a dazzling flute turn by Anne Drummond and memorable saxophone solo by Chelsea Baratz.

Two gorgeous tracks, “Beautiful Is Black” – an especially lyrical ballad – and “Olivia Benson” feature the venerable bassist Ron Carter, whose anchoring of each is both subtle and powerful, particularly on the latter, with the master making full use of his creativity up and down the neck of his instrument. Both feature Younger's more classical approach, with glissandi and arpeggios, but her power lies in her ability to think outside the harp box. Hearing her work, it's easy to wonder: what took so long for the harp to take center stage in jazz? Younger is fully aware that the harp is a percussion as well as a string instrument. She successfully combines classicism, rooted in European melodic forms, with Afrocentric rhythms and that is no easy task. What Younger has accomplished is much akin to the way Jimmie Blanton elevated the upright bass in the late '30s.

Her talent is particularly in the spotlight on the gossamer and soulful “Love & Struggle”, an acoustic track unembellished by other instrumentation, which aptly showcases her decidedly awesome skills. The only vocal on *Somewhere Different* is by Tarriona “Tank” Ball on “Pretend”. Her stylings are hand-in-glove with Younger's music, her velvet voice giving way to a section of rap-style recitation before returning to her deeply felt interpretation of the music and lyric.

The eight tracks on *Somewhere Different* are fairly long-form, with each fully realized. There is no downtime, no wasted opportunity in any of the compositions; each holds the listener's interest raptly from start to finish. About the album, Younger says, “This is me doing my own thing completely.” We are the better for it, hopeful that more musical delights from Younger will routinely follow.

For more information, visit impulserrecords.com. Younger is at The Schomburg Center Mar. 8th. See Calendar.



New Spells
Ava Mendoza (Relative Pitch)
 by John Pietaro

Of all the guitarists to have come of age in the post-Downtown period, Ava Mendoza not only holds the spirit of improvisations past, but also brings to the fray an unabashed spectrum rarely possible before in work with the likes of John Zorn, ROVA, Jamaaladeen Tacuma and William Hooker. On this album of purely solo electric guitar, Mendoza's incendiary talents are front and center. Here is an artist who, for her gender alone, may have been man-spoken over in past years, but here goes utterly unbridled. Following the fight-back of #MeToo, she stands as a model for the next generation.

Mendoza opens with original compositions that not only command the ear but also shred any preconceived notions. Both “Sun Gun” and “New Ghosts” expose her astounding technical abilities as well as the feel that is surely the guitarist's greatest asset. Listen to the impossibly fast plectrum work (or is that fingerpicking?) on both cuts, the use of whammy bar and left-hand vibrato and frighteningly rapid improv over chord changes, calling on, perhaps, a John Coltrane-like conception of harmonic playing.

Mendoza also takes on compositions of bassists Devin Hoff and Trevor Dunn and saxophonist John Dikeman, but, in any case, the capture, the portraiture, is all her. Use of chordal hammer-ons and shimmering, electric sustains crossing postmodern chordal patterns on “Ampulex Compressa” only begin to make the statement. Once the beat turns around and the tonal center ascends, this piece by Hoff goes perpetual motion. Her adaptation of Dunn's “Apart From” is quite the epic adventure, with use of bouncing, utterly compelling sci-fi echo, which had this aging reviewer think back to the avant classic “Gumby on the Moon”, if not “It Came from Outer Space”. The darkness is not only held over for Dikeman's “Don't Look” but is accented and augmented into a beautiful, gripping noir-like score. Ascending and descending diminished-fifth walks up the neck battle chord clusters and the perfect analog-driven reverb. If Naked City should reform and Bill Frisell were unavailable, Zorn need look no further than Mendoza. She seems to have been born for it.

For more information, visit relativepitchrecords.com



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After Dark
Amanda Whiting (Jazzman)
by Eric Wendell

It would be easy to void the beautiful timbre of the harp in jazz, seeing as it is rarely a featured soloist in jazz ensembles. On Welsh harpist Amanda Whiting's *After Dark*, her first full-length album after a 2020 10" EP, she proves that between the beauty and the brawn of the harp lies a language that is astonishingly pure and powerful.

What makes *After Dark* so successful is how the harp is showcased on every track. Whiting makes sure listeners hear the full spectrum of what the harp is capable of within the jazz language, placing herself in different instrumental settings throughout.

Opener "Time Stands Still" has Whiting alongside flutist Chip Wickham, the former's fanciful voicings blending beautifully with the latter's light touch. By opening with an airy number, Whiting is almost setting the listener up with something to be expected from the harp and its ethereal atmosphere.

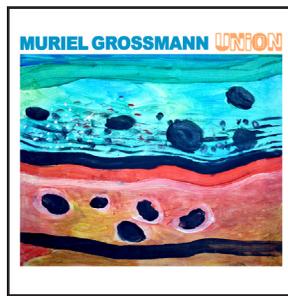
That brief opener segues into "Messed Up", a trio number with bassist Aidan Thorne and drummer John Reynolds where the seemingly endless melodic character of the harp's intimate and lively sound is evident. Whiting and Reynolds are especially in sync

on "Who Knows", which begins abstractly before developing into a beautiful dialogue among the trio.

Whiting is at her best on the title track, which ebbs and flows through foreboding moods before developing into a deep groove. The space Whiting allows shows the harp's impressive agility with cinematic and creative use of ambiance. Whiting is at her most unbridled on "The Feist", where she lets loose with Thorne and Reynolds following suit, the album reaching its highest energy. A similar feeling is felt on "Just Blue", where an unrestrained Whiting offers the date's most playful moments.

While each track blends with an impressive flow, *After Dark* never does truly venture outside of expectation. One hopes Whiting will allow herself more opportunities to experiment on future releases.

For more information, visit jazzmanrecords.co.uk



Union
Muriel Grossmann (Dreamland)
by Elliott Simon

Saxophonist Muriel Grossmann is the consummate combination of jazz spirituality, blues and funk. While directing her band to maintain a modern creative groove, she beckons John Coltrane's spirit with a single

note. Her previous works, like *Momentum* (Dreamland, 2017), portrayed an evolving journey, which began at the beginning and ended in enlightenment, but the five cuts on *Union* are all defined destinations. She is again joined by Radomir Milojkovic (guitar), Llorenç Barceló (Hammond organ) and Uros Stamenkovic (drums). Barceló, especially with the absence of a dedicated bassist, is indispensable in expressing the funk and maintaining the groove in these new versions of previously released tunes.

Recorded in studio, the session impresses with the immediacy of a live performance. Grossmann's protocol is to use her fellow musicians rhythmically and melodically to establish a setting and then, through impressive tonal mastery, push that setting to a higher spiritual plane. Such is the case on opener "Happiness" as Milojkovic and Barceló stretch out to meet the state of grace that Grossmann attains on tenor. With equal nods to Coltrane and Al Kooper, Grossmann is 'Her Holy Modal Highness' on "Traneing In" as she skips a quick soprano saxophone flight to the beat of a surprisingly countrified guitar riff. The quartet then reflects on "Sundown", which is elegantly experienced through Stamenkovic's lovely percussive coloration.

"African Dance" is a deliciously funky romp but even in these environs, Grossmann uses her alto to reach modal grandeur. The closing title cut is a holistic bluesy group meditation, soprano traversing that is which without end as an expert astronomer uses a telescope to search the cosmos for new planetary bodies. When Coltrane said he had found a way into a new kind of music this is what he was talking about. If you haven't yet heard Muriel Grossmann, *Union* is the place to start.

For more information, visit murielgrossmann.com

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— Chris Spector, *Midwest Record*



Transparent Sky
Lisa Hilton (s/r)
by Franz Matzner

Accessible music often is pitted against challenging, the former interpreted as simplistic, retrograde in comparison to the modern edge. Ironically, if this attitude is fully embraced, it shuts the door on music of great depth and skill. Case in point is pianist Lisa Hilton's latest release, *Transparent Sky*, which continues her working relationship with bassist Luques Curtis and drummer Rudy Royston. The album delivers an inviting and refined followup to 2020's *More Than Another Year*.

Like the acupressurist applies subtle force to the body, Hilton is able to elicit potent responses via precise note placement, minute shifts in dynamics and a splendid touch. Supported by Royston's silky-smooth feel, Hilton's rhythmic acuity also is prominently displayed throughout *Transparent Sky*, which includes an array of rhythmic pedigrees. The sprightly-paced "Santa Monica Samba" opens the album, merging the traditional beat with a swinging lilt. Similarly, "Infinite Tango" takes up the inimitable and alluring rhythm, Hilton's fingers dancing with force and finesse.

The trio also presents funkier, propulsive tunes: "Living in Limbo", featuring especially discursive bass; elegantly gentle "Extraordinary Everyday Things"; and intriguingly structured, bluesy "Chromatic Chronicles".

In keeping with her focus on recognizing the contributions of female composers to jazz, Hilton also includes a deft rendition of Billie Holiday's "God Bless the Child". Gorgeous as it is unusual, Hilton's interpretation moves with a rolling rhythm like cowboys riding the range, the song unfolding with a grace befitting the original.

A last and significant quality of *Transparent Sky* is the continuity of poise running throughout. Hilton's balance of clarity, patience and expressivity does not impose on the listener, it engages instead, thus, occupying a much-needed place in the jazz oeuvre: brilliantly executed, gorgeously rendered, accessible-to-many virtuosic music that can be appreciated whether in the expanse of a concert hall or as part of a quiet night at home.

For more information, visit lisahiltonmusic.com



What To Wear in the Dark
Kate McGarry + Keith Ganz Ensemble
(feat. Ron Miles & Gary Versace)
(Resilience Music Alliance)
by Jim Motavalli

Kate McGarry is one of this reviewer's favorite jazz singers, of late working with her husband, guitarist Keith Ganz. They did *The Subject Tonight is Love* album together in 2018 with much the same personnel, including Ron Miles (cornet) and Gary

Versace (piano). Bassist Sean Smith, drummer Clarence Penn and percussionist James Shipp are perfect choices for this album.

McGarry seldom takes a wrong step as a vocalist. If you were just to look at the album cover, you may wonder how she will be able to put over some fairly shopworn pop tunes, including The Eagles' "Desperado", Steely Dan's "Barrytown", Cat Stevens' "On the Road to Find Out", Joni Mitchell's "Both Sides Now" and Simon and Garfunkel's "The 59th Street Bridge Song". But, rest assured, she is up to the task.

The singer and her collaborators make an elegant package. "Barrytown" has very sly postbop soloing from Ganz and "Dancing in the Dark" wondrous accordion work from Versace. McGarry's singing is on the cool side, but nonetheless emotionally expressive. Some singers — Diana Krall, Sasha Dobson — essentially become pop singers when working repertoire like this, but McGarry turns it all into creative jazz.

"Both Sides Now" has been recorded more times than Judy Garland had comebacks. McGarry's take is lovely, but because of sheer over-familiarity not one of the more necessary tracks. Gentle piano, acoustic guitar and bass are all hugely supportive.

Paul Curreri's "God Moves on the City" is spiced with cornet and has a suitably tense presence. "The 59th Street Bridge Song" has a concise and fairly agitated spoken-word analysis of jazz musicians' pecking order (written by pianist Hal Galper) kicking it off, then it smooths out for Paul Simon's rather dated lyrics: "Hello lamppost, what you knowin'?" But like Patricia Barber, McGarry could do wonders with the phone book. This is like a warm bath and groovy too. Miles gets a nice long smoochy workout.

Try to resist "Desperado" but it is hopeless, no matter what you think of The Eagles. McGarry sings it straight, with Ganz shaping a solo that has just the right amount of sagebrush in it. It works because McGarry is deeply invested in the song. You really had better let someone love you, before it's too late.

"On the Road to Find Out" uses massed female voices (Becca Stevens, Erin Bentlage and Michelle Willis) as Manhattan Transfer or Lambert, Hendricks & Ross may have, but at least initially at a slower tempo. Smith's interaction with the voices is heartfelt. There has to be a Beatles song and on this album it is "Here Comes the Sun". The take is gently optimistic, as was the original. Great guitar work on the bridge, followed by Versace, Smith and Penn having a mind-meld.

McGarry and Ganz are really good together, in more ways than one. And here they have a little help from their friends.

For more information, visit resiliencemusic.com

(CD REVIEWS CONTINUED ON PAGE 24)

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(INTERVIEW CONTINUED FROM PAGE 6)

CC: I taught at Temple University for 13 years in the undergrad program and for the last three years at Juilliard. The short answer is I totally believe in formal education. There is no debate for me. There is a place for sure, but it is not the only place. I went to Northeastern University and my undergraduate degree is in speech communication. I got a lot of my training just hanging out with musicians, but also I was able to ask Betty Carter a question. I go to the masters and ask them. That's education. There are a lot of ways to come at this and I think formal education is a great way to do it but it is not the only way.

TNYCJR: It doesn't seem to have been your quest to be recorded. I only see three albums and I also found this spoken word thing *Inside Voices*. Do you have any projects or anything under your own name forthcoming? I know you stayed with MAXJAZZ and then they were taken over by Mack Avenue.

CC: Yeah, Richard [McDonnell, MAXJAZZ founder] passed away some years ago. I have, I can't say no desire. The thing is, the industry has completely changed. Since I recorded and I'm tech-averse and there's so much about recording now that has nothing to do with making music... However, I have had two different projects in my head and I simply have not gone to the studio to pursue them... Right now I'm able to thank God I'm still able to have this great balance of working with other people on different projects, doing my own projects here in the United States and, every now and then, teaching. It's all balanced out that it feels good right now.

TNYCJR: Talk about the Harlem Stage gig.

CC: This venue has been around for many years and it's been a place where all these artists could go and especially uptown artists. I think I was there to see someone when I first came to Harlem, I mean when I first came to New York.

TNYCJR: Are you focusing on any particular music, or is it going to be a range?

CC: As always, it will be a range. But I am going to make an effort to do a tribute to some people that we've lost over just the last period of time.

TNYCJR: Do you know the personnel in the band?

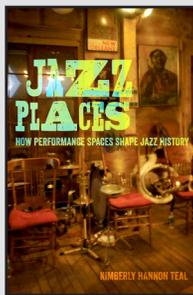
CC: I've got, while he's not new, just new-ish working with me, drummer Jarrett Walser. [Pianist] Bruce Barth is a jazz mainstay, known everywhere. He's co-produced all of my CDs. And then the great Kenny Davis, one of jazz's most sought-after bassists. We worked together for hundreds of years. And so it's always exciting for me, especially when I have such a great group. It makes it really easy when you got musicians you feel like you're really in good hands with and that makes you take on some musical risks and a lot of times that's when the magic happens. ❖

For more information, visit carlacook.com. Cook is at Harlem Stage Gatehouse Mar. 12th. See Calendar.

Recommended Listening:

- Craig Harris & The Nation of Imagination- *Istanbul* (Doublemoon, 1997)
- Carla Cook-*It's All About Love* (MAXJAZZ, 1999)
- Carla Cook-*Dem Bones* (MAXJAZZ, 2001)
- Carla Cook-*Simply Natural* (MAXJAZZ, 2002)
- George Gee Big Band (featuring Carla Cook)- *Setting The Pace* (GJazz, 2004)
- Regina Carter-*I'll Be Seeing You: A Sentimental Journey* (Verve, 2006)

IN PRINT



*Jazz Places:
How Performance Places Shape Jazz History*
Kimberly Hannon Teal (University of CA Press)
by Kevin Canfield

In the COVID era, it is not surprising that a new book about live music would be tinged with sorrow. Kimberly Hannon Teal, a Texas-based academic who spent much of the 2010s studying the subject, surely hoped to publish *Jazz Places* when the venues she spotlights were packed with customers. In recent months, some clubs and concert halls have begun to rebound from the pandemic, but, as she writes in an introduction naming several of the vibrant performers who died of COVID, "the live jazz scene that emerges from this crisis will undoubtedly look and sound different than the one described in" this insightful book. Which doesn't mean her analysis of the past is any less valuable.

Teal's research informs an astute text about the relationship between performance spaces and the music made there. She observes that Jazz at Lincoln Center's decorousness and promotion of musicians "not only as artistic leaders but also as moral ones" has helped make it an eminent player "in the philanthropy-supported art-music world" but resulted in programming sometimes criticized as unadventurous. And she explains how Preservation Hall in New Orleans, with its emphasis on mentorship and crowd-pleasing numbers, can nurture what one musician describes as a uniquely "symbiotic relationship" between players and listeners. Her best writing, though, focuses on the Village Vanguard. How does its prominent position in the "historically sanctified jazz mainstream" shape what audiences hear? Teal answers this question by focusing on a Fred Hersch composition. When appearing with his trio at the Vanguard, she writes, the pianist's "Stuttering" is defined by a "continuity between the opening and closing presentations of the composed melody and the improvised material that falls in between," never "highlighting challenges to expected jazz norms." By contrast, when Hersch and his Pocket Orchestra play "Stuttering" at the Jazz Standard—one of the venues shuttered for good due to COVID—his "solo stray(s) much further from the tonal simplicity of the composed melody", creating something "more jagged and unpredictable." One isn't better than the other—the performances are simply different.

Teal's look at John Zorn's *The Stone*, located for a decade-plus in a stark Alphabet City space, foregrounds the ways in which the room influenced the listener's experience. The club's "intentionally marginal" public posture dovetailed with its adherence to an avant garde, artists-first ethos: no noise-making air conditioners, no intrusive late-arriving patrons. During one of its final shows there, a bassist was so close to audience members that he cautioned them "to watch out for their eyes when he used his bow." Since its move to The New School in 2018, "The Stone has become institutionalized," Teal writes, though she doesn't satisfyingly explain what that means for performances there. Considering the numerous COVID-related show cancellations over the past two years, this is a forgivable shortcoming in an impressive book.

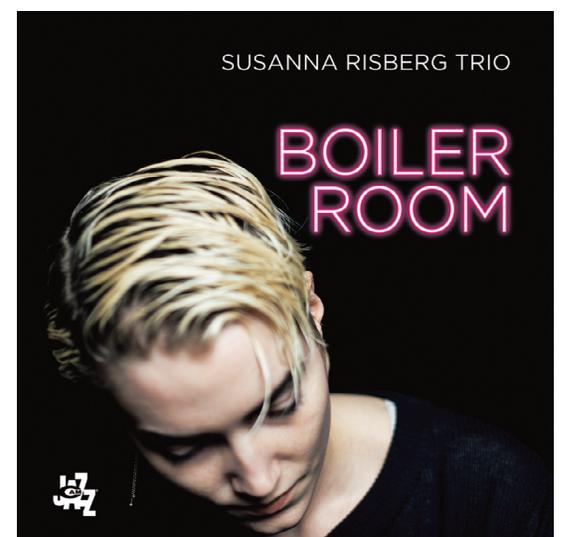
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Arvid Jullander bass
Karl-Henrik Ousbäck drums



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Look Out!
The Cookers (Gearbox)
by Jim Motavalli

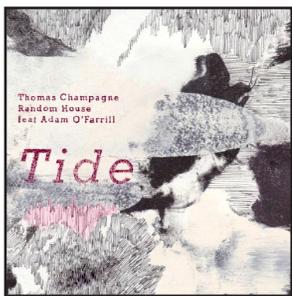
Donald Harrison, Billy Harper (saxophones), Eddie Henderson and David Weiss (trumpets), George Cables (piano), Cecil McBee (bass) and Billy Hart (drums) are all first-call postbop guys, mostly in their 70s now, and Hart is over 80. Weiss, who did the fine arrangements, is the youngster, born in 1964. The Cookers are in full flower of their talents and undoubtedly energized by recording their sixth album at Rudy Van Gelder's in New Jersey.

Cables' "AKA Reggie" is loping and fresh, with piano supporting Harrison's alto. McBee's "Cat's Out of the Bag" is uptempo, with more bristling Harrison. Henderson makes a slam-bang entrance and is just, well, cooking here. Yes, it is the same guy who accompanied Herbie Hancock on those space flights, but he is in Blue Note territory on this track, as is Cables. "Mutima", also by McBee, was the title track of an album he did for Strata-East in 1974. On this disc, it is a showcase for a fulsome Henderson and an all-over-the-horn Harper on tenor, with his huge tone intact. Batting cleanup, Cables cools the other guys down, but they are all wailing on the outro.

"Destiny is Yours" is one of Harper's tunes and that is his muscular horn digging into it. Also on the date is his "Somalia", with some cool propulsive vocal chants, presumably in-house from the band. Harper is again outstanding, playing at some length but never running out of ideas. Weiss is the man on deck, suitably aggressive and followed by a sparkling Cables. A very strong track. Cables contributes "The Mystery of Monifa Brown", another uptempo blower, but with a hint of intrigue. Harrison and Weiss are both heard to good advantage, with the former heading out of the gate like a pent-up greyhound. These guys want to play!

Look Out! is straightahead, full-boil jazz and lots of it. There is always room for one more album this good.

For more information, visit gearboxrecords.com. This group is at Birdland Mar. 1st-5th. See Calendar.



Tide
Thomas Champagne Random House
(feat. Adam O'Farrill) (Igloo)
by George Kanzler

The opening track firmly signals that this won't be an album easily categorized. Trumpeter Adam O'Farrill's "Bad Date" is introduced by Alain Deval's pummeling drums, joined by rocking chords from guitarist Guillaume Vierset, all suggestive of a movie theme. Then a bouncy, antic theme is introduced by O'Farrill and alto saxophonist Thomas Champagne, the two following with individual solos over an emphatic, electric guitar-driven rhythm. The cinematic overtones return during Vierset's solo, then the whole piece ends with a reprise of the surprisingly catchy horns theme.

Tide is a singular achievement, an utterly unique

quintet album filled with strikingly original music. The band is Belgian; Champagne invited O'Farrill to join them for a European tour and this recording. The quintet's sound is heavily weighted by often rock-resonant guitar and the eccentric rock-pop-jazz hybrid drumming.

Champagne contributes two pairs of compositions with suffusive moods: "Interlude I" introduces shimmering cymbals and shakers under pensive trumpet and saxophone, which morphs into "Muse", a hypnotic, collective weaving of power ballad rhythms and tandem soloing by the horns and guitar into a seductive whole, "Interlude II" features cinematic, echoey guitar and rhythm, a Ruben Lamón pizzicato bass solo flowing into a rubato transition to "Gentle Breeze", another exercise in tandem soloing from horns and guitar, this time over toms-dominated rhythms.

O'Farrill gets to stretch out on Champagne's "BreathBreath", a feature for his muted and open horn and showcasing his cliché-free approach and singular command of tones and timbres. Champagne shines on Vierset's "Looking Forward", his alto solo suggesting a familiarity with Ornette Coleman's harmolodics. There are only eight tracks here, but each is unique and original, making for a rich listening experience.

For more information, visit thomaschampagne.be. O'Farrill is at Lowlands Mar. 1st with Dana Saul and Mar. 29th with Kevin Sun and The Stone at The New School Mar. 4th with Tomas Fujiwara. See Calendar.



I Hate Work
Mike Pride (RareNoise)
by John Pietaro

Multi-faceted drummer Mike Pride, never one to shy away from extreme musical gatherings, presents bold reconstructions of MDC's pronounced left-wing punk. 40 years back, that band's Alternative Tentacles label debut trumpeted "John Wayne was a Nazi" within an ongoing hardcore catalogue penned by singer Dave Dictor. Pride took over the drum chair for a burning romp, departing in 2004, but the muscle-memory is long lasting. He now returns to these roots with Jamie Saft (piano and mellotron) and Brad Jones (upright bass), Pride adding keyboards as well.

