

MARCH 2023—ISSUE 251

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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THE NEW YORK CITY JAZZ RECORD

WOMEN'S
HISTORY MONTH
ISSUE

**Nicole
Mitchell**

*Finding a
New Utopia*

**SARA
CASWELL**

**ENDEA
OWENS**

**ROSA
PASSOS**

**CONNIE
CROTHERS**

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IN CORRECTION (February 2023 issue)

We regret the following errors: misspellings of Immanuel Wilkins' last name in Artist Feature, Jon Corbett's first name in What's News, Alvin Queen's Silva Records in Interview Feature and neglected mention of publisher Meta in Adam Rudolph In Print review.

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Letter from the Editor

Welcome to another jam-packed issue of *The New York City Jazz Record*, featuring articles, reviews and concert listings on the music we love created by musicians whom without the world would be a lesser place.

Closing in on the first days of Spring, NYC has already gotten substantial stretches of unseasonably warm weather while snow shovels quietly have gathered dust (thanks global warming). So, as exciting as are Spring's first blooms, consider this our annual March bouquet salute to Women's History Month. We are honored to dedicate much of the editorial to women who have helped make the jazz fabric that much stronger—from instrumentalists to vocalists, arrangers and composers, mentors and teachers.

Nicole Mitchell (Cover Story) encapsulates all of the above and then some (add book author to that list). Violinist Sara Caswell (Interview Feature) has been bolstering the projects of others and finally releases her first album as leader in two decades. And representing the younger generation, bassist Endea Owens (Artist Feature) has been omnipresent, playing bass with Jon Batiste and the Stay Human Band and soon self-releasing her long-awaited leader debut with her band The Cookout this Spring. And all three are leading their respective projects in the city this month. Be sure to check out the front-loaded section of Album Reviews covering stellar releases by stellar women (pgs. 16-21). We also pay tribute to two late elder stateswomen of jazz: pianist Connie Crothers (Lest We Forget) passed away a half-dozen years ago and is fêted this month by close colleagues, and vocalist Carol Sloane (see Special Feature In Memoriam) whose very recent death has the jazz community reeling.

Just as with February's Black History Month, Women's History Month gives us the opportunity to pause and reflect to show appreciation. But obviously it's as important to make sure that such confined focus of recognition and respect doesn't and shouldn't start and end on the first and last days of these months.

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

On The Cover: Nicole Mitchell (photos Courtesy of Artist)

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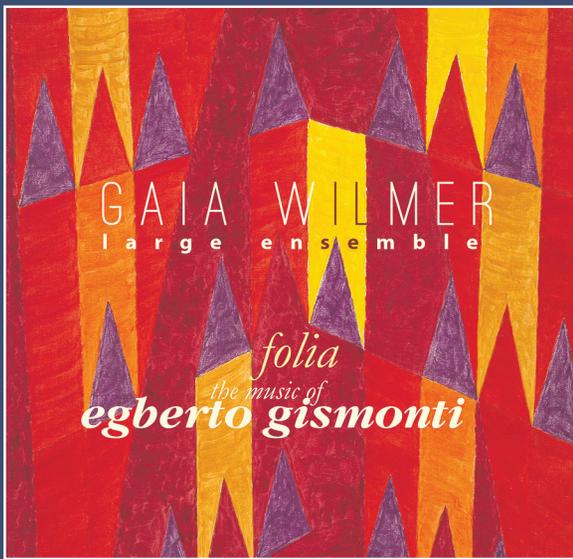
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Israeli-American clarinetist **Anat Cohen** and Brazilian guitarist **Marcello Gonçalves** have enjoyed a special musical partnership since they met 20 years ago in the latter's hometown, Rio de Janeiro, a partnership that's fostered two duo albums, with another under way. Their early set Wednesday (Feb. 8) at Mezzrow began with three pieces from *Outra Coisa*, their 2017 tribute to Moacir Santos' seminal 1965 album containing rearrangements of his orchestrations: "Coisa #6", a smoothly swinging samba, Cohen plying her horn's warm chalumeau register; "Coisa #1", a bit faster, with restless harmonies; and "Coisa #5/Naná", which began with a conversational clarinet soliloquy, moved to percussive 6/8, Gonçalves rapping the soundbox like a cajón, to end with Cohen's expressive siren sounds and 'laughs'. Next were songs from the pair's second project, 2021's *Reconvexa*: a sparse, empathetic reading of Tom Jobim and Luiz Bonfá's "Correnteza"; Dorival Caymmi's "O que é que a baiana tem?", featuring Cohen's trembling vibrato and short, barking gestures; and Milton Nascimento and Caetano Veloso's "Paula e Bebeto", one of the duo's more adventurous workouts. "Waiting for Amalia", a catchy choro Cohen wrote for her unborn niece, contained one of her finest solos. The final section shifted focus from Brazil to Spain for Enrique Granados' "Spanish Dance #2", Cohen unloosing soulful, klezmer-esque krekhts, then home to NYC's San Juan Hill for the closer: a rousing romp through Leonard Bernstein and Stephen Sondheim's "America".

— Tom Greenland



CAROLINE CONEIRO

Anat Cohen with Marcello Gonçalves @Mezzrow

"Force of nature" certainly applies to **Gunhild Carling**—singer, band leader, dancer, composer and musician who's yet to meet an instrument she can't play. How about bagpipes or a recorder version of Antonio Carlos Jobim's "Wave"? From a family that's a village, the iteration of "Gunhild Carling and Family" at Birdland (Feb. 11) was daughter Idun (trombone) and niece Nanna (soprano saxophone, curved bell), excellent players who harmonize perfectly with Carling's instrument of the moment. Her style is syncopated jazz, Dixieland and blues swing, typified in Al Hoffman/John Klenner's "Heartaches" (1931) energetically delivered in the manner of the day. A vaudevillian at heart, Carling's act included performing a second line through the club and her big party piece of playing three trumpets simultaneously. But Carling is solid in her talent. Her sounds are bright and clear, and on her main instrument, the trombone, she's in full command, making it growl ("Swedish Tiger") or wail in high registers *a la* Cat Anderson. Her own ballad "Love in the Snow" revealed Carling as a proficient vocalist, too. Nanna's solo was a swinging "C'est si bon" (Henri Betti, André Hornez), while Idun sang and danced as if in a Cotton Club revue to Ellington's "It Don't Mean a Thing (If It Ain't Got That Swing)". Hauling out a tap board, Carling delivered a singing-dancing-swinging version of "You Rascal You" (Sam Theard) to end a thrill ride of a show.

— Marilyn Lester



R.I. SUTHERLAND-COHEN/JAZZEXPRESSIONS.ORG

Gunhild Carling @Birdland

Nearly a year after Russia's invasion, John Zorn enlisted colleagues to donate their talents to **A Concert for Ukraine**, a benefit held at New School's Tishman Auditorium on Superbowl Sunday (Feb. 12). While many Americans awaited the Chiefs-Eagles skirmish, this audience, through the medium of music, could reflect on Ukraine's (and Turkey and Syria's) struggles for survival. Four acts followed the form of a popular song, AABA: 'A sections' were improvised sets, the 'B section' a wholly composed string quartet (Philip Glass' 3rd, aka "Mishima", performed by Brooklyn Rider). In the first 'A', Zorn played a series of clucks, bleats and altissimo skronks on alto in riposte to Laurie Anderson's more circumspect gambits. The second 'A', another duo, with guitarists Marc Ribot and Mary Halvorson, began with his rap on "soldiers in the army", the latter adding bells, whistles, scratchy clusters, both walking basslines on the third/final number to generate what you might call 'avant-swing'. The Glass piece, lingering hypnotically in D minor, served as a respite/departure away from/back to the more bellicose sets. Ravi Coltrane's trio with Dezron Douglas (bass) and Kush Abadey (drums) revisited the urgency of current global affairs, Coltrane switching between soprano, tenor and soprano saxophones, all filtered through his pedal board. What his tone lacked in intimacy was made up for in wonderfully rich, dense but translucent, harmonizer-enhanced melodies.

(TG)

It's not unusual for jazz artists to be classically trained, which may or may not inform their later playing, but for **Aaron Diehl**, that grounding has become part of his mainstream artistry. With his trio—Vicente Archer (bass) and Aaron Kimmel (drums)—at Dizzy's Club (Feb. 2), the program was essentially "classical jazz", with J.S. Bach's "Prelude and Fugue in D Major" the poster child for the set's musical leanings. Three of Sir Roland Hanna's "Preludes" (Nos. 1, 2 and 3) were executed with a light, lyrical touch on the keys, a fair distance from Hanna's own interpretations, but then the classically trained Sir Roland, unlike Diehl, gravitated to avant-garde work in his career. That's not to say that Diehl isn't a "jazzhead", and though the mood of this evening was toned down, even at his most swinging Diehl's artistry has an intellectual underlay to it. His own seriously uptempo "Broadway Boogie Woogie" on this outing leaned toward the laid-back zone. Chick Corea's "Tones for Joan's Bones" began with a harpsichordal take before entering improvisational hard bop that featured a nifty call-and-response segment with Kimmel, channeling Duke Ellington. With a sidebar of the piece's writer, Mary Lou Williams, Diehl presented the "Virgo", "Libra" and "Scorpio" movements from the *Zodiac Suite*, featuring a duet with Archer at one point in "Virgo" that recalled Ellington's work with Jimmie Blanton.

(ML)

Standing center stage at Lincoln Center's David Rubenstein Atrium (Feb. 9) **Claudia Acuña** pounded out a steady beat on a floor tom tom, accompanying her solitary voice on the incantation "Yo", initiating the ambiance of spirituality that persisted throughout her set, during which she demonstrated the full breadth of her formidable abilities, both as a vocalist and composer/arranger. Joined by Pablo Vergara (piano), Alex Henderson (bass) and Yayo Serka (drums), the mood continued with a stirring rendition of her prayerful ode "That's What They Say". Taking time out to address the crowd, she recited the English translation of the Spanish language lyric to her "Historias", a soulfully lilting waltz buoyed by Henderson on electric bass. On "Aguaita De Corazon" she evinced a spirit of melancholic optimism fitting for its theme about the healing of a broken heart, singing with deliberate determination over Serka's slow processional beat. Solo bass opened Acuña's moving tribute to Chick Corea on which she sang her original lyric to the late pianist's "Crystal Silence". The mood brightened on "El Cigarrito" by iconic Chilean singer-songwriter Victor Jara, Acuña playfully leading the audience clapping the beat. She opened up full throttle with an impassioned delivery of her "Futuro", traversing a variety of rhythms, from the Caribbean to South America to North Africa, and on a rousing arrangement of Gary McFarland and Grady Tate's "Sack Full of Dreams", before closing out with her feminist anthem "Hey". — **Russ Musto**



Claudia Acuña @David Rubenstein Atrium

Dianne Reeves needs no introduction to anyone with ears, so when the opportunity arose to cover her "Love is in the Air" via Jazz at Lincoln Center's Rose Theatre (Feb. 10), there was no hesitation. The renowned vocalist is also celebrated for sharing the spotlight and so, the program opened with a "Softly As In A Morning Sunrise" instrumental that set the stage, before Reeves even took to the stage, for what would be an enlivening set. Romero Lubambo (guitar), Edward Simon (piano/electric keyboards), Reuben Rogers (upright and electric basses) and Terreon Gully (drums) worked with seeming telepathy. Lubambo, a master of Brazilian music, is particularly adept at bossa novas of rapid-fire tempi, deftly anchoring the clave. By Reeves' opener "What's New?", the crowd was roaring. Her voice was as open and full-bodied as ever, soaring over repetitive rhythmic figures. But it was just a warm-up. Her uncannily horn-like vocalizations resounded, casting improvisations into the house's considerable rafters. The musical relationship between the vocalist and guitarist was frequently displayed, particularly on the many Latin-American pieces. However, he was just as quick to play jazz guitar on an electric in classic combo fashion, fluttering blues about the vocal flights. Highlights included a touching rendition of "Alfie" (dedicated to the just-passed Burt Bacharach) and "Someone to Watch Over Me" which brought dynamics to a whisper. But the energy on stage and in the house only escalated, and the rapturous ovation by set's end demanded an encore. — **John Pietaro**



Dianne Reeves @Rose Theater

Marking his return to the Miller Theatre, **Vijay Iyer** fittingly opened the evening's performance (Feb. 4) with the title track of his soon to be released album *Compassion*, noting that it was composed a year ago in that very room. The piece began ethereally with Tyshawn Sorey gently brushing cymbals, making way for the gradual entrance of Iyer's pensive piano and Linda May Han Oh's ominously swelling bass line; this set the tone for an organically developing group improvisation that dynamically traversed a range of harmonic and rhythmic variations that blurred the lines between soloist and accompanist, then morphed into an exhilarating arrangement of Stevie Wonder's "Overjoyed". Reaching back to the band's debut album *Uneasy*, the three dug in deeply on a roiling medley that bookended that disc's "Combat Breathing" and Geri Allen's "Drummer's Song" around Iyer's powerfully swinging "Maelstrom". Each player stepped into the spotlight to deliver engaging improvisations that inspired balancing harmonic and rhythmic variations from their partners. Iyer's delicate piano introduced his "Prelude: Orison", which flowed into the band's take on Art Ensemble of Chicago saxophonist Roscoe Mitchell's "Nonaah". The concert concluded with yet another medley of Iyer originals, with *Uneasy*'s "Children Of Flint" and "Entrustment" bracketing "Ghostrimental". A standing ovation prompted an encore, the swinging Joe Henderson arrangement of Cole Porter's "Night and Day". (RM)

The Hard Swallow, a classic East Village bar, swelled throbbingly on an oddly warm Tuesday night (Feb. 7). The duo **Jazz Gypsies**—Mac Gollehon (trumpet/samples/vocals) and Omar Edwards (dance/vocals)—commandeered the atmosphere, their manipulated pre-recorded orchestral hits and rhythm tracks shredding the whisky-soaked night air. Gollehon blared a warning call and Edwards tossed himself into a flurry of tireless movement, part jazz and tap, part hip hop, his syncopated steps ricocheting off the platform with abandon. Edwards' triplet attacks sprayed the club like tommy gun bullets as Gollehon, a multi-instrumentalist and mean jazz trumpeter whose session work is legendary, improvised bop heads, defying the dancer at each turn. The swing was killing, with Edwards popping quarter-note triplet figures on one foot against 16th-note and 32nd-note triplets in the other, like Gene Krupa or Papa Jo Jones tearing into accented rim shots. By the time the duo took on Paul Desmond's "Take Five" and Hendrix' "Third Stone from the Sun", Edwards was drenched in sweat, dancing in odd time like it was common (pun intended). Various Latin and funk pieces had Gollehon rapping and vocalizing over the thunder and then moving throughout the tightly crowded space, trumpet aloft, the crowd dancing and clapping wherever the backbeat may lay. At points, percussionist Jeanne Camo added to the thicket on snare drum. These Jazz Gypsies may be solely responsible for an entirely new genre. (JP)

WHAT'S NEWS

The **Grammy Awards**, which were held Feb. 5 in Los Angeles, included these jazz-related winners: Samara Joy (Best New Artist and Best Jazz Vocal Album), Robert Glasper – *Black Radio III* (Best R&B Album), Wayne Shorter with soloist Leo Genovese (Best Improved Jazz Solo), Terri Lyne Carrington/Kris Davis/Linda May Han Oh/Nicholas Payton/Matthew Stevens – *New Standards, Vol. 1* (Best Jazz Instrumental Album), Steven Feifke/Bijon Watson Generation Gap Jazz Orchestra – *Generation Gap Orchestra* (Best Large Ensemble Album), Arturo O'Farrill Afro Latin Jazz Orchestra – *Fandango at The Wall in New York* (Best Latin Jazz Album), Aaron Neville with Dirty Dozen Brass Band's "Stompin' Ground" (Best American Roots Performance), Ranky Tanky – *Live at the 2022 New Orleans Jazz & Heritage Festival* (Best Regional Roots Music Album), Geoffrey Keezer's "Refuge" (Best Instrumental Composition), John Beasley/SWR Big Band featuring Martin Aeur's "Scrapple From The Apple" (Best Arrangement, Instrumental or A Cappella), Vince Mendoza "Songbird (Orchestral Version)" (Best Arrangement, Instruments and Vocals, for Fleetwood Mac's Christine McVie), *Jazz Fest: A New Orleans Story* by Frank Marshall/Ryan Sufferm/Sean Stuart (Best Music Film) and Ma Rainey (posthumous Lifetime Achievement). We were happy to notice Pharoah Sanders and Ramsey Lewis recognized in the In Memoriam segment of the telecast (though noticeably absent, jazz legends lost last year such as Ernie Andrews, Carlos Barbosa-Lima, Ronnie Cuber, Betty Davis, Joey DeFrancesco, Sy Johnson, Sue Mingus, Charnett Moffett, Badal Roy and Creed Taylor).

Celebrate Oscar night on Mar. 12 at baritone saxophonist **Claire Daly's** "Jazz Oscar Party" at Smalls. Pianist Chris Forbes, bassist Hill Greene and drummer Dwayne "Cook" Broadnax join in the fun, celebrating Oscar-winning tunes, songs written by Oscar winners, tunes from Oscar winning movies and songs with "Oscar" in the title. Awards will be given out, but dress is casual. For more info, visit smallsjazzclub.com.

Toronto's **Women From Space** shared its full festival lineup and schedule for their 5th Anniversary Edition (Mar. 8-11), the weekend following International Women's Day (Mar. 8). Featured performers include Nicole Mitchell, Karen Ng, Lotte Anker and Amirtha Kidambi. For more info, visit womenfromspace.com

The search is on for the next great jazz singer! Registration for the **12th Annual Sarah Vaughan International Jazz Vocal Competition** (presented by New Jersey Performing Arts Center) opens Apr. 28. Solo vocalists from around the world over the age of 18 are encouraged to submit entries before Sep. 5. The "Sassy Awards" top Five Finalists will be announced followed by a star-studded final performance on the iconic NJPAC stage. Entrants are judged on vocal quality, musicality, technique, performance, individuality, artistic interpretation and ability to swing. Past winners include Samara Joy, Cyrille Aimée, Jazzmeia Horn, Quiana Lynell and Laurin Talese. For more info, visit SarahVaughanCompetition.com.

The 10th anniversary celebration and first-ever award ceremony for the Doris Duke Artist Awards took place last month at Jazz at Lincoln Center (hosted by Common). Vocalist and composer **Somi** and trumpeter **Chief Xian aTunde Adjuah** are among six new recipients to win the Doris Duke Artist Award, the largest national prize dedicated exclusively to supporting individual performing artists. This year, the prize doubled in size to \$550,000 per awardee. Each award will act as an investment in the artist's potential while celebrating their extraordinary and innovative contributions to the fields of jazz, contemporary dance and theater at large. For more info, visit dorisduke.org.

The winners of this year's **Composers Concordance** Generations Composition Competition have been announced: Paul Novak and Lee McClure, whose music will be performed Mar. 8 at Greenwich House Music School featuring the CompCord Ensemble. Honorable Mentions went to Kyle Miller and Richard Heller. The judges for the competition were composer/co-director Dan Cooper, composer Charles Coleman, violinist Lara St. John, dancer Linda Pehrson, composer Gene McBride, electronics producer Velizar Iordanov, composer Roger Trefousse, poet Robert C. Ford and moderator/composer/co-director Gene Pritsker. For more info, visit composersconcordance.com.

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PHOTO BY SHERVIN LAINEZ



SARA CASWELL

BY JIM MOTAVALLI

Sara Caswell, a Grammy-nominated first-call jazz violinist and composer who lives in Brooklyn, just released *The Way to You* (Anzic), her first album as a leader in nearly 20 years. But those two decades haven't been idle – Caswell's been busy working with, among others, Esperanza Spalding, Henry Threadgill, Fred Hersch, Linda May Han Oh, Brad Mehldau and Brian Blade. Her new album features three original compositions that stand out, plus the uptempo folk dance "7 Anéis" by Egberto Gismonti, Antonio Carlos Jobim's "O Que Tinha de Ser" (with Caswell on a hybrid violin/viola) and a modern classic, Kenny Barron's "Voyage", all strong interpretations. Recording with Caswell is her working group consisting of Jesse Lewis (guitar), Ike Sturm (bass), Chris Dingman (vibraphone) and Jared Schonig (drums) – the same group, which appears with her at Birdland Theater (Mar. 5) and, just north of the city in Tarrytown, at Jazz Forum Arts (Mar. 19).

The New York City Jazz Record: This is your first album as a leader in almost 20 years?!

Sara Caswell: Yeah, it's been a while (laughs).

TNYCJR: It sounds, though, that you've been busy playing with a whole lot of people.

SC: I've been really fortunate. The years I've been in New York have been busy ones, doing a lot of touring and recording and collaborating with New York musicians. So I just wasn't able to necessarily focus on a project of my own, writing and arranging and doing all of that. To put together an album that I was happy to record, it took a while to get things going.

TNYCJR: Tell me how you got into jazz violin in the first place.

SC: I grew up in Bloomington, Indiana, a college town—Indiana University is located there. I started playing violin when I was five. I was very much a kid growing up at the university. My dad was a musicology professor there for 30 years. I got to know many of the professors who were his colleagues and our family friends. One of the professors who was hired around the same time as my dad was David Baker, the head of the jazz department at IU for 45 years.

Since both of my parents were music historians, they were very well-versed in a lot of different styles. They wanted to make sure that both my sister and I—as we were learning about music and learning to play stringed instruments—had a very diversified musical exposure. So in addition to doing Suzuki lessons, I also started to play jazz violin around eight or nine, taking lessons with David Baker. I was taking baroque lessons as well, and I loved all of those different styles of music. As kids tend to do, I saw more of the similarities in those forms than the differences.

I did both forms of music to the end of my undergraduate years at Indiana. After I got my degrees

there, though I loved playing classical and was in a lot of classical competitions, I really felt that my voice was leaning more in the jazz direction.

TNYCJR: Is it hard to switch between the two disciplines? Classical music doesn't encourage improvisation as much, and jazz is all about that.

SC: It's similar to a child who grows up in a home where multiple languages are spoken. They don't necessarily think much about switching back and forth.

TNYCJR: I'm going to list some violin players and tell me which of these were influential on you, or not: Stuff Smith, Stephane Grappelli, Eddie South, Michael White, Jenny Scheinman, Ray Nance and Ornette Coleman.

SC: Oh my goodness, that's quite the diverse list. When David Baker was working with me, he set a rule in place, and that was for the first four or five years he didn't want me to listen to any jazz violinists—he only wanted me to transcribe horn players. So I was listening to a lot of Bird, Dizzy Gillespie, Sonny Rollins and pianist Bud Powell.

TNYCJR: So if you took a blindfold test you'd do better on horn players than violinists?

SC: You know, I think I actually might do better with the horn players. It was only after those years of study that I could appreciate the violin players' individuality and their styles. So, in terms of influences, I love Stuff Smith's sense of swing and playing in the pocket. I think it was Billy Taylor who said nobody swings harder than Stuff Smith. Jenny Scheinman I've worked with a few times. To listen to her play and take in her sound and her voice, it's breathtaking. Stephane Grappelli is the person that everybody associates with jazz violin, and rightfully so—he has such a beautiful, sweet sound. And he's the hardest one to get out from under because he's so ubiquitous. But I'm not that well versed in the gypsy jazz style—it's not the world I live in.

TNYCJR: Yes, I don't hear it in your music at all.

SC: The thing that we share is that classical technique, with a classical upbringing and our approach to sound and tone. But what's exciting about this next crew of violinists is that we all have very unique and different approaches, though certainly share a lot of common influences. It's like with tenor and alto sax players—there are so many out there, but we can still pick someone out in four notes through their tone, their breath, their phrasing and their attack.

TNYCJR: So you live in Brooklyn now, and you teach at Berklee in Boston. Would you say that your dance card is filled up these days?

SC: I'm also on the faculty at NYU, plus the New School and the Manhattan School of Music, and I've got some private students as well. But I definitely try to keep a balance between the teaching and the performing. I love collaborating, and I love co-leading groups. The last couple of years, of course, COVID was its own thing. But things have been getting back into operation. I feel really fortunate I've been able to keep a busy schedule and work with some really incredible folks.

I love teaching, too, seeing the students' excitement about learning the instrument. They're

(CONTINUED ON PAGE 33)

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ENDEA OWENS

BY RUSS MUSTO



"I always knew that I would be some sort of a musician, but I didn't know which instrument it would be. I never had a doubt that it wouldn't happen. I knew whichever route that I took it would happen", New York-based bassist Endea Owens says, speaking from her hometown of Detroit, where she is preparing to play a concert with pianist Cyrus Chestnut in that city's Orchestra Hall. She remembers, "I got interested in music at the age of eight. My mom bought me a Yamaha keyboard for Christmas, and I started playing everything that I heard by ear. Then when I was ten, I started classical violin, and I was doing really well, doing a lot of competitions. I just happened to pick up the bass one day and I played Mozart's *Symphony No. 25* by ear, and my orchestra conductor made me switch from violin to bass."

Owens grew up in a home surrounded by the sound of gospel music. She says, "I definitely grew up as a church kid. I went to Perfecting Church on the east side of Detroit. I sang in the youth choir for years. I was on the step team. I was a youth usher. I played electric bass for a short period of time. It was mostly gospel music. A lot of funk. A lot of R&B. My first introduction to jazz was actually Miles Davis' *You're Under Arrest* cover (which included his "Human Nature"). Then I started learning about Dizzy Gillespie and Charlie Parker in high school, because not only did my instructor make me switch to bass, he also made me join the jazz band because there was no bass player."

It was at Detroit School of the Arts that Owens first met her future mentor, bassist Rodney Whitaker. He recalls, "Her band director was my band director when I was in high school, so I came over to do a workshop. Endea was the bass player in the band. She was probably about 15 years old and very, very talented. She had a big sound already and was really aware, aware of the legacy of Detroit bass players. She was serious. She was already thinking about music as a way to heal people. You don't meet 15-year-olds thinking on that level about music."

While still in high school, Owens made her first professional jazz gig with legendary Detroit trumpeter Marcus Belgrave. She remembers, "He had a youth program on Woodward Avenue in Detroit called YouthBuild and he would teach us standards, teach us a lot of Horace Silver. And he gave me my first gig. It was outside in the summer. It was \$25 and it was with no amp. I learned so much on that gig."

After high school Owens reconnected with Whitaker. He recalls, "When she graduated from high school, she auditioned at Michigan State, and of course I accepted her. It was a joy to be her teacher. She was a very soulful human being and swinging. I wanted her to stay in Michigan as long as possible, but she wanted to go to New York and

of course she was ready to go. You know, sometimes when it's calling you, you got to go. So she did."

Owens admits, "When I first applied to Juilliard I actually didn't get in, though I got into Manhattan School of Music. But I ended up dropping out of Manhattan shortly after the first semester. I just figured that I would freelance. But then I decided to apply to Juilliard again because I saw students performing in the women's department of Macy's and I was like, okay, maybe this is a sign that I shouldn't give up, and the second time I got in." At Juilliard she came to the attention of Wynton Marsalis, who dubbed her one of Lincoln Center's "Emerging Artists". "It was a total learning lesson, playing with Wynton," she declares. "So many people have helped me. The Harper brothers, Winard and Philip, they were some of the first people to really believe in what I was trying to accomplish as a musician. Patience Higgins was very essential to my growth, and also Marion Cowings."

Another was drummer Joe Saylor. He asserts, "I heard Endea playing with E.J. Strickland at Smalls and was deeply impacted by her groove, vibe and presence. J Bat (Jon Batiste) was looking for a new bassist for *The Late Show* band and I recommended her for the gig. I have had the honor to share the bandstand with her consistently since 2021 and witness her exponential growth as a bassist and musician. She possesses a beautiful combination of sensitivity, humility, assertiveness and bravery that manifests through her playing. It is joy to make music with her!"

Owens has also emerged as a bandleader in her own right. She proclaims, "I started my band around 2018 because I just felt like I wasn't getting a lot of respect as a female musician, especially a black female musician. So I just said, 'You know what? I'm going to start my own group and make it as equal and as inclusive as possible, and everybody's going to be killing.' I call it *The Cookout* because it's kind of like the ode to all the cookouts that I've been to growing up and what that feels like. Just seeing all your family and friends and forgetting all of your troubles. I wanted the initial band sound to be like Art Blakey and the Jazz Messengers. So I had a sextet." After a few gigs she added vocalists J. Hoard and Shenel Johns, adding the feeling of gospel and R&B to the mix. "I just think of, what does jazz sound like to my ears now? What does this sound like with everything that I've grown up with?" It's all there to hear on the group's forthcoming debut album, aptly titled *Feel Good Music*.

For more info, visit endeaowens.com. Endea Owens and *The Cookout* is at Dizzy's Club Mar. 18-19 and *Sistas' Place* Mar. 11 and she is at *Smalls* Mar. 22 with Curtis Nowosad. See Calendar.

Recommended Listening:

- Michael Dease – *Father Figure* (Posi-Tone, 2015)
- Jerome Jennings – *Solidarity* (IoLa, 2019)
- Karrin Allyson Sextet – *Shoulder to Shoulder: Centennial Tribute to Women's Suffrage* (eOne, 2019)
- Diego Rivera – *Connections* (Posi-Tone, 2019)
- Mark Isham/Craig Harris – *Judas and the Black Messiah (Soundtrack)* (WaterTower Music, 2020)
- Endea Owens and The Cookout - *Feel Good Music* (s/r, 2022)

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Nicole Mitchell

Finding a New Utopia

BY KURT GOTTSCHALK

PHOTO COURTESY OF ARTIST



Utopian visions are hard things to transmit. Like the purest of love songs, a description of utopia can all too easily be heard as naïve, simplistic, even corny. It's up to the dreamer to sell the ideal.

Composer and flutist Nicole Mitchell dreams big. It says a lot about her spirit that she can take inspiration from the noted science fiction author Octavia A. Butler—whose dystopic novels of societal divisions won her Hugo and Nebula awards and a MacArthur Fellowship—to create her own, perfect world.

Followers of Mitchell's have known of the existence of her dream-world at least since the 2017 album *Mandorla Awakening II: Emerging Worlds*. But *Mandorla* was a hard place to see, remote maybe, or under cloud cover. It wasn't described, not overtly anyway, in the music she composed for her Black Earth Ensemble. But it was suggested and, as it turns out, it was also there in the way the band worked together.

Mitchell has now provided a clearer look into her idealized world with her first book, *The Mandorla Letters*, a hybrid of philosophy, reflection on current anxieties and glimpses of the imagined land through the eyes of a heroine earthling who finds herself there, wherever it is. The beautifully designed and bound book (published by the University of Minnesota Press) matches Mitchell's multiple through-lines. Printed in soft indigo ink, the fonts and page orientation shift as the narrative perspectives change, as if one book could barely contain all the ideas so they had to pack it carefully.

"There are a lot of different voices in the book, so it could easily be linearly done, each one being its own book," she said in a Zoom call from France. "I wanted the message to be holistic, which is why it's woven in a mosaic like that, because I feel that it gives more opportunity for you to open your mind in different ways versus if the narrative was a straight narrative. What I would hope is that not just myself but other people could take that seed idea and develop their own narratives."

Mitchell has, in fact, opened *Mandorla* up for others to run free. In 2014, while on the faculty of the University of California, Irvine, she designed a class in which she guided her graduate students in the creation of their own realizations of *Mandorla* through film, dance and music. And the collaborative nature of her compositions for the project allows the members of her ensemble to envision their own *Mandorlian* societies. She is a generous landlord.

She hasn't had the opportunity to have students create *Mandorla* worlds in recent years, however. Mitchell left UC Irvine in 2019 and has been on the move ever since. She spent three years as the William S. Dietrich II Chair and director of jazz studies at the University of Pittsburgh before accepting a professorship at the University of Virginia in 2022, which was promptly followed by a sabbatical in Paris and then a planned residency at Oberlin College. But as soon as she's able to stake ground in Virginia, it will be something of a homecoming. Her grandparents lived near Richmond, where the university is located, before relocating to Chicago in the 1920s; and Mitchell has been crossing and retracing family lines herself. Born in Syracuse, NY she grew up in Anaheim, CA, a short distance from Irvine, studied at Oberlin and

made her way to Chicago, where she first made her mark as a musician. Those early musical experiences, as well as learning the racial codes in different cities across the country, are another subtext of *Letters*.

The original *Mandorla* concert program, with video and light design, and the follow-up *Emerging Worlds* concerts and recording "are just two possible imaginings of the *Mandorla* Island concept and narrative," she writes in *Letters*. "That's why I invite others to explore the *MA* [*Mandorla Awakening*] concept to create their own possibilities for including and collaborating with musicians from varying traditions... a living sonic experiment of people practicing a musical coexistence while celebrating cultural and gender diversity and exercising a collaborative (intrinsically less hierarchical) platform to improvisation."

Another way of looking at *Mandorla* might be as a state of mind. Mitchell's solo album *Duo with Deer Isle* was recorded in Maine in 2005 and made available through her Bandcamp page in January. Duets incorporate sounds of the island (water plays a starring role), and she is heard interacting with the environment on flutes and percussion instruments, as well as singing and playing an Egyptian harp. Even if it predates the *Mandorla* project, coexistence with the natural world is central to that vision.

In *Letters*, she writes about the music of the natural world, and what we might learn from it:

There is a call and response utilized by most wildlife in nature. Birds return another bird's song in their reply, as if to say, "I hear you!" but with added embellishments. And so, together/not together is a way for us as musicians to play a similar statement, while overlapping our voices imperfectly, so that each texture and individual is heard.

together/not together expresses my sense of coexistence in diversity. Rather than the "melting pot" concept of the '70s, where people were expected to give up their ways of being (assimilate) to reach an impossible white standard, diversity coexistence is about people being respected for their differences as they are.

People peacefully co-existing with one another is also foundational to the *Mandorlian* philosophy. When she set about expanding her Black Earth Ensemble for the *Mandorla* material, she was looking to represent a coming together of Black American, Japanese, Middle Eastern and European cultures. Adding another layer, she writes that she saw the electric guitar and electronics in the ensemble as representing urban life while the oud, shamisen, shakuhachi and banjo represented the rural. "I've been unintentionally doing this the whole time," she said. "I wanted there to be intercultural collaboration... The way I frame the project when I work with people is a world that loves—can we embrace and overlap wisdom from all the places that it exists and how we receive wisdom from outside the western complex? The answers are already there."

Some parts of Mitchell's other worlds will be on display in her Composer Portrait concert at Miller Theatre this month. Mitchell's flute will be heard, of course, but the program commendably puts the focus on her work as a composer, featuring performances by members of the International Contemporary Ensemble (ICE). Also

present will be singer Lisa E. Harris, with whom Mitchell composed the 2020 album *EarthSeed*, inspired by Octavia Butler's writings.

Using music to represent a just society is nothing new in jazz, of course. Such modeling was arguably a central tenet to the Association for the Advancement of Creative Musicians (AACM), the seminal Chicago collective founded in 1965. Mitchell served as the organization's first female president (from 2009 to 2010) and has played with many of its illustrious elders, including as member of the expanded Art Ensemble of Chicago and with Anthony Braxton. In *Letters*, she writes that "the most crystallized expression of nonhierarchical performance I've ever experienced was as a member of Anthony Braxton's 12+1tet," playing his Ghost Trance Music.

"Braxton's model for GTM is a true embodiment of communitarianism, where the total expression of a concert depends on the organized expression of small units of musicians performing as self-governing communities," she writes. "[I]t represents a democratic embodiment of musical teamwork that completely eradicates the Western concept of hierarchy within musical performance."

As a performer, whether in her own ensembles or in those led by others, Mitchell exudes sincerity. It's there in her broad smile any time she's onstage. It's that sincerity that ties the disparate threads of her book together and it's that sincerity that she brings to her music, to flipping the dystopian switch and finding a new utopia. Asked if she's optimistic about the future, she paused, and seemed to pick her words carefully. "I have hope," she said. "We can't really exist without it, but we have to make some changes."

"Look at what's happening now in California," she added, referencing the latest in America's unending series of mass shootings, with perhaps more faith in the planet than the species. "I don't really think that we're damaging the Earth. We might not survive. Sometimes music doesn't feel like enough. But we all have the power to imagine." Then, as if concerned about leaving on a negative note, she described an open jam she had recently attended in Paris: "It wasn't a bar, any age could come, it was free and they were just doing grooves," she said. "Everyone was dancing, nobody was sitting down. There was a real feeling of non-hierarchy without that machismo judgment vibe. It made me hopeful to see so many people excited about the music."

For more info, visit nicolemitchell.com. Mitchell is at Miller Theatre Mar. 30. See Calendar.

Recommended Listening:

- Nicole Mitchell's Black Earth Ensemble — *Xenogenesis Suite* (Firehouse 12, 2007)
- Nicole Mitchell's Black Earth Strings — *Renegades* (Delmark, 2008)
- Nicole Mitchell's Ice Crystal — *Aquarius* (Delmark, 2012)
- Nicole Mitchell — *Engraved in the Wind* (Rogue Art, 2012)
- Nicole Mitchell's Sonic Projections — *The Secret Escapades of Velvet Anderson* (Rogue Art, 2013)
- Artifacts — *...and then there's this* (Astral Spirits, 2022)



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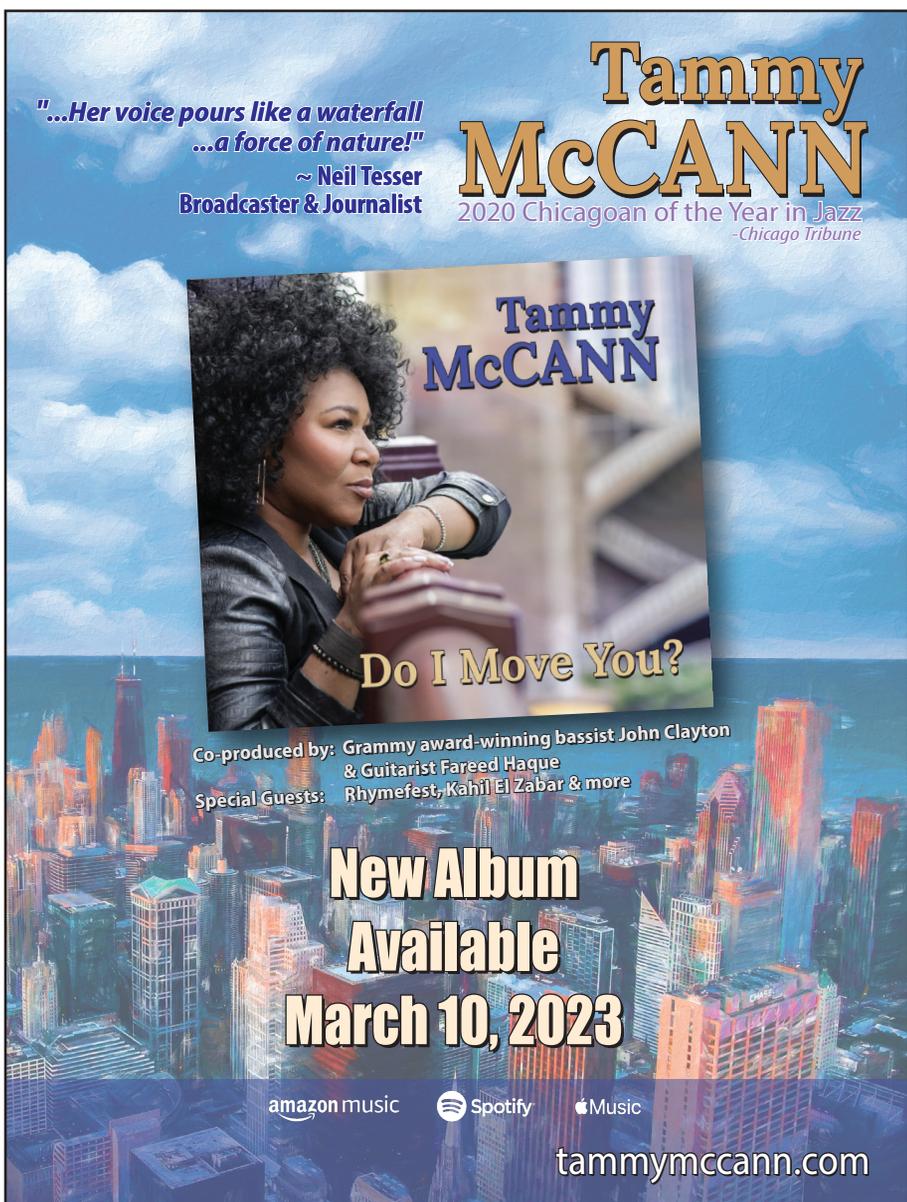


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ROSA PASSOS

BY SUZANNE LORGE

On Rosa Passos' new live recording, *Samba Sem Você* (Storyville), the celebrated Brazilian singer/guitarist artfully negotiates the rhythmic currents and fast-paced melodies, her longtime trio synchronized to her pace. By the time she recorded this album—the second set from a gig at Copenhagen Jazzhouse in the summer of 2001—the Bahian artist was two decades out from her debut, *Recriação*, the record that launched her reputation as one of the foremost interpreters of the Bossa Songbook.

The new album—a counterpart to 2021's *Dunas* (Storyville), which relays the first set from that same Jazzhouse date—marks Passos' 50th release as a leader or guest. This extensive discography draws a roadmap of her global career, documenting not only her accomplishments as a noteworthy performer and composer in her own right, but her many collaborations with musicians as diverse as trumpeter Chris Botti, cellist Yo-Yo Ma, singer/songwriter Kenny Rankin and bassist Ron Carter. Passos' exemplary musicianship is doubtless what drew all of these artists into her fold—the impeccable intonation, elegant sound and intuitive phrasing. These qualities find exalted expression in Brazilian musical forms especially, beloved for their romantic imagery and seductive feels.

Passos comes by such musicality naturally, it seems. Born in Salvador, Bahia, she studied piano as a child, but switched to guitar when she first heard João Gilberto and Tom Jobim as a teen. During those formative years, she also began composing, gaining national attention for her exceptional abilities as a singer, player and songwriter. These early wins led to recording contracts in Brazil that in turn caught the attention of musicians—and audiences—abroad. Before long, she was traveling the globe as an emissary of Brazilian music.

In translated email correspondence, Passos explains why the world remains so enamored of the Brazilian bossa—a unique hybrid of samba and cool

jazz—more than six decades after its heyday: “The bossa nova had artists of the highest quality, true geniuses of Brazilian music, such as João Gilberto, Nara Leão and Tom Jobim. Very qualified artists who made the bossa nova a Brazilian heritage that conquered everyone.”

The canon of songs that “conquered everyone” provides Passos with a wealth of material to perform. For *Samba Sem Você*, Passos chose several titles by Dorival Caymmi, one of the founding composers of the early bossa movement. Among them is “Milagre” (“Miracle”), a popular 1977 duet between Dorival and his wife, singer Nana Caymmi. The album's version, crisp and clean, takes on added depth with pianist Fábio Torres' modern reharmonization and Passos' bright percussive vocals—it's a quick, happy jaunt. But Caymmi also gives the album its most contemplative track—and one of Passos' favorites on the album—“Nem Eu” (“Not Me”), from 1952. Passos opens the ballad with a gentle rubato section before digging into the rueful melody and circumspect lyrics: “Love happens when you aren't paying attention...”

Whether or not one understands Portuguese (Passos' native language), her emotional investment in the lyrics is striking. Listen to the mounting heartbreak on “Altos e Baixos” (by Sueli Costa/Aldir Blanc), for instance, or the dogged vehemence on “Bala com Bala” (by João Bosco/Aldir Blanc). This intensity, much as it characterizes Passos' vocal performances, also informs her writing: “What inspires me to compose is the content of the lyrics, what the poem is trying to say. From there, I lovingly seek inspiration to serve as a conduit for music.”

Passos contributed two compositions to the album: the title track (with Fernando de Oliveira), a brisk up-tempo number whose optimism coyly contradicts the longing in the lyrics, and “Gesto”, or “Gesture” (with Sérgio Natureza), a gently cadenced flirtation about the life-giving joyfulness of song. These originals are two of the record's sunniest cuts.

That Passos can conjure moods so deftly speaks in large measure to the solidity of the musical bond with her trio: Torres, bassist Paulo Palelli, and drummer Celso de Almeida. On Ary Barroso's “Aquarela Do Brasil” (“Brazilian Watercolor”), a well-known Brazilian tune, Torres and Passos expound on the harmonies, while Palelli and Almeida build the unerring rhythmic foundation. This effortless cooperation leaves Passos the creative

space to extemporize with vocal riffs and calls. It's hard to imagine a more satisfying closing track.

“We are like a family; we have been together for many years”, Passos writes about her side players. “This facilitates our relationship and our musical rapport.” When Passos plays JALC's Appel Room (Mar. 24-25), though, it won't be with her regular trio. Instead, she'll be resuming her creative partnership with pianist Kenny Barron, with whom she concertized six years ago, also at JALC. It was their first time playing together, and the Appel Room readily sold out. Adding to the significance of this month's reunion, bassist Ron Carter will join the pair, revisiting one of Passos' initial forays into American jazz.

“I first met Ron Carter [in 2003]. That's when we recorded an album on which we sing together, called *Entre Amigos*. It was a very important moment in my career to record with Ron Carter, a living jazz legend. And then I met Kenny [Barron], another living jazz legend, doing the show in 2016 (along with Paulo Paulelli). I am sure that a show with a theme like Tom Jobim, and the participation of these two legends, will be wonderful.” And historic. These three important musicians have never performed all together before. Adding to the evenings' uniqueness, Brazil-born/NYC-based Rafael Barata—a mainstay drummer for such distinctive artists as Dianne Reeves, Eliane Elias and Jaques Morelenbaum—will round out the quartet. The meeting of these musical minds on this particular stage is also rare: Passos doesn't come through New York very often. After these shows, she's planning other performances, for venues in Europe and South America, and a new album. There's only so much time—and so much world to conquer.

For more info, visit rosapassos.com.br. Passos is at JALC's The Appel Room Mar. 24-25. See Calendar.

Recommended Listening:

- Rosa Passos - *Recriação* (Chantecler, 1978)
- Rosa Passos - *Festa* (Velas, 1993)
- Rosa Passos - *Canta Antonio Carlos Jobim (40 Anos De Bossa Nova)* (Lumiar, 1998)
- Rosa Passos - *Dunas (Live in Copenhagen)* (Storyville, 2001)
- Rosa Passos/Ron Carter - *Entre Amigos* (Chesky, 2003)
- Rosa Passos - *Romance* (Telarc, 2008)

LEST WE FORGET



CONNIE CROTHERS

BY ERIC WENDELL

When pianist/composer Connie Crothers passed away in 2016 at the age of 75, she left a community that loved her music and her warm heart. Crothers was known equally for her brilliant style and support of her fellow musicians. Trombonist Steve Swell recalls this fondly: “She was the kind of person that when she spoke to you, she made all your efforts that evening feel important and worthwhile. I can't say enough of how her comments and the memories of them made me feel, even now.”

Live and on record, Crothers seamlessly synthesized classic virtuosity with a voice that was all her own. That voice was admired by many, including

Patricia Nicholson-Parker, founder of Arts for Art and the annual Vision Festival, who states, “Connie Crothers was a consummate artist. She will always stand out. She was not only one of a few greats, but a beacon for many.”

Connie Crothers was born Constance Rhea Crothers on May 2, 1941, in Palo Alto, CA. She began to play the piano at age nine and studied composition at the University of California, Berkeley. After leaving school, she soon found her way to New York and sought the tutelage of pianist Lennie Tristano, beginning a lifelong dedication to his work. In a 1983 documentary produced by the Norwegian Broadcasting Corporation, Crothers speaks about Tristano wanting more women to be in jazz: “Lennie once told me he felt that in all the world of art as we know it, all through the centuries, there was a dimension missing and that was the dimension of women.” Crothers also admired his teaching style: “Unlike most educators, he did not rely on a method or system. His teaching was very open, and he approached each person as an individual and he would teach each person in a different way.” Her teaching was very much in Tristano's style and she

had an active studio where she assisted many artists, including singer Andrea Wolper. Wolper—who met the pianist when she attended a panel of women jazz musicians organized by pianist Ursel Schlicht in conjunction with The New School and International Women in Jazz—remembers being “struck by the way she spoke about truly spontaneous improvisation, and although I didn't yet consider myself much of an improviser, her words resonated with me and I felt compelled to ask her if she had room in her studio for me. I now see it as one of those pivotal, perhaps inevitable, moments in (my) life.”

In 1974, Crothers released the album *Perception*, her debut as a leader. A piano trio (with bassist Joe Solomon and drummer Roger Mancuso), it was released on SteepleChase Records, produced by founder Nils Winther. “I was visiting Lennie Tristano at his home in Long Island, and he spoke highly of his student Connie Crothers. Lennie considered her the most talented student he ever had. He introduced me to Connie, who sold us the trio recording she had done at the studio”, Winther recollects.

(CONTINUED ON PAGE 33)

CRAFT RECORDINGS

BY JIM MOTAVALLI

What do Creedence Clearwater Revival and Sonny Rollins have in common? They both recorded for labels that were acquired by Concord Bicycle Music. The list includes a huge amount of jazz, collected on such storied imprints as Milestone, Prestige, Riverside, Jazzland, Savoy, Pablo, Telarc and Contemporary. Concord now has more than 10,000 “active album recordings”. To curate all that music—and selectively reissue it—Concord created Craft Recordings, and launched it in 2017 with Thelonious Monk and John Coltrane’s *Complete 1957 Riverside Recordings*.

Recent releases include two by Bill Evans, *You Must Believe in Spring* and *On a Friday Evening* (a newly discovered 1975 performance); *Another Side of John Coltrane* (featuring his work as a sideman); *The Futuristic Sounds of Sun Ra*; and *Cookin’ with Jaws and the Queen*, featuring Eddie “Lockjaw” Davis with Shirley Scott. All are available in multiple formats, and feature the original artwork.

Nick Phillips has been producing projects at Concord for 25 years, and is very active at Craft. The first of his new releases, which comes out this month, gathers Sonny Rollins’ recordings for Lester Koenig’s Contemporary label (founded in 1951, and known for high-quality recordings of mostly West Coast-based players): *Way Out West*, *And the Contemporary Leaders*, plus the *Contemporary Alternate Takes*. It comes in both a three-CD or LP boxed set package, *Go West!*

The Contemporary Records Albums, with new notes by Ashley Kahn, a 2011 interview with Rollins and more.

Don’t expect any unreleased material. “The really prime cuts were on those records,” Phillips said. “Rollins didn’t want the extra material that’s in the vaults to come out—it wasn’t up to his standards.” The music was remastered by legendary engineer Bernie Grundman from the original tapes. *Way Out West* was originally issued in March 1957, and featured bassist Ray Brown and drummer Shelly Manne—a first for Rollins in a trio setting. (*Freedom Suite*, with Oscar Pettiford and Max Roach, was recorded a year later.)

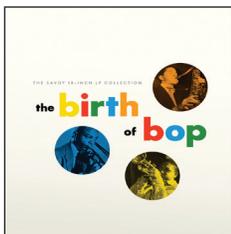
Phillips says that one thing that makes the Rollins set on 180-gram vinyl special is its faithful reproduction of the original covers, which in *Way Out West*’s case includes the saxophone slinger standing among the cacti with a ten-gallon Stetson hat, holster and bandoliers of bullets. Johnny Mercer’s “I’m an Old Cowhand” is just one of its many highlights. “I used to go to the movies every week in Harlem and I happened to be a big cowboy fan,” says Rollins in his interview with Kahn. “They were my heroes and they were always the good guys. They stood for justice. In the end, good would always win over bad.”

John Koenig, Lester’s son, literally grew up with Contemporary Records. “My father was friends with the musicians, and they were often at the house playing music,” he said. When he was quite young, Koenig remembers the Kid Ory band in the living room. A particularly memorable session he attended was for Teddy Edwards and Howard McGhee’s *Together Again*, recorded in 1961. “McGhee isn’t well known; but he was an early figure in the development of bebop.”

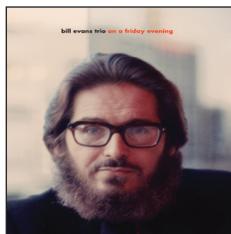
Much later, after his father died in 1977, son Koenig ran Contemporary himself and produced albums by a roster of artists—including George Cables, Bobby Hutcherson, Chico Freeman, Jay Hoggard, Joe Henderson, Joe Farrell and drummer Peter Erskine (including his first album as leader). He remembers *Way Out West* as one of the label’s strongest catalog items. Obviously, there’s a lot more to reissue—Koenig says that Contemporary recorded 250 titles, 140 of which are mainstream jazz (50 are traditional jazz, plus there are classical releases too). Koenig contributed a 4,000-word essay as part of the label’s 70th anniversary celebration. “As Contemporary evolved, its artist roster grew to include top international jazz stars, whose records have claimed an exalted place in jazz’ historical canon”, he wrote.

Grundman started working at Contemporary in 1966, where he was thrilled to work with the engineer Roy DuNann, something of a West Coast Rudy Van Gelder in terms of audiophile-quality recordings. He hand-built most of the equipment he used in the studio. Grundman says his biggest remastering challenge with a Sonny Rollins record was not on *Way Out West* but on Blue Note’s *Newk’s Time*, working from a badly damaged master tape with the left channel constantly fading out and disappearing. “The Contemporary masters are mostly in pristine condition,” he said. “DuNann was a perfectionist who made the best recordings. Contemporary stole him away from Capitol.” Grundman said he has so far worked on eight to ten Contemporary reissues for Craft. “They’re coming out slowly,” he said.

(CONTINUED ON PAGE 33)



The Birth Of Bop
Various



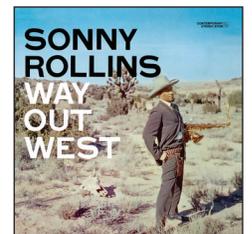
On A Friday Evening
Bill Evans Trio



The Futuristic Sounds of Sun Ra
Sun Ra



Jazz Impressions of Black Orpheus
Vince Guaraldi Trio



Way Out West
Sonny Rollins

VOXNEWS

RISING (UP)

BY SUZANNE LORGE

In 2021, saxophonist **Lakecia Benjamin** was in a car accident that left her with multiple fractures, including a broken jaw. She had just started touring her tribute album, *Pursuance: The Coltranes* (Ropeadope), and playing was extremely painful. In working through an extensive recovery, however, Benjamin found the source material for her newest release, *Phoenix* (Whirlwind). On the album’s 11 tracks, almost all of them originals, Benjamin successfully pits resilience against adversity. She also makes her first credited appearance as a singer on a record.

To be clear, Benjamin’s primary contributions to the album are as a killer player, composer, arranger and producer. But her varied use of vocals throughout the record speaks to her insightful understanding of the voice as a compositional element. On the title cut, for instance, a synth-enhanced vocal dreamscape (with lead singer **Georgia Anne Muldrow**) shadows the track’s layered horn motif. **Dianne Reeves** finesses Benjamin’s shifting melody line on “Mercy”. And three leaders in cultural transformation drive home Benjamin’s messages about justice and peace through spoken word: poet **Sonia Sanchez**, with

bass-only accompaniment on “Peace is a Haiku Song”, then with the full horn-led band on “Blast”; author **Angela Davis**, on the siren-punctuated “Amerikkan Skin”; and saxophonist **Wayne Shorter** on “Supernova”, an electronica-laced ballad. Through these vocal performances Benjamin adds language to her authoritative playing—a reversal of the usual role, where singers seek to emulate the horn. Harlem Stage, in cooperation with Carnegie Hall, will sponsor the album’s official release concert (Mar. 11).

When **Libby York** decided to become a jazz singer, she moved to New York City and studied with singer/activist **Abbey Lincoln**. Today, many years into her career, you can hear how York emulates her mentor on *Dreamland* (OA2), her fifth album as a leader and producer. Both singers share a gift for impactful cool phrasing—as on Lincoln’s seminal ballad, “Throw It Away”. In York’s rendering, the singer’s clear, assertive vocals serve the tune’s declaration of emotional fortitude. But her instrument can conjure many moods: breathless seduction on “Hit the Road to Dreamland”, quiet nostalgia on “When October Goes”, restrained exuberance on “It’s Love”. In other moments, York polishes off dustier standards such as Rodgers and Hart’s “Mountain Greenery” and Schwartz and Dietz’ “Rhode Island Is Famous for You”—tunes that shine under York’s attention. York will present the new album at Mezzrow (Mar. 12).

Rhode Island native **Carol Sloane**, born this month in 1937, enjoyed rising-star fame as a jazz singer in the ‘60s before the popularity of rock music forced jazz (and Sloane’s career) into the niche bins. Even so, Sloane continued to tour and record, turning out almost 30 albums as a leader over the next five decades. She passed away in January, soon after finishing up the filming for *Sloane: A Jazz Singer* by director Michael Lippert. In making the film—a documentary about Sloane’s largely unheralded contributions to vocal jazz—Lippert follows Sloane as she prepares for her final NYC concert at Birdland in 2019. This gig, which gave us last year’s *Live at Birdland* (Club44), also chronicles the near-end of her decades-long creative collaboration with another Rhode Island native, pianist Mike Renzi, who died in 2021. Their warm comradery lights up the film, which respectfully documents the thrilling highs and poignant lows of a jazz life well-lived. The film received its official release last month, with NYC screening dates pending.

JALC has tapped singer **Alexis Cole** to pay homage to International Women’s Day, in remembrance of women’s suffrage globally. In keeping with this year’s theme—Embrace Equity—Cole will sing classic and contemporary tunes by women composers at Dizzy’s Club (Mar. 8). Many of these tunes come from *New Standards: 101 Lead Sheets by Women Composers*, a 2022 compilation edited by jazz maestro Terri Lyne Carrington.

WINTER JAZZFEST

BY TOM GREENLAND



Samara Joy @Le Poisson Rouge

PHOTO BY ANNA YATSEVICH

Livestreams were a stop-gap solution, but after two seasons staring at screens, fans hungered for the real thing. The 19th instantiation of Winter Jazzfest was the solution: a seven-day, all-you-can-eat smorgasbord (Jan. 12-18) with over 100 groups and 500 musicians, presented live/in-person at 17 different venues in Manhattan and Brooklyn. Your correspondent attended four of those nights.

Opening night offered a triple entrée: Parisian jazz at Le Poisson Rouge (LPR), improvised dance music at Nublu and a program of compositions by female artists curated by Terri Lyne Carrington at City Winery (see *TNYCJR* Jan. issue NY@Night concert review).

Friday and Saturday nights (Jan. 13-14) held the festival's flagship events, the Manhattan and Brooklyn "Marathons", both presenting continuous simultaneous programming in seven different venues from early evening into the wee hours. Friday's Manhattan events occurred at Zinc Bar, Bitter End and LPR in Greenwich Village, City Winery (main stage and loft) in the meatpacking district, The Jazz Gallery in NoMad and Nublu in Alphabet City. Saturday's Brooklyn events, more clustered, occurred at Superior Ingredients, Brooklyn Bowl, National Sawdust and Looove Labs (all within seven blocks of each other); The Opera House and Baby's All Right (7-10 blocks south); and Club Curious (10 longer blocks southeast).

While some fans hunkered down at a single venue for the night, others hopped around to various clubs. Unfortunately, long waiting lines at smaller, packed-to-capacity venues precluded hoppers from accessing popular shows last minute, but the upside was that founder/organizer Brice Rosenbloom's progressive programming ensured there were plenty of hidden gem acts: unfamiliar artists who, though you didn't plan (or necessarily want) to see, nevertheless opened your eyes and ears. The fest, like the music, is always full of surprises. And a tip for future hoppers: despite cold weather, traveling by bicycle (as your correspondent and a few others did) lets you traverse the city's complex topography in minimal time, optimizing your live jazz exposure!

Friday's Manhattan marathon began with Immanuel Wilkins' quartet set at LPR. The saxophonist, clad in a thick, lime green waist-length down parka with wrap-around collar, warmed the SRO crowd with an extended post-bop romp prodded by drummer Kweku Sumbry's full-fisted polyrhythmic probing. Following was a gently swinging ballad, Wilkins taking time now,

his tone sweet and ariose, even in the horn's highest registers. At City Winery, solo guitarist Yamandu Costa proved to be an ear-opening surprise, performing an eclectic hybrid of jazz, classical and Brazilian music, combining flamenco rasqueado strums and Michael Hedges-esque palm-slap techniques, even a bit of whistling to draw whoops from appreciative listeners. Upstairs in the loft the O'Farrill brothers (leader/trumpeter Adam, drummer Zack, tenor saxophonist Xavier Del Castillo, bassist Walter Stinson) played originals with a less-is-best aesthetic, negotiating musical mood swings with remarkable cohesion, sounding both well-rehearsed and extemporaneous. Back at LPR the crowd was even more revved up for tenor saxophonist Donny McCaslin's quartet with Jason Lindner (keys), Tim Lefebvre (bass) and Mark Guiliana (drums). The latter, playing a pared-down kit, parts of which kept getting knocked over in the heat of the moment, struck like a severe weather front, his time-keeping straying from a strict metronomic pulse yet staying its course, giving the music what McCaslin described as "an element of danger". Lindner, equally perilous, unleashed seismic electronic sound effects that felt like a chest massage from the inside out.

Stymied by an around-the-block line to see singer/guitarist Doug Wamble at Zinc Bar, your correspondent zoomed back to the Winery loft to catch part of the set by vocalist Sara Serpa backed by singers Aubrey Johnson and Yoon Sun Choi with spoken word by Erin Pettigrew (texts by Emmanuel Idema), accompanied by pianist Fabian Almazan and synthesist Qasim Naqvi, and a backdrop of stark-still photography. The Bitter End line was shorter, affording entrance to Bada-Bada's trance-inducing beats, drums and percussion in synchronized lockstep, part Allman Brothers Band, part Dawn of Midi. Arriving early (to ensure entry) at The Jazz Gallery, your correspondent hunkered down for Craig Taborn's entire solo piano set. Stepping onstage, he greeted the gathered with a terse but friendly "Hello", then launched into a three-part, hour-long improvisation. The first section, suggesting a B-flat tonality, utilized dampened chromatic bass figures and changing harmonies under a stable melody to create a fractured sense of swing; the second section was more polyphonic, with high chimes; the third faster yet gloomier, with dazzlingly accurate high-speed runs peppered with note clusters—following which Taborn strolled offstage, sweat-soaked but smiling. After several previous attempts, your correspondent finally got a peek into Zinc Bar, where bassist Richie Goods and vibraphonist Chien Chien Lu's quintet worked out on spacey funk jams. Friday's final stop was Nublu, where Isaiah Collier and the Chosen Few held court in a packed house of still hungry festival-goers, Collier inviting fellow tenor saxophonist Eric Wyatt up for a duo/duel that ended just before the wee hour of 2 am with an extravagant coda.

Weather for Saturday's (Jan. 14) Brooklyn Marathon was colder, chillier, with wisping snow, but the trusty bicycle retained its expedience for quick jaunts to outlier venues Baby's All Right and Club Curious, both well worth the trek. First up was a celebration titled "Black Lives: From Generation to Generation" comprising a dectet accompanying lead vocalists Christie Dashiell, Adam Falcon, Stephanie McKay and spoken word artist Sharrif Simmons. A zip up to Looove Labs to see GEORGE wasn't quite quick enough, the small backroom already overflowing. The closest alternative was Cuban pianist Dayramir Gonzalez' gig just around the corner at National Sawdust, which proved to be a hidden gem, the

leader combining showmanship, chops and Latin rhythms to keep the audience engaged. Back at The Opera House, pianist Julius Rodriguez led a sextet that functioned more as a back-up band for his considerable skills than as a collective of peers. Rodriguez, who treads the line between understatement and over-playing, was nevertheless impressive, technically and artistically, varying his approach to suit a variety of songs, sitting at the drums to lay down a funky go-go groove on Herbie Hancock's "Actual Proof".

It took 20 minutes to pedal over to Club Curious and a bit longer to get in, but the investment paid dividends when drummer Daniel Villarreal's Chicago-based quintet reached an orgiastic state impelled by bassist Gordon Walters' jabbing pizzicatos. There was plenty of room at Brooklyn Bowl, where Igar Thomas' Revive Big Band covered everything from Curtis Mayfield to De La Soul. The evening's edgiest act was Nu Jazz at Baby's All Right, an unorthodox amalgam of jazz, EDM (Electronic Dance Music), metal and punk spearheaded by vocalist Danny Orlovski's death growl and anti-establishment rants. Thinning crowds at Looove Labs permitted a listen to alto saxophonist Alfredo Colon's quintet with trombonist Kalia Vandever: gentle, graceful, with just a hint of rowdiness. At Superior Ingredients, Irreversible Entanglements was finishing up its set fronted by uncompromising vocalist Camae Ayewa (aka Moor Mother), her rough-but-sweet screams inciting vociferous audience response. After a brief deejayed intermission, the last performance set even the tiredest participants in motion: deep-pocket drummer Nate Smith's trio with synthesist Lindner and bassist Lefebvre delivered hook-laden grooves with sci-fi SFX, chicken clucks, pounding heartbeats and the like, the dancefloor now a sea of bobbing heads as red and blue searchlights traced across the blackened walls amid sparkles of golden stardust cast off by the swirling silver ball.

Monday night (Jan. 16) began at Nublu, where multi-instrumentalist Peter Apfelbaum led his 11-piece New York Hieroglyphics ensemble (an extended musical family with strong ties to Berkeley, CA) in a set of African-inspired, avant-leaning original charts characterized by loosely layered rhythms, distinctive harmonies, dovetailed melodies, punchy horn choruses and open-ended forms. Apfelbaum's hypnotic melodica set the mood for the closer, "Titiwa", which sank into a sinuous 6/8 before the final rousing horn chorus. Over at LPR, Samara Joy treated the jammed hall to an intimate reading of standards like "This Is the Moment", "Can't Get Out of This Mood" and "Round Midnight", singing with impeccable timing, tuning and invention, sounding a bit strident in her chest range but warmer on low notes and absolutely sublime in head register. Her shout was most effective on the last number, a blues titled "Baby Please Don't Go" featuring a cameo by Julius Rodriguez and the rigorous but refined accompaniment of pianist Luther Allison.

Against the odds, Winter Jazzfest once again lived up to its premise/promise of presenting intimate improvised music to the masses, jazz fans and otherwise. Sure, venues were crowded, but isn't that the best way to experience this music: up close and sweaty, smelling the smells, knocking elbows with neighbors, knocking back a few drinks? Whether you're a hunkerer or hopper, bicyclist or pedestrian, local or tourist, youngblood or aging hipster, this year's fest offered familiar favorites and unexpected surprises, providing full satisfaction for curious listeners.

For more info, visit winterjazzfest.com

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3.19

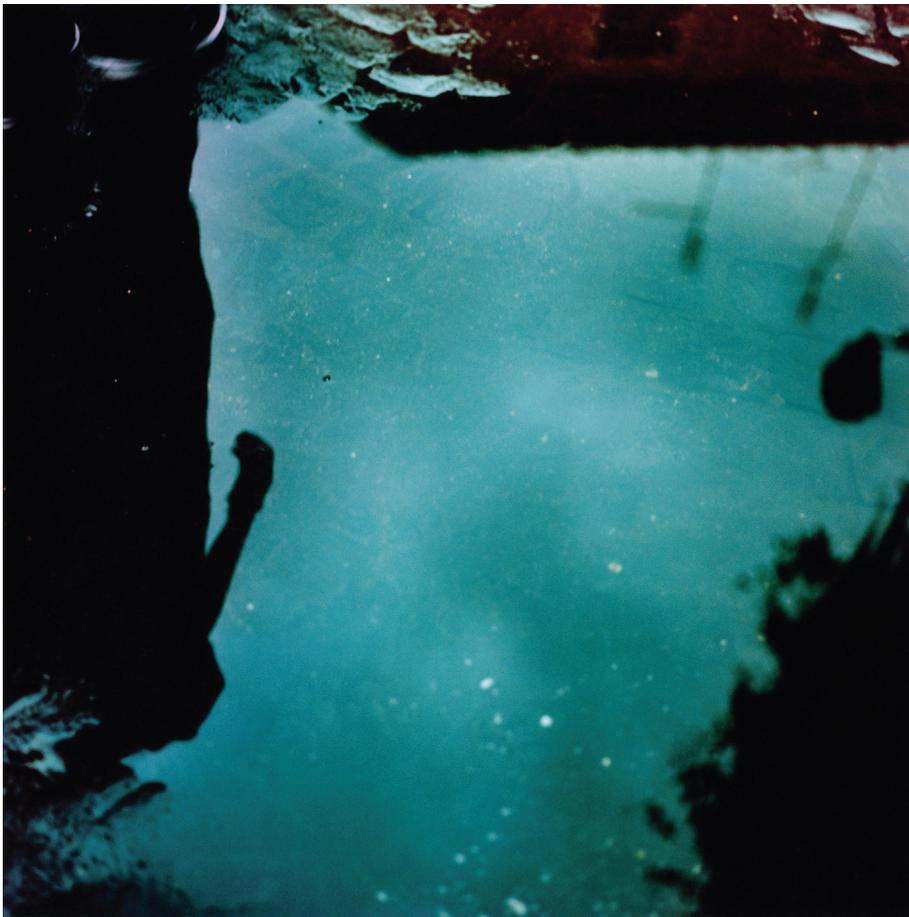
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I was first introduced to the artistry of Carol Sloane in my 20s by my dear friend and mentor Sir Richard Rodney Bennett. One afternoon when we were relaxing at his upper West Side apartment, Richard said to me “we’re going to hear Carol Sloane tonight at Fat Tuesday’s”. It was clear to me that this was both a gift and a command by Sir Richard, who knew more about singers and the song and pretty much about all music than anyone I had ever known... but I had no idea how deeply affecting, uplifting and life-changing that night would become for me. We grabbed a cab and went downtown. There was a palpable buzz of expectation in the room. When the set began, a diminutive elegant lady walked onto the bandstand and sang with such exquisite taste, warmth, complete control of her instrument, perfect pitch and effervescence that I was filled with that magical weightless floating feeling when you experience a singular artist with that most elusive and deepest sense of extemporaneous swing. My heart was full, and each breath took the next breath away. That night was the beginning of a lifelong friendship. At Sir Richard’s suggestion, Carol reached out to me to play with her at one of her next engagements. We got on like a house on fire! The chemistry was instant, and thus began a wonderful four-year period where we performed and recorded frequently. She trusted me and nurtured me musically. But it wasn’t just a professional relationship. We became true friends. I often think about one of the things that Fred Rogers talked about... that is, people who loved you into being. Carol Sloane was one of those very special people in my life. She was a model of confidence coupled with humility. Her sound, always soulful and rich. Her spiritual generosity lifting. Listen to the way she sings “Deep Purple” on her debut recording with the incredible orchestral arrangement of Bill Finegan... or the deep probing lyrical nuance with which she approaches “When I Look in Your Eyes” from the first album we recorded together. The spirit of Carol Sloane will live on forever in the beautiful music she left us. I will love her and miss her forever.

—BILL CHARLAP, PIANO

I first met Carol Sloane on my first night on the job from behind the bar at The Frog & Nightgown (Raleigh, NC) in the mid-’70s. A petite, attractive woman walked in, took a barstool and said “Hi. You’re new here. My name is Carol Sloane. I’m a jazz singer who performs here now and then.” We remained close friends and sometime-colleagues since that night almost 50 years ago. We appeared in local musical theatre productions together and sang the closing duet of “My Ship” in a production of *Lady in the Dark*. We’d cook dinner for each other. We listened to music. We went to movies. She taught me about her life as a jazz singer—and I grew more humbled by her strength and fortitude with each passing year. In the early-’80s, she was my right hand during our time together at Stephen’s, After All in Chapel Hill. Five years ago, she asked me, “Do you really think I will matter to anyone after I’m gone?” And that’s why we’ve made the documentary, *Sloane: A Jazz Singer*. It is equally a story about resilience, about struggles of age and insecurity, about loss, hope, optimism, tenacity, respect and honoring those who’ve been your guideposts and laid the Artist’s path for you. It’s a story about what can grow from holding a transistor radio in your hands as a 12-year-old and finding, late at night in your room, music that speaks to your very soul.

—STEPHEN BAREFOOT, PRODUCER
(SLOANE: A JAZZ SINGER)

Carol Sloane was part of a generation of great music, a time there were some of the best singers of that era. Carol Sloane’s name would and should be named among the finest of singers ever.

—MARY STALLINGS, VOCALS

Carol Sloane and I grew up in ‘Little Rhody’, no more than twenty minutes apart. We were a decade apart in age so I didn’t get to see her in action until I was just out of college and starting to gig on my own. She was appearing in Providence with our other RI hero Mike Renzi. His keyboard facility and cushioning of Sloane was astonishing. Her rich yet breathy sound seemed to come from an inner resonator. Effortless yet so purposeful. Ear candy but deep down, such intelligence. It had a profound impact. I decided soon after to move to NYC. I wanted to see more live performers, learn my craft and oh, if I could be even an iota like them!

Some years later when Carol was living in NYC with Jimmy Rowles we got better acquainted. To see/hear her with Jimmy was such a different vibe but as masterful and fun. The two of them on his “Frasier (The Sensuous Lion)” is still in my head. I also got to hear her a lot at Michael’s Pub. I have this cute memory of owner Gil Wiest after the gig dashing off with her in his limo. Carol’s stints in Japan won her lots of ardent fans and I know a group of them from Tokyo who flew over for her special Birdland live recording with Mike Renzi and Scott Hamilton in 2019. The music that weekend was of the highest level. Carol looked and sounded beautiful. Her excitement at seeing all these fans from far and wide was palpable. Rhode Island roots run deep. I play annual homecoming concerts at Chan’s Jazz & Blues Club. Carol and her sister Lois would turn up. Sloane would even join me on the bandstand. She’d never mention the key or even the song title. Just start singing and I’d perk up my ears and keep my fingers close to the keys. I’d hang around root and fifth until I got it and our Songbird Sloane carried on as she always does with her own inner resonator.

Carol Sloane was also an excellent writer. Former *DownBeat* editor Dan Morgenstern, who first heard her at the Newport Jazz Festival in 1961, had her write some reviews and features which he praised. In these last years Carol was writing essays about her career and favorite experiences...even the Red Sox. I was thrilled that she agreed to write liner notes for my most recent album. Her astute thought waves inspired a comparison of me to Gertrude Lawrence. Some friends exclaimed “Gertie was a great actress—but she couldn’t sing!” I loved calling Sloane after that and saying “this is Gertie”. It always got a laugh.

—DARYL SHERMAN, VOCALS

I had the good fortune to hear Carol Sloane live on two occasions. The first was at Bill Charlap’s 2006 Jazz in July at 92nd Street Y and more recently at Winter’s Jazz Club Chicago in June 2019. Of course, I had loved her recordings, but hearing her live was a Master Class. My most vivid memory of both performances was how she could sustain an almost aching glacial tempo on a ballad and make it the most engaging story you ever heard. You leaned in to catch every word and emotion. Talk about less is more. The crowds at both concerts were completely in her pocket. She was so gracious to me after the Winter’s concert. I was honored she had ever heard my recordings. Thank you, Carol. Your music will live on.

—LIBBY YORK, VOCALS

Carol Sloane was a beautiful person with an open heart. There was no separation between the singer and the song: they were one. Listening to Carol Sloane’s recordings is a Master Class in phrasing, swing and blues, and just inventing in the moment. It’s been an honor and a privilege to have known Carol, and I’ve learned (and continue to learn) so much from her artistry. She embraced me like family from the first time we met, and I will always cherish that. Thank you, Carol, for enriching my life.

—CATHERINE RUSSELL, VOCALS

Carol Sloane embodied all those rare qualities that a true jazz singer possesses. First of all, she had a gorgeous, warm and naturally resounding voice, pitch-perfect phrasing, impeccable timing and—most significantly—a precise delivery with absolutely no trace of affectation. Everything about her singing sounded true, simple and natural. And as it always happens with true artistry, the truthfulness and simplicity of her singing was another facet of her personality: warm, witty, loving and humble. No screaming, no need to pump up the volume or the dramatics. Carol did not need to do that in order to make us feel the profound beauty of a melody, and to make us cry or rejoice at the stories she would tell in song. The many Masters that she collaborated with loved her deeply. So did we, her listeners and fans.

I grew up listening to her albums and, after I moved to the U.S., I had the good chance of listening to some of her amazing live concerts in NYC. I had the blessing of knowing her in person and getting to spend time with her on a number of occasions. She was so gracious and kind to me, and I will treasure those moments filled with joy and laughter. She maintained an openness and curiosity about musicians throughout her life, and I can’t forget the thrill when she came to hear me at Scullers in Boston where I was with my quartet as well as at Tanglewood, where I was singing with one of her many collaborators and friends, Master Hank Jones. I was struck at the love of music that emanated from her, like a fire that burned within her and nothing could extinguish. I know that this was what she always lived for. A documentary is now being released about this extraordinary artist, and I look forward to watching it. I am sure that many more people will have the chance to fall in love with her voice, just as I did.

We all wish she could have enjoyed more recognition and more awards for her stellar career while she was still among us. But Carol Sloane, Master of the voice, lived for and through music, and through music her voice will live on. She lived, as Master Kenny Dorham used to say, “with music in mind” (and in heart, body and soul). Thank you from the bottom of my heart, dear Carol.

—ROBERTA GAMBARINI, VOCALS

Carol Sloane was one of the great singers and storytellers. I regret I hardly knew her but I admired her honest delivery. And that’s not a “sideways compliment”—I do love that about musicians when that happens. Thankfully, she left the world a wonderful legacy of recordings.

—KARRIN ALLYSON, VOCALS

So upsetting when voices are stilled, especially beautiful voices like Carol Sloane’s. Our first albums came out around the same time. We were friendly but never close, but we had so many friends in common and shared all those years in the music world together. It feels like a personal loss. In recent years the musicians I worked with closely have been disappearing in alarming numbers. As the song says, the fundamental things apply As Time Goes By.

—NANCY HARROW, VOCALS

The sad news of Carol Sloane’s passing stirred up a lot of memories for me. She was a unique vocalist who leaves us with a wonderful, recorded legacy. Anyone fortunate enough to have heard her live will recall the darker, rich quality of her voice and her easy swinging style. Those of us who were fortunate enough to have worked with her will remember all of the above along with a warm personality and sense of humor. Even though we had lost contact when I moved out West, I was so gratified to see that the final stages of her career were by far the most productive and personally rewarding for her and her audience. R.I.P Carol.

—JOE LABARBERA, DRUMS

The first time I heard Carol Sloane, I was smitten. I heard what anyone else with discerning ears heard – her perfect intonation, velvety voice, impeccable taste and her ability to master any song in any style and at any tempo. She could make the listener feel as if she were singing directly to and for them. I was very fortunate to also become her friend. We had a great appreciation for our shared sense of humor. In addition to all of Sloane’s talents, which included pie baking, she was smart, articulate and possessed a dry and sharp wit. Sloane called one day and insisted that I get involved with a group called “Songbirds”. I joined and it afforded me the opportunity to share special and intimate time with her, traveling and living as roommates. Of course, I as a singer benefitted from the guidance that she so generously offered me, but my favorite memories will be of the times that we spent together as two girlfriends or – as she referred to us as – “sisters”!

– DONNA BYRNE, VOCALS

I was lucky to play with Carol for 10 years through the ‘90s into 2002 or so. The first time I worked with her I was blown away by her great intonation and her hard swinging feel. But for me she was at her best singing a ballad. The way she delivered the lyric, personal, intense and with feeling: hard to find in a singer these days! Working with her, Bill Charlap and Michael Moore was an honor and one hell of a musical experience. She will be missed!

– RON VINCENT, DRUMS

Carol Sloane was simply one of the most honest, soulful, funny and swinging individuals I’ve ever met. Every encounter we had was magical – she was a great storyteller on and off the bandstand and kept her marvelously skewed view on life throughout much heartache and tragedy, and remained absolutely creative up until the end. I remember doing a trio record with her where she said to me, “You’re going to sing a duet with me on the next song”, that next song being “Just Squeeze Me (But Please Don’t Tease Me)”. I looked at her aghast and said “I don’t know the words” and she stared at me like the idiot I was and said, “Well, lucky for you I have a copy right here.” She then counted it off and one take later we had – if I say so myself – quite a charming and fun version in the can. And that was Carol: full of surprises, witty, great intellect, sharp as a tack and every song she sang reflected all of those qualities and a lot more. When she sang a song she meant it on every level – emotionally, intellectually, etc. She couldn’t wait to share her joy of singing, and also did not suffer fools gladly. I greatly admired her and now, sadly, greatly miss her. She was inspiring in so many ways.

– KEN PEPOWSKI, CLARINET/TENOR SAX

Carol was always a presence in the Boston scene, and the vocal world, representing the epitome of sublime phrasing and lyric expression. Sometime in the mid-‘80s, I went to hear her perform at the Starlight Roof in Kenmore Square in Boston, which was a lovely, intimate club. Carol’s husband, Buck Spurr, booked the venue, and I had worked there a time or two with Ran Blake and Ricky Ford. That night, Carol was performing in a trio with guitarist Gene Bertoncini and bassist Michael Moore. I was transfixed from the first note. To say it was understated would be an understatement. Each musician played so minimally, yet the groove was deep and the music almost unbearably expressive. It was a perfect trio, something very special. Later, in the mid-‘90s, I was grateful that she was willing to sub for me at New England Conservatory for a semester while I was on maternity leave. I was so glad for my students to have the unique opportunity to experience the depth of Carol’s unparalleled interpretations.

– DOMINIQUE EADE, VOCALS

I loved playing bass for Carol. She was such a fine musician and interpreter of song. And she was great to work for. I am so sorry she is no longer with us.

– JAY LEONHART, BASS

I have long admired Carol’s vocal skills and tone and her approach. We’ve lost a great talent.

– REBECCA KILGORE, VOCALS

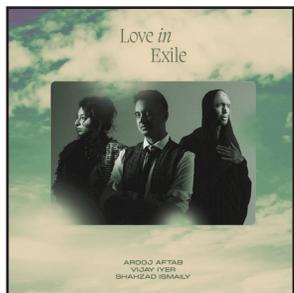
I was a shy introvert, a student at Berklee College of Music still finding my voice. It was the late-‘80s and Carol was performing regularly at Boston’s jazz venues. She was beloved. She also hosted a radio program that aired on WGBH. I don’t know how she found my demos, but she did. These were my first-ever recordings, live to half-inch-tape – standards like “Never Will I Marry”, “Chega de Saudade” and “You’ve Changed”. It was the first time in my life that anyone, besides my teachers, had championed me. She played me on her radio show. She was giving, kind, nurturing, precisely when I needed sunlight.

I don’t think she ever knew how much that meant to me, being seen and supported by her. It is an oft-neglected responsibility of elders to nurture next-generations. Carol sought me out, lifted me up. She had a loving heart and made a difference in my life.

– PAULA COLE, VOCALS

CAROL
SLOANE
1937-2023

PHOTO BY: ALAN NAHIGIAN



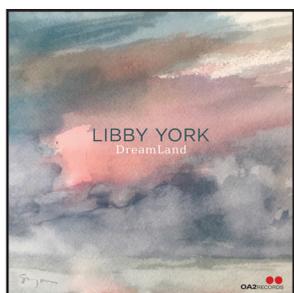
Love in Exile
Arooj Aftab/Vijay Iyer/Shahzad Ismaily (Verve)
by Kurt Gottschalk

There's an awful lot that a person could say about *Love in Exile*, the debut album (there will hopefully be more) by singer Arooj Aftab, pianist Vijay Iyer and multi-instrumentalist Shahzad Ismaily. One could talk about it as a cross-cultural meeting (likely employing some metaphor about food) between the Saudi Arabian-born Pakistani singer Aftab, first-generation Pakistani Ismaily and Iyer, the son of immigrants from India, speculating perhaps on the meaning(s) of "exile". One could draw lines between minimalism, Sufi traditions and heady, low-key jazz, maybe dropping some nonsense, quotable line like "Nusrat Fateh Ali Khan singing with Bill Evans in an interdenominational afterlife" that's sure to be picked up for promo copy. One could belabor the bridging of electronics and acoustics yet again, talking about the otherworldly sonic spheres the musicians create while inevitably bringing up Aftab being the first Pakistani woman to win a Grammy, Iyer's MacArthur genius award and Ismaily's lengthy list of collaborators across numerous genres. But all of that would just be talk and *Love in Exile* doesn't talk, it sings.

I don't often turn to music for emotion — or, at least, I don't often use music to alter or bolster a current state of the heart or mind. Music is abstract information, a puzzle to be solved, a code that remains mysterious even after it is broken. But I have found myself turning back to *Love in Exile* again and again in the short time since the data files were dropped onto my hard drive and thinking, oh, this would feel good. *Love in Exile* doesn't tell me to feel good, it doesn't even (I don't think) try to make me feel good, it just does. It quietly puts good feelings into the air.

The album's seven tracks stretch to an hour and a quarter but could just as easily loop all day. Aftab's vocals float with soft ripples, an easy melisma skipping across the surface of a placid sound bed. Iyer, heard on both piano and electric keyboards, doesn't support her melodies but complements them from afar. Ismaily, as always, covers a wide sonic field, but never overfills it. His bass sounds wonderful, and in fact the production overall is spacious and rich. If this isn't one of the best albums of 2023, we have a lot to look forward to.

For more info, visit veroerecords.com



Dreamland
Libby York (OA2)
by Jim Motavalli

On this, only her fifth release as a leader in a 40-year career as a jazz vocalist, Libby York is backed by an unusual instrumentation — guitar, bass and (on only 4 of the 12 tracks) drums. There's no piano in sight, but you won't miss it.

The singer has a warm, expressive and mature voice that will remind you of the late Carol Sloane. She's aces on ballads like "Cloudy Day" (circa 1958), written by Marvin Fisher and Joseph Allen McCarthy, Jr. and performed most memorably by Peggy Lee (on her album *Mink Jazz*). They take it at similar tempos, and with similar investment. Artie Shaw's "Moonray" would have been catnip for Ms. Lee, but it was Helen Forrest who sang it way back when. The nod goes to York's version.