Imagine a trio broadcasting from the haunted parlor of the multiverse, where the acoustic, electric and electronic enmesh and classic piano jazz alternates with the unleashed, topped off by torch songs about homophobia and right-wing corruption. Strewn with Pride's own compositions, the album flows like well-aged bourbon. From the late-night combo swing of "Corporate Deathburger" (in which the only irony is titular), the listener is taken through several movements of "Business on Parade" when avant rock guitarist Mick Barr guests. Speed-metal fretwork mysteriously complements Saft's nimble reverb-laden piano. "America's So Straight", one of the highlights, originally recorded at a crippling, rageful tempo, is interpreted as medium-bounce, Blue Note-style postbop and fronted by vocalist J.G. Thirlwell (aka Foetus) in a low, crusted vocal of which Tom Waits would be proud. But listen closely for the haunting "And So You Know", perhaps a dusty reflection of the first great Bill Evans Trio, lamentative but gorgeously so, followed by "Dick for Brains" without a trace of its speedcore origin. Featuring lush mellotron (flutes setting) the music is slowed down, exposing its ringing perfect fifths, originally heard as distorted power chords! And "Greedy and

Pathetic" is truly reborn with a swinging, hip tenor vocal by performance artist Sam Mickens, a perfect addition to the sounds within this smoke-filled late set. So effective is his performance that one hopes he would follow the trio to an after-hours spot, but MDC's own Dictor, in a uniquely buoyant tenor (who knew?), sings the dissident title song most, calling on the spirit of a perfectly soused Mose Allison amid rapturous piano, throbbing bass and the catapulting modern jazz of the leader's solo segment. Eclectic, advanced listeners who miss this one should be ashamed.

For more information, visit rarenoiserecords.com. Pride is at Roulette Mar. 2nd with Max Johnson. See Calendar.

PHILIPPE CÔTÉ MARC COPLAND NEW ALBUMS



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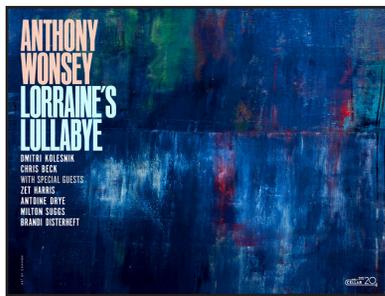
RECOMMENDED NEW RELEASES

- Melissa Aldana-12 Stars (Blue Note)
- Michael Bardon-The Gift of Silence (Discus-Music)
- Andrea Centazzo/Francesca Gemmo-Binary Souls (Ictus)
- Ilmiliikki Quartet-Eponymous (We Jazz)
- Brandon Lopez/Ingrid Laubrock/Tom Rainey-No es la playa (Intakt)
- OGJB Quartet-Ode To O (TUM)
- Samo Salamon-Dolphyology (Complete Eric Dolphy for Solo Guitar) (Samo)
- Luke Stewart's Silt Trio-The Bottom (Cuneiform)
- Natsuki Tamura-Summer Tree (Libra)
- Deanna Witkowski-Force of Nature (MCG Jazz)

Laurence Donohue-Greene, Managing Editor

- Alex "Apolo" Ayala-Bámbula (TRRcollective)
- Peter Brötzmann/Milford Graves/William Parker-Historic Music Past Tense Future (Black Editions)
- Tomasz Dabrowski & The Individual Beings-Eponymous (April)
- Gordon Grdina's Haram with Marc Ribot-Night's Quietest Hour (Attaboygirl)
- Mark Holub-Anthropods (Discus-Music)
- Stefan Pasborg-Ritual Dance (Sunnyside)
- Akira Sakata/Takeo Moryama-Mitochondria (Troost)
- Wadada Leo Smith/Henry Kaiser/Alex Varty-Pacifica Koral Reef (577 Records)
- Cecil Taylor-The Complete, Legendary, Live Return Concert (Oblivion)
- Vellum (Magda Mayas/John Butcher/Tony Buck)-Glints (Ni-Vu-Ni-Connu)

Andrey Henkin, Editorial Director



Lorraine's Lullabye
Anthony Wonsey (Cellar Live)
 by Ken Dryden

Anthony Wonsey drew a fair amount of attention as a leader in the first decade of his career, then the pianist seemingly took a sabbatical from leading dates. With the pandemic shutting down venues for live jazz, Wonsey took the opportunity to make this overdue return to recording under his name. Bassist Dmitri Kolesnik and drummer Chris Beck are on hand for most of the release, along with several guests.

There is a bit of an Oscar Peterson flavor to his sparkling solo rendition of "Sweet Lorraine", though he gets plenty funky in his trio setting of "I Didn't Know What Time It Was". Wonsey also proves himself as a master ballad interpreter with his inventive reharmonization of "It Might As Well Be Spring".

Kolesnik's moody, exotic "Giving Rise To Doubt" is a piano-bass duet and filled with rich chords and the composer's strong rhythmic undercurrent while his lively "Little Mouse" is a showcase for Wonsey, who continuously unfolds new facets from within this gem, a solo bass chorus and drums breaks adding to its luster.

Tenor saxophonist Zet Harris and trumpeter Antoine Drye are featured on two Wonsey originals: "Avo's Blooze", Brandi Disterheft in on bass, and their

trading choruses a highlight of "Do You Remember Me". "Melancholy Mind" is a feature for Milton Suggs' expressive vocal. The title is deceptive, as the song begins quietly, yet before long, it builds to an explosive crescendo. With this outstanding CD, Wonsey should easily regain the acclaim that he built early in his career.

For more information, visit cellarlive.com. Wonsey is at The Django Mar. 3rd and 24th. See Calendar.



New Sky
Azar Lawrence (Trazar)
 by Phil Freeman

Tenor/soprano saxophonist Azar Lawrence made his name in the early '70s through classic albums like McCoy Tyner's *Enlightenment* and *Atlantis* and Woody Shaw's *The Moontrane* and a memorable guest appearance with Miles Davis' funk-metal septet at Carnegie Hall, preserved on *Dark Magus*. (He was in effect auditioning for the band onstage, but opted to stay with Tyner.) His own albums of that era, *Bridge Into The New Age*, *Summer Solstice* and *People Moving*, were in more of a spiritual jazz vein; the first two have been reissued on vinyl in recent years. *People Moving* contains versions of Earth, Wind & Fire's "Can't Hide Love" and "Gratitude" and Lawrence worked on their 1982 album *Powerlight*.

Though he didn't record much at all in the '80s-'90s, Lawrence has made a comeback in the 21st Century. Albums like 2011's *The Seeker* and 2016's *Elementals* were somewhat more traditional, including standards, blues and ballads, but *New Sky* is a return to Lawrence's roots. He has surrounded himself with a pool of collaborators that includes keyboardists John Beasley and Nduduzo Makhathini; guitarists James Saez, Greg Poree and Gregory Moore; harpist Destiny Muhammad; bassist Sekou Bunch; drummer Tony Austin and percussionist Munyungo Jackson; and multiple tracks are adorned with vocals by Calesha Murray, Oren Waters and Lynne Fiddmont.

The music travels through a variety of moods: as the album begins, tunes like "All In Love", "Peace And Harmony" and the title track set a somewhat retro spiritual jazz mood seemingly aimed directly at youngish fans of artists like Shabaka Hutchings and Nubya Garcia. The melodies are incantatory, there is plenty of organ and percussion (and, on "All In Love", a Santana-esque guitar solo) and the slick '70s production recalls the glory days of CTI. Latin rhythms blend with funk and modal grooves and on the title track female vocals croon gauzily positive neo-soul lyrics. Lawrence seems to rework John Coltrane's version of "My Favorite Things" on "Birds Are Singing", following that with a funky R&B instrumental, "I Really Love You". The album ends with its longest track, the eight-minute, harp-adorned "Revelation". At its best, this album makes a strong argument for the continued potency of spiritual jazz and even in its few overly smooth and pedestrian moments, still leaves the listener grateful to have Lawrence back on the scene.

For more information, visit trazarrecords.com. This project is at Dizzy's Club Mar. 3rd-6th. See Calendar.

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Were We Where We Were
Michael Formanek Drome Trio (Circular File)
 by John Sharpe

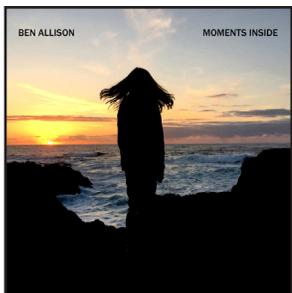
During the pandemic, bassist Michael Formanek developed a fascination with musical palindromes, whereby a score reads the same viewed backwards or forwards. The three pieces here evolved from graphical to standard notation, but remain true to the original concept with parts that can be performed exactly the same left to right as right to left. While the premise is intriguing and extends to the album and track titles, its real value lies in stimulating the three principals into going places that they may otherwise not have gone, to find new solutions to the problem of how to get from here to there while realizing the composer's intent. In this they are admirably successful.

Even though it is a new band, in its cohesiveness and balance it sounds as if it has been together for years. Formanek brings an orchestral sensibility to the organization of different settings, accompaniments and emotional pacing. And what voices he has: reedplayer Chet Doxas brings a lyrical approach to his improvising, as he murmurs, slides and corkscrews through Formanek's charts, using twists and slurs to convey nuance, while Vinnie Sperrazza proves a tuneful drummer, crisp, conversational and tasteful in a good way where everything he plays lands just right. Formanek's deeply resonant instrument simultaneously anchors and offsets, especially when in elaborate dialogue with Doxas' cascading lines.

Although without a detailed transcription you could miss the intricacies, at a macro scale a pleasing symmetry manifests itself on the longer version of "Tattarattat", which both begins and ends with Doxas' eloquent soprano saxophone soliloquy, replete with deliciously expressive smears and bleats. What comes between defies mirror image explication, in its sense of bodies moving in separate orbits, at assorted velocities. As with each of the cuts, Formanek provides a framework encouraging individual digression, exemplified here by Sperrazza's solo, which spins out measured increasingly assertive cadences against interjections of clustered bass harmonics and soprano sustains, and again on the boppish "Is It What It Is", by Doxas' tenor, which glisses gloriously up and down the keypads.

And as a bonus, the edited version of "Tattarattat" which appears on the LP release is also included in the download and CD as the closing track, extending the palindrome concept yet further.

For more information, visit michaelformanek.bandcamp.com. Formanek is at *The Stone at The New School* Mar. 5th. See Calendar.



Moments Inside
Ben Allison (Sonic Camera)
 by Tom Greenland

Bassist Ben Allison's *Moments Inside* is, as the title suggests, born of extended isolation obliged by the

pandemic, yet isn't, as one could expect, the frustrated outcry of a stifled prisoner, but rather a healing vision, a musical balm for weary coronavirus survivors.

The instrumentation and sound recall Marc Johnson's two-guitar quartet Bass Desires—Allison's group has Steve Cardenas and Chico Pinheiro on electric and acoustic guitars and Allan Mednard on drums—with similar original material: rock-based rhythms and melodies with progressive harmonies and phrasing to keep things interesting.

Putting two guitarists up front invites comparison of their styles and Cardenas, spinning out smoothly-honed legato lines in a woody midrange tone, is well balanced against Pinheiro's more mercurial, over-the-barline phrases colored in earthier hues. The performances are relaxed, peaceful, played in what could be called a 'progressive Americana' style.

"Safe Pass", with its descending inner melody line, sounds a bit like The Beatles' "Dear Prudence", "Voyage" a bit like Van Morrison's "Moondance" played in 5/4 time. "Milton", the slower-paced "A Child Sings in Stone" and Herbie Nichols' "House Party Starting" (the only cover) all have a bossa nova feel, the latter notable for an exciting section of traded 4s (these in 6/4 meter) between the guitarists, each testing the other's mettle, inciting a bit of healthy competition harkening back to those famous recordings of two-tenor saxophone duels.

Allison takes two notable solo turns: a short one on electric bass on "The Chase" and longer, more expansive one on upright bass on "Breakfast with Eric". Mednard gets his chance to shine towards the end of both of these numbers, where he plays extended improvisations before bringing the band back in for a final rendering of the head.

Besides the patent appeal of Allison's subtly sophisticated compositions, the chief attraction of this project, like Johnson's, lies in the close interplay between distinctive yet decidedly compatible guitarists, surely one of the happier by-products of an unwelcome quarantine.

For more information, visit benallison.com. Allison is at *Minton's* Mar. 11th. See Calendar.



Bell Tolls Variations/Fleur Revisited
Philippe Côté/Marc Copland (ODDSOUND)
 by Thomas Conrad

Philippe Côté is a composer/arranger/reedplayer based in Montréal. His debut, *Lungta*, in 2016, was ambitious and surprising. It combined a jazz quintet with a 17-piece wind ensemble. Côté's subtle touch with orchestral detail made you think of Gil Evans and Maria Schneider. Côté's second album, *Bell Tolls Variations/Fleur Revisited*, is equally substantial. This time, the collaboration is between a pianist (Marc Copland) and a string quartet (Quatuor Saguenay: Laura Andriani, Nathalie Camus, violins; Luc Beauchemin, viola; David Ellis, cello). As with *Lungta*, Côté selectively applies his soprano saxophone and bass clarinet to the color palette.

The new CD contains two suites. The first is based on a haunting, harmonically ambiguous composition by Copland, "The Bell Tolls", from his 2008 album *Night Whispers*. The second is based on a Côté composition, "La Fleur et La Roche", from *Lungta*. Côté says that the 16 tracks present "variations, recompositions, orchestrations and improvisations"

derived from these two sources.

On *Night Whispers*, Copland's original composition sustains a repeated note like the tolling of a bell. The tolling, slow and solemn, recurs throughout Côté's variations, which are interesting in and of themselves and more interesting for how they relate to Copland's source theme. The string quartet first executes, beautifully, the notated patterns of Côté's ever-evolving recompositions. Copland responds with outbreaks of extemporaneous lyricism. Some tracks flow far from their thematic basis (the solo piano improvisation "Le Baume au Coeur"). Some stay closer but locate Copland's piece within new arrangements ("Lethe's Song", "The Bond").

On the album's second part, Côté's elusive, hovering source melody is often only implicit. Copland traces lines of glittering light all around and through the intricate forms defined by the string quartet.

Unlike many current jazz composers who write for strings, Côté does not ask classical musicians to improvise. Instead he uses Quatuor Saguenay (with its rich sonorities and seamless blend) as one half of a dichotomy that juxtaposes precise predetermination against free impulse. The spontaneous half is Copland and Côté, reacting in the moment. The whole is neither classical nor jazz. It is a "Third Stream", which got a bad name in the '60s but was always a valid concept; it just needed 60 years to develop.

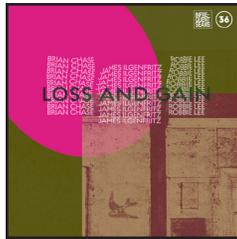
Today there are many artists (mostly residing outside the United States) who are successfully combining jazz and classical music. One of the most promising is Philippe Côté.

For more information, visit philippecote.com. Copland is at *Smalls* Mar. 9th with the Doxas Brothers and *Birdland* Mar. 17th-19th with David Liebman. See Calendar.



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Loss and Gain

James Ilgenfritz/Brian Chase/Robbie Lee
(Infrequent Seams)

The Bulbous and The Budding

Jonah Rosenberg Fabulous Trio (Infrequent Seams)
by Tyran Grillo

Bassist James Ilgenfritz is more than the sum of his instruments, compositions and improvisations. He binds these modalities with a glue that never dries, allowing its pliancy to dictate physical structures emerging from metaphysical impulses. Throughout the musical happenings analyzed here, both released on his Infrequent Seams label, he reveals elements of a language at once robust and delicate, fully lit and half-silhouetted, adventurous and withdrawn. In exploring the spectrums between these restrictive binaries, he gives himself over to a sentient origami folding itself into shapes that, despite their familiar angles, tell of stories yet to be written.

On *Loss and Gain*, which plants him in the same soil as drummer Brian Chase and woodwind player Robbie Lee (saxophones, recorders, flutes and electronics), an unnervingly fragrant crop takes root. The trio casts a wide net, catching snippets of reality in the process. These range from the kabuki-esque strains of "first time (before)" and deconstructed actions of "no answer" to epileptic electronica of "bridge - difference" and contemporary chamber music vibe of "redemption no without", the latter evoking (at least) Xenakis and Varèse.

The wonders of "fragile" are as brief as they are invigorating, like the restoration of health after a prolonged illness. The musicians are at their most synaptic in "holding tight", where splashing cymbals and snare hits frame a duet of bass and flute, and "happening", which reads as a play devoid of dramatis personae. Despite its freely improvised ethos, *Loss and Gain* exudes a raw and focused humanity, giving up many ghosts with plenty to spare.

Were we to distill this album into invisible ink and with it write the title *The Bulbous and The Budding*, perhaps only the flame ignited by Ilgenfritz along with pianist Jonah Rosenberg and drummer Kevin Shea could reveal it. As the Fabulous Trio, they live up to the name not only by honing a mythical edge but also because they flood the cerebral cortex with sparkle. "Fractured Gatherings" names the first of seven pieces blowing up the balloon of expectation until it pops. Ilgenfritz' bow is a three-dimensional tool chiselling away at the block of possibility before them. Rather than blowing the dust away, however, Rosenberg and Shea repurpose it. This same philosophy permeates "Chopin Le Fabio", which recasts itself from within the classical frame rather than abandoning it.

"Hyperkeratosis" and "Kinetics in New Directions" indicate that physics are indeed vital to the group's M.O., which mashes its fractured grammar into a coherent pulp. Fantastically oriented toward a magnetic north of its own making, their sound takes on a dramatic energy. The pianism is forthright without being domineering, bass punctuational without forcing interpretation and the drumming abundant while avoiding virtuosity for its own sake. Each voice carries equal weight in the grander conversation. Daniel Carter joins for two tracks on flute and alto saxophone. Of these, "Hollow Undulations" is a most exquisite example of how deeply extroversion and introversion inform one another. Flute is a slick traveler in these parts as the trio clears a path.

For more information, visit infrequentseams.com. Ilgenfritz is at Bushwick Public House Mar. 21st. See Calendar.

SOAPBOX GALLERY PRESENTS

PIANO MONDAYS @ 8.00 PM

MAR 7 Roberta Piket

MAR 14 Art Hirahara

MAR 21 Shoko Nagai

MAR 28 Rob Schwimmer



MAR 1 Yuhan Su 'Liberated Gesture'
8:00 PM

MAR 2 Benito Gonzalez Trio
8:00 PM

MAR 3 Marty Elkins
8:00 PM

MAR 4 Kendra Shank Trio
8:00 PM

MAR 5 Isaiah Collier & The Chosen Few
8:00 PM



MAR 6 Max Barros
4:00 PM Bach's Goldberg Variations

MAR 8 Paul Jost Quartet
8:00 PM

MAR 9 RENKU: Attias/Hébert/Takeishi
8:00 PM

MAR 10 Ben Cassara Quartet
8:00 PM

MAR 11 Yayoi Ikawa Trio
8:00 PM



March 12th 8:00PM
Alternative Guitar Summit
Honoring Mick Goodrick

Live performers
Julian Lage,
Wolfgang Muthspiel,
Joel Harrison,
Kenji Herbert,
Steve Cardenas
Kate Schutt

MAR 13 Chiara Izzi - Album Release
4:00 PM featuring Glenn Zaleski

MAR 15 Hayes Greenfield &
8:00 PM Dean Johnson

MAR 16 Jim Ridl
8:00 PM

MAR 17 Counter)Induction
8:00 PM

MAR 18 Lose My Number
8:00 PM Allegra Levy sings John McNeil

MAR 19 Piano Quartets
8:00 PM Featuring Jae Han - piano



BACH'S
GOLBERG VARIATIONS
WITH
MAX BARROS
March 20th
@ 4.00PM

MAR 23 Grupo Los Santos
8:00 PM

MAR 24 Brad Shepik
8:00 PM Human Activity Suite- Code Red

MAR 25 WIJO A Celebration of Women in Jazz
8:00 PM Hosted by Allegra Levy



MAR 26
8:00 PM

Soapbox Gallery
Presents
The Master Series
Joanne Brackeen
Trio



MAR 27 JP Schlegelmilch solo piano
4:00 PM

MAR 29 Zach Brock
8:00 PM

MAR 30 Ikawa/Plaxico/Steckler
8:00 PM Old Friends Beckoned, New Sounds Reckoned

MAR 31 Spin Cycle releases Spin Cycle III
8:00 PM

Check our website calendar for additions and updates to the performance schedule



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Skyline
Gonzalo Rubalcaba/Ron Carter/Jack DeJohnette
(5 Passion)
by Pierre Giroux

Cuban-born pianist Gonzalo Rubalcaba reunites with two early mentors, jazz legends bassist Ron Carter and drummer Jack DeJohnette, for *Skyline*, intended to be the first of other trio albums. The nine tracks two songs each by the principals, two Cuban standards and closing “RonJackRuba”, an improvisation surreptitiously recorded during the session.

Opener “Lagrimas Negras” was originally recorded in 1931 by the Cuban group Trio Matamoros. Hewing to its bolero antecedents, DeJohnette adds an AfroCuban beat, which gives the number an up-to-date feel without obscuring its traditional background. Carter has a long and effective interjection while Rubalcaba builds his efforts from the underlying harmonic framework. The other Cuban standard is the José Antonio Méndez composition “Novia Mia”, a wistful number, filled with lyrical ballad playing.

Carter, the most recorded jazz bassist of all time, has also been reasonably prolific in composing. His “Gypsy” and “Quiet Place” are included here. The former is a longish track with Carter taking the intro with intricate features before establishing his line. Rubalcaba delivers layers of nuance, derived from the rhythmic associations that abide in the piece.

Rubalcaba’s contributions are “Promenade” and “Siempre Maria” and of the two, the latter is the more interesting. Rendered in a sly bolero style, it finds Rubalcaba dancing over the keys with a variety of motifs and riffs but always maintaining contact with the melody even when playing intricate figures.

DeJohnette brought “Silver Hollow” and “Ahmad The Terrible”, the latter dedicated to the influential Chicago pianist Ahmad Jamal. The approach to this number is somewhat oblique, at least at the intro. However as it develops, Rubalcaba slides in some Jamal-like note-striking with the obligatory stops and rests. The number continues to gather steam with a rhythmic wallop conveying a sense of forward motion.

For more information, visit 5passion.com. Carter is at Blue Note Mar. 22nd-27th. See Calendar.



Louise
Émile Parisien (ACT Music)
Into The Night
Jan Lundgren (ACT Music)
by Marco Cangiano

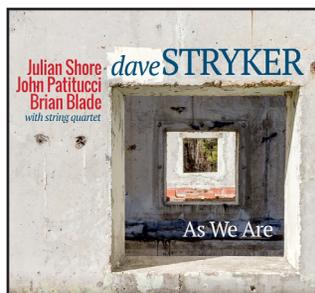
Frenchman Émile Parisien, who almost exclusively plays soprano saxophone, is alumnus of the Marcjac College de Jazz and the Toulouse Conservatory and has a thorough musical background and wide interests. The albums here provide full exposure to his skills as a composer, bandleader and soloist.

Louise finds Parisien leading a sextet consisting of American and European players for the first time. It is a marvelous, varied and complex. Each piece is attributed

to an individual composer but the sense is that they are all the outcome of a collective effort. The blending among the various instruments is often remarkable, most notably the empathy between Parisien’s warm, round and breathy sound and Theo Croker’s fluid trumpet. Bassist Joe Martin and drummer Nasheet Waits constitute a fantastic rhythmic duo: supple, dynamic, tastefully supportive of and yet inspiring for the other soloists. Pianist Roberto Negro and guitarist Manu Codjia contribute more sparingly but carve out exhilarating solo space for themselves, particularly in Parisien’s three-part suite “Memento”, inspired by and dedicated to his mother. Dreamy guitar is also featured in Negro’s “Il giorno della civetta”, the mysterious atmosphere of which is inspired by Italian novelist Leonardo Sciascia’s paradoxical crime novel. The somewhat muscular reading of Joe Zawinul’s “Madagascar” showcases the ensemble’s edgier side. Croker’s tender ballad “Prayer” rounds up an excellent CD by an empathetic ensemble.

Into The Night is quite a different yet equally remarkable set of music. This encounter took place at the 2020 Ystad Sweden Jazz Festival with pianist Jan Lundgren, bassist Lars Danielsson and Parisien stepping in at the last minute when Lundgren’s drummer could not make the concert. The overall mood is reflective, relying on a set of quickly-rehearsed pieces mostly from Lundgren’s trio repertoire, with only a tune each by Parisien and his regular playing partner Vincent Peirani. Parisien’s wonderful sound characterizes the music right from the opening lullaby “Glädjens Blomster”, sinuously exploring the melody inside out sustained by spare piano chords and big round bass. The remainder of the program follows a similar pattern, with the soloists taking turns on each piece, which all share *cantabile* that is hard to forget (this reviewer found himself humming Danielsson’s “Asta” and Lundgren’s humorous “A Dog Named Jazze” repeatedly). Lundgren has a knack for melody even in his solos, which is fine but may come at the expense of harmonic depth and complexity. Danielsson belongs to the esteemed lineage of Scandinavian bass players who share a warm sound, impeccable pitch and enormous taste; every single note is purposeful, not to show off outstanding technical prowess; listen to his intro on Parisien’s luscious “Preamble”. The remainder is Lundgren’s minimalistic ballad “I do” and title track, Peirani’s “Schubertauster” and Danielsson’s gentle dedication to “Ystad” and its jazz festival. A joyful set from a fortuitous encounter.