York deserves credit for going beyond the most familiar standards here. Sure, she does "Mountain Greenery" and "Something Cool", both of which have been much recorded lately. But she sure swings the former selection, complete with finger snaps after a contemplative guitar-led intro. She also goes deep into the Antonio Carlos Jobim/Vinícius De Moraes catalog for a happy mid-tempo gem called "Estrada Blanca (This Happy Madness)". Bassist Rodney Whitaker is featured on this one.

It's great to hear "An Occasional Man" again. It's via Hugh Martin and Ralph Blane in 1955, and Julie London had her way with it. With her very own tropical island, she only needs the guy every now and then. The singer is supposed to sound satisfied and, boy, does she. Whitaker again gets the solo nod, followed by guitarist Randy Napoleon, a one-time regular with the late singer Freddy Cole.

On Johnny Mercer's classic "Hit the Road to Dreamland", York hits her marks like the knowing pro she is — on stage, in the corner, while Sinatra is across the room hitting up the bartender for last call. Napoleon has a lovely late-night solo out of the Barney Kessel tradition. "Throw It Away" is one of Abbey Lincoln's best songs, and Whitaker's bass is its sole accompaniment until Napoleon comes in gently. Drummer Keith Hall is admirably subdued here. Lincoln takes it just a bit faster, with accordion, but this version is fine for savoring the lyric.

"Rhode Island Is Famous for You" by Howard Dietz and Arthur Schwartz (Jonathan's dad) came out of a 1940s musical revue, and among its knowing interpreters are Blossom Dearie and Erin McKeown. York got it from Sandy Stewart. It's one of the great state songs, along with "I Like Jersey Best". John Pizzarelli, who does the latter live to a fare-thee-well, is perhaps hipper than York, but not by much. She sings it "Colorad-ah" so it rhymes with "Nevada".

"It's Love", via Leonard Bernstein/Adolph Green/Betty Comden and the musical *Wonderful Town*, is a standard and York's sprightly version, features a straight-ahead solo by Napoleon. "When October Goes", from Mercer and, yes, Barry Manilow, is treated by York like a venerable standard, which means it's far less gloppy than Manilow's version. Still kind of gloppy, though.

For more info, visit originarts.com. This project is at Mezzrow Mar. 11. See Calendar.



Live at Birdland
Carol Sloane (Club44)
by George Kanzler

Walter Donaldson's "You're Driving Me Crazy" is a, perhaps THE, paradigmatic swing number. Developed from "Moten Swing", a riff tune by the Benny Moten Band that morphed into Count Basie's, it is one of many highlights on this recording, which documents the late

singer Carol Sloane's penultimate live performance before the COVID shutdown and suffering a stroke. Her rendition, in the company of Mike Renzi (piano), Jay Leonhart (bass) and Scott Hamilton (tenor), is an object lesson in swing, all without the aid of a drummer. She delivers the lyric straight up for one chorus, her burnished suede tones riding right on top of the beat. But on a second chorus she plays tag with that beat, lagging then chasing it, making it pliable and flexible. She next breaks into scat singing, returning to the lyrics just for the bridge, her scat percussively emphasizing "D" sounds. After a bass-with-scat solo from Leonhart, she returns with a final chorus incorporating sexually suggestive, funny asides into the lyrics.

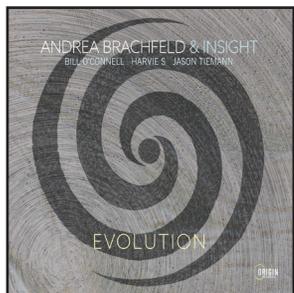
Sloane was surprisingly feisty for an octogenarian, scattering on other uptempo songs too, including trades with Hamilton on "Wrap Your Troubles in Dreams" reminiscent of Ella Fitzgerald. And her command of time, stretching or condensing it without ever losing it, is the essence of easy swing on the old Fats Waller chestnut "Blue Turning Grey Over You", as she subtly alters the melody by singing just behind the beat.

But Sloane was also a superb ballad singer, so attuned to melody that she made it glisten at glacial tempos, as she does on an intimate, conspiratorial delivery of the Ralph Grainger-Leo Robin standard "If I Should Lose You", with just Renzi's spare, poetic piano. Sloane illuminates the meaning of the lyrics in her delivery of melodies, and that reverence for the melody is shared by the musicians here. Perfect examples are Hamilton's complementary tenor solo on "The Very Thought of You", and how the four collectively unfurl the set's only medley: Rodgers and Hart's "Glad to Be Unhappy" with Harold Arlen-Ted Koehler's "I Got a Right to Sing the Blues."

For more info, visit club44records.com

RECOMMENDED NEW RELEASES

- Arooj Aftab/Vijay Iyer/Shahzad Ismaily - *Love in Exile* (Verve)
- Mimi Fox Organ Trio - *One For Wes* (Origin)
- Ingrid Laubrock - *The Last Quiet Place* (Pyroclastic)
- Eva Novoa - *Trio, Volume 1* (577 Records)
- Aymée Nuviola feat. Kemuel Roig - *Havana Nocturne* (Worldwide)
- Libby York - *DreamLand* (OA2)
- Izumi Kimura, Artur Majewski, Barry Guy, Ramon Lopez - *Kind of Light* (Fundacja Słuchaj)
- Jo Lawry - *Acrobats* (Whirlwind)
- Joëlle Léandre - *Zurich Concert* (Intakt)
- Fred Frith/Susana Santos Silva - *Laying Demons To Rest* (RogueArt)
- Anat Fort Trio - *The Berlin Sessions* (Sunnyside)
- Lakecia Benjamin - *Phoenix* (Whirlwind)
- Christine Correa - *Just Stand and Listen With Me* (Sunnyside)
- Christine Abdelnour/Andy Moor - *Unprotected Sleep* (Unsounds)
- Molly Ryan - *Sweepin' The Blues Away* (Turtle Bay)
- Sanah Kadoura - *Duality* (s/r)
- Satoko Fujii/Otomo Yoshihide - *Perpetual Motion* (Ayler)
- Lyna Nyberg & Bohuslän Big Band - *The World's A Stage* (Prophone)
- Maggie Nicols/Mark Wastell - *And John* (Confront)
- Eartha Kitt - *Bad But Beautiful* (Verve/UMe)



Evolution
Andrea Brachfeld & Insight (Origin)
by Terrell Holmes

Evolution, by flutist Andrea Brachfeld & Insight, is not just an album; it's an eloquent, impassioned plea for humanity. Brachfeld, with a first-call rhythm section of pianist Bill O'Connell, bassist Harvie S and drummer Jason Tiemann, sets out a musically and culturally diverse welcome table that is instructive as well as entertaining.

Brachfeld has serious jazz chops, and she declares her pedigree when the band bears down on straight-ahead hard bop tunes like "What's Up", "The Unraveling of It All" and "Decimation of Transformation". Brachfeld's exploration of world music, however, makes this album a standout. Her beautiful arrangement of "Qingauit", by the Inuit throat singing duo Tudjaat, is a lovely surprise, as is the band's tender version of Rabbi Shlomo Carlebach's "Ko Ribon", a Hebrew song praising God for His miracle of creation. The addition of an African wood flute, kalimba and shekere on "The Hut Song" enhances the atmosphere around the song's toe-tapping African rhythm, augmented by Brachfeld's spirited internal flute dialogue. "Child of the Earth", a spoken word affirmation, might be the album's defining

moment. Brachfeld's delivery reflects the words' urgency, her gradually rising voice driving the rhythm section relentlessly as the music builds and intensifies beneath her elemental message of acceptance and love.

Brachfeld clearly ranks among the top tier of jazz flutists. She plays with an enviable fluidity and deep passion, applying a feathery touch on ballads, or unleashing a controlled cyclonic fury on uptempo tunes, laying down staccato passages at the speed of a hummingbird's wings. It takes redoubtable supporting players to keep up with her, and it would be difficult to find a more energetic and talented trio than Harvie S, Tiemann and O'Connell. Their anticipation, spacing and meshing indicate either an extended period working together or a case of instant simpatico. The first-rate composing, arranging and playing throughout *Evolution* establish it as one of the best releases of the year so far.

For more info visit andreabrachfeld.com. Brachfeld is at Iridium Mar. 18 with Santi DeBriano and Lincoln Center Mar. 24. See Calendar.



Universal Code
Muriel Grossmann(Dreamland)
by Marco Cangiano

Saxophonist Muriel Grossmann stands out for her original approach, yet remains an underrated artist, particularly in the U.S. Her associations with Radomir Milojkovic (guitar), Gina Schwartz (bass) and Uros Stamenkovic (drums) date back at least a decade, while Llorenç Barceló (organ) entered her inner circle some five years ago. *Universal Code* is in many ways a natural progression from her earlier recordings, as her deep Coltrane-inspired spirituality meets an earthier feeling, where the soul component seems to prevail. Such a blend recalls Grant Green's underrated last phase, mainly due to the hypnotic interplay between Milojkovic's fleet guitars and Barceló's thick Hammond organ sound. Grossman's saxes float over this tapestry, while Stamenkovic's earthy drumming provides a solid foundation.

When Schwartz' full-sounding bass enters in "Transience", the group takes a slightly different tack, more inclined toward a modal landscape. One thinks of the classic Coltrane quartet when listening to the dance between Schwartz and Stamenkovic; Barceló's spacey organ à la Larry Young leads to the saxophonist's impassioned solo. Taken together, "Transience", "Non-Duality" and "Essence" form a suite of such rare intensity that a parallel to *A Love Supreme* may not be overly far-fetched. Grossmann's restraint and attention to the spaces between the notes contributes enormously to the overall atmosphere. In this regard, she sounds more comfortable on soprano, as in "Essence" where her solo navigates over Schwartz' insistent pattern.

With "Liberation", the group shifts back to a quartet and a more soul-anchored mood, Barceló's bass pedal taking charge. The leader on tenor soars over a dense rhythmic vamp. "Post-Meditation" has a suspenseful atmosphere at the outset, suddenly turning into a staccato blues-drenched solo by Milojkovic—once again Green comes to mind thanks to repeated single note lines—and culminating in a tight dialogue between Grossmann and Stamenkovic. "Compassion", a folksy medium-tempo ballad, concludes the album in a vintage rock-blues mode, Grossmann showing her more raucous side.

For more info, visit murielgrossmann.com

Grammy-nominated jazz vocalist

Roseanna Vitro Quartet



Featuring NOLA guitarist **Ted Ludwig**
Oscar Perez-p Dean Johnson-b
Tim Horner-d Tommy Campbell-d



"In addition to having a long career as a recording artist, performer, and educator, she's worked hard to strengthen the community of jazz singers... Charlie Parker could be for everybody, she says. "It used to be that singers would shy away from 'bebop'... true artists make arrangements according to their own voice... this project filled my heart." – Lee Mergner, JazzTimes

"...more than a dozen albums, earning jazz-world prominence with her dark-honey timbre and exuberantly versatile phrasing... She's mined rich musical ore by diving in... – Neil Tesser, Jazziz

"Ludwig has a soulful melodic style with a great harmonic palate, and he can flat burn up the fingerboard with mindboggling technique!" – Jazziz

"Ludwig's jazz is a carefully distilled product, like the finest Gin. He is rhythmically and metrically perfect. He is the definition of swing." – All About Jazz

LIVE AT MEZZROW

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Reservations: smallslive.com

THE DEER HEAD INN

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Res: (570) 424-2000

THE JAZZ FORUM

Tarrytown, NY Sun. Mar. 5 • 4pm & 6pm
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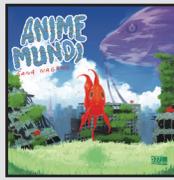
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Sat, Mar 18 8am

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joins host
Jeh Johnson

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GLOBE UNITY



Acanthis

Maya Homburger/Barry Guy/Lucas Niggli (Maya)

Anime Mundi

Sana Nagano (577 Records)

The Emerald Figurines

Biliana Voutchkova/Michael Zerang (Relative Pitch)

by John Sharpe

Three women string players from diverse backgrounds and locales explore a world of possibilities.

Swiss violinist Maya Homburger joins with partner Barry Guy (bass) and fellow countryman Lucas Niggli (drums) on *Acanthis*. Previous Homburger/Guy collaborations have encompassed baroque, improv and contemporary bases, but here focuses firmly on the last in a captivating program of works by Guy and Hungarian composer György Kurtág, alongside two paradoxically loose yet precise percussion solos by Niggli. Appearing in various permutations, they create music which is refined, beautiful, austere, occasionally playful, but always profound. In a virtuoso performance, Homburger makes her violin sing, soar, creak, even whistle. She spirals and soars on Guy's "Celebration"; his "Five For Anja" is by turns joyous, pensive, impetuous, mournful and jittery, while "Aglais" alternates edgy passages with moments of repose. Guy's admiration for Samuel Beckett manifests in his recitation of "Roundelay", prior to the final "Hommage à Eberhard Feltz" by Kurtág, arranged expressly for the duo, hugging the contours of the text.

Very different but equally appealing is *Anime Mundi* by Japanese-born, NYC-based violinist Sana Nagano. Part of avant-bluegrass outfit Astroturf Noise and leader of the quintet Smashing Humans, Nagano wields FX to supplement her violin's natural tone with a raw cutting edge. Her masterstroke, though, is the recruitment of veteran pianist/vibist and Creative Music Studio founder Karl Berger and drummer Billy Martin. Though the trio operates without charts, both Berger and Martin bring a strong sense of form and a healthy dose of the jazz tradition to this dynamic liberates rather than constrains Nagano, whose plugged-in snark, convoluted lines and emotive cries dip and swoop around Berger's reiterated motifs and Martin's almost-a-groove pulsation. Among the many high points are the blistering siren song of "Apocalypso", where Nagano recalls Billy Bang in his pomp, and the lovely coda to "Tears", when her soulful bowing nuzzles into Berger's chiming vibes.

Also venturing off the map is the duo of Berlin-located Bulgarian violinist Biliana Voutchkova and Chicago percussionist Michael Zerang on *The Emerald Figurines*. The download-only session forms the first of seven duos initiated by Voutchkova in 2022. You might term their interaction experimental, except that they know exactly what they are doing. Without conventional pitches or meter, the juxtapositions of noises, textures and colors succeed or fail dependant on the judgment and skill of the performers. Fortunately, both are assured practitioners of this art. Voutchkova draws an astonishing range of timbres from her instrument, evoking variously flutes, electronics and industrial processes, while Zerang is no less inventive. How do those barely registered violin scratches sit with the elliptical abrasions on the drum head reminiscent of a distant train? As ever, it's a subjective business, but there are rewards to be had for those with open ears.

For more info, visit maya-recordings.com, 577records.com and relativepitchrecords.bandcamp.com. Nagano is at Downtown Music Gallery Mar. 7, Main Drag Music Mar. 8 and Barbes Mar. 28. See Calendar.



Beautiful Tomorrow

Hailey Brinnel (Outside In Music)

Sweet Tooth

Mali Obomsawin (Out of Your Head)

Golden Hour

Jocelyn Gould (s/r)

by Anna Steegmann

There's a bright future for women in jazz, as these recordings by a younger generation of female instrumentalists attest (and occasional vocalists).

Despite her youth, Philadelphia-based trombonist (and vocalist) Hailey Brinnel is an old pro. She started to perform at age 12 with her father, David Brinnel. Her debut album, *I'm Forever Blowing Bubbles*, had an enthusiastic reception; and in 2021, she was a finalist in the Sarah Vaughan International Jazz Vocal Competition. On *Beautiful Tomorrow*, the sound she creates with her bandmates feels both vintage and modern. A relatively small number of musicians—Chris Oatts (saxophones), Terell Stafford and Andrew Carson (trumpet), Brimmel (voice and trombone), Silas Irvine (piano), Joe Plowman (bass) and Dan Monaghan (drums)—achieve a powerful big band sound steeped in swing and bebop. This is happy music that makes you want to get up and dance. Brimmel's singing alternates with instrumental sections, giving all the musicians room to shine. Her love for jazz tunes of the 1930s and 1940s is evident, and she breathes new life into well-known standards. The opening track, the Disney theme song "There's a Great Big Beautiful Tomorrow" (Richard and Robert Sherman), stands out for the warmth of her singing, the soulful sound of her trombone and the solos by Oatts and Irvine. "Wayfaring Stranger", an early 19th century folk song, the front-runner among eight standards, transports the listener to an exuberant 1940s New Orleans. Brinnel excels in a deeper register, both singing and on trombone. In the fast-paced "The Sound", one of two originals, her scatting beautifully compliments Irvine. And her raunchy composition "I Might Be Evil" would make Eartha Kitt proud.

Sweet Tooth, by bassist (and singer) Mali Obomsawin, is a stunning debut album that pays tribute to her tribal community of the Wabanaki First Nation. She brought together a group of extraordinary musicians: Savannah Harris (drums, vocals), Miriam Elhajli (acoustic and electric guitar, vocals), Allison Burik (bass clarinet, alto saxophone, vocals), Noah Campbell (tenor, soprano and alto saxophones), and Taylor Ho Bynum (cornet, flugelhorn). The featured instruments reflect the jazz and marching band traditions often introduced to indigenous communities through residential schools. The album uses traditional songs, field recordings and stories of the Wabanaki and connects them to improvisation and free jazz. Obomsawin created a three-part suite of resistance, a musical exploration of Indigenous life, colonization, love and rage. The listener will hear elements of blues, jazz, hymns, folk and Native songs, as well as free jazz. The slower tracks—"Odana", an arrangement of an 18th-century Abenaki ballad, "Wawasint8da," based on a Jesuit hymn wrapped around an Abenaki mourning song, and "Fractions"—immediately captivate. The rich sound of the instruments complements the beautiful and haunting singing. "Blood Quantum" starts with a long percussion introduction, before horns and bass join in, becoming lively and energetic. The

singing that accompanies the rhythmic drumming is hypnotic.

Manitoba-born, Toronto-based guitarist Jocelyn Gould made a splash with her debut *Elegant Traveler*, winning the JUNO, Canada's major music award, for Album of the Year. Her second album *Golden Hour* showcases her dazzling guitar playing (she cites her primary influences as Wes Montgomery, Grant Green, Joe Pass and Kenny Burrell), vibrant compositions and singing (on three of the ten tracks). The recording contains six of her compositions and four standards. Her collaborators are Will Bonness (piano), Quincy Davis (drums), Rodney Whitaker (bass) and Jon Gordon (saxophone), all gifted musicians. The opening title track is warm and swinging, with a captivating melody and impressive guitar and bass solos. "Horizon" feels gentle and enticing, like a summer breeze; melody and voice complement the rhythm section and highlight Gould's gorgeous guitar playing. "Serendipity" brings a change of pace with its buoyant samba rhythm. "Tides Are Turning" is an introspective ballad. "Bright Note" pays homage to the classic bebop blues melodies and is noteworthy for the musicians' playful collaboration. The American songbook standard "Sweet Lorraine" stands out for Gould's stunning solo work, which alternates between deconstructing and following the melody. "Lover Come Back to Me" and "A Cottage for Sale" are soulful interpretations, made especially enjoyable by her guitar/piano duets with Bonness. All in all, the album is a winner.

For more info, visit outsideinmusic.com, outofyourheadrecords.com and joceyllyngould.com. Brinnel is at Birdland Mar. 26; Obomsawin is at National Jazz Museum in Harlem Mar. 28 and Public Records Mar. 29; Gould is at Birdland Mar. 13 with Allicyn Yaffe and Smalls Mar. 22 with Curtis Nowosad. See Calendar.



Live in Marciac

Gonzalo Rubalcaba & Aymée Nuviola (5Passion)

Harlem Nocturne (feat. Kemuel Roig)

Aymée Nuviola (Worldwide)

by George Kanzler

Aymée Nuviola is the most acclaimed Cuban songstress since Celia Cruz. As Gonzalo Rubalcaba says: "since Celia Cruz, we haven't seen any singer with the power of attraction and charisma and grace and talent that we see from Aymée". Rubalcaba is a preternaturally talented and creative Cuban pianist who, in his early 60s, is in the top rank of jazz pianists. Both of these albums are affectionate professions of nostalgia for the music Nuviola and Rubalcaba grew up listening to in Havana.

The pair originally teamed up in 2019-20 to tour with a band, the music preserved on the album *Viento Y Tiempo*, recorded live at Blue Note Tokyo. Post-pandemic, they decided to tour again, this time as a duo, redoing some of the *Viento Y Tiempo* repertoire while adding other material. The result is *Live in Marciac*. Almost all of it is what Rubalcaba calls "memory music. This music is part of our memory. It's not a music we had to learn. It's music we know already."

That music is what they heard growing up in Havana, at a time when rhumba, bolero and son competed with the more balladic, romantic strains of filin, a lush style that originated in Havana in the

'40s. Filin is front and center on the album's opening track, "Besame Mucho", which undulates along on lush piano chords, Nuviola's honeyed voice exhaling the familiar lyrics at a slow, sultry tempo. Another filin song, "Dos Gardenias", is lyrically caressed by Nuviola's voice and Rubalcaba's piano; on Mexican composer Armando Manzanero's ballad "El Ciego (The Blind)", her voice brims with emotion.

This was a live concert, so the pair also engage the audience in their performance. Nuviola asks them to sing/repeat the title phrase of "Bemba Colora"; gets the crowd clapping to the bouncing beats of "El Raton", and turns the finale of "El Manisero (The Peanut Vendor)" into a scat trading session with the audience.

Havana Nocturne is Nuviola's own trip down Havana memory lane, joined by the trio of Cuban-American pianist Kemuel Roig. It opens in jazzy fashion with "Imágenes", a heartbeat ballad adding Julian Avilia's guitar to Roig's trio in a lilting vocal version incorporating Spanish scat singing. But the heart of the album is Nuviola's passionate singing on dramatic and melodramatic ballads, such as "Realidad Y Fantasia", by the founder of filin, Cesar Portilio de la Luz, or her emotionally modulated delivery of Marta Veldes' ballad "Tu No Sospechas (You Suspect Us)", with just Roig's piano. The album comes to a dramatic climax as Celia Cruz' signature song, "Me Cantaron de Ti", is followed by Argentine tango pianist Virgilio Exposito's "Vete de Mi (Get Away from Me)", replete with suppressed sobs from Nuviola.

For more info, visit 5passion.com and worldwide-entertainment.com

ON SCREEN



Sloane: A Jazz Singer
Michael Lippert (goingbarefoot.inc)
by Ori Dagan

Critically acclaimed, deeply revered and criminally under-the-radar vocalist Carol Sloane passed away on January 23rd at the age of 85. The new documentary *Sloane: A Jazz Singer* sets out to justify her place in the pantheon. After introducing us to a tasteful, sophisticated vocalist with golden ears, the film eventually uncovers a tough yet tender woman who is impossible not to love.

Hailed as "one of the best in the business" following her debut at the 1961 Newport Jazz Festival, Sloane was promptly signed to Columbia Records; in one of the film's most touching scenes, the octogenarian listens to the original tape of "Little Girl Blue" from Newport with a cathartic tear in her eye. Enter Beatlemania: jazz clubs were folding, Sloane's career on the decline, her hopes getting slender. The film goes on to expose progressively darker blues, finding the artist penniless, drunk, divorced and even suicidal:

"When you go through hell, keep going." Sloane found new love and made a comeback when she signed with Contemporary and then Concord Records. She made over 30 albums in her lifetime, all gems.

Included in the documentary are interviews with critics, peers and friends as well as footage from her storied career, including a rousing televised version of "Sweet Georgia Brown" from 1962 that begs to be seen and heard in its entirety. The film proceeds to focus on preparations for Sloane's final album, *Live at Birdland* (her last NYC concert and penultimate live appearance), recorded in Sep. 2019 with the stellar Mike Renzi (piano), Jay Leonhart (bass) and Scott Hamilton (tenor). Priceless are the behind-the-scenes footage of rehearsals and jitters, and the capturing of the ultimate triumph of this live recording, as well as its motivation from the vocalist: "It sounds silly, but what I want to hear is 'Miss Sloane, the house is Standing Room Only', and then when I finish my set, I want a vigorous applause and a standing ovation that I deserve, not because it's the fashion to do it, but because I really did earn it. That's what I want."

Despite Sloane's modesty, director Michael Lippert managed to document her unflinching honesty, sparkling wit and scintillating humor—all qualities that carry over to her delightfully swinging, authentically spontaneous style of singing. "Art don't pay", she declares in the film. This documentary is an invaluable gift to all of us who loved Sloane, and will undoubtedly earn her new fans with each screening.

For more information, visit goingbarefoot.com

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See Our Way

Jane Ira Bloom (Radio Legs Music)

2.3.23

Jane Ira Bloom / Mark Helias / Bobby Previte
(Radio Legs Music/Rank Hypocri\$y)

by Franz Matzner

Soprano saxophonist Jane Ira Bloom has followed a path of unbridled creativity throughout her career, from the innovative use of electronics to monumental projects focusing on interpretations of Jackson Pollock and the poetry of Emily Dickinson. Her playing always carries a particular weight and precision, whether she's emitting joyful melodies, ethereal notes or stratospheric improvisation. *See Our Way* and 2.3.23 carry on this tradition.

The duo album *See Our Way* is luxuriant. Bloom and bassist Mark Helias are both recognized masters of their instruments, but on *See Our Way* their musical relationship runs deeper than mere mastery to a rare kind of empathetic musical discourse. Their improvised compositions arise from the same root before expanding into a sphere of possibility. This album is an invitation into this potentiality, a transference of its peaceful quality, whether bittersweet, as on "As Close As It Gets", or spirited, as on "Hold the Wire". The album's 13 pieces unfold spaciouly and at a measured pace. There are many highlights: Helias' expressionist bowing on "Laser

Plane"; Bloom's melancholic opening to "Perfect Memory", the notes dripping blue and her tone fluid and pure; the jaunty notes of "Detectives" swirling and chasing each other like playful ferrets. Whether absorbed as a whole or considered in detail, *See Our Way* delivers a feast for the ears.

On 2.3.23, the addition of drummer Bobby Previte to the duo alters the dynamic significantly. Atmospherically, however, it feels like an equally centered invitation into a shared space of redefinition and transformation. The music emerges with patience even amidst its unpredictability, and even achieves moments of grace, as on "Where the World Went" and "Ground and Distance". Previte's presence, however, opens the door to a different treasury of colors and textures, rhythms and pulse. On "Checkpoint", his snare patterns and cross cymbal work join with Helias' accelerating walking bass line, and "Akimbo" has passages of implied swing. There are many other more nuanced moments, as when Helias and Previte trade a rapid succession of bursts somehow perfectly supporting Bloom's fluttering ascensions. All three musicians are adept at utilizing space and dynamics to shape each piece as an equitable, continually unfolding conversation. Although it is aligned with the jazz trio tradition, 2.3.23 is augmented by modern sensibilities and many years of experimentation.

For more info, visit markhelias.bandcamp.com. Helias is at *The Stone* at New School Mar. 8 with Jon Irabagon. See Calendar.



Phoenix

Lakecia Benjamin (Whirlwind)

by Jason Gross

When you think of a post-millennium star who's stylish and ambitious, steeped in female empowerment and favoring a variety of styles and wide-ranging collaborations, most people would probably picture Beyoncé, but you could say all of the same things about an alto saxophonist from Washington Heights. Lakecia Benjamin has worked with everyone from drummer Rashied Ali and guitarist James "Blood" Ulmer to Stevie Wonder and Alicia Keys. After starting out with an R&B/funk twist on jazz on her 2012 debut *Retox*, Benjamin leaned more towards funk/rock fusion on 2018's *Rise Up*, and took another turn on 2020's satisfying *Pursuance: The Coltranes*, soaking up the spirituality of the famous couple, aided by legends such as Gary Bartz, Ron Carter and Reggie Workman.

Benjamin continues to evolve and progress on her latest album, which is something of a culmination of her work, leaning away from her R&B roots while infusing political themes with an impressive cast of elder stateswomen. She starts out with a clarion call featuring police sirens, gunshots and a recital from activist Angela Davis leading to an elegant, sinuous horn theme ("Amerikkan Skin"). The album features a number of other notable collaborations, including Dianne Reeves' soaring vocals over strings ("Mercy"), a Latin-tinged buoyant joint with pianist Patrice Rushen ("Jubilation"), singer Georgia Anne Muldrow joining in on the psychedelic gospel and synth-fusion stylings of the title track, a strident, cosmic march turned sensual groove with bits of

dialog from poet Sonia Sanchez ("Blast") and a brief recital from Wayne Shorter with electronic effects ("Supernova").

Even without her special guests, Benjamin shines with jumpy, playful themes that lead to bluesy harmonics ("New Mornings") and lovely flowing bop ("Moods") as well as the delicate, elegant "Rebirth" and tributes that include another modal-style nod to the saxophone legend ("Trane") and a toast to an artistic icon which features frantic horns amid a cool bop atmosphere ("Basquiat").

With such an expansive, expressive album now under her belt, it will be fascinating to see where Benjamin's muse takes her next.

For more info, visit whirlwindrecordings.com. This project is at Harlem Stage Mar. 11. See Calendar.



Diva Swings Broadway
DIVA Jazz Orchestra (DIVA Jazz)

9 to 5

3D Jazz Trio (DIVA Jazz)

by Scott Yanow

The DIVA Jazz Orchestra is one of jazz' top big bands, with a discography that goes all the way back to 1995. Led and driven by drummer Sherrie Maricle, the 15-piece DIVA always swings hard on medium-tempo charts, shows sensitivity on ballads and features top soloists and ensemble players, all of whom happen to be female. It is a measure of the band's talents that every musician in the current version of the orchestra (other than lead trumpeter Liesl Whitaker) has at least one solo on *Swings Broadway*.

Their latest set consists of nine songs that were featured in Broadway shows. Eight different arrangers (Scott Whitfield contributed two charts) were employed, yet the program has a strong unity. But while the arrangements are impressive, it is the more freewheeling moments that are most memorable. Trumpeter-flugelhornist Jami Dauber is impressive during her two solos, bassist Noriko Ueda is showcased on "The Man I Love", the three trombonists get to romp during a boisterous "Seventy-Six Trombones" and altoists Mercedes Berkman and Alexa Tarantino battle it out colorfully on "Get Me to the Church on Time". It is also a pleasure getting to hear "You've Gotta Have Heart" (from *Damn Yankees*) in DIVA's joyous Steven Feifke chart.

On their website it says that the 3D Jazz Trio is "fiercely swinging on purpose". Comprising Jackie Warren (piano), Amy Shook (bass) and Maricle (drums), it is certainly a high-powered and energetic unit, one whose energy is matched by their collective enthusiasm and musicianship. Since its formation in 2014, the trio has recorded four albums including the recent *9 to 5*. The group performs fresh renditions of standards, two originals and a pair of unexpected choices. The trio is very much a musical democracy: although pianist Warren is a powerful soloist, Shook and Maricle are often involved in the melody statements and make strong contributions as soloists and in the ensembles.

"I Only Have Eyes for You" leads off the program with a bass riff; Shook and Warren share the melody, and then the pianist stretches the tune, taking it briefly into some unexpected places. Among the other highlights are transformations of the pop song "Sing" (originally heard on *Sesame*

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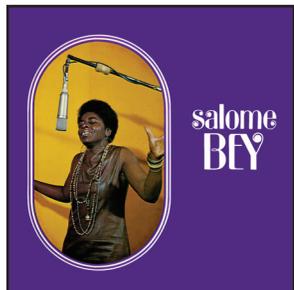


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Street) and "9 to 5" into jazz tunes, a touching rendition of "Some Other Time" (dedicated to the pianist's father) and a jubilant version of "There Is No Greater Love" that Oscar Peterson would have enjoyed. Those who primarily think of Maricle as a big band drummer will be impressed by her taste and subtlety in this group. Listeners who enjoy hearing a swinging piano trio will definitely want to pick up 9 to 5.

For more information, visit divajazz.com. DIVA is at Dizzy's Club Mar. 30 - Apr. 2. See Calendar.



s/t
Salome Bey
(Canadian Talent Library/Quality - Bey Enterprises)
by Anna Steegmann

Fans of Salome Bey's soulful singing will be thrilled about the re-release of this 1970 recording. However, if you do not know Bey or have never been able to see her perform live, start with the YouTube clip of her performance at the 1981 Montreux Jazz Festival and watch her bring down the house with Billy Taylor's "I Wish I Knew How It Feels to Be Free".

Born into a musical family in Newark, NJ in 1933, Bey (one the Bey Sisters who performed and recorded with younger brother/vocalist Andy) attended the same performing arts high school as Wayne Shorter and Sarah Vaughan. At age 14, she won the amateur night at The Apollo before she moved to Toronto in 1964. Revered as a singer-songwriter, composer and actress, she won a Grammy nomination and an Obie award. An honorary member of the Order of Canada, her adopted country celebrated her as Canada's First Lady of the Blues and a postage stamp was issued to honor her contributions to Canadian music and theater. Many Black actors and musicians remember her for mentoring and encouraging Black performers and creating opportunities for them. Unfortunately, progressing dementia forced her to stop performing in 2011 (she died almost three years ago).

This album, her first solo recording, was funded by the Canadian Talent Library in 1969/'70. Not much is known about who contributed to it, only that saxophonist Rick Wilkins played on it and that trombonist Russ Little also arranged and wrote several songs (the ten tracks, 33 minutes in total, are available on several streaming platforms).

Her expressive, emotional singing and impeccable phrasing immediately captivate. Johnny Ace's "The Clock", one of the slower selections, is beautiful and heartbreaking. "Underground Railroad" has a gospel feel to it and pays homage to Black heroes and heroines from Harriet Tubman to Malcolm X. Bey gives a powerful interpretation of Gilles Vigneault's "Mon pays", a song that praises the beauty of the province of Quebec in lyrics about the wind, cold, snow, ice, the solitude of wide-open spaces and the ideal of brotherhood. Her delivery is thunderous and enthralling, and it's easy to imagine her captivating a massive audience in a musical theater.

Each track is exceptional and demonstrates an intensity and passion of what was an immense, hopefully not forgotten, talent.

For more information, visit salomebey.com.



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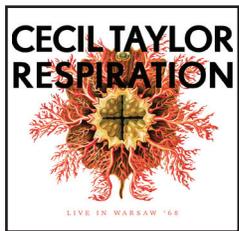
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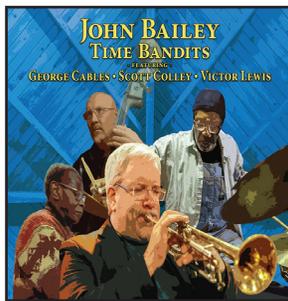
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Respiration (Live in Warsaw '68)
Cecil Taylor (Fundacja Sluchaj)
Music from Two Continents
 (Live at Jazz Jamboree '84)
Cecil Taylor (Fundacja Sluchaj)
 by Duck Baker



Time Bandits
John Bailey (Freedom Road)
 by Pierre Giroux

While every addition to the available Cecil Taylor discography helps further our understanding of this great artist who would be 94 this month (he died 5 years ago next month), some really stand out. Last year's *The Complete, Legendary, Live Return Concert* was such a release, and so is *Respiration*, a solo recording dating from October 1968. A solo concert recorded earlier that year was released in 1982 on the double LP *Praxis*, but that recording is hard to find and suffers from poor sound quality. These two 1968 outings are very different from Taylor's later solo concerts. He had not yet developed certain motifs he would return to repeatedly from 1972 on, and the playing sounds, unsurprisingly, more like what he did on "Communications #11" with the Jazz Composer's Orchestra in June 1968. No doubt the excellent sound quality has a lot to do with it, but *Respiration* hits far harder than *Praxis*, and ranks with the most satisfying of Taylor's solo records. The fact that his material was considerably different from what we are used to hearing draws the listener in immediately, and the audio quality really helps; one rarely hears how dramatic Taylor's dynamic range was on record but you certainly hear it here, from absolute pianissimo to full fortissimo. It's like sitting in the front row of a small room. One senses in his 1968 recordings that Taylor was captured at an exciting moment, growing into his full stature as a pianist, and we hear that excitement in this record. *Respiration* really is a must.

Music from Two Continents is excellent, as well, and it also helps fill in the picture, in this case of what Taylor was aiming for on his fascinating 1985 release, *Winged Serpents (Sliding Quadrants)*. That studio record was taped in the middle of a European tour, and both this concert and three others have been available on bootlegs or on YouTube for some time (one with video). This, the first licensed release, is far superior to the others in terms of sound quality, but no doubt Taylor fanatics will continue to study all available recordings from this tour because each concert was different; with ten incredible improvisers on stage, no other outcome was possible. In fact, there were eleven for the Warsaw concert, with trombonist Konrad Bauer joining a group which featured: Enrico Rava and Tomasz Stańko (trumpets), Jimmy Lyons (alto sax), Frank Wright (tenor), John Tchicai and Gunter Hampel (reeds), Karen Borca (bassoon), William Parker (bass) and Andre Martinez (drums). Everyone in the band also contributes somewhat random vocals as they did on "Cun-un-un-un-an" from *Winged Serpents*; these are even more random in the live performances, as people move around on stage. Similarly, the other tracks from the studio record are heard mostly in the same order, but they are much more open and wilder. Some listeners prefer the tightness of the studio recordings but, for many, hearing how Taylor structures function live with a large group of improvisers is even more exciting. There are fantastic solos, duos and other combinations along the way, but even when everyone is blowing their heads off, it is always, unmistakably, the music of Cecil Taylor.

For more info, visit sluchaj.bandcamp.com

In his third release as leader, the eclectic trumpeter John Bailey has brought together a stellar group of musicians—pianist George Cables, bassist Scott Colley and the exemplary drummer Victor Lewis—for a virtuosic exploration of the vitality of the trumpet tradition. The quartet assembled for several days early last year at the Van Gelder Studio in Englewood Cliffs, NJ with engineer Maureen Sickler, laying down ten tracks that interleave Bailey originals with other compositions from a variety of genres.

The session starts out with the leader's title track, which swings with shapeshifting melodicism. Bailey's trumpet is relentless and blistering with solid intonation while Cables delivers some crafty lines in his solo interventions. The band reaches back to 1944 for Jerome Kern/Ira Gershwin's song "Long Ago and Far Away" (used in the movie *Cover Girl* that same year). The number dashes along nicely, both the trumpeter and pianist demonstrating their resourcefulness and highly adaptable command of their respective instruments. Colley chips in with a sprightly bass solo, too.

Bailey puts his coolly investigative temperament on display with two ballad offerings: the first, his original "Ode to Thaddeus", is a paean to trumpeter Thad Jones; the second Lennon/McCartney's classic "She's Leaving Home". On the former, the trumpeter remains under control with a brooding approach while Cables shows clarity in his pianistic attack. For the latter, Bailey is starkly suggestive as he covers the lyric, Cables soulfully effective in his musings.

Garry Dial's little-known composition "How Do You Know" harkens back to the 1982 release *Spirit* by the Red Rodney/Ira Sullivan Quintet. Colley opens the number by stating the melody, which Bailey then nimbly picks up; the bassist shows his clean tone and an unwavering technique. The leader takes the number out, following a self-assured solo from pianist Cables.

"Groove Samba" closes the album in delicious fashion, Lewis laying down a sleek samba beat that draws both trumpeter and pianist into the scintillating music.

For more info, visit johnbailey.com. This project is at *Smalls* Mar. 24-25. See Calendar.



Popular Culture (Community Music, Volume 4)
Steven Bernstein's Millennial Territory Orchestra
 (Royal Potato Family)
 by Jim Motavalli

Slide trumpet player Steven Bernstein is a walking jazz encyclopedia, so he'd be the first to tell you that

territory bands thrived from the 1920s the 1960s, typically with eight to twelve players, playing VFW halls and Moose Lodges, with a repertoire of the currently popular songs. It's not a surprise, then, that his version of a territorial band for the 2020s is one whose repertoire includes a Beatles song: George Harrison's "Long Long Long".

One of the revelations of Elijah Wald's book *Escaping the Delta* was that blues artists like Robert Johnson probably included songs from the Great American Songbook in their repertoire. And why not, those were the popular songs then. So Chuck Berry and Buddy Holly probably made it onto territorial band music stands. Also here: the Grateful Dead's "Black Peter". But Mingus, Ellington and Eddie Harris are also on board.

Harris' "I'm Gonna Leave You by Yourself" enters on lonesome clarinet (Doug Wieselman) that gets embellished by Peter Apfelbaum's tenor and the loose full-band arrangement, which has a certain Mingus flavor to it—a very human swing. Bernstein has a nice call-and-response with Wieselman near the end. "Black Peter", the only vocal track (via guitarist Matt Munisteri, sounding uncannily like Jerry Garcia) is the Dead by way of second-line New Orleans. The surviving bandmembers would undoubtedly approve. The deft, layered arrangement is horn-heavy and totally serves the song. "It's a ball to work with Steven," bassist Ben Allison told me. "He is very knowledgeable and digs deep into the history, especially when it comes to brass players."

Ellington's "Flirtibird" is from Otto Preminger's 1958 *Anatomy of a Murder*, and features Bernstein as a slightly off-kilter soloist. The edginess really brings the compact arrangement to life. "Duke Ellington's Sound of Love" is from Mingus' *Changes One*, and

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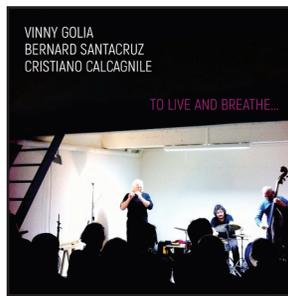
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presented here in a lush take that recalls '40s dance bands. The soloists ride on a creamy bed of horns. Mingus' 1974 version isn't that different but features piano (Don Pullen), an instrument that's absent in Bernstein's territorial band. Porter Grainger's "Put it Right Here" is bluesy, with Munisteri in the lead. Never heard of Porter Grainger? Well, it's not surprising that Bernstein knows his work—he had an intriguing but short career as a pianist, songwriter and playwright, worked with Smiths Mamie and Bessie, played with Sidney Bechet and co-wrote songs with Fats Waller. Bernstein came late to The Beatles, but was gobsmacked in his early 20s when he listened to a copy of *The White Album* (from which "Long Long Long" comes) that someone had abandoned. Frankly, The Beatles didn't do the tune

justice—the *Popular Culture* chart, heard here with the massed horns telling the story, really brings out its poignancy.

This small band sounds like a bigger one, something Ellington himself was exceptionally good at. Check out the 1958 Duke Ellington's *Spacemen: The Cosmic Scene* for proof. That's a nonet, too.

For more info, visit royalpotatofamily.com. This project is at *The Stone* at New School Mar. 25. See Calendar.



To Live and Breathe...
Vinny Golia/Bernard Santacruz/Cristiano Calcagnile
(Dark Tree)
by Stuart Broomer

When it comes to the musician playing the most members of the woodwind families, even Anthony Braxton might have to cede the title to Vinny Golia (Golia, one year Braxton's junior, celebrates his 77th birthday this month) who plays the full range of saxophones: from soprano to bass; alto and bass clarinets; of the transverse winds, piccolo to bass flute; of the double-reeds, English horn and bassoon; he has also played tarogato, the wooden Eastern European instrument merging elements of clarinet and soprano saxophone. But for this 2017 concert in Treviso, Italy, Golia was traveling light, playing only soprano saxophone and piccolo.