For more information, visit actmusic.com. Parisien is at Joe’s Pub Mar. 22nd. See Calendar.



As We Are
Dave Stryker (Strikezone)
by Dan Bilawsky

Considering guitarist Dave Stryker’s tremendous accomplishments—work with legends like Jack McDuff and Stanley Turrentine, an impressive and diverse leader discography spanning more than 30 years and records—it would be easy to assume that he has already achieved all of his prime musical objectives. But the recent realization of this “dream project” says otherwise. In conceptualizing and constructing this sublime set, he demonstrates what creative determination and continued ambition(s) are all about. Writing a stunning suite of originals, teaming up with

pianist and string-arranger Julian Shore, tapping one of the most brilliant rhythm sections in jazz—bassist John Patitucci and drummer Brian Blade—and melding that combined foursome with a string quartet of violinists Sara Caswell and Monica K. Davis, violist Benni von Gutzeit and cellist Marika Hughes, Stryker fully actualizes his aspirations.

While he doesn’t play on the album’s opening track—a stimulating and succinct overture for strings—Stryker’s presence is felt. Shore’s pen nods toward and threads together the leader’s thematic material, laying the groundwork for what is to come. Then, with the animated “Lanes”, the guitarist takes center stage. Characterized by motion in every sense and from every angle and offering Blade a chance to step forward (after Stryker plays himself into permanent memory), that number speaks to the combined powers of this incredibly capable crew. Nick Drake’s “River Man”—the only cover—follows. Opening on a haunting soundscape of violin harmonics and adventitious improvising, the music eventually settles into a wistful 5/4 flow supporting Caswell’s affecting solo.

Save for Shore’s swinging, Wayne Shorter-indebted “One Thing at a Time”, the remainder of the program showcases Stryker’s compositions: “Hope”, a joyous but measured groover; “Saudade”, signaling a serious love of Brazilian music; “As We Were”, a ballad built on contemplation; and “Dreams Are Real”, a drifting escape into the clouds. Lest Stryker leave out a key aspect of his persona, he follows it all with a bluesy closer, “Soul Friend”, which satisfies as it sizzles. *As We Are* reaches incredible heights and easily attains status as a crowning achievement in Stryker’s oeuvre.

For more information, visit davestryker.com. Stryker is at Smalls Mar. 26th. See Calendar.

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BLK2LIFE || A FUTURE PAST
Theo Croker (Sony Masterworks)
 by George Kanzler

Neo-Soul. Hip-hop. Space Funk. Dub. Fusion. Smooth jazz. R&B. All those terms have been used to describe Theo Croker's music on *BLK2LIFE || A FUTURE PAST*. When used, rarely, the word jazz is usually found in hyphenated form. Trumpeter Croker—whose arsenal has now been expanded with Fender Rhodes, Ambiance Pads, drum sequencing, nature samples, Moog bass, Selina, Moog keyboard, Prophet keyboard, balafon, tribe samples, Juno 60, Tal-U-No-Lx, vocals and percussion—has strayed a long way from the acoustic hardbop sound of his 2014 album *Afro Physicist*.

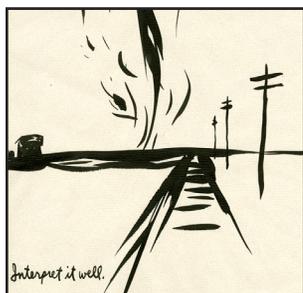
With this album, he writes in the notes: "We are sending out high vibrational, coded frequencies to activate our sleeping ancestral DNA - Reactivating the link to our cosmic Ancestral knowledge." A press release suggests the album's tracks "are inspired by the forgotten hero's journey towards self-actualization within the universal origins of Blackness." Sentences such as these come perilously close to psycho-babble.

The music has some pretensions too, especially in the space movie washes of electronica competing with drum machine beats and electronic rhythms in the dense aural mixes. There are a panoply of guest artists, mostly vocalists, including rappers, from contemporary Black music, hip-hop and funk to neo-soul. Saxophonist Gary Bartz, the one featured jazz guest, seems relegated to playing a few (overdubbed soprano and alto sax) chords.

Croker's horn makes intermittent appearances, from tossing obligati at singers to electric wah-wah passages. His trumpet sound is warm, his open tone burnished, even fragile. "Soul Call || Vibrate", a rare trumpet feature, recalls Chuck Mangione's jazz-pop heyday more than Miles Davis, an obvious influence.

The cover is a painting depicting Croker berobed and crowned like some kind of emperor or pharaoh. The depiction is more aspirational than descriptive. And Croker's aspirations have little to do with jazz.

For more information, visit sonymusicmasterworks.com. Croker is at Zankel Hall Mar. 26th. See Calendar.



Interpret It Well
Ches Smith (Pyroclastic)
 by John Pietaro

During what is deemed the glory days of jazz, as traditional, visceral, collective improv matured with orchestration, expansive harmonies and technical expertise, many drummers doubled on vibraphone, often orchestral percussion; some adorned kits with not only vibraphone, but timpani, gongs, chimes and "traps". But with the slimming down of late modernism, melodic percussion doubles turned rare.

Cut to the current scene in which trends and rules are fluid, and there be Ches Smith. And within the flurry, his vibraphone stands proud, often just to the

drumkit's side. *Interpret It Well* has Bill Frisell augmenting the drummer's trio of violist Mat Maneri and pianist Craig Taborn. But the celebrated guitarist enters here as no mercenary; as Smith explains in the liner notes, Frisell contacted him after seeing the threesome perform. The result is an utterly organic listening experience, with Frisell's ringing fills and gripping motifs threaded through pianistic atmosphere and haunting viola travails of the leader's compositions.

This is not an album in which to focus arbitrarily on individual selections (sorry Spotify), but an aural experience. Right from the top, Smith is on vibraphone, adding a fourth, essential line to the brief statement of "Trapped", yet even after he moves to drumset, the mix is most democratic and his rollicking dance over toms, cymbals and snare only accentuate the whole. On "I Need More", the band sails over a riff-powered tune, with Smith's throb and sizzle only beneath, never above, until he moves to vibraphone midway, celebrating in mezzo-piano and then falling tacit. Back on drums, the knowing listener will envision Smith, eyes shut, mouth open, head lolling as he gently but masterfully drives the others. By the time Frisell's distorted improvisation rolls in just over the viola line, the quartet is quietly in full throttle, a rim-shot backbeat tormenting deliciously.

Closing off this necessary addition to your collection, "Deppart", reflects each member's sound within its brief 2:36, with tight intervals at the vibraphone's upper end calling out a shimmering, evocative warning signal.

For more information, visit pyroclasticrecords.com. This project is at The Stone at The New School Mar. 30th-31st. See Calendar.



Past Present Future
Craig Brann (SteepleChase)
 by Ken Dryden

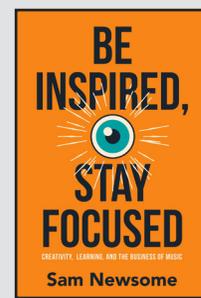
Craig Brann has put out a steady stream of inspired CDs for SteepleChase over the past decade. During the pandemic, Brann, like others, used time normally spent performing to work on new songs. A previous planned trio recording session came to fruition and he joined forces with bassist Nick Morrison, a regular partner since their days together at William Paterson University, plus veteran drummer Rudy Royston. All but one song was written by the guitarist and the chemistry between makes the music seem effortless.

Brann's playing at times may invite comparison to John Scofield, but he has developed a sound not akin to anyone else. Morrison is always on the money, whether interacting with Brann or taking the lead, while Royston's delicate yet swinging touch makes it apparent why he is in such demand. Although "2020" was inspired in part by a brief riff from Duke Ellington's "Don't Get Around Much Anymore", it is a bright, breezy samba with a bit of an edge capturing the spirit of a big city on a busy evening. "Victurus", a fairly well disguised contrafact of "I'll Remember April" is a playful reference to the late guitar master Vic Juris.

The loping "A Waltz And A Prayer" has the flavor of a vintage country-western ballad. Morrison's rapid-fire "Elijah Boy" features the leader's blistering technique in a driving uptempo setting while the sublime ballad "And He Goes..." is a more introspective setting, with guitar almost whispering in response to nimble brushwork and a spacious bassline.

For more information, visit steeplechase.dk. Brann is at Mezzrow Mar. 9th. See Calendar.

IN PRINT



Be Inspired, Stay Focused:
Creativity, Learning, and the Business of Music
Sam Newsome (Some New Press)
 by Kevin Canfield

Don't be put off by the pedestrian title. An imaginative soprano saxophonist and respected jazz educator, Sam Newsome has written a smart and practical guide to sustaining a career in the arts. His text is aimed at jazz musicians, but its lessons apply to any creative pursuit. *Be Inspired, Stay Focused* is distinctive, almost certainly the only book of its kind that encourages readers to emulate both an abstract expressionist painter and a piece of ubiquitous navigational technology.

Newsome, a music professor at LIU Brooklyn, has had a multifarious career. A prolific bandleader and sideman, he has become a fearless innovator; online, you can watch him supplementing his horn's sound with tubes, chimes and, improbably enough, balloons. He is also a candid storyteller. There was a time, he writes, when all he could afford was a Fort Greene restaurant's \$1 egg drop soup. Since then, because he has "often had to be my own cheering squad", he has "bec(ome) somewhat obsessed with staying inspired and thinking deeply about music."

Newsome's book isn't one of those specious self-help texts that lack tangible counsel. Infectiously buoyant, he shares implementable tips on blazing fresh artistic byways to forging a personal brand. Hoping to avoid the "burnout" he felt a while back, he writes, he devised a deliberately artless practice exercise: he "pretend(s) that I'm not a musician and not playing the saxophone. I play the instrument with the naivety of a small child", discovering "sonic areas that would be impossible" under typical circumstances. He made an important breakthrough when thinking about Jackson Pollock's facility for transforming the "drips, splatters and spills" so common in a painter's life into groundbreaking works of abstract expressionism. For *Sopranoville* (2017), Newsome "recorded a few pieces made up of percussive key clicks I produced by pressing down the saxophone's keys in succession to create a tonal and rhythmic pattern." By repurposing a component of his instrument, he had alighted on something novel.

Not all of Newsome's recommendations are based on his knowledge of music and visual art. He coins an effective analogy when he likens a mind confronting an artistic challenge to a global positioning system. It is good to be analytical, but if you have done the necessary homework, it is also OK to trust your intellectual muscle memory: "Sometimes we have to stop, but most times, just like the GPS, we recalibrate our creative endeavors and keep moving." Newsome, too, offers intelligent guidance about the business side of the arts. Musicians and others working in competitive markets need to cultivate discipline and self-awareness, he writes, because building a singular professional profile "often requires us to project an image of very narrow confines." Basically, be honest with yourself, then find a niche and own it. It is the kind of rational pep talk we could all use every so often.

For more information, visit somenewmusic.com. Newsome is at Scholes Street Studio Mar. 19th. See Calendar.



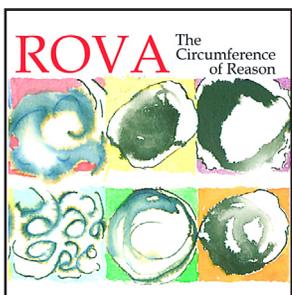
March
Tomas Fujiwara's Triple Double (Firehouse 12)
 by Phil Freeman

Drummer Tomas Fujiwara's Triple Double—trumpet/cornet players Ralph Alessi and Taylor Ho Bynum, guitarists Mary Halvorson and Brandon Seabrook and second drummer Gerald Cleaver—first convened in 2017 for a self-titled album. At that time, some of the players had never shared a studio or a stage, so there was a curiosity and sense of exploration as they found their way through the music and established boundaries and creative relationships. In the half-decade since that release, they have toured and established a collective identity that comes into glorious focus on this followup.

When you have got two drummers as full-on as Cleaver and Fujiwara, you are going to find the music getting more than a little militaristic and this album's title isn't a reference to the month of its release, it is a verb. That is particularly obvious on "Wave Shake And Angle Bounce", where the two pound out a sharp, relentless beat before erupting in simultaneous solos. But they are not always playing together, or even simultaneously; the album opens with "Pack Up, Coming For You", on which the ensemble's two halves are introduced separately. Fujiwara, Halvorson and Bynum kick things off with a relatively slow and deliberate exploration of a fanfare-like melody, the beat gradually picking up speed as guitar gets louder and fiercer. Then, at the halfway mark, the second trio—Alessi, Seabrook and Cleaver—take over like they have been tagged in and they roll and tumble for a while; finally, as the piece winds down, all six are heard and the combination is a thrilling, overgrown jungle of sound.

The track titles frequently express a kind of conflicted ambiguity, as in "The March Of The Storm Before The Quiet Of The Dance" or "Docile Fury Ballad"; only one of those three words accurately reflects the music, which pounds, squalls and roars. There is a quiet interlude about 1:45 in, but more ominous than docile, and is repeatedly interrupted by massive, pounding drums. A group like Triple Double could easily have been a one-off, given its members' incredibly busy professional and creative lives; the fact that it is apparently an ongoing concern is cause for celebration.

For more information, visit firehouse12.com/label. This project is at *The Stone at The New School* Mar. 4th. See Calendar.



The Circumference of Reason
ROVA (ESP-Disk')
 by John Sharpe

Can there still be more to say after 44 years? For ROVA, the boundary-chafing saxophone quartet comprising Jon Raskin, Larry Ochs, Steve Adams and Bruce Ackley, the answer is a resounding Yes! While the frequency of releases has slowed—*The Circumference*

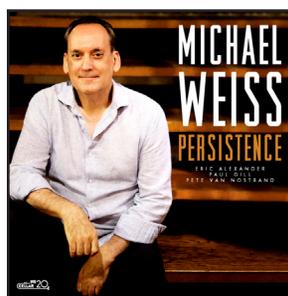
of *Reason* is the outfit's first since 2018—the band's potency remains uncapped. Integrating strategies from new music with unbound improvisation and jazz of the sort championed by Anthony Braxton, Steve Lacy and John Zorn, the foursome fashions a dizzying web of textures, juxtapositions and moods.

The album can be seen as a tip of the hat to the late Glenn Spearman, a Cecil Taylor alumnus and a former collaborator, particularly in the band's celebrated *Electric Ascension*. His "Extrapolation of the Inevitable" opens proceedings, a brawny conversation of tightly constructed parts, which recalls the formality of a string quartet, but still manages to be swaggeringly squawky as well as spacious. It reinforces how thoroughly ROVA has mastered the art of *tutti* playing while still allowing individuals to shine. Bookending the set is "The Enumeration", Adams' valedictory dedication to the saxophonist, combining restrained fanfares, ascending unisons and backing riffs with imploring horns and febrile interaction.

Adams also contributes two other pieces to the program, which both in varying ways blend recurring melodic phrases with unfettered responses. The title cut takes an ensemble approach, pointillistic like a Seurat painting in which contrasting colors seemingly intensify those adjacent, while "Xenophobia" offers opportunities for short solo vignettes. Even the collective "NC 17" possesses a sense of cohesion, which sees the four reeds operate in taut balance. Two versions are included, the first a dreamy pastel reverie, plaintive and piping, occasionally interrupted by reverberating split tones and jarring growls, which at its climax evokes a car horn chorus, while gridlock cacophony begins the second and goes on from there in caterwauling bleats and bales.

But whatever the mechanics, the outcomes are unpredictable and mysterious and when in full flow, totally intoxicating.

For more information, visit espdisk.com. ROVA live-streams Mar. 24th at [youtube.com/channel/UCfoj3GYk_Aqj0x7TqLTmK4g](https://www.youtube.com/channel/UCfoj3GYk_Aqj0x7TqLTmK4g).



Persistence
Michael Weiss (Cellar Live)
 by Ken Dryden

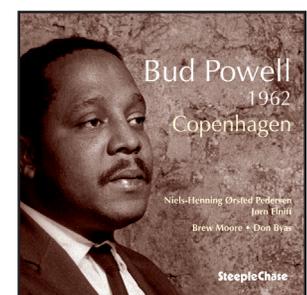
A four-decade veteran of playing in New York City, pianist Michael Weiss performed extensively in bands led by Johnny Griffin, Art Farmer and Frank Wes, in addition to a host of others, as well as the Vanguard Jazz Orchestra. Weiss has not recorded as a leader nearly enough and all but one of his previous CDs have been for overseas labels. Recording for Cellar Live may get him the wider exposure that he has long merited in the U.S.

Weiss wrote originals and arrangements for a quartet featuring tenor saxophonist Eric Alexander, a prolific leader himself and one of the most in-demand players of his generation, plus bassist Paul Gill and drummer Pete Van Nostrand, a superb team that adds punch to this meeting. This 2021 session at Rudy Van Gelder's has the energy of a classic '60s Blue Note recording, with several strong originals by the leader and superb arrangements of timeless jazz works and standards.

Weiss' opening driving title track is built upon a seemingly simple riff, though its nature changes dramatically as his solo unfolds, with Alexander's big tone and creative use of space adding to its appeal.

Weiss proves himself a top-echelon ballad interpreter with his subdued, lyrical trio treatment of Jimmy Van Heusen-Sammy Cahn's neglected ballad "Only The Lonely". Fats Waller's "Jitterbug Waltz" has remained a staple for generations of jazz pianists, though the fresh rhythmic approach taken by Weiss and Company take it from swing into hardbop territory, buoyed by Alexander's rapid-fire, dissonant outbursts and the pianist's soulful playfulness at the keyboard. The arrangement of Thelonious Monk's theme song "Epistrophy" is a bit more straightahead than the composer typically performed it, though the energy and passion remain intact as Weiss toys with the theme, including a brief detour into stride, before the spotlight shifts to Van Nostrand. Weiss' original "Birthday Blues" is a brisk set closer with strong solos all around. *Persistence* pays off for Michael Weiss.

For more information, visit cellarlive.com. Weiss is at *Smalls* Mar. 11th, *Bar Bayeux* Mar. 12th and *The Django* Mar. 22nd. See Calendar.



1962 Copenhagen
Bud Powell (SteepleChase)
 by Joel Roberts

Bud Powell's late-in-life recordings can be hit or miss, but this collection of live dates from 1962 in Copenhagen, including several previously unavailable tracks, shows the bebop pioneer in close-to-peak form. Powell had been living in Europe for several years by this time and found a warm welcome in the Danish capital, where he enjoyed an extended residency at the Jazzhus Montmartre and appeared in concerts sponsored by Denmark Radio. Though beset by multiple maladies, including alcoholism and the lingering effects of a police beating in the U.S. and prone to unpredictable behavior (the Powell of this period inspired the Dexter Gordon character in the popular 1986 film *Round Midnight*), he sprang to life on these Danish dates, approaching, if not quite recapturing the transcendent heights of his groundbreaking work of the late '40s.

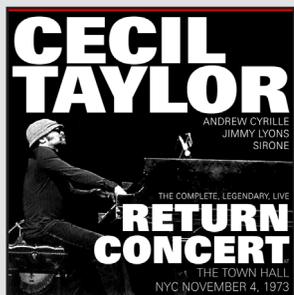
Powell's repertoire had shrunk to a relatively small handful of familiar tunes, mostly by his early bebop colleagues, during these years, so we get three versions of Charlie Parker's "Anthropology", along with two of Thelonious Monk's "Round About Midnight", plus three other Monk compositions, among the 11 selections included here. Powell shows he can still play at breathtaking tempos and with sustained intensity on every take of "Anthropology" and inhabits all of Monk's off-kilter phrasing and jagged edges on the five tunes by his fellow bebop piano legend.

Most of the album features Powell in a trio setting with a barely 16-year-old (but extremely capable) Niels-Henning Ørsted Pedersen on bass and frequent European collaborator Jørn Elniff on drums. The final three tracks, among the set's most rewarding, add a pair of expatriate tenor saxophonists, Brew Moore and the great Don Byas, for Monk's "Hackensack", a particularly poignant reading of Benny Golson's "I Remember Clifford" and a final, rousing romp through "Anthropology".

These now 60-year-old dates, recorded four years before his death in 1966 at only 41, are testament to Powell's remarkable talent and his ability to find solace and artistic triumph in the midst of personal crisis.

For more information, visit steeplechase.dk

UNEARTHED GEM



The Complete, Legendary, Live Return Concert
Cecil Taylor (Oblivion)
by Duck Baker

This phenomenal recording is a must for fans of Cecil Taylor (who would have turned 93 this month) and anyone else that loves free jazz/free improvisation. It consists of the entire concert from which Taylor's 1974 Unit Core LP *Spring of Two Blue-J's* was drawn.

That record contained only the second set of the concert, the two pieces that made up the set dividing nicely into two sides of the record, one solo and one with the Unit of Taylor, Jimmy Lyons (alto saxophone), Sirone (bass) and Andrew Cyrille (percussion). *The Complete, Legendary, Live Return Concert* adds the epic 88-minute first set, played by the quartet and heretofore unreleased.

The return marked by this concert was not from the sort of hiatus that took Charles Mingus completely out of circulation from 1966-69. Taylor had been very active; it is just that most of his activity involved teaching at Antioch College and the

University of Wisconsin. He did continue performing and touring on a reduced scale. Still, the concert at Town Hall on Nov. 4th, 1973, was billed as "Cecil Taylor's Return" (to the extent it was billed at all) for good reason. Taylor had left academia and returned to New York with the intention of performing on a full-time basis. This concert marks that moment emphatically, but it was given no fanfare at the time. A scheduled performance that night by Larry Young was cancelled and Taylor was booked at the last minute. The only print advertisement for the concert appeared on the day of the performance; there was no time to alert the press and consequently no reviews.

Taylor's "Return" did not refer to the lack of recordings after his two 1966 Blue Note dates. This late '60s lull was mitigated only by the 1968 record with the Jazz Composer's Orchestra. But 1971 saw the release of three LPs that had been recorded live in France in 1969 and the year before *Spring of Two Blue-J's* came out the dam had broken with the almost simultaneous appearance of the solo record *Indent* and three Japanese releases, including the brilliant *Akisakila*, with Lyons and Cyrille.

Spring of Two Blue-J's captured both Taylor and his working band in peak form and the addition of the 88-minute "Autumn/Parade" is cause for celebration. One could wish that it had been given a deluxe boxed set release on vinyl or even just a two-CD set (reviewers were given the CD option), but the logistics, especially for vinyl, are almost impossible for small labels nowadays. It is also true that breaking up performances like this is never ideal, though of course that is what happened with long sets in those days. In any case the music is

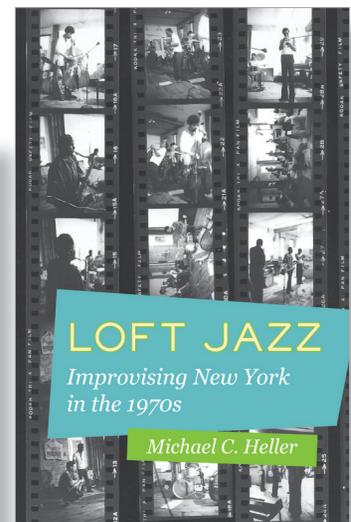
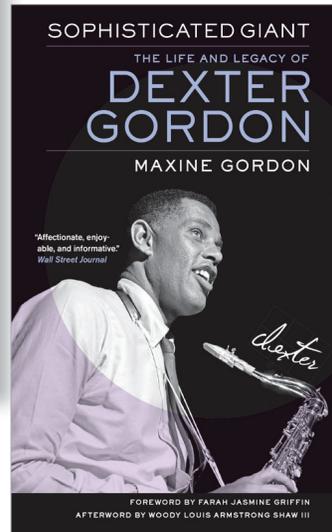
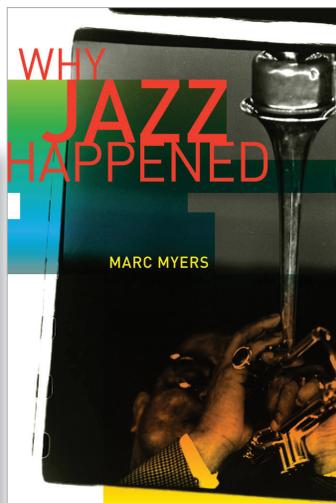
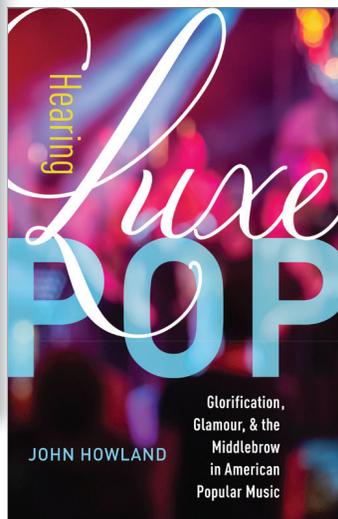
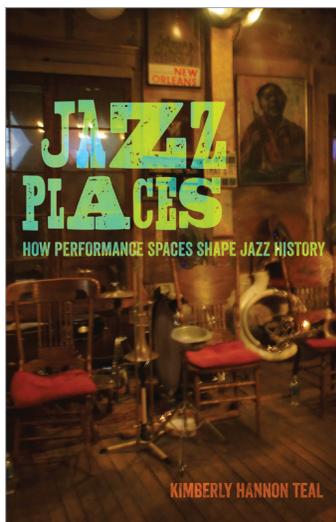
tremendous. Cyrille was lower in the mix on *Spring of Two Blue-J's* than he had been on *Akisakila* and is even lower on "Autumn/Parade", owing to him using brushes for much of the piece. This allows us to hear more of Taylor and Lyons, as well as the newcomer, Sirone. Having a bassist as a regular part of the Unit for the first time since Alan Silva left five years earlier may have involved some growing pains, if the bass solo at the end of the last piece was, as many claim, not planned by the composer. But the soft landing this created for the *Spring of Two Blue-J's* seems to fit perfectly.

This brings us to a question that has often perplexed listeners: to what extent are Taylor's pieces composed and to what extent are the musicians improvising? It is still common to see it all described as free improvisation, but neither close listening nor the testimony of musicians who worked with Taylor support this. The process is more a matter of moving through the structures via a series of preset motifs, often stated by Lyons with Taylor playing composed parts behind him. The amount of repetition that both Taylor and Lyons employ often points towards these motifs; they typically work out of these repeated phrases into freer phrasing and the solos build from there. One can hear such motifs at various points during this concert, especially during the first few minutes of "Autumn".

Taylor's original return did not get the attention it merited in 1973, but there is no question that this release is a major event in 2022; we will be lucky if even a handful of jazz recordings of comparable significance see the light this year.

For more information, visit oblivionrecords.co

JAZZ AND MUSIC FROM UC PRESS



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Inimitable
Michael Bisio (Mung Music)
The Sweet Spot
Joe McPhee, Michael Bisio,
Fred Lonberg-Holm, Juma Sultan (RogueArt)
Terma
MMBC (s/r)
 by Robert Iannapollo

Bassist Michael Bisio, who turns 67 this month, has been recording since the early '80s. Originally an East Coaster he moved to Seattle where he made his initial recorded forays. By 2000, he came back east and became identified with the more forward players in NYC—most notably pianist Matthew Shipp and tenor saxophonist Ivo Perelman—and has amassed a strong discography of well over 100 releases. Below are the three most recent installments.

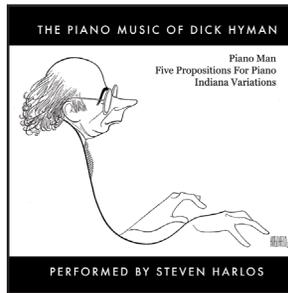
Inimitable is Bisio's second solo album. The first was a limited release put out by Bisio himself back in 2011. It is one of the best ways to hear this remarkable bassist's artistry. His tone is big, rich and full, his technique intricate and flawless. His knowledge of the jazz bass tradition is apparent. Yet he never hits the listener over the head with his abilities. The program consists of improvisations and a couple of covers: John Coltrane's "Wise One" and Jule Styne-Sammy Cahn standard "I Fall In Love Too Easily". It opens with "Quintessence", a 15-minute improvisation that draws the listener in from the start. It develops logically and Bisio sustains the development for the entire length. The remaining eight tracks aren't quite as imposing (falling into the four- to eight-minute range) but are equally satisfying. The recorded sound of this disc brings out all that is good about Bisio's playing. Definitely a prime statement in his large oeuvre.

Bisio is a voracious collaborator. One of his most frequent musical partners is reed/brass player Joe McPhee. For *The Sweet Spot*, they are joined by cellist Fred Lonberg-Holm and percussionist Juma Sultan. Pre-COVID, the four had been playing together as a unit. In January 2021 after a year's dormancy, at Bisio's suggestion, they reunited and headed to the studio to mark the occasion. The format is divided between originals, free improvisations and a pair of covers. "Malachai" starts with the rhythm laying down a solid base. McPhee enters on soprano for a brief turn, before switching to tenor for an eruptive solo tying it all together. "AMS", credited to Sultan, starts with him laying down a groove around which the other three dance. Bass propels Lonberg-Holm's "e320" as the cello's guitar-like lines and breathy tenor work above. The two non-originals are both by bassists: Charlie Haden's "Human Being" is a feature for fulsome bass while Henry Grimes' "For Django" ends the proceedings with a remarkably strong, sensitive group performance.

Terma, the MMBC release is one from the vaults (2007). Tenor saxophonist Michael Monhart and Bisio go back to the Seattle days, reuniting in New York. Drummer Ben Chadabe is based in New York. This is a freely improvised session, which also includes a tenor-drum duet as well as a solo drum piece. The music tends toward the quieter, more considered end of the spectrum. But all three dig deeply into their instruments and some outstanding music occurs. "mmbc 03" is a volatile track with Bisio mad-scrambling on his lower end as Monhart elicits warbling upper register lines and Chadabe spreads a subtle cymbal/tom-tom base around the two. "mmbc 04" is propelled by an ostinato pattern from Bisio with effective drumming. "mmbc 07", the longest track at 14 minutes, starts from nothingness and morphs thorough a series of

interludes. Midway through there is a particularly effective section with Bisio playing a high-end arco, Monhart playing atop it with swirling phrases as Chadabe delivers effective fragmented percussion. Great that this recording has finally been released and it is well worth hearing.

For more information, visit mungmusic.bandcamp.com, roguart.com and michaelbisio.bandcamp.com



The Piano Music of Dick Hyman
Steven Harlos (Arbors)
 by Pierre Giroux

Dick Hyman has had what could be viewed as a very contradictory professional life. His early musical education came from Teddy Wilson but his versatility was such that he played with both Charlie Parker and Benny Goodman and even recorded a pair of albums featuring him solely on Moog synthesizer and another with him playing only organ. Over the course of his lengthy career (he turns 95 this month), he built an encyclopedic discography, much of which was centered on exploring the spontaneous performances of the great jazz pianists.

In *The Piano Music of Dick Hyman*, the interpreter has become the interpreted. Steven Harlos, Chair, Division of Keyboard Studies at the University of North Texas, who consulted closely with Hyman, proves he is more than up to the task of covering these three works: "Piano Man", "Five Propositions for Piano" and "Indiana Variations". These extended compositions are comprised of approximately 44 *amuse bouche* or *mignardise*, if you wish, each with a different size, color, texture and feeling to suit one's musical taste. The compositions in the first piece were originally written by Hyman in 1982 and incorporate references in the historical piano style of numerous players. The second section can be classified as creative compositions to tell a familial story and were written in 2010. The third part are transformations based on James Hanley-Ballard MacDonald's "(Back Home Again in) Indiana".

Of these 44 sweet and savory pieces on offer in this musical buffet, 24 have been plated for tasting in the "Piano Man", the longest section at 32 minutes. However, this is not just a straightforward piano interpretation by Harlos of the work. In effect Harlos is acting as Hyman's avatar, playing in his style as he dashes off in steely-eyed fashion (Hyman's) impressions of some of piano's great exponents, such as Scott Joplin, Jelly Roll Morton, Duke Ellington, Fats Waller, Count Basie, Art Tatum and Oscar Peterson, among many others. A terrific tour de force on its own and worth the price of admission. Listeners can self-test their knowledge and understanding of these musical styles against the liner notes.

"Five Propositions" revolves around a couple of brief stories: boys and girls at play and the parties in a marriage. These little sound bites are perfectly executed by Harlos and speak to Hyman's flexibility in his composing. "Indiana Variations" uses the familiar theme to craft a number of tasty morsels using a progression of all 12 keys. The avatar construct resurfaces so keep your ears tuned for the references to Bix Beiderbecke and Thelonious Monk.

A unique piano undertaking as well as delightful cover art from Al Hirschfeld.

For more information, visit arborsrecords.com



Jazz & Rock N Roll in France (1953-1958)
Moustache (Fremeaux & Associates)
 by Scott Yanow

Francois-Alexandre Galepides (who died 35 years ago this month) gained the lifelong nickname of Moustache in his native France due to his facial hair just as he was beginning his career as a drummer. An exuberant and not overly subtle player, Moustache worked with clarinetist Claude Luter's band and with Sidney Bechet when the great soprano saxophonist used Luter's group in his concerts and recordings during 1949-53. He also recorded with expatriate saxophonist Don Byas and Mezz Mezzrow before forming his own versatile Dixieland-oriented band, Moustache Jazz Seven. Starting in 1956, Moustache also recorded a series of satirical rock and roll records in addition to working as an actor, including appearing in *Paris Blues*.

The three-CD set *Jazz & Rock N Roll in France (1953-1958)* has a major fault in its packaging: no personnel for the 70 selections. Most of the liner notes (except for one page) are in French and offer very few names of musicians. This reviewer was able to trace the players in Tom Lord's massive discography for the first two albums, which comprise 13 selections on Disc One, but nothing beyond that.

The opening six numbers, from Jun. 3rd, 1953, drawn from the eight songs on the *Supre-Partie Au Palm Beach* album, have Moustache joined by trumpeter Guy Longnon, both Big Chief Russell Moore and Bernard Zacharias on trombones, tenor saxophonist Andrew Ross, a very good vibraphonist who is probably Geo Daly, pianist Raymond Fol and bassist Alix Bret with a vocal by Anita Love. Moore would later play with the Louis Armstrong All-Stars in the mid '60s and these swing tunes contain some of his finest solos.

The next seven numbers, from 1954, have a similar group except that Benny Vasseur is the only trombonist, Ross is replaced by the Benny Carter-influenced alto saxophonist Hubert Fol and the bassist is Roland Bianchini. One song is left off from the original album (*Moustache Jazz Seven*) and what is listed as "Who" is actually "Hallelujah".

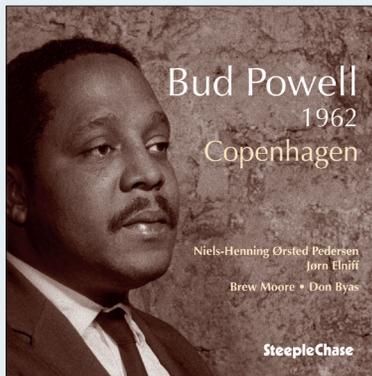
After that, the personnel is anyone's guess. The music declines a bit on the second disc although there are still some worthwhile performances. Along with some decent Dixieland (with Louis Armstrong-influenced trumpeters and a few excellent trombonists), some of the ensembles are so rambunctious and overcrowded as to be a parody and there are a few selections that are purposely corny. In addition, the rock and roll satires begin to appear on the second disc and dominate much of the final CD with Moustache taking many vocals in French. The humor is largely lost in translation, particularly on the final dozen numbers.

It would have made more sense for this to have been a two-CD set with all of Moustache's jazz performances being featured (along with the personnel!) and for there to have been one or two other CDs of his comedy and satires for those who understand French to enjoy. Instead, jazz listeners who are interested in French swing and Dixieland are advised to skip this and search for Moustache's first two albums.

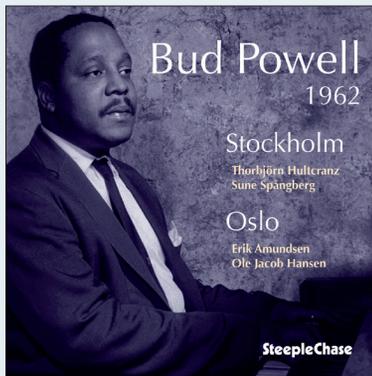
For more information, visit fremeaux.com

SteepleChase

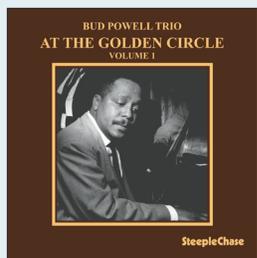
60th anniversary of recordings from Scandinavia



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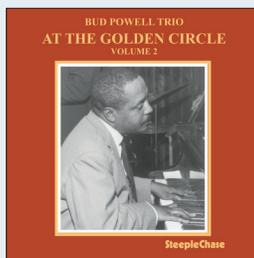


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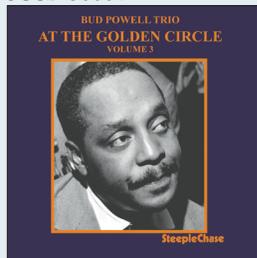


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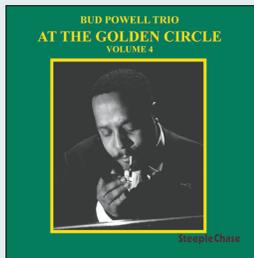
Bud Powell



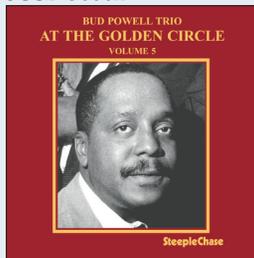
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ALPHONSO HORNE'S GOTHAM KINGS

MAR 3-6
AZAR LAWRENCE EXPERIENCE

MAR 7
"VISIONS" - NYYS JAZZ
FEATURING MELISSA ALDANA

MAR 8-9
JUDY CARMICHAEL QUARTET

MAR 10-13
CHARLES MCPHERSON QUINTET

MAR 14
BALL STATE UNIVERSITY

MAR 15
JIHYE LEE ORCHESTRA

MAR 16
STEVE SLAGLE QUARTET

MAR 17-20
DIVA SWINGS BROADWAY

MAR 21
FROST SCHOOL OF MUSIC

MAR 22
WILLIAM PATERSON UNIVERSITY
WITH RANDY BRECKER

MAR 23
YOKO MIWA TRIO

MAR 24-27
DUDUKA DA FONSECA, HELIO
ALVES, MAUCHA ADNET

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JULLIARD JAZZ ENSEMBLES

MAR 29-APRIL 3
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CALENDAR

Tuesday, March 1

- Jeff Miles, Matt Pavolka, Rodrigo Recabarren
55Bar 6:30 pm
- ★ The Cookers: Billy Harper, Donald Harrison, Eddie Henderson, David Weiss, George Cables, Cecil McBee, Billy Hart
Birdland 7, 9:30 pm \$40
Blue Note 8, 10:30 pm \$35
- ★ David Murray
Birdland 7, 9:30 pm \$40
Blue Note 8, 10:30 pm \$35
- ★ Brooklyn Raga Massive: Russell Tubbs, Vin Scialla, Neel Murgai, Joe Deninzon, Dan Asher, David Ullmann
Culture Lab LIC 7 pm
- Alphonso Home's Gotham Kings with Jon Erik Kello, James Zollar, Boyce Griffith, Jefferey Miller, Joel Wendhart, Marty Jaffe, TJ Reddick, Michela Marino Lerman, C. Anthony Bryant
Dizzy's Club 7:30, 9:30 pm \$35
- The Brazilian Trio: Duduka Da Fonseca, Hélio Alves, Nilson Matta; Fabiana Masili and Carnafolia with Livio Almeida, Hélio Alves, Gili Lopes, Samuel Martinelli
The Django 7, 10 pm
- Musique Libre Femmes: Cheryl Pyle, Haruna Fukazawa, Judi Silvano, Claire De Brunner, Jamie Baum, Yoko Togami
Downtown Music Gallery 6:30 pm
- ★ Playfield: Aron Namenwirth, Luisa Muhr, Daniel Carter, Eric Plaks, Yutaka Takahashi, Zack Swanson, Jon Panikkar
Freddy's Backroom 8 pm
- Volker Goetze, Matt Malanowski, Mino Cinelu
The Green Room at Yotel 7 pm \$15
- Dana Saul Sextet with Adam O'Farrill, Kevin Sun, Patricia Brennan, Walter Stinson, Matt Honor
Lowlands 7:30, 9 pm
- ★ Johnny O'Neal
Mezzrow 7:30, 9 pm \$20
- Open Question: Ayumi Ishito, Daniel Carter, Eric Plaks, Zach Swanson, Jon Panikkar; Playfield: Luisa Muhr, Ayumi Ishito, Daniel Carter, Aron Namenwirth, Yutaka Takahashi, Eric Plaks, Zach Swanson, Jon Panikkar
Pete's Candy Store 9:30, 10:45 pm
Smalls 7:30, 9, 10:30 pm \$20
- Noam Weisenberg; David Gibson
Smalls 7:30, 9, 10:30 pm \$20
- Yuhuan Su's Liberated Gesture with Caroline Davis, Matt Mitchell, Chris Tordini, Dan Weiss
Soapbox Gallery 8 pm \$25
- ★ Melissa Aldana Quintet with Lage Lund, Fabian Almazan, Pablo Menares, Kush Abadey
Village Vanguard 8, 10 pm \$40
Wild Birds 7 pm
- Alex Asher Quartet

Wednesday, March 2

- Ricardo Grilli
55Bar 9:30 pm
- Andrea Wolper Quartet with John DiMartino, Ken Filiano; Andy Bianco
The Atlantic BKLN 7, 9 pm \$20
- Simon Moullier Trio with Alex Claffy, Kush Abadey
Bar Bayeux 8, 9:30 pm
- ★ David Ostwald's Louis Armstrong Eternity Band
Birdland 5:30 pm \$30
- ★ The Cookers: Billy Harper, Donald Harrison, Eddie Henderson, David Weiss, George Cables, Cecil McBee, Billy Hart
Birdland 7, 9:30 pm \$40
- ★ Frank Vignola's Guitar Night with Jimmy Bruno, Ken Smith, Harvie S, Vince Cherico and guest Aaron Weinstein
Birdland Theater 8:30 pm \$30
- ★ David Murray
Blue Note 8, 10:30 pm \$35
- ★ Johnny O'Neal Trio
Cellar Dog 7 pm \$10
- Pete Malinverni Trio with Ugona Okegwo, Aaron Seeber and guest Anais Reno; Richard Cortez with Gabe Medd, Noah Halpern, Robert Edwards, Evan Main, Alex Tremblay, Eric Hallenbeck
The Django 7, 10 pm
- ★ Mike Stern Band with Randy Brecker, Dennis Chambers
Iridium 8:30 pm \$35-45
- ★ Tyshawn Sorey/Aaron Diehl with guest Greg Osby
The Jazz Gallery 7:30, 9:30 pm \$25-35
- Reverso: Ryan Keberle, Frank Woeste, Vincent Courtois
Lang Hall, Hunter College 7:30 pm
- Will Greene, Elias Stemeseder, Raf Vertessen
Lowlands 8 pm
- Ben Zweig
Mezzrow 7:30, 9 pm \$20
- Ray Blue Organ Quartet with Greg "Organ Monk" Lewis
New Amsterdam Musical Association NAMA 8 pm
- ★ Sheila Jordan/Cameron Brown
Pangea 7 pm \$25
- Michael Mayo, Andrew Freedman, Kyle Miles, Robin Baytas
Rockwood Music Hall Stage 3 9:30 pm \$15
Room 623 at B2 Harlem 8 pm \$15
- Peter Brainin and Friends
Room 623 at B2 Harlem 8 pm \$15
- Max Johnson's Music for Eight with Nate Wooley, Ken Thomson, Anna Webber, Joanna Mattrey, Lester St. Louis, Liberty Ellman, Mike Pride
Roulette 8 pm \$25
- Benito Gonzalez Trio with Will Slater, Curtis McPhatter, Jr.
Soapbox Gallery 8 pm \$25
- Mariel Roberts/Tomas Fujiwara
The Stone at The New School 8:30 pm \$20
- ★ Melissa Aldana Quintet with Lage Lund, Fabian Almazan, Pablo Menares, Kush Abadey
Village Vanguard 8, 10 pm \$40
- Wayne Tucker & The Bad Mothas
Wild Birds 9 pm
- Terry Waldo's Gotham City Band
Zinc Bar 8:30, 10:45 pm

Thursday, March 3

- ★ Alex Skolnick
55Bar 9:30 pm
- Richard X Bennet Trio
The Atlantic BKLN 7 pm \$15
- Anwar Marshall Trio
Bar Lunático 8:30, 10 pm \$10
- ★ The Cookers: Billy Harper, Donald Harrison, Eddie Henderson, David Weiss, George Cables, Cecil McBee, Billy Hart
Birdland 7, 9:30 pm \$40
- Composers Concordance: Michael Wolff Trio; Dan Cooper Quartet; Gene Pritsker's Sound Liberation
Birdland Theater 8:30 pm \$30
- Brandi Disterheft Quartet
Cellar Dog 7 pm \$10
- ★ Azar Lawrence Experience with Dale Williams, Lynne Fiddmont, Robert Turner, Michael Alvidrez, Wes Lowery, Munyungo Jackson
Dizzy's Club 7:30, 9:30 pm \$40
- Liya Grigoryan; The Django All Stars: Bruce Harris, Ken Fowser, Mark Whitfield, Anthony Wonsley, Alexander Claffy, Joe Farnsworth
The Django 7, 10 pm
- Pedrito Martinez
Drom 7 pm \$30
- ★ Mike Stern Band with Randy Brecker, Dennis Chambers
Iridium 8:30 pm \$35-45
- Mala Waldron
Jazz Museum in Harlem 2 pm
- Dayramir González
Joe's Pub 9:30 pm \$25
- ★ Angel Bat Dawid and Standing on the Corner
Merkin Concert Hall 7:30 pm \$25
- John Colianni
Mezzrow 7:30, 9 pm \$20
- Bonegasm
Silvana 8 pm
- Dave Pietro
Smalls 7:30, 9 pm \$20
- Marty Elkins with Steve Ash, Lee Hudson, Jon-Erik Kello
Soapbox Gallery 8 pm \$25
- ★ Patricia Brennan, Jorge Roeder, Tomas Fujiwara
The Stone at The New School 8:30 pm \$20
- ★ Melissa Aldana Quintet with Lage Lund, Fabian Almazan, Pablo Menares, Kush Abadey
Village Vanguard 8, 10 pm \$40