The opening "An Introduction to Bonsai Basics" has him crafting fluid, coiling lines that wander subtly between microtones at the same time he constructs a more conventional line, creating a strangely compound oscillation that's richly expressive, a psychic zone that flirts with multiple meanings. The track introduces the rhythm section of Bernard Santacruz (bass) and Cristiano Calcagnile (drums), a subtle pairing who provide consistently empathetic support, shadowing, accenting and lifting Golia's lines, then coming to the fore in delicate flashes of brilliance. "Thoughts within the Vineyard" feels like a continuation, lightening the insistence while shifting the locale with a certain tonal inflection towards the Middle East.

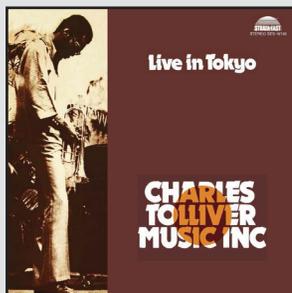
Calcagnile is an immediate presence on the piece dubbed "Drumstart". He's at once energetic and restrained, matching light cymbals and deft drumbeats with a subtly propulsive bass drum that clears a space for the entry of Golia and Santacruz. The bassist spins his own intricate web through the multiple metallic mix of snare and cymbals, and the two supporting musicians create a complex field against which Golia can flutter, gather energy and soar. "Visit to the Mountains" is a gently piquant interlude with a certain touch of the blues.

The concluding "Evanescence" (the verb a direction rather than mere description) has Golia playing piccolo, a thin, piping, yet beautiful sound. He seems often here to be playing multiphonics, notes sometimes doubling, even shadowing themselves, a compound discourse in which ultimate growls through the instrument press toward speech.

This is a dense, rewarding, virtuosic set, one in which Golia's impressive array of other winds, from alto to bass registers in multiple forms, is never missed.

For more info, visit darktree-records.com

DROP THE NEEDLE



Live in Tokyo
Charles Tolliver/Music Inc.
(Strata-East - Pure Pleasure)
by Scott Yanow

Charles Tolliver (who turns 81 this month) made his recording debut in 1964 with Jackie McLean, worked early on with Horace Silver, Booker Ervin and Max Roach and was one of the brightest young trumpeters of the '70s. He formed the quartet Music Inc. with pianist Stanley Cowell in 1969, and also led a big band during the era; together, he and Cowell also founded the Strata-East label. Tolliver maintained a much lower profile (particularly on records) after 1975 but had an outburst of activity during 1988-90 before finally making an official comeback in 2005.

Live in Tokyo, which was recorded Dec. 7, 1973, was the final album by Tolliver's Music Inc., which at the time included Cowell, Clint Houston (bass) and Clifford Barbaro (drums). It was recently reissued on vinyl as an exquisitely beautiful gatefold edition by Pure Pleasure Records. The trumpeter, 29 at the time, is heard throughout and in top form, displaying a clear tone and an adventurous yet melodic style.

Tolliver contributes four of the five compositions. "Drought" begins with dramatic trumpet before the quartet joins him at a racing tempo. Tolliver plays forcefully and with fire. There are piano and drum solos while the furious tempo somehow stays quite steady. "Stretch" has a catchy theme played by Houston, who also takes the first solo. "Truth", a laidback ballad, retains its moody quality even during the trumpeter's heated solo. The jazz waltz and memorable melody of "Effi" is notable for Houston's virtuosic solo after Cowell stretches out. The most unusual performance is the quartet's rendition of Thelonious Monk's "'Round Midnight", which is mostly unrecognizable and taken at a surprisingly blazing tempo with but a hint of the famous theme.

The music on *Live in Tokyo* still sounds fresh and lively, showing just how strong Charles Tolliver was in his early days.

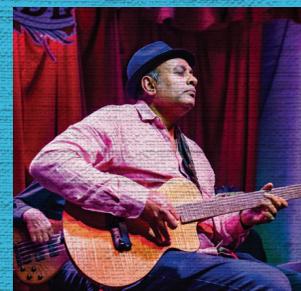
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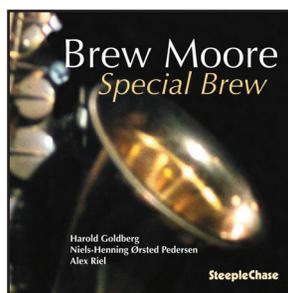


One More, Please
Tim Berne/Matt Mitchell (Intakt)
by Steven Loewy

One of the strengths of great jazz musicians is their ability to master a genre, expand upon it, evolve and embrace change. Those who have followed saxophonist Tim Berne's career closely recognize his perpetual ability to view the world in a unique way, one that incorporates his experience as a free jazz performer but never fits into any kind of box. Beginning with his Snakeoil recordings more than a decade ago, Berne has worked closely with pianist Matt Mitchell, whose deceptively mainstream approach fuels Berne's imagination in myriad ways. *One More, Please* is their fourth duo release and it is a *tour de force*, a beautiful homage to the art of the jazz duo. Berne's lush tone, combined with Mitchell's remarkable piano technique, is one of the best examples of the saxophone/piano duo, reminiscent in some ways of the collaboration between saxophonist Ivo Perelman and pianist Matthew Shipp, at least in its longevity.

Berne and Mitchell display a singular vision, the saxophonist's extended technique subordinated to a more gentle, though no less deconstructive path. There are times, such as on the eclectic "Oddly Enough/Squidz", where the two energetically recall the confrontational energies of the avant-garde, but elsewhere there is a gentler, though no less subversive tone. On "Middle Seat Blues/Chicken Salad Blues" which is only peripherally a blues, Berne flies through complex lines with a simple fluidity and Mitchell listens closely and spurs the saxophonist on. Julius Hemphill's "Number 2" (the only piece not composed by Berne) is performed slowly, with Berne and Mitchell weaving through intricate lines. The results are riveting, with beautifully syncopated runs and marvelous interactions. Mitchell is the perfect foil, with a quirky sophisticated style, as the two players dance together in harmony. The final piece, the winding "Rolle Oats/Curls" is especially impressive, the gentle piano virtually merging with Berne's flowing saxophone.

For more info, visit intaktrec.ch. Berne is at Lowlands Mar. 9 and Mar. 16 and Bar Bayeux Mar. 17. See Calendar.



Special Brew
Brew Moore (SteepleChase)
by George Kanzler

Until the ascendancy of John Coltrane in the late '50s/early '60s, perhaps the most influential tenor saxophonist in jazz was Lester ("Pres") Young, whose light tone and bar-crossing extended lines were emulated by a raft of post-war saxophonists. They included members of Woody Herman's bop-inspired Third Herd (or Four Brothers), and Brew Moore (1924-1973) who was active in New York in the late '40s and early '50s and whose centennial will be next March (he died 50 years ago this

August). More than Stan Getz, Zoot Sims and Al Cohn, Moore was a Young devotee, even holding his tenor at the same odd 120-degree angle as Pres. While most of the other Pres-influenced tenors gradually developed their own individual voices and styles, Moore remained much closer to his model. But even he came under the spell of Charlie Parker, as he told *The New York Times* in 1968: "When I heard what Bird had done for himself, I realized that Pres was not the complete messiah. So I combined Bird and Pres and my own thing."

The music here, culled from 1961 radio and TV concert tapes in Denmark and Sweden, reveals a Pres disciple at the top of his game, with musicians from his adopted hometown of Copenhagen, where Moore lived after 1960. He is joined by pianist and alto horn brass player Harold Goldberg, who was also co-owner of Copenhagen's famous Jazzhus Montmartre jazz club. The house rhythm section—a 15-year-old Niels-Henning Ørsted Pedersen on bass, and Alex Riel (21) on drums—completes the quartet.

Over eight tracks—four from each concert—Moore never disappoints, indefatigably swinging while reeling off long, logically contiguous solo lines, mostly at mid-to up tempos. Highlights include "Manny's Tune", an infectious earworm of a tune from his San Francisco (late '50s) band's pianist, John Marabuso. The jaunty piece, a sixteen bar A-B form repeated twice, is heard in two versions. The Pres-inspired highlight is a barn-burning "I Want to Be Happy", recalling Young's version with Nat "King" Cole and Buddy Rich. Bird is represented with "Yardbird Suite", including notable exchanges between Moore and Pedersen, and "Scrapple from the Apple". Tenor sax and alto horn intertwine, Gerry Mulligan Quartet style, on the closer, "Special Brew".

For more info, visit steeplechase.dk

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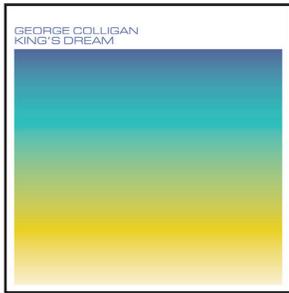
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King's Dream
George Colligan (PJCE)
by Fred Bouchard

A man, a plan, a piano. On *King's Dream*, veteran pianist George Colligan shares an intimate, reflective solo suite from his home in post-pandemic Portland, OR. He transports us into that heady ether between seamless, breathlessness and spirituality, holding us aloft with power and grace. He boldly captures the deliberate elan of modal masters McCoy Tyner and Joe Bonner on sweeping *tours-de-force* such as the stage-setting "Clearing The Mind" and "Daddy Go Bye Bye".

His full-spectrum palette may evoke dark Rachmaninoff forest rumbles here or the oriental whole-tone pastels of Debussy there, always with an eye cast onto the greater organic picture. His sturdy walking left hand scrawls under an ironic, twisting "Doom Sandwich", and in wry homage to the late bassist (and early '90s collaborator) Dwayne Burno.

With "Golden Years", Colligan's sweet legato gestures to a panorama of peace, harmony and gratitude. It's cut from the same strong whole cloth as the titular ode to Martin Luther King, Jr.—highminded, restless, offering an uplifting vision—with a final jubilant carillon. "Liam's Lament" builds dreamily layered, cascading chords somehow evocative of Sir Roland Hanna. Waxing rhapsodic, he peers meditatively into the cosmos. By the end of this the 67-minute set (each original a firm first take), we're pretty much reaching out there with him and yet, with our feet, remain blessedly planted on solid earth.

For more info, visit PJCE.org. Colligan is at Mezzrow Mar. 27. See Calendar.



Ashanti
Santi Debriano & Arkestra Bembe (JoJo)
by Keith Hoffman

Like his contemporary, Cuban-born pianist Elio Villafranca, bassist and composer Santi Debriano is both a child of the West African Diaspora and a gifted ethnomusicologist. Born in Panama but raised in Brooklyn, Debriano took a degree in that discipline from Wesleyan University. During the lockdown he invited musicians to his Staten Island home for sessions he conceived as "bembe"—the Yoruba word for cultural celebrations with music and dance, food and drink. Gradually, as the kindred musicians workshoped his compositions, à la Charles Mingus, they took a more definite form.

When he premiered the work at Smalls in July of last year, there was the palpable excitement of novel creation. His opener there, "Imagined Nation", just blew the doors off. Of course, there was also the difficulty of fitting his nonet into the space, and the imperfections inherent when a large ensemble does so and without monitors.

On Ashanti, Debriano and Arkestra Bembe—Andrea Brachfeld (flute), TK Blue (alto), Tommy Morimoto (tenor), Ray Scro (baritone), Emile Turner (trumpet), Adrian Alvarado (guitar), Mimiko Watanabe (piano), Robby Ameen (drums)—manage to keep a great deal of that excitement while sanding away the imperfections in the studio. The recording is clean, surprisingly airy for such a large group and extremely well-balanced. For example, the outstanding guitar work of Alvarado—lost in the live mix—is front and center on album opener "Angel Heart". Brachfeld's outstanding solos on "Spunky" and "Arkestra Boogaloo" are clean, lovely and unforced.

While the quality of the compositions, arrangements and performances is excellent throughout, a few merit special attention. "Imaginary Guinea", based on the Haitian notion that the souls of the departed float home to Africa, is a long, languid and gorgeous piece in 6/4. And Bobby Hutcherson's "'Til Then", the album's lone non-original, gets a loving update.

This is an excellent addition to Debriano's substantial and perhaps under-appreciated body of work as leader.

For more info, visit jojorecords.com. This project is at Iridium Mar. 18. See Calendar.



The Source
Kenny Barron (Artwork)
by George Kanzler

Saying "That's Kenny Barron" when you hear a piano on record isn't always easy. Barron is less about style than approach, an approach that is tailored to the material he's playing. On this, his first solo recording since the 1980s, Barron's masterfully encompasses a broad range and history of jazz piano styles. Over nine tracks including four originals, Ellington-Strayhorn and two by Monk plus the old Fats Waller hit "I'm Confessin'", he embraces a panoply of jazz piano styles, gestures and approaches, all in service of the tunes being addressed.

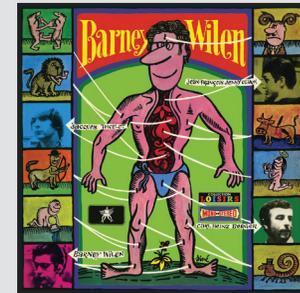
Kicking off these proceedings is his own "What If", introduced by pounding rubato chords that skirt atonality, before he sidles into a 21st century version of stride that underpins and propels his right-hand improvisational forays. Later, on "I'm Confessin'", he demonstrates his proficiency in traditional stride, creating a catchy bounce for his bright, lilting right hand figures. The two Strayhorn pieces offer contrasting approaches: "Isfahan" stresses the insistent descending figure in the melody, while "Day Dream" emphasizes the tune's dreaminess in its slow reverie of legato notes.

A veteran of Monk tribute band Sphere, Barron is a creative interpreter, never aping the master's style while still illuminating it. He applies a Monk-ish touch to "Teo" (Monk's contrafact of "Topsy"), repeatedly emphasizing the opening bars. In contrast, "Well You Needn't" becomes a quicksilver fantasia on the familiar melody, hidden in the uptempo framework.

Barron's other originals offer three distinctive approaches. "Dolores Street, SF" is saturated in the melancholy feel elicited by his delicate touch. "Sunshower", which unfurls as a full Afro-Latin piece on his group recording, sways along in a gentle, partly implied, montuno. And "Phantoms" bounces along on an infectious propulsive mid-tempo rhythm.

For more info, visit pias.com. Barron is at The Appel Room Mar. 24-25 with Rosa Passos and The Apollo for "A Great Night in Harlem" Mar. 30. See Calendar.

DROP THE NEEDLE



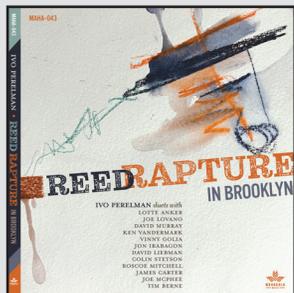
Zodiac
Barney Wilen
(Disques Vogues-We Are Busy Bodies)
by Pierre Crépon

There were many phases to the career of French-American saxophonist Barney Wilen who would have turned 85 this month (he died in May 1996). *Zodiac* dates from the beginnings of a relatively short period of public identification with free jazz. In October 1965, Wilen came out of retirement and began a residency at the Reunionese restaurant Le Requin Chagrin with drummer Jacques Tholot as his main partner. Over the course of a full year in that Parisian cave, they were joined by various bassists, most often Jean-François Jenny-Clark. Their audience included artists such as filmmaker Chris Marker and cartoonist Siné, the creator of *Zodiac's* cover art. Aged 28, with a résumé including Miles Davis and Art Blakey's Jazz Messengers, Wilen had already surpassed what could reasonably be expected for a French musician. But he felt that he had engaged bop when the music was already over, and he kept looking for other avenues. What he turned to in free jazz was Ornette Coleman's elimination of chord changes, not the outer register explorations of Ayler or, increasingly, Coltrane.

On *Zodiac*, the trio were joined by German vibraphonist Karl Berger. No recording date is listed, but circumstantial evidence—including Berger and Jenny-Clark's work in Paris with Don Cherry's great quintet—confirms the circulating date of January 1966. For this record, the group attempted something specific: the creation of twelve 3-minute miniatures based on each zodiac sign. "Each composition will illustrate the characteristics of one of these signs," Wilen told *Jazz Magazine* before the session. "For Aquarius ["Verseau"], for instance, it is Saturn, impulse, mystery: right away, this gives an idea of the atmosphere, of the theme." Non-astrologically-inclined listeners won't be able to gauge the success of the enterprise, but the music can stand on its own. A certain gentleness and a cinematic quality predominate. It is not surprising to learn in photographer Jean Larivière's notes that a related film project once existed. For French musicians, it seems that freeing jazz at first did not mean cracking open the sonic frontiers but rather investing the freedom to organize preexisting material in new ways. Wilen, for instance, possessed a beautiful sound, serviceable in West Coast contexts, and he did not leave it behind. This repress by Toronto label We Are Busy Bodies was not sourced from the original tapes but from an extremely clean vinyl copy and is sonically very good. It is a well-done reissue of a non-essential but quite interesting record.

For more info, visit wearebusybodies.bandcamp.com

BOXED SET



Reed Rapture in Brooklyn
Ivo Perelman (Mahakala Music)
by Steven Loewy

Fresh on the heels of Brazilian tenor saxophonist Ivo Perelman's freely improvised duets with nine outstanding pianists, documented in his monumental *Brass and Ivory Tales*, the saxophonist presents *Reed Rapture in Brooklyn*. This extraordinarily intense, exhausting, yet utterly fascinating collection pits Perelman against twelve outstanding saxophonists and clarinetists, across 103 tracks recorded over a six-month period! The challenges of such an ambitious venture cannot be understated. There is no rhythm section or other support for the players. There was virtually no planning, and all of the pieces are fully improvised. That it succeeds is a tribute to Perelman and his extraordinary partners, each of whom brings an individual voice and years of experience to the project. There is a lot going on, and this is the sort of recording that cries for repeated listening to contemplate its many intricacies and mysteries. For those who love the sound of free jazz saxophone, these recordings evoke the joy a young child gets from being let loose in a giant candy store.

The sound is surprisingly diverse across the collection, suggesting a giant canvas where every imaginable color, shade and texture is addressed. Far from a free jazz screeching session, there are huge variations in rhythm, volume, tempo, range and tone. Perelman thrives in the altissimo range, and his tight embouchure features near-perfect intonation, not an easy task. He particularly enjoys luring his partners into slightly dissonant and prickly long, high tones that maintain an ironclad focus.

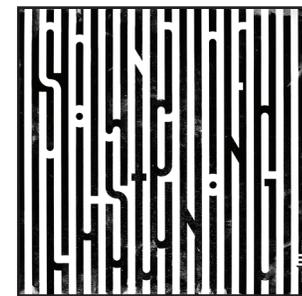
Highlights abound, and while the performances are challenging, each listener is bound to find favorite matchups. The set opens with elder statesman Joe Lovano (performing mostly on C-melody sax and soprano) on fourteen relatively short pieces. This is one of the more jazz-infused sets, supplying a magnificent diversity of moods, at times reminiscent of Warne Marsh-Lee Konitz collaborations. Perelman and Lovano play off one another delightfully, exploring different ground as the players react to one another with a focused intensity. The fiery collaboration with the eclectic Tim Berne (alto) on five long tracks is filled with altissimo work from both players, often in slight dissonance. Some passages feature incredible technical prowess, with split tones, trills, repetition, rough spurts and super-fast runs; then they shift to a simple quietude. They indulge in their respective instrument's entire range, at times recalling Evan Parker's advances, and at others a gorgeous symmetry. David Murray performs exclusively on bass clarinet, and the contrast between Perelman's regular excursions way up high contrast nicely with Murray's explorations of lower depths. The second track from Murray relies, in part, on pointillistic spurts from the two, adding exaggerated vibrato,

long low tones and varied tempos. The last of their duos pits the lower register of Murray's bass clarinet against a sometimes mellifluous Perelman.

Dane Lotte Anker (soprano and alto on eight tracks) opens slowly, then integrating with Perelman, building with focused energy. The unhurried third track is a splendid example of their closeness, tension building gradually. With compatible approaches, the two bounce off one another, changing pace or style on a whim, exploring the full breadth of their horns, Anker wonderfully acquitting herself with great range and technique, while eliciting exciting moments from her duo partner. It comes as little surprise that Ken Vandermark (solely on clarinet) impresses mightily. His uniquely eclectic approach pulls the duo into the higher ranges, though his total control manifests selflessly. Sandwiched between two shorter tracks, the almost 40-minute second track with Roscoe Mitchell on bass sax stands apart with a somewhat disjointed, though enjoyable collaboration, the full-toned Mitchell traveling the lower depths, sometimes mimicked by Perelman, the Art of Ensemble saxophonist embracing moments of silence while his colleague follows his elder's cue and builds on it. Multi-instrumentalist James Carter's (baritone sax on nine tracks) masterful chops unsurprisingly inspire Perelman, who reacts to, leads and pushes Carter to impressive heights. With power, long tones and dramatic changes in volume and speed, the two wind their way through numerous permutations. Jon Irabagon's (slide soprano sax and soprano) intensity arouses, as the two seem to share a special understanding often playing at mid-tempo. The duo performs with such emotional intensity, weaving through flutter tones and more as they embrace and project the sound with singular verve.

Joe McPhee's contributions (tenor sax and occasional vocals) make for some of the most accessible of the duets. On the fifth track, he opens with slow vocal inflections followed by a deep full tenor sound, as Perelman eventually blows altissimo with uncanny control, ending with full-throttle runs. Colin Stetson may be best known for his movie soundtrack work, but he also has a strong background in experimental music. Focusing here on contrabass sax and tubax (a modified sax with the range of a contrabass sax but a lighter tone), Stetson's interactions with Perelman are among the highlights of these sessions. His compellingly stark contrast to Perelman's higher tones feature split tones, dissonance, flutters, growls and long slow blowing, inspiring some stunningly wild responses. Vinny Golia has long entertained with his assortment of reeds, but here he limits himself to the small soprillo sax, clarinet basset horn and alto clarinet. There is a fluidity and energy with Perelman that lures the listener into a den of complex interactions that are surprisingly upbeat and life-affirming, sometimes sensuous. Last, but not least, comes the masterful Dave Liebman (soprano) whose opening piece with Perelman begins mournfully, building gradually. The seventh track summarizes the vitality and diversity of this entire set, starting deliberately as two saxophonists go way up high, down low, accelerando, diminuendo, all while compellingly navigating complex rhythms and ideas. A fitting end to a wonderful set.

For more info, visit mahakalamusic.com

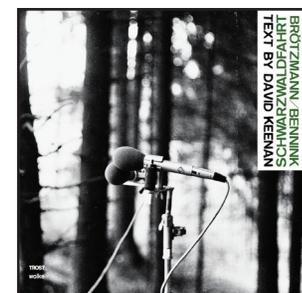


the sound of listening
Mark Guiliana (Edition Records)
by Tom Greenland

Drummer Mark Guiliana is best known for collaborations with bassist Avishai Cohen, saxophonist Donny McCaslin (he and McCaslin were key contributors to David Bowie's *Blackstar*), pianist Brad Mehldau, vocalist (and wife) Gretchen Parlato and BEAT MUSIC! collective. In his work as a leader, he combines grunge-like aggression and throbbing EDM (Electronic Dance Music) beats (he cites Aphex Twin and Squarepusher as key influences) with the harmonic and improvisatory proclivities of jazz. His third quartet release, *the sound of listening*, with Jason Rigby (tenor), Shai Maestro (piano) and Chris Morrissey (bass), should be satisfying both for those who don't necessarily like jazz as well as those who do—no easy feat! The album's ten tracks are arranged in alternating order: the shorter, odd-numbered tracks thickened with added percussion, keyboards (Maestro overdubs mellotron and ampliceleste, Guiliana synths and drum programming) and additional winds (Rigby's bass clarinet, clarinet and flute add distinctive coloring), each functioning as a brief tone poem and/or palate cleanser for the longer, even-numbered tracks, which are less structured, more stretched out, with extended solos and heightened group interaction.

Tunes such as "the most important question" and "continuation" are good examples of how Guiliana conjoins erudition and danceability: both employ syncopated, long-form beat patterns that, though they parse into dancer-friendly 4/4 meter, likewise contain off-kilter accents that make the second half of the cycle feel "off" (even though it's "on"), a yin-yang effect temporarily throwing listeners/dancers into a parallel rhythmic universe. On "our essential nature" he follows a similar strategy with seven-beat groupings. Rigby's genial tone on tenor provides the melodic focal point, his soloing guiding the band to collective climaxes on "everything changed after you left" and "under the influence". Both cuts also spotlight Guiliana, who elsewhere remains ensconced in the collective momentum, and the ever-inventive Maestro, who sings along with his fast funky bop lines on the former, playing even faster, trickier and more abstract runs on the latter.

For more info, visit editionrecords.com. Guiliana is at Village Vanguard Mar. 21-26. See Calendar.



Schwarzwaldfahrt
Peter Brötzmann / Han Bennink (FMP-Trost)
by Kurt Gottschalk

In 1976, during an engagement at Free Jazz Meeting Baden-Baden, Peter Brötzmann (who celebrates his

82nd birthday this month) and Han Bennink (who turns 81 next month) got in a van and went into the woods. The musical results of their journey into the Black Forest are not a new discovery, although they might easily be lost in their mountainous discographies. But a new packaging of the album shows what a magical moment in time that was.

It was around this time that the Dutch drummer Bennink billed himself as playing “anything/everything” on his records, and that spirit of abandon overtook the German reed player for the outdoor sessions. The instrumental credits on the album—originally issued by the German label FMP and now given deluxe treatment from the Austrian imprint Trost—don’t distinguish between players, but simply catalogue their cargo (clarinets, saxophones, birdcalls, viola, banjo, cymbals, wood), adding credits for trees, sand, land, water and air. As good fortune would have it, the van also carried a Stellavox portable tape recorder.

The 44 minutes of audio preserved from the trip are filled with adventure. There’s a sense that, perhaps more than ever for the impromptu wilderness troubadours, anything was good to go. There are reed duets, percussion jams and scavenged marimbas. There are also natural sounds and a huge sense of audio space. It’s not a noisy record. It’s actually abstractly sublime. But none of that’s news. The record’s already been reissued a couple of times between the initial LP and the new set. What’s new is the 120-page book filled with photographs taken by Bennink and Brötzmann during the excursion.

The black-and-white images don’t nail the sounds down; there’s still plenty of mystery in *der Schwarzwald*. The photographs capture the whole of the trip, from driving to arrival to lodging

and exploration. They’re snapshots, sometimes saturated, sometimes blurred and they’re perfect. We don’t see the musicians with their instruments; presumably if one started playing, the other would too. But we do see instrument cases stacked on a rock. In fact, there are more images of rocks than there are of the artists. We see the van and the road through the windshield and the lake and a display of laid-out logs that, apparently, became an instrument. There’s a charm to the book that only enhances the album. At last, their outdoor session gets the housing it deserves.

For more info, visit trost.at



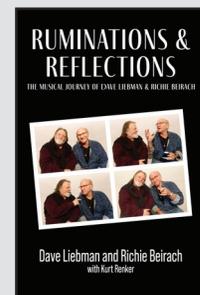
New Works Reflecting the Moment
SFJAZZ Collective (SFJAZZ)
by Marco Cangiano

The SFJAZZ Collective needs no introduction. Founded nearly 20 years ago, its alumni include some of the best and brightest musicians in jazz. This latest edition, now under Chris Potter’s directorship, is no exception. *New Works Reflecting The Moment* is an ambitious undertaking that tries to capture the tensions and conflicts affecting American society. Compared with earlier versions of the group, this iteration relies more strongly on vocals. The program, recorded live, includes originals drawing inspiration from episodes of recent history such as the January 6, 2021 attack on the U.S. Capitol and the murder of George Floyd. But the program also includes new arrangements of landmark tunes such as “Lift Every Voice and Sing”, Marvin Gaye’s “What’s Going On”, and Abbey Lincoln’s “Throw it Away”, with a coda recalling “Freedom Day” from Max Roach’s *Freedom Now Suite*.

The result is a varied and interesting program. Edward Simon’s emotional piano aptly sets the scene in “Lift”, joined by Martin Luther McCoy’s church-like singing, to which Gretchen Parlato adds her voice as the band moves seamlessly into vibraphonist Warren Wolf’s original up-tempo “Vicissitude”. This album is a showcase for the Collective, with brilliant solos by Simon, Potter, David Sanchez (tenor) and Wolf. Matt Brewer on electric bass and Kendrick Scott’s drumming are spectacular. This is SFJAZZ at their very best, loose and tight at the same time, assertive and yet reflective, combining different voices in a real collective effort. Brewer’s switching to the acoustic instrument introduces Lincoln’s “Throw It Away”, possibly the most dramatic tune of the program. Parlato does not try to reproduce Lincoln’s tone and finds her own personal way through the text. Etienne Charles’ trumpet solo shines. Simon’s piano introduces “8’46” (which is how long it took to execute George Floyd) in a dirge-like mood, and is soon joined by Parlato’s mournful vocals, integrating music and politics in a programmatic fashion. There are many highlights, including Potter’s tenor work on his own captivating “Mutuality”, the infectious “Ay Bendito” by Sanchez, and Brewer’s funkiness in “Already Died”, underpinned by Potter’s bass clarinet and Charles’ fluegelhorn and featuring another brilliant vibraphone solo by Wolf.

For more info, visit sfjazz.org. SFJAZZ Collective is at Birdland Mar. 21-24. See Calendar.

IN PRINT



Ruminations & Reflections: The Musical Journey of Dave Liebman & Richie Beirach
Dave Liebman & Richie Beirach with Kurt Renker
(Cymbal Press)
by Ken Dryden

Journalists enjoy interviewing jazz musicians, but even the best of them can’t get a jazz master to open up as completely as an old friend and frequent collaborator. Dave Liebman and Richie Beirach began working together over a half century ago and they have assembled formidable, diverse discographies, both together and individually, in addition to their immense contributions as jazz educators. With the encouragement of their frequent producer, Kurt Renker, they have assembled an unusual book, incorporating autobiography, critical impressions of various musicians, and reflections on their recordings and other topics in concise, entertaining chapters that make for easy reading. The reader feels like a fly on the wall hearing their spontaneous, unfiltered conversations that seem to have had minimal editing, due to how free-flowing they are, just as spontaneous as their music.

The duo’s remarks about their approach to music come across as accessible to both students and non-musicians, with a helpful glossary for any unfamiliar terms. Liebman and Beirach make it clear how challenging it is to succeed, with shrinking numbers of venues and few opportunities to play as sidemen with veteran bandleaders, as they did in their youth. But they also make it clear the steps a fledgling musician must take to get to the next level: a lot of hard work, research and experimenting are required.

There’s a genuine sense of nostalgia when they drive around New York neighborhoods where they lived, went to school, ate and worked, as they recall businesses and clubs, many of them long since closed, along with people they met along the way. A nice touch is adding the addresses for many of these homes, restaurants, stores and clubs.

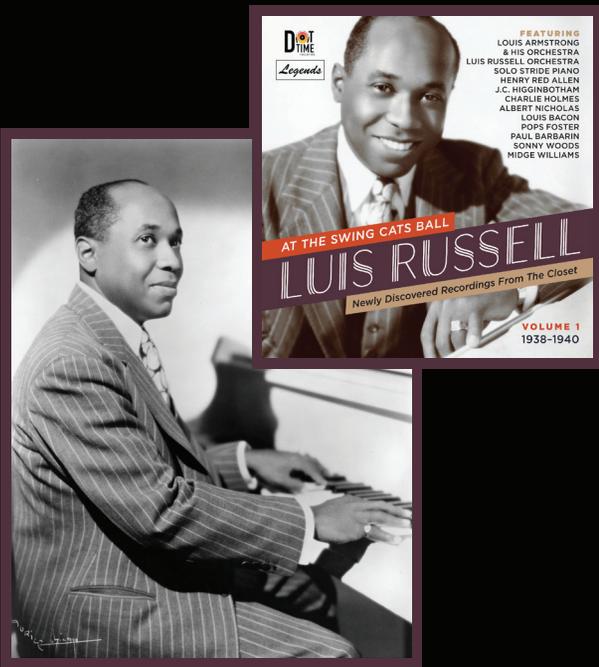
Perhaps the most moving section consists of letters that each man wrote to deceased bandleaders with whom they worked or who inspired them, telling them in the present what they couldn’t have as younger men. Liebman’s letter to Miles Davis and Beirach’s note to his friend Bill Evans especially stand out as heartfelt.

Beirach takes time to discuss some of their favorite recordings together, giving background and reflections on them. The book is best enjoyed a few chapters at a time, with their music playing in the background. There is much to learn from the wisdom of these two masters, no matter the reader’s level of familiarity with their music.

For more info, visit cymbalpress.com. Liebman is at The Stone at New School Mar. 21 and Iridium Mar. 18 with Santi DeBriano. See Calendar.

LUIS RUSSELL

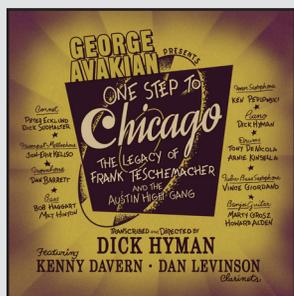
AVAILABLE MARCH 3RD



The recordings contained in this collection were recently discovered in a closet of a once working musician. What makes this discovery revelatory is the source, Luis Russell (born Panama Aug 5, 1902, died New York City Dec 11, 1963). A pioneer of early jazz, Luis was an orchestra leader, arranger, composer, and pianist of the first order of magnitude. The recordings, which span a two year period from 1938 through 1940, are primarily radio airchecks, captured by a single wire and cut directly onto a glass or shellac disc. During this period, Luis and his orchestra were doing double duty, serving as Louis Armstrong’s orchestra on stage and on recordings for the Decca label, while also touring and performing as Luis Russell Orchestra without Armstrong.

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(Rivermont)
by Ken Dryden**

In 1992, producer George Avakian and pianist Dick Hyman (who turns 96 this month) gathered top musicians to pay tribute to clarinetist Frank Teschemacher, who made legendary recordings with fellow members of the Austin High School Gang before his death in 1932. After Avakian invested considerable personal funds in producing the sessions, his backer bowed out and the project was shelved until the opportunity came for it to finally be issued last year.

Hyman led the first session, playing note-for-note recreations of six songs recorded by Teschemacher. Recreating music exactly as it was first recorded is not to be dismissed, because it is a challenge to transcribe and perform the original music while retaining its character. Also, modern engineering brings out instruments that are not so easily heard on the original 78 rpm discs. The results speak for themselves, as the players prove to be superb chart-readers while retaining the energy and freshness of the music. In addition to Hyman (piano), the band includes Peter Ecklund or Dick Sudhalter (cornet), Jon-Erik Kellso (mellophone), Dan Barrett (trombone), Ken Peplowski (tenor), Bob Haggart (bass), Vince Giordano (tuba), Marty Grosz (banjo) and Arnie Kinsella (drums). Highlights include the rollicking “I’ve Found A New Baby” and a peppy “Shim-Me-Sha Wabble” that brings images of flappers dancing up a storm with their beaus in The Roaring Twenties.

Clarinetist Kenny Davern leads the second session, playing new interpretations of songs from Teschemacher’s repertoire, which gives the band a chance to stretch out beyond the limits of a 78 rpm disc. All of the music turned out well, especially the engaging interplay in “Darktown Strutter’s Ball” and the loping, bluesy “Baby, Won’t You Please Come Home”. But top honors go to the deliberate rendition of “Indiana”, featuring lyrical solos by Davern and Howard Alden (guitar). The band also includes Hyman, Barrett and Kellso, Milt Hinton (bass) and Tony DeNicola (drums).

This enjoyable CD release is packaged in a hardcover book that has 80 pages of detailed liner notes describing Teschemacher’s background, along with the 1992 sessions, featuring both vintage and session photographs. It’s priced a little higher than a typical single CD, but considering the hefty investment made by Avakian in 1992 to produce it, plus the Rivermont label’s elaborate annotations and packaging, it is a tremendous value for any fan of Chicago jazz.

For more info, visit rivermontrecords.com

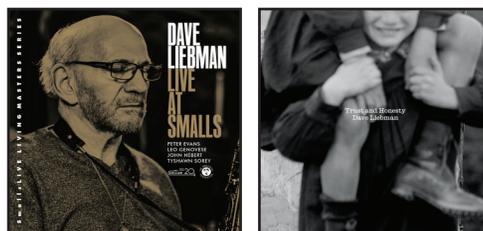


**Back Home in Kansas City
Bobby Watson (Smoke Sessions)
by Phil Freeman**

Alto saxophonist Bobby Watson’s third album for Smoke Sessions is a beautiful demonstration of how jazz is played outside New York. This is a slick squad of expert musicians—trumpeter Jeremy Pelt, pianist Cyrus Chestnut, bassist Curtis Lundy (plus Carmen Lundy on “Our Love Remains”) and drummer Victor Jones—but what they’re delivering here is pure, melodic, blues-based loveliness. There are no hipper-than-thou compositional tricks on display, no subversively lurching rhythms, just swinging tunes. Some of them are new melodies on borrowed chord changes: the title track is based on “Back Home Again in Indiana”, while “Bon Voyage” tweaks Herbie Hancock’s “Maiden Voyage” and “Side Steps” nods to John Coltrane’s “Giant Steps”. But who cares? These new pieces stand on their own. “Side Steps” opens with a short but attention-grabbing drum solo (there’s another one toward the end), and the melody is a jumpy call to attention that’s as much Latin as bebop. Similarly, “Back Home in Kansas City” and “Mind Wine” (the latter written by pianist John Hicks) are high-energy hard bop anthems that could have come from an Art Blakey or Horace Silver album, while “Red Bank Heist”, written by Jones, recalls the work of Art Farmer and Benny Golson’s Jazztet. Pelt’s “Celestial” feels inspired by “Nefertiti” (Wayne Shorter) as the band works its way through a hypnotic melody over and over again.

These are players who have been working together for decades in some cases—Watson and Lundy have a relationship that goes back to the mid ’70s, both were also part of John Hicks’ bands in the ’80s and ’90s. But even the younger generation of players here have such a deep respect for the tradition they’re working in that it all comes together seamlessly. Chestnut, with his deep, gospel feel, is the perfect pianist for this band, particularly on the version of Coltrane’s ballad “Dear Lord”, and Pelt’s ability to shift from intricate hard bop to emotive blues makes him ideal as well. Simply put, this album cooks.

For info, visit smokesessionsrecords.com. This project is at Smoke Mar. 23-26. See Calendar.



**Live at Smalls (Cellar Music/smallsLIVE)
Trust and Honesty (Newvelle)
Dave Liebman
by George Grella**

These are two very different albums from saxophonist Dave Liebman, which show his range, yet only represent a part of his overall history—perhaps two corners of a cube that includes his legacy with Miles Davis’ electric

bands and music-making with the likes of Adam Rudolph which brings together international improvising traditions. The albums under review are at opposite ends of the jazz spectrum, one focusing on interpretations of song forms and standards, the other on collective improvisation outside familiar structures.

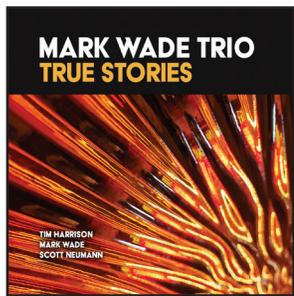
Way outside, *Live at Smalls* is a continuous 75-minute group improvisation recorded January of last year, with the album marked into three sections: “The Beginning”, “The Middle” and “The End”. Within this flow of music there are internal sections that, ironically, are very much like what a group does in a head-improv-head arrangement, with individual musicians taking a solo lead and the others either laying out or accompanying in a somewhat responsive—not comping—way. Liebman has said the album is part of a conscious effort he’s making to play free music on a consistent basis.

The saxophonist is no stranger to this, nor are any of his associates here, which include Peter Evans (trumpet), Leo Genovese (piano), John Hébert (bass) and Tyshawn Sorey (drums). But the problem is that the musicians sound as if not in sync. Liebman had played with all of them by this time, though this was their first opportunity to play (and record) as an ensemble, and that’s what comes across at times. There are no antagonisms; everyone sounds amicable, but there’s also no conversation, or sense of working together. The playing is often brilliant: Evans plays some stunning solos, and Genovese spins some warm passages. Liebman sounds a bit removed, introverted where the rest are extroverted. Mainly, though, the musicians take turns and defer to each other. Everything is fine but on parallel lines, and there’s nothing that suggests any urgent reason for these guys to be improvising.

Trust and Honesty shares bassist Hébert with the live album, but otherwise everything is quite different. As a trio, with Ben Monder (guitar), this threesome rely on well-known material such as “Lover Man” and “Bye Bye Blackbird”. Though an LP release, in digital form the release offers a couple of extra cuts that include short solo features for the bassist and guitarist. Overall, the playing is absolutely lovely. This is the kind of outwardly modest, inward-looking music-making that, by focusing on space and working at a pace that is ideal for sitting and listening, feels broadly expansive, the universe-in-a-grain-of-sand experience.

Monder is as versatile as any guitarist around; here he mostly plays gentle, big, resonant chords, like a lake on which Liebman sails, while Hébert is the wind. The leader plays with a distinct tone on soprano, centered but full of changing timbres. The dynamics are low and the means are simple, but there’s variety in the playing and across the tracks. The arrangements of the aforementioned two standards go beyond just playing the recognizable melodies: there are structural ideas at work here. This is the kind of playing where the details mean everything, like the tension before Liebman’s beautiful entrance on “Stella by Starlight”. “Blue in Green” comes out in measured and thoughtful phrases, with space opening up between each of the saxophonist’s breaths. Without mannerism or obvious emphasis, the plain statement of this simplest of melodies emerges as deeply and beautifully as it’s ever been.

For more info, visit cellarlive.com and newvelle-records.com. Liebman is at The Stone at New School Mar. 21 and Iridium Mar. 18 with Santi DeBriano. See Calendar.



True Stories
Mark Wade Trio (Mark Wade Music)
 by Terrell Holmes

When paying homage to one's artistic models it is wise not to walk too closely in their footsteps. Faithful interpretations of classic works can be entertaining, perhaps even moving, but too much reverence might result in nothing more than an echo. Bassist Mark Wade honors his influences by using elements of their work as points of departure for his own composing on *True Stories*. With Tim Harrison (piano) and Scott Neumann (drums), Wade filters past music through his unique lens to produce an engaging album of vivid originals.

The driving, Miles Davis-inspired "I Feel More Like I Do Now" establishes the band's tensile strength right away. Wade honors Wayne Shorter with "Falling Dolores", a moody, clever mashup of the haunting "Fall" with the more optimistic Shorter composition "Dolores". The tip of the cap to Shorter continues on "In the Market", where the trio takes on Weather Report masterfully, down to the unusual time signatures. The trio has fun with "Piscataway Went That-A-Way", a nod and wink to Fred Hersch's skulking, playful "Swamp Thing". The album downshifts with the ballad "A Simple Song", a shimmering tribute to one of Wade's mentors, the late pianist Frank Kimbrough. The two-part invention "Song with Orange and Other Things" combines a Charles Mingus tune with a Wade original, both of which joyously recall Mingus' big band pedigree, passionate gospel inflections and bear-hug warmth. Wade doesn't even need an entire song for his musings. The beautiful suite "The Soldier and the Fiddle", for example, is based on the military march from Igor Stravinsky's "The Soldier's Tale". And Wade borrows the opening bars of "Solokvist", a tune by Corpo (the Swedish jazz band he toured with) for "At the Sunside", the album's crisp closer.

But none of this would matter without the excellent playing of Wade, Neumann and Harrison. They strike a perfect balance throughout *True Stories*. Their interplay is dynamic, with flawless timing and stellar musicianship. Every song is a pleasure to hear, portending that the Mark Wade Trio will undoubtedly be major players on the jazz scene for some time.

For more info, visit markwademusicny.com. This project is at Saint Peter's Mar. 19. See Calendar.



Black, Brown and Blue
Eric Reed (Smoke Sessions)
 by Tom Greenland

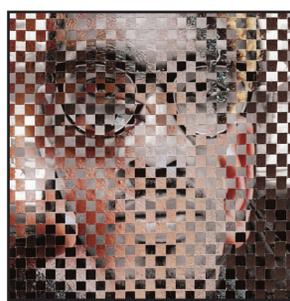
Pianist Eric Reed comes from a gospel church background and emerged with precocious chops

in the late '80s among the pride of "young lions", first gaining notoriety in Wynton Marsalis' band. Now a middle-aged "cat", he has released almost a disc per year since *Soldier's Hymn*, his 1990 debut as a leader. *Black, Brown and Blue*, his 32nd album and fourth for the Smoke Sessions imprint, is one of his best, the title alluding to its theme: songs by composers of color. Mentoring a pair of younger musicians—Luca Alemanno (bass) and Reggie Quinerly (drums)—the leader includes an original by each (Quinerly's "Variation 23", Alemanno's "One for E"). Two tracks feature the gritty but elegant vocals of Calvin B. Rhone (Bill Withers' "Lean on Me") and David Daughtry (Stevie Wonder's "Pastime Paradise"), both active ministers in L.A.'s gospel scene.

The remaining pieces include the title track (an improvised blues) plus covers of Duke Ellington's "I Got It Bad (and That Ain't Good)", which features Reed's subtle but satisfying chord substitutions; Benny Golson's "Along Came Betty", a bossa featuring piled-on phrases that gather momentum, Reed's ecstatic, singing tone recalling Keith Jarrett; Thelonious Monk's "Ugly Beauty", a bouncy, adventurous gambol that quotes the composer's plunging atonal runs; and Horace Silver's "Peace" followed by McCoy Tyner's "Search for Peace" (the latter including a quote of Ornette Coleman's "Peace"); Wayne Shorter's "Infant Eyes", here rendered in gospel/blues triplets; plus two lesser played gems in Buddy Collette's "Cheryl Ann" and Buster Williams' "Christina", both beautiful ballads with poignant harmony.

The album's impact is in its duality. Though temperate ballads abound, there's a concurrent attitude of adventurousness, heard in the impatient, self-interrupting phrases, trembling ornaments and generally dramatic disposition. The upshot is a satisfying blend of refined craftsmanship and exuberant delivery—at times bordering on garrulity. Reed is equally poised between self-discipline and passion, treading that line without losing his balance or sense of direction.

For more info, visit smokesessionsrecords.com. This project is at Smoke Mar. 9-12. See Calendar.



Eye of I
James Brandon Lewis (ANTI-Records)
 by Zachary Weg

There is a moment toward the end of James Brandon Lewis' fiery new record, *Eye of I*, where his saxophone convulses like a dying cobra after an adrenaline shot. With its sputtering horns and clashing cymbals, this album is an anguished journey towards paradise, Lewis' saxophone his lodestar.

After a frenetic opener, "Foreground", the tenor saxophonist launches into Donny Hathaway's "Someday We'll All Be Free", and all gather at attention. Infusing the track with a punk rock energy alongside Max Jaffe (drums) and Chris Hoffman (cello), Lewis' instrument soars up to seeming infinity. Coltrane certainly comes to mind here, but the rawer sensibility brings a

decidedly 2020s pained beauty to the rest of the album.

"The Blues Still Blossoms", for example, with its drums stammering below the leader's flying saxophone, almost sounds like a lament for modern America. It is the sound of a man who, surveying the chaos of the country, holds out hope and wails for peace. On the title track, his horn fluttering wildly, Lewis turns inward, sounding out his own ennui. A composer with big ideas and an even bigger heart, he turns the song into a threnody for the nation. "We're hurting", he seems to be saying, "but we can get through all of this wreckage."

Pointing the way forward, he then begins "Within You Are Answers" searching for solace, with a tender solo that hints he may have finally found some. Then, however, Jaffe's ramshackle drums come followed by a tense saxophone outro, but Lewis hasn't yet climbed his mountain and seen the view. It is only as *Eye of I* nears completion that Lewis, having blasted his own blues and the country's, attains contentment. His saxophone swirling on "Send Seraphic Beings", he segues into "Even the Sparrow", which, with its blaring horns and almost metal-like melody, dips back into tension. But it's on the closer, "Fear Not (feat. The Messthetics)" where Lewis finally finds jubilation. As his bandmates cause a ruckus, wild strings and guitar fuzz almost halting his flight, the tenor saxophonist wails and wails until the woes fall away.

For more info, visit anti.com. Lewis is at Le Poisson Rouge Mar. 20. See Calendar.

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SAT 3/4	Danny Jonokuchi Quintet Ben Stivers Quartet	7:30pm 10:30pm
SUN 3/5	Jeb Patton Quartet Michael Weiss Trio	6:30pm 9:30pm
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FRI 3/17	Chris Beck Quartet Nick Hempton Band	7:30pm 10:00pm
SAT 3/18	Joe Farnsworth Trio Richard Cortez Band	7:30pm 10:00pm
SUN 3/19	Geoffrey Keezer Trio Geoffrey Keezer Trio	6:30pm 9:30pm

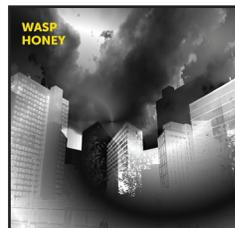
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Heartless
 Forensic Trio: Martin Archer/Pat Thomas/
 Johnny Hunter (Discus-Music)



Wasp Honey
 Wasp Honey: Martin Archer/John Jasnoch/
 Sarah Farmer/Lee Boyd Allatson (Discus-Music)
 by John Sharpe

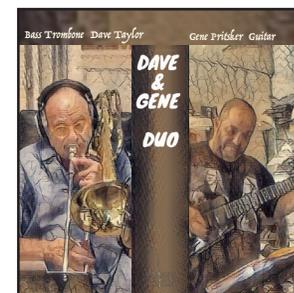
Multi-instrumentalist Martin Archer (who celebrates his 66th birthday this month) may be best known for the saxophone quartet Hornweb and his association with vocalist Julie Tippetts, but he pursues such a panoramic range of interests that it's hard to know what to expect. Will it be free jazz, avant-pop, prog-rock, noise, electronica or something else? In pursuit of his muse Archer ignores boundaries between genres, generating his own forms, following his own logic, though these two fine outings hew closest to free jazz in that list.

To complete the adventurous Forensic Trio, Archer enlisted pianist Pat Thomas and drummer Johnny Hunter in a markedly empathetic unit, as borne out by the selfless exchanges that make up the four spontaneous cuts on *Heartless*. Archer toggles between electronics and saxophone, utilizing both in the spacious interaction of "Rotten Start", created from the well-judged juxtaposition of metallic taps, Thomas' rubbed and plucked piano innards, circuit board shimmers and twisted reed blurts. A terminal exclamatory squawk leads without pause into the short "Improvisation in Traditional Form", which is exactly what the name implies, making clear that Archer's tradition also encompasses the fire music vernacular, as his squalling saxophone switchbacks mesh with Hunter's lurching rattle and Thomas' unfettered blues infusions. While on the surface "Heartless, Heartless.../Rotten State" suggests a return to the moody ambience of the opener, it's more complicated than that. Invoking the example of Miles Davis and Teo Macero's diced studio jams, Archer edits together alternating parts of two separate longer improvisations, but it's done so sensitively that the effect is never jarring and the subtle contrasts afforded by passages of bleating soprano, tappy percussion and staccato piano enhance the overall outcome. A further intervention, capping the halting swing of the final "Rotten Star" with an overdubbed saxophone shout, neatly rounds off an intriguing and enjoyable album.

Hatched from an encounter in the Birmingham Improvisers Orchestra, *Wasp Honey* matches Archer and long-time collaborator electric bassist John Jasnoch with violinist Sarah Farmer and drummer Lee Boyd Allatson on an eclectic but left-leaning program. They share a common wavelength, shown best in the three collective imaginings that comprises two thirds of the hour-long set. The opening "Flood" drifts atmospherically, providing an aural equivalent to the blurry cover images, mutable, lacking sharp edges, shapes bleeding into one another. On "Troop", lines intertwine, approach consonance, and sometimes meander, while "Swoon" comes off as the most forceful of the improvs, courtesy of Allatson's clattery momentum. Three varied Archer compositions break up the set, of which the eventful "Two Way Traffic" constitutes the pick. Four pithy solo interpretations of a graphic score by Walt Shaw pepper the set, giving scope for unalloyed individual expression. Archer's alto excursion is particularly notable, a tangle of leaping intervals, silences, drawn-out sibilance and clarion bellows,

while Farmer adds vocal commentary to a rendition both solid and ghostly. Archer's title track finishes the album on a jaunty note, again demonstrating an astute appreciation of how to curate a satisfying listening experience.

For more info, visit discus-music.co.uk



Dave & Gene Duo
 Dave Taylor/Gene Pritsker
 (Composers Concordance)
 by Elliott Simon

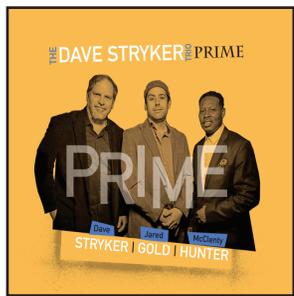
The pairing of bass trombonist Dave Taylor and guitarist Gene Pritsker seems an unlikely instrumental combination, but *Dave & Gene Duo* puts any skepticism to rest. Taylor, an NYC fixture for over 50 years, is a renowned classical, jazz and studio musician who has revolutionized the bass trombone as a solo instrument through extended techniques, homemade mutes and superb articulation. Pritsker has written over 800 compositions and like Taylor defies convention. His strong interest in low-key instruments and poetry, and his previous collaboration three years ago with Taylor (*Pandemic Dances*, Composers Concordance), serve as the foundation for this release.

The session begins with Pritsker's lively romp "Pandemic Dance #22" and Taylor's off-kilter "Too Tilted Lilt". Together, they highlight the pair's synergy and feature closely interlocking playing, exceptional mute work and advanced techniques. Subsequent cuts boast seamless bass trombone and guitar interplay, creating a rich and dynamic sound that is at once classical and experimental. Pritsker's lengthy "Scary Stories" features spoken word against an appropriately spooky backdrop while "Poem #2" transitions from intense to wistful and back to a cacophony, reflecting the sensual decay in Baudelaire's "The Carcass". A reworked and surprisingly lithesome "Pandemic Dance #26" rounds out Pritsker's contributions.

Taylor recites Folger McKinsey's prose in a powerful performance of "Houdini's Serenade" that offers the escape artist's skill as a metaphor for straitjacketed and oppressed people everywhere. It is a haunting and introspective piece that highlights Taylor's lyrical playing and the pair's uncanny ability to set a mood. The partners dance to different rhythms but find one another for "Three Dances". Taylor's trombone blends eerily with Pritsker's guitar on its three movements to create quirky, surprisingly melodic tunes. Both "Monkey Cup Dance" and "Our Gang" begin as fast-paced and energetic pieces that showcase impeccable timing and musical chemistry. Dyadic runs in step devolve into give-and-take conversations.

Released as a digital download only, *Dave & Gene Duo* is the convergence of two skilled and innovative musicians, pushing the boundaries of their instruments and challenging prior conceptions of genre.

For more info, visit composersconcordance.com. Pritsker is at Greenwich House Music School with ComCord Ensemble Mar. 18 and with his Sound Liberation at Birdland featuring Anne Akiko Meyers Mar. 16. See Calendar.



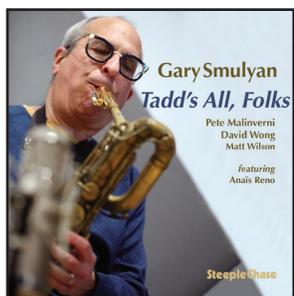
Prime
Dave Stryker Trio (Strikezone)
 by Dan Bilawsky

Back in the fall of 2020, guitarist Dave Stryker's working trio with Jared Gold (organ) and McClenty Hunter (drums) had an out-of-town concert on its calendar. But with uncertainty in the air and pandemic-related safety concerns complicating traveling, an alternate arrangement was made: they would record a show to be streamed by the venue. Sensing an opportunity within that scenario—a reunion in a studio after months in lockdown—Stryker wrote new music for the occasion. And when the day finally arrived, everybody was raring to go.

These nine numbers—eight originals, one standard—were recorded as single takes. No mulligans, overdubs or fixes figured into the equation, nor were any necessary. After playing together for well over a decade, these men are seriously attuned to each other...and all three clearly came to play. On the opening title track, a 24-bar burner, the trio drives with pure passion. The follow-up—a sly “Lockdown”, in a slower gear and with a slanted metric outlook—hits a devious sweet spot. “Captain Jack” grooves hard and hearty, recalling Stryker's sideman times with organist Jack McDuff. “Hope”, with its lightly bouncing charms, and “As We Were”, offering a reflective gaze, give hints as to how the guitarist would come to expand his vision on 2022's with-strings album *As We Are*. And the hip, multi-faceted beyond-funk of “Mac”, written for Hunter, leverages the drummer's many strengths.

The final third of the program leads with a persuasive take on the classic “I Should Care”, showcasing the chemistry between these men and highlighting the respect and imagination they bring to the music. Then there's “Deep”, sizzling and flowing over Hunter's samba-esque groove; and “Dude's Lounge”, which sees the trio digging in. The latter, another nod to McDuff, spotlights Stryker on a masterful solo guitar introduction before the hard-shuffling fun begins. As the first recording by this long-standing trio, *Prime* demonstrates what real camaraderie and connection are all about.

For more information, visit davestryker.com. Stryker is at Birdland Theater Mar. 8 with Frank Vignola and Café Bohemia Mar. 11. See Calendar.



Tadd's All, Folks!
Gary Smulyan (SteepleChase)
 by Fred Bouchard

Baritone sax players are a rare and ornery but doggedly enthusiastic breed, as witness Gary Smulyan's passionate durability. At 22, he dropped alto for bari and exited college on graduation eve to

tour with Woody Herman. He barreled on to anchor distinguished reed sections in the Vanguard Jazz Orchestra and the big bands of Mel Lewis, Dizzy Gillespie, Dave Holland and Carla Bley. Smulyan has faithfully espoused neglected bop anthems over his career and Tadd Dameron has been a shining star in his constellation. Dameron's well-crafted, expressive pieces suit Smulyan's expansive personality to a T. On many albums for the late Mark Feldman's Reservoir label, often in raw bass/drum trios, we find Smulyan's jagged cuts of gems like “Jahbero” (*Hidden Treasures*, 2005) and tunes by Tadd acolytes.

Smulyan here brings to light Dameron's heretofore unknown Library of Congress trove of standard-quality off-Broadway gems. He tosses a relaxed knuckleballer with a satisfying full docket of vocal Dameronia, showcasing a hand-in-glove trio of top pros and an ingenue singer, Anaïs Reno. Who knew of beauties such as Tadd's unique waltz “This Night of Stars”? Its wide-eyed lyric is one of three by Bernie Hanighen (of Monk's “Round Midnight” fame; three were penned by Irving Reid, two by Dameron himself). Pianist Pete Malinverni stays deliciously understated and alert throughout, and bassist David Wong and drummer Matt Wilson make a comfy fit.

But the true discovery here is Reno. A vocal student of Malinverni's at Purchase SUNY, Reno emerges as a serendipitous oracle to unveil Dameron's legacy as a creditable off-Tin-Pan-Alley tunesmith. Like the late Carol Sloane, Reno delivers the cozy confessionals with quiet confidence, crystal-clear enunciation and honest (if a tad green) emotion, while eschewing scat and histrionics. When on the Strayhorn-like world-weary “I'm Never Happy Anymore” she wistfully asks, “Where is the wide-eyed sweet and simple girl I used to be?”, you'd hardly believe she's 19.

Highlights are plentiful. Latin rimshots spark a crystalline ski-date “Weekend” as Reno reminisces, Wong muses and Smulyan shines a Sun Valley bellful of Pepper Adams rays. On “Lovely One in the Window” Reno reaches an aching plea to a desired person with doubletime bari. On “You're a Joy” Reno grins, drums/bari spar smart fours and piano buoys up, quoting Monk's “Nutty”. After a blithe vocal, Wilson lifts the 3/4 “This Night of Stars” with bomb-drops over piano chords as Gary's bari quotes Dameron classic “Good Bait”. Stay tuned for more Anaïs Reno, Dameron songs and Smulyan odes to joy.

For more info, visit steeplechase.dk. Smulyan is at Smalls Mar. 28. See Calendar.



Corridors
Kendrick Scott (Blue Note)
 by Thomas Conrad

The classic saxophone trio (sax/bass/drums) is too bare and stark for some jazz listeners. But for many of us, it is a favorite format. In the absence of a chordal instrument there is nowhere to hide. Three voices stand out in bold relief. Kendrick Scott (drums), Reuben Rogers (bass) and Walter Smith III (tenor) have performed in many fine ensembles in addition to leading their own. But none has played with more open space around him than here on *Corridors*.

Scott is one of the most gifted of the new generation of jazz drummers, an enormously resourceful artist with a huge vocabulary of percussive expression. He

mostly leads this band from within, creating fields of fresh energy, arraying large accentual patterns as contexts for improvisation, splashing colors. He is a master of the suggestive detail. When he does move out front, as on “Threshold” and “Your Destiny Awaits”, he is riveting.

Some of the leader's pieces here, such as “What Day Is It?” and the title track, sound like the compositions of a drummer: they are quick, forceful send-offs that launch the band into motion. But other tunes offer clear, spare melodies and recur until they deepen into haunting incantations. Scott conceived *Corridors* during the lockdown of 2020, and the music's diversity of emotions suggests both what was lost and the path forward.

Smith thrives in this wide open environment that encompasses both sadness and hope. He is a commanding improviser with a rich, declamatory yet nuanced tenor sound, who can move from darkness to light in a heartbeat. His solos often feel like a series of eruptions, driven by creative passion, but he assembles the component parts of his improvisations into complete designs. Perhaps more than any of his previous recordings, *Corridors* reveals that his edginess contains a capacity for introspective lyricism.

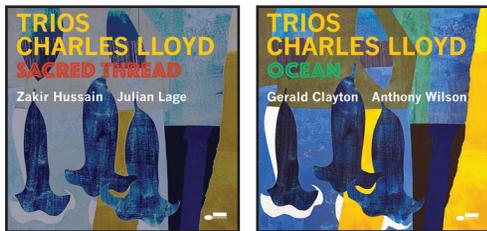
A major reason for this album's impact is its superb sound, which is the work of elite recording engineer James Farber. If you have a decent hi-fi system, Farber will make three instruments live and breathe in your listening room. His rendering of Rogers' powerfully resonant instrument is an object lesson in how to record an acoustic bass.

For more info, visit bluenote.com. Scott is at Manhattan School of Music Mar. 15 with Ingrid Jensen and Birdland Mar. 21-24 with SFJAZZ Collective. See Calendar.



COLLIGAN'S SOLO PIANO ALBUM EXPRESSES THE COMPLEXITIES AND CONFLICTING EMOTIONS OF OUR CONFUSING, SOMETIMES CHAOTIC TIMES





Trios: Sacred Thread
Trios: Ocean
Charles Lloyd (Blue Note)
by Brian Charette

With a career that spans six decades, NEA Jazz Master Charles Lloyd (who turns 85 this month) has recently released three trio albums for Blue Note. We will look at two of them here: *Sacred Thread* (with guitarist Julian Lage and percussionist Zakir Hussain) and *Ocean* (with guitarist Anthony Wilson and pianist Gerald Clayton).

In the liner notes for *Sacred Thread* Lloyd recounts how he first fell in love with Indian music at USC when Ravi Shankar and Alla Rakha (Hussain's father) played a concert there. Lloyd compares Hussain, who he first heard with Shakti, to blues artist Howlin' Wolf, saying the virtuoso percussionist has an "internal shake" in his playing. "Desolation Sound" starts with Lloyd's breathy tenor accompanied austere by Lage. Hussain is esoteric at first, with just a few sounds and rolls. Sad chords drip from Lage's guitar as Lloyd dips into the blues. Hussain has a variety of percussion instruments which provide interesting stereo effects. "Nachekita's Lament" features Lloyd on flute and the percussionist's witchy vocalizing. Lage adds plucky mutes and drone strings, making his guitar sound like a sitar, then the leader re-enters as Hussain starts a tabla groove. The same breathy quality found on flute can be heard from Lloyd's tenor playing. He again plays the flute in the lovely "Kuti". Lage plays crunchy open string chords as Hussain adds pentatonic cries, which Lloyd answers with pretty harmony. As deceptively quick tabla enters, Lage gets more active, with Lloyd catching all his riffs. Lage, on his solo, adds interesting harmonies and even an occasional hammer-on. "The Blessing" has Lloyd exploring outside intervals and resonant low notes. Hussain's shakers provide just the right backdrop for Lage, who accompanies himself beautifully on the bottom strings with singing lines on top. An almost imperceptible flute harmonic dips in and out a few times, tweaking the listener's ear.

Lloyd's lyrical playing is on full display again on *Ocean* with Anthony Wilson and Gerald Clayton. This album was recorded in the Lobero Theatre in Lloyd's hometown of Santa Barbara, and you can hear his comfort with the room and audience. His original "The Lonely One" opens the set, Lloyd introduces the languid melody, Wilson and Clayton have such a feel for each other that their accompaniment sounds like some lovely new instrument that you have never heard. After the meditative opening, the strident bridge changes shake you. Wilson takes over as Clayton moves in major thirds and contemporary classical hues. After some tense chords, they move into a lovely major key section. Lloyd's overblown harmonics last just for a moment before the melody returns. "Jaramillo Blues" has cool quartal chords from Clayton and features Lloyd on flute. Joining the leader, Wilson harmonizes with Lloyd and, as Clayton starts to walk a bass line, the group really digs in. The pianist's solo starts in thirds in contrast to his quartal comping (Lloyd can be heard cheering him on in the background!). High octaves build intensity as Wilson enters working Clayton's last riff. "Kuan Yin" has a prepared piano intro that almost sounds like an upright bass. An ostinato enters and a bolero takes shape. With great control over his sound, the tenor saxophonist slowly lets the dynamics in and out as he climbs the horn's range, continuing with spooky minor-major harmony and short melodic interludes echoed by the whole group. On his solo, Wilson's warm tone and expertly placed lines break only to add a Wes

Montgomery-like octave here and there, the pianist moving into a fast six for his solo, then triplets grouped in four bring us gently back to the short cadence at the end. These albums, which showcase a brilliant artist in unusual settings, will put you in a trance for sure.

For more info, visit bluenote.com.



We're Playing in Here?
**Gebhard Ullmann/Steve Swell/Hilliard Greene/
Barry Altschul (NoBusiness)**
by Stuart Broomer

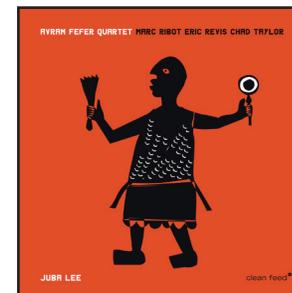
Gebhard Ullmann and Steve Swell are both wide-ranging musicians who have played across a variety of forms and groupings in their careers. Ullmann's varied projects include the recent mikroPLUS, a quartet exploring quarter-tone improvisation, and the long-running Clarinet Trio, a group devoted to the clarinet in its various ranges. Swell has led the big band Nation of We and conducted distinctive explorations of the musical terrain of composers Olivier Messiaen and Luciano Berio.

In contrast to such conceptual projects, the quartet that Ullmann and Swell have co-led through the years is a much more traditional grouping, a free jazz quartet with its improvisations rooted in diverse themes. The quartet debuted with *Desert Songs and Other Landscapes* (CIMP, 2004), while this studio recording dates from 2007. It's a band of substantial power, from the rhythm section of bassist Hilliard Greene and recently-turned octogenarian veteran drummer Barry Altschul to the forceful front-line match of Swell's trombone with Ullmann's outsize tenor voice and bass clarinet. It's also a band that interacts. The opening "Planet Hopping on a Thursday Afternoon", the first of four Swell-composed themes, moves from the head to the collective improvising of the two horns before a soloist emerges. Swell's forceful bluster, sometimes reminiscent of the late Roswell Rudd, his former teacher, is well matched to Ullmann's volatile tenor, with its constant shifts in timbre including vocalic honks and slurs.

After an explosive conclusion to "Planet Hopping", "Mariposa" slows the movement down considerably, dropping the rhythm section's volume to a whisper for a sparsely accompanied Ullmann oration on bass clarinet, with a range of diverse sounds comparable to his tenor work, and a solo from Greene filled with subtle detail. The other pieces, too, have a distinct character, from the rapid, boppish stops and starts of "Sketch #4" to the diverse dimensions of the ballad-tempo title track, which is rich in quiet, sometimes near-mumbled, collective improvisations. Swell's muted trombone complements Ullmann's varied palette, which ranges from gasps and squawks to a throaty saxophone voice.

Ullmann's concluding "Kleine Figuren #1" is built on an infectious repeated horn pattern and returns the recording to its beginnings with an Altschul solo as complex and animated as it is secure. It's an effective conclusion to a dynamic essay in group interplay that more than deserves its long-delayed release.

For more info, visit nobusinessrecords.com. Swell and Greene are at *Main Drag Music Mar. 15*; Swell is at *Downtown Music Gallery Mar. 14*; Greene is at *Birdland through Mar. 4* with James Carter, *NAAMA Mar. 8* and *Smalls Mar. 12*; Altschul is at *The Stone at New School Mar. 8* with Jon Irabagon. See *Calendar*.



Juba Lee
Avram Fefer Quartet (Clean Feed)
by Robert Bush

It would be fair on the merits to say that the Clean Feed label, operating out of its home base of Lisbon, Portugal, has become the Blue Note of this era for cutting-edge improvisers. One of the most exciting artists to join the label over the past few years is multi-reed instrumentalist Avram Fefer. With his top-drawer quartet featuring Marc Ribot (guitar), Eric Revis (bass) and Chad Taylor (drums), Fefer recorded *Testament* for the label in 2019. He had planned a series of live gigs to further explore the same material with these cats, until the COVID-19 crisis changed everyone's plans for the next two years. Thankfully, they were able to pick up where they left off last March, when the group cut this excellent follow-up, *Juba Lee*. There's a great vibe throughout the album, and if you love post-Ornette themes delivered in swinging fashion, it would be hard to top this music.

"Showtime" is an exceptionally strong opening gambit, featuring a winding unison head by Fefer and Ribot over muscular walking bass and chattering drums. Fefer has a great, dry tone as distinctive as they come and Ribot is no slouch when it comes to carving out his own aesthetic. He mixes scale fragments and chromatic angles and makes everything swing in an odd fashion. Taylor's infectious ride cymbal rhythm lays the groundwork for Revis' lock-step bass vamp on "Brother Ibrahim". The quartet give this tribute to the South African music hero an appropriate amount of joyous bounce before taking it out with bravura solos from the guitarist and drummer, ratcheting the excitement even higher. A definite highlight is "Gemini Time", where the groove established by Revis' huge woody sound and Taylor's swirling brushes draws out forceful statements from both guitarist and saxophonist. On this one, however, it's Revis who steals the show, with a solo that brings Percy Heath and Fred Hopkins to mind. Ribot switches to acoustic guitar to accompany the leader (heard on bass clarinet) for the wonderful and sensitive "Sweet Fifteen for G.T.", a dedication to Fefer's close friend, the late Greg Tate. All in all, a great effort for a group with limitless potential.

For more info, visit cleanfeedrecords.bandcamp.com. Fefer is at *I-Beam Brooklyn Mar. 19* and *Main Drag Music Mar. 15*. See *Calendar*.

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(INTERVIEW CONTINUED FROM PAGE 6)

just eager, and they're hungry for the music. And certainly they're grateful that we're able to get together in person now. Those two years of COVID were pretty traumatizing, especially for a lot of these kids who were just coming out of high school into college. Right now, I'm grateful every time I can go into a classroom, or a rehearsal room or onto a bandstand and make music with my colleagues.

TNYCJR: You self-released an album with your sister, *Alive in the Singing Air*, so tell me about that.

SC: Rachel and I have been making music together since we were little kids. I started out on the violin when I was five, and she started out on cello when she was around nine. And my mom played piano. She would find all these terrific piano trio pieces we could do together. So we grew up having that kind of music experience.

Rachel did her undergraduate degree with jazz cello, but as much as she loved the instrument, she felt her calling was more in the vocal arena. So she got a master's in jazz voice at New England Conservatory. And she's been singing ever since. When she switched to voice, that's really where we started to collaborate in more of a jazz setting. It was a really amazing experience experimenting with Rachel, because a lot of what she sings is coming from what she did as a cellist. It's a very instrumental approach to singing.

TNYCJR: Is it all original compositions on that record?

SC: No, one or two are by me, but the bulk of what we did were songs from the Great American Songbook. We also did a couple of Fred Hersch's tunes that he arranged, because he was the co-producer. Having the opportunity to record with Rachel and then also to work and collaborate with Fred, it was just a dream. I'm very proud of that record.

TNYCJR: You've also been in Joseph Brent's 9 Horses Trio, and Chuck Owens' The Jazz Surge. Is all of that still ongoing?

SC: I was just down in Florida, doing some performances and recording with Chuck Owens' smaller group. That now includes Kate McGarry, a wonderful jazz singer. I've known Chuck for a long time, and I joined his band a few years back. I love Chuck's writing. Chuck's album that came out in 2017, *Whispers on the Wind*, had four Grammy nominations, and one of them was for a solo I did on "I Can't Remember Why".

TNYCJR: Does being nominated for a Grammy change your life?

SC: It's still me. I'm just grateful for the associations and for the collaborations I've been invited to be part of, and I grow with each collaboration. It's what jazz is all about, evolving and finding our voice and learning.

For more info, visit saracaswell.com. Caswell is at Birdland Theater Mar. 5. See calendar.

Recommended Listening:

- Sara Caswell - *First Song* (Double-Time, 2000)
- Sara Caswell - *But Beautiful* (Arbors, 2004)
- Bucky Pizzarelli and Strings - *So Hard To Forget* (Arbors, 2008)
- Nadje Noordhuis - *s/t* (Little Mystery, 2010)
- Linda May Han Oh - *Adventurine* (Biophilia, 2017)
- Sara Caswell - *The Way To You* (Anzic, 2019)

(LEST WE FORGET CONTINUED FROM PAGE 10)

In 1982, Crothers recorded a duo album with Max Roach entitled *Swish*. The album was the first for New Artists Records, founded by Crothers and Roach after they could not find a label to release it. The album was given four stars in *DownBeat*, and the label released several more albums by Crothers, including *Duo Dimension* (1985), *Love Dimension* (1988) and *Concert in Paris* (2014).

Crothers passed away on August 13, 2016, after a battle with lung cancer. A tribute concert titled "Love & Music: A Celebration of Connie Crothers" was held at Roulette a few months later, honoring her life and music and featuring dozens of artists and speakers including saxophonist Ras Moshe, bassist Henry Grimes and violinist Jason Kao Hwang.

A posthumous album, *Live at The Stone* (Important)—a duo with Pauline Oliveros recorded two years before the pianist's passing and only a few months before the accordionist died—was released two years ago. In her wake, Crothers has left a bevy of people that not only loved her music but also her warmth of character. "She was an extraordinary musician, an extraordinary human being," Wolper shared. And in a recent email Patricia Nicholson exclaimed, "For the listeners, the deep listeners, they could feel the Love, the sound, the river of music, where she was at home. I believe she is still there, a part of the river of music."

For more info, visit conniecrothers.net. A Crothers tribute—featuring William Parker, Patricia Nicholson, Mara Rosenbloom, Andrea Wolper, Melanie Dyer, Warren Smith and others—is at 411 Kent's Shift series presented by Arts for Art Mar. 3. See Calendar.

Recommended Listening:

- Connie Crothers - *Perception* (SteepleChase, 1974)
- Max Roach/Connie Crothers - *Swish* (New Artists, 1982)
- Connie Crothers/Lenny Popkin Quartet - *Love Energy* (New Artists, 1988)
- Connie Crothers - *Music From Everyday Life* (New Artists, 1993-96)
- Jemeel Moondoc/Connie Crothers - *Two* (Relative Pitch, 2011)
- Steve Swell's Kende Dreams - *Homage À Bartók* (Silkheart, 2014)

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

Craft, of course, has many label reissues in its pipeline. *The Birth of Bop* is a two-CD (or five 10" LP version) collection coming out later this month with thirty tracks from, among others, Charlie Parker, Dexter Gordon, Stan Getz, Don Byas, J.J. Johnson, Milt Jackson, Allen Eager and "Lockjaw" Davis. "It captures the transition from swing to bebop," Phillips said. "The music was taken from 10-inch Savoy recordings. As with the Rollins set, we wanted the original artwork and liner notes, complete with typographical errors." Among the less-celebrated artists you will meet on *The Birth of Bop* are Leo Parker, Budd Johnson, Roy Porter and Morris Lane. The context of this transitional music comes from writer and broadcaster Neil Tesser. Phillips has other Craft projects in the works, including a deluxe, expanded version of Vince Guaraldi's big 1962 hit album, *Jazz Impressions of Black Orpheus* (featuring "Cast Your Fate to the Wind", which reached #22 on the *Billboard* charts). The reissue includes a dozen unreleased takes.

Considering the huge amount of music in Concord's vaults, there should be decades of material for reissues.

For more info, visit craftrecordings.com

JAZZ AT LINCOLN CENTER

MAR 10-11 ROSE THEATER

JLCO WITH WYNTON MARSALIS: THE MUSIC OF TOSHIKO AKIYOSHI

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

MAR 24-25 THE APPEL ROOM

ROSA PASSOS WITH KENNY BARRON, RON CARTER, AND RAFAEL BARATA

Legendary Brazilian vocalist and guitarist Rosa Passos returns to Jazz at Lincoln Center's Appel Room for the first time since her sold-out 2016 appearance. She is joined by two NEA Jazz Masters: pianist Kenny Barron and bassist Ron Carter. Rounding out the performance is first-call Brazilian drummer Rafael Barata.

MAR 25 ROSE THEATER

FAMILY CONCERT: WHO IS THAD JONES?

This season's spring family concert with the Jazz at Lincoln Center Orchestra and music director Vincent Gardner explores the music of great trumpeter and groundbreaking bandleader Thad Jones in this hour-long concert for audiences of all ages.

MAR 31-APR 1 ROSE THEATER

INTERNATIONALLY ELLINGTON

Featuring a hand-picked ensemble of some of the greatest young talent in jazz today—including a number of Essentially Ellington alumni—this concert explores the international side of Duke Ellington. In the words of Wynton Marsalis, "Duke was out there in front, dealing with the world as a singular place."



Rosa Passos by Frank Stewart

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CALENDAR

Wednesday, March 1

- ★ **Ed Cherry Trio** 333 Lounge 7:30, 9:30 pm
- ★ **Ashley Pezzotti Quartet** Arthur's Tavern 10 pm
- ★ **Simon Moullier Quartet with Lex Kortzen, Alexander Claffy, Jongkuk Kim** Bar Bayeux 8, 9:30 pm
Barbès 8 pm \$20
- **Andy Statman Trio**
- ★ **James Carter Quartet: "Music of Eddie Lockjaw Davis" with Gerard Gibbs, Hilliard Greene, Kahlil Kwame Bell** Birdland 7, 9:30 pm \$30-40
- **David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Saul Rubin** Birdland Theater 5:30, 8:30 pm \$20-30
- **Hiroimi/Michel Camilo** Blue Note 8, 10:30 pm \$45-65
- ★ **Brandi Disterheft Trio** Cellar Dog 7 pm \$5
- **Harmolodics Trio** Chelsea Table + Stage 7 pm \$25-40
- **Josh Lawrence Quintet + Interlochen Jazz** Dizzy's Club 7:30, 9:30 pm \$15-60
- ★ **Michael Rabinowitz Quartet; Dave Schumacher and Cubeye** The Django 7:30, 9, 10:30 pm \$25
- **Zacchaeus Paul, Malik "Jit Jr." Barnes, Idris, Malachi Mabson, Jonathan Michel, Morgan Guerin** The Jazz Gallery 7:30, 9:30 pm \$20-30
- **Musique Libre Femmes: Cheryl Pyle, Haruna Fukazawa, Claire de Brunner; Adam Caine, Robert Dick, Ken Filiano, Michael T.A. Thompson; Stephen Gauci, Adam Lane, Kevin Shea; Lim Yang, Andre Matos, Yoon Sun Choi; Santiago Leibson, Michael Attias, Tom Rainey** Main Drag Music 7 pm
- ★ **Ben Allison, Ted Nash, Steve Cardenas; Leonid Morozov Trio** Mezzrow 7:30, 9, 10:30 pm \$25-40
- **Greg Glassman; Mike Karn** Ornithology Jazz Club 6:30, 9 pm
- **Val Hawk with Steve Berger, Jennifer Vincent** Pangea 7 pm \$25
- **Cynthia Soriano** The Porch 8 pm
- **Peter Brainin and Friends** Room 623 at B2 Harlem 8 pm \$15-50
- **Matt Marantz Quartet with Luke Marantz, Rick Rosato, Adam Arruda; Benny Benack Quartet** Smalls 7:30, 9, 10:30 pm \$25-40
- **Sarah Hanahan Quartet** Smoke 7, 9 pm \$25-60
- **Chris Williams/Aaron Edgcomb Duo** The Stone at The New School 8:30 pm \$20
- **Kevin Blancq Swing Band** Swing 46 5:30 pm
- ★ **Joe Lovano & Dave Douglas Sound Prints with Lawrence Fields, Yasushi Nakamura, Rudy Royston** Village Vanguard 8, 10 pm \$40

Thursday, March 2

- **Amanda McBroom and Ann Hampton Callaway** 54 Below 7 pm \$60-110
- **Miss Maybell and Her Ragged Jazz Band; Terry Waldo's Gotham City Band** Arthur's Tavern 7, 10 pm
- ★ **Marta Sanchez** Bar Bayeux 5 pm
- ★ **Adam Kolker, Jeremy Stratton, Ed Neumeister** Bar Bayeux 8, 9:30 pm
- ★ **James Carter Quartet: "Music of Eddie Lockjaw Davis" with Gerard Gibbs, Hilliard Greene, Kahlil Kwame Bell** Birdland 7, 9:30 pm \$30-40
- **Charu Suri Quartet** Birdland Theater 8:30 pm \$20-30
- **Jessika Kenney, Eyvind Kang** Blank Forms 7:30 pm \$25-30
- **Hiroimi/Michel Camilo** Blue Note 8, 10:30 pm \$45-65
- ★ **Dezron Douglas** Café Bohemia 7:30, 9, 10:30 pm \$15
- **Frank Basile Quartet; Ai Murakami Quartet** Cellar Dog 7, 11:30 pm \$5
- **Izze Stein** Chelsea Table + Stage 7 pm \$25-40
- **Tierney Sutton Band with Christian Jacob, Kevin Axt, EJ Strickland; Caili O'Doherty Quartet** Dizzy's Club 7:30, 9:30, 11:15 pm \$15-60
- **Mike DiRubbo Quartet; Joe Strasser Quartet** The Django 7:30, 9, 10:30 pm \$25
- **Alfredo Colon** The Jazz Gallery 7:30, 9:30 pm \$20-30
- **Deanna Witkowski Trio with Tony DePaolis, Scott Latzky; Ray Gallon Trio** Mezzrow 7:30, 9, 10:30 pm \$25-40
- **Dida Pelled; John Lang** Ornithology Jazz Club 6:30, 9 pm
- **Eric Yves Garcia** Pierre Hotel 6 pm
- **Marty Scott Quintet** Silvana 9 pm
- **McBone Jazz Series: Nicole Connelly** Silvana 7 pm
- **Ben Rosenblum Nebula Project; David Gibson Quartet** Smalls 7:30, 9, 10:30 pm \$25-40
- ★ **Renee Rosnes Quartet with Steve Nelson, Peter Washington, Lewis Nash** Smoke 7, 9 pm \$25-60
- **Microclimate: David Leon, Priya Carlberg, Aaron Edgcomb** The Stone at The New School 8:30 pm \$20
- ★ **Joe Lovano & Dave Douglas Sound Prints with Lawrence Fields, Yasushi Nakamura, Rudy Royston** Village Vanguard 8, 10 pm \$40
- ★ **Terri Lyne Carrington and Social Science with Aaron Parks, Matthew Stevens, Morgan Guerin, Debo Ray, Kokayi Zankel** Hall 7:30 pm \$45-55

Friday, March 3

- **Johnny O'Neal Trio; Bobby Harden with Off Da Hook** Arthur's Tavern 7, 10 pm
- **Peter Watrous** Bar Bayeux 8, 9:30 pm
- **Bill Saxton and The Harlem All-Stars** Bill's Place 7 pm \$30
- **Birdland Big Band** Birdland 5:30 pm \$20-30
- ★ **James Carter Quartet: "Music of Eddie Lockjaw Davis" with Gerard Gibbs, Hilliard Greene, Kahlil Kwame Bell** Birdland 7, 9:30 pm \$30-40
- ★ **Ben Allison Quartet** Birdland Theater 7 pm \$20-30
- **Joel Harrison and The Stardust Reunion Band** The Bitter End 8 pm \$15
- **Jessika Kenney, Eyvind Kang** Blank Forms 7:30 pm \$25-30
- **Hiroimi/Michel Camilo** Blue Note 8, 10:30 pm \$50-75
- ★ **Issue Project Room presents: Andrew Cyrille/Kieran Daly** Brooklyn Music School 8 pm
- **Pat Bianchi; Mike Camacho** Café Bohemia 7:30, 9, 10:30 pm \$15
- **Chris Beck Quartet; Gabriele Donati Quartet** Cellar Dog 7, 11:30 pm \$10
- **Aggeliki** Chelsea Table + Stage 7 pm \$20-40
- **Tierney Sutton Band with Christian Jacob, Kevin Axt, EJ Strickland; Caili O'Doherty Quartet** Dizzy's Club 7:30, 9:30, 11:15 pm \$15-60
- **Nir Felder Quartet** The Django 7:30, 9 pm \$35
- **Angelica Sanchez with Adam O'Farrill, John Hebert, Reggie Nicholson** The Jazz Gallery 7:30, 9:30 pm \$20-30