Friday, March 4

- ★ Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary
Barbès 5 pm \$20

- Birdland Big Band
Birdland 5:30 pm \$30
- ★ The Cookers: Billy Harper, Donald Harrison, Eddie Henderson, David Weiss, George Cables, Cecil McBee, Billy Hart
Birdland 8:30, 10:30 pm \$40
Birdland Theater 7, 9:30 pm \$30
- ★ Samara Joy
Birdland Theater 7, 9:30 pm \$30
- Red Baraat Festival of Colors
Brooklyn Bowl 8 pm \$17-20
- ★ Wayne Escoffery Quartet; Jared Gold Trio
Cellar Dog 7, 11:30 pm \$10
- ★ Azar Lawrence Experience with Dale Williams, Lynne Fiddmont, Robert Turner, Michael Alvidrez, Wes Lowery, Munyungo Jackson
Dizzy's Club 7:30, 9:30 pm \$40
- ★ Ken Fowser Quintet; Sasha Berliner Quintet
The Django 7, 10 pm
- Songs of Sarah Vaughan: Rosena Hill Jackson with Jason Jackson, Don Braden, Cyrus Chestnut, John Lee, Neil Smith
Flushing Town Hall 7 pm \$15
- ★ Adam Lane Quartet with Sam Bardfeld, Nick Lyons, Billy Mintz; In Real Time: Carol Liebowitz, Adam Lane, Andrew Drury
Ibeam Brooklyn 8 pm \$20
- ★ Mike Stern Band with Randy Brecker, Dennis Chambers
Iridium 8, 10:30 pm \$35-45
- ★ Tyshawn Sorey/Aaron Diehl with guest Greg Osby
The Jazz Gallery 7:30, 9:30 pm \$25-35
- ★ Nasheet Waits Quartet with Mark Turner, Steve Nelson, Rashaan Carter
Lang Hall, Hunter College 7:30 pm
- Yotam Silberstein; Jon Davis
Mezzrow 7:30, 9, 10:30 pm \$20
- Phil Young and The Harlem Hip
Minton's 7, 9 pm \$20
- ★ Uri Gurvich Quartet with Leo Genovese, Peter Slavov, Ronen Itzik
Neighborhood Church of Greenwich Village 8, 9:30 pm
- Angie Pastor; Patience Higgins
Room 623 at B2 Harlem 7, 8:30, 10 pm \$18-25
- Mike Moreno
Smalls 7:30, 9 pm \$20
- Kendra Shank Trio with Gary Versace, Dean Johnson
Soapbox Gallery 8 pm \$25
- ★ Tomas Fujiwara's Triple Double with Taylor Ho Bynum, Adam O'Farrill, Mary Halvorson, Brandon Seabrook, Zack O'Farrill
The Stone at The New School 8:30 pm \$20
- ★ Melissa Aldana Quintet with Lage Lund, Sullivan Fortner, Pablo Menares, Kush Abadey
Village Vanguard 8, 10 pm \$40

Saturday, March 5

- Andrew Boudreau
Bar Bayeux 8 pm
- Pedro Giraudo Tango Quartet
Barbès 8 pm \$20
- ★ The Cookers: Billy Harper, Donald Harrison, Eddie Henderson, David Weiss, George Cables, Cecil McBee, Billy Hart
Birdland 8:30, 10:30 pm \$40
Birdland Theater 7, 9:30 pm \$30
- ★ Samara Joy
Birdland Theater 7, 9:30 pm \$30
- Raphael D'Lugoff Quartet
Cellar Dog 7, 11:30 pm \$10
- ★ Azar Lawrence Experience with Dale Williams, Lynne Fiddmont, Robert Turner, Michael Alvidrez, Wes Lowery, Munyungo Jackson
Dizzy's Club 7:30, 9:30 pm \$45
- Steve Slagle Band with Bruce Barth, Ugona Okegwo, Byron Landham; Marianne Solivan with Leandro Pellegrino, Steve Wood, Jay Sawyer
The Django 7, 10 pm
- ★ Mike Stern Band with Randy Brecker, Dennis Chambers
Iridium 8, 10:30 pm \$35-45
- ★ Tyshawn Sorey/Aaron Diehl with guest Greg Osby
The Jazz Gallery 7:30, 9:30 pm \$25-35
- Anat Cohen Quartetinho with Vitor Gonçalves, Tal Mashiach, James Shipp
Kupferberg Center 8 pm \$25-35
- Palladium in the New Millennium: Tito Rodriguez, Jr., Machito, Jr., Tito Puente, Jr.
Lehman Center 8 pm \$45-100
- Dre Barnes Trio with Hilliard Greene, Dwayne "Cook" Broadnax
Marian's Brooklyn 6 pm
- ★ Dezron Douglas Quartet with Emilio Modeste, George Burton, Joe Dyson
Miller Theatre 8 pm \$25
Minton's 7, 9 pm \$20
- The Royal Bopsters
Peter Brainin's Creative Jazz Workshop
Room 623 at B2 Harlem 7 pm \$22
- Spontaneous Creativity: James Hurt, Duane Eubanks, Tarus Mateen, Eric McPherson
Sistas' Place 9, 10:30 pm \$25
Smalls 7:30, 9 pm \$20
- Mike Moreno
Smalls 7:30, 9 pm \$20
- Isaiah Collier and The Chosen Few with Jordan Williams, Jeremiah Hunt, Michael Shekwoaga Ode
Soapbox Gallery 8 pm \$25
- ★ Thumbscrew: Tomas Fujiwara, Michael Formanek, Mary Halvorson
The Stone at The New School 8:30 pm \$20
- ★ Django A Go Go 2022: Stéphane Wrembel, Raphael Faj's, Laurent Hestlin, Sebastien Felix, Russell Welch, Josh Kaye, Aurora Nealand, Daisy Castro, David Langlois, Ari Folman-Cohen Town Hall 8 pm \$47-77
- ★ Melissa Aldana Quintet with Lage Lund, Sullivan Fortner, Pablo Menares, Kush Abadey
Village Vanguard 8, 10 pm \$40
- Jason Kao Hwang's Uprising with Charlie Burnham, Ben Sutin, Sana Nagano, Leonor Falcón, Rosi Hertlein, Tom Swafford, Melanie Dyer, Eric Salazar, Tomas Ulrich, Ken Filiano, David Ross, Hans Tammen, Andrew Drury
Zürcher Gallery 8 pm \$15-20

Sunday, March 6

- Yotam Ben-Or Quartet with Gabriel Chakarji, Alon Near, Franco Pinna
55Bar 9:30 pm
- ★ Stephane Wrembel's Django A Go Go: Sara L'Abrioloa Trio with Scott Colberg, Ben Zweig; Dennis Pol Band with Daniel Berkey, Josh Kaye, Wallace Steizer; All-Star Jam Session
Barbès 6 pm \$20
- ★ Celebrating the Slide Hampton Octet with Sam Dillon, Frank Basile, Nick Marchione, Bruce Harris, Rob Edwards, James Burton, Mike Karn, Charles Ruggiero
Birdland 5:30 pm \$30
- ★ Arturo O'Farrill and The Afro Latin Jazz Orchestra
Birdland 8:30, 10:30 pm \$30
Birdland Theater 7, 9:30 pm \$30
- ★ Samara Joy
Birdland Theater 7, 9:30 pm \$30
- Adam Bimbaum Trio
Cellar Dog 7 pm \$10
- ★ Azar Lawrence Experience with Dale Williams, Lynne Fiddmont, Robert Turner, Michael Alvidrez, Wes Lowery, Munyungo Jackson
Dizzy's Club 5, 7:30 pm \$35
- Teri Roiger, Steve Berger, John Menegon
Entwine Wine Bar 6 pm
- ★ Tyshawn Sorey/Aaron Diehl with guest Greg Osby
The Jazz Gallery 7:30, 9:30 pm \$25-35
- Darryl Sherman; Naama Gheber
Mezzrow 7:30, 9, 10:30 pm \$20
- Ben Cassara Trio with Josh Richman, Perrin Grace
North Square Lounge 12:30, 2 pm
- Alicia Waller, Jeff McLaughlin, Marcos Varela
Rizzoli Bookstore 5 pm \$20
Room 623 at B2 Harlem 6 pm \$15
- Mimi Jones and Friends
St. John's in the Village 3 pm \$25
- Yaniv Taubenhouse solo
Saint Peter's Church 5 pm
- Shrine Big Band
Shrine 8 pm
- Mike Troy
Smalls 7:30, 9 pm \$20
- ★ Melissa Aldana Quintet with Lage Lund, Sullivan Fortner, Pablo Menares, Kush Abadey
Village Vanguard 8, 10 pm \$40

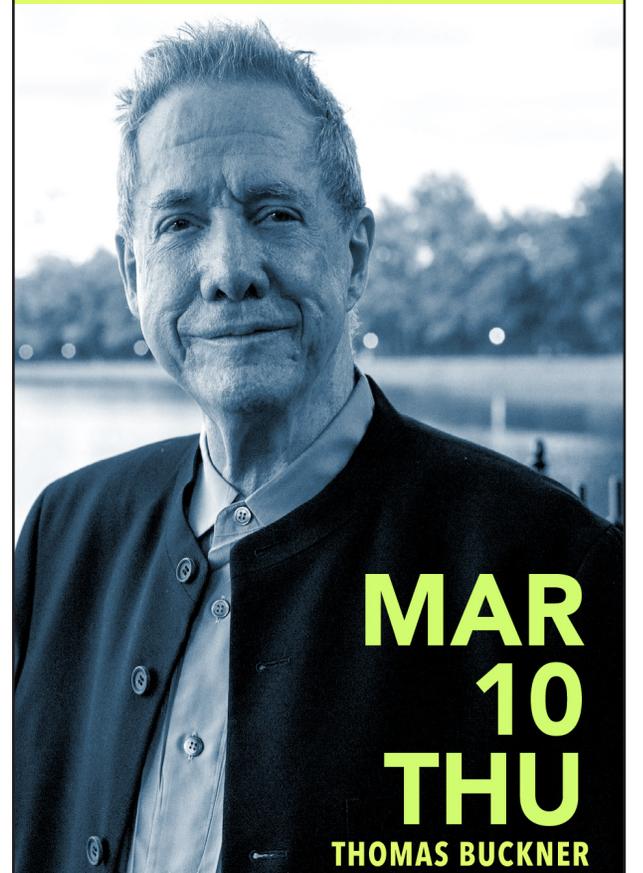
Monday, March 7

- Rasmus Sorensen; Matt Aronoff
55Bar 6:30, 9:30 pm
- Kyle Nasser/Simona Premazzi Quartet
Bar Lunático 8:30, 10 pm \$10
- Michelle Lordi Quartet
Birdland Theater 8:30 pm \$30
- Braxton Cook
Blue Note 8, 10:30 pm \$25
- ★ Vince Giordano and The Nighthawks
Bond 45 8 pm \$25
- Vinnie Sperrazza, Caleb Curtis, Noah Garabedian; Dafna Naphtali/Ras Moshe Trio; Stephen Gauci, Adam Lane, Kevin Shea; Santiago Leibson, Michaël Attias, Tom Rainey; Patrick Golden, Dave Sewelson, Aron Namenwirth
Bushwick Public House 7 pm \$15
- New York Youth Symphony with guest Melissa Aldana
Dizzy's Club 7:30, 9:30 pm \$35
- ★ Mingus Big Band; The Django Jam with Alexander Claffy
The Django 7:30, 9:30, 10:30 pm
- Spike Wilner
Mezzrow 7:30, 9 pm \$20
- ★ Women's Jazz Festival: Alicia Waller and The Excursion
The Schomburg Center 7 pm \$35
Smalls 7:30, 9 pm \$20
Soapbox Gallery 8 pm \$25
Village Vanguard 8, 10 pm \$40
- Ari Hoenig
• Roberta Piket solo
- ★ Vanguard Jazz Orchestra

Tuesday, March 8

- ★ Vinnie Sperrazza, Mike McGinnis, Lonnie Plaxico
Barbès 7 pm \$20
- ★ Maria Schneider Orchestra with Steve Wilson, Dave Pietro, Rich Perry, Donny McCaslin, Scott Robinson, Tony Kadleck, Greg Gisbert, Chris Van Leeuwen, Mike Rodriguez, Keith O'Quinn, Ryan Keberle, Marshall Gilkes, George Flynn, Ron Oswanski, Ben Monder, Gary Versace, Jay Anderson, Johnathan Blake
Birdland 7, 9:30 pm \$40
Blue Note 8, 10:30 pm \$35
- Keyon Harrold
- ★ Vince Giordano and The Nighthawks
Bond 45 8 pm \$25
- Bouje Trio: Idan Morim, Laurent David, Guy Paz
Culture Lab LIC 7 pm
- Judy Carmichael Quartet with Dan Block, James Chirillo, Pat O'Leary
Dizzy's Club 7:30, 9:30 pm \$35
- ★ David Hazeltine Trio; Celebrating the Slide Hampton Octet with Sam Dillon, Frank Basile, Nick Marchione, Bruce Harris, Rob Edwards, James Burton, Mike Karn, Charles Ruggiero
The Django 7, 10 pm
- Eli Wallace/Stephen Gauci; Kevin Shea/Stephen Gauci; Stephen Gauci, Eli Wallace, Kevin Shea
Downtown Music Gallery 6:30 pm
- Earprint: Tree Palmedo, Kevin Sun, Simón Willson, Dor Herskovits
Lowlands 7:30, 9 pm
- Rale Micic/Abe Radabe
Mezzrow 7:30, 9 pm \$20
- ★ Women's Jazz Festival—30 Years of Curating Sound and Voices: Melba Joyce, Toshi Reagon, Brandee Younger, Aja Burrell Woods, Robin Bell-Stevens
The Schomburg Center 7 pm \$35
Smalls 7:30, 9 pm \$20
Soapbox Gallery 8 pm \$25
- Steve Nelson
• Paul Jost Quartet
- ★ Peter Bernstein Trio with Peter Washington, Joe Farnsworth
Village Vanguard 8, 10 pm \$40
Wild Birds 7 pm
- Alex Asher Quartet

INTERPRETATIONS SEASON 32 - 2021-2022



**MAR
10
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THOMAS BUCKNER**

ROULETTE 509 Atlantic Ave Brooklyn NY
All Concerts begin at 8:00pm.
\$20: General \$15: Members, Students, Seniors.
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Wednesday, March 9

- Pete McCann 55Bar 6:30 pm
- ★ Mark Shim Trio with Drew Gress, Eric Harland Bar Bayeux 8, 9:30 pm
- Eddie Barbash with Russell Hall, Joe Saylor Bar Lunático 8:30, 10 pm \$10
- ★ David Ostwald's Louis Armstrong Eternity Band Birdland 5:30 pm \$30
- ★ Maria Schneider Orchestra with Steve Wilson, Dave Pietro, Rich Perry, Donny McCaslin, Scott Robinson, Tony Kadleck, Greg Gisbert, Chris Van Leeuwen, Mike Rodriguez, Keith O'Quinn, Ryan Keberle, Marshall Gilkes, George Flynn, Ron Oswanski, Ben Monder, Gary Versace, Jay Anderson, Johnathan Blake Birdland 7, 9:30 pm \$40
- ★ Frank Vignola's Guitar Night with Jimmy Bruno, Ken Smith, Harvie S, Vince Cherico and guest Ray Matusa Birdland Theater 8:30 pm \$30
- Keyon Harrold Blue Note 8, 10:30 pm \$35
- Ehud Asherie Trio Cellar Dog 7 pm \$10
- Judy Carmichael Quartet with Dan Block, James Chirillo, Pat O'Leary Dizzy's Club 7:30, 9:30 pm \$35
- Imani Roussele; J Hoard The Django 7, 10 pm
- Alex Skolnick Trio Iridium 8 pm \$27.50
- Tal Yahalom, Caroline Davis, Dan Weiss Lowlands 8 pm
- Craig Brann Mezzrow 7:30, 9 pm \$20
- ★ Lew Tabackin Trio with Boris Kozlov, Jason Tiemann Michiko Studios 7 pm \$20
- Dekel Bor Minton's 7, 9 pm \$20
- Kate Chason with Al Street, Danton Boller Pangea 7 pm \$25
- Porterfield Rockwood Music Hall Stage 2 10 pm \$10
- Peter Brainin and Friends Room 623 at B2 Harlem 8 pm \$15
- Doxas Brothers: Chet Doxas, Marc Copland, Adrian Vedady, Jim Doxas Smalls 7:30, 9 pm \$20
- ★ Renku: Michaël Attias, John Hébert, Satoshi Takeishi Soapbox Gallery 8 pm \$25
- ★ Angelica Sanchez, Brandon Lopez, Tom Rainey The Stone at The New School 8:30 pm \$20
- ★ Peter Bernstein Trio with Peter Washington, Joe Farnsworth and guest George Coleman Village Vanguard 8, 10 pm \$40
- Wayne Tucker & The Bad Mothas Wild Birds 9 pm
- Terry Waldo's Gotham City Band Zinc Bar 8:30, 10:45 pm
- ★ James Brandon Lewis Trio with Chris Hoffman, Max Jaffe Zürcher Gallery 8 pm \$20

Thursday, March 10

- Pasquale Grasso Trio The Atlantic BKLN 7 pm \$15
- Yotam Ben-Or Quartet Bar Lunático 8:30, 10 pm \$10
- Miss Maybell and The Jazz Age Artistes with Charlie Judkins, Brian Nalepka Barbès 8 pm \$20
- ★ Maria Schneider Orchestra with Steve Wilson, Dave Pietro, Rich Perry, Donny McCaslin, Scott Robinson, Tony Kadleck, Greg Gisbert, Chris Van Leeuwen, Mike Rodriguez, Keith O'Quinn, Ryan Keberle, Marshall Gilkes, George Flynn, Ron Oswanski, Ben Monder, Gary Versace, Jay Anderson, Johnathan Blake Birdland 7, 9:30 pm \$40
- Sara Gazarek Birdland Theater 8:30 pm \$30
- Keyon Harrold Blue Note 8, 10:30 pm \$35
- Alison Shearer Canary Club 7 pm
- Mike Kam Quartet Cellar Dog 7 pm \$10
- Nikita White Constance Baker Motley Recreation Center 6:30 pm
- ★ Charles McPherson Quintet with Terrell Stafford, Jeb Patton, David Wong, Billy Drummond Dizzy's Club 7:30, 9:30 pm \$40
- Julieta Eugenio Trio with Matt Dwonczyk, Jonathan Barber, Mark Whitfield Quartet The Django 7, 10 pm
- Pedrito Martinez Drom 7 pm \$30
- The Peggy Lee Songbook: Barbara Rosene with Conal Fowkes, John Merrill, Mike Hashim, Kevin Dorn Flushing Town Hall 7 pm \$15
- Alex Zhang Hungtai; Chris Williams IRL 7 pm \$20
- Adi Meyerson Jamaica Center for Arts and Learning 8 pm \$10
- ★ Roy Hargrove Big Band The Jazz Gallery 7:30, 9:30 pm \$30-40
- Whitney Marchelle Jazz Museum in Harlem 2 pm
- Clovis Nicolas Mezzrow 7:30, 9 pm \$20
- ★ Such Sweet Thunder Live: Jon Faddis Big Band Miller Theatre 8 pm
- Antonio Sánchez and Bad Hombre with Thana Alexa, Bigyuki, Lex Sadler Nublu 151 8, 11 pm \$20
- ★ Michael Bates' Acrobat with Marty Ehrlich, Mazz Swift, Sara Schoenbeck, Michael Sarin The Owl Music Parlor 10 pm \$10
- Interpretations: Thomas Buckner with Earl Howard, Pauline Kim Harris, JD Parran, Conrad Harris, Kyle Motl, Andrew Drury Roulette 8 pm \$20
- ★ Manhattan Bones: Scott Reeves, Jason Jackson, Tim Newman, Mark Patterson, Roberta Piket, Bill Moring, Andy Watson Silvana 8 pm
- Charles Ruggerio; Nicole Glover Smalls 7:30, 9, 10:30 pm \$20
- Ben Cassara Quartet with Josh Richman, Perrin Grace, Tim Horner Soapbox Gallery 8 pm \$25
- Steve Gorn solo The Stone at The New School 8:30 pm \$20
- ★ Peter Bernstein Trio with Peter Washington, Joe Farnsworth and guest George Coleman Village Vanguard 8, 10 pm \$40

Friday, March 11

- Stan Killian 55Bar 5:30 pm
- Arnan Raz Band Bar Lunático 8:30, 10 pm \$10
- Birdland Big Band Birdland 5:30 pm \$30
- ★ Maria Schneider Orchestra with Steve Wilson, Dave Pietro, Rich Perry, Donny McCaslin, Scott Robinson, Tony Kadleck, Greg Gisbert, Chris Van Leeuwen, Mike Rodriguez, Keith O'Quinn, Ryan Keberle, Marshall Gilkes, George Flynn, Ron Oswanski, Ben Monder, Gary Versace, Jay Anderson, Johnathan Blake Birdland 8:30, 10:30 pm \$40
- Sara Gazarek Birdland Theater 7, 9:30 pm \$30
- Keyon Harrold Blue Note 8, 10:30 pm \$35
- Naama Gheber and Carlos Abadie Quintet; Nicole Glover Quartet Cellar Dog 7, 11:30 pm \$10
- ★ Charles McPherson Quintet with Terrell Stafford, Jeb Patton, David Wong, Billy Drummond Dizzy's Club 7:30, 9:30 pm \$45
- Ken Fowser Quintet; Endea Owens and The Cookout The Django 7, 10 pm
- Nick Panoutsos solo EV Gallery 8 pm
- Larry Carlton Iridium 8, 10:30 pm \$65-85
- ★ Darcy James Argue's Secret Society with Alejandro Aviles, Rob Wilkerson, Sam Sadigursky, Tom Christensen, Carl Maraghi, Seneca Black, Fareed Simpson, Matt Holman, Chloe Rowlands, David Smith, Mike Fahie, Jacob Garchik, Gina Benalcazar, Jeff Nelson, Sebastian Noelle, Adam Birnbaum, Matt Clohesy, Jon Wikan The Jazz Gallery 7:30, 9:30 pm \$30-40

- Mike Ledonne Mezzrow 7:30, 9 pm \$20
- ★ Ted Nash, Ben Allison, Steve Cardenas Minton's 7, 9 pm \$20
- Rema Hasumi, Simon Jemryn, Flin van Hemmen The Owl Music Parlor 8 pm \$10
- Jake Richter; Adam Moezinia Room 623 at B2 Harlem 7, 8:30, 10 pm \$18-25
- Amund Kleppan Quartet Silvana 8 pm
- Michael Weiss Smalls 7:30, 9 pm \$20
- ★ Yayoi Ikawa Trio with Rashaan Carter, Ronnie Burrage Soapbox Gallery 8 pm \$25
- ★ Sana Nagano, Patricia Brennan, Wendy Eisenberg The Stone at The New School 8:30 pm \$20
- ★ Peter Bernstein Trio with Peter Washington, Joe Farnsworth and guest Thomas Linger Village Vanguard 8, 10 pm \$40

Saturday, March 12

- Julieta Eugenio Bar Bayeux 8 pm
- Rachel Therrien Latin Jazz Project Bar Lunático 8:30, 10 pm \$10
- ★ Maria Schneider Orchestra with Steve Wilson, Dave Pietro, Rich Perry, Donny McCaslin, Scott Robinson, Tony Kadleck, Greg Gisbert, Chris Van Leeuwen, Mike Rodriguez, Keith O'Quinn, Ryan Keberle, Marshall Gilkes, George Flynn, Ron Oswanski, Ben Monder, Gary Versace, Jay Anderson, Johnathan Blake Birdland 8:30, 10:30 pm \$40
- Sara Gazarek Birdland Theater 7, 9:30 pm \$30
- Keyon Harrold Blue Note 8, 10:30 pm \$35
- Dirty Dozen Brass Band; Nathan and The Zydeco Cha Chas Brooklyn Bowl 8 pm \$22-25
- Nick Biello Quartet; James Austin Quartet Cellar Dog 7, 11:30 pm \$10
- Peter Brainin Special Quintet with Paul Bollenback, Helio Alves Chelsea Table & Stage 9:30 pm \$22
- ★ Charles McPherson Quintet with Terrell Stafford, Jeb Patton, David Wong, Billy Drummond Dizzy's Club 7:30, 9:30 pm \$45
- ★ Ed Cherry Trio with Kyle Koehler, Anwar Marshall; Sarah Hanahan Quintet with Steve Davis, Donald Vega, Nat Reeves, Eric McPherson The Django 7, 10 pm
- ★ Carla Cook Quartet with Bruce Barth, Kenny Davis, Jarrett Walsler Harlem Stage Gatehouse 7:30 pm \$25-35
- Rob Garcia 4 with Noah Preminger, Leo Genovese, Kim Cass Ibeam Brooklyn 8, 9:30 pm \$20
- Larry Carlton Iridium 8, 10:30 pm \$65-85
- ★ Darcy James Argue's Secret Society with Alejandro Aviles, Rob Wilkerson, Sam Sadigursky, Tom Christensen, Carl Maraghi, Seneca Black, Fareed Simpson, Matt Holman, Chloe Rowlands, David Smith, Mike Fahie, Jacob Garchik, Gina Benalcazar, Jeff Nelson, Sebastian Noelle, Adam Birnbaum, Matt Clohesy, Jon Wikan The Jazz Gallery 7:30, 9:30 pm \$30-40
- Yaala Ballin; Naama Gheber Mezzrow 7:30, 9, 10:30 pm \$20
- V. Shayne Frederick Minton's 7, 9 pm \$20
- Dave Drake and Common Ground with Peter Brendler, Ahmad Johnson; Shane Allessio Band with Joe Pino, Philip Webermörfer, Eric Reeves Nublu 151 7 pm \$20
- ★ Staten Island Jazz Festival: Nikara's Black Wall Street; Bria Skonberg; Winard Harper and Jeli Posse; Leopoldo F. Fleming Afro Caribbean Ensemble; Danny Mixon Quartet with Antoinette Montague; Dal Segno Trio with Michael Morreale, Houston Person; Universal Temple of the Arts Jazz Ensemble St. George Theatre 5 pm \$35
- Richie Vitale Smalls 7:30, 9 pm \$20
- ★ Alternative Guitar Summit 2022—Honoring Mick Goodrick: Julian Lage, Wolfgang Muthspiel, Joel Harrison, Kenji Herbert, Steve Cardenas, Kate Schutt Soapbox Gallery 8 pm \$25
- Kalia Vandever Trio with Hannah Marks, Savannah Harris The Stone at The New School 8:30 pm \$20
- ★ Peter Bernstein Trio with Peter Washington, Joe Farnsworth and guest Thomas Linger Village Vanguard 8, 10 pm \$40

Sunday, March 13

- Sarah Cabral with Itaipuara Brandão, Guilherme Monteiro, Alex Kautz Bar Lunático 8:30, 10 pm \$10
- ★ Stephane Wrembel Barbès 8 pm \$20
- Grace Fox Big Band Birdland 5:30 pm \$30
- ★ Arturo O'Farrill and The Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30
- Arianna Neikrug Quartet with Luciano Minetti, Matt Clohesy, Jared Schonig Birdland Theater 7, 9:30 pm \$30
- Keyon Harrold Blue Note 8, 10:30 pm \$35
- Ned Goold Trio Cellar Dog 7 pm \$10
- ★ Charles McPherson Quintet with Terrell Stafford, Jeb Patton, David Wong, Billy Drummond Dizzy's Club 5, 7:30 pm \$35
- Teri Roiger, Steve Berger, John Menegon Entwine Wine Bar 6 pm
- William Hooker Funkadelic Studios 11 am
- Rubin Kodheli Trio with Trevor Dunn, Brian Chase Joe's Pub 7 pm \$15
- Roz Corral Trio with Josh Richman, John Menegon; Annual Mark Murphy Remembrance: Jay Clayton, Roz Corral, Paul Jost, Dylan Pramuk, Roseanna Vitro, Tessa Souter North Square Lounge 12:30, 2:15 pm
- Mimi Jones and Friends Room 623 at B2 Harlem 6 pm \$15
- ★ Shoko Nagai/Satoshi Takeishi's Vortex Roulette 8 pm \$20
- Meg Okura/Christopher Bakrige Saint Peter's Church 5 pm
- Chiara Izzì with Glenn Zaleski Soapbox Gallery 8 pm \$25
- ★ Peter Bernstein Trio with Peter Washington, Joe Farnsworth and guest Thomas Linger Village Vanguard 8, 10 pm \$40

Monday, March 14

- ★ Michaël Attias, Ingrid Laubrock, Sean Conly, Tom Rainey Barbès 7 pm \$20
- ★ Vince Giordano and The Nighthawks Bond 45 8 pm \$25
- Ethan Klotz, Billy Stark, Gabe Toth, Rotem Eyalim; Ryan Siegal, Ben Eidson, James Paul Nadian; Stephen Gauci, Adam Lane, Colin Hinton; Jacob Elkin, Kate Mohanty, Jay Rozen; Colin Hinton, Rema Hasumi, Zosha Warpeha Bushwick Public House 7 pm \$15
- Ball State University Jazz Lab Ensemble with guests Bobby Watson, Akili McDuffey Dizzy's Club 7:30, 9:30 pm \$35
- ★ Mingus Big Band; The Django Jam with Alexander Clafy The Django 7:30, 9:30, 10:30 pm
- Spike Wilner Mezzrow 7:30, 9 pm \$20
- ★ Women's Jazz Festival: Renée Neuville and Lauren Talese The Schomburg Center 7 pm \$35
- Julieta Eugenio Smalls 7:30, 9 pm \$20
- Art Hirahara solo Soapbox Gallery 8 pm \$25
- Tower of Power Sony Hall 8 pm \$49.50-110
- ★ Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40

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MINGUS BIG BAND EVERY MONDAY! 7:30 & 9:30pm Shows!

TUE 3/1	"THE BRAZILIAN TRIO" FABIANA MASILI	7PM 10PM
WED 3/2	PETE MALINVERNI TRIO FT. ANAIS RENO RICHARD CORTEZ	7PM 10PM
THR 3/3	LIYA GRIGORYAN TRIO DJANGO ALL STARS	7PM 10PM
FRI 3/4	KEN FOWSER QUINTET SASHA BERLINER QUINTET	7PM 10PM
SAT 3/5	STEVE SLAGLE BAND ALBUM RELEASE MARIANNE SOLIVAN QUINTET	7PM 10PM
TUE 3/8	DAVID HAZELTINE TRIO CELEBRATING THE SLIDE HAMPTON OCTET	7PM 10PM
WED 3/9	IMANI ROUSSELLE J HOARD	7PM 10PM
THR 3/10	JULIETA EUGENIO TRIO ALBUM RELEASE MARK WHITFIELD	7PM 10PM
FRI 3/11	KEN FOWSER QUINTET ENDEA OWENS & THE COOKOUT	7PM 10PM
SAT 3/12	ED CHERRY TRIO SARAH HANAHAN QUINTET	7PM 10PM
TUE 3/15	KALÍ RODRIGUEZ-PEÑA ALBUM RELEASE MARIA RAQUEL	7PM 10PM
WED 3/16	GEORGIA HEERS SACHAL VASANDANI PRESENTS	7PM 10PM
THR 3/17	MIKI YAMANAKA TRIO CHELSEA BARATZ	7PM 10PM
FRI 3/18	KEN FOWSER QUINTET AKIKO TSURUGA	7PM 10PM
SAT 3/19	CHRIS LEWIS QUARTET LEZLIE HARRISON	7PM 10PM
TUE 3/22	MICHAEL WEISS TRIO ALBUM RELEASE ELEW TRIO & DANCE PARTY	7PM 10PM
WED 3/23	ALEXIA BOMTEMPO LUCY WIJNANDS QUARTET	7PM 10PM
THR 3/24	ADI MEYERSON TRIO DJANGO ALL STARS	7PM 10PM
FRI 3/25	KEN FOWSER QUINTET ROXY CROSS QUINTET ALBUM RELEASE	7PM 10PM
SAT 3/26	ED CHERRY TRIO THE MARIEL BILDSTEN SEPTET	7PM 10PM
TUE 3/29	ELIO VILAFRANCA LATIN JAZZ QUARTET LOS HACHEROS	7PM 10PM
WED 3/30	HOLLY BEAN MISHA PIATIGORSKY TRIO FT. KENNEDY	7PM 10PM
THR 3/31	DAN ARAN BAND IAN HENDRICKSON-SMITH	7PM 10PM

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Tuesday, March 15

- Paul Bollenback Quartet with Julian Shore, Arthur Kell, Allan Mednard
Bar Lunático 8:30, 10 pm \$10
- Jane Bunnett and Maqueque
Birdland 7, 9:30 pm \$40
- ★ Robert Glasper
Blue Note 8, 10:30 pm \$65
- ★ Vince Giordano and The Nighthawks
Bond 45 8 pm \$25
- John Yao and His 17-piece Instrument with Billy Drewes, Hashem Assadullahi, Tim Armacost, Jeremy Powell, Frank Basile, Nick Marchione, John Walsh, Andy Gravish, Scott Wendholt, Matt McDonald, Mark Patterson, Sam Blakeslee, Max Seigel, Zach Lapidus, Robert Sabin, Andy Watson
Culture Lab LIC 7 pm
- Jihye Lee Orchestra with Ben Kono, Rob Wilkerson, Quinsin Nachoff, Jeremy Powell, Carl Maraghi, Brian Pareschi, John Lake, Jonathan Challoner, Alex Norris, Mike Fahie, Alan Ferber, Nick Grindler, Jennifer Wharton, Adam Birnbaum, Sebastian Noelle, Evan Gregor, Mark Ferber
Dizzy's Club 7:30, 9:30 pm \$40
- Kali Rodríguez-Peña with Kazemde George, Gabriel Chakarji, Bam Bam Rodríguez, Zack O'Farrill, Victor Pablo García; María Raquel Band with Itai Kriss, Cesar Orozco, Pablo Bencid
The Django 7, 10 pm
- Sweet Megg
Joe's Pub 9:30 pm \$15
- Nathan Bellott Trio with Simón Willson, David Frazier, Jr.
Lowlands 7:30, 9 pm
- Victor Gould
Mezzrow 7:30, 9 pm \$20
- Marc Ribot/Cyril Atef
Public Records 7:30 pm \$25
- Abraham Burton
Smalls 7:30, 9 pm \$20
- Hayes Greenfield/Dean Johnson
Soapbox Gallery 8 pm \$25
- Tower of Power
Sony Hall 8 pm \$49.50-110
- ★ Bill Stewart Trio with Walter Smith III, Larry Grenadier
Village Vanguard 8, 10 pm \$40
- Alex Asher Quartet
Wild Birds 7 pm

Wednesday, March 16

- Theo Bleckmann
55Bar 6:30 pm
- Nick Green; Joe Pino
The Atlantic BKLN 8 pm \$20
- ★ Sam Yahel Trio
Bar Bayeux 8, 9:30 pm
- ★ David Ostwald's Louis Armstrong Eternity Band
Birdland 5:30 pm \$30
- Jane Bunnett and Maqueque
Birdland 7, 9:30 pm \$40
- ★ Frank Vignola's Guitar Night with Jimmy Bruno, Ken Smith, Harvie S, Vince Chericco and guest Vinny Raniolo
Birdland Theater 8:30 pm \$30
- ★ Robert Glasper
Blue Note 8, 10:30 pm \$65
- Tamar Korn Quartet
Cellar Dog 7 pm \$10
- Joe Block Quartet
Chelsea Table & Stage 7 pm \$45
- ★ Steve Slagle Quartet with Bruce Barth, Dezron Douglas, Jason Tiemann and guest Randy Brecker
Dizzy's Club 7:30, 9:30 pm \$40
- Georgia Heers; Sachal Vasandani with Victor Gould, Alex Claffy, Domo Branch
The Django 7, 10 pm
- ★ Marc Cary Quartet
Interchurch Center 7 pm
- ★ Jane Getter Premonition's with Vernon Reid, Alex Skolnick, Adam Holzman, Paul Frazier, Gene Lake
Indium 8 pm \$27.50
- ★ Qasim Naqvi solo; Bass 4tet: Ran Livneh, Scott Colberg, Michael Montgomery, Ari Folman-Cohen
IRL 7 pm \$20
- Dierk Peters, Vinicius Gomes, Walter Stinson, Evan Hyde
Lowlands 8 pm
- ★ Jack Wilkins; Ray Gallon
Mezzrow 7:30, 9, 10:30 pm \$20
- Teri Roiger with James Weidman, John Menegon, Steve Williams
Pangea 7 pm \$25
- Peter Brainin and Friends
Room 623 at B2 Harlem 8 pm \$15
- Lea Bertucci solo and duo with Ben Vida
Roulette 8 pm \$25
- Michael Blake
Smalls 7:30, 9 pm \$20
- Jim Ridi
Soapbox Gallery 8 pm \$25
- ★ Bill Stewart Trio with Walter Smith III, Larry Grenadier
Village Vanguard 8, 10 pm \$40
- Wayne Tucker & The Bad Mothas
Wild Birds 9 pm
- Terry Waldo's Gotham City Band
Zinc Bar 8:30, 10:45 pm

Thursday, March 17

- Álvaro Benavides Group
Bar Lunático 8:30, 10 pm \$10
- Jane Bunnett and Maqueque
Birdland 7, 9:30 pm \$40
- ★ Dave Liebman/Marc Copland
Birdland Theater 8:30 pm \$30
- ★ Robert Glasper
Blue Note 8, 10:30 pm \$65
- ★ Dezron Douglas Quartet
Cellar Dog 7 pm \$10
- DIVA Swings Broadway: Sherrie Maricle, Alexa Tarantino, Mercedes Beckman, Roxy Coss, Laura Dreyer, Leigh Pilzer, Liesl Whitaker, Jami Dauber, Rachel Therrien, Barbara Laronga, Jennifer Krupa, Sara Jacovino, Leslie Havens, Tomoko Ohno, Noriko Ueda
Dizzy's Club 7:30, 9:30 pm \$40
- Miki Yamanaka Trio with Matt Penman; Chelsea Baratz
The Django 7, 10 pm
- Pedrito Martinez
Drom 7 pm \$30
- Jalen Baker Quartet with Paul Comish, Gabriel Godoy, Gavin Moolchan
The Jazz Gallery 7:30, 9:30 pm \$15-25
- ★ Bertha Hope Quartet
Jazz Museum in Harlem 2 pm
- Luke Sellick
Mezzrow 7:30, 9 pm \$20
- ★ Dan Weiss solo
Nublu 151 8 pm
- Good Intentions: Gregg Belisle-Chi and Sam Decker; Bobby Avey/Kenny Warren
The Owl Music Parlor 8 pm \$10
- Matt McDonald's 4Pac
Silvana 8 pm
- Wayne Tucker; David Gibson
Smalls 7:30, 9, 10:30 pm \$20
- ★ Highlights in Jazz—Ellington Everlasting: Art Baron and The Duke's Men with Bill Crow, Bernard "Pretty" Purdie, James Weidman, Mark Hynes, Mark Gross and guest Sheila Jordan
Tribeca Performing Arts Center 8 pm \$45-50
- ★ Bill Stewart Trio with Walter Smith III, Larry Grenadier
Village Vanguard 8, 10 pm \$40

Friday, March 18

- Journey Through Jazz—Fundamentals: Jazz at Lincoln Center Orchestra with Wynton Marsalis
The Appel Room 7, 9:30 pm \$35
- Dana Lyn's Baby Octopus with Mike McGinnis, Sara Schoenbeck, Gary Wang
Barbès 8 pm \$20
- Birdland Big Band
Birdland 5:30 pm \$30
- Jane Bunnett and Maqueque
Birdland 8:30, 10:30 pm \$40
- ★ Dave Liebman/Marc Copland
Birdland Theater 7, 9:30 pm \$30
- ★ Robert Glasper
Blue Note 8, 10:30 pm \$65
- Richard Clements Quartet; Courtney Wright Quartet
Cellar Dog 7, 11:30 pm \$10
- DIVA Swings Broadway: Sherrie Maricle, Alexa Tarantino, Mercedes Beckman, Roxy Coss, Laura Dreyer, Leigh Pilzer, Liesl Whitaker, Jami Dauber, Rachel Therrien, Barbara Laronga, Jennifer Krupa, Sara Jacovino, Leslie Havens, Tomoko Ohno, Noriko Ueda
Dizzy's Club 7:30, 9:30 pm \$40

- Ken Fowser Quintet; Akiko Tsuruga Quintet with Jerry Weldon, Joe Magnarelli, Charlie Sigler, Carmen Intorre, Jr.
The Django 7, 10 pm
- Ben Paterson; Jon Davis
Mezzrow 7:30, 9, 10:30 pm \$20
- ★ Benito Gonzalez Quartet
Minton's 7, 9 pm \$20
- Simon Mogul; Abel Mireles
Room 623 at B2 Harlem 7, 8:30, 10 pm \$18-25
- Nick Panoutsos solo
Silvana 7 pm
- ★ Sasha Berliner
Smalls 7:30, 9 pm \$20
- Allegra Levy with Miki Yamanaka, Carmen Rothwell
Soapbox Gallery 8 pm \$25
- ★ Bill Stewart Trio with Walter Smith III, Larry Grenadier
Village Vanguard 8, 10 pm \$40

Saturday, March 19

- The Reimagination of Miriam Makeba: Somi and Friends
Apollo Theater & Music Café 8 pm \$25
- Journey Through Jazz—Fundamentals: Jazz at Lincoln Center Orchestra with Wynton Marsalis
The Appel Room 4:30, 7 pm \$35
- ★ Sheryl Bailey Trio with Ron Oswanski, Ian Froman
Bar Lunático 8:30, 10 pm \$10
- Jane Bunnett and Maqueque
Birdland 8:30, 10:30 pm \$40
- ★ Dave Liebman/Marc Copland
Birdland Theater 7, 9:30 pm \$30
- ★ Robert Glasper
Blue Note 8, 10:30 pm \$65
- Dave Gibson Organ Quartet; Miki Yamanaka Quartet
Cellar Dog 7, 11:30 pm \$10
- ★ Erin Rogers solo; Jessica Pavone String Trio
The DiMenna Center 2 pm \$20
- DIVA Swings Broadway: Sherrie Maricle, Alexa Tarantino, Mercedes Beckman, Roxy Coss, Laura Dreyer, Leigh Pilzer, Liesl Whitaker, Jami Dauber, Rachel Therrien, Barbara Laronga, Jennifer Krupa, Sara Jacovino, Leslie Havens, Tomoko Ohno, Noriko Ueda
Dizzy's Club 7:30, 9:30 pm \$45
- Chris Lewis; Lezlie Harrison
The Django 7, 10 pm
- Tribute to Nina Simone and Miriam Makeba: Akua Allrich with Sam Prather, Kris Funn, Tyler Leak, Gabrielle Murphy
Flushing Town Hall 8 pm \$15
- Marlene Rice String Trio with Nioka Workman, Destiny Diggs-Pinto
Harlem School of the Arts 3 pm
- ★ Ocelot: Yuma Uesaka, Cat Toren, Colin Hinton
The Jazz Gallery 7:30, 9:30 pm \$15-25
- Ben Paterson
Mezzrow 7:30, 9 pm \$20
- ★ Orrin Evans
Minton's 7, 9 pm \$20
- James Carney
The Owl Music Parlor 8 pm \$10
- Alabaster dePlume; Jeremiah Chiu; Marta Sofia Honer
Public Records 7 pm \$25
- ★ Sheila Jordan with Roni Ben-Hur, Harvie S
Room 623 at B2 Harlem 8 pm \$35
- ★ Noa Fort, Sam Newsome, Sean Conly
Scholes Street Studio 8, 9:15 pm \$15
- Mimi Jones
Sistas' Place 9, 10:30 pm \$25
- Alex Claffy
Smalls 7:30, 9 pm \$20
- ★ Bill Stewart Trio with Walter Smith III, Larry Grenadier
Village Vanguard 8, 10 pm \$40

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Sunday, March 20

- Gili Lopes, Vinicius Gomes, Rogério Boccato
Bar Lunático 8:30, 10 pm \$10
- ★Stephane Wrembel
Barbès 8 pm \$20
- Sean Harkness Quartet
Birdland 5:30 pm \$30
- ★Arturo O'Farrill and The Afro Latin Jazz Orchestra
Birdland 8:30, 10:30 pm \$30
- Jacob Khalil
Birdland Theater 9:30 pm \$30
- ★Robert Gasper
Blue Note 8, 10:30 pm \$65
- Saul Rubin Quartet
Cellar Dog 7 pm \$10
- DIVA Swings Broadway: Sherrie Maricle, Alexa Tarantino, Mercedes Beckman, Roxy Coss, Laura Dreyer, Leigh Pilzer, Liesl Whitaker, Jami Dauber, Rachel Therrien, Barbara Laronga, Jennifer Krupa, Sara Jacovino, Leslie Havens, Tomoko Ohno, Noriko Ueda
Dizzy's Club 5, 7:30 pm \$35
- Thollem/Michael Wimberly
Downtown Music Gallery 6:30 pm
- Teri Roiger, Steve Berger, John Menegon
Entwine Wine Bar 6 pm
- ★Samuel Blaser, Russ Lossing, Billy Mintz
Ibeam Brooklyn 8 pm \$15
- Marianne Solivan with Leandro Pellegrino, Steve Wood, Jay Sawyer, Naama Gheber
Mezzrow 7:30, 9, 10:30 pm \$20
- Cynthia Soriano Trio with Paul Odeh, Marty Keney
North Square Lounge 12:30, 2 pm
Rizzoli Bookstore 5 pm \$20
Room 623 at B2 Harlem 6 pm \$15
Saint Peter's Church 5 pm
Smalls 7:30, 9 pm \$20
Symphony Space Peter Jay Sharpe Theatre 7:30 pm \$30-\$50
- Vincent Peirani
- Mimi Jones and Friends
- ★Meg Okura/Sam Newsome
- Joe Magagnoli
- Sona Jobarteh
- ★Bill Stewart Trio with Walter Smith III, Larry Grenadier
Village Vanguard 8, 10 pm \$40

Monday, March 21

- ★Savannah Harris Trio
Bar Lunático 8:30, 10 pm \$10
- ★Vince Giordano and The Nighthawks
Bond 45 8 pm \$25
- Sara Schoenbeck, Ellen Burr, Ken Filiano, Igor Lumpert/Jason Nazary Trio; Stephen Gauci, Adam Lane, Kevin Shea; Stephen Boegehold Ensemble; James Ilgenfritz Ensemble
Bushwick Public House 7 pm \$15
- Frost School of Music with guest Etienne Charles
Dizzy's Club 7:30, 9:30 pm \$35
- ★Mingus Big Band; The Django Jam with Alexander Claffy
The Django 7:30, 9:30, 10:30 pm
- ★Women's Jazz Festival: Endea Owens and The Cookout
The Schomburg Center 7 pm \$35
- Joe Farnsworth
Smalls 7:30, 9 pm \$20
- ★Vanguard Jazz Orchestra
Village Vanguard 8, 10 pm \$40

Tuesday, March 22

- ★Monty Alexander
Birdland 7, 9:30 pm \$40
- ★Ron Carter
Blue Note 8, 10:30 pm \$45
- ★Vince Giordano and The Nighthawks
Bond 45 8 pm \$25
- William Paterson University Big Band and Ensembles
Dizzy's Club 7:30, 9:30 pm \$35



Spin Cycle celebrates the release of their latest recording, *Spin Cycle III* on Sound Footing Records.