- **Miho Sasaki** Knickerbocker Bar & Grill 9 pm
- **Bill Goodwin Trio; Dave Kikoski Trio** Mezzrow 7:30, 9, 10:30 pm \$25-40
- **Anthony Veneziale, Vivek Venugopal "American Immigrants: A Musical Improv Show"** Midnight Theatre 7, 9 pm \$30-45
- **Sacha Perry; Ralph Lalama** Ornithology Jazz Club 6:30, 9 pm
- **Antonio Ciacca** Pierre Hotel 6, 7:45 pm
- **Bianca Love** The Porch 8 pm
- **Louise Rogers, Mark Kross; Ray Blue, Greg Murphy, Belden Bullock, Alvester Garnett** Room 623 at B2 Harlem 7, 8:30, 10 pm \$15-50
- **Chino Pons** The Roxy Lounge at Roxy Hotel 8 pm
- **John and David Sneider Quintet with Jeb Patton, Ugonna Okegwo, Andy Watson; Ken Fowser Quintet** Smalls 7:30, 9, 10:30 pm \$25-40
- ★ **Renee Rosnes Quartet with Steve Nelson, Peter Washington, Lewis Nash** Smoke 7, 9, 10:30 pm \$25-60
- **L. Shankar** Sony Hall 8 pm \$35-65
- **Aaron Edgcomb Large Ensemble** The Stone at The New School 8:30 pm \$20
- ★ **Joe Lovano & Dave Douglas Sound Prints with Lawrence Fields, Yasushi Nakamura, Rudy Royston** Village Vanguard 8, 10 pm \$40

Saturday, March 4

- **Axel Tosca; Noé Socha** Arthur's Tavern 7, 10 pm
- **Jimmy Macbride** Bar Bayeux 8, 9:30 pm
- **Bill Saxton and The Harlem All-Stars** Bill's Place 7 pm \$30
- **Eric Comstock with Sean Smith, Barbara Fasano** Birdland 5:30 pm \$20-30
- **James Carter Quartet: "Music of Eddie Lockjaw Davis" with Gerard Gibbs, Hilliard Greene, Kahlil Kwame Bell** Birdland 8:30, 10:30 pm \$30-40
- **Birdland Theater 7 pm \$20-30**
- **Blank Forms 7:30 pm \$25-30**
- **Blue Note 8, 10:30 pm \$50-75**
- **Willy Rodriguez; Gary Kerkezou Quartet** Café Bohemia 7:30, 9, 10:30 pm \$15
- **Akiko Tsuruga Quartet; James Austin Quartet** Cellar Dog 7, 11:30 pm \$10
- **Alejandra Hernández; Philip Weberndörfer Trio** Chelsea Table + Stage 7, 9:30 pm \$25-40
- **Deanna Witkowski Trio with Tony DePaolis, Scott Latzky** Church of St. Francis Xavier 7:30 pm
- **Tierney Sutton Band with Christian Jacob, Kevin Axt, EJ Strickland; Caili O'Doherty Quartet** Dizzy's Club 7:30, 9:30, 11:15 pm \$15-60
- **Danny Jonokuchi Quintet; Ben Stivers Quartet** The Django 7:30, 9, 10:30 pm \$35
- ★ **Sylvie Courvoisier with Patricia Brennan, Thomas Morgan, Dan Weiss** The Jazz Gallery 7:30, 9:30 pm \$20-30
- **Miho Sasaki** Knickerbocker Bar & Grill 9 pm
- **Juan De Marcos and the Afro-Cuban All Stars** Lehman Center 8 pm \$25-75
- **Bill Goodwin Trio; Jeremy Manasia Trio** Mezzrow 7:30, 9, 10:30 pm \$25-40
- **Anthony Veneziale, Vivek Venugopal "American Immigrants: A Musical Improv Show"** Midnight Theatre 7, 9 pm \$30-45
- **Sean Jones with Allyn Johnson, Aidan Taylor, Eric Kennedy** Miller Theatre 8 pm \$30-40
- **Yuval Amihai; Ai Murakami** Ornithology Jazz Club 6:30, 9 pm
- **Antonio Ciacca** Pierre Hotel 6 pm
- **Casa Mantequilla** The Porch 8 pm
- **Helio Alves Trio; Sarah King** The Roxy Lounge at Roxy Hotel 1, 8 pm
- **Akua Dixon Group** Sistas' Place 9, 10:30 pm \$20
- **John and David Sneider Quintet with Jeb Patton, Ugonna Okegwo, Andy Watson; Philip Harper Quintet** Smalls 7:30, 9, 10:30 pm \$25-40
- ★ **Renee Rosnes Quartet with Steve Nelson, Peter Washington, Lewis Nash** Smoke 7, 9, 10:30 pm \$25-60
- **Clak: Alex Koi, Andres Abenante, Isaac Levien, Aaron Edgcomb** The Stone at The New School 8:30 pm \$20
- ★ **Joe Lovano & Dave Douglas Sound Prints with Lawrence Fields, Yasushi Nakamura, Rudy Royston** Village Vanguard 8, 10 pm \$40
- **Maria Kaushansky, Paul Gill** Winemak'Her Bar 5, 6:30 pm
- **Martin Bejerano** Zinc Bar 7, 8:30 pm \$30

Sunday, March 5

- **Creole Cookin' Jazz Band; Bobby Bryan Band** Arthur's Tavern 7, 10 pm
- **Believers with Brad Shepik, Sam Minnae, Jon Hadfield** Bar Lunático 9, 10:30 pm \$10
- **Max Johnson/Brandon Lopez** Barbès 6 pm \$15
- **Manuel Valera Big Band** Birdland 5:30 pm \$20-30
- **Arturo O'Farrill and Afro Latin Jazz Orchestra** Birdland 8:30, 10:30 pm \$30-40
- ★ **Sara Caswell Quartet with Jesse Lewis, Ike Sturm, Jared Schoenig + Chris Dingman** Birdland Theater 7 pm \$20-30
- **Donald Vega Quartet** Blue Note 12:30, 2:30 pm \$25-25
- **Hiroimi/Michel Camilo** Blue Note 8, 10:30 pm \$50-75
- ★ **Dayna Stephens Quartet; Emmanuel Michael** Café Bohemia 7:30, 9, 10:30 pm \$15
- **Nick Biello Trio** Cellar Dog 7 pm \$5
- **Deanna Witkowski Trio, Saint Thomas Xavier Church Choir: Mary Lou Williams' Mass for the Lenten Season** Church of St. Francis Xavier 11:30 am
- **Immanuel Wilkins** Dia Chelsea 12 pm
- **Tierney Sutton Band with Christian Jacob, Kevin Axt, EJ Strickland** Dizzy's Club 5, 7:30 pm \$15-60
- **Jeb Patton Quartet; Michael Weiss Trio** The Django 6:30, 8, 9:30 pm \$25
- **Teri Roiger, Steve Berger, John Menegon** Entwine Wine Bar 6, 7:30 pm
- **Vicki Burns Trio with Art Hirahara, Sam Bevan; Jam Session with Jamile** Mezzrow 7:30, 9, 10:30 pm \$25-40
- **Kate Baker Trio with Paul Bollenback, Evan Gregor** North Square Lounge 12:30, 2:15 pm
- **Nitzan Gavrieli; Grant Stewart** Ornithology Jazz Club 6:30, 9 pm
- **Kristina Koller** The Porch 8 pm
- **Marcus Goldhaber** Room 623 at B2 Harlem 6 pm \$15-50
- **Jazz Jam with Mimi Jones and Friends** Room 623 at B2 Harlem 8, 9:30 pm \$15-50

- **Kato Hideki with Doug Wieselman, Masahiko Kono, Gordon Beferman, Ryan Sawyer** Roulette 8 pm \$20
- **Hector Martignon Trio** The Roxy Lounge at Roxy Hotel 1 pm
- **Christopher McBride Trio** Saint Peter's Church 5 pm
- **John Colonna** Silvana 10 pm
- **Simon Moullier Quartet with Lex Kortzen, Alexander Claffy, JK Kim; Aaron Johnson Poplicity** Smalls 7:30, 9, 10:30 pm \$25-40
- ★ **Renee Rosnes Quartet with Steve Nelson, Peter Washington, Lewis Nash** Smoke 7, 9 pm \$25-60
- ★ **Joe Lovano & Dave Douglas Sound Prints with Lawrence Fields, Yasushi Nakamura, Rudy Royston** Village Vanguard 8, 10 pm \$40

Monday, March 6

- **Grove Street Stompers** Arthur's Tavern 7 pm
- **Rich Hinman vs. Adam Levy** Bar Lunático 9, 10:30 pm \$10
- **George Abud/Katrina Lenk: "Swung"; Jim Caruso's Cast Party** Birdland 7, 9:30 pm \$30-40
- **Tedd Firth Trio** Birdland Theater 8:30 pm \$20-30
- **Rick Germanson Trio** Cellar Dog 7 pm \$5
- **NY Youth Syphony Jazz: "Quiet Pride—The Elizabeth Catlett Project"** Dizzy's Club 7:30, 9:30 pm \$15-60
- **Alexa Tremblay Quartet; Cameron Campbell Quartet** The Django 7:30, 9, 10:30 pm \$25
- **Spike Wilner Trio; Pasquale Grasso, Ari Roland, Clifford Barbaro** Mezzrow 7:30, 9, 10:30 pm \$25-40
- **Lex Kortzen; Hillai Govreen** Ornithology Jazz Club 6:30, 9 pm
- **Shirazette Tinnin** The Schomburg Center 7 pm \$35
- **Ari Hoenig Trio with Gadi Lehavi, Ben Tiberio; Miki Yamanaka Trio** Smalls 7:30, 9, 10:30 pm \$25-40
- ★ **The Vanguard Jazz Orchestra** Village Vanguard 8, 10 pm \$40
- **Jonathan Kreisberg** Zinc Bar 7, 8:30 pm \$30

Tuesday, March 7

- **Diego Voglino Jam Session with Ben Monder** Bar Bayeux 8, 9:30 pm
- **Caracas Trio with Gabriel Chakarji, Juan Diego Villalobos, Daniel Prim** Bar Lunático 9, 10:30 pm \$10
- **Slavic Soul Party** Barbès 9 pm \$20
- **Jane Bunnett Maqueque** Birdland 7, 9:30 pm \$30-40
- **Hey Rim Jeon; The Lineup with Susie Mosher** Birdland Theater 5:30, 8:30 pm \$20-30
- **Ravi Coltrane** Blue Note 8, 10:30 pm \$30-45
- **Continuum with Kendrick McCallister** Café Bohemia 7:30, 9, 10:30 pm \$15
- **Johnny O'Neal Trio** Cellar Dog 7 pm \$5
- **Dan Tepfer** Church of the Intercession 7:30, 9 pm
- **Thembelihle Dunjana Quintet** Dizzy's Club 7:30, 9:30 pm \$15-60
- **Conrad Herwig and the Latin Side All-Stars: "The Latin Side of Herbie Hancock" with Alex Norris, Craig Handy, Bill O'Connell, Ruben Rodriguez, Robby Ameen, Camilo Molina** The Django 7:30, 9:30 pm \$35
- ★ **Louise D.E. Jensen; Dave Miller/Ras Moshe; Anders Griffen/Sana Nagano** Downtown Music Gallery 6:30, 7:30, 8:30 pm
- **Marius Duboule, Ohad Talmor, Thomas Morgan, Kenny Wollesen** Ibeam Brooklyn 7:30 pm \$15-20
- **Kevin Sun Quartet with Evan Main, Walter Stinson, Eliza Salem** Lowlands 8, 9:30 pm
- ★ **Mike Lipskin Trio with Ricky Alexander, Kevin Dorn; John Merrill Trio** Mezzrow 7:30, 9, 10:30 pm \$25-40
- **Yaala Ballin; Julia Banholzer** Ornithology Jazz Club 6:30, 9 pm
- **Vito Dieterle Quartet** The Roxy Lounge at Roxy Hotel 8 pm
- ★ **Steve Nelson Quartet with Rick Germanson, Kiyoshi Kitagawa, Charles Goold; Elam Friedlander Quartet** Smalls 7:30, 9, 10:30 pm \$25-40
- **Ben Wendel Quintet with Larry Goldings, Julian Lage, Harish Raghavan, Nate Wood** Village Vanguard 8, 10 pm \$40
- **Manuel Valera with Hamish Smith, Lenny White** Zinc Bar 7, 8:30 pm \$30

Wednesday, March 8

- **Jon Davis Trio** 333 Lounge 7:30, 9:30 pm
- ★ **Michael Attias Solo** 411 Kent 8 pm \$15
- **Sol Liebskind** Arthur's Tavern 10 pm
- **Aaron Parks Trio with Thomas Morgan, Joe Dyson** Bar Bayeux 8, 9:30 pm
- **Brian Melvin with Soren Lee, Danny Walsh, Arthur Kell** Bar Lunático 9, 10:30 pm \$10
- **Jane Bunnett Maqueque** Birdland 7, 9:30 pm \$30-40
- **David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Dave Stryker** Birdland Theater 5:30, 8:30 pm \$20-30
- **Blue Note 8, 10:30 pm \$30-45**
- ★ **Tamar Korn Quartet** Cellar Dog 7 pm \$5
- **Dan Tepfer** Church of the Intercession 7:30, 9 pm
- ★ **Alexis Cole with Arcoiris Sandoval, Brandi Disterheft, Allison Miller** Dizzy's Club 7:30, 9:30 pm \$15-60
- **Jason Tiemann Quartet; Alexander Claffy Quartet** The Django 7:30, 9, 10:30 pm \$25
- ★ **CompCord Ensemble with Zara Lawler, Lynn Bechtold, Mara Navas, Kathleen Supové** Greenwich House Music School 7:30 pm \$20-30
- **Jazzmobile presents Berta Moreno, Christie Dashiell, Manuel Valera, Maksim Perepelica, Evan Hyde** Interchurch Center 7 pm
- **Jeremy Dutton** The Jazz Gallery 7:30, 9:30 pm \$20-30
- **Ethan Lipton and His Orchestra** Joe's Pub 7 pm \$20
- **Sam Day Harmet, Sana Nagano, Zach Swanson; Kuba Cichocki; Stephen Gauci, Adam Lane, Colin Hinton; Shoko Nagai, Hans Tammen, William Hooker; Max Kutner, Michael Eaton, Kevin Shea** Main Drag Music 7 pm
- ★ **Roseanna Vitro Trio with Ted Ludwig, Oscar Perez, Dean Johnson; Lex Kortzen Trio with Alden Hellmuth, Dan Montgomery** Mezzrow 7:30, 9, 10:30 pm \$25-40
- ★ **Frank Lacy with Hillard Greene, Yayoi Ikawa, Taru Alexander** New Amsterdam Musical Association 8, 9:30 pm
- **Deanna Kirk Duo with John di Martino** Pangea 7 pm \$25
- **Gregor Huebner El Violin Latino** The Porch 8 pm
- **Peter Brainin and Friends** Room 623 at B2 Harlem 8 pm \$15-50
- **Ephemeris with Louise D.E. Jensen, Carol Liebowitz, Tom Blancarte, John Wagner** Scholes Street Studio 8 pm \$15
- **Ji Money Experiment** Silvana 8 pm

- Tom Guarna Quartet with Aaron Goldberg, Alexander Claffy, Johnathan Blake; Robert Edwards Quartet Smalls 7:30, 9, 10:30 pm \$25-40
- ★George Coleman: "88th Birthday Celebration" with Mike LeDonne, George Coleman, Jr. Smoke 7, 9 pm \$25-60
- ★Jon Irabagon Quartet with Uri Caine, Mark Helias, Barry Altschul The Stone at The New School 8:30 pm \$20
- Ben Wendel Quintet with Larry Goldings, Julian Lage, Harish Raghavan, Nate Wood Village Vanguard 8, 10 pm \$40

Thursday, March 9

- ★Terry Waldo Gotham City Band Arthur's Tavern 10 pm
- ★Marta Sanchez Trio with Savannah Harris, Chris Tordini Bar Bayeux 5 pm
- Bruce Barth, Adam Cruz Bar Bayeux 8, 9:30 pm
- Chris Dingman Trio with Keith Witty, Allan Mednard Bar Lunático 9, 10:30 pm \$10
- Dingonek Street Band Barbès 10 pm \$15
- Jane Bunnett Maqueque Birdland 7, 9:30 pm \$30-40
- ★Ornette Coleman Birthday Tribute with Ben Allison, Jimmy Greene, Steve Smith Birdland Theater 8:30 pm \$20-30
- Ravi Coltrane Blue Note 8, 10:30 pm \$30-45
- ★Sasha Berliner Café Bohemia 7:30, 9, 10:30 pm \$15
- Greg Glassman Quartet; Richard Clements Quartet Cellar Dog 7, 11:30 pm \$5
- ★Billy Childs Quartet with Sean Jones, Hans Glawischnig, Ari Hoenig; Caili O'Doherty Quartet Dizzy's Club 7:30, 9:30, 11:15 pm \$15-60
- Tim Ries and Friends; Ray Gallon Quartet The Django 7:30, 9, 10:30 pm \$25
- Kevin Laskey's The Snow, Like Me with Molly Netter, Mikael Darmanie, Eleonore Oppenheim The Jazz Gallery 7:30, 9:30 pm \$20-30
- Ethan Lipton and His Orchestra Joe's Pub 7 pm \$20
- ★Tim Berne with Ches Smith, Aurora Nealand Lowlands 8, 9:30 pm
- Zach Brock Trio; Greg Murphy Trio Mezzrow 7:30, 9, 10:30 pm \$25-40
- Julien Lourau with Jason Lindner, Ben Zwerin, Yuval Lion, Nitzan Gavrieli Nublu 151 7, 8:30 pm \$22.66
- Neta Raanan; Matt Knoegel Omithology Jazz Club 6:30, 9 pm
- Gregg Belisle-Chi Quartet The Owl Music Parlor 7:30 pm \$10
- Eric Yves Garcia Pierre Hotel 6 pm
- Max Besesen The Porch 8 pm
- Dan Joseph/Michael Byron Roulette 8 pm \$20
- Short Memory Silvana 9 pm
- Brian Melvin Quartet with Danny Walsh, Tim Hegarty, Soren Lee, Arthur Kell; Josh Evans Quintet Smalls 7:30, 9, 10:30 pm \$25-40
- ★Eric Reed with Eric Lawrence, Dezron Douglas, Billy Drummond Smoke 7, 9 pm \$25-60
- ★I Don't Hear Nothin' But The Blues: Jon Irabagon, Mick Barr, Ava Mendoza, Mike Pride The Stone at The New School 8:30 pm \$20
- Ben Wendel Quintet with Larry Goldings, Julian Lage, Harish Raghavan, Nate Wood Village Vanguard 8, 10 pm \$40

Friday, March 10

- Svetlana and The New York Collective; Bobby Harden with Off Da Hook Arthur's Tavern 7, 10 pm
- Emi Makabe Bar Bayeux 8, 9:30 pm
- Bill Saxton and The Harlem All-Stars Bill's Place 7 pm \$30
- Birdland Big Band Birdland 5:30 pm \$20-30
- Jane Bunnett Maqueque Birdland 8:30, 10:30 pm \$30-40
- ★Ornette Coleman Birthday Tribute with Ben Allison, Jimmy Greene, Steve Smith Birdland Theater 7, 9:30 pm \$20-30
- Ravi Coltrane Blue Note 8, 10:30 pm \$30-45
- Red Baraat Festival of Colors with Sunny Jain Brooklyn Bowl 8 pm
- ★Gary Smulyan Quartet; Rico Jones Quintet with Dave Kikoski Café Bohemia 7:30, 9, 10:30 pm \$15
- Wayne Tucker Quintet; Kyoko Oyobe Quartet Cellar Dog 7, 11:30 pm \$10
- Brasil Trio + 1 Chelsea Table + Stage 9:30 pm \$25-40
- ★Billy Childs Quartet with Sean Jones, Hans Glawischnig, Ari Hoenig; Caili O'Doherty Quartet Dizzy's Club 7:30, 9:30, 11:15 pm \$15-60
- Erena Terakubo Quartet; Akiko Tsuruga Quartet The Django 7:30, 9, 10:30 pm \$35
- Peter Bernstein/Pasquale Grasso with David Wong, Andy Watson The Jazz Gallery 7:30, 9:30 pm \$20-30
- Jon Davis Knickerbocker Bar & Grill 9 pm
- Harry Allen Trio with Andy Brown, Mike Karn; Jeremy Pelt Trio Mezzrow 7:30, 9, 10:30 pm \$25-40
- Chris Bittner; Mike Troy Pierre Hotel 6 pm
- Jill McCarron The Porch 8 pm
- AC Lincoln The Porch 8 pm
- Joseph Miller; Courtney Wright, Caelan Cardello, Sameer Shankar, Simon Ribas Room 623 at B2 Harlem 7, 8:30, 10 pm \$15-50
- ★Jazz at Lincoln Center Orchestra with Wynton Marsalis and Lew Tabackin: "The Music of Toshiko Akiyoshi" Rose Theater 8 pm \$40-170
- Joanna Mattrey: Arrhythmia with Patrick Shiroishi, Chris Williams, gabby fluke-mogul Roulette 8 pm \$25
- Howard Paul Quartet The Roxy Lounge at Roxy Hotel 8 pm
- Greg Glassman Quartet; Jon Beshay Quartet with Jonathan Thomas, Dylan Shamat, Peter Van Nostrand Smalls 7:30, 9, 10:30 pm \$25-40
- ★Eric Reed with Eric Lawrence, Dezron Douglas, Billy Drummond Smoke 7, 9, 10:30 pm \$25-60
- ★Jon Irabagon Quartet with Matt Mitchell, Chris Lightcap, Dan Weiss The Stone at The New School 8:30 pm \$20
- Ben Wendel Quintet with Larry Goldings, Julian Lage, Harish Raghavan, Nate Wood Village Vanguard 8, 10 pm \$40

Saturday, March 11

- Tony Middleton; JT Bowen and The Mighty Kings Of Soul Arthur's Tavern 7, 10 pm

- Ethan Silverman Bar Bayeux 8, 9:30 pm
- Sirius Quartet Barbès 8 pm \$15
- Bill Saxton and The Harlem All-Stars Bill's Place 7 pm \$30
- Eric Comstock with Sean Smith, Barbara Fasano Birdland 5:30 pm \$20-30
- Jane Bunnett Maqueque Birdland 8:30, 10:30 pm \$30-40
- ★Ornette Coleman Birthday Tribute with Ben Allison, Jimmy Greene, Steve Smith Birdland Theater 7, 9:30 pm \$20-30
- Ravi Coltrane Blue Note 8, 10:30 pm \$30-45
- ★Dave Stryker Trio; Matthew Rotker-Lynn Café Bohemia 7:30, 9, 10:30 pm \$15
- ★Jason Marshall Quartet; Sarah Hanahan Quartet Cellar Dog 7, 11:30 pm \$10
- Eric Benét City Winery 6, 9 pm \$55-75
- ★Billy Childs Quartet with Sean Jones, Hans Glawischnig, Ari Hoenig; Caili O'Doherty Quartet Dizzy's Club 7:30, 9:30, 11:15 pm \$15-60
- David Gibson Quartet; Freddie Deboe Band The Django 7:30, 9, 10:30 pm \$35
- Gaucimusic Series: Rich Rosenthal with Ken Filiano, Guillermo Gregorio, Leonid Galagnov; Stephen Gauci, Adam Lane, Kevin Shea; Jeremy Carlstedt/Nick Demopoulos Downtown Music Gallery 6, 7, 8 pm
- ★Lakecia Benjamin Harlem Stage Gatehouse 7:30 pm
- Peter Bernstein/Charles Altura with Ben Street, Eric McPherson The Jazz Gallery 7:30, 9:30 pm \$20-30
- Jon Davis Knickerbocker Bar & Grill 9 pm
- Jazz at Lincoln Center presents "Songs We Love" Lehman Center 8 pm \$25-75
- Harry Allen Trio with Andy Brown, Mike Karn; Obasi Akoto Trio, Steve Kirby Mezzrow 7:30, 9, 10:30 pm \$25-40
- Peter Watrous; Charlie Sigler Omithology Jazz Club 6:30, 9 pm
- Jill McCarron Pierre Hotel 6 pm
- Lee Hogans and Pursuence The Porch 8 pm
- ★Jazz at Lincoln Center Orchestra with Wynton Marsalis and Lew Tabackin: "The Music of Toshiko Akiyoshi" Rose Theater 8 pm \$40-170
- Matthew Avedon Trio; Eitan Kenner Quartet The Roxy Lounge at Roxy Hotel 1, 8 pm
- Endea Owens Sistas' Place 9, 10:30 pm \$20
- Rodney Jones Quartet with Dabin Ryu, Lonnie Plaxico, Ronnie Burrage; Greg Glassman Quartet Smalls 7:30, 9, 10:30 pm \$25-40
- ★Eric Reed with Eric Lawrence, Dezron Douglas, Billy Drummond Smoke 7, 9, 10:30 pm \$25-60
- ★Jon Irabagon Ensemble with Peter Evans, Mariel Roberts, Miles Okazaki, Matt Mitchell, Chris Lightcap, Dan Weiss, Levey Lorenzo The Stone at The New School 8:30 pm \$20
- Anderson Brothers: "Play Cole Porter" Symphony Space Leonard Nimoy Thalia 2, 4:30 pm \$20-35
- Ben Wendel Quintet with Larry Goldings, Julian Lage, Harish Raghavan, Nate Wood Village Vanguard 8, 10 pm \$40
- Elijah Shiffer's Star Jelly Horns; Jeremy Danneman and The Down On Me Young Ethel's 3 pm

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Sunday, March 12

- Creole Cookin' Jazz Band; Noé Socha
Arthur's Tavern 7, 10 pm
- Night Service with Jon Lampley
Bar Lunático 9, 10:30 pm \$10
Barbès 8 pm \$20
- Jim Campilongo 4-tet
- Arturo O'Farrill and Afro Latin Jazz Orchestra
Birdland 8:30, 10:30 pm \$30-40
- Steven Feifke Big Band; Ornette Coleman Birthday Tribute with Ben Allison, Jimmy Greene, Steve Smith
Birdland Theater 5:30, 7, 9:30 pm \$20-30
- Reza Khan
Blue Note 12:30, 2:30 pm \$25-25
- Ravi Coltrane
Blue Note 8, 10:30 pm \$30-45
- Dayna Stephens Quartet; Emmanuel Michael
Café Bohemia 7:30, 9 pm \$15
Cellar Dog 7 pm \$5
- Saul Rubin Trio
- Billy Childs Quartet with Sean Jones, Hans Glawischnig, Ari Hoenig
Dizzy's Club 5, 7:30 pm \$15-60
- Aaron Goldberg Quartet; Michael Kanan Trio
The Django 6:30, 8, 9:30 pm \$25
- Teri Roiger, Steve Berger, John Menegon
Entwine Wine Bar 6, 7:30 pm
- Libby York, Spike Wilner, Todd Coolman; Jam Session with Vanisha Gould
Mezzrow 7:30, 9, 10:30 pm \$25-40
- "Mark Murphy Remembrance"
North Square Lounge 12:30, 2:15 pm
- Ehud Asherie; Joe Magnarelli
Ornithology Jazz Club 6:30, 9 pm
- Sue Matsuki/Gregory Torioian
Pangea 1 pm \$25
- LadyJam with Lady Leah
The Porch 8 pm
- Marcus Goldhaber
Room 623 at B2 Harlem 6 pm \$15-50
- Jazz Jam with Mimi Jones and Friends
Room 623 at B2 Harlem 8, 9:30 pm \$15-50
- Itai Kriss
The Roxy Lounge at Roxy Hotel 1 pm
- Tahira Clayton Trio
Saint Peter's Church 5 pm
- Audrey Silver
Silvana 7 pm
- Claire Daly Quartet with Chris Forbes, Hilliard Greene, Dwayne "Cook" Broadnax
Smalls 7:30, 9 pm \$25-40
- Eric Reed with Eric Lawrence, Dezron Douglas, Billy Drummond
Smoke 7, 9 pm \$25-60
- LaDonna Smith with Andrew Drury; Joel Nelson/Taylor Russ; Home of Easy Credit: Louise D.E. Jensen/Tom Blancarte
Soup & Sound 3 pm
- Ben Wendel Quintet with Larry Goldings, Julian Lage, Harish Raghavan, Nate Wood
Village Vanguard 8, 10 pm \$40

Monday, March 13

- Grove Street Stompers
Arthur's Tavern 7 pm
- Alison Shearer Quartet
Bar Lunático 9, 10:30 pm \$10
- Alicyn Yaffee Band
Birdland Theater 8:30 pm \$20-30
- Brasstracks
Blue Note 8, 10:30 pm \$25-35

- Vanderlei Pereira Trio
Cellar Dog 7 pm \$5
- Jazz at Lincoln Center Youth Orchestra
Dizzy's Club 7:30, 9:30 pm \$15-60
- Ashley Pezzotti Quartet; Lex Kortzen Quartet
The Django 7:30, 9, 10:30 pm \$25
- Alan Broadbent, Don Falzone, Billy Mintz; Pasquale Grasso, Keith Balla, Ari Roland
Mezzrow 7:30, 9, 10:30 pm \$25-40
- Colson Jimenez; Thomas Linger
Ornithology Jazz Club 6:30, 9 pm
- Davey Williams Memorial Concert: George Cartwright, Chris Cochrane, Andrew Drury, Judy Dunaway, Bruce Golden, Susan Hefner, Evan Lipson, Clifford McPeck, Ann Rupel, Elliott Sharp, LaDonna Smith, Jack Wright
Roulette 8 pm \$25
- Original Pinettes Brass Band
The Schomburg Center 7 pm \$35
- George Coleman Quartet with Spike Wilner, David Williams, Joe Farnsworth; Miki Yamanaka Trio
Smalls 7:30, 9 pm \$25-40
- The Vanguard Jazz Orchestra
Village Vanguard 8, 10 pm \$40
- Jack Wilkins
Zinc Bar 7, 8:30 pm \$30

Tuesday, March 14

- Wayne Tucker and The Bad Mothas
Arthur's Tavern 7 pm
- Diego Voglino Jam Session with Ed Cherry
Bar Bayeux 8, 9:30 pm
- Caleb Wheeler Curtis with Rashaan Carter, Mike Sarin
Bar Lunático 9, 10:30 pm \$10
- The Cookers with Billy Harper, Donald Harrison, Eddie Henderson, David Weiss, George Cables, Cecil McBee, Billy Hart
Birdland 7, 9:30 pm \$30-40
- Vince Giordano & the Nighthawks
Birdland Theater 8:30 pm \$20-30
- Mike LeDonne's Groover Trio
Café Bohemia 7:30, 9, 10:30 pm \$15
- Ehud Asherie Trio
Cellar Dog 7 pm \$5
- Maria Corsaro
Chelsea Table + Stage 7 pm \$25-25
- "The Music of Buena Vista Social Club: Tribute to Cuba's Golden Age"
City Vineyard 7:30 pm \$25
- Judy Carmichael Quartet
Dizzy's Club 7:30, 9:30 pm \$15-60
- Conrad Herwig and the Latin Side All-Stars: "The Latin Side of Wayne Shorter" with Alex Norris, Craig Handy, Bill O'Connell, Ruben Rodriguez, Robby Ameen, Camilo Molina
The Django 7:30, 9:30 pm \$35
- Aron Namenwirth, Steve Swell, Rodney Chapman; Paul Austerlitz and The Spirit Clarinet Orchestra
Downtown Music Gallery 6:30, 7:30 pm
- Kevin Sun Quartet with Evan Main, Walter Stinson, Eliza Salem
Lowlands 8, 9:30 pm
- Martin Pizzarelli Trio with Linus Wyrsch, Bob Albanese; Michael Kanan Trio
Mezzrow 7:30, 9, 10:30 pm \$25-40
- Daniele Germani; Dan Weisselberg
Ornithology Jazz Club 6:30, 9 pm
- Alex Weiss
PS 133 6 pm

- Liya Grigoryan Quartet
The Roxy Lounge at Roxy Hotel 8 pm
- George Coleman Quartet with Spike Wilner, David Williams, Joe Farnsworth; Jason Clotter Quartet
Smalls 7:30, 9 pm \$25-40
- Brian Blade: "Life Cycles Honoring Bobby Hutcherson" with Jon Cowherd, Myron Walden, Monte Croft, Doug Weiss, John Hart, Rogerio Boccato
Village Vanguard 8, 10 pm \$40
- Benito Gonzalez
Zinc Bar 7, 8:30 pm \$30

Wednesday, March 15

- Akiko Tsuruga Trio
333 Lounge 7:30, 9:30 pm
- Johnathan Blake Trio with Ravi Coltrane, Dezron Douglas
Bar Bayeux 8, 9:30 pm
- Walter Parks and The Swamp Assembly with Steven Williams, Matt Lindsey
Bar Lunático 9, 10:30 pm \$10
- The Cookers with Billy Harper, Donald Harrison, Eddie Henderson, David Weiss, George Cables, Cecil McBee, Billy Hart
Birdland 7, 9:30 pm \$30-40
- David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Ken Peplowski
Birdland Theater 5:30, 8:30 pm \$20-30
- Brasstracks
Blue Note 8, 10:30 pm \$25-35
- Sylvia Cuenca Trio with Roni Ben-Hur, Harvie S
Cellar Dog 7 pm \$5
- Brazilian Jazz and Flamenco Featuring Barbara Martinez
City Vineyard 7:30 pm \$25
- Judy Carmichael Quartet
Dizzy's Club 7:30, 9:30 pm \$15-60
- Spin Cycle with Tom Christensen, Scott Neumann, Pete McCann, Phil Palombi; Ben Wolfe Trio
The Django 7:30, 9, 10:30 pm \$25
- Álvaro Torres, John Hébert, Barry Altschul
The Jazz Gallery 7:30, 9:30 pm \$20-30
- Claire De Brunner, Melanie Dyer, Virg Dzurinko; Sean Conley, Darius Jones, James Nadien; Stephen Gauci, Adam Lane, Kevin Shea; Jeremy Carlstedt, Hilliard Greene, Ray Anderson; Conduction Orchestra with Darren Johnston, Michael Attias, Nora Stanley, David Leon, Travis Sullivan, Elijah Shiffer, Dave Sewelson, Sara Schoenbeck, Peter Hess, Kenny Warren, Steven Bernstein, Thomas Heberer, Steve Swell, Lesley Mok, Kevin Murray, Colin Hinton, Jeff Davis, Michael Bates, Santiago Leibson, Matt Moran
Main Drag Music 7, 8, 9, 10, 11 pm
- Tony Davis Trio with Alex Tremblay, JK Kim; Nick Masters Trio
Mezzrow 7:30, 9, 10:30 pm \$25-40
- John Restrepo; Fat Cat Big Band
Ornithology Jazz Club 6:30, 9 pm
- Stephanie Nakasian Trio with Matt Baker, Karl Kimmel
Pangea 7 pm \$25
- Simon Mogul Quartet
The Porch 8 pm
- Peter Brainin and Friends
Room 623 at B2 Harlem 8 pm \$15-50
- Clovis Nicolas Quartet with Jeremy Pelt, Adam Birnbaum, Bill Stewart; Benny Benack Quartet
Smalls 7:30, 9, 10:30 pm \$25-40
- Nicole Glover Quintet with Simon Moullier, Miki Yamanaka, Tyrone Allen, Kayvon Gordon
Smoke 7, 9 pm \$25-60

TORA COLLECTIVE PETROS KLAMPANIS

Bassist/composer Petros Klampanis looks to past and future as he transforms traditional Greek music with his new album Tora Collective.



Areti Ketime • voice
Giorgos Kotsinis • clarinet
Thomas Konstantinou • oud
Kristjan Randalu • piano
Petros Klampanis • bass
Ziv Ravitz • drums



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★ Brian Blade: "Life Cycles Honoring Bobby Hutcherson" with Jon Cowherd, Myron Walden, Monte Croft, Doug Weiss, John Hart, Rogerio Boccato Village Vanguard 8, 10 pm \$40

Thursday, March 16

- ★ Terry Waldo's Gotham City Band
Arthur's Tavern 10 pm
- ★ Marta Sanchez Trio with Savannah Harris, Chris Tordini
Bar Bayeux 5 pm
Bar Bayeux 8, 9:30 pm
- ★ Scott Robinson
- ★ Maleem Hasaan Benjaafar, Innov Gnawa, Dan Freedman, Gilad Hekselman
Bar Lunático 9, 10:30 pm \$10
- ★ The Cookers with Billy Harper, Donald Harrison, Eddie Henderson, David Weiss, George Cables, Cecil McBee, Billy Hart
Birdland 7, 9:30 pm \$30-40
- ★ Anne Akiko Meyers with Gene Pritsker's Sound Liberation: "Ludwig's Night Out"
Birdland Theater 8:30 pm \$20-30
- ★ Krasno Moore Project with Eric Finland
Blue Note 8, 10:30 pm \$25-35
Café Bohemia 7:30, 9, 10:30 pm \$15
- ★ Eric Alexander
- ★ Philip Harper Quintet; Jared Gold Trio
Cellar Dog 7, 11:30 pm \$5
- ★ Isaiah J. Thompson Quartet with Julian Lee, Russell Hall, Miguel Russell; Sasha Berliner Group
Dizzy's Club 7:30, 9:30, 11:15 pm \$15-60
- ★ Joe Magnarelli Quartet; Mark Whitfield
The Django 7:30, 9, 10:30 pm \$25
- ★ Chemo Corniel Quintet with Hery Paz, Carlos Cuevas, Ian Stewart, Diego Lopez
Drom 7:30 pm \$20-25
- ★ Roy Hargrove Big Band
The Jazz Gallery 7:30, 9:30 pm \$20-30
- ★ Tim Berne with Tom Rainey, Gregg Belisle-Chi
Lowlands 8, 9:30 pm
- ★ Bill Cunliffe Trio; Jesse Green, Su Terry, Gene Perla
Mezzrow 7:30, 9, 10:30 pm \$25-40
Ornithology Jazz Club 6:30, 9 pm
Pierre Hotel 6 pm
The Porch 8 pm
- ★ Katie Kosco; Peter Brainin
- ★ Eric Yves Garcia
- ★ Greg "Organ Monk" Lewis
- ★ Peter Evans Being and Becoming with Joel Ross, Nick Jozwiak, Michael Shekoaga Ode
Roulette 8 pm \$25
- ★ McBone Jazz Series: Ben Barnett
Silvana 7 pm
Silvana 9 pm
- ★ Marty Scott Quintet
- ★ Mike Clark Trio; David Gibson Quartet
Smalls 7:30, 9, 10:30 pm \$25-40
- ★ Jacky Terrasson Trio with Burniss Travis, Jeremy Dutton
Smoke 7, 9 pm \$25-60
- ★ Brian Blade: "Life Cycles Honoring Bobby Hutcherson" with Jon Cowherd, Myron Walden, Monte Croft, Doug Weiss, John Hart, Rogerio Boccato Village Vanguard 8, 10 pm \$40

Friday, March 17

- ★ Johnny O'Neal Trio; Bobby Harden with Off Da Hook
Arthur's Tavern 7, 10 pm
- ★ Tim Berne Bat Channel with Eivind Opsvik, Gregg Belisle-Chi, Jeff Davis
Bar Bayeux 8, 9:30 pm
- ★ Cali Mambo with Dred Scott, Tom Beckham, Matt Pavolka, Moses Patrou
Bar Lunático 9, 10:30 pm
- ★ Axel Asher Quartet with Julia Chen, Kyle Miles, Joel Matteo; Living Language
Barbès 8, 10 pm \$15
- ★ Bill Saxton and The Harlem All-Stars
Bill's Place 7 pm \$30
Birdland 5:30 pm \$20-30
- ★ The Cookers with Billy Harper, Donald Harrison, Eddie Henderson, David Weiss, George Cables, Cecil McBee, Billy Hart
Birdland 8:30, 10:30 pm \$30-40
Birdland Theater 7, 9:30 pm \$20-30
- ★ Orrin Evans Quartet
- ★ Krasno Moore Project with Eric Finland
Blue Note 8, 10:30 pm \$25-35
- ★ Zaid Nasser Quartet; Miki Yamanaka Quartet
Cellar Dog 7, 11:30 pm \$10
- ★ Isaiah J. Thompson Quartet with Julian Lee, Russell Hall, Miguel Russell; Sasha Berliner Group
Dizzy's Club 7:30, 9:30, 11:15 pm \$15-60
- ★ Chris Beck Quartet; Nick Hempton Band
The Django 7:30, 9, 10:30 pm \$35
The Jazz Gallery 7:30, 9:30 pm \$20-30
- ★ Sachal Vasandani
- ★ Alexander Leonard, Jay Leonhart
Knickerbocker Bar & Grill 9 pm
- ★ Rick Germanson Trio; David Berkman Trio
Mezzrow 7:30, 9, 10:30 pm \$25-40
Ornithology Jazz Club 6:30, 9 pm
Pierre Hotel 6 pm
The Porch 8 pm
- ★ Neal Caine; Ben Solomon
- ★ Antonio Ciacca
- ★ Moon Soul
- ★ Johnathan Blake; Simon Mogul
Room 623 at B2 Harlem 7, 8:30, 10 pm \$15-50
The Roxy Lounge at Roxy Hotel 8 pm
- ★ Ben Stivers Quartet
- ★ Eliot Zigmund Quintet; Corey Wallace Dubtet with Luke Carlos O'Reilly, James Robbins, Darrian Douglas
Smalls 7:30, 9, 10:30 pm \$25-40
- ★ Jacky Terrasson Trio with Burniss Travis, Jeremy Dutton
Smoke 7, 9, 10:30 pm \$25-60
- ★ Brian Blade Fellowship with Melvin Butler, Myron Walden, Kurt Rosenwinkel, Jon Cowherd, Roland Guerin
Village Vanguard 8, 10 pm \$40

Saturday, March 18

- ★ Axel Tosca; Fred Thomas of the J.B.'s
Arthur's Tavern 7, 10 pm
- ★ Caleb Wheeler Curtis
Bar Bayeux 8, 9:30 pm
- ★ Brooklyn Qawwali Party
Barbès 10 pm \$20
- ★ Bill Saxton and The Harlem All-Stars
Bill's Place 7 pm \$30
- ★ Eric Comstock with Sean Smith, Barbara Fasano
Birdland 5:30 pm \$20-30
- ★ The Cookers with Billy Harper, Donald Harrison, Eddie Henderson, David Weiss, George Cables, Cecil McBee, Billy Hart
Birdland 8:30, 10:30 pm \$30-40
Birdland Theater 7, 9:30 pm \$20-30
- ★ Orrin Evans Quartet
- ★ Krasno Moore Project with Eric Finland
Blue Note 8, 10:30 pm \$25-35

- ★ Jonathan Saraga Quartet with Max Light, Chris Tordini, Kayvon Gordon; Greg "Organ Monk" Lewis
Café Bohemia 7:30, 9, 10:30 pm \$15
- ★ Jade Synstelen Quartet; Courtney Wright Quartet
Cellar Dog 7, 11:30 pm \$10
- ★ Chronicles; Chardavoine and The Evolution
Chelsea Table + Stage 7, 9:30 pm \$25-50
City Winery 8 pm \$35-50
- ★ Elle Varner
- ★ Endea Owens and The Cookout; Sasha Berliner Group
Dizzy's Club 7:30, 9:30, 11:15 pm \$15-60
- ★ Joe Farnsworth; Richard Cortez Band
The Django 7:30, 9, 10:30 pm \$35
- ★ Lena Bloch, Russ Lossing, Cameron Brown, Billy Mintz
Ibeam Brooklyn 7:30 pm \$15-20
- ★ Sachal Vasandani
- ★ Alexander Leonard, Jay Leonhart
Knickerbocker Bar & Grill 9 pm
- ★ Rick Germanson Trio; John Chin Trio
Mezzrow 7:30, 9, 10:30 pm \$25-40
Ornithology Jazz Club 6:30, 9 pm
Pierre Hotel 6 pm
The Porch 8 pm
- ★ Ned Goold; Steve Nelson
- ★ Antonio Ciacca
- ★ Marcelino Feliciano
- ★ Q Morrow Trio; Brian Charette Quartet
The Roxy Lounge at Roxy Hotel 1, 8 pm
Sistas' Place 9, 10:30 pm \$20
- ★ Mimi Jones
- ★ Eliot Zigmund Quintet; Saul Rubin Zebtet
Smalls 7:30, 9, 10:30 pm \$25-40
- ★ Jacky Terrasson Trio with Burniss Travis, Jeremy Dutton
Smoke 7, 9, 10:30 pm \$25-60
- ★ Brian Blade Fellowship with Melvin Butler, Myron Walden, Kurt Rosenwinkel, Jon Cowherd, Roland Guerin
Village Vanguard 8, 10 pm \$40

Sunday, March 19

- ★ Briggan Krauss solo
440 Gallery 4:40 pm \$10
- ★ Creole Cookin' Jazz Band; Stew Cutler and Friends
Arthur's Tavern 7, 10 pm
- ★ Wayne Tucker and The Bad Mothas
Bar Lunático 9, 10:30 pm \$10
Barbès 10 pm \$20
Birdland 5:30 pm \$20-30
- ★ Arturo O'Farrill and Afro Latin Jazz Orchestra
Birdland 8:30, 10:30 pm \$30-40
Birdland Theater 7, 9:30 pm \$20-30
- ★ Orrin Evans Quartet
- ★ World Famous Harlem Gospel Choir
Blue Note 12:30, 2:30 pm \$25-25
- ★ Krasno Moore Project with Eric Finland
Blue Note 8, 10:30 pm \$25-35
- ★ Dayna Stephens Quartet; Emmanuel Michael
Café Bohemia 7:30, 9 pm \$15
Cellar Dog 7 pm \$5
City Vineyard 7:30 pm \$15
- ★ Mike LeDonne Trio
- ★ New Moon Acoustic Blues
- ★ Endea Owens and The Cookout
Dizzy's Club 5, 7:30 pm \$15-60
The Django 6:30, 8, 9:30 pm \$25
- ★ Geoffrey Keezer Trio
- ★ Teri Roiger, Steve Berger, John Menegon
Entwine Wine Bar 6, 7:30 pm
Ibeam Brooklyn 8 pm \$15-20
- ★ Avram Fefer Quartet
- ★ Danny Fox Trio; Jam Session with Naama Gheber
Mezzrow 7:30, 9, 10:30 pm \$25-40
Museum of Art and Design 11 am \$25
- ★ Brandee Younger
- ★ Marianne Solivan Trio with Leandro Pellegrino, Steve Wood
North Square Lounge 12:30, 2:15 pm
Ornithology Jazz Club 6:30, 9 pm
The Porch 8 pm
- ★ Daniel Berkey; Tardo Hammer
- ★ Joe Pino Quartet
- ★ Marcus Goldhaber
- ★ Jazz Jam with Mimi Jones and Friends
Room 623 at B2 Harlem 8, 9:30 pm \$15-50
- ★ Hector Martignon Trio
- ★ Mark Wade with Tim Harrison, Scott Neumann
Saint Peter's Church 5 pm
- ★ Asaf Yuria Quartet with Jeremy Manasia, Ugonna Okegwo, Jason Brown; Aaron Johnson Boplicity
Smalls 7:30, 9, 10:30 pm \$25-40
- ★ Jacky Terrasson Trio with Burniss Travis, Jeremy Dutton
Smoke 7, 9 pm \$25-60
- ★ Brian Blade Fellowship with Melvin Butler, Myron Walden, Kurt Rosenwinkel, Jon Cowherd, Roland Guerin
Village Vanguard 8, 10 pm \$40

Monday, March 20

- ★ Grove Street Stompers
Arthur's Tavern 7 pm
- ★ Bob Stewart Quartet with Kelvyn Bell, Dwayne "Cook" Broadnax, Curtis Stewart
Bar Lunático 9, 10:30 pm \$10
- ★ Karen Mason; Jim Caruso's Cast Party
Birdland 7, 9:30 pm \$30-40
Birdland Theater 8:30 pm \$20-30
Blue Note 8, 10:30 pm \$25-25
Cellar Dog 7 pm \$5
- ★ Dominick Farinacci and The Tri-C Jazzfest Academy Alumni Ensemble
Dizzy's Club 7:30, 9:30 pm \$15-60
- ★ Naama Gheber Quartet; Hank Allen-Barfield Quintet
The Django 7:30, 9, 10:30 pm \$25
Le Poisson Rouge 8 pm \$26.78
- ★ James Brandon Lewis Trio
- ★ Natu Camara, Hervé Coeur, Mélissa Laveaux
Lycée Français de New York 6:15 pm
- ★ Spike Wilner, Paul Gill, Anthony Pinciotti; Pasquale Grasso, Ari Roland, Clifford Barbaro
Mezzrow 7:30, 9, 10:30 pm \$25-40
- ★ Agustin Uriburu; Giuseppe Cucchiara
Ornithology Jazz Club 6:30, 9 pm
The Schomburg Center 7 pm \$35
- ★ Lizz Wright
- ★ Joe Farnsworth Quartet; Alexander Claffy Quintet with John Ellis, Simon Moullier, Matthew Rotker-Lynn, Anwar Marshall
Smalls 7:30, 9, 10:30 pm \$25-40
Village Vanguard 8, 10 pm \$40
- ★ The Vanguard Jazz Orchestra
- ★ Charlie Ballantine
Zinc Bar 7, 8:30 pm \$30

Tuesday, March 21

- ★ Will Bernard Trio
Arthur's Tavern 7 pm

- ★ Diego Voglino Jam Session with Ethan Iverson
Bar Bayeux 8, 9:30 pm
Bar Lunático 9, 10:30 pm \$10
- ★ Sarah Cabral
- ★ SFJAZZ Collective with Chris Potter, David Sánchez, Mike Rodriguez, Warren Wolf, Edward Simon, Matt Brewer, Kendrick Scott
Birdland 7, 9:30 pm \$30-40
- ★ Ella Mae Dixon; The Lineup with Susie Mosher
Birdland Theater 5:30, 8:30 pm \$20-30
Blue Note 8, 10:30 pm \$45-65
Café Bohemia 7:30, 9, 10:30 pm \$15
Cellar Dog 7 pm \$5
- ★ Marcus Miller
- ★ The Octet
- ★ Our Delight
- ★ Ellen Rowe and Momentum with Ingrid Jensen, Melissa Gardiner, Lisa Parrott, Virginia Mayhew, Kaleigh Wilder, Marion Hayden, Allison Miller
Dizzy's Club 7:30, 9:30 pm \$15-60
- ★ Conrad Herwig and the Latin Side All-Stars: "The Latin Side of Miles Davis" with Alex Norris, Craig Handy, Bill O'Connell, Ruben Rodriguez, Robby Ameen, Camilo Molina
The Django 7:30, 9:30 pm \$35
- ★ Simon Willson Quartet with Kevin Sun, Andrew Boudreau, Kayvon Gordon
Lowlands 8, 9:30 pm
- ★ Felix Lemerle Trio with Neal Miner, Christopher Latona; Tardo Hammer Trio
Mezzrow 7:30, 9, 10:30 pm \$25-40
Ornithology Jazz Club 6:30, 9 pm
- ★ Nat Harris; Stefano Doglioni
- ★ Lucie Vitková: "Pieces from Darkness" with Xiaoe Liu, Drew Wesely, Teerapat Parmmongkol
Roulette 8 pm \$25
- ★ John Lee Quartet
- ★ Lew Tabackin Trio and Jeremy Pelt with Boris Kozlov, Jason Tiemann; Russell Hall Quintet
Smalls 7:30, 9, 10:30 pm \$25-40
- ★ Dave Liebman, Billy Hart, Adam Rudolph Trio
The Stone at The New School 8:30 pm \$20
- ★ Mark Giuliana Quartet with Jason Rigby, Shai Maestro, Chris Morrissey
Village Vanguard 8, 10 pm \$40
Zinc Bar 7, 8:30 pm \$30
- ★ Marc Copland

Wednesday, March 22

- ★ Rachel Z Trio
333 Lounge 7:30, 9:30 pm
- ★ Jerome Sabbagh Trio
Bar Bayeux 8, 9:30 pm
- ★ Hannah Marks Quartet with Nathan Reising, Chris McCarthy, Steven Crammer
Bar Lunático 9, 10:30 pm \$10
Barbès 8 pm \$20
- ★ Balsa de Fuego
- ★ SFJAZZ Collective with Chris Potter, David Sánchez, Mike Rodriguez, Warren Wolf, Edward Simon, Matt Brewer, Kendrick Scott
Birdland 7, 9:30 pm \$30-40
- ★ David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Pasquale Grasso
Birdland Theater 5:30, 8:30 pm \$20-30
- ★ Marcus Miller
- ★ Sheryl Bailey Trio
Cellar Dog 7 pm \$5
- ★ Duduka Da Fonseca, Maucha Adnet, Helio Alves
Dizzy's Club 7:30, 9:30 pm \$15-60
- ★ Sylvia Cuenca Quartet with Craig Handy, Paul Bollenback, Essiet Okon Essiet; Sachal Vasandani Presents
The Django 7:30, 9, 10:30 pm \$25

- ★David Haney, Adam Lane, Kirk Knuffke, Cheryl Pyle, Dave Sewelson
beam Brooklyn 8:30 pm \$15-20
- ★Ingrid Laubrock's Lilith with David Adewumi, Adam Matlock, Yvonne Rogers, Eva Lawitts, Henry Mermer
The Jazz Gallery 7:30, 9:30 pm \$20-30
- Caleb Wheeler Curtis, Igor Lumpert, Jeff Miles; Noa Fort, Shinya Lin, Jonathan Reisin; Stephen Gauci, Adam Lane, Kevin Shea; Yoni Kretzmer/Juan Pablo Carletti's BIGGISH; Aliya Ultan, Javen Lara, Colin Hinton
Main Drag Music 7, 8, 9, 10, 11pm
- Neal Kirkwood Trio; Andrea Domenici Trio
Mezzrow 7:30, 9, 10:30 pm \$25-40
- Ievgen Pugachov; Kazuhiro Yokoshima
Ornithology Jazz Club 6:30, 9 pm
- Marcus Goldhaber Duo with Sean Fitzpatrick
Pangea 7 pm \$25
- Rodrigo Bonelli Quartet
The Porch 8 pm
- Peter Brainin and Friends
Room 623 at B2 Harlem 8 pm \$15-50
- String Theories Festival: String Orchestra of Brooklyn with Napanthae
Roulette 8 pm \$25
- Tim Hegarty Quartet; Curtis Nowosad Quartet
Smalls 7:30, 9, 10:30 pm \$25-40
- ★Steven Bernstein/Arturo O'Farrill Project
The Stone at The New School 8:30 pm \$20
- Mark Giuliana Quartet with Jason Rigby, Shai Maestro, Chris Morrissey
Village Vanguard 8, 10 pm \$40

Thursday, March 23

- ★Terry Waldo's Gotham City Band
Arthur's Tavern 10 pm
- Marta Sanchez Trio with Savannah Harris, Chris Tordini
Bar Bayeux 5 pm
- Santiago Leibson
Bar Bayeux 8, 9:30 pm
- Flamenco Inside Out
Bar Lunático 9, 10:30 pm \$10
- ★SFJAZZ Collective with Chris Potter, David Sánchez, Mike Rodriguez, Warren Wolf, Edward Simon, Matt Brewer, Kendrick Scott
Birdland 7, 9:30 pm \$30-40
Birdland Theater 8:30 pm \$20-30
- Monday Michiru
Blue Note 8, 10:30 pm \$45-65
- Marcus Miller
Café Bohemia 7:30, 9, 10:30 pm \$15
- ★Wayne Escoffery Quartet; Simona Premazzi Quartet
Cellar Dog 7, 11:30 pm \$5
- "The Music of The Supremes and Dreamgirls" with Emilie Surtees
City Vineyard 7:30 pm \$15
- Duduka Da Fonseca, Maucha Adnet, Helio Alves; Vinicius Gomes Quartet
Dizzy's Club 7:30, 9:30, 11:15 pm \$15-60
The Jazz Gallery 7:30, 9:30 pm \$20-30
- ★Ben Goldberg
- ★David Haney with Bernard Purdie All Stars and Creative Music Studio with Billy Martin, gabby fluke-mogel, Marty Ehrlich, Adam Lane, Kirk Knuffke
Joe's Pub 9:30 pm \$20
- ★Tim Berne with Tom Rainey, Gregg Belisle-Chi
Lowlands 8, 9:30 pm





DAVID HANEY, NY JAZZ STORIES AND BERNARD PURDIE ALL-STARS MEET BILLY MARTIN AND THE CREATIVE MUSIC STUDIO

Bernard Purdie All Stars
Adam Lane
David Haney



Bernard Purdie All Stars

Creative Music Studio Members

Billy Martin
gabby fluke-mogel
Marty Ehrlich



Special Guests
Billy Martin
and members of the CMS

Storyteller and pianist David Haney, Bernard Purdie All-Stars, and Creative Music Studio special guests gather for this epic night at Joe's Pub! Highly entertaining stories about the Creative Music Studio from Oliver Lake, Adam Rudolph, Marilyn Crispell, Juma Sultan, Tom Schmidt - all retold by David Haney with an improvised soundtrack by Bernard Purdie, Adam Lane and members of the Creative Music Studio.



David Haney NY Jazz Stories

9:30pm
March 23, 2023
Joe's Pub at the Public
425 Lafayette
New York, NY 10003

Tickets -

<https://publictheater.org/productions/joes-pub/2023/n/new-york-jazz-stories/>

- Tyler Blanton Trio; Thomas Linger Trio
Mezzrow 7:30, 9, 10:30 pm \$25-40
Nublu 151 7, 8:30 pm \$22.66
- Alex Skolnick Trio
- Ben Meigners; Fukushima Tainaka
Ornithology Jazz Club 6:30, 9 pm
Pierre Hotel 6 pm
The Porch 8 pm
- Eric Yves Garcia
- Keith "The Captain" Gamble
- String Theories Festival: String Orchestra of Brooklyn with Andrew Yee
Roulette 8 pm \$25
Silvana 10 pm
- Marty Scott Quintet
- Itai Kriss Quartet; Sarah Hanahan Quartet
Smalls 7:30, 9, 10:30 pm \$25-40
- ★Bobby Watson Quintet with Wallace Roney Jr, Cyrus Chestnut, Curtis Lundy, Victor Jones
Smoke 7, 9 pm \$25-60
- ★Steven Bernstein with Scott Colley, Nasheet Waits
The Stone at The New School 8:30 pm \$20
- Mark Giuliana Quartet with Jason Rigby, Shai Maestro, Chris Morrissey
Village Vanguard 8, 10 pm \$40

Friday, March 24

- ★Rosa Passos with Kenny Barron, Ron Carter, Rafael Barata
The Appel Room 7, 9:30 pm \$70-90
- Johnny O'Neal Trio; Bobby Harden with Off Da Hook
Arthur's Tavern 7, 10 pm
- Rob Schwimmer
- Bill Saxton and The Harlem All-Stars
Bill's Place 7 pm \$30
- Birdland Big Band
Birdland 5:30 pm \$20-30
- ★SFJAZZ Collective with Chris Potter, David Sánchez, Mike Rodriguez, Warren Wolf, Edward Simon, Matt Brewer, Kendrick Scott
Birdland 8:30, 10:30 pm \$30-40
Birdland Theater 7, 9:30 pm \$20-30
Blue Note 8, 10:30 pm \$45-65
- Don Braden Quartet
- Marcus Miller
- Tivon Pennicott Quartet; Tim Norton
Café Bohemia 7, 8:30, 10:30 pm \$15
- Dave Gibson Organ Quartet; Jamale Davis Quartet
Cellar Dog 7, 11:30 pm \$10
Chelsea Table + Stage 9:30 pm \$20-40
- Duduka Da Fonseca, Maucha Adnet, Helio Alves; Vinicius Gomes Quartet
Dizzy's Club 7:30, 9:30, 11:15 pm \$15-60
- ★Tommy Campbell Trio; Craig Handy & 2nd Line Smith
The Django 7:30, 9, 10:30 pm \$35
The Jazz Gallery 7:30, 9:30 pm \$20-30
Knickerbocker Bar & Grill 9 pm
- Yosvany Terry
- Arnie Sanz
- Kevin Hays Trio; Jon Davis Trio
Mezzrow 7:30, 9, 10:30 pm \$25-40
Ornithology Jazz Club 6:30, 9 pm
Pierre Hotel 6 pm
The Porch 8 pm
- Michael Fahn; Todd Herbert
- Antonio Ciacca
- Russel Hall
- Elijah Shiffer and the Robber Crabs
Red Room at KGB Bar 10 pm
Room 623 at B2 Harlem 7, 8:30 pm \$15-50
The Roxy Lounge at Roxy Hotel 8 pm
Silvana 8 pm
Smalls 7:30, 9 pm \$25-40
- Bobby Watson Quintet with Wallace Roney Jr, Cyrus Chestnut, Curtis Lundy, Victor Jones
Smoke 7, 9, 10:30 pm \$25-60
- Sexmob: Steven Bernstein, Briggan Krauss, Tony Scherr, Kenny Wollesen
The Stone at The New School 8:30 pm \$20
- Mark Giuliana Quartet with Jason Rigby, Shai Maestro, Chris Morrissey
Village Vanguard 8, 10 pm \$40

Saturday, March 25

- ★Rosa Passos with Kenny Barron, Ron Carter, Rafael Barata
The Appel Room 7, 9:30 pm \$70-90
- Sean Clapis
- King Kozy
- Bill Saxton and The Harlem All-Stars
Bill's Place 7 pm \$30
- Eric Comstock with Sean Smith, Barbara Fasano
Birdland 5:30 pm \$20-30
- ★SFJAZZ Collective with Chris Potter, David Sánchez, Mike Rodriguez, Warren Wolf, Edward Simon, Matt Brewer, Kendrick Scott
Birdland 8:30, 10:30 pm \$30-40
Birdland Theater 7, 9:30 pm \$20-30
- Don Braden Quartet
- Prentiss McNeil: "A Decade of Soul"
Blue Note 12:30 pm \$25-25
Blue Note 8, 10:30 pm \$45-65
- Brazilian Grooves; Stefano Dogliani Quartet
Cellar Dog 7, 11:30 pm \$10
- Duduka Da Fonseca, Maucha Adnet, Helio Alves; Vinicius Gomes Quartet
Dizzy's Club 7:30, 9:30, 11:15 pm \$15-60
- ★Santi Debriano Group; Sarah Hanahan Quintet
The Django 7:30, 9, 10:30 pm \$35
The Jazz Gallery 7:30, 9:30 pm \$20-30
Knickerbocker Bar & Grill 9 pm
- Yosvany Terry
- Arnie Sanz
- Kevin Hays Trio; Johnny O'Neal Trio
Mezzrow 7:30, 9, 10:30 pm \$25-40
Ornithology Jazz Club 6:30, 9 pm
Pierre Hotel 6 pm
The Porch 8 pm
- "Who Is Thad Jones?" Family Concert
Rose Theater 3 pm \$20-35
- Matthew Avedon Trio; Chino Pons
The Roxy Lounge at Roxy Hotel 1, 8 pm
Sistas' Place 9, 10:30 pm \$20
- Lil Phillips
- John Bailey Quartet; Eric Wyatt Quartet
Smalls 7:30, 9, 10:30 pm \$25-40
- ★Bobby Watson Quintet with Wallace Roney Jr, Cyrus Chestnut, Curtis Lundy, Victor Jones
Smoke 7, 9, 10:30 pm \$25-60
- ★Steven Bernstein's MTO with Curtis Fowlkes, Charlie Burnham, Doug Wieselman, Peter Apfelbaum, Erik Lawrence, Matt Munisteri, Ben Allison, Ben Perowsky
The Stone at The New School 8:30 pm \$20
- Mark Giuliana Quartet with Jason Rigby, Shai Maestro, Chris Morrissey
Village Vanguard 8, 10 pm \$40

Sunday, March 26

- Creole Cookin' Jazz Band; Charlie Apicella and Iron City
Arthur's Tavern 7, 10 pm
- Sam Reider and The Human Hands
Bar Lunático 9, 10:30 pm \$10
- ★Michaël Attias Double Shadow Spin with John Hébert, Stephan Crump, Eric McPherson, Elias Stemeseder Barbès 8 pm \$20
- Hailey Brinnel: "Beautiful Tomorrow"
Birdland 5:30 pm \$20-30
- Arturo O'Farrill and Afro Latin Jazz Orchestra
Birdland 8:30, 10:30 pm \$30-40
Birdland Theater 7, 9:30 pm \$20-30
Blue Note 12:30, 2:30 pm \$25-25
Blue Note 8, 10:30 pm \$45-65
- Don Braden Quartet
- ★Sheila Jordan
- Marcus Miller
- ★Dayna Stephens Quartet; Emmanuel Michael
Café Bohemia 7:30, 9 pm \$15
Cellar Dog 7 pm \$5
- Ned Gould Trio
- "Songbook Sunday: Lerner & Loewe"
Dizzy's Club 5, 7:30 pm \$15-60
- Sasha Dobson/Neal Miner Quartet; Ben Stivers Trio
The Django 6:30, 8, 9:30 pm \$25
- Teri Roiger, Steve Berger, John Menegon
Entwine Wine Bar 6, 7:30 pm
- ★Scott Robinson Trio; Jam Session with Richard Cortez
Mezzrow 7:30, 9, 10:30 pm \$25-40
- Ben Cassara with Addison Frei, Perrin Grace
North Square Lounge 12:30, 2:15 pm
Ornithology Jazz Club 6:30, 9 pm
The Porch 8 pm
Room 623 at B2 Harlem 6 pm \$15-50
- Nick Green; Don Hahn
- Rich Townsend
- Marcus Goldhaber
- Jazz Jam with Mimi Jones and Friends
Room 623 at B2 Harlem 8, 9:30 pm \$15-50
Roulette 8 pm \$40
- ★John Zorn New Masada with Julian Lage, Jorge Roeder, Kenny Wollesen
Roulette 8 pm \$40
- Itai Kriss
- Flyways with Mara Rosenbloom, Anaïs Maviel, Rashaan Carter
Saint Peter's Church 5 pm
- Saul Dautch Quartet; Evan Sherman Quintet
Smalls 7:30, 9 pm \$25
- ★Bobby Watson Quintet with Wallace Roney Jr, Cyrus Chestnut, Curtis Lundy, Victor Jones
Smoke 7, 9 pm \$25-60
- Mark Giuliana Quartet with Jason Rigby, Shai Maestro, Chris Morrissey
Village Vanguard 8, 10 pm \$40

Monday, March 27

- Grove Street Stompers
Arthur's Tavern 7 pm
- The Jason Yeager Septet; Jim Caruso's Cast Party
Birdland 7, 9:30 pm \$30-40
Blue Note 8, 10:30 pm \$25-25
Cellar Dog 7 pm \$5
Dizzy's Club 7:30, 9:30 pm \$15-60
- James Francies
- Bruce Harris Trio
- Juilliard Jazz Ensembles
- ★April Varner Quartet; Liya Grigoryan Quartet
The Django 7:30, 9, 10:30 pm \$25
The Jazz Gallery 7:30, 9:30 pm \$20-30
- Shai Maestro/Michael Mayo
- ★George Colligan Trio; Pasquale Grasso, Keith Balla, Ari Roland
Mezzrow 7:30, 9, 10:30 pm \$25-40
- Matt Pavolka Band with Ben Monder, Santiago Leibson, Allan Mednard
Nublu 151 8 pm \$22.66
Ornithology Jazz Club 6:30, 9 pm
Room 31 at Arlo NoMad 7:30 pm
- Akira Ishiguro; Jon Elbaz
- Lauren Lee Quartet
- ★Bill Orcutt Guitar Quartet with Wendy Eisenberg, Ava Mendoza, Shane Parish
Roulette 8 pm \$30
- Philip Dizack Quartet; Simon Moullier Quartet
Smalls 7:30, 9 pm \$25
- The Vanguard Jazz Orchestra
Village Vanguard 8, 10 pm \$40
- Ed Cherry
Zinc Bar 7, 8:30 pm \$30

Tuesday, March 28

- Diego Voglino Jam Session with Dred Scott, Matt Pavolka
Bar Bayeux 8, 9:30 pm
Bar Lunático 9, 10:30 pm \$10
- Itamar Borochoy Quartet
- ★Sana Nagano's SMASHING HUMANS with Peter Apfelbaum, Jonathan Goldberger, Ken Filiano, Danny Sher
Barbès 7 pm \$20
Birdland 7, 9:30 pm \$30-40
- Eliane Elias
- Vince Giordano and the Nighthawks
Birdland Theater 8:30 pm \$20-30
Café Bohemia 7, 8:30, 10:30 pm \$15
Cellar Dog 7 pm \$5
- Ben Tibiero Quartet
- Ehud Asherie Trio
- "The Music of Buena Vista Social Club: Tribute to Cuba's Golden Age"
City Vineyard 7:30 pm \$25
- William Paterson University Jazz Orchestra and Ensembles
Dizzy's Club 7:30, 9:30 pm \$15-60
- ★Conrad Herwig and the Latin Side All-Stars: "The Latin Side of John Coltrane" with Alex Norris, Craig Handy, Bill O'Connell, Ruben Rodriguez, Robby Ameen, Camilo Molina
The Django 7:30, 9:30 pm \$35
- Juilliard Jazz Ensembles
Juilliard School Paul Hall 7:30 pm \$20
- SeaJun Kwon, Jacob Shulman, Phillip Golub, Colin Hinton
Lowlands 8, 9:30 pm
- ★Ed Cherry Trio; Chris Byars Trio
Mezzrow 7:30, 9, 10:30 pm \$25-40
- Daniel Bereket; Andrew Wagner
Ornithology Jazz Club 6:30, 9 pm
The Roxy Lounge at Roxy Hotel 8 pm
- Andrew Latona Quartet
- Gary Smulyan Quartet; Jason Clotter Quartet
Smalls 7:30, 9 pm \$25
- Jeff Goldblum with Mildred Snitzer Orchestra
The Town Hall 8 pm \$55-140
- ★Joe Martin with with Mark Turner, Kevin Hays, Marcus Gilmore
Village Vanguard 8, 10 pm \$40
Zinc Bar 7, 8:30 pm \$30
- Alan Broadbent

Wednesday, March 29

- Michelle Lordi Group Bar Bayeux 8, 9:30 pm
- Eliane Elias Birdland 7, 9:30 pm \$30-40
- David Ostwald's Louis Armstrong Eternity Band; Frank Vignola's Guitar Night with Ken Peplowski Birdland Theater 5:30; 8:30 pm \$20-30
- Champion Fulton Trio Cellar Dog 7 pm \$5
- Jeff "Tain" Watts Trio Dizzy's Club 7:30, 9:30 pm \$15-60
- Nick Biello Quartet; Ian Hendrickson-Smith The Django 7:30, 9, 10:30 pm \$25
- Noa Fort, Yoon Sun Choi, Hannah Schorken; Eric Plaks, Ayumi Ishito, Zach Swanson, Lesley Mok; Stephen Gauci, Adam Lane, Colin Hinton; Fred Lonberg-Holm, Mat Maneri, Tom Rainey, Michaël Attias; Giacomo Meregá, Josh Sinton, Todd Neufeld Main Drag Music 7, 8, 9, 10, 11 pm
- Jay Rattman Trio; Sean Mason Trio Mezzrow 7:30, 9, 10:30 pm \$25-40
- Noam Avnon; Nicola Caminiti Ornithology Jazz Club 6:30, 9 pm
- Ronny Whyte: "Gershwin and Friends" Pangea 7 pm \$25
- Olli Soikkeli The Porch 8 pm
- Mali Obomsawin Sextet Public Records 7 pm \$25
- Peter Brainin and Friends Room 623 at B2 Harlem 8 pm \$15-50
- Dan Pugach Quartet; Frank Lacy Quartet Smalls 7:30, 9 pm \$25
- Adam Rudolph/Alexis Marccelo The Stone at The New School 8:30 pm \$20
- Joe Martin with with Mark Turner, Kevin Hays, Marcus Gilmore Village Vanguard 8, 10 pm \$40

Thursday, March 30

- "A Great Night in Harlem" presented by Jazz Foundation of America featuring Monty Alexander, Kenny Barron, Jon Batiste, James Carter, Davell Crawford, Monte Croft, Cecil McBee, Rufus Reid, Larry Ridley, Wallace Roney Jr., Paul West, Matthew Whitaker, Buster Williams, Reggie Workman, et al. The Apollo 8 pm \$75-\$1,500
- Danny Lipsitz and His Brass Tacks; Terry Waldo's Gotham City Band Arthur's Tavern 7, 10 pm
- Marta Sanchez Bar Bayeux 5 pm
- Gary Versace, Anthony Pinciotti Bar Bayeux 8, 9:30 pm
- Eliane Elias Birdland 7, 9:30 pm \$30-40
- Arianna Neikrug Birdland Theater 8:30 pm \$20-30
- Erena Terakubo Café Bohemia 7:30, 9, 10:30 pm \$15
- Brandon Lee Quintet; Katie Cosco Quartet Cellar Dog 7, 11:30 pm \$5
- Brazilian Jazz and Flamenco Featuring Barbara Martinez City Vineyard 7:30 pm \$25
- DIVA Jazz Orchestra; Russell Hall Big Band Dizzy's Club 7:30, 9:30, 11:15 pm \$15-60
- Tim Ries & Friends; Helio Alves Quartet The Django 7:30, 9, 10:30 pm \$25
- Pedrito Martinez Drom 9 pm \$20-25
- Cross Identity with Chris Fishman, Nicola Caminiti, Miguel Russel The Jazz Gallery 7:30, 9:30 pm \$20-30
- David Cook Trio; Steve Ash Trio Mezzrow 7:30, 9 pm \$25-40
- Nadav Samuel; Joe Barna Ornithology Jazz Club 6:30, 9 pm
- Eric Yves Garcia Pierre Hotel 6 pm
- Tyler Mitchell The Porch 8 pm
- McBone Jazz Series: Grisha Alexiev Silvana 7 pm
- Matt Haviland Quartet; Sarah Hanahan Quartet Smalls 7:30, 9 pm \$25
- George Cables Quartet with Craig Handy, Essiet Okun Essiet, Jerome Jennings Smoke 7, 9 pm \$25-60
- Adam Rudolph solo The Stone at The New School 8:30 pm \$20
- Joe Martin with with Mark Turner, Kevin Hays, Marcus Gilmore Village Vanguard 8, 10 pm \$40

Friday, March 31

- Johnny O'Neal Trio; Bobby Harden with Off Da Hook Arthur's Tavern 7, 10 pm
- Steve Cardenas Bar Bayeux 8, 9:30 pm
- Super Yamba Bar Lunático 9, 10:30 pm \$10
- Birdland Big Band Birdland 5:30 pm \$20-30
- Eliane Elias Birdland 8:30, 10:30 pm \$30-40
- Emilie-Claire Barlow Birdland Theater 7, 9:30 pm \$20-30
- Brian Charette Quartet; Alon Benjamini Café Bohemia 7, 8:30, 10:30 pm \$15
- Frank Lacy Quartet; Jinjoo Yoo Quartet Cellar Dog 7, 11:30 pm \$10
- DIVA Jazz Orchestra; Russell Hall Big Band Dizzy's Club 7:30, 9:30, 11:15 pm \$15-60
- Spike Wilner Trio; Joe Saylor and The Kingdom The Django 7:30, 9, 10:30 pm \$35
- Melanie Dyer, Kyoko Kitamura, Mara Rosenbloom; Jeff Pearring, Eri Yamamoto, Adam Lane, Patrick Golden Ibeam Brooklyn 8, 9 pm \$15-20
- Camila Meza with Gadi Lehavi, Noam Weisenberg, Keita Ogawa The Jazz Gallery 7:30, 9:30 pm \$30-40
- Ethan Iverson Trio; Jon Davis Trio Mezzrow 7:30, 9 pm \$25-40
- Troy Roberts, Alex Ridout, Jackson Potter, Hamish Smith, Marcello Cardillo Nublu 151 7, 8:30 pm \$22.66
- Gabriele Donati, Anthony Fung Ornithology Jazz Club 6:30, 9 pm
- Antonio Ciacca Pierre Hotel 6 pm
- Lee Hogans and Pursuance The Porch 8 pm
- Vitor Gonclaves Room 623 at B2 Harlem 7, 8:30 pm \$15-50
- Jazz at Lincoln Center Orchestra: "Internationally Ellington" Rose Theater 8 pm \$55-170
- Jack Walrath Quartet; Corey Wallace Dubtet with Luke Carlos O'Reilly, James Robbins, Darrian Douglas Smalls 7:30, 9 pm \$25
- George Cables Quartet with Craig Handy, Essiet Essiet, Jerome Jennings Smoke 7, 9, 10:30 pm \$25-60
- Joe Martin with with Mark Turner, Kevin Hays, Marcus Gilmore Village Vanguard 8, 10 pm \$40

39th
edition

15 to 21 may
2023

ALL INDIVIDUAL TICKETS ON SALE ON MARCH 15

POIL UEDA

IKUE MORI

« Tracing the Magic »

ZOH AMBA

« Bhakti »

LORI FREEDMAN

« BeingFive »

EMILIE ŠKRIJELJ

TOM MALMENDIER

« Les Marquises »

CAMILLE BRISSON

ISABELLE CLERMONT

« Collectif Tendancielle »

JOE SORBARA

MATTHIAS MAINZ

« Aurealities »

FRED FRITH TRIO

HEIKE LISS

SUSANA SANTOS SILVA

« Drawing Sound »

SIMON HANES

« GNR8RZ »

NOORG

GUY THOUIN &

L'ENSEMBLE INFINI

TASHI DORJI

DAVE REMPIS

fimav.qc.ca



ELLIOTT SHARP

COLIN STETSON

BILLY MARTIN

PAYTON MACDONALD

« Void Patrol »

BUÑUEL

FUJI|||||||TA / EYE

FRANÇOIS HOULE

KATE GENTILE

ALEXANDER HAWKINS

NINA GARCIA

ARNAUD RIVIÈRE

« Autoreverse »

JOHN ZORN

NEW MUSIC FOR TRIOS

JOHN ZORN

NEW MASADA QUARTET



100 MILES OUT

CONNECTICUT

3/1, 3/15 (7 pm) Corinthian Jazz Band
3/3, 3/10, 3/17, 3/24, 3/31 (7 pm) Bill's Allstar Jazz Band
Bill's Seafood (Westbrook, CT) www.billsseafood.com

3/1, 3/8, 3/15, 3/22, 3/29 (7 pm) Hartford Jazz Society presents Black-Eyed Sally's Jazz Jam
Black-Eyed Sally's Southern Kitchen & Bar (Hartford, CT) www.blackeyedsallys.com

3/4 (7 pm) Jen Allen Quartet
3/11 (8 pm) Altus with Dave Adewumi, Isaac Levien, Ryan Sands, Neta Raanan, Nathan Reising
3/17 (8 pm) The Modern Riffs
Buttonwood Tree Performing Arts Center (Middletown, CT) www.buttonwood.org

3/14 (7 pm) Autumn Asbridge
3/28 (7 pm) Ben Simmons
Café Nine (New Haven, CT) www.cafenine.com

3/12 (3 pm) Zwelakhe-Duma Bell le Pere Quartet
3/19 (3 pm) Skyler Hagner Nonet
3/26 (3pm) Simón Willson Quartet with Kayvon Gordon, Andrew Boudreau, Kevin Sun; (4:30 pm) Nat Reeves and Friends
Center Church - First Church of Christ (Hartford, CT) www.centerchurchhartford.org

3/7, 3/14, 3/21, 3/28 (8 pm) Kevin St. James Quintet
Christopher Martins (New Haven, CT) www.christophermartins.com

3/29 (7 pm) Jobimfest '23 featuring Joe Carter and the Brazilian Allstars with Hendrik Meurkens, Ali Ryerson, Harvie S, Graaciano Zambonin
Edgerton Center for the Performing Arts @Sacred Heart University (Fairfield, CT) www.edgertoncenter.org

3/6, 3/13, 3/20, 3/27 (7:30 pm) Hartford Jazz Orchestra
Elicit Brewery (Manchester, CT) www.elicitbrewing.com

3/24 (8:30 pm) Joe Morris Trio with Sam Newsome, Francisco Mela
3/31 (8:30 pm) Joe Fonda Quartet with Sam Bardfield, Kenny Wessel, Rob Garcia
Firehouse 12 (New Haven, CT) firehouse12.com

3/12 (3:30 pm) Jane Bunnnett & Maqueue
Greenwich Library Berkeley Theater (Greenwich, CT) www.greenwichlibrary.org

3/1 (6:30 pm) Nelson Riveros Quartet
3/8 (6:30 pm) Jeff Fuller Trio with Darren Litzie, Ben Bilello
3/15 (6:30 pm) Larry Haddad Quartet with Joe Corsello, Jeff Fuller, Joe McWilliams
3/22 (6:30 pm) Ali Ryerson Quartet
3/29 (6:30 pm) Andrew Beals Trio
La Zingara (Bethel, CT) www.lazingara.com

3/9 (7:30 pm) Bang On A Can Allstars
Lincoln Theater @University of Hartford (Hartford, CT) www.hartford.edu/academics/schools-colleges/hart/performances

3/5, 3/12, 3/19, 3/26 (11 am) Jeff Fuller & Friends
The Lobster Shack (East Haven, CT) www.lobstershackct.com

3/3 (8 pm) Ryan Sands Trio
Milford Arts Council (Milford, CT) milfordarts.org

3/1, 3/8, 3/15, 3/22, 3/29 (9 pm) Hawkins Jazz Collective
Owl Shop (New Haven, CT) owlshopcigars.com

3/24 (7/9 pm) Litchfield Jazzfest presents Cali O'Doherty Quartet
Palace Theater Poli Club (Waterbury, CT) www.palacetheaterct.org/shows/jazz/

3/5 (2:30 pm) Daniel Carter with Jamie Saft, Joe Morris, Michael Wimberly
Real Art Ways (Hartford, CT) www.realartways.org/

3/8 (7:30 pm) L. Shankar
Ridgefield Playhouse (Ridgefield, CT) ridgefieldplayhouse.org

3/3 (8:30 pm) Mike Flanagan with Lauren Scales, Chris Grasso, Luques Curtis, Richie Barsnay
3/4 (8:30 pm) Tom Guarna's Reimagine Trio with Pat Bianchi, Jason Tiemann
3/10 (8:30 pm) Jacky Terrasson Trio
3/11 (8:30 pm) Sasha Berliner Quartet
3/17 (8:30 pm) Dominick Farnacci Quartet
3/18 (8:30 pm) Jane Bunnnett & Maqueue
3/24 (8:30 pm) Sanah Kadoura with Stacy Dillard, Willerm Delisfort, Jonathan Michel
3/25 (8:30 pm) Ben Wolfe Trio with Aaron Diehl, Aaron Kimmel
Side Door (Old Lyme, CT) thesidedoorjazz.com

3/4 (7 pm) Connecticut Guitar Festival presents Speakeasy Jazz Club with Joe Carter Trio + Rich Goldstein & Friends
Suzuki Music School (Westport, CT) suzukischools.org

3/3 (7:30 pm) Jane Bunnnett & Maqueue
Yale University Morse Recital Hall (New Haven, CT) music.yale.edu

NEW JERSEY

3/12 (3 pm) Mike Davis & The New Wonders "Bix Bash 2023"
Bickford Theatre at Morris Museum (Morristown, NJ) morrismuseum.org/theatre-information

3/6, 3/13, 3/20, 3/27 (7:30 pm) "Monday Night Jazz at Brightside"
The Brightside Tavern (Jersey City, NJ) www.brightsidetavernmenu.com

3/3 (7:30/9:15 pm) Melissa Slocum Trio
3/10 (7:30/9:15 pm) T.K. Blue "Sky Bluu"
3/17 (7:30/9:15 pm) Pucci Amanda Jhones Quartet
3/24 (7:30/9:15 pm) Lynette Washington Ensemble
3/31 (7:30/9:15 pm) Bertha Hope Trio
Brothers Smokehouse (Ramsey, NJ) www.brotherssmokehousesnj.com

3/4 (3:30 pm) James Stewart
3/11 (3:30 pm) Dan Kostelnik
3/18 (3:30 pm) Aaron Graves
3/25 (3:30 pm) Trince Robinson
Candlelight Lounge (Trenton, NJ) www.candlelighteventsjazz.com

3/1 (7 pm) Deanna Witkowski Trio with Tony DePaolis, Scott Latzky
Clement's Place (Newark, NJ) www.njpac.org

3/2 (7:30 pm) Suzzette Ortiz Group
Collingswood Community Center (Collingswood, NJ) www.jazzbridge.org

3/16 (7:30 pm) Chad Lawson Trio
3/26 (7 pm) Stanley Clarke
Count Basie Center's The Vogel (Red Bank, NJ) thebasie.org

3/1 (8 pm) Trombone Shorty & Orleans Avenue
Count Basie Center's Hackensack Meridian Health Theatre (Red Bank, NJ) thebasie.org

3/5 (2 pm) Tri-State Jazz Society presents Annie and the Fur Trappers
Haddonfield United Methodist Church (Haddonfield, NJ) tristatejazz.org

3/4 (6 pm) Nat Adderley, Jr. Quartet
New Jersey Performing Arts Center @Bethany Baptist Church (Newark, NJ) www.njpac.org

3/1 (7 pm) Warren Vache Trio with Earl Sauls, Eddie Monteiro
3/4 (7 pm) Nicki Denner Trio with Jennifer Vincent, Pablo Bencid
3/5 (6 pm) Kantara Naba with Arturo, Efrat
3/8 (7 pm) Danny Tobias Trio
3/9 (7 pm) Meant To Be Quartet! with Glen Merritt, Alan Hayes, Pete Ormelio, John Higgins
3/15 (7 pm) Olli Soikkeli with Paul Sikivie, Joe Peni
3/16 (6 pm) Stephanie Nakasian Trio with Ted Rosenthal, Elias Bailey
3/17 (7 pm) Dave Stryker Quartet feat. Warren Wolf
3/18 (7 pm) Nat Adderley Jr. Trio
3/19 (6 pm) Jan Findlay Quartet with Tomoko Ohno, John Zweig, Rick Crane
3/22 (7 pm) Leonieke Scheuble's Generations of Jazz Trio with Bill Crow, Nick Scheuble
3/23 (7 pm) Deep Groove Jazz Trio with Dan Kostelnik, Leo Jordan, John Vourtsis
3/24 (7 pm) Blue Soul Quintet with Herb Woodson, Bailey Gee, Ted Brancato, Mike Hogan, Joseph DeVico
Shanghai Jazz (Madison, NJ) www.shanghaijazz.com