CD release show:
March 31st, 8pm (In-Person and Livestream)
Soapbox Gallery, Brooklyn, NY
soapboxgallery.org

CD Release Tour Dates:
April 8th – The Bop Shop (Rochester, NY)
April 9th- The Other Side (Utica, NY)
April 10th- Amherst College (Amherst, MA)

Spin Cycle III available April 6th on all streaming platforms and at spincyclemusic.org

Spin Cycle is:
Tom Christensen - Saxophone
Pete McCann - Guitar
Phil Palombi and Matt Pavolka - Bass
Scott Neumann - Drums



spincyclemusic.org

- Michael Weiss Trio with Paul Gill, Pete Van Nostrand; ELEW Trio
The Django 7, 10 pm
- ★Kurt Ralske, Melanie Dyer, Anna Gruman, Todd Capp
Downtown Music Gallery 6 pm
IRL 7 pm \$20
- Billy Martin/Samer Ghadyr
- ★Emile Parisien/Vincent Peirani's Abraxo
Joe's Pub 9:30 pm \$35
- Nubya Garcia
Le Poisson Rouge 8 pm \$31
- Happy Trio XX: Kevin Sun, Matt Penman, Joe Peri
Lowlands 7:30, 9 pm
Mezzrow 7:30, 9 pm \$20
- Angela Roberts
- ★Marc Ribot's Ceramic Dog with Shahzad Ismaily, Ches Smith
Public Records 7:30 pm \$25
- Lesley Mok and Aliya Ultan with Joanna Mattrey, Cleek Schrey, David Leon, Yuma Uesaka
Roulette 8 pm \$25
- Leonor Falcón/Ludovica Burtone
Scholes Street Studio 8 pm \$15
- Marisa Monte
Town Hall 8 pm \$55
- ★Gerald Clayton Trio with Joe Sanders, Justin Brown
Village Vanguard 8, 10 pm \$40
- Alex Asher Quartet
Wild Birds 7 pm

Wednesday, March 23

- Luca Benedetti Band with Kris Bauman, Danny Fox, Scott Colberg, Dan Rieser
55Bar 9:30 pm
- John Colonna Quartet; Ashley Pezzotti
The Atlantic BkLN 8 pm \$15
- ★Lawrence Fields Trio
Bar Bayeux 8, 9:30 pm
- ★Brian Charette Trio with Yotam Silberstein, Jochen Rueckert
Bar Lunático 8:30, 10 pm \$10
- ★David Ostwald's Louis Armstrong Eternity Band
Birdland 5:30 pm \$30
Birdland 7, 9:30 pm \$40
- ★Monty Alexander
- ★Frank Vignola's Guitar Night with Jimmy Bruno, Ken Smith, Harvie S, Vince Chericó and guest Roni Ben-Hur
Birdland Theater 8:30 pm \$30
- ★Ron Carter
- Ehud Asherie Trio
Cellar Dog 7 pm \$10
- Robby Ameen's Diluvio Band
Chelsea Table & Stage 7 pm \$45
- Yoko Miwa Trio with Will Slater, Scott Goulding
Dizzy's Club 7:30, 9:30 pm \$35
- Terreno Comum: Alexia Bomtempo, Orrin Evan, Leandro Pellegrin, Luques Curtis; Lucy Wijnands Quartet with Omer Avital
The Django 7, 10 pm
- ★Music of Julius Hemphill, Oliver Lake and Michael Moss: Dance Clarinets with JD Parran, Marty Ehrlich
Greenwich House Music School 8 pm \$15
- Luca Rosenfeld, Elias Stemeseder, Billy Mintz
Lowlands 8 pm
Mezzrow 7:30, 9 pm \$20
- Zach Brock
- Tony Glausi and Jay Jennings
- Nancy Kelly Trio with William Gorman, Carmen Intorre
Pangea 7 pm \$25
- Peter Brainin and Friends
Room 623 at B2 Harlem 8 pm \$15
- Lucas Pino
Smalls 7:30, 9 pm \$20
- Grupo Los Santos: Max Pollak, Peter Smith, David Ambrosio, William "Beaver" Bausch
Soapbox Gallery 8 pm \$25
- Brian Chase solo
The Stone at The New School 8:30 pm \$20
- Marisa Monte
Town Hall 8 pm \$55
- ★Gerald Clayton Trio with Joe Sanders, Justin Brown
Village Vanguard 8, 10 pm \$40
- Wayne Tucker & The Bad Mothas
Wild Birds 9 pm
- Terry Waldo's Gotham City Band
Zinc Bar 8:30, 10:45 pm

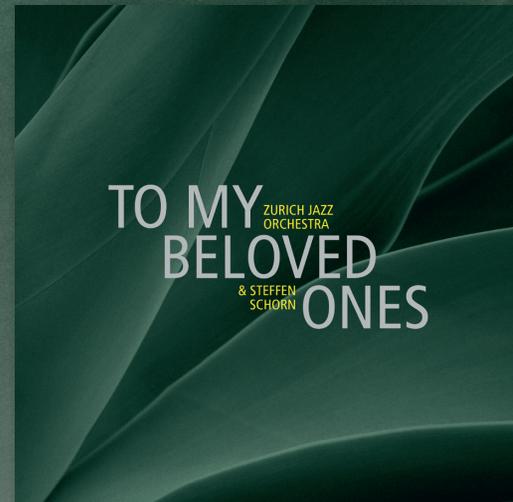
Thursday, March 24

- Hilary Gardner
55Bar 6:30 pm
- Saul Rubin Trio
Bar Lunático 8:30, 10 pm \$10
- ★Monty Alexander
- Chad Lefkowitz-Brown Quartet
Birdland 7, 9:30 pm \$40
- ★Ron Carter
- Sasha Dobson Quartet
Blue Note 8, 10:30 pm \$45
- Lizzie Thomas
Cellar Dog 7 pm \$10
- Sofia Rei
Chelsea Table & Stage 7 pm \$32
- Samba Jazz and Tom Jobim: Duduka Da Fonseca, Helio Alves, Maucha Adnet
David Rubenstein Atrium 7:30 pm
Dizzy's Club 7:30, 9:30 pm \$45
- Adi Meyerson Trio; Django All Stars: Bruce Harris, Ken Fowser, Mark Whitfield, Anthony Wonsay, Alexander Claffy, Joe Farnsworth
The Django 7, 10 pm
- Pedrito Martinez
Drom 7 pm \$30
- ★The Red Sheaves: Jennie C. Jones, Fred Moten, Brandon Lopez, Cecilia Lopez
Guggenheim Museum 6:30 pm \$25
- Debbie Knapper
Hamilton Fish Recreation Center 6:30 pm
- Axel Tosca Trio with Xiomara Laugart
Jazz Museum in Harlem 2 pm
Mezzrow 7:30, 9 pm \$20
- Tom Guama
- Richie Goods and Chien Chien Lu with Zerlina Devi, Quintin Zoto, Allan Mednard and guest J. Hoard
Rockwood Music Hall Stage 2 7 pm \$20
- Irv Grossman Sextet
Silvana 8 pm
- Jochen Rueckert
Smalls 7:30, 9 pm \$20
- Brad Shepik Human Activity Suite - Code Red with Amino Belyamani, Sam Minaie, John Hadfield
Soapbox Gallery 8 pm \$25
- ★Duke Ellington Salute: American Symphony Orchestra with Marcus Roberts Trio and Catherine Russell
Isaac Stern Auditorium at Carnegie Hall 8 pm \$25-\$65
- Brian Chase/Catherine Sikora
The Stone at The New School 8:30 pm \$20
- ★Gerald Clayton Trio with Joe Sanders, Justin Brown
Village Vanguard 8, 10 pm \$40

Friday, March 25

- Birdland Big Band
Birdland 5:30 pm \$30
- ★Monty Alexander
- Chad Lefkowitz-Brown Quartet
Birdland Theater 7, 9:30 pm \$30
- ★Ron Carter
- Jade Synsteli Quartet; Davis Whitfield Quartet
Cellar Dog 7, 11:30 pm \$10
- Samba Jazz and Tom Jobim: Duduka Da Fonseca, Helio Alves, Maucha Adnet
Dizzy's Club 7:30, 9:30 pm \$45
- Ken Fowser Quintet; Roxy Coss Quintet with Alex Wintz, Miki Yamanaka, Rick Rosato, Jimmy Macbride
The Django 7, 10 pm
- Wayne Tucker and The Bad Mothas with Queen Esther, Julia Easterlin, Mar Vilaseca, Sarah Charles, Miles Tucker, David Linard, Addison Frei, Tamir Shmerling, Diego Joaquin Ramirez
The Jazz Gallery 7:30, 9:30 pm \$25-\$35
- ★Jeremy Pelt
Mezzrow 7:30, 9 pm \$20
- Phil Young and The Harlem Hip
Minton's 7, 9 pm \$20
- Huntertones
Rockwood Music Hall Stage 2 10 pm \$20
- Andrej Jusufbegovic; Norbert Stachel
Room 623 at B2 Harlem 7, 8:30, 10 pm \$18-\$25
- ★Steve Cohn Quartet with James Cook, William Parker, Francisco Mela
Scholes Street Studio 8 pm \$15
- Gabriel Schillinger-Hyman
Silvana 10 pm
- Tommy Campbell
Smalls 7:30, 9 pm \$20
- WIJO: A Celebration of Women in Jazz: Allegra Levy with Marta Sanchez, Carmen Rothwell, Shirazette Tinnin
Soapbox Gallery 8 pm \$25
- Brian Chase/Matteo Liberatore
The Stone at The New School 8:30 pm \$20
- ★Gerald Clayton Trio with Joe Sanders, Justin Brown
Village Vanguard 8, 10 pm \$40

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THREE PICTURES (2018)



DEDICATIONS (2021)

MONS RECORDS

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100 MILES OUT

CONNECTICUT

3/8 (7 pm) New Haven Jazz Underground: Jimmy Gavagan Trio
 3/22 (7 pm) New Haven Jazz Underground: Anthony Pellegrini/TJ Thompson Group
Café Nine New Haven, CT www.cafenine.com
 3/13 (3 pm) Carl Testa's Sway
 3/20 (3 pm) Michael Carabello Trio
 3/27 (3 pm) Nando Michelin
Hartford Public Library Hartford, CT www.hartfordjazzsociety.com
 3/2 (8 pm) Big Bad Voodoo Daddy
Infinity Hall Hartford, CT www.infinityhall.com
 3/2 (7 pm) Bill Crow Quartet
 3/3 (7 pm) Jeff McGill Quartet with Ken Gifford
 3/9 (7 pm) Tim DeHuff Quartet with Tyger MacNeal, Rob Aries, Dave Anderson
 3/10 (7 pm) The Jones Factor
 3/31 (7 pm) Ray Blue
La Zingara Bethel, CT www.lazingara.com
 3/2, 3/9, 3/16, 3/23, 3/30 (9 pm) Hawkins Jazz Collective
Owl Shop New Haven, CT www.owlshopcigars.com
 3/11 (7/9 pm) Dave Stryker Trio
Palace Theater Poli Club Waterbury, CT www.palacetheaterct.org/shows/jazz
 3/17 (8 pm) Marisa Monte
Palace Theater Stamford, CT www.palacestamford.org
 3/6 (2:30 pm) Joe McPhee, Jamie Saft, James Brandon Lewis, Jerome Deupree, Joe Morris
Real Art Ways Hartford, CT www.realartways.org
 3/10 (8 pm) Tower of Power
Ridgefield Playhouse Ridgefield, CT www.ridgefieldplayhouse.org
 3/4-5 (8:30 pm) George Coleman 86th Birthday Celebration with Keith Brown, Ari Roland, Joe Farnsworth
 3/11 (8:30 pm) Trio X: Anthony Wonsey, Nat Reeves, Ron Savage
 3/12 (8:30 pm) Jane Bunnett & Maqueque
 3/18 (8:30 pm) Nicole Zuraitis Quartet
 3/19 (7/8:30 pm) Christos Rafalides/Giovanni Mirabassi Duo
 3/25 (8:30 pm) Nelson Riveros Quintet "Latin Side of Wes Montgomery"
 3/26 (8:30 pm) Brian Charette Sextet
Side Door Old Lyme, CT www.oldlymeinn.com/TheSideDoorJazzClub.html
 3/1, 3/8, 3/15, 3/22, 3/29 (8 pm) Michael Palin's Other Orchestra
T-Salon Café Bristol, CT www.facebook.com/WEARETCAFE
 3/27 (5 pm) Mike Clark Quintet with Nick Di Maria, Konrad Dziemian, Andrew Kosiba, Andrew Zwart
The State House New Haven, CT www.statehousepresents.com

NEW JERSEY

3/5 (6 pm) Russell Malone
Bethany Baptist Church Newark, NJ www.njpac.org
 3/10 (7:30 pm) Mike Davis "Tribute to Bix Beiderbecke"
 3/27 (7:30 pm) Larry Fuller Trio
Bickford Theatre at Morris Museum Morristown, NJ www.morrismuseum.org
 3/3 (7:30 pm) Jazz Bridge presents Mike Bond
Collingswood Community Center Collingswood, NJ www.jazzbridge.org
 3/2 (7/8:45 pm) New Brunswick Jazz Project: Cynthia Soriano Quartet
 3/23 (7/8:45 pm) New Brunswick Jazz Project: Mariel Bildstein
 3/30 (7/8:45 pm) New Brunswick Jazz Project: Najwa Parkins Quartet
Delta's New Brunswick, NJ www.deltasrestaurant.com
 3/24 (7/9:15 pm) Mark Wade
 3/25 (7/9:15 pm) Dave Stryker
 3/26 (7/9:15 pm) Blues People with Kelton Cooper, Victor Burks, Mike Griot, Gene Lake
Shanghai Jazz Madison, NJ www.shanghaijazz.com
 3/6 (4 pm) Jazz Room Series: Randy Brecker & WP Jazz Orchestra with David Dempsey
 3/27 (4 pm) Jazz Room Series: The Royal Bopsters with Amy London, Jeanne O'Connor, Dylan Pramuk, Pete McGuinness
Shea Center for the Performing Arts @William Paterson University Wayne, NJ www.wpunj.edu/wppresents/jazz-room-series
 3/6 (7 pm) Steve Carrington with Bruce Harris, Alex Collins, John Lee, Karl Latham
 3/12 (8 pm) The Bad Plus: Chris Speed, Ben Monder, Reid Anderson, Dave King
 3/13 (7:30 pm) Dee Dee Bridgewater & Bill Charlap
 3/20 (7:30 pm) Dirty Dozen Brass Band & Nathan and The Zydeco Cha Chas
South Orange Performing Arts Center South Orange, NJ www.sopacnow.org
 3/6 (11 am) New Brunswick Jazz Project: Audrey Betsy Welber Duo
 3/13 (11 am) New Brunswick Jazz Project: Leonieke Scheuble Duo
 3/20 (11 am) New Brunswick Jazz Project: Mimi Jones Duo
 3/27 (11 am) New Brunswick Jazz Project: Mariel Bildstein Duo
Stage House Tavern Somerset, NJ www.stagehousetavern.com
 3/1 (7/8:45 pm) New Brunswick Jazz Project: Zoe Obadia Quartet
 3/3 (7/8:45 pm) New Brunswick Jazz Project: Roberta Piket Quartet with Virginia Mayhew, Kim Clarke, Lucianna Padmore
 3/8 (7/8:45 pm) New Brunswick Jazz Project: Alicyn Yaftee
 3/10 (7/8:45 pm) New Brunswick Jazz Project: Miki Yamanaka Trio
 3/15 (7/8:45 pm) New Brunswick Jazz Project: Ariana Sowa Quartet
 3/16 (7/8:45 pm) New Brunswick Jazz Project: Emily Braden Quartet
 3/22 (7/8:45 pm) New Brunswick Jazz Project: Jacqueline Lee
 3/24 (7/8:45 pm) New Brunswick Jazz Project: Nancy Kelly Trio Tavern on George
 3/29 (7/8:45 pm) New Brunswick Jazz Project: Gary Kerkezou Quartet
 3/31 (7/8:45 pm) New Brunswick Jazz Project: Akiko Tsuruga Quartet
Tavern on George New Brunswick, NJ www.tavernongorge.com
 3/3 (8 pm) The Django Experiment with Stephane Wrembel, Josh Kaye, Ari Folman-Cohen, Nick Driscoll, Daisy Castro
 3/4 (8 pm) Django New Orleans with Stephane Wrembel, Russell Welch, Joe Correia, Scott Kettner, David Langlois, Aurora Nealand
The Woodland Maplewood, NJ www.djangoagogo.com
 3/27 (3 pm) Deanna Witkowski solo
Willow Grove Presbyterian Church Scotch Plains, NJ www.willowgrovechurch.org

NEW YORK

3/12, 3/26 (7:30 pm) Leslie Pinterich Trio with Scott Hardy, Michael Sarin
Alvin & Friends New Rochelle, NY www.alvinandfriendsrestaurant.com
 3/3 (7 pm) Ali Ryerson, Pete Levin, Rich Syracuse, Jeff "Siege" Siegel
Bearsville Theater Woodstock, NY www.bearsvilletheater.com
 3/3, 3/10, 3/17, 3/24, 3/31 (7 pm) Paul Connors Organ Groove
 3/19 (7 pm) Tribute to Wayne Shorter: Gerry Malkin Jazz Collective
Elk's Lodge Ossining, NY www.jazzatthelodge.com/shows
 3/19 (7/9:30 pm) John Pizzarelli Trio
Emelin Theatre Mamaroneck, NY www.emelin.org
 3/12 (8 pm) Jessica Pavone String Ensemble with Aimee Niemann, Abby Swidler
Garner Art Center Rockland, NY www.garnerartscenter.org

3/18 (7 pm) Armen Donelian Trio with Jay Anderson, Dennis Mackrel
Hudson Hall Hudson, NY www.hudsonhall.org
 3/4-5 (7/9:30 pm) Ray Blue Quintet with Eddie Allen, Nat Adderley, Jr., Belden Bullock, Alvester Garnett
 3/6 (4/6 pm) David Janeway Trio with Cameron Brown, Billy Hart
 3/11-12 (7/9:30 pm) Christian Sands Trio
 3/13 (4/6 pm) Joe Carter Samba Rio with Ali Ryerson, Leco Reis, Rogério Boccato
 3/18-19 (7/9:30 pm) Catherine Russell Quartet
 3/20 (4/6 pm) Aimee Allen
 3/25-26 (7/9:30 pm) Vincent Herring/Eric Alexander Quintet
 3/27 (4/6 pm) Isabella Mendes/Flavio Lira Brazilian Quartet
Jazz Forum Arts Tarrytown, NY www.jazzforumarts.org
 3/4 (8 pm) Matt Haviland Quartet
 3/11 (8/9:30 pm) Tribute to Nina Simone: Sam Waymon
 3/12 (8 pm) Peter Furlan Group
 3/18 (8 pm) Christos Rafalides/Giovanni Mirabassi Duo
 3/19 (8 pm) Armen Donelian Trio with Jay Anderson, Dennis Mackrel
Maureen's Jazz Cellar Nyack, NY www.maurensjazzcellar.com
 3/13 (5 pm) Nat Adderley, Jr.
PJS Jazz Society at First Presbyterian Church Mt. Vernon, NY www.pjsjazz.org
 3/7 (8:30 pm) Tyler Blanton with Drew Gress, Eric Halvorson, Robin Verheyen
 3/14 (8:30 pm) Michael Formanek Drome Trio with Chet Doxas, Vinnie Sperrazza
 3/21 (8:30 pm) Thollem McDonas with Iva Bittová, Michael Bisio, Ryan Jewell
 3/28 (8:30 pm) Bob Meyer Birthday Bash
Quinn's Beacon, NY www.facebook.com/QuinnsBeacon
 3/5, 3/12, 3/19, 3/26 (3-4:30 pm) Hal Galper Trio with Tony Marino, Billy Mintz
Rafter's Tavern Callicoon, NY www.facebook.com/Rafters-Tavern-894552874038817
 3/27 (7 pm) The Kennedy Dream Project with Oliver Nelson, Jr.
Staller Center for the Performing Arts Stony Brook, NY www.thejazzloft.org
 3/6 (7 pm) Tim Ries Universal Spirits Ensemble
 3/13 (7 pm) Johnathan Blake Trio with Chris Potter, Linda May Han Oh
 3/20 (7 pm) Brandee Younger
 3/27 (7 pm) Lew Tabackin 82nd Birthday Celebration
The Falcon Marlboro, NY www.liveatthefalcon.com
 3/2 (1 pm) Tom Manuel and Young at Heart Trio Broadway Jazz Tribute
 3/10 (7 pm) Caleb Wheeler Curtis Quartet with Orrin Evans, Luques Curtis, Mark Whitfield, Jr.
 3/17 (7 pm) Bad Little Big Band with Tom Manuel, Lauren Kinhan
 3/26 (7 pm) The Kennedy Dream Project with Oliver Nelson, Jr., Ray Anderson, Tom Manuel, Dan Pugach, Steve Salemo
The Jazz Loft Stony Brook, NY www.thejazzloft.org
 3/6 (4 pm) Karl Berger, Ingrid Sertso, Alvaro Domene, Michael Bisio
 3/24 (7 pm) Thollem 4tet with Nels Cline, Michael Bisio, Michael Wimberly
The Lace Mill Kingston, NY www.facebook.com/TheLaceMill
 3/13 (7 pm) James Brandon Lewis with Christopher Hoffman and Max Jaffe
Tubby's Kingston, NY www.tubbyskingston.com
 3/7, 3/14, 3/21, 3/28 (8pm): Monday Jazz Sessions with John Richmond
Turning Point Café Piermont, NY www.piermont.club
 3/20 (2 pm) Michael Bisio solo
Up Front Gallery Port Jervis, NY www.artistsmarketcc.com/upfrontgallery.html
 3/11-12 (7 pm) Alexis Cole
Westchester Collaborative Theater Ossining, NY www.wctheater.org
 3/5 (6 pm) Aimee Allen Quartet
 3/12 (6 pm) Lady Got Chops Women's Festival: Yayoi Ikawa
 3/19 (6 pm) Lady Got Chops Women's Music Festival: Dinah Vero Quartet with Erena Terakuba, Kim Clarke
Bean Runner Café Peekskill, NY www.beanrunnercafe.com

PENNSYLVANIA

3/2 (7:30 pm) Jazz Bridge: Dave Posmontier "Jazz @The Center" with Bob Howell
Cheltenham Center for the Arts Cheltenham, PA www.jazzbridge.org
 3/2 (8/9:30 pm) Elliott Bild Quintet
 3/3 (8/9:30 pm) Nick Marziani Quartet
 3/4 (8/10 pm) Tim Green and Web Thomas Trio
 3/5 (8/10 pm) Joe Magnarelli, Victor North, John Swana with the Tim Brey Trio
 3/9 (8/9:30 pm) Mervin Touissant Band
 3/10 (8/9:30 pm) Ryan Devlin Quartet
 3/11 (8/10 pm) Mike Boone
 3/12 (8/10 pm) Gillian Margot Power Flower Project
 3/16 (8/9:30 pm) John Colianni Big Band
 3/17 (8/9:30 pm) Benjamin Price
 3/22 (8/9:30 pm) Richard Hill, Jr. Trio
 3/26 (8/10 pm) Stacey Kent
Chris' Jazz Café Philadelphia, PA www.chrisjazzcafe.com
 3/20 (2 pm) Tri-State Jazz Society: Ethan Uslan solo
Community Arts Center Wallingford, PA www.tristatejazz.org
 3/4 (7 pm) Lili Ariel Quartet
 3/5 (7 pm) Ken Peplowski Quartet with Glen Zaleski, Mike Kam, Matt Wilson
 3/6 (5 pm) Walt Bibing solo
 3/18 (7 pm) Barry Greene Trio with Paul Rostock, Colby Inzer
 3/19 (7 pm) Paul Jost Quintet with Jim Ridl, Dean Johnson, Pete McCann, Tim Homer
 3/25 (7 pm) Quartette Oblique: Mike Stephens, Greg Osby, Marc Copland, Drew Gress
 3/26 (7 pm) Emily Braden
 3/27 (5 pm) Tullamore Duo + 2 with Denny Carrig, Skip Wilkins, Bill Washer, Tony Marino
Deer Head Inn Delaware Water Gap, PA www.deerheadinn.com
 3/5 (8 pm) 75 Dollar Bill with Rick Brown and Che Chen, Bark Culture with Victor Vieira-Branco, John Moran, Joey Sullivan
 3/19 (8 pm) Obstacle Illusion with ACVilla, Thollem/Sunken Cages Duo
Fire Museum Philadelphia, PA www.firemuseumpresents.com
 3/24 (7:30 pm) Jazz at Lincoln Center Orchestra with Wynton Marsalis
Kimmel Center Philadelphia, PA www.kimmelculturalcampus.org
 3/7, 3/14, 3/21, 3/28 (5:30-9:30 pm): Tony Williams Jazz Quartet
La Rose Jazz Club Philadelphia, PA www.jazzclublarose.com
 3/16 (7:30 pm) Jazz Bridge: Wayne Smith, Jr.
Ridge Avenue Methodist Church Philadelphia, PA www.jazzbridge.org
 3/19 (8 pm) ArsNova: Jaimie Branch Fly or Die
 3/31 (8 pm) ArsNova: Immanuel Wilkins/Odean Pope/Kresten Osgood Trio
RUBA Club Philadelphia, PA www.arsnovaworkshop.org
 3/3-5 (7/9 pm) Gerald Veasley's "I Got Life: The Music of Nina Simone"
 3/6 (6:30/8:30 pm) Michael Tozzi's jazzglobal presents Suzanne Ortiz
 3/25 3/26 (7/9 pm) Gabrielle Cavassa
 3/27 (6:30/8:30 pm) Chien Chien Lu with Richie Goods, J. Hoard
South Jazz Club Philadelphia, PA www.southjazzkitchen.com
 3/5 (8 pm) Joey Alexander Trio
Williams Center for the Arts Easton, PA www.williamscenter.lafayette.edu
 3/10 (9 pm) Omar's Hat Jazz Jam
World Café Philadelphia, PA www.worldcafe.com