3/25 (8 pm) Dirty Dozen Brass Band
3/26 (4 pm) WP Latin Jazz Ensemble with Jose Madera
Shea Center for the Performing Arts @William Paterson University (Wayne, NJ) www.wpunj.edu/wppresents/jazz-room-series/

3/4, 3/11, 3/18, 3/25 (6 pm) Joel Zelnik Trio
Steakhouse 85 (New Brunswick, NJ) www.steakhouse85.com

3/2 (7/8:30 pm) Erena Terakuba Quartet
3/7 (7/8:30 pm) Ariana Sowa Quartet
3/9 (7/8:45 pm) Cynthia Soriano Quartet
3/14 (7/8:30 pm) Alicyn Yaffee Quartet
3/16 (7/8:45 pm) Kate Curran Quartet
3/21 (7/8:30 pm) CJ Margolis Quartet
3/23 (7/8:45 pm) Akiko Tsuruga Quartet
3/28 (7/8:30 pm) Angelina Kolobukhova Quartet
3/30 (7/8:30 pm) Carrie Jackson Quartet
Tavern on George (New Brunswick, NJ) www.tavernongeorge.com

3/2 (5 pm) Ariana Sowa Trio
Zimmerli Art Museum (New Brunswick, NJ) nbjp.org

NEW YORK

3/3 (7 pm) Victor LaGamma Quartet
3/4 (7:30 pm) Rocky Middleton Trio
3/11, 3/25 (7:30 pm) Leslie Pintchik Trio
3/18 (7:30 pm) Alexander McCabe Trio
Alvin & Friends (New Rochelle, NY) www.alvinandfriendsrestaurant.com

3/3 (7 pm) Lady Got Chops Festival presents Anaisa with Jessica Valiente, Ay Millán, Anna Milat-Meyer, Yasuyo Kimura, Genevieve Gazono, Julie Rosado, Las Hermanitas Valientes
3/4 (6 pm) Gerry Malkin Quintet with Robert Aries, Chris Morrison, Mike McGuirk, Bobby Leonard
3/5 (3 pm) David August Collective
3/10 (7 pm) Lady Got Chops Festival presents Jeanne Ricks Band
3/11 (6 pm) Lady Got Chops Festival presents Erena Terakubo Trio with Matt Wong, Richie Goods, Sylvia Cuenca
3/18 (6 pm) Lady Got Chops Festival presents Cocomama
3/19 (4 pm) Acute Infections
3/25 (7 pm) Lady Got Chops Festival presents SAGE with Charisa "The Violin Diva", Mimi Jones, Yayoi Ikawa, Luciana Padmore
Bean Runner Café (Peekskill, NY) www.beanrunnercafe.com

3/4 (6:30 pm) "The Big Easy" with Trombone Shorty & Orleans Ave.
The Capitol Theatre (Port Chester, NY) www.thecapitoltheatre.com

3/24 (8 pm) Sean Mason Quintet
Caramoor Jazz (Katonah, NY) caramoor.org

3/5 (12:30/2 pm) Matt Munisteri with Sean Cronin, Aaron Thurston
3/10 (7/8:30 pm) Jon Herington/Dennis Espantman Duo
3/12 (12:30/2 pm) Jerry Vivino with Rave Tesar, John Arbo
3/19 (12:30/2 pm) Ryan Berg Trio with Pete Levin, Steve Rubin
3/26 (12:30/2 pm) Rick Savage with Earl Sauls, Joe Vincent Tranchina
The Cove Castle (Greenwood Lake, NY) covecastleny.com

3/2, 3/9 (7/8:30 pm) Jon Doty Unity Band with Tom Kohl, Mike Dopazo, Matt Garrison, Bob Gingerly
3/11 (7:30/8:45 pm) Ron Aries, Thierry Arpino, Kip Sophos
3/16 (7/8:30 pm) Thursday Organ Groove with Paul Connors and Jon Doty
3/23, 3/30 (7/8:30 pm) Thursday Organ Groove with Paul Connors, Jon Doty + John Basile
3/25 (7:30/8:45 pm) Jim Donica with Mark Dziuba, Bob Meyer
Elk's Lodge (Ossining, NY) www.jazzatthelodge.com/shows

3/25 (8 pm) Elliott Sharp/Donald Sturge Anthony McKenzie II
Elysium Furnace Works @Cunneen-Hackett Arts Center (Beacon, NY) cunneen-hackett.org

3/2 (7 pm) Analog Jazz Orchestra
3/5 (7 pm) Ricky Ford Quartet with John Kordalewski, Tony Marino, Thurman Barker
3/9 (7 pm) Mahavishnu Project "Celebrating 50th Anniversary of *Birds of Fire* and Life of Jeff Beck" with Gregg Bendian, Neil Alexander, Robbie Mangano, Brian Mooney
3/10 (7 pm) Club D'Elf with John Medeski, Reeves Gabrels, Mat Maneri, Eric Kalb, Mister Rourke, Mike Rivard
3/12 (7 pm) Brian Melvin Quartet with Tim Hegarty, Soren Lee, Arthur Kell
3/16 (7 pm) Jane Bunnnett & Maqueue
3/19 (7 pm) Mark Guiliana with Chris Morrissey, Jason Rigby, Shai Maestro
3/26 (7 pm) Martin Pizzarelli Trio & Friends with Hyuna Park, Linus Wyrsh, Mark Sganga, Ben Saporito + Alexia Gardner
The Falcon (Marlboro, NY) www.liveatthefalcon.com

3/2 (8 pm) Ben Cassara with Marius Van Der Drink, Jon Lang, Andy Pasternak
3/9 (8 pm) Gabrielle Stravelli with Art Hirahara, John Long, Andy Pasternak
3/16 (8 pm) Bob Arthurs with Steve LaMantina, John Lang, Andy Pasternak
3/23 (8 pm) Chris Byars with John Merrill, John Lang, Andy Pasternak
First Name Basis at Divino Cucina (Hastings-on-Hudson, NY) facebook.com/FNBhastingsny

3/31 (8 pm) Catherine Russell
Gardiner Theater (Pawling, NY) www.pawlingconcertseries.org

3/3, 3/4 (7/9:30 pm) Steve Davis Sextet with Abena Koomson-Davis, Tony Davis, Brandon McCune, Nat Reeves, Willie Jones III
3/5 (4/6 pm) Roseanna Vitro "Sing A Song of Bird" with Ted Ludwig, Oscar Perez, Dean Johnson, Tim Horner; (8 pm) David Budway Jam Session
3/10, 3/11 (7/9:30 pm) Jon Faddis Quartet
3/12 (4/6 pm) Judy Niemack Quartet
3/17, 3/18 (7/9:30 pm) Benny Green solo
3/19 (4/6 pm) Sara Caswell Quartet
3/24 (7/9:30 pm) Houston Person Quartet
3/26 (4/6 pm) Neal Spitzer & Friends
3/31 (7/9:30 pm) John Pizzarelli Trio with Mike Kam, Isaiah J. Thompson
Jazz Forum Arts (Tarrytown, NY) jazzforumarts.org

3/1 (1/7 pm) Young At Heart Jazz Loft Trio with Keenan Zach
3/2 (7 pm) Jazz Loft Big Band
3/8, 3/15, 3/29 (7 pm) Jazz Loft Trio Jam Session with Keenan Zach
3/9 (7 pm) Warren Vache Quartet with Tom Manuel, Wayne Sabiella, Dean Johnson, Dan Pugach
3/16 (7 pm) Bad Little Big Band with Rich Iacona + Madeleine Kole

3/21 (7 pm) Swing Into Spring Festival
3/23 (7 pm) Carlos Jimenez Mambo Dulcet
3/24 (7 pm) Bay Big Band, Moment's Notice, Keenan Zach Trio
3/25 (7 pm) Aubrey Johnson Quartet with Tomoko Omura, Chris McCarthy, Matt Aronoff
3/30 (7 pm) Interplay Jazz Orchestra
The Jazz Loft (Stony Brook, NY) www.thejazzloft.org

3/3 (7/9 pm) Butterfly Blue with Gizem Gokoglu, Linus Wyrsh, David Pearl
3/9 (8 pm) Anton Breton Combo + Jam with Jim Carlucci, Richard Devens
3/10 (7/9 pm) Brian Charette's Mighty Grinders with Matt Chertkoff, Eric Kalb
3/16 (8 pm) Cary Brown Trio + Jam with Sam Bevan, Joe Abba
3/17 (7/9 pm) Wayne Tucker and The Bad Mothas with David Linard, Tamir Shmerling, Diego Ramirez
3/18 (7/9 pm) Susan Mack Quartet with Tim Armacost, Allen Farnham, Jim Donica, David Silliman
3/23 (8 pm) Hattie Simon Quartet + Jam with Andrew Freedman, Ben Tiberio, Horace Phillips
3/24 (7/9 pm) Nelson Riverson Latin Quartet with Bob Albanese, John Benitez, Pablo Bencid
3/25 (7/9 pm) Willem Delisfort Project
3/30 (7 pm) Marty Elkins Quartet with John Merrill, Dimitri Kolesnik, Jaz Freddie Jacobs
Jazz on Main (Mt. Kisco, NY) jazzonmain.com

3/10 (7:30 pm) Jamie Baum Septet+ with Jonathan Finlayson, Sam Sadigursky, Chris Komer, Brad Shepik, Luis Perdomo, Ricky Rodriguez, Jeff Hershfield + Sara Serpa
Jazzstock @ Senate Garage (Kingston, NY) jazzstock.com

3/5 (4 pm) Eunhye Jeong/Michael Bisio
The Lace Mill (Kingston, NY) www.facebook.com/TheLaceMill

3/11 (7 pm) Matt Munisteri with Joe Barbato, Danton Boller, Ben Perowsky
3/18 (7 pm) Vinnie Martucci Trio with Rich Syracuse, Jeff "Siege" Siegel + Laurel Massé
3/25 (7 pm) Marty Elkins Quartet with Peter Tomlinson, Lew Scott, Larry Balestra
Lydia's Café (Stone Ridge, NY) www.lydias-cafe.com

3/3 (8 pm) Judy Niemack Quartet with Pete Malinverni, Harvie S
3/18 (8 pm) Matt Munisteri Quartet with Joe Barbato, Danton Boller, Ben Perowsky
3/11 (8 pm) Mike LeDonne Trio
3/18 (8 pm) Paul Jost Quartet
3/18, 3/25 (10 pm) David Budman
3/24 (8 pm) Peter Brainin Quartet with Gary Versace, Peter Slavov, Anthony Pinciotti
Maureen's Jazz Cellar (Nyack, NY) www.maureensjazzcellar.com

3/19 (2 pm) Richard Baratta Gotham City Latin Jazz Quintet
Ossining Public Library (Ossining, NY) ossininglibrary.org

3/12 (5 pm) Cross Cultural Connection + Jeremy Pelt
PJS Jazz Society at First Presbyterian Church (Mt. Vernon, NY) pjsjazz.org

3/9 (8:30 pm) Matt Mottel
Quinn's (Beacon, NY) www.quinnsinbeacon.com/live-music

3/4, 3/11, 3/18, 3/25 (3 pm) Hal Galper Trio
Rafter's Tavern (Callicoon, NY) www.facebook.com/pages/category/Bar---Grill/Rafters-Tavern-894552874038817/

3/10 (7:30 pm) Jerron Paxton/Dennis Lichtman
Tompkins Corner (Putnam Valley, NY) www.tompkinscorners.org

3/12 (6 pm) The Messthetics/James Brandon Lewis
Tubby's (Kingston, NY) www.tubbyskingston.com

3/6, 3/13, 3/20, 3/27 (8pm): Monday Jazz Sessions with John Richmond
Turning Point Café (Piermont, NY) piermont.club

PENNSYLVANIA

3/1 (7:30 pm) Doug Hirlinger
Cheltenham Center for the Arts (Cheltenham, PA) www.jazzbridge.org

3/1 (8/9:30 pm) Andrew Long Quintet "Tribute to Bird" with Christian Ertl, Luca Colonna, Eli Pace, Ben Cohen

3/2 (8/9:30 pm) Lora Sherrodd Band
3/3 (8/10 pm) Charlie Apicella Iron City
3/4 (8/10 pm) Jane Bunnnett & Maqueue
3/9 (8/9:30 pm) Mike Lorenzo Trio
3/10 (8/10 pm) Chris Beck Quartet with Andrew Wagner, Esteban Castro, Elam Friedlander
3/11 (8/10 pm) Jonathan Michel Quartet with Julius Rodriguez, Troy Roberts, Nasir Ebo + Tyrek McDole
3/15 (8/9:30 pm) Omeed Nyman Quartet with Mike DeMonte, Bill Schilling, David Chodor
3/16 (8/9:30 pm) Oliver Mayman Trio
3/17, 3/18 (8/10 pm) Pasquale Grasso Trio with Peter Bernstein
3/22 (8/9:30 pm) Scott Edmunds Trio
3/23 (8/9:30 pm) Adrien Chevalier Gypsy Jazz Five
3/24 (8/10 pm) Aaron Matson Quintet with Charles Bittner, Raul Reyes, Charles Gould, Joe Block
3/25 (8/10 pm) Joe Block Quintet with Stella Katherine Cole
3/29 (8/9:30 pm) Peter Rushing Quintet
3/30 (8/9:30 pm) James Austin, Jr. Trio
3/31 (8/10 pm) Alexander Clafly Quartet with Tim Brey, Matt Chalk, Byron Landham
Chris' Jazz Café (Philadelphia, PA) www.chrisjazzcafe.com

3/12 (12 pm) Hot Club of Philadelphia
City Winery (Philadelphia, PA) citywinery.com/philadelphia/

3/2, 3/9, 3/16, 3/23, 3/30 (7 pm) Bill Washer & Friends
Deer Head Inn (Delaware Water Gap, PA) deerheadinn.com

3/13 (8 pm) Fire Museum presents Joanna Mattery, gabby-fluke mogul, Chris Williams, Patrick Shiroishi; Totally Automatic with Anne Ishii, Eugene Lew, Matthew Smith Lee
Icebox Project Space (Philadelphia, PA) iceboxprojectspace.com

3/19 (8 pm) The Messthetics & James Brandon Lewis Trio
Johnny Brenda's (Philadelphia, PA) www.arsnovaworkshop.org

3/12 (12 pm) Hot Club of Philadelphia
City Winery (Philadelphia, PA) citywinery.com/philadelphia/

3/2, 3/9, 3/16, 3/23, 3/30 (7 pm) Bill Washer & Friends
Deer Head Inn (Delaware Water Gap, PA) deerheadinn.com

3/13 (8 pm) Fire Museum presents Joanna Mattery, gabby-fluke mogul, Chris Williams, Patrick Shiroishi; Totally Automatic with Anne Ishii, Eugene Lew, Matthew Smith Lee
Icebox Project Space (Philadelphia, PA) iceboxprojectspace.com

3/19 (8 pm) The Messthetics & James Brandon Lewis Trio
Johnny Brenda's (Philadelphia, PA) www.arsnovaworkshop.org

3/6, 3/13, 3/20, 3/27 (5:30-9:30 pm) Tony Williams Jazz Quartet with Dave Posmontier, Mike Boone, Craig McIver
La Rose Jazz Club (Philadelphia, PA) jazzclublarose.com

3/10 (8 pm) ArsNova presents Sun of Goldfinger with Tim Berne, David Torn, Ches Smith
3/11 (8 pm) ArsNova presents Bat Channel with Tim Berne, Gregg Belisle-Chi, Eivind Opsvik, Jeff Davis

3/26 (8 pm) ArsNova presents Bill Orcutt's "Music for Guitars" with Ava Mendoza, Wendy Eisenberg, Shane Parish

3/28 (8 pm) ArsNova presents Mark Guiliana Jazz Quartet with Shai Maestro, Chris Morrissey, Jason Rigby
Solar Myth (Philadelphia, PA) www.arsnovaworkshop.org

3/2 (7/9:30 pm) Karen Briggs with Gerald Veasley Band
3/3, 3/4 (7/9:30 pm) Nicole Henry
3/5 (6:30/8:30 pm) Lynn Riley & The World Mix
3/12 (6:30/8:30 pm) Alison Crockett "The Jazz Sides of Chaka Khan: Echoes of an Era Redux"
3/17, 3/18, 3/19 (6:30/8:30 pm) Julie Dexter
3/31 (7/9:30 pm) Emily Braden "Dear Etta!"
South Jazz Club (Philadelphia, PA) southjazzkitchen.com

3/25 (8 pm) David Sanford Big Band
Williams Center for the Arts (Easton, PA) williamscenter.lafayette.edu

3/9 (8:30 pm) Emmanuel Ohemeng III & Perpetual Motion Jazz Jam
World Café (Philadelphia, PA) worldcafelive.com

CLUB DIRECTORY

- **333 Lounge** 333 Flatbush Avenue (718-399-8008) Subway: B, Q to Seventh Avenue 333lounge.com
- **411 Kent** 411 Kent Avenue Subway: J, M, Z to Marcy Avenue 411kent.org
- **440Gallery** 440 Sixth Ave., Brooklyn (718-499-3844) Subway: F, G to Seventh Ave. 440gallery.com
- **54 Below** 254 W. 54th Str. (646-476-3551) Subway: N, Q, R to 57th Str. ; B, D, E to Seventh Ave. 54below.com
- **Appel Room** Broadway at 60th Str., 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle jazz.org
- **Arthur's Tavern** 57 Grove Str. (212-675-6879) Subway: 1 to Christopher Str. arthurstavernnyc.com
- **Bar Bayeux** 1066 Nostrand Avenue (347-533-7845) Subway: 2, 5 to Sterling Street barbayeux.com
- **Bar Lunatico** 486 Halsey Str. (917-495-9473) Subway: C to Kingston-Throop Ave. barlunatico.com
- **Barbès** 376 9th Str. at 6th Ave., Brooklyn (718-965-9177) Subway: F to 7th Ave. barbesbrooklyn.com
- **Bargemusic** Fulton Ferry Landing (718-624-4061) Subway: F to York Str. , A, C to High Str. bargemusic.org
- **Bill's Place** 148 W. 133rd Str. btwn. Lenox and 7th Ave. (212-281-0777) Subway: 2, 3 to 125th Str. billsplaceharlem.com
- **Birdland** 315 W. 44th Str. btwn. 8th and 9th Ave. (212-581-3080) Subway: A119 birdlandjazz.com
- **Bitter End** 147 Bleecker Str. btwn. Thompson and LaGuardia Subway: A, B, C, D, E, F, V to W. 4th Str. bitterend.com
- **Blank Forms** 468 Grand Avenue, 1D Subway: C to Clinton-Washington Avenues blankforms.org
- **Blue Note** 131 W. 3rd Str. at 6th Ave. (212-475-8592) Subway: A, C, E, F, V Grand Str. Shuttle to W. 4th Str. bluenotejazz.com
- **Brooklyn Bowl** 61 Wythe Ave. (718-963-3369) Subway: L to Bedford Ave. brooklynbowl.com
- **Brooklyn Music School** 126 Saint Felix Str. (718-907-0878) Subway: 4 to Atlantic Ave.-Pacific Str. brooklynmusicsschool.org
- **Café Bohemia** 15 Barrow Street Subway: 1 to Christopher Street cafebohemianyc.com
- **Cellar Dog** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Str. /Sheridan Sq. cellardog.net
- **Chelsea Table + Stage** Hilton Fashion District Hotel, 152 W 26th Street (212-434-0499) Subway: C, E to 23rd Street; R, W to 28th Street chelseatableandstage.com
- **Church of St. Francis Xavier** 46 W. 16th Str. (212-627-2100) Subway: F, V to 14th Str. sfxavier.org
- **Church of the Intercession** 550 W. 155th Str. (212-283-6200) Subway: 1 to 157th Str. intercessionnyc.org
- **City Vineyard** 233 West Street (646-677-8350) Subway: A, C, E, F to Canal Street cityvineyardnyc.com
- **City Winery** 25 11th Avenue (at 15th Street) (646-751-6033) Subway: A, C, E, L to 14th Street citywinery.com
- **Dia Chelsea** 537 West 22nd Street (845-231-0811) Subway: C, E to 23rd St diaart.org/visit/visit-our-locations-sites/dia-chelsea-new-york-united-states
- **Dizzy's Club** 33 W. 60th Str., 11th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle jazz.org
- **Django** 2 Sixth Ave. (212-519-6600) Subway: A, C, E to Canal Str. ; 1 to Franklin Str. thedjangonyc.com
- **Downtown Music Gallery** 13 Monroe Str. (212-473-0043) Subway: F to East Broadway downtownmusicgallery.com
- **Drom** 85 Ave. A (212-777-1157) Subway: F to Second Ave. dromnyc.com
- **Entwine Wine Bar** 765 Washington Street (212-727-8765) Subway: 1, 2, 3, A, C, E, L to 14th Street entwinenyc.com
- **Greenwich House Music School** 46 Barrow Str. (212-242-4770) Subway: 1 to Christopher Str. greenwichhouse.org
- **Harlem Stage Gatehouse** 150 Convent Ave. at W. 135th Str. (212-650-7100) Subway: 1 to 137th Str. harlemstage.org
- **Ibeam Brooklyn** 168 7th Str. btwn. Second and Third Ave. Subway: F to 4th Ave. ibeambrooklyn.com
- **Interchurch Center** 475 Riverside Drive at 120th Str. Subway: 1 to 116th Str. interchurch-center.org
- **Jazz Gallery** 1160 Broadway, 5th fl (212-242-1063) Subway: C, E, to Spring Str. ; 1, 2 to Houston Str. jazzgallery.org
- **Joe's Pub** 425 Lafayette Str. (212-539-8770) Subway: N, R to 8th Str. -NYU; 6 to Astor Pl. joespub.com
- **Juilliard School Paul Hall** 155 W. 65th Str. (212-769-7406) Subway: 1 to 66th Str. juilliard.edu
- **Knickerbocker Bar & Grill** 33 University Pl. at 9th Str. (212-228-8490) Subway: N, R to 8th Str. -NYU knickerbockerbarandgrill.com
- **Le Poisson Rouge** 158 Bleecker Str. (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Str. lepoissonrouge.com
- **Lehman Center** 250 Bedford Park Blvd. West, Bronx (718-960-8833) Subway: 4, D train to Bedford Park Blvd. lehmancenter.org
- **Lowlands** 543 Third Avenue, Brooklyn (347-463-9458) Subway: R to Prospect Avenue lowlandsbar.com
- **Lycée Français de New York** 505 E. 75th Str. (212-439-3820) Subway: 6 to 77th Str. lfny.org
- **Main Drag Music** 50 S. 1st Street between Kent and Wythe Avenues (718-388-6365) Subway: L to Bedford Avenue maindragmusic.com
- **Mezzrow** 163 W. 10th Str. (646-476-4346) Subway: 1 to Christopher Str. mezzrow.com
- **Midnight Theatre** 75 Manhattan West Plaza Subway: 7 to 34th Street-Hudson Yards midnighttheatre.com
- **Miller Theatre** 2960 Broadway and 116th Street (212-854-7799) Subway: 1 to 116th Str. -Columbia University millertheater.com
- **Museum of Art and Design** 2 Columbus Circle (212-299-7777) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle madmuseum.org
- **New Amsterdam Musical Association (NAMA)** 107 W. 130th Str. (212-234-2973) Subway: 2, 3 to 125th Str. newhouseartassociates.com/id80.html
- **North Square Lounge** 103 Waverly Pl. at McDougal Str. (212-254-1200) Subway: A, B, C, E, F, V to West 4th Str. northsquareny.com/about-jazz.php
- **Nublu** 151 151 Ave C Subway: M to 1st Ave. nublu.net
- **Ornithology Jazz Club** 6 Suydam Street, Brooklyn (917-231-4766) Subway: J, M, Z to Myrtle Avenue ornithologyjazzclub.com
- **Owl Music Parlo** 497 Rogers Ave. (718-774-0042) Subway: 2 to Sterling Str. theowl.nyc
- **Pangea** 178 Second Ave. (212-995-0900) Subway: L to First Ave. pangeanyc.com
- **Pierre Hotel** Fifth Ave. at 61st Str. (212-940-9109) Subway: 4, 5, 6 to 59th Str. thepierrenyc.com
- **Porch** 750A St. Nicholas Avenue (646-895-9004) Subway: A, B, C, D to 145th Street theporchnyc.com
- **PS 133** 610 Baltic Str, Brooklyn (718-398-5120) Subway: M to Atlantic Ave. or Union Str. ps133brooklyn.org
- **Public Records** 233 Butler Street (347-529-4869) Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Avenue publicrecords.nyc
- **Red Room at KGB Bar** 85 E. 4th Street (347-441-4481) Subway: 6, B, M, R to E. 4th Street redroomnyc.com
- **Room 31 at Arlo NoMad** 11 E. 31st Street (212-806-7000) Subway: 6 to 33rd Street arlohotels.com/nomad
- **Room 623 at B2 Harlem** 271 W. 119th Street (212-280-2248) Subway: B, C to 116th Street b2harlem.com
- **Rose Theater** Broadway at 60th Str., 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle jazz.org
- **Roulette** 509 Atlantic Ave. (917-267-0363) Subway: 2, 3, 4, 5 to Atlantic Ave. roulette.org
- **Roxy Lounge at Roxy Hotel** 2 Sixth Ave. (212-519-6600) Subway: A, C, E to Canal Str. ; 1 to Franklin Str. roxyhotelnyc.commorgan@njfpr.com
- **Saint Peter's Church** 619 Lexington Ave. at 54th Str. (212-935-2200) Subway: 6 to 51st Str. saintpeters.org
- **Scholes Street Studio** 375 Lorimer Str. (718-964-8763) Subway: L to Lorimer Str. ; G to Broadway scholesstreetstudio.com
- **Schomburg Center** 515 Macolm X Blvd. (212-491-2200) Subway: 2, 3 to 135th Str. nypl.org/locations/schomburg
- **Silvana** 300 W. 116th Str. (646-692-4935) Subway: B, C, to 116th Str. silvana-nyc.com
- **Sistas' Place** 456 Nostrand Ave. at Jefferson Ave., Brooklyn (718-398-1766) Subway: A to Nostrand Ave. sistasplace.org
- **Smalls** 183 W 10th Str. at Seventh Ave. (212-252-5091) Subway: 1 to Christopher Str. smallsjazz.com
- **Smoke** 2751 Broadway btwn. 105th and 106th Str. (212-864-6662) Subway: 1 to 103rd Str. smokejazz.com
- **Sony Hall** 235 W. 46th Street (212-997-5123) Subway: N, R, W to 49th Street sonyhall.com
- **Soup & Sound** 292 Lefferts Ave. btwn. Nostrand and Rogers Ave. Subway: 2 to Sterling Str. soupandsound.org
- **Stone at The New School** 55 West 13th Street (212-229-5600) Subway: F, V to 14th Street thestonenyc.com
- **Swing 46** 349 W. 46th Str. (646-322-4051) Subway: A, C, E to 42nd Str. swing46.com
- **Symphony Space Leonard Nimoy Thalia** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3 to 96th Str. symphonyspace.org
- **Town Hall** 123 W. 43rd Str. (212-997-1003) Subway: 7, B, D, F, M to 42nd Str. -Bryant Park the-townhall-nyc.org
- **Village Vanguard** 178 Seventh Ave. South at 11th Str. (212-255-4037) Subway: 1, 2, 3 to 14th Str. villagevanguard.com
- **Winemak'her Bar** 492 5th Ave., Brooklyn (929-633-8603) Subway: M to 4th Ave./9th Str. winemakher-bar.com
- **Young Ethel's** 506 5th Avenue, Brooklyn Subway: F, G to Fourth Avenue-Ninth Street youngethels.com
- **Zankel Hall** 881 Seventh Ave. at 57th Str. (212-247-7800) Subway: N, Q, R, W to 57th Str. carnegiehall.org
- **Zinc Bar** 82 W. 3rd Str. (212-477-8337) Subway: A, C, E, F, V, Grand Str. Shuttle to W. 4th Str. zinbar.com

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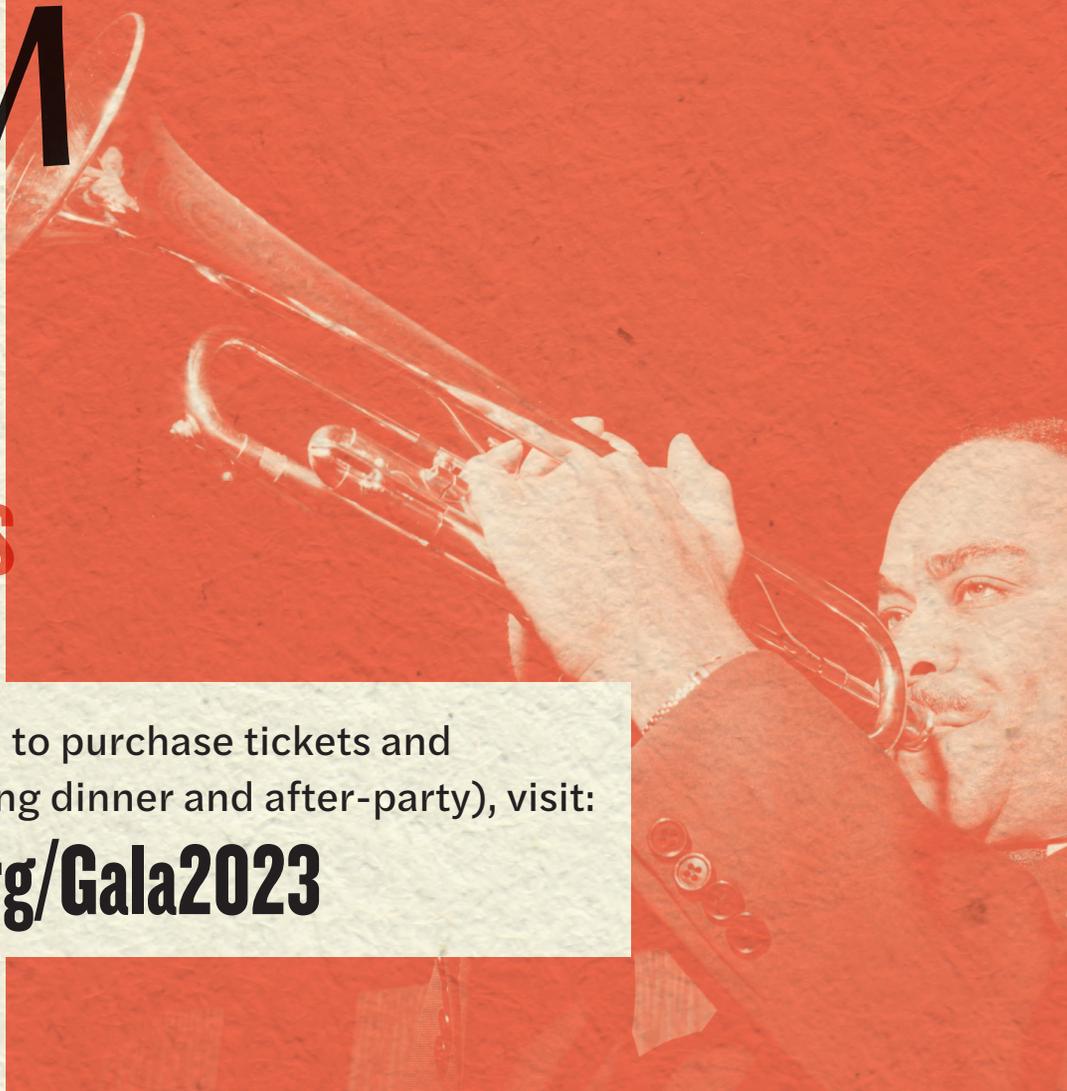
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MICHAEL SNOW (Dec. 10, 1928 – Jan. 5, 2023) The renowned experimental filmmaker, photographer, wide-ranging artist and jazz pianist died at age 94 in Toronto from pneumonia. Snow moved to New York City for a decade in the early '60s. Concurrent with his long and distinguished career in the arts was a dedication to improvised music. Snow's 1964 film *New York Eye and Ear Control* featured a free jazz soundtrack with Albert Ayler and Don Cherry and with his landmark 1967 film *Wavelength*, earned him a reputation of a nonconforming avant-gardist.

FIONNA DUNCAN (Nov. 5, 1939 – Dec. 6, 2022) The vocalist and "the first lady of Scottish jazz" died at age 83 in Edinburgh, Scotland from an aortic aneurysm. For 60+ years Duncan performed across the UK. She learned traditional ballads and blues at the Rutherglen Academy, and by 16 was singing professionally, winning local competitions, even turning down a recording contract with Riverside Records. In the late '50s, Duncan began working with clarinetist Forrie Cairns, a musical partnership that lasted decades; both joined the Clyde Valley Stompers, a noted traditional jazz band in Glasgow. In 1962, Duncan shared the stage with Louis Armstrong at his insistence and often performed interval spots in clubs with The Beatles. For several years she resided in London and worked with Kenny Ball and Humphrey Lyttelton. With bassist Ronnie Rae, her partner, she led a quartet in the mid '80s, and was joined by Buddy Tate, Al Grey and Bud Freeman at the Edinburgh Jazz Festival.

MACK GOLDSBURY (Sep. 29, 1946 – Dec. 26, 2022) A tenor and soprano saxophonist with a remarkable history of bandstand and studio credits straddling both jazz and pop worlds, Goldsbury died in Lancaster, CA, at age 76. Goldsbury's father was a fiddle player for the Blue Bonnet Playboys, and had his son learning mandolin and violin at the age of three. Goldsbury worked with Red Garland before moving to New York in 1979 and recorded his first album, *Anthropo-Logic*, with John Scofield, Ed Schuller and Billy Hart. He toured with Stevie Wonder, Cher and Sinatra, The Temptations and The Supremes, and played in the bands of Paul Motian, Stanley Turrentine, Bob Moses, Billy Eckstine and Pharoah Sanders. Goldsbury also led his own bands, and worked with Wayne Horvitz' New Composers' Orchestra. In 1992, he moved to Berlin, where he lived for 16 years, teaching and playing with the RIAS Radio Band and drummer Ernst Bier. Goldsbury appeared on over 60 recordings and earned several Grammy nominations.

MARTIN ZIELINSKI JR. (May 30, 1930 – Dec. 24, 2022) A classical musician who played trumpet with the Cleveland Orchestra under George Szell and was a first-call musician, Zielinski died in St. Augustine, FL, at age 92 from complications of a stroke. Born in Wilkes-Barre, PA, Zielinski moved to Cleveland at 11 and started playing trumpet two years later, working to emulate the sound of Harry James. After graduating with a music education degree from the Baldwin Wallace Conservatory of Music, Zielinski found work in symphonies and orchestras throughout Ohio while also accompanying Dave Brubeck, Isaac Hayes and Glen Campbell. His polka recordings earned him two Grammy Award nominations.

LATOZI "MADOSINI" MPAHLENI (Dec. 25, 1943 – Dec. 23, 2022) Xhosa music artist/storyteller/educator and cultural icon, known simply as Madosini died in Mthatha in South Africa at age 79. Known for playing traditional musical bows—the isitolotolo and uhadi—and the mhruhbe, a mouth bow, she was intent on showing connections between indigenous music and African jazz, working with Gilberto Gil and British vocalist Patrick Duffy from alternative rock band Strangelove, and collaborating with South African stars Thandisaw Mazwai, Derek Gripper and Hilton Schilder. Madosini began performing at WOMAD festivals around the world in 2006, and in 2013 a Lifetime Achievement Award from South Africa's Arts and Culture Trust.

DENNIS BUDIMIR (Jun. 20, 1939 – Jan. 10, 2023) The versatile jazz/rock guitarist, known for his studio session work with The Wrecking Crew, died at age 83. A Los Angeles native, Budimir began playing professionally at 14. In the mid '50s he played in a quartet with Don Cherry, La Monte Young and Billy Higgins, then worked with Harry James, Chico Hamilton, Kentonite trumpeter Ken Hanna, Bud Shank, Peggy Lee and Bobby Troup and settled into a long career as a session musician. He also played on 900+ film soundtracks.

WALTER "WOLFMAN" WASHINGTON (Dec. 20, 1943 – Dec. 22, 2022) The guitarist and singer from New Orleans, LA, who mixed R&B, blues and jazz, died at age 79 in his hometown from tonsil cancer. A Crescent City mainstay for over six decades, Washington worked with Irma Thomas, Ernie K-Doe, Lee Dorsey and Johnny Adams before leading his Roadmasters. He also played regularly with organist Joe Crown and drummer Russell Batiste, Jr. and released a dozen albums between 1981-2018.

CHRISTIANE UFHOLZ (Sep. 1, 1947 – Jan. 1, 2023) The rock and jazz singer was discovered dead in her Berlin apartment at age 75. Born in Leipzig in what was then East Germany, she came to prominence with art rock band Lift before shifting stylistically to jazz, working in the Klaus Lenz Big Band and Günther Fischer's septet.

LÁZARO VALDÉS (Dec. 17, 1940 – Jan. 1, 2023) The Cuban pianist/bandleader died in Havana at age 83. Valdés was raised in a musical family (no relation to Bebo or Chucho). He served as pianist for the great *sonero* Beny Moré in Banda Gigante from 1958 until Moré's death in 1963, and then led the band for three years more. In 2003, Valdés launched his quintet Son Jazz.

JEFF BECK (Jun. 24, 1944 – Jan. 10, 2023) The trailblazing British rock guitarist, who also left his mark on the jazz world died in East Sussex, England at age 78 from bacterial meningitis. Beck joined The Yardbirds, one of England's seminal rock bands, in 1965. He formed the Jeff Beck Group with vocalist Rod Stewart in the late '60s and continued to lead other rock-oriented groups in the '70s. Beck's dazzling virtuosity and technical mastery of the electric guitar came to the fore on *Blow by Blow* and *Wired*, mid '70s instrumental albums regarded as jazz fusion masterpieces.

UDO MOLL (1966 – Jan. 14, 2023) The German trumpeter, composer and sound artist died at age 56 in Cologne, Germany. He studied trumpet with Manfred Schoof and was a longstanding member of the wide-ranging Schäl Sick Brass Band. Moll worked with Gerry Hemingway, Elliott Sharp and performed with the WDR Big Band and was known for promulgating "Moll's Law" in which a minute of improvised music is followed by a minute of silence.

HERB SNITZER (Nov. 11, 1932 – Dec. 31, 2022) The prolific photographer died at age 90 in St. Petersburg, FL due to complications of Parkinson's disease. Born in Philadelphia, he moved to New York City after studying photography at Philadelphia College of Art. One of his first assignments was taking photos of Lester Young. His iconic images of Louis Armstrong, Basie, Monk and Miles became part of jazz' visual history.

ALAN BATES (Aug. 26, 1925 – Jan. 30, 2023) The British jazz producer/record label owner died in London at age 97. Born in Derby, Bates made his name in UK jazz circles in the early '60s by co-founding Interdisc, importing records from U.S. labels such as Blue Note and Riverside. Working with Atlantic and Polydor gave him the impetus to start Black Lion Records in 1968 and whose roster would include Cecil Taylor, Dexter Gordon, Steve Lacy, Mal Waldron and Ben Webster; subsidiary, Freedom Records focused on free jazz. In the late '90s, acquired Candid from singer Andy Williams, reissuing its vaunted back catalog and helping jumpstart the careers of Stacey Kent and Jamie Cullum.

RENÉE GEYER (Sep. 11, 1953 – Jan. 17, 2023) The renowned Australian jazz/soul singer died at age 69 in Geelong, in Victoria, Australia from complications after hip surgery. She had mid '70s hits then later was a backing vocalist for Joe Cocker, Sting, Julio Iglesias, Jackson Browne and Chaka Khan. She worked with jazz-rock outfit Sun, then signed with RCA Records in 1973. Geyer moved to the U.S. in 1976, though never achieved breakthrough success. In the mid '90s Geyer moved back to Australia and in 2000 released her autobiography *Confessions of a Difficult Woman*.

RICHARD OESTERREICHER (Nov. 10, 1932 – Jan. 17, 2023) The big band leader died at age 90 in Vienna. The son of a music teacher, Oesterreicher joined the ORF Big band in 1972, then founded the Richard Oesterreicher Big Band and also conducted the orchestra for Austria's Eurovision Song Contest participants.

DON COFFMAN (Nov. 7, 1939 – Dec. 11, 2022) The bassist/educator died at age 83 in Davie, FL. Originally from New Jersey, he began his professional career in the late '60s and worked with Sonny Stitt, Chet Baker, Lee Konitz, Pat Metheny, Red Rodney, Joe Pass and Michael Brecker. In the late '70s, Coffman joined the faculty at Frost School of Music where he mentored countless students for 40+ years.

MARCEL ZANINI (Sep. 9, 1923 – Jan. 18, 2023) The French jazz saxophonist/clarinetist/singer known for his 1969 novelty hit "Tu veux ou tu veux pas" ("You want or you don't want") died at age 99 in Paris. Born in Istanbul, he moved in 1930 with his family to Marseille, France. He joined Léo Missir's popular orchestra in 1946, led his own groups in the early '50s, then moved to New York where he lived until 1958, serving as a correspondent for French magazine *Jazz Hot*.

RASUL SIDDIK (Sep. 20, 1949 – Jan. 16, 2023) The trumpeter and member of the Association for the Advancement of Creative Musicians (AACM) died at age 73. Born Jan Corlus Mahr in St. Louis, MO, Siddik was drawn to the trumpet at age 6 after hearing Miles Davis. He played with the St. Louis Creative Ensemble and was exposed to the music of the Black Artist Group (BAG) featuring Julius Hemphill, Lester Bowie and Oliver Lake and moved to Chicago, in 1967. By then, he had changed his name and was attending AACM's music school, co-led BAG and founded the Now! Artet which released *House of Art* in 2009. In the '80s he worked with Karlton Hester's Contemporary Art Movement, Michele Rosewoman and Henry Threadgill, then moved to Paris in the '90s and played with Billy Bang, Kahil El'Zabar, Hamiet Bluiett, Bobby Few and Sunny Murray.

CAROL SLOANE (Mar. 5, 1937 – Jan. 23, 2023) The veteran jazz singer, often compared to Ella Fitzgerald, died in Stoneham, MA at age 85 from complications of a stroke. Born Carol Anne Morvan in Providence, RI, she began singing professionally at 14. After an early marriage and divorce, Sloane was singing in local Rhode Island clubs when she was "discovered" by the road manager for Les and Larry Elgart. Sloane went with Larry (her new stage name was his idea), which led to festival work and subbing for Annie Ross in Lambert, Hendricks & Ross. Her successful 1961 appearance at the Newport Jazz Festival led to Columbia Records immediately signing her for two albums. She appeared regularly on *The Tonight Show with Johnny Carson* and worked steadily until the mid '60s. Changing tastes in popular music, bad luck and personal setbacks stalled her career for more than two decades. In the late '80s, Sloane was back singing in Boston and New York clubs, delighting a new generation of admirers. She released two albums on Contemporary and several acclaimed albums for Concord. Her last album, *Live at Birdland*, was released last year. The documentary film *Sloane: A Jazz Singer* premiered last month.

—Thomas Staudter

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