Saturday, March 26

- Alexia Bomtempo 55Bar 9:30 pm
- Streetlife—The Music of The Crusaders: Craig Dreyer and Clark Gayton Bar Lunático 8:30, 10 pm \$10
- ★Monty Alexander Birdland 8:30, 10:30 pm \$40
- ★Chad Lefkowitz-Brown Quartet Birdland Theater 7, 9:30 pm \$30
- ★Ron Carter Blue Note 8, 10:30 pm \$45
- ★Jason Marshall Quartet; Ai Murakami Quartet Cellar Dog 7, 11:30 pm \$10
- ★Samba Jazz and Tom Jobim: Duduka Da Fonseca, Helio Alves, Maucha Adnet Dizzy's Club 7:30, 9:30 pm \$45
- ★Ed Cherry Trio; Mariel Bildstein Septet with Bruce Harris, Erena Terakubo, Ruben Fox, Sean Mason, Marty Jaffe, Charles Goold The Django 7, 10 pm
- ★Deanna Witkowski's Music for the Soul Holy Apostles Church 7:30 pm \$20-50
- ★Wayne Tucker and The Bad Moths with Queen Esther, Julia Easterlin, Mar Vilaseca, Sarah Charles, Miles Tucker, David Linard, Addison Frei, Tamir Shmerling, Diego Joaquin Ramirez The Jazz Gallery 7:30, 9:30 pm \$25-35
- ★Jeremy Pelt Mezzrow 7:30, 9 pm \$20
- ★Annette St. John Quintet Minton's 7, 9 pm \$20
- ★Lil Phillips Sistas' Place 9, 10:30 pm \$25
- ★Dave Stryker Smalls 7:30, 9 pm \$20
- ★Joanne Brackeen Trio with Lonnie Plaxico, Adam Cruz Soapbox Gallery 8 pm \$25
- ★Brian Chase/Anthony Coleman The Stone at The New School 8:30 pm \$20
- ★Gerald Clayton Trio with Joe Sanders, Justin Brown Village Vanguard 8, 10 pm \$40
- Theo Croker Zankel Hall 9 pm \$46-55

Sunday, March 27

- Nir Felder 55Bar 9:30 pm
- ★Jason Lindner and Nate Wood Bar Lunático 8:30, 10 pm \$10
- ★Stephane Wrembel Barbès 8 pm \$20
- ★Arturo O'Farrill and The Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30
- ★Marissa Licata Quartet Birdland Theater 7, 9:30 pm \$30
- ★Ron Carter Blue Note 8, 10:30 pm \$45
- ★Greg Glassman Trio Cellar Dog 7 pm \$10
- ★Arianna Neikrug's Songs from the Heart with Luciano Minetti, Matt Clohesy, Jared Schonig Chelsea Table & Stage 7 pm \$32
- ★Samba Jazz and Tom Jobim: Duduka Da Fonseca, Helio Alves, Maucha Adnet Dizzy's Club 5, 7:30 pm \$45
- Teri Roiger, Steve Berger, John Menegon Entwine Wine Bar 6 pm
- ★Royal Hartigan Blood Drum Spirit Ensemble with Wes Brown, David Bindman, Art Hirahara Michiko Studios 3 pm
- ★Roz Corral Trio with Eddie Monteiro, Rogério Boccato North Square Lounge 12:30, 2 pm
- ★Mimi Jones and Friends Room 623 at B2 Harlem 6 pm \$15
- ★Meg Okura/Yotam Silberstein Saint Peter's Church 5 pm
- ★Dan Aran Smalls 7:30, 9 pm \$20
- ★JP Schlegelmilch solo Soapbox Gallery 8 pm \$25
- ★Gerald Clayton Trio with Joe Sanders, Kweku Sumbry Village Vanguard 8, 10 pm \$40

Monday, March 28

- Tom Guarna 55Bar 9:30 pm
- ★Wen-Ting Wu Quintet Bar Lunático 8:30, 10 pm \$10
- ★Dave Bennett Band Birdland Theater 8:30 pm \$30
- ★Vince Giordano and The Nighthawks Bond 45 8 pm \$25
- ★Caleb Duval, Ben Eidson, Kelly Bray, Olivia W-B, Rihards Kolmanis, Julian Seeny, James Paul Nadien; Ken Kobayashi, Ayumi Ishito, Jeff Miles; Stephen Gauci, Adam Lane, Colin Hinton; Max Johnson Ensemble; Leo Chang Ensemble Bushwick Public House 7 pm \$15
- ★Juilliard Jazz Ensembles Dizzy's Club 7:30, 9:30 pm \$35
- ★Mingus Big Band; The Django Jam with Alexander Claffy The Django 7:30, 9:30, 10:30 pm
- ★Orrin Evans Birthday Celebration with Luques Curtis, Mark Whitfield, Jr. The Jazz Gallery 7:30, 9:30 pm \$25-35
- ★Spike Wilner Mezzrow 7:30, 9 pm \$20
- ★Rob Schwimmer Soapbox Gallery 8 pm \$25
- ★Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40

Tuesday, March 29

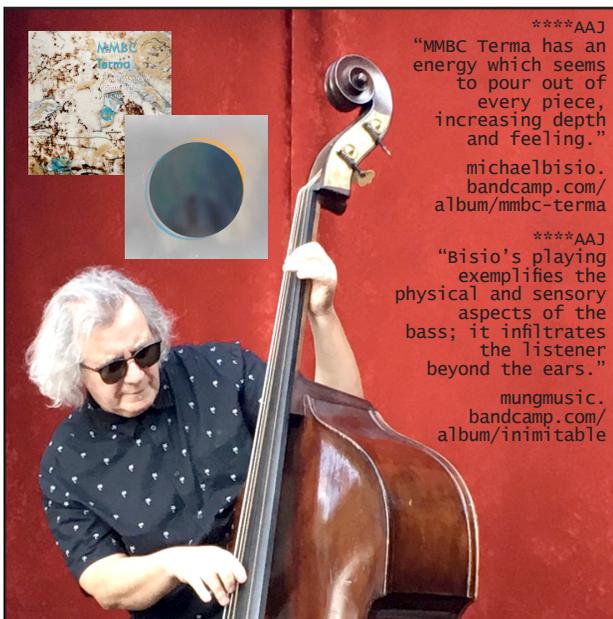
- ★Yotam Silberstein and César Garabini Bar Lunático 8:30, 10 pm \$10
- ★Emmet Cohen Birdland 7, 9:30 pm \$40
- ★Vince Giordano and The Nighthawks Bond 45 8 pm \$25
- ★Remembering Ray Brown: Christian McBride, Benny Green, Gregory Hutchinson Dizzy's Club 7:30, 9:30 pm \$45
- ★Elio Villafranca Quartet; Los Hacheros: Jeremy Bosch, Itai Kriss, Eddie Venegas, Jacob Plasse, William Ash, Marcos Lopez, Carlitos Padron, Jacob Plasse The Django 7, 10 pm
- ★Juilliard Jazz Ensembles Juilliard School Paul Hall 7:30 pm \$20
- ★Kevin Sun Quartet with Adam O'Farrill, Walter Stinson, Matt Honor Lowlands 7:30, 9 pm
- ★Marc Ribot Trio with Anna Abondolo, Chad Taylor Public Records 7:30 pm \$25
- ★Andrew Van Tassel Rockwood Music Hall Stage 3 7 pm \$20
- ★Eric Alexander Smalls 7:30, 9 pm \$20
- ★Zach Brock Soapbox Gallery 8 pm \$25
- ★Gilad Hekselman Quartet with Shai Maestro, Larry Grenadier, Eric Harland Village Vanguard 8, 10 pm \$40
- ★Alex Asher Quartet Wild Birds 7 pm

Wednesday, March 30

- ★ **Jazzmobile: Craig Harris Tailgaters' Tales Quartet with String and guest David Murray**
Aron Davis Hall 7 pm
The Atlantic BKLN 8 pm \$15
- ★ **Art Lillard's Blue Heaven Sextet**
★ **Miles Okazaki's Trickster with Matt Mitchell, Anthony Tidd, Sean Rickman**
Bar Bayeux 8, 9:30 pm
Bar Lunático 8:30, 10 pm \$10
- ★ **Stacy Dillard Trio**
★ **David Ostwald's Louis Armstrong Eternity Band**
Birdland 5:30 pm \$30
Birdland 7, 9:30 pm \$40
- ★ **Emmet Cohen**
★ **Frank Vignola's Guitar Night with Jimmy Bruno, and guest Sheryl Bailey**
Birdland Theater 8:30 pm \$30
Cellar Dog 7 pm \$10
Chelsea Table & Stage 7 pm \$35
- ★ **Grant Stewart Trio**
★ **Stan Killian Quartet**
★ **Remembering Ray Brown: Christian McBride, Benny Green, Gregory Hutchinson**
Dizzy's Club 7:30, 9:30 pm \$45
- ★ **Holly Bean Trio with Alexander Claffy, Keith Balla; Misha Piatigorsky Trio**
The Django 7, 10 pm
- ★ **Kari van der Kloot, Sana Nagano, Leonor Falcón**
Lowlands 8 pm
- ★ **Steve Carrington Quintet**
★ **Ray Blue Quartet with Greg Lewis, Victor Jones, Beverly Crosby**
New Amsterdam Musical Association NAMA 8 pm
Pangea 7 pm \$25
- ★ **Marilyn Kleinberg Trio**
★ **Hokago Trio: Keita Ogawa, Martha Kato, Moto Fukushima**
Rockwood Music Hall Stage 3 7 pm \$15
Room 623 at B2 Harlem 8 pm \$15
Scholes Street Studio 8 pm \$15
Smalls 7:30, 9 pm \$20
- ★ **Peter Brainin and Friends**
★ **Patricia Brennan**
★ **Nick Green**
★ **Matt Steckler, Yayoi Ikawa, Lonnie Plaxico**
Soapbox Gallery 8 pm \$25
- ★ **Ches Smith, Craig Taborn, Mat Maneri, Bill Frisell**
The Stone at The New School 8:30 pm \$20
- ★ **Gilad Hekselman Quartet with Shai Maestro, Larry Grenadier, Eric Harland**
Village Vanguard 8, 10 pm \$40
- ★ **Wayne Tucker & The Bad Mothas**
Wild Birds 9 pm
- ★ **Terry Waldo's Gotham City Band**
Zinc Bar 8:30, 10:45 pm
- ★ **Trio Voyagers: Banning Eyre, Edith Lettner, Yacouba Sissoko**
Zürcher Gallery 8 pm \$15

Thursday, March 31

- ★ **Brooklyn Raga Massive; BKLN Jazz and Jam with Vanisha-Arlene Gould and Chris McCarthy**
The Atlantic BKLN 7, 9 pm \$15-20
- ★ **Adam Kolker/Ingrid Laubrock Quartet with Jeremy Stratton**
Bar Bayeux 8 pm
Birdland 7, 9:30 pm \$40
Birdland Theater 8:30 pm \$30
Blue Note 8, 10:30 pm \$35
- ★ **Emmet Cohen**
★ **Harry Allen Quartet**
★ **Joey Alexander**
★ **Vanderlei Pereira Quartet**
★ **Brianna Thomas Band**
★ **Remembering Ray Brown: Christian McBride, Benny Green, Gregory Hutchinson**
Dizzy's Club 7:30, 9:30 pm \$45
- ★ **Dan Aran Band with Itai Kriss, Alon Yavnai, Matt Clohesy, Samuel Torres; Ian Hendrickson-Smith**
The Django 7, 10 pm
- ★ **Pedrito Martinez**
Drom 7 pm \$30
- ★ **Oye Como Va—A Tribute to the Great Women of Latin Music: Deborah Resto with Oreste Abrantes, Franco Pinna, Eddie Venegas, Alex Apolo, Pablo Mayor**
Flushing Town Hall 7 pm \$15
- ★ **Marta Sanchez Quintet with Alex Lore, Roman Filiu, Allan Mednard**
The Jazz Gallery 7:30, 9:30 pm \$15-25
- ★ **Valerie Capers Ensemble**
★ **Kristen Lee Sergeant with Ted Nash, Jeb Patton, Hannah Marks, Jay Sawyer, Jody Redhage Ferber**
Joe's Pub 7 pm \$25
- ★ **Rick Germanson**
Mezzrow 7:30, 9 pm \$20
- ★ **Kilter: Laurent David, Kenny Grohowski, Ed Rosenberg III and guest Andromeda Anarchia; Seven)Suns: Earl Maneein, Blanca Cecilia Gonzales, Fung Chen Hwei, Jennifer Devore**
Nublu 151 8 pm \$20
- ★ **Omar Sosa, Seckou Keita, Gustavo Ovalles**
Roulette 8 pm \$30
Smalls 7:30, 9, 10:30 pm \$20
- ★ **Mark Sherman; David Gibson**
★ **Spin Cycle: Tom Christensen, Pete McCann, Phil Palombi, Scott Neumann**
Soapbox Gallery 8 pm \$25
- ★ **Ches Smith, Craig Taborn, Mat Maneri, Bill Frisell**
The Stone at The New School 8:30 pm \$20
- ★ **Gilad Hekselman Quartet with Shai Maestro, Larry Grenadier, Eric Harland**
Village Vanguard 8, 10 pm \$40
- ★ **Todd Capp, Bryan Eubanks, Andrew Lafkas**
Zürcher Gallery 8 pm \$20



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- ★ **Aaron Davis Hall** 133rd Street and Convent Avenue (212-650-7100) Subway: 1 to 137th Street/City College www.adhatccny.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
- ★ **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
- ★ **The Atlantic BKLN** 333 Atlantic Avenue Subway: A, C, G to Hoyt-Schermerhorn Streets www.atlanticbklm.com
- ★ **Bar Bayeux** 1066 Nostrand Avenue (347-533-7845) Subway: 2, 5 to Sterling Street www.barbayeux.com
- ★ **Bar Lunático** 486 Halsey Street (917-495-9473) Subway: C to Kingston-Throop Avenues www.barlunatico.com
- ★ **Barbès** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue www.barbesbrooklyn.com
- ★ **Birdland and Birdland Theater** 315 W. 44th Street (212-581-3080) Subway: A, C, E, to 42nd Street www.birdlandjazz.com
- ★ **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592) Subway: A, B, C, D, E, F to W. 4th Street www.bluenotejazz.com
- ★ **Bond 45** 221 W. 46th Street (212-869-4545) Subway: B, F, M to 47-50 Streets www.bond45ny.com
- ★ **Brooklyn Bowl** 61 Wythe Avenue (718-963-3369) Subway: L to Bedford Avenue www.brooklynbowl.com
- ★ **Bushwick Public House** 1288 Myrtle Avenue Subway: G to Myrtle - Willoughby Avenue then B54 www.bushwickpublichouse.com
- ★ **Canary Club** 303 Broome Street Subway: B, D to Grand Street www.canaryclubnyc.com
- ★ **Cellar Dog** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Street www.cellardog.net
- ★ **Chelsea Table & Stage** Hilton Fashion District Hotel, 152 W. 26th Street Subway: C, E to 23rd Street; R, W to 28th Street www.chelseatableandstage.com
- ★ **Constance Baker Motley Recreation Center** 348 E. 54th Street (212-754-5411) Subway: 6 to 51st Street; E, M to Lexington Avenue/53rd Street www.nycgovparks.org/facilities/recreationcenters/M130
- ★ **Culture Lab LIC** 5-25 46th Avenue, Long Island City (347-848-0030) Subway: 7 to Vernon Boulevard/Jackson Avenue www.facebook.com/culturelablic
- ★ **David Rubenstein Atrium** Broadway at 60th Street (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle www.lincolncenter.org/venue/atrium
- ★ **The DiMenna Center** 450 W. 37th Street (212-594-6100) Subway: A, C, E to 34th Street-Penn Station www.dimennacenter.org
- ★ **Dizzy's Club** 33 W. 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle www.jazz.org
- ★ **The Django** 2 Sixth Avenue (212-519-6600) Subway: A, C, E to Canal Street; 1 to Franklin Street www.thedjangonyc.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
- ★ **Entwine Wine Bar** 765 Washington Street (212-727-8765) Subway: 1, 2, 3, A, C, E, L to 14th Street www.entwinenyc.com
- ★ **EV Gallery** 621 E. 11th Street (978-799-9014) Subway: L to First Avenue www.evgallery.art
- ★ **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
- ★ **The Green Room at Yotel** 570 Tenth Avenue (646-449-7700) Subway: 1, 2, 3, 7, A, C, E, N, Q, R to 42nd Street-Times Square www.yotel.com
- ★ **Greenwich House Music School** 46 Barrow Street (212-242-4770) Subway: 1 to Christopher Street www.greenwichhouse.org
- ★ **Guggenheim Museum** 1071 Fifth Avenue at 89th Street (212-423-3500) Subway: 4, 5, 6 to 86th Street www.guggenheim.org
- ★ **Hamilton Fish Recreation Center** 128 Pitt Street (212-387-7687) Subway: F, J, M, Z to Delancey Street-Essex Street www.nycgovparks.org/facilities/recreationcenters/M033
- ★ **Harlem School of the Arts** 645 St. Nicholas Avenue at 145th Street (212-926-4100) Subway: D to 145th Street www.hsanyc.org
- ★ **Harlem Stage Gatehouse** 150 Convent Avenue at West 135th Street (212-650-7100) Subway: 1 to 137th Street www.harlemstage.org
- ★ **Holy Apostles Church** 296 Ninth Avenue (212-807-6799) Subway: 1 to 28th Street www.holyapostlesnyc.org
- ★ **Ibeam Brooklyn** 168 7th Street between Second and Third Avenues Subway: F to 4th Avenue www.ibeambrooklyn.com
- ★ **The Interchurch Center** 61 Claremont Avenue (212-870-2200) Subway: 1 to 116th Street www.interchurch-center.org
- ★ **IRL** 80 Franklin Street Subway: G to Greenpoint Avenue www.linktr.ee/irlnyc
- ★ **Iridium** 1650 Broadway at 51st Street (212-582-2121) Subway: 1, 2 to 50th Street www.theiridium.com
- ★ **Isaac Stern Auditorium at Carnegie Hall** 881 Seventh Avenue (212-247-7800) Subway: N, Q, R, W to 57th- Seventh Avenue www.carnegiehall.org
- ★ **Jamaica Center for Arts and Learning** 161-04 Jamaica Avenue, Queens (718-658-7400 ext. 152) Subway: E to Jamaica Center www.jcal.org
- ★ **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 (212-348-8300) Subway: 6 to 125th Street www.jazzmuseuminharlem.org
- ★ **Joe's Pub** at the Public Theater 425 Lafayette Street (212-539-8770) Subway: N, R to 8th Street-NYU; 6 to Astor Place www.joespub.com
- ★ **Juilliard School Paul Hall, Peter Jay Sharp Theater** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street www.juilliard.edu
- ★ **Kupferberg Center** 65-30 Kissena Boulevard, Flushing (718-793-8080) Subway: E to 71 - Continental Aves - Forest Hills
- ★ **Lang Hall, Hunter College** E. 68th Street between Park and Lexington Avenues (212-772-4448) Subway: 6 to 68th Street www.hunter.cuny.edu
- ★ **Le Poisson Rouge** 158 Bleecker Street Subway: A, B, C, D, E, F, V to W. 4th Street www.lepoissonrouge.com
- ★ **Lehman Center** 250 Bedford Park Boulevard West, Bronx (718-960-8833) Subway: 4, D train to Bedford Park Blvd. www.lehmancenter.org
- ★ **Lowlands** 543 Third Avenue, Brooklyn (347-463-9458) Subway: R to Prospect Avenue www.lowlandsbar.com
- ★ **Marian's Brooklyn** 108 Patchen Avenue (718-484-7458) Subway: J to Kosciuszko Street www.mariansbrooklyn.com
- ★ **Merkin Concert Hall** 129 W. 67th Street between Broadway and Amsterdam (212-501-3330) Subway: 1 to 66th Street-Lincoln Center www.kaufman-center.org
- ★ **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 (212-243-2222) Subway: B, C to 116th Street www.mintonsharlem.com
- ★ **Neighborhood Church of Greenwich Village** 269 Bleecker Street (212-691-1770) Subway: A, B, C, D, E, F, V to W. 4th Street www.ncgv.net
- ★ **New Amsterdam Musical Association (NAMA)** 107 W. 130th Street (212-234-2973) Subway: 2, 3 to 125th Street
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- ★ **Nublu** 151 Avenue C Subway: L to First Avenue www.nublu.net
- ★ **The Owl Music Parlor** 497 Rogers Avenue, Brooklyn (718-774-0042) Subway: 2, to to Sterling Street www.theowl.nyc
- ★ **Pangea** 178 Second Avenue (212-995-0900) Subway: L to First Avenue www.pangeanyc.com
- ★ **Pete's Candy Store** 709 Lorimer Street (718-302-3770) Subway: L to Lorimer Street
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- ★ **Room 623 at B2 Harlem** 271 W. 119th Street (212-280-2248) Subway: B, C to 116th Street www.b2harlem.com
- ★ **Roulette** 509 Atlantic Avenue (212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue www.roulette.org
- ★ **St. George Theatre** 35 Hyatt Street (718-442-2900) Bus: S74 to Bay Street/Borough Place www.stgeorgetheatre.com
- ★ **St. John's in the Village** 218 W. 11th Street (212-243-6192) Subway: 1 to Christopher Street www.stjvny.org
- ★ **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street www.saintpeters.org
- ★ **Scholes Street Studio** 375 Lorimer Street (718-964-8763) Subway: L to Lorimer Street www.scholesstreetstudio.com
- ★ **The Schomburg Center** 515 Malcolm X Boulevard (212-491-2200) Subway: 2, 3 to 135th Street www.nypl.org/locations/schomburg
- ★ **Shrine World Music** 2271 Adam Clayton Powell Boulevard (between 133rd & 134th Streets) (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
- ★ **Soapbox Gallery** 636 Dean Street Subway: 2, 3 to Bergen Street www.soapboxgallery.org
- ★ **Sony Hall** 235 W. 46th Street (212-997-5123) Subway: N, R, W to 49th Street www.sonyhall.com
- ★ **The Stone at The New School** 55 W. 13th Street (212-229-5600) Subway: F, V to 14th Street www.thestonenyc.com
- ★ **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
- ★ **Town Hall** 123 W. 43rd Street (212-997-1003) Subway: 7, B, D, F, M to 42nd Street-Bryant Park www.townhall.org
- ★ **Tribeca Performing Arts Center** 199 Chambers Street (212-220-1460) Subway: A, 1, 2, 3 to Chambers Street www.tribecapac.org
- ★ **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street www.villagevanguard.com
- ★ **Wild Birds** 951 Dean Street (347-896-5056) Subway: A, C to Franklin Avenue www.wildbirdsbk.com
- ★ **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, C, E, F, V, Grand Street Shuttle to W. 4th Street www.zincjazz.com
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theme "Bistro Fada")*

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LAURENT HESTIN - GUITAR
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AURORA NEALAND - SAXOPHONE/VOCALS
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ARI FOLMAN-COHEN - BASS

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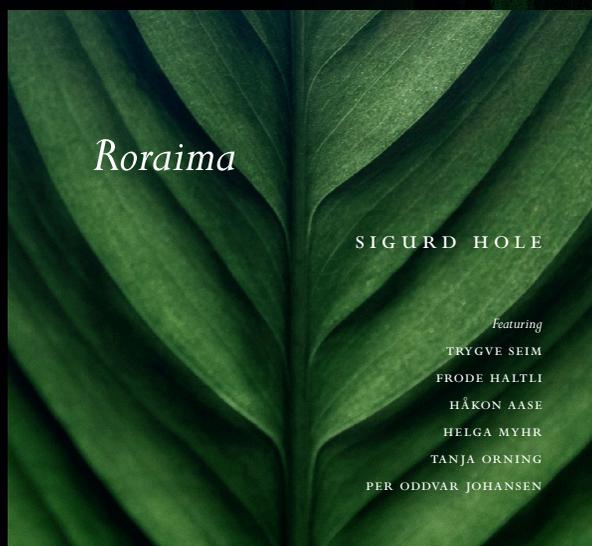
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